



ROYAL INSTITUTE OF BRITISH ARCHITECTS, LONDON

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

T-Z

edited by Jill Lever

GREGG INTERNATIONAL

1184

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# *Introduction*

This volume was largely prepared between January and December 1974 by Linell McCurry, Elizabeth Williamson and myself, with special contributions from Mary Banham, Geoffrey Fisher, Prunella Fraser, Heidi Grieve, John Harris, Tanis Hinchcliffe, George McHardy (who also compiled the indexes), John O'Callaghan, John Pinner, Benedict Read, Margaret Richardson, Rory Spence, Gavin Stamp, Joanna Symonds, Anthony Symondson, and by Pearl New who did the typing and Lionel Bell who took the photographs. Jeffrey West, Finch Allibone, Nicholas Antram and James Betley helped with proof-reading.

Mr Howard Colvin once again read the proofs and suggested revisions and new facts, and many architects, architectural historians, incumbents and librarians gave friendly and helpful assistance. Particular thanks are owed also to the British Architectural Library Trust and to the Holford Memorial Trust, a fund raised in commemoration of the work of Lord Holford FRIBA, for generous grants towards the publication of this volume.

The past twenty years or so have been eventful ones in the history of the Drawings Collection: to those particularly happy events, the children of the past and present members of the staff, this volume is dedicated:

TO  
Jonathan, Pippa & Nicholas  
Katherine, Susannah & Jane  
Jonathan & Emma  
Ralph, Julia & Frances  
Lucian & Georgina  
Victoria & Candida  
Victoria & Alisha  
Rupert  
and  
Catherina & Emma

Since this volume marks the last in the present series of the *Catalogue of the Drawings Collection of the Royal Institute of British Architects* (except, that is, for the cumulative index volume), a brief history of the various catalogues is given here.

The Royal Institute of British Architects' very first catalogue of *Prints, drawings and photographs* was a list neatly written into a large vellum-bound ledger ruled for accounts. This was apparently begun soon after the founding of the Institute in 1834 and continued in use until about 1858. Drawings (pp.120-193) are given under headings such as 'Antiquities', 'Prize Drawings', 'Ornament', and so on and prints (pp.1-119) are listed in the same way; locations are given to portfolios and print cabinet drawers. Photographs (pp.200-201) of buildings and drawings for or of buildings date from the mid-1850s and number about fifty.

The first published catalogue of 'original drawings and sketches' appeared on two pages of *The Catalogue of the library and collection* (1846), but include only those bound into volumes or mounted in albums. The first (and for nearly a century the last) comprehensive published catalogue of the *Drawings, prints and photographs in the library of the Royal Institute of British Architects* appeared in 1871. There were two catalogues: the first contained the 'subjects (*executed works*) under the name of the place or country in which they are situated', for example, 'India', 'Indiana', 'Isleworth', 'Ispahan' &c; in the second catalogue 'the *designs* are placed under the name of the designer, it being unknown whether some of the works have been carried out or not'. In 1874 was published a fourteen-page *Catalogue of the medals, busts, casts, marbles, and stones in the Royal Institute of British Architects*. By this date most of the casts had been given to the Royal Architectural Museum, Tufton Street, Westminster, and while some of the busts and medals listed are in the present Drawings Collection, the specimens of marbles and stones and oddities such as 'part of a wooden pin from the Propylaea, Athens, used to connect the fristra of columns' or a 'Babylonian brick with cuneiform characters' have long been dispersed. This catalogue together with the sixty-three-page 1871 printed catalogue were dissected and mounted into what eventually became a two-volume guard catalogue arranged by place and by architect's name. The printed lists of accessions that appeared in the Institute's annual reports were cut up and pasted in and manuscript insertions were also added. From about 1947 a card catalogue was begun, and James Palmes has described in the introduction to volume *A* (of the present catalogue) the work done by Prunella Fraser from 1954 until 1961 when the Drawings Collection was awoken from its slumbers. It was on the basis of her card catalogue that a two-volume published catalogue of 400 pages and 100 illustrations was proposed in 1960. The Athlone Press were to be the publisher with the RIBA bearing the costs, and the publication date was set for 1963-64. However, early in 1963 Gregg Press offered to publish at their own risk and the suggestion was accepted; the publication date was moved to 1964-65 and the proposed number of pages doubled. As copy was prepared for publication it became clear that two volumes would not be enough. Eventually nineteen volumes were published but no one at the early stages had any idea of the immensity of the task and it is fair to say that if either publisher or cataloguers had known it is unlikely that the venture would ever have been started. Gregg Press did not, in fact, last the course.

In 1975 their interest in the catalogue was taken over by D. C. Heath Ltd, who in 1976 were succeeded by Teakfield Ltd and they in 1977 were bought out by Avebury Publishing Company. For the first ten years or so compiling the catalogue was the responsibility of the deputy curator (with some *ad hoc* help): successively John Harris, Alexandra Wedgwood, Margaret Richardson, Sandra Blumentman and Jill Lever. Not surprisingly, progress was slow and by 1969 only the slim volume *A* had been published, though others were in the pipeline. In 1971 the removal of the Drawings Collection from cramped offices at No.66 Portland Place to more spacious quarters at No.21 Portman Square brought a fresh stimulus to the production of the catalogue. Royalty advances from the publisher and various grants from trusts and learned bodies allowed for the employment for short periods of as many as four full-time cataloguers as well as several part-time cataloguers. Together with the help of a number of scholars the programme speeded up, so that by the end of 1972, *B*, *C-F*, *Jacques Gentilbâtre* and *Inigo Jones & John Webb* were added to volume *A*; in 1973 *G-K*, *L-N*, *Edwin Lutyens*, *Wyatt family* and *Colen Campbell* came out and thereafter *Antonio Visentini* (1974), *Alfred Stevens* (1975), *O-R*, *S* and *C. F. A. Voysey* (1976), *Office of J. B. Papworth* and *Pugin family* (1977) and *Scott family* (1981). Often publication, as with this volume, has followed some time after the preparation of copy for reasons that all those who have done this kind of work will appreciate. Since 1980 microfilming of drawings described in the monograph volumes has been undertaken by World Microfilm Publications.

In the introductions and acknowledgments of all of the catalogue volumes some names constantly recur, in particular those of Joanna Heseltine née Symonds and George McHardy. Their contributions cover several volumes besides those (*Voysey* and *Papworth*) that they were directly responsible for, and their loyalty and stamina have made them invaluable members of the 'team'. One name, however, has not been mentioned anywhere: Ian Macnab of Design for Print has designed and made up each and every volume and while others have come and gone and often come back again he, with our Hungarian printers, truly deserves a long-service medal.

During the last twenty years the Drawings Collection has almost doubled its holdings and many accessions that arrived after the appropriate catalogue volume has gone to press have had to be omitted. Thus another family volume for the Waterhouses is needed and the large collections of drawings given by two major building firms with a long history, Dove Bros and Norman & Burt, deserve publication as do the collections of Sir Herbert Baker (1862-1946), Sir Ninian Comper (1864-1960), George Devey (1820-1886), Sir Clough Williams-Ellis (1883-1978) and others. By coincidence the completion of the present catalogue series marks the introduction of the computer as an aid to cataloguing within the Drawings Collection and all the departments of the RIBA Library, including the Manuscripts and Photographs Collections, each now in the care of a specialist curator. Mechanized cataloguing will allow for an integrated approach to the variety of materials within the RIBA Library and will also ease the way to the production of the next published drawings catalogue.

JILL LEVER

March 1983



# Abbreviations

## BIBLIOGRAPHICAL

- A & BN *Architect & Building News*, 1926-  
 AJ *Architects' Journal*, 1919-  
 AR *Architectural Review*, 1897-  
 APSD *Dictionary of architecture*, ed. Wyatt Papworth for the Architectural Publication Society, 8 vols, 1852-92  
*Architectural History* Journal of the Society of Architectural Historians of Great Britain, 1958-  
*Builder* *The Builder* (later *Building*), 1843-  
 BN *Building News* (later *Architect & Building News*), 1856-1926  
 Colvin H. M. Colvin, *A Biographical dictionary of English architects, 1660-1840*, 1954  
 CL *Country Life*, 1897-  
 DNB *Dictionary of national biography*  
 A. Graves, RA exhibitors, 1905-06 *The Royal Academy of Arts, a complete dictionary of contributors and their work from its foundation in 1769 to 1904*, 8 vols, 1905-06  
 Hitchcock, *Architecture: C19 & 20* Henry-Russell Hitchcock, *Architecture: nineteenth and twentieth centuries*, 1963  
 Hitchcock, *Early Victorian architecture* Henry-Russell Hitchcock, *Early Victorian architecture in Britain*, 1954  
 GR H. S. Goodhart-Rendel's card index of nineteenth-century churches and their architects in the RIBA Library  
 Pevsner 'Buildings of England' volumes e.g. Pevsner, *Berks*, 1966  
 Pevsner, *London I* N. Pevsner, *London: The Cities of London and Westminster*, 3rd edn, 1973  
 Pevsner, *London II* N. Pevsner, *London except the Cities of London and Westminster*, 1952  
 RIBA Jnl *Journal of the Royal Institute of British Architects*, 1894-  
 Survey of London Committee for the Survey of the Memorials of Greater London, and London County Council (later Greater London Council) *Survey of London* volumes  
 T.B. Ulrich Thieme & Felix Becker, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, Leipzig 1907-50  
 Vit. Brit. Colen Campbell, *Vitruvius Britannicus, or the British architect*, 3 vols, 1715, 1717 & 1725; continued by J. Woolfe & J. Gandon vol.IV 1767, vol.V 1771  
 Vit. Scot. William Adam, *Vitruvius Scoticus, 1720-60*, 1810

## TEXTUAL

- A Associate of the RIBA  
 AA Architectural Association  
 Bibl bibliography  
 BM British Museum  
 c. circa  
 C century  
 CRO County Record Office  
 dem. demolished  
 Engr engraved  
 Etch etched  
 Exhib exhibited  
 F Fellow of the RIBA  
 fl. *floruit*  
 ft foot, feet  
 FS full size  
 illus illustration, illustrated  
 in inch, inches  
 Insc inscribed  
 Lit literature  
 LHS left-hand side  
 pl. plate  
 Pres. presented  
 Prov provenance  
 Pur. purchased  
 RA Royal Academy of Arts  
 RCHM Royal Commission on Historical Monuments  
 Reprd reproduced  
 RHS right-hand side  
 RIBA Royal Institute of British Architects  
 s & d signed & dated  
 Soane Sir John Soane Museum  
 SPAB Society for the Protection of Ancient Buildings  
 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 (November 1975).

**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.



**TAIT, George Hill (fl.1860-70)**

Tait was a pupil of Cuthbert Brodrick and in 1870 was residing at Horncliff House, No.9 Cambridge Gardens, Kilburn Park, London. He built Manor Terrace (dem.) and most of Manor Farm estate, Wembley, London; Chalvey Park, Slough, Buckinghamshire; a lodge at Woodside, Berkshire; Baldwin's Bridge Trust shops, Eton College, Buckinghamshire; and in Windsor, Berkshire, a house for H. Darvill; the municipal almshouses, 1862, and, in partnership with a Mr Edginton, a triumphal arch on Castle Hill for the Prince of Wales's wedding, 1863.  
Bibl: P. Joyce & J. M. Crook, Dictionary of Victorian architects card index

**LONDON:** National Gallery, Trafalgar Square, Westminster  
Design for building a quadrangle around the National Gallery, 1858  
View from the SE, showing a façade of Corinthian columns & pilasters with alternating stilted arches & statues in niches  
s & d: G. H. Tait / 1858  
Watercolour (680 × 1030)  
Prov: Pres. by Mr & Mrs S. A. Kilford through Dennis A. Birchett (F), 1960  
In 1858 a Royal Commission held hearings on whether the National Gallery should be moved to the open spaces and cleaner air of Kensington or kept in Trafalgar Square and enlarged. The public debate spawned a large number of proposals and designs, many of them covered in *Builder*, XVI, 1858, pp.16, 45, 82, 89, 453, 521.

**TAIT, Thomas Smith (1882-1954)**

The son of John Tait, a builder, Thomas Tait was born in Paisley, Scotland, and educated at Paisley Technical College and Glasgow School of Art. He served his articles with James Donaldson and then continued his studies at the Royal Academy, winning the King's Prize in decorative art, history of architecture and architectural design. He started his career as an assistant to John (later Sir John) Burnet & Partners, rose to full partner in 1920, senior partner during Burnet's gradual retirement after 1928 and became head of the firm on Sir John's death in 1938. He retired in March 1954 and died the following June; his son, Gordon Thomas Tait, became head of Sir John Burnet, Tait & Partners. Tait's work in partnership with Burnet includes King Edward VII gallery, British Museum, 1904-19; extensions to Selfridge's store, Oxford Street, 1919-28; Adelaide House, London Bridge, 1922-24; Second Church of Christ Scientist, Palace Gardens Terrace, Kensington, 1922-26; Vigo House, Regent Street, 1924; Lloyd's Bank head office, Lombard Street, 1926-30; Daily Telegraph building, Fleet Street, 1929; Unilever House, Victoria Embankment, 1930-32; Eastman Dental Clinic, Royal Free Hospital, 1930; flats at Park Lane, 1932; Mount Royal Hotel, Oxford Street, 1934, all in London; Northgate Hall, Oxford, 1935; and cemeteries and war memorials in Palestine. Work by Tait alone includes: cottages at Silver End Garden Village, Essex, 1929; Royal Masonic Hospital, Ravenscourt Park, Hammersmith, London, 1931-33; St Andrew's House, Edinburgh, 1934; Paisley Infectious Diseases Hospital, 1934-36; Burlington School for Girls, Hammersmith, London, 1934-36; Empire Exhibition and concert hall, Glasgow, 1938; National Sanatorium, Benenden, Kent, 1938; Sydney harbour bridge, Sydney, Australia; and Dingle's store, Plymouth, 1950-52.  
Bibl: *Who's who in architecture*, 1923; RIBA biography files; obituaries: *The Times*, 20 July 1954; *Builder*, CLXXXVII, 1954, p.126; *RIBA Jnl*, LXI, 1954, p.427

**LONDON:** Paddington railway station (Paddington). Westminster

Working drawing for First World War memorial of marble, granite & bronze for the Great Western Railway, 1922  
*Half Plan on Line A.A., Half Plan on Line B.B.*, front elevation, *Side Elevation & Section*  
Scale: 1in to 1ft  
Insc: As above, *War Memorial | in Paddington | Station GWR*, with details labelled & inscription given  
s & d: C. S. Jagger RBS Sculptor / Thos. S. Tait ARIBA Architect & London 1st May 1922  
Pen on linen (885 × 1010)  
Prov: Pres. by Sir John Burnet, Tait & Partners, 1972

See also the card catalogue of the RIBA Drawings Collection under Burnet, Sir John (1858-1938) and Burnet, Sir John & Tait, Thomas Smith, drawings acquired in 1972 and 1976 (too late for inclusion in Vol.B). Designs include First World War cemeteries, houses at Silver End, 1927, and King Edward VII gallery, British Museum, 1904-13.

**TALMAN, John (1677-1726)**

John Talman was the eldest son of William Talman (q.v.), who in 1698 sent him on the first of many travels abroad 'to view the most famous buildings' and to amass a collection of prints and drawings. In 1698 William was at the height of his career and it is probable that he saw John as his successor. But like Sir John Soane's son a century later this was not to be, and John remained a connoisseur and collector. However, he was undoubtedly one of the most remarkable *architectes manqués* of British architecture. Although it is known that he accompanied William Kent to Italy in 1709, he must have been at least twice in Italy before that date. From 1704 dates the extraordinary 'Turriss Fortissima' project in the library of the Society of Antiquaries with supporting sketches in the V & A. This project and hundreds of studies of similarly Baroque projects in the V & A mark Talman out as a designer of a Baroque style that derives from the Rome of Borromini and the Turin of Guarini. As far as is known none of his extravagant designs was ever executed, but he may have designed something at the Talman country seat at Ranworth in Norfolk. His projects for the Trianon at Hampton Court may be contemporary with those of his father. If so, they would have been made before 1702 when William was dismissed from the comptrollership. William was certainly rich and John inherited his wealth. He retired to Hinxworth in Hertfordshire, where he died at the early age of forty-nine. He was remembered in his time as 'the most unwearied conservator of all that can be called curious, both of the present and past ages', and it is as an antiquary (and in 1717 the first Director of the Society of Antiquaries) that his achievement lies.  
Bibl: *Colvin*; J. Harris, 'The Hampton Court Trianon designs of William & John Talman', *Jnl of the Warburg & Courtauld Institutes*, XXIII, 1960, pp.139-149; S. Rowland Pierce, "'Turriss Fortissima'", a Baroque design and drawing by John Talman', *Antiquaries Jnl*, 1964, XLIV, p.33-37

Prov: There is, affixed to the front flyleaf of a recently bound album (cf. *Talman, William* [7]), a letter, s. J. W. Hiort & d. 6th July 1835, presenting a *Folio Volume Containing sketches of | Drawings made in about the Year 1698, by J. Talman ... The drawings consist of Designs for Palaces & other Buildings, original | Sketches | with Pen & Ink of Views on the Rhine, Danube & Wavel, also rough drafts from | the Stained Glass of Upton Church &c* - An inscription on the same flyleaf, initialled WP (Wyatt Papworth) and dated 17 Sept 88 states that *Two drawings appear to be have been at one or other time | removed from this volume.* A further note affixed to the same flyleaf and s & d Wyatt Papworth / June 13 1888 concludes that some of

the designs for *palaces & mansions* / are most probably by William Talman and tht He (i.e. his son, John Talman) possibly used this well bound volume as a *Scrap book* / for his sketches and prints. At some time, presumably after 1888, the 'well bound volume' was broken up and what we have now are a number of loose sheets and an album, bound in 1952, containing the flyleaf from the original album with on it the notes mentioned above together with William Talman's 'accepted' design for a Trianon at Hampton Court together with site plans (cf [7].15-30), all this on sixteen sheets with a red double ruled border, a device used by Lord Burlington which suggests that these drawings were perhaps passed from John Talman to Burlington (on this, see below and cf. *Talman, John* [4].10-12); a Speed engraved map of Surrey and eight engravings, the latter bearing the code mark 57:Θ and with a red single or double ruled border. On the verso of some of the album pages are pencil notes in an earlier cataloguer's hand, which suggests that John Talman's travel sketches [4] were once pasted on to these versos. The provenance of the remaining drawings, other than those recent William Talman accessions ([3], [6], [9] & [10]) is not known, though the suggestion is that they were once part of the album presented by J. W. Hiort in 1835.

[1] **LONDON:** Hampton Court Palace (Middx), Richmond-upon-Thames

Preliminary designs & design for a scheme for a Trianon (8):

1-2 Preliminary designs

1 Sheet of preliminary studies for plans & elevations, comprising elevations of entrance & garden fronts, complete plan of ground floor, part-plan of 1st floor  
Insc: Measurements given

Pen & coloured washes (220 × 335)

Reprd: J. Harris, *op. cit.*, pl.17g

Verso: rough study for site plan, showing palace & gardens extending from the river to a church on axis, & an enlarged detail plan of one of the terraces nearer the river

Pen

Reprd: J. Harris, *op. cit.*, pl.17f

2 Sheet of studies comprising plan of ground floor, part-elevation of front, detail of a staircase, detail of plan of central vestibule & rough study for a cornice, with scale (in red chalk)

Sepia pen on buff paper (190 × 275)

Reprd: J. Harris, *op. cit.*, pl.16a

These two preliminary studies are, in style, unrelated to each other, the plan of No.2 being perhaps derived from a standard Italian source. The draughtsmanship of this second drawing also poses certain unanswered questions, as it is closer in style to William Talman's hand, but it is not possible to ascribe it definitely to one or the other. No.1, on the other hand, is typical of John's extravagantly Baroque projects.

3-8 Fully formulated design for a Trianon

3 Ground floor plan

Pen & wash with watercolour (280 × 340)

Reprd: J. Harris, *op. cit.*, pl.17a

4 Elevation of entrance front with portico in antis, with scale

Pen & coloured washes (195 × 325)

Reprd: J. Harris, *op. cit.*, pl.17b

5 Elevation of garden front, the motif of 3 interlaced Ts (Talman collection mark) featuring below pediment [Fig.1]

Pen & coloured washes (145 × 325)

Reprd: J. Harris, *op. cit.*, pl.17c

6 Elevation of one of the side fronts, to a larger scale  
Pen & coloured washes (190 × 285)



7 Elevation of 1 wall of a room showing proposed decoration of chimneypiece & wall above  
Pen & watercolour (145×210)

8 Alternative elevations of interior wall of the square hall on the river front showing proposed decoration in illusionistic fresco & stucco work, with alternative treatments of walls & of attic, & alternative half-plans for the treatment of the ceiling, with scale [Fig.2]  
Pen & watercolour (295×470)  
Reprd: J. Harris, *op. cit.*, pl.17d

1-8 Lit: J. Harris, *op. cit.*

This set of designs can be associated with those produced by William Talman for the Trianon, although William's designs were never so extravagantly decorated as shown by the coloured inlaid marble floors of No.3 and the extraordinary illusionistic decoration of No.8. One can only assume that these designs were produced about 1699-1700 and before 1702, concurrently with William's, but this is not certain.

[2] LONDON: Whitehall Palace, Westminster (?) Section (?) through a double courtyard, showing (to the right) a single, central (?) bay surmounted by a raised clock tower &, extending to the left of this, 5 bays of superimposed open arcades; to the left of this a single bay that may in fact be the front elevation of one of the side fronts of the court, then, to the left of this, 2 bays of another court identical to the arcaded elevation  
Pencil (260×365)

The ascription of this design to Whitehall is only tentative; the design is quite clearly for a very large complex, atypical of the Hampton Court Trianon projects. The presence of a clock tower suggests a public or palace building. The pencil treatment is similar to V & A E.87-1940, which is John's rough plan for a proposed new palace, on the verso of which are more detailed studies for a concave entrance front. His design for the grand water gate is at Windsor Castle (17590) and further Whitehall studies are V & A E.306-1940 and E.336-1940, and a newly-discovered perspective study, by John Talman, in the collection of H. M. Colvin.

[3] Design for an Italian-style palazzo façade of 7 bays, the whole profusely ornamented with Baroque decoration  
Unfinished elevation, with scale [Fig.3]

Verso: Sketch detail to a larger scale of 1 bay of upper floor & attic, a variant study  
Pen & faint coloured washes on buff paper (265×310)  
The presence of this drawing among those by William Talman and those by John for the Hampton Court Trianon might tentatively associate it with that project, but it does not fit in with any of the groups.

[4] Topographical drawings made during a journey to the Netherlands & Germany (12):

1 Distant view of Arnhem from the NW, in the foreground a lane framed by trees with a man & a dog

Insc: *Arnhem & Rhijn* (sic)  
Sepia pen over pencil (165×110)

2 Closer view of Arnhem, but from the SE  
Insc: *Arnhem* (sic) & *Rhijn* (sic), with notes referring to perspective & scaling of parts of the drawing  
Sepia pen over pencil (105×300)

3 View of Bodegraven with a canal in the foreground & the town in the near distance  
Insc: *Bodegrave* (sic) & *Rhijn* (sic)  
Sepia pen over pencil (100×160)

4 View of Herwijnen from the island of Bommelerwaard below Bommel; forming a prominent feature of the left part of the view is the *Huis te Zuilekom*, & in the right distance is the *Huis de Herwijnen*

Insc: As above; verso, notes by JT on buildings seen in vicinity with very rough sketches  
Sepia pen & grey wash over pencil (100×370)

5 View of Koudekerck with the town in the middle distance & a canal in the foreground  
Insc: *Koukerck & Rhijn* (sic)  
Sepia pen over pencil (105×160)

6 View of Leyderdorp from an avenue close to the town, with a canal on the RHS [Fig.4]  
Insc: *Leyderdorp & Rhijn*  
s & d: taken Aug. 13. 1698 I.T.  
Sepia pen over pencil (180×320)

7 View of Zalt Bommel from across the River Waal  
Insc: *Bommel, Waal, 1. ye great Church & 2 French Church*  
Sepia pen & watercolour (125×345)

8 View of a town seen from across a river or canal, with, in the near foreground, an embankment with windmills P  
Pencil (100×315)

9 Distant view of a town with a bridge & tree in the near foreground &, adjacent to the banks of the a canal, a large gatehouse or entry to a town  
Verso: An incomplete elevation of the façade of the gatehouse  
Insc: (indecipherable, by JT) references to trees &c & *Rhijn* (sic)  
Sepia pen over pencil (160×210)

10 View across the Rhine showing the Franciscan convent of Kloster Bornhofen to the left &, on the cliffs above to the right, the ruined twin castles of Sterrenberg & Liebenstein  
Insc: (partly indecipherable) *1. Borchoven* (sic)  
*Parochia, 2 . . . & Rheinis*  
Blue wash on vellum within red double ruled border (135×275)

11 View of the town of Deggendorf from across the Danube  
Insc: (within a winged cartouche) *Deckendorff*, with an arrow indicating the flow of the river *Danubiu fl.*:  
s: J.T.f.'ed view  
Sepia pen within red double ruled border (90×135)

12 View of Schomberg Castle seen on its hill from across the Rhine, with part of the church of Oberwesel in the right foreground  
Insc: & *Schomberg Castle & part of Oberwesel*, with an arrow indicating the flow of the river *Rhenus fl.*:  
s: J.T.f.  
Sepia pen within red double ruled border (135×110)

[5] Plan of part of a river or estuary showing part of a road in the right foreground, a bridge & sluices or sluices for conveying water & a (?) canal  
d: verso May 12 1699  
Sepia pen (220×165)

It is not certain that this drawing belongs to the group of sketches made in the Netherlands and Germany. As one of these is dated 13 August 1698, the inclusion of this drawing would imply Talman's travels extending for a period of nine months. This seems improbable, but confirmation is provided by a drawing in the BM (Iolo Williams Bequest) of Reinsburg dated 12 May 1699 and signed by Talman. There is, too, a drawing in the V & A dated 17 January 1701. John may therefore have been on an extended tour of northern Europe from August 1698 until he went after May 1699 to Rome, where he stayed until at least 1701. 'Rhijn' or (modern) 'rijn' is the Dutch for canal; the English 'thine' refers to a large open ditch or drain.

TALMAN, William (1650-1719)

Beyond the fact that William was born of moderately wealthy Wiltshire squirearchy, nothing is known of his early career or where he acquired his training in architecture. Probably he had some form of unofficial association with Hugh May, for May's work in the 1670s at Windsor Castle and Cassiobury is pregnant with overtones of the later Talman. Talman must have been sufficiently established to obtain the commission for building the Marquis of Winchester's Hackwood in Hampshire in 1683 and perhaps also his other hunting seat at nearby Abbotstone. From then on Talman's career progresses at an ever-increasing pace and success until by 1695 he was the country house architect *par excellence* of the Williamite Court. In addition to the *Colvin* list of 1954 and the attribution of both Hackwood and Abbotstone to him, Talman may be credited with the extensive interior remodelling of Burghley House Northamptonshire (c.1688), Blyth Abbey, Nottinghamshire 1683, work at Cornbury in Oxfordshire in 1689, the Château de Voorst in the Netherlands, 1695, possibly work at Lowther Castle, Westmorland 1697, Waldershare, Kent, c.1705, and Panton Hall, Lincolnshire, c.1719.  
Bibl: *Colvin*; M. D. Whinney, 'William Talman', *Jnl of the Warburg & Courtauld Institutes*, XVIII, 1955, pp.123-139; J. Harris, 'The Hampton Court Trianon designs of William & John Talman', *Jnl of the Warburg & Courtauld Institutes*, XXIII, 1960, pp.139-149; *William Talman; maverick architect*, 1982  
Prov: See note under Talman, John.

[1] CASTLE HOWARD (Yorks)

Unexecuted designs (2):

1 Ground floor plan of 13×6 bays  
Insc: (by Talman) *Designed for ye Ld Carlisle*  
Pen & wash with many pencil emendations (225×350)  
Reprd: M. D. Whinney, *op. cit.*, pl.37a  
Verso: Three versions of alternative plans  
Insc: (by Talman, in pencil) *Ld Carlisle*  
Pencil, faint  
Reprd: M. D. Whinney, *op. cit.*, pl.37f

2 Ground floor plan of 13 × 5 bays  
Insc: Verso (by Talman) *Ld Carlisle*  
Pen, pencil & grey wash (80×190)  
Reprd: M. D. Whinney, *op. cit.*, pl.37c

The commission extended by the Earl of Carlisle to William Talman marked the peak of his success as the chief architect of country houses for the Williamite Court. He must have been involved at Castle Howard about 1698 when he called in his partner and gardener, George London, to provide a plan for the park. This plan, in the V & A (Whinney, *op. cit.*, pl.37e), shows a house similar to one of the pencil studies on the verso of No.1. All the plans are Franco-Italian in style, one of the pencil studies being related to the plan of the Villa Giulia, while No.1 is derived from the engraving of the Château de Turny. They are all interrelated with the commission of c.1699 to design a Trianon for King William at Hampton Court (see Talman, John [1]).

[2] CREECH GRANGE (?) (Dorset)

Unexecuted design, 1688

Three alternative ground floor plans for a house  
Insc: (by Talman) *For Esqr Bond 1688*  
Pen & wash (330×220)

This is assumed to be a design for Nathaniel Bond, who bought Creech Grange in 1686. Creech was then an Elizabethan house and it was not altered until the C18. On the other hand, the possibility that it is either a design for rebuilding Bond's other Dorset seat, Tyneham, or for a house for another member of the Bond family should not be discounted.



**[3] DYRHAM PARK (Glos)**

Design for a cascade

Elevation shown in shadowed perspective, together with rough plan for a columnar free-standing structure, perhaps a temple

Insc: verso (by Talman) *for Mr Blathwayt* & (in Mr Blathwayt's hand?) *Mr Talman's First draught of a Cascade*

Pencil &amp; grey wash (300×460)

Prov: Colen Campbell by sale to Sir Thomas Robinson of Newby Hall, Yorks; by family ties to Henry Vyner of Studley Royal; pres. by Wates Foundation, 1966  
Talman added to Dyrham Park for William Blathwayt about 1698. As described by Stephen Switzer in *Ichnographica rustica*, 1718, and shown in Kip's engraved view of c.1712, the gardens were of an elaborate formality. They were by George London.**[4] KIMBERLEY PARK (Norfolk)**

Designs

Basement, ground &amp; 1st floor plans

Insc: With pencil amendments, principally concerning the placing of staircases & (by Talman) *Plans for Sr John Woodhurst at Kimberly in Norfolk*; verso (in pencil, by Talman) *Plans for Sr John Woodhurst at Kimberly in Norfolk*

Pen, grey wash &amp; pencil (420×280)

The key to the conception of Kimberley is a survey plan of the estate dated 1700 (in the archives at Kimberley Park) upon which is superimposed the block plan of the *New House desin'd to be Built*. This is a Baroque conception with an H-shaped main block flanked by huge lateral courtyards and is probably Talman's first idea. The RIBA design proposed a smaller house with towers at the angles. Kimberley as built, and as still standing, has towers at the angles, but these towers were certainly added in the middle of the C18 by Thomas Prowse. The plan of the main block, however, is almost identical to that of these designs. So Prowse must basically have completed an idea first proposed by Talman fifty years earlier. The exact date of building is not clear and there is some evidence for a completion date between 1715 and 1720. The style of Kimberley, with chaste, very plain, brick façades, is in the Talman late manner of Fetcham Park and Panton. Blyth Hall, Nottinghamshire built 1683, is convincingly attributed to Talman and also had towers at the angles.**[5] KIVETON PARK (Yorks)**

Unexecuted design

Ground floor plan

Insc: (by Talman) *For ye D: of Leeds at Keiton in Yorkshire*; verso (in pencil, by Talman) *D of Leeds at Keiton in Yorks*

Pen &amp; wash (145×285)

Reprd: M. D. Whinney, *op. cit.*, pl.36a

This design made for Thomas Osborne, 1st Duke of Leeds, was not executed, as the house built to a contract dated 3 March 1698 is differently planned. However, that house, as shown in Badeslade's engraved view or by the set of survey drawings by James Gibbs in the Ashmolean Museum (Gibbs Drawings, Vol.9, pp.3-7), was in Talman's style and there is no evidence that the Daniel Brand of the contract necessarily supplied the designs.

**[6] LONDON: Hampton Court Palace (Middx),**

Richmond-upon-Thames

Preliminary designs for the bowling green temple (2):

**1** Ground floor plan with 3 bay central colonnade

Pen, pencil &amp; grey wash (135×220)

Verso: Faint pencil study for a square plan with circular towers at the angles, or possibly circular rooms within square towers

**2** Ground floor plan with 5 bay central colonnade, 4 internal columns added in sepia pen (by a different hand?)

Pen, pencil &amp; grey wash (135×220)

Verso: Part of a pencil plan (cut off) for a large palace-type building with square towers at the angles, 2 internal courtyards with corridors &amp; a double circular central staircase set within a square well with angle niches

Prov: Pur. 1967.

Lit: *Wren Society*, IV, 1921, p.79, pls.XXV, XXVIThe designs from the Soane Museum illustrated in the Wren Society volume are not in Talman's hand, but are almost certainly from the Hampton Court office, superintended by Talman. Hawksmoor also made designs for the bowling green, but with four pavilions (Mr & Mrs Paul Mellon's collection) and not related to the project for a rectangular building with a through colonnade. The project can be dated to 1700, and Talman's involvement, as Comptroller of the Works, is probable, although not confirmed by any documentary evidence. All the projects devolve from a scheme, proposed by the Earl of Ranelagh, the King's 'Sur-intendent generall of our Buildings and of our Works in our parks' (cf. J. Newman in H. M. Colvin, J. M. Crook, K. Downes & J. Newman, *History of the King's Works 1660-1782*, V, 1976, p.167).**[7] LONDON: Hampton Court Palace (Middx),**  
Richmond-upon-Thames

Unexecuted designs for preliminary schemes for a

Trianon at Thames Ditton &amp; unexecuted design for the 'accepted' scheme (30):

**1** Ground floor plan of an octagonal building (a square with the corners cut off) of Caprarola type with an open central circular courtyard & with spacious staircases set in ovals

Sepia pen &amp; wash (235×265)

Reprd.: J. Harris *op. cit.*, p.145, fig.5**2** Ground floor plan of a huge rectangular building of 15×11 bays with a tetrastyle portico in antis to a depth of 3 bays (with 12 columns) of Serlian derivation with basilica type halls

Sepia pen &amp; black wash (300×315)

**3** Ground floor plan of block of 11 × 5 bays with 2 opposite fronts articulated with niches & 2

secondary fronts each with central niched recess

Pen &amp; wash (110×165)

**4** First floor plan to No.3

Pen &amp; wash (110×165)

**5** Ground floor plan of 9×5 bays with a bowed front

Pen &amp; wash (135×225)

**6** The inscribed design

Ground &amp; 1st floor plans

Insc: *made by Direction of K: William*; verso (in pencil) *made by ye Direction K.g W.*

Pen &amp; wash (330×240)

Reprd: M. D. Whinney, *op. cit.*, pl.34b**7** Office copy of No.6

Insc: Locations of rooms given

Pen, pencil &amp; wash (360×315)

Verso: Rough pencil sketches (perhaps by Talman) of a royal building, including plan &amp; part elevation of a window bay

Prov: Pur. 1967

**8** Ground floor plan with 3 bay portico in antis

Pen &amp; wash (130×305)

Reprd: J. Harris, *op. cit.*, p.142, fig.3**9** Ground floor plan with angle pavilions & 3 bay

porticos in antis on the 2 main fronts

Pen &amp; wash (210×300)

Reprd: J. Harris, *op. cit.*, p.141, fig.1**10** Ground floor plan with angle pavilions & 5 bay portico in antisInsc: Verso *for any body*, with a schematic pencil plan for a building incorporating a large octagonal central room

Pen, pencil &amp; grey wash (255×350)

Reprd: M. D. Whinney, *op. cit.*, pl.34d**11-14** Domed scheme**11** Basement plan

Pen &amp; wash (165×240)

**12** Ground floor plan

Pen &amp; wash (180×225)

Reprd: J. Harris, *op. cit.*, p.145, fig.4**13** First floor plan

Pen &amp; wash (170×235)

**14** Elevations of entrance façade & of the garden façade showing section through terraced garden [Fig.5]

Pen &amp; wash (515×360)

Reprd: J. Harris, *op. cit.*, pl.16d (garden façade)**15-30** Unexecuted designs for the 'accepted' scheme**15** Site plan, showing the area of Hampton Court Palace & Thames Ditton, with the proposed site of the Trianon, with scale & compass bearings

Insc: 4

Pen &amp; coloured washes (520×730)

**16** Site plan to a larger scale than No.15, showing the area of Thames Ditton

Insc: 2

Pen &amp; coloured washes (520×740)

Reprd: M. D. Whinney, *op. cit.*, pl.34a**17** Site plan to larger scale than No.16, showing detailed plan of Trianon & gardens

Insc: 6

Pen &amp; wash with some pencil &amp; red chalk (520×740)

**18** Ground floor plan of the Trianon & garden buildings & offices

Insc: 8

Pen &amp; wash (520×740)

**19** Ground floor (basement) plan of the Trianon

Insc: 10

Pen &amp; wash (520×740)

**20** First floor plan of the Trianon

Insc: 12

Pen &amp; wash (520×740)

Reprd: M. D. Whinney, *op. cit.*, pl.34c**21** Plan & elevation of office building

Insc: 22

Pen &amp; wash (520×370)

**22** Elevation of SE front of the TrianonInsc: 14, with motto (on frieze) *Vito Superba Civium Limina*

Pen &amp; wash (520×740)

Reprd: M. D. Whinney, *op. cit.*, pl.35a**23** Elevation of side façade of the Trianon

Insc: 15

Pen &amp; wash (520×370)

**24** Elevation of NW front of the Trianon

Insc: 17

Pen &amp; wash (520×740)



25 Transverse section, showing part-elevation of front of side wings & internal elevation of chimney wall of saloon  
Insc: 18  
Pen & wash (520×370)

26 Transverse section, showing interior elevation of oval entrance vestibule  
Insc: 19  
Pen & wash (520×370)

27 Longitudinal section, showing internal elevations of the N walls of the rooms  
Insc: 21  
Pen & wash (520×740)  
Reprd: M. D. Whinney, *op. cit.*, pl.35b

28 Bird's-eye view of the Trianon set in its gardens, with an unincised ornamental cartouche [Fig.6]  
Insc: 28  
Pen & wash (520×740)  
Reprd: M. D. Whinney, *op. cit.*, pl.34f

29 Plan, elevation & sections of the terrace at the end of the garden  
Insc: 24  
Pen & wash (520×740)

30 Plan, elevation & section of the walls & arbours on each side of the garden  
Insc: 26  
Pen & wash (520×740)

15-30 Album, half-bound in red leather  
1-30 Prov: See note under Talman, John

[8] LONDON: Lamb's Conduit Fields (Holborn), Camden  
Unexecuted designs for an H-shaped house (2):  
1 Ground floor plan  
Insc: (by Talman) *Designed to be built at Lamb's Conduit fields | for ye Ld. Devonshire*; verso (in pencil, by Talman) *D. Devons. | Lamb's Conduit*  
Pen & wash (190×285)

2 Ground floor plan - a variant study  
Insc: Verso (by Talman, in pencil) *for D. Devons. to have been built | in Lamb's conduit fields*  
Pen & wash (195×285)

It would seem that the restoration of these two designs has resulted in the obliteration of an inscription, for it is recorded by A. T. Bolton (MSS R I B A) that one was inscribed *Aug. 13 1693 I.T.*; but why I.T. when Talman's first initial was W and these are certainly by him and not John? Bolton's statement should therefore be accepted with caution. Devonshire House, later to become No.48 Boswell Street, London WC1, had been built c.1670 and was demolished during the Second World War. In 1693 Talman would have been at the height of his success with the Earl, who became Duke of Devonshire in 1694. The plans are in the May-Winde Bolton tradition of H-shaped plans, but with a spinal corridor treatment.

[9] LOWTHER HALL (Westmorland)  
Unexecuted designs for a new house (2):  
1 Ground floor plan  
Pen & wash (320×445)

2 Elevations of 2 main fronts [Fig.8]  
Pen & wash (370×470)

1-2 Prov: See below  
Had these drawings not been purchased at Sotheby's (Lot 254, 21 December 1960) with James Gibbs's and Colen Campbell's designs for Lowther, they might have been regarded as trials for the Hampton Court Trianon. Talman was consulted by the 1st Viscount Lonsdale before he rebuilt Lowther Hall in 1692-93. However, this design bears no resemblance to Lord Lonsdale's house and may well have no connection with it (H. M. Colvin, 1979).  
Lit: H. Colvin, J. Mordaunt Crook & T. Friedman, *Architectural drawings from Lowther Castle, Westmorland*, 1980

[10] WELBECK ABBEY (Notts)  
Unexecuted designs for a new house (6):  
1 Plan of a garden showing block plan of a house around 2 courtyards  
Insc: Verso (by Margaret, Duchess of Newcastle) *A scratch of a Garden by Mr Tollman*  
Pen & wash (270×225)  
Reprd: *Wren Society*, XVII, 1940, pl.XI (upper)

2 Ground floor plan of a 17 bay house with central circular vestibule opening, on one side, to a huge hall &, on the other, to a grand staircase  
Pen & wash (200×340)

3 Elevation of a front of 21 bays with 3 bay pavilions at ends & 3 bay pedimented centre  
Insc: Verso (by Margaret, Duchess of Newcastle) *A ffront of a house next ye Garden by Mr Tollman*  
Pen & wash (215×410)  
Reprd: *Wren Society*, XVII, 1940, pl.XIII (lower)

4 Elevation of a front of 17 bays with 2 bay domed pavilions at the ends & a 3.bay pilastered centrepiece with a pediment raised upon a scrolled panel [Fig.7]  
Insc: *Front 200 feet*; verso (by Margaret, Duchess of Newcastle) *One ffront of a house by Mr Tollman*  
Pen & wash (265×330)  
Reprd: *Wren Society*, XVII, 1940, pl.XII (centre)

5 Elevation of an end front of 7 bays corresponding to the elevation in No.4  
Insc: *Front 86 feet*; verso (by the Duke of Newcastle?) *One end of a house Mr Tollman*  
Pen & wash (180×230)  
Reprd: *Wren Society*, XVII, 1940, pl.XII (upper)

6 Ground floor plan of 19 bays, a smaller version of No.2  
Insc: Verso (by the Duke of Newcastle?) *A Draught of one flower by Mr Tollman*  
Pen & wash (220×320)  
Reprd: *Wren Society*, XVII, 1940, pl.XI (lower)

1-6 Prov: Pres. by the Duke of Portland, 1970, except No.2 (?Hiort Album, see prov. note under Talman, John)  
On 15 June 1703 Vanbrugh wrote a letter to the Duke of Newcastle illuminating the part played by both him and Talman in the Duke's scheme for a new house at Welbeck. At this date Talman and his mason Jackson were about to visit Welbeck, where Talman had been concerned since April at the earliest. It is probable that both Vanbrugh and Talman had been consulted, and therefore the rivalry that existed at Castle Howard, to Talman's detriment, existed here also. In the event, however, Welbeck was never rebuilt in the Duke's lifetime. Designs by Talman in the Soane Museum (reprd. *Wren Society*, XII, 1935, pls. XXVI, XXVII, XXXIX, XL) relate to the RIBA designs, in particular No.3 is directly related to pl. XL (centre). The Soane designs, however, include a group for rebuilding the Duke's secondary seat at Houghton in Nottinghamshire.

[11] Topographical drawings  
NORWICH: Cathedral  
See UPTON WITH FISLEY (Norfolk): Church of St Margaret

UPTON WITH FISLEY (Norfolk): Church of St Margaret  
Sheet of studies of stained glass  
Insc: *Upton, Upton Church*, labelled, with notes on colour & dimensions given  
d: *July 30, July 31, Aug 2 & Aug 13 1708*; on the same sheet details from a copy insc. for *Norw: Cath: Aug 3 1708*  
Sepia pen (380×305)  
Reprd: (part of sheet) C. H. Townsend, 'The Royal Institute & some of its contents', *RIBA Jnl*, XIX, 1912, p.438  
Verso: Details of figure from a stained glass window  
Insc: *Upton*, with notes on colour  
d: *Aug 13 1708*  
Sepia pen & pencil

Sketch of 2 coats of arms, probably taken from a stained glass window  
Sepia pen & slight yellow wash (155×195)

TAPERELL, F. & HAASE, ... (fl.1904-35)  
Taperell & Haase, architects and surveyors, were in practice in 1910 at No.9 John Street, Adelphi, London, in 1922 at No.3 Gower Street, London, and in 1930 at No.5 Stratford Place, London. In *Architecture Illustrated*, XI, 1935, p.133v, there is an advertisement by the Keystone Paint & Varnish Co. illustrating flats at Trinity Court, Gray's Inn Road, London, and giving the architects as Taperell & Haase of No.32 King Street, Westminster, London.  
Bibl: London telephone directories

LONDON: Baptist church, Wealdstone (Middx), Harrow  
Competition design in Gothic style, 1904  
View [Fig.10]  
Insc: (label from back of original frame now pasted on verso) *2 | competitive design | Baptist Church, Hall & Schools | Wealdstone | Messrs. Taperell and Haase Architects London | William Balcombe | 19 Marney Road | Clapham | 1904*  
s & d: W. Balcombe | 1904  
Pencil & watercolour on card (410×595)  
Prov: Pur. 1971

TAPPER, Michael John (1886-1963)  
The only son of Sir Walter Tapper (q.v.), Michael Tapper was educated at Uppingham School and at the AA. He acted as clerk of works during the building of his father's Guildford School chapel, Perth, Australia, from 1911 to 1914. During the First World War he served in the Artists' Rifles and was awarded the Military Cross and then, in 1919, became partner in his father's practice, which he continued after the latter's death. He completed the work begun by his father at the Newgate, Chester, 1937-38; Heanton Satchville, Devon, 1937; Balliol College chapel, Oxford, 1938; and St Augustine's College, Canterbury, 1948; and succeeded him as surveyor to Christchurch Priory, Hampshire, and consultant-architect to the Community of the Resurrection, Mirfield, Yorkshire. His work in partnership with J. A. Lewis (Michael Tapper & Lewis) includes the cricket pavilion, Uppingham School; Latymer Upper School chapel, Hammersmith, London; additions to Pinewood School, Bourton, Buckinghamshire, 1953; alterations to St George's School, Windsor, Berkshire, 1951; Birdbrook Community House, Essex, 1958; and restorations of Biggleswade parish church, Bedfordshire; St Matthew's church, Stepney; and Moyns Park, Essex, 1957. Elected A 1911, F 1935.  
Bibl: *Who's who in architecture*, 1923; RIBA biography files



[1] MIRFIELD (Yorks): Chapel for the Community of the Resurrection  
Design as executed, 1937-38 (4):

1 Plan of Upper Church

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

Insc: As above, *The Church of the Community of the Resurrection Mirfield | Yorkshire, The Eastern three chapels | and part of the Sanctuary | were designed by the late | Sir Walter Tapper R.A. & labelled*  
s: Michael Tapper Archt. 1 S. Leonard's Terrace London S.W.3  
(550 × 760)

2 South Elevation

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

Insc: As above, *The Church of the Community of the Resurrection Mirfield | Yorkshire & labelled*  
s: Michael Tapper Archt. 1 S. Leonard's Terrace London S.W.3  
(510 × 765)

3 West Elevation & Section looking East

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

Insc: As above  
(565 × 790)

4 Section thro Nave | looking East

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

Insc: As above, *Mirfield, Yorks & labelled*  
s & d: Michael Tapper Archt. | 1 S. Leonard's Terrace S.W.3 | Aug. 1937 | revised Oct. '37  
(570 × 780)

1-4 Pen on tracing paper with pencil additions

Prov: Pres. by J. Anthony Lewis (F), successor to M. Tapper's practice, 1964

Lit: *Builder*, CLII, 1936, p.20; CLV, 1938, pp.570, 579-582

Tapper finished the nave of the chapel begun in 1911 by his father (see Tapper, Walter [3]) to simplified designs and on a smaller scale. He added a sacristy and a library 1956-57.

[2] Sketchbooks (9):

1-5 Topographical sketches of Great Britain, 1907, 1907, 1911, & Italy, 1937, 1939

6-9 Survey notes & sketches, 1912-13, 1935-51, 1940, 1950-51

1-9 Pencil (245 × 200 average)

Prov: Pres. by J. Anthony Lewis (F), successor to M. Tapper's practice, 1974

There are also in the RIBA Photographs Collection 5 volumes of photographs, indexed for office use.

TAPPER, Sir Walter John (1861-1935)

Walter Tapper was born in Bovey Tracey, Devon, the son of a local mason. In 1877 he went to work for a firm of architects in Newton Abbot, and in 1882 had acquired enough training to move to London, where he worked briefly for Basil Champneys and then as an assistant in the office of Bodley & Garner. He remained with G. F. Bodley for eighteen years, becoming his senior draughtsman and office manager. Tapper set up in independent practice in 1900 and for the first four years worked from chambers in Gray's Inn, entering the competition for Liverpool Anglican cathedral and building his first church, the Ascension, Malvern Link, Worcestershire, in 1904. The church of the Ascension and a move to St John's Wood in 1904 mark the beginning of a fifteen-year period of church building in the Bodley style. During this time he designed St Erkenwald, Southend-on-Sea, Essex, 1908; chapel for the Community of the Resurrection, Mirfield, Yorkshire, 1909; St Oswald, Lythe, Yorkshire, 1910; Guildford School chapel, Perth, Australia, 1911; St Stephen, Great Grimsby, Lincolnshire, 1911; church of the Annunciation,

Bryanston Street, London, 1912; St Michael, Little Coates, Lincolnshire, 1915; Smallborough church, Norfolk, 1915; and St Mary, Harrogate, Yorkshire, 1916. He succeeded Bodley as consultant architect to the Dean and Chapter of York Minster in 1907. His country house work consisted mostly of additions and restorations and includes: Hengrave, Suffolk; Kenfield House, Kent; Bicton Hall, Devon; Eastham Grange, Worcestershire (new house); Hull Place, Deal, Kent; Shipley Hall, Derbyshire; and Turville Grange, Buckinghamshire. After the First World War Tapper took his son Michael (q.v.) into partnership and from 1919 to 1935 designed only two churches, Our Lady of Mercy and St Thomas of Canterbury, Gorton (unfinished), and St Oswald, Preston. His ecclesiastical work in the post-war years was as a designer and decorator. His work at York Minster includes three war memorial chapels and restoration of the 'Five Sisters' window. In 1928 he succeeded Lethaby as Surveyor to the Fabric of Westminster Abbey. His controversial design for the addition of a sacristy was never executed, but his enlargement of the chapter library was highly praised, and for his restoration of the vaulting in the Henry VII chapel and reconstruction of the Torrigiani altar, 1933-34, he was made KCVO in 1935. One of Tapper's first commissions had been a small cottage for David Milne-Watson, Governor and Managing Director of the Gas Light & Coke Company, and this association resulted in his designing some fifty showrooms for the company in the 1920s and 1930s as well as laboratories, gas fires and other appliances. He also continued his country house practice, chiefly alterations and restorations. Tapper travelled extensively, especially in Italy, and was almost entirely self-taught. He was the last of the generation of convinced historicists and had a profound knowledge of medieval and Renaissance sources and liturgy. With Edward Warren, who had been with him in Bodley's office, he helped bridge the gap between historicism and the Arts & Crafts movement by his membership of the Art Workers Guild and by employing such craftsmen as J. C. Bewsey and W. Bainbridge Reynolds for his stained glass, painted decoration and metalwork. He was elected A 1889, F 1912 and served as President 1927-29; ARA 1925, RA 1935.

Bibl: M. S. Briggs, *Everyman's concise encyclopaedia of architecture*, 1959; M. Tapper, TS memoir, 1939, RIBA biography file; obituaries: *RIBA Jnl*, 3rd ser. XLII, 1935, pp.1157-1158; *A&BN*, CXLI, 1935, p.350; *The Times*, 23 September 1935

[1] LIVERPOOL: Anglican cathedral  
Competition design, 1903 (9):

1 Plan of Site, Plan of Crypt, Long Section thro Site, Cross Section thro Site, Plan of Gate House, Elevation of Cloisters & Elevation of Belfry  
Scale:  $\frac{1}{4}$ in to 10ft (site plan),  $\frac{1}{8}$ in to 1ft (crypt, cloisters & gatehouse),  $\frac{1}{8}$ in to 10ft (belfry)  
(970 × 1790)

2 Plan

Scale:  $\frac{1}{8}$ in to 1ft  
(970 × 1790)

3 West Elevation & East Elevation

Scale:  $\frac{1}{8}$ in to 1ft  
(760 × 1790)

4 South Elevation

Scale:  $\frac{1}{8}$ in to 1ft  
(760 × 1790)

5 Cross Section thro Nave looking West, Cross Section thro Choir looking East & Cross Section thro Nave looking East

Scale:  $\frac{1}{8}$ in to 1ft  
(760 × 1790)

6 Longitudinal Section

Scale:  $\frac{1}{8}$ in to 1ft  
(760 × 1790)

1-6 Pen & wash

7 Details of mouldings

Scale:  $\frac{1}{4}$ FS  
Pen with grey & red washes  
(970 × 1790)

1-7 Insc: As above, *Design for the Cathedral Church*

*Liverpool & numbered 1, 2, 5, 6, 4, 3 & 7 respectively*

8 Detail for Nave: Plan, Section & Elevation

Scale:  $\frac{1}{2}$ in to 1ft  
(2125 × 770)

9 Details for | Choir: Plan & elevation of choir, The East Window & Panel Below East Window

Scale:  $\frac{1}{4}$ in to 1ft  
(1460 × 730)

8-9 Insc: As above & *Liverpool Cathedral & Coloured to indicate the slightly mottled effect of Runcorn stone | receding planes shown in lower tones*

Pencil with sepia & brown washes

Nos.8 & 9 are not done in Tapper's usual style, but he had four assistants helping him prepare the drawings for the competition and that could account for the difference.

Prov: Pres. by Michael Tapper (F), 1937

Lit: *Builder*, LXXXIV, 1903, p.614; LXXXVII, 1904, p.157

For a note on the history of the competition see Austin, Hubert James & Paley, Harry Anderson. For other competition entries see Nicholson, Charles A., Scott, John Oldrid & Scott, Sir Giles Gilbert (the drawings of J. O. Scott and Sir G. G. Scott, with those of other members of the Scott family, are the subject of a separate volume, *The Scott family* by Geoffrey Fisher, Gavin Stamp & others, in the RIBA Drawings Collection catalogue series). For the first competition see Brooks James and Murray, Thomas, E. For survey drawings of the cathedral site made for Austin & Paley see Bradbury, George.

[2] LONDON: Church of the Annunciation, Bryanston Street (St Marylebone), Westminster

Preliminary designs & contract drawings, 1911-12 (19):

1-9 Preliminary designs

1 Plans, elevations & sections

2 Plans, elevations & sections

3 Plans, elevations & sections

Insc: *Copy of cross section | and N elevation | sent Mr Hunt Sept. 7.11*

4 Plan

5 Longitudinal section looking N

6 E elevation

7 E elevation & cross-section looking W

8 S elevation

9 S elevation

1-9 Pencil

(565 × 450 smallest, 550 × 730 largest)

No.1 shows the earliest design and bears little relation to the contract drawings. Nos.2-8 show the basic plan and shape of the church already decided, but alternate between 6 and 7 bays in length. Except for minor details, No.9 is the same as the S elevation contract drawing.



10-17 Contract drawings, 1912

10 Basement Plan & Section DD | Stairs to Vestries

11 Ground Floor Plan

12 Plan at Triforium Level showing Gallery

13 South Elevation

14 North Elevation

15 East Elevation, Section looking East & Section looking West

16 West Elevations & Cross Section looking East

17 Longitudinal Section

10-17 Scale:  $\frac{1}{8}$  in to 1 ft

Insc: As above, *Church of the Annunciation Old Quebec St W*, numbered 2, 1, 3, 7, 8, 5 & 6 respectively & labelled

s & d: *Walter Tapper Archt. | 10 Melina Place | St Johns Wood, N.W.: & This is one of the Drawings referred to in the Contract dated June-24-1912 | Bernard D. Shaw | Cressell & Cressell | George H. Pollock | Chinchin & Co.* Prints with coloured washes & some pencil added (505×710 smallest, 535×720 largest)

18 Foundation Plan, with sections of footings

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

Insc: As above, *Church of the Annunciation*, numbered 10 & labelled

s: *Walter Tapper Archt. | 10 Melina Place | St Johns Wood NW*

Print with coloured washes added (510×640)

1-18 Prov: Pres. by Michael Tapper (F), 1935

19 Section thro Nave | looking West

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

Insc: As above, *Church of the Annunciation Old Quebec St W*, No.20 & labelled

s & d: *Walter Tapper Archt. | 10 Melina Place | S. Johns Wood NW & Sept. 26th. 1912*

Print with coloured washes added (1160×645)

Prov: Pres. by J. Anthony Lewis (F), successor to M. Tapper's practice, 1974

Lit: *Academy Architecture*, XLII, 1912, pp.15, 18; *Builder*, CIII, 1912, p.714

The Church of the Annunciation (on the corner of Old Quebec Street and Bryanston Street, the entrance in the latter) is generally considered to be Tapper's masterpiece. The design was exhibited at the RA 1912 and was Tapper's presentation drawing when he was elected RA in 1935.

[3] MIRFIELD (Yorks): Chapel for the Community of the Resurrection

Design, unexecuted, 1909 (5):

1 Plan

(505×855)

2 North Elevation

(505×880)

3 West Elevation & East Elevation [Fig.9]

(505×880)

4 Section thro Nave, Section thro Choir, Rough Sketch of Organ & Site Plan

Scale: (site plan)  $\frac{1}{4}$  in to 22 ft

(505×845)

5 Longitudinal Section looking North

(505×880)

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

Insc: As above, *Proposed Chapel for the Community of the Resurrection*, Mirfield, numbered 1, 4, 5, 2 & 3 respectively & labelled

s: *Walter Tapper ARIBA Architect | 10 Melina Place | S. John's Wood NW*

Pen & pencil with grey wash

Prov: Pres. by Michael Tapper (F), 1953

Lit: *Builder*, XC, 1906, p.678; XCII, 1907, p.508; XCVII, 1909, p.364; *Academy Architecture*, XXXVI, 1909, pp.14-15

This elaborate, large-scale Byzantine design was originally the inspiration of A. H. Skipworth. Upon his sudden death in 1907, the commission for the chapel went to Tapper, whose 1909 modification of the Skipworth design was eventually rejected as too costly. Tapper built the three eastern chapels and part of the sanctuary to greatly revised and simplified designs from 1911 to 1923. Further work was contemplated in 1929, but Tapper died before anything definite was done. His son finished the nave to an even more simplified design, 1937-38 (see *Tapper, Michael* [1]).

[4] SOUTHBEND-ON-SEA (Essex): Church of St Erkenwald

Preliminary design, design & contract drawings for church, vicarage & parish room in Early English style, 1904-29 (22):

1-6 Preliminary design

1 Plan of Site, showing SW tower, N aisle, vicarage & parish room to be built at a later date

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

Insc: As above, *S. Erkenwald's Church* & labelled

s: *Walter Tapper Archt | 10 Melina Place | S Johns Wood NW*

Pen on tracing paper (200×350)

2 Plan

3 South Elevation & West Elevation

4 East Elevation & Section across Chancel

5 Section across Nave looking West & Section across Nave looking East

6 Long Section looking North & elevation of South Side of Choir Bay opposite Organ

2-6 Scale:  $\frac{1}{8}$  in to 1 ft

Insc: As above, *Proposed Church Southend Essex* or similar & plan labelled

Pencil & grey washes (550×750)

This scheme for the first building stage shows the church and SW tower fully worked out but not the vicarage or parish room. The proposal was to build part of the N aisle as a morning chapel and to extend it at a later date when the vicarage and parish room were added.

7-14 Design, 1904

7 Plan at ground Floor Level

Print with grey wash added (485×760)

8 Plan at Clerestory Level

Print with grey wash added (505×740)

9 North Elevation

Print with blue & grey washes added (470×760)

10 South Elevation

Print with blue & grey washes added (515×735)

11 East Elevation & West Elevation

Print with grey & sepia washes added & pencil additions (520×820)

12 Section across Nave looking West, Section across Nave looking East & Section across Chancel

Print with blue & sepia washes added & pencil additions (585×945)

13 Long Section looking North & South Side of Chancel

Print with blue, grey & sepia washes added (460×965)

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

Insc: As above, *Southend (Eastern) Church Extension | Proposed Church in the York Road*, numbered 1 to 7 respectively, labelled & stamped by *Incorporated Church Building Society Plans Approved*, 20 June 1904 (except No.7)

s & d: *Walter J. Tapper Archt | Grays Inn WC & stamped 25 March 1904* (except Nos.12 & 13 which are torn)

Nos.7-13 show the vicarage and parish room fully worked out. It is here proposed to build the N aisle completely and to leave the tower for a future date.

14 Ground plan for drainage & ventilation, with scale

Insc: *Southend (Eastern) Church Extension | Proposed Church in the York Road*, stamped 11 Apr 1904 & by *Incorporated Church Building Society Plans Approved* 20 June 1904

Pen on linen with pink & green washes added (525×785)

15-16 Contract drawings, 1904

15 Ground Plan, Plan at Clerestory Level, South Side of Chancel and Two Bays of Nave & Long Section looking North

16 Section across Chancel & Section across Nave

15-16 Scale:  $\frac{1}{8}$  in to 1 ft

Insc: As above, *Proposed Church of St Erkenwald Southend Essex* & numbered 1 & 2 respectively

s & d: *Walter J. Tapper Architect | 10 Melina Place | S Johns Wood NW & Dec. 28.04*

Prints (490×735)

17 Contract drawing, 1905

Plan of Site

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

Insc: As above, *Southend Essex | Proposed Church of St Erkenwald* & numbered 5

s & d: *Walter J. Tapper Architect | 10 Melina Place | S Johns Wood NW & This is one of the drawings referred to | in the agreement dated January 1905 | E. R. Monck-Mason | Frank Davey*

Print with pink & grey washes added (515×745)

No.17 seems to be from a different set of the same contract drawings as Nos.15 & 16. The design is that of 1904, but a shortage of funds has limited immediate construction to 4 bays out of a proposed 6. The N aisle and tower are left for a future date.

18 Plan, as executed

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

Insc: As above, *S Erkenwald, Southend-on-Sea* & labelled

s: *Walter J. Tapper Architect | 10 Melina Place | St Johns Wood NW*

Pen on tracing paper (555×595)

Reprd: *AR*, XXIII, 1908, p.81

19-20 Contract drawings for finishing the W end & showing the SW tower as not yet built, 1910

19 Plan at Clerestory Level, Ground Plan, Elevation of Bay with South Door, Cross Section looking West & Longitudinal Section

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

Insc: As above, *St Erkenwald's Church Southend-on-Sea*, No.1 & labelled

s & d: *Walter Tapper Archt | 10 Melina Place | S Johns Wood NW & Feb. 28 1910*

Pen on linen (545×640)



**20 Roof Plan, South Elevation, West Elevation & North Elevation**

Scale:  $\frac{1}{8}$  in to 1 ft  
 Insc: As above, *St Erkenwald's Church Southend-on-Sea*, No.2 & labelled  
 s & d: *Walter Tapper Archt | 10 Melina Place S Johns Wood NW, March 31. 10 & This is one of the drawings referred to in the agreement between Messrs. J. Jarvis & Son & Rev. Dr. J. W. Lindsay - dated April 1st 1910 | John Woodley Lindsay | J. J. Jarvis | witness Max Clarke: | April 1. 1910*  
 Print on linen with coloured washes added (585 x 510)

Nos.19 & 20 follow the design of 1904 closely but with some modifications. The church is now at its originally planned length of 6 bays.

**21 Scale Plans, Sections and Elevations of North Aisle**

Scale:  $\frac{1}{8}$  in to 1 ft  
 s & d: *Walter Tapper Archt | 10 Melina Place | NW 8 | April: 1924*  
 Pen on tracing paper (665 x 550)  
 Except for the tower, the church is now shown completed to the 1904 design.

**22 Design for Proposed South Porch (Lowest Story of Future Tower)**

Plan, South Elevation, Side Elevation & Section  
 Scale:  $\frac{1}{8}$  in to 1 ft  
 Insc: As above, *St Erkenwald's Church Southend-on-Sea* & labelled  
 s & d: *Walter Tapper ARA Architect | 10 Melina Place | St John's Wood NW8 | Nov. 1929*  
 Pencil & crayon on tracing paper (590 x 475)

1-22 Prov: Pres. by J. Anthony Lewis (F), successor to M. Tapper's practice, 1964 & 1974  
 Lit: *Builder*, LXXXVIII, 1905, p.495; *AR*, XXIII, 1908, pp.81-83  
 'SW tower not yet built' (Pevsner, *Essex*, 1965, p.356).

**[5] Sketchbooks (19):**

1-9 Topographical sketches of Belgium, 1908; Great Britain, 1883, 1885-87, 1888; France, 1913; Italy, 1901, 1909, 1920, 1921

10-19 Survey notes & sketches, 1888, 1907, 1909, 1910-11, 1911, 1912, 1919, 1920, 1931-32 & one undated

1-19 Pencil (200 x 165 average)  
 Prov: Pres. by J. Anthony Lewis (F), successor to M. Tapper's practice, 1974

[6] One folder of British topographical drawings & details of Renaissance fabric patterns with notes, bound together  
 Pen & pencil with coloured washes on tracing paper (255 x 190)

There are also in the RIBA Photographs Collection 5 volumes of photographs, indexed for office use, and in the RIBA MSS Collection a volume of letters and obituaries collected by Michael Tapper

**TARNEY, J. (fl.1891)**

COVENTRY: Church of St Michael  
 See Paley, Edward Graham & Austin, Hubert James [1].17

**TARVER, Edward John (1841-1891)**

Tarver was educated at Eton College and Bruce Castle, Tottenham, and then articled to Benjamin Ferrey from 1858 to 1862. He was the founding editor of the *Architectural Association Sketchbook* in 1861 and AA President in 1874, as well as lecturer at the AA school from 1881. Tarver was a qualified quantity surveyor and served as Superintending Architect to the Metropolitan Board of Works from 1887 until his death from pneumonia in 1891. The bulk of Tarver's practice was church restoration and, besides the eleven churches for which there are drawings in the Collection, he was responsible for the reredos, St Peter, Isle of Thanet, 1867; restoration of St Andrew, Letheringsett, Norfolk, 1876; chancel screen at St Saviour, Waltham Forest, London 1884; and repairs at St Michael & All Angels, Paddington, London. His own designs for churches include Wadhurst Park chapel, Wadhurst, Sussex, 1870-73; All Souls, Harlesden, London, 1875-79; St Mary of the Angels (RC), Hooton, Cheshire, 1878; and St Saviour, Quainton Street, Neasden, London, 1883 (dem. 1945). Other works include: hunting lodge for the Duchess of Ossuna, Forest of Ardenne, Belgium, 1877; Brixton Orphanage for Girls, London, 1886; designs for educational buildings, Nottingham, 1877; and a number of rectories and houses. In 1888 he published *Guide to the study of the history of architecture*. Bibl: A. Graves, *RA Exhibitors*, 1905-06; BN, LIX, 1890, pp.40, 44; obituaries: *Builder*, LX, 1891, p.467; BN, LX, 1891, p.828

Prov: All the drawings catalogued below (except [5]) were pres. by the architect in 1877 and bound, with similar drawings by R. H. Carpenter (q.v.), Ebbetts & Cobb (q.v.) and R. J. Withers (q.v.), in a quarter-bound maroon leather volume with maroon cloth-covered boards (730 x 510), the spine insc. *Ancient Buildings Recently Restored*. With the drawings is a letter from Tarver to C. L. Eastlake, Corresponding Secretary of the RIBA: *10 Craigs Court | Charing Cross Road | November 5, 1877 | Sir | In compliance with the circular issued by the Institute | or one of its Committees, I send | you traced plans of some of the | Churches with which I have | been professionally concerned, | shewing the state in which | I found them. | I suppose the Librarian will | collect all such plans and | mount them in a series of | folio volumes, otherwise | they could be very awkward for reference. | I have the honour to be | Sir | Your Obedient Servant | Edward J. Tarver*. It should be noted that the inscriptions date from the time of presentation in 1877 and not from the actual date of restoration given by Tarver.

**[1] CALDECOTE (Hunts): Church of St Mary Magdalene**

Survey drawings for rebuilding, 1871 (4):

1 *Ground Plan*  
 Insc: As above, *Caldcote ch: Hunts, This church was entirely pulled down and rebuilt extending | the chancel eastward on the original foundations* & labelled  
 s & d: *Edward J. Tarver archt. mens et del June 1871*  
 Pen with grey, sepia & brown washes on tracing paper

**2 South Elevation & Transverse Section through chancel**

Insc: As above & *Caldcote ch: Hunts*  
 s: *Edward J. Tarver archt. mens et del*  
 Pen with grey & sepia washes on tracing paper

**3 West Elevation & Transverse Section through Nave | looking East**

Insc: As above & *Caldcote ch: Hunts*  
 s: *Edward J. Tarver archt. mens et del*  
 Pen with grey & sepia washes on tracing paper

**4 East Elevation & Longitudinal Section**

Insc: As above & *Caldcote ch: Hunts*  
 s: *Edward J. Tarver archt. mens et del*  
 Pen & coloured washes on tracing paper

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

(205 x 365)

ff. 97 & 99

Lit: Pevsner, *Beds & Hunts*, 1968, p.227

**[2] EASTCHURCH (Kent): Church of All Saints**  
 Survey drawings for restoration, 1870-72 (3):

1 *Plan*

Insc: As above, *Church of All Saints | East-Church Sheppey | Plan as at Present Jany. 1872, the | chancel having been reseated in 1871, This church was reseated using the 17th century oak | pew seating in the aisles* & labelled  
 s & d: *Edward J. Tarver archt. mens et del Jan. 1872*

**2 Transverse Section | through Nave & Part of Longitudinal Section**

Insc: As above, *Church of All Saints East-Church Sheppey* & labelled  
 s: *Edward J. Tarver mens et del*

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

Pen & coloured washes on tracing paper (350 x 495)  
 f. 100

**3 Three perspectives of screen showing Screen as measured by Edward J. Tarver archt | Oct. 1870, As partially restored & Design for complete restoration | NB: This is not needed unless the use of a | Roodloft and Rood are revived**

Insc: As above & *The Parish Church of All Saints | Eastchurch Sheppey*  
 Pen (450 x 285)  
 f. 99

**[3] LATHBURY (Bucks): Church of All Saints**  
 Survey drawings for reseating & additions, 1866 (2):

1 *Ground floor plan*

Insc: *Church of All Saints | Lathbury, This church has | been reseated and a | new porch built & labelled*  
 s & d: *Edward J. Tarver archt. mens et del | Feb. 1866*  
 Pen with grey, sepia & brown washes on tracing paper (250 x 310)  
 f.13

**2 Transverse section & elevation of 2 arches**

Insc: *Church of All Saints Lathbury* & labelled  
 s: *Edward J. Tarver archt. mens et del*  
 Pen on tracing paper (310 x 250)  
 f.13.  
 Lit: *Builder*, XXVII, 1869, p.989

**[4] LONDON: Church of St Mary, Church End, Church Lane, Willesden (Middx), Brent**

Survey drawings for additions, 1871 (5):

1 *Present Plan of Church*

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

Insc: As above, *Ch of S Mary Willesden, This church had a North Aisle, Transept | and Vestry added & This last bay | had been | added in 1854 | by Mr. T. Little | archt. | who also reseated | the church and | inserted the windows | in the north wall - | which windows were | re-inserted in the new north | aisle which I added EJT*  
 s & d: *Edward J. Tarver archt | mens et del & Nov. 1871*  
 Pen with grey, blue & sepia washes on tracing paper (250 x 470)  
 f.24

**2 North Elevation**

Scale:  $\frac{1}{8}$  in to 1 ft  
 Insc: As above & *Ch of St Mary Willesden*  
 s: *Edward J. Tarver archt*  
 Pen & coloured washes on tracing paper (250 x 370)  
 f.24

**3 West Elevation & East Elevation**

Scale:  $\frac{1}{8}$  in to 1 ft  
 s: *Edward J. Tarver archt*  
 Pen & coloured washes on tracing paper (370 x 250)  
 f.25



## 4 Longitudinal Section

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

Insc: As above &amp; Ch of St Mary Willesden

s: Edward J. Tarver archt

Pen with grey, blue & sepia washes on tracing paper (250×370)  
f.25

## 5 Section thro. Nave

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

Insc: As above &amp; S Mary's Willesden

s: Edward J. Tarver archt

Pen with grey, blue & sepia washes on tracing paper (250×370)  
f.25Lit: *Builder*, XXX, 1872, p.354; BN, XXXI, 1873, pp.182, 191, 196

The vestry of St Mary's engaged Thomas Little to restore the exterior and reseat the church in 1849.

See Little, Thomas [6].

[5] LONDON: Church of St Thomas, Telford Avenue, Streatham Hill, Lambeth  
Design, 1888

## Longitudinal Section

Scale:  $\frac{1}{8}$ in to 1ftInsc: As above, *The Proposed Church of St. Thomas | Telford Park & Seen by Mr. Dudley March 13/88*

s &amp; d: Edward J. Tarver FSA FRIBA | 12 Buckingham Street, Strand W | March 10/88

Pen &amp; sepia wash on tracing paper (355×470)

Prov: Pur. 1961

Lit: *Builder*, XLIX, 1885, p.875

Not executed.

## [6] MARLINGFORD (Norfolk): Church of St Mary

Survey drawings for restoration, 1870 (8):

## 1 Plan, Longitudinal Section &amp; East Elevation

Scale:  $\frac{1}{8}$ in to 1ftInsc: As above, *Marlingford Church, I* & labelleds & d: *Measured for | Edward J. Tarver archt. Ap. 1870 | by J. A. Reeve (in Tarver's hand)*

## 2 S Elevation &amp; Trans: Section through Nave and Porch

Scale:  $\frac{1}{8}$ in to 1ftInsc: As above, *Marlingford Church, II* & labelled

## 3 N Elevation &amp; West Elevation

Scale:  $\frac{1}{8}$ in to 1ftInsc: As above, *Marlingford Church, III* & labelled

## 4 Section through Tower &amp; elevation of Lower Tower | Window

Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{2}$ in to 1ftInsc: As above, *Marlingford Church, IV* & labelled

## 5 Plan, elevation &amp; section of S window in nave, font &amp; S doorway &amp; Plan of Jamb and Arch Mouldings

Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FSInsc: As above,  $\frac{1}{2}$  *Detail of S window in Nave, Font and S Doorway | with  $\frac{1}{4}$  full size details, Marlingford Church, V* & labelled

## 6 Plan, Elevation &amp; Section | Looking N of chancel arch

Scale:  $\frac{1}{2}$ in to 1ftInsc: As above,  $\frac{1}{2}$  *Detail of Chancel Arch, Marlingford Church, VI* & labelled

## 7 Plan, elevation &amp; Section of nave arcade &amp; Plan of Arch Mouldings

Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FSInsc: As above, *Detail of Nave Arcade | with  $\frac{1}{4}$  full size details, Marlingford Church, VII* & labelled

## 8 Elevation of tower arch, Plan of Cap, Plan of Base, details of arch mouldings &amp; details of hinges S Door

Scale:  $\frac{1}{2}$ in to 1ft, 2in to 1ft,  $\frac{1}{4}$ FSInsc: As above, *Tower Arch Detail, Marlingford Church, VIII* & labelled1-8 Pen on tracing paper (280×365)  
ff.20-23

See also Reeve, Joseph Arthur.

## [7] NEWTON BLOSSOMVILLE (Bucks): Church of St Nicholas

Survey drawing for reseating &amp; repairs, 1864

Ground floor plan, *South Elevation & Present Section Nave*Insc: As above, *Ch. of St Nicholas | Newton Blossomville, This church has been reseated & reroofed & NB: The new**seating has been | traced by mistake - EJT | July 1864*

s &amp; d: Edward J. Tarver mens et del | July 1864

Pen & coloured washes on tracing paper (410×500)  
f.12

## [8] OVINGTON (Norfolk): Church of St John the Evangelist

Survey drawing for reseating, 1866

Plan as at Present &amp; Longitudinal Section

Scale:  $\frac{1}{4}$ in to 1ftInsc: As above, *Ovington ch | Norfolk & This church was reseated*

s &amp; d: Edward J. Tarver archt. mens et del July 1866 &amp; (partly erased) January 1867

Pen &amp; wash on tracing paper (470×655)

f.17

## [9] RUNHALL (Norfolk): Church of All Saints

Survey drawings for reseating &amp; repairs, 1870 (4):

## 1 Plan &amp; Trans: Section Looking East

Scale:  $\frac{1}{8}$ in to 1ftInsc: As above, *Runhall Ch Norfolk, Condition before restoration | This church has had the | roof supported on a | wooden arcade & has been reseated | Seats put in partly from recollection & labelled*

s &amp; d: Edward J. Tarver archt. | mens et del | Jany: 1870

Pen with brown &amp; sepia washes on tracing paper (365×320)

## 2 N Elevation &amp; E Elevation

Scale:  $\frac{1}{8}$ in to 1ftInsc: As above, *Runhall Ch | Norfolk & labelled*

s: Edward J. Tarver archt. mens et del

Pen on tracing paper (310×365)

## 3 S Elevation &amp; W elevation

Scale:  $\frac{1}{8}$ in to 1ftInsc: *Runhall Ch | Norfolk & labelled*

Pen on tracing paper (310×365)

## 4 Long: Sec: Look: S &amp; Detail of West Window North of Nave

Scale:  $\frac{1}{8}$ in to 1ft, detail to larger scaleInsc: As above, *Runhall Ch | Norfolk & labelled*

s: Edward J. Tarver archt. | mens et del

Pen on tracing paper (300×365)

1-4 ff.18-19

Lit: BN, XVII, 1869, p.212

## [10] SANDRINGHAM (Norfolk): Church of St Mary Magdalene

Survey drawings for reproduction of the church at Potsdam, Germany, 1865 (6):

## 1 Ground Plan

Insc: As above & *Sandringham Ch*

s &amp; d: Edward J. Tarver Archt. mens et del | February 1865

## 2 East Elevation &amp; West Elevation

Insc: As above & *Sandringham Ch*

s: Edward J. Tarver archt. mens et del

## 3 S elevation

Insc: *Sandringham Ch*

s: Edward J. Tarver archt. mens et del

## 4 North Elevation

Insc: As above & *Sandringham Ch*

s: Edward J. Tarver archt. mens et del

## 5 Longitudinal Section looking North

Insc: As above & *Sandringham Ch*

s: Edward J. Tarver Archt. mens et del

## 6 Transverse Section through Nave &amp; Porch Looking East &amp; Transverse Section through Chancel &amp; Vestry Looking East

Insc: As above & NB *This chancel is modern and was |**designed, I believe, by the late S. S. Teulon | for Earl**Cowper*

s: Edward J. Tarver Archt. mens et del

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

Pen with grey &amp; sepia washes on tracing paper (205×355)

ff.15-16

Teulon rebuilt the chancel, added a vestry and generally restored the church for Earl Cowper 1857-58. In 1861 the Sandringham estate passed to the Prince of Wales, and it was for the Prince's sister, Crown Princess Frederick of Prussia, that Tarver made survey drawings for the reproduction of the church in Potsdam.

## [11] TYRINGHAM (Bucks): Church of St Peter

Survey drawings for restoration, 1870 (2):

## 1 Plan &amp; South Elevation

Scale:  $\frac{1}{8}$ in to 1ftInsc: As above, *Church of St Peter Tyringham, This church was pulled down excepting the tower and a | new one**built incorporating the Tyringham vault & labelled*

s &amp; d: Edward J. Tarver archt. mens et del | December 1870

Pen &amp; coloured washes on tracing paper (415×300)

## 2 East Elevation &amp; Transverse Section thro. Nave Looking East

Scale:  $\frac{1}{8}$ in to 1ftInsc: As above, *Church of St Peter Tyringham &**labelled*

Pen &amp; wash on tracing paper (415×350)

1-2 f.11

Lit: *Builder*, XXIX, 1870, p.394

## [12] WESTWELL (Oxon): Church of St Mary the Virgin

Survey drawing for additions, 1868

Ground Plan, *West Elevation, East Elevation, South**Elevation, Transverse Section | on line A.B. of Plan -**Looking East & details of font & chancel arch*Scale:  $\frac{1}{8}$ in to 1ft, details to larger scaleInsc: As above, *Church of St Mary the Virgin Westwell**Oxon, This church was lengthened westwards | by a few feet**and additional seats gained & labelled*

s &amp; d: Edward J. Tarver archt. mens et del April 1868

Pen &amp; coloured washes on tracing paper (380×535)

f.10

Lit: *Builder*, XXVII, 1869, p.953

## TASKER, John (fl.1782-1818)

John Tasker exhibited at the RA from 1782 to 1814 from Mortimer Street, Cavendish Square, London, and was listed as a 'builder' of the same address in the Post Office directory of 1818. He designed Spetchley Park, Worcestershire, c.1811, worked at Lulworth Castle, c.1784, and built a number of houses to the north and east of Portman Square, London, from 1793 to 1811.

Bibl: *Colvin*; information from Portman Estate Office, 1974

Volume of survey drawings of 14 London houses, c.1811

56 leaves (some blank) half-bound in brown leather with brown marbled boards (330×280); on the front cover a red leather label insc. *Plans of Several Houses | By | John Tasker*Insc: (f.1r) *Plans and Sections of Several Houses | Designed & Built From 1792 by John Tasker*



On f.3r there is an index to the houses, arranged A to O, with details of the leases, viz. *When Commenced, To Whom Let, They Assigned To, & When Expire*. Unless otherwise stated, pen & green wash with pencil additions (320×530)  
w/m: 1794, 1797 & 1808  
Prov: Pur. 1952

[1] LONDON: No.8 Baker Street (St Marylebone), Westminster  
Plans of basement, ground, 1st, 2nd & attic floors, with scale  
Insc: *M & No 8 Baker Street*; (index) *The House I now inhabit, rated at* [blank]  
ff.36v, 37r  
Now No.18 Baker Street.

[2] LONDON: No.9 Bedford Street, Westminster  
Plans of Basement Story, Ground Story, One Pair Story, Two Pair Story & Attics, with scale  
Insc: As above, *A & No 9 Bedford Street Bedford Square*; (index) 14 yr lease commenced Sept. 29 1805, let to *Saml Randal* & assigned to *Henry Taylor*  
ff.12v, 13r

[3] LONDON: No.62 George Street (St Marylebone), Westminster  
Plans of basement, ground, 1st, 2nd & attic floors, with scale  
Insc: *N & 62 George Street*; (index) 7 yr lease commenced Sept. 29 1806, let to *Lady Eler Laforey*  
ff.38v, 39r  
Nos.62 & 63 George Street were renumbered Nos.45, 47 & 49 in 1872.

[4] LONDON: No.63 George Street (St Marylebone), Westminster  
Plans of basement, ground, 1st, 2nd & attic floors, with scale  
Insc: *O & 63 George Street*; (index) 14 yr lease commenced Dec. 25 1801, let to *Mr Pr Caila*  
ff.40v, 41r  
Nos.62 & 63 George Street were renumbered Nos.45, 47 & 49 in 1872.

[5] LONDON: No.12 Gloucester Place (St Marylebone), Westminster (2):  
1 Plans of Basement Story, Ground Story, One Pair Story, Two Pair Story, Attics & stables, with scale  
Insc: As above, *D & No.12 Gloucester Place Portman Square*; (index) 21 yr lease commenced Sept. 29 1799, let to *Lord N. Cathcart* & assigned to *Coln. W. L. Hughes*  
Pen with green & buff washes (320×650)  
ff.18v, 19r

2 Sections of House & ceiling plan  
Insc: As above & *No.12 Gloucester Place*  
Pen with blue, green & buff washes  
ff.22v, 23r  
Now No.50 Gloucester Place.

[6] LONDON: No.13 Gloucester Place (St Marylebone), Westminster  
Plans of basement, ground, 1st, 2nd & attic floors & stables, with scale  
Insc: *E & This House Sold*; (index) *Sold*  
Pen with green & buff washes (320×650)  
ff.20v, 21r  
Now No.52 Gloucester Place.

[7] LONDON: No.14 Gloucester Place (St Marylebone), Westminster  
Plans of Basement Story, Ground Story, One Pair Story, Two Pair Story, Attics & stables, with scale  
Insc: As above, *F & No.14 Gloucester Place Portman Square*; (index) 19 yr lease commenced March 25 1808, let to *Mrs Arbuthnot* & assigned to *Jno Underwood*  
ff.24v, 25r  
Now No.54 Gloucester Place. A fourth storey was added in 1905.

[8] LONDON: No.109 Gloucester Place (St Marylebone), Westminster  
Plans of Basement Story, Ground Story, One Pair Story, Two Pair Story, Attics & stables, with scale  
Insc: As above, *G & No.109 Gloucester Place Portman Square*; (index) 14 yr lease commenced June 24 1803, let to *Rd Langley Esq.* & assigned to *Wm Currie*  
ff.26v, 27r  
Now No.27 Gloucester Place. A fourth storey was added in 1899.

[9] LONDON: No.110 Gloucester Place (St Marylebone), Westminster  
Plans of Basement Story, Ground Story, One Pair Story, Two Pair Story, Attics & stables, with scale  
Insc: As above, *H & No.110 Gloucester Place Portman Square*; (index) 14 yr lease commenced Sept. 29 1804, let to *Sir H. Dashwood*  
ff.30v, 31r  
Now No.25 Gloucester Place.

[10] LONDON: No.111 Gloucester Place (St Marylebone), Westminster  
Plans of Basement Story, Ground Story, One Pair Story, Two Pair Story, Attics & stables, with scale  
Insc: As above, *I & No.111 Gloucester Place Portman Square*; (index) 14 yr lease commenced Sept. 29 1801, let to *Wm Potts Esq.*  
ff.30v, 31r  
Now No.23 Gloucester Place. A fourth storey was added in 1913.

[11] LONDON: No.112 Gloucester Place (St Marylebone), Westminster  
Plans of Basement Story, Ground Story, One Pair Story, Two Pair Story, Attics & stables, with scale  
Insc: As above, *K & No.112 Gloucester Place Portman Square*; (index) 21 yr lease commenced Sept. 29 1793, let to *Sir W. Molesworth* & assigned to *Rd Langley Esqr*  
ff.32v, 33r  
Now No.21 Gloucester Place. A fourth storey was added in 1883.

[12] LONDON: Gloucester Place Mews (St Marylebone), Westminster  
Plans of Stable and Coach House & Small House, with scale  
Insc: As above, *L & East Side of Gloucester Mews*; (index) 2 Stall Stable, 7 yr lease commenced March 25 1811, let to *Thos Rawlins*; Small House let to *Ms Jones, Tenant at Will*  
ff.34v, 35r

[13] LONDON: No.2 Lower Berkeley Street (St Marylebone), Westminster  
Plans of Basement Story, Ground Story, One Pair Story, Two Pair Story, Attics & stables, with scale  
Insc: As above, *B & No.3 lower Berkeley (sic) Street Portman Square*; (index) 21 yr lease commenced March 25 1809, let to *Sir Wm Milner* & assigned to *Cuthbt Ellison*  
ff.14v, 15r  
Now Fitzhardinge Street.

[14] LONDON: No.3 Lower Berkeley Street (St Marylebone), Westminster  
Plans of Basement Story, Ground Story, One Pair Story, Two Pair Story, Attics & stables, with scale  
Insc: As above, *C & No.3 lower Berkeley (sic) Street Portman Square*; (index) 21 yr lease commenced Sept. 29 1808, let to *Newcomb* & assigned to *Mrs. Dory Lawler*  
ff.16v, 17r  
Now Fitzhardinge Street.

[15] Measured drawing of an unidentified small chapel  
Cross-sections  
Section of *Ye Arch*, showing construction of the roof & elevation of a Gothic archway; Section of *East End*, showing construction of roof with a small fleche surmounted by a cross, & elevation of E window with intersecting tracery, with scale  
Insc: As above  
s: *Jno Tasker*  
Pen with sepia & buff washes (290×475)  
Prov: Pur. 1931, Milton Abbey Collection

TATE, Alfred L.

Topographical drawings

[1] RIPON (Yorks): Cathedral  
Interior view of North Transept | Ripon  
Insc: As above  
s: *A. L. Tate | del*  
Pen (400×240)  
Prov: Pres. by Tate's son, 1946

[2] WELLS (Som): Cathedral (2):  
1 Interior view of North | Porch | Wells  
Pen (330×245)

2 Interior view of Arcade | North Porch | Wells  
1-2 Insc: As above  
Prov: Pres. by Tate's son, 1946  
Pen (310×245)

TATHAM, Charles Heathcote (1772-1842)

Tatham was educated at Louth Grammar School, Lincolnshire, and worked briefly as a clerk to S. P. Cockerell before resuming his studies at home. He entered the office of Henry Holland at the age of nineteen and left at twenty-two for three years' study in Italy financed by Holland and John Birch, Surgeon Extraordinary to George III. In Italy he drew classical ornament and construction for Holland and for himself and met his future patron, the 5th Earl of Carlisle. In 1797 the Napoleonic Wars forced Tatham to return to England and in that same year he began exhibiting at the Royal Academy. His works include: entrance to the park at Stoke Edith, Herefordshire, c.1803 (dem. 1927); alterations to Wilton Park, Buckinghamshire, 1803-05 (dem. 1962); monument to the Hon. Edward Foley, Stoke Edith, Herefordshire 1805; picture gallery at Brocklesby Park, Lincolnshire, 1807; fountains, park lodges and mausoleum at Trentham Hall, Staffordshire, 1807 (dem.); Lynedoch Lodge, Perthshire, 1807-09; alterations to Broxmore House, Hampshire, c.1809-18 (dem. 1949); Hennerton House, Berkshire, 1817; interior decoration at Quidenham Hall, Norfolk, c.1820; additions to Cowsfield House, Wiltshire, before 1825 (dem. c.1949); Rookesbury, Hampshire, 1825; alterations for the Earl of Carlisle at Naworth Castle, Cumberland; and a monument to Prince de Broglie, Monrepos, Russia, 1829. His practice was never very large as he often quarrelled with his employers. Bankruptcy ended his architectural career in 1834, but in 1837 prominent friends secured for him the post of Master of Holy Trinity Hospital, Greenwich, which he held until his death. He published *Etchings of ancient ornamental architecture drawn from the originals in Rome and other parts of Italy* in 1799-1800 and several other books on classical ornament and on his own work. He was a member of the Academy of Bologna, the Academy of St Luke in Rome and of the London Architectural Society.  
Bibl: *APSD*; *Colvin*; *DNB*; J. Greig (ed.), *The Farington Diary*, VIII, 1928, p.43; W. T. Whitley, *Artists and their friends in England*, II, 1928, p.225; *CL*, *CLI*, 1972, pp.918-921



LONDON: Carlton House, Pall Mall, Westminster  
Two sketchbooks of interior details of Carlton House, 1787-95: the drawings are probably in the hands of two of Holland's assistants, Jean Pierre Theodore Trécourt (q.v.) & Charles Heathcote Tatham  
See Holland, Henry [4]

[1] ROMSEY (Hants): Paultons  
Survey drawings & design for addition of office wing & alterations to main house for William Sloane Stanley, 1824-26 (14):

1 Title sheet

Insc: *Paultons near Romsey Hampshire | the seat of William Sloane Stanley Esq. etc. etc. | The new offices built to the old Mansion | with other Improvements - | begun in May 1826 & ended May 1828 - | cost £9500 (estimated at £10,000) & comprehending the Plans of the old | Mansion before the Improvements made*

s: C.H.T. (in monogram) *Archit. Member of the Academy of St Luke at Rome & of the Institute of Bologna - | & Member of the Society of Architects in London | Thomas Hawkins Clk. of Wks.* (in Tatham's hand)  
Pen (485 × 565)

2-4 Survey drawings, 1824

2 Site plan

Scale:  $\frac{1}{2}$  in to 100ft

Insc: *General Plan*

s & d: C.H.T. (in monogram) *October 1824*

Pen (405 × 525)

3 *Plan of Chambers in Mansion & plan of Office Chambers*

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

d: *October 1824*

Pen & pink wash (410 × 535)

4 N, E, S & W *Elevations of the Mansion | and Offices*

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

Pen (535 × 410)

5-13 Design, 1826

5 *Plan of Cellars of office wing*

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

Insc: As above, *Design for New Offices & W. S. Stanley Esq.*

Pen & pink wash (465 × 580)

6 *Ground Plan of new office wing*

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

Insc: As above, *W. S. Stanley Esq. & Design for New Offices*

Pen & pink wash (470 × 590)

7 *Chamber Plan of new office wing*

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

Insc: As above, *W. S. Stanley Esq. & Design for New Offices*

Pen & pink wash (470 × 590)

8 *Plan & elevation of extension of portico on W front*

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

Insc: *West Front & W. S. Stanley Esq.*

Pen & pink wash (455 × 565)

9 *Plan & elevation of windows*

Scale: 1 in to 1ft

Insc: *Design for the Sashes for the West wing & W. S. Stanley Esq.*

Pen (470 × 590)

10 *Plan, front elevation & Profile of chimneypiece*

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

Insc: As above, *Design for a Marble chimney Piece | for the Billiard Room & W. S. Stanley Esq.*

Pen (300 × 480)

11 *Elevation of South Front & Section through office court*

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

Insc: As above, *William Sloane Stanley Esq. & Design for New Offices*

Pen (465 × 585)

12 *Elevation of The Clock Turret | in Office Court*

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

Insc: As above, *W. S. Stanley Esq. & Design for the New Offices*

Pen (475 × 585)

5-12 s & d: *Mr. Tatham's Office | Queen Street Mayfair | March 1826*

13 *Elevation & section of clock turret*

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

Insc: *Design for the Clock | Turret*

s & d: C.H.T. (in monogram) *Sept. 1826*

Pen & buff wash (470 × 585)

Brewhouse, 1827

14 *Plans & sections of The brewhouse*

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

Insc: As above & *W. S. Stanley Esq. | built 1827*

s: C.H.T. (in monogram)

Pen & wash (455 × 360)

2-14 Insc: As above, *Paultons & labelled*

1-14 Prov: Pur. 1962

Lit: There are photographs of the house before its demolition in 1955 in *CL*, LXXXIV, 1938, p.276; J. M. Crook, *The Greek Revival*, 1972, pls. 139-140

[2]-[7] Prov: The 6 measured drawings of Roman roofs catalogued below came from Vol.VIII of the Thomas Hardwick albums (q.v.), pres. anonymously, 1836; 10 albums were pres. of which 7 survive in bound form; the other 3 (Vols.VIII-X) were presumably broken up & the drawings filed under architect or subject

[2] ROME: Argentine Theatre

Part-section of roof & detail of joinery

Insc: *Construction of the Roof of the Theatre Argentina | at Rome*

s & d: *From a drawing by a Spanish artist at Rome by C. H. Tatham 1795*

Pen with sepia & grey washes within double ruled border (300 × 455)

[3] ROME: Basilica of St Paul outside the Walls

Section of roof & details of joinery

Scale: 1 in to 5ft approx.

Insc: *Roof over the principal Nave of the Basilica of St Paul out of the Gates of Rome, Said to have been built by Constantine the Great, with notes & references*

s & d: *From a drawing by a Spanish artist at Rome by C. H. Tatham Jan. 7 1796*

Pen with sepia, buff & grey washes within triple ruled border (350 × 530)

[4] ROME: Churches of S Andrea della Valle & S Maria Liberatrice

Three cross-sections of roof of S Andrea della Valle

& cross-section of roof of S Maria Liberatrice

Insc: *S Andrea della Valle* (3 times) & *S Maria Liberatrice*

Pen with sepia & grey washes (280 × 430)

[5] ROME: Church of S Andrea della Valle & Theatre of Bologna

Two cross-sections of roof of S Andrea della Valle &

cross-section of roof of Theatre of Bologna

Insc: *S Andrea della Valle* (twice) & *Teatro di Bologna*

Pen with sepia & grey washes (280 × 430)

[6] ROME: Church of S Maria in Campitelli

Cross-section of roof & details of joinery

Insc: *Armatura all' Italiana & S Maria in Campitelli | Parti in Grandi*, with notes & mathematical calculations  
Pen with sepia, brown & grey washes (280 × 430)

[7] Drawing showing an Italian method of roof construction

Cross-section, with details of joinery

Insc: *Method practised by the Italians | for the due pitch of a Roof, Method of joining principal rafters & labelled s & d: From a drawing by a Spanish artist at Rome by C. H. Tatham 1795*

Pen with sepia & grey washes within double ruled border (255 × 330)

The Spanish artist referred to in the above drawings is Don Isodoro Velasquez, who studied in Rome with Tatham from 1794 to 1797.

[8] Topographical drawing

CASTLE HOWARD (Yorks)

*Sketch of the West Front of Castle Howard*

Insc: As above

s & d: C.H.T. | 1811

Pencil, sepia pen & wash (115 × 225)

Prov: Pur. 1963

Tatham built a sculpture gallery and museum and decorated the main rooms of the W wing of Castle Howard for the Earl of Carlisle in 1802. In 1811 he published *The Gallery at Castle Howard*.

TAVENOR-PERRY, John (1840-1915)

John Tavenor-Perry (known to his contemporaries as J. T. Perry) began his studies at University College, London, in 1859 under J. Hayter Lewis, Professor of Architecture. With another favourite pupil of Hayter Lewis, Frederick H. Reed, he set up in practice at No.9 John Street, Adelphi, Strand, London, and they were consultant architects to University College and continued Lewis's practice after his retirement in 1881. Other works include: school and vestry for the Chapel Royal, Savoy, Italy; the Lady altar for the Augustinian Convent chapel, Bruges, Belgium; office of the Union Assurance Co., Wilhelmstrasse, Berlin, Germany; restoration of the refectory, St Martin's Priory, Dover; Hotel Metropole, Swansea; schools for the Deans and Chapters of Rochester and Worcester cathedrals; and the Hotel Cecil (dem.) as part of a redevelopment of the Salisbury estate, Victoria Embankment, London, 1888. Throughout his career Tavenor-Perry was active as an art historian and archaeologist, and in 1900 he retired from practice to devote himself to writing. Besides numerous articles, he published *An Account of the priory of St Martin, Dover*, 1871; *A Chronology of mediaeval and Renaissance art and architecture*, 1893; *Dinanderie, a history and description of mediaeval art work in copper, brass and bronze*, 1910; he contributed to the series *Memorials of old Kent*, 1907; *Old London*, 1908; *Old Sussex*, 1909; *Old Middlesex*, 1909; *Old Durham*, 1910; and *Old Surrey*, 1911. A 1864, F 1896. Bibl: RIBA nomination papers; BN, LIX, 1890, p.21; obituaries: *Builder*, CIX, 1915, pp.224-245; BN, CIX, 1915, p.349

LONDON: University College, Gower Street (St Pancras) Camden

Design for completion, 1881 (2):

1 Perspective of N wing, as executed

s: J. Tavenor-Perry

Pen (525 × 725)

2 Perspective of proposed completed quadrangle with porticoed extensions to the N & S wings, a 2nd storey added to the entire college & a screen & central gate lodge towards the street  
s & d: J. Tavenor-Perry *del et invt Jan. 1881*  
Sepia pen (510 × 750)



1-2 Prov: Pur. 1939

William Wilkins designed the main block of University College in 1829 with the intention of adding N and S wings and a screen with a gate towards the street to form a traditional collegiate quadrangle. In 1848 T. L. Donaldson remodelled the grand staircase and the dome to house the Flaxman Collection and added a library, but not until 1870 was the building of the quadrangle resumed under J. Hayter Lewis with Tavenor-Perry & Reed, who added N and S wings to the main block. The *Builder* published an elevation of the N wing in Tavenor-Perry's hand and said that 'although the increasing requirements of the college necessitated considerable modifications in the internal details as originally planned, the façade of the additions has been carried out in accordance with the first design as far as can be ascertained' (*Builder*, XL, 1881, p.81). F. M. Simpson completed the quadrangle in 1911-14. See also Toy, Sidney [17], note.

TAYLOR, R. (fl.1794)

Design for an unidentified house with a Doric porch  
*Plan of the Principal Floor, Plan of the Chamber Floor,*  
elevation of *Principal Front* & elevation of *Back Front*  
[Fig.11]

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

Insc: As above & labelled

s: R: *Taylor Archt*

w/m: 1794

Pen & coloured washes (370 × 470)

Prov: Pur. 1966

[2] Design for an unidentified house with an elliptical room

Ground floor plan

Pen & sepia wash (230 × 235)

Prov: Pur. 1966

TAYLOR, William Alexander (?-1839)

Little is known about W. A. Taylor except that he was a student of J. B. Papworth and exhibited at the RA in his student days, giving Papworth's address of No.10 Caroline Street, Bedford Square. He died on 5 August 1839. (Information, H. Colvin, 1975.)  
Bibl: A. Graves, *RA exhibitors*, 1905-06

[1] Alternative designs for a town house

Two designs for a house, each with a basement, ground & 1st floor plan

Insc: 2 *Designs for Houses* - / made by - Taylor - / a pupil - / 1840? (pencil in Wyatt Papworth's hand)

Pen & sepia wash (655 × 520)

Prov: J. B. Papworth Collection (q.v.)

[2] Design for a water gate

*Plan & Elevation*

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

Insc: As above & *Watergate*

s & d: W. A. Taylor / Jan. 14.38 - & (in a later hand) admitted student / 15 Jan. 1839

Pen with pink & grey washes (370 × 310)

*The following catalogue of Tecton's drawings was compiled by Mary Banham*

## TECTON

The architectural firm of Tecton (from the Greek Architecton, master builder) was formed in 1931 after the arrival in England of Berthold Lubetkin, who gathered around him a group of recent graduates from the AA School of Architecture, attracted by his advanced Continental aesthetics and his sociological approach. To a generation of newly qualified architects, reacting against the insularity of the English architectural establishment, Lubetkin, with his experience of working closely with Perret in Paris, represented a far wider professional view, appearing to be a 'Corbusier in England' on the one hand and, on the other, a designer more concerned with the social needs of his clients than his English contemporaries seemed to be. The first meeting was with Godfrey Samuel, who introduced Lubetkin to Anthony Chitty, Michael Dugdale (who left the firm early), Valentine Harding, Lindsey Drake and R. T. F. Skinner.

The earliest work was for the Zoological Society of London at Regent's Park, through Solly Zuckerman, followed by other zoo buildings at Whipsnade, Bedfordshire. The last and biggest of the zoo schemes was the very complete one at Dudley, Worcestershire, in 1937. Highpoint I, Highgate, London, is generally regarded as Tecton's most important building. It was admired by Le Corbusier as an illustration of his concept of the vertical garden city. Shortly after the completion of Highpoint I most of the original partners left to form their own practices - for example, Samuel & Harding and Hening & Chitty. Drake stayed on until 1948, when he joined Denys Lasdun, a younger and later member of the Tecton team, to build the Hallfield Estate in Paddington, London (see [8]). In the late 1930s much work was undertaken for the London Borough of Finsbury (now part of Islington), notably the Finsbury Health Centre, 1938 (see [7]). Highpoint II was pocompleted around the same time, 1937-38. After the Second World War Douglas Bailey came in with the Peterlee scheme and stayed on as third partner in the firm of Skinner, Bailey & Lubetkin when the name Tecton was dropped. The earlier post-war housing schemes were designed under the name of Tecton and the later ones under the names of the separate partnerships which grew out of the original office. Crediting work to individuals in the group is not an easy task. As Robert Furneaux Jordan said: 'No one, least of all Tecton itself, will ever sort out respective contributions, and if Tecton was meant to be a team - though a team with a captain - that is as it should be' (*AR*, CCXVIII, 1955, p.40). The notes on executive architects, at the end of some entries, are taken from a list made by R. T. F. Skinner, 1970.

LUBETKIN Berthold (1901- )

Born in Tiflis, Georgia, USSR, moved to Warsaw in 1923, then to Vienna and Paris where he worked with Jean Ginsberg (apartment block, No.25 Avenue de Versailles, 1927) and in the Perret Atelier before coming to England about 1930.

BAILEY, Douglas (1916-1976)

Studied at the AA school, 1927-32.

CHITTY, Anthony (1907- )

Studied at Cambridge and the AA school, 1927-32.

DRAKE, Lindsey (1911-1980)

Studied at the AA school, 1927-32.

DUGDALE, Michael (1906-1973)

Studied at Oxford and the AA school, 1927-32.

HARDING, Valentine (1905-1940)

Studied at Oxford and the AA school.

LASDUN, Denys (1914- )

Studied at the AA school, 1931-35 (see also Lasdun, Denys for short biography).

SAMUEL, The Hon. Godfrey (1904-1982)

Studied at Oxford and the AA school, 1926-31.

SKINNER, Russell Thomas Francis (1908- )

Studied at the AA school, 1927-32 (see also Skinner, Russell Thomas Francis for short biography).

Bibl: A. Jackson, *The Politics of architecture*, 1970; information from R. T. F. Skinner & the Hon. Godfrey Samuel, 1970, 1974

Prov: The drawings catalogued below were pres. by R. T. F. Skinner (A) through the Hon. Godfrey Samuel (F), 1970

[1] DUDLEY (Worcs): Zoo

Designs for restaurant, 2 cafés, animal enclosures & kiosk (4):

1 *Restaurant* ground floor plan, basement plan, elevations & sections

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

Print with grey wash shadows added (660 × 1020)

2 *Café 1* ground floor plan, elevations & sections

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

Print with chinese white & grey wash shadows added (660 × 1010)

3 *Café 2* ground floor, mezzanine & basement plans, elevation & sections

Scale:  $\frac{1}{8}$  in to 1 ft,  $\frac{3}{16}$  in to 1 ft

Print with grey wash shadows added (660 × 1015)

4 *Animal shelters plan & elevation; monkey cages plan, elevation & section; reptiliary plan & section; kiosk plan & sections*

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

Print with grey wash shadows added (660 × 1010)

1-4 Insc: As above, *Dudley Zoo*, labelled & dimensions given

Lit: *Ac&BN*, CLII, 1937, pp.166-77; *AJ*, LXXXVI, 1937, pp.717-722; *AR*, LXXXII, 1937, pp.177-186

These buildings were completed in 1937. Altogether Tecton designed about fifteen buildings at Dudley Zoo on the mound of Dudley Castle.

[2] LONDON: Cranbrook Estate (Bethnal Green), Tower Hamlets

Preliminary design

Layout plan, not as built, showing low-rise housing, high-rise flats & landscaping

Insc: *Cranbrook Estate*

Print with pen, chinese white & gouache added (675 × 955)

The building of the Cranbrook Estate was completed in 1964. The executive architects were Skinner and Bailey, with Lubetkin as consultant.

[3] LONDON: Dorset Estate (Bethnal Green), Tower Hamlets

Preliminary design & design (5):

Preliminary design

1 Perspective view of Y-plan 11 storey blocks, slightly altered in execution

Collage of painted & textured paper, photographs & pen, mounted (550 × 850)

2-5 Design, as executed

2 Layout plan of high Y-plan blocks & low rectangular blocks

Pen with pencil & colour with card inserts

(390 × 535)



3 Part of living room elevation, eleven-storey block (490 × 990)

4 Part of access gallery elevation, eleven-storey block (490 × 990)

5 Elevations of four-storey blocks (510 × 1010)

3-5 Insc: As above  
Pen on tracing paper

[4] LONDON: Chest clinic, East Ham (Essex), Newham  
Preliminary design & unexecuted design for Dr Philip Ellman, 1932 (11):  
1-4 Preliminary design  
1 Ground floor plan  
s: *Tecton Architects* | 115 Gower St | London WC  
(480 × 570)

2 Upper floor plan (490 × 580)

1-2 Scale: 1ft to 50ft  
Insc: As above, *Tuberculosis Clinic* | *Rough Sketch* | *detailed plan* | in Preparation & labelled, with dimensions given  
Pen with pencil, crayon & coloured washes

3 Plans of ground & 1st floors with cast shadows drawn in showing sun-path penetration  
Insc: *Tuberculosis Clinic*  
s: *Tecton Architects* | 115 Gower St | London WC  
Pen, pencil & crayon (505 × 710)

4 Perspective from W [Fig.14]  
Pencil & watercolour (260 × 475)

5-12 Unexecuted design  
5 Ground floor plans to explain circulation of patients, diagrams showing use of cubicles & perspective section

6 Ground floor plans to explain administration & use of medical record cards

7 Ground floor plan showing ventilation, photograph of model showing sun penetration, diagram of sun's shadow for 53° 30' & details of 'Border' panel heating system

8 Eight isometric diagrams & photograph of model

9 Site plan & photograph of model showing approaches, plans of ground & first floors, sections through dressing cubicles & section through clerk's office

5-9 Scale: 1ft to 50ft, 1ft to 100ft  
Insc: As above, numbered 1 to 5 respectively, *Drawings prepared for Dr Ellman & exhibited by him at the centenary meeting of the BMA 1932* & labelled, with square footage given  
s: *Tecton Architects* | 115 Gower St | London WC1  
Black & red pen with grey wash & watercolour, mounted (630 × 975)

10 Interior perspective  
Pencil & watercolour, mounted (455 × 580)

11 Sectional perspective showing waiting hall & dressing cubicle  
Insc: *Preliminary design for waiting hall*  
s: *Tecton Architects*  
Pencil & watercolour, mounted (290 × 670)

Filed with the drawings is the typescript of comments by Dr Ellman, headed *Criticism of Tecton plans & d.* 6.7.32

Dr Ellman was Medical Officer of Health for the Borough of Finsbury, and from this unexecuted project came the commission for the Finsbury Health Centre, 1938, [7].

[5] LONDON: Air raid shelters (Finsbury), Islington  
Unexecuted design for Finsbury Borough Council, 1938 (2):  
1 Plans, section & diagram of circular shelter to accommodate 7,600 persons  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *Provisional patent no 31859/38* | by *Arup Design Ltd* 3 Nov '38  
Print, mounted (785 × 1050)

2 Photograph of sectional model of small circular underground shelter  
Insc: *NC Leader case room to right & key to features, e.g. air inlet, stepped spiral ramp, water pump &c*  
Photograph with pen & chinese white added, mounted (380 × 510)  
Lit & reprd: *Tecton, Planned ARP*, 1939  
This scheme was designed by Tecton with Ove Arup.

[6] LONDON: (Finsbury), Islington  
Air raid precaution survey for Finsbury Borough Council  
Survey plans, 1938 (3):  
1 Plan of Finsbury showing heights of buildings, i.e. buildings up to 2 storeys, 3-4 storeys, over 5 storeys

2 Plan of Finsbury showing existing basements & open space

3 Plan of Finsbury giving analysis of buildings by use, structure &c

1-3 Scale: 1:1500  
Insc: As above & *Plan of the Borough of Finsbury*  
Based on Ordnance Survey maps with coloured washes added, mounted (770 × 1045)  
Lit & reprd: *Tecton, Planned ARP*, 1939

[7] LONDON: Health centre, Pine Street (Finsbury), Islington  
Design & exhibition drawings (23):  
1 Exploded isometrics of basement, ground & first floor(s), showing circulation system for staff & patients  
Insc: As above & labelled  
s: *Tecton Architects* | 57 Haymarket | London SW1  
Pen & watercolour on board (950 × 1160)

2-23 Explanatory drawings for display prepared for an exhibition at Finsbury Town Hall, explaining features of the design & comparing the building favourably with existing dispersed medical provision in the borough  
Insc: *Finsbury Health Centre & sheets entitled: A health centre is created; Modern building; Orderly design; Open planning; Practical design; Cheerful atmosphere; Restful rooms; Well-lit rooms; Open lobbies; Simple administration; Convenient circulation; Consistent style; Rational construction; Sound proofing; Cross ventilation; Invisible radiant heating; Ducts for plumbing; Ducts for light-wiring; Ducts for power-wiring; Concealed plumbing; Flat roof; Clean servicing*  
s: *Tecton Architects*  
Pencil, pen & watercolour on board (500 × 680)

Lit: *A&BN*, CLVII, 1939, pp.65-74; *Builder*, CLVI, 1939, pp.90-96; *AJ*, LXXXIX, 1939, pp.48-53; *AR*, LXXXV, 1939, pp.7-22  
The building of the health centre was completed in 1938.

[8] LONDON: Hallfield Estate, Bishop's Bridge Road (Paddington), Westminster  
Design (3):

1 Half access-gallery elevation to 10-storey blocks, slightly altered in execution [Fig.12] (475 × 985)

2 Half living room elevation to 10-storey blocks, as executed (490 × 985)

3 Elevations to 6-storey blocks, altered in execution (485 × 990)

1-3 Insc: As above, *Hallfield Estate, Paddington*  
Pen with 'Zip-a-tone' tint & chinese white on tracing paper  
Lit: *AJ*, CXXI, 1955, pp.299-310; *AR*, CXVI, 1954, pp.301-318; *A&BN*, CCVI, 1954, pp.619-626  
The executive architects were Drake and Lasdun.

[9] LONDON: Highpoint I, North Hill, Highgate (St Pancras), Camden  
Design, as executed (3):

1 Diagrammatic section of typical flats

Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *Northfield*  
Pencil with watercolour & gouache on board (685 × 1020)

2 Plan of Flat A with 3 bedrooms, with key

3 Plan of Flat B with 2 bedrooms, with key

2-3 Scale:  $\frac{3}{4}$ in to 1ft  
Insc: As above & *Northfield*, with some dimensions given  
Pen with pencil & watercolour on board (685 × 1020)

Lit: *AJ*, LXXXI, 1935, pp.360-364; *Builder*, CL, 1936, pp.332-335; *AR*, LXXIX, 1936, pp.5-16 (article by Le Corbusier); *A&BN*, CXLV, 1936, pp.49-55  
The building of Highpoint I was completed in 1934. The executive architect was Lubetkin. For designs for furniture for flat No.47 see Yorke, F. R. S. & Breuer, Marcel [6].

[10] LONDON: Highpoint II, North Hill, Highgate (St Pancras), Camden  
Design, presentation drawings & redrawn plan & elevations (14):

1-9 Design  
1 Site plan, including existing building (Highpoint I)

2 Plan of developed site, showing Highpoint I & II, garages, squash court, swimming pool & garden layout

3 Complete plan of ground floor of Highpoint II, incomplete plan of ground floor of Highpoint I, elevations to main road of both blocks

4 Ground floor plan

5 Lower floor plans of maisonettes

6 Upper floor plans of maisonettes

7 Street elevation [Fig.13]

8 Longitudinal section

9 Cross-sections

1-9 Scale:  $\frac{3}{16}$ in to 1ft,  $\frac{1}{10}$ in to 1ft  
Insc: As above & labelled  
Prints with grey wash shadows added, mounted (635 × 950)



10-11 Presentation drawings justifying the design to the local planning authority

10 Aerial view of Highpoint I with adjoining buildings in a manner calculated to 'keep in keeping' with "The Charm of Ye Olde Village"

11 Perspectives of proposed block & 3 others in earlier 'styles', but incorporating modern details: Flat roof, Horizontal balconies, Tile facing, Free ground floor, Concrete frame & brick panels, Continuous windows, Broken skyline & Projecting canopy

10-11 Prints with grey wash added, mounted (635 × 950)

12-14 Redrawn plan & elevations, 1957

12 Layout plan of buildings & garden

Insc: Verso 'Highpoint' Highgate

s: Verso Skinner, Bailey & Lubetkin Architects | drawn by Robert C. W. Browning

Pen, chinese white & watercolour, mounted (390 × 530)

13 Street elevations to Highpoint I & II

Scale: 1/8 in to 1 ft

Insc: As above & Highpoint Flats, Highgate

Pen on both sides of tracing paper (500 × 1010)

14 Garden elevations to Highpoint I & II

Scale: 1/8 in to 1 ft

Insc: As above, Highpoint Flats & Highgate

s & d: Skinner, Bailey & Lubetkin | 58 Queen's Gdns W2 | Drawn C. H. 1957

Pen on tracing paper (495 × 1005)

Lit: A&BN, CLVI, 1938, pp.35-41; AR, LXXXIV, 1938, pp.161-176; AJ, LXXXVIII, 1938, pp.601-607  
The building of Highpoint II was completed in 1938.

[11] LONDON: Holford Square Estate (Finsbury), Islington

Design, c.1955

Elevations of four-storey block of flats

Insc: Holford Square Estate, Finsbury

Pen on tracing paper (505 × 1020)

Lit: AR, CXI, 1952, pp.403-406; AR, CXVII, 1955, pp.88-93; L'Architecture d'Aujourd'hui, LVIII, 1953, p.90

First design by Tecton, final design by Skinner, Bailey & Lubetkin. The scheme consists of a large seven-to-eight-storey Y-plan block with a smaller four-storey block.

[12] LONDON: Lakeview Estate, Old Ford Road (Bethnal Green), Tower Hamlets

Preliminary design & designs, as executed, 1956 (2):

1 Preliminary elevations for two-storey blocks & elevation of two-storey blocks as executed

Insc: As above & Lakeview Estate, Bethnal Green

Pen & 'Zip-a-tone' tint on tracing paper (485 × 1020)

2 Elevations for eleven-storey blocks, as executed

Insc: Lakeview Estate, Bethnal Green | Old Ford Road Housing |

s & d: Skinner, Bailey & Lubetkin | No.58 Queen's Gdns, London, W2 | Drawn CH 1956

Pen, pencil & chinese white on tracing paper (480 × 995)

The executive architects were Skinner, Bailey & Lubetkin.

[13] LONDON: Priory Green Estate, Busaco Street (Finsbury), Islington

Design, 1951 (5):

1 Layout plan, altered in execution

s & d: R. Browning delt | 1951; verso Skinner, Bailey & Lubetkin | 188 Piccadilly W1

Pen with chinese white, watercolour & gouache (390 × 530)

2 Typical floor plans of North Block

Scale: 1/16 in to 1 ft

(565 × 760)

3 East & West elevations to 3-storey block

(495 × 1010)

4 Elevations to 4-storey blocks

(480 × 985)

5 Part elevation to 8-storey blocks (585 × 845)

3-5 Scale: 1/8 in to 1 ft

2-5 Insc: As above & Priory Green Estate, Finsbury

Pen on tracing paper

1-5 Lit: AJ, CXVI, 1952, pp.433-442; AR, CXII, 1952, pp.241-250

The executive architects were Skinner, Bailey & Lubetkin. The scheme consisted of three eight-storey blocks and four four-storey blocks.

Nos.2-5 show the scheme as executed.

[14] LONDON: Spa Green Estate, Rosebery Avenue

(Finsbury), Islington

Design, as executed, 1946-47 (3):

1 Street elevation of 8-storey blocks

2 Half garden elevation of 8-storey blocks

1-2 Insc: As above & Spa Green Estate, Finsbury

Pen on tracing paper (485 × 990)

3 West & East elevations of 4-5 storey blocks

Scale: 1/8 in to 1 ft

Insc: As above, Rosebery Avenue | Housing Scheme |

Block C elevations | Spa Green Estate, Finsbury

s & d: Tecton Architects | 57 Haymarket SW1 | 13.11.46 | revisions | 6.6.47

Pen on tracing paper (555 × 755)

Lit: AJ, CXIII, 1951, pp.517-522

The executive architects were Lubetkin and Skinner.

'So far as is known the monolithic box frame type of construction was used for the first time in England at Spa Green' (AJ, loc. cit.).

[15] LONDON: Zoo, Regent's Park (St Marylebone), Westminster

Designs, as executed, for gorilla house & penguin pool for the Zoological Society of London (2):

1 Design for gorilla house

Plans & details, including axonometric details of feeding & sleeping arrangements with text, drainage, lighting, heating & ventilation & roof of revolving structure

Scale: 1/4 in to 1 ft

Insc: As above & Zoological Society Gorilla House

s: Tecton Architects AARIBA 57 Haymarket SW1

Pen & wash with gouache (650 × 990)

Lit: A&BN, CXXIV, 1933, pp.251-258; AR, LXXXIII, 1933, pp.241-245

The building of the gorilla house was completed in 1933.

2 Design for penguin pool

Aerial view, photographs with key, sections, reinforcement details & photographs of roof & ramps in construction (captions reversed)

Insc: As above & Penguin Pool

s: Tecton | 57 Haymarket | London SW1

Pen with watercolour & gouache (760 × 1010)

Lit: A&BN, CXXXVII, 1934, pp.254-255; AJ, LXXIX, 1934, pp.856-859; AR, LXXVI, 1934, pp.17-19

The building of the penguin pool was completed in 1934. The executive architects were Lubetkin and Drake.

[16] PETERLEE (Co Durham)

Unexecuted design for housing, c.1950

Layout plan, showing area with 2 blocks of flats, ancilliary buildings, football pitch, tennis court & landscaping

Insc: Peterlee

Pencil with chinese white, watercolour & gouache (380 × 395)

The executive architect was Lubetkin.

[17] WHIPSNADE (Beds): Zoo

Designs, as executed, for elephant house & shelter for the Zoological Society of London (3):

1-2 Design for elephant house

1 Plans at ground & roof levels, sections

Scale: 1/8 in to 1 ft

Insc: As above, with dimensions given

Print with grey wash shadows added (425 × 695)

2 Plan at ground level, elevation & sections

Scale: 1/8 in to 1 ft, 1/4 in to 1 ft

Insc: As above & Elephant House, with some dimensions given

s: Tecton architects 57 Haymarket London SW1

Print with grey wash shadows added (685 × 1020)

1-2 Lit: A&BN, CXLVIII, 1935, pp.276-77

3 Design for shelter & lavatories

Plan at ground level, front elevation, roof plan, sections

Scale: 1/4 in to 1 ft, 1/2 in to 1 ft

Insc: As above & Shelter & lavatories Whipsnade, with some dimensions given

s: Tecton AARIBA Architects 57 Haymarket London Print (680 × 960)

Lit: AJ, LXXXI, 1935, pp.729-730

The building of the elephant house and shelter was completed in 1934 and 1935 respectively. The executive architect was Lubetkin.

TENGBOM, Ivar Justis (1878-1968)

Tengbom was born in Vireda, Sweden, and was educated at the Technical Institute of Gothenburg and the Royal Academy of Art in Stockholm. The award of the Academy's Royal Medal in 1901 enabled him to travel abroad and to study in Paris. On his return he went into partnership with Ernest Torulf of Gothenburg and from 1912 practised on his own. In that year he won the second premium in the Stockholm town hall competition and was commissioned to design the Enskilda Bank, Stockholm. From 1916 to 1920 he was Professor of Architecture at the College of Art, Stockholm. He returned to private practice in 1920 to design Stockholm's concert hall, his most famous work. From 1922 he was in charge of royal palaces in Stockholm, and from 1924 to 1936 Director General of the Swedish Office of Works. Other works include, in Stockholm, Högalid church, 1917; City Building, 1920; offices of the Swedish Match Company; Commercial High School, 1926; Esselte Building, 1934; and the Bonnier Building, 1945; also banks in Borsa, Vanersborg and Örebro; churches in Arvika and Högenäs; and the Swedish Academy in Rome, 1940. He was President of the Swedish Federation of Architects and RIBA Royal Gold Medallist, 1938.

Bibl: M. S. Briggs, *Everyman's concise encyclopaedia of architecture*, 1959; RIBA Jnl, XLV, 1938, p.521; A&BN, CXLVI, 1938, p.33; obituary: *The Times*, 4 October 1968



STOCKHOLM: Enskilda Bank  
Design, 1912

Elevation of entrance façade [Fig.15]

Scale: 5mm to 1m

Insc: (on label stuck to mount) *Förslag till ny byggnad för Stockholms Enskilda Bank / fasad mot kungsträdgården*  
/ Motto "Klassisk Mark"

s & d: Ivar Tengbom / 1912

Pencil, crayon & coloured washes (250 × 410)

Prov: Pres. by the architect, 1962

TESI, Fortunato (fl. early C18)

See Bernasconi

TESI, Mauro Antonio (1730-1766)

Tesi was born in Modena in 1730 and active in Bologna for most of his life. He studied first with the heraldic painter Morretini and then came under the influence of Metelli and Colonna, but much of his success was due to the patronage of Count and Countess Algarotti. In 1787 Count Cesare Massimo Gini issued a collection of designs in a *Raccolta di Disegni di Mauro Tesi*  
Bibl: M. Bryan, *Dictionary of painters and engravers*, 1899; R. Wittkower, *Art and architecture in Italy 1600-1750*, 1965; *Italian architectural drawings*, 1966, catalogue of an exhibition prepared for the Smithsonian Institute, Washington; W. Jeurwine, *Stage designs*, 1968

Designs for stage settings (5):

1 Interior of a Baroque hall with piers supporting coffered arches & with diminishing vista to the right  
Sepia pen & wash, mounted (300 × 380)  
Reprd: W. Jeurwine, *Stage designs*, 1968, pl.32

2 Courtyard of a Baroque palace with an arcade of coupled Corinthian columns on the right  
Sepia pen & wash, mounted (165 × 245)  
Reprd: W. Jeurwine, *op. cit.*, 1968, pl.31

3 Baroque courtyard with arch arcades supported on groups of coupled & quadrupled Corinthian columns [Fig.16]  
Sepia pen & wash, mounted (200 × 275)  
Reprd: W. Jeurwine, *op. cit.*, 1968, pl.30; *RIBA Jnl*, XXXIV, 1927, frontispiece

4 Baroque interior with a coffered ceiling & coffered arches supported on piers & with part of a staircase to the left  
Sepia pen & wash, mounted (280 × 210)  
Reprd: W. Jeurwine, *op. cit.*, 1968, pl.33; *RIBA Jnl*, XXXIII, 1925, frontispiece

5 Architectural composition, showing a Corinthian colonnade on a high base with statues in pedimented niches; on the right, a wide flight of stairs leads up to the colonnade & in the left foreground water gushes from an obelisk fountain into semicircular basins  
Sepia pen & grey wash within single ruled border (270 × 375)

1-5 Prov: Sir John Drummond Stewart Collection (q.v.), pres. 1838-39

TESTA, Pietro (1611-1650)

Testa, called 'Il Lucchesino' after his birthplace of Lucca, Italy, was a pupil of Pietro Paolini. He went to Rome sometime before 1630 to study under Domenichino and Pietro da Cortona and was closely associated with Cassiano del Pozzo and Mola. Although trained as a fresco painter, Testa was an engraver of importance; his plates are from his own designs and sometimes marked with a monogram of the letters P, T, I & L. He had a morose disposition and his death by drowning in the Tiber was probably suicide.  
Bibl: M. Bryan, *Dictionary of painters and engravers*, 1899; A. S. Harris & C. Lord, 'Notes on the chronology and death of Pietro Testa', *Paragone*, 213, 1967, pp.36-60; A. Marabottini, 'Novita sul Lucchesino', *Commentari*, V, 1954, pp.116-135

Composition of allegorical figures representing the arts & artists copied from, or a preliminary study for, an engraving by Testa [Fig.17]

s: PT (in monogram)

Pen & wash (465 × 700)

Prov: Pres. by P. J. Westwood (F), 1939

Lit: *Italian architectural drawings*, 1966, catalogue of an exhibition prepared for the Smithsonian Institute, Washington, DC; A. Marabottini, 'Il Trattato di pittura i disegni del Lucchesino', *Commentari*, V, 1954, pp.217-244; C. Goldstein, 'The Meaning of Poussin's letters to De Noyers', *Burlington Magazine*, CVIII, 1966, p.235

TEULON, Samuel Sanders (1812-1873)

S. S. Teulon was born in Greenwich, London, the eldest son of Samuel Teulon of French Huguenot descent. Always an excellent draughtsman, he showed early talent and was sent to the RA drawing school before being articled to George Legg. He then worked as an assistant to George Potter of Bermondsey, London, and began independent practice in 1838. In 1842 he travelled in France, Belgium, Italy and Germany with his life-long friend, Ewan Christian (q.v.). He won his first commission in 1840 in a competition for almshouses at Kingsland, King Henry's Walk, Islington, London, (dem. 1939) for the Worshipful Company of Dyers, but for the first ten years of practice his work was mostly confined to vicarages and schools. By 1850, however, he had exhibited twenty-two designs at the RA and was beginning to acquire the aristocratic patronage that enabled him to vary a predominately church building practice with large-scale country houses and estate villages. Although Teulon was an exact contemporary of the gothicist A. W. N. Pugin, his early works are decidedly Tudor and he designed in a classical Italian style when necessary. The precedents of William Butterfield's All Saints, Margaret Street, London 1849, and John Ruskin's *The Stones of Venice*, 1850, were already well established when Teulon developed his High Gothic Revival style and became in Goodhart-Rendel's phrase 'the fiercest, ablest and most temerarious of these Gothic adventurers'. Teulon's church building practice was considerable and includes: Holy Trinity, Rye Harbour, Sussex, 1847-48; St Mary, Riseholme, Lincolnshire, 1851; rebuilding of St Margaret, Angmering, Sussex, with a new vestry, school and sexton's house, 1852-53; St John the Evangelist, Birmingham, for Lord Calthorpe, 1852-54; St Michael on the Mount, Lincoln, 1854-56; St Andrew, Blackfriars, City of London, 1854-56 (dem. 1955); Holy Trinity, Hastings, Sussex, 1857; St Thomas, Wrotham Road, St Pancras, London, 1860 (dem. 1960); St Mark, Silvertown, Newham, London, 1861-62; St John the Baptist, Huntley, Gloucestershire, for the Rev. Daniel Capper, 1861-63; rebuilding of St Mary, Ealing, London 1863-72; ad St Stephen, Rosslyn Hill, Hampstead, London, 1865-74. He had many commissions to remodel the interiors of Georgian churches in a Ruskinian polychromy that his contemporaries called a 'Byzantine effect', and

he often restored medieval churches to conventional and Correct Gothic exteriors with Byzantine interiors. Although his practice was not Anglo-Catholic, he was a member of the Ecclesiological Society and showed his designs at the society's meetings. His country houses include: Tortworth Court, Gloucestershire, for the 2nd Earl of Ducie, 1849-53; Shadwell Park, Brettenham, Norfolk, 1856-60, together with the rebuilding of St Andrew's church, 1852-53, and the conversion of Rushford College as the vicarage, 1855, on the same estate for Sir Robert Jacob Buxton; Elvetham, Hampshire, 1859-63, together with alterations to St Mary's church and the erection of a new school, 1848, on the estate for the 4th Baron Calthorpe; Perry Barr Hall, Staffordshire, 1857, also for Lord Calthorpe; Hawkhurst, Hampshire, and the rebuilding of the estate church, St Peter & St Paul, for J. J. Maberly, 1860-61; Huntley Manor, Gloucestershire, 1860-62; Worlies Park, Essex, 1860-62; Bestwood Lodge, Nottinghamshire, for the 10th Duke of St Albans, 1862-64; and alterations to Woodlands Vale, Isle of Wight, for the 5th Baron Calthorpe, 1870-71. Teulon's estate village buildings are usually of brick and arranged in well-composed groups. His work includes: school, school house and almshouse, Riby, Lincolnshire, for George Tomline, 1848; terrace of houses, Ascot Road, Windsor, Berkshire 1849; labourers' cottages and Prince Albert's workshops, Windsor Great Park, 1853-59, and the Chapel Royal, Windsor Castle, Berkshire, 1863-66; shops and post office, Thorney Abbey, Cambridgeshire, for the 9th Duke of Bedford, 1856-57; school, school house, cottages and farm buildings on the Crown estate, Sunk Island, Yorkshire, 1856-57; Christchurch, clubhouse, Wimbledon College and twenty-four cottages, Wimbledon, London, 1858-60; and St James the Less church, vicarage, two schools, houses and cottages, Hunstanworth, Co Durham, for the Rev. Daniel Capper, 1854-65. Teulon's funeral was held at his own church, St Stephen, Hampstead, London, where there is a memorial window to him. Although his younger brother, William Milford Teulon, was also an architect, S. S. Teulon's works in progress at the time of his death were completed by his friend, Ewan Christian. F 1848.  
Bibl: A. Graves, *RA exhibitors*, 1905-06; C. Eastlake (ed. J. M. Crook), *A History of the Gothic Revival*, 1970; B. F. L. Clarke, *Church builders of the nineteenth century*, 1938; M. Girouard, *The Victorian country house*, 1971; S. Muthesius, *The High Victorian Movement in architecture, 1850-70*, 1972; obituaries: *RIBA Proceedings*, 1872, p.215; *Builder*, XXXI, 1873, p.384

[1] MOOR PARK (Herts)

Design for conservatory, 1847

*Perspective View From the South West*, showing the addition of a terrace with a tower at one end & a rectangular conservatory with Ionic columns & arches crowned with a balustrade & vase finials  
Insc: As above, *The Rt. Hon. Lord Robert Grosvenor | Moor Park | Hertfordshire*  
s & d: S. S. Teulon, *Architect | Lansdown Place Brunswick Sq. | July 1847*  
Pencil & watercolour (500 × 710)  
Pevsner, *Herts*, 1953, p.170, mentions that the formal portions of the garden on the NE side of the house date from c.1830-40, but this piece de résistance was never executed.



[2] WINDSOR (Berks): Virginia Water, Windsor Great Park

Design for repairs to the Chinese Fishing Temple, 1860

Elevation, with scale [Fig.18]

Insc: *The Fishing Temple - Virginia Water | The Central Building showing the Style of Decoration | Proposed for the Entire Exterior*

s&d: S. S. Teulon, Architect, | 9 Craigs Court Charing Cross Lo... (cut) & This is the drawing referred to in | my Contract dated August 13th 1860 | Saml. Fisher | Witness W. R. Deaking

Pen & watercolour (430×610)

Reprd: A. Rowan, *Garden buildings*, 1968, pl.43; *Great drawings from the Collection*, RIBA Drawings Collection exhibition catalogue, 1972, p.21

The now demolished Fishing Temple and an adjacent Chinese boathouse were built for George IV in the late 1820s. Sir Jeffery Wyattville probably designed the building and Frederick Crace the multi-coloured and gilded decoration. (There are two drawings of the Fishing Temple by Crace in the Cooper Hewitt Museum, New York; reprd. J. Harris, *A Catalogue of British drawings for architecture, decoration, sculpture and landscape gardening 1550-1900 in American collections*, 1970, pl.65.) The temple seems always to have been in disrepair and E.W. Brayley mentioned in his *Topographical history of Surrey* that it was then (1850) undergoing repair. Teulon was probably employed to touch up the original Crace decoration at that time.

[3]-[131] Album, c.1835-c.1851

Album consisting of 143 drawings on 110 pages, some blank & some with several small sheets mounted together, bound in red cloth & insc. on spine *Sketch Book | S. S. Teulon & on p.1 S. S. Teulon | Architect* (in Teulon's hand) & *Bought in Holywell St | Feb. 24th 1888 | E. Prioleau Warren* (in Warren's hand) The drawings are on tracing paper, pasted on to cartridge; unless otherwise stated the medium is pen (270×290)

Prov: Pres. by E. P. Warren (F), 1912

The album contains drawings dating from c.1835 to c.1851 and represents a selection of Teulon's best drawings from his first fifteen years of practice. The standard of draughtsmanship is uniformly high and the selection comprises designs, both executed and unexecuted, topographical drawings and details from his Continental tour of 1842 and of buildings in England.

[3] CREAKE, NORTH (Norfolk): Rectory

Design, c.1845

Perspective of *Proposed Rectory North Creake Norfolk*

Insc: As above & *Hon. & Revd. T. Keppel*

p.80

The rectory was executed in 1845 for £3500 (*White's directory of Norfolk*, 1845) and a design for 'North Creake Rectory Norfolk for the Hon. and Rev. Thomas Robert Keppel' was exhibited at the RA 1846, No.1241.

[4] CREAKE, NORTH (Norfolk): School

Design, c.1849

*Ground Plans, One pair Plan & Sketch of the Elevation*, with scale

Insc: As above & *Proposed Schools | North Creake*

s: S. S. Teulon | archt

p.52

The national school was built in 1849 at the expense of the Rev. the Hon. Thomas Keppel and the Earl Spencer (*White's directory of Norfolk*, 1854).

[5] ELKINGTON, NORTH (Lincs): Church of St Helen

Design, c.1851

Perspective of 3 bay church, nave & chancel in one, with lancet windows, steep roof with crenellated parapet, bellcote & 4 corner pinnacles

St Helen's was built 1851-53. The four corner pinnacles were never executed.

[6] ELKINGTON, NORTH (Lincs): Lodge

Design

Perspective of lodge with stone quoins, stilted arch windows & belvedere

Insc: *Lodge at Elkington in Lincoln*

p.3

This design may date from the same time as that for St Helen's church, North Elkington [5], but there is no evidence that it was executed.

[7] HOLKHAM (Norfolk): South gate & lodges

Design, c.1850 (3):

1 Perspective of main façade looking towards an obelisk

2 Perspective of rear façade looking towards a triumphal arch

3 Perspective of main façade, to a larger scale, showing greater detail

1-3 p.78

Lit: Pevsner, *NW & S Norfolk*, 1962, p.204

[8] HOLKHAM (Norfolk): North gate & lodge

Design in Tudor style, c.1848

*Ground Plan, One pair Plan & perspective of Proposed Gateway and Screen by Almshouses*

Insc: As above & *The Rt. Honble. the Earl of Leicester*

p.76

Lit: Pevsner, *NW & S Norfolk*, 1962, p.204

Teulon exhibited designs for 'Almshouses at Holkham, for the Earl of Leicester' at the RA 1848, No.1178, and they were executed with a vicarage in 1849 (*White's directory of Norfolk*, 1854).

[9] HOLLESLEY (Suffolk): Rectory

Design, 1845

Perspective of *Proposed Elevations from the South West*

Insc: As above & *Hollesley Rectory House | Suffolk*

s&d: S. S. Teulon | Architect | *Milmants Bedford Row March 1845*

Pen & wash with chinese white added

p.41

[10] KIRMINGTON (Lincs): Brocklesby rectory

Design, c.1846

Perspective of *Brocklesby Rectory Lincolnshire*

Insc: As above

s: S. S. Teulon | archt

p.5

The Rector of Brocklesby, the Rev. R. C. N. Brackenbury, built his house in Kirmington and, according to *White's directory of Lincolnshire*, 1856, 'after the death of either the present incumbents of Brocklesby rectory and Kirmington vicarage, the two benefices are to be consolidated'. The rectory was built in 1846 and cost £2,000. Teulon restored St Helen, Kirmington, in 1859 for the Earl of Yarborough (*Kelly's directory of Lincolnshire*, 1889).

[11] ORMSBY, NORTH (Lincs): Church of St Helen

Design, c.1848

Perspective of church with nave of 3 bays & chancel, W door between 2 buttresses, plate tracery & bellcote in W gable

p.83

Lit: Pevsner, *Lincs*, 1964, p.327

Teulon completely rebuilt the tiny medieval church for Miss M. S. Ansell of the parish.

[12] POTTERS BAR (Herts): Parsonage

Design

*South East View of the Parsonage St John's Potters Bar*

Insc: As above

s: S. S. Teulon | Architect

p.82

Not executed.

[13] RIBY (Lincs): School & school house

Design, c.1848 (2):

1 Perspective *Sketch of the Elevational Character of School and School House*

Insc: As above & G. Tomline Esq. M.P. | Riby

p.64

2 Perspective of rear façade

p.68

Lit: *Builder*, VII, 1849, p.231 (under Roby [sic] Lincs);

*White's directory of Lincolnshire*, 1856

Teulon exhibited designs for 'Almshouses at Riby, Lincolnshire' at the RA 1848, No.1198, and these were executed with the school.

[14] RISEHOLME (Lincs): Church of St Mary

Design, c.1850

Perspective of church with 3 bay nave & chancel, tower & spire & 4 light W window with elaborate

Decorated tracery

p.75

Lit: *White's directory of Lincolnshire*, 1856; *Kelly's*

*directory of Lincolnshire*, 1889; Pevsner, *Lincs*, 1964, p.343

This church was built for Dr John Kaye, Bishop of Lincoln (1827-53), and the original design of tower and spire revised to a bellcote in execution. Teulon designed the vicarage for the Rev. William Frederick John Kaye in 1873 and may have done the stables at Riseholme Hall.

[15] ROADE (Northants): Vicarage

Design

Perspective

Insc: Rev. Alex Ammand FRO | *Vicarage House at Road* (sic)

p.26

[16] TATHWELL (Lincs): Vicarage

Design, c.1849 (2):

1 *View from the East*

Insc: As above & *Proposed Vicarage House | Tathwell Dio: Lincoln*

p.40

2 *View from the West*

Insc: As above & *Proposed Vicarage House | Tathwell Dio: Lincoln*

p.36

Lit: *White's directory of Lincolnshire*, 1856

The vicarage was built for the Rev. John Waite.

[17] WETHERINGSETT (Suffolk): Rectory

Design, c.1843

Perspective of *Wetheringsett Rectory and Office Suffolk*

Insc: As above

s: S. S. Teulon Architect

p.22

Lit: Pevsner, *Suffolk*, 1961, p.450

The vicarage of All Saints parish is now (1974) a private house.

[18] ? (Beds): School

Design with shaped gables, stilted arch windows & bellcote

Perspective of *Schools | Bedfordshire*

Insc: As above

p.68



[19] ? (Northants): Deanery  
Design in Italianate style (2):  
1 *View from the South West*  
Insc: As above & *Deanery | Northamptonshire*  
p.98

2 Perspective from the NE  
Insc: *View from the North East*  
p.100 (drawing cut to fit album page)

[20] Design for a church with 3 bay nave & 2 bay  
chancel with 2 doors in W front & slim SW steeple  
Perspective  
p.81

[21] Design for restoration of a Norman church with  
nave of 3 bays, chancel & large W tower  
*Perspective View from the North East*  
Insc: As above  
p.91 (inverted when pasted in)

[22] Design for a church in Early English lancet style,  
5 bays in length, nave & chancel in one, N or S  
tower & spire with door in centre of N or S side  
Perspective  
Pen with pencil additions  
p.51

[23] Design for a church in Early English lancet style  
with nave of 3 bays & chancel; the W window  
composed of alternating lancet lights & blank  
arcading; massive NW tower with buttresses & spire  
Perspective of church with house in background  
p.73

[24] Design for a church with nave of 3 bays, chancel,  
S aisle, S porch & S chapel; W door in base of  
massive W tower & spire; reticulated tracery  
Perspective from the SW  
p.38

[25] Design for a church with 5 bay nave, 2 bay  
chancel & porch  
Plan  
p.33

[26] Design for a church in Early English lancet  
style with octagonal baptistry  
Perspective from the NE  
p.30

[27] Alternative designs for a church in Italian  
Romanesque style (2):  
1 Perspective of W front with triple-arch porch,  
rose window, bellcote of double arches & square  
central tower  
p.63

2 Perspective of apsed E end with round clerestory  
windows & central octagonal tower  
Pen with blue & grey washes  
p.29

[28] Design (?) for church in Italian Romanesque  
style  
Perspective  
p.54

[29] Design for semi-detached cottages with gables  
& mullioned windows  
Perspective of *Peasants Cottages*  
Insc: As above & *Lord Moncon (?)*  
p.89 (inverted when pasted in)

[30] Design for a cottage with canopied garden seat  
built on side façade  
Perspective  
p.79

[31] Design for a cottage with veranda  
Perspective  
p.109

[32] Design for a memorial cross in Perpendicular  
style  
Perspective  
Insc: *Sketch for a Cross to commemorate Three Admirals*  
p.59  
This may be the 'Design for Leicester Memorial'  
which Teulon exhibited at the RA 1844, No.1154.

[33] Design (?) for a fountain in Renaissance style  
Perspective & details  
p.61

[34] Design for a 2 storey gatehouse with stepped  
gables & 4 corner pinnacles  
Perspective  
p.102

[35] Design for a house with shaped gables, bay  
windows & tower, the base of which is a porch, the  
top finished with shaped gables & roofed turret  
Perspective  
p.70

[36] Design for a house of 2 storeys with 1 storey  
extension  
Perspective  
Insc: *View of the Proposed Buildings from the South East*  
& *Capt. Wilford*  
p.72

[37] Design for a small house with steep gables,  
crenellated porch & bay windows  
Perspective  
Pen & pencil  
p.24

[38] Design for a house with shaped gables, gabled  
chimneys & gabled porch  
Perspective *View from the South East*  
Insc: As above & *J. Harvey Esqre. | Proposed House*  
p.84

[39] Design for 2 semi-detached houses with hipped  
roof & mullioned windows  
Perspective  
p.17

[40] Design for a small house with bay windows &  
steep gables  
Perspective  
p.56

[41] Design for a house in Elizabethan style  
Perspective  
p.94

[42] Design for a house with gabled chimneys &  
patterned brickwork  
Perspective showing a small cottage to the right  
p.25

[43] Design for a house with steep gables & mullioned  
windows  
Perspective  
p.50

[44] Design for a house in Renaissance style  
Perspective  
p.102

[45] Design for a house with bellcote  
Perspective  
p.77  
Possibly a design for a school house.

[46] Design for alterations to a lodge  
Perspective  
Insc: *Alterations to Lodges | in the Front of the house*  
p.96 (inverted when pasted in)

[47] Design for a lodge with shaped gables &  
belvedere  
Perspective  
Insc: *Proposed Lodge for Botanic Gardens*  
Pen with blue & grey washes  
p.3

[48] Design for a lodge with bellcote & tower, gate  
& screen  
Perspective  
p.107

[49] Design for a mansion in Elizabethan style (2):  
1 Perspective of main façade with shaped gables,  
twin ogee-capped towers, bow windows & double  
staircase  
Pen with blue & grey washes heightened with white  
p.106

2 Perspective of garden façade with shaped gables,  
bow windows & twin gabled porches  
Pen with blue & grey washes heightened with white  
p.4

[50] Design for a market house with a portico of  
plain piers with sculpted pediment, gabled attic  
storey & lantern  
Perspective  
Insc: *Sketch of a Design for a Proposed Market House*  
p.49  
This may be part of the design for a town hall and  
market house Teulon prepared in 1835 with Samuel  
Potter of Bermondsey, London. It was exhibited at  
the RA 1835, No.945, as 'Design submitted to the  
Corporation of Penzance for their new Town-hall  
and Market place', but never executed.

[51] Design for a school with shaped gables & an  
arcade  
Perspective  
p.104

[52] Design for a school with an arcaded porch  
Perspective  
p.87

[53] Design for a school in Elizabethan style  
Perspective  
p.32

[54] Design for a school with bellcote & adjoining  
master's house  
Perspective  
p.48

[55] Design for a school in a plain Elizabethan style  
Perspective  
p.48

[56] Design for a school with double staircase leading  
to 1st storey porch with bellcote  
Perspective  
p.58

[57] Design for a school with steep gables & gabled  
porch  
Perspective  
p.58

[58] Design for a school with shaped gables  
Perspective  
Insc: *Sketch of the Principal Front*  
p.74

[59] Design for a school in Tudor style  
Perspective  
p.62

[60] Design for window tracery based on quatrefoil patterns within an overall vesica piscis shape, but without lights  
p.33

Measured drawing

[61] ENCHEN ( ): House  
*Plan du rez-du-chaussée, Plan du 1er étage & Elévation*, with scale  
Insc: As above, *Maison à Enchien* & labelled  
d: July 6th 1839  
p.67

Topographical drawings  
Belgium

[62] DINANT: Church of Notre Dame  
View  
Insc: *Dinant*  
p.61

[63] GHENT: View copied from Samuel Prout's *Facsimiles of sketches made in Flanders and Germany*, 1833, pl.[2] *Fac-similes* showing church of St Nicholas, cloth hall belfry & the cathedral  
p.85

France

[64] BENOUVILLE (Calvados): Church  
View of tower  
Insc: *Church of Bieville* (sic) near Caen | about the 12th century  
p.13

[65] CAEN (Calvados): Abbey of St Étienne  
View of tower  
p.39

[66] CAEN (Calvados): Church of St Nicholas  
Detail of tower  
Insc: *Church of St Nicholas at Caen* | about the 14th century  
p.13

[67] CLUNY (Saône-et-Loire): Hôtel de Cluny  
View  
Insc: *Hôtel de Cluny - Garden Front*  
p.21

[68] JUMIÈGES (Seine-Inférieure): Abbey church  
Detail of tower  
Insc: *Abbey Church* (sic) of Jumièges | About the 11th century  
p.65

[69] MONTIVILLIERS (Calvados): Abbey church  
View of tower  
Insc: *Abbey Church of Montivilliers*  
p.69

[70] MOSELLE RIVER: Bridge  
View  
Insc: *Bridge on the Moselle*  
p.55

[71] STRASBOURG (Bas-Rhin): House  
View  
Insc: *Strasbourg - Corner of a St.*  
p.69

[72] TANTONVILLE (Meurthe-et-Moselle): Church  
View of tower  
Insc: *Church of Tantonville*  
p.71

[73] THANN (Haut-Rhin): Church  
Details of tower  
Insc: *Church of Than* (sic) | about the 12th century  
p.65

Germany

[74] COLOGNE: Church of St Martin  
View  
Insc: *Church of St Martin Cologne*  
p.61

[75] ELZ (Hessen): Castle (2):  
1 View  
Insc: *Castle of Elz*  
p.35

2 A more distant view  
Insc: *Chateau Elz*  
p.43

[76] ULM (Württemberg): Cathedral  
Details of choir (3):  
1 Details of *Seats and railing*. | *choir of Ulm Cathedral*  
Insc: As above  
p.43

2 Details of stalls  
Insc: *End Elevation*  
p.63

3 Details of *Wainscot*  
Insc: As above & *Stalls at Ulm*, with dimensions given  
p.63

[77] ULM (Württemberg)  
*View of Bow window* | *College precincts* (sic) *Ulm*  
Insc: As above  
p.30

Great Britain

[78] BRANDESTON HALL (Suffolk)  
*North East View*  
Insc: As above & *Brandeston Hall* | *Suffolk*  
p.30

[79] BRISTOL: Porch, Whitson Street  
View  
Insc: *Old Wooden Porch Whitson Street Bristol*  
d: April 10th 1839  
p.57

[80] BURGLEY HOUSE (Northants)  
View of main façade  
p.2

[81] CASTLE HOWARD (Yorks) (2):  
1 SW view  
Insc: *Castle Howard*  
d: Febry. 1839  
p.37

2 SE view  
p.47

[82] CHALFIELD, GREAT (Wilts): Church of All Saints  
Detail of spire  
Insc: *Church at Gt. Chalfield Wiltshire* | J. T. Walker | part 2  
p.65

[83] CLAVERTON MANOR (Som) (3):  
1 View of principal front  
Insc: *Claverton Somersetshire The seat of George Vivian Esq.*  
p.35

2 View of gate & screen  
p.23

3 Detail of gate pier  
Insc: *Claverton The Seat of* | *George Vivian Esq.*  
p.57

[84] CRAY, NORTH (Kent): Church of St James  
Details of pulpit (2):  
1 Part-elevation  
Insc: *North Cray Church*  
p.11

2 *Elevation & Section* | *Cornice of Sounding Board*  
Insc: As above & *Pulpit North Cray Church*  
p.57

[85] CUCKFIELD (Sussex): House  
View  
Insc: *Mr Chuttons Cuckfield Sussex*  
p.42

[86] HORSHAM (Sussex): Denne Park  
View  
Insc: *Dear Place Hopsham* (sic) *Sussex*  
p.42

[87] HAMMOND PLACE (Sussex)  
View  
Insc: *Hammond Place Sussex*  
p.46

[88] HATFIELD HOUSE (Herts)  
*Plan of Cornice, Plan of Window*, side elevation of balcony & part-elevation of window, with scale  
Insc: As above & *Details of Hatfield House*  
d: April 7th 1839  
p.18

[89] HUDDINGTON COURT (Worcs)  
Details & view of porch  
Plan of the Porch; plan of *Moulding for Battlements* | and *Cornice Full Size*; plan of *Inside Beam* |  $\frac{1}{2}$  Full Size; plan of *Mouldings of the Arch* | Full size & *View of Porch at Huddington* | *Worcestershire*  
Scale:  $\frac{1}{2}$  in to 1 ft  
Insc: As above  
p.95 (inverted when pasted in)

[90] KIRBY HALL (Northants) (2):  
1 View of main façade  
p.6

2 View of Kirby - Garden - Side  
Insc: As above  
p.101

[91] LANSDOWN, nr Bath (Som): Lansdown Tower  
View of top of tower  
p.71

[92] LINCOLN: Cottages  
View  
Insc: *At Lincoln*  
p.46

[93] LINDFIELD (Sussex): Pax-Hill Manor  
View of main façade  
Insc: *Packhill* (sic) *Sussex*  
p.44

[94] LONDON: Holland House (Kensington), Kensington & Chelsea (3):  
1 View of S front  
Insc: *Holland House*  
p.97

2 View of E front  
p.93

3 Interior view of *Ancient Parlour Holland House*  
Insc: As above  
p.99 (inverted when pasted in)



[95] LONDON: Charlton House, Greenwich (Kent)  
Plan & view  
Insc: *Charlton House Kent* & labelled  
p.8

[96] MAVISTON (Salop): Berwick House  
View  
Insc: *Berwick Maviston in Atcham, Co. Salop*  
p.21

[97] PENDLEBURY (Lancs): Agecroft Hall  
Details of *Gable Pendants*  
Insc: As above & *Agecroft Hall | near Manchester*  
p.71  
Agecroft Hall was transported to New Richmond, Virginia, USA, in 1926.

[98] PRESTON (Som): House  
View  
Insc: *Ancient House at Preston near Yeovil*  
p.21

[99] SUDBURY (Suffolk): House  
View  
Insc: *Ancient Timber House at Sudbury | Suffolk*  
p.21

Italy  
[100] CHIARAVALLE MILANESE: Cistercian church  
View of tower  
Insc: *The Church of Chierville (sic) - near Milan*  
p.27

[101] FLORENCE: Cathedral  
View  
Insc: *The Cathedral Florence*  
p.9

[102] MILAN: Church of S Donato Murano  
View  
Insc: *San Donato Murano*  
p.27

[103] PADUA: Church of S Antonio  
View  
p.28

[104] VERONA: Cathedral  
View of W front & campanile  
Insc: *Verona*  
p.10

Switzerland  
[105] FRIBOURG: House  
View of porch  
Insc: *House at Fribourg*  
p.61

[106] NÜRSCHAFHAUSEN: House  
Detail of window  
Insc: *Window on the road to Schöffhausen (sic)*  
p.69

Unidentified  
[107] View of a Baroque altar & reredos  
p.19

[108] View of a balcony with figures in costume  
p.20

[109] View of a balcony with floral mouldings  
p.39

[110] View of a Baroque baldachino  
p.45

[111] Perspectival elevations of 6 *Chimnies* at (cut off)  
Insc: As above  
p.31

[112] Elevation & details of a font  
Insc: Dimensions given  
p.31

[113] Plan & elevation of a Tudor mansion  
p.12

[114] Elevation of a Renaissance mansion, with scale  
d: *July 3rd*  
p.105

[115] Elevation of a Flemish, Empire style monument  
& detail of ornament  
Insc: (on ornament) *Dantzick, Ulm, Marengo, Pyramides & Lodi*  
p.79

[116] View of a Tudor *Garden Porch*  
Insc: As above  
p.8

[117] View of portal & door of a baptistry  
Insc: *Baptisterio*  
p.15

[118] View of portico of a *Corn Excha(nge)*  
Insc: (on building) As above  
p.105

[119] Interior view of a staircase  
p.70

[120] View of an Italian Baroque terrace  
p.29

[121] View of a tomb  
p.55

[122] View of a Tudor bay window  
p.53

Unidentified details  
[123] Perspective of a cartouche  
p.11

[124] Elevation of a cartouche  
p.13

[125] Elevation of a cartouche  
p.31

[126] Elevation of a cartouche  
p.65

[127] Three details of chimneys  
p.59

[128] Detail of moulding  
p.65

[129] Detail of ornament  
p.79

[130] Three part-perspectives of vase finials  
p.11

[131] Perspective of a pilaster  
p.61

TEXIER, Charles Félix Marie (1802-1871)  
Texier was born at Versailles and trained as an architect. His first appointment in 1825 was as Inspecteur de Travaux in Paris, but in 1826 he established himself as an archaeologist with his restoration of the Roman triumphal arch at Rheims and his subsequent report for the Ministry of the Interior. In 1827, at the direction of the government, he undertook a survey of the ancient port of Fréjus, France, to determine whether the level of the Mediterranean had changed significantly since ancient times, and from 1829 to 1831 was at work on a survey of the Roman port of Ostia, Italy. The monographs written from these surveys won him his second Gold Medal for archaeology in 1832, the French Academy having honoured him the year before for a paper on the antiquities of Vernègue. In 1833, under the auspices of the Ministry of Education, Texier began a four-year exploration of Turkey to document Graeco-Roman ruins and to collect choice examples for French museums. On his first expedition from Constantinople he explored the western coast, discovering the sites of Pessunt and Pterium. His second expedition followed soon afterwards, taking him along the southern coastal regions of Lycia and Pamphylia; and on his third foray from 1836 to 1838 he travelled from Tarsus to Trabzon along the course of the Fırat (upper Euphrates). On his return through Constantinople Texier was decorated by the Sultan for services to geography, and in Paris the Chamber of Deputies voted funds for the publication of his findings and for further exploration. The results of his trip were published as *Description de l'Asie Mineure*, Paris 1839-49, in three folio volumes of text and two of 280 plates. From 1839 to 1840 Texier was in Asia Minor again, travelling with the Comte Jaubert through eastern Turkey, Iran and Iraq and returning through Syria. His findings were published at government expense as *Description de l'Arménie, la Perse et la Mésopotamie*, Paris 1842-52, in two folio volumes with 160 plates. His last Turkish trip was made in 1842 to excavate the temple of Diana Leucophryne at Magnesia, the sculpture from which was sent to the Louvre. Returning to Paris in 1843, he was appointed to a royal commission responsible for the inspection and reorganization of art schools in France, and in 1845 he went to Algeria as Inspector General of Public Works in charge of all historic monuments. In 1859 Texier retired from public service and published several accounts of his explorations, including *Mémoire sur les ports antiques à l'embouchure du Tibre*, 8 vols, Paris 1859; *Édèse et ses monuments en Mésopotamie*, 8 vols., Paris 1859; *L'Asie Mineure* for *L'Univers Pittoresque*, XXII, Paris 1862; monographs for the French Academy, *Mémoire sur le Cirque de Constantinople* and *Mémoire sur Sainte Sophie de Constantinople*; and articles for the *Revue Française* and *Revue Archéologique*. In 1863, through R. P. Pullan (q.v.), Texier read 'La ville de Perge en Pamphylie' as an RIBA sessional paper, and the following year he and Pullan wrote *Byzantine architecture*, London 1864. In 1865 *Principal ruins of Asia Minor* was published in London containing an account of Pullan's own researches for the Society of Dilettanti with Texier's illustrations and notes. The RIBA awarded Texier its Royal Gold Medal in 1866. Shortly afterwards his health began to fail and he died of a heart attack in Paris in 1871. He was elected Hon.F 1864, member of the Académie des Beaux-Arts 1834 and of the Academy of Science, Munich, 1837.  
Bibl: APSD; C. Texier, *Notes de travaux scientifiques*, Paris 1863; *RIBA Proceedings*, 1st ser., 1862-63, pp.230-234; *Builder*, XXII, 1864, pp.915, 917; XXIII, 1865, pp.217-219; C. Mango, 'Constantinopolitana' in *Jahrbuch des Deutschen Archaeologischen Instituts*, LXXX, 1965; obituary: *Builder*, XXIX, 1871, p.522

The drawings catalogued below were pres. by C. F. M. Texier in 1867. In 1871 they were bound into five volumes and in the 1960s they were removed from their bindings and filed in boxes. The drawings (executed on cartridge or detail paper with some use of tracing paper, the largest sheet measuring 270×280) are in several hands and it seems likely that local draughtsmen were employed by Texier; this might account for the often idiosyncratic French employed. There are in the RIBA MSS Collection two volumes, undated; the first entitled *Constantinople | and supplementary sheets | Description archéologique et | monumentale de l'Asie Mineure*, the second volume consisting of miscellaneous MSS with some letters. Both volumes were pres. 1896.

Iran

[1] ESFAHAN: Masjid-i-Jami (Mosque of Aftest) Measured drawings, details & views (6):

1 Elevation of niche & details of vault of niche  
Insc: Dimensions given

2 Elevation of niche & detail of ornament  
Insc: *Aftest*

3 Detail of *Voute d'une niche de Aftest*  
Insc: As above

4 Detail of ornament  
Insc: Dimensions given

5 View of mosque  
Insc: *Kiosk de Aftest*  
Verso: Sketch elevation of *interieur de la mosquee*  
Insc: As above & *Verso grande mosquee d'Ispahan*

6 Interior view of mosque  
Verso: Details of ornament *de la porte*  
Insc: As above & colours labelled

1-6 Pencil, Nos.1 & 4 pencil & coloured washes

[2] ESFAHAN: Palace of Ichah  
Traced portraits (3):

1 Figure of a boy  
Insc: *Portrait calqué | dans le palais du Ichah | à Ispahan*

2 Figure of a boy

3 Figure of a boy

1-3 Insc: Colours labelled  
Pencil

[3] ESFAHAN  
Views & map (7):

1 *Vue d'Ispahan prise du chateau de Tabarik*  
Insc: As above

2 View of an aqueduct

3 View of *Partie de la ville d'Ispahan*, view of *Tombeau de la femme de feth-ali-Schah* & sketch of 2 figures  
Insc: As above

4 View of Chehel Sutan (?), Palace of Forty Columns

5 View of unidentified kiosk or mosque  
Insc: Façade labelled *A*, *decagone*

6 View of ruined fortifications

1-6 Pencil

7 Map  
Insc: Labelled  
Pencil & pen with orange wash

[4] JOLFA: Armenian church  
View of *Eglise armenienne à Djoulfa*  
Insc: As above  
Pencil

[5] SHIRAZ  
Copies of murals from unidentified buildings & views (6):

1 Mural of Persian figures at *Schiraz*

2 Mural of Persian figures *au kiosk de Termun à Schiraz*

3 *Peinture sur émail à Schiraz* of *Combat de Roustem et d'Arbimane*

4 *les Combats de Roustem*

5 Details of decoration & painted figures & view of *Les piliers de Belmedilik près de Schiraz*

6 View of *Schiraz*

1-6 Insc: As above  
Pencil, No.3 pencil & coloured washes

[6] TABRIZ: Palace of Tabriz  
Copies of paintings in the palace (16):

1 Portrait of *Prince Caraman Myrza*

2 Portrait of *Seigneur Serfan*

1-2 Insc: As above & *Tabriz*

3 Portrait of *Fethali Schah*

4 Portrait of *Madame de la Martiniere qui a élevé Feth ali Schah*

5 Portrait of *le Sultan Kei Kosron et son fils*

3-5 Insc: As above

6 Preliminary sketch for No.5

7 Detail of decorative lion from portraits  
w/m: J & IH 1862

8-13 Sketches of figures, details of decoration from portraits & detail of ornament from mosque at Adana, Turkey (see [18])  
Insc: *Verso Mosquée de la Ville | D'Adana*  
Pasted on to 1 sheet

14 Equestrian portrait  
Insc: *Prise de Bayazid Par Feth ali Schah & Palais de Tabriz*

15 Painting of *Roustan & le lion*  
Insc: As above

16 Copy of painting or view of ceremony in a public square

1-16 Pencil, No.15 watercolour

Iraq

[7] ALTIN KÖPRÜ: Bridges  
View of *Les ponts de Altun Köprü en Mesopotamie*  
Insc: As above  
Pencil with sepia & grey washes

[8] ARBIL  
View of city  
Insc: *arbell*  
d: 20 *Avril*  
Pencil

[9] BAGHDAD: Mosque of Maidan  
Views (2):

1 View from inner courtyard  
Watercolour

2 View from market place  
Insc: *La Mosquée du Méidan à Bagdad*  
Pencil

[10] BAGHDAD: Mosque of Imam Mousa Kadhim  
Details & views (4):

1 Details of decoration of *minaret de | L'imam Mousa*  
Pencil & watercolour

2 Details of decoration of *dome de la Mosquée | de bagdad*  
Pencil

3 *Vue Laterale de la Mosquée de imam Mousa*  
Pencil with blue & yellow washes

4 View of mosque *imam mousa*  
d: 28 *Mars*  
Pencil

1-4 Insc: As above

[11] BAGHDAD: Mosque of Sheik Marrouf  
View of mosque  
Insc: *Djami Icheck Marsuf | Bagdad & ancien Minaret Penché*  
Pencil  
Verso: Details of ornament of *Tombeau*  
Insc: As above  
Pencil & pink wash

[12] BAGHDAD: Unidentified ornament (2):

1 Ornament, a geometric pattern  
Pencil

2 Rubbing of an Arabic inscription  
Insc: *Abbey mehemet pacha oglou*  
Pen added

[13] BAGHDAD: Views (8):

1 View of the city of *Bagdad*  
Insc: As above

2 View of the city across the river  
Insc: *rive droite du tigre au dessous de Bagdad*  
d: 25 *Mars*

3 Preliminary sketch for No.2

4 River view of Baghdad  
Insc: *au dessus de Bagdad*  
d: 30 *Mars*

5 River view  
Insc: *bords de l'Euphrate*  
d: 28 *Février*

6 Village in an oasis en route to Baghdad  
Insc: *Kicht*  
d: 12 *Février*

7 View of oasis & village  
Insc: *Kicht & Kaumaridje* respectively

8 View of encampment  
Verso: Ruins

1-8 Pencil



[14] CTESIPHON: Palace of Korroës

Views (2):

1 Side view of ruins of *Palais de Kosroës à ctesiphon*  
Pencil

2 Front view of ruins of *Palais de Kosroës II à ctesiphon*  
Pencil & sepia wash

1-2 Insc: As above

[15] MOSUL

*Vue des ramparts du côté du nord*

Insc: As above & *Mossoul*  
Pencil

[16] NIMRUD

View of desert, camels & ruins at *Birs Nemrud à Babylone*

Insc: As above  
Pencil

[17] NINEVEH

View of *Ninive* across the river

Insc: As above & *Ninive vue des remj.*  
Pencil & buff wash

Turkey

[18] ADANA: Great Mosque, Ulu Cami

Measured drawings, details & rubbings (11):

1 Part ground plan, preliminary sketch for No.4

2 Plan of ground floor, preliminary sketch for No.4  
Insc: Dimensions given

3 Elevation of courtyard, preliminary sketch for No.4

1-3 Pencil

4 Plan of ground floor & elevation of courtyard

Insc: *Adana | Oulou Djami Batie par El Rhamadan Oglou Ben des Turcumaus | dans le Xe Siècle de l'égire Voir l'inscription de la Mosquée de Tarsus*  
Pen & pencil with pink wash

5 Elevation of 2 courtyard arches  
Pencil with buff, grey & pink washes

6-7 Elevations & sections of a minaret  
Pencil, pencil & grey wash

8-11 Details & rubbings

8 Sketch detail of *Fenêtres du Turbe* & rubbing of ornament  
Insc: Verso, as above & *Oulou Djami | Adana*  
Pen & pencil added to rubbing

9 *Ornement des tombeaux à | Oulou Djami (Adana)*  
Insc: As above  
Pencil

10 Rubbing of *Ornement des tombeaux | à Oulou Djami Adana*  
Insc: As above  
Pencil added

11 Ornament

Insc: Verso, illegible  
Pencil

[19] ANAVARZA, ancient ANAZARBUS: Triumphal archway

Measured drawings (4):

1 Elevation & plan of *Porte triomphal de la Ville de | Anazarba (Cilicie)*  
Insc: As above  
Pencil & pen with pink wash

2 Elevation & plan  
Insc: *coupe suivant A.B*  
Pencil

3 Sections & details of columns

Insc: *L'ordre de l'arc de Triomphe d'Anazarba*  
Pencil & pen with pink wash

4 Sections & details of columns

Insc: Dimensions & calculations given  
Pencil

[20] ANTIPHELLUS, Lycie: Ancient site

Measured drawing  
*Plan de la Ville d'Antiphellus en Lycie*

Insc: As above & labelled

Watercolour

Lit & reprd: C. Texier, *Descriptions de l'Asie Mineure*, III, Paris, 1839-49, pp.227-228, pls.191, 192

[21] ASSOS, Mysie: Ancient site

Measured drawing

Site plan of Assos

Insc: Labelled; verso *Topographie de la ville d'Assos en Mysie | Relevée au deux-millième*

s&d: Verso le 27 juin 1835 | *Ch Texier*

Watercolour

Lit & reprd: C. Texier, *Description de l'Asie Mineure*, II, Paris 1839-49, p.205, pls.108, 109

[22] BELGRAT: Aqueduct

View of *Aqueduc de Justinien à Belgrade*

Insc: As above

Pencil

[23] BELGRAT

Views (2):

1 *Le village de Belgrade près de CP*

2 View of house in Belgrade

1-2 Insc: As above

Pencil

[24] Nr BELGRAT: Dam Weir of Sultan Mahmut

View of *Barrage ou Bend du Sultan Mambout dans le forêt de Belgrade*

Insc: As above

Pencil & sepia wash

[25] CONSTANTINOPLE: Zeyrek Camii (church of Christ Pantocrator)

Measured drawings & views (7):

1 *Plan de l'Eglise du Pantocrator à Constantinople*

Pen & pencil with pink wash

2 *Coupe sur une partie de l'Eglise | du Pantocrator & elevations of door, window & column*  
Pencil & pink wash

3 *Décalque d'un médaillon | du mosaïque dans | l'Eglise du Pantocrator | Constantinople*  
Pencil

4 Detail of *Marqueterie dans l'Eglise du Pantocrator Constantinople*

Pencil with green, buff & pink washes

5 View of *facade de l'Eglise du Pantocrator*

6 View of 'Church of Pantocrator' (in Greek) | *après l'Incendie du 25 Decembre | 1834*

7 View of *Muraille de l'ancien forum*

5-7 Pencil

1-7 Insc: As above

[26] CONSTANTINOPLE: Church of St George

Detail

Rubbing of ornament & detail of frieze

Insc: *Ornement d'une Eglise | arménienne à CP*  
Pencil

[27] CONSTANTINOPLE: Imrahor Camii (church of St John Studios)

Measured drawings & views (11):

1 Ground plan, elevation & section

Insc: *Eglise de St Jean Studios à Constantinople | aujourd'hui | Imirbodor Djami-si La Mosquée du grand écuyer*

Pencil & pink wash

2 Plan, part-elevation & part-section

Insc: *Imirbodor Djami-si | Mosquée du Grand Ecuyer | Monastere de St Jean Studios*

Pencil

3-5 Details of bases of columns

Pencil, pasted on to verso of No.2

6 Detail of elaborately decorated capitals

Pencil & pink wash

7-8 Details of façade & detail of capital

Pencil, pasted on to 1 sheet

9 Sketch view of interior colonnade

Pencil

10 Sketch view of interior colonnade of elaborately decorated columns looking out to a garden

Pencil

11 View of interior colonnade of elaborately decorated columns looking out to a garden

Pencil & sepia wash

[28] CONSTANTINOPLE: Küçük Aya Sofia Camii (church of St Sergios & St Bacchos)

Measured drawings (7):

1 Floor plan & details of capitals

Insc: *Kutubuk Aghia Sophia, Eglise de Sergius et Bacchus & Constantinople*

Pen with red, green & buff washes

2 *Coupe de l'Eglise de Sergius et Bacchus*

Insc: As above

Pencil & watercolour

3-7 Details

3 Details of columns & frieze

Insc: *ordre interieur de l'Eglise de Sergius et Bacchus*

4 Ornament

5 Ornament of *garlande de la frise*

Insc: As above & *Kutubuk Aghia Sophia*

6 Ornament of *la frise*

Insc: As above & *Hagbia Sophia*

7 Detail of capital

Insc: *Chap. de les | galeries | Sergius et Bu.*

3-7 Pencil

[29] CONSTANTINOPLE: Aya Sofia Camii (church of St Sophia)

Measured drawings & views (59):

1-8 Plans

1 *Plan du Rez de chaussée*

Pen with grey & pink washes

2 *Plan du 1er Etage*

Pen & grey washes

1-2 Scale: *Echelle de 0m.004pm*

Nos.1 & 2 appear to form a set.

3 *Plan du Rez de chaussée*

Pen & wash

4 *Plan du 1er Etage*  
Pen & wash

3-4 Scale: *Echelle de 0m.002pm metre*  
Nos.3 & 4 appear to form a set.

5 *Plan | du | Rez de Chaussée*  
s & d: *Texier | Constantinople | 1834*  
Pen & pink wash

6 *Plan du premier étage*  
Pen with pink & grey washes

7 *Plan des coupoles*  
Pen with pink, grey & buff washes

5-7 Scale: *Echelle de 0m.04 pour Metre*  
Nos.5-7 appear to form a set.

8 Plan of the dome  
Insc: Dimensions given  
Pencil

9-17 Elevations  
9 *Elevation Principale*, showing decoration  
Pencil & coloured washes

10 Principal *Façade*, showing construction  
Pen

11 Elevation of doorway of E end & rough plan  
Insc: *voir le plan general*  
Pencil

12 Elevation of arches & *porte de marbre*  
Insc: As above & *coupe sur le bas-côté sud | côté de la porte*  
Pencil & coloured washes

13 Internal elevation of *Narthex de Ste Sophie*  
Insc: As above, with dimensions given & colours labelled  
Pencil

14 Part internal elevation of *Tribune de la cathécumène*  
*Esquisse*  
Pencil

15 Side elevation of the apse & *coupe transversale sur l'abside*  
Pen & pencil with pink wash

16 Front *Elevation & coupe sur la longueur* *Esquisse*  
Pen & coloured washes

17 *Face lateral NE & coupe longitudinale*  
Pen & pink wash

18-34 Sections  
18 *Coupe longitudinale*  
Pen & pink wash

19 *Coupe sur la ligne C.D. & coupe longitudinale*  
Pencil & watercolour

20 *Coupe sur l'Eglise de Ste Sophie | esquisse quotée*  
Pencil & pen

21 *Coupe sur le bas-côté*  
Pen & watercolour

22 *Coupe longitudinale sur les bas-côtés*  
Pencil & pen

23 *Coupe transversale de l'Eglise de Ste Sophie de C.P.*  
Pen & pink wash

24 *Coupe sur la ligne A.B. & coupe sur l'entrée*  
Pencil & watercolour

25 *Coupe de l'abside de Ste Sophie*  
Pencil & coloured washes

26 *Face latérale de Ste Sophie*  
Pencil & pen

27 *Coupe sur la largeur*  
Pencil & pen

28 *Coupe sur la tribune | de la cathécumène & details of chapiteau*  
Pencil

29 *Coupe sur la largeur & coupe en longueur sur le narthex*  
Pen & coloured washes

30 *Coupe sur le narthex*  
Pen & watercolour

31 *Coupe sur la ligne E.F. & coupe sur le Choeur*  
Pencil & watercolour

32 *Coupe sur le choeur*  
Pencil

33 Section of the choir  
Pencil & coloured washes

34 Section of the choir  
Insc: Dimensions given  
Pencil & pen

35-44 Details of the bronze door  
35 *Porte en Bronze de Sainte Sophie de Constantinople | entrée occidentale du narthex*

36 *Cet Ornement se trouve dans | tous les panneaux marqués A*

37 *Ornement B & Ornement C*

38 *Ornement D*

35-38 Pencil

39 *Ornements d'un caisson de la porte*  
Insc: As above & *Grandeur naturelle d'après une empreinte*  
Pencil & grey wash

40 *Ornement dans le panneau GH*  
Pencil

41 *Ornement dans le panneau GH*, showing greater detail  
Pencil with pink & green washes

42 *Largeur du vantail* (movable panel)  
Pencil

43 *Médaillons de bronze*  
Pencil

44 *panneau supérieur de la porte de Ste Sophie*  
Pencil

45-48 Details  
45 Detail of *corniche du 1er et 2e étage à Ste Sophie*  
Pencil

46 Details of ornamental foliage & patterns of stone & windows of cupola  
Pencil & pen

47 *Fenêtre de la grande Cathécumène, Barrière de la même fenêtre en dehors, chapiteaux du petit ordre & grand ordre du Rez de chaussée*  
Pencil & pen with pink & green washes

48 *Ornement de la Coupole de Ste Sophie en mosaïque*  
Pen & coloured washes

49-55 External views  
49 *Ste Sophie | prise d'une fenêtre de la place de Port Meidan*

50-51 *Ste Sophie | Vue(s) de la place du Séraï*  
Insc: As above

52 *Ste Sophie | Vue de la place du Séraï*

53 *Abside de Ste Sophie*

54 *Ste Sophie | abside*

49-54 Pencil

55 *Une partie de la face latérale*  
Watercolour

56 Detail of capital of *grand ordre du rez de chaussée*  
Pencil

57 View of E end  
Watercolour

58-59 Internal views  
58 *Partie du choeur | de l'Eglise de Ste Sophie | referé à la chambre claire*  
Pencil

59 Choir  
Insc: Colours labelled  
Pencil

1-59 Insc: As above & *Sainte Sophie de Constantinople* or similar

[30] CONSTANTINOPLE: Kilise Camii (church of St Theodore)  
Measured & topographical drawings (12):  
1 Ground plan

2 E & W elevations

3 N elevation & longitudinal section looking N

1-3 Pen & pencil with pink wash

4-5 Cross-sections  
Pencil

6 *Coupe sur le narthex, plan et elevation des trois coupoles | de la façade & plan de la grande coupole*  
Pen & pencil with pink wash

7 Details of *Les balustrades du narthex*  
Pen & pencil with pink wash

8 Details of *chapiteau dans la mosquée*  
Pencil

1-8 Insc: As above & *Vafah Sultan Djami si*

9 View of the main façade  
Pencil

10 Side view of the mosque  
Pencil

11 View of a courtyard  
Pencil & sepia wash

12 Rough sketch of 2 Turks in a courtyard  
Pencil



[31] CONSTANTINOPLE: Kariye Camii (monastery of Chora, church of Christ & the Virgin)  
Measured drawings (2):

1 Plan

Insc: (in Greek) 'Holy Monastery of the Virgin today Kakrie Tramiou / at the Adrianople Gate'  
Pen & pencil with pink wash

2 Preliminary sketch plan

Insc: *une porte Kakrie Djamissi*; verso (in Greek) 'Church of the Virgin / and of St Luke / Kakrie Djamissi'  
Pencil

[32] CONSTANTINOPLE: Feneri Isa Camii (monastery of Lisos)  
Measured drawing

Plan & section

Insc: *Eglise Grecque, Monasterium Libis / Constantinople* & (in Greek) 'The monastery of Lisos, built by the Archbishop of Lisos in the year of old Romanos, built by Constantine in the year of Leon the Philosopher DCCCLXXII'  
Pencil & coloured washes

[33] CONSTANTINOPLE: Cistern of Yerebatan Saray  
Measured drawing

Site plan, details of columns & view of colonnade  
Insc: *Cisterne Basilica à CP bâtie sous Ste Sophie / appelée anj. Yérébatian Sérâi*  
Pencil

[34] CONSTANTINOPLE: Column of Claudius Gothicus

View of *Colonne de Justinien dans le jardin du Serai*  
Insc: As above  
Pencil

[35] CONSTANTINOPLE: Column of Marcian  
Measured drawings (3):

1 Elevation of base of columns

Insc: (on column) *Principis Hanc Statuam Marciani*

2 Plan of column & elevation of capital

Insc: *Kiz-Tasch / Colonne de Marcien / chapiteau dessiné / au 10e d'exécution*

3 Preliminary sketch of capital of *Colonne de Marcien*

Insc: As above

1-3 Pencil

[36] CONSTANTINOPLE: Galata fountain  
Measured drawings, detail & rubbings (8):

1 Ground plan of *Fontaine à Galata*, front elevation & detail of decoration

Insc: As above & *Constantinople*  
Pen & pencil

2 Ground plan, showing pattern of decoration on floor, front elevation & detail of capital

Insc: *Fontaine de Galata*  
Pen & watercolour

3 Front elevation

Insc: *Fontaine de Galata*  
Pencil & pen

4 Part front elevation

Pencil & pen with watercolour

5 Side elevation

Pencil

6 Detail of ornament from a border

Insc: *Fte. / Galata*  
Pencil

7-8 Rubbings

7 Ornament

Insc: *Fontaine de Galata Tour*  
Pencil added

8 Ornament

Insc: *Fontaine de la tour / de Galata*  
Pencil added

[37] CONSTANTINOPLE: Gebel Khan fountain  
Detail of *petite fontaine dans le Gebel Khan du Serai*

Insc: As above

Pen & watercolour

[38] CONSTANTINOPLE: Saray fountain  
Measured drawings, detail & rubbings (8):

1 Part-plan, showing pattern of decoration on floor & front elevation

Insc: *Plan et élévation de la Fontaine bâtie sur la place du Serai par le Sultan Achmet 1610*

2 Front elevation

Insc: *Détail de la Fontaine du Serai construite par Sultan Achmet*

3 Part-plan & sketch elevation

Insc: Dimensions given

1-3 Pencil & watercolour

4 Elevation of *Petite porte de la fontaine du Serai*

Insc: As above  
Pencil

5 Detail of ornament

Pen with red & gold washes

6 Measured drawing of ornament from *corniche du kiosk*

Insc: As above  
Pencil

7 Rubbing of ornament *de la fontaine du Serai*

Insc: As above & *A*  
Pencil added

6-7 Pasted together

8 *Empreinte des rinceaux de la face sud*

Insc: As above & *Fontaine du Serai*  
Pencil added

[39] CONSTANTINOPLE: Tophane fountain  
Measured drawings, details, rubbings & views (24):

1 Part-Plan *de la fontaine de Top bana*

Pencil

Verso: Detail of *pan coupé*

Pencil

2 Plan & elevation of *Fontaine de Top bana*

Pen & pencil

1-2 Insc: As above

3 Sketch elevation

Insc: Dimensions given  
Pencil

4 Part front elevation

Pencil

5 Part-elevation, with *détail de l'entablement*

Insc: As above & *Fontaine de Top bana*  
Pencil & watercolour

6 Front elevation & section of cupola

Insc: *Fontaine de Top bana à Constantinople*  
Pencil with sepia & pink washes

7 Section & details of construction *de la coupole*

Insc: As above, *Fontaine de Top bana & cette coupole fut démolie en 1837*

Pencil & pen with pink, yellow & sepia washes

8 Section & details of cupola

Insc: Labelled  
Pencil

9-19 Details

9 Detail of construction of the cupola

10 Detail of *plafond de l'avant-corp*

Insc: As above & *fontaine de Top bana*

11 *Petits vases à fleurs*

Insc: As above & *Marqué B sur la façade*

12-17 *ornement qui entoure la frise, Marqué F; ornement intérieur, Marqué C; rubbing of ornement de la porte, Marqué G; rubbing of ornement montant de la niche, Marqué N; chapiteau des petites colonnes & vase à fleurs dans les petits arcs, Marqué K; ornement montant du Pan coupé, Marqué D*

Insc: As above & *Fontaine de Top bana*

18 Ornament *au dessin des niches*

Insc: As above & *Marqué M, Top bana*

9-18 Pencil

19-23 Rubbings

19 Ornament from the niches

Insc: *A & du meme* (as No.18)

20 Ornament from *Milieu de la fontaine / de Top bana*

Insc: As above & *Marqué L*

21 *Ornement au dessin des niches*

Insc: As above & *Marqué A, Fte. de Top bana* (not like No.19)

22 Ornament from *corniche de la fontaine de Top bana*

Insc: As above & *Marquée A sur la façade*

23 Ornament from *Pan coupé*

Insc: As above & *Marqué O, Fontaine de / Top-bané d: 1834*

19-23 Pencil added

24 View of *Fontaine de Top bana*

Insc: As above  
Pencil

[40] CONSTANTINOPLE: Government offices (Sublime Porte)

View of *entrée des bureaux de la Sublime Porte*

Insc: As above  
Pencil

[41] CONSTANTINOPLE: Hippodrome  
Measured drawings, details & view (17):

1 Plan

Insc: *le Grand Hippodrome de Constantinople restitué d'après les documents existants*

Pen & pink wash

2 Elevation

Insc: *la spina d'Hippodrome restituée d'après les monuments existants*

Pencil with pink, yellow & green washes

3-12 Details of bronze column of Constantine

3 NW elevation

Insc: *Face nord ouest du côté de l'inscription grecque n'a pas été copiée*  
Watercolour

4 SW elevation

Insc: *obelisque de Constantinople face sud ouest | du coté de la mosquée sur le piedestal—l'inscription DIFFICILIS QUONDAM DOMINIS*  
Pencil

5 NE elevation

Watercolour

6-13 Details of base

6 *Base de l'obelisque de l'hippodrome | Face sud-est*  
d: 1833

Pencil & watercolour

7 *Base de l'obelisque de l'hippodrome Face sud-ouest*

Pencil & watercolour

8 *Base de l'obelisque de l'hippodrome Face nord-ouest*

Pencil & watercolour

9 *Face occidentale (sud ouest), face orientale (nord est) & piedestal de l'obelisque*

Pencil with coloured washes with tracing paper overlays

10 SE face

11 NW face

12 NE face

13 NW & SE faces

Insc: *restitution de l'Epine du cirque*  
Pencil

6-13 Insc: As above

14 Elevation of archway, section of staircase & details of ancient relief

Insc: *Phiale de l'hippodrome à Constantinople & Revue Archéologique*

Pencil & grey washes

15 Sketch of section of staircase & sketch details of relief

16 Sketch of archway & sketch details of relief

15-16 Insc: *Phiale du cirque*

Pencil & buff wash

17 View

Insc: *L'At-Méidan ancien cirque | à Constantinople*  
Watercolour

[42] CONSTANTINOPLE: Incili köşk

View & detail (2):

1 View of summerhouse

Insc: *Ingilen Kiosk | dans le jardin du Seraï | Constantinople*

2 Sketch of portico

Insc: *Ingilen Kiosk | dans le Seraï*

1-2 Pencil

[43] CONSTANTINOPLE: Library of Ragıp Paşa

Measured drawings (6):

1 Site plan & longitudinal section

Insc: *Bibliothèque de Raghyb Pacha & Constantinople*  
Watercolour

2 Floor plan, section & details of grille, fenestres & fenestres

Insc: As above & *Rhaghby pacha*

Pencil & watercolour

3 Site plan, floor plan & elevation of archway

Insc: *Plan d'ensemble de la bibliothèque | de Raghyb pacha*

Pencil & pen

4 Main Elevation & elevation of Batiment sur la cour

Insc: As above & *Bibliothèque de Raghyb pacha*  
Pencil & pen

5 Elevations of windows & walls

Insc: *Fenêtres et fayences | à la Bibliothèque de Raghyb pacha*

Pencil & coloured washes

6 Elevations of *Porte de la Bibliothèque de Raghyb pacha* & *amulette en bois doré Suspendue aux voutes de la Bibliothèque*

Insc: As above

Pencil with red, yellow & buff washes

[44] CONSTANTINOPLE: Mosque of Sultan Ahmet III

Measured drawings & views (7):

1 Ground plan of *Mosquée du Sultan Ahmet III à L'At-Méidan*

Pen & pink wash

2 Elevation & section of *Mosquée du Sultan Ahmet III à L'At-Méidan*

Pen with pink & mauve washes

3 Elevation & part-plan of *Fontaine dans la cour de la Mosquée du Sultan Ahmet*

Pencil & pen with pink wash

4 View *prise de Ste Sophie à la mosquée du Sultan | Ahmet III*

Insc: As above & labelled

Watercolour

5 View of *Tombeau de Sultan Ahmet*

Insc: As above & labelled

Watercolour

6 View of mosque of *Sultan Ahmet*

Pencil

7 View of *Cour de la Mosquée du Sultan Ahmet III*

Watercolour

1-7 Insc: As above

[45] CONSTANTINOPLE: Mosque of Sultan Beyazit

Measured drawings (7):

1 Site plan

Insc: Dimensions given; verso *Mosquée de la Porte*

Pen & pencil

2 Site plan showing greater detail

Insc: *Mosquée | du Sultan Bajazet* & labelled

Pen & coloured washes

3 Elevation of main façade

Pen & pencil with red wash

4 Elevation of main façade & cross-section

Insc: *Mosquée | du Sultan Baiazid*

Pen & coloured washes

5 Internal elevation showing minbar

Pencil

6 Internal elevation showing mihrab

Insc: Colours labelled

Pencil & pen with coloured washes

7 Detail of mihrab

Pencil

[46] CONSTANTINOPLE: Süleymaniye, mosque & tomb of Sultan Süleyman the Great

Measured drawings, details, rubbings & views (30):

1 Site & ground plan of mosque & tomb

Insc: *Suleimanieh | Mosquée De Soliman Le Grand & Constantinople*

s & d: *Ch Texier & 1833*

Pen & pencil with coloured washes

2 Plan of the *Coupoie de la Suleimanyeh*

Insc: As above

Pencil & pen

3 Elevation *extérieure de la cour of Mosquée de Soliman, Constantinople*

Insc: As above

Watercolour

4 Elevations of *Façade de la Mosquée, chapiteau et base | de la colonne du portique & view of mosque*

Pencil & pen with watercolour

5 Elevation of *Pavillons de l'enceinte de la Suleimanieh* & detail of *Porte de la Suleimanieh*

Pencil & pen with grey & orange washes

6 Elevations of *Fenestres de la Coupoie, Fontaine dans la cour, Base des grandes colonnes & chapiteaux des Le portiques*

Pencil & pen with red, green & buff washes

7 Elevation & plan of *Porte de l'enceinte extérieure*

Pen & coloured washes

8 Side elevation & *coupe sur la double galerie*

Pen with pink & orange washes

9 Elevation of *Minnber chaire à Prêcher*

Pencil

10 Longitudinal section

Watercolour

11-12 Details

11 *Arabic inscription des cartouches | au l'intérieur*  
Pencil

12 *Marquetterie de la grande porte de la mosquée de Soliman à Constantinople*

Pencil & pen with yellow, blue & sepia washes

4-12 Insc: As above & *Suleimanieh* or similar

13-20 Rubbings of ornament

13 *Empreinte de la marquetterie | de la grande porte de la Mosquée de | Soliman à CP*

Pencil & black crayon added

14 *Petit turbé Suleymanieh*

Pencil added

15 *Suleimanieh chaire de l'Iman*

Pencil added

16 Ornament from 'Soliman's in Constantinople'

Insc: In Greek

Pencil & sepia wash added

17 *Détails de la porte | de la Suleimanieh à CP*

Pencil added

18 Ornament

Pencil & sepia wash added

19 *Panneau intérieur | de la porte de la Suleimanieh*

Pencil added

20 *grande porte de la | Suleimanieh*

Pencil added

13-20 Insc: As above

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21 Sketch elevation of *porte de la Suleimanieh*  
Insc: As above, with dimensions given  
Pencil

22 Ornament  
Verso: Sketch elevation of minbar  
Pencil

23-27 Tomb

23 Elevation of *Tombeau de Soliman le Grand*  
s: Texier

24 Section of *Tombeau de Soliman le Grand*  
s & d: Texier 1833

23-24 Insc: As above & *Constantinople*  
Watercolour

25 *Détail de l'intérieur & petite tribune au dessus de la porte*  
Insc: As above & *Tombeau du Sultan Soliman*  
Pencil & pen with coloured washes

26 *Détail of façade*  
Insc: As above & *Tombeau de Soliman*  
Pencil & coloured washes

27 *Ornement de la Coupole du Tombeau de Soliman le*  
*Gd*  
Insc: As above  
Pencil & red wash

28-30 Views  
28 *Portique de la Mosquée de Soliman*  
Insc: As above

29 View of a kiosk

30 *Intérieur de la Mosquée de Soliman*  
Insc: As above

28-30 Pencil

[47] CONSTANTINOPLE: Mosque & tomb of  
Hayrettin Paşa (called Barbaros) Beşiktaş  
Measured drawings, detail & view (9):  
1-8 Mosque  
1 Sketch ground plan  
Insc: Dimensions given; verso *Mosquée de Top-hana*  
*Par le Capitan Pacha de Soliman I*  
Pencil

2 Site & ground plan of mosque with tomb blocked  
in  
Insc: *Mosquée du Capitan-Pacha Khaïr Eddin à Top-hana*  
*Constantinople*  
d: 1836  
Pen with pink & green washes

3 *Face latérale, façade du porche & sketch of man,*  
*gardien du Turbé du Tombeau*  
Insc: As above & *Mosquée de Khaïr Eddin Pacha à*  
*Top-hana*

4 Side elevation  
Insc: Dimensions given

5 Part-elevation of porch  
Insc: Dimensions given

6 Detail of decoration  
Insc: Colours labelled & *Top hana*

7 Elevations of archways, sketch view of mosque &  
sketch of man  
Insc: *Mosquée de Tophana*

8 View  
Insc: *La Mosquée de Top-hana à Constantinople*

3-8 Pencil

9 Tomb  
Plan & section of *Tombeau du capitan pacha à Top-hana*  
Insc: As above & *Khaïr Eddyn*  
Pen & pencil with watercolour

[48] CONSTANTINOPLE: Yeni Cami, mosque &  
tomb of the Sultana Valide  
Measured drawings, details, rubbings & views (41):  
1-29 Mosque of Yeni Cami  
1-5 Plans  
1 Site plan, showing mosque & tomb  
Insc: *Enceinte référée à la Mosquée de la Sultane Validé*  
*Yeni Djami*  
Pen & wash

2 Ground plan of *Mosquée de la Sultane Validé / Mère*  
*de Mabomet / 1693*  
d: *Constantinople 1833*  
Pen & pencil with pink wash

3 Ground plan  
Pen & pencil with pink wash

4 *Plan au niveau des coupoles & coupe sur le choeur*  
Pen & coloured washes

5 Plan & details of *chapiteaux*  
Pencil

2-5 Insc: As above & *Yeni Djami*

6 Plan & details of capital  
Pencil

7-12 Elevations  
7 *Face latérale*  
Pencil, pen & red pen

8 *Petites galeries intérieures de La Yeni Djami*  
Pen with pink & green washes

9 *galeries latérales intérieures, fenestres de la coupole &*  
*details of corniche & coupole*  
Pencil & pen with red & green washes

10 *Fontaine dans la cour, with details*  
Pencil

11 Part-elevation of fountain & details of *Chapiteaux*  
Pencil

12 *Mibrab à la Yeni Djami*  
Pencil

8-12 Insc: As above

13 *Minnber / chaire de l'Iman dans la Mosquée de la Validé*  
*Terkemann Sultane*  
Pen & watercolour

14-17 Sections  
14 *coupe sur la cour*  
d: *Constantinople 1833*  
Pencil & pen with pink wash

15 *coupe transversale*  
Pencil with pink, blue & green washes

16 *coupe sur l'axe & coupe sur le portique intérieur*  
Pencil & pen with pink wash

17 Part longitudinal section: *coupe sur la porte*  
*principale & coupe sur l'intérieur du vestibule*  
Pencil & pink wash

18-26 Details  
18 *Détail des petites galeries latérales*  
Pen with pink & buff washes

19 *Porte Principale / Type des Portes des Mosquées à C.P.*  
Pencil & coloured washes

20 *Porte du Kiosk du Sultan*  
Insc: *Voyez l'empreinte (see No.28)*  
Pencil with orange & buff washes

21 *Chapiteau de la porte du Sultan & Fayences émaillées*  
*sous le portique*  
Pencil & pen with sepia, buff & blue washes

22 *Chapiteau*  
Pencil

23 *Porte du Sultan*  
Pencil

24 Capitals  
Pencil

25 *Tympan de la Fontaine*  
Insc: *Voir l'empreinte (see No.27)*  
Pencil

26 *Tuile de marbre à la fontaine*  
Insc: As above  
Pencil & sepia washes

27-30 Rubbings  
27 Ornament *Tympan entre les arcs de la fontaine*  
Pencil, black crayon & sepia wash added

28 Ornament from *Porte du Sultan / Coté du nord*  
Pencil added

29 *Couronnement de la Porte du minnber*  
Pencil, red & grey washes added

30 Ornament from *Porte du minnber*  
Pencil added

31-33 Views  
31 *Porte Sud Est & details of Entablement et balustrade*  
*des petites galeries intérieures*  
Pencil & sepia wash, details pencil & watercolour

32 View from courtyard  
Watercolour

33 *Vue*  
Pencil

13-33 Insc: As above & *Yeni Djami*

34-41 Tomb of Yeni Djami  
34 Site plan, detail of *porte du Tombeau & elevation*  
*of a window*  
Insc: *Partie du plan de l'enceinte de la Yeni Djami &*  
*Type des vitraux colorés, dans toutes les mosquées turques*  
Pencil & pen with coloured washes

35 Sketch plan & sketch longitudinal section  
Insc: Verso *Yeni Djami*  
Pencil & watercolour

36 Plan, front Elevation, *Face latérale & longitudinal*  
*coupe*  
Insc: *Turbé Sepulture de Sultan Mabomet IV*  
Pencil & coloured washes

37 Elevation of interior of archway  
Pencil

38 Elevation of interior of another archway  
Insc: *Tombeaux des Sultanes à la Yeni Djami*  
Pencil & pink wash

39 Elevation of tomb door  
Pencil

40 Elevation of sepulchre  
Pencil & blue wash

41 Detail of ornament  
Pencil

[49] CONSTANTINOPLE: Tekfur Seray (palace of Constantine Porphyrogennetos) nr the palace of Blachernae  
Measured drawings (7):  
1 Ground & 1st floor plans  
Insc: *Palais de Constantin dans le château / des Blachernes*  
Pencil & pen with pink wash

2 Front elevation & part side elevation  
Pencil

3 Front elevation  
Insc: *Palais de Constantin aux Blachernes Constantinople*  
d: *Sept 1833*  
Pencil with pink, orange & grey washes

4 Section & elevation of columns & doorway  
Insc: *Coupe et détails & Palais de Constantin*  
Pencil & pen with pink & orange washes

5 *Détail des chapiteaux des colonnes / de Tekfour Serai ou Palais de Constantin*  
Insc: As above  
s & d: *Le 10 Septembre 1833 / Texier*  
Pencil & red pen

6 Detail of capital  
Pencil & red pen

7 Sketch of figure & details of 2 capitals  
Insc: *Palais de Constantin*  
d: *1833*  
Pencil

[50] CONSTANTINOPLE: Palace of Hormisdas at the Çatladı Kapi (Palace of Bucoleon)  
Measured drawings (3):  
1 Site plan & elevation of archways  
Insc: *Ruines du Palais d'Hormisdas près de Tratladi Kapou / à Constantinople*

2 Sketch elevation of lion balcony

3 Part-elevation of lion balcony & sketch of houses

1-3 Pencil

[51] CONSTANTINOPLE: Medrese (school) of Sultan Mohamet II Fâtik  
Measured drawings & view (5):  
1 Rough ground floor plan  
Pencil

2 Ground floor *Plan du Médrécé du Sultan Mahomet II*  
Insc: As above  
Pen & wash

3 Side elevation & part front elevation  
Pencil

4 Details of columns  
Pencil

5 View of a ruined courtyard, columns matching details in No.4  
Watercolour

[52] CONSTANTINOPLE: Tomb at Galata  
Detail of ornament from a border  
Insc: *A, ornement No.3 & Tombeau de Galata Koulé-si*  
Pencil

[53] CONSTANTINOPLE: The Burnt column (column of Constantine the Great)  
View of *La Colonne Brûlée à Constantinople*  
Insc: As above  
Pencil

[54] CONSTANTINOPLE: Galata tower  
View of *La Tour de Galata C.P.*  
Insc: As above  
Watercolour

[55] CONSTANTINOPLE: Beacon tower of Kız Kulesi (Leander's Tower) on island in Bosphorus  
View of *Kız Koulé-si la Tour de / La fille*  
Insc: As above  
Watercolour

[56] CONSTANTINOPLE: Fortified walls of towers along the Sea of Marmara  
1 Dedication on wall N of Deirman Kapisi in 1 long line of 60ft in Greek: 'Possessing Thee, O Christ, a Wall that cannot be broken, Theophilus, King and Pious Emperor, erected this wall upon new foundations; which (wall), Lord of All, guard with Thy might and display to the end of time standing unshaken and unmoved'  
Insc: *Sur une tour côte de la Propontide*

2 Rough sketch of the 2nd tower S of the Deirman Kapisi with inscription on tower in Greek: 'Tower of Theophilus, Emperor in Christ' & inscription on the 1st tower W of Ahır Kapisi in Greek: 'In the year 1024, Basil, the Pious Sovereign, erected from the foundations, this tower, which the dashing of the sea, shattering it for a long time with many and violent waves, compelled to fall'  
Insc: *Tour sur la Propontide*

1-2 Pencil

[57] CONSTANTINOPLE  
Views (15):  
1 View of a building in the district of Kasım Paşa  
Insc: *d / Cassim Pacha*  
Pencil

2 View with minarets  
Insc: *pris de ma fenetre*  
Watercolour

3 View of *Le fond du port à CP*  
Insc: As above

4 View of Constantinople from the monastery fortress at Eyüp (Cosmidon)  
Insc: *Constantinople pris d'Eyoub*

5 View of Constantinople

6 *Vue de Constantinople*  
Insc: As above

7 View of Constantinople

8 View of Galata & Pera districts  
Insc: *Vue de Péra*

9 View of Galata district  
Insc: *incendie de Galata / 15 aout 1833*

10 View of unidentified building  
Nos.9 & 10 mounted together

3-10 Pencil

11 View of Galata district  
Insc: *Constantinople / après l'incendie / du 15 aout 1833*  
Watercolour

12 View of the Bab-i-Hümayum (Emperor's Gate) in the Saray district  
Insc: *Bab humayoune / du Serai*  
Pencil & buff wash

13 View of *Ancienne tour de / Galata* & sketch of *Fakir*

14 View of *Jardin du Serai*

13-14 Insc: As above  
Pencil

15 View of a fortress  
Insc: *la citadelle de* (illegible)  
Watercolour

[58] CONSTANTINOPLE  
Four maps  
Insc: Labelled  
Pencil, pen & red crayon; pen; pencil & pen with orange & grey washes; pencil, pen & of red pen with buff wash

[59] CONSTANTINOPLE  
Fourteen sketches of Turkish figures & of ships variously done in pencil & watercolour

[60] CONSTANTINOPLE  
Unidentified drawings (6):  
1 View of a fountain

2 View of another fountain

3 View of a ruined wall

4 Detail of bases of columns or of a mihrab  
Insc: Dimensions given

1-4 Pencil

5 Rubbing of ornament  
Pencil added

[61] DIYARBAKIR: Palace of Tigrane  
Measured drawings, details & views (13):  
1 Site plan of palace  
Insc: *Tact y Tigrane, Palais dit de Tigrane a Diar-Bekr Amida*  
Pen with pink & blue washes

2 Part front & part side elevations  
Insc: *Palais de Tigrane Roi d'Arménie / à Diarbekir*  
Pencil & pen

3 *Élévation du / côté de l'entrée*  
Insc: As above & *Palais de Tigrane / à Diarbékir*

4-7 Details  
4 *Ornement des colonnes*

5 *Ornement de la 8e col.*

6 Detail of Arabic *Inscription de la frise*

7 Arabic inscriptions & detail of ornament from *Facade du Sud*  
Verso: View of a *maison à Diarbekir*

8-12 Views  
8 View of *Porte de l'ancien Palais*

9 View of *facade*  
d: *Sept*

10 View of *façade de sud / mosquée*  
Verso: Sketch elevation of *Facade de l'est*

3-10 Pencil



11 View of inner court  
Pencil & sepia wash

12 View of *Facade du Sud*  
Pencil & sepia wash

13 View of *Facade du Nord*  
Watercolour

3-13 Insc: As above & *Diarbekir | Palais de Tigrane*  
or similar

[62] *DIYARBAKIR*  
Views (2):  
1 View of *Diarbekir*  
d: 9 Mai  
Pencil

2 *Fortification | Porte Nord de Diarbekir*  
Pen & pink wash

1-2 Insc: As above

[63] *EPHESUS*: Mosque of Isa Bey  
Measured drawings, details, rubbings & views (27):  
1 Plan of *Mosquée*  
Insc: As above  
Pencil

2 Plan & elevation  
Insc: *Mosquée d'Ephèse | Batie par Ali Abou-Becker ben Ali charghi de Damas*  
Pen & pink wash

3 Sketch plan  
Insc: Dimensions & calculations given  
Verso: Sketch section through courtyard  
Pencil

4 Elevation of niche  
Insc: Dimensions given  
Pencil & red pen

5 Part-elevation of niche, details & Arabic inscription  
Insc: (illegible); verso *Ephèse*  
Pencil & pen

6 Elevation of mihrab & details of ornament  
Insc: *feuille X, Ephèse, voir la feuille II & voir a la feuille XII*  
Pencil

7 Elevation of mihrab  
Insc: Colours labelled  
Pencil

8 Section *sur la cour & longitudinale section*  
Insc: As above  
Pencil

9 *Coupe sur la cour*  
Insc: As above & *Mosquée d'Ephèse*  
Pencil & pen with pink wash

10-19 Details  
10 *Détail du Mihrab Dixième d'Execution*  
Insc: As above & *Mosquée d'Ephèse*  
Pen & pencil with pink washes

11 *Niche du mihrab, ornement A | du mirhab (sic) & ornement A du minbar*  
Insc: As above & *Feuille XII*  
Pencil

12 *Le Centre du | mihrab d'Ephèse & Arabic inscription*  
Insc: As above & *Feuille II*  
Pencil & pen

13 Ornament from *chapiteaux & les cotés du | mihrab*  
Insc: As above  
Pencil

14 *Chapiteaux*  
Insc: As above & *Mosquée d'Ephèse*  
Pencil

15 Ornament  
Verso: Elevation of portico & details of ornament  
Insc: *sur une maison*  
Pencil

16 *Ornement du milieu D, Bordure A & Bordure B*  
Insc: As above & *Ephèse Grande Mosquée*  
Pencil & pen

17 Ornament from borders  
Pencil

18 Arabic inscription  
Pen

19 Arabic inscription & *Inscriptions Karmatiques | du minbar*  
Insc: As above & *Ephèse grande mosquée*  
Pencil

20-24 Rubbings of ornament  
Insc: *Ephèse*  
Pencil & grey wash added

25 Rubbing of Arabic inscription  
Insc: *à Ephèse*  
Grey wash added

26 View of mosque  
Insc: Verso *Ephèse*  
Pencil

27 View of courtyard  
Insc: *interieur de la mosquée & Ephèse*  
Watercolour

[64] *IZMIR*  
Phrygian dancers  
Insc: *Phrygée | a Izmir | environs de | Smyrne*  
Watercolour

[65] *IZNIK* (Nicaea): The Green Mosque  
Measured drawings, detail & rubbings (11):  
1 Plan | de *Nicée*  
Insc: As above & *Isnik*  
Pen with grey, green & buff washes

2 Front & side elevations of *Minbar*, with key to rubbings of ornament  
Insc: As above & *chaire à Prêcher | dans la mosquée verte | de Nicée*  
Pencil & buff wash

3 Detail of ornament  
Pencil

4-10 Rubbings  
Ornament from minbar  
Insc: Labelled & numbered according to key (see No.2)  
Pencil added

11 Rubbing of Arabic inscription  
Pencil added

Lit: C. Texier, *Description de l'Asie Mineure*, I, Paris 1839-49, pp.29-51, pls.5-14

[66] *MARDIN*  
Views & maps (6):  
1 View of *Mardin*

2 Another view of *Mardin*  
d: 5 Mai

3 Elevation of unidentified building at *Mardin*

4 Map of *Mardin*

5 Site plan of *Chateau de Mardin*

6 Map of fortress & city of *Mardin*

1-6 Insc: As above  
Pencil

[67] *MARMARIS*  
Detail of Arabic inscription  
Insc: verso *Inscription tres fruste copiée à Marmurice*  
Pencil

[68] *TARSUS*: Mosque of Omar  
Measured drawings & rubbings (12):  
1 Plan of *Harem*  
Insc: As above & *Mosquée de Tarsous*  
Pencil with pink & buff washes

2 Elevation & details of mihrab  
Insc: *Niche de la | d'Omar | à Tarsous*  
Pencil & watercolour  
Verso: Sketch elevation & details of mihrab  
Pencil

3 Elevation & details of mihrab  
Insc: Dimensions given  
Pencil & watercolour

4 Elevation of minbar  
Insc: *Tarsous*, with dimensions given  
Pencil

5 Elevation of *minbar de la Mosquée d'Omar à Tarsous*  
Insc: As above  
Pen & pencil

6-12 Rubbings of ornament  
6 *Ornement placé aux dessus de la partie laterale | Minbar de la Mosquée de Tarsous*  
Insc: As above  
Pencil added

7 *Ornement des Medaillons inferieurs du Minbar | de la Mosquée d'Omar à Tarsous*  
Insc: As above  
Pencil added

8 Ornament from Mihrab  
Insc: *developpement de la colonne du Mihrab | Mosquée de Tarsous*  
Pencil & sepia wash added

9 Arabic Inscription du *minbar de la Mosquée de Tarsous*  
Insc: As above; verso *Inscription A sur la porte*

10 Ornament  
Insc: *Barrière Laterale du Minbar de la | Mosquée d'Omar à Tarsous*

11 Ornament  
Insc: *Moitié de la barriere Superieure du Minbar de la Mosquée d'Omar*

12 *Ornement triangulaire | du minbar de la Mosquée d'Omar à Tarsous*  
Insc: As above & *longueur du cote*

9-12 Pencil added

**THEAKSTON, Ernest George (1877-1943)**

Theakston was from about 1895 until 1903 a student at the Camden School of Art, the South Kensington School of Art and the AA school. At the latter he won the bronze medal for design and several of his student designs were published in the *Architectural Association Notes* for 1901 to 1903. In 1895 he entered the office of William Young, and from 1898 he assisted W. H. Atkin Berry, Henry Spalding, W. H. Weymouth, Charles Barry and Phillip Turner. He set up independent practice about 1903. His works include three schools in Stockport, Cheshire, which he won in competition (in collaboration with Henry Spalding, q.v.). These were the Girls' High School, 1909; Alexandra Park School, Edgeley, 1911, and the Grammar School, 1914. Other successful competition designs include: Bridlington, Yorkshire, war memorial, 1920; cottages at Bromborough, Cheshire, for Messrs Lever; and the memorial institute at Great Missenden, Buckinghamshire. He also designed housing at Wendover, Little Kingshill and Prestwood, all in Buckinghamshire; alterations to Merrieweathers, Mayfield, Sussex; a bank at Wendover, Buckinghamshire, 1920, and several country houses. He was elected Licentiate 1910 and F 1913.

Bibl: RIBA nomination papers; *Who's who in architecture*, 1923; obituary: *Builder*, CLXIV, 1943, p.270

[1] LONDON: Port of London Authority head office building, Trinity Square, City  
Competition design in a Baroque style, 1912  
Perspective, showing the principal façade  
Insc: *Port of London | Authority | Proposed Head Offices*  
Pencil (520 × 440)  
Prov: Pres. by Mrs E. G. Theakston, 1954  
This design, with a central tower enclosing a large model of a ship above a giant Corinthian portico in antis, was one of the 170 entries for the preliminary stage of the competition eventually won by Sir T. Edwin Cooper in 1912. For another competition design see **Rickards, Edwin Alfred & Lanchester, Henry Vaughan** [12].

[2] NELSON (Lancs): Central Free Library, Carr Road  
Competition design in a Baroque style, c.1908 (3):  
1 *Basement & Ground Plan(s)*  
Scale: 1/2 in to 1 ft  
Insc: As above, labelled & dimensions given  
Pen & coloured washes (330 × 540)

2 *Elevation(s) to Carr Road & to Booth Street*, cross-section AA & longitudinal section BB  
Scale: 1/2 in to 1 ft  
Insc: As above, *Nelson Free Library*, labelled on sections & some dimensions given  
Pen (435 × 545)

3 Perspective, with figures in foreground  
Insc: *Borough of Nelson Free Library Competition*  
s: Messrs: *Theakston & Lee | Architects*  
Pen & pencil with grey washes (330 × 480)

Prov: Pres. by Mrs E. G. Theakston, 1954  
Unexecuted. The library was designed and built by J. Rigby Poyser and W. Brandreth Savidge in 1908 (see AR, XXV, 1909, p.185). For another competition design see **Wilson, Frank** [8].

STOCKPORT (Cheshire): Alexandra Park School, Bombay Road, Edgeley  
Competition design, 1911  
See **Spalding, Reginald Henry & Theakston, Ernest George**

[3] Design for a small country house in a 'fairy tale' Art Nouveau style, 1899 (3):

1 *North, South, East & West Elevation(s)*

Scale: 1/2 in to 1 ft

Insc: As above & *Design for a Small Country House*

s: *Ernest G. Theakston | Des. et Del*

Sepia pen & coloured washes (405 × 510)

2 *Elevation & section of part of N façade with entrance door*

Scale: 1/2 in to 1 ft

Insc: As above & *Design for a Small | Country House*

s & d: *EGT* (in monogram) & (above the front door)

1899

Sepia pen & coloured washes (415 × 490)

3 Perspective showing entrance front, set in a country landscape with 2 small girls in Kate Greenaway style dresses picking flowers in the front garden

Insc: *Design | For a Small | Country House*

s: *EGT* (in monogram)

Pen (210 × 310)

Prov: Pres. by Mrs E. G. Theakston, 1954

**THIAN, . . . (fl.1791)**

French, late C18 topographical artist. Apart from these measured drawings of buildings in Florence, there is also in the Witt Collection a topographical drawing formerly in the collection of Louis Dumoulin, 'Vue de la terrasse de la villa Medicis sur la campagne romaine', s & d *Thian 1791*.

Prov: The drawings below were pres. by the executors of Sir John Wolfe Barry (1836-1918) in 1938; they were formerly in the possession of Sir Charles Barry

[1] FLORENCE (Italy): Palazzo Pitti

Measured drawings (2):

1 *Frontal perspective* [Fig.19]

Pen & wash, with coloured washes added, within double ruled border (420 × 660)

2 *Frontal perspective of the end wall of the courtyard containing niches & surmounted by a fountain*

Scale: Drawn to *Echelle de Trente Bras Florentins*

Insc: As above & *Élévation du Fond de la Cour du Palais Pitti | Florence*

s: *Thian*

Pen & wash within double ruled border (385 × 575)

[2] FLORENCE (Italy): Palazzo Strozzi

Measured drawing

Elevation, showing the side façade in sharp

perspective

s: *Thian*

Pen & sepia wash within single ruled border

(420 × 620)

[3] FLORENCE (Italy): Ponte della Trinità

Measured drawing

Elevation, with carriage & figures on the bridge

Scale: Drawn to *Echelle de Braches*

Insc: As above, *Pont de la Trinité | a Florence &* (below

scale) *Architecture D' Ammannati*

Pen with sepia & grey washes within single ruled border (405 × 585)

**THOMAS, G. H. (fl. late C19)**

Architect, successor with Thomas E. Murray to James Murray (1831-1863). The printed *List of the executed works of James Murray, Architect* is signed by T. E. Murray and G. H. Thomas | Successors to James Murray | 14 Clayton Square Liverpool (copy in RIBA biographical files).

LIVERPOOL Church of St Lawrence, Kirkdale  
Competition design, c.1880

See **Murray, Thomas E.** [2]

*The following catalogue of the drawings of John Thomas was compiled by Benedict Read*

**THOMAS, John (1813-1862)**

Sculptor, architect and architectural sculptor. Born at Chalford in Gloucestershire, he was apprenticed to a stone-mason and worked on repairs to tombstones and sometimes architectural detailing. Wanting to extend his range, he went to Oxford where he made sketches of buildings, then to Birmingham where his brother William worked as an architect. There he was first employed by Sir Charles Barry, as stone carver on the King Edward VI Grammar School; afterwards he was employed by Barry as chief stone carver at the Houses of Parliament in London. Through his position and work there he achieved national pre-eminence as an architectural sculptor, not only on some of Barry's other buildings (e.g. Bridgewater House, London, and Harewood House, Yorkshire), but also through the patronage, among others, of Prince Albert and Sir Morton Peto, the contractor. For these two he also executed both purely architectural and purely sculptural work, and this diversity of artistic activity was increasingly and successfully developed by him in his later years. Bibl: *APSD*; R. Gunnis, *Dictionary of British sculptors 1660-1851*, [1953]; obituaries: *Art Journal*, XXIV, 1862, p.144; *Builder*, XX, 1862, p.275; *Illustrated London News*, XLI, 1862, pp.231-233

Prov: The two albums catalogued below were compiled by a member of the Thomas family probably about the time of John Thomas's death and remained in the family's possession until presented to the RIBA by Dr H. F. Brice Smith in 1961

Two albums containing drawings with some photographs & engravings, mounted on rectos of 37 leaves (each volume)

Insc: (on cover) *Drawings | and Sketches | by | John Thomas & (respectively) Vol.I & Vol.II*

w/m: (leaves) J. Whatman 1859, 1862

Half-bound in black leather with mottled red & black cloth-covered boards (840 × 640)

[1] Portrait of the artist holding a modelling tool in his right hand, his left hand resting on the pedestal of his statue of Rachel; behind him to his right is the corner of a Gothic tomb  
s & d: *Baugniet 1847 | London*  
Lithograph (410 × 320)  
I, f.1

[2] BALMORAL CASTLE (Aberdeen)

Photographs of sculpture (3):

1 Relief of St Hubert

2 Sculptural surround to inscription which reads *This | the Castle of Balmoral | was erected by | H.R.H. Prince Albert | consort of | H.M. Queen Victoria | begun, Sept. 28th 1853, completed, Sept. 1st 1856 | W. Smith Architect*

3 Relief of Prince Albert & Queen Victoria watching the Highland Games

1-3 I, f.3



[3] BIRMINGHAM: Joseph Sturge memorial, Five Ways

Designs, 1860 (2):

1 Sketch design

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

Insc: *Sketch Design for The Sturge Memorial, with 4 Fountains to be Erected at Birmingham & (on base of the central figure) Joseph Sturge*

s & d: (on base of the central figure) JT (in monogram) 1860

Pencil, heightened with chinese white (360 × 260)

II, f.16

2 Photograph of version in plaster

II, f.17

[4] BRISTOL: Guildhall, Broad Street

Designs for figure sculpture on the façade (5):

1 Design for figure of Queen Victoria, with Gothic tracery behind

Insc: *Victoria*

Pencil & sepia wash (430 × 155)

II, f.1

2 Design for figure of a judge, with Gothic tracery behind

Insc: *The R.H. John Dunning*

Pencil & sepia wash (425 × 155)

3 Design for a male figure in C17 costume, with Gothic tracery behind

Insc: *Colston*

Pencil & sepia wash (430 × 155)

2-3 II, f.4

4 Design for figure of a king, with Gothic tracery behind

Insc: *Edward 3d*

Pencil & sepia wash (430 × 155)

5 Design for a male figure in Tudor costume, with Gothic tracery behind

Insc: *Alderman Whitson*

Pencil & sepia wash (430 × 155)

4-5 II, f.5

[5] CONSTANTINOPLE (Turkey): New Palace Preliminary designs for chandeliers, 1854 & 1857 (2):

1 Preliminary design for a chandelier

Insc: (in pen) *Sketch Design for Glass Chandelier for the Sultans New Palace on the Bosphros made by Osler*

d: (in pen) 1854

Pencil (225 × 155)

2 Preliminary design for a chandelier

Insc: *Chandelier designed for the Sultans New Palace on the Bosphros Made by Osler*

s & d: JT (in monogram) 1857

Pencil (250 × 180)

1-2 I, f.20

[6] GLASGOW: National Bank, Queen Street (now Langside Public Hall, No.1 Langside Avenue)

Designs for pediment & cornice figures (2):

1 Sketch design for an allegorical figure

Insc: *Commerce*

Pencil (220 × 150)

2 Sketch design for an allegorical figure

Insc: *Plenty*

Pencil (220 × 150)

1-2 II, f.20

[7] LEEDS (Yorks): Town Hall

Photograph of sculpture, 2 figures from the group of Progress, Art & Commerce in the tympanum above the principal entrance

I, f.22

The two figures are on the left-hand side of the composition and are here photographed before installation.

[8] LONDON: Buckingham Palace, Westminster Study for bas-relief representing the Horrors of War in the grand vestibule to the state staircase

Pencil (85 × 360)

II, f.26

[9] LONDON: Euston railway station (St Pancras), Camden Preliminary designs & designs relating to sculptured relief panels & carved consoles at clerestory level in the great hall (10):

1-3 Preliminary designs

1 Preliminary design for relief panel

Pencil (420 × 300)

I, f.11

2 Preliminary design for relief panel & carved console

Insc: *London*

Pencil (420 × 355)

I, f.13

3 Preliminary design for relief panel

Insc: *Birmingham*

Pencil (290 × 245)

I, f.14

4-10 Designs

4 Design for relief panel

Pencil (275 × 210)

5 Design for relief panel

Pencil (275 × 205)

4-5 I, f.15

6 Design for relief panel

Insc: *Lancaster*

Pencil (275 × 210)

7 Design for relief panel

Insc: *Manchester*

Pencil (280 × 215)

8 Design for relief panel

Insc: *Liverpool*

Pencil (280 × 215)

6-8 I, f.16

9 Design for relief panel

Pencil (275 × 210)

10 Design for relief panel

Insc: *Chester*

Pencil (275 × 210)

9-10 I, f.17

Lit: Survey of London, XXI, *St Pancras*, pt.iii, 1949, p.113

The panels as finally executed c.1849 were destroyed with the great hall in 1961-62.

[10] LONDON: Houses of Parliament, Westminster Designs for architectural sculpture (31):

1 Design for royal arms

Insc: *One Of Royal Arms. River Front New Palace Of Westminster*

Pencil heightened with chinese white (185 × 275)

2 Design for royal arms

Insc: *One Of Royal Arms. River Front New Palace Of Westminster*  
Brown wash & pencil, heightened with chinese white (185 × 275)

1-2 I, f.27

3 Design for figure of Henry II

Insc: *Henry 2d | St. Stephen's Hall*

Pencil (290 × 170)

4 Design for figure of Richard II

Insc: *Richard 2d*

Pencil (290 × 170)

3-4 I, f.28

5 Design for figure of William I

Insc: *William 1st | St Stephen's Hall*

Pencil (255 × 155)

6 Design for figure of Edward I

Insc: *Edward 1st*

Pencil (250 × 155)

7 Design for figure of Queen Isabella

Insc: *Isabella. The She Wolf | Edward 2nd*

Pencil (240 × 150)

8 Design for figure of William II

Insc: *William 2 | St. Stephen's Hall*

Pencil (250 × 155)

5-8 I, f.29

9 Design for figure of a queen

Pencil (345 × 215)

10 Design for a male figure holding a long sword

Pencil (345 × 220)

9-10 I, f.30

11 Design for a queen holding a bible

Pencil (335 × 140)

12 Design for a female figure

Pencil (335 × 140)

11-12 I, f.31

13 Design for figure of Queen Anne Boleyn

Insc: *Anne Boleyn*

Pencil (295 × 155)

I, f.32

14 Design for a queen, with Gothic tracery above

Insc: *good order*

Pencil (490 × 250)

15 Design for figure of Queen Isabella

Insc: *Isabella Queen of King John*

Pencil (400 × 250)

16 Design for figure of Queen Editha, with Gothic tracery above

Insc: *Editha*

Pencil (490 × 250)

14-16 I, f.33

17 Design for figure of Edward the Confessor, set in a niche & frame with Gothic tracery above

Insc: *Edward the Confessor*

Pencil (510 × 235)

18 Design for figure of a king, set in a niche & frame with Gothic tracery above  
Insc: *very good order*  
Charcoal & pencil (510 × 235)

17-18 I, f.34

19 Design for figure of a king, set in a niche with Gothic tracery above  
Pencil (460 × 235)

20 Design for figure of a king  
Pencil (455 × 240)

21 Design for figure of a king  
Pencil (455 × 235)

19-21 I, f.35

22 Design for figure of Edgar  
Insc: *Edgar*  
Pencil (455 × 235)

23 Design for figure of Canute  
Insc: *Canute*  
Pencil (455 × 235)

22-23 I, f.36

24 Design for a mitred figure, probably St Patrick  
Pen & wash with pencil (345 × 225)

25 Design for an archbishop  
Pen & wash with pencil (345 × 230)

24-25 I, f.37

26 Design for figure of Queen Eleanor  
Insc: *New Palace of Westminster & Eleanor R*  
Pen & green wash, heightened with chinese white (185 × 80)

27 Design for figure of Henry V  
Insc: *Palace of Westminster & (on base) Henry V*  
Pen & green wash, heightened with chinese white (185 × 85)

28 Design for figure of a queen  
Insc: *Statues Old Palace*  
Pen & green wash, heightened with chinese white (185 × 80)

26-28 II, f.2

29 Design for figure of John  
Insc: *Yard Front & K John*  
Pen & green wash, heightened with chinese white (185 × 85)

30 Design for figure of Queen Anne  
Insc: *Statues in Central & (on base) Anne Queen Of Richard III*  
Pen & green wash, heightened with chinese white (185 × 80)

31 Design for figure of Richard III  
Insc: *Hall New & Richard 3*  
Pen & green wash, heightened with chinese white (185 × 85)

29-31 II, f.3

Lit: B. Read, 'The Architectural sculpture' in *The Houses of Parliament*, ed. M. H. Port, 1976, pp.232-235

[11] LONDON: Myddleton memorial fountain, Islington Green, Islington

Sketch design for fountain group with figures, 1861  
Insc: *Sketch Design for Statue of Sir Hugh Myddleton and Fountains | for Drinking, Executed in Marble & Granite, to be erected | at Islington (on base of statue) Sir Hugh | Myddleton*

s & d: J. Thomas 1861  
Pencil (345 × 250)  
II, f.19

[12] LONDON: Kensal Green cemetery  
Photograph of the mausoleum of Sir William Molesworth Bt (died 1855)  
I, f.26

[13] MAIDSTONE (Kent): Fountain, High Street  
Sketch design for a drinking fountain incorporating a statue of Queen Victoria  
Scale: 1/2 in to 1 ft  
Insc: *Drinking Fountain. With Statue in Marble of Her Majesty &c &c | Now being Erected at Maidstone. The Gift of Alexander Randall (sic) Esqre & (on base) Presented To His Native | Town By Alexander | Randal (sic) Esq During | His Shrivelly*  
s & d: J. Thomas 186... (cut)  
Pencil (525 × 300)  
II, f.10

[14] SOMERLEYTON (Suffolk): Somerleyton Hall  
Designs for fittings & garden furniture, 1852 (2):  
1 Sketch design for a lamp pedestal  
Insc: *Lamp Pedestal | for Sir Morton | Peto, Bart MP d: 1852*  
Pencil (325 × 75)

2 Sketch design for a vase  
Insc: *Vase for Flowers Made for Sir Morton | Peto Bart M.P.*  
Pencil (325 × 80)

1-2 I, f.24

[15] WINDSOR CASTLE (Berks)  
Design for interior fittings, 1860 (6):  
1 Design for chimneypiece, grate, fender & candle brackets  
Insc: *Her Majestys Audience Chamber | Windsor Castle | Sketch Design for Marble Chimney | Piece, Grate, Fender and | Brackets for Candles. approved | by H.R.H. The Prince Consort | The Wood Work in Room | is Satin Wood inlaid with | Tulip Wood and | China Panels; Profile of | Brackets & Polished Steel*  
s & d: John Thomas | Architect & Sculptor 1860  
Pencil with blue & yellow washes (420 × 385)  
I, f.5

2 Design for a panel containing Garter insignia  
Coloured washes (205 × 415)  
I, f.6

3 Design for a door panel  
Coloured washes (135 × 170)

4 Design for a door panel  
Coloured washes (255 × 170)

3-4 I, f.7

5 Design for a panel with thistle motif  
Coloured washes (205 × 415)  
I, f.8

6 Design in 3 parts for a door panel  
Insc: (centre part) *These circles to be filled up | by copies from Raphaels | Frescos in the Vatican | of which this is merely | an indication*  
Coloured washes (735 × 170 overall)  
I, f.9

Lit: W. Ames, *Prince Albert and Victorian taste*, 1967, pp.114-115, 218 & pl.64

[16] WINDSOR CASTLE (Berks)  
Photograph of an urn with relief sculpture, on the terrace  
I, f.26

[17] WINDSOR CASTLE (Berks): Royal dairy, Home Farm, Frogmore  
Design for a fountain  
Insc: *Fountain in Majolica. Executed | for Her Majesty's Royal Dairy Frogmore | and used on Four Pedestals in Thomas & Minton | Fountain of St George under East Dome*  
s & d: JT (in monogram) 1860  
Pencil (355 × 245)  
I, f.10  
Lit: C. Handley-Read, 'Prince Albert's model dairy', CL, CXXIX, 1961, pp.1524-1526; W. Ames, *Prince Albert and Victorian taste*, 1967, pp.109-110 & pl.63

[18] Photograph of a bust of Prince Albert  
I, f.4  
This work was made for the Birmingham Midland Institute and is now (1975) in Birmingham City Art Gallery.

[19] Engraving of a statue of Boadicea  
Insc: *Boadicea | Engraved By R. A. Artlett From The Group By J. Thomas | London, Published For The Proprietors*  
(335 × 240)  
I, f.23  
The same engraving appears in *Art Journal*, XX, 1857, facing p.148.

[20] Sketch design for sculpture  
Standing female figure (Geometry?) holding in her right hand a compass, in her left hand a globe or sphere  
Pencil (485 × 275)  
I, f.18

[21] Photograph of sculpture group of Lady Godiva & horse  
II, f.8

[22] Design for pediment sculpture  
Insc: *Morning and Night*  
Pencil (185 × 530)  
I, f.12

[23] Design for sculpture  
Semi-reclining figure of Night on a pedestal or plinth  
Insc: *Night*  
s & d: JT (in monogram) '51  
Pencil (250 × 340)  
I, f.19

[24] Preliminary designs & final design for the St George fountain exhibited at the International Exhibition of 1862, 1861 (3):  
1-2 Preliminary designs  
1 Sketch design for part of central feature  
Insc: *Sketch for one | of the Four Tazzas | in the Thomas & Minto(n) | Fountain of St. George*  
s & d: JT (in monogram) 1861  
Pencil (335 × 245)  
II, f.13



## 2 Sketch design

Insc: *No 1* (encircled), *St. George of merry England The / signe of victorie*; (on the base of the top figure) *D. St. George*; (on the pedestal of the Una group) *The Lyon Would Not Leave Her Desola / But With Her Went Along As A Stro / Of Her Ghast Person*; (on the base of the detached fountain group) a partly indecipherable inscription, clarified by that at the bottom of the drawing; (around the roundel containing a head) *Spenser*; (at the bottom) *The fry of Children yong, / Their wanton sports, and childish mirth did play*  
Pencil & green wash (630 × 565)  
II, f.14

## 3 Final design

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

Insc: *Design of the Thomas's and Minton Fountain of St. George*  
s & d: J. Thomas 1861  
Pencil, heightened with chinese white (345 × 445)  
II, f.15

The St George fountain was exhibited at the 1862 International Exhibition, at some time after which it was transferred to a position outside the Bethnal Green Museum. It was largely dem. c.1927-28.  
Lit: For the original see J. B. Waring, *Industrial art and sculpture at the International Exhibition 1862*, 1863, III, pl.300 & commentary.

[25] Design for a chimneypiece with figures from Shakespeare  
Elevation

Insc: *Cabinet with Marble Figure and portion of Drawing Room, Chimney Piece / & Grate, Executed / for C. Lucas Esqre & (on chimneypiece) Some . Music . Come . My . Queen . Take . Hands . With*  
s & d: JT (in monogram) 1862  
Pencil (165 × 205)  
II, f.7

The figures are subjects (probably Titania and Oberon) from Shakespeare's *A Midsummer night's dream*.

[26] Designs for the Shakespeare monument, exhibited at the International Exhibition of 1862 (20):  
Where possible, the relation of a detail to the overall design has been indicated.

1 Study of 2 winged royal figures, probably Titania & Oberon (*A Midsummer night's dream*); right of centre, pedestal relief  
Pencil (735 × 470)  
II, f.23

2 Study of hooded female head, in profile, wearing a garland; bottom left, foliage  
Pencil (410 × 335)  
II, f.24

3 Study of couple embracing; three-quarter right, pedestal relief  
Verso: Study of lady lifting her veil (distracted Ophelia, *Hamlet*?) & (possibly) a pilgrim ('sweet pilgrims', *Romeo and Juliet*?)  
Pencil (740 × 460)  
II, f.25

4 Study of 2 male figures, 1 in a feathered cap with 1 eye shut & a finger placed to his mouth  
Pencil (455 × 245)  
II, f.27

5 Study of a male figure with a dog, possibly Jacques (*As you like it*); bottom right, pedestal relief  
Pencil (540 × 390)  
II, f.28

6 Study for right-hand section, pedestal relief  
Pencil (555 × 315)  
II, f.29

7 Study for Macbeth & the three witches (*Macbeth*); left of centre, pedestal relief  
Pencil (755 × 550)  
II, f.30

8 Study for left-hand section of pedestal relief, including Lear & the dead Cordelia (*King Lear*) & Hamlet (?)  
Pencil (730 × 560)  
II, f.31

9 Study for a group of figures including Lear's rejection of Cordelia (*King Lear*)  
Pencil (320 × 390)  
II, f.32

10 Study of a female head in profile  
Pencil (170 × 150)

11 Study of a figure  
Pencil (165 × 145)

12 Study of a male head  
Pencil (85 × 65)

13 Study of a half-length figure stretching up  
Pencil (95 × 80)

14 Study of three-quarter length figure of a child  
Pencil (165 × 145)

15 Study of a female head with chin on hand  
Pencil (185 × 150)

10-15 II, f.33

16 Study of head & shoulders, possibly Cordelia (*King Lear*)  
Pencil (215 × 190)

17 Study of head & shoulders of a king, possibly King Lear  
Pencil (230 × 190)

16-17 II, f.34

18 Sketch design for major part of pedestal relief, with groups of figures, characters from Shakespeare plays  
Pencil (550 × 750)  
II, f.35

19 Sketch design for Shakespeare monument  
Pencil (725 × 475)  
II, f.36

20 Sketch design for Shakespeare monument  
Insc: *Sketch Design / for Memorial to / Shakespeare & (on base) One . Touch . Of . Nature . Makes . The . Whole . World . Kin*  
Pencil & blue wash (540 × 400)  
II, f.37

The dispute as to where the monument should be sited is said to have brought on the artist a state of deep melancholy which led to his untimely death.

[27] Sculpture group of Una & the Lion (2);  
1 Sculpture  
Insc: *Sketch Design for Una & the Lion / Cast in Bronze by Potter, (partly erased) bronze by Mr Potter & (on base) Still, when she slept, he kept both...*  
Pencil (175 × 200)  
II, f.7

2 Photograph of sculpture group of Una & the Lion  
II, f.8

[28] Design for figure sculpture & architectural setting  
Insc: (on base of statue) *Undine*  
Pencil (320 × 235)  
II, f.9

[29] Sketch designs for 2 fountains, one featuring *Undine*  
Insc: *Sketch for Fountain No.2 / Fountain in Anstone Stone £60-0-0 / Marble Rim at a (encircled) as before 30-0-0 / Anstone Stone Rim as before 10-0-0 & Undine or the Spirit of the Waters / Sketch for Fountain No 3 Fountain. Base Anstone / & Figure in Sicilian Marble £140-0-0 / Marble Rim as before 30-0-0 / Anstone Do as before 10-0-0*  
Pencil with yellow & grey washes, heightened with chinese white (500 × 345)  
II, f.11

[30] Design for the national Wellington memorial competition of 1857 (3):  
1 Sketch design & plan  
Insc: (on plinth) *Welli* (sic)  
Pencil on green paper (355 × 220)  
II, f.21

2 Photograph showing original plaster model

3 The same, from a different viewpoint

2-3 II, f.22  
Lit: J. Physick, *The Wellington monument*, 1970, pp.163-164

[31] Sketch design for sculpture  
Globe surmounted by a figure of a queen on a pedestal, the latter encircled by figures of angels holding garlands (?)  
Pencil (335 × 170)  
II, f.20

[32] Photograph of sculpture group of 3 children playing  
I, f.22  
The inscription *J. Thomas / London* is dimly visible on the base of the group.

[33] Designs for wall monuments (2):  
1 Sketch design incorporating a kneeling female figure  
Scale: 1 in to 1 ft  
Insc: *Portrait Figure Size of Life / in Bass Relief*  
s: J. Thomas  
Pencil (225 × 175)

2 Sketch design incorporating on left a group of kneeling figures & on right 2 standing figures, 1 winged  
Insc: (part of design) *Weep Not For Me But Weep For Yourself & The Angel of Death separating the / Deceased from her Friends / Size of Bass relief / 4 feet × 2 feet 6 inches*  
Pencil (215 × 215)  
1-2 I, f.25

[34] Photographs of architectural mouldings, unlocated, probably plaster casts (2)  
I, f.21

[35] Sketch design for part of a fountain  
Pencil (335 × 250)  
II, f.18

[36] Designs for garden ornaments (2):  
1 Sketch design for a pedestal & vase  
Insc: *Sketch Design for / Pedestal & Flower / Vase. Made in / Majolica & Terra / Cotta*  
s & d: JT (in monogram) 1860  
Pen (235 × 70)



2 Sketch design for a pedestal & vase  
Insc: *Sketch Design for Pedestal | and Vase for Flowers made | in Majolica & Terra | Cotta*  
s&d: JT (in monogram) 1860  
Pen (235 × 80)

1-2 II, f.12

[37] Sketch designs for garden ornaments & fountain structures  
Pencil (750 × 550)  
II, f.35

[38] Design for a pier & gate  
Insc: *Design for Sculptured Piers & Wrought Iron Gates | The Gates Made by Mr. Thos. Potter*  
Pencil (515 × 305)  
II, f.6

#### THOMAS, William (?-1800)

Thomas was the son of William Thomas of Pembrokeshire, and the younger Thomas designed several buildings in that county. Among his patrons were the Duke of Clarence, Richard Arkwright (for whom he designed Willersley Castle, Derbyshire, 1789-90), and the 1st Earl Grosvenor. He remodelled the latter's London house (see below), and of the seven designs exhibited by Thomas at the RA between 1789 and 1799 two were designs for Lord Grosvenor: these were 'The garden front of Eaton Hall, Cheshire', 1794, and 'Elevation of an observatory', 1796. Thomas published *Original designs in architecture* in 1783.  
Bibl: *Colvin*

LONDON: Grosvenor House, Millbank, Westminster

Design for the drawing-room ceiling in an Adam style, 1786-89

Plan

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

Insc: *Design of a Ceiling for the Drawing room at Grosvenor House & no.432*

s: Wm Thomas

w/m: J. Whatman

Pen with sepia, pale green & yellow washes, mounted (355 × 490)

Lit: J. Cornforth, 'Old Grosvenor House', *CL, CLIV*, 1973, p.1538

Prov: Pur with ceiling designs by Robert Adam & James Paine (qq.v.), 1960

The house at Millbank was begun in the 1660s for Alexander Davies and after his death in 1665 was completed by his heirs. An early occupant was the 4th Earl of Peterborough, who gave his name to the house. This was changed to Grosvenor House when it became the town house of the Grosvenor family from 1719. In 1731-32 it was remodelled along Palladian lines. From 1755 until 1789 the house was let to various tenants including John Symmons, for whom it was recast in an Adam manner between 1786 and 1789. The house was demolished in 1809.

#### THOMPSON, ... & MORGAN, ... (fl.1847)

Architects, practising in London from No.2 Conduit Street.

LONDON: No.6 Charles Street, Berkeley Square, Westminster

Design for a house for Kensington Lewis, c.1847

Elevation of principal façade, showing the ground floor rusticated, 1st floor with round-headed windows, 2nd floor with windows flanked by Ionic columns  
Scale:  $\frac{1}{4}$  in to 1 ft

Insc: *No 6 Charles Street | Kensington Lewis Esqre & dimensions given*

s: *Thompson & Morgan Architects | 2 Conduit Street West*

w/m: J. Whatman Turkey Mill 1847

Pen (675 × 500)

Prov: Pres., with the Thomas Little Collection, by Mrs A. H. Morant, 1869

The house still stands (August 1971) but has been converted into flats. See also Little, Thomas [3] for designs for rebuilding the adjoining house, No.7 Charles Street, c.1852.

#### THOMPSON, Sir Benjamin (1753-1814)

Born in Massachusetts, Thompson initially made his career as a soldier in America and Britain (he was knighted in 1784) and also in Bavaria, where he became Minister of War and Head of Police and was made Count von Rumford. Science was his lifelong interest, especially heat and fuel and its most economical use in cooking and house warming. He was responsible for the foundation of the Royal Institution.  
Bibl: *DNB*; S. C. Brown, *Count Rumford*, 1964

The provenance of the drawings catalogued below is unknown; the earliest reference to them is a request (to the RIBA) from *The Ironmonger & Metal Trades Advertiser*, 7 March 1883, for permission to have copies made of drawings of stoves and grates by Count Rumford.

See Webster, Thomas and Webster, Thomas & others for an account and catalogue of drawings relating to the Royal Institution.

#### [1] Designs for boilers (4):

##### 1 Plan & sections of wash boiler (?)

Insc: *1 foot from top of grate to bottom of boiler, labelled boiling cloths & Hot water & some dimensions given*

w/m: J. Whatman 1794

Pen & pencil (295 × 475)

##### 2 Plan of Boiler for a Village Soup Shop

Insc: As above, *Section on the other side & dimensions given*

d: Nov. 20th. 1799

w/m: 1795

Sepia pen with pencil additions (320 × 215)

Verso: Section

Insc: Labelled & some dimensions given

Sepia pen

##### 3 Plan of boiler & Section at level of Flues

Insc: (in an earlier cataloguer's hand) *Fig.26 & Fig.27 respectively*; verso, as above

Pencil (215 × 140)

The figure numbers refer to similar illustrations in Rumford's paper 'On the construction of kitchen fire-places and kitchen utensils' in *The Complete works of Count Rumford*, published by the American Academy of Arts & Sciences, 1875.

##### 4 Section of boiler

Insc: Some dimensions given

Sepia pen & pencil (145 × 85)

#### [2] Design for portable boiler (2):

##### 1 Elevation of Portable Furnaces and Boilers for generating steam, for cooking | warming Houses &c

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

Insc: As above

d: *Drawn 25th December 1800 at the Royal Institution*

Sepia pen with pencil additions (540 × 320)

Verso: Unfinished elevation of a column (?)

Pencil

##### 2 Plan & elevation

Insc: Some dimensions given

Sepia pen (600 × 300)

#### [3] Designs for chimneypieces, stoves &c (5):

##### 1 Plan & elevation of fireplace

Insc: Some dimensions given

w/m: Curteis & Sons 1798

Sepia pen (325 × 195)

##### 2 Elevation of fireplace & 2 stoves

Sepia pen (160 × 205)

Verso: Details

Sepia pen

##### 3 Elevation, similar to No.2

w/m: 1798

Sepia pen (160 × 200)

Verso: Rough plan of a room

Sepia pen & pencil

##### 4 Plan & 2 elevations of stoves

Insc: *Somers No. 98 New Bond St.; verso Count Rumford desires | that the bearer may be | permitted to see and take | measure of the place where | Lord Harewoods new stove | is to come near the | great staircase | at Lord Harewoods | Hanover Square*

w/m: Britannia & 1798 within a crowned oval frame

Pencil (165 × 320)

##### 5 Elevations of 4 chimneypieces, elevation of grate & section of fireplace

Insc: Notes on materials, viz. *white marble, Green ground, col. bronze & ribbons gilt*

w/m: Britannia within a crowned oval frame

Sepia pen (325 × 200)

#### [4] Designs for cooking utensils (8):

##### 1 Perspectival elevations of 2 frying pans, 1 over an outdoor fire & 1 on a trivet

Insc: Verso (in an earlier cataloguer's hand) *Fig 75*

*ditto & almost | new ed 1802*

Pencil (175 × 110)

See note to [1].3.

##### 2 Detail of a cooking pot with perspectival elevation of fireplace with 'hob'

Insc: *A Cast Iron pot of this form has been used | with success in a Cook's shop in Wells Street | as a stone for keeping the dishes hot & even for | boiling - The bottom is cast separately - | It is set in brickwork with a door for the fire & | The smoke goes off by the opening in the side - | There were two - one of them drew very well - the other | would not draw - the owner got a lead pipe & | put it thro' the brick work so as to communicate | with the fire & the open air which caused it to | draw well - | Might not this be made of earth for Cottages? -*

w/m: Curteis & Sons 1798

Pencil & sepia pen (280 × 205)

##### 3 Elevation of cooking pot with conical lid & detail of holder

Insc: Verso (in an earlier cataloguer's hand) *Fig 25 rev. | Fig 27 | 'On the construction of Kitchen | Fire-places & Kitchen utensils'*

Pencil (175 × 120)

See note to [1].3.

##### 4 Section of steamer over outdoor fire

Insc: Verso (in an earlier cataloguer's hand) *Fig.77 ditto almost*

Pencil (100 × 130)

See note to [1].3.

##### 5 Sections through single & double steamers & detail

Insc: *Is there any advantage in having the bottom in the form of the dotted line?; verso (in an earlier cataloguer's hand, in pencil) Similar to fig 43 ditto | a steamer*

Sepia pen (205 × 165, irregular)

Verso: Plan of grate (?)

Sepia pen

See note to [1].3.

##### 6 Detail of wooden cover fitting into | rim of steamer

Insc: *Fig.28; verso (in an earlier cataloguer's hand) as above & Fig 40 ditto*

Pencil (120 × 115)

See note to [1].3. Here, figs.28 & 40 of Rumford's paper are very similar.



7 Details of *Cork Stopper for Tin bottles*

Insc: As above

Sepia pen & pencil (105 × 180)

Verso: Further details

Insc: *All the under side of the cover | covered with Tin & only a slip of Tin to form | a Tongue, with some dimensions given*

Sepia pen

8 Details of 3 trivets

Sepia pen (165 × 100)

[5] Designs for grates (4):

1 Perspectival elevations of 2 grates

w/m: Britannia within a crowned oval frame

Sepia pen (275 × 135)

2 Perspectival elevations of 2 grates

Insc: *The Grate bright | only the bars bottom & bob Iron sides & back of | brick*

w/m: As No.1

Sepia pen & pencil (325 × 200)

Verso: Perspectival elevations of 3 grates & details

Insc: *Section of the Bars to | prevent the Ashes | from lodging upon | them*

Sepia pen & pencil

3 Perspectival elevations of 3 grates

w/m: As No.1

Sepia pen & pencil (325 × 200)

Verso: Perspectival elevation & detail

Pencil

4 Plan, elevation & details of grate

Insc: *Back to take out | Fender with solid bottom to receive the ashes that fall & which would | stain the marble slab*

w/m: R. Glover 1798

Sepia pen (195 × 310)

[6] Design or view of kitchen

Interior perspective

w/m: W. Elgar 1798

Pen & wash (150 × 230)

Design for monument (?)

See [7].2

[7] Designs for stoves (3):

1 Plan & perspectival elevation of *Stoves under the Stewing stoves & elevation of a door*

Insc: *As above, a stove immediately | over the fire & double door*

w/m: 1800 & encircled KC

Sepia pen (95 × 210)

2 Section of stove with rough plan of circular monument (?)

Sepia pen with pink & sepia washes; pencil (190 × 200)

Verso: Elevation of monument (?) in classical style

Faint pencil

3 Detail of stove (?)

Insc: Some dimensions given

Sepia pen (100 × 165)

THOMSON, Alfred Reginald (1895-1979)

Thomson was born in Bangalore, India, and from 1909 attended an art school in Stratford Road, Kensington, London. After the First World War he designed cinema posters, mostly for the Vitagraph Company, and earned his living as a commercial artist. He has said (1974) that he often worked for Oliver Hill. He became well known as a portrait painter and also as a painter of murals. His best mural work includes decoration in the Duncannon Arms, Duncannon Street, Westminster, 1920s; the Science Museum, London; *SS Queen Mary*; County Hall, Chelmsford, Essex; and in the Dental Hospital, Birmingham. He became official artist to the Royal Air Force, and was elected ARA 1939, a member of the Royal Society of Portrait Painters 1944, and RA 1945.

Bibl: TB; H. Vollmer, *Allgemeines Lexikon der bildenden Künstler*, 1958; *Who's who*, 1973; *Studio*, XCI, 1926, pp. 237-243; information from the artist, 1974; *Who was who*

Design for an unidentified house, 1922

Perspective

See Hill, Oliver [179]

THOMSON, James (1800-1883)

Son of David Thomson of Melrose, he was from 1814 to 1821 a pupil of J. B. Papworth and later worked as his assistant for several years. From 1826 to 1827 he supervised the building of Cumberland Terrace, Regent's Park, London, adhering to Nash's design for the main front but providing his own for the recessed pairs of houses (Nos. 7 & 8, 24 & 25), and also acted as architect for the houses in Cumberland Place, Regent's Park, using Nash's design for the façade. Among his works are: buildings at Clement's Inn, London, now demolished; Polygraphic Hall, King William Street, Strand, London, 1833 (demolished and rebuilt as Toole's Theatre by J. J. Thomson, his son); Polytechnic Institution and an adjoining theatre, Regent Street, London, 1848; Grittleton House, Wiltshire, 1840-60; public hall and market, Chippenham, Wiltshire, 1848; Royal Hotel, Tenby, 1848; and the Russo-Greek chapel for the Russian Embassy, Welbeck Street, London, 1863. He restored St Margaret's, Leigh Delamere, 1846, and St Giles, Alderton, 1844-45, both in Wiltshire, as well as designing the vicarage school and cottages in Alderton, c.1844-45. From 1870 to 1877 he designed the grand staircase and carried out other alterations to Charing Cross hospital, Agar Street, London. Thomson published *Retreats: a series of designs, consisting of plans and elevations for cottages, villas and ornamental buildings*, 1827, a book of designs very much in the manner of J. B. Papworth, and *School houses*, 1842. He exhibited at the RA from 1822 to 1853, and became one of the first members of the Institute in 1835.

Bibl: *APSD*; *DNB*; T.B.; A. Graves, *RA exhibitors*, 1905-06; J. Summerson, *John Nash*, 1935, pp.192, 195; Hitchcock, *Early Victorian architecture*, pp.31, 256-257; obituary: *Builder*, XLVI, 1883, p.705

Design for an Ionic villa

Preliminary or alternative design for pl.23 in J.

Thomson, *Retreats: a series of designs, consisting of plans and elevations for cottages, villas and ornamental buildings*, 1827

Elevation of the lawn front, with semicircular porticoes at both ends surmounted by cupolas [Fig.20]

Pen & watercolour (210 × 360)

Prov: Pur. in New York, 1960

Engr: *op. cit.*, pl.23 (to a smaller scale)

The seated sphinxes differ from the sculptured figures on the terrace which appear in the engraved plate. The above design is the 'second elevation' referred to in the accompanying text for an 'Ionic Villa', *op. cit.*, p.18: '... A second elevation is given to this plan of more elevated character in which cupolas are introduced surmounting the circular porticoes and an attic story is formed over a great portion of the building. The lawn front has a range of fluted columns, and five windows with architectural dressings: these open upon a broad terrace having an ornamental dwarf fence, and terminated by sculptured figures placed on pedestals, or, if preferred, tripods for lamps might be substituted for them.'

THORNHILL, Sir James (1675-1734)

Thornhill was born in Dorset and was sent as a boy to London, where he became a pupil of his relative Thomas Highmore, the King's Serjeant-Painter. He became known as a 'history painter' and his ceiling and mural decorations show him to be our only native Baroque artist. He was employed as a decorative painter by Queen Anne at Greenwich Hospital in 1707 and by William III at Hampton Court in 1715. In 1718 he was appointed History Painter to George I and, on Highmore's death in 1720, succeeded him as Serjeant-Painter. He was knighted in the same year. He executed painted decorations at Stoke Edith, 1704-05, and Easton Neston, between 1702 and 1713, both in Northamptonshire, and at Cannons, Middlesex, after 1716. At Chatsworth, after 1700, he may have been both painter and architect of the W front, as an inscription in *Vitruvius Britannicus*, I, 1715, suggests. Vertue relates that Thornhill had ambitions as an architect, but his attempt to gain the post of Surveyor General in 1719 was unsuccessful. The first evidence of his architectural activity is the screen in All Souls College chapel, Oxford, reconstructed to his design between 1715 and 1716. His only important architectural work is at Moor Park, Hertfordshire, where about 1720 he encased the brick house with stone façades in an understated Baroque style. Bibl: *APSD*; *Colvin*; *DNB*; E. Croft-Murray, *Decorative painting in England, 1537-1837*, 1962, pp.69-78, 271; K. Downes, *English Baroque architecture*, 1966, *passim*

[1] LONDON: Church of St Martin-in-the-Fields, Westminster

Competition design, c.1720

Plan & elevation of W front, showing hexastyle

Ionic portico flanked by 2 towers [Fig.21]

Scale: 1/8 in to 1 ft

Insc: *For St Martins Church; verso Estimate for This Design | Masonry - 9000 | Bricklaying work - 4000 | Carpentry work - 3000 | Joinry work - 3000 | Plumer's work - 1000 | Total - 20000 | Tabernacle pro tempore &, in lower right corner, Pianobilli diam 1/2*

Pen & sepia wash within single ruled sepia pen border (505 × 385)

Lit: *Colvin*

The commissioners for the rebuilding of St Martin-in-the-Fields must have applied to Thornhill along with other well-known architects, for on 20 July 1720 he attended the St Martin's committee 'about his plans and Estimate and left several others with the Committee'. This drawing is presumably one of the designs he presented. For another design see Gibbs, James [9].



[2] LONDON: Thomas Highmore's house

Design for the mural decoration of *Serjeant Highmore's* / *Staircase*

Laid-out sketch elevation of the painted decoration for ceiling & walls

Walls: Mercury (?) appearing to a figure crouching by a brazier, insc. *Homer Calyp: Ulysses*; a man addressing a group of figures, insc. *Telemachus: summons his Princes together &c* / or - *Menel* (aus) & *Helen* giving gifts to *Telemachus*

Ceiling: *Minerva kneeling before Jupiter in Olympus*, insc. *Pallas reasons with Jove in favour of Ulysses* / *ye father of Telemachus*

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

Insc: As above, with 5 alternative iconographical programmes: *Hist of either of* / *Ciel: Pallas reasoning with Jove in* / *favour of Ulysses* / *Nept(une) raises a storm against Ulysses* / 3 sides / *Telemachus: summons his Princes* / *Menel(aus) & Helen preferring Telemachus* / *Ulysses & ye Syrons* / *Hom. Odys; Apoth(cosis) of Jul: Caesar. Ciel: His falling in love with Cleopatra* / *Pompeys head brought to him* / *Jul: C(aesar)s Triumph* / *His Death* / *Or:(id) Met:(amorphoses) & Sueton:(ius), Or* / *Ciel: Juno sends ye Goddess Anna to comfort Hanibal* / *Messanissa's League with Scipio* / *Messanissa gives a Horse &c to Scipio* / *Scipios returning ye fair Captive* / *Sides* / *Scipio Triumph - Syphax in Chains* / *Messanissa sends Poyson to Sophonisba by Xalim* / *Scipio takes Carthage* / *Sil: Ital: Livy: Or* / *Sides The Gyants invasion of ye Gods* / *Ciel: Jup: &c Striking them down with Thunder* / *Ovid; Or* / *Ciel: Diitp:(ute) twist (Jupiter & Minerva)* / *about ye naming of Artins (Artemis)* / *Ciel* / *Birth of Minerva; & (in Donaldson's hand) A good illustration of* / *the treatment of Sir James Thornhill of the decoration* / *of a staircase after the Italian manner* / T. L. Donaldson

Sepia pen (370 x 255), mounted on larger sheet within 7 ruled borders (430 x 310)

Prov: Pres. by T. L. Donaldson, 1876

Lit: E. Croft-Murray, *Decorative painting in England, 1537-1837*, 1962, I, pp.69-78, 271; RIBA Jnl, XXXIII, 1926, frontispiece (reprd); *Architectural drawings from the Collection of the Royal Institute of British Architects*, 1961, pl.8 (reprd)

Designed for Thornhill's master, Thomas Highmore. It is interesting because it shows Thornhill's method in planning a scheme. The first subject noted on the walls is adapted in reverse from Verrio's Mercury and Julian the Apostate on the King's staircase at Hampton Court.

[3] LONDON: Bridge, Westminster

Design for an intended new bridge, 1721

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

Insc: (in pencil) *94 from Bank to Bank* / *Design for a Bridge near Vauxhall & (not in Thornhill's hand)* / *Sr James Thornhill; verso Sr James Thornhill's Design for a Bridge near Vauxhall*

Pen, pencil with coloured washes (330 x 840)

Lit: H. E. Stutchbury, *The Architecture of Colen Campbell*, 1967, p.60; *House of Commons Journals*, XIX, 1718-21, pp.694, 708, 717, 731

A petition to the Commons for the erection of a bridge 'at Vauxhall or Lambeth' was referred on 15 December 1721 to a committee led by William Pulteney. Within two weeks Thornhill was making a report to the Commons, having 'measured and bored the River from Prince's Wast [or wash] at Lambeth to a place just about Petersborough House ... it is very practicable to build a bridge there'. It is likely that the design catalogued above relates to this survey of Thornhill's. Colen Campbell was then asked by Pulteney to prepare a design.

See Campbell, Colen [22] Design for an intended new bridge, 1721 (the drawings of Colen Campbell are the subject of a separate volume, *Colen Campbell* by John Harris, in the RIBA Drawings Collection Catalogue series).

THRING, Edmund J. (1906- )

Thring was born in Brighton, Sussex, and studied at the Brighton School of Art & Crafts between 1923 and 1927. In the latter year he won a painting exhibition to the Royal College of Art, London, and remained there until 1930. From 1930 until 1940 and again from 1944 to 1955 he taught at the Brighton School of Art & Crafts and executed a number of commissions for perspectives and models, as well as interior designs and mural paintings, for local and London architects. Thring also designed his own house at Withdean, Brighton, completed 1939. He served in the Royal Air Force photographic interpretation and model sections between 1940 and 1944. Resuming his practice after the war, he gave up the model-making aspect of his work and concentrated on perspectives, murals and exhibition design. He designed several exhibitions for the RIBA including a schools exhibition, 1948, an industrial exhibition, 1949, an Italian exhibition, 1949, and a transport exhibition, 1951. Since 1955 Thring has worked solely as a perspective artist. (Information from E. J. Thring, 1974.)

DITCHLING (Sussex): Sandrock Inn  
Perspective, 1947

LANGING (Sussex): Farmers Hotel  
Perspective, 1938

See Tiltman, Stavers Hessel

TILDEN, Philip Armstrong (1887-1956)

Tilden was 'an architect with a talent for the restoration of old buildings, though of somewhat lush and luxurious taste' (*The Times*). He was the only son of Sir William Tilden FRs and was educated at Bedales and Rugby. As a schoolboy he became friendly with Ernest Gimson at Sapperton and Charles R. Ashbee at Chipping Camden. From 1905 to 1908 he studied at the AA, was afterwards articled to T. E. Colcutt and later became one of his partners. His first work was Tilden Cottage at Hindhead Surrey, for David and Bertha Kerr, costing £410. Tilden's first house of note, however, was Porth-enalls, Prussia Cove, Cornwall, 1910-14; from 1910 to 1914 he also executed additions and alterations at Kingston Russell House, Dorset, and other work with T. E. Colcutt. In 1918 he began to restore Allington Castle, near Maidstone, for Sir Martin Conway, and made additions and alterations to Port Lympne, Romney Marshes, for Sir Philip Sassoon 1918-22. To this period, also, belong his two grandiose projects for Gordon Selfridge - Hengistbury Castle and the immense tower over the department store in Oxford Street, both unexecuted. His work of the 1920s is mainly imaginative restoration and includes: a tempera frieze in the living-room and decoration of the dining-room at Wardes, Otham, Kent, for Sir Louis Mallet; Bron-y-Dê, Churt, Surrey, 1921 (a house built entirely to his own design), and No.10 Cheyne Walk, Chelsea, London, both for the Rt. Hon. D. Lloyd George; No.96 Cheyne Walk for Viscount Ednam, 1921-22; gardens at Hill Hall, Essex, for Lady Husdon; No.62 Portland Place, London, for the Rt Hon. W. Dudley Ward, 1921; No.86 Portland Place (a block of flats); No.45 Park Lane, London, for Sir Philip Sassoon, 1922 (dem.); Nether Winchendon Priory, Buckinghamshire, for Lt-Col. Bernard, 1921-1922; Long Crendon Manor, Buckinghamshire, for Mrs Hohler, 1918-22; Chartwell, Westerham, Kent, for the Rt. Hon. Winston Churchill, 1923; Bellasis, Box Hill, Surrey, for Viscountess Ridley, 1924-26; and Watlington Park, Oxfordshire, 1920s. His later work includes a range at Knebworth House, Hertfordshire; the hall at Saltwood Castle, Kent, 1930s; No.12 North Audley Street, London; Poulsen's boating club, Datchet, Buckinghamshire, 1931-32; and the chapel of St John Bosco, Pott Shireley, Cheshire 1935. In 1926 he became a Governor and consulting architect to the Old Vic Theatre, and was also consulting architect to J. S. Fry & Sons at Bristol. *The Times*

notes: 'often he showed real sympathy with the gracious old work he restored, notably at Long Crendon, near Thame, but in dealing with later work he sometimes displayed a tendency to engineer lush and over elaborate effects of a kind perilously close to Mr Osbert Lancaster's "Curzon Street baroque".' However, it was precisely Tilden's skill in interpreting his clients' imaginative wishes and his ability to chameleonize himself that led him to become one of the most successful architects of the period between the wars, producing work very much akin to that of Lutyens and Oliver Hill. Tilden was also a superb draughtsman and produced many book plates, his clients for these including the Duke of Windsor and Queen Mary. He was elected F 1929 and wrote his autobiography, *True remembrances*, in 1954.

Bibl: RIBA nomination papers; *Who's who in architecture*, 1923; P. Tilden, *True remembrances*, 1954 (abbr. *True remembrances*); R. Fedden, *Churchill and Chartwell*, 1968, *passim*; 'Review of the architectural work of T. E. Colcutt, Stanley Hamp & Philip Tilden', *Academy Architecture*, XLIV, 1913, pp.66-80; P. Tilden, 'Architectural reminiscences', *Builder*, CLXVIII, 1945, pp.147-150, 168-170; CL, CXVII, 1955, p.61 (review of *True remembrances*); obituaries: *The Times*, 9 March 1956; *Builder*, CXCI, 1956, p.260 (news item)

Prov: The drawings catalogued below were pres. by Mrs P. Tilden, 1958

[1] EASTON LODGE (Essex)

Design for rebuilding for the 6th Earl & Countess of Warwick, 1919

Perspective of terrace façade

Insc: *The Rebuilding of Easton Lodge* / *for the Earl and Countess of Warwick*

s & d: Philip Tilden inv et del 1919

Pen (440 x 705)

Exhib: RA 1919, No.1404

Lit: *True remembrances*, pp.106-113, pl.38 (reprd); *Builder*, CLXVIII, 1945, p.170

Tilden proposed this design for rebuilding after a section of the older house had been destroyed by fire c.1918. His work was executed but dem. 1949. He describes his work in *Builder*, CLXVIII, 1945, p.170: 'Here at Easton was originally a large and straggling house, the centre block of which was entirely consumed, and leaving separate portions of the house in isolated positions, bearing little regard to each other either in position or aspect. It was neither necessary, nor economic, to rebuild the central portion, and I had to contrive to make it three separate dwellings, using the site of the burnt-out block as a new entrance courtyard, and as far as possible bringing the buildings together by the linking up of one to the other by walls and judicious planting.'

[2] HENGISTBURY HEAD (Hants)

Preliminary studies & designs for the redevelopment of the whole promontory of Hengistbury Head, for H. Gordon Selfridge, the scheme to include a grandiose large castle & a small castle surrounded by ramparts, 1918-1920 (38):

1-2 Preliminary designs made by Selfridge for the large castle

1 Layout plan of the ground floor

Insc: Labelled, with dimensions given; verso *This is the original plan given PT by* / *Selfridge before he started* w/m: 1915

Pencil on 2 sheets joined (570 x 1025)

2 Layout plan of the bedroom floor

Insc: Labelled, with dimensions given w/m: 1915

Pencil (565 x 780)



3 Perspective of the whole promontory viewed from a distance, showing the small castle on the headland & the large castle set behind  
s & d: PT. / 9/II/18  
Pencil (180 × 250)

4-20 Preliminary designs for the small castle in an English castle style of the C14 or C15  
4 Study of E side

5 Study of SE tower & great hall

4-5 s & d: PT. / 9/II/18  
Pencil (180 × 250)

6 Study of *Great Living room, South side* | Hengistbury  
s & d: PT. / 21/II/18

7 Study of SE tower  
s & d: PT. / 22/II/18

8 Study of *Large Library window showing two doors with reading & smoking tower*

9 Study of *Grand living room* | North side  
s & d: PT 22/II/18

10 Study of the interior of a room with Rococo decoration  
s: PT.

6-10 Insc: As above  
Pencil (205 × 330)

11 Exterior perspective from S of SE tower  
s & d: 19/III/18  
Pencil & watercolour (270 × 375)

12 Study of *Tower sitting room*  
Insc: As above  
s & d: PT. / 19/III/18  
Pencil (285 × 385)

13 Study of S terrace & sunk garden looking E towards SE tower  
s & d: PT. / 19/III/18  
Pencil (380 × 560)

14 Study of sunk garden  
s & d: PT. / 20/III/18  
Pencil (280 × 380)

15 Perspective of E side of castle, showing chapel set above a gateway  
s & d: PT. 24/III/18  
Pencil (560 × 765)

16-20 Exterior perspective studies of different parts of the castle  
16-18 s & d: PT / 3 June/18  
19 s & d: PT. / 5 June 18  
16-19 Pencil (255 × 180)  
20 s & d: PT / July 19. 18  
Pencil (280 × 380)

21 Layout site plan for the whole promontory: on the right, the small castle connected by a sea wall to the large castle & its elaborate gardens  
Insc: *Hengistbury Head | Proposed Development as | The Seat of H. Gordon Selfridge Esq.*  
Print (530 × 840)  
Reprd: *True remembrances*, pl.23

22-23 Preliminary design for the large castle  
22 Ground plan, with inset perspective of N entrance front differing in detail from design as shown in No.33  
Insc: *Plan of this Castle for | H. G. Selfridge Esq & labelled*  
s & d: PT inv et del MDCDXVIII (sic)  
Print (560 × 780)

23 Plan of 30ft Floor level  
Scale: 1/32in to 1ft  
Insc: As above & labelled  
s & d: Philip Tilden inv et del 1919 April  
Print (540 × 755)

24-27 Alternative preliminary design for the large castle in monumental Elizabethan style  
Elevations  
24 s & d: P.T. / 7 Aug 1918  
25 s & d: P.T. / 10 Aug 1918  
26 s & d: PT / 13 Aug 1918  
Pencil & coloured washes (560 × 760)

28 Plan & perspective of an entrance archway in Baroque style  
Insc: *Drive | Shewing grand archway in stone with | Panel in relief*  
s & d: PT / 3-19  
Pen & pencil (290 × 560)

29 Perspective of sea wall viewed from sea level, showing towers & balconies  
Insc: *Wall to Selfridge's Castle | Hengistbury Head*  
s & d: PT inv et del / 1919 | *Designed & drawn by me | Philip Tilden | Rowden Sampford Courtenay | Devon*  
Pen (590 × 530)  
Reprd: *True remembrances*, pl.20

30 Perspective of part of the ramparts viewed from the W looking towards the small castle  
s & d: Philip Tilden inv et del April 1919  
Pen (540 × 580)  
Reprd: *True remembrances*, pl.21

31 Perspective of a flight of steps from the large castle to a quay  
s & d: PT / April / 1919  
Pen (605 × 530)  
Reprd: *True remembrances*, pl.19

32-34 Designs for the large castle  
32 Frontal elevation of *The side facing the sea* | (South)  
Reprd: *True remembrances*, pl.36; *Builder*, CLXVII, 1945, p.149

33 North Elevation of great house, differing in detail from perspective shown in the earlier design No.22  
Reprd: *True remembrances*, pl.15; *Builder*, CLXVII, 1945, p.148

34 Frontal elevation of *The West side of Gt. House overlooking | Bournemouth & the | Great Garden*

32-34 Scale: 1/32in to 1ft  
Insc: As above  
s & d: Philip Tilden | inv et del | XII/19  
Prints (535 × 760)  
Reprd: *True remembrances*, pls.15 & 16 (Nos.33 & 32); *Builder*, CLXVIII, 1945, pp.148-149

35 Perspective of part of the W side of the large castle showing the terraces & basement entrance  
s: PT 12  
Print (475 × 660)  
Reprd: *True remembrances*, pl.18

36 Perspective of part of the huge enclosing walls  
Print (440 × 690)  
Reprd: *True remembrances*, pl.18

37 Perspective of *The Small Castle from the South*  
Insc: As above  
s & d: Philip Tilden del et inv April 1920  
Print (515 × 720)  
Reprd: *True remembrances*, pl.22; *Builder*, CLXVIII, 1945 p.147

38 Elevation of *East or Back Entry to the | Small House - Hengistbury* [Fig.23]  
Insc: As above & labelled  
s & d: Philip Tilden inv et Del June 1920  
Pen & wash (760 × 560)

Lit: *True remembrances*, pp.51-59  
In 1918 H. Gordon Selfridge proposed to Tilden the idea of building a vast castle, as a country house for himself, on the headland Hengistbury Head near Bournemouth. The headland was to be fortified by a gigantic wall, and at its tip was to be the small castle. Then high on the plateau 'he planned to place his larger creation' - the large castle. Selfridge stipulated that 'the plan should be classical in balance as far as possible; secondly, that it should rely for interest and attention upon its contour and silhouette against the illimitable sky; and thirdly, that it should not otherwise be classical in motif, but rather some sort of useful interpretation of Gothic'. The small castle was to be built first to provide a place to live in during the years of construction. Tilden notes: 'month after month I retired quietly to Devon, and month after month we used to visit Highcliffe to give Selfridge the gradual results of this crystallising experiment... The plan of the house [the large castle] was immense: it was a great and glorified dream - and so nearly realized! The only way in which I could get it all on a sheet of paper was to make it to sixty-fourth scale, and then to develop it in bits.' The large castle was more than 1000ft long; there were to be 250 bedrooms, each with its dressing room, bathroom and sitting-room, and its dome was to be internally but 10ft less in diameter than the dome of St Paul's. It was never executed. Nicholas Taylor notes in Pevsner & Lloyd, *Hants*, 1967, p.830: 'Hengistbury Head was only saved by the 1929 slump from being the site of a monster castle of the Citizen Kane type designed by Philip Tilden for Gordon Selfridge.'

[3] LONDON: No.28 St George's Street, Hanover Square, Westminster  
Design for a house for Mrs Charles Hunter, 1918-19 (2):  
1 *Plan of First Floor & Elevation to Street*  
Scale: 1/4in to 1ft  
Insc: As above & *Proposed Designs for No 28 George Street Hanover Square W | for Mrs Charles Hunter*  
s & d: Philip Tilden inv et del MDCCLXVIII (sic)  
Print (750 × 555)

2 Perspective of façade  
Insc: *Small house in London for Mrs Charles Hunter 1919*  
s: Philip Tilden inv et del  
Pen (705 × 320)

Lit & reprd: *True remembrances*, pp.160-161, pls.32 & 33  
Not executed, but the scheme was exhibited at the RA 1919, No.1338.

[4] LONDON: Selfridge's department store, Oxford Street, Westminster  
Designs for a tower to be built over the store & a photograph of the model for H. Gordon Selfridge, 1918 (6):  
1-4 Preliminary designs for the tower, each one a different exercise in a monumental neo-Wren style  
1 Perspective of tower of 4 storeys, with small elevation showing it set centrally above the store  
s & d: PT | finished (?) | April 17  
Pencil (765 × 560)  
Reprd: *True remembrances*, pl.36

2 Perspective [Fig.22]  
s & d: PT / (in monogram) 26 iii/18  
Pencil (760 × 560)  
Reprd: *True remembrances*, pl.35



## 3 Perspective

Insc: *Top of tower / stronger!* (in a hand neither that of Tilden nor Selfridge)  
Pencil & buff wash (765 × 560)  
Reprd: *True remembrances*, pl.34

## 4 Perspective

Pencil (760 × 560)

5 Finished design for the tower in a monumental Classical style: a high square podium, with temple-like upper part of recessed Ionic columns, surmounted by a circular Corinthian temple, all immense in scale in relation to the existing building  
Perspective of store showing tower  
s & d: *Philip Tilden / Feb-March 8 1918*  
Pen (1040 × 685)  
Reprd: *True remembrances*, pl.37

6 Photograph of a model of the store showing an alternative design for the tower to that in No.5: the tower is in a monumental Classical style with temple-like upper part surmounted by a stepped pyramidal roof with a quadriga at its apex  
Insc: (label on model) *Plaster Decoration Co. Ltd & (stamped) Sir John Burnet, Tait & Lorne*

This project for a tower was never executed. Selfridge's was begun in 1908, the architects being Daniel Burnham of Chicago and R. F. Atkinson.

[5] POTT SHRIGLEY (Cheshire): Shrigley Hall  
Design for a chapel of Greek cross plan, domed, for the Salesian Order of St John Bosco, 1935  
Perspective of interior, showing the altar beneath an octagonal domical vault

Insc: *My new Church at / Macclesfield / Philip Tilden / Rowden / Sampford Courtenay / Devon*  
s & d: *Philip Tilden inv et / del MCMXXXV July*  
Print on linen within single ruled border (515 × 430)  
Lit: *True remembrances*, pp.142-149; Pevsner & Hubbard, *Cheshire*, 1971, p.314; *Builder*, CLXVIII, 1945, pp.492-495

Shrigley Hall became a school for the Salesian Order and this free-standing chapel was executed 1936-38 and consecrated on 24 July 1938.

## TILTMAN, Alfred Hessell (1854-1910)

After serving his articles with Jeffery & Stillier of Hastings, Tiltman entered the office of Milford Teulon, studying part-time at the RA schools. Afterwards he worked for short periods in the offices of Benjamin Tabberer and Henry Shaw and was later managing assistant to Rowland Plumbe. He then studied abroad for several months, entering the office of E. W. Godwin on his return. In 1878 he began his own practice at No.22 Great James Street, Bedford Row, London. In 1880 he designed additions to Eggar's Grammar School, Alton, Hampshire, and unsuccessfully entered the competition for Cardiff Free Library with E. E. Deane. In 1893 he exhibited at the RA a design for buildings for the Italian Protestant mission, Clerkenwell, London, and in the following year a design for the Northern Polytechnic, Islington. He designed several public baths and washhouses, which include those in Caledonian Road, before 1891, in Hornsey Road, 1891-92, in Tibberton Square, 1893-94, and in St Peter's district, Islington, London, c.1893. In 1899 he read a paper on the subject of *Public baths and washhouses* at the RIBA and was appointed adviser on the building of St Pancras public baths, designed in that year by T. W. Aldwinkle. He designed the Central Electric lighting station in Eden Grove, Holloway, London, which with a water tower and other additions was built between 1894 and 1901. He was elected A 1879 and F 1888.

Bibl: A. Graves, *RA exhibitors*, 1905-06; *Builder*, XXXVIII, 1880, p.326; LXIII, 1892, pp.93-94; LXV, 1893, p.110; LXVI, 1894, p.407; LXXV, 1903, pp.155, 582; obituaries: *Builder*, XCIX, 1910, pp.80-81; *RIBA Jnl*, XVII, 1910, p.798

LONDON: Grove Fever Hospital (now St George's Hospital), Tooting Graveney, Wandsworth  
Contract drawings for the scarlet fever wards, isolation block & diphtheria ward block for the Metropolitan Asylums Board, 1894-96 (7):

1 *Roof & Foundation plan(s) of the Scarlet Fever Wards / (Eight)*

2 *Isolation Block (Two)*

*Foundation, ground & roof plans; North East, South West & South East Elevation(s) & Sections*  
d: (stamped) Received / 27 Nov / 1894

3-7 *Diphtheria Ward Block (Four)*3 *Foundation & Roof Plans*4 *Sections*5 *North, Part East, South & West Elevation(s)*

1-5 Scale: 1/8 in to 1 ft

6 *Cross & Longitudinal Section(s) of Principal Staircase*  
Scale: 1/2 in to 1 ft7 *Half Cross Section through Ward, Half Elevation of end, Section through W.C. Block & Section through / North end Wall*

Scale: 1/2 in to 1 ft

1-7 Insc: As above, *Metropolitan Asylums Board / The Fountain (crossed out) Grove Fever Hospital / Tooting Graveney*, labelled & dimensions given  
s & d: A. Hessell Tiltman F.R.I.B.A. / *Architect & Surveyor / 6 John St Bedford Row W.C. & This is one of the drawings referred to in / contract dated the 23 day of Jul 96 / Witness / Keith Randall / J. Duncombe Mann / S. R. Hobday*

Pen & coloured washes within single ruled border, linen backed, bound with green tape (560 × 780)  
Prov: Pres. by A. S. Gray (F) of Watkins, Gray, Woodgate International, 1972

Tiltman was placed first in the competition for this hospital for 550 patients. It cost £250,000 and was opened in August 1899.

## TILTMAN, Stavers Hessell (1888-1965)

S. H. Tiltman was articled to A. H. Tiltman (q.v.) and was in practice at No.38 East Street, Brighton, Sussex, by 1923. His work includes the municipal airport, Shoreham, Sussex, 1935-37, Leeds and Bradford joint municipal airport, Yeadon, Yorkshire, 1938, and Belfast Harbour airport, 1938. With his partner Frank F. Howard he designed the Royal Coach Hotel, Shoreham, Sussex, 1958, and the Lewes Road Inn, Brighton, 1964. Elected Licentiate 1925, F 1937.

Bibl: RIBA grey books & members' index

## [1] DITCHLING (Sussex): Sandrock Inn

Design in the Baillie Scott style for Tamplin & Sons, 1947

Perspective, drawn by E. J. Thring

Insc: (on mount) *The Sandrock Inn, Ditchling & Messrs Tamplin & Sons Brewery Brighton Limited*  
s & d: *Stavers H. Tiltman FRIBA / Chartered Architects / 38 East Street, Brighton / E. J. Thring ARCA / Delt Jan 1947*

Pen & watercolour, mounted (430 × 565)

Prov: Pur. 1974

## [2] GORING-BY-SEA (Sussex): Maybridge public house

Design for Tamplin & Sons

Perspective showing a brick-built public house with green pantiled roof

Insc: (on mount) *The Maybridge Goring-by-Sea. / for Messrs Tamplin & Sons Brewery Brighton Ltd*

Pencil, pen & watercolour, mounted (560 × 810)

Prov: Pur. 1974

## [3] LANCING (Sussex): Farmers Hotel

Design for the Portsmouth & Brighton United Breweries, 1938

Perspective, drawn by E. J. Thring, showing a brick-built hotel with butterfly plan & green pantiled roof

Insc: (on mount) *The Farmers Hotel Lancing for / the Portsmouth & Brighton United Breweries Ltd*

s & d: *Stavers H. Tiltman FRIBA / Chartered & Registered / Architect / 38 East Street Brighton / E. J. Thring ARCA / Delt. August 1938*

Pen & watercolour, mounted (520 × 695)

Prov: Pur. 1974

## [4] PORTSLADE (Sussex): Mill Inn

Design for Tamplin & Sons

Perspective showing a brick-built public house with green pantiled roof

Insc: (on mount) *The Mill Inn Portslade / for Messrs Tamplin & Sons Brewery Brighton Limited*

s: *Stavers H. Tiltman FRIBA / Chartered Architect / 38 East Street Brighton*

Pencil, pen & watercolour, mounted (560 × 815)

Prov: Pur. 1974

## [5] SHOREHAM (Sussex): Tudor House

Design in the Baillie Scott style for Findlater, Mackie & Co.

Perspective

Insc: (on mount) *The Tudor House . Shoreham . Sussex / for Messrs Findlater, Mackie & Co. Ltd*

s: *Stavers H. Tiltman LRIBA / Chartered Architect & Surveyor / Brighton*

Pencil & watercolour, mounted (430 × 750 approx.)

Prov: Pur. 1974

Exhib: Brighton Fine Art Galleries, exhibition of architectural work, 1938 (label on back of mount)

## TINDALL, Kenneth (1920- )

Tindall was born in Scarborough and articled there to Edward Clough Tasker from 1936 to 1939. He then worked in the Accrington office of Howarth Aspdon, whose chief interest was in ecclesiastical work. After the war Tindall worked in Kingston-upon-Hull, first with Anthony Steel & Owen and, from 1948 until 1952, with Gelder & Kitchen. In 1952 he became a Senior Lecturer at the College of Art, Leicester, where he is now (1975) Dean of the Faculty of Technology & Construction. Tindall's work in private practice includes the restoration of churches at Keyham and Witherly, the screen and furniture of St John the Baptist, Leicester, furniture in Leicester cathedral and the restoration of Osbaston Hall, Leicestershire. (Information from the architect, 1974.)

## BELLAPPAISE ABBEY (Cyprus)

Measured drawing, 1946

*Ground Floor Plan (Partly Reconstructed)*

Scale: 1/8 in to 1 ft

Insc: As above, *Bellapaise Abbey-Cyprus & labelled*

s & d: *Measured By:- / Kenneth Tindall / Geoffrey L. Gomm / George Aldridge / June 1946 & Plotted By:- / Kenneth Tindall / July 1946*

Print (800 × 765)

The above drawing was made when Tindall and Gomm and Aldridge, fellow architectural students, were serving with the Royal Engineers in Cyprus.



**TITE, Sir William (1798-1873)**

Son of Arthur Tite, a city merchant, William was articulated at the age of fourteen to David Laing. From 1817 to 1820 he assisted Laing in rebuilding the church of St Dunstan-in-the-East and in compiling its history which was published in 1818. After failing in several competitions he obtained the commission to build the Scottish church, Regent Square, Camden, London, for Edward Irving, 1827-28, and in 1837-38 the London & Westminster Bank, Lothbury, City, in conjunction with C. R. Cockerell. His most important work was the new Royal Exchange (for full details see below). Tite was largely employed in the valuation, purchase and sale of land for railways and designed many of the important early railway stations, including the termini of the London & South Western railway at Vauxhall (Nine Elms) and Southampton; Citadel station at Carlisle, 1847-48; most of the stations on the Caledonian and Scottish Central railways, including Edinburgh, 1847-48; Chiswick, 1849; Windsor, 1850; the stations on the Exeter & Yeovil railway, and on the line from Le Havre to Paris. He planned Brookwood cemetery, Surrey, 1853-54, and designed in the Byzantine style the church of St James, Gerard's Cross, Buckinghamshire, 1859. During the 1850s Tite gradually abandoned the active practice of architecture, but not his real estate operations in the City nor his many other interests and occupations. He remained prominent in the affairs of the Institute, and was President 1861-63 and 1867-70. He received the Royal Gold Medal in 1856. He was elected Liberal Member of Parliament for Bath in 1855 and continued to represent that city until his death. As a member of the Metropolitan Board of Works he was largely concerned in the construction of the Thames Embankment. He was knighted in 1869. He was also well known as an antiquary and collector of books, manuscripts and works of art.

Bibl: DNB; Hitchcock, *Early Victorian architecture*, pp.301, 305-309; M. S. Briggs, 'Sir William Tite M.P., his life and work', *Builder*, CLXXVIII, 1950, pp.39-42, 95-98; obituaries: *Architect*, IX, 1873, pp.215-216, 225; XI, 1874, pp.283, 296, 305, 325; *Builder*, XXVI, 1873, pp.377-379 & *passim*; *RIBA Transactions*, XXIV, 1874, pp.209-212

**[1] LONDON: Royal Exchange, Threadneedle Street, City**

Working drawing, c.1840

Plan of excavation of new site, showing foundations of the old Royal Exchange

Scale:  $\frac{1}{20}$  in to 1 ft

Insc: *New Royal Exchange* (e) / No 2 Plan of Excavation and ... (illegible) / NB Blue lines and tints show the Foundation, labelled & dimensions given

Pen with blue, pink & grey washes on linen, mounted, the drawing very damaged, with irregular edges (480 x 630)

Lit: *Builder*, I, 1843, pp.71, 447; *AR*, XLII, 1917, pp.26-29, 45-50; *AC&BN*, CXXV, 1931, pp.47-49; Hitchcock, *Early Victorian architecture*, I, pp.305-312, 316, 335

The old Royal Exchange was burned down in the winter of 1838. The Gresham Trustees held a competition in 1839 for designs for a new building, with the requirement that it be fronted with stone and in the 'Grecian, Roman or Italian style', to cost not more than £150,000. On 27 August 1839 Philip Hardwick, Sir Robert Smirke and Joseph Gwilt were elected assessors by ballot. As a result, William Grellier was given the first prize of £300 (see *Grellier*, William [3]); Alexis de Chateaufort, a German from Hamburg who had entered in association with a City architect Arthur Mee, the second prize; and Sydney Smirke the third (see *Smirke*, Sydney [8]). The project of T. L. Donaldson (see *Donaldson*, Thomas Levertton, LONDON: Royal Exchange) was considered to have deviated too far from the programme to rate a prize, yet confusingly enough his entry was 'given first place as a design'. The Treasury then turned down

Grellier's project as too expensive but failed to approve any of the others. C. R. Cockerell's design was temporarily favoured as coming within the £150,000 budget (see *Cockerell*, Charles Robert, LONDON: Royal Exchange). It was then decided to hold a second limited competition in which the three jurors, Sir Robert Smirke, Philip Hardwick and Joseph Gwilt, and also Tite and Sir Charles Barry, were invited to compete. Smirke, Gwilt and Barry declined. Then Cockerell and Tite alone were asked to send in new plans. Finally in May 1840 the Gresham Trustees decided to recommend Tite's design to the City Corporation, the Mercers' Company and the Treasury. Begun in 1841, the Royal Exchange was opened by Queen Victoria on 28 October 1844.

For other designs for the 1839 competition (not 1840 as stated in previous volumes) see *Elmes*, Harvey Lonsdale, LONDON: Royal Exchange, and *Moffat*, William Bonython [2].

The courtyard in Tite's 1840 design was not covered over by a glass roof. A limited competition was held in 1882 to provide a solution to this problem, and the winner was Charles Barry. The roof was built 1883-84. For one of the designs for the 1882 competition see *Unidentified*, English C19, LONDON: Royal Exchange. For a design for the colour decoration of the courtyard, 1890, see *Crace*, John Dibblee, LONDON: Royal Exchange.

[2] Composition of the works of Inigo Jones  
Composite bird's-eye view of all the buildings considered by Tite to be by Jones, among them the Whitehall Palace project in the centre, St Paul's cathedral behind  
Watercolour (1170 x 2800)

Exhib: RA 1854, No.1172, 'A composition of the works of Inigo Jones ... Paris International Exhibition, 1855 (*Builder*, XIII, 1855, p.149)

Lit & reprd: J. Harris, 'The Works of Inigo Jones', *RIBA Jnl*, LXXII, 1965, pp.342-343

The watercolour is reproduced in the *RIBA Jnl*, loc. cit., with a full key to all 57 buildings, excepting 7 which are unidentified. J. Harris notes: 'The Composition ... was compiled by [Tite] in imitation of C. R. Cockerell's famous "Tribute" to Wren, exhibited at the RA in 1838. In the light of modern scholarship Tite's attributions are ludicrous. Jones died in 1652. Out of 33 buildings dated before his death, only 11 can be considered his, or partly his work. 24 buildings are after 1652, some as late as 1710 (Witham Park). ... In most cases Tite has drawn upon engraved documents, particularly the volumes of *Vitruvius Britannicus*, but his sources for such interesting compositions as 14 or 53 [in the key] are unknown.'

In the MSS Collection of the RIBA is a note in Tite's hand that refers to the drawing: *A Composition of the Works of Inigo Jones, Architect; containing his great Designs for the Palace of Whitehall, of which only the Banqueting House (now Whitehall Chapel) was erected. In this Drawing the Palace, on the banks of the Thames, forms the centre of the Picture immediately behind is the old Cathedral of St. Paul as altered and arranged by the Architect; (and destroyed in the great Fire of London in 1666.) On the left hand are old Somerset House, Covent Garden and Church, and the Mansions of Stoke, Ambresbury, Drumlanrig, Burley on the Hill, Castle Ashby &c. On the right, are the Burlington Water Gate, Parts of Greenwich Hospital, the Quadrangle of St. Johns College Oxford, The Mansion of Wilton, the Queens House at Greenwich, Heriots Hospital, Edinburgh, Coleshill and other Houses. In the Landscape are introduced, Llanwerst Bridge, and Hill, in his native County in Wales. N.B. All the Buildings are to the same Scale. William Tite F.R.I.B.A.*

**TODD, H. W. (fl.1848)**

Architect, practised in Ripon, Yorkshire, and from No.12 Finsbury Place, London. He exhibited at the RA 1848, 'Design for a villa for B. Pell Esqre'.

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

**FOUNTAINS ABBEY (Yorks)**

Survey drawings of fragments found at the abbey (2):

1 Sketch of base of a shaft

s: H. W. Todd / Del

Pen & watercolour (170 x 175)

2 Sketch of drainage (?) system in floor of nave

s: H. W. Todd / Ripon

Pen & watercolour (215 x 190)

Prov: Pres. by the Earl de Grey, 1854

**TOTTIE, Carl (fl.1830-1849)**

Architect, living in London, but not a member of the RIBA. T.B. provides the above dates. He exhibited at the RA from 1839 to 1842: 'National Monuments', 1839, 'A royal academy for the fine arts' and 'Design for the Manchester and Birmingham Railway Terminus at Manchester', 1842.

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

**STOCKHOLM (Sweden): Royal Palace**

Measured drawings, 1839-40 (4):

1 Plan of the Ground Floor, with scale in centimetres

Insc: As above & Presented to the Royal Institute of British Architects the 30th of Novr. 1840 | by C. Tottie

Pen (650 x 720)

2 Plan of the First Floor

Insc: As above & The Royal Palace, Stockholm

Pen & wash (620 x 720)

1-2 Originally 1 sheet, w/m J. Whatman 1839

3 North Elevation

4 Elevation of the West Front

3-4 Scale:  $\frac{1}{16}$  in to 1 ft

Insc: As above & The Royal Palace Stockholm | Architect Count Tessin | Commenced 1680 - finished on the exterior 1699 | Dressings in Stone - plain faces covered in stucco | Basement faced with Granite | Presented to the Royal Institute of British Architects | 22nd April 1839 C. Tottie

s: Measured and drawn by Carl Tottie Archt

Pen & coloured washes (605 x 1760)

Prov: Pres. by Carl Tottie, 1839-40

The Royal Palace, 1690s-1704, was designed by Nicodemus Tessin the Younger (1654-1728).



**TOWN, Ithiel (1784-1844) & DAVIS, Alexander Jackson (1803-1892)**

Ithiel Town was born in Thompson, Connecticut, and from about 1804 studied architecture under Asher Benjamin in Boston, Massachusetts. In 1814 he began work for Capt. Isaac Damon. He at first assisted Damon in the erection of Center Meeting House, New Haven, Connecticut, and later completed it to Damon's design. Before moving to New York in 1827, Town designed a number of buildings in Connecticut, including Trinity church, New Haven, 1814, and Christchurch cathedral, Hartford, 1825-27, in Gothic style, and the old State House, New Haven, 1827-31. In New York he established a practice with Martin L. Thompson which lasted until 1829, when he took his former draughtsman, Alexander Jackson Davis into partnership. Davis studied in New York at the so-called Antique School and for a short time at the Athenaeum, Boston, Massachusetts. He then began his articles in the New York City office of Josiah Brady. Together, Town and Davis designed many buildings in Gothic and Greek Revival styles. They (after 1844, Davis alone) designed a group of state capitols in the Greek Revival style between 1827 and 1867. These are the capitols at New Haven, Connecticut, Indiana, Indianapolis, Raleigh, North Carolina, Springfield, Illinois, and Columbus, Ohio. In New York City they designed the French Protestant church, Franklin Street, 1832, Astor's Hotel, Broadway, 1832, and New York Customs House, 1837-41. They also designed Town's own house in Hillhouse Avenue, New Haven, 1832, the Wadsworth Athenaeum at Hartford, Connecticut, 1842, and Yale College library, New Haven, in Tudor style, 1842. Davis continued in practice after Town's death. He undertook many commissions for educational institutions, including buildings for the Virginia Military Institute, Lexington, 1852-59, the Alumni Hall, Yale University, 1855, and Davidson College, North Carolina, 1858. He designed several private houses in Gothic and Baronial styles, for example the castellated house Ericstan, built in 1855 for J. T. Henick at Irvington, New York State. Town and Davis were both involved in the founding of the National Institute of Architects in 1836. Bibl: *APSD* (Town); T.B.; H. F. & E. R. Withey, *Biographical dictionary of American architects*, 1956; R. H. Newton, *Town & Davis, architects. Pioneers in American revivalist architecture*, 1942; obituaries: (Davis) *American Architect & Building News*, XXXV, 1892, p.92; *Architecture & Building*, XVI, 1892, p.40

NEW YORK: Custom House, No.28 Wall Street  
Design in Greek Revival style

Perspective (Fig.24)

Insc: *The Custom House, N.Y.*

s: *Town and Davis Arc'ts | Drawn by A. J. Davis & Institute of British Archts | by their Obt. Servt | Ithiel Town w/m: J. Whatman Turkey Mill 1831*

Pen & coloured washes (285 x 295)

Lit: T. Hamlin, *Greek Revival architecture in America*, 1944, pp.154-156

A competition for the design of the New York Custom House was held in 1833 and won by Town & Davis. The competition design was adapted in execution and the dome was hidden, not exposed. In 1835 William Ross, an English architect visiting New York, was employed to redesign the interior. The detailing of the building is probably by John Frazee, a sculptor who was employed as executive architect. The building became the United States Subtreasury in 1862 and is now the Federal Hall National Memorial.

**TOWNSEND, Charles Harrison (1851-1928)**

Townsend was born in Birkenhead and was articled in about 1868 to Walter Scott of Liverpool. Townsend moved to London in 1880 and in 1885 set up in practice at No.29 Great George Street, Westminster. In 1888 he was elected F and became a member of the Art Workers' Guild. His best known works are the Bishopsgate Institute, City of London, 1893-94; Whitechapel Art Gallery, Stepney, London, opened 1901; and the Horniman Museum, Lewisham, London, 1897-1901. His other works include the church of St Martin, Blackheath, Surrey, 1892; remodelling of the W front of All Saints, Ennismore Gardens, Kensington, London, 1892, and St Mary the Virgin, Great Warley, Essex, 1897-1901. He received a number of commissions for houses including Cliff Towers, Polperro, Cornwall, 1898, and also designed furniture and wallpaper. By about 1910 Townsend ceased to be a significant figure in the architectural field, designing little or nothing after that year. Bibl: T.B.; A. Graves, *RA exhibitors*, 1905-06; P. Wentworth-Shields, 'Charles Harrison Townsend', RIBA finals thesis for Hammersmith College of Art & Building, 1963; R. A. Woolland, 'Charles Harrison Townsend', thesis for Cambridge School of Architecture, 1971-72; A. Service, *Edwardian architecture and its origins*, 1975, pp.163-182; obituaries; *RIBA Jnl*, XXXVI, 1929, pp.211-212; *Builder*, CXXXVI, 1929, p.30

The drawings catalogued below were pres. by John Hilton (A) and Mrs Hilton, 1940. The drawings are more or less uniformly rendered and of similar size and are mounted, in groups, on grey-green card (270 x 365 average) insc. (either in pencil or in Chinese white) with place name and, sometimes, the name of the client. It seems certain that the drawings were prepared for publication and the existence of some proof plates confirms this. However, no relevant publication has been traced.

[1] BLACKHEATH (Surrey): Blatchfeld  
Design for the alteration of existing cottages into stables & coach house (3):

1 Plan

Pen & blue wash with mauve pen labelling (80 x 135)

2 Elevation to Heath

Pen & watercolour (55 x 150)

3 Elevation to Road

Pen & watercolour (55 x 150)

1-3 Scale: As above, with plan labelled

Pen & watercolour, mounted together on card (275 x 370)

Filed with the above are 2 chromo-lithograph proofs of a design for Blatchfeld, insc. (on mount), *House for Lady Roberts-Austen*.

According to information received from the present owner of the house (1974), the designs made by Townsend for Blatchfeld for the owner, Sir John Roberts-Austen, were for alterations only. He also converted two existing cottages into stables and coach house. As executed the stables and coach house are separate buildings, unlike the design above.

[2] BLACKHEATH (Surrey): Cheshunt  
Preliminary design for a house for H. W. Prescott (5):

1 Ground Floor Plan

Pen & blue wash with mauve pen inscriptions (85 x 105)

2 First Floor Plan

Pen & blue wash with mauve pen inscriptions (85 x 105)

3 South Elevation

Pen & watercolour (70 x 100)

4 North Elevation

Pen & watercolour (70 x 100)

5 West Elevation

Pen & watercolour (70 x 80)

1-5 Insc: As above, with rooms labelled & (on mount) *H. W. Prescott Esq | Proposed | House at | Chilworth | Surrey*  
Pen & watercolour, mounted together on card (270 x 360)

[3] BLACKHEATH (Surrey): Rosemary Hill  
Design for Mrs Dykes (4):

1 Ground Floor plan

Pen & blue wash with mauve pen inscriptions (90 x 120)

2 First Floor plan

Pen & blue wash with mauve pen inscriptions (90 x 120)

3 Front Elevation

Pen & watercolour (85 x 155)

4 Back Elevation

Pen & watercolour (90 x 155)

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

Insc: As above, with plans labelled & (on mount) *House at Chilworth for Mrs Dykes*  
Pen & watercolour, mounted together on card (270 x 360)

Filed with the above are chromo-lithograph proofs of Nos.3-4

[4] BLACKHEATH (Surrey): Theobalds  
Chromo-lithograph proofs of a design for a small house (4)

Elevations

(45 x 80 largest, 40 x 60 smallest), mounted together on card with proofs of [13]

Lit: *Studio*, XXII, 1901, p.105 (front elevation reprd)

[5] CASTLE ASHBY (Northants): Lodge  
Design (5):

1 Ground Floor Plan

Pen & blue wash with mauve pen labelling (90 x 120)

2 First Floor Plan

Pen & blue wash with mauve pen labelling (90 x 120)

3 South Elevation

Pen & watercolour (70 x 115)

4 West Elevation

Pen & watercolour (70 x 110)

5 East Elevation

Pen & watercolour (65 x 110)

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

Insc: As above, with plans labelled & (on mount) *Lodge at | Castle Ashby*  
Pen & watercolour, mounted together on card (275 x 365)

A design for alterations to the dining-room at Castle Ashby was exhibited at the RA 1911 and reproduced in *Academy Architecture*, XXXIX, 1911, p.105. For another design (1868-69) for lodges at Castle Ashby see Godwin, Edward William [10].

CHILWORTH (Surrey) see BLACKHEATH (Surrey)



[6] HASLEMERE (Surrey): Dickhurst  
Design for J. H. (or E. H.) Baker (4):

1 *Ground Floor Plan*

2 *First Floor Plan*

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

Insc: As above & labelled (faintly in pencil on No.2 only) *J. H. Baker Esq & (on mount) "Dickhurst" / Haslemere Surrey, For / E. H. Baker / Esq*  
Pen & blue wash with mauve pen inscriptions & (No.1 only) some pencil additions (125×240), mounted together on card (275×365)

3 *North Elevation*

4 *South Elevation* [Fig.25]

3-4 Scale:  $\frac{1}{16}$ in to 1ft

Insc: As above & (on mount) "*Dickhurst*" *Surrey for J. H. Baker Esq*  
s: *C. Harrison Townsend*  
Pen & watercolour (90×240), mounted together on card (270×365)

Filed with the above are chromo-lithograph proofs of Nos.3-4

The plans reproduced in H. Muthesius, *Das englische Haus*, II, Berlin 1904, p.122, are very similar to those catalogued above. The two bay windows added in pencil to No.1 are shown in the published plans. A bird's-eye perspective of Dickhurst was exhibited at the RA 1902 and reproduced in *Academy Architecture*, XXI, 1902, p.122.

[7] HILLGROVE (Sussex): Hillgrove Farm  
Design (4):

1 *Ground Floor Plan*

2 *First Floor Plan*

1-2 Pen & blue wash with mauve pen inscriptions (150×130)

3 Elevation of entrance front  
Pen & watercolour (75×130)

4 Side elevation  
Pen & watercolour (70×135)

1-4 Insc: As above, plans labelled & (on mount) *Hillgrove Farm*  
Mounted together on card (270×365)

[8] LETCHWORTH (Herts): The Glade  
Alternative designs for Sir John Gorst, 1906 (6):  
1-5 Preliminary design, tile-hung & gabled, with veranda along the front elevation

1 *Ground Floor Plan*

2 *First Floor Plan*

1-2 Pen & blue wash with mauve pen inscriptions (105×120)

3 *Side Elevation*

4 *Side Elevation*

5 *Front Elevation*

1-5 Insc: As above, plans labelled & (on mount) *House at / Letchworth / For / Sir John Gorst KC*  
3-5 Pen & watercolour (65×120)  
1-5 Mounted together on card (270×365)

6 Alternative design, white roughcast & gabled, the front door with circular brick surround & stone hood  
Front, back & side elevations  
Pen & watercolour direct on grey card (360×265)

Filed with the above is a chromo-lithograph proof of No.6 insc. *Approved / Kindly send / a note to accompany / this when published / A House for Sir John Gorst / At The First Garden City Letchworth & s. C. Harrison Townsend, architect*  
Lit & reprd: *Studio*, XXXVIII, 1906, pp.130-131 (No.6 reprd)

*The Studio* notes: 'We publish coloured reproductions of Mr C. Harrison Townsend's first sketches for a house now being built at the Garden City, Letchworth. The design has been somewhat modified in execution, but it is virtually on the same lines as the sketches.' North Hertfordshire District Council, Hitchin Rural District (ref.249H) and Letchworth Garden City Corporation both have original designs, dated 1906, submitted for planning permission. (Information from Mervyn Miller, 1975.)

[9] LONDON: House at Hampstead, Camden  
Design for a small detached house (5):

1 *Ground Floor plan*

Pen & blue wash with mauve pen inscriptions (100×80)

2 *First Floor plan*

Pen & blue wash with mauve pen inscriptions (95×80)

3 *Front Elevation*

Pen & watercolour (80×80)

4-5 *Side Elevation(s)*

Pen & watercolour (80×110)

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

Insc: As above, plans labelled & (on mount) *House at / Hampstead*  
Mounted together on card (270×365)

[10] LONDON: Greenlees, Northwood (Middx), Hillingdon

Designs for alterations for C. E. Masterman (3):

1 *Ground Floor plan*

2 *First Floor plan*

1-2 Pen & blue wash with mauve pen inscriptions (80×125)

3 *Front Elevation*

Pen & watercolour (65×90)

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

Insc: As above, plans labelled & (on mount) *House at / Northwood / As altered for / C. E. Masterman Esq.*  
Mounted together on card (270×365)  
Lit: *Studio*, XXII, 1901, pp.105-106

[11] LONDON: House at Uxbridge (Middx), Hillingdon  
Design for Col. Cox (5):

1 *Ground Floor Plan*

2 *First Floor Plan*

1-2 Pen & blue wash with mauve pen inscriptions (105×95)

3 *Front Elevation*

Pen & watercolour (70×110)

4 *Side Elevation*

Pen & watercolour (70×115)

5 *Side Elevation*

Pen & watercolour (70×95)

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

Insc: As above, plans labelled & (on mount) *House at Uxbridge / For Col. Cox*  
Mounted together on card (265×365)

[12] LONDON: Houses at Uxbridge (Middx), Hillingdon  
Design for a pair of semi-detached houses (3):

1 *Ground Floor plan*

2 *First Floor plan*

1-2 Pen & blue wash with mauve pen inscriptions (90×115)

3 *Front Elevation*

Pen & watercolour (90×115)

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

Insc: As above, plans labelled & (on mount) *Cottages at / Uxbridge*  
Mounted together on card (270×365)

[13] LONDON: House at Wimbledon (Surrey), Merton  
Design for Walter C. Ryde (4):

1 *Ground Floor plan*

2 *First Floor plan*

1-2 Pen & blue wash with mauve pen inscriptions (100×135)

3 *Front Elevation*

4 *Back Elevation*

3-4 Pen & watercolour (85×125)

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

Insc: As above, plans labelled & (on mount) *House at Wimbledon for Walter C. Ryde Esq.*  
(270×365), mounted together on card with proofs of [2]

Filed with the above are chromo-lithograph proofs of Nos.3-4.

[14] PLAXTOL (Kent): Nut Tree Hall  
Design for the addition of a wing for Sir William Allchin (5):

1 *Ground Floor Plan*

2 *First Floor Plan*

1-2 Pen with blue & cream washes & mauve pen inscriptions (90×105)

3 *Front Elevation*

Pen (65×105)

4 *Side Elevation*

Pen (80×100)

5 *Back Elevation*

Pen (80×100)

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

Insc: As above, plans labelled & (on mount) *Nut Tree Hall / Plaxtol Kent / For / Sir Wm. Allchin*  
Mounted together on card (270×365)  
Newman, *W Kent*, 1969, p.444, gives the date 1905.

[15] SHANKILL (Dublin, Ireland): House  
Design for F. W. Meredith (4):

1 *Ground Floor plan*

2 *First Floor plan*

1-2 Pen & blue wash with mauve pen inscriptions (100×160)

3 *North Elevation*

4 *South Elevation*

3-4 Pen & watercolour (100×160)

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

Insc: As above, plans labelled & (on mount) *House at Shankill for F. W. Meredith Esq.*  
Mounted together on card (270 x 365)

Filed with the above are chromo-lithograph proofs of Nos. 3-4.

Unidentified

[16] Design for a gardener's cottage at 'Roseteague' (3):

1 Ground Floor plan

2 First Floor plan

1-2 Pen & blue wash with mauve pen inscriptions (90 x 75)

3 Front & Side Elevations

Pen & watercolour (95 x 170)

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

Insc: As above, plans labelled & (on mount) *Gardener's Cottage at "Roseteague"*  
Mounted together on card (270 x 360)

[17] Design for a small house (4):

1 Ground Plan

2 First Floor Plan

1-2 Pen & blue wash with mauve pen inscriptions (95 x 160)

3 Front Elevation

4 Back Elevation

3-4 Pen & watercolour (70 x 160)

1-4 Insc: As above & plans labelled  
Mounted together on card (270 x 365)

TOWNSEND, Robert (1911- )

Townsend was born in Horsham, Sussex, and in 1929 served a brief apprenticeship with the architect W. H. Willan. After a year in Germany he went to the AA school, becoming the Ralph Knott Memorial Scholar. He obtained his AA diploma in 1933, and then worked for a year or so with Lanchester & Lodge, and briefly with Wells Coates, F. R. S. Yorke and Frederick Gibberd. He succeeded Wells Coates as Secretary of the Mars Group. Since 1947 Townsend has been engaged in private practice. (Information from the architect, 1974.)

LONDON: Pullman Court, Streatham, Lambeth  
Axonometric perspective, 1934  
See Gibberd, Frederick [2]

TOY, Sidney (1875-1967)

After training initially as an engineer, Toy gained his architectural experience in the office of Comper & Bucknell during 1904, and thereafter with William Douglas Caroe. He is known not for his practical achievements, although he contributed to the renovation of St Mary-le-Strand, London, and the restoration of Nassau cathedral in 1950, but rather for his extensive studies and measurements of castles and fortifications throughout the world. They provided the material for his books, *A History of fortification*, 1954, *Strongholds of India*, 1957, *The Castles of Great Britain*, 1963, and *Fortified cities of India*, 1965. The two books on India resulted from research carried out there during 1955-56, 1957-58 and 1959-60. He was elected A 1923, F 1924, and was Fellow of the Society of Antiquaries. (Information from Mr A. Toy, son and literary executor of Sidney Toy).

All drawings, unless otherwise stated, are measured drawings, and all, with the exception of the Bodiam Castle series, were pres. by S. Toy, 1952

France

[1] BRIVE (Haute-Loire): Church of St Martin  
Plan, elevation & section of nave & aisles

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

Insc: *L'Eglise St Martin. Brive, some dimensions given & La Nef XIIIème siècle. Voute XIVème siècle "Archives des Monuments Historiques" Tome IV pl. 51 (63m. sk) | The nave was restored and re-roofed C19th 1878-1882, 1890-1901. | As would be expected the aisle vaults appear to have given way | but the measures taken to rectify the fault are not evident | in the drawings - the stone truss is in the background. | The brick arcades in the roof construction are modern. The original | roof was supported by single trusses of this form (small diagram) The nave was built in the XIII century but vaulted in the XIV century | Choir & cupola over crossing - 1840. Tower rebuilt & west façade re-modelled 1878*  
d: Mens et Scrut 21.9.21

Pencil with yellow & grey washes (380 x 565)

[2] CARCASSONNE (Aude): Church of St Vincent  
Plan

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

Insc: *Eglise Saint-Vincent de Carcassonne (Ville Basse), some dimensions given & Bays measured, buttresses from Cathedral de St. Michel. Rest adapted from sketch plan in "Congrès Archéologique" La Nef XIVème siècle. La chœur XVème siècle*

w/m: T. & J. H. Kent

Pencil (380 x 560)

[3] CHAUVIGNY (Vienne): Church of St Pierre  
Plan, elevation & section of 1 bay of nave & aisles  
Insc: *St Pierre. Chauvigny, with observations on lighting & proportion of church*

d: Mens et Scrut 19.9.12

Pencil with yellow & grey washes (380 x 565)

On same sheet as [13].

[4] CREIL (Oise): Church of St Médard  
Plan & section of tower & spire, perspective of squinch

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

Insc: *Eglise Paroissiale (sic) de Creil. Oise, some dimensions given & From rough measurements taken in May 1913 and from photograph | Flèche tied at intervals by timbers connecting | opposite faces in rotation. | Squinch arches have voissiors (sic) of single stones | radiating towards a centre stone*

w/m: T. & J. H. Kent

Pencil (380 x 280)

[5] ISSOIRE (Puy-de-Dôme): Church of St Paul

Plan of crypt

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

Insc: *Eglise Saint-Paul. Issoire. La Crypte*

s & d: ST (in monogram) Mens 22.9.21

Pencil with red & grey washes (380 x 560)

[6] POITIERS (Vienne): Church Montierneuf  
Plan, elevation & section of 1 bay of nave & aisles

d: Mens et Scrut 19.9.21

w/m: W. T. & Co.

Pencil with yellow & grey washes (380 x 565)

On same sheet as [7].

[7] POITIERS (Vienne): Church of Notre-Dame-la-Grande

Plan, elevation & section of 1 bay of nave & aisles

Insc: *Notre-Dame-La-Grande. Poitiers*

d: Mens et Scrut 19.9.21

w/m: W. T. & Co.

Pencil with yellow & grey washes (380 x 565)

On same sheet as [6].

[8] POITIERS (Vienne): Abbey church of St Hilaire-le-Grand (2):

1 Plan, elevation & section of 1 bay of nave & aisles

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

Insc: *Eglise Abbatiale de St Hilaire-le-Grand. Poitiers &*

*From measurements and notes taken in Sept. 1913*

*supplemented (sic) | by dimensions obtained from the Bulletin du Congrès Archéologique de France, 1903 & Roof trusses conjectural*

s & d: Sidney Toy | March 1919

Pencil with yellow & grey washes (385 x 560)

2 Plan "as in C18th"

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

Insc: As above, *Sainte-Hilaire, Poitiers & Tower & Wall*

*of transepts & nave c.1050 | Aisles of nave & transepts*

*late 11th century | Apical Chapels & internal arcades*

*12th century | Lateral chapels 14th century | North porch*

*15th century | All west of line A. B. destroyed in 18th*

*century | 2 $\frac{1}{4}$  bays west of this line re-built in 19th century*

w/m: T. & J. H. Kent

Pen (380 x 560)

[9] PUY, LE (Haute-Loire): Cathedral church of Notre Dame de Puy

*Section sur la nef et le porche principale*

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

Insc: As above & *Le Puy. La Cathédrale*

w/m: T. & J. H. Kent

Pencil with blue & yellow washes (380 x 560)

[10] PUY, LE (Haute-Loire): Church of St Laurent

Plan, elevation & section of nave & aisles

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

Insc: *St Laurent. Le Puy 1340, some dimensions given*

*& Pillars too low, but fine open effect | Generally good.*

*warm light brown stone*

Pencil with yellow & blue washes (380 x 565)

On same sheet as [11].

[11] PUY, LE (Haute-Loire): Church of St Michel d'Aiguilhe

Plan

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

Insc: *St Michel d'Aiguilhe | Le Puy*

Pencil with red & blue washes (380 x 565)

On same sheet as [10].

[12] ROUEN (Seine-Inférieure): Tour de Beurre

*Plans and Section of tower*

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

Insc: *Tour de Beurre - Rouen*

s & d: Sidney Toy Mens et Delt January 1925

Pencil with pen & pencil (475 x 560)

[13] ST SAVIN (Hautes-Pyrénées): Abbey church of St Savin

Plan, elevation & section of 1 bay of nave & aisles

Insc: *Abbaye de St Savin & some dimensions given,*

*with observations on proportion & decoration*

d: Mens et Scrut 20.9.21

Pencil with yellow & grey washes (380 x 565)

On same sheet as [3].

[14] TOULOUSE (Haute-Garonne): Church of the Jacobins (2):

1 Plan

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

Insc: *Eglise des Jacobins. Toulouse*

Pencil (385 x 560)

2 Elevation, section of 1 bay of nave & detail

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

Insc: *Eglise des Jacobins | Toulouse*

Pencil with yellow & grey washes (380 x 560)



[15] TOURNUS (Saône-et-Loire): Church of St Philibert  
Plan, elevation & section of nave & aisles  
Insc: *Eglise St Philibert. Tournus*, with observations on lighting, proportion & building materials  
d: *Mens et Scrut* 24.9.21  
Pencil with yellow & blue washes (380 × 560)

Great Britain

[16] AYOT ST LAWRENCE (Herts): Church of St Lawrence  
Ground floor plan, with details of mouldings  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: *Ayot St Lawrence Herts*  
Pencil (325 × 205)

[17] BODIAM CASTLE (Sussex)

Measured drawings (13):

1 Plan of site

Scale: 1in to 50ft

Insc: *Bodiam Castle Measured and drawn by J. Tavenor Perry 1864* | *Reproduced by Sidney Toy, 1925*  
Pen (625 × 910)

2 Plan of ground floor

Insc: *Measured and drawn by J. Tavenor Perry 1864* | *Reproduced in 1925 by ST with additional measurements taken by Harold Sands F.S.A.*  
Pen & wash (630 × 910)

3 Plan of basement

Pen & wash (630 × 910)

4 Plans & section of SW tower

Insc: *From measurements by Harold Sands Esq. F.S.A.*  
Pen (625 × 455)

5 S & N elevations

Pen (620 × 910)

6 E & W elevations

Pen (620 × 870)

7 Section looking S, taken through great hall & kitchen; section looking E, taken through central line  
Pen (630 × 910)

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

Insc: As above & *Bodiam Castle*

8 Details of entrance towers

Pen (640 × 900)

9 Details of E block

Pen & wash (630 × 905)

10 Details of great hall & kitchen

Pen (630 × 910)

11 Details of S range

Pen (625 × 900)

12 Details of SE tower

Pen (625 × 910)

13 View from the SE

s & d: *Sidney Toy Delt 1925*

Pen (630 × 905)

8-13 Scale: Details  $\frac{1}{4}$ in to 1ft, mouldings  $\frac{1}{2}$ FS

Insc: As above & *Bodiam Castle*

The drawings of the castle were originally made by J. Tavenor-Perry (q.v.) in 1864. Sidney Toy rearranged and redrew them with additions and corrections in 1925; pres. by Harold Sands FSA, 1926.

[18] BRIDGWATER (Som): Church of St Mary  
Plan & elevation of spire

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

Insc: *Spire of St Mary Bridgewater* (sic)

d: *Dec 24th. 1915*

w/m: Criterion

Pencil (405 × 325)

[19] BRISTOL: Cathedral

Plan, elevation & section of 1 bay of nave & aisles

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

Insc: *Bristol Cathedral From rough sizes and notes taken on Dec 20th 1918, | some dimensions from Britton, and photographs & notes*

s & d: *Sidney Toy 28.2.19*

Pencil with yellow & grey washes (390 × 560)

[20] BRISTOL: Church of St Mary Redcliffe

Plans of tower at 2 levels & *Sections at Springing of Spire*

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

Insc: As above & *St Mary Redcliffe. Bristol Rough measurements taken Dec 20th 1918*

w/m: T. & J. H. Kent

Pencil (430 × 275)

[21] CAERPHILLY CASTLE (Glam)

Plan of Inner Bailey and Inclosing Terrace

Insc: As above, *Caerphilly Castle* & labelled

Pen (690 × 550)

[22] CULLOMPTON (Devon): Church of St Andrew

Plan, elevation, section & details of Lane chapel

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

Insc: *Lane Chapel. St Andrew's Cullompton. Devon & This window is not concentric with the | internal face of the East Wall - being brought | out to clear the already existing turret - but the | ridge rib of the vaulting is however brought | to line with the centre of the window | The adjustment being made in the vault itself | throughout its length*

w/m: T. & J. H. Kent

Pencil (380 × 565)

[23] DEVIZES (Wilts): Church of St Mary

Plan, section & details of the chancel

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

Insc: *Church of St Mary Devizes | The Chancel*

w/m: T. & J. H. Kent

Pencil (385 × 560)

On same sheet as [24].

[24] DEVIZES (Wilts): Church of St John

Plan of central tower

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

Insc: *Central Tower of | Church of St John*

w/m: T. & J. H. Kent

Pencil (385 × 560)

On same sheet as [23].

[25] EXETER (Devon): Church of St David

Plan, elevation & section of 1 bay of nave & aisles

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

Insc: *St. David's. Exeter*

d: *Roughly mens 20.8.23*

w/m: W. T. & Co.

Pencil & grey wash (380 × 560)

On same sheet as [33].

[26] EYNSFORD (Kent): Church of St Martin

Plan

Insc: *Eynesford* (sic) *Church. Kent*, with notes on what to check & examine

s & d: *Mens et Delt Sydney Toy Feb 26th 1935*

Pen (375 × 520)

[27] GLOUCESTER: Cathedral

Plan, section & elevation of 1 bay of nave & aisles

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

Insc: *Gloucester Cathedral*, with dimensions given

d: 19.4.27

Pencil (380 × 560)

[28] GREENSTED-JUXTA-ONGAR (Essex): Church of St Andrew

Plan of nave & section of *Modern Porch*

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

Insc: As above & *Greenstead* (sic) *Church. Essex*, with some dimensions given

Pencil (280 × 380)

[29] LIVERPOOL: Cathedral church of St John

Plan & section of 1 bay of nave

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

Insc: *Liverpool*, with some dimensions given

Pencil (700 × 480)

[30] LONDON: Old London Bridge (3):

1 Plan

Scale: 1in to 80ft

Insc: *Old London Bridge*, labelled & *From the original MSS of Mr. Smeaton. Engraved for | the Appendix to the Second Report of the Select Committee of the House of Commons upon the improvement of the port of London | Ordered 11th July 1799 | Accurately reduced from scale given on engraving to Scale of 80ft to 1in | Pub. in "Bridges. A collection of Plans" etc B.M. 1802 C.6*  
Pencil & grey wash (440 × 320)

2 Incomplete plan of bridge, Adelaide Square & London Bridge wharf with section along bridge

Scale: Plan 1in to 80ft, section  $\frac{1}{4}$ in to 1ft

Insc: *Old London Bridge*, with some dimensions given

s: *Mens et Delt S.T.*

Pencil (380 × 560)

3 Sections of 1 arch

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

Insc: *Old London Bridge | One of its 20 arches Built 1176-1209*, with notes on construction of the bridge

d: *Mens et Delt 18.1.22*

w/m: W. T. & Co.

Pencil & watercolour (380 × 560)

[31] LONDON: Church of St James, Garlickhythe, City  
*Section thro Tower and West part of Church*

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

Insc: As above & *Church of Saint James. Garlickhithe. E.C.*

Pencil (535 × 280)

[32] LONDON: Church of St Jude on the Hill,

Hampstead Garden Suburb, Barnet

Ground floor plan, plan, section & elevation of 1 bay of nave & aisles, details

Scale: Plan  $\frac{1}{16}$ in to 1ft; plan, section & elevation of bay  $\frac{1}{8}$ in to 1ft

Insc: *Church of St. Jude-on-the-Hill, Hampstead*

Pencil & grey wash (380 × 560)

St Jude's was designed by Lutyens, 1908-33. For preliminary and final designs see *Lutyens, Sir Edwin* [134] (the drawings of Sir Edwin Lutyens are the subject of a separate volume, *Edwin Lutyens* by Margaret Richardson, in the RIBA Drawings Collection catalogue series).

[33] LONDON: Church of St Katherine, Hammersmith

Cross-section

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

Insc: *St Katherine's* (sic) *Hammersmith* & dimensions given

w/m: W. T. & Co.

Pencil (380 × 560)

On same sheet as [25].

[34] LONDON: St Paul's cathedral (3):

1 Section through dome, construction details

Insc: *St. Paul's Cathedral*

s & d: *Sidney Toy Mens et Delt 1945*

Pen (985 × 705)

2 Plan of triforium

Pen (535 × 380)



3 Plan of roof spaces above main vaults  
Pen (525 × 380)

2-3 Scale: 1in to 33<sup>1</sup>/<sub>3</sub>ft  
Insc: *St. Paul's Cathedral*  
s & d: Sidney Toy Delt 1945

[35] LONDON: Pump Court, Temple, City  
Plan(s) of Ground Floor & First Floor, Elevation to Pump  
Court, Section looking North & Detail of Columns  
Scale: 1<sup>1</sup>/<sub>2</sub>in to 1ft  
Insc: *Cloisters. Temple. London E.C.4*, with notes on  
construction of building & labelled viz. *Toy's Office*,  
*Toy's Chambers &c*  
s & d: Sidney Toy F.R.I.B.A. 1 *Cloisters Temple London*  
EC 18th Sept 1939  
Pencil (360 × 625)

[36] LONDON: Westminster cathedral (2):  
1 Plans at 3 levels, section & details of campanile  
Scale: 1<sup>1</sup>/<sub>2</sub>in to 1ft  
Insc: *Brick Campanile at Westminster*, with some  
dimensions given  
d: *Mens 10.6.19*  
Pencil (560 × 380)

2 Plan & section of 1 bay of nave  
Scale: 1<sup>1</sup>/<sub>2</sub>in to 1ft  
Insc: *Westminster. R.C.*  
Pencil (540 × 370)

[37] LOUTH (Lincs): Church of St James  
Half-plans at 4 levels, section & detail of spire  
Scale: 1<sup>1</sup>/<sub>2</sub>in to 1ft  
Insc: *Spire of the Church of St. James Louth*  
d: *Measured April 21st 1919*  
Pencil (550 × 380)

[38] OXFORD: Cathedral  
Elevation & Section of tower  
Insc: As above, *Tower of Oxford Cathedral & (in pencil)*  
for *reprod - as figs 1 & 2*  
Pen (560 × 380)

[39] OXFORD: Church of St Mary the Virgin  
Plan, Section & Elevation of tower  
Insc: *Tower of St Mary the Virgin & (in pencil) for*  
*reprod - as figs 7 & 8*  
Pen (560 × 380)

[40] REPTON (Derbys): Church of St Wystan  
Plan  
Scale: 1<sup>1</sup>/<sub>2</sub>in to 1ft  
Insc: *Church of St Wystan. Repton. Derbyshire*  
Pencil (370 × 545)

[41] ST GERMAN'S (Cornwall): Church of St Germanus  
Plan  
Pencil (370 × 480)

[42] SALISBURY (Wilts): Cathedral (4):  
1 Cross-Section through transept(s)  
Insc: *Salisbury Cathedral & labelled*  
Pen (380 × 220)

2 Plan & sections of tower-spire function showing  
1 squinch arch  
Insc: *Salisbury & This one | was given | Jan 11 | 1924*  
Pen (310 × 160)

3 Plans at 4 levels & section of tower & spire  
showing timberwork  
w/m: J. Whatman  
Pen (540 × 350)

4 Axonometric of Centering in Spire  
Insc: As above & *Salisbury Cathedral*  
Pencil (560 × 355)

[43] SIDBURY (Devon): Church of St Giles  
Incomplete plan & section of crypt  
Scale: 1<sup>1</sup>/<sub>2</sub>in to 1ft  
Insc: *Crypt. Sidbury. Devon*  
w/m: T. & J. H. Kent  
Pencil (380 × 560)

[44] STANSTEAD (Herts): Church of St Margaret (2):  
1 Plan & details of mouldings, roof truss & windows  
Scale: 1<sup>1</sup>/<sub>2</sub>in to 1ft  
Insc: *Stanstead St Margarets | Hertfordshire & labelled*  
Pencil (325 × 200)

2 Plan, elevation & detail of North Arcade  
Scale: 1<sup>1</sup>/<sub>2</sub>in to 1ft  
Insc: As above & *Stanstead St. Margarets. Herts*, with  
observations on state of church  
Pencil (235 × 380)

[45] TEWKESBURY (Glos): Abbey church of St Mary  
Plan, elevation & section of 1 bay of nave & aisles  
Scale: 1<sup>1</sup>/<sub>2</sub>in to 1ft  
Insc: *Tewkesbury Abbey*, with observations on  
proportions  
d: *19-4-27*  
Pencil (380 × 560)

[46] WING (Bucks): Church of All Saints (2):  
1 Plan & plan of crypt  
Scale: 1<sup>1</sup>/<sub>2</sub>in to 1ft  
Insc: *Church of All Saints. Wing. Buckinghamshire*  
Pencil (380 × 560)

2 Elevation of E end & sections  
Pencil (380 × 565)

Greece  
[47] LEVADIA (Bocotia): Castle  
Plan  
Scale: 1in to 40ft  
Insc: *The Castle of Levadia Greece*  
Pen with pencil additions (515 × 690)

[48] SALONA (Phocis): Castle  
Plan  
Scale: 1in to 40ft  
Insc: *The Castle of Salona Greece*  
Pen with pencil additions (515 × 685)

Italy  
[49] PISA: Church of S Francesco  
Plan adapted from C. Rohault de Fleury  
Scale: 1<sup>1</sup>/<sub>2</sub>in to 1ft  
Insc: *Chiesa Francisco. (corrected to Francesco) Pisa*,  
with some dimensions given  
d: *1912*  
Pencil (385 × 565)  
The inscription refers to C. Rohault de Fleury,  
*Campanile di Pisa*, [1859]; it includes plans.

[50] RAVENNA: Church of S Apollinare in Classe  
Plans & sections of E end & crypt  
Scale: 1<sup>1</sup>/<sub>2</sub>in to 1ft  
Insc: *S. Apollinare in Classe. Ravenna*  
d: *Sidney Toy | Mens et Delt*  
Pencil (380 × 560)

Unidentified  
[51] Ground plan of a motte & bailey castle  
Scale: 2<sup>3</sup>/<sub>4</sub>in to 100ft  
Pen with red & blue washes (390 × 445)

TRAVERS, Howard Martin Otho (1886-1948)  
Born in Norwich and educated at Tonbridge School,  
he entered the Royal College of Art, South  
Kensington, in 1904 and took his Diploma in  
Architecture in 1908. Articled for a short time to  
Arthur Beresford Pite (q.v.), he became an assistant to  
Sir Ninian Comper, setting up independently as a glass  
painter and church furnisher in 1911. Between 1911  
and 1914 he worked in association with George Elton  
Sedding (1882-1915), the elder son of J. D. Sedding  
(q.v.), and together they exhibited enamelled jewellery  
and stained glass at the Exposition des Arts Décoratifs de  
Grand-Bretagne et d'Irlande, held in Paris in the  
summer of 1914. They also collaborated on designs for  
plate and embroidery. The association was brought to  
an end by Sedding's death in 1915 during the First  
World War. In 1924 Travers won the Grand Prix de  
Paris for stained glass and in the same year he was  
appointed instructor in stained glass at the Royal College  
of Art, a post he held until 1940. From 1924 he was  
assisted by John Crawford and from 1931 by Lawrence  
Lee, who followed him as instructor at the Royal College  
both assistants remained with him until his death in  
1948. His early work shows Byzantine influence, derived  
from Pite, but travels in Spain, France, Belgium,  
Germany and Italy developed in him a strong leaning  
towards the Baroque, until finally his own  
characteristic style emerged. Travers's work is  
inextricably associated with the Anglo-Catholic  
Congress movement and with the Society of St Peter  
& Paul, an Anglo-Catholic society founded in 1911 to  
publish liturgical books which soon extended its  
activities to church furniture. Travers was appointed  
designer to the society and some of his best graphic  
work was designed for it, especially for *Pictures of the*  
*English liturgy, low mass*, 1916, and *Pictures of the Roman*  
*liturgy, high mass and low mass*, 1922. With the secretary,  
Samuel Gurney, Travers can be said to have established  
an identifiable Anglo-Catholic style in typography and  
ecclesiastical decoration. His association with the society  
did not prevent him from working for the Warham  
Guild, a rival body with opposing intentions.

His practice was almost entirely ecclesiastical,  
though he was by conscience an agnostic and scarcely  
influenced by the tenets of his patrons. He gained a  
considerable reputation for his extravagant church  
interiors but his clients had, with rare exceptions, more  
ambition than means and much of his work was  
executed in poor and impermanent materials. He  
thought of himself as an ecclesiastical stage designer  
and often spoke of his work with cynicism. His  
monument lies in his stained glass and graphic design.  
Travers built several churches in collaboration with  
T. F. W. Grant (F), including the church of the Good  
Shepherd, Carshalton, Surrey; the Holy Redeemer,  
Streatham Vale, Lambeth, London; Emmanuel,  
Leyton, Essex; St James, Watford, Hertfordshire; and  
St Cuthman, Whitehawk, Brighton, Sussex. There was  
never a formal partnership; Grant transformed  
Travers's sketches into practical working drawings and  
Travers concentrated on the furnishings and fittings.  
Ironically, most of his churches were built for  
evangelicals. His major schemes of church furniture  
and restoration are St Mary, Bourne Street, London;  
St Magnus the Martyr, London Bridge; St Saviour,  
Hoxton, London (destroyed during the Second World  
War); St Augustine, Queen's Gate, South  
Kensington; St Dunstan, Cranford, Middlesex; and St  
Swithun, Compton Beauchamp, Berkshire. A series of  
windows in the church of St Andrew, Carford,  
London, are particularly interesting as they date from  
1921 to 1937 and show the development of his style.  
Bibl: *George Elton Sedding. The life and work of an*  
*artist soldier*, edited by his brother [E. D. Sedding],  
1917; *Journal of the British Society of Master Glass-Painters*,  
XIV, 1965, pp.102-104; obituaries: *Builder*, CLXXV,  
1948, p.129  
Prov: Pres. by the Central Council for the Care of  
Churches on permanent loan, 1968



There is also a large collection of photographs of drawings and executed designs by Travers in the Collection, pres. by Anthony Symondson, 1974. In 1983 the Council for Places of Worship presented on permanent loan 64 sketchbooks (1903-48).

[1] ALDEBURGH (Suffolk): Church of St Peter & St Paul  
Design for painted glass & altar of S aisle chapel, 1930  
Perspectival elevation of south aisle showing the suggested window as it would appear if in position  
Insc: As above & *Aldeburgh Church, Suffolk*  
s & d: M.T. 1930 & (on mount) *Martin Travers* | 8 S. Paul's Studios, W14  
Pencil & watercolour, mounted (355 × 255)

[2] ALSAGER (Cheshire): Church of St Mary Magdalene  
Design for painted glass  
Elevation  
Scale: 1in to 1ft  
Insc: Verso *Alsager Chester*  
Pen & watercolour (230 × 235), mount cut to arch shape

[3] AMESBURY (Wilts): Church of St Mary & St Melor  
Design for painted glass  
Elevation  
Insc: *Amesbury Church*  
s: *Martin Travers*  
Pen, pencil & watercolour, backed (240 × 65)

[4] ASCOT, SOUTH (Berks): Church of All Souls  
Design for reredos & tabernacle surround for Lady chapel, 1936 (2):  
1 Perspectival elevation of reredos for Lady Chapel  
Scale: 1/2in to 1ft  
Insc: As above & *All Souls Church South Ascot*  
s & d: *Martin Travers*. 48 Colet Gardens. W14 & 25.XI.1936  
Pen & pencil on tracing paper, mounted (215 × 290)

2 Plan & front Elevation of surround to tabernacle in Lady Chapel  
Scale: 1/8FS  
Insc: As above & *All Souls Church, South Ascot*  
s: *Martin Travers* 48 Colet Gardens W14  
Pen with yellow & blue crayon on tracing paper, backed (245 × 190)

[5] ASHBURY (Berks): Church of St Mary  
Designs for altars, reredoses, screens, panelling, painted glass & a shrine, 1926-27 (4):  
1 Elevation of oak screenwork on west & south sides of Craven memorial chapel  
Scale: 1/2in to 1ft  
Insc: As above & *Ashbury Church, Berkshire*  
s & d: *Martin Travers*. Arch: | 11 Lettice St. SW6 & 5.II.26  
Pen, pencil & brown wash (190 × 385)

2 Perspective of Craven memorial chapel  
Pen, pencil & watercolour (260 × 330)

3 Perspectival elevation of high altar & reredos  
Scale: 1/2in to 1ft  
Insc: As above & *Church of S Mary, Ashbury, Berks*  
s & d: *Martin Travers*, 8 St Pauls Studios. W14 & 7.XI.1927  
Pen & pencil on tracing paper (440 × 375)

4 Perspectival elevation of shrine & altar in South transept  
Scale: 1/2in to 1ft  
Insc: As above & *Ashbury Church*  
s: *Martin Travers*  
Pencil with sepia wash & chinese white, backed (265 × 390)

[6] ASHTON-UPON-MERSEY (Cheshire): Church of St Mary  
Design for painted glass, c.1926  
Elevation  
Scale: 1in to 1ft  
Insc: (in window) *In Loving Memory of Sarah Alice Johnson who died 11.XII.1925 & (on label, verso) St. Mary's Church, Ashton-on-Mersey*  
Pen & watercolour, mounted (305 × 135)

[7] AYOT ST LAWRENCE (Herts): Church of St Lawrence  
Design for memorial tablet c.1926  
Elevation of tablet of wood  
Scale: 1/8FS  
Insc: As above, *Ayot S Lawrence Church, Gilded & coloured. | Size outside frame 1'3" wide; 3'6" long; & (on tablet) Alice Catharine | wife of Colonel | Gerald James who died on | Easter Eve 1926 | Aged 75 years; verso Frame white & gold | panel (broken) black | lettering gold. | Cost exclusive of | carriage & fixing | £35.0.0*  
s: *Martin Travers*. Arch. | 8 S. Paul's Studios. W14  
Pen & wash with pencil on tracing paper, backed (325 × 135)

[8] BARHAM (Kent): Church of St John the Baptist  
Designs for painted glass, altar frontal & high altar, 1920-23 (3):  
1 Elevation of 1914-18 memorial window of the 23rd Signals  
Scale: 1 1/4in to 1ft  
Insc: (on mount) as above & *Barham Church near Canterbury*  
s & d: (on mount) *Martin Travers* | 11 Lettice Street | Fulham SW6 & 27.III.1920.  
Pen & watercolour, mounted (410 × 100)

2 Elevation of panel frontal  
Scale: 1/8FS  
Insc: As above & *Barham Church*  
s & d: *Martin Travers*. 48 Colet Gardens | W14 & 7.VII.1923.  
Pencil with green & yellow crayon, backed (180 × 290)

3 Perspectival elevation of altar, communion rail & east window  
Scale: 1/2in to 1ft  
Insc: (on mount) as above & *Barham Church, Kent*  
s & d: (on mount) *Martin Travers* | 48 Upper Mall | W6 & 10.X.1923  
Pen & watercolour, mounted (425 × 295)

[9] BEAULIEU (Hants): Church of the Blessed Virgin & Child  
Design for sculpted & painted figure of the Blessed Virgin Mary & a dove, 1942  
Perspectival elevation showing Image & Holy Dove above Altar  
Scale: 1/2in to 1ft  
Insc: As above & *Beaulieu Ch: Hants*  
s & d: *Martin Travers* | 48 Colet Gardens. W14, 14.V.42 & (crossed out) W. H. Randall Blacking F.R.I.B.A. 21 The Close Salisbury Wilts | 6.3.40  
Print (495 × 440)  
Travers's design is drawn upon a dye-line print of an elevation by W. Randall Blacking of a proposed high altar for Beaulieu church.

[10] BEDFORD: Church of St Paul  
Design for painted glass, 1928  
Elevation of the Canon Woodward Memorial Window (west). The Te Deum  
Scale: 1in to 1ft  
Insc: (on mount) *S. Paul's Church, Bedford*  
s & d: (on mount) *Martin Travers* | 8 S. Paul's Studios | Colet Garden. W14 & 28.VII.1928  
Pen & watercolour on tracing paper, mounted (465 × 280)

[11] BERGHOLT, EAST (Suffolk): Church of St Mary the Virgin  
Design for screen, 1937  
Elevation of Oak Screen at entrance to N. Aisle Chapel  
Scale: 3/4in to 1ft  
Insc: As above & *East Bergholt Church Suffolk*  
s & d: *Martin Travers* | 48 Colet Gardens. W14 & 19.II.1937  
Pen with pencil & orange & blue crayon on tracing paper (465 × 315)

[12] BERMUDA  
Design for memorial cross, 1920  
Perspectival elevation  
Scale: 1in to 1ft  
Insc: *Bermuda*  
s & d: *Martin Travers* | for the Warham Guild & Nov 1920  
Pen & watercolour, backed (370 × 145)

[13] BEXHILL-ON-SEA (Sussex): Church of St Peter & St Paul  
Designs for rood, 1946 (2):  
1 Elevation of rood  
Scale: 1/2in to 1ft  
Insc: As above & *Church of SS Peter & Paul, Bexhill on Sea*  
s & d: *Martin Travers* ARCA (Arch. Lond.) | 51 Colet Gardens. W14 & 27.XI.1946  
Pencil on tracing paper (395 × 290)

2 Elevation, a modified version of No.1  
Scale: 1/2in to 1ft  
Insc: *Church of St Peter and Paul, Bexhill on Sea*  
Pencil (405 × 450)

[14] BICKNOLLER (Som): Church of St George  
Design for painted glass, 1936  
Elevation of window on South side of Sanctuary  
Scale: 1 1/4in to 1ft  
Insc: (on mount) as above, *Bicknoller Church Somerset & (in window) In loving memory of Violet Lena Vernon | 1936*  
s & d: *Martin Travers*. 48 Colet Gdns | W14 & 5.VI.1936  
Pen & watercolour, mounted (205 × 160)

[15] BILSINGTON (Kent): Church of St Peter & St Paul  
Designs for rood & hatchment, 1945 (3):  
1 Perspective of Rood loft with approximate | original position indicated | by existing drawing  
Insc: As above & *Bilsington Ch | Kent*  
s & d: M.T. 1945  
Pencil & watercolour, backed (210 × 160)

2 Detail of Memorial Hatchment of painted wood. | Size 3'4" point to point including frame  
s & d: *Martin Travers*: 51 Colet Gardens. W14 & 19.I.1945  
Pen & watercolour, backed (245 × 245)

3 Detail of alternative design for a Memorial Hatchment of painted wood. | Size 3'4" from point to point  
s & d: *Martin Travers*, 51 Colet Gardens, W14 | 19.I.1945  
Pencil on tracing paper (310 × 270)

2-3 Insc: As above, *Bilsington Church, Kent & (on hatchment) Sir Arthur Fairfax Charles Coryndon Luxmoore | 1876-1944*  
The second of the designs for the hatchment differs in the crest and motto of the armorial bearings. The first has a halberd argent and the motto *Securis sine securum*; the second a moorhen cock proper and the motto *Securis fecit securum*.



[16] BIRMINGHAM: Chapel, Dudley Road hospital  
Design for reredos, 1940  
Perspective elevation of reredos of wood carved, coloured  
& gilded & treatment of Apse  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & Dudley Road Hospital, Birmingham.  
*The Chapel*  
s & d: Martin Travers ARCA, 48 Colet Gardens, W14  
& 19.II.1940  
Pencil & watercolour, mounted (285 × 400)

[17] BIRMINGHAM: Church of St Aidan, Small Heath  
Design for painted glass, 1912  
Elevation of windows of Lady Chapel  
Scale: 2in to 1ft  
Insc: As above & *S. Aidan's Church, Birmingham*  
s & d: H. M. Travers | 3 Priory Road, Bedford Park |  
London, W & 9.X.12  
Pen & watercolour, mounted (245 × 185)

[18] BIRMINGHAM: Church of St Mark, Washwood  
Heath  
Designs for rood & ornaments for high altar & for  
completion of St George's Chapel, 1946 (2):  
1 Perspective elevation of High Altar  
Scale:  $\frac{3}{8}$ in to 1ft  
s & d: Martin Travers. ARCA. 51 Colet Gardens | W14  
& 4.I.1946  
Pencil on tracing paper (405 × 265)

2 Perspective elevation of *St George's Chapel*  
Scale:  $\frac{3}{8}$ in to 1ft  
s & d: Martin Travers. 51 Colet Gardens | W14 &  
5.I.1946  
Print (280 × 210)

1-2 Insc: As above & *St Mark's Church Washwood  
Heath, Birmingham*

[19] BISHOP'S STORTFORD (Herts): Church of St  
Michael  
Design for rood & loft, 1946  
Elevation of new rood and loft to complete the existing  
ancient chancel screen  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: As above & *Bishop's Stortford (sic) Church*  
s & d: Martin Travers ARCA (Arch: Lond) 51 Colet  
Gardens W14 & 29.III.46  
Pencil on tracing paper (405 × 260)

[20] BLACKFORD (Som): Church of St Michael  
Design for painted glass for E window & for altar,  
reredos & ornaments  
Perspective elevation  
Scale: 1in to 1ft  
Insc: *Blackford Church, Somerset*  
s: Martin Travers | 11 Lettice St. SW1  
Pen, pencil & watercolour on tracing paper, backed  
(540 × 360)

[21] BOURNEMOUTH (Hants): Church of St Stephen  
Design for sculpted image of St Stephen, 1936  
Perspective elevation of Image of St Stephen: | in carved  
wood, coloured & gilded, with canopy & bracket. Height of  
figure 4'8". | Height of top of canopy | from Nave floor  
18'3"  
Scale: 1in to 1ft  
Insc: As above & *St Stephen's Church, Bournemouth*  
s & d: Martin Travers | 48 Colet Gardens. W14 &  
15.XII.1936  
Pen with pencil & yellow, orange & brown crayon on  
tracing paper, mounted (500 × 140)

[22] BRAMSHOTT (Hants): Church of St Mary  
Designs for painted glass, 1943 (4):  
1-3 Design for E window  
1 Elevation of Centre light  
Insc: As above & (on typed label on mount)  
*Proposed new window in the east wall of the | chancel above  
the high altar 'To commemorate | the encampment of  
Canadian Forces on Bramshott | Common during the wars of  
1914 and 1939'*  
s & d: Verso (on label) M.T. | 11.I.1943

2 Elevation of Left hand light  
Insc: Verso (on label) as above & *Bramshott Church, |  
Hants*  
s & d: Verso (on label) Martin Travers | 48 Colet  
Gardens W14 | 10.I.1943

3 Elevation of Right hand light  
Insc: As above & *Bramshott Church | Hants*  
s & d: Martin Travers | 48 Colet Gardens W14 | 10.I.1943

4 Design for chancel N window  
Elevation of Window on North Side | of Chancel.  
| Re-using existing figure | set on new background  
Insc: Verso, as above & *Bramshott Church, | Hants*  
s & d: Verso Martin Travers | 48 Colet Gardens | W14 |  
11.I.1943

1-4 Scale:  $\frac{1}{8}$ FS  
Pen & watercolour (No.4 with some pencil),  
mounted (270 × 80)

[23] BRENT, EAST (Som): Church of the Blessed  
Virgin Mary  
Design for painted glass, c.1935  
Elevation of Memorial Window on North side | of  
Chancel  
Scale:  $\frac{1}{8}$ FS  
Insc: As above, *East Brent Church, Somerset* & (on  
window) A.P.W. | vicar 1911-1935  
s: Verso (on label) Martin Travers | 48. Colet Gardens |  
W.14  
Pen & watercolour, mounted (240 × 115)

[24] BRIGHTON (Sussex): Church of the Annunciation,  
Washington Street  
Design for altar, 1925  
Perspective elevation of Design for altar piece,  
tabernacle etc  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *Church of The Annunciation, Brighton*  
s & d: Martin Travers | 11 Lettice Street | SW6 &  
19.V.1925  
Pen with pencil & watercolour on tracing paper,  
backed (375 × 310)

[25] BRIGHTON (Sussex): Church of St Cuthman,  
Whitehawk  
Design for church & furnishings, 1936-38 (12):  
1 Block Plan of Site, showing alternative position for a  
Vicarage | & Superfluous Plot of Land  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above & *St Cuthmans Church, Whitehawk.  
Brighton*  
s & d: Martin Travers. 48 Colet Gdns | W14 & 8.I.1936  
Pencil with red, blue & yellow crayon on lipen  
(430 × 520)

2 Elevation of tower with figure of St Cuthman  
Insc: (on mount) *St Cuthmans, Brighton (Exterior  
Elevation)*  
Pencil on tracing paper (250 × 185)

3 Elevation of figure of *St. Cuthman*  
Insc: As above, *St Cuthman's Church, Whitehawk,  
Brighton & Height including base 5'0"*  
s & d: Martin Travers | 48 Colet Gardens W14  
Pen & yellow crayon on tracing paper, backed  
(190 × 135)  
The same figure of St Cuthman as a boy with  
shepherd's crook and bell is shown on No.2.

4 Elevation of a figure of *St. Cuthman* but without the  
bell shown in No.3  
Insc: As above  
Pen & yellow crayon on tracing paper, backed  
(205 × 145)

5 Perspective elevation of High Altar  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: Verso, as above & *St Cuthmans Church,  
Whitehawk, Brighton*  
s & d: Martin Travers. 48 Colet Gdns. W14 & 3.II.38  
Pencil (280 × 225)

6 Perspective elevation of E end showing another  
design for High Altar  
Insc: Verso, as above & *St Cuthman's, Brighton*  
s: Martin Travers 48 Colet Gdns W14  
Pencil, mounted (310 × 325)

7 Perspective elevation of E end showing a further  
design for high altar  
Pencil on tracing paper (310 × 325)

8-9 Design for a panel  
8 Detail of Painted wall-panel  
Insc: As above & *S. Cuthman's Brighton*  
Pencil on tracing paper, backed (170 × 180)

9 Detail of another painted wall panel  
Pencil on tracing paper, backed (180 × 175)

Both panels were placed on the E wall to the left and  
right of the high altar respectively and are shown thus  
in No.6

10-11 Design & working drawing for pulpit  
10 Plan & elevation of Pulpit  
Scale: 1in to 1ft  
Insc: As above & *St Cuthman's Church Brighton*  
s & d: Martin Travers & 22.I.1938  
Pencil on cartridge, backed (295 × 175)

11 Plan & elevation of Pulpit in Fumed Oak  
Scale: 1in to 1ft  
Insc: As above, *Church of S. Cuthman Whitehawk  
Brighton*, labelled & dimensions given  
s & d: Martin Travers 48 Colet Gardens W.14 &  
22.I.1938

12 Plan & elevation of Communion Rails for Lady  
Chapel  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *St Cuthman's Church, Brighton*  
s & d: Martin Travers 48 Colet Gardens W.14 &  
24.I.1938  
Pencil & brown wash, backed (265 × 340)

[26] BROADSTONE (Dorset): Church of St John the  
Baptist  
Design for painted glass & memorial tablet, 1920-21  
(2):  
1 Elevation of War Memorial | West Window  
Scale: 1in to 1ft  
Insc: As above, *Church of S. John the Baptist,  
Broadstone, Dorset*  
s & d: Martin Travers | The Glass Works | Lettice St.  
Fulham | London. S.W.6 & 10.II.1920  
Pen & watercolour, mounted (350 × 165)



2 Elevation of war memorial tablet in | wood painted & gilt  
Insc: As above, Broadstone, panel 3'0" x 1'33 1/4" & (on tablet) To the glory of God & in grateful memory of | the men of this parish | who gave their lives in | the service of their country | 1914 - 1918 & a list of names  
s & d: Martin Travers | 11 Lettice St. SW6 & 15.V.1921  
Pen & watercolour, backed (245 x 115)

[27] BROCKENHURST (Hants): Church of St Peter  
Designs for painted glass, 1931-34 (3):  
1 Elevation of window To the memory of | Cecil Hope Gill | Vicar of this parish | 1919-1924

2 Elevation of window In loving Memory of | Commander G. K. Gandy O.B.E., R.N.R. | who died on 6.XII.1930

1-2 Pen & watercolour on tracing paper (135 x 85, 115 x 80), mounted together in a folder (375 x 255)

3 Elevation of window In everloving Memory | of Hermann Nathaniel | Barden-Smith 1933  
Pen & watercolour, mounted (135 x 85)

1-3 Insc: As above & (on folder) Brockenhurst Church | Hants; (on mounts) Approved by | Winchester & | Portsmouth | Advisory Committee, Feb.15 1934, Nov.26. 1931 & Feb.15 1934 respectively  
s: (on folder) Martin Travers | 48 Colet Gardens | W14  
The windows form part of a series designed by Travers for Brockenhurst church at different intervals.

[28] BUCKLAND (Kent): Church of St Andrew  
Designs for rood loft & painted glass, 1946-47 (2):  
1 Perspectival elevation of Suggested design for adding a Rood & Loft to existing Chancel Screen  
Scale: 1/2 in to 1 ft  
Insc: As above & Buckland Parish Church, Kent  
s & d: Martin Travers, 51 Colet Gardens | W14 | 10.VI.1946  
Pencil on tracing paper (460 x 270)

2 Elevation of E window  
Scale: 1 in to 1 ft  
Insc: (on label on folder) Buckland Church Dover, with notes  
s: 20.III.47  
Pen & watercolour, mounted in folder (390 x 185)

[29] BUCKLAND MONACHORUM (Devon): Church of St Andrew  
Design for painted glass, 1947  
Elevation of proposed new East Window  
Scale: 1 in to 1 ft  
Insc: (on labels on folder) as above & Buckland Church, Devon | Figures. Left | to right, St Andrew holding the Church | Our Lord holding the B. Sacrament. | St Augustine of Canterbury. | Shields, left St Andrew | right St Augustine & Buckland Priory; Kindly note that | this original sketch | should not be sent | to the Registrar, but | returned to me, so that | a copy can be made for | attachment to faculty form  
s & d: Martin Travers & 20.III.47  
Pen & watercolour, mounted in folder (485 x 250)

[30] BULFORD (Wilts): Church of St Leonard  
Alternative designs for memorial tablet, 1944-45 (5):  
1 Elevation of Memorial Hatchment on a painted wood panel | Panel 2 feet square  
s & d: Martin Travers, 51 Colet Gardens, W14 & 8.VIII.1944  
Pencil & watercolour (240 x 215)

2 Elevation of Memorial in either painted wood or stone | Size 2'0" square  
s & d: Martin Travers, 51 Colet Gardens, W14 & 16.VIII.1944  
Print with pencil & watercolour added (240 x 215)

3 Elevation of Memorial Tablet in Stone | Size 16" x 31" s & d: Martin Travers, 51 Colet Gdns | W14 & 16.VIII.1944  
Print with pencil & watercolour added (265 x 145)

Nos.2 & 3, the first diamond shaped, the second oblong, are alternatives to the hatchment.

4 Elevation of Memorial Tablet | Size 16" x 33 3/4" s & d: Martin Travers 51 Colet Gdns | W14 & 12.I.1945  
Print with pencil & watercolour added (285 x 145)

5 Elevation  
Insc: Size 16" x 35 1/2 in  
s & d: Martin Travers, | 51 Colet Gardens W14 & 12.I.1945  
Print with pencil & watercolour added (290 x 145)  
The designs in Nos.4 & 5 are variants of No.3.

1-5 Insc: As above, Bulford Church, Wilts or similar & (on tablet) Brigadier General Harold Eustace Carey C.M.G. D.S.O. The Royal Regiment of Artillery 1874-1944

[31] BURBAGE (Derbys): Christ church  
Design for painted glass  
Elevation of War Memorial window (1914-18)  
Scale: 1 in to 1 ft  
Insc: Burbage Church  
s: Martin Travers  
Pen & watercolour (270 x 115)

[32] BURGHCLERE (Hants): Church of the Ascension with All Saints  
Design for altar & painted glass, 1943 (2):  
1 Perspectival elevation of new altar, window etc. North Transept  
Scale: 1/2 in to 1 ft  
Insc: As above & Burghclere Church Hants  
s & d: Martin Travers ARCA, 51 Colet Gdns, W14 & 5.VII.1943  
Print (315 x 200)

2 Elevation of N. | window of the N. Transept  
Scale: 1 in to 1 ft  
Insc: Verso, as above, Burgclere (sic) Church & (on window) | Richard Ford Reid Elkington Capt: The Rifle Brigade | born at Adbury Holt in this Parish 22.V.1918 | died of wounds in North Africa 19.I.1943  
s & d: Verso Martin Travers | Colet Gardens | W14 & 8.VII.43  
Pen & watercolour, mounted (295 x 105)

[33] BUSHEY (Herts): Church of St James & St Paul  
Design for altar, 1944  
Perspectival elevation of Amended Design for proposed altar at the East End of North Aisle, 1944  
Scale: 3/4 in to 1 ft  
Insc: As above & Bushey Church, Herts  
s & d: Martin Travers ARCA, 48 Colet Gardens, W14 & 5.I.1944  
Print with pencil added (415 x 310)

[34] CAMBRIDGE: Church of the Holy Trinity, Market Street  
Unexecuted design for panelling, 1938  
Perspectival elevation of Suggested panelling in chancel  
Scale: 3/8 in to 1 ft  
Insc: As above & Holy Trinity, Cambridge  
s & d: M.T. & 8.III.38  
Pencil (380 x 270)

[35] CAMELFORD (Cornwall): Church of St Thomas of Canterbury  
Design for painted glass  
Elevation of East Window  
Scale: 1 in to 1 ft  
Insc: Verso (on typed label) as above & Church of St. Thomas of Canterbury, | Camelford, Cornwall  
s: Verso (on typed label) Martin Travers, | 48, Colet Gardens, | W14  
Pen & watercolour, mounted (190 x 155)

[36] CANTERBURY (Kent): Chapel, Kent & Canterbury Hospital  
Designs for altar & furnishings, 1938-48 (7):  
1-4 Alternative designs for altar & reredos  
1 Perspectival elevation of Altar and Reredos in the Chapel  
Scale: 1/2 in to 1 ft  
Insc: As above County Hospital, Canterbury  
s & d: Martin Travers, 48 Colet Gardens | W14 & 9.I.1938  
Pen & pencil on tracing paper, mounted (215 x 260)

2-4 Perspectival elevations of altar & reredos showing alternative designs  
Pencil on tracing paper, mounted (175 x 165)

5 Perspective of Choir Screen, forming Anti-Chapel at the "West" end of Chapel  
Scale: 1/2 in to 1 ft  
Insc: As above & County Hospital, Canterbury  
s & d: Martin Travers, 48 Colet Gardens, W14 & 10.II.1938  
Pen & pencil on tracing paper, mounted (185 x 260)

6 Elevation of Aumbry  
Scale: 1 in to 1 ft  
Insc: As above & County Hospital, Canterbury  
s & d: Martin Travers, 48 Colet Gdns | W14 & 26.I.38  
Pen with pencil & red & yellow crayon on tracing paper, mounted (200 x 120)

7 Plan & elevation of oak communion rails in Chapel  
Scale: 3/4 in to 1 ft  
Insc: As above & Kent & Canterbury Hospital  
s & d: Martin Travers ARCA (Arch: Lond) 51 Colet Gardens W14 & 14.V.1948  
Pencil on tracing paper (230 x 435)

[37] CHAVEY DOWN (Berks): Chapel, Heathfield School  
Design for sculpted & painted image of the Blessed Virgin Mary  
Perspective of figure & niche  
Insc: As above & Heathfield Chapel, Ascot  
s: Martin Travers, 48 Upper Mall, W6  
Pen & watercolour, mounted (580 x 175)

[38] CHERITON (Hants): Church of St John the Baptist  
Designs for painted glass, 1940 (5):  
1-4 Elevations of aisle window(s) dedicated to John Frederick Egerton, Geoffrey Cowper Spencer Pratt, Basil Robert Francis Christy & Stephen Edmund Fell Christy  
Scale: 1 1/4 in to 1 ft  
Insc: As above & Cheriton Church, Alveston  
s: Martin Travers  
Pen & watercolour (160 x 170 each), all on 1 mount (410 x 440)

5 Elevation of window | south aisle dedicated to Mary Augusta, widow of Admiral E. Egerton died 1937  
Scale: 1 1/4 in to 1 ft  
Insc: As above; verso Cheriton Church | Hants  
s & d: Verso Martin Travers | 48 Colet Gardens | W14 | 15.III.1940  
Pen & watercolour, mounted (205 x 130)



[39] CHESHAM BOIS (Bucks): Church of St Leonard  
Designs for painted glass, 1943-45 (3):

1 Elevation of E window

Scale: 1in to 1ft

Insc: Verso (on typed label) *Chesham Bois Church, Bucks & Design for re-glazing East Window with Ancient Glass | belonging to the Church, with a further Collection of | Ancient glass forming one scheme with restorations and | additions where necessary*

d: Verso (on typed label) 2.VI.1943

Pen & watercolour, mounted (270×245)

2 Elevation of E window

Insc: *Chesham Bois Church, Bucks | Key | Ancient Glass belonging to the Church shown Red | Ancient Glass offered by the Salmond Family - Yellow | NEW Glass Blue*  
Print of No.1 with blue, yellow & red washes added (255×200)

3 Elevation of W window

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

Insc: (on folder) *Chesham Bois & Theme of the design. | I know that my Redeemer liveth*  
s & d: (on folder) *Martin Travers | 4.V.45*

Pen & watercolour, mounted in folder (330×220)

[40] CHESHUNT (Herts): Chapel, Bishops' College  
Designs for decoration of chapel & for altar ornaments (3):

1 Plan of ceiling with laid-out wall elevations

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

Insc: *The Chapel, | Bishops' College, | Cheshunt & Walls, cornice and | ceiling distempered. | Dado, mantel, windows | and architraves to doors | and windows painted. | Doors mahogany*

Pencil (325×405)

2 Perspectival elevation of *Design for altar ornaments in gilt wood. Figure painted on face of cross*

3 Perspectival elevation of another *Design for altar ornaments of wood, gilt. | Cross 3'10" Candlesticks 2'6"*

2-3 Scale: 1in to 1ft

Insc: As above & *Bishops' College, Cheshunt*  
s: *Martin Travers | 48 Upper Mall. W6*

Pencil & watercolour (320×265)

[41] CHESTERBLADE (Som): Church of St Mary the Virgin

Design for painted glass, 1912

Elevation of *East Window*

Scale: 1in to 1ft

Insc: As above & *Chesterblade Church | Somersetshire*  
s & d: *H. M. Travers | 3 Priory Road | Bedford Park | London. W & 3.V.1912*

Pen & watercolour (270×170)

[42] CHRISTCHURCH (New Zealand): Christ's College

Design for painted glass, 1925

Elevation of *memorial window, on S. side | of Chapel*

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

Insc: As above, *Christ's College Christchurch New Zealand & (on window) Guy Spencer Bryan-Brown Priest-Chaplain 1913-1917*

s & d: *Martin Travers | 11 Lettice Street | London SW6 & 25.VI.1925*

Pen & watercolour (230×80)

[43] CHUTE (Hants): Church of St Nicholas

Design for memorial tablet, 1945

Elevation of lozenge-shaped *Stone Memorial Tablet*

Insc: As above, *Chute Church Hants, Suggested size 22" square & (on tablet) Frank George Fowle | Captain, Royal Navy. D.S.C. | 12.III.1884 | 24.II.1942*

s & d: *Martin Travers | 51 Colet Gardens W14 & 11.IV.1945*

Print (345×195)

[44] CLEWER (Berks): Convent of St John the Baptist  
Design for sculpted image, 1936

Perspective of *Image of Our Lady*

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

Insc: As above & *Convent of S. John Baptist | Clewer*  
s & d: *Martin Travers | 48 Colet Gdns | W14 & 20.IV.1936*

Pen, pencil & blue, yellow & orange crayon on tracing paper, mounted (390×135)

[45] CLIFTON CAMVILLE (Staffs): Church of St Andrew

Designs for lectern & high altar, 1919-40 (2):

1 Plan & elevations of *lectern with revolving desk*

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

Insc: As above & *Clifton Campville (sic) Church near Tamworth*  
s & d: *Martin Travers | 11 Lettice Street | London SW6 & (on lectern) Anno Domini | MCMXIX*

Pen & wash (410×230)

2 Perspectival elevation of *High Altar*

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

Insc: As above & *Clifton Camville Church*  
s & d: *Martin Travers, 48 Colet Gardens, W14 & 1.IV.1940*

Pencil on tracing paper, mounted (185×245)

[46] COLLINGHAM, SOUTH (Notts): Church of St John the Baptist

Alternative designs for chancel screen, 1939-40 (3):

1 *Half plan of screen top, Half plan showing under-side of screen & elevation*  
Scale:  $\frac{1}{2}$ in to 1ft

Insc: As above, *South Corringham (sic) Church*  
s & d: *Martin Travers, 48 Colet Gardens, W14 & 8.II.1939*

Pencil with yellow, orange brown crayon on tracing paper (490×265)

2 Elevation of alternative design

Pencil on tracing paper, mounted (365×215)

3 Elevation & *side section* of design identical to No.2 except that it lacks *rood loft*

Pencil on tracing paper (380×310)

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

Insc: As above & *Church of St John the Baptist, South Collingham, Notts*

s & d: *Martin Travers, 48 Colet Gardens, W14 & 28.III.1940*

The second design for the screen (i.e. as No.2) was erected in memory of Albert James Maxwell, rector of South Collingham 1907-37, the gift of his family and friends. The drawings are by Travers's assistant, John Crawford.

[47] COLOMBO (Sri Lanka): Anglican cathedral

Design for high altar

Perspectival elevation

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

Insc: *Colombo*

Pencil on tracing paper (540×410)

[48] COMBE HAY (Som): Church

Alternative designs for memorial tablet, 1940 (2):

1-2 Elevations

Scale: 1in to 1ft

Insc: *Combe Hay Church & (on tablet) John Cass Smart, & his wife Mabel Ellerby, and their children*

s & d: *Martin Travers 48 Colet Gdns W.14 & 16.IV.1940*

Pencil on tracing paper, mounted (230×340)

[49] COMPTON BEAUCHAMP (Berks): Church of St Swithun

Designs for high altar & furnishings (4):

1 Perspectival elevation of *altar screen etc*

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

Insc: As above & *Compton Beauchamp Church*  
s: *Martin Travers | 11 Lettice St, SW6*

Pen, pencil & watercolour on tracing paper, mounted (310×180)

A tracing of the design, showing the altar without a tabernacle, is on an attached flier

Pencil on tracing paper (395×250)

2 Elevation & details of rood loft, altar rails & pulpit

Insc: *Compton Regis (sic)*

Pencil (530×360)

3 Elevation of *Image of Patron | Saint, in wood, carved & gilded | Height 4'.0"*

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

Insc: As above & *Compton Regis (sic) Church, Berks*  
s & d: *Martin Travers, 48 Colet Gdns | W14 & 4.VI.1937*

Pen & yellow crayon, mounted (200×135)

4 Detail of *Grill* incorporating initials SE & RC

Insc: As above & *Compton Beauchamp*

Pencil (410×485)

Verso: Details of altar table

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

Pencil

Lit: J. Betjeman & J. Piper, *Murray's Berkshire architectural guide*, 1949, p.121

The refurnishing of Compton Beauchamp church for Samuel Gurney is one of Travers's most successful and sensitive restorations of an old country church for Anglo-Catholic worship; Travers considered it his second best scheme after St Dunstan's, Cranford, London [123].

[50] CORFE CASTLE (Dorset): Church of St Edward

Designs for furnishings, painted glass & ornaments, 1938-47 (15):

1 Elevation of *Screen at West End of North Chapel*

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

Insc: As above & *Corfe Castle Church*  
s & d: *Martin Travers 48 Colet Gardens | W14 & 3.XII.38*

Pencil & brown crayon on tracing paper, mounted (310×170)

2 Elevation & details of *Font Cover & Oak Seats under Tower*

Scale: 1in to 1ft

Insc: As above & *St Edward's Church Corfe Castle*  
s & d: *Martin Travers A.R.C.A. 48 Colet Gardens W14 & 27.VII.1939*

Pencil & watercolour (700×580)

3 Elevation of *Memorial Tablet | in Stone | Total height 28 $\frac{3}{4}$ "*

Insc: As above, *Corfe Castle Church Dorset & (on tablet) In Proud | & Loving Memory | of John MacDonald | Courthope Wilson, Captain | 21.IV.1942*

s & d: *Martin Travers | 51 Colet Gardens W14 & 3.II. (sic) 1942*

Pencil on tracing paper (310×310)

4 Elevation of *Altar Cross with existing Candlesticks*

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

Insc: As above & *Corfe Castle Church*  
s & d: *Martin Travers, 48 Colet Gardens W14 & 29.VIII.1942*

Print (230×320)



- 5 Elevation of Chancel Screen with existing panel of Royal Arms  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & Corfe Castle Church Dorset  
s & d: Martin Travers 48 Colet Gardens W14 & 12.VI.42  
Pencil on tracing paper (280 x 250)
- 6 Elevation of alternative design for Chancel Screen with existing Panel of Royal Arms  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & Corfe Castle Church Dorset  
s & d: Martin Travers. 48 Colet Gardens. W14 & 7.XI.1943  
Pencil on tracing paper (290 x 260)
- 7 Elevation of Mothers' Union Banner  
Scale:  $\frac{1}{8}$ FS  
Insc: As above & Corfe Castle  
s & d: Martin Travers, 48 Colet Gardens W14 & 18.XI.1943  
Pencil & watercolour on detail paper, backed (285 x 120)
- 8 Plan & S section of church showing proposed simplification of Floor levels etc  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & Corfe Castle Church  
s & d: Martin Travers, 51 Colet Gardens, W14 & 18.VII.1945  
Print with coloured washes & crayon added (310 x 170)
- 9 Elevation of 1939-1945 War Memorial in Stone / Height 5'4". Width 2'3 $\frac{1}{2}$ "  
Scale:  $\frac{1}{8}$ FS  
Insc: As above, Corfe Castle Church & (on tablet) a list of names  
s: Martin Travers 51 Colet Gardens W14  
Print with watercolour added (305 x 195)
- 10 Elevation of East Window of North Aisle Chapel  
Scale: 1in to 1ft  
Insc: (on window) MG / 1944 (sic); verso (on label) as above & Corfe Castle Church  
s & d: Martin Travers / 48 Colet Gardens. W14 / 17.XII.43 (sic)  
Pen & watercolour, mounted (280 x 165)
- 11 Elevation of Chancel East Window  
Scale: 1in to 1ft  
Insc: Verso, as above, Corfe Castle Church & Suggested design for fitting existing Stained Glass into new Tracery, with the additions of one large & two small new panels  
s & d: Martin Travers / 51 Colet Gardens W14 & 3.IV.1946  
Pen & watercolour, mounted (425 x 240)
- 12 Elevation of Suggested design for Glazing new North Chancel Window  
Scale: 1in to 1ft  
Insc: As above & Corfe Castle Church  
s & d: Martin Travers / 51 Colet Gardens W14 & 4.IV.46  
Pen & watercolour, backed (230 x 125)
- 13 Perspectival elevation of new work in Chancel including High Altar & N: & S: windows  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: As above & Corfe Castle Church, Dorset  
s & d: Martin Travers. 51 Colet Gardens. W14 / 23.IV.1946  
Print with pencil & watercolour added (360 x 340)
- 14 Elevation of Beadle's Mace  
Scale: FS  
Insc: As above & Corfe Castle Church  
s & d: Martin Travers / 51 Colet Gardens W14 / 25.IV.1946  
Print with pen & watercolour added (320 x 225)
- 15 Elevation of Processional Cross of wood silvered & gilded  
Scale:  $\frac{1}{3}$ FS  
Insc: As above & Corfe Castle Church  
s & d: Martin Travers / 51 Colet Gardens W14 / 15.IX.1947  
Pencil on tracing paper (405 x 310)
- [51] CRICKLADE (Wilts): Church of St Sampson  
Designs for high altar & painted glass, 1929 (3):  
1 Perspective showing High Altar, Reredos etc & E window  
s: Martin Travers, 48 Colet Gardens, W14  
Pen & pencil on tracing paper (395 x 240)
- 2 Perspectival elevation of modified Design for enclosing the High Altar  
Scale:  $\frac{1}{2}$ in to 1ft  
s & d: Martin Travers & S Paul's Studios W14 & 8.XI.29  
Pen & pencil with pink & yellow crayon on tracing paper, mounted (345 x 365)
- 3 Elevation of memorial window to George Nott R.N. / obit. 1928 in the Nott Chapel  
Scale: 1in to 1ft  
s: Martin Travers / Archt: S Paul's Studios W14  
Pencil, watercolour & crayon on tracing paper, mounted (300 x 165)
- 1-3 Insc: As above & St Sampson's Church, Cricklade, Wiltshire or similar
- [52] CURRY RIVEL (Som): Church of St Andrew  
Design for painted glass  
Elevation  
Scale: 1in to 1ft  
Insc: Window suggested for Currey Rivell (sic) Church / Somerset  
s: Martin Travers / 1 Bath Road / Bedford Park W  
Pen & watercolour, mounted (230 x 80)
- [53] DENSTON (Suffolk): Church of St Nicholas  
Design for painted glass, c.1929  
Elevation of Memorial Window in South Aisle  
Scale: 1in to 1ft  
Insc: (on typed labels on folder) as above, Denston Church, Suffolk & Algernon Charles Windham / Dunn-Gardner / of Denton Hall Suffolk & Chaltarns Cambs / Born 12.XII.1853 Died 13.XII.1929  
Pen & watercolour, mounted in folder (405 x 185)
- [54] DERBY: Church of St Anne  
Design for reredos & tabernacle, 1924  
Perspectival elevation of Revised design for Reredos & Tabernacle  
Scale:  $\frac{5}{8}$ in to 1ft  
Insc: As above & St Anne's Church Derby  
s & d: Martin Travers. 11 Lettice St. SW6 & 9.II.1924  
Pen & wash, backed (330 x 265)
- [55] DRAYTON (Som): Church of St Catherine  
Design for painted glass, 1939  
Elevation of East Window of N. aisle  
Insc: Verso, as above & West Drayton / near / Taunton / Somerset  
s & d: Verso Martin Travers, 1939  
Pen & watercolour, mounted (300 x 190)  
Extant (1975).
- [56] DURBAN (S Africa): Church of St John  
Designs for painted glass, 1922 (2):  
1 Elevation of 3 lower (centre) windows of apse  
Scale: 1in to 1ft
- 2 Elevation of 3 central windows (upper row) of apse  
Scale: 2in to 1ft
- 1-2 Insc: As above & St John's Church, Durban  
s & d: Martin Travers for S.S / P.P / 48 Upper Mall, London W6 & 9.II.1922  
Pen & watercolour, mounted (150 x 250)
- [57] EAST LONDON (S Africa): Church of St Martin de Porres  
Design for painted glass, 1919  
Elevation of war memorial window  
Scale: 1in to 1ft  
Insc: As above & East London, S Africa  
s & d: Martin Travers & 22.VIII.1919  
Pen & watercolour, mounted (360 x 365)
- [58] ETON (Bucks): Chapel, Eton College  
Design for memorial tablet, 1946 (2):  
1 Elevation of Memorial tablet in engraved pewter  
Scale: FS  
Insc: As above, Eton College Anti-Chapel & (on tablet) C.R.W.T., E.V.S., E.W.P. & H.E.E.H  
s & d: Martin Travers 51 Colet Gardens W14 & 23.II.1946  
Pencil on tracing paper (375 x 270)
- 2 Print of No.1 with amendments indicating scrolled edges  
Print with pencil added (370 x 260)
- [59] EVERSLEY (Kent): Church of St Mary  
Design for painted glass, 1927  
Elevation of proposed windows in the Chapel  
Scale:  $\frac{1}{8}$ FS  
Insc: As above & Eversley Folkestone  
s & d: Martin Travers. Archt: S. Paul's Studio, Colet Gardens / W14 & 12.IX.1927  
Pen, pencil & watercolour, mounted (210 x 275)
- FELIXSTOWE (Suffolk): Church of St Andrew  
See Travers, Howard Martin Otho & Grant, Thomas Francis Wiltshire [1]
- [60] FORDWICH (Kent): Church of St Mary the Virgin  
Design for painted glass, 1936  
Elevation of east window  
Insc: As above & Fordwich Church  
s & d: Martin Travers, 48 Colet Gdns. W14 & 8.IV.1936  
Pen & watercolour, mounted (280 x 155)
- [61] GIBRALTAR: Anglican cathedral  
Designs for furnishings & diocesan seal, 1947-48 (3):  
1 Plan & elevation of Chancel Screen and Rood with Altars below left & Iron Screens across Aisles  
Pencil on tracing paper (515 x 400)
- 2 Elevation of scheme for refurbishing the Sanctuary  
Print (370 x 285)
- 1-2 Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & Gibraltar Cathedral  
s & d: Martin Travers ARCA (Arch: Lond) / 51 Colet Gardens, London W14 & 2.VI.1948
- 3 Detail of New Seal for the Bishop of Gibraltar  
Scale: Three times actual size  
Insc: As above  
s & d: Martin Travers / 51 Colet Gardens W14 & 12.VII.47  
Print (150 x 180)
- [62] GODMANCHESTER (Hunts): Church of St Mary the Virgin  
Design for altar & communion rail, 1937  
1 Perspectival elevation of Altar & Reredos at the East End of South Aisle  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: As above & Godmanchester Church, Hunts  
s & d: Martin Travers, 48 Colet Gardens, W14 & 3.V.1937  
Pen with orange, brown & yellow crayon on tracing paper, mounted (285 x 270)



2 Plan & Front Elevation of communion rail to Lady Chapel

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

Insc: As above, *Godmanchester Church* & labelled, with dimensions given

s & d: *Martin Travers 48 Colet Gardens W14 & 3.XII.1937*

Pencil on tracing paper (250 × 350)

[63] GOUDHURST (Kent): Church of St Mary the Virgin

Survey drawing, 1944

Plan

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

Insc: As above, *Goudhurst Church Kent* & windows numbered 1 to 20

s & d: *Martin Travers 51 Colet Gdns W14 & 31.XI.1944*

Print (285 × 480)

[64] HADDISCOE (Norfolk): Church of St Mary

Design for painted glass, c.1931

Elevation of Memorial Window

Scale: 1in to 1ft

Insc: (on typed label on folder) as above, *Haddiscoe Church | Norfolk & (on window) In memory of Mia Arnsby-Brown | a Painter of Flowers & Children died 1931 & (on folder) Mia Arnsby Brown*

s: (on label on folder) *Martin Travers | 48 Colet Gardens | W14*

Pen & watercolour, mounted in folder (265 × 155)

[65] HANDLEY (Dorset): Church of St Mary

Design for alterations to sanctuary, 1946-47 (3):

1 Perspectival elevation of *Design for refurbishing the Sanctuary, including enlargement of Altar, & modification of E window*

Scale: At E wall  $\frac{3}{8}$ in to 1ft; communion rails  $\frac{1}{2}$ in to 1ft

Insc: As above & *St Mary's Church Handley Dorset*  
s & d: *Martin Travers ARCA (Arch: Lond) | 51 Colet Gardens, W14 & 14.I.1946*

Pencil on tracing paper (355 × 360)

2 Print of No.1 stamped Salisbury Diocesan Advisory Committee | for the Care of Churches Approved by Dorset Sub Committee | 4 April 1945 & 3 May 1946

Print with watercolour, backed (285 × 285)

3 Details of Communion Rails

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

Insc: *St Mary's Church Hanley (sic) Dorset*

s & d: *Martin Travers 51 Colet Gardens W14 & 3.IV.1947*

Pencil on tracing paper (235 × 450)

[66] HASLEMERE (Surrey): Church of St Christopher

Design for painted glass & alternative designs for rood, 1935-47 (3):

1 Elevation of Memorial Window | on South Side of Chancel

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

Insc: (on typed label on folder) as above & *St Christopher's Church, Haslemere*

s & d: (on typed label on folder) *Martin Travers, | A.R.C.A. (Arch. Lond.) | 48 Colet Gardens, | W14 | 21.I.35*

Pen & watercolour, mounted (190 × 125)

2 Perspectival elevation showing rood in position

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

Insc: *St Christopher's Church Haslemere. Design for painted Rood*

s & d: *Martin Travers 51 Colet Gdns | W14 & 10.VI.47*

Pencil on tracing paper (355 × 210)

3 Elevation

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

Insc: *St Christopher's Church Haslemere Surrey. Design for a Painted Hanging Rood, | Alternative design*

s & d: *Martin Travers 51 Colet Gardens W14 & 8.IX.1947*

Pencil on tracing paper (405 × 300)

[67] HAWKINGE (Kent): Church of St Michael & All Angels

Designs for altar, reredos, font cover & new church, 1942-43 (6):

1-2 Perspectival elevations of *Painted Crucifixion etc over Altar*

Prints with pen & watercolour added (355 × 240)

Different colour schemes are indicated.

3 Perspectival elevation of new Reredos. Altar

Ornaments & painted frontal

Pencil, backed (320 × 265)

4 Plan & elevation of Font Cover | of wood painted, suspended & counterweighted

Print with watercolour added (210 × 210)

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

Insc: As above & *Hawkinge Church Kent* or similar

s & d: *Martin Travers, 48 Colet Gdns, W14 & 14.X.1942, 14.X.1942, 29.X.1942, 5.XI.42, respectively*

5-6 Design for a new church

5 Plan of proposed new Church, & Parish Rooms  
*Hawkinge, Kent*

Insc: As above, *Sanctuary can be shut off when Nave | in use as Parish Hall & Air Raid Shelter | under Sanctuary to accommodate | 50 persons*

6 W & N elevations & cross-section showing chancel

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

Insc: *Hawkinge, Kent*

5-6 s & d: *Martin Travers ARCA | 51 Colet Gardens.*

W14 & 3.V.1943

Prints (360 × 420, 300 × 490)

[68] HEDGERLEY (Bucks): Church of St Mary the Virgin

Designs for altar, ornaments & screens, 1946-47 (6):

1 Perspectival elevation of scheme for sanctuary showing enlargement of the Altar and alteration of Dossal, Riddle Curtains etc

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

s & d: *Martin Travers ARCA, Arch: Lond: 51 Colet Gardens W14 & 22.VII.1946*

2 Elevation of Chancel Screen of Oak

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

s & d: *Martin Travers. 51 Colet Gardens. W14 & 3.II.1947*

Print (345 × 280)

3 Elevation, Plan & Section of Chancel Screen in Oak

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

s & d: *Martin Travers. ARCA (Arch: Lond) | 51 Colet Gdns W14 & 12.VI.1947*

Pencil on tracing paper (395 × 395)

An alternative design to No.2.

4 Detail of altar frontal

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

s & d: *Martin Travers, 51 Colet Gardens W14 & 15.IV.1947*

Pencil on tracing paper (390 × 755)

5 Plan & elevation of Altar Cross showing alternative bases

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

s & d: *Martin Travers 51 Colet Gdns | W14 & 2.V.1947*

Pencil on tracing paper (300 × 315)

6 W. Elevation, Plan & Section of Screen in Tower Arch to Enclose Choir Vestry

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

s & d: *Martin Travers, 51 Colet Gdns. W14 & 18.VII.1947*

Pencil on tracing paper (370 × 275)

1-6 Insc: As above & *Hedgerley Church, Bucks* or similar

[69] HESSLE (Yorks): Church of All Saints

Designs for rearranging interior & for screens & chapel, 1945 (6):

1 Section of Parclose Screen dividing Sanctuary from N & S Chapels

Insc: As above & *Hessle Church, Yorks*

s & d: *Martin Travers, 51 Colet Gardens. W14 & 17.III.1945*

Print (270 × 310)

2 Elevation of existing Stone Reredos & Sanctuary Steps restored to their original proportions

Insc: As above & *All Saints, Hessle*

s & d: *Martin Travers ARCA | 51 Colet Gardens W14 & 17.III.1945*

Print with watercolour added (245 × 285)

3 Elevation of alterations to South Aisle Chapel

Insc: As above & *Hessle Church, Yorks*

s & d: *Martin Travers 51 Colet Gdns | W14 & 19.III.1945*

Print (270 × 195)

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

4 Plan to E. end showing suggested alterations

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

Insc: As above & *Hessle Church, Yorks*

s & d: *Martin Travers | 51 Colet Gardens W14 & 20.III.45*

Pencil with grey & pink washes (280 × 220)

5 Plan of re-arrangement of Choir Seats at East End of Nave

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

Insc: As above & *Hessle Church, Yorks*

s & d: *Martin Travers | 51 Colet Gdns | W14 | 15.VII.45*

Pencil & coloured washes (360 × 535)

6 Plan showing position of interior furnishings, seating etc, as existing

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

Insc: As above & *Hessle*

d: *1.XI.1945*

Pencil on tracing paper (360 × 535)

[70] HIGH EASTER (Essex): Church of St Mary the Virgin

Design for painted glass for E window, 1931

Elevation of East Window

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

Insc: As above & *High Easter Church, Essex*

s & d: *Martin Travers | 8 St Paul's Studios W14 & 7.IV.1931*

Pen & watercolour, mounted (305 × 165)

[71] HORBURY (Yorks): Chapel, House of Mercy

Design for altar & reredos, 1923

Perspectival elevation of high altar & reredos for Chapel

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

Insc: As above & *House of Mercy, Horbury*

s & d: *Martin Travers & 1923*

Pen & wash with pencil, backed (320 × 265)



[72] HOVE (Sussex): Church of All Saints, Eaton Road  
Designs for painted glass (5):

1-4 Elevations of 4 windows in narthex

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

Insc: *All Saints Church Hove* & numbered 1A, 1B, 2A & 2B respectively

s: *Martin Travers* | 11 Lettice Street | SW6

Pen & watercolour (205×135)

5 Elevation of *Small windows in Porch*

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

Insc: As above & *All Saints, Hove*

s: *Martin Travers*

Pen & watercolour (150×160)

[73] HOVE (Sussex): Church of St Patrick, Cambridge Road

Preliminary design for rearrangement of altar in S chapel, 1924

Perspectival elevation showing *re-arrangement of altar at east end of south aisle*

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

Insc: As above & *St Patrick's Church, Hove*

s & d: *Martin Travers* | 11 Lettice Street | SW6 & 20.XI.1924

Pencil & sepia wash, backed (355×255)

[74] HUNTINGDON: The Priory

Design for painted glass

Elevation

Pencil, pen & watercolour on detail paper (380×430)

Among the Travers photographs is one of the executed window insc. 'stained glass roundel / At The Priory / Huntingdon'.

[75] ICKHAM (Kent): Church of St John the Evangelist

Design for reredos

Perspectival elevation

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

Insc: *Ickham Church, Kent & finished with colour & gilding*

s: *Martin Travers (Arch.)* | 11 Lettice St, SW6

Pen & wash with some pencil, backed (330×390)

[76] ILKLEY (Yorks): Church of St Margaret

Design for painted glass, 1936

Elevation of *window in South Aisle*

Scale: 1in to 1ft

Insc: As above & *St Margaret's Church, Ilkley, Yorks*

s & d: *Martin Travers* | 48 Colet Gardens. W14 & 22.VI.1936

Pen & watercolour, mounted (345×175)

[77] IVER HEATH (Bucks): Church of St Margaret  
Designs for furnishing sanctuary, painted glass for E window, new vestry & S porch, 1932 (3):

1 Perspective of sanctuary

s: *Martin Travers Archt* | 48 Colet Gdns W14

Pencil on detail paper (355×505)

2 Elevation of *East window and new tracery*

Scale: 1in to 1ft

s: *Martin Travers* | 48 Colet Gardens W14

Pen & watercolour, mounted (315×195)

3 Plan, N, W & S elevations, sections of *Vestry and South Porch*

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

s & d: *Martin Travers, Archt* | 48 Colet Gardens W14 & 3.II.1932

Print with crayon added (480×450)

1-3 Insc: As above & *S. Margaret's Church, Iver Heath, Bucks*

[78] JERSEY (Channel Islands): Church of St Helier

Design for high altar

Perspectival elevation

Scale: 1in to 1ft

Insc: (on typed label) *The High Altar - St Helier,*

*Jersey / The Ornaments shown in their relation to the existing reredos etc. & Candle 2'0" | diam 1 $\frac{1}{4}$ "*

Print with watercolour added, backed (285×350)

[79] KETTERING (Northants): Church of St Mary

Designs for painted glass, 1925 (2):

1 Elevation of *window at W. end*

Scale:  $\frac{1}{2}$ FS

Insc: As above & *St Mary's Church, Kettering*

s & d: *Martin Travers* | 11 Lettice St. SW6 & 8.XI.1925

Pen & watercolour on tracing paper, backed

(165×180)

2 Elevation of *East windows*

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

Insc: As above & *St Mary's Church, Kettering*

s & d: *Martin Travers*, 11 Lettice St. SW6 & 24.X.1925

Pen & watercolour, backed (260×430)

[80] KETTERING (Northants): Church of St Peter & St Paul

Designs for chapel furnishings & memorial tablet,

1920 (3):

1 Perspectival elevation of *decoration of Chapel*

2 Elevation of *Screen dividing N aisle from Chapel*

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

Insc: As above & *Kettering Parish Church*

s: *Martin Travers* | 11 Lettice St | SW6

Pencil & watercolour on tracing paper (395×335,

345×240)

3 Elevation of *First World War memorial tablet in gilt & painted wood*

Insc: As above & *Design for Kettering Church Institute. |*

*Length 3'6" Width 1'9"*

s & d: *Martin Travers* | 11 Lettice Street | London SW6

& 17.III.1920

Pen & watercolour, backed (210×90)

[81] LALEHAM (Middx): Church of All Saints

Design for reredos & rearrangement of sanctuary

Elevation showing *design for reredos & re-arrangement of*

*Sanctuary*

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

Insc: As above & *Laleham Church*, with notes

s: *Martin Travers. Archt* | 11 Lettice St. SW6

Pencil on tracing paper (355×325)

LAMORBY (Kent): Church of the Holy Trinity

See *Travers, Howard Martin Otho & Musman,*

*Ernest Brander*

[82] LANGLEY MILL (Notts): Church of St Andrew

Design for painted glass, c.1936

Elevation of *East Window*

Insc: (on mount) as above, *Langley Mill, Notts &*

*(stamped) Southwark | Diocesan Advisory Committee |*

*Recommended | 5th October 1936 | E. G. R. Callender*

s: (on mount) *Martin Travers*; verso *Martin Travers*

*A.R.C.A. | 51 Colet Gardens | W.14*

Pen & watercolour, mounted (430×320)

This design was used for St Paul's, Furzedown Park,

a church in the Southwark diocese.

[83] LIMPSFIELD (Surrey): Church of St Andrew  
Design for reversible altar frontal, 1935-c.1938 (2):

1-2 Elevations

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

Insc: *St Andrew's Church, Limpsfield* & labelled

s & d: *Martin Travers. 48 Colet Gdns. W14 &*

*22.VII.1935*

Pen with orange & yellow crayon on tracing paper,

backed (130×200); pen on tracing paper, backed

(120×200)

[84] LISS (Hants): Church of St Mary

Designs for high altar & painted glass, 1942 (4):

1 Perspectival elevation of *high altar with Reredos &*

*Riddle Posts of wood, carved & gilded*

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

Insc: As above & *St Mary's Church, Liss, Hants*

s: *Martin Travers. Archt* | 8 S Paul's Studios, Colet Gdns

W14

Print with brown wash added (520×385)

2 Elevation of *High altar*

Scale: 2in to 1ft

Insc: Verso (on label) as above, *Liss Church (St*

*Mary's) | Hants & Right hand | Light*

s: *Martin Travers*, | 48, Colet Gardens, | W.14

Pen & watercolour, mounted (295×145)

3 Elevation of *Memorial Window*

Scale: 2in to 1ft

Insc: Verso (on label) as above, *St Marys Church, Liss*

& (on window) *Sidney Newman Sedgwick Rector*

*1922-1934*

s & d: *Martin Travers | A.R.C.A. (Arch. Lond.) | 48 &*

*51, Colet Gardens, | W.14 & 2.VII.1942*

Pen & watercolour, mounted (210×80)

4 Elevation of *Memorial Window*

Scale: 2in to 1ft

Insc: Verso (on label) as above, *St. Mary's Church,*

*Liss | Existing window. Left side | of 2 light opening & (on*

*window) Enid Sedgwick | at rest 7 November 1938*

s: Verso *Martin Travers*, | 48, Colet Gardens, W.14

Pen & watercolour, mounted (210×80)

See also *Travers, Howard Martin Otho & Grant, Thomas Frank Wiltshire* [2] for unexecuted design for completing nave & for new tower, 1927

[85] LISS (Hants): Garrison church of St Martin,

Longmoor Camp

Designs for reredos, alterations to roof, font, painted

glass & memorial tablet, 1935-48 (11):

1 Perspectival elevation of *Reredos of wood coloured &*

*gilt*

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

Insc: As above & *Garrison Church, Liss*

s & d: *Martin Travers ARCA, 48 Colet Gardens W14 &*

*24.II.1935*

Pencil on tracing paper (350×580)

2 Sections, plan & elevation of windows, plan of

chancel, elevation of chancel arch

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

Insc: *Scheme for masking Iron Trusses & Stanchions in*

*Chancel | Garrison Church, Liss*

s & d: *Martin Travers ARCA 48 Colet Gdns. W14 |*

*7.VIII.1936*

Pencil with brown & blue crayon on linen (930×580)

3 *Plan & Sections* of roof construction

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

Insc: As above & *Garrison Church, Liss*

s: *Martin Travers ARCA 48 Colet Gardens W.14*

Pencil with brown & blue crayon on linen (660×935)

4 Half-plans & elevation of *Font & Cover*

Scale: 1in to 1ft

Insc: As above & *St Martin's Church Longmoor Camp* | *Liss Hants*

s & d: *Martin Travers*, 48 Colet Gardens W14 & 5.III.1937

Pen with yellow & blue crayon on tracing paper, mounted (370 × 210)

5-10 Elevations of First & Second World War memorial windows

Scale: 1in to 1ft

Insc: Verso *St Martin's Church, Longmoor Camp, Liss* or similar & (No.10) *Royal Engineers' Camp* s: Verso *Martin Travers*

d: Verso (No.7) 1946, (No.8) 1948

Pen & watercolour, mounted (285 × 90)

Ten windows were designed in all, each dedicated to branches of transport (Longmoor Camp was, until 1976, the headquarters of the Transport Branch of the Royal Engineers). Those windows that commemorate the staff of the different railway companies (e.g. LNER, GWR, Canadian Pacific) depict the patron saints of cathedrals on the various railway lines.

11 Elevation of Second World War War Memorial Tablet

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

Insc: As above, *St Martin's Church Longmoor Camp Liss* & (on tablet) 151st (G.W.) Railway Construction | *Company* ...

s & d: *Martin Travers ARCA* | 51 Colet Gardens W14 & 6.I.1948

Print (395 × 210)

[86] LITTLEPORT (Cams): Church of St George Design for painted glass, c.1932

Elevation of window in N aisle

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

Insc: As above, *Littleport Church* & (on window) *Charles Crayfield Defew died 4.X.1932*

Pen & watercolour, mounted (215 × 135)

LITTLETON (Surrey): Church of St Mary Magdalene See SHEPPERTON (Surrey) [224]

[87] LONDON: Chapel, Battersea General Hospital (Battersea), Wandsworth

Design for reredos

Elevation showing *Decoration above Altar*

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

Insc: As above & *Battersea General Hospital*

Pen, pencil, yellow & brown wash on tracing paper, mounted (205 × 150)

[88] LONDON: Cathedral & collegiate church of St Saviour & St Peter, Southwark

Design for painted glass, 1916

Elevation of *Window in Lady Chapel*

Scale: 1in to 1ft

Insc: As above & *Southwark Cathedral*

s & d: *Martin Travers* & 5. Sept. 1916

Pen & watercolour, backed (370 × 265)

[89] LONDON: Chelsea Methodist church, Kings Road (Chelsea), Kensington & Chelsea

Design for furnishings, 1948

Plan & perspectival elevation showing *Design for Pulpit, Holy Table, Communion Benches, Lectern and Hymn Boards*

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

Insc: As above & *Chelsea Methodist Church*

s & d: *Martin Travers*, ARCA (Arch: Lond.) 51 Colet Gardens, W14 & 23.I.1948

Pencil on tracing paper (495 × 395)

[90] LONDON: Chiswick cemetery, Church Street, Hounslow (Middx)

Elevation of Headstone

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

Insc: As above; verso *Chiswick Cemetery* | W.4 & (on headstone) *Elizabeth Elen* | *Houghton* s: *Martin Travers* | 48 Upper Mall. W

Pen & watercolour, backed (215 × 90)

[91] LONDON: Churchyard of St Nicholas, Church Street, Hounslow (Middx)

Elevation of Headstone of a Grave

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

Insc: As above; verso *In Chiswick Churchyard*

s: *Martin Travers* | 11 Lettice St | SW6

Pen & watercolour, backed (215 × 95)

[92] LONDON: Christ Church, Broadway, Ealing (Middx)

Designs for high altar, frontal & alterations to screen, 1935-38 (4):

1 Perspectival elevation showing *Design for High Altar & Reredos*

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

Pencil on tracing paper, mounted (415 × 245)

2 Perspectival elevation of *Front in Wood*, carved coloured & gilded with *Sides in Oak*

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

Pen on tracing paper, backed (170 × 360)

3 Perspectival elevation of *Black Frontal in wood decorated with silver ornament*

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

Pen, pencil & brown crayon on tracing paper, backed (150 × 300)

4 Elevation & Section showing *Suggested addition of Loft to Chancel Screen*

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

Pencil, backed (375 × 335)

1-4 Insc: As above & *Christ Church Ealing*

s & d: *Martin Travers* 48 Colet Gdns W14 & (No.2)

1.III.1935, (No.3) 31.I.38, (No.4) 12.III.1935

[93] LONDON: Christ Church, Broadway, Westminster

Design for painted glass

Elevation of *Window at East End of South Aisle*

Insc: As above & *Christ Church, Westminster*

s: *Martin Travers* | 8 S. Paul's Studios | W.14

Pencil & watercolour, backed (240 × 90)

The church was destroyed in the Second World War.

[94] LONDON: Church of All Saints (Fulham), Hammersmith

Designs for memorial tablet, altar in Lady chapel, First World War memorial, enlargement of high altar, chancel screen & clergy seats, 1927-42 (8):

1-3 Alternative elevations of *memorial tablet*

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

Insc: As above, *Fulham Parish Church* & (on tablet)

*Mathew S. Morrison died 19th November 1925*

s & d: *Martin Travers* Arct. | 8 S. Pauls Studios W14 & (No.1) 16.VI.1927

Pen & wash, mounted (210 × 225); pen & chinese

white on tracing paper, mounted (190 × 145); print

with brown wash added (215 × 180)

4 Elevation of altar in *Lady Chapel*

Scale: 1in to 1ft

Insc: As above & *Fulham Parish Church*

s & d: *Martin Travers* Arct. 8 S. Paul's Studios, | W14 & 4.II.28

Pencil on tracing paper (340 × 335)

5 Elevation of First World War Roll of Honour of carved wood coloured and gilded

Insc: As above & *Fulham Parish Church*, with notes

s & d: *Martin Travers* Arct. | 8 S. Paul's Studios W14 & 6.II.28

Pencil, with red & blue crayon & sepia wash on tracing paper (330 × 355)

6 Elevation showing *Suggested enlargement etc of High Altar*

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

Insc: As above & *All Saints Fulham*

s & d: *Martin Travers*, 48 Colet Gardens W14 & 30.XI.1938

Pencil on tracing paper, mounted (220 × 300)

7 Elevation of Main Chancel Screen with New Centre Arch in wrought iron

Insc: As above & *All Saints Church Fulham*

s & d: *Martin Travers* 48 Colet Gardens. W.14 & 30.XI.1938

Pencil on tracing paper, mounted (210 × 460)

8 Plan, elevation & section of Clergy seats in Oak, facing East

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

Insc: As above & *Fulham Parish Church*, with notes

s & d: *Martin Travers*, 51 Colet Gardens W14 | 8.X.1942

Pencil, sepia wash & blue crayon (400 × 320)

[95] LONDON: Church of All Saints, Notting Hill (Kensington), Kensington & Chelsea

Designs for reredos & chancel screen, 1937-38 (3):

1 Perspectival elevation of *Reredos in Lady Chapel*

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

Insc: As above & *All Saints Church, Notting Hill*

s & d: *Martin Travers* & 2.VII.37

Pen & pencil on tracing paper, backed (265 × 220)

2 Elevation of reredos in chapel of the Sacred Heart

Pencil, mounted (375 × 270)

Unsigned, undated and uninscribed, the drawing shows modifications to an existing reredos for the addition of a statue of the Sacred Heart; executed c.1937.

3 Elevation of Low Chancel Screen of Oak

Scale: 1in to 1ft

Insc: As above & *All Saints Church, Notting Hill*

s & d: *Martin Travers*. 48 Colet Gdns. W14 &

20.VII.1938

Pen & wash on tracing paper (215 × 375)

Lit: B. F. L. Clarke, *Parish churches of London*, 1966,

pp.104-105

The Church now contains an altar (designed by Travers) in the S transept transferred from the church of St Columb's, Lancaster Road [120].

[96] LONDON: Church of All Saints (Poplar), Tower Hamlets

Designs for First World War churchyard cross & war memorial chapel, 1919 (3):

1 Elevation of *Churchyard Cross in Portland Stone*

MCMXIV | MCMXVIII

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

Insc: As above & *Poplar Parish Church*

s & d: *Martin Travers* | for the Warham Guild & 19.II.19

Pen with pencil & sepia wash, backed (370 × 180)

2 Perspective of *Churchyard Cross*

Insc: As above & *All Saints Poplar*

s: *Martin Travers*

Pen with pencil & watercolour (370 × 175)

3 Perspectival elevation of *War Memorial Chapel at the East End of the South aisle*

Insc: As above & *Poplar Church*

Pen with pencil & watercolour (370 × 475)



The church was designed by G. G. Scott Jnr and built 1874-89, its elaborate fittings being added over a period. The church was damaged in 1941 and rebuilt in 1956; some of Travers's fittings as well as Scott's are retained in the new church.

[97] LONDON: Church of All Saints, St John's Wood (St Marylebone), Westminster  
Design for altar & reredos  
Perspective elevation of new *Altar, Reredos etc*  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: As above & *All Saints Church, St John's Wood*  
s: *Martin Travers. Arch: 48 Colet Gardens, W14*  
Pencil on tracing paper, mounted (455 × 385)

LONDON: Church of Emmanuel, Lea Bridge Road (Leyton), Waltham Forest  
See Travers, Howard Martin Otho & Grant, Thomas Francis Wiltshire [3]

LONDON: Church of the Good Shepherd, Carshalton-on-the-Hill, Sutton  
See Travers, Howard Martin Otho & Grant, Thomas Francis Wiltshire [4]

[98] LONDON: Church of the Holy Angels (Cranford), Hounslow (Middx)  
Designs for tabernacle, reredos & pulpit, 1943 (3):  
1 Elevation of *Tabernacle & Ornaments*  
Scale: 1in to 1ft  
Insc: As above & *Church of the Holy Angels, Cranford*  
s & d: *Martin Travers, 48 Colet Gardens, W14 & 28.V.1943*  
Pencil on tracing paper (250 × 420)

2 Elevation of altar with reredos, riddle posts & ornaments  
Insc: Notes given  
Pencil with yellow & green crayon (360 × 375)

3 Plan, elevation & detail of *Pulpit in Oak*  
Insc: *Cranford*  
Pencil on wallpaper (565 × 325)

The church was destroyed by fire c.1965.

[99] LONDON: Church of the Holy Cross, Greenford, Ealing (Middx)  
Designs for altar & reredos & for decoration of font cover, 1939-43 (3):  
1 Perspective elevation showing new *Altar Ornaments* with existing *Reredos* replaced in its original position  
Insc: As above & *Holy Cross Church, Greenford*  
s & d: *Martin Travers 48 Colet Gdns, W14 & 23.XI.1939*  
Pencil on tracing paper, backed (190 × 230)

2 Perspective elevation of alternative design for altar & reredos  
Pencil on tracing paper, mounted (170 × 205)

3 Plan of underside of *Ancient Font Cover*  
Scale:  $\frac{1}{2}$ FS  
Insc: *Church of the Holy Cross, Great Greenford, Middlessex*  
s & d: *Martin Travers | 48 Colet Gardens, W14 & 19.VII.1943*  
Pencil & watercolour, backed (240 × 220)

The church was replaced in 1939 by a new building by A. E. Richardson; the old church was retained alongside and now serves as a Lady chapel.

LONDON: Church of the Holy Redeemer, Streatham Vale, Lambeth  
See Travers, Howard Martin Otho & Grant, Thomas Francis Wiltshire [5]

[100] LONDON: Church of the Holy Trinity, Shepherdess Walk, Hoxton, Hackney  
Designs for reredos & hatchment 1942-43 (2):  
1 Elevation of reredos  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *Holy Trinity Church, Hoxton, N1*  
s & d: *Martin Travers, ARCA, 48 Colet Gdns, W14 & 12.III.1942*  
Pencil & watercolour (435 × 275)

2 Elevation of *Kenrick Hatchment*  
Insc: As above & *H. Trinity, Hoxton*  
s & d: *M.T. 2.I.43*  
Pencil & watercolour, on verso of wallpaper (200 × 150)

Lit: B. F. L. Clarke, *Parish churches of London*, 1966, p.150  
There is in the church a confessional, designed by Travers, formerly in St Mary's, Bourne Street [155].

[101] LONDON: Church of the Holy Trinity, Lyonsdown, Barnet (Herts)  
Designs for reredos, screen, panelling, communion rail, altar, pulpit & hatchment, 1925-43 (8):  
1 Elevation of *Reredos & Panelling in Chancel*  
Pen, pencil & watercolour, backed (370 × 380)

2 Half-elevation & sections of *Reredos in Oak*, the same design as No.1  
Pencil & coloured washes on tracing paper (440 × 480)

1-2 Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *Holy Trinity Church, Lyonsdown*  
s & d: *Martin Travers, Arch. | 11 Lettice Street, SW6 & 6.VII.1925*

3 Elevation, Plan & section of *Oak Screen to Vestry*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *Holy Trinity Church, Lyonsdown, New Barnet, Herts*  
s & d: *Martin Travers Arch | 48 Colet Gardens, W14 & 30.VII.1931*  
Pen & wash with pencil & red crayon on tracing paper (300 × 200)

4 Elevation of *Panelling at back of Choir Seats on South Side of Chancel*  
Insc: As above & *Holy Trinity Church Lyonsdown*  
Pencil with brown & white washes (240 × 275)

5 Elevation of *Communion Rails in Oak*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *Holy Trinity Church, Lyonsdown, New Barnet*  
s: *Martin Travers. 8 S Paul's Studios, Colet Gardens, W14*  
Pen & pencil on tracing paper (165 × 320)

6 Elevation & side elevation of *Holy Table of Oak to match existing Reredos*  
Scale: 1in to 1ft  
Insc: *Lyonsdown Church, New Barnet*  
s: *Martin Travers. ARCH: 8 S. Pauls Studios, Colet Gardens, W14*  
Pen on tracing paper (160 × 350)

7 Plan & elevation of *Oak Pulpit*  
Scale: 1in to 1ft  
Insc: *Holy Trinity Church, Lyonsdown*  
s: *Martin Travers. ARCH: | 11 Lettice St. SW6*  
Pen with pencil & pink & brown washes (420 × 215)

8 Elevation of *Hatchment*  
Insc: As above, *Lyonsdown Church New Barnet & (on hatchment) MDCC | CIL-, MCMX | XXI & AP*  
s & d: *Martin Travers | 51 Colet Gardens W14 & 9.I.1943*  
Pencil & watercolour (155 × 170)

[102] LONDON: Church of the Holy Trinity, Trinity Church Square, Southwark  
Designs for high altar & vase, 1928  
1 Perspective of *Interior looking East, showing the proposed High Altar, Reredos etc*  
Insc: As above & *Holy Trinity Church, Southwark*  
s & d: *Martin Travers. ARCT: 8 S. Paul's Studios, Colet Gdns, W14 & 2.IV.1928*  
Pen on tracing paper (385 × 470)

2 Elevation of *Vase in Copper Silver-plated*  
Scale:  $\frac{1}{2}$ FS  
Insc: As above & *Holy Trinity Southwark*  
s: *Martin Travers. Arch: | 8 S. Pauls Studios, W14*  
Pencil with grey & brown washes (265 × 175)

Lit: B. F. L. Clarke, *Parish churches of London*, 1966, p.251  
This Commissioners' church of 1823-24 was damaged during the Second World War and was converted into a concert hall; the fittings were destroyed.

[103] LONDON: Church of Old St Pancras, Pancras Road (St Pancras), Camden  
Survey drawing & designs for repairs & furnishings, 1947-48 (7):  
1 Survey *Plan, North, South, East & West Elevation(s) & Section(s)*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, *The Church of Saint Pancras, London & labelled*  
d: *22.VI.1948*  
Print (560 × 940)

2 Section through *Chancel showing North Wall, with re-opened Doorway to Sacristy & enlarged Window*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & labelled  
s & d: *Martin Travers, ARCA (Arch: Lond:) 51 Colet Gdns: W14 & 17.XI.1947*  
Pencil on tracing paper (415 × 470)

3 Section through *Chancel showing new Stonework to window & Ceiling over Sanctuary South Side*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *St Pancras Old Church*  
s & d: *Martin Travers ARCA (Arch: Lond:) 51 Colet Gardens & 17.XI.1947*  
Pencil on tracing paper (410 × 465)

4 Elevation of E wall of chancel with existing E window  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: *S. Pancras*  
Pencil on tracing paper (530 × 430)

5 Elevation of E wall of chancel with new *East Window, re-arrangement of Altar & Plaster Tympanum*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *Old St Pancras Church, London*  
s & d: *Martin Travers 51 Colet Gdns. W14 | 16.XI.1947*  
Pencil on tracing paper (510 × 320)

6 Elevation of *Marble Front*  
Scale: 1in to 1ft  
Insc: As above & *Old St Pancras Church*  
s & d: *Martin Travers ARCA | 51 Colet Gardens W14 & 4.XI.1947*  
Pencil on tracing paper (210 × 300)



7 Unexecuted design for screen & pulpit  
Perspectival elevation & side elevation of *Chancel Screen & Rood Loft incorporating existing carved panels, together with a new Pulpit*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *Old St Pancras Church, London*  
s & d: Martin Travers: ARCA (Arch: Lond:) | 51 Colet Gardens W14 | 3.V.1948  
Print (365 x 540)

[104] LONDON: Church of St Agnes, Kennington Park, Southwark  
Design for rearrangement of chancel levels, alterations to high altar, rearrangement of organ, decoration of chancel roof & kneeling desks, 1926 (5):  
1 Plan of Chancel Levels  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & *S. Agnes Kennington Park*, with notes on execution of alterations  
s & d: Martin Travers | 16.I.1926  
Pencil & coloured washes on tracing paper (330 x 290)

2 Elevation of High Altar  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: As above & *S. Agnes Church, Kennington Park, SE*  
s & d: M.T. | 1926  
Pencil (245 x 275)

3 Elevation of W end showing re-arrangement of organ in west gallery  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *S. Agnes Church, Kennington Park S.E.*  
s: Martin Travers. Arch | 11 Lettice St. SW6  
Pen with pencil & sepia wash, backed (525 x 320)

4 Elevation of decoration of chancel roof  
Insc: As above & *S. Agnes Church, Kennington, SE*  
s: Martin Travers. Arch | 11 Lettice St. SW6  
Pen, pencil & watercolour, backed (235 x 220)  
An attached photograph shows the design as executed.

5 Elevation of Kneeling desks in oak or white wood painted & gilt  
Scale: 1in to 1ft  
Insc: As above & *S. Agnes, Kennington Park*  
s: Martin Travers. 11 Lettice St. SW6  
Pen with pencil & sepia wash on tracing paper, backed (105 x 205)

[105] LONDON: Church of St Alban, Church Drive, North Harrow, Harrow (Middx)  
Competition design, c.1936 (3):  
1 Plan  
Scale:  $\frac{1}{16}$ in to 1ft  
s: Martin Travers. A.R.C.A. 48 Colet Gardens. W14  
Pen & coloured washes, backed (365 x 285)

2 Cross Section looking East, Long Section looking South, West & South Elevation(s)  
Scale:  $\frac{1}{16}$ in to 1ft  
Pen & watercolour, backed (370 x 530)

3 Perspective from the corner of Norwood Drive and the Ridgeway  
Pen & watercolour (320 x 475)

1-3 Insc: As above & *St Alban's Church, North Harrow*  
This design was not executed. The church was built in 1936 by A. W. Kenyon.

[106] LONDON: Church of St Andrew (Battersea), Wandsworth  
Design for high altar & reredos, 1927  
Elevation of High Altar & Reredos in wood, coloured & gilded  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *St Andrew's Church, Battersea, SW*  
d: V.1927  
Pen & pencil on tracing paper (290 x 345)

[107] LONDON: Church of St Andrew, Catford, Lewisham  
Designs for painted glass, 1920-35 (5):  
1 Elevation of war memorial east window  
Scale: 1in to 1ft  
Insc: As above & *St Andrew's Church, Catford, S.E.*  
s & d: Martin Travers | 11 Lettice Street & 29.VI.1920  
Pen, sepia pen & watercolour (615 x 375)

2 Elevation of windows in the Lady Chapel  
Scale: 1in to 1ft  
Insc: As above & *Church of S. Andrew, Catford SE*  
s & d: Martin Travers | 48 Upper Mall, W6 & 1922  
Pen & watercolour, backed (320 x 395)

3 Elevation of window in S. Aisle  
Scale:  $\frac{1}{8}$ FS  
Insc: Verso (on typed label) as above, *St Andrew's Church, Catford* & note of Southwark Diocesan Advisory Committee endorsement  
s & d: Verso (on typed label) Martin Travers | 48 Colet Gdns | W14 & 11.VI.35  
Pen & watercolour, mounted (220 x 105)

4-5 Elevations of 2 Clerestory Windows of Chancel  
Scale: 1in to 1ft  
Insc: As above & *S. Andrew's Church, Catford, S.E.*, with notes of scheme of chancel glazing & dimensions given  
Pen & watercolour (205 x 75, each on mount 280 x 345)

[108] LONDON: Church of St Andrew, Earlsfield, Wandsworth  
Design for painted glass  
Elevation of window at West End of | South Aisle  
Scale:  $\frac{1}{8}$ FS  
Insc: Verso (on typed label) as above, *St. Andrew's Church, Earlsfield* & note of Southwark Diocesan Advisory Committee endorsement  
s: Verso (on typed label) Martin Travers | 48 Colet Gardens | W14  
Pen & watercolour (235 x 120), mount cut to lancet shape

[109] LONDON: Church of St Andrew (Morden), Merton (Surrey)  
Design for communion rail, 1939  
Perspectival elevation of Altar Communion Rails etc in St Francis Chapel  
Scale: At E wall  $\frac{1}{2}$ in to 1ft  
Insc: As above & *St Andrew's Church Morden*  
s & d: Martin Travers 48 Colet Gdns W14 & 8.XII.39  
Print (290 x 315)

[110] LONDON: Church of St Andrew, Sudbury, Harrow (Middx)  
Design for war memorial reredos, 1948  
Perspectival elevation of War Memorial Reredos & enlarged Altar  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *St Andrew's Church, Sudbury*  
s & d: Martin Travers ARCA (Arch: Lond:) 51 Colet Gardens, W14 & 6.I.1948  
Print (490 x 345)

[111] LONDON: Church of St Antholin, Nunhead, Southwark  
Designs for restoration of reredos & for screen & calvary, 1937-39 (4):  
1 Plan of church  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: *Church of St Antholin's, Nunhead, Peckham Rye, S.E.*  
s: Martin Travers, 48 Colet Gardens, W.14  
Print (370 x 470)

2 Elevation of reredos  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: *Church of S. Antholin, Nunhead, Peckham Rye, S.E.*  
Design showing restoration of 17th Century Reredos with new flanking walls | Drawing 'A' & stamp of the Incorporated Church Building Society d. 4 Mar, 38 with dimensions given  
s & d: Martin Travers: 48 Colet Gardens, W14 & April 23, 1937  
Print with pencil added (450 x 410)

3 Plan, East Elevation & South elevation of Chancel  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, *Church of S. Antholin, Nunhead, Peckham Rye, S.E.* Design showing restoration | of 17th Century Reredos with new flanking walls, and Lady Chapel Screens | Plan 'B' & stamp of the Incorporated Church Building Society d. 4 Mar 38  
s & d: Martin Travers 48 Colet Gardens W14 Tel: Riverside 4740 & 14.I.1938  
Print with crayon added (560 x 745)

4 Site plan of church & elevation of calvary  
Scale: 1in to 1ft  
Insc: *St Antholin's Church, Nunhead* | Design for outside | Crucifix, with notes  
s & d: Martin Travers ARCA | 48 Colet Gardens, W14 & 1.VI.1939  
Pencil & yellow crayon on tracing paper, backed (510 x 205)

Lit: B. F. L. Clarke, *Parish churches of London*, 1966, p.208 & fig.158

[112] LONDON: Church of St Augustine, Slade Green, Bexley (Kent)  
Design for war memorial cross, 1919  
Elevation  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: *Design for the Slade Green War Memorial Cross, in Portland Stone. Height 15'6"*  
s & d: Martin Travers. ARCA Archt & 23.IV.19  
Pen & wash, mounted (340 x 215)

[113] LONDON: Church of St Augustine of Canterbury, Queen's Gate (Kensington), Kensington & Chelsea  
Design for reredos for high altar, rood, altar frontal, kneeling desk, communion rail, pulpit tester & reredos for Lady chapel, 1925-38 (8):  
1 Elevation of kneeling desk to stand below shrine, of wood, painted & gilt  
Insc: As above  
s & d: Martin Travers Arch: | 11 Lettice Street, SW6 & 12.XII.25  
Pen & pencil, backed (120 x 180)  
The kneeling desk was designed for the war memorial erected in St Augustine's in 1927.

2 Elevation of Reredos & Rood  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & *S. Augustine's Church, Queen's Gate*  
s & d: Martin Travers, Arch: | 8 S. Paul's Studios, Colet Gdns W14 & 24.I.1927  
Pen, pencil, sepia & white wash on tracing paper, mounted (475 x 245)

3 Elevation of Reredos to High Altar  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & *S. Augustine's Church, Queens Gate*  
s: Martin Travers, Arch: | 8 S. Pauls Studios, W14  
Pencil, white & sepia washes on tracing paper, backed (475 x 325)

2-3 Neither of these designs (which vary in alternative iconographical subjects) was executed. Travers's proposed design for a reredos for Holy Trinity, Reading [213], was executed instead. Minor amendments were made to enable it to fit in its new position. The alternative designs show a greater



dependence upon Lowlands Baroque than the executed design, which is strongly influenced by Southern Baroque. There is a strong connection between the unexecuted designs and Travers's contemporary work in St Magnus the Martyr, Lower Thames Street [142].

4 Elevation of Reverse side of Frontal

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

Insc: As above & *S. Augustine's Church, Queen's Gate* s: *Martin Travers, Arct.*

Pencil & yellow crayon, backed cartridge (110×225)  
The solid altar frontal of gilded wood for the high altar is reversible. The reverse side (which is intended for requiem masses) is black with a pietà in the centre surrounded by a glory and the surface is powdered with conventionalized tear drops.

5 Elevation of Communion Rails at Entrance to Chancel

Scale: 1in to 1ft

Insc: As above & *Saint Augustine's Church, Queen's Gate, SW*

s & d: *Martin Travers*. | 8 *S Paul's Studios*. W14 & 25.VIII.1928

Print (170×480)

6 Elevation of Oak Communion Rail

Scale: 1in to 1ft

Insc: As above & *S. Augustine's Church, Queen's Gate SW*

s & d: *Martin Travers, Arct.* | 8 *S. Pauls Studios*, W14 & 21.VI.1929

Pencil & sepia wash (170×365)

7 Plan & perspective of re-arrangement & enrichment of Pulpit Tester

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

Insc: As above & *S. Augustine's Church, Queen's Gate, SW*

s & d: *Martin Travers Arct.* | 8 *S. Pauls Studios*, | W14 & 24.VII.29

Pencil on tracing paper, backed (550×225)

8 Perspectival elevation of Reredos in the Lady Chapel

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

Insc: As above & *Saint Augustine's Church, Queen's Gate, SW*

s & d: *Martin Travers Arct.* 8 *S Pauls Studios* | W14 & 4.II.38

Pen & pencil on tracing paper, mounted (400×220)

Lit: P. F. Anson, *Fashions in church furnishings*, 1960, pp.321-322; B. F. L. Clarke, *Parish churches of London*, 1966, p.109

The transformation of the interior of St Augustine's was the most spectacular achievement of the Baroque revival of the Anglo-Catholic Congress movement and was carried out by the Rev. Carrick Deakin. Although Travers was not responsible for the whitening of the polychromatic interior (which has now been redecorated in Butterfield's colours, 1974-75), it was his furnishing which resulted in the church being known by wits as 'The Essoldo, Queen's Gate'. The reredos is remarkable for its stylized flat detail and subtle gilt patina, achieved by the careful use of tinted varnish.

[114] LONDON: Church of St Augustine & St Faith, Old Change, City

Designs for restoration, altar, decoration of reredos, font cover, choir stalls, stairs to pulpit & altar crucifix, 1937-39 (8):

1 Plan, south, north & west sections

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

Insc: As above & *St Augustine & St Faith* | *Old Change, E.C.*, with notes

s: *Martin Travers A.R.C.A.* | 48 *Colet Gardens* W14

Pencil & grey wash (570×810)

2 Plan, Section looking south, Section looking north, Section looking west, showing more detail than No.1

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

Insc: *St Augustine and St Faith Church Watling Street, E.C.*

s & d: *Martin Travers ARCA*, 48 *Colet Gardens* W14 & 24.V.1937

Pencil on tracing paper (590×750)

3 Elevations of Front & Side of new Altar

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

Insc: As above, *SS. Augustine & Faith, Watling Street, EC & of wood, Gilded & Coloured*

s & d: *Martin Travers*, 48 *Colet Gdns*, W14 & 19.V.1937

Pen with pencil, green & yellow crayon on tracing paper, mounted (120×265)

4 Elevation of reredos

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

Insc: *St Augustine's Church, Watling Street*, with notes of colouring & dimensions given

s: *Martin Travers ARCA*, 48 *Colet Gardens* | W14

Pen with green, blue & yellow crayon on linen

(495×440)

5 Plan, Front & side Elevations & Section of Font Cover

Scale: 1in to 1ft

Insc: As above & *SS Augustine & Faiths, in Deal & Pine (Painted Finish)*, with notes & dimensions given

s & d: *Martin Travers* 48 *Colet Gardens* W.14 |

21.VII.1937

Pencil (435×380)

6 North & South elevations of choir stalls

Scale: 1in to 1ft

Insc: As above & *St Augustine's & St Faith's Watling Street*, with dimensions given

s & d: *Martin Travers* 48 *Colet Gardens* W.14 &

26.IV.1939

Pencil on tracing paper (455×490)

7 Elevation of Pulpit Looking East, with new stairs

Scale: 1in to 1ft

Insc: As above & *SS Augustine's and Faith's Church, Watling Street E.C.* | *Drawing of Existing Pulpit*

s & d: *Martin Travers ARCA*. 48 *Colet Gardens* W.14 & 18.V.1939

Print (310×305)

8 Elevation of altar crucifix

Pencil & watercolour (320×230)

The crucifix is all that survives of Travers's furniture after the church was destroyed in the Second World War. It is now in St Dunstan's chapel in St Paul's cathedral, London

[115] LONDON: Church of St Barnabas, New Town, Sutton (Surrey)

Design for painted glass, 1934

Elevation of Window in Chapel

Insc: As above & *St Barnabas' Church, Sutton*

s & d: *Martin Travers*, 48 *Colet Gdns* | W14 & 16.XI.1934

Pen on tracing paper, mounted (225×125)

Executed 1935.

[116] LONDON: Church of St Barnabas, Pimlico, Westminster

Design for painted glass, 1945

Elevation of Baptistry Window

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

Insc: Verso (on label) as above & *St Barnabas, Pimlico*

s & d: *Martin Travers*, 51 *Colet Gardens* W14 &

17.IX.1945

Pen & watercolour, mounted (320×90)

[117] LONDON: Church of St Bartholomew, Dalston, Hackney

Design for painted glass

Elevation of windows in memory of the Revd. E. S. Brühl

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

Insc: As above & *St Bartholomew's Church, Dalston*

s: *Martin Travers*. 8 *S. Pauls Studios* W14

Pen & watercolour, backed (220×265)

[118] LONDON: Church of St Bartholomew, Barking Road (East Ham), Newham

Design for partition screens, 1935

Plan & elevation of partition screens at West End of Nave & Aisles

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

Insc: As above & *St Bartholomew's Church, East Ham, E6*

s & d: *Martin Travers*, 48 *Colet Gardens*. W14 & 11.IX.1935

Pen on tracing paper, backed (235×505)

[119] LONDON: Church of St Clement, Barnsbury, Islington

Designs for painted glass & furnishing of Lady chapel (6):

1 Elevation of Window of Lady Chapel

Scale: 1in to 1ft

Insc: As above & *Church of St Clement, Barnsbury*

s: *Martin Travers* | 1 *Bath Rd. Bedford Park* | W

Pen & watercolour, mounted (200×190)

2 Perspective of S aisle looking E

Insc: (on mount) *S. Clement's Church, Barnsbury, N. Lady Chapel*

s: (on mount) *Martin Travers* | 11 *Letice Street* | SW6

Pencil & watercolour, mounted (405×245)

These designs were executed for the Warham Guild.

3-6 Details of altar frontal

Scale: FS

Insc: Notes & (No.3) *St Clement's* | *Barnsbury N*

Pencil, pencil & watercolour on tracing paper (280×965, 355×1045, 335×750, 255×540)

[120] LONDON: Church of St Columb, Lancaster Road (Kensington), Kensington & Chelsea

Designs for painted glass, altar & gravestone, 1928-31 (3):

1 Elevation of Baptistry Window

Insc: As above & *St Columb's Church, Notting Hill*

s: (on mount) *Martin Travers* | 1 *Bath Road* | *Bedford Park, W*

Pen & coloured washes, mounted (255×290)

2 Plan & Elevation of Altar on South Side

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

Insc: As above & *St Columbs Church, Notting Hill*

s: (crased) *Martin Travers Arct* | 48 *Colet Gardens*, | W14 & 14.IX.1931

Pencil & crayon on tracing paper, mounted (320×200)

3 Design for gravestone, location unknown, for the first vicar of the church, 1928

Elevation

Scale: 1in to 1ft

Insc: *Design for a Headstone & (on headstone) George Lovelace* | *First vicar of S. Columb's* | 1928

s: *Martin Travers Arct.* | 8 *S. Pauls Studios*. W14

Pencil & crayon (205×160)

The church was designed by C. Hodgson Fowler and built 1892-1901. In 1951, when the church was lent to the Serbians, some of Travers's fittings were transferred to All Saints church, Notting Hill, London [95]. The baptistry window is still in situ.

[121] LONDON: Church of St Columba, Kingsland Road, Haggerston, Hackney  
Design for rood  
Elevation  
Scale: 2in to 1ft  
Insc: *Design for Hanging Rood in Painted & Gilt Wood & (in pencil) Design for Proposed Mortuary Chapel | St. Columba's | Haggerston*  
s: Martin Travers | 1 Bath Rd. Bedford Park, W  
Pen, pencil & watercolour (380×250)

[122] LONDON: Church of St Dionis, Parson's Green, Hammersmith  
Designs for alterations to screen & for font cover, reredos, memorial tablets & banner, 1932-38 (7):  
1 Survey elevation of screen  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: *St Dionis Church, Parson's Green, SW. Chancel Screen as existing*  
Pencil on tracing paper (400×280)

2 Elevation showing heightening of the existing Chancel Screen  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: As above & *Church of S. Dionis, Parson's Green, SW*  
s: Martin Travers, Arct. | 48 Colet Gardens W14  
Pen on tracing paper, mounted (390×270)

3 Elevation of Font Cover  
Scale:  $\frac{1}{8}$ FS  
Insc: As above, *S. Dionis | Parson's Green & Design based | on tower of | S. Dionis Backchurch*  
Pencil with yellow & brown washes on 3 pieces of paper joined (370×165)  
Lit: B. F. L. Clarke, *Parish churches of London*, 1966, p.60  
The font cover was designed for a font that came from Wren's church of St Dionis Backchurch in the City, which was demolished in 1876. With the proceeds of the sale of the site, the Parson's Green church was built 1884-85.

4 Elevation of memorial tablet to the Lord Mayor of London who gave the font in 1683  
Scale: FS  
Insc: *Design for memorial Hatchment for St Dionis, Parson's Green*  
s & d: Martin Travers, 48 Colet Gdns. W14 & 24.I.38  
Pencil & crayon on tracing paper, mounted (225×205)

5 Perspectival elevation of new Altar, Reredos, Communion Rails, etc  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: As above & *Church of St Dionis, Parsons Green. SW Suggested design for*, with pencilled dimensions given  
s & d: Martin Travers for the Warham Guild Ltd | 2 Margaret Street, W1 & 20.IX.1932  
Print (460×430)  
Verso: Rough plan & sketches of reredos  
Pencil

6 Elevation of Memorial Tablet | in Chancel  
Scale:  $\frac{1}{8}$ FS  
Insc: (on typed label on mount) as above, *S. Dionis Church, Parsons Green | S.W. & (on tablet) John Stewart Sinclair*  
Pen on tracing paper, mounted (180×110)

7 Elevation of banner  
Insc: Dimensions given & (on banner) *S. Dioni's (sic) | Church | Parson's | Green*  
Pen, pencil & blue & yellow crayon on tracing paper, backed (295×115)

[123] LONDON: Church of St Dunstan, Cranford, Hillingdon (Middx)  
Designs for processional cross, reredos &c, tabernacle, chancel screen, alterations to vestry, pulpit, sculpted image with canopy, royal arms, tabor & memorial tablets, 1935-45 (17):  
1 Elevation & details of Processional Cross  
Scale:  $\frac{1}{2}$ FS, FS  
Insc: As above, *Cranford, Middx & labelled s & d: Martin Travers 48 Colet Gardens W14 & 12.IX.35*  
Pencil on linen (385×230)

2-3 Elevations of alternative designs for reredos & alterations to E window  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: *Cranford Church Middlesex s & d: Martin Travers 48 Colet Gardens W14, 11.V.1936 & 23.IX.1936*  
Pen on tracing paper, mounted (285×175); pencil on tracing paper, backed (320×200)

4 Elevation of another design for reredos, with addition of canopy & alterations to E window  
Scale:  $\frac{3}{4}$ in to 1ft  
Pen & pencil on tracing paper, mounted (360×200)

5 Elevation of tabernacle  
Scale:  $\frac{1}{4}$ FS  
Insc: *St Dunstan's Church, Cranford s: Martin Travers. 48 Colet Gardens. W14*  
Pencil on tracing paper (420×570)

6 Elevation & plan of Chancel Screen of Oak & Wrot Ironwork  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *St Dunstan's Church, Cranford. Middlesex s & d: Martin Travers 48 Colet Gardens W14 & Nov.18.1938*  
Print (350×240)

7-9 Alternative designs for alterations to vestry  
Plans, elevations & sections  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: *St Dunstan's Church, Cranford, Middlx. Proposed alterations to Vestry s: Martin Travers A.R.C.A. 48 Colet Gardens W.14 & 6.II.1939*  
Prints with pencil added (470×590)

10 Plan & elevation of Pulpit in Oak  
Insc: As above & *Cranford*  
Pencil on verso of wallpaper (550×320)

11 Elevation & plan of chancel arch showing design for rail, pulpit & sculpted image of Our Lady  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *St Dunstan's Church, Cranford, Middx s & d: Martin Travers 48 Colet Gardens W.14 & 17.IX.1941*  
Pencil, backed (420×345)

12 Elevation of sculpted image of Our Lady  
Pencil (245×130)

13 Plan, elevation & Section of Canopy to shrine  
Scale:  $\frac{1}{8}$ FS  
Insc: As above, *S. Dunstan's Ch: Cranford Middlesex & labelled s & d: Martin Travers 48-51 Colet Gardens W.14 & 24.VII.1941*  
Pencil (550×210)

14 Elevation of Royal Arms on West Gallery  
Scale: 1in to 1ft  
Insc: As above & *Cranford Church, Middlesex s & d: Martin Travers. | 48 Colet Gardens, W14 & 18.IX.1941*  
Pen, pencil & watercolour, mounted (200×190)

15 Elevation showing Existing Monstrance with Design for Tabor | in wood, carved silvered & gilded  
Scale:  $\frac{1}{4}$ FS  
Insc: As above & *Cranford Church, Middlesex s & d: Martin Travers | 48 Colet Gdns W14 & 23.VII.41*  
Pencil with red & yellow crayon, backed (220×160)

16 Elevation of Memorial Tablet in Portland Stone  
Scale:  $\frac{1}{4}$ FS  
Insc: As above, *Cranford Church Middlesex & (on tablet) Edward Pileber Lewis s & d: Martin Travers | 48 Colet Gardens W14 & 15.II.1944*  
Pencil on tracing paper (230×210)

17 Elevation of Memorial Plaque in engraved Pewter  
Scale: FS  
Insc: As above, *S Dunstan's Church, Cranford, Middlesex & (on plaque) John Raymond Bocking | Sergeant Navigator R.A.F. | killed over Germany 19.VII.1944 s & d: Martin Travers | 51 Colet Gdns, W14 & 3.IV.1945*  
Pencil on tracing paper (250×210)

The work at Cranford church was commissioned by the Rev. Maurice Child; Travers considered it his best work. It is one of several old Middlesex churches with C17 and C18 furnishings to which Travers added and which were rearranged with style and sympathy. The others were St Mary's, Northolt [149]; St Mary's, Norwood [150]; the Church of the Holy Cross, Greenford [99]; St Mary Magdalene's, Littleton [224]; and All Saints, Laleham [81]. In the period in which Travers worked such villages were being transformed into suburbia.

[124] LONDON: Church of St Edmund & St Nicholas, Lombard Street, City  
Design for painted glass & alternative designs for memorial tablet, 1922-31 (4):  
1 Elevation of Memorial Window to the 26th Bn. R(oyal) F(usiliers)  
Scale: 1in to 1ft  
Insc: As above & *Church of S. Edmund the Martyr & S. Nicholas Acons, Lombard Street, E.C. s & d: Martin Travers. A.R.C.A. | 48 Upper Mall, W.8 & 22.VI.1922*  
Pen & watercolour, mounted (500×260)

2 Elevation of Memorial Tablet  
Scale:  $\frac{1}{8}$ FS  
Insc: As above & *Church of S.S. Edmund & Nicholas, Lombard Street & (on tablet) Geoffrey Anketell Studdert Kennedy 1884-1929 s & d: Martin Travers Arct | 48 Colet Gardens, W.14 & 15.IV.1931*  
Pen on tracing paper, mounted (270×120)

3 Elevation of altar & Memorial to the Revd Studdert Kennedy  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: As above & *Church of SS. Edmund & Nicholas | Lombard St. E.C. s: Martin Travers Arct: | 8 S. Paul's Studios W.14*  
Pen on tracing paper (660×250)

4 Elevation of altar as shown on No.3 with tablet as shown in No.2  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: As No.3  
s: As No.3  
Print with coloured washes added, backed (660×250)

LONDON: Church of Emmanuel, Lea Bridge Road (Leyton), Waltham Forest  
See Travers, Howard Martin Otho & Grant, Thomas Francis Wiltshire [3]



[125] LONDON: Church of St Francis, Great West Road, Isleworth, Hounslow (Middx)  
Design for canopy, 1944  
Perspectival elevation showing *Canopy to Image above Lady Altar*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *St Francis' Church, Isleworth*  
s & d: Martin Travers, 51 Colet Gdns, W14 & 14.IV.1944  
Pencil on tracing paper (330 × 180)

[126] LONDON: Church of St George, Harrow (Middx)  
Design for pulpit, 1940 (2):  
1 *Plan(s) of Pulpit & Sound board*

2 *South West Elevation*

1-2 Scale: 1in to 1ft  
Insc: As above, *St George's Church, Harrow, Oak & Gilt Pulpit & labelled*  
s & d: Martin Travers 48 Colet Gardens W.14 & 3.V.1940  
Pencil & yellow crayon on tracing paper, mounted (225 × 385, 350 × 225)

[127] LONDON: Church of St James, Coulsdon, Croydon (Surrey)  
Designs for painted glass, 1915-16 (3):  
1-2 Elevations of *Window(s) in S. Aisle*  
s & d: Martin Travers | 1 Bath Road | Bedford Park. W. & Sept 1915  
Pen & watercolour, mounted (215 × 145)

3 Elevation of *Window in North Aisle*  
s & d: Martin Travers 24.XI.1916  
Pen & watercolour, mounted (220 × 140)

1-3 Scale: 1in to 1ft  
Insc: As above & *St James Church, Coulsdon*

[128] LONDON: Church of St James, Riddlesdown, Purley, Croydon (Surrey)  
Designs for painted glass, reredos & rood, 1946-47 (4):  
1 Elevation of *North Transept Window*  
Scale: 1in to 1ft  
Insc: Verso (on label) *St James' Church | Riddlesdown | Purley*  
d: 23.VII.46  
Pen & watercolour, mounted (335 × 215)

2 Perspectival elevation showing *Design for Reredos & Riddle Posts to High Altar & East Window*  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: As above & *St James Church Riddlesdown Purley*  
s & d: Martin Travers ARCA (Arch Lond) 51 Colet Gdns, W.14 & 18.XI.1947  
Pencil on tracing paper (450 × 280)

3 Print of No.2 with watercolour added, mounted (360 × 240)

4 Elevation of *Rood at Entrance to Chancel*  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: As above & *St James' Church, Riddlesdown Purley*  
s & d: Martin Travers | 51 Colet Gardens | W.14 & 18.IX.1947  
Pencil on tracing paper (430 × 270)

[129] LONDON: Church of St James the Great, Bethnal Green Road, Tower Hamlets  
Alternative designs for altar & reredos, 1924 (2):  
1-2 Perspectival elevations of *Lady Altar & Reredos*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *Church of S. James the Great, Bethnal Green*  
s & d: Martin Travers 11 Lettice Street, SW6 & (No.1) 15.X.1924  
Pen with pencil & watercolour on tracing paper (250 × 300, 235 × 295)

[130] LONDON: Church of St James the Great, Friern Barnet Lane, Barnet (Herts)  
Design for war memorial cross in churchyard, 1919  
Perspective showing cross & church  
Insc: *Friern Barnet War Memorial Cross in Portland Stone. Height 14'6"*  
s & d: Martin Travers & 18.XI.1919; verso (on label) *Please return to | Martin Travers | The Glass Works | Lettice Street | Fulham | SW6*  
Pen, pencil & watercolour, mounted (430 × 220)

[131] LONDON: Church of St John (Bethnal Green), Tower Hamlets  
Design for installing organ, 1948  
Elevation & section of organ & gallery  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: *St John's Church, Bethnal Green. Suggested Scheme for placing the Organ formerly in St Paul's Church in existing West Gallery, with new front applied to existing case*  
s & d: Martin Travers. ARCA, 51 Colet Gardens, W.14 & 16.IV.1948  
Pencil on tracing paper (450 × 740), damaged

[132] LONDON: Church of St John the Baptist, Station Road, Harrow (Middx)  
Design & contract drawings for completion of E end & tower, 1937-38; designs for furnishings, painted glass & churchyard wall, 1938-48 (22):  
1 Site plan  
Scale:  $\frac{1}{200}$ in to 1ft  
Insc: *St John the Baptist's Church, Harrow, labelled & (stamped) Harrow | Urban District Council | Recd 11 Jan 1938*  
s & d: Martin Travers ARCA. 48 Colet Gardens, W.14 & 13.XII.1937  
Print on linen with coloured washes added (150 × 200)

2 Ground plan

3 *East Elevation, North Elevation & sections E-E & F-F*

4 Section A-A to D-D

2-4 Scale:  $\frac{1}{8}$ in to 1ft  
Insc: *Church of S. John the Baptist, Harrow. Suggested design for the Completion of East End, Sheet No.3 to No.1 respectively, labelled & (stamped) Urban District Council of Harrow | Recd. 11. JAN 1938, Passed | 18 FEB 1938 & Approved | Town & Country Planning Act | 18. FEB 1938*  
s & d: Martin Travers ARCA (Arch: Lond) 48 Colet Gdns | W.14 & 12.VI.1937  
Prints on linen with crayon added (530 × 660)

5 Perspective from NE  
Pencil (350 × 390)

6 Perspective as in No.5 but chancel now with low pitched gable  
Pen on tracing paper (340 × 390)

5-6 Insc: *St. John the Baptist's Church, Harrow, Middlesex & Suggested design for the Completion of Chancel, Chapel and Tower*  
s & d: Martin Travers, ARCA 48 Colet Gardens, W.14, June 18th 1937 & June 28th 1937

7-9 Contract drawings

Plan, elevations & sections as in Nos.2-4  
Insc: *Additionally Contract drawing No.1 to No.3 | (s.) pp, J Honour & Son Ltd | C. C. Kew*  
Prints with crayon added (530 × 660)

10 Perspectival elevation of altar, riddle posts & ornaments  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: *S. John the Baptist's Church, Harrow*  
s & d: Martin Travers, 48 Colet Gardens, W.14 & 13.X.38  
Pencil on tracing paper (245 × 370)

11 Perspectival elevation of altar, reredos & ornaments, alternative design to No.10  
Pencil on tracing paper, backed (270 × 215)

12 Perspectival elevation of chapel to N of chancel  
Insc: (on mount) *S Michael's Chapel, Harrow*  
Pencil & watercolour, mounted (220 × 370)

13 Elevation of screen with *Suggested design for Text Board*  
Pencil on tracing paper (395 × 260)

14 Elevation of screen, a modified version of that shown in No.13, with *Suggested design for painted panel of Royal Arms over Screen*  
Print (210 × 330)

13-14 Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *St John the Baptist Harrow*  
s & d: Martin Travers 48 Colet Gdns W14 & 9.II.44

15 Elevation of *Lady Chapel Screen of wood, coloured & gilded*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above  
s: Martin Travers | 8 S. Pauls Studios | Colet Gardens, W14  
Pencil & watercolour (280 × 155)

16 Elevation of *Memorial Tablet to John William Odell, 12.XII.1857-28.III.1941*  
Scale: 2in to 1ft  
Insc: As above, *St John the Baptist Church & of wood, coloured & gilded*  
s & d: Martin Travers. ARCA. 48 Colet Gardens W14 & 3.XI.1941  
Pencil & watercolour, backed (290 × 195)

17 Plan & elevation with plan of underside of *Font Cover in Wood coloured*  
Insc: *St John the Baptist Church, Harrow.*  
s & d: Martin Travers ARCA | 48 Colet Gardens W14 & 14.II.1944  
Pencil on tracing paper (520 × 270)

18 Elevation of 5 text boards  
Scale:  $\frac{1}{8}$ FS  
Insc: *St John the Baptist Church, Harrow. Various designs for painted wood Text Boards*  
s & d: Martin Travers. ARCA. 48 Colet Gardens W14 & 11.II.1944  
Pencil on tracing paper (400 × 400)

19 Elevation of parish *War Memorial Tablet in Stone*  
Scale:  $\frac{1}{8}$ FS  
Insc: As above & *St John the Baptist Church Harrow with inscription given*  
s & d: Martin Travers 51 Colet Gardens W14 & 8.XI.1947  
Pencil on tracing paper (290 × 250)

20 Elevation of bottom 3 *Lights of East Window*  
Scale: 1in to 1ft  
Insc: Verso (on typed label) as above & *St. John the Baptist Church Harrow*  
s: Verso (on typed label) Martin Travers, | 48, Colet Gardens, W.14  
Pen & watercolour, backed (265 × 315)



21 Elevation of *Tower Window*

Insc: Verso (on typed label) as above & *Church of St. John the Baptist* | Harrow  
s: Verso (on typed label) *Martin Travers* | 48, *Colet Gardens*, W.14.  
Pen & watercolour, backed (340×165)

22 Elevation, plan & section of *Walling around Site*, with detail of seats & gate to *Vestry or tower Entrance*

Scale: 1/2 in to 1 ft  
Insc: As above & *St John the Baptist's Church Harrow* Mx.  
s & d: *Martin Travers, A.R.C.A. (Arch: Lond:)* 51 *Colet Gardens* W14 & 7.V.1948  
Pencil on tracing paper (290×550)

The nave of the church was built in 1904. Travers's chancel and chapel were executed but only the base of the tower was built before the outbreak of war. Most of the furnishings have been removed.

[133] LONDON: Church of St John the Baptist, Spencer Hill (Wimbledon), Merton

Alternative designs for altar & reredos, 1923 (2):  
1 Elevation of *Altar, Reredos & Screen in North Aisle*  
Scale: 1/2 in to 1 ft  
Insc: As above & *S. John the Baptist's Church, Wimbledon*  
s & d: *Martin Travers*, | 48 *Upper Mall*, W.6. & 18.IV.1923  
Pen (290×290)

2 Elevation of *Altar & Reredos*

Scale: 3/4 in to 1 ft  
Insc: *S. John the Baptist Wimbledon*  
s: *Martin Travers*  
Pen & wash (380×240)

[134] LONDON: Church of St John the Evangelist, Kilburn (Willesden), Brent

Design for painted glass, 1923  
Elevation of *Chapel Window*  
Scale: 1/8 FS  
Insc: (on folder) as above & *S. John the Evangelist | Kilburn*; (on window) *In memory of | George Martin Priest | Vicar of this Parish 1901-31*  
s & d: (on folder) *Martin Travers* | 48 *Colet Gardens* | W14 | 7.VII.1923 (sic)  
Pen & watercolour, mounted in folder (295×180)

[135] LONDON: Church of St John the Evangelist, Haley Street, Limehouse (Stepney), Tower Hamlets

Design for reredos & frontal, 1936  
Perspective elevation of *Reredos and Frontal in wood coloured & gilded*  
Scale: 3/8 in to 1 ft  
Insc: As above & *Church of St John the Evangelist | Haley Street, Limehouse. E*  
s & d: *Martin Travers*, 48 *Colet Gardens*, W14 & 15.X.1936  
Pen & pencil on tracing paper (310×340)

[136] LONDON: Church of St John the Evangelist, Shirley, Croydon (Surrey)

Design for chapel, 1945  
Perspective of *War Memorial Chapel on east side of Chancel. The interior looking eastwards*  
Insc: As above & *Church of St John the Evangelist: Shirley, Croydon*  
s & d: *Martin Travers, ARCA (Arch: Lond:)* | 51 *Colet Gardens*, W14 & 16.VII.1945  
Print with watercolour added (435×350)

[137] LONDON: Church of St John the Evangelist, Auckland Road, Upper Norwood, Croydon (Surrey)

Designs for sculpted image & painted glass, 1935-47 (2):  
1 Elevation of *Image to be placed | at the entrance to the Lady Chapel*  
Scale: 1 in to 1 ft  
Insc: As above & *Church of St John the Evangelist | Upper Norwood. S.E.*  
s & d: *Martin Travers* 48 *Colet Gdns*, W14 & 11.IX.1935  
Pen, pencil & crayon, mounted (310×155)

2 Elevation of *window | at East End of | North Aisle of Chancel*

Scale: 1/8 FS  
Insc: Verso, as above & *St John's Church | Upper Norwood*  
s & d: Verso *Martin Travers* | 51 *Colet Gdns* W.4 & 17.X.1947  
Pen & watercolour, mounted (320×190)

[138] LONDON: Church of St Jude, Courtfield Gardens (Kensington), Kensington & Chelsea

Design for altar, reredos & ornaments, 1947 (3):  
1-2 Alternative perspectival elevations of chancel showing design for enlargement of *High Altar, with new Ornament & Hangings*  
Scale: 1/2 in to 1 ft  
Insc: As above & *St Jude's Church, Courtfield Gardens, SW*  
s & d: *Martin Travers, ARCA: 51 Colet Gardens* W14 & 4.X.1947  
Prints with watercolour added (475×385, 465×350)

3 Elevation of *Altar Candlesticks in Wood | Silvered*

Scale: 2 1/2 in to 1 ft  
Insc: As above & *St Jude's Church, Courtfield Gardens SW*, with dimensions given  
s & d: *Martin Travers* | 51 *Colet Gardens* | W14 & 28.X.47  
Print with pencil & watercolour added (280×110)

[139] LONDON: Church of St Jude, Thornton Heath, Croydon (Surrey)

Design for painted glass, 1931  
Elevation of *Memorial Window in South Wall of Sanctuary*  
Scale: 1 in to 1 ft  
Insc: (on mount) as above & *S. Jude's Church, Thornton Heath*  
s & d: *Martin Travers* | 48 *Colet Gardens*, W14 & 11.VII.1931  
Pen & watercolour, mounted (150×50)

[140] LONDON: Church of St Lawrence, Catford Road, Lewisham

Design for reredos in Lady chapel, 1932  
Perspective elevation  
Scale: 3/4 in to 1 ft  
d: 21.IV.1932  
Pen & pencil on tracing paper, mounted (280×350)  
The church is now demolished.

[141] LONDON: Church of St Luke, Ramsden Road (Battersea), Wandsworth

Designs for screen, reredos, communion rail, font cover, painted glass & frontal, 1925-28 (7):  
1 Elevation of *Wood Screen, Coloured & Gilded at | Entrance to Lady Chapel from | south Aisle*  
2 Elevation of *Reredos to Lady Altar*  
1-2 Scale: 3/4 in to 1 ft  
Insc: As above & *S. Luke's Church, Battersea*  
s & d: *Martin Travers* | 11 *Lettice St. SW6* & 2.V.1925  
Pencil & watercolour (500×330, 420×380)

3 Elevation & plan of *Communion Rails in the Chancel. Of wood, coloured ivory & gold*

Scale: 1 in to 1 ft  
Insc: As above & *S. Luke's Church, Battersea*  
s & d: *Martin Travers Arch.* | 11 *Lettice St. SW6* | 2.IV.26  
Pen & watercolour on tracing paper (290×580)

4 Half-plans & elevation of *Font Cover of wood painted & gilded*

Scale: 1 in to 1 ft  
Insc: As above, *St Luke's Church Battersea* & labelled  
s & d: *Martin Travers Arch.* | 11 *Lettice St. SW6* & 4.VI.1926  
Pencil & watercolour (375×325)

5 Half-plans & elevation of alternative design for *Font Cover*

Scale: 1 in to 1 ft  
Insc: As above & *S. Luke's Church Battersea*  
s & d: *Martin Travers. Arch.* | 8 *S. Pauls Studios, Colet Gardens*, W.14 & 26 IV.1927  
Pencil, pen & wash on tracing paper (410×320)

6 Elevation of *Window in Lady Chapel*

Insc: (on mount) as above, *S. Luke's Church, Battersea & Approved by the Southwark D. Ad. Cmtee* | Mar 7th 1927 | s. K. F. Monro Ass: Hon: Sec:  
s: *Martin Travers. Arch.* | 8 *S. Paul's Studios*, W14  
Pen & watercolour on tracing paper, mounted (235×50)

7 Elevation of *Super Frontal for High Altar*

Scale: 1 in to 1 ft  
Insc: As above & *St Luke's Church, Battersea*  
s & d: *Martin Travers. Arch.* | 8 *S. Pauls Studios Colet Gardens*, W14 & 18.VI.1928  
Pen & yellow crayon on tracing paper, backed (150×310)

Lit: B. F. L. Clarke, *Parish churches of London*, 1966, p.197

[142] LONDON: Church of St Magnus the Martyr, Lower Thames Street, City

Designs for restoration of reredos, furnishings, ornaments & alterations, 1924-35 (12):  
1 Section through church looking E showing restoration and completion of the *Reredos*  
Scale: 1/4 in to 1 ft  
Insc: As above & *Church of S. Magnus the Martyr, London Bridge*  
s & d: *Martin Travers* | 11 *Lettice Street* | S.W.6 & 27.VI.1924  
Pencil, pen & wash on tracing paper, backed (340×430)

2 Elevation of *Communion Rails for Lady Chapel*

Insc: As above, *St Magnus the Martyr* & labelled  
s & d: MT | Aug 1925  
Pen & pencil (230×600)

3 Elevation of *Image (of St Magnus) in Wood Gilded & Coloured*

Scale: 1 in to 1 ft  
Insc: As above & *S. Magnus the Martyr, London Bridge*  
s & d: MT. | 1926  
Pencil & brown wash on tracing paper, backed (260×120)

4 Plan & elevation of *Wrot Iron Taper Stand. To Carry 19 tapers*

Scale: 1 in to 1 ft  
Insc: As above  
Pen & pencil (300×160)



5 Elevation & details of another design for wrought iron taper stand  
Scale:  $\frac{1}{8}$ FS  
Insc: Notes & dimensions given  
s: *Martin Travers Riverside 4740 | 48 Colet Gardens W14*  
Pencil on tracing paper (605 × 250)

6 Elevation of *Pascal | Candlestick*  
Scale:  $\frac{1}{8}$ FS  
Insc: As above & *S. Magnus*, with details of cost given  
s & d: *M.T. | 19.II.26*  
Pencil on tracing paper (320 × 220)

7 Elevation of another design for pascal candlestick  
Pen & yellow crayon on tracing paper, mounted (480 × 120)

8 Elevation of *Hanging Lamp*  
Scale: 1in to 1ft  
Insc: (on mount) as above & *S. Magnus the Martyr*  
s: (on mount) *Martin Travers, Arct.*  
Pen & wash & red crayon (140 × 110)

9 Elevation of *Crucifix for Lady Altar of Wood*  
Insc: As above & *S. Magnus the Martyr*  
s & d: *Martin Travers Arct. & 4.IV.1928*  
Pencil & watercolour, backed (240 × 140)

10 Elevation of alternative design for *Crucifix for Lady Altar*  
Insc: As above & *S. Magnus the Martyr*  
s & d: *Martin Travers Arct. & 4.IV.28*  
Pencil & watercolour with pen & white wash (300 × 250)

11 Elevation & sketch details of another design for Lady altar crucifix  
Scale:  $\frac{1}{4}$ in to 1ft  
Pencil (500 × 260)  
Verso: Preliminary design for communion rail & candlestick, possibly for the church of St Mary the Virgin, Bourne Street [155]  
Elevations  
Pencil

12 Plan & sections of *proposed opening between Crypt & adjoining vault*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & *St Magnus Church, Lower Thames Street, W.C.*  
d: 26.II.35  
Pencil with red & blue crayon on linen (270 × 470)

Lit: P. F. Anson, *Fashions in church furnishings*, 1960, p.323; B. F. L. Clarke, *Parish churches of London*, 1966, pp.30-31

In his restoration of the interior of Wren's church for the Rev. H. J. Fynes-Clinton in 1925 Travers showed himself a master of adaptation as well as having felicitous sympathy with C17 work. By using and augmenting the existing furniture, and with the disciplined use of gold leaf, Travers achieved a 'transformation of the interior to resemble a late seventeenth century Catholic church [with] a distinction it may have lacked when it was erected between 1671 and 1705' (P. F. Anson) and rendered it suitable for Anglo-Catholic worship. It is, perhaps, his most perfect scheme and was described by T. S. Eliot in *The Waste land* as an 'inexplicable splendour of Ionian white and gold'.

[143] LONDON: Church of St Mark, New Barnet, Barnet (Herts)  
Alternative designs for rood, 1945 (2):  
1-2 Sections through church looking E showing Rood on temporary E. wall of Nave  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *St Mark's Church, New Barnet*  
s & d: *Martin Travers, 51 Colet Gardens, W14 & 31.VII.1945*  
Pencil on tracing paper (510 × 260)

[144] LONDON: Church of St Mark, Purley, Croydon (Surrey)  
Alternative designs for painted glass 1928-31 (3):  
1-2 Elevations of *Window in S Aisle*  
Scale: 1in to 1ft  
Insc: As above & *St Mark's Church, Purley*; with the stamp of the *Southwark | Diocesan Advisory Committee | Passed 2nd July 1928. | K. F. Monro | Hon. Sec.*  
s & d: *Martin Travers | 8 St Pauls Studios W14, 22.VI.1928 & 28.VI.1928 respectively*  
Pen & watercolour (300 × 210)

3 Elevation of *Memorial Window*  
Scale:  $\frac{1}{8}$ FS  
Insc: As above, *St Mark's Church Peak's Hill Purley & (on window) William Webb who died August 18th 1930* & with the stamp of the *Southwark | Diocesan Advisory Committee | Recommended Feb 2/31. | K. F. Monro | Hon. Sec.*  
s: *Martin Travers | 8 St Paul's Studios | W14*  
Pen & watercolour (370 × 230)

[145] LONDON: Church of St Mark, Prince Albert Road, (St Marylebone), Westminster  
Designs for children's corner & reredos, 1934-35 (2):  
1 Elevation of *Children's Corner*  
Scale: 1in to 1ft  
Pen & crayon, mounted (240 × 150)

2 Elevation of *Reredos of High Altar*  
Pen & pencil on tracing paper (450 × 330)  
Unexecuted.

1-2 Insc: As above & *St Mark's Church, Regent's Park, N.W.*  
s & d: *Martin Travers 48 Colet Gardens, W14, 1.VIII.1934 & 11.XII.1935*

[146] LONDON: Church of St Mary, Balham High Road, Wandsworth  
Design for doorcase, 1933  
Elevation of *Doorway & Donation Board in South Transept*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, *Church of St Mary, Balham*, inscription given & (on mount) the stamp of the *Southwark Diocesan Advisory Committee | Recommended 3rd July 1933 | K. F. Monro | Hon. Secy.*  
s & d: *Martin Travers, ARCA | 48 Colet Gardens, W14 & 26.VI.1933*  
Pen with pencil & brown & yellow crayon on tracing paper, backed (280 × 170)

[147] LONDON: Church of St Mary, High Street, Lewisham  
Design for prayer desk  
Perspective elevation  
Insc: *Lewisham Parish Church*, with dimensions given  
Pencil on tracing paper (200 × 230)

[148] LONDON: Church of St Mary, Monken Hadley, Barnet (Herts)  
Alternative designs for furnishing & decoration of E end, 1948 (3):  
1 Perspective elevation looking E of sanctuary showing *Design for new Altar, Frontal, Reredos and Stained Glass to E. Window*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *Monken Hadley War Memorial*  
s & d: *Martin Travers ARCA (Arch: Lond.) 51 Colet Gardens, W14 & 23.II.1948*  
Pencil on tracing paper (430 × 330)

2 Perspective elevation as No.1 with different reredos, ornaments & painted glass  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: Verso *Monken Hadley Church | Proposed War Memorial | consisting of | Reredos | Frontal | with East window & Design A*  
s & d: *Martin Travers | 51 Colet Gardens | W14 & 20.III.48*  
Print with watercolour added (380 × 295)

3 Perspective elevation as No.1 with different frontal  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: Verso (on mount) *Monken Hadley Church | Design for proposed War Memorial | consisting of | Reredos | Frontal | Altar Cross | with design for new East Window. | Alternative Design B*  
s & d: *Martin Travers | 51 Colet Gardens | W14 & 20.III.48*  
Print with watercolour added, mounted (330 × 270)

[149] LONDON: Church of St Mary, Northolt, Ealing (Middx)  
Designs for restoration of font, reseating, restoration of altar, sculpted relief & furnishing & decoration of E end, 1942-47 (5):  
1 Half-plans & elevation showing *restoration of Ancient Font*  
Scale:  $\frac{1}{8}$ FS  
Insc: As above & *Northolt Church Middlesex*  
s & d: *Martin Travers ARCA | 48 Colet Gardens | W14 & 2.I.1942*  
Print (170 × 360)

2 Plan showing *proposed revision of seating accommodation, etc.*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & *Parish Church of St Mary the Virgin, Northolt, Middlesex*, with details of accommodation given  
s & d: *Martin Travers ARCA, 48 Colet Gardens, W14 & 16.VIII.1942*  
Pencil on tracing paper (210 × 310)

3 Perspective elevation showing *Proposed restoration of the Altar in St Stephen's Chapel*, with Ornament Etc.  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *Northolt Church*  
s & d: *Martin Travers ARCA. 48 Colet Gardens W14 & 15.III.1943*  
Pencil & chinese white on tracing paper (280 × 220)

4 Elevation of *Relief | Patroness for N. Wall of Sanctuary*  
Scale: 1in to 1ft  
Insc: *S. Mary's Church Northolt Middx. Proposed*  
s & d: *Martin Travers ARCA (Arch: Lond.) 51 Colet Gardens, W14 & 13.II.1947*  
Pencil on tracing paper (440 × 240)

5 Perspective looking E of *proposed furnishing of Sanctuary*, showing re-use of existing panelling & picture, enlarged altar & new E window  
s & d: *Martin Travers ARCA (Arch: Lond.) 48 Colet Gardens W14 & 14.II.47*  
Print (400 × 330)

[150] LONDON: Church of St Mary, Norwood, Ealing (Middx)  
Designs for furnishings, 1941 (4):

1 Elevation of altar & reredos  
Insc: *Norwood H.A. (high altar)*  
Pencil on tracing paper (290 × 250)

2 Perspectival elevation of side chapel & screen  
Pencil (480 × 370)

3 Part-elevations & details of communion rail & rood beam  
Scale:  $\frac{1}{2}$  in to 1 ft, FS  
Insc: *Norwood Church | Middlesex & labelled*  
s & d: *M. Travers | 51 Colet Gdns | W14 & 17.XII.41*  
Pencil on tracing paper (590 × 260)

4 Part-elevation & details of Oak Screen | to side chapel  
Scale:  $\frac{1}{2}$  in to 1 ft, FS  
Insc: *As above & Norwood Ch | Middlesex*  
s & d: *M. Travers | 51 Colet Gdns | W14 & 22.XII.41*  
Pencil on tracing paper (250 × 340)

[151] LONDON: Church of St Mary, Church Road, Shortlands, Bromley (Kent)  
Alternative designs for reredos, 1928 (2):  
1-2 Perspectival elevations  
Scale: 1 in to 1 ft  
Insc: *S. Mary's Church, Shortlands. Design for Proposed Reredos in Side Chapel*  
s & d: *Martin Travers Archt. | 8 S. Paul's Studios | W.14, 26.II.28 & 27.II.1928*  
Pen & wash on tracing paper (400 × 280)

[152] LONDON: Church of St Mary (Twickenham), Richmond-upon-Thames (Surrey)  
Design for enlarging vestry, 1946  
Plan, South Elevation, West Elevation & Section of scheme for enlargement of Vestry  
Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: *As above & Twickenham Parish Church*  
s & d: *Martin Travers A.R.C.A. (Arch: Lond:) | 51 Colet Gardens W14 & 22.VI.46*  
Pencil & coloured washes (750 × 580)

[153] LONDON: Church of St Mary Magdalene (East Ham), Newham (Essex)  
Designs for font cover & bell bracket, 1937 (2):  
1 Elevations of font  
Scale:  $\frac{3}{4}$  in to 1 ft  
Insc: *St Mary Magdalene East Ham & labelled*  
Pencil (540 × 320)

2 Side elevation of wrought iron Bell Bracket  
Scale:  $\frac{1}{8}$  FS  
Insc: *As above & East Ham Church*  
s & d: *Martin Travers | 48 Colet Gdns | W14 & 15.XII.37*  
Pen on tracing paper, backed (180 × 130)

[154] LONDON: Church of St Mary Magdalene (Paddington), Westminster  
Designs for side altar & communion rail, 1922-23 (2):  
1 Perspectival elevation of Lady Altar and Tabernacle in South Transept  
Pen & wash, backed (510 × 320)

2 Elevation & Section of Communion Rails to Lady Altar  
Scale:  $\frac{3}{4}$  in to 1 ft  
Insc: *As above, S. Mary Magdalene's Church, Paddington & No.1*  
Pen & pencil (150 × 310)

1-2 s & d: *Martin Travers. 48 Upper Mall | W6, 12.VI.1922 & 21.I.1923*  
Lit: B. F. L. Clarke, *Parish churches of London*, 1966, pp.118-119

The church was designed by G. E. Street and built 1865-78. 'The whole interior is a most satisfactory nineteenth-century Anglo-Catholic ensemble, and it is so complete that practically nothing has had to be added to it' (B. F. L. Clarke, *op.cit.*). As no Anglo-Catholic church was complete in the first half of the C20 without a work by Travers, a Lady altar was installed on the E wall of the S transept in 1923.

[155] LONDON: Church of St Mary the Virgin, Bourne Street, Pimlico, Westminster  
Designs & working drawings for enlargement of church, candlestick, high altar & reredos, sedilia, frontal, side altar, shrine, memorial tablets, lamp & chalice, 1918-25 (19):

1-3 Unexecuted design for enlargement of church c.1920 with widened N aisle, extension to W with porch to Bourne Street & entrance to Graham Street, vestry to E

1 *Ground Plan*, with flier for *Plan at west end | showing alternative position | of S.W. Porch & increasing seating | accommodation to 506*  
Pencil with red & blue crayon on tracing paper (370 × 540, flier 340 × 235)

2 *Elevation to Graham Street showing Vestrys & South Porch*, with flier for *Alternative position for S.W. Porch*

3 *Long Section through Church showing new Aisle in relation to existing Arcade*

2-3 Pencil & coloured washes, backed (310 × 520, flier 85 × 185)

1-3 Scale:  $\frac{1}{8}$  in to 1 ft  
Insc: *As above, Graham Street Church. Suggested scheme for enlargement & labelled*  
s: *Martin Travers. A.R.C.A. Arch. | 48 Upper Mall. W.6*

4 Elevation of funeral candlestick  
Insc: *Dimensions given*  
s & d: *Martin Travers | 1.VIII.19*  
Pen with black & yellow washes, backed (235 × 80)

5 Elevation of Proposed High Altar & Tabernacle in Silvered & Gilt Wood  
Scale:  $\frac{3}{4}$  in to 1 ft  
Insc: *(on mount) as above & Howell Memorial*  
s & d: *(on mount) Martin Travers & 20.VI.1919*  
Pen & watercolour, mounted (215 × 315)

6 Elevation with rough pencil amendments of Alterations to Reredos  
Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: *St Mary the Virgin | Graham Street, S.W. & labelled*  
s & d: *Martin Travers & 16.VIII.19*  
Pencil with yellow & sepia washes (380 × 280)

7 Elevation & side elevation of Sedilia in Walnut  
Scale:  $\frac{1}{8}$  FS  
Insc: *As above & S Mary's Church, Graham St., SW1*  
s & d: *Martin Travers | 48 Upper Mall | W.6 & 17.I.22*  
Pen & wash on tracing paper (220 × 360)

8 Elevation of Frontal  
Scale: 1 in to 1 ft  
Insc: *S. Mary's Graham Street, SW1*  
s & d: *Martin Travers | A.R.C.A. Arch: | 11 Lettice Street | SW6 & 12.III.1924*  
Pencil, pen & watercolour (180 × 300)

9-12 FS details of frontal  
Insc: *Instructions & colours given*  
Pencil & coloured washes (300 × 760 to 500 × 760)

13 Elevation of altar & reredos  
Pen, pencil & watercolour (350 × 280)

14 Elevation of the Shrine | of Our Most Holy Redeemer  
Scale: 1 in to 1 ft  
Insc: *As above & S. Mary the Virgin, Graham Street*  
s & d: *Martin Travers, Arch: | 11 Lettice St. SW6 & 11.VII.1925*  
Pen & watercolour, backed (250 × 260)

15-17 Designs for memorials

15 Elevation of memorial tablet to Edward James Kay | Shuttleworth | *Accidentally killed | July 10th 1917*  
Insc: *(on tablet) as above; verso In Wood. Painted & Gilt | Ground of Panel Blue | Lettering & Frame | Gold | at St Mary the Virgin, Graham St. | Sloane Square*  
s & d: *Verso Martin Travers | 21.I.18*  
Pen & watercolour on card (240 × 120)

16 Elevation of Howell Memorial Tablet  
Scale: 2 in to 1 ft  
Insc: *As above, St Mary the Virgin, Graham St. S.W.1 & John Cyril | Howell died July 13th 1916*  
s & d: *Martin Travers. 20.II.19*  
Pen & watercolour (260 × 125)  
As executed

17 Elevation of memorial tablet to Wilfrid Herbert Gore Ewart | *Accidentally killed 31st December 1922*  
Scale:  $\frac{1}{4}$  FS  
Insc: *(on tablet) as above*  
s: *Martin Travers | 48 Upper Mall. W6*  
Pen (180 × 200)

18 Elevation & details of light fitting  
Scale:  $\frac{1}{8}$  FS  
Insc: *Wood lamp & labelled, with some dimensions given*  
Pencil with pink & blue washes on detail paper (480 × 300)

19 Elevation & details of Silver Chalice  
Scale: FS  
Insc: *As above*  
s: *Martin Travers*  
Print (325 × 275)

For design & working drawings for vestments designed for the Rev. H. Whitby see [260]; see also [142].11 for the preliminary design for communion rails & candlestick

Lit: P. F. Anson, *Fashions in church furnishings*, 1960, p.322 & pls.10 & 14; B. F. L. Clarke, *Parish churches of London*, 1966, p.191; B. Brindley, 'Infinite riches in a little room', *St Mary's*, Bourne Street, *Quarterly*, Autumn 1973, pp.4-10  
Some of Travers's first work was designed for this church after the Rev. Humphrey Whitby became vicar in 1916; St Mary's became a model church interior for the SSPP. Travers's skill as a designer of memorial tablets in wood, gilt, is well demonstrated here, and the statue of Our Lady of Peace is perhaps the most beautiful he designed. However, the great gilded Baroque reredos which stands against the red brick wall is not the masterpiece of Travers, as is often supposed. Travers added to, and gilded, an existing classical reredos by S. Gambier Parry, but the finishing touches were made by H. S. Goodhart-Rendel in 1934, much to Travers's annoyance. Equally infuriating was that Goodhart-Rendel was commissioned to enlarge the church in 1921, replacing Travers as architect, doubtless a wise decision as Travers's ventures in bricks and mortar (e.g. the church of the Good Shepherd, Carshalton, London, see Travers, Howard Martin Ortho & Grant, Thomas Francis Wiltshire [4]) add credibility for the vicar's doubts about his architectural competence. For further drawings for the church see Goodhart-Rendel, Harry Stuart [125].



[156] LONDON: Church of St Matthew, Great Peter Street, Westminster  
Designs for altar & reredos, additions to screen, memorial tablet & missal desk, 1926-30 (5):

1 Perspectival elevation of *Altar & Reredos in the Chapel of the Holy Name*  
Scale:  $\frac{1}{8}$ FS

Insc: As above & *S. Matthew's Church, Westminster*  
s&d: *Martin Travers Arch: 8 S. Pauls Studios, Colet Gardens W14 & December 1926*  
Pen with pencil & watercolour, backed (490×310)

2 Elevation showing *Suggestion for Completing Rood Screen*

Scale:  $\frac{1}{8}$ FS  
Insc: As above & *S. Matthews, Westminster*  
s&d: *M. Travers | 8 S. Pauls Studios | W14 & 2.IX.1927*  
Pencil & watercolour (460×400)

3 Another design for completing rood screen  
Elevation  
Pencil, pen & wash (375×290)

4 Elevation of wall monument to *Bishop Weston*  
Scale: 1in to 1ft  
Insc: (on mount) as above & *S. Matthew's Church, Westminster*

s: (on mount) *Martin Travers, Arch | 8. S. Pauls Studios, Colet Gdns | W14*  
Pen & pencil with watercolour on tracing paper, backed (200×110)

5 *Plan of Book Rest, Front & Side elevation & perspectival view of Missal Desk*

Scale:  $\frac{1}{8}$ FS  
Insc: As above & *S. Matthew's | Westminster*  
s&d: *Martin Travers, Arch & 7.IV.1930*  
Pen on tracing paper, mounted (160×230)

Lit: B. F. L. Clarke, *Parish churches of London*, 1966, pp.187-188  
The church was built by Gilbert Scott in 1849-51 (see Scott & Moffatt [4] & Scott, G. G. Snr [79] in *The Scott family* by Geoffrey Fisher, Gavin Stamp & others, a separate volume in the RIBA Drawings Collection catalogue series). The rood screen which Travers altered was installed by G. F. Bodley in 1893. The memorial and altar by Travers are in the S aisle chapel.

[157] LONDON: Church of St Matthew, New Kent Road, Southwark  
Survey drawing, designs for alterations & furnishings, 1925-37 (11):

1 Survey drawing  
*Interior Elevation of Aisle Wall, Exterior Elevation showing Aisle Wall & Slate Roof,  $\frac{1}{2}$  Section Across Nave & Aisle As at Present Existing*

Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, *S. Matthew's Church, New Kent Road, S.E. & Passed by the Southwark | D. Adv. Commee | K. F. Monro | Hon Sec | 14th June 1927*  
s&d: *Martin Travers, Arch | 8 S. Pauls Studios W14 & 24.V.26*  
Pen on tracing paper (350×490)

2-4 Design for lowering aisle roof, casing iron columns &c, with new nave altar & screen  
2 *Ground Plan showing proposed alterations* (900×460)

3 *Cross Section through Nave looking East | showing suggested treatment of Existing Screen | & new Nave Altar* (360×440)

4 *Interior & Exterior elevation of bay, elevation of Exterior as Existing & Interior as Existing* (360×440)

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

Insc: As above, *S. Matthew's Church, New Kent Road & labelled Approved by Southwark Diocesan | Advisory Committee | F. C. Eeles | Acting Hon Sec | 4.viii.25; No.4 stamped Incorporated Church Building Society | Plans Approved | 15 Jul. 1926*  
s&d: *Martin Travers, Arch: | 11 Lettice Street, SW6 & 23.VII.1925*

Pencil & coloured washes

5-6 Design for altering aisles & columns with new high altar & screened chapels at end of aisles

5 *Plan Showing Existing Arrangement & Proposed Alteration & Section*

Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, *S. Matthew's Church, New Kent Road, labelled & stamped as No.4*  
s&d: *Martin Travers Arch. | 8 S. Pauls Studios, Colet Gardens, W14 & 24.VI.26*  
Print (360×590)

6 Perspective of interior looking E showing *Alternative Scheme for Re-Arrangement of Interior, Etc.*  
Insc: As above & *S. Matthew's Church, New Kent Road*

s&d: *Martin Travers, Arch. 11 Lettice St. SW6 & 3.III.1926*  
Pencil & watercolour (260×350)

7 Elevation of Reredos, *High Altar & Sacristy Screen*

Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *S. Matthew's Church, New Kent Road, SE*  
s&d: *Martin Travers, Arch: 8 S. Pauls Studios, W14 & 9.XI.27*  
Pen on tracing paper (340×440)

8 Elevation of frontal for *Lady Chapel*

Scale: 1in to 1ft  
Insc: *S. Matthew's Church, New Kent Rd, SE*  
s&d: *Martin Travers & 18.V.35*  
Pencil with yellow & red crayon on tracing paper, backed (125×220)

9 *Plan, elevation & Section of Chancel Screen & Rood Loft*

Scale:  $\frac{1}{4}$ in to 1ft  
Insc: *S. Matthew's Church, New Kent Road, S.E.1*  
s&d: *Martin Travers, 48 Colet Gdns, W14 & 17.XII.1935*  
Pen on tracing paper (560×600)

10 Elevation of *Memorial tablet*

Scale:  $\frac{1}{3}$ FS  
Insc: As above, *St. Matthew's Church New Kent Road, Mary 1930 & Charles 1935*  
s&d: *Martin Travers & 4.XII.1936*  
Pencil on tracing paper, backed (230×140)

11 Elevation of *Rood*

Scale:  $\frac{3}{4}$ in to 1ft  
Insc: *St Matthew's Church, New Kent Road, SE*  
s&d: *Martin Travers, 48 Colet Gardens, W14 & 9.IV.1937*  
Pen with yellow, red & blue crayon on tracing paper, mounted (330×200)

Lit: B. F. L. Clarke, *Parish churches of London*, 1966, pp.252-253  
Travers's design for rendering less unpalatable a cheap and aggressive Gothic church of 1866-67 by Henry Jarvis is typically resourceful and theatrical.

[158] LONDON: Church of St Michael, Golders Green (Hendon), Barnet  
Design for calvary (2):

1-2 Elevations of *Proposed Calvary*  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{3}{4}$ in to 1ft

Insc: *St Michael's Golders Green & labelled*  
s: *Martin Travers | for the | Warham Guild*  
Pen & pencil (270×150, 290×160)

[159] LONDON: Church of St Michael & All Angels, Bath Road, Bedford Park, Turnham Green (Brentford & Chiswick), Hounslow (Middx)  
Designs for altar & reredos, doorcase, memorial tablet & baptismal shell, 1914 (6):

1 Elevation of *Reredos & Tabernacle for the | Chapel of All Souls*

Scale: 1in to 1ft  
Insc: As above & *St Michael & All Angels B.P.*  
s: *Martin Travers*  
Pen & pencil with yellow wash on tracing paper, backed (220×330)

2 Elevation showing panelling

Scale: 1in to 1ft  
Insc: *St Michael & All Angels, Bedford Park, W*  
s&d: *H. Martin Travers & Feb.1914*  
Pen & pencil with coloured washes (340×390)

3 Elevation of *Design for Centre Panel of Reredos*

Scale: 2in to 1ft  
Insc: As above & *S. Michael & All Angels, Bedford Park, W | Chapel of All Souls*  
Pencil & coloured washes (150×310)

4 Design for doorcase

Elevation of *New Front to Inner Doorway*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *S. Michael & All Angels Bedford Park W.*  
s: *H. M. Travers A.R.C.A. | 1 Bath Road | Bedford Park W.*  
Pen & pencil, backed (210×340)

The church was designed by R. Norman Shaw (q.v. [19]) in 1879. The All Souls chapel in which Travers's altar stands was added later by Maurice B. Adams. Travers lived nearby at No.3 Priory Road (with his mother) and worked in a house at the bottom of the garden - No.1 Bath Road - which was where he had also installed his wife.

5 Elevation of memorial tablet

Insc: *for S.S.P.P. & (on tablet) John Kimberley | Mason | August 18th 1916*  
s: *Martin Travers*  
Pen & watercolour, backed (225×105)

6 Front & side elevations of *Silver Baptismal Shell set with four moon- | -stones*

s: *H. M. Travers | 1 Bath Road | Bedford Park, W.*  
Pen & watercolour, backed (160×135)

[160] LONDON: Church of St Michael Paternoster Royal, College Hill, City

Design for memorial tablet, 1935  
Elevation of *Memorial Tablet containing list of Rectors & Plan showing arrangement of opening Panel*  
Insc: As above & *St Michael's Ch. College | Hill E.C., with inscription given*

s&d: *Martin Travers, 48 Colet Gdns | W.14 & 30.X.1935*  
Pen & crayon on tracing paper, mounted (250×160)

[161] LONDON: Church of St Nicholas, Church Lane, Chislehurst, Bromley (Kent)  
Design for painted glass, 1948  
Elevation of window in South Aisle  
Scale: 1in to 1ft  
Insc: Verso (on label) as above & Chislehurst Church  
s & d: Verso (on label) Martin Travers | & Lawrence Lee | 51 Colet Gardens | W.14 | 7.V.1948  
Pen & watercolour, mounted (165×105)

LONDON: Church of Old St Pancras, Pancras Road (St Pancras), Camden  
See [103]

[162] LONDON: Church of St Paul, Barking (Essex)  
Design for lectern, 1933  
Plan, front & side elevations of Lectern | in fumed oak  
Scale: 1/8FS  
Insc: As above & St. Paul's Church, Barking, Essex  
s & d: Martin Travers, ARCA, 48 Colet Gardens W14 & 2.X.1933  
Pen & brown crayon on tracing paper (330×210)

[163] LONDON: Church of St Paul, Bow Common (Stepney), Tower Hamlets  
Designs for high altar & altar cross, 1939-40 (2):  
1 Perspectival elevation of Altar, Reredos, Posts and Curtains  
Scale: 3/8in to 1ft  
d: 14.VIII.1939  
Pen & pencil on tracing paper, mounted (230×360)

2 Elevation of Altar Cross  
Scale: 1/8FS  
d: 16.IV.1940  
Pencil, backed (270×190)

1-2 Insc: As above & St Paul's Church, Bow Common. E.  
s: Martin Travers. 48 Colet Gardens. W14  
The church by Rhode Hawkins, 1858, was bombed in the Second World War and completely rebuilt 1958-60.

[164] LONDON: Church of St Paul, Furzedown, Streatham, Lambeth  
Design for painted glass  
Elevation  
s: Verso Martin Travers. A.R.C.A. | 51 Colet Gardens | W.14  
Pen & watercolour, mounted (525×270)

[163] LONDON: Church of St Peter, Southfield Road, Acton, Ealing (Middx)  
Designs for niche decoration, reredos, altar & organ gallery, 1925-42 (4):  
1 Elevation of surround to existing niche recess  
Scale: 1in to 1ft  
Insc: As above & S. Peter's Church, Acton. Chapel of the Blessed Sacrament  
s & d: Martin Travers, Arch: | 11 Lettice St. SW6 & 15.VII.1925  
Pen & watercolour on tracing paper, backed (260×160)

2 Perspectival elevation of reredos for the Shrine of Our Lady of Walsingham  
Scale: 3/4in to 1ft  
Insc: As above & St. Peters Church Acton  
s & d: Martin Travers ARCA | 48 Colet Gardens, W14 & 6.VIII.42  
Pencil & watercolour (280×190)

3 Elevation of High Altar  
Scale: 3/8in to 1ft  
Insc: As above & Church of St. Peter Acton, with dimensions given  
Pencil on tracing paper (520×540)

4 Plan & elevation of Organ Gallery  
Scale: 3/8in to 1ft  
Insc: As above, St. Peter's Acton & labelled  
Pencil on tracing paper (620×540)

[166] LONDON: Church of St Peter, Middleton Road, St Helier (Morden), Merton (Surrey)  
Designs for furnishings & decoration of chapel, 1939-41 (3):  
1 Perspectival elevation of chapel showing Design for Altar Communion Rails, etc. in St Francis Chapel  
Scale: 1/2in to 1ft  
Insc: As above & St. Peter's Church, Morden  
s & d: Martin Travers, 48 Colet Gdns, W14 & 8.XII.39  
Pencil on tracing paper, mounted (280×300)

2 Elevation of 2 windows, similar to those shown in No.1  
Scale: 1/8FS  
Insc: S. Peter's Church St Helier Surrey  
Pen & watercolour (185×280)

3 Perspectival elevation of altar showing Design for Crucifix & Candlesticks for South Aisle Chapel  
Scale: 1/8FS  
Insc: St Peter's Church, Morden, Surrey  
s & d: Martin Travers, 48 Colet Gdns, W14 & 12.V.1941  
Pencil on tracing paper (310×330)

[167] LONDON: Church of St Peter, Woodford New Road (Walthamstow), Waltham Forest (Essex)  
Survey drawing, designs for alterations, altar table & memorial tablet, c.1935-39 (4):  
1 Survey drawing, not by Travers  
Ground Floor Plan, Front Elevation, Interior View Looking at West End & Section through Front Wall  
Scale: 1/8in to 1ft  
Insc: St Peters on (sic) the Forest - Walthamstow | Details of Existing Church & labelled  
s: F. Bennett & Co. | Lambeth  
w/m: 1933  
Pencil & grey wash (580×780)

2 Unexecuted design for altering façade & additions  
Ground Plan, Gallery Plan, West Elevation & sections  
Scale: 1/8in to 1ft  
Insc: Church of St Peters on (sic) the Forest, Walthamstow & labelled  
s & d: Martin Travers, ARCA, 48 Colet Gardens, W14 & 27.VII.1939  
Print (450×670)

3 Elevations of Oak Altar Table | With attachable Wood Frontal carved, coloured & gilded  
Scale: 3/4in to 1ft  
Insc: Church of St Peter in (sic) the Forest, Walthamstow E.17  
s & d: Martin Travers ARCA. 48 Colet Gdns W14 & 22.VII.1935  
Pen & yellow crayon on tracing paper, backed (230×270)

4 Elevation of Memorial in carved wood coloured Tablet  
Scale: 1/4FS  
Insc: Verso (on typed label) as above & Church of Saint Peter's in (sic) the Forest, Walthamstow & (on tablet) Sir Thomas Courtenay | Theydon Warner, Bart. CB, 1857 to 1934  
s: Verso Martin Travers | A.R.C.A. (Arch. Lond.) | 48 Colet Gardens | W.14  
Pen & crayon on tracing paper, mounted (280×200)

[168] LONDON: Church of St Peter, Liverpool Grove, Walworth, Southwark  
Design for reredos, 1929  
Elevation of Reredos for Side Altar  
Scale: 1in to 1ft  
Insc: As above, S. Peters Church, Walworth Rd. S.E. & stamp of Southwark | Diocesan Advisory Committee & Approved July 1 1929 | K. F. Monro  
s & d: Martin Travers, Arch | 8 S. Paul's Studios. W14 & 22.VI.29  
Pencil & crayon on tracing paper, backed (350×240)

[169] LONDON: Church of St Peter & St Paul, Church Road (Mitcham), Merton (Surrey)  
Design for war memorial shrine, c.1920  
Elevation of parish War Shrine of Wood Coloured & Gilded  
Scale: 2in to 1ft  
Insc: As above & Mitcham Church, Surrey, with inscription given  
s: Martin Travers, Arch | 8 St Pauls Studios, W14  
Pen & watercolour, backed (470×270)

[170] LONDON: Church of St Saviour, Old Oak Road (Acton), Hammersmith  
Design for painted glass, 1927 (3):  
1-3 Elevations of Windows in side Chapel  
Scale: 1/8FS  
Insc: As above, Saint Saviours Church | Acton - W & Please return to Edward Maufe | Architect  
s & d: Martin Travers | 8 St Paul's Studios | Barons Court W. & 12.XII.27  
Pencil & watercolour, backed (130×240, 130×240, 130×160)  
These windows were in memory of H. H. Pereira, Bishop of Croydon and Chairman of the Royal Association in Aid of the Deaf & Dumb, for whom the church was designed by Sir Edward Maufe, 1924.

[171] LONDON: Church of St Saviour, St George's Square, Pimlico, Westminster  
Unexecuted design for furnishing chapel, 1948  
Perspectival elevation of E end of N aisle  
Scale: 1/2in to 1ft  
Insc: St Saviours Church, Pimlico, S.W.  
s & d: Martin Travers. A.R.C.A. (Arch. Lond.) 51 Colet Gardens, W14 & 14.II.1948  
Print (290×230)

[172] LONDON: Church of St Stephen, Battersea Park Road (Battersea), Wandsworth  
Designs for communion rail, kneeling rail, reredos, memorial tablets, font cover & font, 1939-40 (12):  
1 Elevation & section of Communion Rails, in Oak  
Scale: 3/4in to 1ft  
d: 27.IV.1939  
Pen & brown crayon on tracing paper, mounted (130×450)

2 Elevations of Kneeling Rail in Oak  
Scale: 1in to 1ft  
Pencil on tracing paper, mounted (130×290)

3 Perspectival elevation of Reredos - showing Altar as existing  
Pencil on tracing paper, mounted (200×210)

4 Perspectival elevation of Reredos showing Altar lengthened to 10'6"  
Pencil on tracing paper, mounted (200×210)

5 Perspectival elevation of New Reredos, Curtains & Altar Cross  
Pen with red & yellow crayon, mounted (200×200)

3-5 Scale: 3/4in to 1ft  
d: 1.V.1939 & (No.3) 10.V.1939



6 Elevation of engraved Pewter (deleted) Bronze Tablet

Scale: FS

Insc: As above & (on tablet) *Harry Privett | Vicar of this Parish | 1912-1936*

d: 17.V.1939

Pen & pencil on tracing paper, mounted (130×190)

7 Elevation of memorial tablet in wood painted black with lettering & border gilded

Scale: FS

Insc: As above, labelled & (on tablet) *Harry Privett | Vicar of this Parish | 1912-1936*

s: *Martin Travers*

Pencil (610×370)

Verso: Plan of church

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

Insc: Some dimensions given

Pencil

8-12 Alternative designs for font cover

8-10 Elevations of existing font with alternative designs for new covers

Scale: 1in to 1ft

Insc: A, B & C respectively

d: (No.10) 19.VI.1940

Pencil & brown crayon on tracing paper, mounted (265×160, 275×155, 310×160)

11 Elevation of Font Cover and precaste (sic) Stone Font

Scale: 1in to 1ft

Insc: As above & D

Pencil & brown crayon on tracing paper, mounted (260×160)

12 Plan of underside of Font Cover

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

s & d: *Martin Travers & 1.VII.40*

Pencil & with blue, yellow & red crayon on tracing paper, mounted (150×140)

1-12 Insc: As above & *St Stephen's Church, Battersea* or similar

s: *Martin Travers 48 Colet Gardens. W14* (except Nos.7 & 12)

Lit: B. F. L. Clarke, *Parish churches of London*, 1966, p.197

[173] LONDON: Church of St Thomas, Clapton Common, Hackney

Designs for rood & high altar 1920-23 (3):

1 Elevation of hanging rood, preliminary design for No.2

Pencil with yellow & purple crayon on tracing paper (370×255)

2 Elevation of Hanging Rood

Insc: As above, *S. Thomas Church. Clapton Park & For the Warham Guild*

s & d: *Martin Travers & 18.VII.1920*

Photograph of drawing (150×85)

3 Elevation of High Tabernacle & Throne

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

Insc: *St Thomas Church. Clapton Common. E.*

s & d: *Martin Travers | 48 Upper Mall W6 & 14.V.1923*

Pen & wash, mounted (500×340)

The church was destroyed during the Second World War.

[174] LONDON: East Sheen cemetery, Richmond-upon-Thames (Surrey)

Design for headstone, 1923

Elevation of a headstone for *Samuel | Edmond | Clarke | Priest died August 18th | 1919*

Scale: 2in to 1ft

Insc: As above & *East Sheen Cemetery* (sic)

s & d: *Martin Travers | 48 Upper Mall | W6 & 8.IX.1923*

Pen & watercolour (290×120)

[175] LONDON: Quainton House School, Hindes Road, Harrow (Middx)

Design for memorial shrine, 1945

Plan & elevation of *Memorial Shrine in 'N.W. Corner' of Chapel*

Scale: 1in to 1ft

Insc: *Quainton House School*

s & d: *Martin Travers. 51 Colet Gardens. W14 & 26.XI.45*

Pencil & watercolour (360×260)

[176] LONDON: Chapel, Priory of St Paul, No.8

Holland Park (Kensington), Kensington & Chelsea

Design for rearrangement, sculpted image & memorial tablet, 1944-45 (4):

1 Plan of chapel & sections showing *Suggested arrangement of Chapel & Sacristy*

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

Insc: As above, *Community of the Resurrection. No.8*

*Holland Park W. & labelled*

s & d: *Martin Travers A.R.C.A. 48 Colet Gardens W.14 & 27.I.44*

Pencil on tracing paper (390×480)

2 Elevation of Image of Our Lady

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

Insc: As above & *Priory of St Paul, 8 Holland Park, W11*

s & d: *Martin Travers. 51 Colet Gardens. W14 & 24.IV.1945*

Print with watercolour added (320×220)

3 Elevation of memorial tablet

Insc: (on tablet) *G.L. | MDCXXXIII-MDC | XLV*

s: *Martin Travers A.R.C.A. | 51 Colet Gardens W14*

Pencil on tracing paper (285×280)

4 Print of No.3 with gouache added (285×280)

[177] LONDON: Chapel, Mercers' Hall, Ironmonger Lane, City

Alternative designs for painted glass, 1920 (3):

1-3 Elevations

Scale: 1in to 1ft

Insc: *The Mercers Chapel | Ironmonger Lane, E.C. |*

*Suggested Design for | War Memorial Window*

s & d: *Martin Travers | The Glass Works, 11 Lettice St | S.W.6 & 31.XII.20*

Pen & watercolour, mounted (530×270)

The hall and chapel were destroyed in the Second World War.

[178] LONDON: No.22 Montpelier Road, Ealing

(Middx)

Design for painted glass, 1921

Elevation of *Music Room Window*

Scale: 2in to 1ft

Insc: (on mount) as above & *22 Montpelier Road, Ealing. W.5*

s: (on mount) *Martin Travers | 48 Upper Mall. W.6*

Pen & watercolour, mounted (130×260)

[179] LONDON: No.31 Nunhead Grove, Southwark

Design for chapel, 1930

Perspectival elevation

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

Insc: *Suggested Scheme for the Chapel at 31 Nunhead Grove, S.E.15*

s & d: *Martin Travers Arct. | 8 S. Paul's Studios, W.14 & 31.I.1930*

Septa pen & crayon on tracing paper, mounted (230×270)

[180] LONDON: No.56 Overhill Road, Dulwich, Southwark

Design for painted glass

Elevation of *Living-Room Window*

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

Insc: As above, *56 Overhill Road, Dulwich S.E. & labelled*

s: *Martin Travers | 1 Bath Road | Bedford Park. W. & Pen & watercolour, backed (235×310)*

[181] LONDON: Temple Church, City

Design for altar cross, 1944 (2):

1 Elevation of *Altar Cross of wood coloured & gilded*

Pencil & watercolour, backed (160×120)

2 Elevation of *inscribed Pewter Plaque to be placed at the back of the base of the Cross*

Pencil on tracing paper (190×300)

1-2 Scale:  $\frac{1}{4}$ FS,  $\frac{1}{2}$ FS

Insc: As above & *The Temple Church*

s & d: *Martin Travers | 51 Colet Gardens. W14, Oct.21.1944 & 30.XI.1944*

[182] LONDON: No.26 Welbeck Street

(St Marylebone), Westminster

Design for electric lamp

Elevation of *Hanging Reflector for 2 Electric Lamps*

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

Insc: As above & *26 Welbeck Street*

s: (on label) *H. M. Travers, A.R.C.A. (Arch) | 3 Priory Road | Bedford Park | W*

Pencil & watercolour (250×170)

Verso: Sketch of man's head

Pencil

[183] LONDON: Royal Society of Medicine,

Wimpole Street (St Marylebone), Westminster

Designs for coat of arms & memorial tablet (2):

1 Elevation of coat of arms

Insc: *Suggested Achievement of Arms for the Royal Society of Medicine*

Pen & watercolour on tracing paper, backed (210×170)

2 Elevation of *proposed Williamson Tablet*

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

Insc: As above & *The Royal Society of Medicine*

s: *Martin Travers | 8 St Pauls Studios. | W.14*

Pen & watercolour on tracing paper, mounted in folder (170×120)

Verso: (on folder cover) rough design for cartouches

Pencil on card (250×180)

[184] LOUGHTON (Essex): Church of St Mary

Designs for altar & furnishings of S chapel, 1942 (3):

1 Perspectival elevation of *Altar & Furnishings of Sib Chapel*

Pen & watercolour, mounted (240×205)

2 *Section & Elevation of Oak Screen on North Side of South Aisle Chapel*

Pencil on tracing paper (250×315)

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

Insc: As above & *St Mary's Church, Loughton*

s & d: *Martin Travers A.R.C.A. 48 Colet Gardens W14, 22.XI.1942 & 6.XII.1942*

3 Details of *Altar Table, Credence Table & Communion Bench for South Aisle Chapel*

Scale: 1in to 1ft

Insc: As above & *St Mary's Church Loughton Essex*, with dimensions given

s & d: *Martin Travers 48 Colet Gardens W14 & 14.12.1942*

Print (425×285)

[185] LUTON (Beds): Christ Church

Design for altar ornaments & communion rail, 1945 (4):

1 Perspectival elevation showing *altar ornaments and Communion Rails*

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

Print (365×375)

2 *Plan, Section & elevation of Communion Rails of Oak with Memorial Inscription*

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

1-2 Insc: As above & *Christ Church, Luton*  
s & d: *Martin Travers, 51 Colet Gardens W14,*  
30.VI.1945 & 26.XII.1945  
Pencil on tracing paper (310 × 550)

3 Plan & elevation of altar candlestick  
Scale:  $\frac{1}{4}$ FS  
Insc: *Design for a Wood Candlestick; verso Luton*  
s & d: *Martin Travers 51 Colet Gdns. | W14 &*  
29.XII.1945  
Print with yellow wash & chinese white added, backed  
(385 × 155)  
Differs from those shown in Nos.1 & 4.

4 Elevation of altar candlestick  
Insc: *Luton*  
Pencil on tracing paper (300 × 260)  
A design different from those shown in Nos.1 & 3.

[186] MADRID (Spain): Church of St George  
Designs for furnishings & painted glass, 1927 (7):  
1 Section showing general arrangement of seating &  
furnishing  
Pen, pencil & watercolour on tracing paper (280 × 515)

2 Plan & elevation of furnishing of Chancel etc, No 1  
Pen, pencil & watercolour on tracing paper (265 × 320)

3 Plan & elevation of Alternative arrangement of |  
Pulpit & Reading Desk, No 2  
Pen, pencil & watercolour on tracing paper (295 × 350)

4 Elevation of memorial tablet in wood | coloured &  
gilded, and window above. | South entrance  
Pencil, pen & watercolour (350 × 210)

1-4 Scale: 1:50  
Insc: As above & *St George's Church Madrid or similar*  
s: *Martin Travers. Architect | 11 Lettice St. SW6 or*  
similar

5-7 Elevations of Window over South entrance, *S. Andrew*  
*Window & S. Patrick window*  
Insc: As above & *S. George's Church Madrid*  
s & d: *Martin Travers, Arch | 8 S Paul's Studios | Colet*  
*Gardens, W14, (No.5) 25.I.1927 & (Nos.6-7) 7.II.1927*  
Pen & watercolour, mounted (180 × 105)

MAIDSTONE (Kent): Margravit parish hall  
See *Travers, Howard Martin Otho & Grant,*  
*Thomas Francis Wiltshire [6]*

[187] MARAZION (Cornwall): Church of All Saints  
with St Michael  
Design for vestry & organ gallery, N chapel,  
furnishings, sculpted image & memorial tablet,  
1938-44 (6):  
1 Plan of vestry & plan of organ gallery & elevations  
Scale:  $\frac{1}{2}$ in to 1ft  
s & d: *Martin Travers Arch: 48 Colet Gardens. W.14 &*  
*8.X.1938*  
Print with blue, orange & brown crayon added  
(610 × 595)

2 Plan, side elevation showing screen & perspectival  
elevation of N chapel  
Scale:  $\frac{1}{4}$ in to 1ft  
s & d: *Martin Travers, 48 Colet Gardens, W14 &*  
*13.X.1938*  
Pencil & orange crayon on tracing paper (320 × 390)

1-2 Insc: As above & *Marazion Church The Square*  
*Marazion Cornwall*

3 Perspectival elevation of Altar in North Chapel  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *Marazion Church*  
s & d: *Martin Travers, 48 Colet Gdns | W14 &*  
*24.II.1944*  
Print with watercolour added (265 × 225)

4 Elevation of Communion Rails for Lady Chapel in  
*Austrian Oak*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *Marazion*  
s & d: *Martin Travers 48 Colet Gardens W14 &*  
*16.VIII.1939*  
Pencil (430 × 215)

5 Elevation of design for sculpted Image of BVM  
Insc: As above & *Marazion Church*  
s & d: *Martin Travers & 8.III.1944*  
Print with pencil & watercolour added (240 × 130)

6 Elevation of Memorial Tablet in Green Slate  
Insc: As above, *Marazion Church Cornwall, Suggested*  
*size 2'0" point to point & (on tablet) Ethel Reynolds*  
*1893-1943*  
s & d: *Martin Travers 51 Colet Gdns W14 & 23.X.1944*  
Pencil on tracing paper (380 × 270)

[188] MARGATE (Kent): Church of All Saints,  
Westbrook  
Alternative designs for rood, 1946 (2):  
1 Elevation of Rood and attendant Figures, on Wrot Iron  
Beam

2 Elevation of alternative design, executed 1947

1-2 Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *All Saints, Westbrook*  
s & d: *Martin Travers, 51 Colet Gardens. W14 |*  
*21.VII.1946*  
Prints with watercolour added (465 × 355)

[189] MAWNAN (Cornwall): Church of St Maunanus  
& St Stephen  
Designs for altar & alterations to pulpit (2):  
1 Perspective of E end showing altar  
Insc: Verso (on typed label) *Mawnan Church, Falmouth,*  
*Cornwall*  
s: Verso (on typed label) *Martin Travers | 48, Colet*  
*Gardens, W.14*  
Pencil on tracing paper, mounted (295 × 260)

2 Plan & elevation showing alterations to Existing  
Pulpit  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: As above, *Mawnan Church, Falmouth, Cornwall &*  
labelled, with dimensions given  
s: *Martin Travers 48 Colet Gardens W14*  
Print (365 × 205)

[190] MEDBOURNE (Leics): Church of St Giles  
Design for painted glass, 1943  
Elevation of Memorial Window in South Transept  
Scale: 1in to 1ft  
Insc: Verso (on label) as above & *Medbourne Church,*  
*Leics*  
s & d: *Martin Travers | 48 & 51 Colet Gardens, W14 |*  
*11.X.1943*  
Pencil & watercolour, mounted (270 × 205)

[191] MERE (Wilts): Church of St Michael  
Designs for restoration of rood loft, oak screen &  
clock face, 1945-47 (4):  
1 Elevation of rood loft  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: *Mere Church & A Suggestion for the revision of the*  
*Rood Loft to bring it in closer | harmony with the 15th*  
*Century Screen. | The existing 'restored' Loft is far too*  
*brassy for the delicate | original Screen below it. The design*  
*shows the Ancient | Panels, almost certainly the Front of the*  
*original Loft, re-set | in approximately their proper*  
*positions*  
s & d: *Martin Travers ARCA (Arch: Lond.) | 51 Colet*  
*Gardens W14 | 6.VI.1945*  
Pencil on tracing paper (400 × 260)

2 Plan, elevation & Section of Oak Screen in Tower  
*Archway forming Vestry at West End*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *Mere Church*  
s & d: *Martin Travers | 51 Colet Gardens | W14 &*  
*7.VI.1946*  
Pencil on tracing paper (590 × 365)

3 Elevation of Clock Face in relation to the East Side of  
Tower  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & *Mere Church*  
s & d: *Martin Travers ARCA | 51 Colet Gardens W14*  
*& 5.V.1947*  
Pencil on tracing paper (520 × 280)

4 Elevation & Section of Tower Clock Face in Wood  
*painted & gilded*  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: As above & *Mere Church*  
s & d: *Martin Travers. 51 Colet Gardens W14 &*  
*5.V.1947*  
Pencil on tracing paper (440 × 535)

[192] MIMMS, NORTH (Herts): Church of St Mary  
Alternative designs for painted glass for E window  
& designs for rearrangement of the sanctuary,  
1946-48 (3):  
1 Elevation of Alternative Design for East Window,  
unexecuted  
Scale: 1in to 1ft  
Insc: Verso, as above, *North Mimms Church & A*  
encircled  
s: Verso *Martin Travers | 51 Colet Gardens | W14*  
Pen & watercolour, backed (370 × 220)

2 Elevation of New East Window, as executed, May  
1948  
Scale: 1in to 1ft  
Insc: Verso, as above *North Mimms Church, B*  
encircled & *Approved by | St Albans Diocesan | Advisory*  
*Committee | Subject to letter | 20/12/46*  
s: Verso *Martin Travers | 51 Colet Gardens | W14*  
Pen & watercolour, backed (370 × 220)

3 Perspectival elevation of suggestion for rearrangement  
of the Sanctuary  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: As above & *North Mimms Church*  
s & d: *Martin Travers ARCA, 51 Colet Gardens W14*  
*& 4.IV.1948*  
Print (345 × 225)

[193] MIMMS, NORTH (Herts): Mission church  
Design, 1938  
Plan & perspectival elevation of design of Sanctuary  
furnishings for a mission church  
Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{3}{8}$ in to 1ft  
Insc: As above & *North Mimms*  
s & d: *Martin Travers ARCA (Arch. Lond) &*  
*9.V.1948*  
Pencil on tracing paper (360 × 305)  
Unexecuted.

[194] MINSTER IN SHEPPEY (Kent): Church of St  
Mary & St Sexburga  
Designs for altar, reredos & restoration of chancel  
screen, 1934 (3):  
1 Elevation of Existing Reredos showing new Holy Table  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: As above & *The Abbey Church of SS Mary and*  
*Sexburga Minster-in-Sheppey*  
s & d: *Martin Travers, 48 Colet Gdns W14 &*  
*16.VI.1934*  
Pencil with yellow & orange crayon (435 × 395)



2 Perspectival elevation of *new Reredos & Holy Table*  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: As above & *Minster Abbey, Sheppey*  
s & d: *Martin Travers 48 Colet Gardens W14 & 16.VI.34*  
Pencil with yellow & orange crayon on tracing paper, mounted (415 x 375)

3 Cut-out overlay showing *restoration of Chancel Screen*  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: As above & *Minster Abbey Sheppey*  
s & d: *Martin Travers 48 Colet Gardens W14 & 16.VI.34*  
Pencil on card (545 x 540)

[195] NETTLECOMBE (Som): Church of St Mary the Virgin  
Design for altar & reredos  
Elevation of *Altar, Reredos etc*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & *Nettlecombe Church, Somerset*  
Pencil, backed (360 x 210)

[196] NEWLYN (Cornwall): Church of St Peter  
Design for organ gallery & furnishings, 1937-39 (7):  
1 Plan, elevation & section of *Organ Gallery*  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: As above, *Newlyn S. Peter's Church* & labelled  
s & d: *Martin Travers | 48 Colet Gardens | W14 | 11.VIII.37*  
Pencil with red & yellow crayon on tracing paper (615 x 530)

2 Revised plan, elevation & section of *Organ Gallery*  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: As above, *Newlyn S. Peter's Church* & labelled, with dimensions given  
s & d: *Martin Travers | 48 Colet Gardens W14 & 20.VIII.37*  
Pencil on tracing paper (595 x 550)

3 Perspectival elevation of high altar  
Pen & pencil on tracing paper, mounted (285 x 215)

4 Perspectival elevation of *Ornament over Canopy*  
Insc: As above & *Newlyn Church*  
s & d: *Martin Travers & 4.XI.1937*  
Pencil with pen & yellow crayon, backed (170 x 320)

5 Elevation & section of *Communion Kneelers for Side Chapels*  
Scale: 1in to 1ft  
Insc: As above & *St Peters Church, Newlyn, Cornwall*  
s & d: *Martin Travers. 48 Colet Gdns. W14 & 10.VIII.1937*  
Pen & brown crayon on tracing paper, mounted (114 x 270)

6 Elevation of *Font Cover*  
Scale: 1in to 1ft  
Insc: As above & *Newlyn Church*  
s & d: *Martin Travers & 4.XI.37*  
Pencil with pen, green & yellow crayon on tracing paper, mounted (220 x 135)

7 Elevation of alternative *Design for Font Cover*  
Scale:  $\frac{1}{8}$ FS  
Insc: As above & *Newlyn Church*  
s & d: *Martin Travers & 2.I.1939*  
Pencil with yellow, blue & orange crayon on tracing paper, mounted (300 x 175)

[197] NORTHIAM (Sussex): Church of St Mary  
Design for painted glass, c.1937  
Elevation of *East Window of South aisle*  
Insc: Verso, as above, *Northiam Church, Sussex* & (on window) *G.F. | 1880 | 1937*  
Pen & watercolour, mounted (235 x 100)

[198] NORWICH: Church of All Saints, All Saints Green  
Working drawings for altar frontals & designs for vestments, 1909-12 (9):  
1-5 Working drawings for altar frontals  
1 Detail of altar frontal  
s & d: *H. M. Travers. | 149 Albert Palace Mans | Battersea Park | SW & 15.6.09*  
Pen on tracing paper (195 x 235)

2 Detail of monogram to be | worked in Centre of left-hand wreath  
s & d: *Howard M. Travers | 149 Albert Palace Mans | Battersea Park | SW | 21.VII.09*  
Pencil on tracing paper (430 x 455)

3 Detail of device to be worked | in wreath of right hand panel  
s & d: *H. M. Travers ARCA (Arch) | 149 Albert Palace Mans | Battersea Park. SW & 21.VII.09*  
Pencil on tracing paper (420 x 465)

4 Details of super frontal for side altar. | All stitches etc to be of gold thread upon red velvet  
s: *Howard M. O. Travers ARCA (Arch) | 149 Albert Palace Mans | Battersea Park | SW*  
Pencil & yellow wash on tracing paper (200 x 410)

5 Detail of | Monogram for new | red frontal to High Altar  
s: *H. M. Travers | 3 Priory Road | Bedford Park | W*  
Pencil, pen & watercolour on tracing paper (580 x 310)

1-5 Scale: FS  
Insc: As above & *All Saints, Norwich* with notes for execution

6-9 Designs for chasubles  
6 Design for new Chasuble  
s & d: *H. M. Travers | 3 Priory Road. Bedford Pk | W & Nov 23. 1911*  
Pen & watercolour, backed (205 x 170)

7 Design for red chasuble  
s & d: *H. M. Travers | 3 Priory Road | Bedford Park | W & 6.X.12*  
Pencil & yellow wash on tracing paper, backed (230 x 145)

8 Design for red Chasuble  
s: *H. M. Travers | 3 Priory Road | Bedford Park. W*  
Pencil & watercolour (295 x 175)

9 Design for white Chasuble  
s: *Howard M. Travers ARCA | 3 Priory Road | Bedford Park W*  
Pencil & watercolour (300 x 180)

6-9 Insc: As above & *All Saints Church, Norwich*; (No.9) with notes

[199] NORWICH: Church of St John, Maddermarket  
Design for altar & reredos  
Perspectival elevation  
Pencil (245 x 310)

[200] NORWICH: Church of St Julian, King Street  
Designs for rood screen, lectern & chasuble, 1909 (5):  
1-3 Perspectival elevations of alternative design(s) for a rood screen  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, *S. Julian's, Norwich* & 1, 3 & 4 encircled respectively  
s: *H. M. Travers | 1 Bath Road | Bedford Park | W*  
Pencil & watercolour (195 x 150)

4 Elevations of oak lectern  
Scale: 2in to 1ft  
Insc: As above, *S. Julian's, Norwich* &  $\frac{1}{4}$ FS  
s & d: *Howard M. Travers ARCA (Arch) | 3 Priory Road Bedford Park | London 26.XI.09*  
Pen & wash (390 x 325)

5 Design for Chasuble  
Scale:  $\frac{1}{4}$ FS  
Insc: As above & *S. Julian's, Norwich*, with notes  
s & d: *H. M. Travers ARCA arch | 3 Priory Road | Bedford Park W 29.XI.09*  
Pencil & watercolour (385 x 280)

[201] NORWICH: Church of St Matthew, Rosary Road  
Designs for high altar & rood loft & for alterations & additions, 1945-48 (3):  
1 Elevation of High Altar, Rood-Loft etc  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: As above & placed beneath the Chancel Arch | *St Matthews, Rosary Road Norwich*  
s & d: *Martin Travers, 51 Colet Gardens, W14 & 16.VI.1945*  
Pencil on tracing paper (415 x 395)

2 Plan showing internal alteration & external additions  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: As above, *St Matthew's, Rosary Road, Norwich* & labelled  
s & d: *Martin Travers ARCA | 51 Colet Gardens, London W14 & 17.VI.1945*  
Print (300 x 400)

3 Plan & elevation of new Arches dividing Transept from Nave  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & *St Matthew's, Rosary Rd, Norwich*  
s & d: *Martin Travers 51 Colet Gdns W14 | 5.II.1948*  
Print (410 x 405)

[202] OXFORD: Church of St Paul, Walton Street  
Design for reredos & enlargement of altar, 1926-45 (3):  
1 Perspectival elevation of Reredos  
Scale:  $\frac{1}{2}$ in to 1ft  
s & d: *Martin Travers | 8 S. Pauls Studios | W & 25.X.26*  
Pen, pencil & watercolour on tracing paper (350 x 190)

2-3 Plan(s) & elevation of Design for enlargement of existing High Altar | new Gradins & Ornaments  
Scale:  $\frac{3}{8}$ in to 1ft  
s & d: *Martin Travers | 51 Colet Gardens. W14 & 16.XI.1945*  
Print with watercolour added (460 x 230)  
No.3 has, additionally, pencil detail of altar decoration.

1-3 Insc: As above & *St Paul's Church, Oxford*

[203] OXFORD: Church of St Thomas, Becket Street  
Designs for sculpted image of Blessed Virgin Mary & parclose screens, 1944 (2):  
1 Elevation of proposed Image, showing the suggested position on North wall of Lady Chapel between the ancient | Tablets at present on South wall of Tower  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: As above & *Church of St Thomas the Martyr, Oxford*, with notes  
s & d: *Martin Travers ARCA 48 Colet Gardens W14. & 31.V.1944*  
Pencil on tracing paper (360 x 520)

2 Elevation of *Parclose Screen & Ballustrading* (sic) to North Aisle, showing proposed restoration of ancient Floor Level of Nave

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

Insc: As above & St Thomas's Church Oxford, with notes

s & d: Martin Travers ARCA. 51 Colet Gdns. W14 & 7.IX.1944

Print (285 × 475)

[204] OXFORD: Keble College

Design for seal, 1947 (2):

1-2 Elevations of alternative designs for Seal

Scale: 4in to 1in

Insc: As above & Keble College, Oxford

s & d: Martin Travers 51 Colet Gardens W14, 14.VI.1947 & 17.VI.1947

Pencil on tracing paper (335 × 585, 335 × 270)

[205] OXFORD: Queen's College chapel

Design for altar, 1946

Elevation of *Suggested design for enlargement of the Altar, extension of existing Reredos, new Altar Cross, Frontal etc*

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

Insc: As above & Queen's College, Oxford

s & d: Martin Travers ARCA (Arch: Lond) 51 Colet Gardens W14 | 15.VI.1946

Print (515 × 410)

[206] OXFORD: St Edward School, Woodstock Road  
Alternative designs for painted glass window in the dining hall, 1930 (2):

1 Elevation of *window in the Dining Hall*

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

s & d: Martin Travers | 8 S. Paul's Studios | W14 1.II.30

Pen & watercolour on tracing paper, mounted (150 × 100)

2 Elevation of alternative *Design for Window*

Scale: 1in to 1ft

s: Martin Travers | 8 S. Paul's Studios | W14

Pen & pencil on tracing paper, mounted (305 × 140)

1-2 Insc: As above & St Edward's School, Oxford

[207] PERROTT, NORTH (Som): Church of St Martin

Design for painted glass for E window, 1946-47 (2):

1 Perspectival elevation of E Window with Reredos

*adapted to show complete window opening*

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

Insc: As above & North Perrott Ch:

s & d: Martin Travers. 12.III.46

Pencil & watercolour (250 × 215)

2 Elevation of *East Window*

Scale: 1in to 1ft

Insc: Verso, as above & North Perrott Church,

Somerset

s & d: Verso Martin Travers | 51 Colet Gardens | London W.14 & 24.III.47

Pen & watercolour (270 × 205)

No.2 shows a design more developed than No.1 and with different tracery.

[208] PERTH (Australia): Cathedral

Design for rood

Elevation of *Hanging Rood*

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

Insc: As above & Perth Cathedral

Pencil with pen & red & yellow washes (350 × 195)

[209] PORTSMOUTH (Hants): Church of St Stephen  
Designs for rood, painted glass, high altar & reredos, 1921-32 (5):

1 Elevation of *Rood*

Scale:  $\frac{13}{16}$ in to 1ft

s & d: Martin Travers. ARCA. Arch: | 48 The Upper Mall, London | W6 30.IX.21

Pen & watercolour (370 × 185)

2 Elevation of First World War Memorial east window

Scale: 1in to 1ft

s: Martin Travers | 48 The Upper Mall. W

Pen & watercolour, backed (570 × 385)

3 Elevation of North Window of Lady Chapel

Scale: 1in to 1ft

s & d: Martin Travers | 11 Lettice Street | SW6 &

23.XII.1924

Pen & watercolour, backed (240 × 160)

4 Perspectival elevation of *Preliminary Suggestion for the Enlargement of the Reredos*

s & d: M. Travers & 14.I.1932

Pencil on tracing paper, backed (190 × 190)

5 Perspectival elevation of *Proposed design for Enlargement of High Altar and Reredos*

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

s & d: Martin Travers ARCA 48 Colet Gardens London

W14 & 11.VII.1932

Print (350 × 995)

1-5 Insc: As above, S. Stephen's Church, Portsmouth &

(No.2) completed November 1921

[210] POTTERS BAR (Herts): Church of St Mary

Design for reredos & hanging rood, 1945 (2):

1 Elevation of *reredos*

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

Insc: As above & S. Mary's Church Potters Bar

s & d: Martin Travers 51 Colet Gdns W14 & 9.II.45

Pencil on tracing paper (565 × 390)

2 Elevation of chancel arch showing *Suggested design for War Memorial Rood*

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

Insc: As above & St Mary's Church, Potters Bar

s & d: Martin Travers. ARCA. 51 Colet Gardens, W14

& 28.VII.1945

Print with watercolour added (280 × 510)

PRESTON NEXT FAVERSHAM

See PRESTON NORTH WITHOUT

[211] PRESTON NORTH WITHOUT (Kent): Church of

St Catherine

Designs for alterations & furnishings, 1944-48 (12):

1 Perspectival elevation *showing proposed work in*

*Sanctuary | Consisting of Re-plastering Wall Surfaces. New*

*Altar & Communion Rails. The removal of | low arcaded*

*Stone wall beneath East Window, & the lengthening of E.*

*Window to its original proportions.*

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

Insc: As above & St Catharine's (sic) Church, Preston

(Next Faversham)

s & d: Martin Travers ARCA, 51 Colet Gardens | W14 |

27.X.1944

Print (440 × 325)

2 Plan & elevation of *Stone Parclose Screen between Nave*

*& N. Aisle Chapel | Shewing Section of Rood Loft*

*butting | in to it*

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

Insc: As above & Preston Church next-Faversham

s & d: Martin Travers ARCA | 51 Colet Gardens W14 &

5.XI.44

Print (460 × 325)

3 Elevation of *Stone Parclose Screen | Diagram showing*

*what would be the effect of the Adv: Committee's Suggestion*

Insc: As above & Preston Ch. next Faversham

d: 17.III.1945

Print (335 × 280)

The three-centred arches of No.2 are here shown as

lancets.

4 Perspectival elevation of *Chancel Screen, Loft & Rood,*

*with new Pulpit & Stone Screen on North Side between*

*Nave & Chapel*

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

Insc: As above & Preston Parish Church next Faversham

s & d: Martin Travers ARCA (Arch: Lond:) | 51 Colet

Gardens, W14 & 27.XI.1944

Pencil on tracing paper (520 × 370)

5 Perspectival elevation of *Revised design for Screen,*

*Rood & Loft etc incorporating the carved panel beads from*

*the original Screen*

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

Insc: As above & Preston Parish Church next Faversham

s & d: Martin Travers, 51 Colet Gardens, W14 &

20.IX.1947

Pencil on tracing paper (420 × 395)

The rood and loft are the same as in No.4; the screen

is different.

6 *Front & Side elevations, side Section & half-plans*

*above arm & Undercarriage of Bishop's Chair in Oak*

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

Insc: As above, Preston Church next Faversham & (on

chair) MCMXLV, Frank Downe. Lient: in the | Buffs

*died while on active | service in North Africa | 2.XII.1943*

s & d: Martin Travers, 51 Colet Gardens, London, W14 &

11.IX.1945

Pencil on tracing paper (405 × 295)

7 Perspectival elevation showing *design for new Frame*

*around existing carving above South Aisle Altar*

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

Insc: As above & Preston Church next Faversham. Kent

s & d: Martin Travers, 51 Colet Gardens, W14 |

28.IX.1946

Pencil on tracing paper (400 × 345)

8 Perspectival elevation of *Reredos to the Lady Altar*

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

Insc: As above & Preston Church next Faversham

s & d: Martin Travers 51 Colet Gdns W14 | 2.XII.46

Print (340 × 335)

9 *Plan of Chancel & East End of Aisles & perspectival*

*elevation of Chapel at east end of North Aisle*

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

Insc: As above & Preston Church Kent | *A suggestion for*

*North Aisle Chapel | with Vestry at the east end of the*

*Aisle | to replace existing Vestry at West end of South*

*Aisle*

s & d: Martin Travers, 51 Colet Gardens, W14 &

22.IX.1947

Print (250 × 335)

10 Elevation of parish Second World War Memorial

*tablet in Caen Stone*

Insc: As above & Preston Church. Kent

s & d: Martin Travers, 51 Colet Gardens, W14 &

22.IX.47

Pencil on tracing paper (215 × 305)

11 Plan, elevation & sections of *New Wall on North*

*Side of Nave*

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

Insc: As above & Preston-next-Faversham

s & d: Martin Travers ARCA | 51 Colet Gdns W14 |

31.I.1948

Print (360 × 350)

12 Elevation of *memorial | inscription on Stonework below*

*North end of Rood Loft*

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

Insc: As above & Preston Church next Faversham

s: Martin Travers. 51 Colet Gdns | W14

Print (315 × 190)



[122] RADLETT (Herts): Christ Church  
Design for memorial tablet, 1943  
Elevation of Memorial Tablet of Stone, with Badge & lettering coloured & gilded  
Insc: As above, Christ Church, Radlett, Suggested size | 2'0" wide 3'0" high & (on tablet) Leslie Thomas Manser V.C. | Flying Officer R.A.F.V.R. died 31.V.1942  
s & d: Martin Travers ARCA | 48 & 51 Colet Gardens W14. | 24.III.1943  
Pencil on tracing paper (355×245)

[123] READING (Berks): Church of the Holy Trinity, Bath Road  
Design for reredos  
Elevation  
Scale: 1/4 in to 1 ft  
Insc: Holy Trinity Church, Reading  
s: Martin Travers. Arch | 8 S. Pauls Studios, Colet Gdns W14  
Print (350×380)

[124] ROCHESTER (New York, USA): University  
Alternative designs for painted glass, 1929 (3):  
1-2 Elevations  
Scale: 1 in to 1 ft  
Insc: Preliminary design for Memorial Window in Students Browning Rm., University of Rochester, NY, No.1 & No.2 encircled respectively & (No.2, on window) In Memoriam Uxoris Dilectissime G.S. MCMXXVII  
s & d: Martin Travers, 8 S. Paul's Studios | London W14 & 23.V.1929  
Pen & watercolour on tracing paper (200×140), on hinged card folder (the front of which is No.3)

3 Elevation of door flanked by Ionic columns, the door fenestration cut out so that the drawing is an overlay for the designs shown in Nos.1 & 2  
Pencil & brown wash (415×305)

[125] ROMSEY (Hants): Abbey church of St Mary & St Ethelfleda  
Designs for font cover & high altar, 1947 (3):  
1 Plan looking up showing | painted ceiling, Plan from above, Plan & Section showing | Cover to Basin & elevation of Font Cover of wood, coloured and gilded  
Scale: 3/4 in to 1 ft  
s & d: Martin Travers ARCA (Arch: Lond) | 51 Colet Gardens W14 & 8.XI.1947  
Print (515×290)

2 Perspectival elevation & detail of Ridde (sic) Posts, Ornaments, Hangings etc for the High Altar  
Scale: 3/8 in to 1 ft  
s & d: Martin Travers ARCA (Arch: Lond) 51 Colet Gardens W14 & 3.XI.1947  
Print (370×970)

3 Plan of Sanctuary Showing new position of High Altar, Riddle Posts etc  
Scale: 3/8 in to 1 ft  
s & d: Martin Travers, 51 Colet Gardens, London W14 & 20.XI.1947  
Pencil on tracing paper (350×475)

1-3 Insc: As above & Romsey Abbey Hampshire; (No.3) labelled, with dimensions given

[126] ROPLEY (Hants): Church of St Peter  
Design for painted glass  
Elevation of Window on south side of Nave  
Scale: 1 in to 1 ft  
Insc: As above & Ropley Church Hants  
s: Martin Travers ARCT: 8 S. Paul's Studios | W14  
Pen & watercolour on tracing paper, mounted (200×140)

[217] RUNCORN (Cheshire): Church of St Michael & All Angels

Designs for war memorial chapel, painted glass & war memorial tablets, 1919-20 (5):

1-2 Plan, Elevation of S Side; Elevation East Wall, Cross Section Showing interior of East Wall, Longitudinal section showing interior of South Wall & position of Communion Rails & table

Scale: 1/4 in to 1 ft

Insc: As above, Runcorn Parish Church & Design for war memorial chapel at east end of South aisle  
s & d: Martin Travers ARCA Arch: | The Glass Works | Lettice Street, Munster Road | London SW & 15.I.1919  
Pen & watercolour (330×220, 335×240)

3 Elevation of Centre Window | of South aisle

Scale: 1 in to 1 ft

Insc: As above & S. Michael's Church Runcorn  
s & d: Martin Travers | 11 Lettice Street | Fulham SW6 & 16.III.1920  
Pen & watercolour, mounted (175×120)

4 Elevation of First World War memorial Tablet

Scale: 2 in to 1 ft

Insc: As above, S. Michael's Ch: Runcorn & (on tablet) To the memory of | those members of the | St Michaels Young | Men's Class, with list of names  
s: Martin Travers  
Pen with yellow & blue washes (105×270)

5 Elevation of parish First World War Memorial tablet

Insc: As above, St Michaels church Runcorn & Size of tablet | inside frame | 2'7 1/2" × 1'3"  
s: Martin Travers  
Pen on linen (410×170)

[218] RUSTHALL (Kent): Church of St Paul

Design for painted glass

Elevation of window on South Side of Nave

Scale: 1 in to 1 ft

Insc: As above & Rusthall Church, Tunbridge Wells  
s: Martin Travers | The Glass Works | 11 Lettice Street | SW6  
Pen & watercolour, backed (380×120)

[219] RYDE (IoW): Church of All Saints

Design for painted glass

Key plan of church with windows numbered 1 to 21 & details of Window over | South Porch

Insc: As above, All Saints' Church, Ryde I of W & Glazing diagrams | for (Second World) War Damage | Repairs  
s: Martin Travers 51 Colet Gdns | London W14  
Pencil on tracing paper (445×225)

[220] ST ALBANS (Herts): Church of St Saviour

Designs for high altar, furnishings & painted glass for Lady chapel, 1924-27 (5):

1 Perspective of Reredos & Tabernacle for High Altar, in Wood, coloured and gilded

Insc: (on mount) as above & St Saviour's, St Albans  
s & d: Martin Travers & 14.X.1924

Pencil, pen & sepia wash, mounted (540×365)

2 Plan of Lady chapel, Long section showing Screenwork on South side of Chapel, Elevation of screen facing West & Cross Section showing Reredos & East Wall  
Scale: 1/4 in to 1 ft

Insc: As above & St Saviour's St Albans | Design for Completion of reredos & new screens in the Lady Chapel  
s: Martin Travers, Arch: | 8 S. Paul's Studios | Colet Gardens, W14  
Pen, pencil & watercolour on tracing paper (490×530)

3 Section of North Side & elevation of West End of Screenwork for the Lady Chapel, of wood, gilded & painted  
Scale: 1/2 in to 1 ft

Insc: As above & S. Saviours, S. Albans  
s & d: Martin Travers, Arch | 8 S. Paul's Studios, Colet Gdns, W14 & 25.III.1927  
Pen & wash on tracing paper, backed (330×465)

4 Elevation of Priests' Desks in Lady Chapel

Scale: 1/8 FS

Insc: As above & S. Saviour's Church S. Alban's  
s: Martin Travers, 8 S. Paul's Studios | W14  
Pen & yellow crayon on tracing paper (255×195)

5 Elevation of four windows on south side of Lady Chapel Part of General Scheme of | decoration

Scale: 1 in to 1 ft

s & d: Martin Travers. Arch: | 8 S. Pauls Studios, Colet Gardens W14 & 25.II.1927  
Pen & watercolour (260×360)

[221] ST-JEAN-DE-LUZ (Biarritz, France): Church of the Nativity

Design for reredos, 1927

Elevation

Scale: 3/8 in to 1 ft

Insc: Church of the Nativity, S. Jean de Luz  
s & d: Martin Travers. Arch | 8 S. Pauls Studios | Colet Gardens | London W14 & 10.XI.27  
Pencil & brown wash (350×250)

[222] ST LEONARD'S-ON-SEA (Sussex): St Peter's Grange

Design for cherubim for reredos, 1942

Elevation

Scale: 1 in to 1 ft

Insc: St Peter's Grange, St Leonards-on-Sea  
s & d: Martin Travers ARCA, 48 Colet Gardens W14 & 14.VIII.1942  
Pencil & watercolour, backed (380×240)

[223] SHADWELL (Yorks): Church of St Paul

Design for high altar, 1924 (2):

1 Perspectival elevation of Design for Tabernacle & Decoration of High Altar

Scale: 1/2 in to 1 ft

Insc: As above & Shadwell Church Nr Leeds  
s & d: Martin Travers | 11 Lettice St. SW6 & 11.III.1924  
Pen, pencil & watercolour, backed (390×260)

2 Perspectival elevation

Pencil & brown wash on tracing paper affixed at one edge to No.1 (415×260)

The reredos is different in this design from that shown in No.1.

[224] SHEPPERTON (Surrey): Church of St Mary Magdalene, Squires Bridge Road, Littleton (Middx)

Survey drawing, designs for additions, furnishings & painted glass, 1935-43 (12):

1 Survey drawing

Plan

Scale: 1/8 in to 1 ft

s & d: Martin Travers: ARCA, Architect. 48 Colet Gdns. W14 & 2.V.41  
Print (390×320)

2 Design for addition of stair turret & spire & enlarged N aisle

Plan, West Elevation, North Elevation & sections

Scale: 1/8 in to 1 ft

s & d: Martin Travers ARCA; 51 Colet Gardens, London W14 & 2.V.41  
Print with pencil added (540×680)

3 Plan, Front Elevation & Side Section of Rood Loft, Rood & new deep Cresting above existing Chancel Screen  
Scale:  $\frac{1}{2}$ in to 1ft  
s & d: Martin Travers ARCA. 48 Colet Gardens W14 & 15.IV.1940  
Pencil on tracing paper, mounted (555×375)

4 Elevation of proposed Cross | of Wrot Iron to be placed on the East Gable of the Nave  
Scale: 2in to 1ft  
s & d: Martin Travers. 48 Colet Gdns W14 & 4.XII.1935  
Pen, pencil & yellow crayon on tracing paper, mounted (285×155)

5 Perspective of moveable Lectern of Oak with | Leather Book Rest  
s & d: Martin Travers. 48 Colet Gdns | W14 & 20.VIII.1941  
Pen, mounted (290×155)

6 Elevation of Tabernacle on North Aisle Altar  
Scale: 1in to 1ft  
s & d: Martin Travers. 48 Colet Gdns W14 & 22.IX.41  
Pencil & coloured washes, mounted (235×155)

7 Elevation of Image of the B.V. Mary & H. Child  
Scale:  $\frac{1}{8}$ FS  
s & d: Martin Travers, 48 (deleted) 51 Colet Gdns, W.14 & 5.V.1942  
Pencil & coloured washes, backed (350×150)

8 Plan & elevation of Choir Desk  
Scale: 1in to 1ft  
Insc: As above & labelled  
s & d: Martin Travers | 48 Colet Gardens W14 | 21.IX.43  
Pencil on tracing paper (400×400)

9 Elevation, section & details of proposed restoration of ancient Panelling at back of Choir Seats  
Scale:  $\frac{1}{8}$ FS, details FS  
Insc: As above & labelled, with dimensions given  
s & d: Martin Travers 48 Colet Gardens W14 & 30.IX.1943  
Print with pink & brown washes added (490×400)

10-12 Designs for painted glass  
10 Elevation of Window in S Aisle  
s & d: Martin Travers | 48 Colet Gardens W14 & 28.III.1943  
Pen & watercolour (250×150)

11 Elevation of Lady Chapel Window  
Scale:  $\frac{1}{8}$ FS  
s: (on typed label, on folder) Martin Travers. | 48 (deleted) 51 Colet Gardens, | W.14  
Pen & watercolour, mounted in folder (260×120)

12 Elevation of South Aisle Window  
Scale:  $\frac{1}{8}$ FS  
s: Verso Martin Travers | 48 Colet Gardens | W14  
Pen & watercolour, backed (240×180)

1-12 Insc: As above & Littleton Church, Middlesex or similar

[225] SHEPPERTON (Surrey): Church of St Nicholas  
Working drawing for addition of vestry, survey drawing & designs for alterations to chancel screen & decoration of sanctuary, 1932-42 (4):  
1 Plan, South & East elevations & section of Vestry  
Scale:  $\frac{1}{4}$ in to 1ft  
s & d: Martin Travers ARCA. Archt. | 48 Colet Gardens W14 & 17.X.1932  
Pencil with coloured washes & crayon on detail paper (405×385)

2 Survey plan of church showing some suggested alterations, with elevations of East End of Chancel & of Chancel Screen as existing  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ in to 1ft  
s & d: Martin Travers. ARCA. 48 Colet Gardens | W14, 11.VIII.42 & 12.VIII.42  
Pencil on tracing paper (445×350)

3 Elevation of design for improving the proportions of the existing Chancel Screen

4 Elevation of Scheme for re-furnishing the Sanctuary

3-4 Scale:  $\frac{3}{8}$ in to 1ft  
s & d: Martin Travers 48 Colet Gardens W14, 3.VIII.1942 & 12.VIII.1942  
Pencil, backed (265×290, 330×280)

1-4 Insc: As above & St Nicholas' Church, Shepperton-on-Thames or similar; (No.1) labelled, with dimensions given

[226] SIMLA (Himal Pradesh, India): Bishop Cotton School  
Designs for painted glass, 1936 (2):  
1-2 Elevations  
Scale: 1in to 1ft  
Insc: Verso Bishop Cotton School, Simla  
s & d: Verso Martin Travers | 48 Colet Gardens | W14. | 8.XII.36  
Pen & watercolour, mounted (255×70)

[227] STAND (Lancs): Unitarian chapel  
Design for painted glass  
Elevation  
Scale: 1in to 1ft  
Insc: Verso (on label) Unitarian Chapel, Stand  
s: Martin Travers | 48, Colet Gardens, | W.14  
Pen & watercolour, backed (245×175)  
One of a series of windows comprising texts painted on panels and set in clear glass.

[228] STANSTED MOUNT FITCHET (Essex): Church of St Mary the Virgin  
Alternative designs for memorial tablet, c.1928 (3):  
1-3 Elevations  
Scale: 2in to 1ft  
Insc: Stansted & (on tablet) Arthur William Blyth, died December 5th 1928; numbered A/2, B/2 (No.3 unnumbered)  
s: (Nos.1 & 2) Martin Travers ARCT  
Pencil & pen on tracing paper, mounted (215×200)  
The first and second of these designs are cartouches and the third a wall tablet in the Baroque style. The cartouche inscribed B/2 was executed in stone.

[229] STEEPLE (Dorset): Church of St Michael  
Design for high altar  
Perspectival elevation of Design for reredos & enlargement of altar  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: As above & Steeple Church, Dorset  
s: Martin Travers, 11 Lettice St. SW | 6  
Pen & wash, backed (345×265)

[230] STOKE (Kent): Church of St Peter & St Paul  
Design for chancel screen, 1919  
Elevation of Chancel Screen in Oak  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, Stoke Church near Rochester & War Memorial 1914-1918  
s & d: Martin Travers | for Warham Guild & 23.V.1919  
Pen & wash (225×175)

[231] STOKE POGES (Bucks): Church of St Giles  
Designs for furnishing for Hastings chapel & for painted glass, 1946 (3):

1 Plan of Hastings Chapel showing position of proposed | Altar & other furniture  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, Stoke Pogis (sic) Church Bucks. & labelled  
s & d: Martin Travers, 51 Colet Gdns | W14 & 31.I.1946  
Pencil on tracing paper (330×385)

2 Elevation of Scheme for furnishing the Hastings Chapel, with Parclose Screen between Chancel & Hastings Chapel Seat & Altar  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: As above & Stoke Pogis (sic) Church Bucks  
s & d: Martin Travers. ARCA (Arch: Lond:) | 51 Colet Gardens W.14 & 27.I.1946  
Pencil on tracing paper (300×400)

The chapel, built 1558 by Howard Hastings, 2nd Earl of Huntingdon, was restored by Col. W. C. Devereaux in memory of his son John Stuart Devereaux, pilot officer RAF, who was killed on active service 29 November 1944.

3 Elevation of N. Window | of Chancel  
Insc: As above, Stoke Pogis Church & (on window) This window | was restored as a | memorial to all the | men and women of the | Allied Forces | who sacrificed their | lives in the War of | 1939-1945  
s & d: Martin Travers, 51 Colet Gdns | W14 & 27.I.1947  
Print with watercolour added (220×95)

[232] SWANAGE (Dorset): Church of St Mark  
Design for font cover & sanctuary furnishings, 1947 (2):  
1 Plan, detail & elevation of Cover in wood to existing stone Font  
Scale:  $\frac{1}{8}$ FS  
s & d: Martin Travers | 51 Colet Gardens W14 & 16.IX.1947  
Print (480×280)

2 Perspectival elevation of Design for enlarging existing Altar, new Hangings, Ornaments and Stained Glass in E. Window  
Scale:  $\frac{1}{2}$ in to 1ft  
s & d: Martin Travers ARCA (Arch: Lond:) 51 Colet Gardens W14 & 17.X.1947  
Pencil on tracing paper (480×450)

1-2 Insc: As above & St Mark's Church, Swanage

[233] SWANWICK (Derbys): Church of St Andrew  
Design for painted glass for E window, 1919  
Elevation of East Window  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: As above, Swanwick Church Derbyshire & for the Warham Guild  
s & d: Martin Travers & 28: IV: 1919  
Pen & watercolour (365×210)

[234] SWINDON (Wilts): Christ Church  
Design for painted glass, 1930  
Elevation of Goddard window  
Scale: 1in to 1ft  
Insc: As above, Christ Church, Swindon & (on window) Fitzroy Pleydell Goddard | died August 12th 1927 & MCMXXX  
s: Martin Travers | 8 S. Pauls Studios W14  
Pen & watercolour, backed (385×175)



[235] SWINDON (Wilts): Church of St John the Baptist  
Design for rood, 1947  
Elevation of Rood over existing Chancel Screen, with Supporting Wrot-Iron Beam  
Scale: 1in to 1ft  
Insc: As above & *St John's church Swindon*  
s & d: Martin Travers. ARCA, 51 Colet Gardens | W14 & 14.I.1947  
Pencil on tracing paper (385 × 335)

[236] SWINDON (Wilts): Church of St Luke  
Design for hanging existing rood & figures, 1928  
Elevation  
Scale: 1in to 1ft approx.  
Insc: *St Luke's Church, Swindon*  
s & d: Martin Travers | 8 S Pauls Studios | London W14 & 23.X.28  
Pencil with yellow & orange crayon on tracing paper (285 × 160)

[237] SWINDON (Wilts): Church of St Mark  
Alternative designs for refurnishing sanctuary, rearranging existing rood figures & wall tablet, 1939 (6):  
1 Plan of sanctuary  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: As above, *St Mark's Church, Swindon, Wilts & labelled*, with some dimensions given  
s & d: Martin Travers 48 Colet Gardens W.14 & 18.I.1939  
Pencil with brown & orange crayon (245 × 255)

2-3 Perspectival elevations of high altar  
Scale: 1in to 1ft  
Insc: Verso (on label) *St Mark's Church, Swindon | Canon Ross Memorial. | Suggested Scheme for High | Altar etc. & (No.3) Alternative Design*  
s: Verso (on label) Martin Travers, | 48 Colet Gardens, | W.14  
Pen & pencil on tracing paper, mounted (280 × 200)

4 Perspectival elevation of another design for high altar  
Insc: Verso *Swindon*  
Pencil on tracing paper, mounted (280 × 200)

5 Elevation of rood  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: Verso (on label) *St Mark's Church Swindon | Scheme for re-arranging existing | Rood Figures*  
s: Verso (on label) Martin Travers, | 48, Colet Gardens, | W.14  
Pen & pencil on tracing paper, backed (250 × 165)

1-5 The scheme was prevented from execution by the Second World War. Only the E window was carried out.

6 Elevation of inscribed | Tablet, of wood | Coloured and gilded | to be placed in | chancel on east | side of doorway to | Ventry.  
Scale: 2in to 1ft  
Insc: Verso (on label) as above & *St Mark's Church Swindon*  
s: Verso (on label) Martin Travers, | 48, Colet Gardens, | W14  
Pen & pencil on tracing paper, mounted (215 × 105)

[238] TAPLOW (Bucks): Nashdom Abbey  
Design for high altar & arrangement of chapel, 1924  
Floor Plan & Elevation Showing Altar & 2 Credence Tables  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, *Nashdom Abbey Taplow | Plans showing proposed arrangement of Chapel & labelled*  
s & d: Martin Travers | 11 Lettice St. SW6 | 12.XII.1924  
Pencil & watercolour (370 × 560)

[239] TEMPLE EWELL (Kent): Church of St Peter & St Paul  
Design for painted glass for E window & sanctuary furnishings, 1948  
Perspectival elevation  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: *Temple Ewell Church, Kent*  
s & d: Martin Travers ARCA (Arch. Lond.) | 51 Colet Gardens, London, W14 & 20.VII.1948  
Print (340 × 235)

[240] THURNE (Norfolk): Church of St Edmund  
Design for painted glass for E window, 1934  
Elevation  
Scale: 1in to 1ft  
Insc: *Thurne Church, Norfolk*  
s & d: Martin Travers. | 48 Colet Gardens, W14 & 16.V.1934  
Pen & watercolour, mounted (275 × 200)

[241] TICEHURST (Sussex): Church of St Mary  
Alternative designs for high altar, 1945  
Perspectival elevation of Design for enlargement of High Altar, New Reredos & Altar Ornaments with flier showing alternative treatment to reredos  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: As above & *Ticehurst Church, Sussex*  
s & d: Martin Travers, 51 Colet Gardens, W14 & 7.II.1945  
Print with watercolour added, backed (280 × 415, flier 150 × 415)  
The sanctuary was refurnished in memory of the Rev. Francis Fitzgerald Hart (1868-1944) and his son, the Rev. Anthony Gilbert Hart (1916-1944). The designs were made, one having a bas-relief of the Virgin and Child in the centre and the other a panel of Christ holding a chalice and blessing, surrounded by a glory. The second is depicted on a flyleaf and was executed in 1947. The scheme also included communion rails and a memorial tablet on the S wall.

[242] TINSLEY (Yorks): Church of St Lawrence  
Designs for refurnishing the sanctuary, for painted glass & font cover, 1947 (3):  
1 Perspectival elevation of suggested new work in the Sanctuary  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{3}{8}$ in to 1ft  
Insc: As above & *St Lawrence Church, Tinsley near Sheffield*  
s & d: Martin Travers ARCA (Arch. Lond.), 51 Colet Gdns. W14 & 18.V.1947  
Print with watercolour added (410 × 350)

2 Exterior elevation, Interior elevation & Section through S. Porch  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, *St Lawrence's Church Tinsley Sheffield*  
Design for Suggested new windows over S. Porch  
s & d: Martin Travers, 51 Colet Gardens W14 | 19.V.1947  
Pencil on tracing paper (600 × 320)

3 Plan, elevation & detail of ceiling of font cover of Wood, Coloured & Gilded  
Scale: 1in to 1ft  
Insc: As above & *Tinsley Church, Yorks*  
s & d: Martin Travers ARCA (Arch. Lond.) 51 Colet Gdns W14 & 12.V.1947  
Pencil on tracing paper (470 × 310)

[243] TONBRIDGE (Kent): Chapel of Tonbridge School  
Designs for reredos, decoration of W entrance, Boer War memorial tablet, new altar & decoration, 1909-48 (8):  
1 Elevation of E end showing Suggested scheme for decoration of east wall with flier showing decoration of tester  
Scale:  $\frac{1}{4}$ in to 1ft  
s & d: Howard M. Travers ARCA | 109 Albert Palace Mansions | Battersea Park SW & 11.VI.09  
Pen, pencil & watercolour (470 × 290, flier 175 × 290)

2 Perspective of E end showing Suggested design for reredos  
s: Howard M. Travers | A.R.C.A. (Arch)  
Pen, pencil & watercolour (420 × 295)

1-2 Travers was educated at Tonbridge School. This early scheme for a new high altar and decoration of the E end of the chapel was designed immediately after he left Comper's office. It is strongly influenced by Comper's work especially in the combination of Gothic and Renaissance motifs, though the Arts & Crafts references are derived from other sources. These designs were not executed.

3 Elevation of altar & reredos in wood carved & gilt  
Scale:  $\frac{1}{2}$ in to 1ft  
s: Martin Travers, 48 Upper Mall, W6  
Pen & wash (415 × 270)  
A preliminary scheme for the reredos which Travers erected in 1925. The Baroque motifs anticipate his later scheme but beyond that there are no resemblances. What he has done here is to remodel his original Gothic triptych in a Baroque style. The roughly finished volutes to left and right of the doors of the triptych indicate Travers's intention of creating a flat reredos broken by shallow motifs. He abandoned the riddle posts in his final scheme.

4 Detail of reredos  
Scale: 1in to 1ft  
s & d: Martin Travers Arch | 11 Lettice St SW6 & 16.XII.1925  
Pencil & watercolour on tracing paper, backed (310 × 160)

5 Elevation showing Design for the decoration of the interior of W entrance door | way  
Scale: 1in to 1ft  
s & d: Martin Travers Architect | 11 Lettice Street | SW6 & 4.VII.1925  
Pen & wash on tracing paper, backed (400 × 295)

6 Elevation of Boer War Memorial Tablet of Mahogany (coloured? - damaged)  
Scale: 2in to 1ft  
s: Martin Travers ARCA  
Pen & wash on tracing paper, backed (125 × 310)

7 Elevation & detail of Second World War memorial in the form of a screen  
Scale: 1in to 1ft  
s & d: Martin Travers, 51 Colet Gdns, W14 | 4.VII.47  
Pencil & watercolour (380 × 380)

8 Perspectival elevation of new Altar & decorations, Tonbridge School Club Chapel  
Scale:  $\frac{3}{8}$ in to 1ft  
s & d: Martin Travers ARCA (Arch Lond.) | 51 Colet Gardens W14 | 21.V.1948  
Print (230 × 195)

7-8 The chapel and screens were erected in the antechapel as a memorial to old boys who died in the Second World War.

1-8 Insc: As above & *Tonbridge School Chapel*



[244] TUDELEY (Kent): Church of All Saints  
Design for refurbishing sanctuary, 1948  
Perspective elevation of *Suggested design for new E. Window & re-furnishing of the Sanctuary*

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

Insc: As above & *Tudeley Church, Tonbridge*

s & d: *Martin Travers ARCA (Arch Lond) 51 Colet Gardens W14 & 2.VI.1948*

Print with watercolour added (510×355)

[245] TUNBRIDGE WELLS (Kent): Church of St Barnabas

Designs for alterations to existing reredos in St Stephen's chapel & for reredos in S chapel, 1944-47 (4):

1 Perspective elevation of *Design for alterations to existing Reredos in St Stephens Chapel*

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

s & d: *Martin Travers ARCA, 51 Colet Gardens 14 & 9.X.1944*

Print (385×285)

2 Perspective elevation of *Reredos in South Chapel incorporating Italian 17th Cent painting*

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

s & d: *Martin Travers 51 Colet Gardens W14 & 6.XI.1944*

Print with watercolour added (390×290)

3 Detail of 4 figures in S chapel reredos

s & d: *Martin Travers 51 Colet Gdns W14 & 2.XII.1946*

Pencil on tracing paper (245×430)

4 Perspective & elevation of face of *Tester, South Chapel*

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

s & d: *Martin Travers 51 Colet Gardens W14 & 5.IX.1947*

Pencil on tracing paper (340×200)

1-4 Insc: As above & *St Barnabas, Tunbridge Wells* or similar

[246] TWERTON (Som): Church of the Ascension  
Design for painted glass for E window, 1912

Elevation

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

Insc: *Twerton, Somerset*

s & d: *Howard M. Travers / 3 Priory Road / Bedford Park W&27.III.1912*

Pen & watercolour, backed (360×250)

[247] TYNEHAM (Dorset): Church of St Mary  
Designs for chancel furniture & communion rail, 1925 (2):

1 Elevation of *Parson's Desk / (front) with bookshelf below, Side of Desk, Organist's Seat & Parson's / Chair*

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

Insc: As above & *Tyneham Church*

s & d: *Martin Travers ARCA & 29.XII.25*

Pencil on tracing paper (285×285)

2 Elevation of *altar rails in oak*

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

Insc: As above & *Tyneham Church, Dorset*

Pencil on tracing paper, backed (140×320)

[248] WADHURST (Sussex): Church of St Peter & St Paul

Designs for war memorial chapel & altar frontal, 1946-47 (5):

1 *Plan of Proposed War Memorial Chapel at East End of South Aisle*

s & d: *Martin Travers 51 Colet Gardens. W14 / 12.XII.1946*

Pencil on tracing paper (420×270)

2 Elevation of *Screen on North Side of War Memorial Chapel*

s & d: *Martin Travers 51 Colet Gardens. W14 & 12.XII.46*

Pencil on tracing paper (420×310)

3 Print of No.2 with watercolour added, backed (290×225)

4 Perspective elevation of *design for War Memorial Chapel at the East End of the South Aisle*

s & d: *Martin Travers ARCA. 51 Colet Gardens. W14 & 9.XII.1946*

Pencil on tracing paper (250×360)

1-4 Scale:  $\frac{3}{8}$ in to 1ft

Insc: As above & *Wadhurst Church, Sussex*

5 Elevation of *Frontal for High Altar*

Insc: As above & *Wadhurst Church*, with notes describing colour, materials & dimensions

s & d: *Martin Travers. 51 Colet Gardens / W14 & 27.VI.47*

Pencil (215×280)

[249] WALDINGFIELD, GREAT (Suffolk): Church of St Lawrence

Designs for altar & reredos, 1945 (2):

1 Perspective elevation of *Altar & Reredos for the East End of South Aisle*

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

Insc: As above & *St Lawrence Church Great Woldingfield Suffolk*

s & d: *Martin Travers, 51 Colet Gardens W.14 & 27.II.1945*

Print (350×330)

2 Perspective elevation of *Scheme for masking the existing Marble Reredos etc.*

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

Insc: As above & *St Woldingfield Church Suffolk*

s & d: *Martin Travers / 51 Colet Gardens, W14 & 20.III.1945*

Print (225×300)

[250] WALSINGHAM, LITTLE (Norfolk): Shrine of Our Lady of Walsingham

Design for altar for the chapel of the Seven Sorrows

Elevation

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

s: MT

Pencil & watercolour (370×230)

The chapel was built in the grounds of the shrine in 1949.

[251] WARE (Herts): Christ Church

Design for painted glass, 1946

Elevation of *proposed new East Window*

Scale: 1in to 1ft

Insc: *Verso Christ Church. Ware*

s & d: *Verso Martin Travers / 51 Colet Gardens / W14 / 10.IX.1946*

Pen & watercolour, mounted (350×245)

[252] WARNFORD (Hants): Church of Our Lady  
Designs for altar & rood screen of tower arch, 1937 (3):

1 Elevation showing *enlargement of Altar with new / Crucifix & the ancient Reredos / restored to its original position / with suggested new colouring / of its framework*

s & d: *Martin Travers & 2.III.37*

Pencil with orange & yellow crayon, mounted

(345×195)

2 Elevation showing *Design for hanging Rood over existing ancient Chancel Screen*

s & d: *Martin Travers 48 Colet Gdns / W14 & 26.VII.37*

Pencil, yellow & orange crayon, mounted (305×370)

3 Elevation showing *Glazed Screenwork over existing Screen of Tower / Arch*

s & d: *Martin Travers. 48 Colet Gdns / W14 & 27.VII.37*

Pencil with grey & sepia washes, mounted (370×270)

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

Insc: As above & *Warnford Church, Hants*

[253] WASHFORD PYNE (Devon): Church of St Thomas à Becket

Design for First World War memorial tablet

Elevation

Scale: 2in to 1ft

Insc: *Washford Pyne Church*, with dimensions given

s: *Martin Travers / The Glass Works / Lettice St. SW6*

Pen & watercolour, backed (220×105)

[254] WATFORD (Herts): Church of St James  
Design for painted glass & pulpit (2):

1 Elevation of *window in South Aisle*

Insc: As above & *St James' Church, Watford*

s: *Martin Travers. Arct. / 8 S. Pauls Studios / W14*

Pen on tracing paper, mounted (320×175)

2 Perspective elevation of pulpit

Pen & pencil with brown, yellow & orange crayon on tracing paper, mounted (265×140)

[255] WEYMOUTH (Dorset): Church of the Holy Trinity

Design for painted glass, 1946

Elevation of *East Window / of North Aisle*

Scale: 1in to 1ft

Insc: *Verso (on label) Holy Trinity Church / Weymouth*

s & d: *Verso (on label) Martin Travers. 51 Colet Gdns / W14 / 15.XI.1946*

Pen & watercolour, mounted (295×190)

[256] WINFORD (Herefs): Church of St Michael  
Design for reredos

Perspective

Insc: *Winforton Church*

s: *Martin Travers / 11 Lettice St / SW6*

Watercolour, backed (355×275)

[257] WOODBRIDGE (Suffolk): Church of St Mary the Virgin

Design for painted glass

Elevation

Insc: *Verso (on typed label) Woodbridge Suffolk*

Pen & watercolour, mounted (415×240)

[258] WYKE REGIS (Dorset): Church of All Saints  
Design for graveyard cross & gravestones, 1915-c.1916 (6):

1 Elevation of *graveyard Cross in Portland Stone*

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

Insc: As above, *Wyke Regis & Height from Ground 18 feet 6 inches*

s: *H. M. Travers A.R.C.A. / (Architect) / 1 Bath Road / Bedford Park / W*

Pen & wash, backed (540×335)

The cross and gravestones were erected in memory of the Rev. H. Whitby, vicar of St Mary's, Bourne Street, London [155].

2 Elevation of *memorial in Portland stone*

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

Insc: As above, *Wyke Regis / Weymouth & (on gravestone) Arthur Otway Bart., died Oct.21.1912*

s & d: *Martin Travers / 1 Bath Road / Bedford Park / W*

& July 1915

Pen & watercolour, mounted (290×165)

3 Plan & elevation of gravestone

Insc: (on gravestone) *Henrietta Otway*

Pen & pencil, backed (215×135)



4 Elevation of *memorial stone*  
Insc: As above & *Wyke Regis*, with dimensions given;  
verso *Henrietta Mary Evelyn wife of Edwin Garrow*  
*Whitby, died May 11th 1916*  
s: *Martin Travers*  
Pen with green & blue washes, mounted (225×115)

5 Elevation of *headstone of a grave*  
Scale:  $\frac{1}{8}$ FS  
Insc: As above  
s: *Martin Travers / 11 Lettice Street / S.W.6*  
Pen on detail paper (250×145)

6 Perspective of design in No.5  
Pencil (225×175)

[259] ZANZIBAR (Tanzania, E Africa): Cathedral  
Design for baldachino & memorial slab, 1930 (3):  
1-2 *Plan & Elevation of Baldachino*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & *Zanzibar Cathedral*, with dimensions  
given  
s&d: *Martin Travers. 8 S Paul's / Studios / London W14*  
& 6.VIII.30  
Prinst with watercolour added, mounted in folder  
(350×260, 415×245)

3 Elevation of *Stone Slab over Grave*  
Scale:  $\frac{1}{8}$ FS  
Insc: As above & *The African Memorial to Bishop Western*  
s&d: *Martin Travers Archt / 8 St. Paul's Studios W14 &*  
*30.VII.1930*  
Pencil & sepia wash on tracing paper, backed  
(240×180)

[260]-[262] Designs for vestments &c  
[260] Designs & working drawings for vestments for  
the Rev. Humphrey Whitby, 1911 (13):  
1 Elevation of *Red Dalmatic*  
Scale: 2in to 1ft  
Pencil on tracing paper (250×260)

2-13 Working drawings  
2 Half-elevation of *dalmatic*  
Pen & pencil (1040×1400)

3 Half-elevation of *tunicle*  
Pen & pencil (640×1220)

4 Rough elevations of *chasuble* & FS details of scroll  
deviation or *orphrey*  
Pen & pencil (720×180)

5-10 Details of *orphreys*  
Pen, pencil & watercolour (190×290 to 300×620)

11 Detail of a *crown & shield*  
Pencil & blue wash (250×300)

12 Detail of *Tassels for Dalmatic*  
s: *M. Travers / 1 Bath Rd / Bedford Pk / W*  
Pencil & coloured washes (270×430)

13 Detail of *hood*  
Pen, pencil & coloured washes (630×520)

1-13 Insc: As above, with instructions given  
This set of vestments was designed for the Rev.  
Humphrey Whitby for his first mass at St Columba's  
church, Haggerston, London [121] in 1911. He took  
them to the church of St Mary the Virgin, Bourne  
Street, London [155] in 1916 when he became vicar  
there and bequeathed them to the church. They were  
designed in conjunction with G. E. Sedding. Sedding  
designed a chalice and ciborium for Whitby which  
were also bequeathed to St Mary's.

[261] Design for mitre & cope for the Bishop of  
Carlisle, 1923 (11):  
1-5 Design for mitre  
1 Elevation  
Scale:  $\frac{1}{4}$ FS  
Insc: *Design for the Mitre of the Rt Revd Lord Bishop of*  
*Carlisle*  
s&d: *Martin Travers / 48 Upper Mall. W6 & 9.V.1923*  
Sepia pen, backed (230×145)

2 FS details of front & back of mitre  
Insc: Labelled  
Pen & pencil & coloured washes on tracing paper  
(760×360)

3-4 FS details of decorative roundels  
Insc: Labelled  
Pencil & coloured washes (140×270)

5 FS detail of *lapet*  
Insc: Labelled  
Pen & pencil on tracing paper (380×130)

6-11 Design for *cope*  
6 Plan of *cope*  
Scale:  $\frac{1}{8}$ FS  
Insc: *Suggested Design for the Cope of the Rt Revd Bishop*  
*of Carlisle*  
s&d: *Martin Travers / 48 Upper Mall, W.6 & 9.V.1923*  
Pen, backed (250×415)

7-10 FS details of *orphrey*  
Insc: Labelled  
Pencil, pen & coloured washes on tracing paper  
(750×250)

11 FS detail of *hood*  
Insc: Labelled  
Pencil & coloured washes on tracing paper (750×500)

[262] Designs for mitre, pectoral cross & ring for the  
Bishop elect of Masasi (Tanzania, E Africa), 1926 (6):  
1 Elevation of *Masasi Mitre*  
s&d: *Martin Travers & 4.VIII.26*  
Pencil & watercolour on tracing paper, backed  
(260×150)

2 FS elevation of *mitre*  
Pencil & blue wash on tracing paper (430×360)

3 FS detail of central device of mitre; revised design  
with *A M* added  
Insc: Details of colours given  
Pencil on tracing paper (360×500)

4 FS elevation of *Masasi pectoral Cross*  
Pencil, pen & yellow wash on tracing paper  
(160×140)

5 FS elevation of *Pectoral Cross for the Bishop Elect of*  
*Masasi*, the design more elaborate than that of No.4  
Insc: As above & labelled  
s: *Martin Travers Archt / 11 Lettice St. SW1*  
Pen & yellow wash (165×120)

6 Design for *Episcopal Ring*  
s: *H.T. (sic)*  
Pen & watercolour (60×145)

1-6 Insc: As above

[263] Design for emblem for the Medico-Legal  
Society, 1929  
FS elevation  
Insc: *Suggested Design for the Jewel of the Medico-Legal*  
*Society*  
s&d: *Martin Travers / 26.VI.1929*  
Pen & watercolour on tracing paper, mounted  
(150×110)

[264] Design for altar, reredos, riddle posts &  
ornaments  
Perspectival elevation  
Print (510×395)

[265] Design for Lady altar  
Perspective  
Insc: (on mount) *Design for an altar, canopy & hangings*  
*of a Lady Chapel*  
s&d: *HMOT (in monogram) (on mount) Howard*  
*M. Travers ARCA / (Arch:) / 3 Priory Road /*  
*Bedford Park London / W*  
Pen & watercolour, mounted (305×200)

[266] Design for Lady altar  
Perspectival elevation of *Lady Altar*  
Insc: As above  
s: *Martin Travers / 48 Upper Mall / W6*  
Pen, pencil & yellow wash, mounted (390×275)

[267] Design for Lady altar, reredos & ornaments,  
1932  
Perspectival elevation  
s&d: *Martin Travers 1932*  
Pen on tracing paper (215×145)

[268] Design for Lady altar, reredos & screen  
Perspectival elevation  
Pencil & pen on tracing paper (270×285)

[269] Design for altar frontal, c.1911  
FS detail of flower motif  
Pencil with green & yellow washes on detail paper  
(1035×615)  
Dated on evidence of style.

[270] Design for aumbry  
Elevation  
Pencil (380×190)

[271] Design for aumbry & wall candlestick brackets  
Elevation  
Pencil on tracing paper (340×250)

[272] Design for cartouche for the *Brick Builder*  
Elevation  
Scale: FS  
Insc: (on cartouche) *For / the best design of / A Brick /*  
*Fireplace & The Brick Builder*  
s: *M.T.*  
Pen, pencil & yellow crayon on tracing paper (80×80)

[273] Design for coat of arms  
Elevation  
Pencil with brown & red washes on tracing paper  
(500×760)

[274] Alternative designs for gravestones, 1921  
Plans, elevations & perspective of 2 designs  
Insc: *Designs for a Grave stone for a country church / yard*  
s&d: *Martin Travers / 16.IV.1921*  
Pencil & grey wash (380×280)

[275] Design for gravestone for J. B. Talbot, c.1922  
Plan  
Insc: (on gravestone) *John Bertram Talbot 1900-1922 &*  
*(on mount) Length 6'6" / Width 2'6"*  
s: *Martin Travers / 48 Upper Mall / W6*  
Pen, mounted (165×65)

[276] Design for gravestone for Princess Hatzfeldt, 1929 (2):

1 Plan & Elevation

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

Insc: As above & (on headstone) *Clara Huntington / Princess Hatzfeldt / 1860-1928*

s & d: *Martin Travers Arct: / 8 S. Pauls Studios W14 / 1.VIII.1929*

Pen & wash with green crayon & pencil on tracing paper (275 x 240)

2 Perspective

Pencil & watercolour (335 x 335)

1-2 Mounted in folder (515 x 415)

[277] Design for gravestone for W. J. H. Jones, c. 1932

Elevation of headstone

Insc: (on headstone) *Walter John Henry Jones / 1866-1932*

s: *Martin Travers Arct*

Pencil, pen & watercolour, backed (315 x 170)

[278] Design for house (2):

1-2 Ground floor & 1st floor plans

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

Insc: Labelled, with some dimensions given

Pencil & red crayon on tracing paper, backed (225 x 345)

[279] Design for figure of the infant St John the Baptist

Elevation

Pencil & red wash on tracing paper (290 x 165)

[280] Design for First World War parish memorial tablet

Elevation of Parish War Memorial

Insc: As above, for S.S.P.P. & (on tablet) *1914-1918*, with list of names

Pen & watercolour, backed (225 x 120)

[281] Design for First World War regimental memorial tablet

Elevation

Insc: (on tablet) *23rd Divisional / Signal Company / Royal Engineers*, with list of names

s: *Martin Travers / 11 Lettice St. / SW6*

Pen & watercolour, mounted (150 x 90)

[282] Design for memorial tablet for J. H. Blair, c. 1914

Elevation

Insc: *For S.S.P.P. & (on tablet) John Henry Blair / fell asleep at Wandu / Australia January 1914 / aged 69*

s: *Martin Travers*

Pen & yellow wash (200 x 170)

[283] Design for memorial tablet for W. H. Thomas, c. 1914

Elevation

Insc: Dimensions given; (on tablet) *William / Humphrey / Thomas of / Tredilion Park (Monmouthshire) Died November 28th 1914*

Pencil on detail paper (255 x 200)

'Executed in bronze with the crest enamelled' is noted on a photograph of the tablet filed with this design.

[284] Design for memorial tablet for Col. A. W. Noyes, 1923

Elevation of carved wood tablet, coloured and gilded

Insc: As above, for S.S.P.P. & (on tablet) *Colonel Arthur Watts Noyes who / died in Cairo on January 20th 1903*, with notes on colour

s & d: *Martin Travers / 48 Upper Mall W.6 & 1.II.1923*

Pen on card (145 x 240)

[285] Design for memorial tablet for E. H. S. & M. A. Champneys, 1942 (2):

1 Elevation of Memorial Tablet of stone, carved & coloured

Scale:  $\frac{1}{2}$  FS

Insc: As above & (on tablet) *Edward Hugh Stanley / Champneys 1861-1940 / and Margaret Alice / his wife 1861-1941*

s & d: *Martin Travers 48 Colet Gardens W14 & 22.XII.42*

Pencil on tracing paper (320 x 255)

2 Print of No.1 with watercolour added (285 x 160)

[286] Designs for ornaments (4):

1 Elevations of 4 altar candlesticks & 2 sanctuary lamps

Insc: Dimensions & prices given

Pencil & yellow wash (555 x 380)

Stock designs for the Society of St Peter & St Paul.

2 Elevation of altar cross & candlesticks

Insc: *Cross 4'0" Candlesticks 2'6"*

Pencil & pen (300 x 285)

3 Elevation of tabernacle, cross & candles

Insc: *Leigh & Lough Leven / Cottage / Howth / Co. Dublin / Eire*

Pencil with grey & yellow washes (395 x 195)

4 Elevation of altar frontal, cross & candlesticks

Pencil & watercolour on detail paper (310 x 295)

[287] Designs for ornaments (4):

1-2 Elevations of altar crosses

Pen with pencil, yellow wash & chinese white on tracing paper (140 x 90, 140 x 95)

3-4 Elevations of altar crosses

Insc: Dimensions given

Pencil & watercolour on verso of wallpaper (210 x 125, 255 x 125)

[288] Designs for ornaments (6):

1-3 Elevations of Altar Candlestick of wood, silvered

Insc: (Nos.1 & 2) as above, (Nos.1-3) dimensions given & (on mounts) numbered 1, 2 & 3 respectively

s & d: (Nos.1 & 2) *Martin Travers & (No.3) M.T. 1934*

Pencil & crayon, backed (225 x 110)

4 Elevation of altar candlestick

Insc: *Height 2'0"*

Pen with yellow wash & chinese white on tracing paper (185 x 90)

5 Elevation of 2 Candlesticks in / wood, gilded or silvered

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

Insc: As above

s & d: *Martin Travers / 48 Colet Gardens W14 / 12.II.1938*

Pencil & pen on tracing paper (190 x 195)

6 Plan & elevation of wooden candlestick

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

Insc: As above & labelled

s & d: *Martin Travers 51 Colet Gdns / W14 & 27.XII.1945*

[289] Designs for painted glass (19):

1 Elevation of 5 light window

s & d: *Howard M. Travers / The Glass House / Lettice Street / Parsons Green / SW*

Pen & watercolour, mounted (235 x 165)

2 Elevation of a pair of single-light windows, one of which has a version of the Travers coat of arms & the other HMOT in a monogram

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

s & d: *H. (half erased) M. Travers & 1913*

Pen & watercolour (130 x 100)

3 Elevation of 3 light window with roundels of 4 Evangelists

s: *Howard M. Travers*; verso (on printed label) *Howard M. Travers / stained glassworker & designer*

Pen & watercolour, backed (155 x 175)

4 Elevation of First World War Memorial Window for a School or Institute

Insc: As above

s: *Martin Travers / The Glass Works / Lettice street / Fulham SW6*

Pen & watercolour, backed (160 x 100)

5 Elevation of 3 light window with shepherds & kings worshipping the Infant Christ

Scale: 1 in to 1 ft

Insc: Verso *Sample Design*

s: *Martin Travers*

Pen & watercolour, mounted (200 x 130)

6 Elevation of round-arched window with the Crucifixion

Insc: (on window) *D.O.M. et in piam memoriam J.R.S.*

Pen & watercolour (260 x 155)

7 Elevation of circular window with symbol of the Holy Ghost

Pen & watercolour, mounted (140 x 130)

8 Elevation of 3 round-arched windows

Insc: *S. Mary, Our Lord & S John the Baptist*

respectively; verso *3 Devonshire Terrace*

Pen & watercolour, backed (180 x 270)

9 Elevation of 2 light window with Mary, Joseph & Holy Infant

Pen & watercolour (255 x 170)

10 Elevation of 2 light window with St Jerome & St Gregory the Great (?)

Scale: 1 in to 1 ft

s & d: *Martin Travers / 8 S. Pauls Studios London W14 & 17.VIII.1928*

Pencil & watercolour on tracing paper, mounted (515 x 185)

11-12 Alternative elevations of lancet window depicting Christ's Baptism & Presentation in the Temple

Pencil & brown wash, pencil & watercolour

(370 x 120, 370 x 140)

13 Elevation of lancet window with St Barnabas & his attributes

Insc: *Left hand*

Pen & watercolour on tracing paper, mounted (330 x 75)

14-15 Two elevations of 4 light windows

Pen & watercolour (400 x 295)

16 Elevation of single-light window showing St Augustin of Canterbury

Pen & watercolour, mounted (285 x 90)

17 Elevation of 3 lancet windows

Pen & watercolour, mounted (350 x 325)

18-19 Elevations of figures of St Mary Magdalene & St Francis

Pencil on tracing paper (410 x 170)

[290] Design for plaque of Risen Christ, 1926

Perspectival elevation of E end showing plaque

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

d: *1.IV.1926*

Pencil & watercolour on tracing paper (310 x 255)



[291] Design for processional cross  
Elevation of *processional cross in metal, silvered & gilt*  
Scale:  $\frac{1}{4}$ FS  
Insc: As above  
s: *Martin Travers* | 11 *Lettice St. SW6*  
Pen, pencil & watercolour (340×205)

[292] Design for processional cross  
Elevation of *Processional Cross in Wood*  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: As above, with dimensions given  
s: *Martin Travers* | 48 *Upper Mall. W.6.* | *London*  
Pen & watercolour (270×140)

[293] Design for pulpit  
Plan, elevation & section  
Pencil (425×250)

[294] Design for relief of St Peter  
Elevation of *Painted* | & *Gilt Relief set* | with *mother o' pearl*  
Insc: As above & *Height 3 feet 6 inches*  
Pencil & watercolour, backed (265×155)

[295] Designs for rood screens (3):  
1 Elevation  
Scale:  $\frac{3}{8}$ in to 1ft  
d: 19.VIII.42  
Pencil (515×395)

2 Elevation  
Scale:  $\frac{3}{8}$ in to 1ft  
Insc: *Silchester Hants* | *West Wickham Kent*  
d: 31.VIII.42  
Pencil (240×240)  
Verso: Elevation of altar cross & candlestick  
Insc: *Harrow* | near *Rochester & Littleton* | *Minster*  
*Sheppey* | *S. Collingham* ? | *S. Dionis*  
Pencil

3 Elevation  
Pen & pencil on tracing paper (490×420)

TRAVERS, Howard Martin Otho  
& GRANT, Thomas Francis Wiltshire (?-1966)  
Grant was at the AA school from 1903 to 1905. He afterwards worked in the office of F. W. Troup. After active service abroad from 1915 to 1919 (he was awarded the Military Cross) Grant set up in private practice. He collaborated with Martin Travers (q.v.) on a number of churches. A 1910, F 1920.  
Bibl: RIBA nomination papers

BRIGHTON (Sussex): Church of St Cuthman,  
Whitehawk  
See *Travers, Howard Martin Otho* [25]

[1] FELIXSTOWE (Suffolk): Church of St Andrew  
Preliminary design for new church, 1926 (3):  
1 *Plan & Long Section looking North* | *Seating accomodation* (sic) 500

2 S & E elevations

3 W elevation & W & E cross-sections

1-3 Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above & *S. Andrew Felixstowe*  
s & d: *Martin Travers. A.R.C.A.* | & | *T. F. W. Grant, F.R.I.B.A.* | *Architects* | 11 *Lettice St. S.W.6* & 4.1.1926  
Pen, pencil & watercolour on tracing paper, backed (330×310, 350×280, 350×350)

[2] LISS (Hants): Church of St Mary  
Unexecuted design for completing nave & for new tower, 1927 (3):  
1 *Plan & Long Section looking South*  
Pencil with brown & red wash on tracing paper, backed (460×500)

2 *Cross-section(s) looking West & East, West & North elevation(s)*  
Pencil, pen & wash on tracing paper, mounted (500×560)

1-2 Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & *S. Mary's Church, Liss, Hants*  
s & d: *Martin Travers & T. F. W. Grant FRIBA* | *8 S. Paul's Studios, Colet Gdns* | *W14 & (No.1) 4.VIII.1927*

3 *Perspective of tower*  
Insc: Verso, as above, *St Mary's Ch. Liss, Hants & Sketch showing suggested design for new tower*  
s & d: *M.T.* | 4.VIII.27  
Pencil & watercolour (355×255)

The church was completed in 1930 by Sir Edward Maufe. See also *Travers, Howard Martin Otho* [84] for designs for high altar & painted glass, 1942.

[3] LONDON: Church of Emmanuel, Lea Bridge Road (Leyton), Waltham Forest  
Design, 1933, & design for pulpit (3):  
1 *Ground Plan, W & S elevations & sections*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, *Emmanuel Church, Lea Bridge Road, Leyton E10* & labelled; (stamped) *Ecclesiastical Commission for England* | *Approved Conditionally*  
s & d: *Martin Travers & T. F. W. Grant, FRIBA Architects* | 48 *Colet Gardens London W.14* & 3.VII.1933  
Print with coloured washes added (700×700)

2 *Plan, Front & Side Elevation(s) of pulpit*  
Scale: 1in to 1ft  
Insc: As above & *Emmanuel Church, Leyton*  
s: *Martin Travers A.R.C.A.* 48 *Colet Gardens, W14*  
Pen with blue & brown crayon on tracing paper, mounted (340×260)

3 *Plan, of church prepared for publication in New Churches Illustrated*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, *Leyton, Emmanuel* & labelled  
Pen on tracing paper (750×490)  
Lit: *Incorporated Church Building Society, New churches illustrated*, 1936, pp.42-43

The church was erected in 1933-35; the total cost was £5933.

[4] LONDON: Church of the Good Shepherd, Carshalton-on-the-Hill, Sutton (Surrey)  
Design, 1928, & designs for painted glass & aumbrey, 1930 (4):

1 *Basement, ground floor & galley plans, Elevation of North Side & Long Section*

2 *East & West Elevation(s) South Elevation of Lady Chapel, Cross Section(s) looking East & sections through Lady chapel & porch*

1-2 Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & *Church of St Francis of Assisi* (deleted) *The Good Shepherd, Carshalton, Surrey*  
s & d: *Martin Travers & T. F. W. Grant FRIBA* | *8 S. Pauls Studios Colet Gardens, W.14* & 12.VII.1928  
Prints with coloured washes added (660×660)

3 Elevation of 2 windows  
Insc: (on typed label, on folder) *Church of The Good Shepherd* | *Carshalton* | *Two windows showing stained glass adapted to Crittall's Iron* | *Frames. The Iron work taking the place of the lead*  
s: (on typed label on folder) *Martin Travers.* | 48 *Colet Gardens* | *W.14*  
Pen & watercolour on tracing paper, mounted & with folder (260×60)

4 Elevation of *Aumbrey in Carved Wood & Wrot Iron*  
Insc: As above & *Church of the Good Shepherd, Carshalton*  
s & d: *Martin Travers. Arct.* | *8 S. Pauls Studios, W14* & 27.1.30  
Pen with red & yellow crayon on tracing paper, mounted (200×100)

Lit: *Incorporated Church Building Society, New churches illustrated*, 1936, pp.94-95; *Pevsner & Nairn, Surrey*, 1971, p.133  
The church was one of the Bishop of Southwark's 'Twenty-Five New Churches'. Travers, as he often did, agreed to design the work for far too low a cost out of kindness to the vicar; he also was accustomed to executing work as cheaply as possible. The church was built 1928-30 at a cost of £6060. Unfortunately, it lacked a damp-course, the buttresses were hollow shams and the church has always suffered severely from damp.

[5] LONDON: Church of the Holy Redeemer, Streatham Vale, Lambeth  
Preliminary design & design, 1930-31 (10):  
1 Preliminary ground floor plan  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: *Church of the Holy Redeemer, Streatham Vale & Accomodating* (sic) 600 *exc. Choir*  
s: *Martin Travers & T. F. W. Grant, FRIBA Architects*  
Pen & pencil with red & yellow washes (280×440)

2 Site plan showing drains &c  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: *Church of the Holy Redeemer, Streatham Vale, SW16* & labelled  
s: *Martin Travers & T. F. W. Grant, FRIBA.* | 48 *Colet Gdns, W.14* & 11 *Buckingham Street. WC2*  
Print with pink & green washes added (300×500)

3 *Plan, Elevation of North Side, Elevation of West End, Section looking South, Section looking East, Cross Section looking West*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, *'The Clapham Sect' Memorial Church of the Holy Redeemer, Streatham Vale, SW.* & labelled  
d: 30.X.1930  
Print with watercolour added, on several pieces of paper joined (680×720)

4 Interior perspective looking E, not exactly as executed  
Print with watercolour added, backed (460×460)

5 Interior perspective looking E, as executed  
Insc: *Church of the Holy Redeemer, Streatham Vale SW*  
s & d: *Martin Travers & T. F. W. Grant, FRIBA* 48 *Colet Gardens, W14* & *M.T. del.* 1931  
Print with pencil & watercolour added, mounted (400×400)

6 Perspectival elevation of *Holy Table etc.*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *Church of the Holy Redeemer, Streatham Vale, SW*  
Pencil, backed (210×300)

7 Perspectival elevation of *Pendant Lights for the Nave*

8 Perspectival elevation of *Wall Lights for Aisles*

7-8 Insc: As above & *Church of the Holy Redeemer, Streatham Vale, SW*  
s: *M.T.*  
Pen, pencil & coloured washes, backed (230×155, 195×135)

9 Elevation of door  
Pencil on tracing paper (250×205)



10 *Plan*, prepared for publication in *New churches illustrated*

Scale: 1/8 in to 1 ft

Insc: *Church of the Holy Redeemer, Streatham Vale & labelled*

Pen on tracing paper (430 x 750)

Lit: Incorporated Church Building Society, *New churches illustrated*, 1936, pp.106-107; B. F. L. Clarke, *Parish churches of London*, 1966, p.272

The church was built 1931-32 as a memorial to the Clapham Sect, and was one of the Bishop of Southwark's 'Twenty-Five New Churches'. It cost £11,775. The vicarage was built later by D. E. Nye, Grant's partner.

[6] MAIDSTONE (Kent): Margravit parish hall

Design for altar, 1928

Perspectival elevation of sanctuary Recess showing proposed Altar, Reredos etc

Scale: 1/4 in to 1 ft

Insc: As above, *Margravit parish hall*; (on mount)

Accepted | 24th Aug. 1928 | M.C.E. Comm. | L.W.S.

s&d: T. W. F. (sic) Grant FRIBA | and | Martin Travers & 30.VI.1928

Pen with yellow & orange crayon on tracing paper, mounted (310 x 235)

TRAVERS, Howard Martin Otho

& MUSMAN, Ernest Brander (q.v.)

LAMORBY (Kent): Church of the Holy Trinity

Survey drawing & designs for W entrance, alterations to sacristy & heating chamber & W gallery, 1945-46 (5):

1 Survey W & E elevations

Scale: 1/8 in to 1 ft

Insc: *The Church of the Holy Trinity, Lamorby (sic) | Survey, as existing. Prior. to. Damage. by. Enemy. Action. Oct 16, 1944*

s&d: Martin Travers. ARCA (Arch. Lond.) | E. B. Musman. B.A. FRIBA | Architects - in association | 51 Colet Gardens. SW14 & January 1945

Print (415 x 435)

2 Exterior Elevation of W end of Nave

Scale: 3/8 in to 1 ft

Insc: As above & *Holy Trinity Church Lamorby Sidcup | Showing proposed New West Doorway | The West window is Set higher up in | the Gable and its Tracery simplified | to give more light to the Nave*

s&d: Martin Travers ARCA & E. B. Musman. B.A. FRIBA | 51 Colet Gardens. W14 & 24.IX.1946

Print (445 x 330)

3 Plan & Elevation of proposed West Gallery, Porch & West Entrance

Scale: 3/8 in to 1 ft

Insc: As above & *Holy Trinity Church Lamorby, Sidcup*

s&d: Martin Travers ARCA & E. B. Musman B.A. FRIBA | 51 Colet Gardens. W14. 28.IV.1946

Pencil on tracing paper (505 x 485)

4 Ground plan showing proposed alterations

Scale: 1/8 in to 1 ft

Insc: As above & *Church of the Holy Trinity, Lamorby (sic)*

s&d: Martin Travers ARCA (Arch. Lond.) & E. B. Musman FRIBA | 51 Colet Gardens. W14 12.XII.1946

Print (380 x 400)

5 Roof plan, ground plan, South & East Elevation(s) & Section

Scale: 1/8 in to 1 ft

Insc: As above & *The Church of the Holy Trinity, Lamorby, (sic) Kent*

s&d: Martin Travers, A.R.C.A. (Arch. Lond.) | E. B. Musman, B.A., F.R.I.B.A. | Architects. in association | 51 Colet Gardens. W14 & December, 1946

Print with red wash added (395 x 370)

Lit: Newman, W Kent, 1969, p.505

TRAYLEN, Henry Francis (1874-1947)

Traylen began his career in his father's Stamford office in 1891. From 1895 to 1899 he worked in the office of Everard & Pick of Leicester and was appointed ecclesiastical architect to the Admiralty and associate surveyor at Windsor Castle before going into practice with his father in Stamford in 1902. The year before he had been awarded the RIBA Silver Medal for measured drawings of Burghley House. He was in practice alone from 1907 to 1912 and with F. J. Lenton from 1916 to 1945. In 1907 he was appointed ecclesiastical surveyor for the diocese of Lincoln and from 1916 held the same post in the diocese of Peterborough. Most of his work, which includes many church restorations, is to be found in the Stamford area. He was elected A 1899, F 1922 and FSA 1927. Bibl: *Who's who in architecture*, 1914 & 1923; obituaries: *Builder*, CLXXIII, 1947, p.45; *RIBA Jnl*, LIV, 1947, p.529

Sketchbooks (2):

1 Sketchbook of 39 leaves containing details of buildings, especially churches, in the Midlands; the sketches are d. April 2nd 1896 to Sept 11th 1897 s&d: (on inside cover) H. F. Traylen | April 1st 1896

2 Sketchbook of 36 leaves containing views & details of buildings in the Midlands & Belgium, as well as survey drawings & notes made in preparation for the restoration of St Lawrence, Stanwick, Northamptonshire, 1901; the sketches are d. Sept 25th 1897 to Oct 10th 1901 s: (on back inside cover) H. F. Traylen | 15 Lincoln St | Leicester

1-2 Pencil, bound in brown cloth covers with brown leather spine (160 x 235)

Prov: Pres. by John Gloag, 1970

TRÉCOURT, Jean Pierre Théodore (fl.1784-1795)

Attributed to

It is not known when or why the French draughtsman Trécourt came to England, but he was employed as Holland's personal assistant in March 1784, probably in anticipation of the vast amount of drawing which would be entailed at Carlton House. Possibly in his early twenties in 1784, he remained as Holland's draughtsman for the rest of his apparently not very long life.

Bibl: D. Stroud, *Henry Holland*, 1966, pp.66, 145

LONDON: Carlton House, Pall Mall, Westminster Two sketchbooks of interior details of Carlton House, 1787-95: the drawings are probably in the hands of 2 of Holland's assistants, Charles Heathcote Tatham (q.v.) & Jean Pierre Théodore Trécourt See Holland, Henry [4]

TRENCH, Sir Frederick William (1775-1859)

Trench was the only son of Frederick Trench of Heywood, Ballinakill, Ireland. After obtaining a commission in the 1st Foot Guards in 1803, he was appointed aide-de-camp, with the rank of colonel, to the King in 1825 and storekeeper of ordnance in the Wellington administration. Although an army officer and an MP, he worked out, in conjunction with the Duke and Duchess of Rutland, several schemes for embellishing London. Of these the most important was the Thames Embankment from Charing Cross to Blackfriars, which was begun in 1864, forty years after Trench's first proposal. He also promoted the erection of a colossal statue of Wellington, which was executed by Matthew Digby Wyatt and stood at Hyde Park Corner from 1838 to 1883. He was made KCB in 1832 and before his death in 1859 had risen to the rank of general.

Bibl: DNB; obituary: *Gentleman's Magazine*, 1860, p.195

LONDON: Houses of Parliament, Westminster Designs for alterations to the House of Commons, 1833

See Wyatville, Sir Jeffrey [20].11 (the drawings of Sir Jeffrey Wyatville, with those of other members of the Wyatt family, are the subject of a separate volume, *The Wyatt family* by Derek Linstrum, in the RIBA Drawings Collection catalogue series).

TRENT, William Edward (1874-1948)

Trent was articled in 1892 to Henry Poston of Lombard Street, London, with whom he remained as an assistant until 1905. While in this office he studied at the AA evening school. In 1905 he established a City practice, in which he was later joined by his son, W. S. Trent (1903-1944). After joining Provincial Cinematograph Theatres Ltd as chief architect in 1925, he was brought in by this company to collaborate with E. Wamsley Lewis in designing the New Victoria cinema. His works include the Gaumont, Wolverhampton, 1932, and the Gaumont, Finchley, London, 1938. The latter was designed with the help of his son, who was staff architect of the same cinema London company. F 1932. Bibl: D. Sharp, *The Picture palace and other buildings for the movies*, 1969, pp.114, 145, 147, 168

LONDON: New Victoria cinema, Vauxhall Bridge Road, Westminster

See Lewis, Ernest Wamsley

TREVOR, Robert Hampden (1706-1783)

See Hampden, Viscount (Robert Hampden Trevor)

TRIBE, Anthony Charles (1907-1953)

Born in New Zealand, Tribe served his articles with Crichton & Houghton of Wellington. In 1929 he came to England and studied at the AA school, afterwards joining the office of G. Grey Wornum (q.v.). After wartime service in the Royal Navy, Tribe worked for Guy Morgan & Partners. In 1947 he set up his own practice, designing power stations in Antwerp, Baghdad, Bahrain, Sydney and Kingston, Jamaica. In 1951 Tribe went into partnership with Philip Wakeman. A 1934, F 1949.

Bibl: obituaries: *Builder*, CLXXXV, 1953, p.701; *RIBA Jnl*, LXI, 1953, p.82

For a drawing s & d: A.C.T. / 19.7.33 see Wornum, George Grey [4].30

TRIPP, Sir (Herbert) Alker (1883-1954)

Tripp was Assistant Commissioner of the Metropolitan Police from 1932 to 1947. In 1942 he published *Town planning and road traffic*. Knighted 1945.

Bibl: *Who was who*, 1951-60

See Pierce, Stephen Rowland [4].5-6



**TROKE, Walter Edmund (?-1943)**

Troke was a RIBA student in 1925 and was just beginning to build up a practice in London when war broke out. He was killed on active service in 1943. His greatest interest was in historic buildings and he became an active member of the Society for the Protection of Ancient Buildings, for whom he inspected and restored buildings.

Bibl: obituary: *RIBA Jnl*, I.I, 1944, p.43

Some of the following drawings were probably made in connection with Troke's work for the SPAB

- [1] **COMPTON** (Surrey): Church of St Nicholas  
Survey drawings & unexecuted design for E window, 1939

*Plan of chancel lower & plan of chancel upper, East elevation, longitudinal section AA of church & cross-section BB looking E*  
Scale:  $\frac{1}{4}$  in to 1 ft

Insc: As above, *St Nicholas church | Compton | sketch designs & plan labelled*

s & d: *Walter E. Troke architect | 9 Gower St London W.C. | July 1939*

Pencil & watercolour (540 x 715)

The design was to replace a large Gothic window by Woodyer, which was eventually replaced in the restoration of 1952.

- [2] **GNOSALL** (Staffs): Church of St Laurence

Design for a reredos, 1939

Elevation & cross-section

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

Insc: *St. Laurence Church Gnosall & (under drawing) Assumption | Paintings: Annunciation, Visitation, Flight into Egypt & Death of our Lady*

s & d: *Walter E. Troke 1939*

Pencil & watercolour (345 x 585)

This reredos was in the Lady chapel of the church in 1966.

- [3] **LONDON**: Church of All Saints, Kingston-upon-Thames (Surrey)

Unexecuted design for a reredos, 1938

Elevation & section

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

Insc: *All Saints Church Kingston-on-Thames & (on altar frontal & under drawing) Ave Maria gra plena Dom tecum benedicta tu in mulieribus; verso Red-Madder & B Siena & yell ochre | Peach Black & Ant Blue & Yell Ochre & B Siena*

s & d: *Walter E. Troke | iii XXXVIII*

Pencil & watercolour (380 x 730)

- [4] **LONDON**: Church of St Mary, Hayes (Middx), Hillingdon

Design for a sanctuary lamp, 1937

Half elevation, *plan of lamp showing | position of 3 hanging hooks, details of the layout of chains & front view of hook*  
Scale: FS (elevation),  $\frac{1}{4}$  in to 1 ft

Insc: As above & *St. Marys Church Hayes Mdx | Full size of sanctuary lamp | material - lacquered silver on copper | Tassels & cords to be selected*

s & d: *Walter E. Troke, architect | London W.C.1 | Decr 1937*

Pen on tracing paper (665 x 320)

- [5] **WESTON ON TRENT** (Staffs): Church of St Andrew  
Unexecuted design (?) for a chancel screen & rood loft, 1939

*Plan, elevation & section, including side chapels*

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

Insc: As above & *St Andrews Church | Weston*

s & d: *Walter E. Troke architect | 9 Gower Street London W.C. | April 1939*

Pencil with sepia & grey washes (515 x 700)

There has been no screen in St Andrew's church since the late C19, when parts of a rood screen were used to repair the bell frame.

**Measured drawings**

- [6] **BYLAND ABBEY** (Yorks)

Measured drawings of the pavements in the retrochoir & S chapel, Byland Abbey & at Well Hall, Eltham, Greenwich, 1936-37

Details, seen from above

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

Insc: As above & *Glazed-Tile Pavement Designs at Byland Abbey retrochoir, S. Chapel & Brick & Pebble pavement | Well Hall Eltham (destr) | 181bC*

s & d: *Walter E. Troke 1936-7*

Pencil & watercolour (215 x 560)

- [7] **LONDON**: St Paul's cathedral

Unfinished drawing of the half of the organ situated on the N of the choir, 1937

Insc: verso (in pencil, in later hand) *Drawing of St Pauls | by Walter E. Troke (A)*

d: 24.4.37

Pencil (380 x 535)

Prov: Pres. by the Society for the Protection of Ancient Buildings, 1952

**LONDON**: Well Hall, Eltham, Greenwich

Measured drawing of brick & pebble pavement, 1936-37

See [6]

- [8] **WINCHESTER** (Hants): Church of St Cross

Measured drawing of Elizabethan communion rails in the S chapel, 1935

*Elevation & section*

Scale: 1 in to 1 ft

Insc: As above, *communion rails in Lady Chapel, St Cross Winchester & section labelled*

s & d: *Walter E. Troke | 1935*

Pencil (195 x 450)

- [9] **ZENNOR** (Cornwall): Church of St Senner

Measured drawing of lych-gate, 1935

*Plan, elevation, section & axonometric sketch*

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

Insc: As above, *Zennor Cornwall | North Entrance to | churchyard - in local | granite, dimensions given & plan labelled*

s & d: *Walter E. Troke | Zennor July 1935*

Pencil (360 x 425)

- [10] Measured drawing of an unidentified church in Perpendicular style

Elevation of aisle arcade, including plans of mouldings, half-cross-section of nave & aisle, elevation & plan of a window & plan of base of a pier

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

Pencil (670 x 1000)

**TRUBSHAW, James (1777-1853)**

James Trubshaw was a member of the family of builders and architects of Haywood in Staffordshire. He trained as a mason in his father's yard and then, from 1793 to 1800, worked at Fonthill, Windsor Castle and Buckingham Palace. After a short period in business on his own, he took over the family firm at his father's death in 1808. Although he designed a number of buildings, much of his work was building to designs by other architects. He built Ilam Hall, Staffordshire, 1821-26, to designs by John Shaw; extensions to Blithfield Hall, Staffordshire, from 1822, to designs attributed to John Buckler; Weston Hall, Warwickshire, which was being erected in 1828, to designs by Edward Blore; and Grosvenor bridge, Chester, to the design of Thomas Harrison (1744-1829, q.v.). The bridge was completed in 1833, after Harrison's death, and there is in the Collection a copy by Trubshaw of Harrison's design, d. *Janv. 1832*. His engineering work was superior to his work as an architect, and he was indeed a Fellow of the Institute of Civil Engineers.

Bibl: *Colvin*; *DNB*; *GR*; J. Weale, *Catalogue of books*, 1854 (list of fellows & members); S. Trubshaw, *Family records*, 1876; obituaries: *Builder*, XI, 1853, p.696; *Gentleman's Magazine*, 1854, pp.97-101

- [1] **CHURCH EATON** (Staffs): Rectory (now Old Rectory)

Design for a fireplace for the Rev. A. C. Talbot  
Elevation showing a central sculptural decoration of a mask & swag

Insc: (in pencil) *The Revd. A. C. Talbot | Church Eaton*

w/m: J. Whatman

Pen & sepia wash (335 x 480)

Prov: Pur. 1959

The design was executed, but the central feature has since been removed. A. C. Talbot was Rector of Church Eaton 1831-38.

- [2] **ILAM** (Staffs): Vicarage

Design in simple Tudor style, 1824

Plan & small sketch elevation, with figures & a carriage & pair

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

Insc: *No.6 | Plan of a house for the Vicar of Ilam, plan labelled & dimensions of rooms given; (against elevation) Mr Post receiving his friend FC & No.4*

*House fit for the richest vicar in England; also notes concerning the construction, about the height of rooms, placing of flues & doors*

d: *finished at two o'clock Thursday | 13th May 1824 & Approved F. Chantrey | 14th May 1824.*

Pen & pencil (340 x 480)

Prov: Pur. 1959

Lit: J. Holland, *Memorials of Sir Francis Chantrey, sculptor*, R.A, 1851, pp.283-285

Sir Francis Chantrey was working at Ilam on the Pike-Watts monument in Ilam church from 1817 to 1826 while Trubshaw was building Ilam Hall to John Shaw's designs, 1821-26. Holland attributes the design of the vicarage to Chantrey and claims he had some influence on the design of the hall. The vicarage has been extensively altered since its erection, following a fire at the turn of this century and because of structural modifications made about 1925. It was remodelled as a regional youth training centre in 1967 and is now called Dovedale House.

- [3] **LILLESHELL** (Salop): Lilleshall House  
Designs for benches in wood & stone for the Duchess of Sutherland (7):

1 Elevation of a bench in *stone*, without back or armrests, in the form of a sarcophagus, decorated with wreathed medallions on base

Insc: (in pencil) As above

s: (in pencil) *James Trubshawe*

Pen on buff paper (265 x 350)

- 2 Perspective of a bench in *wood* with Gothic decoration

Insc: (in pencil) As above & *Lilleshall*  
(265 x 350)

- 3 Perspective of a bench in *wood & stone* with a high back & Gothic decoration  
(350 x 265)

- 4 Elevation of a bench, material not stated, with a high back & Gothic decoration  
(350 x 265)

- 5 Elevation of a bench in *stone* with a high back & Jacobean decoration  
(340 x 260)

- 6 Perspective of a bench in *stone* with winged lions for armrests  
(245 x 265)

2-6 Insc: (in pencil) *Dutcheess of Sutherland*

s: (in pencil) *James Trubshawe C.E.*

Pen (No.6 with wash) on buff paper



7 Design for an *oak chair*, probably connected with the above designs for the Duchess of Sutherland  
Insc: (in pencil) As above  
Pencil (300 × 240)

1-7 Prov: Pur. 1959

The inscriptions on these drawings appear to be in three different hands. Trubshaw's usual signature is without an *e*. These designs must have been executed in or after 1833, when Lord Gower, for whom Wyatville began the house in 1826, assumed the title of Duke of Sutherland. The house, which was substantially finished 1829-30, was completed in 1833.

[4] NEWCASTLE UPON TYNE (Northumberland):

National school  
Design, 1824

Ground plan, *Front Elevation & End Elevation*, showing a building of 1 storey with attached Tuscan half-columns on main façade

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

Insc: As above, *No 2 National School | Newcastle 1824* & plan labelled, with some dimensions given  
s & d: *Haywood Jan 1824 | James Trubshaw*

Black & sepia pen with grey & sepia washes within single ruled border (300 × 400)

Prov: Pur. 1970

This school is not included in the list of National schools built between 1821 and 1835 in the National Society, *24th Annual Report*, 1835, appendix.

[5] WESTON HALL, nr Long Compton (Warwicks)  
Design, 1825

*West Elevation & South Elevation*, both of 5 bays & 2 storeys with projecting bay windows & on the W elevation a central bay of 3 storeys with corner towers crowned by turrets

Scale:  $\frac{3}{4}$  in to 5 ft

Insc: As above & *Weston Hall | Warwickshire | 1825*

s & d: *Haywood Janr. 1825 | James Trubshaw*

Pen with sepia & grey washes (430 × 480)

Prov: Pur. 1956

Weston Hall was designed by Edward Blore and was being erected in 1828 by James Trubshaw. Blore's designs (see Blore, Edward, *WESTON HALL*, nr Long Compton (Warwicks) differ considerably from Trubshaw's drawing and show the details of windows and roofline to be Gothic in style and the main elevation to have an additional storey and a stone terrace in front. Trubshaw's drawing may be of his own design or a copy of an earlier design by Blore.

[6] Design for a ceiling

Plan, with classical arabesque motifs set into geometrical compartments

Insc: (in pencil) *Design by J. Trubshaw*

w/m: Portal & Bridges

Pen (550 × 370)

Prov: Pur. 1959

[7] Design for a chimneypiece

Front & side elevations, with columns tapering towards a lion's foot base & supporting a mantleshef

s: (in pencil) *James Trubshaw*

Pen & wash (210 × 315)

Prov: Pur. 1959

[8] Design for a folio stand, 1842

Elevation, showing carved wooden side incorporating the initials T.T.; also pencil sketches of this monogram

Insc: (in pencil) *Trubshaw Arms. Design for a stand for Folios*

d: (on stand) 1842

Pencil & watercolour (370 × 275)

Prov: Pur. 1959

[9] Design for a house

Elevation of 5 bays & 2 storeys, with 4 Tuscan Doric

columns supporting an iron balcony at 1st floor level

Insc: verso (in pencil) *Design for a house by James*

*Trubshaw*

Pen & wash (325 × 535)

Prov: Pur. 1959

[10] Design for a wall monument

Elevation of monument in the form of a pointed arch

with cusps & a crocketed gable, enclosing an

inscription & an unidentifiable coat of arms

Insc: *In Memory of &c*

Pen & coloured washes (350 × 220)

Prov: Pur. 1959

[11] Design for a 10 light stained glass window, 1834

Elevation showing Christ & the 4 Evangelists in the

5 upper lights

Insc: Verso (in pencil) *Painted window*

s & d: *Haywood 1834 | J. Trubshaw*

Pen & watercolour (460 × 325)

Prov: Pur. 1959

Survey drawing

[12] WYBUNBURY (Cheshire): Church of St Chad

Survey drawing of tower, 1810

Plan, made to ascertain the angle of inclination

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

Insc: *Plan of Tower of Wybunbury church shewing the point to which | the Plumb line was marked on the Flags below: NB The height from which the plumb line was suspended | from the beam under the leads of the tower to the Flags below | is 85ft 5in. The line at top was fixed 10 inches to the East of | true Center to be clear of the Timbers below The Tower | appears to overhang or incline from the center to the | North 4ft 8in to the East 2ft 1 $\frac{1}{4}$ in and inclines in at an angle | of 25 degrees from the North towards the East 5ft 1 $\frac{1}{4}$ in Comparative Statement of Inclination of Tower, showing table of measurements taken by James Chiney, Wm Coomer, S Lewis, Mr Coomer & Mr Turner between 13th April 1790 & 13 Aug 1810, plan labelled & some dimensions given*

d: *taken 13 Aug 1810*

Pen & sepia wash (330 × 525)

Prov: Pur. 1970

Lit: *Architectural Magazine*, I, 1834, p.209

Trubshaw restored the medieval tower of the church to the perpendicular by removing soil from beneath the higher side. The church was rebuilt, except for the tower, in 1892 by James Brooks.

[13] OXFORD: Radcliffe Library

Copy of pl.IV from James Gibbs, *Bibliotheca*

*Radcliviana: or a short description of the Radcliffe Library at Oxford*, 1747

Plans of the library at 2 different levels

Pen & wash (355 × 475)

Prov: Pur. 1959

TRUBSHAW, James *Attributed to*

BLITHFIELD PARK (Staffs): Goat Lodge

Design for a porch for Lord Bagot, 1838, as executed

Elevation, showing goats' heads in high relief

decorating the frieze [Fig.26]

Insc: (in pencil) *Porch at Ld Bagots | now building*

d: (above the frieze in carved numerals) 1838

Pen with sepia & grey washes (485 × 350)

Prov: Pur. 1959

Lit: *CL*, CXVI, 1954, p.1862

Blithfield Park was built, 1822-24, to the designs of

John Buckler, who also designed Pool Park,

Denbighshire, for Lord Bagot. Among Buckler's

drawings for Blithfield (in the William Salt Library

at Stafford) is one initialled J.B. 1839. It is insc.

*Lodge at Bagot Park now building by Mr Trubshaw for*

*Lord Bagot*. The Mr Trubshaw referred to is probably

James, but *Colvin* does attribute an unspecified lodge

at Blithfield Park to his son, Thomas (q.v.). The frieze

of goats' heads refers to the historic herd of wild

goats on the estate.

TRUBSHAW, Thomas (1802-1842)

Thomas Trubshaw was the elder son of James

Trubshaw (q.v.). He gained a reputation as an architect

with his designs for Manley Hall, near Lichfield,

and several churches in Staffordshire. He also worked

as a landscape architect and designed the fine Classical

orangery at Heath House, Tean, Staffordshire, in 1831.

He was elected Fellow of the Society of Antiquaries

1836.

Bibl: *Colvin*; GR; S. Trubshaw, *Family records*, 1876;

*Architectural Magazine*, I, 1834, p.47

[1] HILDERSTONE (Staffs): Christ Church

Design in simple Gothic style

Perspective from NW

Insc: *Hilderstone | cost 2830£*

Pencil & sepia wash (275 × 380)

Prov: Pur. 1959

Lit: *Pevsner, Staffs*, 1974, p.144

The church was built by Trubshaw to this design

between 1827 and 1829.

[2] UTTOXETER (Staffs): Workhouse

Preliminary alternative designs, 1838 (2):

1 Elevations in Jacobean style & in Classical style

Pencil (270 × 380)

2 Elevation as in No.1 but reduced & in Tudor style

Insc: *A111, Proposed Workhouse | Uttoxeter & proposed*

*reduction*

s & d: *Heywood (sic) 1838 | T. Trubshaw FSA*

Pencil (265 × 380)

1-2 Prov: Pur. 1959

[3] Design for an aisleless chapel in simple Gothic style

Plan, E, W & side elevations, showing an open

arcade at W end

Pencil (335 × 220)

Verso: Two elevations of a clock tower & elevation

of an archway, all in Italianate style

Pencil

Prov: Pur. 1959

[4] Preliminary designs for a cross in Celtic, antique & Gothic styles, c.1837

Twelve alternative elevations & 2 plans

Insc: (in an earlier catalogue's hand) *Cross | Hams-*

*Hall?*

w/m: J. Whatman 1837

Pencil (380 × 330)

Verso: Preliminary design for a chapel with a bellcote

Plan, 2 end elevations & perspective

Pencil

Prov: Pur. 1959

[5] Preliminary designs & design for an octagonal monument in Gothic style (2):

1 Preliminary designs

Perspectival elevation, showing a monument with

projecting gables on each side & small central tower,

& plan (partly erased) of 3 sides

Pencil (385 × 270)



Verso: Perspectival elevation, similar to that on recto but more fully worked out below roof level; central tower & pinnacles at angles drawn in later; also 4 elevations of pinnacles, plan & half-plan of monument at roof level  
Pencil

## 2 Design

Perspectival elevation, showing solid stone base & 2 stages, the 2nd with openwork tracery crowned by a lantern [Fig.27]  
Pen & watercolour on paper cut to a lancet shape & mounted (515 x 220)

## 1-2 Prov: Pur. 1959

These drawings may be connected with the project in 1840 to erect a cross at Ilam, Staffordshire, to the memory of Mrs Watts-Russell. As executed, it is of Eleanor cross style, very different from Trubshaw's finished design.

[6] Preliminary designs & designs for lodges in Italianate style, 1838 (5):

### 1 Preliminary designs

Site plan & 6 perspectives  
Pencil (300 x 245)

## 2-5 Designs

2 Perspective, showing a 1 & 2 storey lodge with projecting porch with a background of trees & gates  
Insc: No.1  
Pencil within double ruled border (265 x 335)

3 Perspective, showing a lodge with a corner tower with a background of trees & gates  
Insc: No.3  
Pencil & sepia wash within double ruled border (265 x 335)

4 Perspective, almost identical to No.2, but with porch facing left, with a background of trees  
Insc: Design for a lodge No.11 (sic)  
s & d: Heywood (sic) 1838. / T. Trubshaw F.S.A  
Pen & wash within single ruled border (230 x 285)

5 Plan of the Ground Floor, Plan of the Chamber Floor, Elevation of the Road Front & perspective showing a lodge with tower, bay window & porch  
Insc: As above  
Pen & coloured washes (255 x 340)

## 1-5 Prov: Pur. 1959

### [7] Design for a reredos

Incomplete elevation, showing pointed arches with cusps & a weeping angel above them; also details of mouldings  
Scale: 1in to 1ft  
Sepia pen & pencil (370 x 540)  
Prov: Pur. 1959

## TRUEFITT, George (1824-1902)

Truefitt became a pupil of Lewis Nockalls Cottingham (q.v.) about 1839. After five years he was articled to Sancton Wood (q.v.) and then became the assistant of Harvey Eginton of Worcester. On his return from a sketching tour in France and Germany in 1847, he published *Architectural sketches on the Continent*. It was well reviewed by the Ecclesiologist Society, of which he became a member in 1848. In 1847 he submitted a design for the second Army & Navy Club competition. This competition brought him his greatest patron, Sir William Cunliffe-Brookes MP, for whom he built Brookes Bank (now Royal Assurance offices), Manchester. He was architect to Brookes's Glen Tana estate, Aberdeenshire, until his death and extended and restored Aboyne Castle for Brookes's son-in-law, the Marquess of Huntley. Truefitt

established a large practice at No.5 Bloomsbury Square, London, gaining many of his commissions through competitions. He designed sixteen churches, including St George, Worthing, Sussex, 1868; St John the Evangelist, Bromley, Kent, 1879-80; and St Mary, Davyhulme, Lancashire, 1889-90. In 1850 he published *Designs for country churches*. From 1865 to 1890 he was architect to the Tufnell Estate, Islington, London, where he built the church of St George, Tufnell Park, and many villas, including some in Jacobean style in Camden Road. He was a member of the AA and was elected F 1860. After retiring to Worthing in 1890, he handed over his practice to his elder son and cousin.

Bibl: GR; B.F.L. Clarke, *Church builders of the nineteenth century*, 1947, p.263; Hitchcock, *Early Victorian architecture*, I, 1954, pp.174, 577; D. Ware, *Short dictionary of British architects*, 1967; *Ecclesiologist*, VIII, 1847, p.107; BN, LXI, 1890, p.167; *RIBA Jnl*, XIX, 1912, p.65; obituaries: *Builder*, LXXXIII, 1902, p.252; BN, LXXXIII, 1902, p.153; *RIBA Jnl*, IX, 1902, pp.461-462

[1] LONDON: Burleigh House, Camden Road, Holloway, Islington

Copy by J. Livock of Truefitt's design  
Sketch plan of ground floor

Insc: *Burleigh House Camden Road Holloway, G. Truefitt Archit 1860* & plan labelled

Pen on tracing paper (125 x 70)

Prov: Mounted in the album (folder 3, p.17) formed by J. Livock (q.v.), pres. 1954

Lit & reprd: *Builder*, XVIII, 1860, p.784

[2] LONDON: Church of St George, Tufnell Park Road, Islington

Plan of the church as erected & Block plan of ground

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

Insc: As above, *Saint Georges church Tufnell Park | Holloway & NB The red circle shows the Temporary church | which remains while the permanent one is being erected | Sitings for 1020 without galleries*

s & d: George Truefitt Arch 1866 | London 5 Bloomsbury Square

Pen & watercolour (380 x 560)

Prov: Pres. by the architect, 1866

Lit: *Ecclesiologist*, XIX, 1858, pp.184, 188, 194, 380; *Ecclesiologist*, XXVII, 1866, p.125; *Builder*, XXV, 1867, p.163; BN, XIV, 1867, pp.44, 64; *Illustrated London News*, XIII, 1868, p.284; BN, XXI, 1876, p.336; *Builder*, XXXIV, 1876, p.398

## TUKE & SPENCE (fl.1836)

Surveyors of York.

### ORNHAMS HALL (Yorks)

Survey drawing, 1836

Survey plan, with chart referring to the area of land

Scale: 1in to 200ft, 1in to 3 chains

Insc: *Plan | of Ornhams Farm | in the County of York | belonging to | George Crow Esqre | 1836* & road labelled *Boroughbridge & Wetherby*

s: Tuke & Spence, *Surveyors, York*

Pen, pencil & coloured washes (500 x 810)

Prov: J. B. Papworth Collection (q.v.)

Ornhams Hall was built by J. B. Papworth, 1835-36, see Papworth, John Buonarroti [281] (the drawings of J. B. Papworth are the subject of a separate volume, *Office of J. B. Papworth* by George McHardy, in the RIBA Drawings Collection catalogue series).

## TURNER, Ernest (1844-1895)

Turner, the son of a surgeon, was educated at King's College School, London, and afterwards articled to his cousin, Arthur Newman of Southwark (1828-1873). For several years he was assistant to Martin Bulmer, architect and county surveyor of Maidstone. After Bulmer's death in 1879 he established his own practice in Gray's Inn, London. His main achievements were made as one of the leading sanitarians of his day. He became chairman of the council of the Sanitary Institute in 1876 and was Associé Étranger of the Société Française d'Hygiène. He designed hospitals, including the Central London Throat & Ear Hospital, Gray's Inn Road, London (now Royal National Ear, Nose & Throat Hospital), a hospital in Tehran, Iran, and the Rotherhithe Sick Asylum; and steam laundries at Battersea, Kilburn and Penge, which were considered models of hygienic planning. He designed new drains for many houses, including Witley Court, Surrey, for Lord Dudley, and wrote papers on sanitation. His *Hints to householders and housebuilders* was published in two editions, 1883 and 1884. Other work includes Christ Church School, Gipsy Hill, Lambeth, London, church schools at Herne Bay, Kent, and several country houses. He was elected A 1867, F 1877 and was examiner in sanitary science at the RIBA for many years. Bibl: A. Graves, *R.A. exhibitors*, 1905-06; obituaries: *Builder*, LXVIII, 1895, p.246; *RIBA Jnl*, 3rd ser. II, 1895, p.378

LONDON: Temple Bar, Fleet Street, City  
Design for alterations, 1869

Perspective, showing a scheme to raise Wren's structure en bloc & erect beneath it an arch of cognate character, extending over the whole width of the street

Photograph of original drawing (190 x 115)

Prov: Pres. by the architect, 1869

The original perspective was exhibited at the RA 1869, No.966, 'Design for the improvement of Temple Bar'. Temple Bar, erected in 1672, was removed to Theobalds Park, Hertfordshire, in 1878. The photograph is accompanied by a letter describing the scheme, addressed to J. B. Seddon and d. 1869.

## TURNER, Hugh Thackeray (1850-1937)

Turner was the son of the Rev. J. R. Turner, Rector of Wroughton, Wiltshire, and served his articles in the office of Sir George Gilbert Scott. He was assistant to George Gilbert Scott Jnr from 1878 until the early 1880s, then went into partnership with Eustace Balfour (1854-1911), who became surveyor to the Grosvenor estate. Their London work includes the church of St Anselm, Davies Street, Westminster, 1896; an early block of flats, Camden House Chambers, Sheffield Terrace, Kensington, 1896; Balfour Place and Nos.78 & 79 Mount Street, Westminster, c.1897; the National Scottish church, Russell Street, Westminster, 1909; Lygon Place, Ebury Street, Westminster, c.1910. Turner built for himself Westbrook, Godalming, Surrey, 1900. He was Secretary of the Society for the Protection of Ancient Buildings, 1885-1911. Bibl: GR; RIBA grey books; RIBA biography files, obituaries: *The Times*, 15 December 1937; *Builder*, CLIII, 1937, p.1109; *RIBA Jnl*, 3rd ser. XLV, 1938, p.258

See Scott, George Gilbert Jnr (the drawings of G. G. Scott Jnr, with those of other members of the Scott family, are the subject of a separate volume, *The Scott family* by Geoffrey Fisher, Gavin Stamp & others, in the RIBA Drawings Collection catalogue series).



**TURNER, John (1806-1890)**

Turner was articled in 1825 to Henry Hakewill. After Hakewill's death in 1830 he became a student at the RA and until 1839 had his own practice at Clement's Inn. From 1839 to 1847 he held the post of surveyor to the Trustees of Grosvenor Place and, in 1855, became District Surveyor of East Islington. From 1867 to 1873 he was one of the two chief engineers to the City of Westminster. His papers on the improvement of Holborn Hill, 1831 and 1842, and on 'Bricks', 1838, were published in the *Civil Engineers' & Architects' Journal* of those years. His buildings include schools at Knowl Hill, Berkshire, and Sonning, Oxfordshire; improvements to Mrs Hayter's Lunatic Asylum, Fisherton Anger, Salisbury, and the Master Boot & Shoe Makers' Benevolent Society Almshouses at Mortlake, London. He built Holy Trinity, Touchen End, Berkshire, and restored St Stephen Walbrook, City of London, 1847-48 (for measured drawing, made during Turner's restoration, see Schmid, Alfred E. and St Mary, Stapleford Tawney, Essex).

Bibl: J. G. Turner, *Memoir of the late Mr John Turner*, 1890, unpublished MS in R I B A library; *RIBA Transactions*, II, 1886, pp.96-97; *Builder*, VI, 1848, p.217; *Eccelesiologist*, VIII, 1848, p.366

[1] LONDON: Hall, Middle Temple, City  
Measured drawings, 1825-26 (2):

1 Transverse section of hall showing whole elevation of the screen

Pencil & watercolour (690 × 540)

Exhib: RA 1828, No.976, 'East End of Middle Temple Hall from actual measurement'

2 Elevation of part of the screen drawn to a larger scale & section

Insc: As above & Middle Temple Hall

s & d: Drawn by John Turner | About 1825-6 (added later)

Pencil & sepia wash (690 × 525)

1-2 Prov: Pres. by J. Turner, 1890

The drawings were made while Henry Hakewill was restoring Middle Temple Hall, 1825-26.

[2] LONDON: York Water Gate, Westminster  
Measured drawing, 1832

Plan, elevations of water front & terrace front & section of the water gate, with portrait bust of Inigo Jones in a frame of foliage & putti holding a wreath

Scale: 1/4 in to 1 ft

Insc: As above & York Gate | by | Inigo Jones | Presented to the Architectural Society | in accordance with the laws | by John Turner | 1832

Pencil & red pen with sepia & blue washes (500 × 650)

York Water Gate, now on the Victoria Embankment, was designed by Sir Balthasar Gerbier.

**TURNER, Thomas (c.1820-1891)**

Turner was the son of Richard Turner, the Dublin ironfounder, and received his training in the Dublin office of Jacob Owen, architect to the Board of Works. Also in the office were two of Turner's subsequent partners, Charles Lanyon and Richard Williamson. Lanyon established a large office as County Surveyor of Antrim and during the 1840s Turner joined him in Belfast as his principal assistant. His first independent work was the Perpendicular screen in front of Thomas Duff's church of St Patrick, Dundalk, 1851. In 1852 he began his own practice in Belfast and designed Craigavad, Belfast Loch, for John Mulholland. His other Irish country houses include Tullyhenan House, near Lurgan; Thornhill House, Londonderry; St Mura's, Fahan, and probably Tempo Manor, Co Fermanagh, 1863. In a Classical style are the Town Hall, Coleraine, Co Derry, 1857-59, and the Northern Bank, Londonderry, 1866. In 1861 he went into partnership

with Richard Williamson and, until 1871, had his own office in Glasgow, with Thomas Drew as his partner from 1861 to 1865. In Scotland he designed Coltness House, Lanarkshire. After 1871 he received important commissions in north-west Ireland, including the Court Houses at Lurgan and Magherafelt 1872, and extensions to Bowden's Court House, Londonderry. In 1874 he went into partnership with Hume Babington, civil engineer, and in 1883 became Surveyor of Northern Dublin.

Bibl: *Ulster architecture 1800-1900. An exhibition of architectural drawings with photographs & portraits for the Queen's University festival, & the official opening of the new extension of the Ulster Museum*, compiled on behalf of the Ulster Architectural Heritage Society by Hugh Dixon, 1972, pp.15-17, 25, 27, 29; *Builder*, IX, 1851, pp.446-447; *Builder*, XVI, 1858, pp.818-819; *CL*, CLIV, 1973, pp.1495-1496; obituary: *Irish Builder*, XXIII, 1891, p.230

**STORMONT CASTLE (Co Down, Ireland)**

Copy by J. Livock of Turner's design for extensions & alterations, 1858

Plan of the ground floor

Scale: 1/3 in to 1 ft

Insc: Stormont Castle Belfast | by Mr Turner | 1858 & plan labelled

Pen on tracing paper (150 × 100)

Prov: Mounted in the album (folder 3, p.4) formed by J. Livock (q.v.), pres, 1954

Lit: *Builder*, XVI, 1858, pp.818-819

Earlier designs, on paper w/m 1821, exist for the castle and are attributed to William Burn. Turner remodelled the exterior in a Baronial style in 1858 and remodelled the interior in a Classical style, but older Jacobean style parts, possibly by Burn, remain at the back of the house. For Burn's drawings see H. Dixon's catalogue (see bibl.), p.15.

**TURNER, Thomas (fl.1836-59)**

Turner practised in London and first exhibited architectural drawings at the RA 1836. His christian name is incorrectly given as Thackeray by A. Graves in *RA exhibitors*, 1905-06. In 1841 Turner entered the competition for the Infant Orphan Asylum, Wanstead, Essex (now the Royal Wanstead School), which was won by Gilbert Scott and William Moffat. He designed the joint railway terminus building at London Bridge in 1844. Turner last exhibited at the RA 1859 with a design for the Ulster Bank.

Bibl: A. Graves, *RA exhibitors*, 1905-06; *Builder*, I, 1843, p.459; *Civil Engineers' & Architects' Journal*, VII, 1844, p.26

LONDON: London Bridge railway station, Southwark  
Design for the terminus, as executed, 1844

Perspective, showing a façade & clock tower in Italian palazzo style, with figures in the foreground [Fig.28]

Pencil & watercolour (365 × 700)

Prov: Pres. by Frank P. Jowett, 1963

Exhib: RA 1844, No.1101, 'Façade buildings at the Joint Railway Terminus at London Bridge as they will appear when completed from the designs by T. Turner'

Lit: E. Course, *London railways*, 1962, pp.32-38; A. A. Jackson, *London's termini*, 1969, pp.146-149; *Civil Engineers' & Architects' Journal*, VII, 1844, p.26; *Illustrated London News*, IV, 1844, pp.75-76

Henry Roberts (q.v.) was originally commissioned to design terminus buildings for the Brighton, Croydon, Dover and Greenwich railway companies, but he was taken ill at the beginning of the project. Turner was asked to prepare a new plan, with increased accommodation, and a new elevation. Roberts made modifications to the decorative details of the façade introducing the fret in the lower frieze, square instead of round balusters, the centre console under the balconies and rusticated quoins at the S angle of the parcels office, all of which are shown in the drawing. Other architects involved in the construction of the station were George Smith, architect to the Greenwich Railway Co., and J. V. Rastick, a civil engineer. The terminus was incorporated in the new buildings designed by Samuel Beazley (q.v.) in 1851.

**TURNER, William (1789-1862)**

William Turner, generally known as Turner of Oxford, was a watercolour painter. He was born in Oxfordshire and brought up by an uncle, who in 1804 purchased the estate of Shipton-on-Cherwell, Oxfordshire, where Turner built a church in 1831. No other architectural work by him is recorded. He was a pupil of John Varley, by whom he was strongly influenced. In 1808 he joined the Old Water Colour Society, to whose exhibitions he sent drawings each year. He also exhibited at the British Institution, the Society of British Artists and the RA. In 1811 he became one of the first eight members of Chalon's exclusive Sketching Society and about this time returned to Oxford, where he taught drawing. Many of his paintings, of which the early ones are the most interesting, were of the Oxford area, but he travelled in England, Wales and Scotland on sketching tours. He preferred to paint wide prospects and paid particular attention to atmospheric effects, observed directly from nature.

Bibl: DNB; T.B.; S. Redgrave, *Dictionary of artists of the English school*, 1878; J. L. Roget, *A History of the Old Water Colour Society, now the Royal Society of Painters in Watercolour*, I, 1891, pp.226-227, 280, 327-328, 454, 558; II, 1891, 169-170; M. Bryan, *Dictionary of painters and engravers*, 1893; University Galleries Oxford, *Catalogue of the loan exhibition of the work of William Turner*, 1895; A. Graves, *RA exhibitors*, 1905-06; A. Graves, *A Century of loan exhibitions*, 1915; V & A, *Catalogue of water colour paintings by British artists and foreigners working in Britain*, 1927; M. Hardie, *Watercolour painting in Britain*, II, 1967, pp.117, 121, 150, 234-238; *Walker's Quarterly*, XI, 1923, pp.1-8; *Connoisseur*, CLXII, 1966, pp.242-247

SHIPTON-ON-CHERWELL (Oxon): Church of the Holy Cross

Perspective of the church from the N [Fig.29]

s: W. Turner

Watercolour (240 × 340)

Prov: Pur. 1932 by N. D. Lapton (sale of effects of R. L. Angus, Evershot, Dorset); pres. by Sydney D. Kitson FSA (F), 1935

Exhib: University Galleries, Oxford, Loan exhibition of the work of William Turner, 1895, No.125 (lent by Dr Yule)

The church was designed by Turner in 1831. In 1896 a chancel screen was added with the following inscription: 'Erected in memory of William Turner of Oxford, watercolour painter & (1831) architect of this church.' Turner is buried in the church, which still looks exactly as it does in the drawing.



**TYRRELL, Charles (1795-1832)**

Tyrrell was the son of Timothy Tyrrell, remembrancer of the City of London and an old friend of Sir John Soane. He was articled to Soane in January 1811 and remained in his office for six years. In 1814 he became a student at the RA and was awarded the Silver Medal in the following year. He was in practice by 1820, when he exhibited a design for a public building at the RA and was commissioned to repair the church of St Anne & St Agnes, Gresham Street, London. Ten years later he repaired another City church, St Mary Aldermanbury. From 1821 to 1822 he visited Italy, where he measured buildings with Henry Parke in Sicily at the end of 1821, and with T. L. Donaldson at Tivoli in June 1821 and at Bologna in 1822. In the same years he published, with an engineer named William Anderson, a design for rebuilding London Bridge on its old foundations. From 1828 until his death he held the post of Surveyor to the Eastern District of London.

Bibl: *Colvin*; A. T. Bolton, *The Works of Sir John Soane R.A.*, 1924, appendix C, p.XIV; A. Graves, *R.A. exhibitors*, 1905-06

**Measured drawings**

Italy & Sicily

TIVOLI (Lazio): Villa d'Este

Plan of the villa & gardens

Insc: verso *Plan of a Villa* | from Donaldson, with some dimensions given

s&d: Charles Tyrrell | *Tivoli 15th June 1821*

Pen, pencil & watercolour (465×375)

Prov: Included in John Goldicutt's collection of drawings pres. by J. Turner, 1890

The plan is copied almost exactly from a plan (f.71v) in T. L. Donaldson's 'Greek & Roman' sketchbook, 1818-22 (q.v.).

Measured drawings made with T. L. Donaldson 1821 & 1822

BOLOGNA: Palazzo Lagnani (f.59)

BOLOGNA: Palazzo Ercolani (f.61)

TIVOLI: Villa d'Este (f.71v)

VICENZA: Piccolo Palazzo Chiericati (f.74)

In T. L. Donaldson's 'Greek & Roman' sketchbook, 1818-22 (q.v.).

Measured drawings made with Henry Parke, 1821

SELINUNTE (Trapani, Sicily): Temples E & F

SYRACUSE (Sicily): Baths

See Parke, Henry [129], [130], [133]

**ULFT, Jacob van der (1627-after 1689)**

Jacob van der Ulft was a painter from Gorinchem in the Netherlands, of which he later became burgomaster. His paintings and drawings, which have not been comprehensively studied, are mostly landscapes, Classical architectural fantasies and topographical studies. They suggest that he worked in Italy, and most of his drawings of Italian subjects date from 1666 to 1674. It is possible that the Italian views were copied from engravings, but it is reported that in the C19 there was a sketchbook in the collection of Baron von Hardenbrock which contained thirty-three drawings inscribed *Gezigten in Italia naar het leven geteekend door J. van der Ulft*.

Bibl: T.B.; A. M. Hind, *Catalogue of drawings by Dutch and Flemish artists preserved in the department of prints and drawings in the British Museum*, 1931, IV, p.71

1 Composition with a classical colonnade, rotunda & obelisk in the background & a triumphal arch & figures in the foreground [Fig.30 upper]

s&d: J. V and' Ulft in. 1666

Grey wash (145×190)

2 Composition with a banquet taking place in a hall with classical niches & spectators seated in balconies above [Fig.30 lower]

Pen & wash (150×210)

1-2 Each drawing is mounted on buff paper, both mounted together on blue paper with a band of gold leaf & insc. (in a cartouche) *Jacques Vander Ulft*

Prov: Unknown, but included in the 1855 MS

catalogue of RIBA drawings

The unsigned drawing is attributed by a stylistic comparison with the signed drawing with which it is mounted.

**UNIDENTIFIED**

There are in the Collection several hundred unidentified (i.e. unattributed) drawings. It was originally intended to include them in this last general volume of the catalogue, but time has not allowed this and a separate volume is now projected. Meanwhile, a brief note on the character of these 'unidentified' drawings may be helpful. As the many cross-references throughout the catalogue will have shown, they are of a heterogeneous nature: there are, for instance, about 30 French, German and Italian theatre designs which emanate from the Drummond Stewart Collection (q.v.); about 60 C18 Italian designs for stage sets, altars, ceilings &c from the so-called Natali album (q.v.); about 45 drawings dating from the C16 to the C18, largely by Italian or English hands, which have as their common provenance the Burlington-Devonshire Collection (q.v.); some 15 English C18 designs for decoration from the Bute Collection (q.v.); a considerable number of designs, copies and tracings from the 'Hardwick' albums (q.v.); together with a number of drawings which in the course of cataloguing for publication have been found to have unsatisfactory attributions and have been transferred to the 'unidentified' section for further consideration.

**UNSWORTH, William Frederick (1851-1912)**

Unsworth began his career in the office of Wilson & Wilcox of Bath in 1869. In 1872 he spent a year in France, where he worked for a short time for a Parisian architect. On his return in 1873 he became an assistant to G. E. Street, moving after a year to William Burges's office. In 1876 he went into partnership with E. J. Dodgshun in London. Their first success was the winning of the competition for the Shakespeare Memorial Theatre and Library, Stratford-upon-Avon. It was erected between 1876 and 1885 at the expense of Edgar Flower, for whom they designed a house, 'The Hill', in Stratford-upon-Avon. For some time before his death Unsworth was in partnership

with his son, Gerald, and H. I. Triggs (1876-1923) in Petersfield, Hampshire. His church designs include Christ Church, Woking, 1892; All Saints, Woodham, 1893, and the reconstruction of St Mary's, Horsell, 1893, all of which are in Surrey, and the Good Shepherd, Sion Mills, Co Tyrone, Ireland. Among his many private houses are Blair Mount, Minehead, Somerset, 1882; Sion House, Co Tyrone, 1884; Woodhambury, Woodham, Surrey, designed for himself in 1889, and Broad Dene, Haslemere, Surrey, designed for Walter Tynedale in 1910. He was elected A in 1882 and F in 1891.

Bibl: A. Graves, *R.A. exhibitors*, 1905-06; Pevsner & Nairn, *Surrey*, 1971, pp.307, 320, 533, 538; *Builder*, XXXIX, 1876, pp.926-928; *BN*, XLIV, 1883, pp.510-511; *Builder*, XLVII, 1884, pp.88-89, 99; *XLIX*, 1885, pp.321, 324-325; *BN*, LIX, 1890, p.95; *Builder*, LXVI, 1894, pp.156-170; *AR*, XXVII, 1910, pp.221-223; *XXVIII*, 1910, pp.220-223; *Builder*, CXVI, 1919, pp.344-345; obituary: *Builder*, CIII, 1912, p.491

All the drawings catalogued below were pres. by R. Bostock, 1947

**Topographical drawings**

France

[1] BAYEUX (Calvados): Cathedral church of Notre Dame

Details of capitals of nave piers & decoration of spandrels of nave arcades

Insc: *Caps in Nave* | *Ornaments in spandrels of nave*

*arches* | *Caps in Nave* | *Bayeux Cathedral*

s&d: *Noir 1872* | *WFU* (in monogram)

Pencil (380×275)

[2] BAYEUX (Calvados): Timber-framed houses

Perspectival elevation

d: *Bayeux 1872*

Pencil (140×190)

[3] BAYEUX (Calvados): Bayeux tapestry, Ancien Evêché

Copies of animal details

Insc: *Tapisserie de Bayeux*

s&d: *Octr 1872* | *WFU* (in monogram)

Pencil (135×190)

[4] CAEN (Calvados): Church of Notre Dame de la Gloriette (2):

1 Perspectival elevation of upper part of steeple, seen over house rooftops

Insc: *Caen* | *Notre Dame*

d: *Octr 1872*

Pencil (385×275)

2 View from a distance of the steeples of the churches Notre Dame de la Gloriette & St Étienne, seen in the moonlight

Insc: *Notre Dame* | *Caen* | *St Etienne*

Pencil with dark blue & black washes (210×150)

See also [5].

[5] CAEN (Calvados): Church of St Étienne (Abbaye aux Hommes) (3):

1 Perspectival elevation of SW spire

Insc: *Caen* | *Abbaye aux Hommes SW spire*

2 Perspectival elevation of NW tower & spire

Insc: *Caen* | *NW tower* | *Abbaye aux Hommes*

1-2 s&d: *Octr 1872* | *WFU* (in monogram)

Pencil (380×265)



3 Details of the interior, including a piscina, capitals & mouldings

Insc: *Caen / Abbaye aux Hommes, Piscina in one of the Apsidal Chapels / Caps in one of the Apsidal Chapels / Cornice round Choir / Capital in Sacristy & mouldings labelled On arch of Triforium of Choir & Cornice in Sacristy*

s & d: *Octr 1872 / WFU* (in monogram)  
Pencil (275 × 375)

See also [4].2.

[6] CAEN (Calvados): Church of St Nicholas

Perspectival elevation of the belfry

Insc: *Caen / St Nicholas*

d: *Octr 1872*

Pencil (370 × 275)

[7] CAEN (Calvados): Church of St Pierre

View of in the moonlight

Insc: *St Pierre Caen*

Pencil & dark blue wash (215 × 145)

[8] CAEN (Calvados): Timber-framed house

Perspectival elevation

d: *Caen 1872*

Pencil (190 × 135)

[9] LISIEUX (Calvados): Cathedral church of St Pierre

Details of 2 capitals in the nave

Insc: *Lisieux Cathedral / Caps in Nave*

d: *Sepr 1872*

Pencil (380 × 270)

[10] LISIEUX (Calvados): Timber-framed houses (5):

1-4 Three elevations & 1 part-elevation

d: *Lisieux 1872 & (No.3) Sepr*

5 Detail of woodcarving

Insc: *Lisieux: Specimens of ancient woodcarving*

d: *Sepr 1872*

1-5 Pencil (190 × 135)

[11] PARIS: Church of St Germain des Prés

Perspective of choir from the N & pencil sketches of 2 capitals in the choir

Insc: *Caps in choir / St German (sic) des Prés / Paris / & choir, with notes about the decorations lately painted by Mr Flandrin*

s & d: *August 1872 / WFU* (in monogram)

Watercolour (370 × 270)

[12] ROUEN (Seine-Inférieure): Cathedral church of Notre Dame

Details of sculptural decoration in the cathedral (3):

1 Sketch detail of scroll on door jamb

Insc: *As above & Cathedral of Notre Dame / Rouen*

d: *Sepr 25 1872*

Pencil (190 × 120)

2 Sketch details of Door Jamb & of Ornament on arch over door

Insc: *As above, Rouen Cathedral of Notre Dame & labelled*

d: *Sepr 1872*

Pencil (130 × 185)

3 Sketch details of capitals & elevation of iron gates

Scale: 1 in to 1 ft (gate)

Insc: *Rouen Cathedral Caps in nave / Cap / Abacus & Gate 8 feet high / Iron Gates from Rouen Cathedral now in Museum of Antiquities*

s & d: *Sepr 1872 WFU* (in monogram)

Pencil (380 × 275)

[13] ST QUENTIN-DE-LA-ROCHE (Calvados): Chapel of St Quentin

View from the E

Insc: *St Quentin*

d: *nr Caen 1872*

Pencil (140 × 190)

[14] THAON (Calvados): Church

View of the S end of the church, showing the

Romanesque tower over the crossing

Insc: *Near Caen / Church at Than (sic)*

Pencil (275 × 380)

[15] Perspectival elevation of a prie-dieu, with details of its construction

Insc: *Devotional chair / with seat & kneeling place & labelled, with some dimensions given*

Pencil (190 × 135)

UNSWORTH, William Frederick  
& NEWBERRY, John Ernest (q.v.)

COVENTRY (Warwicks): Municipal buildings

Competition design, 1895

Perspective, showing a façade in Tudor style with

central superimposed loggias in Venetian Gothic style

[Fig.31]

Insc: *Coventry Municipal / Buildings / Design / By / Messrs Unsworth & Newberry*

s & d: *C. E. Mallows / Del 1895*

Pen (380 × 300)

Prov: Pres by C. W. Fowler (F), 1963

This drawing may have been prepared for publication

in the *Building News*. For the winning design of Quick,

Brewill, Baily & Mallows see BN, LXIX, 1895,

pp.110-111, 118-119, 121-122, 336 & 446; the

perspectives were drawn by C. E. Mallows (q.v.).

This design was not executed, and in 1911 another

competition was held. For the winning design, as

executed, by Garratt, Simister, Buckland & Farmer

see BN, C, 1911, pp.585-586 & 596-609.

UNWIN, Sir Raymond (1863-1940)

Unwin, born in Yorkshire, was educated at Magdalen

College School, Oxford. He began his career as an

engineer with a mining company in Chesterfield, for

whom he designed miners' cottages and amenities.

In 1895 he designed St Andrew's church, Barrow

Hill, Derbyshire, and in 1896 he went into partnership

with Barry Parker in Buxton. (For their partnership

and early style see Parker, Richard Barry.) During

the First World War Unwin designed factory workers'

settlements at Greta Green, Dumfriesshire, and

Queensferry, Chester, for the Ministry of Munitions.

After the war he directed his ideas to planning on

a regional and national basis. From 1918 he was

Chief Housing Officer to the Ministry of Health and,

after his retirement in 1928, sat on government

committees concerned with housing. In 1928 he

succeeded Ebenezer Howard as President of the

Federation of Housing & Town Planning and was

President of the Town Planning Institute and of the

Building Industries Council, initiated by him in 1932.

He wrote prolifically on town planning. His *Town*

*planning in practice*, 1909, was the manual of inter-war

planning. He was elected F in 1910 and served as

RIBA President from 1931 to 1933, and received the

RIBA Royal Gold Medal in 1937. He was knighted

in 1932. There are in the RIBA MSS Collection a

number of Unwin's working papers, 1897-1940; these

have been catalogued by R. A. Storey of the Historical

Manuscripts Commission, 1970.

Bibl: *Who's who in architecture*, 1914 & 1923; M.

Briggs, *Concise encyclopedia of architecture*, 1959; *RIBA*

*Jnl*, XXXVIII, 1931, p.609; XL, 1933, p.429; CL,

LXXX, 1936, pp.408-414; *RIBA Jnl*, XLIV, 1937,

p.578; LXIV, 1957, pp.489-495; *Builder*, CCV, 1963,

p.950; *RIBA Jnl*, LXX, 1965, pp.355-357; LXXXVIII,

1971, pp.446-448; obituaries: *A&BN*, CLXIII, 1940,

pp.1-2; *AJ*, XCIII, 1940, pp.2 & 6; *AR*, LXXXVIII,

1940, p.65; *Builder*, CLIX, 1940, p.4; *Planner's Journal*,

VI, 1940, p.242; *RIBA Jnl*, XLVII, 1940, pp.208-209

& 242; *The Times*, 30 June 1940; *Town & Country*

*Planning Journal*, VIII, 1940, p.48

For the designs listed below see Parker, Richard Barry  
& Unwin, Sir Raymond

CATERHAM (Surrey): Hilltop

Design for decoration of the interior for W. E. Steers,

1909 or 1910

DUBLIN (Ireland): General Post Office

Design for additions, 1904

LONDON: Block of flats, Temple Fortune Lane,

Hampstead Garden Suburb (Finchley), Barnet

Design, c.1909

MINEHEAD (Som): Kildare Lodge, Townsend Road

Design for the living-room for Gordon Murray,

c.1903

NORDEN (Lancs)

Design, subsequently a contract design, for an oak

front gate for Mrs Ashworth, 1908

WEXFORD (Ireland): Carrigbyrne

Preliminary design for proposed additions for Major

Harman, c.1901

WINDERMERE (Cumberland): House

Design for Edward Holt, c.1900

Design for a chair with short arms & a rush seat

UPCHER, Cecil (1884-1972)

Upcher was born at Barnham Broom Rectory,

Norfolk, the eldest son of Canon A. C. W. Upcher,

and was educated at Haileybury, 1897-1901, and the

Liverpool School of Architecture, 1902-04. He was

articled to E. P. Warren (q.v.) from c.1905 to c.1907,

and in 1908 entered into partnership with M. R. Lacey

at No.6 Upper King Street, Norwich. This partnership

ended c.1924, at or before Lacey's death, and there-

after Upcher practised from his home, No.5 The Close,

and from Pull's Ferry, The Close, Norwich. From

1947 to c.1960 he was assisted by his nephew, J.

Fletcher Watson, who had been his articled pupil

from 1931 to 1934. Upcher's work was virtually

confined to Norfolk, and he specialized in church

restoration and furnishings. He designed the church

of St Alban, Lakenham, Norwich, 1930. Elected F,

1928.

Bibl: *AJ*, CXXIII, 1956, p.601; obituaries: *Eastern*

*Daily Press*, Norwich 20 September 1972; *The Times*,

11 October 1972; information from J. Fletcher Watson

(F), 1974

The drawings catalogued below were presented

anonymously in 1973. Upcher himself presented

several hundred designs relating to some eighty

buildings, together with correspondence, to the

Norfolk Record Office, Norwich, in April 1972.

In addition, J. Fletcher Watson possesses a number

of working drawings, measured drawings and

sketchbooks.



[1] BUNWELL (Norfolk): Church of St Michael  
Design for font cover, 1908  
Elevation of font, font cover & tower arch  
Scale: 1in to 1ft  
Insc: *Proposed / Font Cover / Bunwell Church / Norfolk*  
s & d: Lacey & Upcher: *Architects & February 1908*  
Pencil & watercolour (780 × 480)  
For sketch measured drawings of the font & a window in this church, 1907, see [26] verso.

[2] CATTON (Norfolk): Vicarage  
Design, 1911  
Perspective from W & small-scale ground & 1st floor plan(s)  
Insc: As above, *Vicarage at Catton Norfolk & labelled*  
s & d: Lacey & Upcher: *Architects, Norwich & C. Upcher, del: 1911*  
Pen (330 × 670)

[3] CROMER (Norfolk): Church of St Peter & St Paul  
Design for furnishing the E end of the S aisle as a chapel, 1923  
Perspective from W  
Insc: *Church of S.S. Peter and Paul. Cromer. Norfolk / proposed chapel at east end of south aisle*  
s & d: Lacey & Upcher: *Architects, Norwich & Cecil. Upcher inv: et del: July: 1923*  
Pencil & coloured crayon on backed green cartridge (710 × 500)  
There are three drawings dated 1952 by Upcher for this church in the Norfolk Record Office.

[4] DENTON (Norfolk): Church of St Mary  
Design for tower screen, 1914  
Elevation  
Insc: *Denton. Church. Norfolk / Tower. screen*  
s & d: Lacey & Upcher: *Architects ... / Norwich .. 1914*  
Pen on tracing paper (255 × 385)

[5] HINGHAM (Norfolk): War memorial cross  
Design, 1920  
Elevation  
Scale: 1in to 1ft  
Insc: *War. memorial. cross / Hingham. Norfolk*  
s & d: Lacey & Upcher: *Archts / Norwich 1920*  
Pen with grey & buff washes (480 × 400)

[6] HINGHAM (Norfolk): Shop  
Design, 1910  
Perspective & small-scale ground & 1st floor plans  
Insc: *A shop / at Hingham / Norfolk & labelled*  
s & d: Lacey & Upcher: *Architects - Norwich / - 1910 -*  
Pencil with grey & brown washes on backed cartridge (290 × 215)

[7] NORWICH: Church of St Alban, Grove Walk, Lakenham  
Design, 1930  
Interior perspective from W  
Insc: As above & *St Alban's Church Lakenham*  
s & d: Cecil Upcher: *FRIBA / Archt - Norwich - 1930*  
Pen (380 × 290)  
Lit: Pevsner, *NE Norfolk*, 1962, p.281; *Brick Builder*, IX, June 1934, p.27  
The church was consecrated in 1937.

[8] NORWICH: No.5 The Close  
Working drawings for fireplaces & for refronting a dolls' house, 1925 & 1929 (2):  
1 Plan(s), elevation(s) & section(s) of 2 fireplaces in the drawing & dining rooms  
Scale: 1/2in to 1ft  
s & d: Cecil Upcher: *Archts / Norwich Aug. 1925*  
Pencil & coloured crayon on detail paper (275 × 540), top right corner damaged

2 Plan, elevation, section & detail(s) of proposed new front to dolls house  
Scale: 1/4FS, FS  
s & d: C. Upcher: *Architect / March - 1929*  
Pencil, red & green crayon, buff wash & pen (760 × 555)

1-2 Insc: Above, at (No.2) No.5 The Close & labelled, with dimensions given

[9] OVERSTRAND (Norfolk): Church of St Martin  
Design for restoration & rebuilding  
Perspective from S  
Insc: (pencil) *Overstrand*  
s: C. Upcher: *del.*  
Pen (390 × 560)  
There are a large number of drawings dated 1913-14 by Upcher for this church in the Norfolk Record Office.

[10] RACKHEATH (Norfolk): Rectory  
Design  
Setting-out Plan for perspective  
Insc: As above, *Rackheath Rectory & labelled*  
Pencil, pen & red pen (620 × 840)

[11] SHERINGHAM (Norfolk): Church of All Saints, Upper Sheringham  
Design for reredos  
Perspective of altar & reredos  
Insc: *All. Saints. Church. / Sheringham. Norfolk. / Design. for. Reredos*  
Pencil & watercolour (405 × 515), top left corner damaged  
There are four drawings dated 1932, 1933 & 1962 by Upcher for this church in the Norfolk Record Office.

[12] SHERINGHAM (Norfolk): Church of St Peter, Lower Sheringham  
Design for oak screens for S arcade of chancel, 1912  
Elevation of 1 bay of arcade, showing screen  
Insc: *St Peter's Church / Lower Sheringham / Norfolk / Design for Oak Screens / in South Arcade / of Chancel*  
s & d: Lacey & Upcher: *Archts Norwich & C. Upcher: del: / 1912*  
Pen (605 × 460)

[13] STODY (Norfolk): Church of St Mary  
Design for altar table, 1912  
Front elevation  
Insc: *St Mary's / Church / Stody / Norfolk / Design / for altar / table*  
s & d: Lacey & Upcher: *Architects: Norwich & C. Upcher / 1912: del:*  
Pen & wash (385 × 530)

[14] TUTTINGTON (Norfolk): Pair of semi-detached cottages  
Design  
Perspective from SE & small-scale ground & 1st floor plan(s)  
Insc: As above, *A pair of / Cottages at / Tuttington / Norfolk & labelled*  
s: C. Upcher: *del.*  
Pen on card (315 × 390)

[15] WALSOKE (Norfolk): Police cottages & cells  
Design for the Norfolk Police Authority, 1924  
Perspective  
Insc: *Police cottages & cells / at. Walsoken. Norfolk / for the Norfolk Police Authority*  
s & d: Lacey & Upcher: *Architects. Norwich & C. Upcher. 1924*  
Pencil & crayon on grey paper (360 × 525)

[16] Design for a large building  
Perspective of a building with a corner tower & façades 9 bays wide by 3 storeys high with colonnaded ground floor, the whole viewed from between gate piers  
Blue pen & watercolour on buff paper (380 × 315)

[17] Design & specification for the *Daily Mail* 'Ideal Bungalow' competition, c.1906 (2):  
1 Plan, N, S, E & W elevation(s), section AA & perspectives from N & from S  
Scale: 1/8in to 1ft

2 Details of pantry, kitchen & bedroom fittings  
Scale: 1/2in to 1ft

1-2 Insc: As above, *The 'Daily Mail' / Ideal Bungalow Competition*, labelled, dimensions give with notes & stamped with competition number 455  
w/m: J. Whatman 1906 England  
Pen (560 × 760)  
Filed with the drawings is a typescript specification.

[18] Preliminary design for a church  
Plan of a church on a triangular site, the N aisle & N chancel chapel labelled as a *future extension*  
Insc: As above & labelled, with dimensions given  
Pencil (560 × 760)

[19] Design for a small country church, 1905  
Block plan, plan, N, S, E & W elevation(s) & longitudinal & transverse section(s)  
Scale: 1/16in to 1ft (block plan), 1/8in to 1ft  
Insc: As above, *Design for a small / country church / to seat 300 & labelled*, with dimensions given  
d: (on weathervane on turret of church) 1905  
Pencil & watercolour (685 × 1020)

[20] Design for a small memorial coastguard station & lifeboat house for the *Building News* Designing Club, c.1898  
Ground & 1st floor plans, front & side elevation(s), section & perspective from S  
Scale: 1/16in to 1ft, 1/8in to 1ft  
Insc: As above, *Building News Designing Club / A small memorial / coastguard station / and life-boat house & labelled*  
s: By "Cheer-up"; verso C. Upcher: *14 Woburn Sq. / W.C.*  
w/m: J. Whatman 1898  
Pen (480 × 615)

[21] Design for a cottage  
Perspective  
Pen (295 × 310)

[22] Design for a cottage  
Perspective  
Pen (315 × 380)

[23] Design for a country cottage  
Ground & 1st floor plan(s), N & S elevation(s) & perspective from SW  
Scale: 1/16in to 1ft, 1/8in to 1ft  
Insc: As above, *Design for a / Country Cottage & labelled*, with dimensions given & notes  
s: By Don:  
Pen on card (305 × 380)

[24] Design for a golfcourse keeper's cottage for the *Building News* Designing Club  
Ground & 1st floor plans, SE & SW elevation(s), section & perspective from E  
Scale: 1/8in to 1ft  
Insc: As above, *Building News Designing Club / Design for a golf link / keeper's cottage & labelled*  
s: By "Stymie"; verso C. Upcher: *14 Woburn Sq. / London W.C.*  
w/m: J. Whatman 1903  
Pen (485 × 610)



[25] Design for cottages in Henstead Rural District (Norfolk) for the Rural District Council, 1920  
Perspective of 2 blocks of cottages from S  
Insc: As above & Henstead Rural District Council  
s & d: Lacey. & C. Upcher - Architects - | - Norwich - |  
- April - 1920 -  
Pencil & coloured crayon on blue paper (325 × 565)

[26] Design for a font for a church dedicated to St Barnabas, c.1907  
Plan, elevation & details of font  
Scale:  $\frac{1}{8}$ FS  
Insc: As above, St Barnabas Church | Proposed new font & labelled  
Pencil (510 × 370)  
Verso: Sketch measured drawings  
Plans, elevation & detail of the font, & elevation & detail of a window on the N side of the chancel, Bunwell Church  
Insc: As above & labelled, with dimensions given  
d: Dec. 1907  
Pencil  
For a design for a font cover for Bunwell Church, 1908, see [1].

[27] Preliminary designs & design for a house (3):  
1-2 Preliminary designs  
1 Ground, 1st & 2nd floor plans, S & W elevations section & detail elevation  
Insc: Labelled, with dimensions given  
Pencil on writing-paper headed with embossed royal arms of England (335 × 410)

2 N, S, E & W elevations & section  
Insc: Labelled, with dimensions given  
Pencil (385 × 565)  
Verso: Setting-out plan for perspective  
Pencil

3 Design  
W elevation  
Insc: Dimensions given  
Pencil with red, blue & green crayon on detail paper (310 × 420)

[28] Design for a house, 1917  
Ground, 1st floor & attic & roof plan(s), N, S & E elevation(s) & section  
Insc: As above  
d: Feb. 1917  
Pencil & watercolour (435 × 690)

[29] Design for a house  
Perspective  
s: Cecil Upcher F.R.I.B.A. Archt  
Pencil & watercolour on buff card (445 × 355)

[30] Design for a country house, c.1903  
Block plan, ground, 1st & 2nd floor & roof plan(s) NE, NW, SE & SW elevation(s), longitudinal & transverse section(s), details of a window & perspective from W  
Scale:  $\frac{1}{48}$ in to 1ft (block plan),  $\frac{1}{8}$ in to 1ft (plans, elevations & sections),  $\frac{1}{2}$ in to 1ft  
Insc: As above, Design for proposed | country house & labelled, with dimensions given  
w/m: J. Whatman 1903  
Pen & watercolour (560 × 780)

[31] Design for a country house for the Building News Designing Club, c.1903  
Ground, 1st floor & tower plan(s), NW, SE & SW elevation(s), section & perspective  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, Building News | Designing Club | A country house & labelled  
s: By Cheer-up; verso C. Upcher | 14 Woburn Sq. | London W.C.  
w/m: J. Whatman 1903  
Pen (455 × 610)

[32] Preliminary design & design for the Country Life small country house competition (4):  
1 Site, ground, 1st floor & roof plans, NE, NW, SE & SW elevations, longitudinal & transverse sections & 2 diagrams for layout of competition drawings  
Insc: Labelled, with dimensions given  
Pencil, pen & coloured crayon (560 × 475)

2 Site & detail plan(s), elevation & transverse section  
Scale:  $\frac{1}{48}$ in to 1ft (site plan),  $\frac{1}{2}$ in to 1ft  
3 Ground, 1st floor & roof plan(s), NE, NW, SE & SW elevation(s) & longitudinal & transverse section(s)  
Scale:  $\frac{1}{8}$ in to 1ft

2-3 Insc: As above, 'Country Life'. Small country house. competition | Moor Park & labelled, with dimensions given; verso (in blue crayon) competition number 261  
Pen on backed cartridge (545 × 760)

4 Perspective from E  
Insc: As above & 'Country Life' | small country house | competition  
Pen on backed cartridge (255 × 405)

[33] Design for a stone-built country house for the Building News Designing Club, 1909  
Block, Ground & 1st floor plan(s), N & S elevation(s), section & perspective  
Scale:  $\frac{1}{48}$ in to 1ft (block plan),  $\frac{1}{16}$ in to 1ft (plans), &  $\frac{1}{8}$ in to 1ft  
Insc: As above, B.N.D.C. Design | for a Stone-built | country house & labelled, with dimensions given  
s & d: By - XYZ; verso C. Upcher .X.Y.Z. | Hingham | Norfolk | Nov. 1909  
Pen (605 × 460)

[34] Design for a doctor's house for the Building News Designing Club, 1909  
Cellar, ground, 1st floor & attic plan(s), N & S elevation(s), section & perspective  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, B.N.D.C. Design .for | a . doctor's . house & labelled  
s & d: Verso By G & March 1909: | C. Upcher . | Hingham . | Norfolk.  
Pen (595 × 455)

[35] Design for an entrance lodge  
Plan, front & side elevation(s) & perspective from SE  
Scale:  $\frac{1}{16}$ in to 1ft (plan),  $\frac{1}{8}$ in to 1ft  
Insc: As above, Design for an | entrance lodge & labelled  
s: .X.Y.Z.  
Pen on buff card (425 × 320)

[36] Preliminary design for an organ case & console decorated in Late Gothic style  
Elevation, transverse section & rough details  
Pencil on detail paper (645 × 400), top left & bottom right corners damaged

Design for a porch  
See [40] verso

[37] Design for a school for 150 girls for the Building News Designing Club, c.1905  
Ground & 1st floor plan(s), S & W elevation(s) & longitudinal & transverse section(s)  
Scale:  $\frac{1}{16}$ in to 1ft (plans),  $\frac{1}{8}$ in to 1ft  
Insc: As above, B.N.D.C. | Design for a Girls' School | for 150 Girls & labelled  
s: By Stymie; verso C. Upcher . | Hingham Rectory | Norfolk  
w/m: J. Whatman 1905  
Pen (460 × 610)

[38] Design for a pair of village shops for the Building News Designing Club, 1905  
Basement, ground, 1st & 2nd floor plans, S & W elevation(s), section & perspective from NW  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, Building . News . Designing . Club . | . A pair of village shops & labelled  
s & d: By, "Stymie"; verso C. Upcher . | 14 Woburn Sq. | London | W.C. | December 05  
Pen (455 × 605)

[39] Design for a village smithy & wheelwright's cottage for the Building News Designing Club  
Ground & 1st floor plan(s), front & side elevation(s), section & perspective  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, B.N.D.C. | Design for a village smithy | with | wheelwright's cottage | attached & labelled  
s: By, Cheer-up; verso C. Upcher | 14 Woburn Sq. | London | W.C.  
Pen (455 × 610)

Measured drawings  
BUNWELL (Norfolk): Church of St Michael  
Sketch measured drawings of the font & a window, 1907  
See [26] verso

[40] HINGHAM (Norfolk): Church of St Andrew  
Measured drawing of W door  
Exterior elevation of W door, Hingham Church  
Scale:  $\frac{1}{8}$ FS  
Insc: As above  
Pencil with grey, cream & brown washes (755 × 560)  
Verso: Setting-out plan for perspective, front elevation & perspective of a porch with round-arched entrance & circular side windows  
s: C Upcher  
Pencil & pen  
The porch design has no connection with the recto.

[41] HOUGHTON ST GILES (Norfolk): Slipper Chapel  
Measured drawings of W front, c.1903 (2):  
1 W elevation  
Scale: 1in to 1ft  
Insc: As above, The | Pilgrims' chapel | Houghton-le-Dale | Norfolk & labelled  
w/m: J. Whatman 1903

2 Details of mouldings  
Scale:  $\frac{1}{2}$ FS  
Insc: As above, Houghton-le-Dale & labelled

1-2 Pen (765 × 560 approx.)

[42] KING'S LYNN (Norfolk): Custom House  
Measured drawing  
Side elevation  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & The Custom House | King's Lynn Norfolk | erected in | 1681. Henry Bell: Archt  
Pencil & watercolour (760 × 560)

[43] STONE (Kent): Church of St Mary the Virgin  
Measured drawings of aisle windows, c.1902 (2):  
1 Plan(s), interior elevation(s) & transverse section(s) of 2 windows  
Scale:  $\frac{3}{4}$ in to 1ft  
s: Upcher  
w/m: J. Whatman 1902  
Pen & sepia wash (555 × 765)

2 Details of mouldings  
Scale: FS  
s: C. Upcher  
Pen (560 × 765)

1-2 Insc: As above, Stone Church . | . Kent & labelled



[44] WENLOCK, MUCH (Salop): Priory church of the Holy Trinity  
Measured drawing of S transept, c.1902  
Interior elevation of 1 bay, detail plan(s) at pier, triforium & clerestory levels & details of mouldings  
Scale:  $\frac{3}{8}$  in to 1 ft, 1 in to 1 ft,  $\frac{1}{8}$  FS  
Insc: As above, *Much Wenlock Abbey* (sic) / *Shropshire* / *South Transept* & labelled  
s: C. Upcher  
w/m: J. Whatman 1902  
Pen & sepia wash (555 × 775)

[45] WHITLINGHAM (Norfolk): Church of St Andrew  
Measured drawing, 1930  
Plan of ruins  
Insc: *Whitlingham Church* / - *Ruins* -, *Tracing & later*, *report to Powys April 30th 1930* & labelled  
d: April 28, 1930  
Pencil & red crayon on detail paper (330 × 410)

## VANBRUGH, Sir John (1664-1726)

BLENHEIM (Oxon)  
Elevations (2) of S & E fronts copied from *Vit. Brit.*, II, 1717, but without finials on pavilions

CASTLE HOWARD (Yorks)  
Elevation of entrance façade copied from *Vit. Brit.*, II, 1717, but differing in detail

EASTBURY (Dorset)  
Elevation of entrance façade copied from *Vit. Brit.*, II, 1717, but differing in detail  
See Browne, E. H.

LONDON: Model Room, Royal Arsenal (Woolwich), Greenwich  
Survey drawing, 1746  
See Morrison, George

## VAN BRUNT, Henry (1832-1903)

Van Brunt was born in Boston, Massachusetts. He graduated from Harvard in 1854 and trained first in G. Shell's office in Boston and then, until 1859, in the New York office of Richard M. Hunt (q.v.), where he met W. R. Ware, with whom he formed a partnership in 1863 (for the partnership see Ware, William Robert). In 1881, when Ware left the partnership, Van Brunt formed another in Boston with Frank M. Howe, with whom he designed Harvard Medical School, Boston public libraries, Stone Hall and buildings on Wellesley College campus between 1881 and 1885. In 1886 they moved their office to Kansas City, Missouri, where they designed houses for prominent families and Richardsonian-style commercial buildings, including the Bryant & Emery Building and the Gibraltar Building. They also designed several stations on the Union Pacific Railway. In 1890 Van Brunt & Howe designed the Electricity Building at the Chicago World Fair, and subsequently Van Brunt designed the Electricity Building at Lewis & Clarke's Exposition, Portland, Oregon. He translated Viollet-le-Duc's *Entretiens sur l'architecture*, 1869-72, published as *Discourses on architecture* in 1885, and wrote many articles.  
Bibl: H. F. & E. R. Withey, *Biographical dictionary of American architects (deceased)*, 1956; Hitchcock, *Architecture: C19 & 20*, 1958, pp.192, 227; obituaries: *American Institute of Architects Quarterly Bulletin*, IV, 1903, pp.21-22; *American Architect & Building News*, LXXX, 1903, p.9

BOSTON (Mass, USA): Church  
Design for a church in Gothic style, before 1867  
See Ware, William Robert & Van Brunt, Henry

BOSTON (Mass, USA): House  
Design for a town house of 1 bay & 6 storeys in French Renaissance style  
Front & side elevations  
Insc: (on mount) *Elevation of House. H. van Brunt, archt. & (in pencil, on verso of mount) Mr W. R. Ware*  
s & d: (in pencil, on mount) *Henry van Brunt Arch. Boston* (on photograph) 1864  
Photograph of original drawing (240 × 160)  
Prov: Pres. by the architect through W. R. Ware, 1867

VANVITELLI, Luigi (1700-1773) *Attributed to*

Two stage designs  
See Unidentified, Italian C18  
Tentatively attributed to Vanvitelli in 1972 by Cesare de' Seta. However, in *Luigi Vanvitelli*, (ed. R. di Stefano), 1973, p.275, de Seta writes that 'the scenographic drawings of the Italian school in the RIBA derive from a common Juvaresque source and are not after all attributable to Vanvitelli'.

## VARDY, John (?-1765)

Vardy had a long career in the King's Works, as clerk of works at Greenwich Hospital (1736-45), at Hampton Court Palace (1745-46), at Whitehall and St James's Palace (1746-54), at Kensington Palace (1754-61) and at Chelsea Hospital, from 1756 until his death. He was a close associate of William Kent (q.v.), who entrusted him with the publication of several of his designs in *Some designs of Mr Inigo Jones & Mr William Kent*, 1744. After Kent's death in 1748 Vardy and William Robinson erected the Horse Guards, Whitehall, London, to Kent's designs. With Kenton Couse, he was responsible for the erection from 1758 to 1770 of the Courts of Justice, Westminster, and was perhaps also responsible for its design. His most important building was Spencer House, London, erected under the supervision of Col. George Gray of the Society of Dilettanti for Lord Spencer from 1756 to 1765. Vardy exhibited several drawings at the Society of Artists from 1761 to 1764, including designs for the British Museum, dated 1754, and for a building for the Society of Dilettanti, dated 1751. John Vardy had a brother Thomas, a carver of Park Street, Grosvenor Square, London, to whom he left all his books, drawing instruments and materials relating to architecture.

Thomas Vardy was possibly responsible for executing John Vardy's designs for furniture.  
Bibl: APSD; Colvin; DNB

[1] HACKWOOD PARK (Hants)  
Design for a carved pier glass & side-table in an elaborate Rococo style for the Duke of Bolton  
Elevation, with scale  
Insc: There is an illegible pencil inscription against the right-hand margin  
w/m: + IHS Villedary  
Pen with grey & blue washes (460 × 295)  
Prov: Pres. by Andrew Oliver, 1915  
Lit & reprd: P. Ward-Jackson, *English furniture designs of the eighteenth century*, 1958, catalogue No.43; *Connoisseur*, CXLIX, 1962, pp.12-17 & fig.3  
The gilt wood table and pier glass suite have remained at Hackwood Park. Vardy's design for the table was followed except for some deviation in the treatment of foliage. The pier glass has acanthus corners, which follow the design shown in the lower right corner of the drawing, and the garland hangs not in a swag but almost straight across the mirror. (For a full discussion see *Connoisseur*, loc. cit.) The decorative details of the mirror and table seem somewhat mechanically drawn with little understanding of consistent lighting and volume and may therefore be by John Vardy's brother, Thomas, who was a carver. For another drawing possibly by the same hand, see [32].

[2] LEES COURT (Kent)  
Designs for an overmantel & carved ornament, 1754 (2):  
1 Design for a carved overmantel  
Elevation, with scale  
Insc: *Mr Watsons Lees Court Great Dining Room frame over Chimney & (on overmantel) LW*  
Pen, wash & pencil (305 × 270)  
Reprd: *Connoisseur*, CXLIX, 1962, p.16

2 Design for carved ornament  
Detail  
Insc: Verso, measurements & costs relating to various parts of the house given  
d: *June the 14th | 1754 | Mr Watsons Chim... (cut) | Measd for Lees Court with ... (cut)*  
Sepia pen & grey wash over pencil (185 × 190)  
This drawing was probably cut from a sketchbook from which several other Vardy drawings in the Collection have also been cut.



1-2 Prov: Pres. by Andrew Oliver, 1915

Vardy made internal alterations for Lewis Monson Watson in 1754, but the interiors were destroyed by fire about 1913 and the house was refitted by Hoare & Wheeler in a Jonesian style.

[3] LONDON: Royal Mews, Charing Cross, Westminster  
Design for enlarging the mews with additional stables & coach houses

Plan

Insc: *The Great Mews, The Street to Charing Cross, The Dunghill Mews, Way to Castle Street, Where it is shaded in red | is not at present in his Majesty's | Possession, In the Present Stables on this side | are contained stalls for 55 Horses | This will contain 30 horses & rooms lettered, with reference to a table naming them & dimensions given*

Sepia pen with grey, sepia & red washes (470 × 560)

Prov: Thomas Worsley to Sir William Worsley to the Hon. Marcus Worsley, by whom it was pres. 1964

[4] LONDON: House, Grosvenor Square, Westminster  
Design for a carved wall bracket for the Duke of Bolton, 1761

Plan, elevation & side elevation, with alternative elevation pencilled in

Insc: *A Brackett | for Candlesticks*

s & d: Verso Jo. Vardy 1761 for the Duke of Bolton Grosvenor Square

Sepia pen, grey wash & pencil (290 × 190)

Prov: Pres. by Andrew Oliver, 1915

Lit & reprd: *Connoisseur*, CXLIX, 1962, pp.12-17 & pl.9

The Duke of Bolton for whom this design was made was Charles, the 5th Duke (1759-65), who owned several houses in Grosvenor Square, including No.37, which is probably the one referred to above. Vardy may have come into contact with the 5th Duke through his uncle, the 3rd Duke, Colonel of the Blues, while working on the Horse Guards after 1748. For another design made for the Duke's Grosvenor Square house see [25].

[5] LONDON: Spencer House, St James's Place, Westminster

Designs for decoration, 1758 (3):

1 Design for the decoration of the soffit panel over the dining-room window

Plan, with scale

Insc: *The Sophites | of the Dining | Room Windows | at Mr Spencers*

s & d: J.V. 1758

Sepia & grey pen with grey wash (385 × 255)

2 Design for painted decoration, in the form of bronze candelabra, on the window shutters

Elevation, with scale

Insc: *A Piece of Ornament for the Pannells in the Window Shutters*

s: J.V.; verso 1st (sic) 1758 | approved | Geo. Gray

w/m: Fleur de lis & LVG

Pen with green & sepia washes over pencil (330 × 210)

3 Designs for paterae & pilaster capitals & bases  
Elevations

Insc: *the Alcove Room | Ld Spencers | Base & Surbase A | B. Base to Columns | C The Pannells &c Differint | 3 flowers in the head of the Side Nitches, Cap to Surbase & Bases | Mouldings | Around the Room*

Pen with grey, pink & green washes over pencil (185 × 110)

This drawing was probably cut from a sketchbook from which several other Vardy drawings in the Collection have been cut.

1-3 Prov: Pres. by Andrew Oliver, 1915

Lit: *Vit. Brit.*, IV, 1767, pls.37-40; P. Bremen &

D. Addis, *Guide to Vitruvius Britannicus*, 1972, p.77

Spencer House was begun by Vardy about 1752-54 for Henry Bromley, 1st Baron Montford. After his suicide on 1 January 1755 Vardy bought the building agreement and found a new patron, John Spencer (created Baron Spencer in 1761 and Earl Spencer in 1765). The house was finished with the intervention in the design of Col. George Gray (q.v.) of the Society of Dilettanti. James Stuart designed the interiors of the first floor from 1758 to 1766. Sir Robert Taylor altered the staircase, c.1772, and Henry Holland remodelled some rooms W of the entrance hall, c.1785. In 1927 some of the Vardy and Stuart interior fittings were taken to Althorp, Northamptonshire. The house is now used as offices.

[6] MILTON ABBAS (Dorset): Milton Abbey  
Alternative designs for a mirror or picture frame, designs for the decoration of the great room & alternative designs for rebuilding the medieval abbey, 1755-61 (4):

1 Alternative designs for a carved mirror or picture frame

Elevation, part-elevation & details of the scroll decoration & moulding, with scale; showing one with a border of Vitruvian scrolls & drapery, the other with only the top corner of the LHS, with garlands & shells

Insc: (against detail of moulding) *No. Vetruvius | Scrole & The same carveing as to Gt. Room | Windows one Pr forward | ... (illegible) Edge Guilt; verso This Designed for Lady Milton's Dressing | Room frame over the Chimney*

s & d: Verso J: Vardy 1761

Pen & sepia pen with grey wash over pencil (440 × 315)

Prov: Pres. by Andrew Oliver, 1915

Lit & reprd: P. Ward-Jackson, *op. cit.*, 1958, catalogue No.40

2-3 Design for the decoration of the great room

2 Longitudinal section showing a coved ceiling, antechambers at each end of the room & 2 chimney pieces

Insc: *A Sketch for ye Great Room 1 Pr. of Stairs; verso The section intended for the Great Room | one pair of Stairs at Milton Abbey*

s & d: J.V. 1755

Pen & wash (135 × 350)

Prov: Milton Abbey Collection, pur. Dublin, 1931

3 Elevation, side elevation & detail of scroll decoration of a carved overmantel with a broken curved pediment supported on consoles

Insc: (in pencil) *Great Room One Pair of Staires | frame over Chimney*

Pen, wash & pencil (240 × 275)

Prov: Pres. by Andrew Oliver, 1915

4 Alternative designs for rebuilding the medieval abbey with a centre block of 2 storeys & 7 bays with wings of 1 bay

Elevation in Gothic style with 1 single-storey & 1 double-storey wing & elevation in a Classical style with single-storey wings, with scale [Fig.34]

Pen & sepia wash within single ruled border

(340 × 365)

Prov: Milton Abbey Collection, pur. Dublin, 1931

Lit: J. Harris, *Georgian country houses*, 1968, pl.18

(reprd); J. Harris, *Sir William Chambers*, 1970,

pp.58-61, 237-238; *CL*, CXL, 1966, p.152

Vardy was called in to deal with the old Abbot's Lodgings at Milton Abbey, when Lord Milton bought the estate in 1752. After this date Vardy made designs for the interior of the great room in 1755 and proposed the complete rebuilding of the house to Gothic designs, afterwards modified and executed by Sir William Chambers from 1769. Vardy may either have made the above pair of designs in 1752 or in 1764, when he was designing for Lord Milton in London.

Unidentified designs &c

The drawings catalogued below were, unless stated otherwise, pres. by Andrew Oliver, 1915. Of these [7], [10], [11], [20], [23], [26] & [27] appear to be pages from a sketchbook. Some have been cut into very small pieces, but the paper is identical with that of the whole sheets of, for example, [11]. Two other pages from the sketchbook with inscriptions relating to Lees Court [2].2 and Spencer House [5].2 are dated respectively 1754 and 1758, so it seems the sketchbook was in use about that time.

[7] Elevation of a carved standing candelabrum with a snuffer in the form of a hanging canopy  
Pen & wash over pencil (180 × 60)

[8] Design for the decoration of a ceiling; alternative designs in 3 of the corners

Plan

Pen, sepia pen with grey wash & pencil (115 × 85)

[9] Design for a double chaise-longue with a canopy, surmounted by a fictive coat of arms & a ducal crown, with the ends of the seats decorated with clocks & spread-winged owls

Elevation

Scale: 1in to 1ft

Pen with yellow, pink & grey washes (430 × 490)

Prov: Milton Abbey Collection, pur. Dublin, 1931

Reprd: *Architectural drawings from the Collection of the Royal Institute of British Architects*, 1961, catalogue No.15

[10] Profile of a console with a garland suspended from the volute, surmounted by the head of a bearded man & detail of carved ornament

Sepia pen & grey wash over pencil (185 × 110)

Verso: Unidentified details

Insc: *Pannel Brackett*

Pencil

[11] Details of cornice & frieze enrichment

Insc: *Duke of Graftons Bedroom | the same*

Pen, sepia pen with grey wash over pencil (135 × 215)

The duke referred to in the inscription is Charles, 2nd Duke of Grafton. The drawing is probably of the Duke's bedroom at Wakefield Lodge, Northamptonshire, which was designed for him by William Kent about 1748. For the building history of Wakefield Lodge see *CL*, CLIV, 1973, pp.298-301.

[12] Two details of cornice-frieze enrichments

Insc: *One half of the end of the Room, with dimensions given*

Pen, sepia pen with grey wash over pencil (190 × 240)

[13] Details of decoration, including a seated sphinx supporting a basket of fruit & 3 sketches of a phoenix

Insc: Addition of sums of money shown

w/m: Pro Patria

Pen & wash with some pencil (250 × 290)

[14] Alternative designs for the decoration of a room  
Plan & elevation of all 4 walls; the frames on the narrow end walls are flanked with medallions, containing profile heads at one end & with trophies composed of emblems of the hunt at the other; the window & chimneypiece walls show alternative mirror & picture frames & panelling

Pen & sepia pen with sepia wash (360 × 480)

Prov: Milton Abbey Collection, pur. Dublin, 1931

[15] Design for the decoration of a drawing-room with elaborate pilasters & cornice, doorcases, pier glasses & chimneypieces

Plan & elevations of all 4 walls

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

Insc: *The Section of the Drawing Room one Pair of S(ta)irs*

Pen with coloured washes, mounted (350 × 460)



[16] Design for a house with a 9 bay centre with a giant Corinthian portico along the whole length & 2 lower wings  
Elevation [Fig.32]  
Pen & wash (80×190)  
Verso: Alternative elevation of a bay between 2 columns  
Pen  
Mr Roger White suggests that the drawing may be a preliminary design for Hackwood Park, Hampshire. A comparison with the engraving of Hackwood in P. Sandby, *A Collection of 150 select views in England, Wales, Scotland and Ireland*, 1783, pl.xix, shows the RIBA design as similar in organization though more elaborately detailed.

[17] Design for a fireplace surround  
Half-elevation & section  
Pen, sepia pen & wash over pencil (135×220)  
Verso: Detail of a frieze  
Sepia pen over pencil

[18] Design for a carved mirror frame with foliage & shell decoration  
Elevation, with scale  
Insc: Some dimensions given  
Pen with grey & sepia washes (500×345)  
Prov: Milton Abbey Collection, pur. Dublin, 1931

[19] Design for a carved mirror frame in the form of 2 eagles, with a coronet & candle holder pencilled in  
Elevation  
w/m: GR with a crown, in a garland  
Sepia pen & wash & pencil (320×195)

[20] Details of carved ornament, including the corner of a mirror frame  
Sepia pen over pencil (180×105)

[21] Elevation of an overmantel with male & female fauns supporting a scrolled cartouche framing a Venus & Cupid  
Sepia pen over pencil on tissue paper (175×255)

[22] Alternative designs for a carved overmantel frame  
Half-elevation of each design; one with a border of Vitruvian scroll decoration & a single candleholder, the other with a border of foliage & a console supporting a broken curved pediment; detail of central ornament pencilled in above  
Insc: £26-0-0 (LHS) & £24-0-0 (RHS)  
Pen with sepia & grey washes over pencil (270×195)

[23] Elevation of a pedestal  
Insc: 3 figures as Grooped is 3ft high & 3in | Plan 16ins long or less Other way | 1.4, with other dimensions given  
Sepia pen, grey wash & pencil (165×100)

[24] Design for a carved pier glass & side-table supported by an eagle  
Elevation  
Insc: This ... | DB ... | No (cut); verso This Table  
Pen & wash (250×195)  
Reprd: P. Ward-Jackson, *op. cit.*, 1958, catalogue No.42

[25] Design for a pier glass & side-table for the Duke of Bolton  
Part-elevation of the table & 2 alternative designs for the pier glass shown in half-elevation with the Duke's armorial bearings on the table & a ducal coronet surmounting the pier glass, with surrounding wall panelling pencilled in  
Pen, wash & pencil (330×230)  
Lit & reprd: *Connoisseur*, CXLIX, 1962, pp.12-17 & pl.8  
For another design for the Duke of Bolton see [4].

[26] Elevation of a term with the head of a bearded man  
Insc: 5'1, 1'2, with other dimensions given  
Sepia pen & grey wash (180×95)  
Reprd: P. Ward-Jackson, *op. cit.*, catalogue No.41

[27] Elevation of an early C17 wall monument with a bust in an oval niche & sarcophagus below  
Insc: 5'6  
Pen & wash over pencil (185×110)

[28] Design for a wall sconce set in a vertical panel with an egg-&-dart border  
Elevation & detail of ornament  
Scale: 3½in to 1ft  
Insc: This will do very well | let it be made as soon as possible & let me have | the estimate of its cost  
d: Decr 4th 1763  
Pen & wash (280×200)

Measured drawing  
[29] LONDON: Hampton Court Palace (Middx), Richmond-upon-Thames  
Measured drawing of the great hall  
Plan, with scale  
Insc: Some dimensions given; verso *The Great Hall at Hampton Court | 110f Long by 40f Wide*  
s: J:V  
Pen (250×425)  
Prov: Pres. by John Harris, 1961

In 1749 Vardy drew and engraved a 'Perspective View of the Magnificent Gothick Hall at Hampton Court ... for the Purpose of receiving Foreign Ambassadors in the Manner here Expressed. From a Design of Mr Kent'. Possibly Vardy was concerned with the execution of this last of Kent's official projects.

Drawings of decoration, fittings & furniture  
[30] HOLKHAM HALL (Norfolk)  
Details of decoration & of a table (2):  
1 Detail of the enrichment of the cornice & detail of frieze in the library  
Insc: Library at Holkham | Cornice | under the Cove & Digodea | Plate 129 | in the facia  
Pen & sepia pen over pencil (135×125)  
Verso: Detail of the enrichment of a pediment  
Pen & sepia pen over pencil

2 Plan & half-elevation of a table, with details of pilaster bases [Fig.33]  
Insc: a Table at Holkham (sic) Porfery Legs Ornaments | Brass Guilt, with some dimensions given  
Pen & wash over pencil (135×215)  
Verso: Details of a frieze, corner of a doorway & griffin pencilled in  
Pen & wash over pencil

1-2 Prov: Pres. by Andrew Oliver, 1915  
These drawings were probably cut from a sketchbook from which several other Vardy drawings in the Collection have also been cut.

[31] LONDON: Northumberland House, Strand, Westminster  
Elevation of staircase banister  
Insc: The Bannister of a Staircase at Northumberland | house, with dimensions given  
Sepia pen over pencil (180×90)  
Prov: Pres. by Andrew Oliver, 1915  
This drawing was probably cut from a sketchbook from which several other Vardy drawings in the Collection have also been cut. Northumberland House, built by the Earl of Northampton about 1608, was dem. 1874.

[32] Drawing of a Louis XV kingwood bureau plat with cartonnier made by Bernard van Risenburgh, c.1745  
Front & side elevation, with scale  
s: J: Vardy delin at Mr. Arundales  
Pen & wash (230×315)  
Lit & reprd: P. Ward-Jackson, *op. cit.*, 1958, catalogue No.45; Christie's sale catalogue, 23 May 1972, pp.41-42 & pl.97  
The bureau, now without its cartonnier, is kept at Temple Newsam House, Leeds, Yorkshire. Mr Arundale can be identified with Richard Arundell MP, who as Surveyor of the King's Works came into contact with Vardy. In the V&A there are plans and elevations of a house endorsed J. V. 1746 for Mr Arundell. It is not clear whether the signature is J: Vardy or T: Vardy. The drawing could possibly be by John Vardy's brother Thomas, see also [1].

Copies of designs  
[33] LONDON: Greenwich Palace  
Copy of the design by John Webb for the chimney-piece in His Majesty's withdrawing-room  
Elevation  
Scale: ½in to 1ft  
Pen & wash (225×210)  
Prov: Milton Abbey Collection, pur. Dublin 1931  
Engr: J. Vardy, *Some designs of Mr Inigo Jones & Mr William Kent*, 1744, pl.5  
This design was adapted for the dining-room chimney-piece at Milton Abbey (see CL, XXXVII, 1915, p.774). The Milton Abbey chimney-piece lacks the eagle supporting a cartouche and crown shown in Webb's design, and has Ionic and Doric orders instead of Corinthian and Ionic; three recessed panels with a central swag above the fireplace have replaced the royal arms on Webb's overmantel. For Webb's original drawing see Webb, John [161] (the drawings of John Webb are the subject of a separate volume, *Inigo Jones & John Webb* by John Harris, in the RIBA Drawings Collection catalogue series).

[34] LONDON: Queen's House, Greenwich  
Copy of the design for the chimney-piece in the cabinet room  
Half-elevation & section  
Insc: Some dimensions given  
Pen & wash over pencil (135×215)  
Verso: Detail of the ornament  
Sepia pen over pencil  
Prov: Pres. by Andrew Oliver, 1915  
The chimney-piece is engraved in J. Vardy, *Some designs of Mr Inigo Jones & Mr William Kent*, 1744, pl.6, but it is copied from the original design by an anonymous French architect. See Jones, Inigo [25] & [26] (the drawings of Inigo Jones are the subject of a separate volume, *Inigo Jones & John Webb* by John Harris, in the RIBA Drawings Collection catalogue series).

[35] Copy of a design by William Kent for a silver table centre  
Plan & elevation, with scale  
Pen, wash & pencil (255×170)  
Prov: Pres. by Andrew Oliver, 1915  
An engraving of the same subject was published in J. Vardy, *Some designs of Mr Inigo Jones & Mr William Kent*, 1744, pl.27. However, the drawing catalogued above differs from the 'surtout' on the engraved plate in decorative details and in the fact that the dish on the left-hand side is not balanced by the same feature on the right as it is in the drawing. The engraving shows a slightly different half, instead of whole, plan.



**VARDY, John Jnr** (fl.1785-89)<sup>1</sup>

Son of John Vardy (q.v.) and possibly responsible, with Joseph Bonomi, for the design of Uxbridge House, London, in 1785-89.

Bibl: *Colvin*

LONDON: Uxbridge House, No.7 Burlington Gardens, Westminster

Measured drawing made c.1823 for J. Britton & A. C. Pugin, *Illustrations of the public buildings of London*, 2 vols, 1825-28

Plans & elevations

See Pugin, Augustus Charles & draughtsmen [8].41 (the drawings of A. C. Pugin are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection Catalogue series)

Uxbridge House was built as Queensberry House by Leoni in 1721-23, but its present exterior is of 1785-89. According to Britton & Pugin (*op.cit.*), the exterior was designed by 'Mr Vardy, who was assisted in the disposition of the south front by the late Mr Joseph Bonomi'. Because of its date, it has been assumed that the architect referred to was John Vardy's son John, but there was another architect named G. Vardy who exhibited at the Royal Academy in 1800 and 1818.

**VARLEY, Cornelius** (1781-1873)

Cornelius Varley was the brother of the watercolour painters John and William Fleetwood Varley. In 1791, after his father's death, he was adopted by an uncle, a maker of scientific instruments, but in 1800 he decided to follow his elder brother John's profession and became one of the artists patronized by Dr Thomas Monro. In 1807 he became a student at the RA. From 1803 to 1869 he exhibited at the RA, from 1808 at the Sketching Society, of which he was a founding member, and until 1820 at the Old Water Colour Society, of which he was Treasurer in 1815. His later work seems to have been based on earlier sketches, and science became his main interest. His paintings are mostly topographical and many are of Wales, to which he made several visits after 1802. His composed landscapes with architecture and groups of figure are like the exercises produced by members of the Sketching Society. He received medals from the Society of Arts for his work on lenses, and became a Fellow in 1814 after success in improving the microscope. In 1811 he invented the 'graphic telescope', a type of camera lucida, for which he was awarded a medal at the Great Exhibition forty years later. He became a member of the Royal Institution in 1822 and lectured there in 1826.

Bibl: DNB; T.B.; M. Bryan, *Dictionary of painters and engravers*, 1895; A. Graves, *A Dictionary of artists who have exhibited works in principal London exhibitions, 1760 to 1893*, 1895; *Old Water Colour Society Club*, XIV, 1936-37, pp.1-11; M. Hardie, *Water-colour painting in Britain*, II, 1967, pp.108-110

Composition, showing a classical townscape in the background & a landscape with figures in the foreground

Insc: Verso Ulysses entering Phaeacia meeting Minerva / When near the fam'd Phaeacian walls he drew / The beauteous city opening to his view, / His steps a virgin met & stood before / A polished urn the seeming virgin bore, / And youth full smil'd;

Pencil & brown wash, mounted (265 x 365)

Exhib: Squire Gallery, exhibition of watercolours & drawings by Cornelius Varley (1781-1873), 1937, No.62, 'Ulysses entering Phaeacia' (sic)

**VARLEY, Fleetwood C.** (fl.1899-1908)

Fleetwood C. Varley was a descendant of William Fleetwood Varley (c.1785-1856), the landscape painter. He worked for C. R. Ashbee's Guild of Handicraft as an enameller and draughtsman from 1899, or perhaps a little earlier, until 1908. He specialized in the transposition of painterly landscape and animal subjects on to enamel panels. The Prints & Drawings Department of the V & A has designs for enamel panels for silver cigarette boxes. They are bound into a volume of designs made in the Guild of Handicraft studios, c.1903-07. While the Guild was in London, Varley lived in Beaufort Street, Chelsea. He moved with the Guild to Chipping Campden, Gloucestershire, in 1902, returning to London in 1908. (Information from Alan Crawford, 1974.)

LONDON: Nos.38-39 Cheyne Walk (Chelsea), Kensington & Chelsea

Perspective of the design for rebuilding

See Ashbee, Charles Robert

F. C. Varley decorated the hall of No.39 Cheyne Walk, Chelsea, with a frieze showing all the objects of interest along Cheyne Walk in 1900 from No.1 to the World's End.

**VAUDOYER, Antoine Laurent Thomas** (1756-1846)

Vaudoyer was a pupil of A. F. Peyre and was influenced by C. N. Ledoux. In 1783 he won the French Academy's Grand Prix for his design for a menagerie and went to Italy for five years as pensioner of the King. In 1786 he produced plans, published in 1812, for the restoration of the Theatre of Marcellus in Rome. After his return to Paris, Vaudoyer and David le Roy formed an academy of architecture at the Louvre which lasted from 1793 until 1795, when the Institut Royal de France was created. Also in 1795 he became inspector of buildings of justice in the Conseil des Bâtiments. Five years later he was made architect to the Collège de France, Paris, which he enlarged in 1823, and to the Sorbonne, which he restored. He won second prize in the open competition of 1807 to complete the Madeleine as a Temple of Glory to Napoleon's Grande Armée. In the programme to improve Paris he designed a fountain in front of the Institut, 1811, and the Marché des Carmes, 1812-13. He also restored the Bibliothèque Sainte-Geneviève, the Château de Langrange and the Observatoire de Paris. He prepared vast, unexecuted schemes for the École des Beaux-Arts to be erected on the Quai d'Orsay, and for palaces for the Légion d'Honneur, for the university and for 'the education of princes'. In 1809 he became a secretary of the school of architecture at the École des Beaux-Arts. In 1816 he was made a chevalier of the Légion d'Honneur and in 1824 a member of the Académie. He was an honorary corresponding member of the RIBA. His most important publication, *Grands prix d'architecture*, 1818-34, produced in collaboration with L. B. Baltard, was a series of architectural projects that had won the Grand Prix of the French Academy.

Bibl: APSD; T.B.; C. Bauchal, *Nouveau dictionnaire des architectes français*, 1887; L. Hauteceur, *L'architecture classique en France*, VI, 1957, *passim*

[1] PARIS: Institut Royal de France  
Design

Ground floor plan

Scale: In toises & metres

Insc: Plan / général du rez de chaussée du palais de l'Institut Royal de France & streets on plan labelled s & d: par / A. L. T. Vaudoyer architecte de ce palais / en janvier 1817

Pen & watercolour within double ruled border (190 x 645)

Prov: Pres. by A. L. T. Vaudoyer, 1837

Vaudoyer was commissioned in 1804 to create premises in the Collège de Quatre Nations, Paris, for the Institut Royal de France and its library and schools of painting, sculpture and architecture.

[2] PARIS: House of Philibert de l'Orme, Rue de la Cerisaie

Survey drawing, 1837

Plan of a house with a cour d'honneur

Scale: In toises

Insc: Maison / sise a Paris rue / de la Cerisaie 11.8 / Batie par, et pour Philibert Delorme / architecte, en 1557 ou / il est mort en / 1577, (in pencil) Rue de la Cerisaie & plan labelled

s & d: Plan / levé par A. L. T. / Vaudoyer archte / en Xme 1837

Pen & watercolour within double ruled border (340 x 235)

Prov: Pres. by A. L. T. Vaudoyer, 1838

Lit: M. Roy, *Artistes et monuments de la Renaissance*, 1929, p.362; A. Blunt, *Philibert de l'Orme*, 1958, pp.80-81

An almost identical C19 plan is kept in a copy of Philibert de l'Orme's *Premier tome d'architecture*, 1567, in the library of the Institut de France and is reproduced in Blunt, *op. cit.*, fig.25.

**VAUGHAN, Thomas** (1836-1874)

Vaughan entered the RA schools in December 1855. In 1857 he won medals for architectural drawing, perspective and sciagraphy. In 1858 he was awarded the Soane Medallion and also the RIBA travelling prize. He exhibited at the RA 1856 a design for a clubhouse and in 1862 a drawing of Pisa cathedral. He was elected A in 1861 and, from then until 1871, was in partnership with Ernest George (q.v.). Together they began, in 1871, the church of St Pancras and the house and the estate buildings at Rousdon, Devon, for Sir H. Peek, which were completed by George & Peto (q.v.). They also designed Peek House, St Mary-at-Hill, London, 1873; No.8 Stratton Street, Piccadilly, London, 1871; the Cottage Hospital, Harrow, Middlesex, 1872; Emmanuel church, Streatham, London, 1873; the chancel of Christchurch, Herne Bay, Kent, 1868; and Immanuel English church, Samaden, Switzerland, 1871-72.

Bibl: A. Graves, *RA exhibitors, 1905-06*; *RIBA Transactions*, 1st ser. XXV, 1875, p.37; RA Students Register, 1825-90; RA Premiums Register, 1789-1880

Study in sciagraphy, 1857

Perspective of a room, demonstrating the theory [Fig.35]

Insc: Every line is cut by its own vanishing distance

d: Completed May 11th '57

Pen & wash (445 x 635)

Prov: Pres. by Mrs M. Vaughan, 1961

**VAUX, Calvert** (1824-1895)

Vaux was born in London and was educated at the Merchant Taylors' school. He was a pupil of L. N. Cottingham (q.v.) and was encouraged by George Truefitt (q.v.). In 1850 he met the landscape architect A. J. Downing at the AA and became his assistant and, later, partner at Newburgh-on-Hudson, New York. After Downing's death he won, in partnership with F. L. Olmsted, the competition for Central Park and later designed other parks with him, including Riverside, Illinois, 1869. He designed, with Jacob Wray Mould, buildings in Central Park including the Esplanade, c.1864, and the Metropolitan Museum of Art, 1874-77. He had an independent practice designing country houses such as Idlewild, in the cottage style, for Nathaniel P. Willis at Newburgh-on-Hudson c.1857. He was an early advocate of apartment dwelling blocks, of landscape architecture and the picturesque in America. In 1857 he published *Villas & cottages*, revised in 1864 and reprinted in 1874 and



1970. From 1866 to the early 1870s he was in partnership with F. G. Withers (q.v.). They designed Jefferson Market courthouse and prison, built 1874-77, and Hudson River State Hospital for the Insane, near Poughkeepsie. Vaux built several houses in New York City, including one for General Tilden (now the National Arts Club) 1871-74, with his partner George K. Radford. With Samuel Parsons Jnr he formed a firm of landscape architects known as Vaux & Co.  
Bibl: H. R. & E. R. Withey, *Biographical dictionary of American architects (deceased)*, 1956; A. Burnham (ed.), *New York landmarks: a study & index of architecturally notable structures in greater New York*, 1963, pp.136, 359-360, 368-369; *American Association of Architectural Bibliographers*, Paper V, 1968, pp.69-93; *CL*, CXXXIV, 1963, pp.294-295; *AR*, CXXXVIII, 1965, pp.215-218; obituary: *American Architect & Building News*, L, 1895, p.25

[1] BALTIMORE (Maryland, USA): Sheppard Asylum  
Design in an eclectic style combining Tudor & Italianate features  
Perspective of exterior  
Insc: (on mount) *Sheppard Asylum | Baltimore | Md*  
s & d: (on mount) *Calvert Vaux Archt | 110 Broadway | New York*  
Photograph of original drawing (105 x 195)  
Prov: Pres. by W. R. Ware, 1867

[2] SPRINGFIELD: (Mass, USA): Villa  
Design  
Perspective of entrance façade of 3 bays, the 2 end bays having decorated gables  
Insc: (on mount) *Villa | Springfield | Mass*  
s & d: (on mount) *Calvert Vaux Archt | 110 Broadway | New York*  
Photograph of original drawing (125 x 170)  
Prov: Pres. by C. Vaux through W. R. Ware, 1867  
This design is almost identical to that reproduced as 'Design No.12, an irregular house without a kitchen wing ... in process of execution ... in the vicinity of Springfield, Mass.' in *Villas & cottages*, revised edn, 1864, pp.189-190. Unlike the published design, this drawing shows a veranda, a front rather than a side entrance and no ventilator.

VAUX, Calvert (1824-1895)  
& WITHERS, Frederick C. (1828-1901)

The catalogue entries below refer to photographs of original drawings with *Vaux & Withers Architects | No 110 Broadway New York* printed on the mounts; they were pres. by W. R. Ware, 1867

[1] HARTFORD (Conn, USA): Church of the Holy Innocents  
Design for a church in an eclectic style combining Early English, Decorated & Perpendicular Gothic features  
Perspective from NW  
Insc: (on mount) *Holy Innocents Hartford | Conn | (as proposed to be erected)*  
(150 x 175)

[2] NEW YORK (NY, USA): House, Columbia Street, Brooklyn  
Design for a town house of 5 storeys & 3 bays in Gothic style  
Perspective  
Insc: (on mount) *House | Columbia St | Brooklyn | N.Y.*  
(195 x 135)

[3] NEW YORK (NY, USA): House, 51st Street  
Alternative designs for a town house of 5 storeys (2):  
1 Elevation of façade  
Insc: (on mount) *City House | 51st. N.Y.*

2 Elevation of façade  
Insc: (on mount) *City House*

1-2 d: (on gable) 1866  
(190 x 125)

[4] NEW YORK (NY, USA): Quassaick Bank  
Design for a building of 4 storeys & 3 bays in Gothic style  
Elevation of façade  
Insc: (on building) *Quassaick Bank* & (on mount, in an earlier catalogue's hand) *Elevation of Bank*  
d: (on gable) 1864  
(140 x 195)

[5] NEW YORK (NY, USA): Houses  
Design for 2 adjacent terrace houses in Italian Gothic style  
Elevation of façades  
Insc: (on mount) *Street Architecture*  
(125 x 90)

[6] Design for a library building in Gothic style with a large oriel window & tower  
Perspective  
Insc: (on mount) *Study for a Library &c*  
(130 x 205)

VERITY, Francis Thomas (1867-1937)  
& BEVERLEY, Samuel (1897-1959)  
Frank Verity entered the South Kensington schools in 1882. From 1883 he was articled to his father, Thomas Verity (q.v.), and attended University College, the AA and the RA schools part-time. In 1887 he toured France, Germany and Italy. In 1889 he was taken into partnership by his father, was elected A and received the Tite Prize for the design of a theatre. He specialized in the design of theatres and cinemas, and among those he designed were the Scala Theatre, Charlotte Street, London, 1904 (dem. 1973) and the Theatre Royal, Windsor. He was European adviser to the Paramount Cinema Company, for which he and Beverley designed Paramount cinemas in Manchester, Newcastle, Glasgow and elsewhere during the 1930s. In 1923 he won the RIBA London Architecture Medal for Shepherd's Bush Pavilion cinema. He designed flats at Nos.11a-b, Portland Place, London (dem.), and at No.12 Bayswater Road, London. He extended his father's French Hospital, Shaftesbury Avenue, and designed the Regent Street Polytechnic in 1911. In 1923 he took into partnership his son-in-law, Samuel Beverley. He had trained in Sydney, Australia, at the Technical College, 1915-19, at the University, 1920, and in the office of S. H. Buchanan. He came to London in 1921, and was assistant to Sykes & Evans of Manchester before entering Verity's office in 1922. Their designs include flats in Hyde Park Place, London, 1928, and the Carlton Theatre, Haymarket, London. Beverley continued the practice after 1937 in the name of Frank Verity & S. Beverley. This firm designed Whitelands House, Chelsea, 1938, and the Gestetner building, Euston Road, London, 1956. Verity was elected F in 1896, Beverley F in 1931. They were both architects to the Lord Chamberlain, Verity from 1891 and Beverley from 1937.  
Bibl: *Who's who in architecture*, 1923; D. Ware, *A Short dictionary of British architects*, 1956; D. Sharp, *The Picture palace & other buildings for the movies*, 1969, pp.91-92; *AJ*, LXI, 1925, pp.36-59; obituaries: (Verity) *A&BN*, CLI, 1937, pp.270, 300; *AJ*, LXXXVI, 1937, p.322; *Builder*, CLXIII, 1937, p.312; *RIBA Jnl*, XLIV, 1937, pp.1008-1009, 1071; (Beverley) *Builder*, CXCI, 1959, p.816; *RIBA Jnl*, LXVI, 1959, p.405; (both) *RIBA Nomination Papers & Grey Books*

WEYMOUTH (Dorset): Theatre  
Design, 1958  
See Hill, Oliver [164]

VERITY, Thomas (1837-1891)  
Verity was a pupil of Thomas Marsh Nelson (q.v.). After completing his articles he entered the War Office and then, after 1857, the architects' office at South Kensington Museum. Like several other designers in that office, he was sent to Italy by the House of Lords committee on education to study Italian architecture and especially the structural uses of terracotta, which he later used in his own designs. On his return he became an assistant at the museum, first to Captain Fowke (q.v.), in 1865, and then to General Scott (q.v.). From 1867 to 1874 he was General Scott's assistant at the Albert Hall. In 1874 he won a competition held by Spiers & Ponds for the Criterion Restaurant, Piccadilly, London, and he also built for the same firm the Mansion House Restaurant and the Gaiety Restaurant, the latter replaced by Norman Shaw's Gaiety Theatre in 1902. Verity himself is best known as a theatre designer. He designed several in London, becoming surveyor of theatres to the Lord Chamberlain in 1878. He collaborated with G. H. Hunt in building the Scarborough Spa Saloons, 1877-80, and the Guildhall, Nottingham, 1888. In 1884 Verity & Hunt won the second premium in the competition for the Admiralty and the War Office. In 1889 he took his son Frank T. Verity (q.v.) into partnership, and the buildings in London that they designed include the pavilion at Lord's cricket ground (completed by F. T. Verity after 1891), Green Park Club & Chambers, Piccadilly, 1891, and, for Sir Henry Brownrigg, Nos.96-97, Piccadilly (formerly the New Traveller's Club), 1891. Verity was elected F in 1878 and made a chevalier of the Legion of Honour in recognition of his work on the French (now Shaftesbury) Hospital, Shaftesbury Avenue, London, in 1889.  
Bibl: *Builder*, LVII, 1889, p.314; *BN*, LVIII, 1890, p.256; *Connoisseur*, CLXXXIV, 1974, pp.17-22; obituaries: *Builder*, LX, 1891, pp.365, 378, 399; *RIBA Jnl*, n.s. VII, 1891, pp.323-324

All the drawings catalogued below were pres. by T. Verity, 1888

[1] LONDON: Comedy Theatre, Panton Street, Haymarket, Westminster  
Design (3):  
1 *Pit & Stalls Plan*  
2 *Dress Circle Plan*  
3 *Longitudinal Section*

1-3 Scale: 1/8 in to 1 ft  
Insc: As above & *Comedy Theatre: Panton Street: SW*  
s & d: *Thomas Verity: Archt | 27 Regent St | SW*  
Pen on tracing paper, mounted (325 x 390)  
Lit: R. Mander & J. Mitchenson, *The Theatres of London*, 1961, pp.47-48; *Builder*, XLI, 1881, p.559  
The Comedy Theatre opened in 1881. It has been redecorated and reconstructed inside several times, the latest being in 1954.

[2] LONDON: Criterion Theatre, Piccadilly Circus, Westminster  
Design (3):  
1 *Pit & Stalls Plan*  
2 *Dress Circle Plan*  
3 *Longitudinal Section*

1-3 Insc: As above & *Criterion Theatre*  
s: *Thos. Verity Architect | 27 Regent St*  
Pen on tracing paper, mounted (390 x 325)  
Lit: R. Mander & J. Mitchenson, *The Theatres of London*, 1961, pp.47-48; *Builder*, XXIX, 1871, pp.526-527; *Connoisseur*, CLXXXIV, 1974, pp.17-22



The theatre was originally built as the first multiple restaurant for Spiers & Pond by Verity in 1873. He created an underground theatre there in the following year. This was closed in 1883, was remodelled by Verity and reopened in 1884. It was remodelled again in 1902-03, but still (1974) retains some of its 1884 appearance.

- [3] LONDON: Empire Theatre, Leicester Square, Westminster  
Design (3):  
1 *Pit & Stalls Plan*  
2 *Dress Circle Plan*  
3 *Longitudinal Section*

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

Insc: As above & *Empire Theatre: Leicester Square*  
s: *Thomas Verity Archt | 27 Regent St | SW*  
Pen on tracing paper, mounted (480×400)  
Lit: R. Mander & J. Mitchenson, *The Lost theatres of London*, 1968, pp.61-62  
The Royal London Panorama, Leicester Square, later the Empire Theatre, opened in 1881 and was converted by Verity in 1883 into a theatre for the Pandora Theatre Company. After the company went into liquidation the theatre was reopened in 1884. The new architects, J. & A. E. Bell, had used Verity's plans. It was demolished in 1927.

- [4] LONDON: Novelty Theatre, Great Queen Street, Westminster  
Design (3):  
1 *Pit & Stalls Plan*  
2 *Dress Circle Plan*  
3 *Longitudinal Section*

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

Insc: As above & *Novelty Theatre: Great Queen St: WC*  
s: *Thomas Verity Archt | 27 Regent St | SW*  
Pen on tracing paper, mounted (320×390)  
Lit: R. Mander & J. Mitchenson, *The Lost theatres of London*, 1968, pp.218-224  
The Novelty Theatre opened at No.8 Great Queen Street in 1882. Before its demolition in 1959 it was known as the Kingsway Theatre.

- [5] LONDON: Royalty Theatre, Dean Street, Soho, Westminster  
Design (3):  
1 *Pit & Stalls Plan*  
2 *Dress Circle Plan*  
3 *Longitudinal Section*

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

Insc: As above & *Royalty Theatre: Dean Street: Soho*  
s: *Thomas Verity Archt | 27 Regent St | SW*  
Pen on tracing paper, mounted (325×390)  
Lit: R. Mander & J. Mitchenson, *The Lost theatres of London*, 1968, pp.402-429  
This theatre was opened in 1840 as Miss Kelly's Theatre & Dramatic School. It was reconstructed by Verity in 1882-83. Dem. 1953.

- [6] LONDON: St James's Theatre, King Street, St James's Square, Westminster  
Design (3):  
1 *Pit & Stalls*  
2 *Dress Circle Plan*  
3 *Longitudinal Section*

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

Insc: As above, *St James Theatre: SW & (No.3)*  
*Longitudinal Plan*  
s: *Thomas Verity Archt | 27 Regent St | SW*  
Pen on tracing paper, mounted (480×405)  
Lit: R. Mander & J. Mitchenson, *The Lost theatres of London*, 1968, pp.466-468  
This theatre was designed by Samuel Beazley in 1835. It was reconstructed and redecorated in 1879, but has since been demolished.

# VERNON, Percival (fl.1879-84)

Nothing is known about Percival Vernon except what can be inferred from the drawings catalogued below, namely that he was in practice at No.58 Fawcett Street, Sunderland, in 1880 and 1881.

- [1] AMSTERDAM: Stock Exchange, Damrak  
Competition design in Baroque style with a central dome, 1884 (5):  
1 *Ground Plan & Mezzanine Plan*  
2 *Elevation in the Damrak* [Fig.36]  
3 *South-Eastern Elevation*  
4 *North-Eastern Elevation, South-Western Elevation & Plan & Elevation of Quay Wall*  
5 *Plan at AB of dome, plan of cupola & Longitudinal section GH*

1-5 Insc: (with pseudonym used for competition)  
*Hope on. Hope ever & (on building) 1884 | Beursgebouw*  
d: 26/10/84

Pen & coloured washes on backed cartridge (655×1000)  
Lit: BN, XLVII, 1884, p.824  
The first competition was held in November 1884, and two hundred designs were submitted. Vernon's was not among those finally selected. The designs chosen were all in traditional Dutch and Flemish style to harmonize with existing buildings in the Damrak, but none was used. Another competition was held in 1897, and the Exchange was built to the design of H. P. Berlage, 1898-1903 (for his penultimate design, 1898, see *Berlage, Henrik Petrus*, AMSTERDAM: Stock Exchange, Damrak)

- [2] NEWCASTLE UPON TYNE (Northumberland):  
Premises of John Mills & Sons, Forth Street  
Survey drawings & designs for alterations & additions for John Mills & Sons, 1881 (7):  
1-3 Survey drawings  
1 *Ground Plan* of existing premises  
Insc: As above, *Drawing No.1* & labelled

2 *1st floor Plan* of existing premises  
Insc: As above, *Drawing No.2* & labelled

3 *3rd Floor Plan*, transverse section on line AB, longitudinal Section & Elevation on Line CD of existing premises  
Insc: As above, *Drawing No.3* & plan labelled

1-3 Insc: *Sheet as at Present*

4-7 Designs for alterations & additions  
4 *Ground Plan*, showing alterations  
Insc: As above, *Drawing No.1* & labelled

5 *1st Floor Plan*, showing alterations  
Insc: As above, *Drawing No.2* & plan labelled

6 *Block Plan, 3rd Floor Plan & Elevation on line GH*, showing alterations  
Insc: As above, *Drawing No.3* & plans labelled

7 *Elevation & Section on line EF, Section on line AB & Section on line CD*, showing alterations  
Insc: As above, *Drawing No.4* & elevation labelled

1-7 s & d: *Percival Vernon Archt | Sunderland | April 13th 1881*  
Pen & watercolour (650×490)

8 Final scheme  
*Ground Plan, 1st Floor Plan, 2nd Floor Plan, Office Plan, Section & Elevation EF, Elevation of Metal Store, Elevation of Offices, Section AB, Section CD & Section GH*  
Insc: As above & plans labelled  
s & d: *Percival Vernon Archt | 58 Fawcett St Sunderland | May 11th 1881*  
Pen & watercolour (645×955)

1-8 Scale:  $\frac{1}{8}$ in to 1ft (No.6 block plan 1in to 42ft)  
Insc: As above & *John Mills & Sons | Electricians, Telegraph Engineers &c, | Forth, Newcastle-on-Tyne | Alterations & Additions*

[3] Board Schools, Oakwellgate  
Design for an iron railing, 1879  
*Plan, Elevation, Section & FS details*  
Scale:  $\frac{1}{8}$ in to 1ft, FS  
Insc: As above, *Oakwellgate Board Schools | Details of an Iron Palisading | Half Panel-Real Size & Head of Rails* & labelled, with some dimensions given  
s & d: by *Percival Vernon, February 1879*  
Pen & coloured washes (640×1020)

[4] Design for a wooden cabmen's shelter, 1881  
*Plan, Side Elevation, End Elevation, Cross Section & longitudinal Section*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, *Design for Cabmen's Shelter, Estimate £100, Drawing No.1* & plan labelled  
s & d: *Percival Vernon | Architect | 58 Fawcett Street | Sunderland* (office stamp) & (on shelter) 1881  
Pen & coloured washes (535×720)  
Lit: BN, XLI, 1881, p.508

This design was probably prepared for a competition held by the committee of the Cabmen's Shelter Fund. The competition was won by Harvey & Clarke of London, and a shelter to that design was erected at the 'York & Albany' cab stand, Regent's Park.

[5] Working drawings for a gardener's cottage in Tudor style, with a laundry attached  
*Ground Plan, 1st Floor Plan, Front Elevation, Back Elevation & End Elevation & transverse Section on line AB*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, *Design for Gardener's Cottage with Laundry attached, Note: All dimensions taken to Bare Brickwork* & plans labelled, with dimensions given  
s: *Percival Vernon*  
Pen & watercolour (635×995)  
The Building News Designing Club held a competition for the design of a gardener's cottage in 1883 (see BN, XLV, 1883, pp.124-125), but there is no evidence that this design was submitted.

[6] Design for the interior decoration in Renaissance style of an entrance hall or reception room, 1883  
Part-elevations of 2 walls, elevation of a pilaster, elevation & detail of part of cornice  
s & d: *Percival Vernon 1883*  
Pen & pencil (680×1000)

[7] Competition design (?) for a country house in Tudor style, 1880 (2):  
1 *Site Plan, Cellar Plan, Ground Plan, First Floor Plan, West Elevation & East Elevation*

2 *Second Floor Plan, North Elevation, South Elevation, Cross Section AB & Longitudinal Section CD*

1-2 Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, *Design for a Country House, Drawing No.1, Drawing No.2* respectively & plans labelled  
s & d: *Percival Vernon | Architect | 58 Fawcett Street | Sunderland* (office stamp) & *April 1880*  
Pen & watercolour (645×1005)

[8] Competition design (?) for a country house in Tudor style & with a conservatory wing, 1881 (7):  
1 *Ground Plan & Basement Plan*  
Insc: As above, *Drawing No.1*, labelled & dimensions given  
s: *Percival Vernon*  
Pen & coloured washes (640×980)



## 2 1st Floor Plan

Scale:  $\frac{1}{10}$  in to 1 ftInsc: As above, *Drawing No.2*, labelled & dimensions given

Pen &amp; coloured washes (710×505)

## 3 2nd Floor Plan

Scale:  $\frac{1}{10}$  in to 1 ftInsc: As above, *Drawing No.3*, Note all door openings on this floor to be 3'6" × 7'6" clear, labelled & dimensions given

Pen &amp; coloured washes (710×505)

## 4 Roof Plan &amp; plans of Smoke Room &amp; Belvedere in the tower

Scale:  $\frac{1}{10}$  in to 1 ftInsc: As above, *Drawing No.4*, labelled & dimensions given

Pen &amp; coloured washes (710×505)

## 5 Transverse Section on line AB, showing decoration of the great hall &amp; other rooms

Scale:  $\frac{1}{4}$  in to 1 ftInsc: As above, *Drawing No.5* & dimensions given

Pen &amp; watercolour (640×970)

## 6 Transverse Section on line CD, showing internal courtyard, basement swimming pool, main staircase &amp; decoration of rooms

Scale:  $\frac{1}{4}$  in to 1 ftInsc: As above, *Drawing No.6* & dimensions given

Pen &amp; watercolour (640×970)

## 7 Elevation of exterior

Scale:  $\frac{1}{4}$  in to 1 ftInsc: *Drawing No.8*

Pen &amp; watercolour (520×1330)

1-7 Insc: *Design for Country Mansion*

2-7 s &amp; d: Percival Vernon | 10.81

[9] Design for a shop &amp; house with a façade of 3 bays &amp; 4 storeys for J. H. &amp; W. Carrick, 1880

*Basement Plan, Ground Plan, 1st Floor Plan, 2nd Floor Plan, 3rd Floor Plan, Front Elevation, Back Elevation, Section EF, transverse Section AB & longitudinal Section CD*Scale:  $\frac{1}{8}$  in to 1 ftInsc: As above, *Design for a Shop & House* & (on building) J. H. & W. Carricks & d: Percival Vernon | *Architect* | 58 Fawcett Street | Sunderland (office stamp) & May 1880

Pen &amp; watercolour (645×965)

[10] HEREFORD: Cathedral church of the Blessed

Virgin Mary &amp; St Ethelbert

Survey drawing, 1883-84

*Plan of Blind arcade | Aisle windows | Pillars | Triforium Arcade | Clerestory & elevation of nave wall, arcade & aisle wall*

Insc: As above

s & d: Percival Vernon, *Archit* | Hereford, 1883-84 & P. V. Delt

Pen &amp; wash, mounted (765×610)

## VESPIGNANI, Virginio or Virgilio (1808-1882)

Vespignani was a pupil of L. Poletti (q.v.) and was one of the most notable architects of late classicism in Rome, where he was responsible for many church restorations and rebuildings. He was favoured by Pope Pius IX, for whom he restored the church of S Carlo ai Catinari, Rome, c.1850. His other restorations in Rome include those of the confession in S Maria Maggiore, 1864, the church of S Lorenzo fuori le mura, 1864-70, and the apse of S Giovanni in Laterano, completed in 1886 after his death. In 1851 he built the sanctuary of S Maria dell'Archetto and, in 1874, modernized the interior of the church of S Marcello, both in Rome. He rebuilt the Porta

San Pancrazio, in 1857 and from 1861 to 1868 added a Neo-Classical façade to Michelangelo's Porta Pia, on the E side facing the new Via Pia. Outside Rome, he designed a small palace for Monsignor Ferrari and the façade of the collegiate church at Ceprano, both early works, as well as the theatre and campo santo at Viterbo, 1855, and the papal palace at Anzio. His design for the church of the Sacro Cuore, Via Marsala, Rome, was executed by his son Francesco (1842-1899) after his death. He was a member of the Congregazione dei Virtuosi from 1841, and of the Academy of St Luke from 1856, of which he was elected president in 1874. He studied antique buildings and, in 1831, published *La Antichità di Pompei*  
Bibl: APSD; T.B.; A. M. Bessone, *Dizionario dei scultori ed architetti Italiani*, 1947; E. Lavagnino, *L'Arte moderna dai neoclassici ai contemporanei*, I, 1956, pp.529-532; P. Portoghesi, *Dizionario enciclopedico di architettura e urbanistica*, 1969; obituary: *Builder*, XLIII, 1882, p.826

ROME: Church of St Thomas of Canterbury, Via Monserrato

Perspective of interior looking E, with figures

Insc: (on mount) *New Church of St Thomas of Canterbury* | *Drawn under the direction of the Roman architect | Count Virginio Vespignani*

Photograph of original drawing (150×110)

The church of St Thomas of Canterbury is attached to the English College in Rome. It was rebuilt in Romanesque style, 1869-88, from the designs of L. Poletti (q.v.). Vespignani continued the rebuilding to Poletti's designs after that architect's death in 1888.

## VEUGNY, Marie Gabriel (1785-1850)

Marie Gabriel Veugny was admitted to the École des Beaux-Arts in Paris in 1805. He designed the Marché de la Madeleine in Napoleon III's improvement programme for Paris in 1824, but it was not built until 1835-38. In the same scheme he built the Cité Napoléon on the Rue Rochechouart in 1850. In partnership with a brother, he designed an hôtel in the Avenue de Neuilly, Paris.

Bibl: E. Delaine, *Les Architectes élèves de l'école des Beaux Arts*, 1907, p.423; L. Hauteceur, *Histoire de l'architecture classique en France*, VI, 1955, pp.125, 313-314, & VII, 1957, p.82; Hitchcock: *Architecture*: C19 & 20, 1958, p.119

PARIS: Avenue de Neuilly aux Champs-Élysées

Copy by J. Livock (q.v.) of a design for an hôtel by the brothers Veugny (2):

1 Elevation of façade

Scale: 1cm to 1m

s: By MM Veugny Frères, *Architectes*

2 Plan du Rez-de-Chaussée &amp; Plan du premier Etage

Scale: 5cm to 1m

1-2 Insc: As above & *Maison, Avenue de Neuilly aux Champs Elysees, Paris*

Pen on tracing paper (190×215, 175×260)

Prov: These drawings are mounted in the album

(folder 3, p.7) formed by J. Livock (q.v.), pres. 1954

## VINING, John Randall (fl.1885-1901)

Vining was in practice in Chancery Lane, London, from 1896 to 1901, when his son John Norman Randall Vining (1878-1942) was articulated to him. Vining Snr worked with the Rev. Ernest Geldart (q.v.) between 1885 and 1890. They built a vicarage at Sparkwell, Devon, 1885, made alterations at St Mary's church, West Bergholt, Essex, 1886, and rebuilt the church of St Saviour, Walton Place, Chelsea, London, in 1890.

Bibl: GR; RIBA Nomination Papers (J. N. R. Vining)

LONDON: Nos.28-29 Southampton Street, Westminster  
Premises for Cox, Sons, Buckley & Co., c.1892 (4):

1 Plans of Basement, Ground Floor, Mezzanine Floor &amp; 1st Floor

2 Plans of 2nd Floor, 3rd Floor, 4th Floor &amp; Roof

3 Elevation Maiden Lane &amp; Elevation Southampton Street

4 Transverse Section AA, transverse Section BB, longitudinal Section CC through the whole building, &amp;, pencilled in, an unrelated altar &amp; reredos

1-4 Scale:  $\frac{1}{8}$  in to 1 ftInsc: As above, *Premises Nos.28 & 29 Southampton Street | Strand WC | Messrs Cox, Sons, Buckley & Co. | Limited*, (in pencil) Mr Geldart & plans labelled No.1 to No.4 respectivelys: J. Randall Vining | *architect and surveyor* | 88 Chancery Lane WC (office stamp)

w/m: J. Whatman, 1892

Prints with coloured washes added (except No.3, which is not coloured) (565×390)

Prov: Pres. by Miss Kerr, 1954

BERGHOLT, WEST (Essex): Church of St Mary

Design for rebuilding, 1886

SPARKWELL (Devon): Vicarage

Contract drawings, 1885

See Geldart, Ernest [1] &amp; [23]

## VIOLLET-LE-DUC, Eugène Emmanuel

(1814-1879)

Viollet-le-Duc was born in Paris, the son of a civil servant. He studied, from 1829 to 1836, in the studio of Achille Leclère (q.v.) and met intellectuals, such as Mérimée and Stendhal, in his own home and in that of his uncle, Eugène Delécluze. Although he toured the classical remains of Italy and Sicily, from 1836 to 1837, the French Gothic buildings he had visited from 1832 to 1834 had a greater influence on his ideas. He is most important as a theorist, but worked from 1840 to 1874 as a restorer of medieval buildings.

His first restorations were at Vézelay, 1840, and in Paris, at the Sainte-Chapelle, 1840, Notre Dame, 1845, and St Denis, 1846. From 1848 to 1874 he was an Inspector-General in the Service des Édifices Diocésains, for which he restored many cathedrals and churches. Although a radical, he was favoured by Napoleon III and restored for him the castle of Pierrefonds as an imperial residence. In 1863 he was Professor of Art History and Aesthetics at the École des Beaux-Arts, but resigned when his ideas were rejected. His rational theory of architecture revolutionized later design. He preferred Gothic, because he believed it was a rational architecture; and his interpretations are expressed in the *Dictionnaire raisonné de l'architecture française du XI à XVI siècle*, 10 vols, 1854-68, in the *Dictionnaire du mobilier français de l'époque carolingienne à la renaissance*, 8 vols, 1855, in *Entretiens sur l'architecture*, 2 vols, 1863 & 1872, and in many other writings. As an architect he was less distinguished. He designed a Gothic-style block of flats at No.28, Rue de Berlin (now de Liège), Paris, and, in the 1850s, flats for himself in the Rue de Courdercet and in the Rue de Douai. In 1850 he visited England. He was elected A in 1856 and an honorary foreign member of the RA in 1863. In 1864 he was awarded the RIBA Gold Medal.

Bibl: APSD; T.B.; L. Baughal, *Nouveau dictionnaire des architectes français*, 1887; P. Goult, *Viollet-le-Duc, sa vie, son oeuvre, sa doctrine*, 1914; J. Summerson, *Heavenly mansions and other essays on architecture*, 1949, pp.135-158; L. Hauteceur, *Histoire de l'architecture classique en France*, VI, 1955, pp.294-301, 337-341, & VII, 1957, pp.206, 225, 293-297, 337-358; Caisse Nationale des Monuments Historiques, *Viollet-le-Duc 1814-79*, exhibition at the Hôtel de Sully, 1965;



N. Pevsner, *Ruskin and Viollet-le-Duc. Englishness and Frenchness in the appreciation of Gothic architecture*, 1969; *RIBA Transactions*, XXIV, 1873-74, pp.54-65; obituaries: *Builder*, XXXVII, 1879, pp.1068-1069; *Moniteur des Architectes*, XIII, 1879, pp.140-142; *RIBA Transactions*, XXX, 1880, pp.222-230

#### Topographical drawing

BORDEAUX (Gironde, France): Church of Ste Croix  
View of the façade & tower, with figures in the foreground

d: (on mount) June 1833

Pen (280 × 240)

Prov: One of the 9 drawings by French Royal Gold Medalists pres. by the French Academy of Architecture, 1958

#### VISCONTI, Louis Tullius Joachim (1791-1853)

Visconti was the son of Ennio Visconti, Keeper of Classical Antiquities at the Louvre. He was a pupil of Percier (q.v.) from 1808 to 1817 and joined the civil service in 1820. In 1825 he was appointed architect of the Bibliothèque Royale, for which he prepared several unexecuted projects. During the Republic he was director of public festivals from 1836 and made the preparations for the entry of Napoleon I's ashes into Paris in 1840. In 1842 he began to design the Emperor's tomb in the Invalides which was opened ten years later. He also designed the tombs of the marshals Lauriston, Saint-Cyr, Souchet, Soult and others. He was in demand as a designer of private hôtels, and built the hôtel of Mlle Mars about 1825, the Hôtel Pontalba and others in the new Parisian suburbs. He erected several fountains in the programme initiated by Napoleon I, including the Gaillon, 1825, Molière, 1841, Louvois, 1844, and Saint-Sulpice, 1847, fountains. His main achievement was his plan to link the Louvre and the Tuileries. In 1831 he was made chevalier of the Légion d'Honneur, and officer in 1846. In 1850 he became a member of the Académie des Beaux-Arts, president of the Société Centrale des Architectes and architect to Napoleon III. Bibl: *APSD*; T.B.; A. Lance, *Dictionnaire des architectes français*, 1872; L. Hauteceur, *Histoire de l'architecture classique en France*, VI, 1955, pp.57, 59, 98-102, 123, 185-187; *RIBA Transactions*, 1st ser. IV, 1853, pp.83-86

#### PARIS: Louvre

Designs for the construction of cast iron roofs (4):

1 Elevation of a roof with a span of 76 ft 9 in

Scale: 1<sub>10</sub>FS

Insc: As above & *Ferme à grande portée pour plancher en fer*, with a table referring to different parts of the beam & some dimensions given (620 × 2560)

2 Plan of a roof with a span of 66 feet 6 in

Scale: 2cm to 1m

Insc: As above & *Légende | Légende des différents fers employés pour la construction du plancher haut du | manège*, with a table listing the types of metal used & some dimensions given (1155 × 700)

3 Plans, elevation & details of a roof with a span of 30 feet 4 in

Scale: 8cm to 1m, 3cm to 1m, 1<sub>10</sub>FS

Insc: As above & *Plan d'Ensemble | Plan d'une Double Ferme | Plan du plancher | Plan du contre-plancher | Elevation d'une Ferme | Une de l'Etrier soutenant les solives du Contre plancher | Une des l'Etrier soutenant les solives du 1er plancher | louvre 4me lot* (680 × 1020)

4 Plan, elevation & sections of a roof with a span of 27 feet 7 in

Scale: 5cm to 1m

Insc: As above & *Fermes pour un plancher de l'Entresol 4me Lot | 4me Lot louvre | Elevation et Coupe | Plan | Coupe suivant AB*, with some dimensions given (500 × 900)

1-4 Pen with blue & red washes on linen

Prov: Pres. by L. T. J. Visconti, 1853

Lit: L. Hauteceur, *Histoire du Louvre, le château, le palais, le musée*, 1200-1940, n.d., pp.96-98; C. Aulanier, *Histoire du palais et du Musée du Louvre*, III, 1953, pp.10-12.

From 1800 to 1812, numerous projects were prepared to link the Louvre with the Tuileries. In 1811 Percier and Fontaine erected a long wing on the S side of the Place du Carrousel, but during Louis-Philippe's reign no work was done. Under the Republic in 1848 the site was cleared and Visconti prepared plans, which were officially accepted by Napoleon III in 1852. Work began in July 1852 and after Visconti's death in 1853 was continued by Lefuel. In 1865, when the linking wings were almost complete, the Tuileries was demolished because of its unsafe condition, and a new building was erected on the site. This was destroyed during the siege of 1871 and was never rebuilt.

#### VISENTINI, Antonio (1688-1782)

The drawings of Antonio Visentini are the subject of a separate volume, *Antonio Visentini* by John McAndrew, in the RIBA Drawings Collection catalogue series

#### VOGÜÉ, Charles Jean Melchior, Marquis de (fl.1849-1917)

Vogüé was attached to the French embassy at St Petersburg from 1849 to 1851. As an archaeologist he published essays on ancient Russian art and studied medieval buildings in eastern Europe and western Asia. From 1853 to 1854 he travelled in Greece, Syria and Egypt, publishing in 1860 *Les Églises de la Terre-Sainte*. From 1861 to 1862 he travelled in central Syria, and on his return published *Le Temple de Jerusalem*, 1864, and *Syrie centrale: architecture civile et religieuse*, 1867. From 1871 to 1875 he was ambassador to Constantinople. He was elected honorary corresponding member of the RIBA in 1865, and in 1879 was awarded the Royal Gold Medal. Bibl: *RIBA Transactions*, XXIX, 1879, pp.211-216; obituary: *RIBA Jnl*, XXIV, 1917, p.64

#### Topographical drawing

JERUSALEM: Church of the Holy Sepulchre

View of an angle, showing the ruined tower with figures in the foreground

s: *M de Vogüé*

Pencil on buff paper heightened with white gouache, mounted (250 × 345)

Reprd: *Les Églises de la Terre-Sainte*, 1860, frontispiece,

'Jerusalem Église du Saint Sepulchre Portail Meridional'

Prov: One of the 9 drawings by French Royal Gold Medalists pres. by the French Academy of Architecture, 1958

#### VOYSEY, Charles Francis Annesley (1857-1941)

The drawings of C. F. A. Voysey are the subject of a separate volume, *C. F. A. Voysey* by Joanna Symonds, in the RIBA Drawings Collection catalogue series

#### VULLIAMY, George John (1817-1886)

Vulliamy was educated at Westminster School and was articled in 1833 to Joseph Bramah & Sons, engineers. In 1836 he was articled to Sir Charles Barry and during his five years in that office served as Barry's clerk of works at the Reform Club, Pall Mall, Westminster, London, 1837-41, and Highclere Castle, Hampshire, 1837-41. From 1841 to 1843 Vulliamy travelled through France, Italy, Greece, Asia Minor and Egypt with a group of young men that included Thomas Hayter Lewis and Horace Jones (qq.v.). In 1843 he became assistant to his uncle, Lewis Vulliamy (q.v.), and was responsible for the office drawings of Dorchester House, Park Lane, Westminster, London, 1849-52. Works of his own design include: main building, King's School, Rochester, Kent, 1843; additions to Dinder House, Dinder, Somerset, c.1850; Swiss Protestant church, Endell Street, Westminster, London, 1853; and St Mary's church, Greenhithe, Kent, 1855-57 (with John Johnson, q.v.). In 1861 Vulliamy was appointed Superintending Architect to the Metropolitan Board of Works and designed for the Victoria Embankment, Westminster, London, the dolphin lamp standards and iron benches, 1870, and base and sphinxes for Cleopatra's Needle, 1877, as well as a fire station, St Helen's Place, Bishopsgate, London, 1885. He resigned from the Board of Works due to ill-health on 29 September 1886 and died on 12 November. A 1838, F 1856.

Bibl: *APSD*; *Builder*, L, 1886, p.760; obituary: *Builder*, LI, 1886, pp.724-725, 753

#### LONDON: 1862 exhibition building, Kensington

Revised design for buildings by Capt. Francis Fowke, 1861 (11):

1 *Block Plan*, showing main hall facing Cromwell Road, E machinery annexe bounded by Exhibition Road, W machinery annexe bounded by Prince Consort Road & Royal Horticultural Society's gardens bounded by Kensington Road

Scale: 1 in to 70 ft

Insc: As above, *Drawing No.6* & labelled, with dimensions given

Pen with pink & buff washes on linen (700 × 490)

2-11 Main hall

2 *Ground Plan*

Scale: 1 in to 30 ft

Insc: As above, *No.1A*, labelled & dimensions given

Pen & red pen on linen (725 × 1160)

3 *South Elevation Facing Cromwell Road*

Scale: 1 in to 30 ft

Insc: As above, *Drawing No.8* & dimensions given

Pen & red pen on linen (385 × 1145)

4 *Elevation of West Front Facing Prince Albert's Road*

Scale: 1 in to 30 ft

Insc: As above & *Drawing No.9*

Pen on linen (485 × 735)

5 *Cross Section thro' Nave, Gallery and Court*

Scale: 1<sub>4</sub> in to 1 ft

Insc: As above, *No.65* & dimensions given

Pen & red pen on linen (780 × 1240)

Lit: *The Illustrated catalogue of the international exhibition, British division*, I, 1862, p.138

6 *Section of Picture Gallery*

Scale: 1<sub>5</sub> in to 1 ft

Insc: As above & *No.51*

Pen & coloured washes on linen (745 × 690)

7 *Section and Details of Roof*

Scale: 3<sub>8</sub> in to 1 ft, 1<sub>8</sub>FS

Insc: As above, *No.62*, labelled & dimensions given

Pen with pink, buff & blue washes on linen (515 × 690)



8 Section thro' partition of shed | shewing meeting of ribs & details of Inside Elevation between ribs of machinery shed, gutters & joints

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

Insc: As above, *Proposed Mode of supporting foot path | against Machinery shed, No.19 & labelled*

Pen & red pen with pink wash (775 x 1320)

Lit: *The Illustrated catalogue of the international exhibition, British division, I, 1862, pp.149, 151*

The western annexe was reserved for displays of working machinery which were secured to the ground, while the wooden flooring was only a footpath.

9-10 Details of ribs of dome

9 Elevation of Main Ribs | of Domes

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

Insc: As above, No.46 & labelled

Pen & red pen with blue wash on linen (910 x 680)

10 Elevation of Diagonal Ribs supporting | the Rib of Dome over Nave and Transepts

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

Insc: As above, No.60 & labelled

Pen & red pen with blue & buff washes (765 x 1310)

Lit: *The Illustrated catalogue of the international exhibition, British division, I, 1862, pp.144-145*

11 Details of nave windows & ribs of nave

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

Insc: Elevation of Rib of Nave and Transept | and Nave Windows, No.18 & labelled

Pen with pink, blue & buff washes on linen (765 x 640)

1-11 s & d: George Vulliamy | Superintending Architect | J. Thwaites | Chairman of the Metropolitan Board of Works & A. Meeson | 25th May 1861

Lit: *The Illustrated catalogue of the international exhibition, British division, I, 1862, pp.127-156; Builder, XIX, 1861, pp.85, 106, 124, 173, 646, 703; P. Metcalf, Victorian London, 1972, pp.106-108*

The exhibition building of 1862 occupied the site of the present Natural History Museum and was designed by Capt. Francis Fowke, Royal Engineers (q.v.). In 1860 Fowke designed garden arcades for the Royal Horticultural Society on the South Kensington estate and, according to the official catalogue, devised a scheme for incorporating the arcades into a permanent hall for art and industrial displays. 'This design was well-matured during the progress of the Horticultural Society's arcades and was therefore ready to be submitted to the Commissioners for the Exhibition of 1862 as soon as they were appointed' in January 1861 (*Illustrated catalogue*, pp.127-128.) *The Builder* complained (XIX, 1861, pp.85-86) that 'the transaction has an aspect of slyness' and noted as 'somewhat startling' the great hall's dimensions of 550ft in length, 250ft in width and 220ft in height. The Commissioners objected to the estimated cost of £580,000 and Vulliamy, who became architect to the Metropolitan Board of Works on 23 March 1861, may have suggested the modifications which eliminated the great hall and lowered the height of the nave walls from 100 to 55ft and the height of the domes to 260ft. With the cost pared to £430,000, and with Fowke's approval of the revised plans, building commenced in April 1861 under the direction of A. Meeson. Unlike the annexes, the main block was intended as permanent, but was demolished after the movable parts were taken to build the Alexandra Palace, Haringey, London (first building destroyed by fire, 1873).

LONDON: Dorchester House, Park Lane  
Design, 1849-52  
See Vulliamy, Lewis

VULLIAMY, Lewis (1791-1871)

The son of Benjamin Vulliamy, the celebrated clockmaker of Pall Mall, Vulliamy was articled to Sir Robert Smirke and became a student in 1809 at the RA, where he attained all the honours: Silver Medal in 1810, Gold Medal in 1813, concluding with a travelling studentship in 1818. He was a prolific architect, and his practice covered a wide range of building in the fifty or so years from the 1820s until his death in 1871. His secular buildings included both large and small country houses, town houses, public buildings including workhouses, asylums and hospitals, a corn exchange, assembly rooms and even a race stand (in Wolverhampton). His ecclesiastical work included thirty-one new churches (fourteen in London, seven in Lancashire, three in Staffordshire and seven in other counties), besides alterations to others and related parsonage houses and schools. If not an inspired designer, he could turn his hand to any style (Grecian in the Law Society, Chancery Lane, Romanesque and Gothic in his churches, Jacobean and Italian Renaissance in his country houses); and it was his efficiency, through personal attention to every minute detail of design and cost, which no doubt brought him his extensive commissions. This aspect of his work is amply attested by the numerous letters (RIBA MSS Collection) from his patron, R. S. Holford MP for whom he achieved his two best known works, Dorchester House, Park Lane, London, and Westonbirt, Gloucestershire. Except for a few copies, Vulliamy's side of the correspondence relating to Dorchester House has not been preserved, but his letters to Holford about Westonbirt are in the MSS Collection. The almost weekly - and sometimes daily - letters from Holford ranging from 1849 to 1870 show that Vulliamy was constantly alert to his client's wishes and requests, changing design details to conform with Holford's ideas and chasing up contractors and suppliers on the grounds of cost, shoddy workmanship or quality of goods. He published *The Bridge of the Sta Trinità over the Arno at Florence, 1822*, and *Examples of ornamental sculpture in architecture drawn from the originals in Greece, Asia Minor & Italy in the years 1818, 1819 & 1820, 1823*. He also made the drawings of the castle at Newcastle published in *Vetusta Monumenta*, V, 1835, pls. 10-18. His pupils include: Crossley, Young & Stokes, J. Williams, W. Wright, F. M. Porter, C. F. Maltby and Owen Jones. John Johnson, Thomas Talbot Bury and Edward Walters were assistants.  
Bibl: APSD; Colvin; DNB; T.B.; A. Graves, *RA exhibitors, 1905-06*; H.-R. Hitchcock, *Early Victorian architecture*, 1954, pp.141, 199, 256, 387; obituary: *Builder*, XXIX, 1871, p.142 (includes a list of works drawn up by himself, referred to below as 'LV's List of works'; 'N' indicates a new building & 'A' alterations).

[1] CAMBRIDGE: King's College

Competition design in classical style for hall, library & a Fellows' building to enclose a quadrangle on its S & E (entrance) sides, 1823

Perspective *Shewing the (new) Fellows Buildings on the left, The Hall and Library Buildings in the Centre, And Gibbs "New Building" on the right*  
Insc: As above & No.3 *View of the Interior of the Quadrangle*

s: *Nisi Utile nil pulchrum* (competition pseudonym)  
Pencil with grey & sepia watercolour within multiple ruled & grey wash border (195 x 435)

Prov: Pur. 1970, together with other drawings which have been attributed to Robert Smirke Jnr  
The competition of 1823 was won by William Wilkins, whose designs were carried out, 1823-27 (see Pevsner, *Cambs*, 1954, p.80). Another perspective (looking N from Trumpington Street) is in the possession of King's College, Cambridge, together with Wilkins's working drawings and the competition designs of W. S. Inman and E. Lapidge.

[2] CLIFTON HAMPDEN (Oxon): Church of St Michael  
Alternative unexecuted designs in Gothic style, c.1842 (3):

1-2 Design 1: with tower at SW angle, entrance on S side of tower

1 *South West View*

w/m: J. Whatman Turkey Mill 1842

Pencil & grey wash (230 x 315)

2 *North East View*

Pencil & grey wash (230 x 315)

3 Design 2: without tower

*South West View omitting the Tower*, with a bell turret over the W end

Pencil & grey wash (225 x 325)

1-3 Insc: As above & *Design for the Proposed New Church Clifton Hampden*

Prov: Pur. 1966

This is not in LV's *List of works*. The church was built in 1844 by Scott & Moffatt (GR).

[3] HAWKESBURY (Glos): Monument to Lord Somerset

Preliminary design for a monumental tower commemorating General Lord Robert Somerset, c.1843

Perspective of 3 stage tapering tower on podium, with castellated look-out at summit

s: L. Vulliamy Archt

Pencil & watercolour (220 x 170)

Verso: Slightly different sketch design, with addition of a cross at summit

Pencil

Prov: Pur. 1958

Lit: LV's *List of works* ('1843 Monumental tower in Gloucestershire N.'): Verrey, *Glos: Cotswolds*, 1970, p.273 (dates the monument 1846 & describes it as 'a stone tower, rather Chinese, with barbaric portcullis & chain railing round the top')  
Alternative designs, including one close to the executed building, are in the Paul Mellon Collection (J. Lever, 1971).

[4] LAMORRAN (Cornwall): Parsonage

Working drawings in Tudor style for the Rev. Mr Boscawen, Earl of Falmouth, 1851 (19):

1 No.1 | *Plan of Ground Story*

Pencil & brown wash with pen inscriptions (280 x 380)

2 No.2 | *Plan of Chamber Story*

Pencil with brown & yellow washes & pen inscriptions (230 x 380)

3 No.3 | *Plan of the Attic Story*

Pen & brown washes on tracing paper (260 x 275)

4 No.5 | *Plan of the Roofs*

Pen with blue & brown washes on tracing paper (245 x 320)

5 No.6 | *Plan of Timbers of Ground Story*

Pencil & pen on tracing paper (240 x 340)

6 No.7 | *Plan of Timbers of Chamber Story*

Pen with brown & orange washes on tracing paper (260 x 335)

7 No.8 | *Front-Elevation & End Elevation*

Pencil with grey, blue & orange washes (300 x 380)

Verso: No.16 *Section(s) on line KL & MN*

Pencil with brown & orange washes

8 No.10 | *Back Elevation & Elevation of end of offices*  
Pencil (280 x 380)

Verso: No.12 | *Section on line CD*

Pencil with orange & brown washes



**9 No.11 | Section on line AB**

Pencil with orange & brown washes (380×280)  
 Verso: No.14 Section(s) on line IJ & GH  
 Pencil with orange & brown washes

**10 No.28 | Plan of Roof Timbers**

Pen with grey & orange washes on tracing paper  
 (235×400)

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

Insc: As above

**11 No.25 | Details: plan of Bay window of Dining room showing position of Girders & Granite templates on plan, Section of Bay window for Drawing room & Section of Bay window for Dining room**

Scale: 1 in to 1 ft

Insc: As above

Pen & coloured washes on tracing paper (535×370)

**12 No.31 | Trussed partition over offices**

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

Insc: As above & Cancelled

Pen & coloured washes (375×280)

**13 No.33: Plan, elevation & section of Glazed door from Drawing Room to outside**

Scale: 1 in to 1 ft

Insc: As above & Cancelled | This to be a sash | with Glass to the | bottom with Cill | 7 ins high

Pen with brown, grey & orange washes (380×360)

**14 Elevation of Front of Principal Doorway**

Insc: As above & Wanted a Section on the line AB

Scale: 1 in to 1 ft

Pen on tracing paper (215×200)

**15 Half elevation of Window in Library**

Scale: 1 in to 1 ft

Insc: As above

Pen on tracing paper (255×105)

**16 Sketch details of cornice mouldings & joists above doors in Dining Room & Drawing Room**

Insc: As above

Pen & brown wash on tracing paper (90×325)

**17-19 Sketch plans of Kitchen & Bed room over Kitchen; elevation showing chimney stack; & Section of roof over Kitchen**

Insc: As above

Pen on tracing paper, No.19 with red & orange washes (120×220, 130×130, 110×105)

1-19 Insc: (except Nos.8, 9 & 15) *Lamorran Parsonage*  
 Prov: Pres. by Marcus Allen, 1933 (according to a MS note stuck to the inside of the solander box containing the drawings)

Lit: LV's *List of works* ('1848 *Lamorran Parsonage*: Earl of Falmouth, Cornwall N.')

Accompanying the drawings are a *Specification of works required to be done in erecting a Parsonage | House at Lamorran in the County of Cornwall | for the Revd Mr Boscawen* 10 pages, foolscap; & a *List of Drawings* (37, with dates of Aug 22nd & Oct 22nd 1851 when sent), including more drawings besides those catalogued above

**[5] LONDON: Bell Yard, Westminster or City Design for alterations to a house for Mr Roche Plan of the Ground Floor**

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

Insc: Mr Roche's House | Bell Yard (possibly W, almost illegible)

Pen & coloured washes (540×330)

Prov: Pres. by Westonbirt School through James Lees-Milne, 1972

This drawing is on the verso of a detail drawing for Westonbirt House, [23].28. The design is not included in LV's *List of works*. There are two Bell Yards in London, one in Westminster near Chancery Lane at the back of the Law Society [6], and one in the City near St Paul's.

[6] LONDON: Law Society, Chancery Lane, Westminster  
 Copies, c.1843, of alternative designs, c.1830, in Classical style (14):

1 *Design No.1, Basement Plan*, 1

2 *Design No.1, Ground Plan* | 2

3 *Design No.1, First Floor Plan* | 3

1-3 Pen with pink, orange & blue washes

4 *Design No.1, Second Floor Plan* | 4

Pen with pink & orange washes

5 *Design No.2, Basement Plan* | 5

6 *Design No.2, Ground Plan* | 6

7 *Design No.2, First Floor Plan* | 7

5-7 Pen with pink, orange & blue washes

8 *Second Floor Plan* | 8, corresponding with design 2  
 Pen with pink & orange washes

9 *Elevation Facing Chancery Lane* | 9 (i.e. front elevation), corresponding to both designs, with fluted Corinthian tetrastyle portico in antis at 1st floor level

10 *Elevation Facing Bell Yard* | 10 (i.e. rear elevation)

9-10 Pen & watercolour

11 *Longitudinal Section* | 11, with Corinthian colonnade on either side of hall corresponding with design 1

12 *Transverse Section thro' the Hall looking West & Transverse Section thro' the Hall looking East* | 12, corresponding with design 1

13 *Design No.2 | Section from N to S | Thro' the Library | Applying to either Design & Section thro' staircase | looking West* | 13

14 *Design No.2. Longitudinal Section 14*

Insc: As above & This part (including Club Room & Library on 1st floor, the walls of which are articulated with attached Doric pilasters & Ionic columns shown in marble in design 2) of the Section from A to B applies to both Designs

11-14 Pen & sepia washes

1-14 Scale:  $\frac{3}{16}$  in to 1 ft

Insc: As above & Law Institution

w/m: (Nos.3, 5, 12 & 13) J. Whatman 1842; (Nos.2, 4, 6-8, 10, 11 & 14) J. Whatman 1843  
 (940×630 or 630×940)

Prov: Unknown; but there is a MS entry for these drawings added to a cut-up 1871 printed catalogue of RIBA Drawings which has been bound with MS & printed insertions prior to c.1930

Lit: LV's *List of works* ('1830 to 1836 Law Institution, London N.');

In 1830 'Law Institution, Chancery Lane' was exhibited at the RA, No.10231. The executed building has an Ionic portico of unfluted columns and three bays to left and right of it.

[7] LONDON: Church of St Barnabas, Addison Road (Kensington), Kensington & Chelsea  
 Design in Gothic style with W porch & no aisles  
 Perspective from the SW showing adjacent villas & sweeping driveway to entrance  
 w/m: Smith & Allnutt (year cut, but would appear to be 1825)

Pencil (230×340)

Prov: Pur. 1958

Lit: LV's *List of works* ('1828 St Barnabas Church, Kensington N.')

This design forms the frontispiece of the *Gentleman's Magazine*, II, 1831, but is there misidentified as St Mary Abbot, Kensington. The corner turrets here are of the King's College chapel type, not exactly like those in the executed building. The present chancel was added by T. Johnson in 1860-61, and further additions were made by C. Moore in 1884 (information from P. Joyce & J. M. Crook, Dictionary of Victorian architects card index).

[8] LONDON: Church of St Bartholomew, West Hill (Sydenham), Lewisham

Contract drawings for the church in Perpendicular Gothic style with W battlemented & pinnacled tower, 1826 (6):

1 *Block Plan of the Ground intended for | the Site of | Sydenham Church No.34* bounded by New Road on W & The Road from Dulwich Wells &c on N  
 Scale:  $\frac{5}{16}$  in to 10 ft approx.

s: (verso) JF | WDN

Pen & coloured washes (470×325)

2 *Design for Sydenham Church | Plan of the Vaults No.1*

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

s: (verso) JF | WDN

Pen with grey & blue washes (320×495)

3 *Longitudinal Section of a | Design for Sydenham Church No.6*, looking N & showing 7 windows in aisles & Plan of the Organ loft and Childrens' Gallery

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

Pen with grey & ochre washes (415×500)

4 *Sydenham Church | No.7 | Section of the Church showing one of the Principals of the Centre roof | and the Iron bearers &c of the Side Roofs*

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

Insc: As above, 132 Regent Street; verso Lewisham | Sydenham | C34 (crossed out) | 1st Design & 184 (added)

Pen (375×420)

5 Section of nave & aisle roofs, with details

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

Pen with blue, ochre & grey washes (340×425), LHS of sheet torn off & missing

6 *Design for Sydenham Church No.8 | Section of the Gallery showing the Construction*

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

Pen with grey, yellow & blue washes (195×415)

1-6 Insc: As above & (except No.4) stamped with seal of Commissioners for Building New Churches 1818, *Approved 13 June 1826*

s: (Nos.1-3) *Deo Gloria Patriae Datus* (competition pseudonym); (Nos.2, 5 & 6) Lewis Vulliamy & countersigned W. Woods

Prov: Pres. on permanent loan from their collection by the Church Building Commissioners, 1972

Lit: LV's *List of works* ('1831 Sydenham Ch. Surrey N.');

According to P. Joyce & J. M. Crook, Catalogue of Victorian architects card index, the E end of the present church was added in 1857 by F. Nash, who also made further enlargements later.



[9] LONDON: Christ Church, Woburn Square (Holborn), Camden  
Alternative competition designs, 1830 (3):  
1-2 Design for a church in Greek Revival style  
1 No.3 | *Elevation of the West Front | Design for a Church to be erected in Woburn Square*  
Pen with grey & blue washes within multiple ruled & grey wash border (475×575)

2 No.7 | *Perspective View of a Design for a Church to be erected in Woburn Square*  
Pen with grey & sepia washes within triple ruled & grey wash border (365×505)

1-2 Prov: Pur. in 1970 in a collection of drawings most of which have been attributed to Robert Smirke Jr

3 Design for a church in Gothic style  
*Perspective View from the SW of a Design for a Church to be erected in Woburn Square No.6*  
Pen with sepia & grey washes within multiple ruled & grey wash border (640×420)  
Prov: In the collection of H. S. Goodhart-Rendel (q.v.) & pres. by Miss Rosemary Rendel, 1966

1-3 Insc: As above  
s: *Deo Gloria Patriae Decus* (competition pseudonym)  
Lit: LV's *List of works* ('1831 Woburn square Church N.'): E. W. Brayley (ed), *The Graphic and historical illustrator*, 1834, pp.129-130; B. F. L. Clarke, *Parish churches of London*, 1966, p.123  
The church was built according to a modified form of the design shown in No.3, and was altered and given new seats in 1873 by Henry Hall. The records of the Church Building Commissioners show that twenty designs were submitted in 1830, including ones by Edward Blore (q.v.), H. W. Inwood (V & A) and T. L. Donaldson. In the V & A are three sections for Vulliamy's competition design in Greek Revival style, together with W and S elevations for the Gothic design (information from G. L. Caw, University of Cincinnati, 1974).  
A drawing of the 'Church in Woburn Square' was exhibited at the RA 1833, No.973, and another drawing 'Christ Church, Woburn Square', No.952, in 1835.

[10] LONDON: Church of St John the Divine, Kew Road (Richmond, Surrey), Richmond-upon-Thames  
Contract drawings for a church in Gothic style, 1829 (9):

1 No.2 | *Plan of the Ground Floor of Richmond Chapel*  
Insc: As above & dimensions given, with list of seating for 1251 persons  
Pen with grey & sepia washes (305×495)

2 No.3 | *Plan of the Gallery of Richmond Chapel*  
Insc: As above, with list of seating for 536 persons  
Pen with grey & sepia washes (305×495)

3 No.4 | *Elevation of the West Front of a Design for a Chapel & (in another or later hand) to be built at Richmond*  
Insc: As above  
Pen (515×405)

4 No.5 *Elevation of the (North and South) Sides of a Design for a Chapel & (in another or later hand) to be built at Richmond*  
Insc: As above  
Pen with grey & sepia washes (395×555)

5 No.6 | *Elevation of the East Front of a Design for a Chapel & (in another or later hand) to be built at Richmond*  
Insc: As above  
Pen with sepia & grey washes (445×400)

6 No.7 | *Longitudinal Section of a Design for a Chapel proposed to be built at Richmond*  
Insc: As above  
Pen with grey & sepia washes (330×500)

7 No.8 | *Transverse Section shewing the West End of a Design for a Chapel | proposed to be built at Richmond*  
Insc: As above  
Pen with grey & sepia washes (400×320)

8 No.9 | *Transverse Section shewing the East End of a Design for a Chapel | proposed to be built at Richmond*  
Insc: As above  
Pen with grey & sepia washes (400×315)

1-8 Scale:  $\frac{3}{16}$ in to 1ft

9 No.18 | *Truss for the Roof of the Chapel proposed to be built at Richmond & Elevation of the circular Ribs and Spandrels under the alternate Trusses over the Buttresses*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, with list of *Scantlings*  
Pen (515×735)

1-9 s: L. Vulliamy *Archit* or similar, William Baldock Moore & *Approved 1829 HS*, with the seal of the Commissioners for Building New Churches 1818  
Prov: Pres. on permanent loan from their collection by the Church Building Commissioners, 1972  
The drawings are sewn together: the top sheet is insc. 5833, and the verso of the bottom sheet is insc. 1347 *Richmond*  
Lit: LV's *List of works* ('1831 Richmond Ch. Surrey N.'):  
According to P. Joyce & J. M. Crook, *Catalogue of Victorian architects card index*, the present chancel was added in 1905.

LONDON: Army & Navy Club, Pall Mall, Westminster  
A rough perspective, which may be a design for the Army & Navy Club, is kept in the Westonbirt MSS box in the RIBA MSS Collection, together with related material, including letters and sketch plans

[11] LONDON: Dorchester House, Park Lane, Westminster  
Designs, almost as executed & as executed, working drawings & miscellaneous sketches for Robert Stayner Holford, c.1849-65 (105):  
1-39 Designs for house, showing successive minor amendments working towards a final solution  
1-16 Plans  
1 *Plan of the Ground Story*, with amendments  
Insc: As above, *Mr Hs Room, Waiting Room, Library, Study* (all on W side of house) & labelled, with dimensions given  
Pencil with red & yellow washes & pen inscriptions (580×420)

2 *Plan of the First Story*, corresponding to No.1, with amendments  
Insc: As above, with dimensions given  
Pencil & red wash with some pencil (645×420)

3 *Plan of the Ground Story*, with amendments & 2 fliers showing mezzanine floors  
Insc: As above, labelled & 27 *Argyll Street*  
Pen with red & yellow washes & some pencil (560×435); fliers, pen with red wash (120×100) & pen with red & grey washes (260×120), both on backed tracing paper

4 *Plan of the Ground Floor*, with amendments & flier showing mezzanine floor with amendments  
Pen & red wash with some pencil (560×415); flier, pen with red & blue washes & some pencil (130×155)

5 *Plan of the Principal Story*, with a suggested amendment altering the arrangement of the columns in the loggia of the S façade  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & labelled, with dimensions of staircase given  
Pen & red wash with some pencil (560×430)  
The design differs slightly from No.2.

6-9 Set of drawings, 1849  
6 *Plan of the Basement Story*, with amendments  
Insc: As above & labelled, with some dimensions given & key to tints  
Pen & coloured washes with some pencil, canvas backed (555×415)

7 *Plan of the Walls of the Ground Story shewing Girders & Arching of First Floor*  
Insc: As above  
Pen & coloured washes (560×380)

8 *Plan of Ground Floor* showing layout of furniture in *Mr Holford's Room, Waiting Room & Library* on W side, with 3 fliers showing mezzanine floors & a piece of paper stuck down over S front showing projecting loggia & portico  
Insc: As above, with some dimensions of rooms given & key to tints  
Pen & coloured washes with pencil additions, canvas backed (555×415); fliers, pen & red wash with some grey-blue & ochre washes (115×110 approx., 260×115, 130×150, cut to shape of plan); attachment, pen & red wash (195×250, cut to shape of plan)

9 *Plan of Principal Floor*, with amendments, 2 fliers showing mezzanine floors with amendments & a piece of paper stuck over the S side showing amendments  
Insc: As above, with some dimensions given & key to tints  
Pen & coloured washes with some pencil, canvas backed (550×430); fliers, pen with red, blue & yellow washes & some pencil amendments (155×335, 125×155); attachment, pen with red wash (65×125)  
Verso: Profile portrait head  
Pencil

6-9 d: 27 *Argyll Street Decr 27th 1849*

10-14 Various plans showing further amendments, 1852-53

10 *Plan of Chamber Floor*, with rough layout of furniture in *Nursery & Bed Rooms* on N side & a flier showing mezzanine floor  
Insc: As above & rooms labelled, with some dimensions given & key to tints  
d: *Feb'y 19th 1850*  
Pen & coloured washes with some pencil (555×410, flier 185×405)

11 *Plan of the Basement Story*, with amendments  
Insc: As above & labelled, with dimensions given  
d: 27 *Argyll Street | November 1852*  
Pen & red wash with some pencil (560×385)

12 *Plan of Principal or First Story*, with amendments & 2 fliers showing mezzanine floors  
Insc: As above & labelled, with some dimensions given  
d: 27 *Argyll Street | November 1852*  
Pen & red wash with some pencil (555×415); fliers, pen & red wash (170×380) & pen & red wash on backed tracing paper (140×145)

13 *Plan of the Chamber Story*, with amendments  
Insc: As above & labelled, with some dimensions given  
d: 27 *Argyll Street | November 1852*  
Pen with red & blue-grey washes & some pencil on backed tracing paper (560×430)



**14 Plan of the Attic Story**

Insc: As above, with some dimensions given  
d: 27 Argyll Street, 8th July 1853  
Pen with grey, blue & red washes (560×380)

**15-16 As executed****15 Plan of the Principal Story**

Insc: As above, with some dimensions given  
Pen & wash (555×380)

**16 Plan of the Principal Story, same as No.15**

Insc: As above  
d: Duncannon St | August 1865  
Pen & wash on backed tracing paper (480×380)

**1-16 Scale: 1/8in to 1ft****17-31 Elevations****17-23 S (entrance) façade**

**17** Unfinished elevation, with amendments  
Pencil & pale blue wash with some pencil (335×420)

**18 Elevation**

Pencil (340×440)

**19 Elevation with amendments**

Insc: Dimensions given  
Pencil & pale blue wash (370×510)

**20 Unfinished elevation, with some parts erased**

Insc: Floor heights given  
Pencil & pale blue wash (390×515)

**21 Elevation**

Pencil & pen with grey & blue washes (420×560)

**22 Elevation**

Insc: South Front  
Pencil with blue & grey washes & pencil amendments, canvas backed (395×545)

**23 Elevation**

Pencil with blue & grey washes, canvas backed (320×470)

17-23 All these designs show a rusticated ground storey, pilasters at first and second storey levels and a façade of seven bays with a central three-bay loggia. The main differences lie in the treatment of the loggia and of the entrance, which evolves into a portico.

**24-27 W façade overlooking Park Lane & Hyde Park****24 Sketch elevation**

Pencil with red & blue washes (255×345)

**25 Elevation, with suggested amendments to 1st storey windows**

Pencil & pale blue wash (415×570)

**26 Elevation, with suggested amendments to 2nd storey windows**

Insc: West Front  
Pencil with blue & grey washes, canvas backed (405×545)

**27 Elevation showing alternative treatments of 2nd storey windows**

w/m: J. Whatman 1837  
Pencil & grey-blue wash (410×585)

24-27 All these designs show a rusticated ground storey, pilasters at first and second storey levels and a façade with a centre of five bays flanked by two-bay, three-storey pavilions. However, in Nos.24-26 the central five bays are of two storeys with an attic, whereas in No.27 they are of two storeys with a recessed third storey, as in the executed building.

**28-29 N (terrace & garden) façade****28 Elevation**

Insc: Elevation of North Front  
Pencil (345×430)  
Verso: Section W-E showing interior elevation of N wall  
Pencil & red wash

**29** More finished elevation differing from No.28, with a flier over part of the ground storey showing an alternative design for a french window  
Insc: North Front  
Pencil, pen & blue wash, canvas backed (395×545, flier 90×200); parts of the drawing are on 2 pieces of paper cut to shape & stuck on to the original sheet

28-29 Both designs show an elevation divided into three parts: a centre portion of five bays in No.28 and of four bays in No.29, a NE angle staircase tower and a NW angle pavilion, of three bays in No.28 and of four bays with a central two-bay, two-storey projection in No.29. In both designs the ground floor and most of the NE tower are rusticated, and in the NW pavilion the first and mezzanine storeys together and the second storey are articulated by pilasters.

**30-31 E (offices) façade**

**30** Elevation, corresponding to No.29, but also with suggested amendments to the S portion of the façade  
Insc: Dimensions given  
Pencil, pen & pale blue wash (380×560)

**31** Elevation, incorporating amendments suggested in No.30 but drawn out in greater detail & with a weathervane added to the NE pavilion  
Insc: East Front

Pen & pencil with blue & light brown washes, canvas backed (400×545); parts of the drawing are on 2 separate pieces of paper, cut to shape & stuck on to the original drawing  
The façade is divided into three parts: central portion of six bays, a NE angle staircase tower and a SW pavilion of two bays.

Nos.26, 29 & 31 would seem to be part of a set of drawings.

**32 Perspective from the SW, with a flier showing an alternative design for the S front [Fig.37]**

Pencil & watercolour (355×505); the flier, pencil & watercolour (250×90), is over the central portion of the S front & has been cut to shape & stuck down at top & bottom  
The W front is similar to No.26; one version of the S front is similar to No.20, and the other version is similar to No.22.

**33-39 Sections, corresponding to the set in Nos.26, 29 & 31**

**33** Section from North to South shewing inside of East wall  
Insc: As above, with floor heights given  
Pen & red wash with some pencil (380×560)

**34 Section from North to South shewing inside of East Wall (i.e. copy of No.33)**

Scale: 1/8in to 1ft  
Insc: As above, with floor heights given  
d: 17 Argyll Street | November 1852  
Pen & red wash with some pencil on backed tracing paper (385×500)

**35 Section from South to North shewing the inside of West Wall**

Insc: As above, with floor heights given  
Pen & red wash with some pencil (380×560)

**36 Section from South to North shewing inside of West Wall (i.e. copy of No.35)**

Scale: 1/8in to 1ft  
Insc: As above, with floor heights given  
d: 27 Argyll Street | November 1852  
Pen & red wash on backed tracing paper (340×505)

**37 Section from West to East shewing inside of North Wall**

Insc: As above, with floor heights given

Pen & red wash with some pencil (380×560)

**38 Section from West to East shewing inside of North Wall (i.e. copy of No.37), with slight amendments**

Scale: 1/8in to 1ft  
Insc: As above, with floor heights given  
d: 27 Argyll Street | November 1852  
Pen & wash with some pencil on tracing paper, mounted (365×505)

**39 Section E-W showing inside of S wall, with slight amendments**

Insc: Floor heights given  
Pen & red wash with some pencil (380×470)

40-56 Designs for the detached offices & stables in the courtyard to the E of the house, for the porte-cochère & flanking screen walls on the E side of the forecourt, for the lodge at the SE angle of the forecourt & for the walls & entrances on the S&W sides of the forecourt

**40 Block Plan of Mansion & Ground, with flier cut to shape showing layout of detached offices on E side**

Scale: 3/8in to 1ft  
Pen, pencil & coloured washes (430×560, flier 160×280)

**41 Plan of the Principal Story, showing surrounding terraces, retaining wall & offices in block plan**

Scale: 1/50in to 1ft  
Insc: As above, Dorchester House, Park Lane, labelled & some dimensions given  
Black & blue pen, pencil & grey wash (375×275)

**42 Plan of house, surrounding terraces, retaining wall & offices, with slight amendments**

Pen & coloured washes with some pencil (700×555)

**43 Plan of the Basement Story of Detached offices with amendments**

Scale: 1/8in to 1ft  
Insc: As above, labelled & dimensions given  
Pencil with grey & red washes, canvas backed (560×470)

**44 Plan of the Ground Story of Detached offices and Stables**

Scale: 1/8in to 1ft  
Insc: As above & labelled, with dimensions given  
Pencil with grey, blue & red washes & some pencil, canvas backed (555×455)

**45 Plan of the upper Story of the Stable Buildings of Detached Offices and Stables, with slight amendments**

Scale: 1/8in to 1ft  
Insc: As above, 27 Argyll Street & labelled, with dimensions given  
Pencil & coloured washes with some pencil, canvas backed (555×455)

**46 Detached offices: Section through the coach house building &c**

Scale: 1/8in to 1ft  
Insc: As above, labelled & dimensions given  
Pen with red, blue & grey washes (215×305)

**47 Plan of forecourt & section showing front elevation of house**

Scale: 1/16in to 1ft  
Insc: Some dimensions given  
Pencil with red & yellow washes (300×375)



48 Elevation of E side of forecourt (entrance to stable yard) showing porte-cochère & flanking screen walls; elevation of S side of forecourt showing 2 arched openings surmounted by spherical lanterns, with a cross-section through the porte-cochère; elevation of S side of forecourt showing 2 small entrances from Park Lane

Scale:  $\frac{1}{4}$  in to 1 ft approx.  
Pen, pencil & sepia wash (350 × 685)

49 Elevation of E side of forecourt corresponding to plan in No.41 & elevation of W side of forecourt showing a single-arched entrance from Park Lane, surmounted by a spherical lantern

Scale:  $\frac{1}{4}$  in to 1 ft approx.  
Insc: (against E wall) *Qy why not have these niches the same size as the other design*  
Pencil, pen & sepia wash (290 × 365)

50 Elevation of E side of forecourt showing amendments to the lodge  
Pen with sepia & grey washes & some pencil (180 × 370)

51 *Plan of Screen Wall* (E side of forecourt) and *Entrance Lodge* (at SE angle)

Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: As above & (in pencil) *Mr Holford's drawing*  
d: 27 Argyll St May 13th 1852  
Pen & red wash with some pencil (280 × 380)

52 Section through porte-cochère on E side of forecourt looking N & showing ground floor of S elevation of house, including the projecting portico; side elevation of portico to house

Scale:  $\frac{1}{4}$  in to 1 ft approx.  
Pencil & red wash (240 × 570)  
The detailing of the portico to the house corresponds to the detailing of the porte-cochère and flanking screen walls.

53 Elevation of entrance gate on S side of forecourt & of adjacent lodge at SE corner of forecourt, with amendments

Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: Some dimensions given  
Pencil with some blue washes (280 × 300)

54 Elevation of E side of forecourt showing amendments to lodge  
Scale:  $\frac{1}{4}$  in to 1 ft approx.  
Pen with some pencil (250 × 45)

55 *Model Drawings of Porte-Cochère and Screen Wall No.6. Section through Archway & Section through Wall & Niche*

Scale:  $\frac{1}{4}$  in to 1 ft  
d: No 27 Argyll St Feby 12 1852  
Pencil, pen & red wash (280 × 380)

56 *Model Drawings of Porte Cochere* (i.e. entrance to stable yard, E side of forecourt) and *Screen Wall: Elevation nearest Dean(ery) St. - see Plan & 1<sup>st</sup> scale shaded Elevation, Elevation of back of Porters Lodge & Elevation of Back of Arch*

Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: As above & No 27 Argyll Street  
Pen with some pencil & red wash (300 × 555)

47-56 The treatment of the porte-cochère and screen walls is progressively simplified in these designs. In all of them the porte-cochère is given the form of a triumphal arch and the screen walls are decorated with niches, but in Nos.48-50 the niches are filled with statues and in No.48 there are ground level loggias attached to the screen walls.

57-66 Interiors of the house  
57-58 Ante-room to dining-room on 1st floor over E entrance

57 Plan  
Scale:  $\frac{1}{4}$  in to 1 ft  
Pencil & red wash (190 × 280)

58 Plan, section looking E showing a tripartite window, with a decorated chest sketched in below the window, & section looking W

Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: *Approved*  
Pencil & red wash (380 × 280)

59-60 Staircase hall

59 Section looking N showing the 1st floor arcade & the lantern  
Scale:  $\frac{1}{4}$  in to 1 ft  
Pencil & pen with grey & mauve washes (445 × 305)  
The lantern is octagonal with arched openings. There are caryatids between each opening. They support an octagonal, domical vault with a circular skylight. This is not the executed design.

60 Unfinished perspective from staircase hall looking S across vestibule to doorway leading from entrance hall

Pencil & blue-grey wash (755 × 560)  
This shows coupled Ionic columns at ground floor level and is almost as executed.

61 *Plan & elevation of panelled cupboards in Mr Holford's private Room*

Scale: 1 in to 1 ft  
Insc: As above (against RHS of elevation), *Best Pattern & 27 Argyll Street*  
Pencil with grey, yellow & brown washes (435 × 380)

62 *Plan of South-West corner of Library & Elevation of Window, with Section of Book-cases at South End of Library*

Scale: 1 in to 1 ft  
Insc: As above & dimensions given  
Pencil & pen with pink & orange washes (560 × 335)

63 *Plan & elevation of Chimney piece & picture frame over in Saloon*

Scale:  $\frac{1}{2}$  in to 1 ft  
Insc: As above; verso *See French Books for Doors in Dg. Rm*  
Pencil & grey wash (420 × 230)  
The executed saloon chimneypiece was not this design, but one by Alfred Stevens (q.v. ~ [35].48-50 - the drawings of Alfred Stevens are the subject of a separate volume, *Alfred Stevens* by Susan Beattie, in the RIBA Drawings Collection catalogue series).

64 Elevation of window (W) wall in *Second Drawing Room*, with coved ceiling pattern sketched in

Scale:  $\frac{1}{4}$  in to 1 ft approx.  
Insc: As above  
Pencil (230 × 375)

65 Elevation & profile of a fireplace

Scale:  $\frac{1}{2}$  in to 1 ft approx.  
Pencil & pale ochre wash (370 × 500)  
There are caryatids supporting the mantelshelf, and the frieze contains two reclining female figures flanking an owl with outstretched wings.

66 Elevation of 1 wall of the library, with a central doorway flanked by bookcases & surmounted by a blank shield

Scale: 1 in to 1 ft  
Insc: Verso (in R. S. Holford's hand) *Qu: how much do lower cupboards project & what therefore their depth | Memo: Space for Piranesi & also Books of Prints, Campo Santo &c | Qu: Pilasters open*  
Pencil with sepia & grey washes (115 × 195)

1-66 Prov: Pres. by Arthur Stratton on behalf of Mrs Vulliamy, 1925, or pres. by the owners of Dorchester House, 1928

67-105 Sketches on scraps of paper, opened-out envelopes &c

Prov: Extracted from Dorchester House MSS boxes, pres. by the owners of Dorchester House, 1928 (further details of provenance given below)

67-69 Two sketch plans on opened-up envelope; a part-plan marked X, with dimensions of rooms, on verso of a trade card; a sketch plan with dimensions & calculations on a scrap of paper  
Pencil (240 × 145 corner to corner); pencil (75 × 115); pen & pencil on blue paper (100 × 105)  
Prov: Extracted from a bundle of miscellaneous notes by Vulliamy

70-71 Details

70 Section of *Capital of Pilaster of Porte Cochère*

Scale: 1 in to 1 ft  
Insc: As above & *Dorchester House*  
d: 27 Argyll St. June 5 1851  
Pencil (195 × 140)

71 Plan of *Stucco fluted pilaster against brick wall*  
Sepia pen (110 × 175)

Prov: Extracted from a bundle of miscellaneous notes by Vulliamy

72 Sketch design for a frieze with bearded mask between 2 swags

d: (on ribbon below head) 1851  
Pencil (190 × 120)  
Verso: Printed letter from Society of Arts, 6 October 1851, offering admission cards to exhibitors & members & roughed-out MS reply from No.29 Clipstone Street  
Prov: Extracted from correspondence of 1850-53 with Charles H. Smith, architectural carver

73-77 Sketch designs for pilaster capitals of Composite form drawn on opened-out envelopes & scraps of paper

Pencil, sepia pen & pencil (110 × 185 largest, 110 × 70 smallest)  
Prov: Extracted from correspondence of 1850-53 with Charles H. Smith, architectural carver

78-80 Sketch designs for chimneys

Sketch showing carved garlands; plan & perspective showing inverted consoles at the angles; plan & elevation showing a design similar to the latter & insc. NB *The black dotted lines show the Brackets under Cornice*

Sepia pen (105 × 65); sepia pen (105 × 65); pencil, pen & sepia wash (185 × 110)  
Prov: Extracted from envelopes labelled 'Sketches' and postmarked 1854 & 1855

81-82 Rectos & versos: Sketch designs for courtyard retaining wall & lodge

Pencil & sepia pen  
(110 × 135); on an opened-out envelope (110 × 60)  
Prov: Extracted from envelopes labelled 'Sketches' & postmarked 1854 & 1855

83 Sketch design for domical vault above principal staircase

Insc: *Order Pillaster Capital | Write to Hollins | make Design for Frieze & Settle Corridor | Ceiling - Groin in*  
Pencil (180 × 110)  
Prov: Extracted from a bundle of Vulliamy's miscellaneous sketches  
Shows the designs more or less as executed.



84-87 Sketch designs for chimneypieces on scraps of paper

84 Elevation

Verso: Part-plan

Sepia pen & pencil (180×60)

85 Elevation

Verso: Notes in Lewis Vulliamy's hand

Pencil & sepia pen (115×125)

86 Elevation

Pencil & sepia pen (115×65)

87 Elevation; rough sketch for a circular frame

Pencil & sepia pen (115×190)

84-87 Prov: Extracted from envelopes labelled 'Sketches' & postmarked 1854 & 1855

The designs are exuberantly curvilinear: in Nos.84 & 86 the fireplace openings are curved; in all the designs there are mirrors which are oval, circular or lunette-headed; and in Nos.84, 86 & 87 there are sculpted figures which in No.87 hold back curtains.

88 Sketch design for a chimneypiece surmounted by a semicircular-headed mirror framed by pilasters supporting a straight entablature

Elevation showing relationship to dado & ceiling cornice

Pencil (185×115)

89 Sketch design for N wall of library

Pencil (110×180)

88-89 Prov: Extracted from envelopes labelled 'Sketches' & postmarked 1854 & 1855

90 Elevation showing alternative designs for consoles supporting mantelshelf & section of each console

Scale: 1in to 1ft

Pencil, pen & wash (175×225)

Verso: Notes in Lewis Vulliamy's hand

Prov: Extracted from a bundle of Vulliamy's miscellaneous notes

91-101 Sketch designs for cast iron banisters on scraps of paper & opened-out envelopes (postmarked 1854)

Pencil, sepia pen & red chalk (90×205 largest, 110×50 smallest)

Prov: Extracted from envelopes labelled 'Sketches' & postmarked 1854 & 1855

Some sketches are very close to the executed design for the ironwork on the chamber staircase.

102 Plan of ceiling of Spare Drawing Room

Insc: Dimensions given

Pencil on tracing paper (115×170)

Prov: Extracted from a bundle of Vulliamy's miscellaneous notes

103 Plan of the Four Stall Stable & Loose Box

Scale: 1/4in to 1ft

Insc: As above & 27 Argyll Street, with dimensions given

Pencil & grey wash with pen inscriptions (185×285)

Prov: Extracted from correspondence with William Fillet, from December 1853 to October 1854, about paving the stable yard

104 Plan & Elevation of Proposed Copper

Scale: 1in to 1ft

Insc: As above

Pen (275×240)

Verso: Sketch of street lamp

Pen

105 Lettering for carved plaque: *This Mansion was erected by Robert Stayner Holford Esqre | A.D. 1850-1860. | Lewis Vulliamy, Archt.*

Sepia wash on tracing paper (130×280)

1-105 Insc: (Nos.2-16, 33-38, 41-42, 44-46, 51, 55-56, 61-64, 103) *Dorchester House*

Lit: *Builder*, X, 1852, p.550; LV's *List of works* ('1857 Dorchester House, R. S. Holford Esq. London.

N. Stone terraces & stone seats & ornamental gates & enclosure, & architectural screen of offices with porter's lodge. Domestic offices - stable-yard with stable & coach-house'); *CL*, LXIII, 1928, pp.646-653, 648-690; *RIBA Jnl*, XXXV, 1928, pp.623-635 (No.34 reprd); H. Hobhouse, *Lost London*, 1971, pp.43-45 Dorchester House was built for Robert Stayner Holford, MP for East Gloucestershire from 1854 to 1872. Based on Peruzzi's Farnesina, it was the last of London's private palaces. The old house (Hertford House) was pulled down and the new building begun in 1849. The elevations were still unsettled in 1852, but Mr & Mrs Holford were nevertheless in residence in 1856. Alfred Stevens was entrusted with the interior decoration, and work on this was proceeding in the 1860s but was not finished until 1878. (See Stevens, Alfred [35]: the drawings of Alfred Stevens are the subject of a separate volume, *Alfred Stevens* by Susan Beattie, in the RIBA Drawings Collection catalogue series).

Holford died in 1892 and was succeeded by his son, Sir George Holford, who died in 1926. His estates and collections passed to his nephew, the Earl of Morley, and were dispersed. Westonbirt became a school and Dorchester House was offered for sale for £400,000, and eventually demolished to make way for a hotel.

In the RIBA MSS collection are three boxes of papers relating to Dorchester House which were presented by the owners of Dorchester House in 1928. These include a complete set of building accounts, clerk of works' and workmen's time sheets, 1849-70, and bills from contractors and tradesmen; letters from Holford to Vulliamy, 1849-70; letters from Alfred Stevens to Holford from 1856 until Stevens's death in 1875; and a letter from James Gamble offering his services after Stevens's death.

[12] LONDON: Falmouth House, No.2 St James's Square, Westminster

Plan of *Servants Hall* | *Falmouth House* & section

Scale: 1/4in to 1ft approx.

Insc: As above & some dimensions given

w/m: J. Whatman 1837

Pencil (490×350)

Verso: Details of 3 panels of scrollwork decoration

Pencil & sepia wash

Prov: With Tregothnan (see [16]) drawings, pres. by Marcus Allen, 1933 (according to a MS note stuck on the inside of the solander box containing the drawings)

Not included in LV's *List of works*, and so probably a minor alteration. The drawing on the verso could be for Tregothnan.

[13] ROSS CASTLE (Co Kerry, Ireland)

Design for Gothicizing the castle

View of *Ross Castle* | *showing the proposed Alterations*

Insc: As above

w/m: 1832

Pen & grey-blue washes (165×205)

Prov: Pur. 1958

Not included in LV's *List of works*.

[14] SLEAFORD (Lincs): Sessions House, Market Place

Alternative designs in Gothic & Greek Revival

styles, c.1831 (5):

1-2 Gothic design

1 Design No.1 | *Elevation of the Principal Front of a Design for the Sessions House proposed to be built at Sleaford*

Pen with sepia & grey-blue washes within ruled & grey wash border, mounted (305×380)

2 Design No.1 | *Elevation of the End Front of a Design for the Sessions House proposed to be built at Sleaford*

Pen & sepia wash within quintuple ruled & grey wash borders, mounted (320×245)

3-4 Greek Revival designs

3 Design No.2 | *Elevation of the Principal Front of a Design for the Sessions House proposed to be built at Sleaford*

Pen with sepia & grey-blue washes within quintuple ruled & grey wash borders, mounted (305×355)

4 Design No.2 | *Elevation of the End Front of a Design for the Sessions House proposed to be built at Sleaford*

Pen & sepia wash within quintuple ruled & grey wash border, mounted (320×245)

5 Design No.3 | *Elevation of the Principal Front of a Design for the Sessions House proposed to be built at Sleaford*, extended to 9 bays

Pencil with sepia & grey-blue washes within quintuple ruled & grey wash border (290×465)

1-5 Scale: 3/16in to 1ft (marked on Nos.1 & 2 only)

Insc: As above

s: L. Vulliamy Archt.

Prov: Pur. 1958

Designs 1 & 2 show seven bays on the principal front and design 3 shows nine bays. With the drawings is a MS description of a *Design for the New Sessions House intended to be built at Sleaford*. According to Pevsner & Harris, *Lincs*, 1964, p.637, the Sessions House was built to the Tudor Gothic designs of H. E. Kendall, a local architect, in 1831.

[14] SMALLBRIDGE (Lincs): Church of St John the Baptist

Contract drawings for a church in Gothic style with W turret, 1832 (10):

1 No.1 | *Plan of the Ground floor*

Insc: As above, with list of seating totalling 1012

Pen & wash (335×475)

2 No.2 | *Plan of the Gallery Floor & Plan of the Childrens Gallery*

Insc: As above, with list of seating totalling 494

Pen & grey washes (325×480)

3 No.3 | *Elevation of the West Front*

Pen with pale brown & blue washes (415×265)

4 No.4 | *Elevation of the South side*

Pen & pale blue wash (320×485)

5 No.5 | *Elevation of the East Front & half-Sections looking towards West End & East End*

Pen with pale blue, grey & yellow washes (315×480)

6 No.6 | *Longitudinal Section shewing the finishings*

Insc: As above, with dimensions of height of W turret

Pen with grey & yellow washes (270×440)

7 No.7 | *Section of the Galleries shewing the Construction*

Pen with sepia, yellow & blue washes (290×485)

8 No.8 | *Plan of the Timbers & Iron Beavers of the Gallery Plan & of the Timbers of the Childrens Gallery*

Pen with blue, grey & yellow washes (310×485)

9 No.9 | *Section shewing one of the Trusses of the Roof*

Insc: As above, with list of scantlings of the Timbers

Pen with sepia, ochre & blue washes (310×760)

Verso: *Bead on the Beams* | at Full Size Mr V | order November 24 1832

Pen

1-9 Scale: 1/2in to 1ft



## 10 No.10 | Block Plan

Scale:  $\frac{3}{8}$ in to 10ft approx.

Blue &amp; black pen with grey washes (530×475)

1-10 Insc: As above & *Wuerdle* (sic) *Chapel* s: *Lewis Vulliamy* at head of columns of 11 other signatures: *James Hamthorn* | *Joseph Lockwood* | *Thomas Ellis* | *John Ellis* | *Christr Barker* | *William Lucas* | *George Lucas* | *Peter McKenzie* | *John Crabtree* | *Christopher Jowitt* | *William Worth*; stamped with the seal of the Commissioners for Building New Churches 1818

The drawings are sewn together: the top sheet is insc. 5785, and the verso of the bottom sheet is insc. *Rochdale Wuerdle* (sic)

Prov: Pres. on permanent loan from their collection by the Church Building Commissioners, 1972

Lit: LV's *List of works* ('1832 Wuerdale Church, nr. Rochdale, Lancs. N.'): GR; S. Lewis, *A Topographical dictionary of England*, 1842  
Smallbridge was formerly known as Wuerdale. According to S. Lewis, *op. cit.*, the church there was built in 'later Eng. style' with a campanile turret in 1833 at a cost of £3071.

## [16] TREGOTHNAN (Cornwall)

Design in Tudor style for additions & alterations to the house, offices & gardens, c.1845-48 (71):

1-5 Preliminary designs for new offices to NW of main house

1 Block plan showing house, existing outbuildings irregularly arranged around 2 yards, also *Stables*, *Coach Ho.* &c; over this plan is sketched a more regular arrangement of the offices on a roughly rectangular plan

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

Insc: As above, *Tregothnan* & the roads marked *From St. Michael Penkevel* & *From the Gardens* &c; verso *Plan of Premises at Tregothnan Cornwall* | *Stewards Office* d: verso *March 22/45*

Pen with pink, grey & green washes with green pen & pencil amendments (415×490)

2 Block plan showing rooms in series of blocks stepped back from NW angle of house to area behind existing *Pump* & *Stables* & *Coach Houses*

Scale:  $\frac{5}{16}$ in to 10ft

Insc: As above, with *List* of rooms provided  
Pen with red & grey washes with pencil & green pen amendments on tracing paper (270×230)

3 Block plan showing in detail a different arrangement of offices in area behind *Stables*

Scale:  $\frac{5}{16}$ in to 10ft

Insc: As above, with list of accommodation provided  
Pencil with red & grey washes (235×225)

4 Plan of offices in area behind stables, a more detailed working out of arrangement in No.3

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

Pencil with red & grey washes on blue paper (335×415)

5 Plan of offices in area behind stables, slightly different from No.4

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

w/m: J. Whatman

Pencil with red &amp; grey washes (490×600)

6-7 Survey drawings of main house, before alterations

6 Elevation of the SE front

Scale:  $\frac{3}{32}$ in to 1ft

Pen (360×510)

7 Elevation of the SW (garden) front

Scale:  $\frac{3}{32}$ in to 1ft

Pen (345×525)

8-15 Preliminary designs for alterations to main house, differing slightly from final design

8 *Plan of the Ground Story* | *Shewing the Additions*Scale:  $\frac{1}{16}$ in to 1ft

Insc: As above, &amp; labelled dimensions given

Pen with grey, ochre & red washes & pencil (480×595)

9 *Plan of the Chamber Story* | *shewing the Additions*

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

Insc: As above, labelled &amp; dimensions given

w/m: J. Whatman 1837

Pen with red & grey washes & pencil (325×230)

10 *Plan of the Ground Story of the New Offices*

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

Insc: As above, with dimensions given & explanatory notes

w/m: J. Whatman 1837

Pen & pencil with grey, red & brown washes (575×480)

11 *Plan of the Ground Story* of the whole house, with amendments

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

Insc: (LHS) as above; (RHS) *Plan of the Basement shewing the additions* (but this must be a mistake as the *Roof over Kitchen* is shown), & dimensions given

Pen with grey & red washes & some pencil (525×835)

12 *Plan of the Ground Story* of the new offices, very similar to RHS of No.11

Insc: As above &amp; dimensions given

Pen & red wash on tracing paper (435×345)

13 *Plan of the Chamber Floor* & *Plan of the Attic Floor* of the new offices & of part of the rest of the house, with amendments & additions

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

Insc: As above &amp; dimensions given

w/m: J. Whatman 1837

Pen & pencil with red & grey washes (475×565)

14 *Plan of the Chamber Floor* & *Plan of the Attic Floor* of the new offices & of part of the rest of the house, similar to No.13

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

Insc: As above &amp; dimensions given

Pen & red wash on tracing paper (305×400)

15 *Plan of the Chamber Floor shewing the additions* & *Plan of the New Attics shewing part of the present Roofs*, with amendments

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

Insc: As above &amp; dimensions given

d: *13 Savile Row* | *May 1845*

Pen with red & grey washes & some pencil (520×415)

The alterations shown in Nos.8-15 include two projections on the NE front and new offices at the NW end, linking up with the offices shown in Nos.1-5 which are lightly pencilled in on Nos.8-10.

16-33 Designs nearly identical to the final design, final design & working drawings for the main house: the new offices at the NW end of the house differ from those shown in Nos.8-15; they are set farther SW & incorporate a NE tower

16 *Plan of Foundation Walls of new offices on the Level A* (see section below)

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

Insc: As above, *The tower* (i.e. turret) *now at P to be taken Down and rebuilt at R* & dimensions given; verso, comments on specifications

w/m: J. Whatman 1845

Pen with red pen corrections (420×260)

17 *Plans of New offices at West End of Mansion* at 6 levels: *Basement Story*, ground floor, *Bedrooms on the Principal Story*, *Upper Stories*, *top room of Tower* & *roof*, *Transverse section thro' the Southern part of New Building*

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

Insc: As above &amp; dimensions given

Pen with pink & grey washes on tracing paper (415×485)

18 *Elevation of the North* (NE or entrance) *Front* – *shewing the additions*

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

Insc: As above

Pen (395×605)

19 Unfinished elevation of the SW front showing addition of new offices at NW end

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

Pen & pencil (430×585)

20 Sketch elevation of SE façade showing part of new offices

Pencil (250×160)

21 Elevation of *new offices at West* (NW) *end of Mansion*, i.e. same part as in No.20, showing alternative methods of crenellation & *Section thro' part of the Present Building* and also *through the new Extension of Terrace*

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

d: (on plaque on chimney breast) 1847

Pen with brown & red washes with pencil amendments (200×260)

22 Elevation of same part of façade as in Nos.20 & 21, drawn to a larger scale, again showing alternative methods of crenellation between angle turrets & central chimney stack, with amendments

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

Insc: Some dimensions given

Pen & some pencil on tracing paper (375×240)

23 Elevations & sections of *New Offices at West* (NW) *End of Mansion*: *Elevation of the West* (NW) *side of the West Tower* and *Section thro' the Kitchen*, *Section thro' part of the Present Building* & also *through the new extension of Terrace* – *shewing the East* (SE) – *Elevation of New Offices*, *Longitudinal Section thro' the Centre*, *Elevation of the South* (SW) *side of New Offices shewing the two small new Windows in present House* also *the new string course* & *Elevation of North* (NE) *Front of West* (NW) *Tower*, with amendments

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

Insc: As above &amp; dimensions given, note on glazing

w/m: J. Whatman 1846

Pen with red & grey washes & some pencil (420×520)

24 Details of *Truss of Roof* of offices marked *A* & *B*

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

Insc: As above &amp; dimensions given

Pen on tracing paper (325×370)

25 Details of *Chimney Shafts* as *enriched to W* (NW) *tower*

Scale: 1in to 1ft

Insc: As above, dimensions &amp; calculations given

w/m: J. Whatman 1845

Pencil (420×280)

Verso: Detail of timbers in N (NW) tower

Pencil

26-30 New N (NE) tower

26 *First floor Plan* & *Second Floor plan* of *New North Tower*

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

Insc: As above &amp; dimensions given

Pencil on tracing paper (380×200)



27 *Section of the East (SE) Side of New North Tower*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & dimensions given  
Pencil on tracing paper (250 × 160)

28 *Elevation of the West (NW) Side of New Tower on North (NE) Front, with Plan of the Upper Story of the New Tower comprising the Smoking Room, with amendments*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, with notes  
Pen & wash with some pencil (305 × 325)

29 *Plans & elevation of Truss for Flat over North (NE) Tower*  
Scale: 1in to 1ft  
Insc: As above & dimensions given  
w/m: J. Whatman 1846  
Pencil (225 × 525)

30 *Plan & sections of Ventilator over / Smoking Room in North Tower*  
Scale: 1in to 1ft  
Insc: As above  
Pen with yellow & blue washes (525 × 420)

31 *Plan of one half of window, Elevation & Section of window in Housekeepers' Room in New Offices*  
Scale: 1in to 1ft  
Insc: As above & dimensions given  
Pen on tracing paper (435 × 270)

32 *Elevation of the East Side of Servants Hall*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & dimensions given  
w/m: ... James Broc... 1846 (cut)  
Pen (125 × 245)  
Verso: Sketches of swords & of a gun handle  
Pen

33 *Elevation of the West Side of Servants Hall, with indications of decoration*  
Insc: As above & dimensions given  
Pen with some pencil (125 × 245)

34-41 Final designs for new offices ranged around a courtyard to the NW of the main house (i.e. the offices shown in Nos.1-5)

34-36 Brewhouse

34 *Plan and Longitudinal Section*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, 'Buildings East side of the Stewards office Square' (crossed out) Brewhouse Offices (added in pencil) & dimensions given  
Pencil with grey, red & yellow washes & pen inscriptions (250 × 340)  
Verso: *Section through Brewhouse & Section across Laundry*  
Insc: As above dimensions given & notes  
Pencil with grey, red & yellow washes & pen inscriptions

35 *Elevation of East side & Elevation of West side*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, as No.34r & dimensions given  
Pencil with blue, grey & red washes (255 × 345)

36 *Plan and Longitudinal Section of Brewhouse Offices, with transverse Section through Brewhouse, Elevation of South End & Section across Laundry*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & dimensions given  
Pen with coloured washes & some pencil (260 × 545)

37-41 Muniment building  
37 *Sketch plan of Ground Story*  
Scale:  $\frac{1}{4}$ in to 1ft  
w/m: J. Whatman 1846  
Pencil (260 × 415)

38 *Plan of the Lower Story of Muniment Building*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, with notes & dimensions given  
w/m: J. Whatman 1846  
Pencil with red & brown washes & some pen (255 × 420)

39 *Plan of the Upper Story of Muniment Building showing Steward's Room & Clerk's Room*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, with notes & dimensions given  
w/m: J. Whatman 1846  
Pencil with brown, yellow & red washes & some pen (265 × 420)

40 *Section shewing the North East Side of Steward's Room & Section shewing the South East Side of Do.*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & dimensions given  
w/m: J. Whatman 1846  
Pencil & coloured washes, with some pen (265 × 420)

41 *Detail section of Window of the upper Story of Muniment Building*  
Scale: 1in to 1ft  
Insc: As above & dimensions given  
Pen on tracing paper (300 × 155)

42-61 Details of interior alterations to main rooms of house  
42 *Plan & Section on the line AB of principal staircase, outline of roof over study, details of thicknesses & heights of ceilings & section of roof truss over Library, with amendments*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, with notes & dimensions given  
Pen with some pencil (410 × 315)

43-54 Library  
43 *Plan & elevations of extension to SE*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: (against battlement) *First Design To be lowered 11 ins*, with notes & dimensions given  
w/m: J. Whatman 1846  
Pen with red & grey washes & some pencil (420 × 260)

44 *Chimney Breast on East (i.e. SE) side of Addition to Library shewing the cornice / mouldings and panels &c*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, with notes given  
Pen & pencil (165 × 260)

45 *Detail of a chimney shaft & mouldings*  
Pencil & red pen (370 × 125)

46 *Plan & elevation of Detail of Screen Wall at end of Library*  
Scale:  $\frac{1}{2}$ in to 1ft approx.  
Pencil & sepia wash (230 × 620)

47 *Elevations of enriched Battlements to new Library (Drawn full Size)*  
Insc: As above  
Pencil (1005 × 685)

48 *Plan of library & extensions showing layout of floor tiles*  
Scale:  $\frac{1}{4}$ in to 1ft  
w/m: J. Whatman 1845  
Pencil with brown, yellow & black washes (260 × 410)

49 *Plan of the Cielings (sic) of New and Old Libraries*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, with notes  
w/m: J. Whatman 1845  
Pencil & pen (260 × 415)

50 *Plan of one the panels in Soffit between the Lower & Upper Beam (full size) of the Ceiling of Old Library*  
Insc: As above  
Pencil (410 × 510)

51 *Plan of new part of library showing positioning of bookcases*  
Insc: Notes & dimensions given  
Pen & grey washes with some pencil (390 × 405)

52 *Section through new library showing elevation of chimneypiece & bookcases on either side*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: Notes & dimensions given  
w/m: J. Whatman 1845  
Pen with brown, orange & yellow washes & some pencil (255 × 395)

53 *Plan & Section on the line AB of Bookcases East Side of Library on each side of window, with amendments*  
Scale: 1in to 1ft  
Insc: As above & dimensions given  
Pen with grey & ochre washes & some pencil (400 × 325)

54 *Design for patterned rug in front of fireplace & contiguous with edge of carpet, probably for library*  
Insc: *Rug 10 feet long / 3-6 wide &c carpet*  
Pencil & watercolour (280 × 290)

55-57 Drawing-room  
55 *Plan of one half of the Bay window End of Drawing room, with amendments*  
Scale: 1in to 1ft  
Insc: As above, with notes & dimensions given  
Pen with grey, blue & pale orange washes with some pencil (215 × 335)

56 *Section through the Centre of Bay window (End of Drawing room) on the line AB, with amendments*  
Scale: 1in to 1ft  
Insc: As above, with notes & dimensions given; verso, addressed to L. Vulliamy Esqre / 13 Saville (sic) Row / London & postmarked Truro / Ju 4 / 184(5)  
Pen with grey & orange washes & some pencil (530 × 255)

57 *Plan of one half of the Window (South front) of Drawing room, Elevation & Section, with amendments*  
Scale: 1in to 1ft  
Insc: As above & dimensions given  
Pen with some pencil (565 × 360)

58-60 Billiards room  
58 *Elevations of exterior of Billiard Room, Servants Hall & Rooms over & details of Billiard Room Window & Mullions and jambs Wood Servants Hall &c*  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{8}$ FS  
Pen (165 × 325)

59 *Plan of one half of the window in Billiard room, Elevation of the Inside of window & Section on the line AB, with amendments*  
Scale: 1in to 1ft  
Insc: As above dimensions given; verso, addressed to L. Vulliamy Esqre / 13 Saville (sic) Row / London & postmarked Truro / Ju 10 / 1845  
Pen with grey & yellow washes & some pencil (490 × 380)

60 *Interior Elevation & Section of Bay Window of New Billiard Room*  
Scale: 1in to 1ft  
Insc: As above, with notes  
Pen with brown, grey & yellow washes (515 × 405)

61 *Elevation & Section on the line AB of Ornamental work over the Dining room window, with amendments*  
Scale:  $\frac{1}{4}$ FS  
Pencil (435 × 210)



62-71 Designs for screen wall, garden seat & conservatory

62 *Plan of the Screen wall to flower Garden* showing junction with conservatory

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

Insc: As above, with dimensions given

Pencil & pen with brown & black washes (175 × 575)

63 Elevation of screen wall & gate with crenellations

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

Insc: *Howell & Jackson | North Side Oxford | at 2 $\frac{1}{2}$  o'clock*

Pencil (255 × 335)

Verso: Part-plan of offices showing *Cart House & Carpenters' Shop*

Pencil

64 Plan & elevation of gateway, screen wall & pier, with *Plan above capping & Plan through capping & Panels* of latter

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

Pen on backed tracing paper with some pencil (365 × 460)

The quatrefoil panels above doorway incorporate the initials B.F.

65 Plan of enlarged version of gateway incorporating a vestibule & seat showing junction with conservatory

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

w/m: J. Whatman 1837

Pencil with brown & grey washes (490 × 340)

66 Plan & elevation of *Garden Seat at end of Walk, between Screen Wall and Conservatory*

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

Insc: As above & 27 *Argyll Street*

Pencil & brown wash (560 × 380)

67 Small-scale plan & elevation of *Seat* on the *Terrace* incorporating a coat of arms in the back roundel

Insc: As above

Pen with brown & grey washes (155 × 255, cut to shape of drawing)

68 *Side Elevation, End Elevation, Longitudinal Section & Transverse Section of Conservatory*

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

Insc: As above

Pencil with sepia & blue washes (295 × 530)

69 *Plan, End Elevation & Elevation of one Bay on Side of Conservatory*

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

Insc: As above & 27 *Argyll Street*

Pencil with sepia & orange washes (560 × 755)

70 *Plan shewing position of Iron Trusses & Transverse Section of conservatory*

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

Insc: As above

Pencil with sepia, grey-blue & orange washes (560 × 525)

71 *Longitudinal Section of one half & Section thro' Side Openings in End Elevation of Conservatory*

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

Insc: As above & 27 *Argyll Street*

Pencil with sepia, grey-blue & orange washes (560 × 660)

1-71 Insc: As above & (on the majority of drawings) *Tregothnan*

Prov: Pres. by Marcus Allen, 1933 (according to MS note stuck on the inside of the solander box containing the drawings)

Lit: LV's *List of works* ('1845 Tregothnan House: Earl of Falmouth, Cornwall A.'; '1848 Muniment Room: Earl of Falmouth, Cornwall N.'): CL, CXIX, 1956, pp.1051-1054, 1112-1115; Pevsner, *Cornwall*, 1970, p.224

The original house was of the C17, encased and enlarged by William Wilkins, 1816-18. See also [12]v.

[17] TREGOTHNAN (Cornwall): Tressillion lodge & gates

Design & working drawings for lodge in Gothic style, 1842-43 (10):

1 Plan of *Ground Story*, with flier over part to LHS of gateway showing alternative position of staircase & 2nd flier over 1 wall only labelled *Plan adopted*

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

Insc: No.2, with key to materials & dimensions given

Pen with red, grey & yellow washes (315 × 405, fliers

200 × 145 & 180 × 65)

2 Elevation of retaining wall & pier adjoining lodge

Pencil & watercolour (135 × 280)

The pier is surmounted by a carved creature, half

lion and half fish.

3 *Plan and Elevation of one of the Circular Wing Walls and Pier on each side of Tressillion Lodge & detail of Chamfer of Quoins*

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

Insc: As above, with notes & dimensions given

d: 13 *Saville* (sic) Row | March 1843

Pen with red, brown & grey washes (415 × 500)

4 *Elevation of the Gates*, with amendments

Scale: 1 in to 1 ft

Insc: As above & *Tressillion Lodge*

d: 13 *Saville* (sic) Row | March 25 1842

Pen with ochre & blue-grey washes & some pencil, linen-backed (475 × 365)

5 FS details of *Gates: Plan of the Hanging and meeting stiles, and one of the middle stiles shewing the manner of fixing the wicket*, elevation of the intersection of middle Rail and one of the middle *Stiles of Gates shewing the mitres B at the joints for wicket & Section of Middle Rail of Gates shewing the head of wicket*

Insc: As above, with specifications given

d: 13 *Saville* (sic) Row | March 26 1842

w/m: Ruse & Turners 1840

6 FS detail of *Coping for Circular Wing Walls*

Pen (370 × 550)

Verso: FS detail of *Section of Cap of Pier (or Cornice)*

d: 13 *Saville* (sic) Row | March 1st 1843

Insc: As above

Pen & pencil

7 FS detail of *One quarter of the Tracery of Gates*

Insc: As above, with specifications given

d: 13 *Saville* (sic) Row | May 11 1843

Pen (845 × 1050)

8 Half-elevation of gates showing *Hinges of Gates*

Scale: 1 in to 1 ft

Insc: As above, with specifications given

d: 13 *Saville* (sic) Row | 1st August 1843

w/m: Whatman 1843

Pen & pencil (415 × 255)

9 Sketch design for lock & key

Insc: *A Lock something like this projecting 1 $\frac{3}{4}$  inches*

Pencil (660 × 525)

Verso: Sketch design for knockers

Pencil

10 FS elevation & section of lock

Insc: *All the Iron Work outside of Gates to be Bronzed*

Pencil & pen with blue & yellow washes (655 × 525)

1-10 Insc: As above & (except Nos.2 & 10) *Tressillion Lodge*

Prov: Pres. by Marcus Allen, 1933 (according to a MS note stuck on the inside of the solander box containing the drawings)

Filed with these drawings is a MS *Description of the manner of hanging the Gates* (1 folio)

[18] UGGLEBARNBY (Yorks): Newton House  
Design, apparently unexecuted, for alterations to a house of c.1800 for the Dowager Duchess of Cleveland, c.1846 (2):

1 Elevation of *North Front - shewing the Offices (only) enlarged*

Insc: As above & No.5 *Newton House*

Pencil with grey & sepia washes (160 × 325)

2 Elevation of *North Front - shewing the proposed Alterations*, including an extension to the house & the addition of a bell tower to the offices

Insc: As above & No.7 *Newton House*

Pencil & watercolour within quadruple ruled & grey wash border, mounted (160 × 315)

1-2 Prov: Pur. 1958

Lit: LV's *List of works* ('1846 Newton House: Duchess Dowager of Cleveland, Yorkshire A.'): Pevsner, *N Yorks*, 1966, p.376

[19] WESTONBIRT (Glos): Babdon (or Babdown) Farmhouse

Design for farmhouse & outbuildings in Tudor style for R. S. Holford, 1846 (3):

1 No.1, *General Plan of Farm House and offices, Elevation of end of Cart Shed and Granary, Elevation of end of Gig house and loft, Section of Granary and Cart House, Section of Stable and loft & Section of Barn*

Scale:  $\frac{1}{16}$  in to 1 ft (plan);  $\frac{1}{8}$  in to 1 ft (elevations & sections)

Pen & coloured washes, linen-backed (595 × 445)

2 No.2, *Ground Plan, Chamber Plan, Plan of the Roof timbers, Plan of the finished Roof, Front Elevation & Section on line AB*

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

Pen & coloured washes (600 × 470)

3 No.3, *Elevation of Side Front next the Garden, Elevation of the Front looking towards Farm offices, Elevation of House next Yard, Section(s) on line CD, EF & GH, Plan of Basement floor (Beer cellar), Elevation of Part of Bay Window | with Door from covered passage to Yard, Section(s) shewing the method of supporting the joists and plates*

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

Pen & coloured washes (470 × 580)

1-3 Insc: As above & *Babdon Farm House*

d: 13 *Saville* (sic) Row | 14th May 1846 & countersigned Henry Edward Hamlen

Prov: Pres. by Westonbirt School through James Lees-Milne, 1972

Lit: LV's *List of works* ('1846 Babdown Farm-house, R. S. Holford, esq. Glouc. N.')

[20] WESTONBIRT (Glos): Elmstree Farmhouse  
Designs for in Tudor style, 1852 (12):

1 *Plan of Elms Tree (sic) farm | not adopted* showing house & farm buildings

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

Pencil & brown wash (555 × 560)

Prov: Pres. by Marcus Allen, 1933 (according to a MS note stuck on the inside of the solander box containing the drawings)



## 2-11 Modified design

## 2 No.2 | General Plan of the Buildings

Scale:  $\frac{1}{16}$ in to 1ftInsc: As above & Plans of the Barns and the House | are given to  $\frac{1}{8}$ th scale; see No.6 & No.28, with comments & calculations

Pen with brown &amp; yellow washes &amp; some pencil, linen-backed (615×515)

## 3 General Plan of the Buildings, as above, but showing layout of rooms in the Barn, Waggon House &amp; Dairy &amp; House

Insc: As above &amp; dimensions given

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

Pen with brown &amp; red washes, linen-backed (595×440)

## 4 No.24 | Plan of the Ground Story of the farm house

Pen with brown &amp; red washes, linen-backed (290×405)

## 5 No.25 | Plan of the Chamber Story

Pen &amp; coloured washes, linen-backed (300×405)

## 6 No.28 | Plan of Roof Timbers of House

Pen with brown, yellow &amp; red washes, linen-backed (275×450)

## 7 Elevation of the South Front

Pen with grey-blue, brown &amp; yellow washes, linen-backed (245×370)

## 8 No.29 | Elevation of North Front of Dairy, Waggon House &amp; elevation of N front of house

Pen with grey-blue &amp; yellow washes, linen-backed (290×370)

## 9 No.30 | Elevation of the West Front of The House &amp; section looking W

Pen &amp; coloured washes, linen-backed (335×255)

## 10 No.31 | Section(s) on the line CD, EF &amp; IK

Pen with brown, red &amp; yellow washes, linen-backed (445×265)

## 11 No.32 | Longitudinal Section of Piggeries | Elevation of the South Front of Piggeries &amp; Section on the line GH of the House

Pen &amp; coloured washes, linen-backed (370×275)

4-11 Scale:  $\frac{1}{8}$ in to 1ft

## 1-11 Insc: As above

d: (except Nos.1, 3, 8 &amp; 9) 27 Argyll Street June 12th 1852

12 Sketch elevation of gate on a note (not Vulliamy's hand) concerning *Queries for Mr Holford | Elmstree farm* & referring to the gates at Down, Nestly & Babdown farms

Pencil (185×115)

## 2-12 Prov: Pres. by Westonbirt School through James Lees-Milne, 1972

Lit: LV's *List of works* ('1848 Elmstree Farm. R. S. Holford, Esq. Gloucestershire N.')

The designs for Elmstree Farm, which is part of the Westonbirt Estate, were not executed and were instead largely incorporated in the designs for the home farm. (Information from I. J. Scott, October 1963.)

## [21] WESTONBIRT (Glos): Nestly Farm House

Design for farmhouse in Tudor style, 1844

Plan(s) of the Roof Timbers &amp; Finished Roofs, North, South, East (entrance) &amp; West Elevation(s) &amp; Section(s) on AB, CD &amp; EF

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

Insc: As above &amp; Nestly Farm House | No.2

d: 13 Saville (sic) Row - July 5th 1844

Pen &amp; coloured washes (465×565)

Prov: Pres. by Westonbirt School through James Lees-Milne, 1972

Lit: LV's *List of works* ('1844 Nestly Farm. R. S. Holford esq. Gloucestershire A.')

## [22] WESTONBIRT (Glos): Schoolroom &amp; schoolmaster's house

Design, 1870 (9):

## 1 Elevation of South Front of School | &amp; Schoolmaster's House

Pen with grey &amp; blue washes (360×535)

## 2 No.4, elevation of East Front &amp; Section on line N.O

Pen with brown, grey &amp; blue washes (335×535)

## 3 No.5, elevation of North Front

Pen with brown, grey &amp; blue washes (350×520)

## 4 No.6, elevation of West Front showing chimneys &amp; flues

Pen with grey &amp; blue washes (320×265)

## 5 No.7 | Section on line E.F &amp; details

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

Pen with red &amp; brown washes (365×505)

## 6 No.8 | Section on line J.K

Pen &amp; coloured washes (305×225)

## 7 No.9 | Section on line L.M

Pen with red &amp; brown washes (335×270)

## 8 No.11 | Section on line G.H

Pen with red &amp; brown washes (265×380)

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

2-8 Insc: As above &amp; School Room and School Masters House

## 9 No.12, transverse &amp; Longitudinal Section(s) thro' School Room

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

Pen with brown, blue-grey &amp; ochre washes (340×480)

## 2-9 d: Clarence Chambers | 31st Decr 1870

1-9 Prov: Pres. by Westonbirt School through James Lees-Milne, 1972

## [23] WESTONBIRT (Glos): Westonbirt House

Designs for garden pavilion, mushroom house, cupola &amp; clock over stables, 1843; design for orchid house, c.1846; preliminary designs for new house; final designs for new house &amp; office wing; working drawings for new house, 1867-69; &amp; miscellaneous slight sketches for R. S. Holford (54):

## 1-3 Garden pavilion

## 1 No.2, Plan of one half of the Roof, Plan of one half of the Ceiling, Section on the Line AB &amp; Diagonal Section on the Line CD

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

## 2 No.3, Section through one half of the Pavilion shewing the Arches &amp;c, Plan of the Soffit of the Arches &amp;c &amp; Plan on the Line XY shewing the Iron Bearers and the manner of jointing the Stonework

Scale: 1in to 1ft

## 3 No.4, Plan and Elevation of one angle of the Pavilion &amp; Section

Scale: 1in to 1ft

## 1-3 Insc: As above &amp; labelled

d: 13 Saville (sic) Row | April 17th 1843

Pen with red, brown &amp; blue washes &amp; some pencil (480×295)

The pavilion has a dome and is decorated with strapwork.

## 4 Mushroom house

Plan, Section on Line AB &amp; Section on Line CD of the Mushroom House

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

Insc: As above, with specifications given

d: 13 Saville (sic) Row | July 6th 1843

Pen with grey &amp; brown washes (215×275)

## 5-8 Cupola &amp; clock over stables

## 5 Plans at A, B &amp; C &amp; Section of The Stables | Cupola

Scale: 1in to 1ft

Insc: As above, with notes &amp; dimensions given

d: 13 Saville (sic) Row | July 6 1843

Pen with grey &amp; yellow washes (415×255)

## 6 Transverse &amp; Longitudinal Section(s) of the Stables | The Clock

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

Insc: As above, with notes

w/m: J. Whatman 1843

Pen with grey &amp; yellow washes (250×415)

## 7 Plan of the case | for enclosing the | Pendulum of The Clock &amp; Plan of one of the angles of the | case

Scale: 1in to 1ft, FS

Pen &amp; yellow wash (175×255)

## 8 Section of Cupola of Stable Clock

Insc: As above, with notes

Pencil &amp; pen (260×156)

## 9 Orchid house

Plan shewing different arrangement of the Bearers &amp; of the cold air drains, Section on the line PO on plan &amp; Slate sliding door of New Orchidaceous House

Scale:  $\frac{1}{4}$ in to 1ft (plan); 1in to 1ft approx. (section & door)

Insc: As above

w/m: J. Whatman 1846

Pen with red, grey &amp; blue washes on detail paper (255×415)

1-9 Prov: Pres. by Westonbirt School through James Lees-Milne, 1972

## 10-13 Preliminary designs for new house, not differing greatly from final design

Sketch elevations of entrance front

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

Insc: (except No.12) Floor heights given &amp; (No.11) Last (meaning previous) Elevation with increased size of Towers

w/m: T. Edmonds 1839 (No.10 only)

Pencil with blue-grey &amp; ochre washes (280×445);

pencil &amp; blue wash on backed tracing paper

(225×355); pencil with blue-grey washes (325×485);

pencil with blue-grey washes on backed tracing paper (250×360)

Prov: Pur. 1958

## 14-26 Final design for new house &amp; office wing, as executed except for minor details

## 14 Plan of basement floor of house

Pen &amp; sepia wash (535×660)

## 15 Plan of ground floor of house

w/m: J. Whatman Turkey Mill 1843

Pen with sepia &amp; red washes (505×695)

This plan has been marked ready for inclusion of dimensions, but the figures have not been inserted.



16 Plan of 1st floor of house, with part of office wing  
w/m: J. Whatman 17(?)7  
Pencil & pen with sepia & red washes (550×700)  
The watermark on this sheet is puzzling, since the quality of the paper appears not to be C18 but to be the same as that used for Nos.15 & 17.

17 Plan of 2nd floor of house, with part of office wing  
w/m: J. Whatman Turkey Mill 1843  
Pen with sepia & red washes (550×700)

14-17 Scale:  $\frac{1}{8}$ in to 1ft

18 Plan of the Basement Story of Office Wing (No.8)  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, *New Westonbirt*, labelled & dimensions given  
w/m: J. Whatman 1864  
Black, blue & ochre pen with sepia & red washes (540×570)

19 Plan of the Middle Story of Office Wing (No.38)  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, *New Westonbirt*, labelled & dimensions given  
w/m: J. Whatman 18... (cut)  
Pen with sepia, red & blue washes (535×555)

20 Elevation of N (entrance) façade of house, fundamentally the same as preliminary design (No.13) except for details of frontispiece  
w/m: J. Whatman 1864  
Pen with grey-blue & ochre washes (515×665)

21 Elevation of S (garden) façade of house  
w/m: J. Whatman 1864  
Pen with grey-blue & ochre washes (490×680)

22 Elevation of W façade of house with a blank where the orangery abuts; 3 fliers show the addition of decorative gables between the dormers [Fig.38]  
w/m: J. Whatman 1864  
Pencil & pen with blue-grey & ochre washes (365×515, fliers 155×40)

23 Elevation of E façade of house, with adjoining office wing sketched in in perspective  
Pen with blue-grey & ochre washes & some pencil (365×495)

24 Elevation of N façade of office wing at E end of house  
Insc: Widths of parts of façade given  
w/m: J. Whatman 1864  
Pen with grey & blue washes & some pencil (390×660)

25 Elevation of E façade of office wing, with E façade of house in background  
Insc: Widths & heights of parts of façade given d: (on shield between chimneys) *AD 1866*  
w/m: J. Whatman 1864  
Pen with blue & grey washes (385×560)

26 Elevation of S façade of office wing, with abutment of house sketched in in perspective  
Pen with blue & grey washes & some pencil (345×545)

20-26 Scale:  $\frac{1}{8}$ in to 1ft  
14-26 Prov: Pres. by the owners of Dorchester House, 1928

27-31 Working drawings for new house, 1867-69

27-28 Exterior details

27 Elevation of 1st floor window of S façade at W end

Scale:  $\frac{1}{4}$ in to 1ft approx.  
Pencil & pen (560×380)

28 Ornament between bonds (sic) of Corinthian Pilasters centre of Tower North Front, incorporating Holford's initials RSH

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

Insc: As above, *A full size will be sent of the Monograms & fleur-de-lis & Westonbirt House No.515*

d: 12 Haymarket | June 22nd 1867

Pencil, pen & wash (330×540)

Verso: See [5]

29-31 Interior details

29 Plan showing 4 alternative designs & section of Ceiling in North East Bed Rooms

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

Insc: As above

d: 12 Haymarket | 31st Decr 1867

Pencil with buff & orange washes (355×565)

Verso: Two of the designs drawn out to fill 1 quarter of the ceiling

Pencil & orange wash

30 Elevation of one half of outside finishing to Bath Room & Plan taken at level LM of Mrs Holford's Dressing Room

Scale: 2in to 1ft

Insc: As above

d: *No.1st 1869*

Pencil with grey, yellow & blue washes (360×505)

31 Plan & elevation of Door of 9 panels at West end of North Corridor Ground floor

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

Pencil with grey & ochre washes (385×260)

Verso: Elevation of another door of 4 panels

Pencil

27-31 Prov: Pres. by Westonbirt School through James Lees-Milne, 1972

32-54 Miscellaneous sketches mostly drawn on the backs of envelopes & on scraps of paper

32-34 Details showing single bays of façades

32 Elevation of 2 Upper Stories North | West Tower |

West Front with carved shield decorating top storey

Pen on tracing paper (225×80)

33 Elevation of 2 Upper Stories North | West Tower | South Front with carved shield, marked A, decorating top storey

Pen on tracing paper (225×80)

34 Elevation of West Front | Shield and Niche, with amendment showing lozenge for South Front

Pencil & blue crayon on blue paper (130×85)

35-43 Designs for lodges & gate

35 Recto & verso: Sketch plans

Pencil & pen (85×225)

36 Sketch elevation & sketch perspective looking down an avenue of trees

Insc: Verso Lodges

Pencil (290×205)

37-38 Two rough perspectives

Pencil (205×320)

39 Sketch elevations showing a plain window in one lodge & an alternative oriel window in the other, with a rough part-plan & very rough sketch part-elevations

Insc: Oriel, labelled & (in R. S. Holford's hand)

a list of names of trees to be planted near the Avenue

w/m: J. Whatman Turkey Mill 1839

Pencil on black-bordered writing paper (370×225)

40 Sketch elevation

Insc: Verso, addressed to L. Vulliamy Esq | The Bank Highgate

Pencil on the back of an opened-out envelope (95×105 overall)

41 Sketch elevation  
Sepia pen & pencil (90×40)

42 Perspective  
Pencil (110×75)

43 Elevation facing the Road & Elevation facing the Park  
Scale:  $\frac{5}{8}$ in to 1ft

Insc: As above & *Westonbirt Lodges of new Entrance*

Pencil (180×385)

A worked up version of No.42, showing the most finished design: on either side of the gate is first an archway, then an ogee-capped square tower, a lodge with an oriel and a shaped gable towards the road, a straight piece of wall decorated with a shaped gable and a blind arch, and finally a curved wall.

44-47 Details

44 Sketch elevations of shaped gables

Sepia pen & pencil (100×155)

45 Sketch designs for friezes

Insc: Labelled C/D, E & F

Verso: Sketch of an urn & swags, similar to those shown in frieze C/D

Sepia pen (115×180)

46 Recto & verso: Sketch designs for cartouches  
Pencil; verso sepia pen (110×180)

47 Sketch design for frieze with scrolled design based on a fleur-de-lis

Pencil (115×180)

48 Plan & elevation of a turret with a cupola & ball finials

Pencil on an opened-out, torn envelope (115×185 overall)

49 Perspective & details of a pinnacle of octagonal plan, surmounted by a pine cone finial

Pencil (115×190)

50 Elevation & detail of moulding for shelf of a fireplace

Insc: As above dimensions given

Pencil & pen (165×110)

51 Recto & verso: Perspectives of a house with gables

Insc: Verso OHMS | L. Vulliamy Esq

Pencil on an opened-out envelope (150×120)

52 Plan of Stable Yard at Weston Birt showing the fall of Paving & Gutters

Insc: As above & dimensions given

w/m: J. Allen's Superfine 1853

Pencil (235×390)

This does not seem to be in Vulliamy's hand.

53 Plan & Front Elevation of Carpenter's Shops & Office & End Elevation of Office

Insc: As above & dimensions given

w/m: Johnson's Extra Super 1850

Pencil (235×255)

This does not seem to be in Vulliamy's hand.

54 Elevation & Section of wire grille in garden wall

Scale: 1in to 1ft

Insc: As above

Blue & black pen (280×430)

Verso: FS detail of Wire & Frame

Insc: As above

Blue pen

This does not seem to be in Vulliamy's hand.

32-54 Prov: Extracted from Westonbirt MS box, pres. by the owners of Dorchester House, 1928



With Nos.1-54 are four photographs of the new house taken by F. & T. Tyley of Bristol in 1874. These show: two views of the entrance front, 'North East No.1' and 'North East No.2'; a view from the 'South West'; and a view of the garden wall and a pavilion. Also with Nos.1-54 are six rough sketches of unidentified details.

Lit: LV's *List of works* ('1839 The late Westonbirt House - Various additions to the building, and alterations in the interior. A new wing, with nurseries, &c, and new offices. A new billiard room and conservatory in another wing. New Stables. Conservatories in flower garden. Buildings in Italian garden, viz., two pavilions. Two arches, stone basin with water, stone seats, terraces, &c. Orchidaceous and forcing houses. Lodges at principal entrance to the park. Head groom's lodge at second entrance. Gardener's house. Bailiff's house. And buildings of home farm. New Westonbirt, Tetbury Gloucestershire, R. S. Holford esq. M.P. - The above was Mr Vulliamy's last and most important work, but not completed'); *CL*, XVII, 1905, pp.378-385, 414-423; XXI, 1907, pp.911-917; Verey, *Glos: Cotswolds*, 1970, p.468; M. Girouard, *The Victorian country house*, 1973, p.409

Between 1839 and 1863 Vulliamy made various alterations and additions to the old Westonbirt House, an C18 building which had replaced an earlier manor house, and executed various buildings in the grounds and on the estate. Then in 1863 the old house was demolished to make way for the new Westonbirt House, and the village was moved in order to improve the estate. The design of the new Westonbirt was influenced by Wollaton Hall. After Vulliamy's death, another hand was employed in the design of the architectural parts of the garden. For other designs by Vulliamy for buildings on the Westonbirt Estate see [19]-[22].

With the Vulliamy drawings for Westonbirt are various later drawings (not included in the published catalogue) concerned with the house and estate: drawings by F. Goldwin of the archway opposite the grand staircase, 1884, of the stables, 1885, and of bookcases; a drawing by Holland & Sons for furniture; and unattributed drawings for a ceiling and for furniture.

In the RIBA MSS Collection is a box containing papers relating to Westonbirt which was presented by the owners of Dorchester House in 1928. These papers include the clerk of works' returns, 1864-71, correspondence between Vulliamy and G. Thomas, 1864-69, correspondence between Vulliamy and Holford, 1849-53, copies of letters from Vulliamy to Holford, 1861-70, and miscellaneous bills and notes of 1852-71.

[24] Design for a bridge

Sketch perspective

w/m: 1820

Pencil (150×200, folded as for an envelope & torn at the edges)

This shows the arch of the bridge and a walled-in bank with steps leading up from the water. It is probably a theoretical design.

[25] Designs for candelabra & a chandelier (3):

1 Design for a candelabrum with 6 brackets & 10 lights

Elevation & sketch plan

s: L. Vulliamy Diso

Pencil, sepia pen & wash (250×200)

The decorative detail includes figures of Britannia and two soldiers, one in contemporary and one in Roman uniform.

2 Design for a candelabrum with 3 brackets & 7 lights [Fig.39]

Elevation & sketch plan

Insc: *any number of double | Lights may be added*

s: L. Vulliamy Diso

Pencil, sepia pen & wash (410×185)

The design is largely composed of scrolls, and the base is decorated with nude female figures.

3 Design for a 16 light chandelier in a Gothic style

Elevation & sketch plan

Pencil, pen & sepia wash (360×240)

1-3 Prov: Pur. 1958

[26] Design for a rectangular ceiling with plasterwork ornament based on acanthus scrolls; 3 central panels flanked by long narrow panels & 3 panels at each end

Plan showing alternative designs for the 3 central panels, 1 half & 1 long flanking panel, 1 end panel & 1 corner panel

Scale:  $\frac{5}{16}$ in to 10ft

Insc: (against long side) *34ft & Take out Centre & put in new one | Add basement & ballustrade to*

(Elevation? - indecipherable) & *take out Dome | Scale 3 inches to 10 Feet* (this scale does not correspond with that on the drawing)

Pencil (285×385)

Prov: Pur. 1958

[27] Design for a rectangular ceiling with hexagonal & diamond-shaped compartments, the central compartment in the form of a 6 pointed star

Plan

Pencil & watercolour on backed tracing paper

(360×545)

Prov: Possibly pur. 1958

[28] Design for a church in Greek Revival style

Elevation of W façade

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

Insc: *Another Elevation for a Chapel with Pilasters & of stone. The other parts Brick*

s: (on mount) *Lewis Vulliamy Archt.*

Pencil & watercolour within grey wash border,

mounted (380×300)

Prov: Pur. 1964

This is probably an early design, possibly for a Commissioners' church. It shows the main entrance at the W end, flanked by two smaller doors and surmounted by a turret.

[29] Design for a church in Gothic style

Perspective showing adjacent C18 terrace houses & hills in the background

Insc: (on mount) *No.5 | Perspective View of a Design for a church*

s: *In Cruce Spes Mea* (architect's competition pseudonym) & (on mount) *Lewis Vulliamy Archt*

Pencil & watercolour within grey wash border,

mounted (190×240)

Prov: Pur. 1958

The design shows a Greek cross plan, a central tower and turret, and crocketed pinnacles on all the angle buttresses.

[30] Design for a church in Gothic style, c.1820s

Perspective from SW

Pencil (260×235)

Prov: Pur. 1958

The drawing has been used for engraving - the impress of the block cuts off an avenue of trees on the RHS, cf. drawing of St Barnabas, London [7], which is in exactly the same style of draughtsmanship and format. The design shows aisles with four-light W windows and a W tower.

[31] Design for a church in Lombardic style with

detached campanile at SW angle

Perspective of W front

Pencil & grey wash (185×165)

Prov: Pur. 1958

[32] Designs for a factory chimney shaft of 100ft (2):

1 Plans, elevations & section

Insc: Dimensions given & (against 1st plan) *Air may*

*be introduced in 3 ways viz | A | 1st - by the centre Well*

*A | 2 - by the Cylindric Space B outside the Revg Flues |*

*3d - by the alternate unoccupied Flue C on the | external*

*circumference - , (against 2nd plan) Second Design with*

*the | Smelting Flues detached | Some work is saved by this |*

*as well as material | D Appertures for the | Air to enter*

*the Cylinder | Space or Centre Well & Qy - might not the*

*Steam be introduced near the Top of and | into instead of*

*above the mouths of the Reverberating Flues. | I fear the*

*different currents of smoke, steam & smoke will | not be*

*brought sufficiently closely in contact, but have too much*

*space about them*

2 Plan, elevation & section

Insc: Some dimensions given & *The objects proposed*

*in the Variation from the | original Design are | 1st Saving*

*of expense by leaving out the Cylindric Space around the*

*Reverberating Flues & Supplying | the Chimney with Air*

*thro the Centre Well | 2d Bring the Mouths of the Flues &*

*Steam | nearer together & confining them together before |*

*they arrive at the open Shaft & thereby obliging | them to*

*mix together*

1-2 w/m: J. Green 1813

Pencil with pink & grey washes (420×265)

Prov: Pres. by Marcus Allen, 1933 (according to a MS note stuck on the inside of the solander box containing the drawings)

[33] Design for a house, possibly a parsonage, in

Tudor style

Perspective

Pen & wash (155×230)

Prov: Pur. 1958

This is an asymmetrical composition with a conservatory set into an angle; the roofline is broken by barge-boarded gables.

[34] Designs for the interior decoration of a library

(2):

1 Elevation of 1 wall showing in detail only the

projecting central bookcase

Pencil (335×505)

Alternative treatments are shown of the base of this bookcase.

2 Section through room showing elevation of 1 wall

& plan of that wall

Insc: *Too Fluttery | The Frieze partly ... (illegible) |*

*partly carved with Shield on centre instead of above*

Pencil (380×560)

The projecting central bookcase differs from that in

No.1.

1-2 Prov: Pur. 1958

[35] Designs for the interior decoration of a room

Elevations of part of a wall showing a coved ceiling

& a doorway flanked by ornate pilasters on plinths

& part of a wall showing elaborately curtained

windows

Pencil & watercolour (295×425)

Prov: Pur. 1958



[36] Recto & verso: Designs for elaborate pelmets or window frames  
Elevations

Insc: Recto L. *Vulliamy Esque*

w/m: 1821

Pencil on slip of paper with broken seal, once used as an envelope (145 × 165)

Prov: Pres. by Marcus Allen, 1933 (according to a MS note stuck on the inside of the solander box containing the drawing)

[37] Design for a reredos & sedilia in Gothic style  
Frontal perspective, with sketch plan showing alternative designs for the canopies over the seats  
Pencil (475 × 290)

Prov: Pur. 1958

The reredos is shown against the end of a shallow E end. There is a pointed arch between the chancel or chapel and the apse, which is raised up by three steps. The apse has a pitched roof and an E window.

[38] Design for or copy of an ornamental urn on a pedestal

Rough elevation

Pencil (225 × 185)

Prov: Pres. by Marcus Allen, 1933 (according to a MS note stuck on the inside of the solander box containing the drawing)

[39] Design for a velocipede

Details full size of a *Velocipede*

Insc: As above & *Design No 5*

Red & black pen with blue, yellow & ochre washes (445 × 570)

Prov: Pur. 1958

Measured drawing

[40] LONDON: Albany, Piccadilly, Westminster  
*Plan of Mr Smirke's Apartments showing Office, Lobby & Bedroom*

Scale: 1/4 in to 1 ft

Insc: As above

Pen & coloured washes (235 × 315)

Prov: Pres. by Marcus Allen, 1933 (according to a MS note stuck on the inside of the solander box containing the drawing)

From 1808 to 1818, Smirke rented a set of chambers at Albany (Survey of London, XXXII, *Parish of St James Westminster*, pt.ii, 1963, pp.376, 384). Vulliamy was articulated to Smirke, c.1810.

Topographical drawings

Great Britain

[41] COBHAM HALL (Kent): Mausoleum to the 3rd Earl of Darnley

Elevation of entrance façade

Insc: 2d (in pencil) *Mausoleum* (word in pen over pencil, now indecipherable) / *Darnley*

Pencil (255 × 205)

Prov: Pres. by Marcus Allen, 1933 (according to a MS note stuck on the inside of the solander box containing the drawing)

The drawing has been used for an engraving and the verso is stained. The mausoleum was designed by James Wyatt for the 3rd Earl of Darnley, 1783.

Italy

[42] PISA: Baptistry

View of front, the lower storey incomplete, c.1818-22

Insc: 1200

Pencil (265 × 275)

Prov: Pur. 1958

Vulliamy was abroad on a RA studentship during 1818-22.

Miscellaneous sketches

[43] Sketch of a female head

Pencil on page from sketchbook (150 × 100)

Prov: Pres. by Marcus Allen, 1933 (according to a MS note stuck on the inside of the solander box containing the drawing)

[44] Sketch of full-length standing classical figure holding a horn

Pencil on page from sketchbook (175 × 255)

Prov: Pres. by Marcus Allen, 1933 (according to a MS note stuck on the inside of the solander box containing the drawing)

VULLIAMY, Lewis *Attributed to*

[1] Design for a house

*Longitudinal Sections through Dining Parlor, Hall & Greenhouse*

Insc: As above

Pen with pink, grey & blue washes, the hall on separate pieces of paper stuck on to the original drawing (390 × 605)

Prov: Pur. 1970, together with other drawings which have been attributed to Robert Smirke Jnr

Dining parlour and greenhouse are on either side of the hall, which is a domed, top-lit rotunda. The dining parlour is a rectangular room with an apsidal end containing an organ.

[2] Design for a room containing an organ

Perspective view of interior

Pen with grey & sepia watercolour with grey & sepia wash border (330 × 370)

Prov: Pur. 1970, together with other drawings which have been attributed to Robert Smirke Jnr

This room is similar to the dining parlour shown in [1], which has windows down both long sides, whereas in [2] there are windows down one side only.

W..., R. S. (*fl.* late C19)

Design for an opera house

Elevation of main façade, heavily sculptured & insc. with the names of *Mozart, Rossini, Gounod, Balfe, Gluck, Verdi, Auber & Wagner*

Insc: As above

s: RSW *del*

Pencil & grey wash (490 × 665)

WADMORE, James Foster (1822-1903) Wadmore was the son of the art collector James Wadmore (1782-1853) and was educated at Tonbridge Grammar School and privately. He served his articles with William Grellier (q.v.) from 1843 to 1846 and then set up practice in offices in Crosby Hall Chambers, Bishopsgate, London. In 1856 he went into partnership with Arthur John Baker (q.v.) and their work includes St Michael's, Boldmere, Sutton Coldfield, Warwickshire, 1856-57 (severely damaged by fire 1964); Tonbridge School chapel, Kent, 1860; All Soul's, Loudoun Road, St John's Wood, London, 1865; restoration of St Helen's, Bishopsgate, London, 1865-68; and St Mary's, Mistley, Essex, 1870-71. In 1888 Baker retired because of ill-health and Wadmore took his son, Beauchamp Wadmore, and a long-time assistant, William Robert Mallet, into partnership in 1890 to form Wadmore, Wadmore & Mallet. A 1847. Bibl: A. Graves, *RA exhibitors*, 1905-06; *Builder*, LVIII, 1890, p.143; obituary: *RIBA Jnl*, 3rd ser. X, 1903, p.186

[1] Student design for a chapel royal in a Classical style, 1846 (5):

1 *Ground Plan*

(685 × 950)

2 *Front Elevation*

(685 × 905)

3 *Longitudinal Section*

(695 × 930)

4 *Transverse Section*

(690 × 890)

1-4 Scale: 1/8 in to 1 ft

Insc: As above & *Design For A Chapel Royal*  
Pen & wash

5 Perspective from the SW

Scale: 1/8 in to 1 ft

Pencil & grey wash (675 × 990)

3-5 Insc: As above & (in a later hand) *by*

*J. F. Wadmore Medal of Merit awarded 23 Feb. 1846*

The main feature of the design is a portico of Corinthian columns with the royal arms carved on the pediment and *Gloria In Excelsis Deo* carved on the entablature, while the façade is composed of Corinthian pilasters and niches with life-size statues of angels and saints; an attic storey behind the pediment is surmounted by a pair of octagonal towers. Awarded the Soane Medallion, 1846, for this design.

[2] LONDON: Crosby Hall Chambers, Bishopsgate, City

Measured drawing of a chimneypiece, 1854

Front Elevation Of / *Chimney Piece* / A.D. 1633 & side elevation

Scale: 1 in to 1 ft

Insc: As above & *Crosby Hall Chambers*

s&d: J. F. Wadmore / 1854

Pen, pencil & red pend (555 × 390)

Prov: Pres. by the architect, 1854



A photograph of this chimneypiece is reproduced in RCHM, *London*, IV, 1929, pl.76. The chimneypiece was taken from a house (presumably Crosby Hall Chambers) which was demolished c.1896 to make way for the Bank of Scotland, No.30 Bishopsgate.

**WAINWRIGHT**, Charles Rawlinson (1790-1852)  
Son of John Wainwright (1762-1828) whose practice he inherited.  
Bibl: *Colvin* (2nd edn); information & attribution from David Wainwright

**BUTLEIGH** (Som): Church of St Leonard  
Survey drawing showing addition of N porch & alterations to chancel & vestry windows  
*Ground Plan of Butleigh Church | with the | Proposed Alterations*  
Scale:  $\frac{1}{2}$ in to 1ft approx  
Insc: As above, ... *new fittings ... nave ...* (in pencil, almost illegible) & labelled  
s: (torn) ... *Wainwright | ... Surveyor &c*  
Pen & pencil with grey & pink washes (440 x 625)  
Prov: Pur. 1961 with a collection of drawings relating to Butleigh Court  
Lit: Pevsner, *J & W Somerset*, 1958, pp.111-112  
Wainwright's plan shows the family pew designed for the Rev. & Hon. George Neville Greville by Edward Blore in 1828 and thus the drawing must have been made at some time after that date. If the N porch here proposed was indeed executed, it would have been absorbed in the addition of transepts, 1851, and N aisle, c.1859, by John Chessell Buckler, who with his brother, Charles Alban Buckler, rebuilt adjacent Butleigh Court 1845-51. For architects and drawings connected with Butleigh Court and church see **Blore**, **Edward**; **Buckler**, **Charles Alban**; **Buckler**, **John Chessell**; **Hippisley**, **Edwin**; **Lamb**, **Edward Buckton**; **Paty**, **William**; **Unidentified**, **C18**; **H Webb**, **Grace**.

**WALCOT**, William (1874-1943)  
Walcot was born in Lustdorf, near Odessa, USSR. The son of an English merchant and a Russian mother, he travelled widely as a child both in Europe and South America. He received his early education in Amiens and Paris and when he was seventeen began his architectural training at the Imperial Academy of Art in St Petersburg, completing his studies at the École des Beaux-Arts and the Atelier Redon, Paris. He then set up practice in Moscow, designing the Hotel Metropole, 1899-1903; a Lutheran church, 1905, and a number of houses including one in an Art Nouveau style at No.10 Ostrovsky Pereulok. In about 1907 Walcot decided to settle in England, working initially for the firm of Eustace Frère. Walcot soon established a reputation as an architectural draughtsman and in 1908 was sponsored by the Fine Arts Society to make watercolours and etchings of topographical subjects in Venice and Rome. These he exhibited in the following year, the first of many exhibitions held at the society's galleries during his career. Though a large part of Walcot's work consisted of perspectives of projects by contemporary architects, he was also well known for his conjectural reconstructions of Classical Rome, some of which were published in the *AR* in 1917 and 1919. Walcot also illustrated a number of books, among them the series published by H. C. Dickens entitled *Arteries of Great Britain*, 1919. At the height of his success in the 1930s he ran studios in London, Oxford and Rome and was active in town planning. He was appointed to the County of London team studying area redevelopment of Greater London in 1943 but ended his life by suicide in June of that year. An exhibition of his work was held at the RIBA in February 1944. He was elected a member of the Royal Society of British Artists 1913; Fellow of the Royal Society of Painters, Etchers & Engravers 1916 and F 1922.

Bibl: *DNB* 1941-50, 1959; W. Walcot, *Architectural water-colours & etchings of William Walcot*, 1919; M. C. Salaman, *Modern masters of etching*, 1927; K. Berton, *Moscow: an architectural history*, 1977, pp.185-186; *AR*, XLI, 1917, pp.1-4; XLVI, 1919, pp.79-81; XLVI, 1919, p.81; *CL*, CLVI, 1974, pp.1032-1033; obituaries: *RIBA Jnl*, 3rd ser. L, 1943, p.202; *Builder*, CLXIV, 1943, pp.150, 533, 561; *The Times*, 15 June, 1943

[1] **LONDON**: Charing Cross Bridge, Westminster  
Perspective of a design by Lutyens for a new bridge, 1929  
Pencil, pen & coloured washes (760 x 1335)  
See **Lutyens**, **Edwin** [129] (the drawings of Sir Edwin Lutyens are the subject of a separate volume, *Edwin Lutyens* by Margaret Richardson, in the RIBA Drawings Collection catalogue series).

**LONDON**: Commercial Union Assurance building, Cornhill, City  
Perspective, 1929  
See **Webb**, **Maurice Everett** [6]

[2] **LONDON**: River Thames  
Design for redevelopment of the Thames, 1934  
Aerial view of central London showing proposed diversion of the Thames  
s&d: *W. Walcot March 20, 1934*  
Pen & gouache (985 x 4540)  
Reprd: *RIBA Jnl*, 3rd ser. LI, 1944, p.93  
Walcot's scheme called for the creation of a straight canal, short-circuiting the river between Greenwich and Battersea, to provide a great industrial waterway through south London and, on the old course, a vast 'Imperial Way' through the centre of the city.

Topographical drawing  
Great Britain  
[3] **LONDON**: Church of the Immaculate Heart of Mary (The Oratory), Brompton Road (Kensington), Kensington & Chelsea  
View of W front  
Black chalk & watercolour (140 x 220)  
Prov: On permanent loan from the Walcot family, 1944

Conjectural reconstructions  
Egypt  
[4] Unidentified temple  
View of entrance façade  
s&d: *W. Walcot 1928*  
Pencil & watercolour, framed (800 x 1040)  
Prov: Pur. 1944  
Lit & reprd: *RIBA Jnl*, 3rd ser. LI, 1944, p.77

Greece  
[5] **THERMUM** (Aetolia): Temple of Apollo  
View  
Insc: (on mount) *The Archaic Temple of | Apollo at Thermos (sic)*  
s: *W. Walcot*  
Pencil with watercolour & gouache, framed (600 x 940)  
Prov: On permanent loan from the Walcot family, 1944  
Lit & reprd: *RIBA Jnl*, 3rd ser. XXX, 1923, p.346

Italy  
[6] **ROME**: Temple of Jupiter Capitolinus, Capitol  
View  
Pencil & watercolour, framed (660 x 1410)  
Prov: On permanent loan from the Walcot family, 1944; on loan to the Building Centre, No.26 Store Street, Westminster, London  
Lit: *RIBA Jnl*, 3rd ser. XXX, 1923, p.348

Turkey  
[7] **EPHESUS**: Temple of Diana  
View  
s&d: *W. Walcot 1923*  
Pencil with watercolour & gouache, framed (870 x 1210)  
Prov: On permanent loan from the Walcot family, 1944

[8] Unidentified conjectural reconstruction (?)  
View of temple (?) interior showing domed painted ceiling & Corinthian columns  
Pencil with watercolour & gouache, framed (690 x 910)  
Prov: On permanent loan from the Walcot family, 1944

**WALGATE**, Charles Percival (1886-1974)  
C. P. Walgate was educated at Beverley Grammar School and articulated in 1903 to Sir Alfred Gelder. He received an architectural diploma from the Royal College of Art in 1909, studied at the British School in Rome in 1910 and then worked as an assistant to A. Beresford Pite. In 1913 he became chief assistant to Sir Herbert Baker and made three site visits to New Delhi. In 1920 Walgate went to South Africa and worked under J. M. Solomon, architect to the University of South Africa at Cape Town. On Solomon's death later that year Walgate was appointed to succeed him in association with Hawke McKinley. They executed fourteen buildings for the university between 1920 and 1931. Walgate's work outside the university was done in partnership with L. A. Elsworth from 1921 until Elsworth's retirement in 1951, and his own designs in South Africa include: Technical College, Worcester; town hall, Stellenbosch, 1941; Diocesan College; South African Junior School; and several churches, all in Cape Town. F 1943.  
Bibl: RIBA nomination papers

**KAMPALA** (Uganda): Cathedral church of St Paul, Namirembe Hill  
Sectional perspective, drawn by C. P. Walgate & A. B. Pite, 1913  
See **Pite**, **Arthur Beresford** [18].6

**LONDON**: London, Edinburgh & Glasgow Assurance Company Ltd head office, Euston Square, Camden  
Perspective, drawn by C. P. Walgate  
See **Pite**, **Arthur Beresford** [32].78

**ROME**: Church of S Maria di Loreto  
Measured drawings, 1912 (?)  
1 *Ground Plan of the Church and adjuncts*  
Scale:  $\frac{1}{8}$ in to 1ft  
Pen & wash (685 x 510)

2 *Quarter Plans at six stages to illustrate the Stability*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & *This drawing is the survey and was plotted on the spot*  
Pen & wash (685 x 510)

3 *Front Elevation to the Piazza Venezia*  
Scale:  $\frac{1}{8}$ in to 1ft  
Pen & pencil (685 x 510)

4 *Half Elevation & Half Section*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & *This drawing is the survey | and was plotted on the spot*  
Pen & coloured washes (685 x 510)

5 *Section on Main Axis*  
Scale:  $\frac{1}{8}$ in to 1ft  
Pen & wash (685 x 510)



6 *Isometrical View up to base of Lantern*  
Insc: As above & Submitted as a sheet of constructive masonry and brickwork  
Pen & coloured washes (685 x 510)

7 Isometric view of lantern  
Pen & wash on tracing paper (170 x 120)  
Attached to No.6

1-7 Insc: As above, *The Church of S. Maria di Loreto: Rome* & (Nos.1, 3 & 5) labelled  
s&d: C. P. Walgate | 1912 (except No.7; No.4 is undated)  
Prov: Pres. by C. P. Walgate, 1960  
There is in the RIBA MSS Collection an accompanying typescript entitled 'The Church of Santa Maria di Loreto at Trajan's Forum, Rome', dated '1912 and 1960', 15pp.

**WALKER, Henry (fl.1867-79)**  
Henry Walker of Leeds was a pupil of George Gilbert Scott Snr and, after winning a Pugin Travelling Studentship in 1867, spent two years as an assistant in Scott's office before setting up practice in Leeds in 1869. Between 1870 and 1879 he exhibited designs for churches and hospitals at the RA, but St Bartholomew's, Armley, Leeds, 1871-77, built in partnership with Joseph Athron, is his only major work surviving in Leeds. A 1869, F 1879.  
Bibl: A. Graves, *RA exhibitors, 1905-06*; RIBA nomination papers

[1] **KNARESBOROUGH** (Yorks): Swimming baths  
Design  
Interior perspective of *Proposed Swimming Bath Knareborough*  
Insc: As above  
s: Presented by Henry Walker | Architect | 11 East Parade Leeds  
Photograph of original drawing (140 x 140)

[2] **LEEDS** (Yorks): Swimming baths, Wellington Street  
Design, 1868  
Interior perspective of *Wellington Street Baths, Leeds*  
Insc: (stamped on mount) As above  
s&d: (on mount) Henry Walker Archt. Leeds | 1868 & (stamped on mount) Child Photographer  
Photograph of original drawing (200 x 150)

[3] Design for a church with a free-standing bell tower (2):  
1 Perspective from the SW  
s: Henry Walker | Archt | Leeds  
Photograph of original drawing (140 x 100)

2 Interior perspective looking E  
s: Henry Walker | Archt | Leeds  
Photograph of original drawing (140 x 100)

**WALKER, Henry Thomas (1875-1951)**  
Born in Inverness, Walker studied at the Glasgow School of Art from 1891 to 1894 and then practised as an architect in London, designing the bandstand, Charing Cross, Westminster, 1898. He soon abandoned architecture as a career and joined first the engineering firm of Bolton Pauls, Leicester, and then the industrial design firm of Haywards Ltd, London, c.1910. He became a director of Haywards in 1926 and began a history of the firm which was completed and published after his death.  
Bibl: *A History of Haywards Ltd, 1783-1953*, 1953; information from Mrs Margaret Savage, the architect's daughter, 1974

Prov: The following drawings were presented on indefinite loan by Mrs Margaret Savage, 1974

[1] **LONDON**: Bandstand, Charing Cross, Westminster  
Design for an octagonal bandstand of iron piers & wrought iron work, 1898  
*Quarter Plan | of Floor Joists, Quarter Plan | of Columns, Quarter Plan | of Roof Framing, Quarter Plan | of Roof Covering, Half Section & Perspective View*  
Scale: 1/2 in to 1 ft  
Insc: As above, *Design for Bandstand*, & dimensions given  
s&d: Henry T. Walker | 18th Oct. 1898  
Sepia pen & wash (720 x 475)

[2] Design for an ornamental boss, 1893  
Perspective  
Insc: (stamped) *Work accepted for | Certificate & (in another hand) 1893 | Walker*  
s: Henry T. Walker No.178  
Black crayon, backed (470 x 530)

[3] Design for a 2 storey cricket stand, the ground floor glazed in, c.1900  
Perspective  
Pencil on tracing paper (345 x 575)  
The date for the design was suggested by Mrs Margaret Savage (see Bibl.).

[4] Design for a decorative panel of foliage & flowers, 1891  
Elevation  
Insc: (stamped) *Prize Work | for A.C.T. (Art Class Teacher's) Certificate*  
s&d: Henry T. Walker & (stamped) 1891  
Pencil (715 x 445)

[5] Design for 2 decorative panels of foliage & classical ornament, 1891  
Elevation  
Insc: (stamped) *Examined | Sch Works*  
s&d: Henry T. Walker & (stamped) 1891  
Pencil, backed (675 x 480)

[6] Design for a barrel-vaulted polo stadium constructed of iron, c.1900  
Interior perspective  
Pencil on tracing paper (420 x 585)  
See note to [3].

[7] Design for a 2 storey racecourse grandstand, the ground floor glazed in, c.1900  
Perspective  
Pencil on tracing paper (335 x 545)  
See note to [3].

[8] Design for a tennis clubhouse with colonnade of iron piers & wrought iron decorative work, c.1900  
Perspective  
Pencil on tracing paper (320 x 580)  
See note to [3].

[9] Composition of geometric shapes, 1892  
Insc: (stamped) *For A.C.T. (Art Class Teachers') Certificate*  
d: (stamped) 1892  
Black crayon, backed (470 x 530)

Measured drawings

[10] **GLASGOW**: Cathedral church of St Mary the Virgin  
Measured drawings, 1894 (8):  
1-5 W door  
1 Elevation  
Scale: 1/2 in to 1 ft  
Sepia pen, backed

2 Part Plan of Doorway, Section thro' centre of Arch, Sketch of Iron Door Handle & detail of Wood Carving on Door  
Scale: 1/2 in to 1 ft  
Sepia pen & wash, backed

3 Quarter full size Details of Niche above Door & FS details of mouldings  
Sepia pen with sepia & blue washes, backed

4 Quarter full size Detail of | Niche above Centre Pier & FS details of mouldings  
Sepia pen & wash, backed

5 Details of piers & mouldings  
Scale: Fs, 1/4 FS  
Sepia pen & wash, backed

1-5 Insc: As above & West Doorway of | Glasgow Cathedral

6-8 Screen  
6 Elevation  
Scale: 3/4 in to 1 ft  
Pen, backed

7 Sectional Plan, Section through Centre of Arch & Perspective View of Left Hand Pedestal  
Scale: 3/4 in to 1 ft  
Pen & wash, backed

8 Details of cornice & mouldings  
Scale: Fs, 1/2 FS  
Pen with grey & blue washes, backed

6-8 Insc: As above & Screen of Glasgow Cathedral

1-8 s&d: Measured and Drawn by | Henry T. Walker; (Nos.1, 2 & 4 stamped) 1894  
(510 x 700)

[11] Study drawing, 1892  
Details of Termination of Stair Handrail, Quatrefoil Window & Construction of Screw  
Insc: As above & (stamped) Fo ... (torn) Certificate  
d: (stamped) 1892  
Pen, backed (520 x 720)

**WALKER, Samuel John (fl.1830-32)**

Prov: The drawings catalogued below were pres. by the Nottingham, Derby & Lincoln Society of Architects, 1962, to whom they were given by W. A. Heazell (F)

**ROME**: Arch of Septimius Severus  
See [3]

[1] **ROME**: Pantheon  
View of the Pantheon, Rome  
Insc: As above  
d: 1830  
Pencil & watercolour (240 x 340)

[2] **ROME**: Temple of Concord (Temple of Saturn)  
View of *Templa della Concord, Roma* (sic)  
Insc: As above  
s&d: (in faint pencil) JSW (sic) & (pen) 1832  
Pencil & watercolour (240 x 340)  
See also [3].

[3] **ROME**: Temple of Jupiter Stator (Temple of Castor), Temple of Concord (Temple of Saturn), Temple of Jupiter Tonans (Temple of Vespasian) & Arch of Septimius Severus  
View of *Temple of Jupiter Stator, Concord - Jupiter Tonans | and arch of Septimius Severus*  
Insc: As above  
Pencil & watercolour (240 x 340)

**ROME**: Temple of Jupiter Tonans (Temple of Vespasian)  
See [3]



[4] ROME: Temple of Vesta  
View of Temple of Vesta  
Insc: As above  
d: 1830  
Pencil & watercolour (240×340)

**WALKER, Thomas Larkins (?-1860)**

Walker was a pupil and friend of Augustus Charles Pugin and the executor of his will. After Pugin's death he published in three sections the final volume of *Examples of Gothic architecture*, 1836, 1837 & 1838. In 1841 he moved from London to Leicester and in 1855 went to Hong Kong. Works include All Saints', Stepney, London, 1838-39; hospital, Bedworth, Warwickshire, 1841; St Philip's, Bethnal Green, London, 1841-42; Holy Trinity, Attleborough, Warwickshire, 1841; Holy Trinity, Hartshill, Warwickshire, 1843-48; and restoration of St Mark's, Ilkeston, Derbyshire, 1855. F 1839.  
Bibl: APSD; DNB; A. Graves, RA exhibitors, 1905-06; obituary: *Gentleman's Magazine*, 1861, p.337

**KENILWORTH (Warwicks): Church of St Nicholas**  
Measured drawing

Plan, elevation, section & details, of W door & NW View of church  
Insc: As above, *This draft of the Doorway of the west side of the Church Kenilworth | County of Warwick was | presented | by Thomas Larkins Walker to the Architectural | Society | agreeably with its laws & (stamped) | Architectural Society Instituted A.D. 1831*  
Pencil & coloured washes (390×535)

For measured drawings made for A. C. Pugin see **Pugin, Augustus Charles** [11] & [12] (the drawings of A. C. Pugin with those of A. W. N. and E. W. Pugin are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)

**WALLEN, John (1785-1865)**

Wallen was a pupil of D. A. Alexander and the bulk of his practice consisted of warehouses and offices in the City of London. His brother was William Wallen of Spital Square, a surveyor and also a painter who exhibited at the RA. John Wallen also exhibited there, giving D. A. Alexander's address in 1801-02 and exhibiting a design jointly with a Mr Ferry in 1811.  
Bibl: APSD; Colvin; A. Graves, RA exhibitors, 1905-06

Prov: All the drawings catalogued below are apparently from the collection of drawings by T. Rickman, T. Rickman & R. C. Hussey, T. Rickman & H. Hutchinson, T. Rickman (1826-1849), and T. M. Rickman, pres. by Miss Mary A. Lynam (T. M. Rickman's niece) in 1912

[1] BLUNTISHAM (Hunts, now Cambs): School, High Street  
Preliminary design & working drawings, 1841-42 (12):  
1 Preliminary design  
Plan, North Elevation & East Elevation next | the road  
Insc: As above, *Design for Schoolrooms | at Bluntisham Hunts & labelled*  
Sepia pen & wash (495×335)

2-12 Working drawings  
2 Ground Plan  
Scale: 1/4 in to 1 ft  
d: London MDCCCXLII  
Pen & red pen with pink, blue & yellow washes

3 Plan of Roof Finished  
Scale: 1/4 in to 1 ft  
d: London MDCCCXLII  
Pen with pink, blue & grey washes

4 Front Elevation  
Scale: 1/4 in to 1 ft  
d: London MDCCCXLII  
Pen & coloured washes

5 Rear Elevation  
Scale: 1/4 in to 1 ft  
d: London MDCCCXLII  
Pen & coloured washes

6 Side Elevation and part-Section & Transverse Section  
Scale: 1/4 in to 1 ft  
d: MDCCCXLII  
Pen & coloured washes

7 Plan, Elevation & Section of chimneypiece; FS Plan of Jambs & Section of Stone | Fender  
d: London 1842  
Pen with pink & blue washes

8 Details of Gable Ornament: Plan, Elevation & Section of Coping: End Elevation & Front Elevation of gable; Plan | of | Lancets in Gables & Elevation of Coping Tiles  
Scale: 1/8 FS, 1 in to 1 ft, 1/8 FS, FS  
d: London MDCCCXLII  
Pen with pink, blue & yellow washes

9 Plan, Elevation & Section of windows & Section & Elevation | of the Front Fence | Wall & Gatepier  
Scale: 1 in to 1 ft (windows), 1/2 in to 1 ft (fence)  
d: London MDCCCXLII  
Pen with pink, blue & yellow washes

10 Details of Roof: Section | of | Roof as Proposed & Section | of | Roof as Executed  
d: London MDCCCXLII  
Pen & coloured washes

11 Plan, Elevation & Section of Door | to | School & FS Plan | of | Door & Frame  
d: London MDCCCXLII  
Pen with pink, blue & yellow washes

2-11 (350×520)  
12 Details of Wood & Iron Rails: Plan, Elevation & Section of Proposed wood Rails; General Plan & Plan, Elevation & Section | of the iron railings  
Scale: 1 in to 1 ft  
d: London MDCCCXLII  
Pen with pink, blue & yellow washes (520×350)

2-12 Insc: As above, *New Schoolroom | Bluntisham* or similar, numbered I-XI respectively & labelled  
The school (extant 1977) was built, save for a few prior details, to the working drawings catalogued above. (Information from Cambridgeshire County Library, November 1977.)

[2] HUDSON RIVER (New York, USA): Villa & stable  
Design, 1844 (5):  
1-3 Villa  
1 Basement Plan  
(285×420)

2 Plan of Principal-Story  
s: Jno. Wallen | Aldermanbury  
(330×455)

3 One Pair Plan  
s&d: John Wallen | Architect & London | MDCCCXLIV  
(325×445)

1-3 Scale: 1/8 in to 1 ft  
Insc: As above, *Villa on the Hudson* & labelled  
Pen with pink, blue & yellow washes

4-5 Stable  
4 Ground Plan  
Pen with pink & yellow washes (230×330)

5 Plan of Loft Floor  
Pen with pink, blue & grey washes (220×330)

4-5 Insc: As above, *Stable Offices | Villa on the Hudson*, numbered I & II respectively & labelled

[3] LONDON: Berrymead Priory, Berrymead Gardens, Acton (Middx)  
Working drawings for entrance lodge, c.1840 (5):  
1 Ground Plan, Section of Window & Plan of Window Jambs  
Scale: 1/4 in to 1 ft  
Pen & coloured washes

2 Plan of Roof Naked, Plan of Roof Finished & Section of Coping  
Scale: 1/4 in to 1 ft; 1/4 FS (section of coping)  
w/m: J. Whatman 1838  
Pen & coloured washes

3 Cross Section on the Line A-B, transverse Section on the Line C-D & Section of Panel & Shield (sic) | Over Bay Window  
Scale: 1/4 in to 1 ft; 1/4 FS (panel & shield)  
w/m: J. Whatman 1840  
Pen with pink, yellow & sepia washes

1-3 Insc: As above, *Berrymead (or Beremead) Priory | Entrance Lodge*, numbered I-III respectively & labelled (340×515)

1-3 Insc: As above, *Berrymead Priory | Entrance Lodge* or similar, numbered I-III respectively & labelled (340×515)

4 East Elevation & West Elevation

5 South Elevation & North Elevation

4-5 Scale: 1/4 in to 1 ft  
Insc: As above, *Entrance Lodge | Berrymead Priory* or similar & numbered IV & V respectively  
Pencil & coloured washes (340×515)

[4] LONDON: Church of St Mary, Spital Square, Spitalfields (Stepney), Tower Hamlets  
Design & working drawings for alterations, 1842 (4):  
Design  
1 Floor plan  
Insc: *Sketch of Proposed Alterations | to | St Mary's Spital Sq.*  
Pen & coloured washes (385×290)

2-4 Working drawings  
2 Details of Turret: Plan of the line A-B, Plan of the Cross Tier, elevation & section of turret  
Scale: 1/2 in to 1 ft  
Insc: As above, *St Mary's Church in | Spitalfields & labelled*  
Pen with pink & buff washes (365×495)

3 Section of | the | Ventilator to lantern  
Insc: As above & *Mr Cluff | Spital Square*  
s: John Wallen | 68 Aldermanbury  
w/m: J. Whatman 1841  
Pen & buff wash (520×355)

4 Details of Clerk's Desk: Plan, front Elevation, Section, Elevation of End, Elevation of the Inside & detail of Moulding of Standard  
Scale: 1/8 in to 1 ft (plan), 1 in to 1 ft (front elevation & section), 1/2 FS (moulding)  
Insc: As above & *St Mary Spitalfields*  
s&d: 68 Aldermanbury | T. Rickman 1842  
Pen & buff wash (350×510)  
The church of St Mary, Spital Square, has been demolished. The 'T. Rickman' above may be Thomas Rickman (1826-1849, q.v.).  
See also [8].4 & [10] together with the drawing attributed to John Wallen [1].2 also signed by 'T. Rickman'. Most of the Wallen office drawings catalogued here seem to be in Rickman's hand and their provenance is the Rickman collection (see provenance note).



[5] LONDON: Office building, Gresham Street & Wood Street, City  
Contract drawing for Messrs Morley & Messrs. Morley | Wood Street  
Elevation  
Insc: No.X, First Contract | Elevation Gresham Street & Messrs. Morley | Wood Street  
s: John Wallen Archt | 68 Aldermanbury  
Pen with pink & blue washes on tracing paper (755×965)  
The site is now occupied by Clements House, built 1954-57.

[6] LONDON: Shop & warehouse, High Street (Shoreditch), Hackney  
Working drawings for Henry Clark, c.1836 (5):  
1 Basement Plan & Ground Plan  
Insc: As above & labelled  
Pen, red pen & blue pen with pink, blue & yellow washes (475×680)

2 One Pair Plan & Two Pair Plan  
Insc: As above, No.II & labelled  
Pen, red pen & blue pen with pink, blue & yellow washes (505×720)

3 Attic Plan, plan of Ceiling Floor, plan of Roof | of Warehouse | Naked & plan of Roof | of Warehouse | Finished  
Insc: As above, No.III & labelled  
Pen, red pen & blue pen with coloured washes (500×715)

4 Roof Plan | Naked, Roof Plan | Finished & section through roof showing Elevation & Section of Trussed-Binder at | East Hip End  
Insc: As above, No.IV & labelled  
Pen & red pen with coloured washes (520×710)

5 West Elevation of Warehouse, East Elevation & Section from | West Elevation of House  
Insc: As above, No.VII, Henry Clark | High Street | Shoreditch & labelled  
s: John Wallen | 68 Aldermanbury  
Pen & coloured washes (510×695)

1-5 w/m: J. Whatman 1836

[7] LONDON: House, Woolwich Road, Greenwich  
Working drawing for W. Tyler  
Transverse Section & Longitudinal Section  
Insc: As above, Seven Houses | intended to be erected | on the South Side of the | Woolwich Road | for Mr. William Tyler, No.XIII & labelled  
s: John Wallen | 68 Aldermanbury  
Pen & coloured washes (335×485)

[8] Ashford Lodge  
Working drawings for entrance lodge, brewhouse & dairy building & wagon lodge, 1843 (16):  
1-8 Entrance lodge  
1 Basement Plan  
s: John Wallen | LXVIII Aldermanbury  
Pen with pink & grey washes (345×505)

2 Ground Plan  
s: John Wallen | LXVIII Aldermanbury  
Pen with pink & yellow washes (345×505)

3 Plan of Binders to Ceiling Floor | and Cantilevers to Eaves of Roof & Section through Eaves of Roof | to an increased scale  
s: Mr John Wallen Archt | Aldermanbury  
Pen with pink & yellow washes (345×510)

4 Plan of Binders | to | Ceiling Floor | and Cantilevers of Roof & Section through Eaves of Roof | To an Increased Scale  
s & d: John Wallen | Archt | Aldermanbury & T. Rickman 1843  
Pen with pink & yellow washes (345×510)  
See note to [4].

5 Plan of Roof Naked  
s: John Wallen | LXVIII Aldermanbury  
Pen with pink & yellow washes (345×505)

6 Plan of Roof Finished & Plan of Chimney Shaft  
Pen with pink, blue & mauve washes (350×495)

7 North Elevation  
s: John Wallen | Aldermanbury  
Pen & coloured washes (235×455)

8 East Elevation  
s: John Wallen | Aldermanbury  
Pen & coloured washes (345×555)

1-8 Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, Entrance Lodge | Ashford Lodge or similar, numbered I-VIII respectively & labelled  
w/m: J. Whatman 1840

9-15 Brewhouse & dairy building  
9 Ground Plan  
Insc: Brewhouse, Dairy etc. | Ashford Lodge, No.I & labelled  
s: John Wallen Archt | Aldermanbury  
Pen & coloured washes (345×500)

10 Roof Plan | shewing Main Timbers | to Centre Building  
Insc: Brewhouse, Dairy etc | Ashford Lodge, No.II & labelled  
s: John Wallen Archt | Aldermanbury  
Pen & coloured washes (345×500)

11 Plan of Roof to Brewhouse etc | Section of Roof, Section of | Eaves to Roof & Plan of Roof | or top | to Ventilator | to an increased scale  
Insc: As above, No.III & labelled  
s: John Wallen Archt | Aldermanbury  
Pen & coloured washes (345×500)

12 East Elevation of the | Brewhouse etc.  
Insc: As above & No.IV  
s: John Wallen Archt | Aldermanbury  
Pen & coloured washes (345×500)

13 West Elevation  
Insc: As above & No.V  
s: John Wallen Archt | Aldermanbury  
Pen & coloured washes (340×590)

14 North Elevation, South Elevation & Transverse Section | through Lobby  
Insc: As above & labelled  
Pencil & pen (355×510)

15 Longitudinal Section | from South to North  
Insc: As above, No.VII & labelled  
Pen & coloured washes on tracing paper (385×470)

9-15 w/m: J. Whatman 1843

16 Wagon lodge & loft  
Ground Plan, Plan of Loft, Front Elevation, Back Elevation, End Elevation & Transverse Section  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, Wagon Lodge and Loft | in the | Stack Yard | at | Ashford Lodge & labelled  
Pen with pink, blue & yellow washes (500×360)

The location of Ashford Lodge is not known. An earlier catalogue entry suggests that it is in Middlesex.

[9] Design for an unidentified house or office building, c.1843  
Part-elevation  
w/m: J. Whatman Turkey Mill 1843  
Pen (725×505)

Measured drawing  
[10] LONDON: No.100 Blackman Street, Southwark  
FS detail of Ornament  
Insc: As above, No.100 Blackman St | Boro' & Copied T. Rickman  
s: John Wallen  
w/m: J. Whatman 1840  
Pen & buff wash (520×365)  
'Blackman Street, Southwark, extends southward from Borough High Street' (H. B. Wheatley, London, past and present, I, 1891). See note to [4].

WALLEN, John (1785-1865) *Attributed to*

[1] LONDON: Jesus Church, Forty Hill, Enfield (Middx)  
Preliminary design & survey drawings for the church, 1842 (16):  
1-2 Preliminary design  
1 Sketch elevation of W front in Early English style  
w/m: (backing) J. Whatman 1843  
Pen & wash on cartridge-backed tracing paper (295×230)  
See note to No.5.

2 Elevation of the East End  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & measurements given; verso East Elevation of Chapel | Forty Hill | Original Design | Traced T. Rickman  
Pen on tracing paper (505×380)

3-16 Survey drawings  
3 Plan one half shewing | the Foundations, Walls and Footings & the other half shewing the | Sleeper Walls and Ground floor | joists  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, No.I & measurements given  
Pen with pink & orange washes on tracing paper (745×500)

4 Ground Plan  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, No.II & measurements given  
Pen with pink, yellow & blue washes on tracing paper (690×440)

5 Elevation of the West End  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, The blue tint denotes Stonework & No.V, with notes & measurements given  
Pen & blue wash on tracing paper (705×475)  
This should be compared with No.1. As against that design this drawing shows a church with single W door, lower pitched nave roof, more elaborate terminations to the corner turrets &c.

6 Transverse Section through the upper part of the Nave and Side Aisles, one half shew(ing) the Finishing, the other the naked walls | thro' the Pier, & other details of the roof construction  
Scale:  $\frac{1}{2}$ in to 1ft, FS  
Insc: As above & labelled, with notes & measurements given  
w/m: (backing) J. Whatman 1840  
Pen & coloured washes on cartridge-backed tracing paper (460×700)  
Perhaps a tracing of part only of the original drawing.



7 Plans, Elevations & Sections of | one of the Side & of one of the Clerestory windows

Scale: 1in to 1ft

Insc: As above & No. XIII, with notes & measurements given

Pen & coloured washes on tracing paper (500 × 720)

8 Plan, Elevation & Details | of | Turret

Scale: 1in to 1ft, FS

Insc: As above, with notes & measurements given

Pen with blue & purple washes on tracing paper (760 × 500)

9 Plan, Elevation & Section of Cast Iron Tracery in the | Lancet openings in the | upper part of West and | East Turrets

Scale: 1in to 1ft

Pen & coloured washes on tracing paper (210 × 500)

10 Half-Plan of the ground floor shewing | the sleeper walls for the paving & floor of Pews

Scale: 1/4in to 1ft

Insc: As above, No. 89 & (in pencil) *This you may keep | JW June 2/42*, with some measurements given

Pen with pink & blue washes on cartridge-backed tracing paper (645 × 355)

11 Plan, Elevation & Section of the Stone Steps to Door at the North East Angle

Scale: 1in to 1ft

Insc: As above, No. . . (blank) & *This you may keep | JW June 2/42*, with notes & measurements given

Pen & coloured washes on cartridge-backed tracing paper (350 × 470)

12 Elevation & Plan | on the | Line A.B of the Font with Plan of Altar screen & Section through the | Centre of the screen

Scale: 1 1/4in to 1ft (font), 3/4in to 1ft (screen)

Insc: As above measurements given

Pen & coloured washes on tracing paper (500 × 330)

13 Details of Font, including Section

Scale: FS

Insc: As above

Pen with blue & sepia washes on tracing paper (750 × 490)

14 Elevation of the Altar Piece

Scale: 3/4in to 1ft

Insc: As above measurements given

Pen & wash on tracing paper (605 × 505)

15 Plan, Elevation & Section of Altar Railing

Scale: 1in to 1ft

Pen & coloured washes on tracing paper (375 × 510)

16 Part-Elevation & Section of One Division | of the | Altar Rail

Scale: FS

Pen with blue, grey & brown washes on tracing paper (385 × 495)

2-16 Insc: As above & *New Chapel | Forty Hill (Enfield)* or very similar (except Nos. 1, 2, 5, 6 & 13)

Jesus Church was consecrated on 16 July 1835. The church was the gift of the then owner of Forty Hall, Christian Paul Meyer II (c.1790-1857), who in 1837 retired to Brighton for the rest of his life, leaving his son James in possession of the estate. The church became parochial in 1845 and it may therefore be that these drawings were made in 1842 by Wallen for the ecclesiastical authorities. Tradition has it that C. P. Meyer II, approving of James Savage's Holy Trinity, High Cross, Tottenham, instructed Savage to reproduce that building as closely as possible (and the two churches are indeed all but identical), but Forty Hill church does not appear in any list of Savage's works. According to a newspaper account of the

consecration ceremony of Jesus Church, Thomas Ashwell of Tottenham was the architect. Ashwell is unknown to Colvin, but certainly witnessed Meyer's signature to the deed of endowment. The only known connection between Savage and Wallen is that they were both, as young men, in D. A. Alexander's office. The church received a vestry in 1889, architect C. Stuart Robertson, and a new chancel in 1926, architect A. E. Henderson. The drawings are in the hand of T. Rickman (1826-1879, q.v.), who was in Wallen's office c.1842-43.

Survey drawing

[2] LONDON: Christ Church, Spitalfields (Stepney), Tower Hamlets

Section of Spire | from North to South looking Eastward, detailing damaged stonework

Scale: 1/4in to 1ft

Insc: As above & *Christ Church Spitalfield(s)*, with legend explaining the labelling of the displaced & fractured stone

Black, blue & sepia pen with grey & blue washes on tracing paper within double ruled border (520 × 355), cut top RHS

Attributed to Wallen on the grounds that the drawing is in the hand of T. Rickman (1826-1849, q.v.), who was in Wallen's office c.1842-43.

WALLER & SONS (fl.1879)

The Post Office directory of 1879 lists Charles Bullen Waller & Sons as builders of No.4 Lyall Street, Belgrave Square, London.

Design for a town house (9):

1 Basement Plan

2 Ground Plan & plans of Stable 1/2 Space, Back Staircase & Spare Room

3 First Floor Plan

4 Second Floor Plan

5 Plan of Servants Rooms Over Stable  
Affixed to No.4.

6 Third Floor Plan

7 Fourth Floor Plan

1-7 Pen & coloured washes on tracing paper (530 × 340; No.5, 185 × 175)

8 Front Elevation

Pen & watercolour on tracing paper (480 × 290)

9 Side Elevation

Pen & watercolour on tracing paper (425 × 575)

1-9 Scale: 1/4in to 1ft

Insc: As above & labelled

s: *Verso Waller & Sons | 4 Lyall Street | Belgrave Square*

Prov: From the George Devey Collection (q.v.), pres. on permanent loan by W. Emil Godfrey (A), 1968

WALTER, Thomas Ustick (1804-1887)

The son of a master bricklayer, Walter was apprenticed to his father and qualified in 1825. He studied architecture under William Strickland and then set up practice in Philadelphia, Pennsylvania, in 1830. His early works include: in Philadelphia, Philadelphia county prison, 1831; Pennsylvania hospital, 1833; Founders Hall, Girard College for Orphans, 1833-47, for which he made a tour of Europe in 1838 to study the Greek Revival style; and Champlin Hall, Colby College, Waterville, Maine, 1836; Bucknell University, Lewisburg, Pennsylvania, 1848-59; the Jayne building, Philadelphia, 1849-50

(with William Johnson); and numerous residences, banks, court houses and engineering projects. From 1851 until his retirement in 1865 he lived and worked in Washington, DC, as Government Architect, completing the Treasury building and adding side wings and an iron dome to the Capitol building, 1851-65. He retired to Philadelphia and was for many years Professor of Architecture at the Franklin Institute. He was a founding member of the American Institute of Architects and its President from 1876 until his death in 1887.

Bibl: M. S. Briggs, *Concise encyclopedia of architecture*, 1959; H. F. & E. R. Withey, *Biographical dictionary of American architects*, 1956; Hitchcock, *Architecture C19 & 20*, *passim*

[1] PHILADELPHIA (Penn, USA): Debtors prison  
Design in an Egyptian style, 1836

Elevation [Fig.42]

Scale: 1/8in to 1ft

Insc: *Debtors Apartment*

s&d: *Tho. U. Walter Archt. Dec.26, 1836*

Pen with sepia, brown & grey washes (335 × 500)

Prov: Pres. by the architect, 1838

[2] PHILADELPHIA (Penn, USA): Girard College for Orphans

Drawing, prepared for publication, 1838

Perspective of *Girard College for Orphans* [Fig.41]

Insc: As above & *Philadelphia U.S.*

s&d: *T. U. Walter Arch. et del | Philada 1835 | 17 Dec. 1838*

Watercolour (330 × 490)

Prov: Pres. by the architect, 1838

Walter was selected as architect for the college in a competition held in 1832. This perspective was drawn for an engraving by A. W. Graham.

[3] WASHINGTON (DC, USA): United States Capitol building

Design for addition of side wings & dome, 1859-65

(2):

1 Section Through Dome of U.S. Capitol

Insc: As above & No.1901

s&d: *Thos. U. Walter | Architect of New Dome & N. B. Franklin | Capt. Top. Engr. | in charge Dec.9, 1859*

Photograph of original drawing (210 × 380)

2 NE View | United States Capitol

Insc: As above & (on mount) *NE View of United States Capitol, entered according to act of Congress, by A. Schönborn, in the year 1865 in the Clerks Office of the District Court of the District of Columbia*

s&d: *Thos. U. Walter Architect | Washington, D.C. May 26, 1865*

Photograph of original drawing (405 × 230)

Lit: T. U. Walter, *Report of the architect on the extension of the Capitol*, 8 vols, Washington, DC, 1864; G. S. Koyl, *American architectural drawings catalogue*, V, Philadelphia 1969, Nos. 4892-4914

The United States Capitol building was begun in 1793 by the amateur, Dr William Thornton. The N wing was finished by 1800 and the S wing added by Benjamin Latrobe to Thornton's designs in 1811. The interiors were burned in the war of 1812-14 and replaced to new designs by Latrobe 1815-17. The central section was completed by Thomas Bullfinch in 1829 and Walter's side wings and dome of 1851-65 were the final additions.



**WALTERS, Frederick Arthur (1848-1931)**

A pupil of George Goldie, Walters was best known for the work he carried out for the Roman Catholic Church. Goodhart-Rendel's index of C19 churches and their architects, in the RIBA Library, lists some forty churches and other buildings executed between 1881 and 1915. These include: Sacred Heart, Edge Hill, Wimbledon, London, 1887; Sacred Heart, Trott Street, Battersea, London, 1893; St John's seminary and chapel, Womersley, Surrey, 1896; St Benedict's Priory, Ealing, London, 1899; St Mary's, Buckfast Abbey, Devon, 1907-32 and St Anselm & St Cecilia, Kingsway, London, 1909. Elected A 1892, F 1920. Bibl: GR; obituary, *Builder*, CXLII, 1932, pp.6 & 98

**DOWNSIDE ABBEY (Som):**

Designs & working drawing for fittings, 1907-08 (5):

1 Preliminary design for organ case in transept Elevation

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

Insc: *Downside Abbey | Main Organ in Transept*

s & d: *Fredk A. Walters F.S.A. | 37 Old Queen Street | Westminster S.W. & Oct. 1907*

w/m: J. Whatman 1907

Pencil (660 x 1000)

2-4 Design for organ case & stalls in choir

2 Elevation with fliers

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

Insc: *Downside Abbey | Proposed Choir Organ Case and Stalls*

s & d: (on piece of paper stuck on) *Fredk A. Walters | Architect | 37 Old Queen Street | Westminster S.W. & 1908*

Pencil & coloured washes (620 x 760)

3 Elevation

4 Half Elevation, Section & Plan of Stalls

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

Insc: As above, *Downside Abbey | Design for Organ Case and Stalls & (No.4) dimensions & note in pencil See the Abbot's letter | of 5.5.30 | A.G.C. (A. G. Crimp, Giles Scott's assistant, see below)*

s & d: *Fredk A. Walters F.S.A. | Architect | 37 Old Queen Street | Westminster, London S.W. & September 1st 1908*

Prints with orange & blue washes added (720 x 980, 690 x 880)

5 Working drawing

*Full Size Details of Screens to Sides of Presbytery (Bay Next High Altar)*

Insc: As above, *Downside Abbey & labelled*

s: As No.2

d: Oct. 1907

Pencil & blue wash (1160 x 1500)

1-5 Prov: Found, together with drawings by Thomas Garner, among drawings by Giles Gilbert Scott for completion of church (see Scott, Giles Gilbert [38]: the drawings of Giles Gilbert Scott with those of other members of the Scott family are the subject of a separate volume, *The Scott family* by Geoffrey Fisher, Gavin Stamp & others, in the RIBA Drawings Collection catalogue series), pres. by Richard Gilbert Scott, 1974

Thomas Garner had completed the choir of the church in 1901-05 and Walters replaced him as architect on his death in 1906.

**WALTON, George (1867-1933)**

Born in Glasgow, the youngest son of a painter, Walton was educated at a grammar school until the age of fourteen. He then worked as a bank clerk and attended evening classes, probably at the Glasgow School of Art. His older brother, Edward A. Walton, belonged to the group of painters who became known as the Glasgow School, and the younger Walton shared their admiration for Whistler and William Morris. In 1888 he gave up his banking career and opened a firm of interior decoration and design at No.152 Wellington Street, Glasgow. His success was immediate, and by 1891 his friend, the distinguished photographer James Craig Annan, was able to photograph interiors at The Glen, Paisley, Renfrew; Thornton Lodge, Helensburgh, Dunbarton, for Whitelaw Hamilton; and several Glasgow shops and houses. In 1895 Miss Cranston employed him, with J. & W. Guthrie and others, to decorate her newly acquired tea-rooms at No.91 Buchanan Street. Walton was in charge of the project in 1896 when C. R. Mackintosh, later to become Miss Cranston's chief decorator, received his first commission for mural decorations to the restaurant. Other early interiors include: J. C. Annan's house, Lenzie, Dunbarton, 1896; Rowntree's tea-rooms, Nos.20-21 Westborough Street, Scarborough, Yorkshire, 1896; J. B. Gow's Ledcameroch, Bearsden, Glasgow, 1897; exhibition for the Royal Photographic Society, Dudley Gallery, London, 1897 (where Walton met George Davison, head of Kodak's European sales organization and his future patron); and Sidney Leatham's Elmbank, York, 1898. Walton's style was by now turning away from that of the 'Glasgow Group' (Mackintosh, Margaret MacDonald and J. Herbert MacNair) towards that of C. F. A. Voysey and other artists in the Arts & Crafts Exhibition Society. He moved to No.16 Westbourne Park Road, Bayswater, London, in August 1897 and opened a branch of his firm in York in 1898. Davison employed him to redecorate the Kodak offices at No.4 Clerkenwell Street, London, in 1898, and between then and 1902 to do a series of shops at No.40 West Strand, Nos.171-173 Regent Street, No.59 Brompton Road, and Nos.115-117 Oxford Street, London; and in Brussels, Milan, Glasgow and Vienna, 1898-1902. Like Voysey, Mackintosh, Ernest Newton, W. H. Bidlake and H. M. Baillie Scott, Walton was known and admired on the Continent when the English Arts & Crafts Movement was at the height of its creative power and prestige. *Dekorative Kunst* featured his interiors from 1900, as did Hermann Muthesius in *Das englische Haus*, 1905. He had a stand at the Glasgow exhibition of 1901, exhibited a living-room in A. S. Ball's Berlin gallery in 1905 and decorated a house for a Mr Goshawk in Vienna. In 1901, with no formal training, he turned his hand to architecture and designed The Leys, Elstree, London, for the portrait photographer J. B. B. Wellington. Other British commissions include: interiors, The Philippines, Bradsted Chart, Kent, 1902; interiors, alterations and probable addition of a gate lodge, Finner House, Weybridge, Surrey, 1905; shop front and interior, Walter Judd Ltd, No.5 Queen Victoria Street, London, c.1905; Plas Wernfawr House, Harlech, Wales, 1907-10, for George Davison; The White House, Shiplake, Oxfordshire, for George Davison, 1908; interiors, Alma House, Cheltenham, Gloucestershire, 1908; shop front and interior for Wellington & Ward, photographers, High Holborn, London, 1910; St David's Hotel, Harlech, Wales, 1910-11. The outbreak of war in 1914 ended Walton's years of recognition and prosperity. He was assistant architect to the Central Control Board for liquor traffic from 1916 to 1921, carrying out surveys, designing furniture and remodelling public houses and working men's canteens. After the war his commissions included: alterations to No.12 Little Stanhope Street (Stanhope Row), Westminster, London, for John de la Valette; cottages in Sterne Street, Shepherd's Bush, Hammersmith, London, 1923, of which No.53 was

Walton's home; and textile designs, mostly unexecuted, for Morton Sundour Fabrics, Carlisle, 1927-30. Shortly before Walton's death in December 1933 the *Architectural Review* began soliciting material for an exhibition of his work, and although this was never organized a series of articles on English design hailed him as a pioneer figure. His contemporaries greatly admired his sense of colour and pattern and his elegant and beautifully executed designs are both typical of the Arts & Crafts style between 1895 and 1910 and among the movement's best examples.

Bibl: MSS material in the Walton bequest, including the text of a lecture on interior design that Walton delivered to the Scottish Architectural Association in 1898 or 1899 & correspondence collected in 1933-34 by John Betjeman, then editor of *AR*, in anticipation of a Walton exhibition, together with inscribed photographs (MSS Collection and Photographs Collection, RIBA Library); H. Muthesius, *Das englische Haus*, 3 vols, Berlin 1903-05; W. S. Sparrow, *The British home of today*, 1904; R. McGrath, *Twentieth century houses*, 1934; T. Howarth, *Charles Rennie Mackintosh and the modern movement*, 1952; N. Pevsner, *Studies in art, architecture and design*, II, 1968 (reprinted from *RIBA Jnl*, XLVI, 1939, pp.537-548); S. Downs, MA thesis for Manchester University, 1973; obituaries: *Builder*, CXLV, 1933, p.985; *AR* LXXV, 1934, pp.11, 36; *The Times*, 14 December 1933

Prov: The following drawings were pres. by Mrs George Walton, 1939, 1946 & 1953

[1] **BOREHAMWOOD (Herts): Church of All Saints**  
Designs for painted glass, 1922 (41):  
1-35 Details of 5 apse windows with cusped Y-tracery illustrating the Life of Christ  
1-11 Details of window depicting Annunciation & Nativity

1 Sun & stars for cusp of lancet

Pencil, pen & red crayon with yellow, buff & brown washes on tracing paper (610 x 445)

2 Annunciation scene for lancet

Pencil & black crayon with watercolour

Verso: Alternative Annunciation scene for lancet, unexecuted

Pencil & watercolour (900 x 460)

3 Angel swinging censer for base of lancet

Pencil with yellow, buff & brown washes on tracing paper (380 x 410)

4 Alternative Annunciation scene for lancet

Pencil & watercolour (555 x 350)

A variation of No.2, unexecuted.

1-4 Insc: Numbered 1-4

5 Moon & stars for cusp of lancet

Pencil with blue, grey & yellow washes (525 x 460)

6 Nativity scene for lancet

Pencil & coloured washes (900 x 470)

7 Inscription: *By Thy holy Nativity | in Bethlehem save us | and help us O Lord*

Pencil with grey & yellow washes (300 x 465)

8 Scene of shepherd & sheep for base of lancet

Pencil & watercolour (335 x 465)

5-8 Insc: *No.1B*

s & d: *GW | 13.9.22*

9 Alternative Nativity scene for lancet, unexecuted  
Watercolour on tracing paper (565 x 360)



10 Alternative Nativity scene for lancet, variation of No.9  
Watercolour (560×360)

11 Alternative Nativity scene for lancet & alternative star pattern for cusp in lancet, unexecuted  
Verso: Alternative moon & stars for cusp in lancet, unexecuted, & inscription & shepherd scene in base of lancet as executed  
Pencil & watercolour (1960×740)

12-18 Details of window depicting Agony in the Garden & Scourging at the Pillar  
12 Thunderclouds for cusp of lancet  
Pen with grey, blue & black washes on tracing paper (630×445)

13 Agony in the Garden scene for lancet  
Watercolour (890×465)

14 Scene of *Betrayal under 'The Agony'* for base of lancet  
Black crayon & wash (300×380)

12-14 Insc: As above & No.2A

15 Swirling dark clouds for cusp of lancet  
Pen with grey, black & red washes on tracing paper (620×450)

16 Scourging at the Pillar scene for lancet  
Watercolour (905×455)

17 Crown of Thorns & Christ Mocked for base of lancet  
Pen on tracing paper (400×505)

18 Alternative Scourging at the Pillar scene for lancet, unexecuted  
Watercolour (630×375)

15-18 Insc: No.2B

19-23 Details of window depicting Crucifixion  
19 Lamb for spandrel of window  
Insc: No.3C  
Watercolour (335×320)

20 Scene of Christ on Cross for lancet  
Pencil & black crayon with blue & grey washes (850×375)

21 Instruments of the Passion & Christ carrying Cross for base of lancet  
Insc: No.3A  
Pencil with red, grey & buff washes (380×405)

22 Figures of St Mary & St John at foot of Cross for lancet  
Black crayon & grey wash (910×460)

23 Scene of 3 crosses for base of lancet  
Insc: No.3B  
Black crayon with pink, red & grey washes (330×380)

24-28 Details of window depicting Resurrection & Ascension  
24 Resurrection scene for lancet  
Black crayon & watercolour (910×465)

25 Inscription: *By Thy glorious / Resurrection save us / and help us O Lord*  
Pen (300×375)

26 Scene of angels guarding tomb for base of lancet  
Black crayon & wash (330×375)

27 Alternative Resurrection scene for lancet, unexecuted  
Pencil & coloured washes (630×375)

24-27 Insc: No.4A

28 Scene of crowd for base of lancet  
Insc: No.4B  
Pencil & black crayon with grey wash (330×380)

29-35 Details of window depicting Christ in Glory & Descent of the Holy Ghost  
29 Chalice for spandrel  
Insc: No.5.  
Pencil on tracing paper (370×290)

30 Canopy within cusp of lancet  
Pen with yellow, buff & brown washes on tracing paper (600×445)

31 Figure of Christ in Glory for lancet  
Pencil & coloured washes (900×470)

32 Angels in Adoration for base of lancet  
Pencil & black crayon with black wash (275×380)

30-32 Insc: No.5A

33 Descent of the Holy Ghost on the 12 Apostles for lancet  
Black crayon & pencil on tracing paper (920×450)

34-35 Angels swinging censer for base of lancet  
Insc: No.5B

34 Pen on tracing paper (380×515)

35 Pencil & wash (330×375)

36-41 Details of chancel window dedicated to St Stephen & St Paul

36 Figure of *S. Stephen* for lancet  
Insc: As above  
Pencil & black crayon with coloured washes (905×465)

37 Inscription: *To / The Glory of God / and in loving memory / of Charles Young / and Emily Ward*  
Watercolour on tracing paper (220×330)  
Affixed to the drawing is that immediately following.

38 Scene of martyrdom of St Stephen for base of lancet  
Watercolour (510×345)  
Affixed to No.37.

39 Figure of St Paul for lancet  
Insc: Numbered 5B (misnumbered: in sequence actually 6B)  
Pencil & black crayon with coloured washes (900×465)

40 Inscription: *these windows were / erected Easter 1923 / by their daughter / Emily Isabella Wellington*  
Watercolour on tracing paper (220×330)  
Affixed to the drawing is that immediately following.

41 Scene of St Paul's vision on the road to Damascus  
Pencil & watercolour (510×345)  
Affixed to No.40.

A photograph of the St Stephen & St Paul window & a photograph of 5 windows illustrating Life of Christ are in the RIBA Photographs Collection

[2] BOREHAMWOOD (Herts): Parish hall Design, c.1923  
*Ground Floor Plan, First Floor Plan, Front Elevation, Long Elevation, Cross Section & Long Section*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, *Proposed Parish Hall / Boreham Wood Herts* & labelled  
s: 43 Billingham Mansions Kensington / W8  
Pen on linen (510×690)

The design seems intended for the site now occupied by a single storey parish hall of corrugated iron erected c.1924.

[3] BOURNE END (Bucks): The Log Hut Design for George Davison, 1919 (4):

1 Site plan of house & garden, showing planting of garden  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: *Garden Plan*  
d: Jan. 6th 1919  
(570×375)

2 *Plan of Outbuildings, NE Elevation, NW Elevation, SE Elevation, Section AA, Section BB & Section CC*  
Scale:  $\frac{1}{4}$ in to 1ft  
d: Jan. 6th 1919  
Black & blue pen on linen (560×375)

3 *Block Plan, Ground Floor Plan, Attic Plan, NW Elevation (Facing River), SW Elevation, NE Elevation & Section AB*  
Scale:  $\frac{1}{4}$ in to 1ft  
d: Jan. 11th 1919  
(760×560)

4 *Plan of Foundation / Showing Reinforcement on Concrete*  
Scale:  $\frac{1}{4}$ in to 1ft  
d: Jan. 23, 1919  
(390×400)

1-4 Insc: As above, *The Log Hut Bourne End / For George Davison Esq* & labelled  
s: *Architect / 134 Piccadilly W1*  
Pen on linen  
Possibly an unexecuted design. The house does not appear in local directories.

[4] CAP D'ANTIBES (France): Château des Enfants Working drawing for a chimneypiece & preliminary designs, design & working drawings for a chapel in the grounds for Mrs J. Davison, 1931-32 (55):  
1-2 Working drawings for a chimneypiece in the château

1 *Section / and / Plan BB, Side Elevation, Front Elevation & Section AA*  
Insc: As above, *New Fireplace for SW Bedroom, Mrs Davison / Cap D'Antibes* & labelled  
Pencil (345×510)

2 *Section and Plan / BB, Front Elevation, Side Elevation & Section AA*  
Insc: As above, *New Fireplace for SW Bedroom* & labelled  
s: *George Walton*  
Pencil on tracing paper (300×500)

1-2 Scale: 1in to 1ft

3-55 Preliminary designs, design & working drawings for a chapel

3-5 Preliminary design for a star-shaped chapel, 1931

3 *Ground plan*  
Insc: *Chapel Plan / Le Chateau Des Enfants / Cap D'Antibes* & labelled  
s & d: *George Walton / Architect / 70 Seabrook Road Hythe Kent, 29 April 1931*  
Pencil & watercolour on tracing paper (460×380)

4 Part ground floor plan & W elevation  
Pencil (690×505)

5 Tracing of the W elevation in No.4  
Insc: *West Elevation of Chapel & Le Chateau Des Enfants / Cap D'Antibes*  
s & d: *George Walton / Architect / 70 Seabrook Road / Hythe Kent / 29 April 1931*  
Pencil & watercolour on tracing paper (730×455)

3-5 Scale:  $\frac{1}{2}$ in to 1ft



6-12 Preliminary designs for a chapel of rusticated stonework & with a basilica plan  
6 Ground floor plan, N elevation, section looking S showing 9 nave windows & details of windows  
Insc: Dimensions given  
Pencil (565×770)

7 Plan of narthex & N elevation  
Pencil on tracing paper (650×495)

8 Plan & longitudinal section  
Insc: Labelled & dimensions given  
Pencil on tracing paper (650×495)

6-8 Scale:  $\frac{1}{4}$ in to 1ft

9 Elevation of W front, showing a blank façade surmounted by bellcote & attic storey set higher behind with circular window  
Pencil on tracing paper (305×225)

10 Alternative preliminary design for the chapel  
Sketch ground plan, W elevation with 3 lancet windows, section of altar showing at E end fresco of Christ blessing children & enlarged sketch of head of Christ  
Pencil (630×760)

11 Tracing of W elevation in No.10  
Pencil on tracing paper (330×260)

12 Tracing of section in No.10  
Pencil on tracing paper (280×315)

9-12 Scale:  $\frac{1}{2}$ in to 1ft

13-28 Design  
13 Plan  
Insc: As above & No 1  
Pencil on tracing paper (590×620)

14 Section from East to West  
Insc: As above & No 2  
Pencil on tracing paper (490×635)

15 E-W section with addition of a roundel window set high in S wall decorated with the figure of St George  
Pencil (500×600)

16 Exterior West Elevation & Section A.A West  
Insc: No 3  
d: July 1931  
Pencil on tracing paper (490×640)

17 Print of No.16, with detail designs added for woodwork of W door & interior screen doors to narthex  
Pencil & buff wash (490×640)

18 Print of No.16, with addition of sketch design for the font & font cover  
s: George Walton | 70 Seabrook Rd | Hythe | Kent | Cap d'Antibes  
Pencil additions (490×640)

19 Print of No.16, with addition of sketch design for glass in W window & cross above bellcote  
Pencil additions (490×640)

20 Part exterior W elevation, showing alternative design to No.19 of glass in W window & cross-section showing font & font cover  
Pencil (500×600)

21 Plan of roof  
Insc: As above & No 4  
Pencil on tracing paper (490×625)

\*22 Part Exterior East Elevation & part Section A.A East  
Insc: As above & No 5  
Pencil on tracing paper (510×590)

23 Print of No.22, with addition of sketch design for rood screen  
Pencil additions (510×590)

24 Print of No.22, with addition of 2 sketch designs for statuary in chancel  
Pencil additions (520×590)

25 Plan of Gallery Floor, Section CC through gallery & part-elevation of the Exterior West End  
Insc: No 6  
Pencil on tracing paper (440×490)

13-25 Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & The Chapel, with details labelled & dimensions given

26 Plan of chancel showing position of the altar, the steps & seating  
Scale: 1in to 1ft  
Insc: The Chapel & labelled  
Pencil & yellow wash on tracing paper (505×770)

27 Plan of chancel & internal elevation of the E end, showing a central altar & flanking side altars  
Insc: Dimensions given  
Pencil (565×390)  
Verso: Sketch longitudinal section through chapel  
Pencil

28 Plan & elevation of altar  
Pencil (660×500)

29-30 Working drawings  
29 Plan at Entrance and under Gallery, showing plan & elevation of stair up to gallery &, superimposed on it, FS details of Brackets on wall of stair, & of Iron bracket | to hold | Processional Cross to be fixed to | Hand Rail  
Scale: 1in to 1ft  
Insc: As above, The Chapel & details labelled  
Pencil on tracing paper (555×750)

30 Plan of Gallery & Section A-B  
Scale: 1in to 1ft  
Insc: As above & This is a copy of plan | Sent to Mrs Davison | 12 | Jany 32  
Pencil on tracing paper (550×730)

31-43 Working drawings of woodwork  
31 Plan of narthex & elevation of stairway to gallery, showing cupboard under stairs, inner entrance doors & confessional  
Scale: 1in to 1ft  
Insc: Woodwork | Drawing No 2  
s&d: 30 January 1932 | George Walton | Architect | 70 Seabrook Rd | Hythe Kent | England  
Pencil & buff wash on tracing paper (380×750)

32 FS detail of cupboard under stairs  
Insc: Wood work | Drawing 2A  
s&d: From G.W | 30 Jany 32  
Pencil on tracing paper (480×750)

33 FS Plan of the Confessional & sketch perspective of seat  
Insc: As above & Woodwork | Drawing No 2B  
Pencil & buff wash on tracing paper (710×1520)

34 FS Side Elevation | of Moveable Seat for Priest | in Confessional  
Insc: As above & Woodwork | part of | Drawing No 2B  
s&d: From GW | 30 Jany 1932  
Pencil on tracing paper (940×750)

35 Elevations of Doors to Gallery Stair, to Sacristy and Confessional & FS detail of Perforation in these doors & Elevation of Inner Entrance Doors West side  
Scale: 1in to 1ft  
Insc: As above & Woodwork | Drawing No 2C  
Print with buff wash added (510×760)

36 FS detail of Inside Entrance Doors, showing Section Through | Top of Door  
Insc: As above & Woodwork | Drawings No 2D  
s&d: George Walton | Architect | 70 Seabrook Rd | Hythe Kent | England | 30 January 1932  
Pencil on tracing paper (500×1220)

37 FS detail of side doors & partition to sacristy & choirboys' room  
Insc: inside South | Corner | of stone of | Entrance door & Woodwork | Part of | Drawing No 2D  
Pencil & white gouache on tracing paper (500×1920)

38 FS Plan of Folding Screen | At First Step to High Altar  
Insc: As above & Woodwork Drawing No 3A  
Pencil with red & brown crayon on tracing paper (490×2240)

39 FS Plan of Seat to left of screen  
Insc: As above, Woodwork | part of | drawing No 3A & the seat on the right is to be the reverse  
s&d: From George Walton | 70 Seabrook Rd | Hythe Kent, 30 Jany 1932  
Pencil with red & brown crayon on tracing paper (750×1640)

40 Full Size Detail | of Backs to | Stone Seats  
Insc: As above & Woodwork | part of | Drawing No 3B  
Pencil with red & brown crayon on tracing paper (950×740)

41 FS Elevation of Armrest | at end of stone seat  
Insc: As above & Woodwork | part of | Drawing No 3B  
Pencil & red crayon on tracing paper (500×750)

42 Elevation of front of screen  
Insc: Full size Detail | of Centre Gates & Woodwork | part of | Drawing No 3B  
s&d: From | George Walton | Architect | 70 Seabrook Rd | Hythe Kent | England, 30 Jany 1932  
Pencil & orange crayon on tracing paper (1470×950)

43 Part-elevation & FS details of screen & stone seats  
Scale:  $\frac{1}{2}$ in to 1ft  
Pencil with buff & green washes drawn on a print of the E elevation, No.22

31-43 Insc: As above, The Chapel, labelled & dimensions given

44-45 Altar  
44 Coupe Horizontle AB, Coupe Horizontle CD & Coupe Verticale EF  
Insc: As above & dimensions given  
Print (500×730)

45 Details of moulding & construction  
Insc: Dimensions given  
Print (500×700)

44-45 s&d: (stamped) Marbrerie | F. Franzi | 15 Sept 1931 | 38 Rue Hoche | Cannes

Chest & chair  
46 Front & side elevations of chest & of chair  
Pencil (575×730)

47 Decorative figure of Christ  
Insc: Figu... | in... | Silv... (cut)  
Pencil & watercolour (335×150, lancet shaped)



48-50 Weight & pulley for font cover

48 Elevation of pulley

Pencil & pen with coloured washes (320×190)

49 Elevation of weight

Crayon with chinese white added on tracing paper (420×440)

50 Elevation of weight, the same design as No.49

Pencil & watercolour (340 diameter, circular)

51 Holy water stoup

Elevation

Pencil (535×575)

52-53 Foundation stone

52 Plan of lettering of inscription: *To the Glory of God / and In Loving Memory / Of George Davison This / Chapel of Saint George / Le Château Des Enfants / Cap D'Antibes Was Erected / By Joan Davison And His / Daughter Doreen Mary / The Foundation Stone Was Laid / By Monseigneur Paul Rémond / Bishop of Nice / 29th November 1931 / In The Presence Of ... (blank)*  
Pencil & pen (255×230)

53 FS detail of No.52

Crayon on tracing paper (770×1000)

54-55 Light fittings

54 Elevation of light fittings

Red, yellow & white gouache (660×1000)

55 Another elevation of light fittings

Red, yellow & white gouache (1320×1000)

CARLISLE (Cumberland): Greta Tavern

Designs for furniture

See [20].1-5

[5] CHELTENHAM (Glos): Alma House, No.73

Rodney Road

Designs for furniture, c.1907 (7):

1 *Side Buffet / To stand against wall opposite fireplace / near to serving entrances* [Fig.43]

2 *Carving chair*

3 *Single chair*

4 *Couch - To stand on wall between fireplace / and window*

5 *Easy chair / To stand on left of Fireplace*

6 *Small Oak / Coffee Stool / Say 4 To Stand About Room*

7 *Screen in Oak / 4 sets Reversible (sic) Hinges / & 4 Ordinary*

1-7 Insc: As above, *Sketch No 1 to Sketch No 7* respectively & dimensions given

s: GW

Pen & pencil with brown & green washes on detail paper, bound together with ribbon (255×195)

Lit: *Studio yearbook of decorative art*, 1907, pp.76-78, 101, 116-118

See also [18].6-8, 20, 46, for other furniture designs for Alma House.

[6] DERBY: Church of St Anne, Whitecross Street  
Design for reredos painted around an alabaster cross, 1927 (9):

1 Unfinished elevation

Pencil on tracing paper (375×365)

2 Elevation

Pen on tracing paper (530×750)

3-9 Details

3 Figure of St Anne

Pencil & black crayon with buff wash on tracing paper (1050×415)

4 Figure of St Joachim

Pencil & black crayon with coloured washes (1050×415)

5 Figures of St John the Evangelist & angel

Pencil with buff & sepia washes (1470×735)

6 Figures of the Blessed Virgin Mary & angel

Pencil & coloured washes (1640×655)

7 Figures of angels

Pencil & coloured washes (730×1140)

8 Figure of angel

Pencil on tracing paper (1160×170)

Verso: Figure of angel

Pencil

9 Figures of angels

Pencil on tracing paper (590×1140)

A photograph of the reredos mounted & insc. *St Anne's Derby & (on typed label on verso) Painted reredos at St. Anne's Church Derby / Alabaster Cross already in Church, around which / painted panels were set* is in the RIBA Photographs Collection

[7] GLASGOW: Church of St Peter, Gardner Street, George's Cross

Design for a war memorial in the form of a triptych, 1919 (3):

1 Preliminary design

Elevation of *Proposed War Memorial*

Insc: As above & *S. Peter's Church Glasgow*

s&d: *George Walton / Architect / Kensington / London / W. 10/6/19 & Having been accepted by the / Committee, appointed / by the Congregation with power: I hereby signify my approval / Archibald Hayn (?) Sullivan, Oct. 21, 1919*

Pencil & watercolour (500×360)

2-3 Working drawings

2 *Plan, Front Elevation & Back Elevation*

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

Insc: *Mr S. J. Herbert / of Kingerlees / is to fix this in Glasgow*

3 FS *Part Back Elevation / Showing Wedge, Section Showing Joint / at F.F. & details of construction*

2-3 Insc: As above, *S. Peter's Episcopal Church Glasgow / Details of War Memorial & No.1 & No.2* respectively

s: *George Walton / Architect / 134 Piccadilly / London / W1*

Print (620×740)

A photograph of the memorial as executed is in the RIBA Photographs Collection

In the preliminary design the central panel of the triptych shows a Crucifixion scene with crowds in the background, while the side panels contain crowds and two soldiers. As executed the central Crucifixion scene is flanked by English and Scottish soldiers with flags.

[8] HARLECH (Merioneth): St David's Hotel  
Design, 1908-09 (19):

1 *Foundation Plan*

2 *Basement Plan*

3 *Ground Floor Plan*

4 *First Floor Plan*

5 *Second Floor Plan*

6 *Third Floor Plan*

7 *Attic Floor Plan*

1-7 Black, red & blue pen on linen

8 *Roof Plan*

Pen on linen

9 *Cross-Section CD & cross-Section EF*

10 *North Elevation & cross, Section AB*

11 *Cross-Section GH & South Elevation*

12 *East Elevation*

13 *West Elevation*

9-13 Black & red pen on linen

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

Insc: As above, *St David's Hotel / Harlech, labelled & numbered 2-14* respectively, with notes s&d: *George Walton / Architect / 26 Emperors Gate / South Kensington / SW / 4 Oct 08 & T. H. Kingston & Sons* (400×745)

14-19 Prints of Nos.2-7 showing arrangement of furniture added in pink crayon & pencil

Two photographs of the hotel exterior are in the RIBA Photographs Collection. It was built for George Davison and destroyed by fire in 1922.

[9] HARLECH (Merioneth): Plas Wernfawr

Site plan showing house blocked in

Scale: 1in to 66ft

Insc: *House is placed according / to 2nd set of Wern Fawr Plans, Traced in brown ink from Mr Bowen-Jones plan / of new road dated / 2nd Oct: 1906, No.7 & labelled s: George Walton / Architect / 225 High St / Kensington W* Black, red & brown pen & pencil on linen (310×750)  
Lit: *The Studio yearbook of decorative art*, 1910, p.86; *ibid.*, 1913, pp.75-78; *AR*, LX, 1926, p.259  
In the RIBA Photographs Collection are 64 photographs of the house under construction and the finished exteriors and interiors. Plas Wernfawr was built for George Davison, 1907-10, and later used as a school. For designs for furniture see [18].47-52.

[10] LEATHERINGHAM (Suffolk): The Old Vicarage, now Blythe Hill

Survey & design drawings for alterations & additions for W. O. Hutchison, 1929 (7):

1-4 Survey drawings

1 *Ground plan*

Insc: Labelled & dimensions given

2 *Ground Floor plan*

Insc: As above & labelled

d: *1st Visit with W.O.H., 9th Oct 1929 & Visit / 21st Oct 1929*

3 *First Floor plan*

Insc: As above & dimensions given

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

Pencil on tracing paper (225×335)

4 *Ground floor plan & sketch of a lantern-type light fitting*

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

Insc: Labelled, dimensions given & (typed on paper stuck to drawing) *W. O. Hutchison / The Old Vicarage / Leatheringham Woodbridge / Suffolk 1929 / Before Conversion*

Pencil on tracing paper (1320×755)



## 5-7 Design

5 Ground Floor plan, First Floor plan, Attic plan & South West Elevation

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

Insc: As above, For W. O. Hutchison Esq. Proposed Alterations and Additions to the Old Vicarage

Leatheringham Woodbridge | Suffolk, Drawing No.1 & labelled

s&d: George Walton | Architect | 53 Sterne St | London W12 | October 1929

Pencil on tracing paper (500×520)

6 Details of Livingroom Fireplace, Doors From Hall to Livingroom, Front Door, Staircase to Attic & Cupboard to Bedroom No.3

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

Insc: As above, For W. O. Hutchison Esq. Proposed Alterations to the Old Vicarage Leatheringham, Drawing No.2 & labelled

s&d: George Walton | Architect | 53 Sterne St | London | W12 | October 1929

Pencil on tracing paper (500×740)

7 Site plan showing alterations to entrance court & gardens

Scale: 1in to 26ft approx.

Insc: Leatheringham House, W. O. Hutchison Esq & labelled

Pencil with pink, green & grey washes (495×740)

Verso: Duplicate of No.6

Print

Two photographs of the interior and one of the exterior are in the RIBA Photographs Collection

[11] LICHFIELD (Staffs): St John's hospital

Design for a chalice, 1927

Detail of decoration of chalice & legend IC.XC.NIK.A

Insc: As above, returned in letter from | Ronald Byrne

Griffith | The Masters House | St John's Hospital | Lichfield | 22 June 1927 | Received 23 June 1927 & materials specified

Pencil & buff wash on tracing paper (760×510)

[12] LONDON: Bank of England, Threadneedle Street, City

Contract drawing & design for alterations to garden, 1920-21 (8):

Contract drawing, 1920

1 Plan, Elevation AB & Elevation CD

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

Insc: As above, Bank of England Garden | Proposed Alterations & labelled

s&d: George Walton | Architect | 134 Piccadilly W1 & This is one of the drawings | referred to in the contract | bearing date 27th Day of April 1920 | and signed by us | Holloway Brothers (London) Ltd | Contractors | Henry Holloway | Director

Print with red crayon & pencil added (560×770)

2-8 Revised design, 1921

2 Revised Plan of Alterations & Section AB

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

Insc: As above, Bank of England Garden & labelled

d: 134 Piccadilly London W1 | 16th March 1921

Pen on linen (560×760)

3 Elevation of Flower Boxes and Lattice Frames | under each Court Room window, Flower Box and Lattice Frame | in Centre of East wall, Flower Boxes and Lattice Frames | for East Wall on right of centre; Front Elevation & Side Elevation of Lead Flower Boxes; Front Elevation & Side Elevation of Stone Seat; & elevation of Lead Figure for Water Pool

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

Insc: As above & Bank of England Garden

d: 134 Piccadilly | 16th March 1921

Pen on linen (360×600)

4 Section Through Paving and Pond; Plan Looking Up, Front Elevation & End Elevation of seats; FS Section of Step & FS Section of Seat

Scale: 1in to 1ft

s: Architect | 134 Piccadilly

Insc: As above, Bank of England Garden & labelled

Pencil on tracing paper (555×760)

5 Plan & elevation of gate

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

Insc: Dimensions given

s: George Walton | 134 Piccadilly | W1

Pencil & sepia wash (460×760)

6 Details of stone flower boxes

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

Pencil on tracing paper (540×780)

7 FS detail of stone flower box

Pencil with sepia wash & red crayon (700×750)

8 Detail of balustrade

Insc: Labelled

Pencil on tracing paper (200×220)

The garden was destroyed in the 1929 rebuilding of the bank by Sir Herbert Baker.

[13] LONDON: The Leys, Barnet Lane, Elstree (Herts), Barnet

Designs & working drawings for J. B. B. Wellington for addition of entrance lodge, entrance hall & loggia, 1921-24 (20):

1-4 Entrance lodge, 1921

1 Site plan of Proposed Lodge at New Entrance

Scale:  $\frac{5}{8}$ in to 10ft

Insc: As above, J. B. B. Wellington Esq | The Leys

Elstree Herts & labelled

Pen on linen (375×470)

2 Ground Floor Plan & First Floor Plan

3 North Elevation & South Elevation

4 West Elevation, East Elevation & Section AA

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

Insc: As above, Entrance Lodge at The Leys Elstree

Herts | For J. B. B. Wellington Esq, numbered 1, 2 & 3

respectively & labelled

Pen on linen (550×355)

1-4 s&d: Architect | 35 Cromwell Road | South

Kensington SW | Sept. 1921

5-11 Design for additions to the NE side of main house of hall with bedrooms above & alterations to loggia, 1923

5 Perspective of house before additions

Watercolour (750×560)

6 Ground Floor Plan, First Floor Plan, Plan of Attic, South East Elevation, North East Elevation, North West Elevation, Long Section at AA, Cross Section at BB & Cross Section at CC

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

Insc: As above, Proposed Additions to the North East |

Side of the Leys | Elstree Herts, No.1 & labelled

s: George Walton | Architect | Studio 53 Sterne Street |

Shepherds Bush | London W12

Pen on linen (575×780)

7 Ground Floor Plan of | Loggia showing paving, Full Size of Step, Section of First Floor Loggia & details of Stone | String, Stone | Coping, Stone Cills in | Loggia, Stone | Cap, Stone Chimney Cap & Full Size of | Throating

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

Insc: As above, Details of Masonary (sic) | For | The

Leys Elstree Herts, No.11 & labelled

s&d: George Walton | 23 Aug. 1923

Pencil on tracing paper (580×755)

8 Long Section of Loggia showing Curved Plaster | Ceiling and Section of Door, Cross Section of Loggia | Showing Oak Plank Door, Plan of Ceiling, Revision Showing Join |

Between Old and | New Work & Details of W.I. Grill

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

Insc: As above, Detail of Ground | Floor Loggia, No.12

& labelled

s&d: Architect | Studio | 53 Sterne St | Shepherds Bush

W12, 29 | Aug 1923

Pencil on tracing paper (580×755)

9 Plan, Elevation & Section of | Handrail AA

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

Insc: As above, Detail of Panelling & | Cupboards of

New | Staircase, No.7.A & labelled

d: Sept 28 | 1923

Pencil on tracing paper (760×575)

10 Elevation & details of windows

Insc: Wash Out & No.6F

Pencil on tracing paper (755×570)

11 Plan & elevation of oak doors

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

Insc: Sketch for Swing Oak Doors to Form Screen |

Between Entrance Hall and Main Hall, For JBB Wellington

Esq | The Leys Elstree | Herts & labelled

s: George Walton | Architect | 53 Sterne St | W12

Pencil & sepia wash on tracing paper (560×375)

12-16 Details of painted decoration, 1923

12 Figures in Grecian dress with flowers & deer

Pen on tracing paper (170×440)

13 Decoration Over Dining Room Door

Insc: As above, For J. B. B. Wellington Esq. &

dimensions given

14 Decoration Over Drawing Room | Door

Insc: As above, The Feast of Flora & dimensions given

15 Proposed Decoration of Entrance Hall The Leys Elstree

Insc: As above, Over Fireplace & dimensions given

16 Decoration Over Entrance

Insc: As above & dimensions given

s&d: George Walton | 9 June 1909 & Agreed £200 |

16 Nov 1923

12-16 Scale: 1in to 1ft

Pencil with pen inscriptions on buff paper cut to

shape of design, mounted (140×390)

Some painted decoration was planned in 1909 but not

executed until the alterations of 1923.

17 Fountain

Plan & elevation of Fountain for the Court at The Leys

Scale: 1in to 1ft

Insc: As above, For J. B. B. Wellington Esq | The Leys

Elstree Herts & labelled

s&d: George Walton | Architect | The Studio | 53

Sterne St | Shepherds Bush W12, 13/3/24

Pencil & pen with green, pink & grey washes on

tracing paper (450×335)

18 Details of stained glass

Insc: Two windows | ... (illegible) & colours labelled

Pencil & watercolour on tracing paper (540×1010)



19 Details of stained glass with the monogram JBBW  
Insc: As above & labelled  
s: (paper embossed) *George Walton | The Studio | 53*  
*Sterne Street | W12*  
Watercolour (915 × 1410)

20 Elevation of Windows on NW Side  
Scale: 1in to 1ft  
Insc: As above, *The Leys Elstree | Lounge Hall & labelled*  
s & d: *GW | 26.6.24*  
Pencil (250 × 200)  
Affixed to No.19.

Lit: H. Muthesius, *Das englische Haus*, I, 1904, pp.188-190; W. S. Sparrow, *The British home of today*, 1904, section C pls. C11, C13; *The Studio yearbook of decorative art*, 1907, pp.75-80; Pevsner, *Herts*, 1953, pp.91-92  
The original house of 1901 was Walton's first commission as an architect and his contemporaries considered *The Leys* his best work. The plan is organized symmetrically around a semicircular entrance porch and a two storey billiard room at the centre of the house. The building is now a local authority hostel for the mentally handicapped.

[14] LONDON: The Halcyon Club, Nos.13 & 14 Cork Street, Westminster  
Designs for alterations (3):

1 Plans of Basement Floor, Ground Floor & 1st Floor

2 2nd Floor, 3rd Floor, 4th Floor & Attic Floor Plan(s)

1-2 Scale: 1/4in to 1ft  
Insc: As above & *The Halcyon Club | Proposed Alterations to Premises at 13 & 14 Cork Street*  
s: *George Walton Architect | 26 Emperor's Gate, London SW*  
Pencil & black wash (430 × 585)

3 Details of Side Entrance and Basement WC, Cupboard in Plate Room & Housemaids WC ground floor  
Scale: 1/2in to 1ft  
Insc: As above, *The Halcyon Club, No.3* & labelled  
Print with pen notes added (420 × 545)

Nos.13 & 14 Cork Street are probably a rebuilding of 1881 by R. E. Tyler to house a hotel (*Survey of London*, XXXII, *St James, Westminster*, pt.ii, 1963, p.488). The Halcyon Club closed in 1939. For furniture designs see [18].29-33.

LONDON: Cock Tavern, Fleet Street, City  
Designs for furniture  
See [20].6-7

LONDON: No.44 Holland Street (Kensington), Kensington & Chelsea  
Design for furniture  
See [18].29-34

LONGTOWN (Cumberland): Coffee house  
Designs for furniture  
See [20].1

[15] SHIPLAKE (Oxon): The White House Design, 1908-09 (15):  
1 Site plan  
Scale: 1 1/4in to 100ft  
Insc: *No.14*, labelled & dimensions given  
Black & red pen with green wash & pencil additions on linen (320 × 425)

2 Ground Floor Plan

3 First Floor Plan

2-3 Black, red, blue & brown pen on linen

4 Roof and Attic Plan  
Pen on linen

5 Cross-Section on Line 'CD' & cross-Section on Line 'EF'

6 Longitudinal Section on Line A.B.

5-6 Black & red pen on linen

7 West Elevation [Fig.44]  
Black, red, blue & brown pen with pencil additions on linen

8 East Elevation

9 North Elevation & South Elevation

8-9 Black & red pen on linen

2-9 Scale: 1/4in to 1ft  
Insc: As above, numbered 1-8 (encircled) respectively & (Nos.2 & 3 only) *The White House | Bolney Court | Shiplake | For George Davison Esqr*  
s: *George Walton | Architect | 225 High Street | Kensington | London W*  
(590 × 850)

10 Plan of Drains and Laying Out, Plan of Inspection Chamber at 'A' & Section 'ibro' Inspection Chamber  
Scale: 1/32in to 1ft, 1/4in to 1ft, 1in to 1ft  
Insc: As above, *The White House Shiplake, No.9* & labelled  
s: *George Walton Archt | 225 High Street | Kensington | London W*  
Black, red & blue pen on linen (820 × 585)

11 Porch  
Plan at Level of A.A, Plan at Level of B.B, Plan at Level of C.C, Half Elevation & Section on Centre Line  
Scale: 3/4in to 1ft  
Insc: As above, *The White House Shiplake | Detail of Entrance Porch, Drawing No.25* & labelled  
Black, red, blue & brown pen on linen (700 × 1085)

12 Kitchen yard & outbuildings  
Site plan, Amended Plan of Outbuildings & Section AB  
Scale: 1/4in to 1ft, 1/2in to 1ft  
Insc: As above, *The White House Bolney Court Shiplake | For George Davison Esqr, No.16* & labelled  
s & d: *George Walton Archt | 225 High Street | Kensington | London W* & (stamped) *Approved subject to compliance with the | several statutes and the Bye-Laws and | Regulations in force within the Henley | Rural District this (s.) 10th day of | March 1908*  
*Arthur R. Lloyd, Clerk*  
Black & blue pen with red wash on linen (500 × 720)

13 Garage & gardener's cottage  
Ground Floor Plan, First Floor Plan, West Elevation, North Elevation, South Elevation & East Elevation  
Scale: 1/2in to 1ft  
Insc: As above, *The White House Shiplake | Plans & Elevations of | Gardeners Cottage & Garage & No.12*  
s & d: *George Walton Archt | 26 Emperors Gate SW, 10th Jany 1909*  
Pen on tracing paper (370 × 760)

14 Garden layout  
Plan and Section of Sunk Garden  
Insc: As above, *The White House | Shiplake Oxon, No.19* & labelled  
s: *George Walton | Archt | 225 High St | Kensington | W*  
Black & red pen with blue wash (485 × 330)

15 Landing stage for mooring 'Log Cabin' houseboat  
Plan of River Bank for Driving Piles  
Scale: 1/32in to 1ft  
Insc: As above, *The White House | Bolney Court Shiplake, No.21* & labelled  
s: *George Walton | Archt | 225 High Street | Kensington | W*  
Black & brown pen on linen (345 × 375)  
See also Design for 'Log Cabin' houseboat [24]

A photograph of the house exterior and one of the gardener's cottage are in the RIBA Photographs Collection

Lit: *AR*, LXXXIV, 1933, p.151; LXXV, 1934, pp.1, 177; R. McGrath, *Twentieth century houses*, 1934, pp.79-81; *Weekend Telegraph*, XXXIII, 1965, pp.32-36; Sherwood & Pevsner, *Oxon*, 1974, p.757  
Built for George Davison in 1908, The White House received no publicity until the 1930s, when commentators considered the design remarkably advanced and ranked it with *The Leys* as Walton's finest work. John Betjeman described the house as looking 'like a Regency Thames barge painted white and come to rest in a meadow' (*Weekend Telegraph*, XXXIII, 1965, pp.32-36). A small extension was built c.1968 and the interior has been remodelled.

[16] STOKE PARK (Bucks): House in the grounds  
Design for alterations for Mrs Robert Hutchison, c.1923-30 (3):

1 Plan of Ground Floor

Scale: 1/4in to 1ft  
Insc: As above  
s: (paper embossed) *George Walton | Architect*

2 Plan of First Floor

1-2 Pencil with pink, blue & buff washes on tracing paper (300 × 510)

3 Plan of First Floor showing arrangement of fittings & furniture  
Pencil with pink & blue crayon on tracing paper (350 × 510)

2-3 Scale: 1/4in to 1ft  
Insc: As above, *Proposed House at Stoke Park, Bucks, Mrs Robert Hutchison* & labelled  
s: *George Walton | Architect | Studio | 53 Sterne St | Shepherds Bush W12*

[17] YORK: Elm Bank, Mount Valet & Love Lane  
Design for stained glass, 1898 (8):  
1-8 Details of stained glass, mounted with 2 photographs  
Insc: *Drawing Room Windows | Country House in | Yorkshire*  
s: *George Walton | Designer | 26 Emperors Gate | South Kensington | London*  
Pen with pink, green & buff washes (details 45 × 35 average, mount 305 × 225)  
Lit: *Studio*, XXII, 1901, pp.36-42; W. S. Sparrow, *The British home of today*, 1904, section C, pls.C24, C25, C26, C28; Pevsner *E Yorks*, 1972, p.159

In the RIBA Photographs Collection are 17 photographs of the interior

Walton collaborated with the architects W. G. & A. J. Penty in a complete redecoration of the house for Sidney Leatham. The house is now the Elm Bank Hotel and the interior decoration, described by Pevsner (*op. cit.*) as 'Art Nouveau in an international way and very good of its kind', has been preserved.



[18] Furniture designs, c.1898-c.1910, contained in a ledger of 265 numbered pages, many blank, probably used for office reference; bound in black cloth & buff leather, insc. (on spine) *Ledger* (330 x 220); the initial 12 pages an alphabetical index used by Walton's son, Edward, as an address book in 1944

1 *The "Abingwood" Tea Cabinet*  
Pen & pencil  
p.205A

2 *The "Abingwood" Chair*  
p.208A

3 *The "Abingwood" Office Chair*  
p.209A

4 *The "Abingwood" Clockcase*  
p.216A

5 *The "Abingwood" Office Clockcase*  
p.218A

1-5 Insc: As above & dimensions given  
2-5 Pen

6 *The Alma Settee (High Back)*  
Insc: As above & dimensions given  
Pen & sepia wash  
p.202A

7 *The "Alma" Grate*  
Pen & wash  
p.230A

8 *Alma Electric Staircase Pendant*  
Pen  
p.249A

6-8 Insc: As above  
See [5].1-7, [18].20, 46 for other furniture designs for Alma House, Cheltenham, c.1907

9 *The "Beechcroft" Chair*  
Insc: As above, with dimensions given  
p.247A

10 Rear perspective of Beechcroft chair  
Insc: Dimensions given  
p.247B

9-10 Pen with green & sepia washes  
Designed for Elm Bank, York [17] in 1898 and used at Plas Wernfawr House, Harlech [9] in 1907.

11 *The "Brussels" Long Back Chair*  
Pen  
p.223A

12 *The Brussels*  
Pen & pencil  
p.234A  
Identical to 1900 design for sideboard [19].

13 Hanging high fitting  
Insc: *Brussels Refector* (sic)  
Pen  
p.243A

14 *The Castle Table*  
p.258B

15 *The Castle Writing Desk*  
p.257B

16 *The Castle Armchair*  
p.257B

17 *The Castle Couch*  
p.254B

18 *The Castle Couch Bed*  
p.252B

19 *The Castle Light Couch*  
p.253B

14-19 Insc: As above  
Pen

20 *The Chitty Cabinet*  
Insc: As above & dimensions given  
Pen  
p.235A  
Identical to side buffet designed in 1905 for Alma House, Cheltenham [5].1.

21 *The "Corbis" Grate*  
Insc: As above & labelled  
Pencil & coloured crayon  
p.220A

22 *The "Court" Drawing Room Chimney Piece*  
p.219A

23 *The "Court" Chimney Piece*  
p.217A

24 *The "Court" Fender*  
p.221A

22-24 Insc: As above, with dimensions given  
Pen

25 *The "Court" Mirror*  
p.224A

26 *The "Court" Bathroom Mirror*  
p.224B

25-26 Insc: As above, with dimensions given  
Pen with blue & brown crayon

27 *Flavish Firegrate*  
Insc: As above  
Pen & green wash  
p.231B

28 *The Gate Tea Table*  
Insc: As above, with dimensions given  
Pen  
p.222A

29 *Single Chair for Lounge (Halcyon Club)*  
p.251B

30 *Arm Chair for Lounge (Halcyon Club)*  
p.250B

31 *Settee for Lounge (Halcyon Club)*  
p.249B

32 *Writing Table for Lounge (Halcyon Club)*  
p.246B

33 *The Halcyon Chair*  
p.242B

29-33 Insc: As above  
Pen  
Furniture designed for the Halcyon Club, London [14] was also used in Walton's own home at No.44 Holland Street, Kensington, London, 1901-c.1912.

34 *Holland Cabinet*  
Insc: As above & dimensions given  
Pencil with sepia & grey washes  
p.204A  
Designed for Walton's home at No.44 Holland Street, Kensington, London, 1901-c.1912.

35 *The Jordaens Cabinet*  
Insc: As above & dimensions given  
d: *original sent to Mr Flausch 1/2/05*  
Pen with sepia & grey washes  
p.215A

36 *The "Judd" Footrest*  
p.206A

37 *The Judd Stool*  
p.206B

36-37 Insc: As above & labelled  
Pen  
Nos.36 & 37 were presumably designed for Walter Judd Ltd, advertising contractors, No.5 Queen Victoria Street, London, 1903-05.

38 *The "Lancelot" Sofa (High Back)*  
Pen with sepia & brown washes  
p.265A

39 *The "Lancelot" Arm Chair*  
Pen  
p.255B

40 *The "Lancelot" Chair*  
Pen  
p.255A

41 *The "Lancelot" 3 Light Candlestick*  
Pen  
p.263A

39-41 Insc: As above & dimensions given

42 *Lancelot Gate*  
Pen  
p.260A

43 *The "Lancelot" Bookstand*  
Pen & pencil with green, pink & yellow crayon  
p.258A

44 *The "Lancelot" Stool*  
pen  
p.259A

42-44 Insc: As above

45 *The Mount Street Sideboard Cabinet*  
Insc: As above & dimensions given  
Pen  
p.253A

46 *The "Nevill" Screen*  
Insc: As above & dimensions given  
Pen with grey & sepia washes  
p.246A  
Identical to the design of 1905 for a screen for Alma House, Cheltenham [5].7.

47 *The "Wales" Arm chair*  
p.264B

48 *The "Wales" Revolving Chair*  
p.262B

49 *The "Wales" Library Fitting*  
p.262B

50 *Small Coffee Table*  
p.261B

47-50 Insc: As above & dimensions given

51 *The Wales Small Seven Leg Table*  
p.260B



52 *The Wales Library Single Chair*  
p.259B

51-52 Insc: As above

47-52 Pen  
Designed in 1907 for Plas Wernfawr, Harlech [9].

53 Bench  
Pencil  
p.238A

54 Bench  
Pencil with mauve & green washes  
p.244B

55 Cabinet  
Insc: *Music Cabinet* & dimensions given  
Pen & pencil  
p.233A

56 Chimney-piece  
Pen & pencil  
p.231A

57 Light fitting  
Insc: *Rose Electric Light Bracket*  
Pen  
p.226A

58 Hanging light fitting  
Pen with green, sepia & buff washes  
p.248B

59 Four hanging light fittings  
Insc: One labelled *Music Rm Fitting*  
Pen with grey, green & sepia washes  
p.248A

60 *Piano Design*  
Insc: As above  
Pen  
p.213A

61 Sofa  
Insc: Dimensions given  
Pen & pencil with pink, blue & green washes  
p.245B

62 High back sofa & coffee table  
Insc: Dimensions given  
Pen & pen with coloured washes  
p.245A

63 Drop-leaf table & chair  
Pencil  
p.244A

[19] Design for a sideboard, 1900  
Perspective of *Sideboard in oak | fumed and wax polished*  
Scale: 1in to 1ft approx.  
Insc: As above & dimensions given  
s & d: *George Walton | June | 1900*  
Pencil with sepia & green washes (210×200)  
Lit: *Studio*, XXVIII, 1903, pp.29, 36  
The design is identical to that of the Brussels buffet [18].12.

[20] Designs for furniture & painted decoration for  
Central Control Board, 1917-20 (26):  
1-3 Dorset table for Gretna Tavern, Carlisle,  
Cumberland, & collapsible table  
1 Preliminary plan, elevation & details  
Scale: 1/2in to 1ft  
Insc: *New Lino-covered | Dorset tables | in the Gretna  
Tavern | Carlisle*  
d: 12/1/17  
Pencil (330×205)

Verso: Preliminary plan, front elevation & side  
elevation of collapsible table  
Scale: 1/8FS  
Insc: *Collapsible tables | in the coffee house | Longtown  
Cumberland | men's (sic)*  
d: 13/1/17  
Pencil

2 Plan, elevation & FS Section at Z.Y  
Scale: 1in to 1ft  
Insc: As above & *Dorset table in the Gretna Tavern |  
Carlisle*  
s & d: (on print) B.O. | 13/1/17 & (added) sent to  
B.O. | May 9th 1917  
Print with pencil additions & notes  
The initials 'B.O.' refer to Basil Oliver (q.v.),  
Walton's colleague at the Central Control Board.

3 Plan looking up, Elevation & Detail of Leg  
Scale: 1/8FS  
Insc: As above & *Central Control Board | Latymer  
House | Piccadilly*  
d: 12th Dec. 1919

4-5 Small tables for Gretna Tavern, Carlisle,  
Cumberland  
4 Preliminary Plan of table & elevation  
Scale: 1/2in to 1ft  
Insc: As above & *Small tables | at Gretna Tavern*  
Pencil (205×130)

5 Plan at AA & elevation  
Scale: 1/8FS  
Insc: As above, *Table top covered with | linoleum and  
close brass | nails & Central Control Board | Latymer  
House Piccadilly*  
d: 12th Dec. 1919

6-7 Benches & table for Cock Tavern, Fleet Street,  
City, London  
6 Preliminary plan & elevation  
Scale: 1/2in to 1ft  
Insc: *Cock Tavern | Fleet Street EC*  
Pencil (165×110)

7 Plan & Elevation  
Scale: 1in to 1ft  
Insc: As above & *Central Control Board | Latymer  
House Piccadilly*  
d: 12th Dec. 1919

8 Bench  
Plan, Front Elevation & Side Elevation of bench & Plan  
AA, Half Elevation & part Side Elevation of bracket  
Scale: 1/8FS  
Insc: As above & *Central Control Board | Latymer  
House Piccadilly W1*  
d: 5th May 1919

9 Pedestal cupboard  
Plan, section & FS details of *Pedestal Cupboard*  
Scale: 1in to 1ft

10 Trunk stand & cupboards  
Details of *Trunk or Bag Stand & Full Size Details |  
of Cupboards*  
Scale: 1in to 1ft

11 Wash stand  
Plan, elevation, section & FS details of *Washing Stand*  
Scale: 1in to 1ft

12 Towel rail  
Details of *Towel Rails*  
Scale: 1in to 1ft, FS  
Insc: As above & *Central Control Board | Latymer  
House Piccadilly W1*  
d: 2nd May 1919  
Pen & buff wash on linen

13 Bedside table  
Plan, back elevation, section & FS details of  
*Bedside Tables*  
Scale: 1in to 1ft

14 14-15 Dining table  
Plan & details of *Dining Table*  
Scale: 1in to 1ft, details 1/2in to 1ft  
Insc: As above & *Central Control Board | Latymer  
House Piccadilly*  
d: 18 March 1919

15 Plan & FS details of *Dining Tables*  
Scale: 1in to 1ft  
Insc: As above

16-17 Dressing table  
16 Front, back & side elevation & section of  
*Dressing Tables*  
Scale: 1in to 1ft

17 FS details of *Dressing Tables*

16-17 Insc: As above & *Central Control Board |  
Latymer House Piccadilly W1*  
d: 31 March 1919

18-19 Dorset table  
18 Preliminary plan & elevation  
Scale: 1in to 1ft  
Insc: *Dorset table | the property | of Mrs Can | the  
manageress of | The Lion & The Lamb*  
d: March 23rd | 1917

19 Plan Looking Up & Elevation  
Scale: 1/8FS  
Insc: As above & *Central Control Board | Latymer  
House Piccadilly*  
d: 12th Dec. 1919

18-19 The same design as Nos.1-3 but of smaller  
dimensions.

20 Folding table  
Details of *Folding Tables*  
Scale: 1in to 1ft, FS

21 Small table  
Plan, plan looking up & elevation of small round table  
& plan, plan looking up, elevation & Section AA of  
small square table  
Scale: 1/8FS  
Insc: As above & *Central Control Board | Latymer  
House Piccadilly W1*  
d: 10th December

22 Serving table  
Plan, front & side elevation, Section & FS Details  
of *Dining Room Serving Table*  
Scale: 1in to 1ft  
Insc: As above & *Central Control Board | Latymer  
House Piccadilly W1*  
d: 15 May 1920  
Pencil & sepia wash on tracing paper

23 Tea table  
Plan & details of *Small Tea Table*  
Scale: 1in to 1ft, details 3/2in to 1ft  
Insc: As above & *Central Control Board | Latymer  
House Piccadilly W1*  
d: 18 March 1919

24 Writing table  
Plan & FS details of *Writing Table*  
Scale: 1in to 1ft  
Insc: As above & *Central Control Board | Latymer  
House Piccadilly W1*  
d: 18 March 1919



## 25 Double wardrobe

*Plan, Elevation, Section, Section thro' Head of Double Wardrobe* & FS detail of leg

Scale: 1in to 1ft, section through head to a larger scale

1-25 Insc: As above & dimensions given  
Unless otherwise stated, the medium is pen on linen within a single ruled border and the sizes range from 330×210 to 330×555. In style, subject and format the drawings form a distinct set, whether inscribed with the address of the Central Control Board or not.

## 26 Armorial bearings for painted decoration

Plaque showing 3 eagles & legend *Dread God*  
Insc: As above

Pen & coloured washes (775×735)

Walton executed some painted decoration for the Central Control Board, including plaques, signboards and panelling.

In the RIBA Photographs Collection are 55 photographs of hotel, tavern, café and assembly hall exteriors and interiors converted and decorated under Central Control Board auspices. The Central Control Board was set up in 1913 under the Defence of the Realm Act (Liquor Control) Regulations. In 1916 the board took direct control of the Carlisle area with the intention of cutting down drunkenness which had increased alarmingly with the influx of munitions workers to Gretna. The board was abolished in 1921 and replaced, in Carlisle, by the State Management Scheme, which was wound up in 1971.

## [21] Designs for furniture, 1926-28 (18):

## 1-4 Bedroom furniture, 1926

1 *Furniture for a Small Bedroom: Side Elevation & elevation of Top & Bottom of Bed; Front, Side & Back elevations of Chest of Drawers; Front, Side & Back elevations of Dressing Chest; Front, Side & Back elevations of Wardrobe; front & side elevations of Dressing | Mirror to | Stand on | Top of Dressing | Chest*  
Scale:  $\frac{1}{8}$ FS  
(580×810)

2 FS *Detail of Bed*  
(980×610)

3 *Part Front Elevation*, part side elevation, *plan at legs* & perspective of chair  
Scale: FS, perspective to a smaller scale  
(980×610)

4 FS details of *Chest of Drawers - the Dressing Chest to be the Same Detail & Dressing Mirror | Detail*  
(580×810)

1-4 Insc: As above, *Register No.3 | Drawings in Set 4* & labelled  
d: February 1926  
Pencil on tracing paper

## 5-7 Cabinet &amp; chair, 1926

5 *Cabinet for Sitting Room: Plan, Front Elevation, Side & Back elevations, Section AA & Full size | detail of front | legs*  
Scale:  $\frac{1}{8}$ FS  
(550×780)

6 *Part Front Elevn, Side Elevn & details of Single Chair*  
Scale: FS  
(1000×750)

5-6 Insc: As above, *Register No.4 | Drawings in Set 2* & labelled  
d: March 1926

7 Sketch front & side elevations of single chair  
(620×790)

## 5-7 Pencil on tracing paper

## 8 Chair

Part front elevation & cross-section  
Pencil on tracing paper (1090×755)

## 9-10 Details of chairs

9 Details of construction of *Loose seat | frame*  
Insc: As above  
Pencil on tracing paper (575×590)

10 Details of *Loose Seat | Frame*

Insc: As above & labelled  
Pencil on tracing paper (1280×760)

## 11 Dining-room furniture

Section, details & perspective of sideboard & perspective of chair & table  
Pencil on tracing paper (760×1070)

## 12-15 Dining-room furniture, 1926

12 *Furniture for a Small Dining Room: Plan, Front, Side & Back elevations, Section AA & Section BB of Sideboard; Plan, front & side elevations of Dining Table; plan, front & side elevations of Single Chair; plan, front & side elevations of Arm Chair; plan & front elevation of Side Table*  
Scale:  $\frac{1}{8}$ FS  
(545×760)

13 FS part-elevation of table  
(750×555)14 FS details of *Sideboard*  
(750×555)15 FS details of *Armchair*  
(930×695)

12-15 Insc: As above, *Register No.2 | Drawings in Set 4* & labelled  
d: February 1926  
Pencil on tracing paper

## 16-17 Sideboard, 1928

16 FS part front elevation  
Insc: *Sideboard Front Elevn* & labelled  
(1050×765)

17 FS *End Elevn & Section*  
Insc: As above & *Sideboard*  
(1060×655)

16-17 s&d: *George Walton | The Studio | 53 Sterne Str | London W12 | Dec 1928*  
Pencil on tracing paper

18 Longitudinal section, cross-section & perspective of *Coffee Table*  
Insc: As above & labelled  
Pencil on tracing paper (765×560)

## [22] Designs for glassware (31):

1-26 Designs for 1 bell, 2 covered dishes, 4 decanters, 13 goblets, 3 tumblers, 1 pitcher & 2 vases  
Pen & coloured washes on linen (245×155 average); pencil on tracing paper (220×130); pencil & crayon (180×90)

## 27 Five goblets

## 28 Two goblets &amp; 3 vases

29 Three goblets & dish  
Verso: Dish

30 Two goblets  
Verso: Vase & dressing table

31 Three goblets, vase & 2 covered jugs  
Verso: Two jugs, vase & dish

27-31 Insc: With dimensions & (except No.28) prices given  
Pencil & green crayon, No.30 additionally with brown & buff crayon (290×225)

Lit: *Studio*, XXXVII, 1906, pp.222-223 (general article on Walton's glassware)

Three photographs of Walton glassware in the V&A and Clutha glass are in the RIBA Photographs Collection

## [23] Design for a houseboat

Design for 'Log Cabin' houseboat for George Davison, 1907 (8):

1 *Plan of 'The Log Cabin' House Boat on the River Thames*

Insc: As above & labelled  
s: *George Walton | Architect | 225 High St | Kensington | London W*  
Pen on tracing paper (350×745)  
Reprd: *Studio*, XLI, 1907, p.62

2 *Plan & sketch details*3 *Front View & sketch details*4 *Back Elevation & sketch details*5 *End View, Cross Section & sketch details*6 *Longitudinal Section | on CD*

2-6 Insc: As above, *The Log Cabin | A Houseboat for George Davison Esq. & labelled*  
s: *George Walton | 44 Holland St | Kensington | London W*  
Print with pencil additions (380×645)

1-6 Scale:  $\frac{1}{2}$ in to 1ft

## 7 Elevation of oil lamp

Insc: Labelled

Pen & pencil with coloured washes (530×230)

8 Elevation of hull, elevation of *Pontoon with seat and steps down on both sides & details*  
Insc: As above, *The Log Cabin* & labelled  
s: *George Walton | 44 Holland St*  
Pencil (340×730)

## 1-8 Bound together

Lit: *Studio*, XLI, 1907, pp.62-63

In the RIBA Photographs Collection are 8 photographs of the houseboat and its furnishings. For moorings for the houseboat see Shiplake, Oxford [15].15 & Bourne End, Bucks [3].

The Walton bequest includes photographs of: Kodak Company shops in Clerkenwell Street, West Strand, Regent Street and Brompton Road, London; Glasgow; Brussels; Kodak exhibition stand

Shop fronts, exhibition stand &c  
Waterer & Kent, Bromley (Kent); Wellington & Ward, High Holborn, London; Walton & Co. stand, Glasgow exhibition; decorated hoarding for Miss Cranston's tea-rooms, No.91 Buchanan Street, Glasgow; Walter Judd Ltd, Queen Victoria Street, London

## Shop interiors

Photographer's studio, Regent Street, London; Walter Judd Ltd, Queen Victoria Street, London; Rowntree's tea-rooms, Scarborough (Yorks)

## House exteriors

Studios, No.53 Sterne Street, Shepherd's Bush, Hammersmith, London; garden front No.50 Victoria Road, Kensington, London



## House interiors

Alma House, Cheltenham (Glos); Finnert House, Weybridge (Surrey); Thornton Lodge, Helensburgh (Dunbarton); No.4 Devonshire Gardens, Glasgow; The Philippines, Bradsted Chart (Kent); house in Vienna; Drumalis House, Larne (Co Antrim); Ledcameroch, Glasgow; No.26 Emperor's Gate, Kensington, London; No.44 Holland Street, Kensington, London; unidentified interiors, d. 1900; unidentified interiors

Stained glass, furniture, firegrates, light fittings, metalwork, silverware, wallpapers and fabrics

**WALTON-WILSON, John Wilson (1824-1910)**

Known as John Wilson Walton before his change of name in 1880, Walton-Wilson served his articles with Henry Roberts and studied at the RA schools. He worked as an assistant to Sir Charles Barry (q.v.) on the Houses of Parliament from 1847 to 1849 and then travelled for three years through France, Italy, Greece, Turkey, Palestine, Egypt and Ethiopia, returning to London to begin independent practice in 1853. In 1859 he moved to Durham and from 1859 to 1862 was in partnership with Edward Robert Robson (1835-1917). Works of the firm include: Zetland School, Redcar, Yorkshire, 1859; restoration of St Peter & St Paul, Stainton, Yorkshire, 1861; vicarage at Belmont, Durham, 1861; and St Cuthbert's, North Road, Durham, 1861-62. In 1869 Walton-Wilson returned to London and practised from No.12 Buckingham Street, Westminster, until 1881. Other works include: St Augustine's, Alston, Cumberland, 1870; restoration of St Mary's Priory church, Nun Monkton, Yorkshire, 1873-77; various schools and country residences; and his own home, Shotley Hall, Shotley, Northumberland, 1884, to which he retired in 1892. A 1860, F 1882.

Bibl: P. Joyce & J. M. Crook, Dictionary of Victorian architects card index; obituary: *RIBA Jnl*, XVII, 1910, p.550

**NUN MONKTON (Yorks): Church of St Mary**  
Survey drawings showing restoration of church & replacement of E end, 1877 (8):

1 *Plan Shewing New Chancel etc: Ground Plan & Plan of Triforium*

Scale:  $\frac{1}{4}$ in to 1ft  
Pen & coloured washes (675 x 730)

2 *West Elevation & Section Looking West*

Scale:  $\frac{1}{4}$ in to 1ft  
Pen & coloured washes (675 x 675)

3 *North Elevation, South Elevation & Section through Tower looking North*

Scale:  $\frac{1}{4}$ in to 1ft  
Pen & coloured washes (665 x 675)

4 *Transverse Section through Chancel*

Scale:  $\frac{1}{2}$ in to 1ft  
Pen & coloured washes (840 x 635)

5 *Longitudinal Section through Chancel*

Scale:  $\frac{1}{2}$ in to 1ft  
Pen & coloured washes (840 x 635)

6 *Elevation and Section of West Door showing Plan of Jambs & Plan of Arch Mould*

Scale: 1in to 1ft  
Pen & coloured washes (680 x 665)

7 *Part North Elevation showing Plan of Jambs, part South Elevation showing Plan of Arch Mouldings & part Section through S door*

Scale: 1in to 1ft  
Pen & coloured washes (885 x 670)

8 *Elevation of North Triforium*

Scale: 1in to 1ft  
Pen with blue & grey washes (510 x 675)

1-8 Insc: As above, *St Mary's Church Nunmonkton*, numbered 1-3, 7, 8, 4-6 respectively & labelled s & d: John W. Walton | 12 Buckingham St | London WC | 1877

Prov: Pres by the architect, 1884

Lit: Pevsner, *W Yorks*, 1967, pp.383-384

There is in the MSS Collection of the RIBA a six-page MS memoir on 'The Priory Church of St Mary Nun Monkton' which was presented with the drawings catalogued above. The memoir gives a history and description of the church and states that 'the total cost of the rebuilding and restoration ... was £4397.18'.

**WARD, Basil (1902-1976)**

See Murray, Ward & Partners

**WARDELL, William Wilkinson (1823-1899)**

Wardell began his career as a railway surveyor and was an Associate of the Institution of Civil Engineers when he met A. W. N. Pugin and became his pupil. In 1843 Wardell became a Roman Catholic and set up practice in London as an architect. He designed more than thirty Roman Catholic churches, including: Our Lady of Victories, Clapham, London, 1849-51; Our Lady Star of the Sea, Greenwich, London, 1851; Holy Trinity church and St Joseph's almshouses, Hammersmith, London, 1851; and St Mary & St Michael, Stepney, London, 1853-56. In 1858, because of ill-health, Wardell emigrated to Melbourne, Australia, becoming the first Fellow of the RIBA to practise in that country. The government of the State of Victoria promptly offered him the post of Chief Inspector of Public Works with the right of private practice, and as Government Architect Wardell was variously involved in all public building in Melbourne for the following twenty years. Works to his own design include, in Melbourne, government offices, awarded in competition, 1859; St Patrick's cathedral (RC), begun 1859; St John the Evangelist, 1860-73; the completion of the Treasury building, 1862; St Mary's cathedral (RC), Sydney, begun 1865; completion of the Post Office to revised designs, 1871; Government House, 1872-76; the remodelling of the Customs House, 1875; as well as flood control works, harbour works and defence works. In 1878 Wardell was dismissed from office in what J. M. Freeland called 'a sordid bit of political hatchetwork'. He took an extended sketching tour of Europe and the Mediterranean, returning to Australia to settle in Sydney and set up a practice in secular building. Works from the 1880s include: the Union Club, Sydney; the New South Wales Club, Sydney; and the English, Scottish & Australian Bank, Melbourne. A 1843, F 1850.

Bibl: J. M. Freeland, *Architecture in Australia, a history*, 1968; J. M. Freeland, *The Making of a profession: a history of the growth and work of architectural societies in Australia*, 1971; Australian Council of National Trusts, *Historic public buildings of Australia*, 1971; Stephen Welsh papers, ser.4, RIBA MSS Collection; obituary: *Builder*, LXXVIII, 1900, p.43

**MELBOURNE (Victoria, Australia): Post Office**

Design for additions to the Post Office, 1871

Perspective of *Post Office Melbourne*: the ground storey has an arcade of coupled Doric columns finished with a balustrade; the 1st storey is of coupled Ionic columns finished with a balustrade surmounted by finials & sculpture with an attic storey behind; a central tower & 2 clock towers, on the right, have coupled Corinthian pilasters while, on the left, the 2 angle towers are lower & finished with an attic & balustrade

Insc: As above

s: *For the Royal Institute of British Architects | from | Wardell | Melbourne, Victoria, Australia & (stamped lower left corner) Dept. of Public Works, Melbourne, Victoria*

Photograph of original drawing (335 x 500)

Prov: Pres. by the architect

Lit: *Builder*, XXIX, 1871, pp.124, 127

The first Post Office on the Elizabeth and Bourke Street site was built in 1841 and finished with a clock tower in 1850. In 1858 a competition was held for a new, larger building and the first premium was awarded to an architect in the Office of Public Works, Arthur Ebdon Johnson (q.v.). Johnson's design as reported in *Builder*, XVI, 1858, p.651, consisted of a 'large building of two orders, Doric and Ionic, with a lofty roof rising from behind a balustrade; and there is a low turret for a clock in the centre of each of the principal fronts'. The building was considered inadequate as soon as it was put up, and in 1871 Wardell added a second storey, five towers and remodelled the interior.

**WARDLE, George Young (fl.1857-1910)**

Wardle was born in Leek, Staffordshire, and employed from about 1866 as bookkeeper and draughtsman to Morris, Marshall, Faulkner & Co. (from 1874-75 Morris & Co.). In 1870, on the death of Warrington Taylor, he became the firm's manager and shared responsibility with William Morris for all the organizational work and most of the designs. His wife, Madeline née Smith, supervised and executed needlework with Jane Morris. His sister, Elizabeth, married in 1857 the silk expert Sir Thomas Wardle (no lineal relation), at whose dye works in Leek Morris experimented with ancient dyes and dyeing processes from 1874 to 1876. George Wardle contributed to the decoration of Morris's manuscript 'Book of verse', 1870 V & A L.131-1953, with Edward Burne-Jones and Fairfax Murray. He retired in 1890 and died in Plymouth in 1910.

Bibl: *DNB* (under Sir Thomas Wardle); P. Henderson, *William Morris*, 1967, pp.75, 115, 149; P. Thompson, *The Work of William Morris*, 1967, pp.30, 44, 69-70, 133; H. Blyth, *Madeline Smith*, 1975, pp.189-192

Details of painted decoration (45), contained in 2 portfolios

Portfolio I, with 14 tracings on 12 sheets, traced for the RIBA, 1870, from drawings made for Morris, Marshall, Faulkner & Co., 1865-66, bound in black leather & insc. on front *Painted Decorations of Churches | Chiefly Roof in Norfolk | & Suffolk* (400 x 300). The drawings are insc. in the entries below with location of church given & notations on colouring & technique; the medium is black, red, green & white pen with various coloured washes on tracing paper; the sizes range from 125 x 140 to 350 x 230, mounted on board (380 x 275)

In the portfolio is a MS entitled *Portfolio of miscellaneous examples of painted decoration chiefly roofs*, which gives more details of colouring & technique, and is s & d George Young Wardle | 15 Queen Square Bloomsbury | 6th April 1870

The original drawings are in the V & A (E.3172404 1939).



Portfolio II, containing 35 tracings on 33 sheets, traced for the RIBA, 1872, from drawings made for Morris, Marshall, Faulkner & Co., 1865-66, bound in black leather & insc. on front *Painted Screens / Norfolk and Suffolk* (400 x 300)

The drawings are insc. in the entries below with location of church & identification of figures given & notations on colouring & technique; the medium is pencil & coloured washes on tracing paper with sizes ranging from 170 x 280 to 255 x 345, mounted on board (280 x 380)

In the portfolio is a MS entitled *Drawings mostly from painted screens in Norfolk and Suffolk*, giving more details of colouring & technique, s & d George Y. *Wardle / 4 Bloomsbury Place London / March 18th 1872* The original drawings are in the V & A.

Figures at end of entries refer to the sequence of the drawings in the 2 portfolios, I & II

[1] AYLMEYTON (Norfolk): Church of St John the Baptist  
Detail of decoration, I, 1  
Drawn on the same sheet as Blythburgh, Suffolk [4].

[2] AYLISHAM (Norfolk): Church of St Michael  
Details of decoration from screen (3):  
1 Detail of pillar base, II, 10  
2 Detail of mouldings & foliage, II, 11  
Drawn on the same sheet as Trimingham, Norfolk [11] 7.  
3 Detail from *S Transept* roof, I, 6  
Insc: As above  
Mounted with St John, Maddermarket, Norwich [8].3  
Lit: P. Henderson, *William Morris*, 1967, p.75  
Details from St Michael's, Aylsham, were reproduced by William Morris on the roof of Jesus College chapel, Cambridge, and, with variations, on the walls of Queens' College Hall, Cambridge, in 1875.

[3] BARTON TURF (Norfolk): Church of St Michael  
Details of decoration from screen (12):  
1-3 Figures of saints  
1 Figure of St Apollonia, II, 20  
2 Figure of St Sitha, II, 21  
3 Figure of St Barbara, II, 22  
  
4-12 Hierarchies of angels  
4 Figure of Seraphim, II, 26  
5 Figure of Cherubim, II, 24  
6 Figure of Throne, II, 29  
7 Figure of Domination, II, 25  
8 Figure of Virtue, II, 27  
9 Figure of Power, II, 23  
10 Figure of Principality, II, 28  
11 Figure of Archangel, II, 30  
12 Figure of Angel, II, 31

[4] BLYTHBURGH (Suffolk): Church of the Holy Trinity  
Detail of decoration from roof of *chancel, 1st bay of nave & 2nd bay of nave*, I, 1  
Insc: As above  
Drawn on the same sheet as Aylmerton, Norfolk [1].

[5] CAWSTON (Norfolk): Church of St Agnes  
Details of decoration from *S transept roof*, I, 2  
Insc: As above

[6] FRITTON (Norfolk): Church of St Catherine  
Details of wall painting of St George slaying the dragon, I, 8

[7] IRSTEAD (Norfolk): Church of St Michael  
Detail of decoration from screen, II, 33  
Drawn on the same sheet as Tunstead, Norfolk [13].1.

[8] NORWICH: Church of St John, Maddermarket  
Details of decoration from roof (2):

1 Detail from *N Aisle*  
Insc: As above  
2 Detail  
The two sheets are mounted together, I, 5  
3 Detail from *S Aisle*, I, 6  
Insc: As above  
Mounted with Aylsham, Norfolk [2].3.

[9] ST ALBANS (Herts): Abbey church of St Alban  
Detail of *Ceiling of Choir*, I, 7  
Insc: As above

[10] SALLE (Norfolk): Church of St Peter & St Paul  
Details of decoration (2):

1 Details from *Roof of Nave & North Side*, I, 3  
2 Details from *Roof of Nave & North Side*, I, 4  
Insc: As above

[11] TRIMINGHAM (Norfolk): Church of St John the Baptist  
Figures of saints & details of decoration from screen (7):

1-6 Figures of saints  
1 *1st Figure*, St Edmund, II, 4  
2 *2nd Figure*, St Clare, II, 5  
3 *3rd Figure*, St Clement, II, 6  
4 *5th Figure*, St Petronella, II, 7  
5 *6th Figure*, St Cecily, II, 8  
6 *8th Figure*, St Edward, II, 9  
7 Detail of decoration, II, 10  
Insc: As above  
Drawn on the same sheet as Aylsham, Norfolk [2].2.

[12] TRUNCH (Norfolk): Church of St Botolph  
Details of decoration & stained glass (4):

1 Detail from *front of ringing gallery*, I, 11  
2 Detail of decoration, II, 1  
3 Detail of decoration, II, 2  
4 Detail of figure from stained glass, II, 3  
Insc: As above

[13] TUNSTEAD (Norfolk): Church of St Mary  
Details of decoration (3):

1 Detail, II, 33  
Drawn on the same sheet as Irstead, Norfolk, [7].  
2 Detail of *Hinge and Cross on South Door*, I, 9  
3 Details of *Rood beam*, I, 10  
Insc: As above

[14] WESTWICK (Norfolk): Church of St Botolph  
Figure of St James the Great from a screen II, 32

[15] WORSTEAD (Norfolk): Church of St Mary  
Details of decoration, figures of saints & interior perspective (9):

1-4 Details of decoration from screens  
1 Detail, II, 12  
2 Detail, II, 13  
3 Detail, II, 14  
4 Detail, II, 15  
5-8 Figures of saints  
5 *8th Figure*, St John the Evangelist, II, 16  
6 *10th Figure*, St Peter, II, 17  
7 *9th Figure*, St Andrew, II, 18  
8 *15th Figure*, St William of Norwich, II, 19  
9 Interior perspective of remains of *Altar and Picture in N Aisle*, I, 12  
Insc: As above

Morris used the details from the screens in fabric designs and studied the drapery of the figures of saints for his own stained glass windows.

WARDROP, James Hastic (?-1974)

Wardrop was educated at Melbourne Technical College (now Royal Melbourne Institute of Technology) from 1906 to 1909. He worked in the office of C. A. D. D'Esbro until 1913 and spent the following year travelling in the United States and Great Britain and working in various offices, including the London County Council. After service with the Australian forces in the First World War, he commenced practice with Philip B. Hudson about 1921. From 1934 he practised independently and his works include: City Building, No. 18 Queen Street, Melbourne; Orrong Hotel, Caulfield, Melbourne; United Kingdom Hotel, Clifton Hills, South Australia; and various flats and houses. He was elected Associate of the Royal Australian Institute of Architects in 1913, a Fellow in 1943 and awarded 'Privileged Membership' in 1969.

Bibl: Information from the Royal Australian Institute of Architects, 1975

MELBOURNE (Victoria, Australia): National war memorial of Victoria  
Competition design, 1924  
See Hudson, Philip Burgoyne & Wardrop, James Hastic

WARE, Samuel (1781-1860)

Ware was a student at the RA schools in 1800 and exhibited there from 1799 to 1814. He was employed by the Duke of Northumberland for alterations to Northumberland House, Strand, London (dem. 1874); by Lord George Cavendish for alterations to Burlington House, Piccadilly, London, 1812-18, and for the design of the Burlington Arcade, Piccadilly, London, 1816-18 (since altered); and by the Duke of Portland for stables behind Harcourt House, Cavendish Square, London, c.1820 (dem. 1906). Ware published a *Treatise on the property of arches*, 1809, *Remarks on theatres with an Appendix on the construction of Gothic vaulting*, 1809 & 1822, and *Tracts on vaults and bridges*, 1822. He retired in 1840 and his practice was continued by his nephew, C. N. Cumberlege.  
Bibl: APSD; Colvin; A. Graves, *RA exhibitors*, 1905-06

LONDON: Burlington House, Piccadilly, Westminster  
Design for alterations, 1812

Part-plan of the ground floor

Scale: 1/2 in to 1 ft

Insc: *The Plan Of The Ground Floor*, with dimensions given

Pen & wash (395 x 590), left edge cut, piece missing top right edge  
Lit: R. Phené Spiers, 'Alterations to Burlington House', *AR*, XXX, 1911, p.122; Survey of London, XXXII, *Parish of St James Westminster*, pt.ii, 1963, pp.407-412

Burlington House was begun c.1664 by Sir John Denham for himself. It was bought by the 1st Earl of Burlington and completed in 1668 by Hugh May. Colen Campbell altered the house c.1717-20 for the 3rd Earl, and Ware made alterations and remodelled the interior extensively for Lord George Cavendish, 1812-18. In 1854 the Government acquired Burlington House and it became the Royal Academy in 1867. Banks & Barry altered the Piccadilly exterior, 1868-73, and Sydney Smirke remodelled the interiors in 1872-74. A comparable set of plans, elevations and details by Ware is in the library of the RA. For other drawings in the RIBA Collection for Burlington House see Aitchison, George; Barry, Charles Jnr; Smirke, Sydney [4].



**WARE, William Robert (1832-1915)**

Ware was born in Cambridge, Massachusetts, USA, the son of a Unitarian clergyman. After graduating from Harvard in 1852 he studied architecture at the Lawrence Scientific & Technical School, Cambridge, in the Boston office of E. C. Cabot and, until 1859, in the New York office of Richard M. Hunt (q.v.), where he met Henry Van Brunt (q.v.), with whom he practised in Boston from 1863. They designed the Worcester Union Passenger station in the early 1870s, the first Unitarian (later Congregational) church in Boston, the cathedral-like Memorial Hall, Harvard, 1870-1878, and St John's chapel of the Episcopal seminary, Boston, c.1869-73, in Victorian late Gothic style. In 1865 Ware went to Paris under the auspices of the Massachusetts Institute of Technology to study at the École des Beaux-Arts and at the École Centrale. On his return in 1866, he became head of the MIT's newly formed department of architecture. He remained in partnership with Van Brunt until 1881, when he became the first professor of the school of architecture at Columbia University. He was elected Honorary Corresponding Member of the RIBA in 1880. Bibl: H. R. & E. R. Withey, *Biographical dictionary of American architects*, 1956; Hitchcock, *Architecture: C19 & 20*, 1958, pp.144, 192; obituaries: *American Institute of Architects Journal*, III, 1915, pp.305, 382; *RIBA Jnl*, XX, 1915, pp.427, 506

**BOSTON (Mass, USA): Shops**  
Design for a group of shops in Gothic style  
Perspective of exterior  
s: *W. R. Ware archt*  
Photograph of original drawing (270 × 305)  
Prov: Pres. by the architect, 1867

**WARE, William Robert (1832-1915)**  
**& VAN BRUNT, Henry (1832-1903)**

**BOSTON (Mass, USA): Unitarian (later Congregational) church**  
Design for a church in Gothic style, with an elaborate timber roof (2):  
1 Perspective of exterior from SW showing tower  
Insc: *View of church*  
(210 × 170)

2 Perspective of interior looking E  
Insc: *Interior of church*  
(210 × 150)

1-2 s: *Ware & Van Brunt archts*  
Photograph of original drawing  
Prov: Pres. by W. R. Ware, 1867

**WARING, Henry Franks (fl.1901-1924)**

Waring exhibited at the RA designs for 'A Suffolk Homestead', No.1191, in 1901 and a 'Small House in the Country', No.1548, in 1903. A practice in domestic architecture c.1902 in partnership with Arthur Bartlett (1867-1933) is suggested by 'a proposed house near Lydd, Kent' illustrated in *The Studio*, XXVI, 1902, p.119. The front and back views reproduced are inscribed 'A. Bartlett and H. F. Waring Archts.' and signed 'H. F. Waring del'; but the partnership could not have lasted long as Bartlett stated that he had had 'No partners' on his RIBA Fellow's nomination paper of 1904. In that year a stained glass panel designed by Waring was illustrated in *The Studio*, XXXII, 1904, p.342; and Oliver Hill employed him as a perspective artist c.1924.

Bibl: A. Graves, *RA exhibitors*, 1905-06; RIBA nomination papers (Bartlett)

**LONDON: Hammersmith Broadway, Hammersmith Perspective c.1924**

See Hill, Oliver [83]

**SHANTUNG (China): Tsinan Perspective, 1921**

See Hill, Oliver [145]

[1] **LONDON: Hampton Court Palace (Twickenham), Richmond-upon-Thames (Middx)**  
Topographical drawing, 1906  
View of Fountain Court  
s & d: *H. F. Waring / 06*  
Watercolour (540 × 370)  
Prov: Pres. on permanent loan by the Architectural Association, 1963

[2] **Topographical drawing**  
View showing landscape with river  
s: *H. F. Waring*  
Watercolour (230 × 340)  
Prov: Pres. on permanent loan by the Architectural Association, 1963

**WARREN, Edward Prioleau (1856-1937)**

Warren was educated at Clifton College and University College, Bristol, and was articled to Bodley & Garner in 1880, when other pupils and assistants included C. R. Ashbee (q.v.), C. F. M. Cleverly, J. N. Comper, Henry Skipworth, F. M. Simpson and Walter Tapper (q.v.). After completing his articles Warren remained with the firm as an assistant, commencing independent practice in 1885. An early work, in 1888, was a barge for Magdalen College, Oxford, of which his brother, Sir Herbert Warren, was President from 1885 to 1928. There followed the churches of St Mary, Bishopstoke, Hampshire, 1889-1901; St Columba, Wanstead Slip, Essex, 1893; St Clement, Bradford, Yorkshire, 1894-98; St Michael & All Angels, Bassett, Southampton, Hampshire, 1907-1910; St Martin, Bryanston, Dorset, 1899; St Peter, Lowestoft, Suffolk. In the years before the First World War the bulk of Warren's practice changed from ecclesiastical to domestic and collegiate and his main works include: Bedales School, Petersfield, Hampshire, 1901-07; buildings for the Radcliffe Infirmary, Oxford, 1902-21; Hanover House, Park Road, Regent's Park, London, 1903-04; No.5 Kensington Palace Gardens, London, 1904; his own house, Breach House, Cholesey, Berkshire, 1905; Shelley House, Chelsea Embankment, London, 1912; restoration of Heneage Court, Falfield, Gloucestershire, 1913; No.1 Campden Hill, Kensington, London, 1914-15; and restoration of Carter's Corner Place, Hellingly, Sussex. At Oxford he made additions, alterations or repairs to Magdalen, Merton, Balliol, St John's, Oriel and All Souls Colleges, the Bodleian Library and the Ashmolean Museum and designed the School of Pathology, 1926; at Cambridge he made alterations and repairs to Gonville & Caius and Trinity Colleges and designed the School of Pathology, 1927. His work of the 1920s includes the church of the Good Shepherd, Preston, Brighton, Sussex, 1921-27; St George's memorial chapel, Chichester cathedral, Sussex, 1922; an unexecuted design for a proposed hostel for British students, Cité Universitaire, Paris, 1928; and, as principal architect to the Mesopotamia Imperial War Graves Commission, a war memorial at Basra, Iraq, 1929. Elected A 1883, F 1906; member of the Art Workers' Guild 1913. Warren retired in 1935. His son, Edward Peter Warren, was also an architect.

Bibl: A. Graves, *RA exhibitors*, 1905-06; *Who's who in architecture*, 1914, 1923 & 1926; obituaries: *Builder*, CLIII, 1937, p.965; *RIBA Jnl*, XLV, 1937, pp.203-204; *AJ*, LXXXV, 1937, p.861; *Ac&BN*, CLII, 1937, pp.250-251

There are in the MSS Collection of the RIBA Warren's articles of apprenticeship with Bodley & Garner, dated 3 May 1880; and typescript lectures and essays on 'Stucco', 'Staircases', 'Oxford' and 'The Inns of Court and Chancery', 1913-33.

Designs contributed to the Quarto Imperial Club, 1892-96 (7):

1-4 Designs for bookplates  
1 *Art For / Schools / Association*  
s & d: *E. P. Warren 1888*  
Pencil, pen & red pen (120 × 95)

2 *Ex Libris Lionel Goodrich*  
s & d: *E. P. Warren 1895*  
Engraving (130 × 100)

3 *Ex Libris Johannis D. Batten*  
d: *June 27th 1896*  
Proof print (130 × 100)

4 *E libris Johannis Platt*  
Proof print (130 × 100)

1-4 Insc: As above  
QIC, II, p.63

5 Design for a fireplace  
Perspective  
Insc: *To my Brethren / Sculptors & Painters / of the Quarto Club / this ill drawn sketch is especially dedicated*  
s & d: *EPW / Feby 1893*  
Pen & wash (355 × 250)  
QIC, II, p.29

6 Design for a mirror frame  
Elevation & section  
Scale:  $\frac{1}{4}$ FS  
Insc: *Design for a Mirror Frame / in Oak & labelled*  
s & d: *E P Warren 1895*  
Pen & coloured washes (355 × 250)  
QIC, II, p.51

7 Design for a staircase  
*Plan & Section of Staircase in Oak*  
Scale:  $\frac{1}{4}$ in to 1ft, section  $\frac{1}{2}$ in to 1ft  
Insc: As above  
s & d: *E. Prioleau Warren / 1893*  
Pen & coloured washes (355 × 250)  
QIC, II, p.21

1-7 The drawings are contained in the Quarto Imperial Club Vol.II. For a description of the volumes and list of artists represented see *Quarto Imperial Club*.

**WARRINGTON, William (fl.1833-1865)**

Warrington is listed in the London street directory of 1839 as an 'Artist in stained glass, Heraldic and decorative Painter, Plumber, Glasier and Paperhanger'. He was at work restoring windows by 1833 and developed as a designer under the influence of A. W. N. Pugin. In 1838 they collaborated in designing windows in a C16 style for the chapel of St Mary's College, Oscott, Warwickshire; and in the early 1840s designed windows in a C14 style for the chapel of Alton Towers, Staffordshire, for St Chad's, Birmingham, and for St Mary's, Derby. In 1848 Warrington wrote a *History of stained glass*, illustrating it with his own designs and advising prospective clients that he could supply glass in any style from the C11 to the C15. The V & A Department of Prints & Drawings has three Warrington designs and the V & A Library contains a manuscript, presumably contemporary, list of his works of the 1850s. Warrington's later work includes stained glass windows for the churches of St Aikmund, Whitchurch, Shropshire, 1860; St Philip & St James, Hucclecote, Gloucestershire, 1860; St Andrew, Banwell, Somerset,



1861-63; St Mary & Holy Cross, Quainton, Buckinghamshire, 1861; All Saints, Sutton, Suffolk, 1861; All Saints, Ripley, Yorkshire, 1862; St Oswald, Sowerby, Yorkshire, 1863; and Holy Trinity, Burrington, Somerset, 1865.

Bibl: W. Warrington, *History of stained glass*, 1848; information from Mr Martin Harrison, 1974

**NORTON-JUXTA-TWYCCROSS** (Leics): Church of the Holy Trinity  
Design for stained glass, 1841  
Elevation of E window of 4 lights, 2 with figures of St Matthew & St John & symbols of the Evangelists, 2 with small roundels inset  
Insc: *Norton Church*  
s & d: Wm Warrington 1841  
Pen & watercolour (530 × 325)  
Prov: Pur. 1965  
Lit: Pevsner, *Leics & Rutland*, 1960, p.201

**WARTON, Matthew** (fl.1843-1868)  
Warton was elected an Associate of the RIBA in 1851 and gave the following London addresses before his resignation in 1868: Stepney Causeway, 1851-54; No.5 Nicholas Lane, Lombard Street, City, 1855-1860; and Royal Exchange Assurance Building, Cornhill, City, 1862-68.  
Bibl: RIBA members index

[1] **ATHENS**: Parthenon  
Measured drawings, 1843 (2):  
1 Elevation of *Principal Front*  
Insc: As above & *Temple of Minerva*  
Pen & sepia wash (740 × 530)

2 Details of columns & frieze  
Insc: *The Temple of Minerva | called | The Parthenon and Hecatompedon*  
Pen & wash (740 × 530)

1-2 s & d: *Matthew Warton | January 1843 & (in another hand) Admitted student | 23rd Jan. 1843*

[2] Drawing of antifix, 1843  
Perspective elevation  
s & d: *Matthew Warton & (in another hand) admitted student | 23 Jan. 1843*  
Watercolour (495 × 710)

**WATERHOUSE, Alfred** (1830-1905)  
& **WATERHOUSE, Paul** (1861-1924)  
In 1970 a very large collection of drawings by Alfred and Paul Waterhouse was presented by David Waterhouse of Waterhouse & Ripley. The intention is to make this collection, together with other drawings presented by Michael Waterhouse and Cedric Ripley in 1933, the subject of a separate volume in the RIBA Drawings Collection catalogue series.

**WATNEY, Basil G.** (?-1915)  
Watney, a pupil of Lutyens, was in partnership with Samuel Harrington Evans, another of Lutyens's assistants, from about 1911 to 1914, before his death in the First World War.

**MEOPHAM** (Kent): Cottage  
Design for Miss Pease, 1911

**STRALOCH**: House  
Design for George Clark

Sketchbook with survey plans of work done by Lutyens's office, 1913-14  
See *Evans, Samuel Harrington*; see also *Edwin Lutyens*, pp.12, 54, a separate volume by Margaret Richardson, in the RIBA Drawings Collection catalogue series

**WATSON, John Burges** (1803-1881)  
Watson was articled to William Atkinson (q.v.) and studied at the RA schools in 1823 before commencing practice in 1825. He was surveyor to the Pentonville Estate, London, for forty years, and his independent commissions include: the rebuilding of St Mary's, Staines (Middlesex), Surrey, 1828; N transept of St Mary's, Bedford, Hounslow, London, 1828; the tower of All Saints, Messing, Essex, 1830; vicarage, Norton, Hertfordshire, 1831; St Paul's, Hook, Surrey, 1838 (rebuilt by Carpenter & Ingelow, 1881); St Mary's, Wheaton Aston, Staffordshire, c.1839 (rebuilt 1857); National Provincial Bank, Bishopsgate Street, London (dem. 1864); cottage for the Ornithological Society, St James's Park, London, 1840; and several vicarages and houses. He competed for the Houses of Parliament 1836, and the Royal Berkshire Infirmary, 1837, and practised as a landscape gardener. His son, Thomas Henry Watson, was also an architect.  
Bibl: *APSD*; *Colvin*; A. Graves, *RA exhibitors*, 1905-06; obituary: *Builder*, XL, 1881, p.521

[1] Design for vinery & peach house, 1836-37 (2):  
1 *Plan of a Vinerie, Elevation of a Vinerie, Elevation of Vinerie End, Section of Vinerie & details of Plan of post of Iron Rafter, Section of End Rafter & Section of | Light Stiles*  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{2}$ in to 1ft (plan of iron rafters), FS (sections of rafters & stiles)  
Insc: As above & labelled  
s & d: J. Watson | *Nov 9th London | 1836*

2 Site plan of peach houses & vinery & *Elevation of South Wall & hot houses; Plan of Peach House, Elevation of Peach House Front, Elevation of Peach House End, Section of Peach House & FS details*  
Scale:  $\frac{7}{8}$ in to 10ft (site plan),  $\frac{1}{4}$ in to 1ft (peach house)  
Insc: As above & labelled  
s & d: J. Watson Mar 6th '37 | London

1-2 Pen & coloured washes (360 × 525)

[2] Design for a factory  
Elevation showing a façade composed almost entirely of Doric pilasters & windows; the central & end blocks are 3 storeys high & 3 bays wide; the left-hand connecting block is 1 storey high & 17 bays long & the right-hand connecting block is of 2 storeys & 19 bays  
Pen & coloured washes (205 × 990)

**WATSON, Leslie Kenyon** (1906- ) & **COATES, Harold John** (1901-1967)  
Watson received his education at Bradford College, Cambridge University and the RA schools before assisting Sir Guy Dawber in 1926, Sir Giles Gilbert Scott in 1927 and Sir Edward Maufe from 1935 to 1938. After war service in the Royal Artillery he worked for the Miners' Welfare Board from 1948 to 1950. In the latter year he went into partnership with Harold John Coates. Coates was educated at Stationers' Company School and was articled to W. E. Watson from 1919 to 1922. He also attended the Polytechnic School of Architecture and the RA schools, winning the RA silver medal in 1925. From 1922 to 1939 he worked for various London architects and during the war years was employed by the Bristol Aeroplane Company. Between 1945 and 1950 he practised on his own account in London and Welwyn Garden City and was from 1950 until his death in partnership with L. K. Watson. Their work includes: generating stations A & B, Rugeley, Staffordshire; generating station, Richborough, Kent; generating station, Thorpe Marsh, Yorkshire; pithead baths, Blyth, Northumberland; bridge and landscaping, Scotswood, Newcastle upon Tyne; tunnel administration building and landscaping, Newcastle upon Tyne; and, in London,

alterations and extensions to the Commonwealth Bank of Australia, Old Jewry; Commonwealth Bank of Australia, Aldwych; Royal Society of Medicine, Wimpole Street; and Royal Scottish Corporation, Fetter Lane. Watson F 1949; Coates F 1959.  
Bibl: (L. K. Watson) information from the architect, 1974; (H. J. Coates) information from John Coates (son) and from L. K. Watson

[1] **RICHBOROUGH** (Kent): Generating station  
Design for generating station consisting of boiler house, generating set & 2 cooling towers (3):  
1 *North Elevation*  
2 *South Elevation*  
3 *East Elevation*

1-3 Scale:  $\frac{1}{32}$ in to 1ft  
Insc: As above & *Richborough Generating Station, Central Electricity Generating Board | Southern Project Group*  
s: L. K. Watson & H. J. Coates FFRIBA Architects | *Moff, Hay & Anderson, Consulting Civil Engineers | Drawn by H. J. Coates*  
Pen & coloured washes (530 × 755, 530 × 755, 530 × 930)

Prov: Pres. by the architects, 1973  
Lit: J. Newman, *NE & E Kent*, 1969, p.417 ('completed 1962 and 1963')

[2] **THORPE MARSH** (Yorks): Generating station  
Design, 1959 (6):  
1 *Plan*  
2 *South Elevation*  
3 *N elevation*  
4 *East Elevation*  
5 *West Elevation*  
6 *Cross Section*

1-6 Scale:  $\frac{1}{32}$ in to 1ft  
Insc: As above & *Thorpe Marsh Generating Station*  
s & d: Leslie K. Watson | L. K. Watson & H. J. Coates F/FRIBA | 3 Raymond Buildings | Gray's Inn London WC1, 15.4.1959  
Pen & coloured washes (675 × 1000)  
Prov: Pres. by the architects, 1973  
Lit: *AR*, CXXVII, 1960, p.50  
The above design shows one generating set, one boiler house and three cooling towers to be built in the first stage of building and one generating set, one boiler house and three cooling towers blocked-in. The two-stage project was officially opened on 2 June 1967. A booklet detailing the specifications together with the text of *Reflections by the architects* are filed with the drawings.

**WATSON, Charles** (c. 1770-1836)  
**PRITCHETT, James Pigott** (1789-1868)  
**WATSON, William** (c.1805-1829)  
Charles Watson of York and James Pigott Pritchett formed a partnership in January 1813. Watson was the older, established architect, but by 1818 Pritchett seems to have become the firm's principal designer. They took Watson's son, William, as partner to form Watson, Pritchett & Watson c.1825 and dissolved the firm in January 1831. The firm's work, all in Yorkshire, includes: Pauper Lunatic Asylum, Wakefield, 1814-18; Lendal Chapel, York, 1816 (now a shop); Friends Meeting House, York, 1816 (dem. 1884); interior of Friends' Meeting House, Clifford Street, York, 1817; new façade to the Assembly Rooms, York, 1824-28; St Mary's, Greasbrough, 1826-28; Nether Chapel, Norfolk Street, Sheffield, 1827; interiors of Yorkshire Philosophical Society Museum, York, 1827; The Deanery, York, 1827-31 (dem.; the present Deanery dates from 1938); St Peter's School, York, 1829; St Peter's, Nether Hoyland,



1828-30; and the Savings Bank, St Helen's Square, York, 1829. Charles Watson's early work includes: St John's, Wakefield, 1791-95; alterations to the church (now cathedral) of St Peter & St Paul, Sheffield, 1802; Court House and jail, Beverley, 1804-14; and town hall (now court house), Sheffield, 1805-08. Little is known of William Watson except that he was associated with the firm from about 1825 to 1829. J. P. Pritchett was born in Pembrokeshire in 1789, the son of the Rev. Charles Pigott Pritchett, a fellow of King's College, Cambridge. He was articled to James Medland Snr of London in 1808 and spent from 1810 to 1811 in the office of Daniel Alexander. In 1812 he set up in independent practice, but within a year became Watson's partner in York. When the partnership was dissolved in 1831 Pritchett opened an office in York, taking his sons, James Jnr, Charles and George, into the practice at various times. Pritchett's work in Yorkshire includes: rebuilding the nave of St Augustine's, Brafferton, 1832; rebuilding of St Peter's, Huddersfield, 1834-38; St John's, Brearton, 1836; cemetery chapel, York, 1839; Huddersfield College, Huddersfield, 1839-40; Lady Hewley's almshouses, York, 1840; St James's, Meltham Mills, 1840-45 (J. P. Pritchett & Sons); St Mary's, Rawmarsh, 1840, and tower, 1855; railway station, Huddersfield, 1845-50 (in partnership with son, Charles Pritchett); Lion Arcade, Huddersfield, 1852-54; and St Thomas's, Kilnhurst, Lancashire, 1858 (J. P. Pritchett & Sons). Bibl: *APSD; Colvin; DNB*; P. Joyce & J. M. Crook, *Dictionary of Victorian architects* card index; R. E. Leader, *Surveyors and architects of the past in Sheffield*, 1903; J. Walker, *Wakefield, its history and people*, 1939; obituary: (Pritchett) *Builder*, XVI, 1868, p.406

HOYLAND, NETHER (Yorks): Church of St Peter  
Contract drawings, 1828-29 (50):

1-8 Plans, elevations & sections

1 *Plan of the Naked Floor &c*

Pen with sepia, brown & pink washes

2 *Ground Plan*

Insc: As above & (in pencil, in a later hand)

*Architects | Watson, Pritchett & Watson*

Pen with sepia & brown washes

3 *Plan shewing the Framing | of the Gallery Floor & Ceiling, Roof Beams &c & Section of the Ceiling | (to treble scale)*

Pen & red pen with brown & buff washes

4 *Plan shewing half the Ceiling of the Church | and the Ceiling under the Gallery*

Pen & brown wash

5 *South Elevation*

Pen with sepia, blue & grey washes

6 *West & East Elevation(s)*

Pen with sepia, blue & grey washes

7 *Transverse Section(s) looking East & West & Section thro Tower & Porch*

Pen & coloured washes

8 *Longitudinal Section*

Pen with brown, buff & red washes

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

Insc: As above, *Hoyland Church*, No.3, No.2, No.5-No.8, No.10 & No.9 respectively & labelled

9-14 Details of tower &c

9 *Plan of Ground Floor of W Tower, Plan of ringing Chamber | Floor & Section at ground & 1st storey levels, Plan of the Belfry Floor & Section, Plan of the Top Spire & Section, Elevation | of the Door in the Spire & Section*

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

Pen with brown, sepia & blue washes

10 *Elevation of the lowest Window in the Tower, Elevation of the Belfry Windows & Section shewing the | Method of putting the | Slating in the w(indow)s*

Scale: 1in to 1ft

Pen with sepia & blue washes

11 *Detail of Mullions and Jambs for the lowest Windows | in the Tower*

Scale:  $\frac{1}{2}$ FS

Pen & sepia wash

12 *Detail of Sill for the lowest Windows in the Tower*

Scale:  $\frac{1}{2}$ FS

Pen & sepia wash

13 *Detail of Sill for the small Windows in the Tower*

Scale:  $\frac{1}{2}$ FS

Pen & sepia wash

14 FS detail of *Weather Moulding for the small windows | in the Tower, Porch & Vestry & Weather Moulding for the Belfry Windows | Porch doors, & lowest windows in | the Tower*

Pen & sepia wash

9-14 Insc: As above, *Hoyland Church*, No.11, No.15, No.21, No.26, No.27 & No.25 respectively

15-17 Details of gallery &c

15 *Gallery Plan | of Hoyland Church, Section of the Gallery, Section of the Roof, Longitudinal Section of the Gutter one Side of the Church & detail of The Manner of strapping the | Wing post to the Tie beam*

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

Insc: As above, No.4 & labelled

Pen & coloured washes

16 FS detail of *Elevation of Gallery Front*

Insc: As above & No.34

Pen & sepia wash

The sheet has been cut in half for binding.

17 FS detail of *Section of the | Gallery Front & Handrail for the Tower | Stairs*

Insc: As above, No.33 & labelled

Pen & buff wash

The sheet has been cut in half for binding.

18-19 Details of pillars &c

18 *Section of Capital, detail of Stone Window Sill & details of Coping to the | framing in the | Gallery & Coping to the | Framing round | the Church*

Scale:  $\frac{1}{2}$ FS

Insc: As above, *Capitals to the Iron Pillars | which support the Gallery*, No.38 & labelled

Pen with buff, sepia & blue washes

19 *Elevation of iron pillar*

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

Insc: No.48 & dimensions given

Pen

The sheet has been cut in half for binding.

20-26 Details of windows

20 *Elevation of the Windows | North Side of Hoyland Church*

Scale: 1in to 1ft

Insc: As above, *There are 8 of these & No.13*

Pen with sepia & blue washes

21 *Elevation of the East Window | of Hoyland Church*

Scale: 1in to 1ft

Insc: As above & No.14

Pen with sepia & blue washes

22 *Elevation of the Window | in the End of the Church & Section of the Jambs*

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

Insc: As above, *For Hoyland Church & No.50*

Pen

23 *Detail of Jamb & Mullion for the Side | and East Windows of Hoyland Church*

Scale:  $\frac{1}{2}$ FS

Insc: As above, No.19 & labelled

Pen & sepia wash

24 *Details of Jambs for the windows | in the Porch & Vestry of Hoyland Church & Jambs for the small | windows in the middle of | the Tower*

Scale:  $\frac{1}{2}$ FS

Insc: As above, No.22 & labelled

Pen & sepia wash

25 FS detail of *Weather Moulding for the Windows | at the Side & East End of Hoyland Ch*

Insc: As above & No.24

Pen

26 FS *Elevation of Bars across the lights, Section of the Casement | against the Jamb | shewing the hinge, Section of the Top | of the Casement & Section of the Top of the Casement shewing how the glass is wedged in*

Insc: As above, *Cast Iron bars and Casements | for the Windows in Hoyland Church | at large & No.49*

s & d: *Watson Pritchett & Watson - Oct. 1828*

Pen & blue washes

27-29 Details of doors &c

27 *Plan & Elevation | of the outer door in the Porch, Plan & Elevation | of the two doors in the Tower | & the Gallery door, Parts at large for the | outer door in the Porch & Parts at large for all the other doors*

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

Insc: As above, No.37 & labelled

Pen & buff wash

28 *Elevation of the Door | to the Porch of Hoyland Church, Elevation of the small | windows in the Tower & Elevation of the windows in the Porch & Vestry*

Scale: 1in to 1ft

Insc: As above, No.16 & labelled

Pen with sepia & blue washes

29 *Details of Jambs for the Porch Door*

Scale:  $\frac{1}{2}$ FS

Insc: As above, No.20 & labelled

Pen & sepia wash

30-31 Details of buttresses

30 *Details of Top of the Buttresses to the Church & Projection of the Battlements | to the Porch & Vestry*

Scale:  $\frac{1}{2}$ FS

Insc: As above, No.32 & labelled

Pen

The sheet has been cut in half for binding.

31 FS details of *Two double setts on to the | Buttresses to the Tower*

Insc: As above, *For Hoyland Church*, No.31 & labelled

Pen

The sheet has been cut in half for binding.

32-37 Details of mouldings &c

32 *Detail of Framing round the Church*

Scale:  $\frac{1}{2}$ FS

Insc: As above, *For Hoyland Church & No.41*

Pen with buff & blue washes



33 *Section of the Mouldings to the | Beams in the ceiling | of Hoyland Church*  
Insc: As above, No.35 & labelled  
Pen & buff wash

34 FS details of *Talus & Plinth Moulding | to the Church*  
Insc: As above, No.30 & labelled  
Pen & red pen

35 FS details of *Lower String to the Tower & Upper String to the Tower*  
Insc: As above, For Hoyland Church, No.29 & labelled  
Pen & sepia wash

36 FS details of *Battlement for the Church | and Tower & Battlement for the Porch*  
Insc: For Hoyland Church, No.28 & labelled  
Pen & sepia wash

37 FS detail of *Cornice for the Tower*  
Insc: As above, For Hoyland Church & No.23  
Pen & sepia wash

38-45 Details of furnishings  
38-39 Pulpit & reading desk  
38 *Plan of the Pulpit, Elevation of the Pulpit | The Reading Desk is the same, Elevation of Railing | to Pulpit Stairs | half size & Plan of the Clerk's desk*  
Scale:  $\frac{1}{2}$  in to 1 ft  
Insc: As above & No.17  
Pen & buff wash

39 Details of *Panel for the Front | of the Pulpit, Head for the | Panel  $\frac{1}{3}$  full | size; Plan of the Framing for the | Pulpit at  $\frac{1}{2}$  the full size, Panel for the | 3 sides of the Pulpit & Battlements for | the Pulpit at large*  
Scale:  $\frac{1}{3}$  FS,  $\frac{1}{2}$  FS, FS  
Insc: As above & No.45  
Pen & buff wash

40-41 Font & Commandment tables  
40 *Plan | of the Font | for Hoyland Church, Elevation of the Font, Section & Elevation of the Tables for the | Commandments*  
Scale: 1 in to 1 ft  
Insc: As above, No.18 & labelled  
Pen & sepia wash

41 *Plan of the angle of the Niche | in which the Font is placed | shewing how it is finished, Detail of Moulding at large | for the Font & Detail of Moulding at large for | the Commandment | Tables*  
Insc: As above, For Hoyland Church, No.43 & labelled  
Pen & buff wash

42-43 Seats & pews  
42 *Elevation; elevation of End | next the aisle, Section & details of Gothic Head - at large, Framed End of Seat | at large & Back Rail | at large*  
Scale:  $\frac{1}{8}$  FS, FS  
Insc: As above, *Free Seats in the Church & Singers' Seats in the Gallery | of Hoyland Church*, No.42 & labelled  
Pen with buff & blue washes

43 *Plan of Seat; Section of the | Book Board & Elevation of a Door*  
Scale:  $\frac{1}{2}$  FS  
Insc: As above, *Framing & Doors to the Pewing, For Hoyland Church*, No.40 & labelled  
Pen with buff & blue washes

44-45 Altar rail  
44 *Plan & Elevation | of the Altar Railing, Section across the Altar, elevation of Framing across the East End, elevation of Framing across the West End, elevation of Framing, Pew Fronts & Free Seats on one Side of the Church & Elevation of half the Gallery Front*  
Scale:  $\frac{1}{2}$  in to 1 ft (altar & gallery),  $\frac{3}{4}$  in to 1 ft (framing)  
Insc: As above, No.12 & labelled  
Pen with sepia & buff washes

45 FS *Plan, Elevation & Section of Mouldings for the Altar Railing*  
Insc: As above, For Hoyland Church, No.39 & labelled  
Pen & buff wash

46-50 Other details  
46 *Elevation & detail of Iron Gate at large & Plan of the Top of the Pier & Wall*  
Scale:  $\frac{1}{4}$  in to 1 ft, detail to a larger scale,  $\frac{1}{4}$  FS (pier)  
Insc: As above, No.44 & labelled  
The sheet has been cut in half for binding.

47 *Elevation of Vane for the Top of the spire | of Hoyland Church | at large*  
Scale: 2 in to 1 ft  
Insc: As above, No.46 & labelled  
Pen with blue & buff washes

48 *Plan of the Furnace, Longitudinal | Section & Transverse Section*  
Scale: 1 in to 1 ft  
Insc: As above, For Hoyland Church, No.47 & labelled  
Pen with pink, blue & sepia washes

49 *Plan & elevation of the | Ventilators in the Ceiling | of Hoyland Church*  
Scale: 1 in to 1 ft  
Insc: As above, No.36 & labelled  
Pen & buff wash

50 FS *Plans & Sections of the fall | pipes | for Hoyland Church | at large*  
Insc: As above, No.51 & labelled  
Pen & blue wash

1-50 The drawings, loosely bound together, are each stamped with the seal of the *Commissioners For Building New Churches* in red wax & insc. *Approved | 1829* & the first drawing is numbered by the Church Building Commission 5769, each is signed; verso *This is one of the Drawings referred to | in our Contracts - George Miller | E. Brookes | Beeston Himsworth | C. W. Jenkinson | Robert Watson | John Blackmoor | Cornelius Royston* (350 x 505 approx.)  
Prov: Pres. on permanent loan from their collection by the Church Building Commissioners, 1972  
Lit: Pevsner, *WR Yorks*, 1967, pp.270, 632

WATT, James Cromar (1862-1940)  
Watt was born in Aberdeen and attended the RA schools. He afterwards travelled in Italy and Greece making measured drawings for publication and studying Renaissance techniques of enamelling and precious metal work. He published *Examples of Greek and Pompeian decorative work* in 1897 and in 1898 worked on the restoration of the crypt at St Nicholas's church, Aberdeen, for which he made the font's enamel roundels. He exhibited jewelled enamel work at the Aberdeen Artists Society in 1910, 1912, 1919 and 1921 and was awarded an honorary LL.D from the University of Aberdeen in 1931. Watt continued to travel extensively in Europe, the Orient and India and bequeathed his collections of Italian manuscripts and rare plants to Aberdeen University and his collection of Chinese art to the Aberdeen Art Gallery.  
Bibl: J. G. G. Fleming, *The Story of St Mary's chapel, Aberdeen*, 1935, p.20; obituary: *Aberdeen University Review*, 1940-41, p.40; information from Aberdeen Public Library, 1974.

Prov: All the drawings catalogued below were bequeathed by J. C. Watt, 1942

[1] ABERDEEN: King's College, chapel  
Preliminary measured drawings & details with rubbings, 1884 (43):

1-12 Plans, elevations & sections

1 *Plan*, No.8

d: Sept. 1884

(440 x 280)

Verso: Part-plans of *East End*

2 *South Elevation*

(280 x 430)

Verso: Details of *West Windows*, No.10

3 *North Elevation*, No.9

(280 x 430)

Verso: Details of *Windows S aisle | of tower*

4 W *Elevation*, No.4

(420 x 240)

Verso: *Elevation of doorway*

5 W *elevation*, No.5

(300 x 250)

Verso: *Elevation of porch*

6 W *elevation*, No.1

s & d: JCW 19/6/84

(385 x 560)

The finished version of Nos.4 & 5.

7 W *elevation*, No.12

d: Nov. 1884

(240 x 275)

Showing arrangement of stonework and detail of flying buttress.

8 *1st Floor plan & 2nd Floor plan of Tower*, No.7

(280 x 220)

9 *Section of Tower*, No.6

(280 x 215)

10 *Elevation & details of buttresses*, No.2

s: JCW

(435 x 335)

Verso: *Front elevation of | SW Buttresses & Front Section of Battlement*

11 *West Ele- | vation of | Crown spire*, No.3

(280 x 170)

Verso: Details of mouldings

s: JCW

12 *Elevation of doorway*, No.35

(360 x 255)

13-22 Details

13 Details of crown spire

(210 x 270)

Verso: Details of mouldings

14 Details of window

(220 x 140)

15 *Elevation of flèche & details of panel of decoration from flèche*

(340 x 225)

16 Details of decoration from flèche

Scale: 2 in to 1 ft

(180 x 115)

17 Details of decoration from flèche

(225 x 140)

Verso: Details of flèche



18 Details of decoration from *East pulpit & interior walls*, No.13  
(360×440)  
Verso: *Lead Panel in Fleche*  
Scale: FS

19 Details of mouldings  
(280×220)

20 Details of Mouldings *Freestone | round door north | elevation*, No.11  
d: 6 Oct. 1884  
(280×410)  
Verso: Details of mouldings

21 Details of mouldings, No.17  
d: 13th Dec. 1884  
(555×380)

22 Details of unidentified decoration  
(360×195)

1-22 Insc: As above & (1-10, 18 & 20) *Kings College*  
Pencil, No.6 on tracing paper

23-43 Rubbings of carved ornament from choir stalls  
d: (Nos.23-31) 13th-20th Dec. 1884  
Pencil with brown crayon added (380×290 to 560×750)

[2] COMO (Lombardy, Italy): Cathedral  
Measured drawings, 1888 (7):  
1 Preliminary drawing for No.2  
Insc: *Como Cathl & dimensions given*  
Pencil (370×275)

2 *Plan of Choir & Transepts*  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above & *Como Cathedral | 1486 Tommaso Rodari*  
Pencil (270×370)

3 *Elevation of E end & sketch details*  
Insc: As above, *Como Cathl & dimensions given*  
Pencil (545×395)

4 *Elevation of upper part of choir interior S side & details of decoration of | vaulting & dome*  
Insc: As above  
Pencil (275×375)

5 *Elevation of lower storey of choir: Interior: S side*  
Insc: As above & *Como Cathl*  
Pencil (270×370)

6 *Elev(ation) of E bay of transepts, W door leading into Sacristy*  
Insc: As above & *Como Cathl*  
Pencil (550×390)

7 *Elevation of Capital of Door Pilaster*  
Scale:  $\frac{1}{2}$ FS  
Insc: As above & *Como Cathedral*  
s&d: JCW (in monogram) | VIII | 88  
Pen (370×270)

[3] DUNBLANE (Perth): Cathedral  
Measured drawing, 1882  
Elevation, detail & perspective of *Window Dunblane Cathedral | (restored)*  
Scale: 2in to 1ft  
Insc: As above  
s&d: JCW (in monogram) 1882  
Pen (650×390)

[4] ROME: Palazzo Costa  
Measured drawing, 1888  
Elevation, with scale  
Insc: *Palazzo Costa | Rome | Baldassarre (sic) Peruzzi Architect*  
s&d: James C. Watt | February 1888  
Pen (520×725)

[5] ROME: Palazzo Massimi  
Measured drawing, 1887  
*Ground Plan*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & *Palazzo Massimi | Rome*  
s&d: JCW (in monogram) June 1887  
Pen (735×540)

Measured drawings prepared for publication, 1893-94, bound in 2 volumes with buff cloth-covered boards & brown leather spine insc. (on spine) *Cromar Watt | Greek & Pompeian | Decorative | Work | 1897* (535×400); frontispiece to Vol.I insc. *Examples | of | Greek | and | Pompeian | Decorative Work | Measured and Drawn | by James Cromar Watt | London 1897*  
The 52 drawings are insc. with place names & dimensions or scale given & colours labelled; unless otherwise stated, the medium is pencil (380×280) mounted on card (525×375)  
Additional information on places in the catalogue entries is taken from the list of plates in the published volumes: the latter contain 60 photolithographed plates, so that 8 original drawings are missing from the RIBA volumes; these are for pls.1, 2, 8, 20, 27, 41, 58 & 59  
Figures at the end of entries refer to the sequence of drawings in Vols.I. & II

Greece  
[6] ATHENS: Acropolis  
Details (2):  
1 *Ionic Capital | in white Marble*, I, 29  
2 *Incised Ornament*, I, 4

[7] ATHENS: Nr Acropolis  
Detail of *Ionic Capital | in White Marble*, II, 30

[8] ATHENS: Acropolis Museum  
Details of ornament in the museum (3):  
1 *Antefixa | in Terracotta*, I, 17  
2 *Ornament in White Marble*, I, 10  
3 *Ornament Painted on White Marble*, I, 15  
Pencil & grey wash

[9] ATHENS: Erechtheum  
Details (2):  
1 *Ornament in White Marble | Erechtheion*, I, 6  
2 *Ornament in White Marble | Erechtheion*, I, 7

[10] ATHENS: National Museum  
Details of ornament in the museum (4):  
1 *White Marble Capital From Epidaurus*, I, 26  
2 *Cornice | in White Marble*, I, 3  
3 *Ornament | on White Marble Sepulchral Monument*, I, 9  
4 *Upper Part of Stele*, I, 22

[11] ATHENS: Theatre of Dionysus  
Detail of *Sculpture in Low Relief | Theatre of Dionysos*, I, 5

[12] ELEUSIS (Attiki): Inner Propylaea  
Detail of *White Marble Capital | Eleusis*, I, 25

EPIDAUROS (Argolis)  
Detail of capital  
See ATHENS: National Museum, [10].1

[13] OLYMPIA (Ilia): Leonidaean  
Detail of *Cyma | in | Painted Terracotta | From the | Leonidaean*, I, 11  
Pencil & grey wash

[14] OLYMPIA (Ilia)  
Details of ornament (5):  
1 *Akroterion | in White Marble*, I, 18  
2 *Ionic Capital | in White Marble*, I, 28  
3 *Painted Terracotta decoration*, I, 13  
Pencil & grey wash  
4 *Painted Terracotta decoration*, I, 14  
Pencil with grey & white washes  
5 *Enrichments in Coloured Terracotta*, I, 12

[15] PIRAEUS: Museum  
Details of stele in the museum (2):  
1 *Top of Stele*, I, 19  
2 *Upper Part of Stele*, I, 21

Italy & Sicily

[16] NAPLES: National Museum  
Details of metalwork in the museum (16):  
1 *Tripod Altar (bronze) | from the Temple of Isis Pompeii*, II, 55  
2 *Upper Part of Tripod Altar | (bronze) from the | Temple of Isis Pompeii*, II, 56  
3 *Lower Part | of | Tripod Altar | (bronze) | from the | Temple of Isis | Pompeii*, II, 57  
4 *Bronze braziers*, II, 54  
5-13 *Bronze Candelabrum*, II, 42-50  
14 *Four Bronze Lamps*, II, 53  
15 *Ornaments | in | Brass | of Candelabra*, II, 51  
16 *Bronze Stand | for | Two Statuettes*, II, 52

[17] PALERMO (Sicily): National Museum  
Details of ornament in the museum (4):  
1 *Two Antifixae*, I, 24  
2 *Two Capitals*, II, 31  
3 *Two capitals from Soluntum*, II, 32  
Drawn on the same sheet as Pompeii [18].  
4 *Ornament in Terracotta*, I, 6

[18] POMPEII: Basilica  
Detail of capital, II, 32  
Drawn on the same sheet as Palermo [17].3.

[19] POMPEII: Triangular Forum  
Plan, elevation & details (2):  
1 *Plan & elevation of North End | of the | Triangular Forum*, II, 33  
2 *Details | Triangular Forum*, II, 34

[20] POMPEII: Temple of Aesculapius  
End & Side elevation of *Altar | Temple of Aesculapius*, II, 38

POMPEII: Temple of Isis  
Details of bronze tripod altar  
See NAPLES: National Museum [16].1-3

[21] POMPEII: Tomb of the Garlands  
Side Elevation of *Tomb of the Garlands*, II, 37

[22] POMPEII  
Details (4):  
1 *Two Capitals*, II, 35  
2 *Capital | in Grey Marble & Capital | in White Marble*, II, 36  
3 *Support for Table*, II, 39  
4 *Patterns of marble tiles*, II, 40

[23] ROME: Palazzo dei Conservatori  
Detail of *Part of Candelabrum from Palazzo dei Conservatori*, I, 23

SOLUNTO (Sicily)  
Details of capitals  
See PALERMO (Sicily): National Museum [17].3

[24] Details of *Olive and Myrtle branches*, II, 60  
d: *Genoa, Jan'y 1894*



## WATT, W. H. (fl.1832)

Design for theatre with a Corinthian colonnade, 1832  
Plan of colonnade & *Geometrical Elevation for The Front of a Theatre*

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

Insc: Presented according to the laws of the Architectural Society & (stamped) Architectural Society | Instituted AD 1831

s & d: W. H. Watt, May 1832

Pencil & grey wash (505 x 720)

## WEATHERLEY, William Samuel (1851-1922)

Born in London, Weatherley was articled to G. G. Scott Jnr in 1867 and was then an assistant to George Gilbert Scott Snr from about 1872 until the elder Scott's death in 1878. He prepared the drawings for the Berlin Houses of Parliament competition, 1872, and for Scott's 'Academy Lectures' in 1877. He established a partnership about 1879 with another Scott assistant, F. E. Jones, and the firm's work includes Johnson Hospital, Spalding, Lincolnshire, 1879, and Hatchett's Hotel, Dover Street, Piccadilly, London, 1884-85 (dem. 1970s). An introduction to Count Bentinck in 1880 secured for Weatherley a number of commissions for alterations to houses in the Netherlands, and he continued his association with the Scott family, preparing the drawings for the RC church of St John the Baptist, St Giles Gate, Norwich, for G. G. Scott Jnr and John Oldrid Scott, 1881-1910. His later practice comprised church restoration work and includes alterations and repairs to St Mary's, East Leake, Nottinghamshire, 1886; St James's, Normanton-on-Soar, Nottinghamshire, 1890; St Stephen's, Southwark, London, 1891; St Mary's, Brandesburton, Yorkshire, 1891-92; St John the Baptist, Stanford-on-Soar, Nottinghamshire, 1895; St James's, Shere, Surrey, 1895; and he designed the new church of St Stephen, Norbury, Surrey, 1908. Weatherley published *Ancient sepulchral monuments* with William Brindley, 1887. A 1880, F 1886.

Bibl: A. Graves, *RA exhibitors*, 1905-06; *Who's who in architecture*, 1914; obituaries: *Builder*, CXXII, 1922, pp.84, 114; *RIBA Jnl*, XXIX, 1922, p.193

## See Scott, George Gilbert Snr, Scott, George Gilbert Jnr &amp; Scott, John Oldrid

(The drawings of the Scott family are the subject of a separate volume, *The Scott family* by Geoffrey Fisher, Gavin Stamp & others, in the RIBA Drawings Collection catalogue series)

## WEBB, Sir Aston (1849-1930)

Born at Clapham, London, the son of Edward Webb (q.v.), watercolour artist and engraver. Educated at private schools in Brighton; articled to Banks & Barry in September 1866 for five years, during which time he attended evening classes at the AA. After this he travelled for a year through France, Italy, Greece, Turkey, Austria and Germany. In 1873 he won the Pugin Studentship and for this made a tour through Cambridgeshire and Suffolk. He set up in private practice in 1874 at No.3 Duke Street, Adelphi, London, designed the church of St John, Kingston Blount, Oxfordshire, 1875, almshouses at Worcester, 1878, No.60 Bartholomew Close, City of London, 1879, a granary at Deptford, steam mills at Greenwich, 1880, as well as many smaller works. He was President of the AA 1881-82. In the 1880s he began to collaborate with Edward Ingress Bell (1836-1914, q.v.), with whom he was appointed consulting architect to the Crown Agents for the Colonies in 1882. In 1884 their first corporate venture - the competition design for the new Admiralty offices - although unsuccessful, was well reviewed. Their first success was winning the competition for the Victoria Law Courts, Birmingham, in 1886 (executed 1887-91), a startlingly original building in its use of red brick and terracotta

and very influential locally. Work belonging to this early period, before 1900, a period generally regarded by critics at present as covering his more original work, is in a variety of styles, 'free Arts & Crafts', 'Jacobean', 'free Tudor', 'Franco-Flemish' and 'François Premier', and includes No.23 Austin Friars, City, 1888 (with Ingress Bell), the restoration of the church of St Mary, Burford, Shropshire, 1889; the restoration of St Bartholomew-the-Great, West Smithfield, City, 1890s; Victoria & Albert Museum, London, 1891 (built 1899-1903); the French Protestant Church, Soho Square, London, 1893; Christ's Hospital, Horsham, Sussex, 1893-1902 (with Ingress Bell); yacht club, Yarmouth, Isle of Wight, 1897 and Mumford's flour mills, Greenwich 1897. By 1897 Webb was working on the Royal Naval College, Dartmouth, Devon, and in 1901 Webb and Bell received the commission for Birmingham University, both very large schemes and as much a formal exercise in planning as architecture. In 1901 Webb won the limited competition for the planning of the Queen Victoria memorial and rond-point outside Buckingham Palace, and this secured his position as the leading establishment architect in England. His style changed after c.1900 to an extendable version of 'Dixième' and is at the present (1975) deemed more insipid and less original than his earlier manner. Works in this later period include Admiralty Arch, 1903-10; Webb Court, King's College, Cambridge, 1908; the Royal School of Mines, Prince Consort Road, South Kensington, 1909-1913; the refacing of Buckingham Palace, 1912; library and George V gateway, Leys School, Cambridge, 1913-14; and work for Whiteley village, Surrey, from 1914. Webb designed only four or five country houses, one of the most outstanding being Yeaton-Peverey, Shrewsbury, 1890-92, and about a dozen suburban houses, a field in which he was principally active in the 1880s and 1890s. A 1874, F 1883, Webb was President of the RIBA 1902-04; RA 1903, knighted 1904; Royal Gold Medallist 1905; awarded the Gold Medal of the American Institute of Architects 1907; President of the RA 1919-24. He received many national and professional honours and had an outstanding professional career within the establishment of the RIBA. His architectural influence on the Edwardian Classical Revival was considerable, and much criticized by the more avant-garde. Baillie Scott referred to his school as 'the Webb-ed foot' in architecture (J. D. Kornwolf, *M. H. Baillie Scott and the Arts & Crafts Movement*, 1972, p.402). He ran a large office and it was professional gossip at one time that he never had less than £2 million of work on hand. Although Webb had collaborated with Ingress Bell since the 1880s, he was not in official partnership with him until 31 July 1902. This was dissolved on 31 December 1909. His sons Maurice (q.v.) and Philip (q.v.) both joined him in practice before the First World War. From c.1920 Maurice became responsible for the leading schemes in the office, but practised under the title Sir Aston Webb & Son.

Bibl: RIBA Fellows' nomination forms (details of career given up to 1882); A. Graves, *RA exhibitors*, 1905-06; *Who's who in architecture*, 1914 & 1923; *The Architects' Magazine*, V, No.57, 1905; *RIBA Jnl*, XII, 1905, pp.13, 205, 227, 247, 326, 525-529; XIV, 1907, pp.294-301 (presentation of American Gold Medal); *Builder*, CXVI, 1919, pp.82, 106, 110, 156 (list of works); W. Lucas, 'The Architecture of Sir Aston Webb PRA', BN, CXVIII, 1920, pp.63-64; H. B. Creswell, 'A Backward view', *A & BN*, CCVIII, 1955, pp.172-173; H. B. Creswell, 'Seventy years back', *AR*, CXXIV, 1958, pp.403-405; obituaries: *A & BN*, CXXIV, 1930, p.261; *Architectural Forum*, LIII, 1930, p.37; *Builder*, CXXXIX, 1930, pp.329, 330, 333, 380, 1034; *RIBA Jnl*, XXXVII, 1930, pp.710-11, 744. Drawings from the Aston Webb office are arranged under Webb, Sir Aston; Webb, Sir Aston & Bell, E. Ingress; Webb, Sir Aston & Deane, Sir Thomas Manley; Webb, Sir Aston & Son/Sons; and Webb, Maurice E.

BIRMINGHAM: University of Birmingham, Edgbaston  
See Webb, Sir Aston & Bell, E. Ingress [1]

BURFORD (Salop): Church of St Mary  
For a topographical drawing d. 1895 of Webb's restoration of this church in 1889 see Davison, T. Raffles (the reference in Vol.C-F, p.77, to BURFORD (Oxon): Church of St John the Baptist is an error: it should read as above)  
Webb's design for restoring the church is illustrated in *Builder*, LVIII, 1890, p.174, and his explanatory notes on the restoration are given in *British Architect*, XLV, 1896, p.6 (3 drawings by T. Raffles Davison reprd).

CAMBRIDGE: Gonville & Caius College  
See Webb, Sir Aston & Bell, E. Ingress [2]

CAMBRIDGE: King's College  
See Webb, Sir Aston & Bell, E. Ingress [3]

CAMBRIDGE: Magdalene College  
See Webb, Sir Aston & Bell, E. Ingress [4]

[1] DARTMOUTH (Devon): Royal Naval College  
Preliminary & final designs for the main college buildings & sick quarters, 1897-1901 (12):  
1-8 Main college buildings  
1 Preliminary design, differing from the final plan in the positioning of the chapel (here placed on the N-S axis) & in other details  
*Plan of ground floor*  
Insc: As above, *First Sketch for Proposed Royal Naval College Dartmouth | Under Revision*, labelled & dimensions given  
s & d: Aston Webb Archt | 19 Queen Anne's Gate SW | December 1897  
Pen & brown wash, mounted (235 x 670)  
Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965

2-3 Preliminary design, differing only in small details from the design as executed (in dormer windows & cupolas)  
2 *Plan of Second Floor*

3 *South : Or : Front : Elevation & sections Through Dining Hall Boiler House etc & Through Entrance Hall Recreation Room etc*

2-3 Scale:  $\frac{1}{32}$  in to 1 ft  
Insc: As above, *Proposed New Royal Naval College | To be Erected at Dartmouth | Sketch Design*, numbered 3 & 4, labelled & dimensions given  
s & d: Aston Webb Architect | 19 Queen Anne's Gate SW | February 1898 & (stamped) D.W. 9 Feb. 1898  
Pen & brown wash (285 x 730)  
Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965

4-8 Final designs, as executed  
4 Ground plan, showing terraces & approach roads  
Scale:  $\frac{1}{32}$  in to 1 ft  
Insc: Labelled  
Pen & wash (270 x 660)  
Prov: Pres. by Edward Playne (A), 1940



5 Ground floor plan  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above, *Britannia Royal Naval College Dartmouth* & labelled  
s: *Aston Webb R.A. | 19 Queen Annes Gate SW*  
Print (620 x 1295)  
Prov: Pres. by Edward Playne (A), 1940  
Reprd: *Builder*, LXXVI, 1899, p.417; *Academy Architecture*, XV, 1899, p.51

6 Perspective of the main façade overlooking the terrace, drawn by T. Raffles Davison  
s: T. Raffles Davison  
Sepia pen (505 x 1450)  
Prov: Pres. by Edward Playne (A), 1940  
Exhib: RA 1899, No.1671  
Reprd: *Builder*, LXXVI, 1899, facing p.416; *Academy Architecture*, XV, 1899, p.49

7 Perspective of the principal entrance, drawn by T. Raffles Davison [Fig.52]  
Insc: *Britannia Royal Naval College Dartmouth | View of the Principal Entrance*  
s: *Aston Webb R.A. | 19 Queen Annes Gate*  
Pen (675 x 505)  
Prov: Pres. by Edward Playne (F), of Playne & Lacey, 1965

8 Distant perspective of the college, with the river in the foreground, drawn by T. Raffles Davison  
Sepia pen (270 x 665)  
Prov: Pres. by Edward Playne (A), 1940  
Reprd: *Builder*, LXXVI, 1899, facing p.416; *Academy Architecture*, XV, 1899, p.49

9-12 Designs for sick quarters, 1898-1901  
9 Plan of Ground Floor

10 Plan of 1st floor, with inset Site plan

11 South-East : Elevation & North : East : Elevation : of : Infirmary

9-11 Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above, *Proposed New Royal Naval College | To be erected at Dartmouth | Sketch Elevations For Sick Quarters* labelled & dimensions given  
s & d: *Aston Webb Archt | 19 Queen Anne's Gate | June 1898 & (stamped) DW 6301 | 1898*  
Pen & coloured washes (345 x 620)

12 Plan & perspective, with small inset block plan of site, drawn by T. Raffles Davison  
Scale: (plan)  $\frac{1}{32}$ in to 1ft  
Insc: As above & *The Britannia Royal | Naval College Dartmouth | The Sick Quarters*  
s: T. Raffles Davison del  
Pen (425 x 880)  
Exhib: RA 1901, No.1620  
Reprd: *Builder*, LXXX, 1901, facing p.444; BN, LXXX, 1901, facing pp.610 & 611; *Academy Architecture*, XIX, 1901, p.32

9-12 Prov: Pres. by Edward Playne, 1940  
(No.11) & 1965 (Nos.9-10, 12)

Lit: *Builder*, LXXVI, 1899, p.416; LXXX, 1901, p.444; AR, XVIII, 1905, pp.194-216  
The main college buildings facing the river were completed in 1905 and consist of five blocks connected on the ground and first floors. The sick quarters were set on a site behind the main buildings and consist of wards arranged in three blocks, linked by covered passages. Also linked on either side is the separate nurses' home and doctor's house. They were 'being erected' in 1901 (see *Builder*, loc. cit.). Aston Webb also designed the adjoining headmaster's house, 1905 (*Academy Architecture*, XXVII, 1905, p.20) and further separate extensions to the college designed by the Webb office were carried out in 1917.

DUBLIN: Royal College of Science & government offices, Upper Merion Street  
See Webb, Sir Aston & Deane, Sir Thomas Manley

[2] HERTFORD: War memorial, Parliament Square  
Preliminary design, 1919  
Perspective, drawn by T. Raffles Davison  
Insc: *Sketch View of Memorial looking up Fore Street | from the Shire Hall & Proposed Hertford Memorial | No 4 s & d: Sir Aston Webb P.R.A. | 19 Queen Anne's Gate SW | October 1919*  
Sepia pen, pencil & coloured crayon (535 x 465)  
Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965  
Lit: *Builder*, CXXVIII, 1925, p.52 (photograph)  
Filed with the above is a contemporary photograph of the memorial s. Maurice E. Webb. The design as executed differs from the above in small details in decoration and in the direction of the stag standing on top of the plinth.

ISLE OF WIGHT: Cottage  
See [22]

[3] LONDON: Admiralty Arch, The Mall, Westminster  
Preliminary & final designs, 1903-10 (11):  
1 Preliminary design: the central archway higher than the 2 flanking ones, the ends of the curving wings not defined but capped by shallow cupolas  
*Front elevation towards The Mall*  
Insc: As above, *Sketch Suggestion For New Buildings | At East End of Mall & details labelled*  
s & d: *Aston Webb R.A. | 19 Queens Gate | Nov. 16. 03*  
Pencil & grey wash (180 x 385)

2-4 Variant preliminary design showing the 3 archways of equal height, the ends of the curving wings defined by aedicules & surmounted by cupolas capped by lanterns

2 Plan, showing layout of buildings around the arch  
Insc: Details labelled  
Pen & wash (930 x 685)

3 Elevation [Developed] Towards The Mall And Charing Cross  
Insc: As above & *Sketch for New Building at East End of Mall*  
Pencil & grey wash (230 x 600)

4 Developed Elevation towards the Mall & Charing +, with fliers showing alternative treatment of the upper part & the lower part of the wings  
Insc: As above & *New Buildings at E. End of Mall. Alternative Sketch For Upper Part*  
Pencil & grey wash (230 x 490, fliers 125 x 490, 105 x 160)

3-4 Scale:  $\frac{1}{16}$ in to 1ft  
s & d: *Aston Webb R.A. | 19 Queen Annes Gate SW | 9 July 1904*

5-6 Variant preliminary design, differing from Nos.2-4 only in the treatment of the attic & small details

5 Elevations towards the Mall and Charing Cross [Developed] & Elevation towards Drummonds Bank

6 Elevation towards Admiralty & section

5-6 Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above & *Admiralty. Spring Gardens. Proposed New Buildings & numbered 8-9*  
s: *19 Queen Annes Gate | Westminster*  
Pen & pencil on tracing paper (565 x 530, 585 x 525)

7-8 Variant preliminary design, 1905: the ends of the curving wings defined by aedicules consisting of pilasters (not columns) & pediment & not surmounted by cupolas; the attic embellished by friezes & surmounted by a quadriga, centrally placed  
7 Plan, showing site & related buildings, drawn by T. Raffles Davison  
Insc: Details labelled  
Pen with buff & grey washes (330 x 900)

8 Perspective, viewed from The Mall, drawn by T. Raffles Davison  
s: T. Raffles Davison del  
Pen (440 x 980)

7-8 Exhib: RA 1905, No.1630  
Reprd: *Academy Architecture*, XXVII, 1905, p.12

9-11 Design as executed  
9 Perspective, viewed from Charing Cross, with small site plan pasted on, drawn by Robert Atkinson  
Insc: (along attic of arch): ANNO OCTAVO EDWARDI REGIS VII | VICTORIAE REGINAE CIVES GRATISSIMI MCMIX  
s: *Aston Webb R.A. | Robert Atkinson del*  
Pencil & watercolour (570 x 905)  
Exhib: RA 1910, No.1472  
Reprd: *Academy Architecture*, XXXVIII, 1910, p.13  
The inscription not as executed

10 Perspective, viewed from The Mall, drawn by T. Raffles Davison  
Insc: *New Entrance Buildings to the Mall & (on attic of arch) ANNO DECIMO EDWARDI SEPTIMI REGIS | VICTORIAE REGINAE CIVES GRATISSIMI MDCCCCX*  
s: *Aston Webb R.A. | Architect | T. Raffles Davison del*  
Pen, mounted (290 x 515)

11 Elevations of wrought iron gates  
Insc: *Admiralty Arch*  
s & d: *Aston Webb R.A. | 15.5.10*  
Pencil & green wash on tracing paper (395 x 535)

1-11 Prov: Pres. by Edward Playne, 1940  
(Nos.2-8, 10-11) & 1965 (Nos.1 & 9)  
Lit & reprd: Pevsner, *London I*, 1973, p.386; *British Architect*, LXIII, 1905, p.312 (Nos.7-8 reprd facing p.312); LXXXIII, 1910, pp.289-290; LXXXI, 1914, p.354; *Builder*, LXXXVIII, 1905, pp.455-456, 468, (Nos.7-8 reprd facing p.468); XCI, 1906, p.514; XCIX, 1910, p.127 (No.9 reprd facing p.128); BN, XC, 1906, p.9 (Nos.7-8 reprd facing p.12); XCI, 1906, p.829; XCIX, 1910, p.259 (No.9 reprd); C, 1911, p.129  
Admiralty Arch was begun in 1906 as part of the national monument to Queen Victoria. Aston Webb wrote of the scheme (*Builder*, LXXXVIII, 1905, p.468): 'The building is required for the further accommodation of the Admiralty, and will be used partly as offices, and partly as residences for the First Lord and First Sea Lord. In the original design for the junction of the Mall and Charing Cross a large circus had been arranged, but it being found necessary to occupy a portion of the site for building, the same idea has been retained with a smaller circus. This arrangement has the additional advantage of closing the vista both from the Mall and the Strand with an important building, and screening the change of axis of the two roads, while it also shuts out the view of the commercial buildings and advertisements at present seen from the Mall.'



LONDON: Admiralty & War Office, Whitehall, Westminster  
See Webb, Sir Aston & Bell, E. Ingress [5]

LONDON: Army & Navy Stores, Victoria Street & Francis Street, Westminster  
See Webb, Sir Aston & Son/Sons [1]

LONDON: No.23 Austin Friars, City  
See Webb, Sir Aston & Bell, E. Ingress [6]

[4] LONDON: Windermere, No.4 Blackheath Park, Greenwich  
Design, as executed, 1896  
Perspective, drawn by C. E. Mallows, showing stables in background; small ground plan stuck on to mount  
Insc: (on plan) As above, *Windermere Blackheath & labelled*  
s & d: C. E. Mallows / *Del* / 1896 & (on mount) *Aston Webb Architect / 19 Queen Anne's Gate SW*  
Pen, mounted (375 x 560)  
Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965  
Exhib: RA 1896, No.1636  
Repr: *Academy Architecture*, X, 1896, p.12

[5] LONDON: Buckingham Palace, Westminster  
Survey drawings of existing Blore front, preliminary & final design for recasing the E front in a 'Dixhuitième' style, 1912 (9):  
1-2 Survey drawings of the existing E front as designed by Edward Blore  
1 *Existing Elevation Towards the Mall*  
Scale: 1/32in to 1ft  
Insc: As above & *Buckingham Palace - As Existing*  
s: *19 Queen Anne's Gate*  
Pencil (195 x 570)

2 *Elevation Towards The Mall*  
Scale: 1/32in to 1ft  
Insc: As above & *Buckingham Palace, The East Front As Designed by Edward Blore / Elevation towards the Mall as Existing up to 1912*  
Pencil (310 x 1010)

3-8 Preliminary designs  
3 Elevation of E façade, the central entrance bay capped by a shallow dome, the end bays defined by segmental pediments  
Scale: 1/32in to 1ft  
Pencil on tracing paper (170 x 555)

4 Elevation of E façade, the central entrance bay capped by a high mansard roof with pediment  
Scale: 1/32in to 1ft  
Pencil on tracing paper (195 x 575)

5 Elevation of E façade, the central entrance bay capped by a high attic with segmental pediment & the length of the façade ranged with giant columns to the 1st & 2nd floors  
Scale: 1/32in to 1ft  
Insc: *Buckingham Palace / Proposed New façade / Elevation towards the Mall as proposed*  
s & d: *Aston Webb R.A. / 19 Queen Anne's Gate / June 1912*  
Pencil on tracing paper (185 x 555)

6 Elevation of E façade, the same design as No.5  
Pencil on tracing paper (190 x 585)

7 Elevation of E façade, the central entrance bay defined by a grand Corinthian portico with pediment & surmounted by a square attic, the end bays defined by pediments & attics  
Scale: 1/32in to 1ft

Insc: *Elevation towards the Mall / Buckingham Palace / Proposed New Façade & (by Lord Esher) The King approves the preparatory work proceeding on Oct 1; / The King wants to / see details of these figures. / It is doubtful whether H.M. will like figures in this position (figures on either side of the entrance archway); The King is not sure what / these are (urns on roof); The King assumes / that the stone / (Portland) / returns here (casing of side of E façade)*

s & d: *Aston Webb R.A. / 19 Queen Anne's Gate SW / Sept. 1912 & (by Lord Esher) Esher / 21 Sept 1912 / Balmoral Castle*

Pencil, pen & buff wash (230 x 580)

This design is very close to the design as executed. It differs in the added ornaments to the central attic (insignia), urns on roof and applied sculpture. It is clear from the above inscription that George V preferred a plainer effect; his comments were written in by the 2nd Viscount Esher, then Secretary to the Office of Works and a friend of the royal family.

8 *Elevation towards the Mall as proposed*  
Scale: 1/32in to 1ft  
Insc: As above & *Buckingham Palace / Sir Aston Webb's First Sketch For the New Front October 1912*  
s & d: *Aston Webb R.A. / Insc & del / Oct. 1912*  
Pencil & buff wash on tracing paper, mounted (300 x 1010)

This design differs from the final one in the side entrances, which have segmental pediments, in the design for the attics and the ground storey between the central and end bays, which is not rusticated.

9 Perspective, as executed, drawn by T. Raffles Davison  
Insc: *Buckingham Palace / View Towards the Mall As Proposed*  
s & d: *Aston Webb R.A. / Archt / 22.10.12 / T. Raffles Davison del*  
Pen (365 x 800)

Filed with the above is a print of No.8 and two contemporary photographs, one of the façade and the other of the S side of the façade.

Prov: Two designs were pres. by Maurice Webb in 1935, but it is not known which particular ones; the remainder of the drawings were pres. by Edward Playne (A) in 1940; the photographs were pres. by Edward Playne (F) in 1965  
Lit: H. Clifford Smith, *Buckingham Palace*, 1931, pp.56-57, pls.42-44; J. Harris et al, *Buckingham Palace*, 1968, p.34; H. M. Colvin, *Royal buildings*, 1968, pl.40 (No.7 reprd); Pevsner, *London I*, 1973, pp.505-507; *British Architect*, LXXVIII, 1912, p.299 (No.9 reprd facing p.300); LXXIX, 1913, p.8; *Builder*, CIII, 1912, pp.333, 430, 464, 496-498, 472, 508 (No.9 reprd); CIV, 1913, pp.60, 499, 538; CV, 1913, pp.347, 517-518; BN, CIII, 1912, pp.580 (No.9 reprd), 616 (No.1 reprd); CIV, 1913, p.608

The recasing of the façade of Buckingham Palace was made in conjunction with the Victoria memorial scheme in front of it, and the Admiralty Arch at the other end of The Mall, which was seen as a royal entrance to the precincts of the palace from the east. In H. Clifford Smith, *op. cit.*, Sir Aston Webb supplied particulars concerning the refacing: 'Blore's Caen stone work having perished so badly as to require replacing, it was decided to bring the façade more into keeping with the surroundings created by the Memorial, and with the remainder of the building. It was also resolved to use Portland Stone - the material which had come once more to be recognised as ideal for London, as it had been during the era of Wren. The controlling factor in the design was that there must be no interference with the interior of the

building. This meant that Blore's fenestration and three archways to the courtyard were not to be altered, and in fact the refacing was carried out without even disturbing the glass in the windows.' The actual refacing, including the removal of the old stone, took only three months: it was begun in August and finished in October 1913. It is possible to see in the above designs a progressive scaling down from the more flamboyant Baroque style seen in Nos.3-5, to what some feel is an insipid 'Dixhuitième' style (see Lit.). See [12].1, 3, 9 for designs for recasing the palace made by Webb as early as 1901, when he was working on the Queen Victoria memorial project. These correspond most closely to the sketch design above in No.4. See also [12].5-6 for designs for the side railings to the courtyard and proposed entrance gates to the palace.

LONDON: Camberwell cemetery chapels, Brenchley Gardens, Southwark  
See Webb, Sir Aston & Son / Sons [2]

LONDON: The Blue House, Church of St Augustine (Stepney), Tower Hamlets  
See Webb, Sir Aston & Bell, E. Ingress [8]

[6] LONDON: Church of St Bartholomew-the-Great, West Smithfield, City  
Design for rebuilding the S transept, c.1890  
Perspective  
Insc: *St Bartholomew / the Great E. C. / Sketch for New S. Transept*  
s: *A.W.*  
Pencil (305 x 175)

Prov: Pres. by Edward Playne (A), 1940  
Lit: *Builder*, LXIII, 1892, pp.225-228; *Builder's Journal*, I, 1895, pp.38, 39, 43

The S transept restoration was completed in 1891. Three drawings of the transepts were exhibited at the RA 1892. The above sketch is a preliminary design for the finished drawing reproduced in BN, LXI, 1891, pp.10, 30. The University of Texas has six designs for St Bartholomew-the-Great. For a topographical drawing by C. E. Mallows, d. Oct 96, of the new W porch designed by Webb in 1893 see Mallows, C. E. [49].

[7] LONDON: Nos.18 & 19 Cockspur Street, Westminster  
Preliminary design for offices for the Grand Trunk Railway Co. of Canada, 1905  
Perspective of main façade, the top capped by a giant segmental pediment & 4 obelisks, drawn by T. Raffles Davison  
Insc: (on label, on mount) *Proposed Rebuilding of 18 & 19 Cockspur Street For The Grand Trunk Railway Co. of Canada*

s & d: (on mount) *Aston Webb R.A. / 19 Queen Anne's Gate SW / July 10.7.05*  
Pen, mounted (690 x 440)  
Prov: Pres. by Edward Playne (A), 1940  
Filed with the above is a lithograph of the design insc. in pencil *not followed*. The design as executed was exhibited at the RA 1908, and reproduced in *Academy Architecture*, XXXIV, 1908, p.19, and *Builder*, XCIV, 1908, facing p.545. See also Ross & Macfarlane, D. H. for another design for the same building 'forwarded from Canada'.

LONDON: Commercial Union Assurance building, Cornhill, City  
See Webb, Sir Aston & Son/Sons [3]



[8] LONDON: No.73 Great Eastern Street, Hackney  
Design for a warehouse for 'W.S.', 1881  
Perspective of street façade  
Insc: *WS* (in pediment above entrance bay) &  
*Warehouse. Great Eastern St. Shoreditch*  
s: *Aston Webb Archt | Aston Webb deli*  
Sepia pen (555×380)  
Prov: Pres. by Edward Playne (F) of Playne & Lacey,  
1965  
Exhib: RA 1881, No.1098  
Lit: Pevsner, *London II*, 1952, p.387

[9] LONDON: Imperial College of Science &  
Technology, Westminster  
Designs, 1909 & 1924 (5):  
1-2 Design for Union Building, N of Prince Consort  
Road, 1909  
Perspectives from S & from N  
Insc: *Sketch for proposed students union in connection with*  
*the Imperial College of Science & Technology &*  
*s&d: Aston Webb RA | (No.2) 19 Queen Anne's Gate |*  
*S.W., 30.6.09 & 9.7.09 respectively & Submitted to and*  
*approved by the board of (18)51 (Exhibition)*  
*Commissioners 18.7.10*  
Pen, mounted (175×465, 160×455)  
Built 1912-13. Webb exhibited a drawing for this  
building at the RA 1910, No.1465 (reviewed in *Builder*,  
XCVIII, 1910, p.512, as 'a quiet and restful design;  
well suited to the purpose of the building').

3 Design for Royal School of Mines, Prince Consort  
Road & Exhibition Road  
Perspective from NE, drawn by T. Raffles Davison  
Insc: *The Imperial College of Science and Technology &*  
*Sketch for proposed new buildings at the corner of Exhibition*  
*Road and Prince Consort Road - South Kensington*  
s&d: T. Raffles Davison | del., *Aston Webb RA | 19*  
*Queen Anne's Gate & Submitted to and approved by the*  
*board of (18)51 (Exhibition) Commissioners 18.7.10*  
Pen, mounted (245×590)  
Lit: *Builder*, C, 1911, pp.613-614 (illus.)  
Built 1910-13.

4-5 Design for hostel, connecting botany block with  
Union Building, N of Prince Consort Road, 1924  
4 *1st floor plan*  
Scale:  $\frac{1}{16}$ in to 1ft

5 Perspective from NE

4-5 Insc: As above, *Imperial College of Science: South*  
*Kensington: Proposed new hostel for fifty students & (No.4)*  
labelled, with dimensions given  
s&d: *Sir Aston Webb & Son | (No.4) 19 Queen Anne's*  
*Gate & (Nos.4-5) 25.3.24*  
Pen, mounted (220×210)  
Built 1925-26.

1-5 Prov: Pres. by Edward Playne (A), 1940  
Lit: Survey of London, XXXVIII, *The Museums area of*  
*South Kensington & Westminster*, 1975, pp.245-246

[10] LONDON: Ocean Accident & Guarantee  
Corporation Ltd (now First National City Bank),  
Nos.36-44 Moorgate, City  
Preliminary design, 1918  
Elevation of façade facing Moorgate  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: *The Ocean: Accident: And: Guarantee:*  
*Corporation: Ltd: | Sketch: Elevation: Towards:*  
*Moorgate: Street: For: The: Proposed Rebuilding*  
s&d: *Sir Aston Webb & Son | 19 Queen Anne's Gate |*  
*Westminster SW | 13.7.18*  
Pencil, pen & wash (405×310)  
Prov: Pres. by Edward Playne (F) of Playne & Lacey,  
1965  
Lit: *Builder*, CXXXII, 1927, pp.55, 87; CXXXVII,  
1929, pp.637, 643, 644

The building as executed differs in nearly every  
detail from the above design. It was built in the  
mid-1920s, and a photograph of the completed façade  
appears in *Builder*, loc. cit., 1927.

[11] LONDON: French Protestant School, Nos.14-17  
Noel Street, Westminster  
Design in Georgian style, 1897  
Perspective of the façade facing the street, with inset  
*ground floor plan*, drawn by T. Raffles Davison [Fig.55]  
Insc: As above, labelled & (on frieze on 1st floor)  
*L'Ecole De L'Eglise Protestante Francais De Londres*  
s&d: *Aston Webb Architect | March 1897 | T. Raffles*  
*Davison | del*  
Pen (610×320)  
Prov: Pres. by Edward Playne (F) of Playne & Lacey,  
1965  
Exhib: RA 1897, No.1759  
Lit & reprd: Survey of London, XXXI, *The Parish of*  
*St James Westminster*, pt.ii, 1963, p.240; *Academy*  
*Architecture*, XII, 1897, p.28; *Builder*, LXXII, 1897,  
p.442 (reprd)  
The building continued in use as a school until 1939  
and still exists. Webb also designed and built the  
French Protestant church in Soho Square, 1891, in  
Franco-Flemish Gothic (*Builder*, LX, 1891, p.508  
(illus.)).

LONDON: No.35 Porchester Terrace, Paddington,  
Westminster  
See Webb, Sir Aston & Son/Sons

[12] LONDON: Queen Victoria memorial, The Mall,  
Westminster  
Competition design, preliminary & final designs for  
the proposed architectural treatment of the  
surroundings to the national memorial to Queen  
Victoria in front of Buckingham Palace, 1901-07 (9):  
1-2 Competition design: the surroundings of the  
memorial to form a continuous semicircular colonnade,  
punctuated by pavilions & gateways; memorial to  
stand immediately in front of the palace, the palace  
boundary being bowed inwards behind it  
1 Bird's-eye perspective, drawn by T. Raffles  
Davison, looking towards Buckingham Palace,  
showing in addition an early design by Webb for  
recasing the palace façade  
d: *July 1901*  
Pen (600×1335)

2 Bird's-eye perspective, drawn by T. Raffles  
Davison, looking from the palace down The Mall  
s&d: *Aston Webb ARA | 19 Queen Anne's Gate SW |*  
*July 1901*  
Pen (310×1105)

3 Revised preliminary design: a semicircular balustrade  
with piers & pavilions substituted for the semicircular  
colonnade; the memorial freestanding in the middle of  
the rond-point  
Bird's-eye perspective looking towards  
Buckingham Palace  
Insc: *Queen Victoria Memorial | Revised Sketch*  
s&d: (on mount) *Aston Webb ARA | 25.3.03*  
Pen on tracing paper, mounted (155×360)

4 Design for the *Rearrangement of Lodge and Piers*  
*Buckingham Gate*  
Elevations of *Approach to Palace & Approach to*  
*Bird-Cage Walk*  
Insc: As above & *Drawing No 107*  
s&d: *Aston Webb RA | 19 Queen Anne's Gate | July*  
*1904*  
Pencil & buff wash (290×710)

5 *Sketch elevation of Side fences to Courtyard of*  
*Buckingham Palace*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, *Queen Victoria Memorial & Drawing*  
*No 108*  
s&d: *Aston Webb RA | 19 Queen Anne's Gate |*  
*Westminster SW | July 1904*  
Pen & pencil (365×760)

6 *Elevation showing proposed entrance gates to Palace*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, *Queen Victoria Memorial, Drawing No*  
*109 & Cancelled*  
s&d: *Aston Webb RA | 19 Queen Anne's Gate |*  
*Westminster SW | July 1904*  
Pen & pencil (405×760)

7 *General View of the Great Gates Into The Green Park*  
*From The Memorial Space Forming Part of the Canadian*  
*Memorial*, drawn by T. Raffles Davison  
Pen (325×585)  
The *British Architect*, loc. cit., 1906, notes that these  
gates 'have been made' by the Bromsgrove Guild.

8 *General View of The Great Gateway Into Birdcage Walk*  
*From The Memorial Space Forming Part of The*  
*Australian Memorial*  
Pen (375×510)

7-8 Insc: As above, (See *General View*) & *The*  
*National Memorial To Queen Victoria Now In Course*  
*of Erection In Front of Buckingham Palace*  
s&d: *Aston Webb RA | 15.7.07 | T. Raffles Davison*  
*del*

9 Photograph of the model, showing a compromise  
of the designs in Nos.1-2 & No.3: a semicircular  
colonnade, but the memorial free-standing in the  
middle of the rond-point

1-9 Prov: Pres. by Edward Playne (A), 1940  
Lit & reprd: C. Hussey, *The Life of Sir Edwin Lutyens*,  
1950, p.119; *Architect*, LXVI, 1901, p.296; *AR*, X,  
1901, pp.83, 199-213, (Nos.1-2) reprd facing p.196;  
XXIX, 1911, pp.351-358; *British Architect*, LVI, 1901,  
pp.309-310, 327 (Nos.1-2 reprd facing p.328); LXVI,  
1906, p.437 (No.7 reprd facing p.442); *Builder*, LXXX,  
1901, pp.229, 281, 311, 335, 359, 384; LXXXI, 1901,  
pp.95-96, 116, 377-378, 388-389, 412, 438, 464  
(Nos.1-2 reprd facing p.390); *Builder's Journal*, XIV,  
1901, pp.137, 213; XX, 1904, p.254; BN, LXXXI,  
1901, pp.37, 125, 130, 158, 553, 621, 655, 691, 799  
(Nos.1-2 reprd facing p.590); XCVI, 1909, pp.254, 780  
A limited competition for a national memorial to  
Queen Victoria was officially announced in April 1901.  
Five architects were selected to compete: Ernest  
George, Thomas Graham Jackson, Sir Thomas Drew,  
Dr Rowand Anderson and Aston Webb. The designs  
were sent in by the first week in July, and Aston Webb  
was declared the winner at the end of July. His  
original scheme of 1901 had to be shorn of many of  
its features as funds were not forthcoming, and the  
enclosing colonnades were represented in the finished  
work by low balustrades. The sculpture of the  
memorial itself is by Thomas Brock RA, and the  
lower part of this was finished in May 1909. The  
memorial was officially unveiled by King Edward  
VII on 16 May 1911. Webb exhibited a design for  
the memorial at the RA 1904, No.1498, 'Proposed  
architectural treatment of the surroundings to the  
National Memorial to Queen Victoria in front of  
Buckingham Palace' (his Diploma work). For  
another competition design see Jackson, Sir Thomas  
Graham [1].

LONDON: Metropolitan Life Assurance  
Society's offices, Nos.13-15 Moorgate, City  
See Webb, Sir Aston & Bell, E. Ingress [7]



[13] LONDON: Royal Artillery monument, The Mall, Westminster  
Design for replanning the E end of The Mall to site the Royal Artillery monument  
Perspective, drawn by T. Raffles Davison  
Insc: *Proposed Arrangement of East End of Mall for Artillery Memorial | General View of Artillery Memorial From Duke of York's Steps*  
Sepia pen (265 × 680)  
Prov: Pres. by Edward Playne (F), of Playne & Lacey, 1965  
The monument to members of the Royal Artillery fallen in the Boer War was designed by W. R. Colton, 1910, and is situated on the S side of The Mall, opposite the Duke of York's steps.

[14] LONDON: Royal College of Science, Imperial Institute Road (Kensington), Kensington & Chelsea  
Preliminary design, 1898 (5):  
1-5 Lower ground, ground, 1st & 2nd floor plan(s), longitudinal section AB  
Scale:  $\frac{1}{32}$ in to 1ft  
Insc: As above, *First sketch for proposed | Royal College of Science South Kensington | Physical & chemical departments | Drawing No 1 to No 5 respectively, labelled & dimensions given*  
s & d: *Aston Webb Architect | 19 Queen Anne's Gate S.W. & November 1898*  
Pen, coloured washes & (Nos.2 & 5) red pen on backed tracing paper (445 × 735)  
Prov: Pres. by Edward Playne (A), 1940  
Lit: Survey of London, XXXVIII, *The Museums area of South Kensington & Westminster*, 1975, pp.242-244; *British Architect*, LI 1899, p.309; *Builder's Journal*, IX, 1899, p.146; *Academy Architecture*, I, 1900, p.16; *Builder*, LXXXVIII, 1900, p.444; *AR*, XXI, 1907, pp.192-206  
Built 1900-06. For a site plan and plans d. May 1898 which show the Royal College of Science and the South Kensington Museum sharing new buildings E of Exhibition Road see [15].4-8. For a site plan showing new buildings for the South Kensington Museum E of Exhibition Road and for the Royal College of Science in Imperial Institute Road, corresponding to Nos.1-5 above, see [15].9.

LONDON: First World War memorial, Royal Exchange City  
See Webb, Sir Aston & Son / Sons [5]

[15] LONDON: Victoria & Albert Museum (known as South Kensington Museum until 1899), Cromwell Road & Exhibition Road (Kensington), Kensington & Chelsea  
Competition design, preliminary designs, design & working drawings for completing the museum, c.1891-1907 (40):  
1-3 Competition design, c.1891  
1 Elevation of a pavilion & an adjoining bay, section through bay  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: (in a later hand) *Victoria & Albert Museum | Study for completion*  
Pencil & grey wash (760 × 560)

2 Perspective from SW  
Insc: As above & *Proposed completion of the South Kensington Museum buildings*  
Pen, linen-backed (640 × 1205)

3 Perspective of entrance hall looking towards entrance  
Insc: As above  
Pen, linen-backed (520 × 375)

1-3 Lit & reprd: (on the competition in general or on Webb's design in particular) *Architect*, XLVI, 1891, pp.106-107; *British Architect*, XXXVI, 1891, pp.118 (No.2 reprd) & 131; *Builder*, LXI, 1891, pp.95-96; *BN*, LXI, 1891, pp.171-172 (No.2 reprd)

No.2 may be the drawing that Webb exhibited at the RA 1892, No.1716. It and No.3 appear to be in the hand of T. Raffles Davison. On drawings submitted by John Belcher Jnr in the competition which took place in 1891 see J. Physick & M. Darby, *'Marble halls'*, 1973, p.207 (reproducing one of two drawings acquired by the RIBA in 1970).

4-32 Preliminary designs, 1898-1902  
4 Plan of area bounded by Prince Consort Road, South Kensington Station, The Oratory & Queen's Gate  
Scale: 1:1320 approx.  
(785 × 590)

5-8 Basement, ground, 1st & 2nd floor plan(s) of new buildings E of Exhibition Road  
Scale:  $\frac{1}{32}$ in to 1ft  
d: May 1898  
(755 × 655)

4-8 Insc: As above & *South Kensington Museum | Sketch plan showing science schools on east side of Exhibition Road*  
Pen & coloured washes on tracing paper, backed  
On Nos.4-8 the Royal College of Science is shown as occupying the W part of new buildings E of Exhibition Road.

9 Plan of area bounded by Prince Consort Road, South Kensington Station, The Oratory & Queen's Gate  
Scale: 1:1320 approx.  
Insc: As above & *South Kensington Museum | Sketch plan showing science schools on west side of Exhibition Road*  
Pen & coloured washes, backed (780 × 595)  
The Royal College of Science is shown as occupying a new building in Imperial Institute Road, for plans and a section of which see [14].

10-11 Lower ground & ground floor plan(s) of new buildings E of Exhibition Road  
Insc: As above & *South Kensington Museum | Revised sketch plans for the completion*  
Pen & coloured washes on tracing paper, backed  
(780 × 665)

12 S elevation  
Insc: As above & *Design for the completion of the South Kensington Museum*  
Pen, backed (385 × 760)

13 Five sections  
Insc: As above & *South Kensington Museum*  
Pen & coloured washes on tracing paper, backed  
(585 × 755)

10-13 Scale:  $\frac{1}{32}$ in to 1ft

14 Perspective from SW  
Insc: *Completion of South Kensington Museum*  
s: T. Raffles Davison | delt.  
Pen, mounted (395 × 905)

10, 12-14 Insc: As above, No.1 & No.6 to No.8 respectively (cut from No.11)  
10-14 d: December 1898

15 Perspective from SW  
Insc: *Completion of the Victoria & Albert Museum*  
s & d: T. Raffles Davison delt. & May 1899  
Pen, backed (355 × 840)  
Lit: *Builder*, LXXVI, 1899, pp.485-486, 501 (reprd facing p.524)

4-15 Insc: As above, labelled & (Nos.10-11, 13) dimensions given  
s: *Aston Webb Architect | 19 Queen Anne's Gate S.W.* or similar

16 Elevation of centre of S façade & tower, corresponding to No.15  
Scale:  $\frac{1}{8}$ in to 1ft

17 Elevation of centre of S façade & tower, plan & section of tower  
Scale:  $\frac{1}{8}$ in to 1ft

18 Elevation & section of entrance on S façade  
Scale:  $\frac{1}{4}$ in to 1ft

16-18 Insc: As above, *Victoria & Albert Museum*, (No.18) labelled & dimensions given  
Pencil (765 × 565)

19-20 W half of S elevation; W elevation  
Scale:  $\frac{1}{8}$ in to 1ft  
Pen on linen (905 × 1345, 860 × 1260)

21 S elevation  
Insc: As above, *Victoria & Albert Museum South Kensington. | Contract No.3 | 26C. & Drawing No.12C*, labelled, dimensions given & references to other drawings added  
Scale:  $\frac{1}{8}$ in to 1ft  
s & d: *19 Queen Anne's Gate S.W.* & (added) *Aston Webb ARA & 25.6.02*  
Print, linen-backed, with pen & red pen added  
(905 × 2490)

22 Detail(s) of entrance on S front  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, *V & A Museum S Kensington*, No.67C & labelled  
s: *Aston Webb ARA | 19 Queen Anne's Gate S.W.*  
Pen, pencil, coloured washes & red & green pen, linen-backed (1080 × 785)

23 Plan, elevation & section of tower  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & *Victoria & Albert Museum*  
Pencil (685 × 500)

24 Elevation & section of tower, plan of lantern  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & *V & A Museum*  
Pencil (550 × 565)

25 Details of lantern, corresponding to No.24  
Scale:  $\frac{1}{2}$ in to 1ft  
Pencil (765 × 565)

26 Perspective from SW  
s: T. Raffles Davison | delt.  
Pen (520 × 1115)  
Reprd: *Academy Architecture*, XXIII, 1903, pp.26-27  
Exhib: (?) RA 1903, No.1489

27 Elevation of tower  
Scale:  $\frac{1}{8}$ in to 1ft  
(765 × 565)

28 Details of bays flanking entrance on S façade  
Scale:  $\frac{1}{2}$ in to 1ft  
(765 × 565)

29 Details of pavilions on S façade  
Scale:  $\frac{1}{2}$ in to 1ft  
(765 × 565)

30 Details of entrance on W façade  
Scale:  $\frac{1}{2}$ in to 1ft  
(695 × 560)

31 Details of vestibule & central hall  
Scale:  $\frac{1}{8}$ in to 1ft  
(560 × 765)



## 32 Details of courts

Scale:  $\frac{1}{4}$ in to 1ft  
(560 × 765)

27-32 Insc: As above, (except No.30) *V & A Museum* & (Nos.28 & 31-32) labelled, with (Nos.28 & 32) dimensions given  
Pencil (with pink wash on No.27)

The order of the undated drawings Nos.16-20 & 22-32 follows the apparent development of the design.  
Nos.27-30 are close to the executed design.

33-39 Design  
33 Lower ground floor plan  
(795 × 1325)

34 Ground floor plan  
Insc: As above & Drawing No.2  
(780 × 1320)

35 1st floor plan  
(795 × 1320)

36 2nd floor plan  
Insc: As above, Drawing No.4 & G.D. No.4  
(830 × 1365)

37 Revised 2nd floor plan  
(790 × 1220), damaged

33-37 Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above, *Victoria & Albert Museum South Kensington* (abbreviated on No.37), labelled & dimensions given  
s: 19 *Queen Anne's Gate*, | *Westminster*, S.W. or similar  
Pen on linen with pencil & (Nos.33-36) red & (No.36) blue pen added

38 Elevation of centre of S façade & tower with inset plan & section(s) of tower  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, *Victoria & Albert Museum* & labelled  
Pencil with red & green pen (805 × 680), damaged

39 Elevation & section of centre of S façade & tower with inset quarter plan(s) of entrance, vestibule & ceiling over, lower peristyle & crown of tower, drawn by Ralph Knott  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, *Victoria and Albert Museum* & labelled  
s: Ralph Knott del.  
Pen & wash on card (1430 × 1045), damaged  
Exhib: RA 1907, No.1627  
Reprd: *Academy Architecture*, XXXII, 1907, pp.28-29

40 Working drawing  
Details of staircase at W end of long gallery  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, *Victoria & Albert Museum. South Kensington* | *Contract No. ...* (blank), Drawing No. ... (torn), labelled & dimensions given  
s: 19 *Queen Anne's ...* (torn) | S.W.  
Pen with red & green pen on linen (840 × 1400), damaged

33-40 Lit: AR, XXVI, 1909, pp.38-48, 96-100;  
*Builder*, XCVI, 1909, pp.749-750; XCVII, 1909, pp.16-17

1-40 Prov: Pres. by Edward Playne (A), 1940  
Lit: J. Physick & M. Darby, 'Marble balls', 1973, p.206; Survey of London, XXXVIII, *The Museums area of South Kensington & Westminster*, 1975, pp.118-122; unpublished typescript history of the museum by J. Physick  
Built 1899-1909. For a measured drawing of one bay of the W side of the quadrangle of the museum, 1900, see [29].

MALVERN (Worcs): Malvern College  
See Webb, Sir Aston & Son/Sons [6]

[16] MARLBOROUGH (Wilts): Marlborough College  
Design for Field House in neo-Georgian style, 1909  
S elevation to Bath Road, End Elevation & Section with elevation of bridge (connecting the house to the school court)  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above & *Marlborough College Proposed New Boarding House For 100 Boys*  
s & d: Sir Aston Webb RA | C. E. Ponting FSA inst (sic) | *Archit to* | 30.3.09  
Pencil & coloured washes (210 × 760)  
Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965  
Lit: Pevsner, *Wilts*, 1963, p.305

PADDOCKHURST  
See [20] WORTH (Sussex): Paddockhurst

[17] STAFFORD: General Hospital, Foregate Street  
Preliminary design for refronting the hospital, in Queen Anne style, 1892  
Perspective, drawn by T. Raffles Davison  
Insc: *Proposed New Buildings For The Staffordshire County Infirmary* | *Rough Sketch of Front Towards Main Road & No 5C*  
s & d: Aston Webb Archt | 19 *Queen Anne's Gate SW* | *Jan'y 1892*  
Sepia pen (330 × 675)  
Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965  
Lit: Pevsner, *Staffs*, 1974, p.247; *Builder*, LXIX, 1895, p.66  
The executed design mainly differs from the above in the treatment of the centre block, the design of the wings only being different in minor details. Webb exhibited the final design for this hospital at the RA 1895, No.1555, and this is reproduced in the *Builder*, loc. cit. Pevsner notes that the General Hospital was 'built in 1766-71 to the design of Benjamin Wyatt senior. The very long front is of 1892-97 by Sir Aston Webb. It has Queen Anne windows. Portal with big semicircular hood on short columns - typical 1900.'

TURNERS HILL (Sussex): Group of cottages  
See Webb, Sir Aston & Son/Sons [7]

[18] WHITELEY VILLAGE (Surrey): Village hall & cottages on the Green  
Designs (5):  
1 Title-page  
Insc: *One Group* | *of the* | *Whiteley* | *Homes* | *Burhill Park* | *Walton*  
Sepia pen (285 × 195)

2 Layout plan for the whole village showing its octagonal shape & indicating, in a darker ink, the hall & cottage plots designed by Webb & the viewpoints taken in the following perspectives  
Scale:  $\frac{1}{2}$ in to 100ft  
Insc: Details labelled  
Sepia pen (275 × 210)

3 Perspective looking SW up the Green showing the façade of the village hall in the centre & the cottages on either side  
s: Aston Webb RA  
Sepia pen (265 × 665)  
Exhib: RA 1916

4 Perspective from the E showing the backs of the cottages facing the Green & the top of the village hall in the background  
Sepia pen (225 × 570)

5 Perspective of cottages facing on to the inner circular road  
s: Aston Webb RA  
Sepia pen (260 × 510)  
Exhib: RA 1916

Prov: Pres. by Edward Playne (A), 1940  
Lit: Nairn & Pevsner, *Surrey*, 1971, p.520; *Builder*, CX, 1916, pp.325, 330 (Nos.3 & 5 reprd facing p.344); BN, CXV, 1919, p.18 (No.3 reprd facing p.20), 41 (Nos.4 & 5 reprd pp.48-49)  
William Whiteley, of Whiteley's Stores, who died in 1907, left £1 million to build a village for thrifty old people. The plan chosen, after a competition limited to six architects, is by Frank Atkinson; the buildings as executed are by Sir Reginald Blomfield, Sir Mervyn Macartney, Frank Atkinson, Ernest Newton, Sir Aston Webb, Walter Cave, Sir Ernest George and Sir Walter Tapper. The village was built 1914-21, and many designs for it are illustrated in BN, CXI, 1916, *passim*, and CXVII, 1919, *passim*. Later buildings are by Maurice Webb: the chapel, 1925-26, Cheshunt Crescent, 1929, and the estate office, 1937.

[19] WORCESTER: Church of St George, St George's Square  
Preliminary design, c.1893  
Perspective of W end facing square, drawn by T. Raffles Davison  
Insc: (on mount) *Proposed New Church* | *of* | *St George's Worcester* | *Sketch of West End*  
s: (on mount) *Aston Webb Architect* | 19 *Queen Anne's Gate S*  
Sepia pen (305 × 380)  
Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965  
Lit: Pevsner, *Worcs*, 1968, p.318; *Builder*, LXVII, 1894, p.173  
Webb exhibited another drawing of this church, an 'interior of the chancel' at the RA 1894, No.1554. Pevsner calls this church of 1893-95 'a key work of his early and best period'. It is in a free version of the King's College chapel type, with large Perpendicular window and two turrets on the W façade. This drawing differs in details from the design as executed.

[20] WORTH (Sussex): Paddockhurst  
Design for an addition to the E end of the S front for Sir Weetman Pearson, 1897  
Perspective of the interior of the dining-room, showing in the centre the alabaster chimneypiece &, on the left, an elaborate built-in sideboard surmounted by a minstrel's gallery; the conservatory is shown in the background; drawn by T. Raffles Davison  
s: T. Raffles Davison  
Pen (445 × 560)  
Prov: Pres. by Edward Playne (A), 1940  
Exhib: RA 1897, No.1836  
Lit & reprd: T. Raffles Davison, *Modern homes*, 1909, p.43, fig.48; Pevsner & Nairn, *Sussex*, 1970, p.643; *British Architect*, LI, 1897, p.272 (T. Raffles Davison drawing reprd showing Crane's frieze); Paddockhurst, designed by Salvin 1869-72, is now the principal building of Worth Priory of Our Lady Help of Christians. The room added by Webb has an elaborate stucco ceiling and a stucco frieze designed by Walter Crane representing the history of locomotion

[21] YARMOUTH (IoW): Yacht club & shops facing Market Square  
Preliminary designs for a detached yacht club & shops to face on to the square, 1897 (7):  
1 Ground plan

2 First floor plan



3 Elevation of Club and buildings towards the Solent, Elevation of shops towards Market Square, East elevation of clubhouse & North or Entrance elevation of clubhouse

4 Birds eye view of proposed new buildings | from the Solent

5 Perspective view of Clubhouse Towards the Solent

6 Perspective view of Shops towards the Square

7 Perspective view showing shops in connection with the existing buildings

1-7 Drawn by T. Raffles Davison

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

Insc: As above, *Yarmouth - Isle of Wight* | Preliminary Sketches For new Club house and other buildings, numbered 1-7, labelled & dimensions given

s & d: Aston Webb Architect | 19 Queen Anne's Gate SW | June 1897

Pen & (Nos.1-2) coloured washes (Nos.1-3, 285 x 580; Nos.4-7, 360 x 630)

Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965

Lit: Pevsner & Lloyd, *Hants*, 1967, p.777; *British Architect*, XLVIII, 1897, p.424; XLIX, 1898, p.24

The design exhibited at the RA 1898 (reprd in *Academy Architecture*, XLV, 1898, p.33, No.1782) differs from the set of designs above.

[22] Design for a cottage in Castle style on the Isle of Wight, 1895

Perspective, with small inset ground plan, drawn by C. E. Mallows [Fig.56]

Insc: *Proposed Summer | Cottage Isle | Of Wight*; plan labelled

s & d: Aston Webb Archt | C. E. Mallows | 95 Pencil (455 x 690)

Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965

Exhib: RA 1895, No.1529, 'A summer cottage, Isle of Wight'

Lit & reprd: W. Shaw Sparrow, *The British home of today*, 1904, pl.B3; *Academy Architecture*, XI, 1895, p.24; *Builder*, LXX, 1896, p.74 (reprd); *Builder's Journal*, I, 1895, p.267

[23] Student design for coloured decoration for a council chamber, 1874

Elevation of End of Council Chamber

Scale: 2 ft to 1 in

Insc: As above & AA Class of Coloured Decoration | 14th Centy Italian End of Council Chamber, with explanatory notes

s & d: Aston Webb | April 10 1874

Pencil & watercolour (395 x 345)

Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965

Designed by Webb while at the AA.

[24] Design for an unidentified country house in a Jacobean style

Perspective, drawn by T. Raffles Davison

Insc: *A view of the Garden Front*

Sepia pen on card (260 x 385)

Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965

[25] Design for a new sounding board for a pulpit, c.1908

Perspective

Insc: *Proposed: New: Sounding: Board: | To pulpit | The original Pulpit had both Sounding Board & Back Board | It was given to the Church by Tanner Arnold Esqre in 1708 | Thus the year 1908 is the Bicentenary of the Pulpit | The estimated cost of Restoration is about 75£*

s: Aston Webb RA | 19 Queen Anne's Gate | SW

Pencil & pen (285 x 150)

[26] DENNINGTON (Suffolk): Church of St Mary Measured drawings, 1873 (2):

1 Elevation, section & detail of mouldings of bench in nave

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

Insc: As above, *Dennington Church Suffolk* & details labelled

s & d: July 10th 1873 | AW

Pencil, mounted (255 x 355)

2 Detail of poppy head

Sepia pen, mounted (215 x 155)

1-2 s & d: (on mount) AW. | 1873

These drawings and others d. 1873 listed below ([27]), [28], [30], [32], those d. 1873 in [33]) were probably made

in connection with Webb's winning of the Pugin Studentship in 1873, *Architectural tour through Cambridgeshire and Suffolk as Pugin Student*, RIBA

Library MS for 1874.

[27] ELY (Cambs): Cathedral

Measured drawings & topographical drawing (4):

1 Sketch of Larger Canopies to Seats | in Lady Chapel of Ely Cathedral

Insc: As above

s & d: Sept. 18th & 19th 1873 AW & (on mount)

AW | 1873

Sepia pen, mounted (355 x 255)

2 Elevation of one of the three Western Bays of Choir Ely Cathedral

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

Insc: (on mount) As above, *Drawn to scale on the spot* & details labelled

s & d: Aston Webb | Oct. 11th 1873

Pen, on 4 sheets joined, mounted (980 x 250)

3 Elevation of one bay of Bishop Hothman's work | Choir of Ely Cathedral

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

Insc: (on mount) as above, N.B. *Measured and drawn to scale on the spot* & details labelled

s & d: (on mount) AW. | 1873

Pen, on 4 sheets joined, mounted (945 x 235)

4 Plan, elevation, section, details of Canopy to Bishop Redman's | Tomb. N. Side of Choir & Sketch of Base

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

Insc: As above & details labelled

s & d: Novr 8th 1873 & (on mount) AW | 1873

Pencil, mounted (355 x 255)

[28] LITTLE SAXHAM (Suffolk): Church of St Nicholas Measured drawings, 1873 (2):

1 Perspective of the round tower, with inset plan

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

Insc: *Little Saxham Church | Nr Bury Suffolk* & details labelled

s & d: July 3rd 1873 & (on mount) AW. 1873

Pencil, mounted (355 x 255)

2 Front & side elevations of bench end

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

Insc: *Little Saxham Suffolk | Bench End*, details labelled & (on mount) to M.B.A. | 16 drawings in all

s & d: July 3rd 1873 | AW & (on mount) AW. 1873

Pencil, mounted (255 x 240)

[29] LONDON: Victoria & Albert Museum, Cromwell Road & Exhibition Road (Kensington), Kensington & Chelsea

Copy of a measured drawing, 1900

Elevation & section of 1 bay of W side of quad

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

Insc: As above & *Victoria & Albert Museum*

d: *Traced from drawing lent by | Department*, May. 1900

Pen & coloured washes on tracing paper, backed (730 x 490)

Prov: Pres. by Edward Playne (A), 1940

Though unsigned, this drawing is titled in a hand which appears on drawings made in Sir Aston Webb's office. Its provenance establishes that it passed through the office. The side of the quadrangle of the museum (known as the South Kensington Museum until 1899), designed by Captain Francis Fowke (q.v.), was completed in 1863 (J. Physick & M. Darby, *Marble halls*, 1973, p.205). For Sir Aston Webb's competition design, preliminary designs, design and working drawings for completing the museum, c.1891-1907, see [16].

[30] LONG MELFORD (Suffolk): Church of the Holy Trinity

Measured & topographical drawings of Lady chapel, 1873 (4):

1 View of Roof over Aisle of Lady Chapel

Insc: As above & NB Width of Aisle 10 feet

s & d: July 4th 1873 | AW.

Pencil (270 x 255)

2 Part of North Elevation of Lady Chapel

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

d: Augt. 28th 1873

Pen with grey & red washes (250 x 355)

3 East Elevation of Lady Chapel

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

s & d: Augt. 29th 1873 AW.

Pen with grey & blue washes (255 x 355)

4 North East View of Lady Chapel

d: Augt. 29th 1873

Pencil (255 x 355)

1-4 Insc: As above & Long Melford Suffolk

Lit: BN, XLVII, 1884, pp.285, 300 (where these drawings are published, being redrawn by Maurice B. Adams after Webb's originals, in relation to an AA excursion of that year)

[31] REDHILL (Surrey): Railway Hotel, Cavendish Road

Survey drawings, 1871 (3):

1 Ground Floor plan

d: Octr 10th 71

2 Plans of First Floor, Second Floor & Side elevation

1-2 Insc: As above, *Railway Hotel Redhill*, labelled & dimensions given

3 Plan of Basement Floor & front elevation

Insc: As above, *Lakers Railway Hotel* & labelled, with dimensions given

1-3 Pencil (265 x 365)

Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965

[32] SOUTHWOLD (Suffolk): Church of St Edmund Measured drawings, 1873 (2):

1 Elevation & details of Lower Part of Rood Screen

Scale: 1 in to 1 ft

Insc: As above, *Southwold Church* & details labelled

s & d: A.W. | Augt. 8th 1873

Pencil (255 x 355)

2 Part elevation of choir stalls, section & details of newel

Scale:  $\frac{1}{8}$  FS,  $\frac{1}{2}$  FS

Insc: *Southwold Church Suffolk | Details of Choir Stalls* & details labelled

s & d: A.W. Augt. 11th 1873

Pencil (255 x 355)



## [33] Topographical drawings

Great Britain

BARKING (Suffolk): Church of St Mary  
Sketch of Head of Bench End & spandril in Screen

Insc: As above &amp; Barking Suffolk

s &amp; d: July 8th 1873 | A.W. &amp; (on mount) A.W. 1873

Sepia pen, mounted (180×255)

BESFORD (Worcs): Church of St Peter

Sketch of Rood Screen

Insc: As above &amp; Besford Church

s &amp; d: July 16th 1881 A.W.

Pencil (370×270)

CAMBRIDGE: Jesus College

View of entrance gateway

Insc: (on mount) Entrance gateway of Jesus College | Cambridge

s &amp; d: (on mount) A.W. | 1873

Watercolour, mounted (335×195)

CAMBRIDGE: Queens' College

View of river front

Insc: (on mount) River Front of Queens' College | Cambridge

s &amp; d: (on mount) A.W. | 1873

Watercolour, mounted (330×230)

CAPEL (Suffolk): Church of St Mary

Perspectives of Roof over Nave, &amp; Roof over Chancel

Insc: As above, Capel Church | Suffolk &amp; dimensions of spans given

s &amp; d: July 7th 1873 | A.W. &amp; (on mount) A.W. | 1873

Pencil, mounted (355×255)

HUDDINGTON (Worcs): Huddington Court

S.E. view

Insc: As above &amp; Huddington Court House - Worcestershire

s &amp; d: A.W. July 14th 1881

Pencil (270×370)

LAVENHAM (Suffolk): Church of St Peter &amp; St Paul

View of interior

Insc: (on mount) Lavenham Church Suffolk

s &amp; d: (on mount) A.W. | 1873

Watercolour, mounted (330×185)

NEWLYN (Cornwall)

View of village &amp; harbour

Insc: Newlyn Cornwall

d: 4.9.00

Watercolour (245×355)

WORCESTER: The Commandery

View of Gallery across Hall

Insc: As above &amp; Commandery, Worcester

s &amp; d: A.W. | July 15th 1881

Pencil (375×270)

Greece

ATHENS: Olympaeum or Temple of Jupiter

View

Insc: (on mount) The Olympaeum or Temple of Jupiter Athens

Watercolour, mounted (230×330)

Prov: Pres. by Edward Playne (A) &amp; Mrs Maurice Webb, 1940

Italy &amp; Sicily

TAORMINA (Sicily)

View of Etna from the Greek Theatre at Taormina - Sicily

Insc: (on mount) As above

Watercolour, mounted (225×325)

Prov: Pres. by Edward Playne (A) &amp; Mrs Maurice Webb, 1940

Norway

Nr AAK (Romsdal)

View in Romsdael, valley of Romsdalborn, Nr Aak.

Norway

Insc: (on mount) As above

d: Augt 1874

Watercolour, mounted (230×330)

Prov: Pres. by Edward Playne (A) &amp; Mrs Maurice Webb, 1940

VOSSEVANGEN: Church

View

Insc: (on mount) Vossevangen Church No... (cut)

Watercolour, mounted (230×150)

Prov: Pres. by Edward Playne (A) &amp; Mrs Maurice Webb, 1940

For a design for an invitation card inviting Sir Aston Webb to dinner at Pagani's, 1904, see Bell, Robert Anning

WEBB, Sir Aston &amp; BELL, E. Ingress

[1] BIRMINGHAM: University of Birmingham, Edgbaston

Preliminary &amp; final designs for the university buildings, 1901-07 (20):

1-2 Preliminary design, September 1901, for the main block composed of 5 radiating wings, showing the great hall surmounted by a short vertical tower &amp; not a ribbed dome; there is no Chamberlain tower

1 Perspective of the entrance front, drawn by T. Raffles Davison

Insc: Sketch of Front Towards University Road

2 Perspective of the back, drawn by T. Raffles Davison

Insc: Sketch view of the Back From Lower Road

1-2 Insc: As above &amp; Birmingham University | Buildings Proposed To be First Erected

s &amp; d: Aston Webb &amp; E. Ingress Bell Architects | 19 Queen Anne's Gate SW | Sept. 1901 &amp; T. Raffles Davison | delt

Pen, mounted (155×500)

3-6 Preliminary design, December 1901, corresponding to the design shown in Nos.1-2

3 Lower Ground Floor Plan

4 Plan of Mezzanine under Ground Floor

5 Ground Floor Plan

6 First Floor Plan

3-6 Scale: 1in to 50ft

Insc: As above, Birmingham University | Proposed New Buildings &amp; numbered 2A-5A

s &amp; d: Aston Webb &amp; E. Ingress Bell Architects | 19 Queen Anne's Gate SW | 17.12.01

Pencil &amp; pen with coloured washes on tracing paper, mounted (360×500)

7-8 Preliminary design, corresponding to the design exhibited at the RA 1902: the entrance gateway is now under the Chamberlain tower, which is placed centrally; the tower is linked to the straight side of the D-plan by a semicircular range of buildings

7 General plan of main complex of university buildings Scale: 1in to 50ft

Insc: As above, Birmingham University | Proposed New Buildings | Drawing No 1A | Note The Darker Colour Shows Portion To Be First Erected &amp; labelled

s: Aston Webb &amp; E. Ingress Bell Archt | 19 Queen Anne's Gate SW

Pencil &amp; pen with green &amp; red washes on tracing paper (460×705)

8 Perspective of the back, viewed from the lower road, showing an early preliminary design for the Chamberlain tower, drawn by T. Raffles Davison

s: (Ra)ffles Davison delt

Pen (340×725)

Exhib: RA 1902, No.1550

9 Design, almost as executed, showing the great hall surmounted by a ribbed dome &amp; lantern

Perspective of the central part of the radiating main block, showing the great hall &amp; one of the 2 storey wings

Pen &amp; coloured washes on tracing paper, mounted (380×605)

10-12 Preliminary designs for proposed physics &amp; chemistry blocks facing on to University Road, forming the straight side of the D-plan

10 Elevation towards University Road, with the Chamberlain tower placed centrally as an integral part of the building

Scale: 1in to 40ft

Insc: As above, Birmingham University | Proposed Physics &amp; Chemistry Blocks &amp; Central Tower, Drawing No.917/329B &amp; labelled

s &amp; d: Aston Webb &amp; E. Ingress Bell | 19 Queen Anne's Gate | London S.W. | Nov 23.05

Pencil &amp; pen (365×655)

11-12 Revised designs: the Chamberlain tower free standing &amp; the library centrally placed over the entrance

11 Ground Floor, First Floor, Second Floor plans &amp; sections

Insc: As above, Drawing No.952/353B &amp; A

12 North Elevation

Insc: As above &amp; Drawing No.956/354 B

11-12 Scale: 1in to 40ft

Insc: As above, Birmingham University | Revised Plans of Chemistry and Physics Blocks &amp; labelled

s &amp; d: Aston Webb &amp; E. Ingress Bell Architects | 19 Queen Anne's Gate SW &amp; (No.11) 18.1.06

Pencil &amp; grey wash (510×350)

13 Design for the university complex, very close to the buildings as executed, showing the Chamberlain tower free standing &amp; the library placed centrally in the straight side of the D-plan

Site plan covering an area from Bristol Road to University Road

Scale: 1/4in to 30ft

Insc: As above, Birmingham University &amp; labelled s: Aston Webb &amp; E. Ingress Bell Architects | 19 Queen Anne's Gate SW

Pen, pencil, red &amp; blue pen with red &amp; green washes on tracing paper, mounted (350×480)

14 Design for the library

Site plan showing position of library, Ground, First, Mezzanine &amp; Second Floor plans &amp; sections

Scale: 1/4in to 1ft

Insc: As above, Birmingham University | Proposed Library &amp; Drawing No. - /367B, with note on storage accommodation

s: Aston Webb &amp; Ingress Bell Delt Architects | 19 Queen Anne's Gate | London SW

Pen, pencil &amp; grey wash (420×710)

15 Design for the Chamberlain tower

Plans at 3 different stages &amp; N elevation, showing the tower connected to the main block at ground level by a low colonnade

Scale: 1/4in to 1ft

Insc: Approved by Council at their meeting July 4th 1906 | See Mr Morley's letter of that date | A.W. &amp; E. I.B., Drawing No.918/330B &amp; labelled

s: Aston Webb &amp; E. Ingress Bell

Pencil &amp; grey wash (595×305)



16-20 Final designs, c.1907

16 Elevation towards University Road, showing whole university complex, with small inset block plan  
Insc: As above & *Birmingham University*  
Photograph of original drawing (240×635)  
The original drawing was exhibited at the RA 1907, No.1626.

17 S elevation of university complex  
Pen & wash (440×1075)

18 Perspective of the great hall, drawn by T. Raffles Davison  
s: *T. Raffles Davison delt*  
Pen (695×510)  
Exhib: RA 1907, No.1619

19-20 Design for the frieze over the entrance door to the great hall  
19 Preliminary design: 5 sculptured figures above each door  
Elevation  
Insc: *Sketch Design for Sculpture | Over Main Entrance*

20 Design: 3 figures above each door – *Watt, Archimedes, Priestley, Newton, Plato, Bacon, Dr Johnson, Virgil & Mendelssohn* (sic)  
Elevation  
Insc: With the names of the figures as above, *Note The niches will be so arranged | that the figures may be 5'6" high & Design For Sculptured Frieze | Over Main Entrance*

19-20 Scale:  $\frac{1}{2}$ in to 1ft  
Pencil & grey wash, mounted (245×515)

Lit & reprd: Pevsner & Wedgwood, *Warwick*, 1966, p.170; *Builder*, LXXXII, 1902, p.448 (No.8 reprd); XCII, 1907, p.604 (No.18 reprd facing p.606); XCIII, 1907, p.54 (No.16 reprd); BN, LXXXIII, 1902, p.363 (No.8 reprd facing p.364); XCIV, 1908, pp.8, (No.18 reprd facing p.10), 139 (No.16 reprd facing p.138); *Academy Architecture*, XXXII, 1907, p.30 (No.18 reprd); *British Architect*, LXVII, 1907, p.333 (No.18 reprd facing p.334); *Architect*, LXXXII, 1909, pp.71-72; *AR*, XXVI, 1909, pp.142, 147-152 (shows scheme as executed)  
A large number of original designs are in the library of the University of Birmingham and also in the Maintenance Department of that university.

[2] CAMBRIDGE: Gonville & Caius College  
Design, in free Tudor style, for St Michael's Court, 1900 (3):

1 Perspective of façade facing on to Trinity Street, drawn by T. Raffles Davison  
Insc: *Gonville : and : Caius : College : Cambridge : New Buildings : View : down : Trinity : Street : Looking : to the : South*  
s: *T. Raffles Davison delt*  
Sepia pen, mounted (275×310)

2 Bird's-eye perspective of St Michael's Court, drawn by T. Raffles Davison  
Insc: *Gonville : and : Caius : College : Cambridge : New Buildings : looking : over : roof : of : Saint : Michael's : Church*  
Sepia pen, mounted (325×340)

1-2 s & d: (on mount) *Aston Webb & E. Ingress Bell Archts | 19 Queen Anne's Gate SW | June 1900*

3 Perspective looking towards St Michael's Court from Trinity Street with St Michael's church on the left, drawn by T. Raffles Davison  
Insc: *Gonville : and : Caius : College : Cambridge : New Buildings : South side of Saint | Michael's Church*  
s: *T. Raffles Davison delt*  
Sepia pen (285×195)

1-3 Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965  
Lit: Pevsner, *Cambs*, 1970, p.81; *AR*, XVI, 1904, pp.74-76  
St Michael's Court, a new range of 'keeping rooms', extends round the NE and S sides of St Michael's church, facing on to Trinity Street, Rose Crescent and Market Hill.

[3] CAMBRIDGE: King's College  
Preliminary designs for Webb's Court, 1905-08 (18):  
1-4 Preliminary designs of May 1905 for enclosing Provost's Court (now Webb's Court) on its S & W sides  
1 *General Elevation of S. side of Provosts Court*  
Pen & wash (230×510)

2 *Elevation of West front*  
Pen & wash (230×430)

3 *Section thro Provost's Court Looking West*  
Pen & wash (230×430)

1-3 Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above, *Drawing No 4-6 respectively & King's College : Cambridge | Proposed Alteration and Additions | To the Provost's Lodge and to the Property Adjoining s & d: Aston Webb & E. Ingress Bell | 19 Queen Anne's Gate | London S.W. | May 18.05*

4 Perspective of new entrance archway into Webb's Court looking from the S from Queen's Lane, drawn by T. Raffles Davison  
Insc: (on mount) *View of new entrance from Queen's Lane | King's College. Cambridge. | Sketch shewing alterations | To Provost's Lodge and | Adjoining Property s & d: Aston Webb & E. Ingress Bell | Archt | 19 Queen Anne's Gate SW | May 1905*  
Pen, mounted (230×335)

5-9 Preliminary designs, undated, for building only the S range of Webb's Court (then the S range of Mulberry Tree Court & Provost's Court combined), building a new hall for Provost's Lodge & the enclosing walls for Provost's Court  
5 Site plan of whole of the S part of King's College showing proposed additions in orange: here the new hall for Provost's Lodge is incorporated into lodge offices & covers almost half of Provost's Court  
Scale:  $\frac{1}{4}$ in to 10ft  
Insc: *Kings College Cambridge & labelled*  
Pen with grey & orange washes (305×530)

6 Site plan of a more reduced area than that shown in No.5, showing the hall for the Provost's Lodge; it is circular in plan & placed in the NW corner of Provost's Court  
Scale:  $\frac{1}{4}$ in to 10ft  
Insc: *King's College Cambridge & labelled*  
Pen with grey & orange washes (310×535)

7 Elevation of S front of entrance to the Provost's Lodge & wall to Provost's Yard & N elevation of new S range  
Scale:  $\frac{1}{4}$ in to 10ft  
Insc: *Kings College Cambridge | Elevation of South Front, & Elevation towards Kings Lane & labelled*  
Pen & wash on 2 sheets joined (130×520)

8 Perspective of new S range & entrance to the Provost's Lodge viewed from the W, drawn by T. Raffles Davison  
Sepia pen on card (220×400)

9 Perspectives of new entrance to Provost's Lodge viewed from the SE & of the new S range viewed from the N, drawn by T. Raffles Davison  
Sepia pen on card (215×400)

10 Preliminary design for the new S range, showing a different plan in the arrangement of the bay windows  
*First Floor Plan*  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above, *Kings College Cambridge | Proposed new keeping rooms etc Drawing No 13, labelled & dimensions given*  
s: *Archt | 19 Queen Anne's Gate | SW*  
Pencil & brown wash (235×400)

11-12 Preliminary design for the new S range, showing another variation in elevation  
11 *North Elevation*

12 *South Elevation*

11-12 Insc: As above, *Kings : Coll : Cambridge | Proposed New Buildings*  
s: *Archts | XIX Queen Anne's Gate SW*  
Pencil on tracing paper, mounted (150×305)

13-17 Preliminary design for the new S range, insc.  
*App(rove)d*  
13 *Basement plan*

14 *Ground floor plan*

15 *Second floor plan & sections thro' East wing & west wing*

16 *North elevation*

17 *South elevation*

13-17 Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above, *Appd 9/3/07, King's College Cambridge | Proposed New Keeping Rooms etc, labelled, numbered 20-21, 23-25 respectively & dimensions given s & d: Aston Webb & E. Ingress Bell Archts | 19 Queen Anne's Gate SW | 6.3.07*  
Pen & brown wash (230×360)

18 Preliminary design for the new S range, showing a further variant elevation & plan, 1908  
Perspective viewed from the N drawn by T. Raffles Davison, with small inset *ground floor plan*  
Insc: (plan) As above & labelled  
Pen & wash (450×755)  
Exhib: RA 1908, No.1585

1-18 Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965  
Lit & reprd: *Academy Architecture*, XXXIV, 1908, p.12 (No.18 reprd); *Builder*, XCV, 1908, p.560 (No.18 reprd facing p.560); BN, XCV, 1908, p.401 (No.18 reprd facing p.401)  
Nos.13-18 are closest of all the designs above to the one executed, but still differ in many details. The Provost's Lodge, shown in the above on the W side of the court, was not executed.

[4] CAMBRIDGE: Magdalene College  
Alternative designs, in free Tudor style, for Bright's Buildings, 1908 (4):  
1-2 Design A: 2 storeys with dormers & gables; asymmetrical  
1 *North-Elevation Towards Quad & West Elevation - Kitchen Block*

2 *South or River Elevation, with inset ground plan*

1-2 Scale:  $\frac{1}{8}$ in to 1ft, plan  $\frac{1}{16}$ in to 1ft  
Insc: As above, *Magdalene College Cambridge | Sketch for New Keeping Rooms etc, numbered 6 & 7 respectively & labelled*  
s & d: (on mount) *Aston Webb & E. Ingress Bell | 19 Queen Anne's Gate | SW | February 1908*  
Pen & pencil, mounted (145×390)



3-4 Design B: 2 storeys with dormers & gables; symmetrical

3 North Elevation

4 South Elevation

3-4 Scale:  $\frac{1}{16}$  in to 1 ft

Insc: As above, *Magdalene College Cambridge* | Proposed New Keeping Rooms. Sketch Elevation

s: - Architects | 19 Queen Anne's Gate | Westminster SW  
Pencil on tracing paper (270 × 555)

1-4 Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965

Lit: Pevsner, *Cambr.*, 1970, p.121; *Academy Architecture*, XXXVIII, 1910, p.15

A perspective of design B was exhibited at the RA 1910, No.1470.

[5] LONDON: Admiralty & War Office, Whitehall, Westminster

Competition design, 1884

Perspective of interior of Admiralty entrance hall showing staircase to board room suite

s: *Aston Webb* | June 188... (damaged)

Pen (680 × 500)

Prov: Pres. on indefinite loan by the Ministry of Works through the AA, 1953

Exhib: RA 1885, No.1923

Lit & reprd: *Builder*, XLVI, 1884, *passim*; XLVII, 1884, pp.354, 454, 488 (reprd facing p.454);

*Builder's Journal*, I, 1895, p.41 (for the opinion that Webb & Bell's design should have been preferred to that of Leeming & Leeming)

Filed with the above is a mounted lithograph of the same design insc. (on mount) *Design for New Admiralty and War Office Whitehall SW* | View of Admiralty Entrance Hall and Staircase to Board Room Suite & s. *Aston Webb and E. Ingress Bell Archts*

An open competition for a new Admiralty and War Office was held in 1884, and designs were to be submitted in the first week of March. Nine finalists were selected in April and invited to submit for the second stage of the competition. They were: Glover & Salter, Hall & Powell, Leeming & Leeming, Maxwell & Tuke, Thomas Porter, Spalding & Auld, Stack & Lindsay, Verity & Hunt and Webb & Bell. Of these Leeming & Leeming was selected as the winner in August, 1884, but three designs were singled out as possessing especial merit: Leeming & Leeming, Verity & Hunt and Webb & Bell. The perspective above is one of the set which was entered for the second stage of the competition. *Builder*, loc. cit., thought Webb & Bell's design 'by far the most refined in detail of the three, but whether anyone who saw it executed would take it for a War Office may be a question to be asked'. For other competition designs see Glover, Morton M. & Salter, Ernest Edward and Hall, Henry & Powell, William.

[6] LONDON: No.23 Austin Friars, City

Design for offices, as executed, 1888

Perspective of street façade [Fig.53]

Insc: (on lintel above entrance) *Austin* | *Friars*

s & d: *Aston Webb delt* | April 1888

Sepia pen (570 × 420)

Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965

Lit: Pevsner, *London I*, 1973, p.215

The façade is of three bays and four storeys. The two windows above the central doorway are set half a storey higher than those on the sides. The windows are round-arched except for those on the third storey which are set within a trellis of rods. Pevsner calls it 'an exceedingly naughty piece of round-arched design'.

[7] LONDON: Metropolitan Life Assurance Society's offices, Nos.13-15 Moorgate, City

Design, in Franco-Flemish style, 1890

Perspective, showing the main façades & polygonal angle turret with spire

Insc: (on mount) *Metropolitan Life Assurance Society's Offices Moorgate Street E.C.*

s: (on mount) *Aston Webb and E. Ingress Bell Archts*

Pencil & watercolour, mounted, the top curved

(610 × 465)

Prov: Pres. by Edward Playne (A), 1940

Exhib: RA 1890, No.1793

Lit & reprd: *Builder* LVIII, 1890, pp.314, 358 (reprd facing p.538); LXVI, 1894, p.290

The *Builder* made the following comment on the above design when it was exhibited at the RA 1890: 'Each story has a special and original treatment, increasing in richness as it goes up; and the angle of the building, canted off, is also specially enriched by bas relief sculpture between the windows. For originality combined with effectiveness this is one of the best secular buildings illustrated.'

[8] LONDON: The Blue House, church of St

Augustine (Stepney), Tower Hamlets

Design for a proposed girls' institute, 1901 (2):

1 Interior perspective of *One of the Club Rooms*, drawn by T. Raffles Davison

d: 7.11.01

Sepia pen, mounted (180 × 330)

2 Interior perspective of *One of the Kitchens*, drawn by T. Raffles Davison

d: 7.11.01

Sepia pen, mounted (85 × 105)

1-2 Insc: As above & (on mount) "*The Blue House*".

*Proposed Girls Institute* | *St Augustine's, Stepney*

s: (on mount) *Aston Webb & E. Ingress Bell* | 19 Queen Anne's Gate SW

Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965

The church of St Augustine of Canterbury, Settles Street, Tower Hamlets, has been demolished. It is not known if this institute was ever carried out.

WEBB, Sir Aston

& DEANE, Sir Thomas Manley (1851-1933)

Thomas Manley Deane was the elder son of Sir Thomas Newenham Deane (1828-1899, q.v.), and grandson of

Sir Thomas Deane (1792-1871). He was educated privately and at Trinity College, Dublin; became a pupil of William Burges and later came to the RA schools in London, where he won a travelling studentship which took him to France and Italy in 1875. On his return to Dublin in 1878 he went into partnership with his father and together they won in 1884 the government competition for the Science & Art Museum and the National Library of Ireland, Kildare Street, Dublin, for which his father was knighted. The firm also designed the lecture theatre of the Royal Dublin Society, Leinster House, which now houses the Dail, and many other public and private buildings in Dublin and throughout Ireland. In Oxford they designed the old Physiology Building, 1884, and the Pitt Rivers Museum, 1885-86, enlarged in 1907. After his father's death Deane went into partnership with Sir Aston Webb, with whom he built the Royal College of Science and government offices, Upper Merrion Street, Dublin, 1905-06, and for which Deane was knighted. He also designed the war memorial, (Hall of Honour), Trinity College, Dublin, 1920s.

Bibl: RIBA Biographical Files (Deane family); *Who was who, 1929-1940*; obituary: *RIBA Jnl*, XL, 1932-33, p.557

DUBLIN: Royal College of Science & government offices, Upper Merrion Street

Preliminary & final designs, 1905-06 (4):

1-3 Preliminary designs, 1905

1 Ground floor plan

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

Insc: *Dark tint shows building in course of erection & details labelled*

Pen & wash (405 × 520)

2 Perspective of exterior facing on to Upper Merrion Street

Pen (230 × 520)

3 Perspective of interior of quadrangle showing a preliminary design for the entrance portico

Pen (230 × 520)

4 Design, as executed, for the entrance portico & dome above, corresponding to the plan for the portico as shown in No.1,

Perspective, drawn by T. Raffles Davison, 1906

s: T. Raffles Davison

Pen (910 × 520)

1-4 Exhib: RA 1906, No.1468 (all exhib)

Lit & reprd: *British Architect*, LXIV, 1905, p.40

(Nos.1-3 reprd facing p.42); *British Architect*, LXV, 1906, p.309 (No.4 reprd facing p.310); *Builder*, XCI, 1906, p.374 (Nos.1-3 reprd); p.430 (No.4 reprd); *BN*, XCI, 1906, p.506 (Nos.1-4 reprd); *British Architect*, LXXVI, 1911, pp.21-22; *AR*, XLVI, 1919, p.26 (No.3 reprd as frontispiece)

WEBB, Sir Aston & Son/Sons

[1] LONDON: Army & Navy Stores, Victoria Street

& Francis Street, Westminster

Preliminary design for recasing the earlier building facing on to Victoria Street & design for an extension in Francis Street, 1927 (3):

1 Perspective of the main façade

Print (495 × 615)

Prov: Pres. by Edward Playne (A), 1940

2-3 Extension in Francis Street

2 Elevation towards Francis Street showing the bridge connecting the extension to the earlier building

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

Insc: (along frieze) *The Army and Navy Co-operative Society Limited*

Pencil & grey wash (805 × 590)

3 Perspective, drawn by T. Raffles Davison

s & d: (on mount, now discarded) *Aston Webb & Son Archt* | 19 Queen Anne's Gate | Oct. 1927

Sepia pen (475 × 470)

2-3 Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965

Lit & reprd: *Builder*, CXXXII, 1927, p.722; CXXXIV, 1928, pp.62, 63, 488 (No.3 reprd p.62)

The design for recasing the main façade of the store differed considerably from No.1. For the design as executed, and which was being built in 1928, see *Builder*, CXXXIV, 1928, pp.63, 488.



[2] LONDON: Camberwell cemetery chapels, Brenchley Gardens, Southwark  
Design for 2 linked chapels in a neo-Gothic style, 1929  
Perspective, drawn by T. Raffles Davison  
s: T. Raffles Davison / *delt*  
Pen & coloured crayon (500×310)  
Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965  
Lit & reprd: *Builder*, CXXXVI, 1929, pp.82, 107, 680, 681, 688 (reprd facing p.681)  
These chapels were erected in 1929. The two chapels, placed on either side of a covered passageway, form one building, united by a centrally placed tower. The sculpture over the entrance between the two chapels was by L. F. Roslyn RBS. Other work by the Webb office at Camberwell cemetery consisted of a lodge and waiting room.

[3] LONDON: Commercial Union Assurance building, Cornhill, City  
Design, 1929  
Perspective of façade, drawn by William Walcot  
s: W. Walcot / *Del*  
Pen & coloured washes, backed (845×670)  
Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965  
Exhib: RA 1929, No.1203  
Lit & reprd: *Builder*, CXXXVI, 1929, p.852 (reprd facing p.854); CXXXVIII, 1930, pp.77-80, 247, 248, 250-252, 259-264; *A&BN*, CXXIII, 1930, pp.60, 65-67  
The building was opened in 1930.

[4] LONDON: No.35 Porchester Terrace, Paddington, Westminster  
Design for additions & alterations in Regency style for Arthur E. Franklin, 1917 (2):  
1 Perspective of *The Entrance Front*, with 2 small inset plans of ground & bedroom floors, drawn by T. Raffles Davison  
Insc: As above, plans labelled & (on mount) *35 Porchester Terrace, Bayswater W*  
s: (on mount) *Aston Webb RA & Sons / 19 Queen Anne's Gate / SW*  
Pen (315×510)

2 Perspective of *The Garden Front*, drawn by T. Raffles Davison  
Insc: As above  
s: T. Raffles Davison / *delt*  
Pen (275×515)  
Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965

1-2 Exhib: RA 1917, No.1416  
Lit & reprd: *Builder*, CXII, 1917, p.322 (Nos.1 & 2 reprd facing p.322); *BN*, CXIII, 1917, p.177 (Nos.1 & 2 reprd facing p.164)  
Demolished.

LONDON: Royal School of Mines, Prince Consort Road, Kensington & Chelsea  
See [9].3

[5] LONDON: First World War memorial to the London troops, Royal Exchange, City  
Design for a free-standing monument in front of the Royal Exchange, 1920  
Perspective, drawn by Cyril Farey, showing 2 standing soldiers flanking the monument, which is surmounted by a seated lion bearing a shield  
Insc: (on monument) *To the / Immortal Honour / of the Officers / Non-Commissioned / Officers and Men / of London / Who Served Their / King and Empire / In the Great War / 1914-1919 & (below) Memorial To The London Troops In Front of the Royal Exchange*  
s & d: *Sir Aston Webb & Son / 19 Queen Anne's Gate Cyril A. Farey / Del 1920*  
Pencil, pen & watercolour (915×610)  
Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965  
Exhib: RA 1921, No.992.  
Lit & reprd: *Builder*, CXX, 1921, p.586 (reprd facing p.586)  
The sculpture on the monument is by Alfred Drury RA.

[6] MALVERN (Worcs): Malvern College  
Preliminary design for the war memorial, 1919  
Bird's-eye perspective of memorial situated in front of the main building on the central axis, drawn by T. Raffles Davison  
Insc: *Malvern College / Air View of Proposed / War Memorial*  
s & d: T. Raffles Davison / *delt / May 2nd 1919*  
Pencil & sepia pen with coloured crayon (425×670)  
Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965  
Exhib: RA war memorials exhibition, 1919, No.351  
Lit & reprd: *Builder*, CXVII, 1919, p.412 (reprd facing p.412)  
This design, with sculpture by Walter Gilbert, was not executed. Webb's design as executed took the form of a statue of St George, with sculpture by Alfred Drury, and was unveiled in 1922 (see *Builder*, CXXIV, 1923, p.888).

[7] TURNERS HILL (Sussex): Group of cottages  
Design for a group of 5 pairs of semi-detached cottages, half-timbered in style, for Lord Cowdray, 1920 (2):  
1 *Ground & first floor plans*, drawn by T. Raffles Davison  
Scale: 1<sub>16</sub> in to 1 ft  
Insc: As above, labelled & dimensions given  
Sepia pen with pink & green washes (270×760)

2 Perspective, drawn by T. Raffles Davison  
Sepia pen & coloured crayon (375×820)

1-2 Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965  
Exhib: RA 1920, No.1219 (buth exhib)  
Lit & reprd: *Builder*, CXIX, 1920, p.279 (Nos.1-2 reprd facing p.280)  
The central three pairs of cottages are recessed in line. *Builder*, 1920, noted that the cottages were then 'in the course of erection'. They are still (1976) standing.

WEBB, Christopher Rahere (1886-1966)  
Christopher Webb was the grandson of the watercolourist and engraver Edward Webb (q.v.) and the nephew of Sir Aston Webb (q.v.). He was educated at Rugby and in 1904 went to the Slade School of Art. In 1909 he was articled to John Ninian Comper and was the fellow pupil of Martin Travers and W. H. R. Blacking (q.v.), with whom he later worked on many church refurbishments as, for example, in Sheffield cathedral in 1935. After returning from active service in the Artists' Rifles in the First World War he began to work independently. Among his first designs were medallions in the windows of the Elizabeth Garrett Anderson Hospital, Euston Road, London, made in 1919. About 1921 he moved to Sackville House, East Grinstead, Sussex, where his brother the glass painter Geoffrey Webb worked, and in 1924 he moved to a studio built for him by Blacking at Flower Walk, Guildford, Surrey. After his marriage in 1926 he moved to St Albans, Hertfordshire, and in 1930 he had a new studio built where he worked for the rest of his life. In 1936 he became adviser on artistic features at St Albans Abbey. He was not only a glass painter but produced designs for embroidery and reredoses as well. In London he designed windows in the churches of St Lawrence Jewry, 1954-57, and St James, Piccadilly, 1954, and the Shakespeare memorial window in Southwark cathedral. From 1939 until 1960 he designed several windows in St Albans Abbey and he also worked in the cathedrals at Chichester, 1949, Salisbury, 1952, and Lincoln, 1955. Almost every diocese has examples of his work. He was a Fellow of the British Society of Master Glass Painters. (Information from Mr Francis Skeat, who was trained by Christopher Webb c.1933, 1974.)

Design for a banner for the Church Congress, 1923  
See Blacking, William Henry Randall

WEBB, Edward (1805-1854)  
Edward Webb was the father of Sir Aston Webb (q.v.). He was a watercolourist and engraver.  
Bibl: T.B.; V & A, *Catalogue of water colour paintings by British artists & foreigners working in Britain*, 1927

The following drawings were pres. by Mrs Maurice Webb through Edward Playne (A), 1940

Topographical drawings  
Great Britain

[1] CORFE CASTLE (Dorset)  
View of castle & village  
Watercolour (430×560)

[2] CHEPSTOW (Mon)  
Landscape view of the Wye, with ruins of Chepstow Castle, copied from Turner's *Liber Studiorum*  
Watercolour (240×330)

[3] 25 leaves, with landscape subjects, from sketchbooks in use between 1832 & 1848; 2 leaves are identified as *South Barrule / Isle of Man & East Bridge / Colchester '48* respectively; 1 leaf is s. or insc. (verso) *E. Webb Esq* & 1 is insc. & d. (verso) *Banks of the Wye / June 21 '32*  
Brown crayon & pencil (115×185 largest)



**WEBB, Grace** (fl. early C18?)

Probably a descendant of John Webb (1611-1672, q.v.)

**BUTLEIGH COURT** (Som)

View of the house from the NE, showing a block of 7 bays & 2 storeys above a semi-basement, with the church to the left & older buildings to the right s: *Grace Webb*

Pen & wash (140 × 285)

Prov: Pur. 1961

For a discussion of the building history of Butleigh Court see *Paty, William* [1].

**WEBB, J.** (fl. 1830)**MALMESBURY ABBEY** (Wilts)

Measured drawings, c.1830 (9):

1 Elevation of a *Compartment, South aisle, exterior*

2 Elevation of a *Compartment South aisle, interior*

Insc: As above & Thickness of wall from exterior surface to interior 5ft 6in

3 Elevation of *Pier Arch*

w/m: J. Whatman 1830

4 Elevation of *Compartment of Triforium under the Roof of the Side Aisle*, with a description of the clerestory windows

w/m: J. Whatman 1830

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

5 Elevation of part of *Pier & part of Arch of Triforium*

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

6 Plan of part of *Pier of Triforium*, the dotted line shows the Plan above the Capital at the springing of *Arch*, Elevation of *Chevron & Vertical section of one of the small arches*

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

7 Plan of *Rib Moulding, side aisles*

Scale: FS

8 Elevation of *Hood Moulding over the Pier Arches*

Scale: FS

9 Plan & section of *Rosette* decorating *Clear-Story Window*

Scale:  $\frac{1}{2}$ FS

1-9 Insc: As above & *Malmesbury Abbey*

s: J. Webb (except No.7)

Pen, No.8 black chalk (300 × 275 to 500 × 340)

**WEBB, John** (1611-1672)

The drawings of John Webb are the subject of a separate volume, *Inigo Jones & John Webb* by John Harris, in the RIBA Drawings Collection catalogue series

**WEBB, Maurice Everett** (1880-1939)

Maurice Webb, the eldest son of Sir Aston Webb (q.v.), was educated at Marlborough and at Pembroke College, Cambridge. In 1902 he was articled to his father and later became his partner. Even before the First World War (in which he served with distinction in the Royal Engineers, being awarded the DSO and MC) Webb was something of a personality in the architectural world. In 1914 he was President of the AA, and continued in that office when he came out of the army in 1919. He inherited his father's capacity for, statesmanship and was a natural leader of men, and it is probable that his main contribution to architecture lay in his role in professional affairs both at the AA and RIBA. Elected F 1919, he served on the RIBA Council 1919-22, 1923-24 and 1929-39 and was Vice-President 1927-29 and 1933-35. Reilly notes that he 'had the vision to conceive the enlarged Board of Architectural Education and the statesmanship to lay down the lines on which it should work', and he was its Chairman 1925-27. He was also Chairman and one of the founders of the Building Centre.

There can be no doubt that Maurice Webb was the dominating influence in the firm of Sir Aston Webb & Son after the First World War: the work of the firm showed less and less of the 'François Premier' manner. The *Builder* notes that Webb's real architectural sympathies were shown clearly in his pre-war design for the Sir Henry Campbell Bannerman memorial in the N aisle of Westminster Abbey, 1908, a small work with a much closer approximation to the classical manner than anything produced by his father. Works of this period while his father was still alive but carried out by Webb in the office include: Russell School, Ballards, Addington, Surrey, 1924; buildings at Whiteley village, Surrey, 1925-37; and, in London, Royal Air Force Club, Piccadilly, 1920-21; the reconstruction of the Army & Navy Stores, Victoria Street, 1927-28; Artillery House, Westminster, c.1930. After his father's death in 1930 Webb continued the practice under the name Sir Aston Webb & Son, works including: Kingston-upon-Thames Guildhall, 1935; Bentall's department store, garage and depository, Kingston-upon-Thames, 1931-36; and the new Master's Lodge, 1932-33, and other works at Pembroke College, Cambridge. After Webb's death the firm's work was carried on by Edward Playne, the firm later to be titled Playne & Lacey.

Bibl: C. Reilly, *Scaffolding in the sky*, 1938, pp.116, 214, 303, 308; obituaries: *RIBA Jnl*, XLVII, 1939, pp.41-43, 65 (list of works); *ArchBN*, CLX, 1939, pp.149-150; CLXI, 1940, p.133; *Builder*, CLVII, 1939, p.711, 754 (list of works); F. R. Yerbury, *Architectural Association Journal*, LV, 1939, p.99

**[1] DENBIGH: Howell's School**

Design for additions, 1928 (2):

1 Perspective of School House with added wings for dining hall & assembly hall, drawn by T. Raffles Davison

2 Perspective of 3 proposed dormitory blocks, drawn by T. Raffles Davison

1-2 s: T. Raffles Davison | *delt*

Sepia pen (320 × 575, 325 × 595)

Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965

Lit & reprd: *Builder*, CXXXV, 1928, pp.294, 302, 303 (Nos.1-2 reprd facing p.294)

The original buildings of Howell's School, a boarding school for girls, were designed by Herbert Williams, Surveyor to the Drapers' Company, in 1858. Webb's additions were carried out in 1931 and further additions by Webb were in made 1939 (see *Builder*, CLVI, 1939, pp.77-80).

[2] LONDON: Bentall's depository, Wood Street, Kingston-upon-Thames (Surrey)

Design, in a stuccoed Italianate style, 1936

Perspective, drawn by J. Fletcher Watson

s: J. Fletcher Watson *Delt* | Maurice E. Webb | *Architect*

Pencil & watercolour (505 × 770)

Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965

Exhib: RA 19366, No.1444

Lit & reprd: *Builder*, CLI, 1936, p.388 (reprd p.377)

*Builder*, loc. cit., notes that a section is 'now nearing completion'.

LONDON: Imperial College of Science & Technology, Westminster

Design for hostel, 1924

See Webb, Sir Aston [9].4-5

LONDON: Ocean Accident & Guarantee Corporation Ltd (now First National City Bank), Nos.36-44 Moorgate, City

See Webb, Sir Aston [10]

LONDON: First World War memorial, Royal Exchange, City

See Webb, Sir Aston & Son/Sons [5]

[3] NICOSIA (Cyprus): Government House Design, 1933-34 (2):

1 Perspective of the entrance front, drawn by Cyril Farey

s & d: Cyril A. Farey *Del* 1933 & (on mount)

Maurice E. Webb *Arch* | 19 Queen Anne's Gate | S.W.

Pencil & watercolour, mounted (240 × 470)

2 Perspective of the *South (garden) Front*, drawn by Cyril Farey

Insc: (on mount) As above & *Government House*,

Nicosia, Cyprus | *South Front*

s & d: Cyril A. Farey *Del* 1934

Pencil & watercolour, mounted (270 × 560)

1-2 Prov: Pres. by Edward Playne (F) of Playne & Lacey, 1965

Exhib: RA 1934, Nos. 1425, 1453

Lit & reprd: *Builder*, CXLVII, 1934, pp.15-16, 22

(Nos.1-2 reprd p.16); CXLIX, 1935, pp.618, 621,

628-631, 638

The building was erected during 1935. In design it is Cypriot in character and is 'to some extent modelled on a delightful 14th century monastery at Lambousa, near Kyrenia' (*Builder*, CXLVII, 1934, pp.15-16).

**WEBB, Philip Edward** (1886-1916)

Philip Edward Webb was the youngest son of Sir Aston Webb (q.v.). He was educated at Charterhouse and from 1905 to 1907 attended the AA school. From 1907 to 1911 he studied at the RA schools while working in his father's office and in 1911 spent six months travelling in Europe. He became his father's partner after being elected A in 1912. At the outbreak of the First World War he joined the Royal Engineers and was killed on active service in 1916.

Bibl: RIBA nomination papers; obituaries: *Builder*, CXI, 1916, p.227; *RIBA Jnl*, XXIII, 1916, p.339

**[1] Design for a bank**

Elevation to main street & side elevation

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

Insc: As above, *Design for a Bank, These floors to be left as separate suites of offices & Drawing No.3*

s: Verso Philip E. Webb

Pencil & sepia pen with grey & green washes & chinese white (360 × 660)

Prov: Bequeathed by S. Rowland Pierce, 1966



## [2] Design for a railway station

Front Elevation &amp; Side Elevation

Scale:  $\frac{1}{16}$ in to 1ftInsc: As above, *Railway terminus for a large town & Drawing No. 3.*

s: Verso P. E. Webb

Pencil with grey &amp; blue washes (495 × 675)

Prov: Bequeathed by S. Rowland Pierce, 1966

## [3] Design for a tower in neo-Gothic style

Sketch plan &amp; elevation &amp; rough details of mouldings

s: Verso Philip E. Webb

Pencil &amp; grey wash (560 × 760)

Prov: Pres. by Edward Playne (F) of Playne &amp; Lacey, 1965

The following drawings were pres. by Eugene Okarma through J. Wells-Thorpe (F), 1970

## Measured drawings

Italy

## [4] FLORENCE: Convent of S Croce

Elevation of a marble doorway

Insc: *Marble doorway in the cloisters at S. Croce*

Florence

s: Philip E. Webb

Pencil with brown &amp; buff washes, backed (270 × 230)

## [5] MILAN: Church of S Maria della Grazie

Elevation &amp; section of stalls &amp; details of mouldings | to doors in | upper portions | of presses

Scale: 1in to 1ft, FS

Insc: As above, *Stalls in the sacristy of S. Maria della | Grazie at Milan & labelled*

s &amp; d: Philip E. Webb | Sept 1906

Pencil &amp; grey wash, backed (350 × 260)

## [6] ROME: Church of S Maria in Cosmedin

Key elevation, perspectival elevations of façade, pulpit, small cupola on aisle, baldacchino &amp; details of mouldings

Insc: As above, *Sketch of S. Maria in Cosmedin &*

labelled with details of building materials

s &amp; d: Philip E. Webb | 27.3.11

Pencil, backed (340 × 210)

## [7] ROME: Church of S Maria Maggiore

Detail of mosaic pavement

Scale: 1in to 1ft

Insc: As above, *Santa Maria Maggiore Rome &*

labelled with details of coloured marbles

s &amp; d: Mar 29.11 | Philip E. Webb

Pencil &amp; coloured washes, backed (255 × 355)

## [8] ROME: Church of S Maria sopra Minerva (2):

1 Half elevation &amp; section of marble screen to South transept chapel

Scale: 1in to 1ft

(230 × 335)

2 FS details of mouldings of marble screen (355 × 260)

1-2 Insc: As above, *Santa Maria sopra Minerva Rome & labelled*

s: Philip E. Webb

Pencil &amp; green wash, backed

## [9] VENICE: Church of S Sebastiano (2):

1 Half plan thro' Altar &amp; Elevation | of one side

s &amp; d: Measured G.F. &amp; P.E.W. | Drawn in Venice

Philip E. Webb | Sept 20 1912

## 2 Elevation

Insc: J. Sansovino Architect | *The Altar & panelling are all of | Istrian stone, picked out with gilt. | The chapel is dated 1547*

1-2 Scale: 1in to 1ft

Insc: As above, *a side chapel in the church | of S.**Sebastiano at Venice & labelled*

Pencil &amp; grey wash, backed (530 × 365)

## [10] VENICE: Loggetta

Half plan thro' columns, half plan above cornice, elevation to the piazza, section thro niches &amp; section thro | doorways

Scale:  $\frac{1}{4}$ in to 1ftInsc: As above & *The Loggetta of Sansovino Venice |**measured after reconstruction the | original building being**destroyed by | the fall of the campanile*

Pencil &amp; grey wash, backed (275 × 430)

## [11] VENICE: Scuola di S Giovanni Evangelista

Front elevation &amp; side elevation of entrance gate

Scale:  $\frac{1}{4}$ in to 1ftInsc: As above, *Sheet No.1, Scuola di S. Giovanni**Evangelista | Venice | Entrance Court & labelled with*

details of building materials

s &amp; d: Philip E. Webb | Sept. 1912

Pencil, backed (515 × 340)

## [12] VERONA: Church of S Bernardino (3):

1 Part plan of marble paving &amp; details of mouldings of a half pilaster

Scale:  $\frac{1}{4}$ in to 1ft, FSInsc: As above & *Sheet I*

Pencil &amp; coloured washes

2 Developed elevation of one bay &amp; details of mouldings

Scale:  $\frac{1}{4}$ in to 1ft, FSInsc: As above, *S. Bernardino | Verona | Capella**Pellegrini, Sheet II, San Michele Archt 1557 & labelled*

s &amp; d: Philip E. Webb | September 1906

Pen &amp; wash, backed (360 × 260)

3 Plan looking up &amp; plan looking down &amp; elevation of pilaster cap

Scale:  $\frac{1}{2}$ FSInsc: As above, *S. Bernardino | Verona | Capella**Pellegrini, Sheet III & labelled*

s &amp; d: Philip E. Webb | September 1906

Pen &amp; wash, backed (335 × 245)

## [13] VERONA: Church of S Maria in Organo (2):

1 FS details of intarsia enrichment | to presses in sacristy

Pencil, backed (250 × 345)

2 FS details with sketch showing position of | panel

Pencil &amp; sepia wash, backed (265 × 355)

1-2 Insc: As above, *St Maria in Organo Verona & labelled*

s &amp; d: Philip E. Webb | July 11 1911

The catalogue of Philip Webb's drawings was compiled by T. R. Spence

## WEBB, Philip Speakman (1831-1915)

Born in Oxford on 12 January 1831, he was the second son of Dr Charles Webb and his wife (née M. E. Speakman), and grandson of Thomas Webb, an eminent Birmingham medallist. In his early years Philip was fond of riding and inherited from his father an extensive knowledge and love of animals. From the age of eight he attended a foundation school at Aynho, Northamptonshire, and he took lessons in drawing from a Mrs Richardson, a skilful flower painter. In 1848, when he was seventeen, his father died, and in the next year he was articled to John Billing of Reading, one of a family firm of builders and architects. He received an excellent testimonial from Billing in 1852, presumably on leaving the office, and in later years he always spoke highly of Billing's competence as an architect. In 1854, after an apparently unhappy month in the Wolverhampton office of Bidlake & Lovatt, he returned to Oxford to work for G. E. Street and soon became his chief clerk. He was joined in Street's office in 1856 by William Morris, with whom he formed what was to be a lifelong friendship. While in Oxford the two friends made many excursions into the surrounding countryside, seeking out old buildings, but in August of 1856 the whole office moved to London, and not long afterwards Morris gave up architecture and turned his attention to painting. Webb was very much part of the later Pre-Raphaelite circle; in 1857 he helped at weekends with the roof decoration of the Oxford Union and in 1858, together with many of the Pre-Raphaelites and their followers, he joined the short-lived Hogarth Club, founded by, among others, Major (later Colonel) Gillum from whom he was to receive several commissions. In the summer of that year Webb, Faulkner and Morris spent their holidays in France, rowing down the Seine, and it was on this trip that the first ideas for Red House were discussed. On their return a site was found and drawings were begun, and in May 1859 Webb left Street to set up his own office.

In April 1861 the firm of Morris, Marshall, Faulkner & Co. was established at Red Lion Square, with Webb as one of the partners. Morris and Webb primarily controlled the working of the firm and Webb designed many of the animals and birds and some of the more architectural decoration for stained glass, tapestries, tiles &c, including the birds for Morris's first wallpaper – 'the Trellis' of 1862 – as well as furniture, table glass, candlesticks &c. Between 1865 and 1870 Webb, as the most reliable of the partners, did much to keep the firm running, for Warington Taylor (q.v.), the business manager, was dying of consumption and could only direct operations from a distance. By the 1870s many of the partners had become increasingly involved in other fields and in 1873 Webb suggested that the original company be dissolved. This was effected in 1875 and the firm was re-formed as Morris & Co., although Webb and Burne-Jones continued to provide designs for furniture and stained glass.

Morris and Webb's concern for old buildings led to the foundation of the Society for the Protection of Ancient Buildings in 1877. Webb contributed much in the way of architectural and constructional knowledge, and the society became a kind of school of traditional architectural construction, for after each meeting Webb, Morris and younger men such as Ernest Gimson, the Barnsleys, Charles Canning Winnill, Emery Walker and S. C. Cockerell would have long discussions at Gatti's restaurant in the Strand.

In the early 1880s, when Morris found in revolutionary socialism an active expression for his dissatisfaction with existing society, Webb, together with Charles Faulkner, joined wholeheartedly in the



movement. It is a measure of his conviction that although he refused to lecture for his beloved SPAB he was persuaded against all his natural inclinations to address several meetings of the Socialist League, of which he became treasurer, and furthermore was the only one of Morris's close friends to remain loyal to him throughout the league's internal disputes.

After a severe illness, on the recommendation of his doctor, he spent the winter of 1884-85 in Italy, characteristically taking a small drawing board with him so that he could continue the drawings for Clouds House; this was to be his fourth and last trip abroad. He retired in 1901 to Caxtons, a small cottage rented from Wilfred Scawen Blunt in Sussex, and he died on 17 April 1915.

The guiding principle of Webb's life and work was his hatred of all pretentiousness and show, and as early as 1865 he wrote to Ruskin about the possibility of setting up an organization to provide 'houses where the best part of the cost was put into the substance and convenience of the building instead of into the tricking out'. Webb disliked publicity of any kind and, with the exception of his early buildings in Worship Street, he refused to have any of his work published in the usual way in the current periodicals. He also avoided institutions and the only ones with which he ever had any connection were the Hogarth Club in his early years and the Institute of Sanitary Engineers.

In his early work Webb was greatly influenced by the smaller-scale domestic work of Street and more particularly Butterfield, whose work he is known to have admired. Towards the end of the 1860s, when he was breaking away from the High Victorian style of Butterfield, he may have been influenced by G. F. Bodley, and indeed he supervised the construction of some of Bodley's buildings when the latter was ill in 1869. In his later architectural work Webb used elements from a wide range of sources selected according to considerations of construction and suitability rather than stylistic consistency. Although he retained a deep love for medieval buildings, he expressed great admiration for the architecture of Michelangelo, which he saw in 1884, in particular the Laurentian Library, and he admired C. R. Cockerell's Taylorian Institute in Oxford.

Webb controlled virtually every detail of his buildings. In his early years he had only part-time assistance, but in 1869 he employed a full-time assistant and soon after generally had two full-time assistants working for him at any one moment, the most well known of whom were William Weir, who later specialized in the repair of old churches, and George Jack, who was a talented furniture designer and carver and who worked in the office from 1882 until Webb's retirement.

Webb had little direct stylistic influence, but he inspired many architects of the younger generation, mainly by way of the SPAB; among them were Ernest Gimson, Alfred Powell, the Barnsley brothers, Thackeray Turner, Detmar Blow, W. R. Lethaby, and finally C. C. Winmill and John Hebb who carried Webb's influence with them when they joined the newly formed LCC Architect's Department. Other younger architects, for example men like Leonard Stokes, came into contact with Webb's work through AA excursions arranged by Hugh Stannus, a great admirer of Webb; and even Lutyens, in a *Country Life* article of 1915, acknowledged Webb's influence on his early work.

Webb relied to a great extent for commissions on a few families and their relatives and friends, notably the Howard family and the Bell family, who together account for at least seventeen commissions for buildings or additions and alterations to buildings, most of which were executed and many of which led to later work.

The most important executed works of which there is some visual record, other than those represented in the Collection, are: Sandroyd, Fairmile, Surrey, for

the painter Spencer Stanhope, 1860-62; a house at Carshalton, Surrey, for William Hale White (Mark Rutherford, the novelist), 1868; Trevor Hall, East Barnet, Hertfordshire, for Colonel Gillum, 1868-70; West House, Glebe Place, Chelsea, London, for the painter G. P. Boyce, 1868-71; buildings at Port Clarence Ironworks, Yorkshire, for Bell Brothers of Middlesbrough, c.1869-76; The Oast House, Hayes Common, Kent, for Lord Sackville Cecil, 1873-74; additions to Nether Hall, Pakenham, Suffolk, for Sir E. W. Greene, brewery owner and MP, 1873-75; cottages at Rounton, Yorkshire, for Sir Lowthian Bell, c.1876; two semi-detached houses, Redington Road, Hampstead, London, for William Chisholm, 1876; Smeaton Manor, Yorkshire, for Major Godman, 1876-79; Four Gables, Brampton, Cumberland, for the Hon. George Howard (later Earl of Carlisle), 1876-79; Green Lanes House, Brampton, Cumberland, for the Hon. George Howard, 1877-79; additions to Felday House, Young Street, Kensington, London, for Frederick Bowman, 1887-89; village hall, Arisaig, Scotland, for Miss Astley, 1898; and memorial cottages, Kelmscott, Oxfordshire, for Mrs William Morris, 1899-1902.

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 W. H. White (Mark Rutherford), *Letters to three friends*, 1924 (including correspondence with Webb)  
 W. R. Lethaby, *Philip Webb and his work*, 1935 (the standard biography, with many illustrations; new edn 1979)  
 William Morris centenary exhibition catalogue, V & A, 1934 (exhibition included drawings & many examples of applied art by Webb)  
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 Hitchcock, *Architecture: C19 & 20*, 1963 (including photographs of green dining-room in V & A & Smeaton Manor & plans of Arisaig House & Trevor Hall, East Barnet)  
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- Red House) & figs.3 & 4 (N elevation & plan of Red House), 5 (plan of Smeaton Manor) & 6 & 7 (lower ground & ground floor plans of Clouds)  
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 S. Muthesius, *The High Victorian movement in architecture 1850-70*, 1972, pp.203-206 (discussion of Red House, & Webb & the Queen Anne revival, with photograph of West House, Glebe Place, Chelsea)  
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 A. Saint, *Richard Norman Shaw*, 1976  
 M. Girouard, *Sweetness and light*, 1977 (photographs of table, Washington Hall, No.1 Palace Green, Joldwynds & Smeaton Manor; drawings reprd of No.14 Holland Park Road, No.19 Lincoln's Inn Fields, West House, Glebe Place & Rounton Grange)  
*Morris and Company*, Fine Art Society exhibition catalogue, 1979  
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*Builder*, XXIV, 1866, p.800 (comparison of Leighton House with No.14 Holland Park Road by E. W. Godwin in letter to editor)  
 G. L. Morris, 'On Philip Webb's town work', *AR*, II, 1897, pp.198-208 (with interior sketches by E. A. Rickards of No.1 Holland Park & No.1 Palace Green)  
 A. Beresford Pite, 'A Review of the tendencies of the modern school of architecture', *RIBA Jnl*, VIII, 1900, pp.77-96 (stressing importance of Webb & Butterfield)  
 W. R. Lethaby, 'Philip Webb and his work', *Builder*, CXXVIII & CXXIX, 1925 (series of illustrated articles, reprinted 1935 as a book, *op. cit.*, but with some different illustrations)  
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 N. Pevsner, 'Colonel Gillum and the Pre-Raphaelites', *Burlington Magazine*, XCV, 1953, pp.76, 78-79, 81 (discussion of Webb's work for Gillum, with photographs of Nos.91-101 Worship Street, London, Trevor Hall, East Barnet & a table by Webb)



- J. Brandon-Jones, 'The Work of Philip Webb and Norman Shaw', *Architectural Association Journal*, LXXI, 1955, pp.9-21 (text of lecture at AA) & pp.40-47 (many illustrations, including reproduction of unexecuted design for Washington church, now lost)
- J. Brandon-Jones, 'Notes on the building of Smeaton Manor', *Architectural History*, I, 1958, pp.31-58 (with drawings & sketches by Webb reprinted & photographs)
- E. Stavenow, 'Vallfart, till Red House', *Arkitektur*, LIX, Stockholm 1959, pp.261-264 (with plans & photographs of Red House)
- J. Brandon-Jones, 'Letters of Philip Webb and his contemporaries', *Architectural History*, VIII, 1965, pp.52-72

#### Obituaries

- G. Jack, 'An Appreciation of Philip Webb', *AR*, XXXVIII, 1915, pp.1-6 (with many illustrations)
- Architect*, XCIII, 1915, p.358
- British Architect*, LXXXIII, 1915, pp.210, 215
- Builder*, CVIII, 1915, pp.374, 379 (with photographs)
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- CL*, XXXVII, 1915, p.618
- RIBA Jnl*, XXII, 1915, pp.312 (reprint of *The Times* obituary), 339-341 (transcription of addresses by W. R. Lethaby, J. W. Mackail, H. Ricardo & Philip Norman on Webb & his work at RIBA general meeting), 369-370, (article by G. Jack), 395 (letter from Arthur Keen)

For further references see below under individual entries

#### A note on provenance

It is ironic that Webb, who had no intention of preserving his drawings and office papers, should be one of the best documented of architects. In 1900, when he was preparing to retire to Caxtons, Webb, proposed to burn his architectural drawings and other papers and it was only on the insistence of Emery Walker, who was helping him to clear out the office, that they were put aside for Walker to deal with. In the meantime, George Jack and Charles Canning Winmill came to visit Webb before his departure and persuaded him to let them take some of the drawings with them. After Webb's death, when he could no longer protest, the final disposal of his drawings was considered, and in 1916 Walker allowed representatives from the RIBA and the V&A to choose drawings for their respective collections, and Jack and Winmill together gave 219 drawings to the RIBA as well as some to the V&A. The majority of the drawings at the RIBA whose provenance cannot be traced (more than 300) are probably those presented by Emery Walker. In 1937 the 12th Earl Ferrers (Robert Walter Shirley), son of the 11th Earl Ferrers (Walter Knight Shirley) who was a great friend of Winmill and a member of the SPAB, presented a further 59 drawings, probably either acquired directly from Webb or given to him by Winmill, and in 1947 the SPAB itself presented 52 drawings. Also in 1947, after Emery Walker's death, his daughter, Miss Dorothy Walker, presented more than 300 more drawings, while the remainder of her collection of drawings and papers relating to Webb has been given to John Brandon-Jones, for long an authority on Webb's work. In 1953 Philip Porteous, probably a descendant of the James Porteous who worked with Webb from 1885 to 1887, presented 24 drawings, and also in the 1950s about 30 drawings were presented by Arthur Llewellyn-Smith, who had acquired them from Winmill and who presented the majority of the rest of his collection in 1974. Finally, in 1975, John-Brandon-Jones presented part of his collection to fill gaps in several sets of drawings, so that this catalogue would be more complete.

#### A note on original material in other collections

John Brandon-Jones collection:

- 1 Drawings
- 2 Letter books I & II
- 3 Loose letters
- 4 Site notebooks I, II, III & IV
- 5 Building account books
- 6 Office expenses account book
- 7 Morris & Co. passbook
- 8 Sketchbooks
- 9 Various other notebooks & miscellaneous possessions
- 10 Contemporary photographs of buildings & other work

#### V & A:

- 1 Large collection of drawings
- 2 Letters between Webb & Morris (RC.EE.17) and Webb & Cockerell (RC.EE.18-20), presented by S. C. Cockerell
- 3 Letters to Webb from Warrington Taylor (RC.JJ.35)
- 4 Letters & accounts in connection with No.1 Holland Park for A. A. Ionides (Box III, 86.KK)
- 5 Letter from Webb to a Mr Rigby (86.HH, Box I)
- 6 Several examples of furniture & applied art

#### BM:

- 1 Letters between Webb & the Morris family (Add.MS 45342 & 45343)
- 2 Letters from Webb to George Price Boyce (Add.MS 45354)
- 3 Letters from Webb to Mrs Elizabeth Weston Wickham Flower (Add.MS 45355)
- 4 Drawing for memorial cottages at Kelmscott (Add.MS 45344)
- 5 Letters & cards to Webb from Sydney Carlyle Cockerell, together with letters to Cockerell concerning Webb written after Webb's death (Add.MS 5760-576-)

#### Ashmolean Museum:

Drawings for stained glass & decorative panels

#### Society for the Protection of Ancient Buildings (SPAB):

- 1 Letters from Webb to William Weir
- 2 Material relating to Webb's repairs of old buildings &c, including Morris Cottage (see [18])
- 3 Drawings (130), many closely related to those at the RIBA

#### Bedford Central Library:

Letters from Webb to William Hale White (Mark Rutherford)

#### Introductory note to the entries

1 The drawings catalogued below are, generally, most extensively inscribed and annotated; transcribed material has necessarily had to be limited; it should, for example, be understood that plans &c are labelled and dimensions given

2 Where a drawing is indicated as s & d this does not necessarily mean that Webb himself signed the sheet but that it is signed in his name

3 Webb generally numbered each sheet or part of a sheet, usually in red pen or crayon; these were apparently added after the drawings were completed, in the order in which they were traced and sent off to the builder; this chronology has been followed as closely as possible, irrespective of the date of the drawing itself, the location of each sheet in the entry being controlled by the lowest number on it

4 In the lit. references Lethaby's articles on Webb in the *Builder* are only mentioned where the illustrations differ from those in his book

#### [1] ARISAIG & MOIDART (Inverness): Arisaig House

Preliminary, contract & working drawings for Francis Dukinfield Palmer Astley, 1863-65; survey drawings for drainage improvements for Gertrude Astley, daughter of F. D. P. Astley, 1882 (35);

- 1-2 Preliminary drawings
- 1 Site plan sketch

Pencil (235 × 315)

The house is shown in a diagrammatic block form. The drawing may have been done on Webb's first visit to the site. The drawing shows the relationship of the house to the small valley leading down to the sea. Webb also made a sketch of the view from the proposed house towards the sea, which is reproduced in Lethaby, *op. cit.* (see Lit, below).

- 2 Simplified ground floor plan, showing external dimensions

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

Insc: Verso *Philip Webb Esq | 7 Great Ormond St | London*, with stamp & postmark *Fort William | AP 28 | 1863 & London | AP 30 | 63*

Pen & pink wash with some pencil (555 × 735)

Probably drawn for setting out the building on site and then returned to Webb by post.

- 3-18 Contract drawings

3 Plan, elevations & section of porte cochère & main entrance; section & small explanatory perspective sketch of basement passage from kitchen to yard, under entrance courtyard

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

Pen & coloured washes with some pencil

- 4 Plan, elevation, elevations/sections & detail of bay window to dining-room, with elevation & elevations/sections of basement doors & window below

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

Pen & coloured washes with some pencil

- 5 Plans, elevation & rough details of 1st & 2nd floor windows & dormer gable over dining-room bay

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

Pen & coloured washes with some pencil

- 6 Elevations/sections of hall

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

Pen & coloured washes with some pencil

- 7 Plan, section & elevations of windows to dining-room with elevation of door to terrace; plan, section & elevations of windows to servants' hall below dining-room

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

Insc: *two freestone columns from old house* (in servants' hall bay, to support outside wall above)

Pen & coloured washes with some pencil

- 8 Plans, elevations & section of windows, 1st floor, & dormer window, 2nd floor, above dining-room

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

Pen & coloured washes with some pencil amendments

The amendments show the single arch behind the three first floor windows replaced by three arches with two columns between them.

Verso: FS details of columns behind 1st floor windows

Pencil

- 9 Plans, elevations & sections of library bay, ground floor, & windows & dormer gable, 2nd floor

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

Insc: *The whole of the stone dormers | to be | built after this manner | according to the elevations*

Pen & coloured washes



10 Plans, elevation & sections of ground floor drawing-room bay & outside porch & 1st floor bedroom bay above

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

Insc: (1st floor) *window fitted same | as to window over | Dining Room Bay; & (ground floor) window fittings same as to | Buttress bay*

Pen & coloured washes with some pencil

11 Plan, elevations & details of wcs on ground floor & stair window on 1st floor; plan, elevation & section of external entrance to Mr Astley's study

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

Pen & coloured washes with some pencil amendments  
The amendments show the single arch over the stair window replaced by a pair of arches and an altered detail.

12 Elevations, sections & details of billiard room, clock dormer & flagpole

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

Insc: *The mast will be supplied | ready made*

Pen with grey, buff & red washes with some pencil amendments to clock dormer

13 Plan, elevations, sections & detail of fireplace, door to balcony & balcony, of 2nd floor billiard room; plan, elevations & section of 1st floor window below

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

Insc: (balcony corbelling) *Stone from old house*

Pen with grey, buff & red washes with pencil amendment to decorative balcony ironwork

14 Section through kitchen, with plan & elevations of windows

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

Pen & coloured washes with some rough pencil additions

15 Plan & elevations/sections of main staircase; plans, elevations & section of doorways under main staircase

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

Pen & coloured washes with 1 pencil inscription

16 Part-plans, part-sections & elevation of panelling, door, fireplace & service lift in dining-room, & elevation of fireplace & cupboards in 1st floor room over, with detail & small explanatory perspective sketch of composite beam & floor construction in both rooms

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

Pen & coloured washes with some pencil

The composite beam is made up of an iron girder with two timber joists bolted to either side. The lower flange with its rows of bolts was designed to be exposed. This detail was also used in the drawing-room (see No.10).

17 Plans, elevations & sections of fireplaces to hall, library & to another unidentified room

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

Pen & coloured washes with pencil amendment & 1 pencil inscription

The amendment shows a different form for the sloping, tiled chimneybreast to the hall fireplace.

18 Elevations of partitions, plan of floor joists & details of doors & windows to main rooms

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

Pen & coloured washes with some pencil inscriptions

3-18 Insc: As above & *This is one of the plans referred to in the Specification and Schedules of quantities, signed by us this 1st day of October Eighteen Hundred and Sixty three -*

(s.) *Gray & Dick James Freebairn & Son Wm Reith James Connell D. & G. Graham Witness - Jno. Kelt Witness - John Currie; the sheets are numbered in pen 10 to 25 respectively, forming the second part of a set, the first part of which (1 to 9) is in the V&A (E.115-123 1916)*

2-17 s: *Philip Webb Archt 7 Great (or Gt) Ormond St London*

18 s: *Philip Webb Archt*

19-32 Working drawings

19 Schedule of window types, details of sash windows & detail of cornice around main ground floor rooms

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

Insc: *Sheet Nos.26 & 27*

Pencil with 1 pen inscription

Verso: FS details of stonework to terrace steps, servants' hall & kitchen windows & to gunroom porch; small explanatory perspective sketch of *return of hood over | Servants' Hall Window*

Insc: As above, *Sheet No.26 & See Elevation*

Pencil

20 Elevation, elevation/section, detail & small explanatory perspective sketch of 1st floor arcade to hall; elevation & detail of ground floor arches to hall; elevation of an unidentified archway & doorway; detail of corbels to hall roof

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

Insc: *Sheet Nos.28 & 30*

Pencil with 1 pen inscription

Verso: Section & elevational details of arches to ground floor windows

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

Insc: *Sheet No.28*

Pencil

21 Plan, elevation, section, sketch detail & small explanatory perspective sketch of dining-room bay with arch & windows

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

Insc: *Sheet No.29*

Pencil with 1 pen inscription

22 Elevation & details of doors from hall to library & dining-room; details of other ground floor doors to hall; details & small explanatory perspective sketches of arched colonnettes to other ground floor archways

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

Insc: *Sheets No.29 & 31 & NB the whole of the framing of these doors to be carefully set out | from the  $\frac{1}{4}$ " scale drawings on Sheet No.13, and | connected to these full sized details*

Pencil with 1 pen inscription

Verso: Part-plans, part-elevations & details of traceried window

Scale: Probably  $\frac{1}{8}$ FS,  $\frac{1}{4}$ FS, FS

Insc: *Sheet 29*

Pencil

23 Part-elevation, unfinished sections, details & small explanatory perspective sketch of timber balustrade to hall gallery; detail & small explanatory perspective sketch of timber handrail to stone balustrade of main staircase

Scale: 1in to 1ft, FS

Insc: *Sheet No.32*

Pencil with 1 pen inscription

Verso: FS details of door under main staircase & timber roof over main staircase

Insc: *Sheet 22*

Pen with some pencil

24 Plans & details of timber ceilings to *Lady's Room & Passage to Conservatory*

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

Insc: As above *F D P Astley Esq. Arisaig House & Sheet No 34*

s & d: *P Webb Archt. 1 Raymond Bds | Grays Inn | March 1865*

Pen with some red & blue pen, buff, brown & pink washes & some pencil

25 FS details of rainwater heads, incorporating the date 1864

Insc: *F. D. Astley Esq. Arisaig & Sheet No.35*

Pen

Verso: Unidentified details

Pencil

26 Plan, elevations & section of *passage to Greenhouse*

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

Insc: As above, *Arisaig House & Sheet No.36*

Pen with some pencil inscriptions

Verso: Plans & section of service lift to dining-room & unidentified detail

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

Pencil

27 Plan & sections of servants' hall showing vaulting system

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

Insc: *Arisaig House & Sheet No.37*

Pencil with pen inscriptions

On same sheet: Sketch plan & elevation of wing between kitchen yard & entrance courtyard

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

Pencil

This plan is apparently a preliminary drawing for No.28

28 Plans, N elevation & sections of *altered offices* around kitchen courtyard, with sketch detail of casement window (not to scale)

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

Insc: As above, *F. D. P. Astley Esq | Arisaig & Sheet No.38*

Pen with some pencil

This plan is not quite as executed, see later survey drawings (Nos.34-35) and measured drawings mentioned in note below.

29 Plan, elevations, section & details of projecting canopy over garden entrance to dining-room

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

Insc: *F. D. Astley Esq. Arisaig & Sheet No.39*

s & d: *Philip Webb Arch | 1 Raymond Bds. | Grays Inn | October 1864*

Pen with blue-grey, brown & pink washes & 1 pencil inscription (added later)

The later inscription indicates that the timber boarding in the canopy gable was amended to lead.

30 Plan of library with elevations & sections of bookcases, benches & tables

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

Pencil

Insc: *Sheet No.40? (sic)*

Pencil

31 FS details of bookcases, benches & tables for library

Insc: *Sheet No.41? (sic)*

3-31 (555 x 760)

32 *Detail of small fireplace in dining room*

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

Insc: As above, *F. D. P. Astley Esq. Arisaig, 42? (sic) & 1" Scale (sic)*

Pencil & some pen (410 x 760)

Verso: Sketch detail similar to above

Pencil



33 Design for *Painting of Hall Ceiling*, with sketch for figure & sketch for *Gilding* & *Painting to iron girders*

Scale: 1in to 1ft, others probably not to scale

Insc: As above & *Sheet No.43*; verso *Arisaig House*, *General Details* | *No.11 to 43* & *Arisaig Vine pattern to roof*

Pencil with buff wash & some pen (530×760) with flaps (185×115 & 300×135) stuck on

34-35 Survey drawings for drainage improvements, 1882

34 Block plan of house, with drainage indicated roughly in pencil

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

Insc: *Plan of Arisaig House* | on which to indicate accurately, all the drains

s & d: Philip Webb, Archt. | *Gray's Inn, London March 1882*

Pen with some pencil (400×330)

35 Block plan of house, showing drainage & manholes

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

Insc: *Arisaig House. Miss Astley* | *This plan of the drainage was made by Mr. Grey the then Clerk of the works, shewing the system as rearranged according to my directions in the middle of the year 1882* | *Pb. W.* | *Sent copy to Miss Astley Novr. 14. 1882*

Pencil with some pen inscriptions (560×690)

Prov: Nos.3-27, 29-33 pres. by Miss Dorothy Walker, 1947; Nos.1-2, 28, 34-35 pres. by John Brandon-Jones, 1974

Lit: W. R. Lethaby, *Philip Webb & his work*, 1935, p.86 & opposite p.173 (discussion & sketch of view from house); J. Brandon-Jones, 'Philip Webb', in P. Ferriday (ed.), *Victorian architecture*, 1963, pp.252-253 (discussion); Hitchcock, *Architecture: C19 & 20*, 1963, p.359 & fig.215 (discussion & ground plan); R. Macleod, *Style and society*, 1971, fig.3.3 (exterior photograph of house under construction); J. Brandon-Jones, 'The Work of Philip Webb and Norman Shaw', *Architectural Association Journal*, LXXI, 1955-56, pp.11-12 (discussion & measured drawing of porte cochère)

The house was built by the group of contractors mentioned in Nos.3-18 above, co-ordinated by John Smith, the clerk of works, who subsequently worked for G. F. Bodley at Malvern Link. In 1881 Webb asked the original quantity surveyor for the house, Nathaniel Ramsey of Glasgow, to survey it in order to make drainage improvements and general renovations to the stonework, leadwork and slating for Astley's daughters, Gertrude and Constance. The work was carried out under the supervision of a Mr Grey, a local clerk of works chosen by Ramsey. The house was destroyed by fire in 1935 and rebuilt to a different design by Ian Hamilton, but the stables and a farmhouse rebuilt by Webb on old foundations still (1976) exist.

The Astleys were an aristocratic family associated with Dukinfield, Cheshire. They bought the Arisaig estate in 1848 from Lady Ashburton (*The Times*, 15 October 1883). Webb also designed for the family an unexecuted chapel for Arisaig (see [2]), Arisaig village hall, and various memorials (see [3]).

The contract plans, elevations and sections for the house are in the V & A (E.115-123 1916). Three prints of tracings by John Brandon-Jones of plans for the house and drawings for the porte cochère, taken from drawings amended by Webb at Arisaig, are kept with the above Webb drawings, as well as three prints of measured drawings of the farmhouse and part of the stables also by John Brandon-Jones. A ground floor plan of the house is included in a sheet of plans by Webb drawn in his office (see [50]). There are exterior photographs of the house under construction and as completed in the collection of John Brandon-Jones, and there is an aerial view, c.1915, in the Scottish NMR. Further original drawings are in the possession of Miss Beecher at Primindaroch.

[2] ARISAIG & MOIDART (Inverness): Chapel  
Unexecuted preliminary & final designs & working drawings for Francis Dukinfield Palmer Astley, 1866 (21):

1-2 Preliminary designs

1 Design A

Plan, S, E & W elevations & sections

2 Design B

Plan & S & W elevations

Insc: *See detail for projection of buttresses*

In design B the spiral staircase is moved to the other side of the porch and there are other minor changes.

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

Pencil (560×760)

3-4 Final design

3 Basement & ground floor plans, S & W elevations & cross-section

Insc: *Design for Chapel at Arisaig*

d: June 1866

4 N & E elevations & sections

3-4 Scale:  $\frac{1}{8}$ in to 1ft

Pen on tracing paper (520×755)

5-9 Preliminary working drawings

5 Cross-section/internal elevations & part longitudinal section/internal elevation

6 Elevations & section of E window

7 Plan, side elevation & sections/elevations of entrance porch & door to chapel

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

8 FS details of timberwork to entrance porch

Insc: Verso *Chapel*

Corrected (see also Nos.14 & 15).

5-8 Pencil

9 Plans, W elevation & sections of tower & spire

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

Pencil & some pen

5-9 (560×760)

10-21 Working drawings

10 Basement & ground floor plans; section through tower (unfinished)

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

Pen & pencil

11 Cross-sections/internal elevations & part

longitudinal section/internal elevation

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

Pen with grey, yellow & brown washes & some pencil

Based on No.5, with amendments.

12 Plan & elevations of E window & section through

chancel; & detail of cusped central lancet of E window

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

Pen with grey & yellow-brown washes & some pencil

Based on No.6, with amendments.

13 Plan, elevations & sections/elevations of entrance porch & door to chapel

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

Pen & coloured washes with some red pen & some pencil

Based on No.7, with amendments.

10-13 (565×780)

14 FS details of timberwork to entrance porch  
Pen with brown & blue washes & some pencil  
Based on part of No.8.

15 Further FS details of timberwork to entrance porch

Pen with brown wash & some pencil

Based on part of No.8.

16 Plans, W elevation & sections of tower & spire

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

Pen with grey, blue & yellow washes & some pencil; pinnacle on parapet indicated roughly in pencil

Based on No.9.

10-16 w/m: J. Whatman Turkey Mill 1864

14-16 (565×785)

17 Details of stonework to N & S windows of tower

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

Pen & wash with 1 pencil inscription (560×765)

18 FS details of stonework to tower

Pen & wash with 1 pencil inscription (560×755)

19 Further FS details of stonework to tower

Pen with grey & brown washes & 1 pencil inscription (560×760)

20 W elevation of lower part of tower, with plans, sections & detail of windows; plan, elevation & section of N window of vestry; details of E & W windows of tower

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

Pen & pencil with some grey wash (565×785)

21 Plan, elevations, section & details of main N & S windows of chapel

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

Pen with grey & pink washes & 1 pencil inscription (565×780)

14-21 Insc: *Arisaig Chapel*

17-21 Insc: (in pencil) *Traced*

20-21 w/m: J. Whatman Turkey Mill 1864

Prov: Nos.1-9 pres. by Miss Dorothy Walker, 1947; Nos.10-21 pres. by John Brandon-Jones, 1974

The chapel was to have been built without a contract, under a clerk of works, and some of the stonework was even prepared. In 1880 and 1881, after Astley's death, his daughters Gertrude and Constance discussed with Webb, the possibility of reviving and building the 1866 design, probably as a memorial to their father and brother, but to no avail (letterbook I). There are two final design drawings in the V & A from which Nos.3 & 4 were traced (E.124-125 1916). See also Arisaig House [1] and the Astley memorial at Arisaig [3] for the Astley family.

[3] ARISAIG & MOIDART (Inverness): Church  
Design & working drawing for memorial cross to Francis Dukinfield Palmer Astley (1825-68), his wife Gertrude Emma (1827-62) & their son Francis Dukinfield Astley (1853-1880) for Miss Constance Astley, 1882 (2):

1 Design

Plan, elevation & small perspective sketch, with details of brass inscription plate

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

Insc: *Memorial for Arisaig Ch. yard* | *Miss Astley* |

*Tracing sent to* | *Princes Gardens, Ap 26.1882*

Pencil with some blue wash (505×740)

2 Working drawing

FS elevation of brass inscription plate

Insc: *Miss Astley, Arisaig House* | *Inscription plate for memorial* | *West side, Sheet A & This plate*  $16\frac{1}{16} \times 22\frac{3}{16}$  and another  $16\frac{8}{16} \times 14\frac{5}{16}$  = about 576 square inches were made for 21.0.0 (or 27.0.0?)

Pencil (745×500)



The inscription on the plate states that F. D. P. Astley and his wife were buried at West Dean, Sussex, and their son F. D. Astley was buried at Arisaig.

1-2 Prov: Pres. by Arthur Llewelyn Smith, 1950s  
The cross was made by a local Scottish mason who was chosen by Nathaniel Ramsey, the original quantity surveyor for Arisaig House, and it was completed in 1883. The plaster models for the carving were made in London and the brass plates were made by Longdens in Sheffield. There are six further sheets of working drawings for the cross in the V & A (E.186-191 1916). Mrs Gertrude Astley was a daughter of Sir Harry D. Jones, to whom Webb also designed a memorial, in 1866 (drawing in the collection of John Brandon-Jones). Webb also apparently designed a memorial plaque for Dukinfield church for Miss Gertrude Astley and a gravestone for the gardener at Arisaig for Miss Constance Astley (letterbook I). See also Arisaig House [1] and Arisaig chapel [2] for the Astley family.

#### BIRMINGHAM

Design for a silver mace for University of Birmingham, 1902  
See [63]

[4] BRADFORD (Yorks): Wool Exchange, including shops & club  
Unfinished drawings for competition design, 1864 (6):

1 Basement & foundation plan  
w/m: J. Whatman 1862  
Pen (560 × 770)

2 Ground floor plan  
Insc: No.2  
w/m: J. Whatman 1863  
Pen & some pencil (565 × 775)

3 First, 2nd & 3rd floor plans  
Insc: No.3, No.4 & 5  
Pencil (560 × 760)

4 Elevation [Fig.67]  
w/m: J. Whatman 1863  
Pen (565 × 790)

5 Elevation  
w/m: J. Whatman 1863  
Pen (565 × 785)

6 Elevation  
Insc: Verso *Design for Exchange | Bradford Yorks*  
Pen & some pencil, linen-backed (555 × 745)

1-6 Scale: 1/4in to 1ft  
The design was for a limited competition, won by Lockwood & Mawson. Webb & G. E. Street (q.v.) failed to complete in time. William Burges (q.v.) and Norman Shaw also entered the competition (see Shaw, R. Norman [5]). A photograph of Shaw's competition perspective, found among Webb's drawings, is now filed with the Shaw drawings.

[5] BRAMPTON (Cumberland): Church of St Martin  
Preliminary design, 1875, designs for E window & fittings & drawing showing church as executed with design for projected tower; design, working & contract drawings for completion of tower by George Jack as supervising architect, 1905-06; for (12): Henry Whitehead (vicar), the building committee & the Hon. George Howard, later MP & 9th Earl of Carlisle

1-4 Preliminary design  
1 *West Elevation shewing the tower with its temporary roof & North Elevation shewing the complete design of steeple*

2 *East Elevation & South Elevation*, showing the tower with its temporary roof

3 *Longitudinal Section through Nave & tower, looking North, & Half of cross section on line A.B. looking West Half of cross section on line C. D. looking West* showing base only of tower

4 *Cross-section through Church ... looking East & Longitudinal section through North aisles looking South*, showing base of tower only

1-4 Scale: 1/4in to 1ft  
Insc: As above, *Design for a Church to be built at Brampton in Cumberland & No.4, No.5, No.2 & No.3* respectively  
s & d: Philip Webb Archt | Gray's Inn London Feb: 1875  
Prints (475 × 675)

There are similar prints, including also one of the ground plan, at Brampton church. The essential differences between the preliminary and the executed designs are in the arrangement of the tower, porch and W window, which are more elaborate in the preliminary drawings, and in the arrangement of the E end of the S aisle.

5 Elevation of E window, with details of mouldings & small perspective sketch of cross on gable  
(250 × 175)

6 Elevations of bench ends & part of stalls, with details of mouldings to stalls  
(255 × 190)

5-6 Insc: *St. Martin's Ch. | Brampton. | Philip Webb*  
Pencil with buff washes  
These drawings are somewhat crude in style and are probably not from Webb's office. They may be sketches copied from other drawings or possibly even taken from the finished church.

7 Ground plan, N, S, E & W elevations & cross-section looking W, drawn after the church had been built & showing it as executed but with the addition of the projected tower  
Scale: 1/4in to 1ft  
d: 2nd. December 1879  
Pen with red, pink & grey-blue washes & some red pen (495 × 730)  
The style of draughtsmanship clearly indicates that this sheet was not drawn by Webb himself.

8-12 Design, working & contract drawings for completion of the tower by George Jack as supervising architect for the Earl of Carlisle, 1905-06  
8-9 Design (Webb)

8 Plans, elevations, sections & perspective sketch  
Scale: 1/4in to 1ft  
Insc: (probably in a later hand) *Brampton Ch 1905*  
w/m: J. Whatman 1904  
Pencil with some red pen (555 × 785)  
This is probably Webb's original design drawing, with some inscriptions by Jack.

9 Plans, elevations, sections & details (not to scale) & explanatory perspective sketches showing mouldings & c internal timber structure of roof & spire  
Scale: 1/4in to 1ft  
Insc: *Brampton Church Tower | Cumberland*  
Pencil with some red & yellow crayon on tracing paper (485 × 755),  
A piece of paper kept with the drawings insc. *Brampton church tower, Cumberland. | Notes by Philip Webb for work on the upper part of tower | from which detailed drawings were prepared. | G.J. (George Jack) was originally attached to this drawing.*

10-12 Working & contract drawings

10 Plans, elevations & sections, sketch of *Present position | of Bell cage*  
Scale: 1/4in to 1ft  
Insc: As above, *No 1 & drawing showing relation of | new and old work, see drawing | to 1/4" scale for details of new work*  
s: George Jack, Supervising Architect | 24 Station Road Church End Finchley London N.  
Pen on linen (560 × 760)

11 Plans, elevations, sections & details  
Scale: 1/4in to 1ft  
Insc: No.2, *This is one of the drawings referred to in the agreement signed by | us this Twelfth day of May 1905 | subject to the alteration shewn by the note | in red ink below (which follows), Alteration as for Specification | The cross bands of tiles in cement in | walls of tower - to be done with 6 courses | of local bricks instead - | The lead on spire and on | cheeks of dormers to be | 6lbs instead of 8lbs as shewn. That on roofs | to be 8lbs instead | of 10lbs as shewn, (signed) John Laing & Son | Witness C. Cheesbrough & Drawing No.3 | diagram of courses | ... | sent May 24 1905, with specification notes*  
s & d: George Jack, Superintending Architect 24 Station Road Church End, Finchley London & George Jack | Architect | May 1905  
Pen with coloured washes & some inscriptions in red pen (560 × 775)

Nos.10-11 are worked up versions by Jack of Nos.8 & 9.

12 Plan & explanatory perspective sketches showing construction of bell cage  
Scale: 1/4in to 1ft, 1in to 1ft  
Insc: *Brampton | Bell cage | No.41 tracing sent to Mr Routledge for Johnston Feb 18 1906* (apparently in Webb's hand)  
Black, red & blue pen with blue, yellow & brown washes on detail paper (430 × 280)  
The drawing and explanatory notes are probably by Jack.

Prov: Nos.1-4, 8 pres. by C. C. Winmill, 1916;  
Nos.9-12 pres. by George Jack, 1916; Nos.5-7 pres. by Miss Dorothy Walker, 1947  
Lit: Rev. Arthur Penn, pamphlet on the church, 1968, & unpublished paper on 'The building of Saint Martin's Church, Brampton', 1972; W. R. Lethaby, *Philip Webb and his work*, 1935, p.92 (discussion); J. Brandon-Jones, 'Philip Webb', in P. Ferriday (ed.), *Victorian architecture*, 1963, p.253; Pevsner, *Cumberland & Westmorland*, 1967, pp.42, 74-76; W. R. Lethaby, 'Philip Webb and his work', *Builder*, CXXIX, 1925, p.77, figs.2 & 3 (exterior photographs, one taken during construction of tower)  
Webb received the commission for Brampton church through George Howard, later 9th Earl of Carlisle, for whom Webb designed No.1 Palace Green (see [32]), alterations at Naworth Castle (see [37]) and various other works at Brampton, including the vicar's house, drawings for which are in the V & A (E.135-138 1916). The large contribution towards the church from the Howard family and estate depended upon the choice of Webb as architect. Plans were begun in November 1874, but the contract was not signed until February 1877. The work was carried out by Beatty Brothers of Carlisle and was completed, except for the tower, by the end of 1879. A Mr J. Morland, recommended by the Carlisle architects Ferguson & Cory, was the clerk of works (letterbook I). It appears that the decision to consult Webb for the completion of the tower was partly due to the advisory architect, C. J. Ferguson, who believed that 'it would be a sad misfortune if so admirable a design as Mr. Philip Webb's for completion of the tower should not be carried out'. The final modified design for the tower was based by Webb on sketches which he had made for his own satisfaction after the completion of the church



(see also No.7), and George Jack made the working drawings and supervised its construction by John Laing of Carlisle. It appears that Jack altered certain details of Webb's design such as the string course with dentils, below the main openings, which he made more decorative by reducing the scale of the dentils and introducing a dog-tooth moulding. George Howard, then Lord Carlisle, again made his contribution to the work conditional upon the choice of Webb as architect.

At Brampton church there are 5 prints as Nos.1-4, but including a ground floor plan, and a sheet of Jack's drawings.

The stained glass in the church was designed by Morris and Burne-Jones and was mostly made c.1878-84, Webb himself contributing 10 guineas to the E window in memory of Charles Howard MP (Penn, *op. cit.*, 1972). The church has been little altered with the exception of a rearrangement of the high altar in the 1920s, when the Morris curtain was removed and replaced by a reredos by Hicks & Charlewood of Newcastle, incorporating an existing gesso panel by Morris. There are letters concerning the building of the church in the Brampton parish archives and in the Howard family papers at Durham University. The church hall, 1895, although attributed to Webb by Pevsner (*op. cit.*), was designed by C. J. Ferguson in a slightly Webb-like manner (Penn, *op. cit.*, 1968).

The church still exists, in good condition. There are old postcards showing the exterior and interior of the church before the construction of the tower, and exterior and interior photographs of the church taken by William Weir during the construction of the tower, in the Brandon-Jones collection.

[6] BROCKHAM GREEN, nr Tadworth (Surrey): Brockham Warren, Boxhill Road  
Working drawing for alterations & additions for Sir Benjamin Collins Brodie, 2nd Bart, chemist, c.1872  
Part-plan, elevations, section & details of alterations to dining-room

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

Insc: *Sir B. Brodie-Bart. | Brockham Warren | Betchworth & Tracing sent 14/6/72*

Pen & coloured washes with some pencil & some red pen (500 x 735)

Lit: Pevsner & Nairn, *Surrey*, 1971, p.119 (no mention of Webb)

The house is described by Pevsner & Nairn as 'Small Regency house ... Two storeys, central bow, big ground-floor veranda. Very typical.' The alterations and additions to the house and other work for Brodie at the Beeches Inn were still under construction in 1874 (letterbook I). The work at the house involved the alterations to the dining-room and the addition of a conservatory, which is now demolished, to the S front. Part of the Webb dining-room has been altered at a later date to form a new corridor, but the glazed wall to the conservatory and the fireplace with its De Morgan tiles still exist (1976), probably in their original form, although the latter does not correspond to the RIBA design.

[7] BUSBRIDGE (Surrey): Church of St John the Baptist

FS working drawing for brass inscription tablet to commemorate the building of the church for Mrs Emma Susan Ramsden, 1889

Insc: (on tablet) *To the Glory of God | This church dedicated to St. John | the Baptist was erected by Emma | Susan Ramsden wife of John. C. F | Ramsden esquire of Oxton Hall | Yorkshire widow of Ellis Gosling | of Busbridge Hall Godalming and | presented by her to the eccles- | iastical district of Busbridge. It | was consecrated by Charles | Lord Bishop of Winchester 1st. of | March 1867. The Revd. Wm. Tringham | being the first incumbent. Geo. Gilt. | Scott R.A. Archt. Jas Moon builder; Tracing given 7 November 1889, Done by Barkentin & Krall | for 30£ & 2.2 $\frac{1}{4}$  wide | x 2.1 deep | Lyulph Stanley Pencil with some pen (495 x 735)*

The church was built 1865-67 to the designs of George Gilbert Scott Snr (q.v.). Webb also designed a house for J. C. F. Ramsden and his wife near Cranleigh, 1886-90 (see [48]). The church at Busbridge was probably a memorial to Mrs Ramsden's first husband, who died c.1860. The note about Lyulph Stanley probably refers to a tablet designed for him of the dimensions given. The commemoration tablet was fixed to the N end of the communion rail and still exists. Two other tablets, of similar design and probably also by Webb, were commissioned by J. C. F. Ramsden and his sons. One tablet, close to the lectern, commemorates Mrs Ramsden, who died in 1897, and the other, fixed in 1899 to the W wall of the church, refers to memorial windows by Burne-Jones to Mrs Ramsden and Ellis Gosling.

[8] CATERHAM (Surrey): Upwood Gorse, Tupwood Lane

Contract & working drawings for house, 1868, & contract drawings for additions, 1875-76, for Sir John Tomes, dental surgeon (12):

1-6 Contract & working drawings, 1868

1 Basement, ground, 1st floor & attic plans; N, S, E & W elevations; sections; part-section & explanatory perspective sketch showing truss across hip of roof; sketch section of chimney (not to scale)

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

Insc: *Sheet No.1; verso E W? Hunter | Warlingham (sic: now obscured by new backing)*

Pen & coloured washes with some pencil additions & amendments (565 x 765)

A ground floor plan corresponding to No.1, but drawn to  $\frac{1}{16}$  in to 1 ft, is included on a sheet of plans by Webb, drawn in his office (see [50]). The pencil amendments to No.1 are connected with later additions to the house (see note to No.6 and final note). The inscription on the verso probably refers to a local builder who was considered for the job.

2 Plans, elevations & sections of *Hall & office*

*windows* to ground floor & 1st floor bedroom windows; plan, elevation, section & detail of dormer window, plan, elevation, section & details of fireplace surround, door & part of panelling to *Dining Room*

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

Insc: As above, *Sheet No.3 & (in pencil) Tracing taken to Caterham 27th August*

Pen & coloured washes with some pencil additions & amendments (565 x 775)

3 Plan, elevations & elevation/section of *Bay Window in Dining Room*; plan & elevation/section of *Door to Sitting Room*; plan, elevations, section & detail of *Front Entrance Doorway*

Scale: 1 in to 1 ft, FS

Insc: As above, *Sheet No.4 & (in pencil) Tracing taken to Caterham by Mr Webb 27th August*

Pen & coloured washes with some pencil inscriptions (565 x 785)

1-3 Insc: As above & *This is one of the plans referred to in the | Agreement signed by me this 28th day of July 1868 (s.) Morris Regis | Witness George Basset*

4 Plans of main basement & ground floor, with sections through basements & section through outside wall of main block

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

s: *P. Webb Archt | 1 Raimond (sic) Buildings | Grays Inn*  
Pen & coloured washes with some pencil additions & amendments (530 x 735)

One pencil amendment is connected with later additions (see final note).

5 Plan, elevations, elevation/section & details of conservatory adjoining dining-room & drawing-room, showing section of basement under

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

Insc: *Paving taken | C.G.V. | 19/5/69 & Plastering taken | C.G.V. | 19/5/69 (C. G. Vinall, Webb's quantity surveyor)*

Pen & coloured washes with some pencil inscriptions (555 x 755)

1-5 Insc: As above & *House to be built at Caterham Surrey for John Tomes Esquire (or abbreviated)*

6 Plan & section of extension to basement & elevation of step showing slit window into basement; plans, sections & detail of S & W windows in drawing-room

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

Insc: *House to be built at Caterham | for John Tomes Esq. (basement) Tracing sent 28th August & (windows) Tracing of this taken to Caterham | on the 27th August*

Pencil (765 x 560)

The basement extension was clearly an amendment after the signing of the contract. It is not shown on No.4 and is only lightly indicated on No.1 (see above).

7-12 Contract drawings for alterations & additions, 1875-76

7 Ground floor plan of offices, showing additions, *Basement plan | under China Closet* & section through steps under china closet, plan of *Roof of Porch* & side elevation of new closet off scullery, showing ventilation bricks, plans & elevations of new entrance door to offices & adjoining new window, with section of window

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

Insc: As above & *Drawing No.1*

Pen & coloured washes with some pencil inscriptions (505 x 745)

8 First floor plan, cross-section looking E & elevation of glazed door in corridor; plan, elevations & section of 1st floor windows on S side; detail section of overhang on S side

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

Insc: *Drawing No.2, with notes including Tiling to be laid as at | Joldwynds, (overhang) Sent tracing | 7th April 76 | Mr Scrivener | Builder | Caterham Valley & (glazed door) tracing | sent May 5th | 1876*

Pen & coloured washes with some pencil additions & amendments (505 x 745)

9 Second floor plan, rough sketch section of corridor, *longitudinal Section through top floor (i.e. 2nd floor) looking North & Longitudinal Section looking South*

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

Insc: As above & *Drawing No.3, with notes including door here (in partition between 2 main rooms) | settled June 7. '76 | P.W.*

Pen & coloured washes with some pencil additions & amendments (500 x 740)

10 *Roof Plan* showing roof timbers, part-cross-section through old house looking W showing *East Elevation of additional Buildings* & rough pencil detail of tile hanging

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

Insc: As above & *Drawing No.4*

Pen & coloured washes with some pencil additions (505 x 745)

11 N & S elevations

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

Insc: *Drawing No 5*

Pen & coloured washes with some pencil additions & amendments (505 x 745)



12 W elevation, section thro Staircase looking West & cross-section looking West | Showing framing of partitions etc  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & Drawing No.6  
Pen & coloured washes with 1 pencil inscription (505×745)

7-12 Insc: As above, J Tomes Esqr. Caterham Surrey | Proposed Alterations & This is one of the drawings referred to in the agreement signed by me this the second day of March 1876 (s.) C. E. Scrivener | witness J. B. Anley s & d: P Webb Archt 1 Raymond Buildings | Grays Inn London | 16th August 1875

1-12 Prov: Pres. by C. C. Winnill, 1916  
Lit: Nairn & Pevsner, Surrey, 1971, p.139  
The additions indicated in red wash on Nos.7-12 consist of a porch with a pair of columns; extensions to the kitchen, scullery, china closet and basement underneath the china closet; a new window for the E porch of the N wing of offices; and the addition of a first and second floor above the kitchen and scullery. Some of these additions, which were built, roughly indicated in pencil on No.1. Nos.7-12 also show, not in red wash, a N extension to the offices not shown on No.1 but lightly indicated in pencil on No.4. This extension probably relates to the 1873 alterations which John Brandon-Jones mentions in his typescript list of Webb's works. Further additions indicated in pencil on Nos.1 & 4 consist of, on No.1, an E extension to the conservatory and, on No.4, a W extension to the drawing-room. These additions were built, but their date is uncertain. However, Webb's account book records payments from Tomes in 1889 amounting to £30, which indicates work worth about £600, and Webb's site notebook II refers to an addition to the drawing-room in 1888. In 1894 Webb designed a coachman's cottage, but in 1895 Webb noted that 'it still lies sleeping' (site notebook III).

The house still exists but has been divided into three dwellings. There are also a cottage and a lodge which appear to be least partly Webb's work and may be connected with Webb's drawings for the coachman's cottage, which are now lost. There are contemporary exterior photographs of the house, before and after the 1875. additions, in the Brandon-Jones collection and one drawing at the SPAB.

[9] COATHAM, nr Redcar (Yorks): Red Barns Working drawings for additions, 1882 & 1897, to Webb house of 1868-70 for Thomas Hugh Bell, ironmaster & MP (2):

1 Plan, elevation, sections & details of shelter for garden seat recessed into S wall of house, against back of laundry fireplace

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

Insc: T. Hugh Bell Esq. | House at Redcar Sheet D & Tracing sent April 20th. 1882

Pencil, with some sepia pen inscriptions (500×740)  
Verso: Plan, elevation & details of arch on corbels for unidentified part of interior

Scale: 2in to 1ft, FS

Insc: T. H. Bell, Sheet E & Tracing sent April 20th 1882  
Pencil with some sepia pen inscriptions

2 Plan, elevation, sections & details of new window bay in drawing-room

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

Insc: No.1 Hugh Bell Esq Red Barns Coatham Redcar d: Feby 1897

Pencil, red pen & coloured washes (510×755)

Prov: Pres. 1975 by the Art Workers' Guild to whom it was probably given by George Jack

Lit: Florence Bell, *Hugh Bell*, privately printed, 1928 (including photographs of the house); Pevsner, *N Yorks*, 1966, p.453

No.1 relates to the additions designed in 1881, which consisted of a schoolroom, playrooms, nurseries, a dressing room, bedrooms and servants' rooms on the S side, and a servants' hall with rooms above on the N side. These additions were built in two stages, 1881-83, by Charles Ridley of Middlesbrough. Stables had already been built 1875-76 to the W of the house. No.2 is for the new drawing-room bay window which was built in 1897 to replace the original one. In 1899 a peach house / forcing house and a boiler/bicycle house were built, also by Webb. Probably between 1899 and 1914 french windows were built into the drawing-room bay; and between 1914 and 1922 the stable and laundry, including the garden shelter and the 1899 additions, were destroyed after the building was taken over as a headmaster's house and boarding house for Sir William Turner's School and were replaced by new buildings. The main house, however, has been little altered since 1897.

There are three sheets of plans, elevations and sections for the 1881-82 additions, as well as three drawings for the other additions, preserved at the school; and a rough unlabelled ground floor plan of the original house of 1868-70 is included on a sheet of plans by Webb, drawn in his office (see [50]). Hugh Bell was the eldest son of Sir Lowthian Bell, for whom Webb designed Rounton Grange, which Hugh inherited with the baronetcy in 1904. For notes on other work for the family see [38].

There is a photograph of the house before the C20 additions at the school.

[10] CRANMER HALL, nr Sculthorpe (Norfolk)

Working drawing for alterations & additions to Georgian house of 1721 for Sir Willoughby Jones, c.1865

Elevation & details of dining-room fireplace surround in 1840 wing

Scale: 1in to 1ft, FS

Insc: Cranmer Hall, Norfolk; verso Cranmer Hall. | Marble Fireplace

s: Philip Webb Archt. | 1 Raymond Buildings Gray's Inn

Pen & pencil with grey & sepia washes (555×760)

Prov: Pres. by Philip Porteous, 1953

Lit: L. E. Jones, *Georgian afternoon*, 1958, pp.157, 161-163, 166-167, 222; Pevsner, *NW & Norfolk*, 1962, p.305 (no mention of Webb)

Webb's alteration and additions included a new rear wing, containing a large drawing-room, and a new clock tower. From 1929 parts of the interior, including Webb's drawing-room, were remodelled by the client's grandson, Lawrence Jones, in an attempt to restore the original Georgian character of the house (see Lawrence Jones, *op. cit.*). In 1948 Sir Lawrence Jones sold the house to William Crossman, who demolished a wing of the 1840s, containing Webb's dining-room fireplace, and most of Webb's clock tower. Photographs of Webb's drawing-room before the alteration are now in the V & A. A drawing which is signed by Webb and dated January 1865 showing a FS detail of a decorative plaster panel for the drawing-room ceiling is in the possession of the Art Workers' Guild.

All Saints' church, Sculthorpe, has stained glass by Morris and Burne-Jones, c.1865, which was probably connected with the Cranmer Hall commission (see Pevsner, *op. cit.* and A. C. Sewter, *The Stained glass of William Morris and his circle*, 1974, p.32).

[11] EGLWYS BREWIS, nr Cowbridge (Glamorgan):

Church of St Brewis with St Athan

Design for kneeling desk & altar rail

Plan, elevations, details & small explanatory perspective sketch of timber kneeling desk; elevation & section of timber altar rail

Scale: 1in to 1ft, FS

Insc: Eglwys Brewis (twice) & (detail of kneeling desk) Escalloped edging | done like farm-waggon decoration | thus Pencil (510×380)

Prov: Pres. by SPAB, 1947

The work for this church was done in association with the SPAB, and the society has correspondence in connection with the church and drawings, 1899-1900. There are photographs related to the work in the collection of John Brandon-Jones.

[12] EGLWYS CUMMIN, nr Langharne (Carmarthen):

Church of St Margaret Marlos

Design for new roof timbers & furnishing to chancel, 1901

Sections of chancel & section through chancel pews (in Webb's hand)

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

Insc: Eglwys Cummin Church, Caermarthenshire, Copy, Suggested New work | for the finishing of chancel & Suggested new work by S.P.A.B. | done on Mr Weir's drawing, | June 1901

Pencil with pale & dark brown washes & some sepia pen inscriptions on tracing paper (370×505)

Prov: Pres. by Philip Porteous, 1953

Lit: W. R. Lethaby, *Philip Webb and his work*, 1935, pp.107-108 (discussion, including a letter from Webb to Weir about the church)

'The church of Eglwys Cummin, between Carmarthen and Tenby, was repaired in 1901-02 by Mr William Weir, under the direction of Philip Webb. This building, little, long, and rude, stands within an earthwork ...' (Lethaby, *op. cit.*). Weir was Webb's assistant from 1889 to 1894. He became a stalwart of the SPAB and repaired many churches, developing techniques which were pioneered by Webb. The work was done in association with the SPAB and the society has correspondence in connection with the church, a model of the roof truss and drawings. There are photographs related to the work in the collection of John Brandon-Jones.

[13] EWHURST (Surrey): Coneyhurst

Design & working drawings for house, 1884; design & working drawings for gardener's cottage, 1885; design for stables, design for enlargement of wash house, 1886; survey drawing showing cracks in wash house wall, 1893; all for Miss Mary Ann Ewart (17): 1-4 Design for house

1 Plans of basement, ground, 1st & 2nd floors

Insc: No.2

Pen & coloured washes with some red pen on linen (505×760)

2 Roof plan of whole house & E elevation & section / elevation of offices

Insc: No.3

Pen & coloured washes with some red pen on linen (385×760)

3 Sections

Insc: No.4

Pen & coloured washes with some red pen on linen (470×760)

4 N, S, E & W elevations

Insc: No.5

Pen & coloured washes with some red pen on linen (505×760)

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

s & d: Philip Webb, Archt. 1 Raymond Buildings (or Bdg) Grays Inn, London March 29 1884



5-7 Working drawings for house  
 5 Cross-section showing main staircase & maid's sitting room &c looking N  
 Insc: No.9 & For correct section of basement see No.31  
 Pen with red, yellow & grey washes & some red pen amendments, numbered in red pen, on linen (600×755)

6 Cross-section showing kitchen &c looking N, plan & elevation of dormer to WC & bathroom & elevation of dormer to lumber room  
 Insc: No.10  
 Pen with red, yellow & grey washes with some red pen amendments numbered in red pen on linen (505×760)  
 The coving on the exterior of the inner entrance porch is adapted from a detail of a bay at New Place, Welwyn (see [47].14v).

5-6 Scale:  $\frac{1}{2}$  in to 1 ft  
 s & d: Philip Webb Archt. | 1 Raymond Buildings | Grays Inn London | April 14. 84  
 1-6 Insc: As above & House for Miss Ewart near Ewhurst

7 FS Detail of Ridge Tile  
 Insc: As above, Miss Ewart | Ewhurst, No.71 & This tile is traced from one | Mr. Webb has already | used  
 s & d: Philip Webb Archt | 1 Raymond Buildings | Grays Inn London | 1st July 1884  
 Pen & red wash on detail paper (310×410)

8 Preliminary design & preliminary working drawings for gardener's cottage with attached principal entrance, outer porch & covered way &c to main house  
 N, S, E & W elevations; plan, elevation & sections of entrance door to cottage with adjoining window; plan, elevation, sections & small explanatory perspective sketch of principal entrance to house; plan, elevation & detail of bedroom doors of cottage; plan, elevations, section & detail of bay window to cottage  
 Scale: (elevations)  $\frac{1}{8}$  in to 1 ft,  $\frac{1}{2}$  in to 1 ft,  $\frac{1}{8}$  FS  
 Insc: Gardener's cottage and porch to house | for Miss Ewart near Ewhurst, No.22 & (bay window) see other detail  
 s & d: Philip Webb Archt. | 1 Raymond Buildings | Grays Inn, London. | Sept. 3. 1885  
 Pen & coloured washes with some pencil inscriptions, numbered in red wash, on linen (525×760)  
 The E elevation and the design for the principal entrance to the house are different from the final design (see No.9).

9-12 Working drawings for gardener's cottage with attached principal entrance to house &c  
 9 E elevation, with section through floor of entrance corridor & N elevation; plan, elevations & section of window in bedroom No.2, | similar one in No.3  
 Scale:  $\frac{1}{4}$  in to 1 ft,  $\frac{1}{2}$  in to 1 ft  
 Insc: As above, No.150 & (W elevation) see No.149 tracing | for correct foundations  
 s & d: Philip Webb, | Architect, | 1 Raymond Buildings, | Grays Inn, W.C. | 30th. Oct'r 1885  
 Pen & coloured washes, with some red pen & some sepia pen inscriptions on linen (505×760)

10 Sections through stairs | looking West, through kitchen and patry (sic) | looking East, through porch | looking East & through | covered way looking N, with detail (in pencil) of weatherboarding above main entrance  
 Scale:  $\frac{1}{4}$  in to 1 ft, 1 in to 1 ft  
 Insc: As above, No.151 & Tracing sent 30th Oct'r '85  
 Pen & coloured washes with some red pen & some pencil additions (505×740)

11 Tracing of No.10, but with detail omitted & plan of principal entrance, outer entrance porch, steps & covered way leading to house added  
 Scale:  $\frac{1}{4}$  in to 1 ft  
 Insc: No.151  
 s & d: Philip Webb, | Architect, | 1 Raymond Buildings. | Gray's Inn, W.C. | 30th Oct'r: 1885  
 Pen & coloured washes with some sepia pen & some pencil inscriptions on linen (505×760)

12 W elevation & S elevation/section through porch, with small explanatory perspective sketch of corbelling to chimney  
 Scale:  $\frac{1}{4}$  in to 1 ft  
 Insc: No.153  
 s & d: P. Webb, Architect, | 1 Raymond Buildings, | Gray's Inn, W.C. | 9th: Novr: '85  
 Pen & coloured washes with some red pen & some pencil additions, numbered in sepia pen, on linen (505×760)

9-12 Insc: As above & Coneyhurst near Ewhurst, Surrey, | Gardener's Cottage

13 Design for stable buildings  
 Ground & 1st floor plans, N, S, E & W elevations & sections; sketch detail of foundations  
 Scale:  $\frac{1}{8}$  in to 1 ft,  $\frac{1}{2}$  in to 1 ft  
 Insc: No.1. Miss Ewart, | Coneyhurst near Ewhurst. Surrey. | stable buildings & (in pencil) 750 estimated cost s: Philip Webb, Architect | 1 Raymond Buildings | Grays Inn W.C.  
 Pen & coloured washes with some red pen & some sepia pen, numbered in red wash, on linen (520×760)

14-16 Design for enlargement of wash house on E side of stable building  
 14 Ground floor plan  
 Insc: No.12 & Miss Ewart's Stables | Alteration to |  $\frac{1}{4}$ " scale Plan sent | April 6th '86  
 s & d: Philip Webb, Archt. | 1 Raymond Bldgs, | Gray's Inn | W.C. | 10th. May '86  
 Pen & coloured washes with some pencil inscriptions, numbered in red wash, on linen (230×380)

15 Sections looking S & W, with sketch detail of hood to copper (not to scale)  
 Insc: No.14. Coneyhurst Stables. | Enlargement of Wash house & (side window) Window which | is being made | for scullery (washhouse) | used here  
 s & d: Philip Webb Architect | 1 Raymond Buildings | Gray's Inn W.C.: | May 26th. 1886  
 Pen with coloured washes, some red pen, some sepia pen inscriptions & some pencil inscriptions, numbered in red wash, on tracing paper (320×590)

16 Section looking W showing East Gable of Wash house | Framing  
 Insc: As above & Stables Coneyhurst  
 Pencil on tracing paper (320×195)

17 Survey drawing showing cracks in the wash house wall, 1893  
 Part-plan & part-elevation  
 Insc: Coneyhurst | Sketch shewing position of cracks in wall | of laundry due to sinking of foundations & The main structure of framing | above brickwork does not appear | to have moved  
 s & d: W & G King | Abinger Hammer | Dorking | Sept 5 | 93  
 Pencil & blue crayon with 1 pen inscription on tracing paper (310×315 approx.)  
 The survey was clearly carried out by the builder and this drawing sent to Webb to explain the situation.

14-17 Scale:  $\frac{1}{4}$  in to 1 ft

Prov: Nos.1-6, 8-9, 11-13 pres. by the 12th Earl Ferrers, 1937; Nos.14-17 pres by John-Brandon-Jones 1974; Nos.7 & 10 pres. by Arthur Llewelyn Smith, 1975  
 Lit: W. R. Lethaby, *Philip Webb and his work*, 1935, p.105 & pls opposite pp.68 & 77 (discussion with exterior & interior photographs); AR, XXXVIII, 1915, pp.2, 6 (exterior & interior photographs); L. Weaver, *Small country houses of today*, 1922, pp.13-18 (discussion, plan & photograph)  
 The contract (now in the Brandon-Jones collection) was signed on 7 May 1884 with the builders William & George King of Abinger Hammer, and the house, cottage and stables were built 1884-86. At the V & A there are four drawings for the house dated February 1884 (E.108-111 1945) and one for the gardener's cottage (E.161-1916). In September 1885 Webb wrote to his friend Boyce: 'Miss Ewart has got into her house, and seems to like it well enough, & when she gets some pretty things to grow against & veil the brickwork, I shall like it better' (Boyce letters, BM). Miss Ewart, a woman of independent means, was involved in the building of Newnham College in the 1870s. She was related to William Ewart Gladstone.

There have been various alterations to the house and other buildings. The offices have been converted into a separate dwelling, called Mendip, and the present entrance to the main house, now called Coneyhurst Hill House, is via the SE porch. The stables have also been converted into a dwelling, called High Raise, and the cottage, now called Brackenlea, has been slightly altered and incorporates the blocked off old main entrance.

[14] EXNING, nr Newmarket (Suffolk): Glanely Rest, formerly Exning Hall  
 Preliminary designs, contract & working drawings for extensive additions to house, partly by Andrews Jelfe, 1734, for Capt. E. W. Baird, 1894-96 (42):  
 1-4 Preliminary designs, with working drawings on verso  
 1 Design A  
 First floor plan  
 Scale:  $\frac{1}{8}$  in to 1 ft  
 Insc: C & Tracing sent to Cap. Baird June 30 94  
 Pencil, lettered in red pen (515×760)  
 Verso: Working drawing  
 Plan, elevation, section, details & small explanatory perspective sketches of dining-room fireplace & plate rack  
 Scale: 2 in to 1 ft, FS  
 Insc: (grate) No.184, (plate rack) No.185 & tracing taken by Mr. Chamberlain | June 24 96  
 Pencil with some red pen & some pen inscriptions  
 See No.36 for dining-room fireplace surround.

2-4 Design B  
 2 Basement plan  
 Scale:  $\frac{1}{8}$  in to 1 ft  
 Insc: D & Tracing Sent to Captain Baird | Sep: 8th. 1894  
 Pencil, lettered in red pen (515×755)  
 Verso: Working drawing  
 Plan, elevation, details & small explanatory perspective sketches of Gate to basement Court  
 Scale: 1 in to 1 ft, FS  
 Insc: As above & No.191 | Tracing sent July 16th. 1896  
 Pencil, numbered in red pen  
 On same sheet: Plan, elevations & small explanatory perspective sketches of Gateway to Covered Way | by Laundry  
 Scale: 1 in to 1 ft  
 Insc: As above & No.197 | Tracing given 31 July 1896, | all of oak - from the saw  
 Pencil with some pen inscriptions, numbered in red pen



## 3 First floor plan

Scale:  $\frac{1}{8}$ in to 1ftInsc: *D & Tracing sent to Captain Baird Sep. 8 94*

Pencil, numbered in red pen (510×755)

Verso: Working drawing

Plans &amp; elevations of cupboards &amp; wardrobes in passage | by Day Nursery, in bedrooms &amp; in Lady's maid's | Workroom, with section of cupboards in workroom; plan, elevation, section &amp; sketch details (not to scale) of cupboards in Housemaid's | Workroom, with sketch plan of room (not to scale) showing positions

Scale:  $\frac{1}{2}$ in to 1ftInsc: As above, No.174. | *Tracing given 14 April 1896*& (lady's maid's workroom) *Warens B*

Pencil

The workrooms are only shown as such in pencil on first floor plan (see No.7). The cupboard design was probably used again at Warrens House, 1898-99 (see (45)).

## 4 Second floor plan

Scale:  $\frac{1}{8}$ in to 1ftInsc: *D & Tracing Sent to Mr. Baird | Sep: 8th 1894*

Pencil, lettered in red pen (510×755)

Verso: Working drawing

Plan, elevation, section &amp; details of veranda at S end of old house; plan &amp; section of new bathroom &amp; wc, 1st floor of old house

Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{2}$ in to 1ft, FSInsc: No.162, *Tracing given 5 March 1896*, (end wall of veranda) *this window is to be | formed of the materials taken from | the hall window now in the West wall | of old conservatory - The frame is to be | shortened and a new saib filled in | not movable & (bathroom & wc) The present fittings, bath & handbasin to be taken down for reuse | A  $\frac{3}{4}$  sawn slate floor to be put down where shewn by tint, resting | on  $4\frac{1}{2} \times 2\frac{1}{2}$  joists laid counter to floor joists and over | present boarding. On this boarding & up to underside of | slate floor the spaces between joists are to be filled in | with sawdust. Put over each joist, a slip of felt | on which to screw the slate. The trap of closet is to rest on a separate, small piece of slate | so as to be movable on occasion. The trap to be carefully boxed in below & packed round with | sawdust to deaden sound*  
s & d: *Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Feby. 26 96*

Pencil &amp; coloured washes with some red pen &amp; mainly pen inscriptions

See No.40 for further veranda drawings.

The most important difference between the preliminary and final plans is in the design of the W elevation. The preliminary W elevations were clearly intended to be asymmetrical, although design B shows a tendency towards a more formal solution. However, the symmetry of the main W front of the additions as built is broken only by the entrance door.

## 5-11 Contract drawings

5 Basement plan, including unfinished basement plan of old house

Insc: No.1 | *Tracing sent April 24 1895*

(515×755)

## 6 Ground floor plan, including old house

Insc: No.2 | *Tracing sent April 24th. 1895*

(515×755)

## 7 First floor plan, including old house

Insc: No.3 | *Tracing sent April 24th. 1895 & (N end of new block) good big crack | here on 1st. floor | 4th. Novr. fm. Capt. Baird here*

(510×755)

Baird called on Webb to inform him of the crack on 4 November 1897. Webb told him it was probably timber shrinkage (letter to William Weir, SPAB).

## 8 Second floor plan, including old house

Insc: No.4 | *Tracing sent April 24th. 1895*

(515×760)

5-8 Pen &amp; coloured washes with some pencil additions, lettered in red pen &amp; numbered in red wash

## 9 E elevation showing old house, W elevations &amp; N elevation/cross-section

Insc: No.5 | *Tracing sent April 24. 95*Pen & coloured washes with some red pen & some pencil additions, numbered in red wash (515×755)  
The first floor windows and gables at either end of the main entrance front were later amended (see No.23 & No.28).5-9 s & d: *Philip Webb, Architect | 1 Raymond Buildings | Grays Inn W.C. | February 1895*

## 10 N elevation &amp; sections

Insc: No.6

s & d: *Philip Webb, Architect, | 1 Raymond Buildings, | Grays Inn, | London, W.C. January 1895*

Pen with pink &amp; green washes, some red pen &amp; some pencil additions, numbered in red wash (510×755)

## 11 Plan, elevations &amp; section of laundry building &amp; apple room, the plan showing the rest of the kitchen courtyard with block plans of new larders &amp; old game larder

Insc: As above &amp; No.7

s & d: *Philip Webb Architect | 1 Raymond Buildings | Grays Inn London | Jany 1895*

Pencil &amp; coloured washes with 1 pen inscription, numbered in red wash (515×755)

5-11 Scale:  $\frac{1}{8}$ in to 1ftInsc: As above, *This is one of the drawings mentioned in the agreement signed by us this 5th. day of June 1895* (s. in pen) *A Estcourt & Son Witness W. Weir &*, except Nos.9 & 11, lettered F

## 12-42 Working drawings

12 Part ground floor plan, showing entrance hall, corridor, dining-room &amp; billiard room, with cross-section &amp; part longitudinal section of billiard room; part-plan &amp; section of basement under dining-room bay; plan of basement boiler room (in pencil)

Scale:  $\frac{1}{4}$ in to 1ftInsc: (except boiler room) No.8 | *Tracing sent to Estcourt | 27th. April 1895*, (boiler room) No.43 | *tracing sent | May 14 95 & (duct from boiler room under billiard room floor) Wrote to Weir telling him | to have this gallery made | Feby. 20th. 1896* (duct also indicated on cross-section through billiard room)  
s & d: *Philip Webb, Architect. | 1 Raymond Buildings | Grays Inn | London, W.C. January 1895*

Pencil &amp; coloured washes with some blue &amp; some red pen &amp; mainly pen inscriptions, numbered in red wash (515×755)

## 13 Cross-section &amp; part longitudinal sections

Scale:  $\frac{1}{4}$ in to 1ftInsc: No.9 | *Tracing taken by W.W. (W. Weir) | May 22 1895*s & d: *Philip Webb Architect | 1 Raymond Buildings | Grays Inn | Jany. 1895*

Pencil &amp; coloured washes with some red &amp; some blue pen &amp; 1 pen inscription, numbered in red wash (515×760)

Verso: Section &amp; detail of top of chimney next to bay window, E front; elevation &amp; detail of eaves gutter, main entrance front

Scale:  $\frac{1}{8}$ FS, FS,  $\frac{1}{2}$ in to 1ftInsc: No.177 | *Tracing given 31 Oct '95*

Pencil with 1 pen inscription, numbered in red wash

## 14 Cross-section &amp; part longitudinal section

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

## 15 Cross-section &amp; part longitudinal section showing part W elevation of office wing

Scale:  $\frac{1}{4}$ in to 1ftInsc: No.11 | *Tracing sent May 10 1895 & (in pencil) lettered E*

Pencil &amp; coloured washes with some red pen &amp; some pen inscriptions, numbered in red wash (515×755)

14-15 s & d: *Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Jany. 1895*

## 16 Plans &amp; sections of basement areas to W front of old house, showing falls, manhole, gratings &amp;c, with elevation of ground floor of old house; sections showing bridging arches, retaining wall &amp; gratings &amp;c

Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{2}$ in to 1ftInsc: No.12 *Tracing Sent May 10 95, Elevation not traced | on Sheet No.12, (manhole &  $\frac{1}{4}$ in scale sections) not to be gone on with, until further | instructions are given & Note. The same area arrangements | on East side of house*  
s & d: *Philip Webb Archt. | 1 Raymond Buildings | Grays Inn London W.C. | Jany. 1895*

Pencil &amp; coloured washes with some red pen &amp; mainly pen inscriptions, numbered in red wash (510×750)

## 17 Plans, elevation, elevation/section, section &amp; details of bay windows to dining-room &amp; bedroom above, E front

Scale:  $\frac{1}{2}$ in to 1ft, 2in to 1ftInsc: No.14, *Tracing given 2 July 1895 & Full size details will be given (see Nos.22v & 29v)*s & d: *Philip Webb, Architect, | 1 Raymond Buildings, | Grays Inn, | London, W.C. January 1895*

Pencil &amp; coloured washes with some pen, some red pen &amp; mainly pen inscriptions, numbered in red wash (515×755)

## 18 Plan &amp; 2 elevations/sections of dining-room, showing fireplace, panelling, doors &amp; sideboard

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

Insc: No.15 &amp; F

s & d: *Philip Webb Architect | 1 Raymond Buildings | Grays Inn London W.C. | Jany. 1895*Pencil with orange, brown & green washes & some red pen, numbered in red wash (515×755)  
For final design of dining-room fireplace surround see No.36.

Verso: Part longitudinal section showing Kitchen Chimney Stack Flues

Scale:  $\frac{1}{4}$ in to 1ftInsc: As above & No.97 | *Tracing Sent Sep: 17 1895*

Pencil with 1 pen inscription, numbered in red wash

## 19 Part longitudinal section &amp; cross-section through courtyard | looking North, showing elevation of N side &amp; with Plan of chimney &amp; window at | 2nd floor level

Scale:  $\frac{1}{4}$ in to 1ftInsc: As above & No.17 | *Tracing taken by W.W. (W. Weir) May 22. 95*s & d: *Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | 12 Feby. 1895*

Pencil &amp; coloured washes with some red pen &amp; 1 pen inscription, numbered in red wash (515×755)

## 20 Plans, elevations &amp; elevations/sections of windows &amp; sinks &amp;c in butler's pantry, ground floor, &amp; windows to butler's bedroom below, with stonework details of side windows to pantry &amp; arches to basement area

Scale:  $\frac{1}{2}$ in to 1ft, FSInsc: No.19, *Traced 26th. May 1895, Returned from Exning | May 19 1895 & (floor joists above pantry) Tracing shewing Amendment | No.89, 30th. August 1895*  
s & d: *Philip Webb, Architect, | 1 Raymond Buildings | Grays, Inn | London W.C. 11th. February 1895*

Pencil &amp; coloured washes with some pen, some red pen &amp; mainly pen inscriptions, numbered in red wash (515×755)



Verso: Plans, elevations & elevation/sections of lavatory & wcs showing fittings, with details of lavatory basins

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

Insc: No.155 | Tracing given 31 Jan'y '96, Note Instructions will be given as to the particular kind of basins, marble, tiles etc. | to be used & (green tiles over lavatory basins) These changed to White Dutch 5" | tiles, given Weir instructions | to order them, July 6. 96 s: Philip Webb Architect | 1 Raymond Buildings | Grays Inn WC

Pencil & coloured washes with some pen inscriptions, numbered in red wash

21 Elevations of cloakroom panelling, with part sketch plan showing position of radiator

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

Insc: Part of No.24 | Tracing given 15 Nov '95 d: Oct. 25 1895

Pencil on detail paper (250×410)

22 Plan, elevations & section of clerestory windows to billiard room, also showing skirting & eaves, with details of windows, wall plate below external coving & external ledge under courtyard window; section of eaves showing internal iron tie rods

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

Insc: No.25, Tracing given 18 July 1895 & No.90 | Stanchion bars | & saddle bars | sent Aug 29 95 s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn | London | July 95

Pencil & coloured washes with some red pen & mainly pen inscriptions, partly numbered in red pen (515×755)

For details of wrought iron supports to clerestory lintels and of ledge under courtyard window, see No.30. For roof of billiard room see No.29r.

Verso: FS details of bay windows of dining-room & bedroom above, E front

Insc: Tracings given 18 July 1895 | Nos 56 & 57

Pencil with 1 pen inscription

For bay windows see also Nos.17 & 29v.

23 Plan & elevation of bench recess & door to lavatory in billiard room, with section/elevation of recess

Scale: 1in to 1ft

Insc: No.26 & This not to be traced

s & d: Philip Webb, Architect | 1 Raymond Buildings Grays Inn | London 21 February 1895

Pencil with orange, brown & buff washes & some red pen, numbered in red wash (510×755)

See No.39r for further details of bench recess

Verso: Plan, elevation, sections/elevations & sections of gables & 1st floor windows at either end of W main entrance front

Scale: 1in to 1ft

Insc: No.70 | tracing given 13 Sept '95

s & d: Philip Webb Architect | 1 Raymond Buildings Grays Inn W.C. | Aug 22 1895

Pencil & coloured washes with some pen & mainly pen inscriptions, numbered in red wash

24 Plan, elevation & elevation/sections of windows & window seats, SE corner of billiard room; part-plan, part-elevation & detail (in pencil) of old fireplace surround with new timber additions in billiard room

Scale: 1in to 1ft, FS

Insc: (except fireplace) No.28 Tracing given 12 July 1895, (fireplace) tracing given | 31 July 1896 &

(amendment to basement wall) See No.43 | shewing dry

area wall | in heating chamber (see No.12)

s & d: Philip Webb Architect | 1 Raymond Buildings

Grays Inn. | London W.C. 23rd (?) February 1895

(erased & plan of fireplace superimposed)

Pencil & coloured washes, with some red pen & 1 pen inscription, numbered in red wash (510×755)

Verso: Plans, elevations & sections of windows to brushing hall, passage, pantry & wcs &c in basement courtyard, with details of saddle bars &c & frames; plan & sections, with amendments, of part of basement area, W front, showing manhole

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

Insc: (windows) No.38 | Tracing sent May 10 1895

& (manhole &c) No 58 | Tracing Sent July 16 1895

Pencil with some pink & pale blue washes & 1 pen inscription, numbered in red wash

25 Plan, elevation & section of porch & steps from billiard room to garden

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

Insc: Amendment of detail No.29 . . . | August 13th.

1895 | Tracing given 16th. Augt. 95. No.29

s: Philip Webb Architect | 1 Raymond Buildings Gray's Inn

Pencil with 1 pen inscription, numbered in red wash, on tracing paper (395×260)

26 Part-plan & sections of Laundry buildings, with plan & elevation of dormer window & part-elevation of side of chimney; plan & section showing fireplaces & flues to drying closet & wash house (pencil); cross-section through larder & covered way

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

Insc: No.32. Tracing given Aug 1st 95, Mr. Weir | to

trace & (fireplaces & flues) Traced on | No 133 | Sent Nov: 21 95

s & d: Philip Webb Architect. | 1 Raymond Buildings

Grays Inn London. W.C. | 26th. February 1895

Pencil & coloured washes with mainly pen inscriptions, numbered in red wash (515×760)

27 Part basement plan, with plan, elevations & sections of windows &c to basement areas

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

Insc: No.34 & Tracing sent May 6th. 1895

Pencil with some pen inscriptions, numbered in red pen (520×760)

28 Elevations of W main entrance front & return at S end of front

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

Insc: No.50 & Tracing given 17th. June 1895

Pencil with yellow, brown & grey washes, some red pen & mainly pen inscriptions, numbered in red wash (515×960)

29 Sections through billiard room, with small explanatory perspective sketches of timber roof details

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

Insc: No.55 Tracing given 12 July 1895

s & d: Philip Webb Architect | 1 Raymond Buildings Grays Inn W.C. | July 1895

Pencil & coloured washes with some pen, some blue & some red pen & mainly pen inscriptions (515×755)

Verso: FS details of stonework to dining-room bay window, E front, over erased preliminary drawing with flap (40×135) stuck on to LHS

Insc: Tracing given 10th. Augt. 1895 | No.65

d: August 2 1895

Pencil with 1 pen inscription, numbered in red pen, with flap (40×135) stuck on to LHS

See also Nos.17 & 22v.

30 FS details & small explanatory perspective sketches of wrought iron supports to clerestory lintels in billiard room

Insc: Wrot iron standards in window of billiard hall | . . . | Four of these

s & d: Philip Webb Architect | 1 Raymond Buildings Grays Inn W.C. July 22. 95

Pencil with blue, yellow & red washes (310×2050)

For clerestory windows see No.22r.

Verso: FS details & small explanatory perspective sketch of Cast iron brackets | under gallery outside | window of billiard | room facing courtyard

Insc: As above

Pencil with blue, buff & pink washes

For gallery (or ledge) see also No.22r. The gallery appears to be for window cleaning.

31 Plans, elevations, section & details of door between servery & passage, door to safe & door in passage outside butler's pantry, ground floor

Scale: 1in to 1ft, FS

Insc: No.86 | Tracing given 5th. Sept 1895

Pencil with some pen inscriptions, numbered in red wash (510×760)

Verso: Plan & internal elevations/sections of butler's pantry, with details & small explanatory perspective sketch of fittings

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

Insc: No.128 | Tracing given | Dec '95

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Nov 13 1895

Pencil & coloured washes, with 1 pen inscription, numbered in red wash

32 Plan, & sketch detail (not to scale) of Enlargement to Sink in Butler's Pantry

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

Insc: As above

Pencil with brown & grey washes on detail paper (265×285)

See also No.31v.

33 FS details of panelling in main entrance porch

Insc: No.93 & tracing given 12th. September 1895

Pencil with some pen inscriptions, numbered in red wash (515×765)

Verso: Elevations/sections & details of back staircase

in tower

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

Insc: No.119. | Tracing given 19th Nov.95

s & d: Philip Webb Architect | 1 Raymond Buildings, | Grays Inn W.C. | Oct. 31 1895

Pencil with yellow, brown & buff washes & some pen inscriptions, numbered in red wash

34 Plans, elevations, sections & details of door & windows to cook's pantry, windows to larders & back door to house

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

Insc: Tracing given 2nd. Dec '95

Pencil with some pen inscriptions (505×750)

Verso: Plan, elevation & section of side window to night nursery; plan & elevation/section of lamp room;

plan, elevation & elevation/section of bath & basins

in men's room, basement; plan & elevation of bath in

housemaid's closet, 2nd floor; plans & elevations of

stud partitions to Mrs Baird's bathroom & bedroom,

1st floor, & partitions over scullery, 1st & 2nd floors

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

Insc: As above, (men's room) No 200 | Trac given 21 Oct 96, (closer) No.201. Trac given | 21 Oct 96 & (lamp

room) No.202 Trac given | 21 Oct 96

Pencil with some pen inscriptions

35 Plan, elevation/section & section of basement & ground floor, S end of old house

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

Insc: Tracing sent | 6 Dec 1895

Pencil (515×755)

On same sheet: Plan & elevation of recessed shelves in passage by housekeeper's room; plan & elevation of a

door (cancelled); detail of bead on top & bottom |

cement dados

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

Insc: As above & given | 22 April 1896

Pencil



Verso: Plan of open courtyard N of kitchen showing walls, with block plan of existing game larder, & position of existing trees  
Scale:  $\frac{1}{4}$ in to 1ft

Insc: sent 12 Dec '95

Pencil with 1 pen inscription

On same sheet: Plans, sections, elevations & elevation/section of new fittings in 1st floor bathroom & 2nd floor housemaid's closet, E side of old house, with elevation/section & detail of door to bathroom  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS

Pencil

36 Plan, elevation, section, details & explanatory perspective sketch of stone surround to dining-room fireplace

Scale: 1in to 1ft, FS

Insc: No.123 Note. *The drawings to be preserved and returned to the architect when done with & Mr Weir, | Query has the Hopton Wood | mason left a rebate here | for the tympanum to go up | beyond soffit of arch? | If so, see to it in that way*

s & d: Philip Webb, Architect | 1 Raymond Buildings | Gray's Inn London W.C. | 16 Jan'y. 1896

Pen & brown & red pen with brown, buff & pink washes & some pencil inscriptions, numbered in red wash (515 x 755)

Verso: FS details of dining-room fireplace surround  
Insc: No.124A

d: 1 Raymond Buildings Gray's Inn W.C. | 16 Jan'y. 1896  
Pencil with brown wash & mainly pen inscriptions, numbered in red wash

See No.1v for dining-room fireplace, grate &c.

37 Block plan of house, showing rainwater drainage & tanks

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

Insc: No.147b & Tracing given 15 Jan'y 1896

d: Jan'y. 7th. 1896

Pen, brown & blue pen & mainly pencil inscriptions on detail paper, numbered in red pen (510 x 790), with flap (475 x 210) stuck to RHS

38 Plans & sections of rainwater tank in internal courtyard of house

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

Insc: No.151 | Tracing given 18 Jan'y 1896

s & d: Philip Webb Architect | 1 Raymond Buildings | Gray's Inn W.C. | Jan'y. 8th 96

Pencil & coloured washes with mainly pen inscriptions, numbered in red pen (450 x 515)

39 Part-plans, part-elevations/sections & detail of panelling, doors & recessed bench in billiard room

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

Insc: No.152 | Tracing given 25 Jan'y 1896 & panelling |

*the brown tint shows new panelling pieces*

s: Philip Webb, Architect | 1 Raymond Buildings

Gray's Inn W.C.

Pencil & coloured washes with some sepia pen & 1 pen inscription, numbered in red wash (515 x 765)

See No.23r for further drawings of bench recess.

Verso: Plan, elevations/sections & section of scullery fittings, with details of vegetable shoot (cancelled)

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

Insc: No.166 | Tracing given 21 March 1896 & (details)

*altered see  $\frac{1}{2}$ " scale | This  $\frac{1}{4}$  full size is cancelled*

Pencil & coloured washes with 1 pen inscription, numbered in red pen

40 Plans, sections/elevations & sections of veranda, S end of old house, with small explanatory perspective sketches of timber structural details

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

Insc: No.161 & Tracing given 17 March 1896

s & d: Philip Webb Architect | 1 Raymond Buildings |

Gray's Inn W.C. | Feb'y. 26. 96

Pen & pencil & coloured washes with some red pen

(515 x 760)

See No.4v for further veranda drawings.

Verso: Part-plan, part-elevation, part-section & details of *Drawing room window under verandah*, old house, showing alterations to mouldings &c

Scale: 1in to 1ft, FS

Insc: As above, No.189 & Tracing sent July 10 96

Pencil, numbered in red pen

41 Plans, elevations/sections & details of glazing to existing portico, W front of old house

Scale: 1in to 1ft, FS

Insc: No 178 | Tracing given | 14 May 1896

s & d: Ph. W. Archt | May 6. 1896

Pencil & coloured washes with mainly pen

inscriptions, numbered in pencil (510 x 760)

The portico was the original main entrance, designed by Andrews Jelfe, 1734 (see *Colvin*). Webb converted it into a small square bay window to the hall.

Verso: Plan & details of new circular roof light over staircase, old house; elevation & details of fanlight over new main entrance, W front; both with decorative leaded glazing

Scale: 1in to 1ft, FS; 2in to 1ft, FS

Insc: No.195 | tracing sent to | Mr. Smith, July 23rd. 96

Pencil, numbered in red pen

William Smith was often employed by Webb for iron-framed and leaded windows. There is another drawing of 1896 for a leaded window which was also traced and the tracing sent to Smith. This was almost certainly for Exning, although it is on the verso of a drawing of 1885 for another client (see [55]).

42 Plan & elevation/section of kitchen courtyard, showing *Water Supply to Laundry*

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

Insc: As above, No.181 | Tracing sent | May 11. 96,

Tracing sent to Messrs. Mackenzie & Monceir

(? - illegible) | May 11th. 96 & Note Messrs. Mackenzie &

Monceir's (? - illegible) work is | to take branch from |

house main to cisterns | in laundry, and from | Rainwater

tank to | Cistern, all the | other piping to be | done by Mr.

Estcourt

Pencil & some blue pen with mainly sepia pen

inscriptions, numbered in red pen (450 x 470)

1-42 Insc: As above & Exning House Newmarket or

Exning House or Exning House near Newmarket or

Exning Hall near Newmarket or Exning

Prov: No.29 pres. by George Jack, 1916; Nos.32 &

34 pres. by the 12th Earl Ferrers, 1937; No.30 pres. by

SPAB, 1947; No.39 pres. by Philip Porteous, 1953;

all other drawings except Nos.21, 25, 35, 37 & 42

pres. by Arthur Llewellyn Smith, 1955 & 1975

Lit: W. R. Lethaby, *Philip Webb and his work*, 1935,

p.110 & pl. opposite p.93 (mention & exterior

photograph); Pevsner, *Suffolk*, 1961, pp.195-196 (no

mention of Webb); AR, XXXVIII, 1915, p.5

(interior photograph); W. R. Lethaby, 'Philip Webb

and his work', *Builder*, CXXVIII, 1925, p.944, &

CXXIX, 1925, pp.76, 100 (3 exterior photographs)

The additions to Exning Hall were built by Albert Estcourt of Gloucester, who executed all Webb's work at Clouds House (see [24]) and at Forthampton Court (see [15]) and who was also employed by William Burges (q.v.) and T. G. Jackson (q.v.). The clerk of works was William Weir, who had been working in Webb's office. Webb used some of the existing walls of an older building. The house has been altered but still exists and is now an old people's home (1982).

According to Lethaby, Webb said of the original house, 'I'll take the Renaissance out of it' (Lethaby, *op. cit.*, p.110). There are two further drawings for the house in possession of Alwyn B. Waters and Arthur Llewellyn the Smith. Capt. Baird was introduced to Webb in 1894 by J. R. Yorke, another client (see [15]).

There are contemporary exterior and interior photographs of the additions, taken by William Weir (clerk of works) and C. C. Winmill, in the Brandon-Jones collection (one of which is reprd in Lethaby, *op. cit.*, and two others in *Builder* articles, 1925, *loc. cit.*).

[15] FORTHAMPTON, nr Tewkesbury (Glos):

Forthampton Court

Survey drawings of the existing house & working drawings for additions & alterations for John

Reginald Yorke MP, 1889-91 (24):

1-3 Survey drawings of existing house

1 Ground floor plan

Insc: No.1 & Tracing sent 10 October 1889

Pen & some pencil with mainly pencil inscriptions,

numbered in red pen (495 x 725)

2 First floor plan (unfinished)

Insc: No.2 & Tracing sent 10 October 1889

Pen & some pencil with mainly pencil inscriptions,

numbered in red pen (500 x 735)

3 Elevations & sections

Pen & some pencil with some red pen & some pencil inscriptions (500 x 730)

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

Insc: House as it was before Philip Webb (or P.W.)

altered it

d: June 1889

4-24 Working drawings

4 Second floor plan, elevations & sections of new laundry wing, replacing smaller existing wing; section through part of existing house showing minor alterations & additions & including further elevation of part of new laundry wing

Insc: No.5 & Tracing sent 10 October 1889

s & d: Philip Webb Architect | 1 Raymond Buildings, |

Gray's Inn, W.C. London September 1889

(500 x 735)

5 Elevations & sections of new *Mens quarters &*

*offices* attached to existing house by covered ways & ancillary buildings, forming new kitchen courtyard; elevations & sections of new water tower added to existing house

Insc: As above & No.6 | Tracing sent 10 Oct 1889

s & d: Philip Webb Architect | 1 Raymond Buildings Gray's

Inn W.C. | September 24th. 1889

(495 x 730)

Lit & reprd: James D. Kornwolf, M. H. Baillie Scott and the Arts and Crafts Movement, 1972, p.15 & fig.4

6 Second floor plan, elevations & sections of new rooms & corridors added to main wing of house behind business room & library

Insc: No.11 | Tracing sent 7 Feb'y 1890

(495 x 730)

The staircase to the subway (see No.14) is only roughly indicated in pencil.

4-6 Scale:  $\frac{1}{8}$ in to 1ft

Pen & coloured washes with some pencil & some red pen



7 FS Details of head & jamb of Bay Window in Hall & FS detail of window sills to business room & bedroom over

Insc: As above, No.17 & Tracing sent 21 November 1889 s&d: Philip Webb, Architect, | 1 Raymond Buildings, Grays Inn, | London, 20 November 1889

Pencil with some pink wash & some pen inscriptions, numbered in red pen (730×500)

Verso: FS details & explanatory perspective sketch of repair of East window of Chapel

Insc: As above, No.113 & tracing sent 12 Sept 90

Pencil with 1 pen inscription

On same sheet: Diagram of tracery in existing small window, in side of "Chapel"

Insc: As above

Pencil & green wash on a flap (125×180 approx.) stuck on to LHS

8 Plan of hall, with plan, elevations & sections of bay window

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

Insc: Revised Detail of Bay Window in Hall (Revised added later), Figures & notes in red | show amended dimensions | sent to Mr. Hardy | Jan 11th 1890, No.18 | Tracing sent 29 Nov 89 & Tracing made shewing revised figuring | 11 January 1890

Pencil with some pen & red pen & mainly pen inscriptions (500×740)

Verso: Elevation, details & small explanatory perspective sketch of Oak Post, centre of Bay Window in Hall

Scale: 1 in to 1 ft, FS

Insc: As above, No.23 & Note, an inch or  $1\frac{1}{4}$ " hole to be drilled through | centre of whole length of post

s&d: Philip Webb, Architect, | 1 Raymond Buildings, Grays Inn, | London, 9 December 1889

Pencil with some pen inscriptions, numbered in red pen

9 Plan, elevations, section & detail of window in new Turret staircase; details of windows to subway & Heating Chamber

Scale: 1 in to 1 ft, FS

Insc: As above, (staircase) No.20, Tracing sent 5

December 1889 & (subway & heating chamber) No.26 | Tracing sent Decr. 20th. 89

Pencil with pen inscriptions, numbered in red pen (500×730)

10 Plan, elevations, section, detail & small explanatory perspective sketch of Bay Window off Drawing rm., 1st floor

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

Insc: As above, No.22 & Tracing sent 10 Dec. 89

Pencil with mainly pen inscriptions, numbered in red pen (500×730)

The drawing-room replaced existing bedrooms.

11 Elevation/sections & details of new main staircase; elevation & details of doors from drawing-room & turret staircase to main staircase, 1st floor

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

Insc: No.30, Tracing sent 9 January 1890 & (drawing-room door) traced on sbt No.108 | sent 17 Sept 1890

Pencil with some red pen & mainly pen inscriptions (495×730)

The new staircase replaced an existing footman's room and bedroom above.

Verso: Plan, elevations & detail of reinstated 1st floor chapel, showing panelling

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

Insc: No.171, Tracing sent 17 April 1891 & (recess for radiator) Sent tracing of amended arrangement | to suit coil (forgotten on original | detail), April 25th. 1891

Pencil with some pen inscriptions, numbered in red pen

12 FS Details of main staircase

Insc: As above, No.32 & Tracing sent 9 January 1890

s&d: Philip Webb, Architect, | 1 Raymond Buildings

Grays Inn | London W.C. 3rd. January 1890

Pencil with some pen inscriptions, numbered in red pen (495×725)

Verso: FS details of main staircase

Insc: As above, No.33 & Tracing sent 9 January 1890

Pencil with some pen inscriptions, numbered in red pen

13 Plan of Dining room, | shewing panelling and alterations to ceiling, with sections of new floor

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

Insc: As above, No.44 | Tracing taken to Fortampton

Ct. | Jan'y. 23rd. 1890 & (floor) Traced on No.151

s&d: Philip Webb, Architect, | 1 Raymond Buildings Grays Inn | January 22nd. 1890. W.C.

Pencil with some red pen inscriptions & mainly pen inscriptions (495×730)

The new dining-room was converted from the

existing main staircase and a small hall.

Verso: Plan, elevations & section of wc & Urinal at end of passage by lamp room; plan & elevation of fittings in Lavatory by Billiard Room

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

Insc: As above, (urinal) No.177 tracing sent May 22nd.

1891 & (lavatory) No.190 tracing sent Sep 2nd. 91

Pencil with mainly pen inscriptions, numbered in red pen

14 Plans, elevations & section of new Stairs from entrance corridor to Subway

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

Insc: As above, No.63, Tracing sent 25 Feby 1890,

(groin vault) No.68. Tracing sent March 31st. 1890 &

(arch over door, ground floor corridor) Traced on

No.70 | sent April 3rd 90

s&d: Philip Webb, Architect, | 1 Raymond Buildings,

Grays Inn, | London, 24 Feby 1890

Pencil with mainly pen & some red pen inscriptions (495×730)

This staircase, in the form of a lean-to, is only roughly indicated in pencil on No.6. The 'subway' was a passage at basement level, apparently for servants, linking the kitchen wing to the main entrance.

Verso: Detail of Eaves of staircase against | the tower block; elevation, section & small explanatory perspective sketch of Apparatus to shew depth of water in Cistern on water tower

Scale: FS, 1 in to 1 ft

Insc: As above, (eaves) No.116 | tracing sent Sep 22 90

& (apparatus) No.174, tracing sent 24 April 1891

Pencil with some pen inscriptions

15 Plans, sections & details of Skylight at Well hole beside Ho.M. (housemaid) Closet

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

Insc: As above & No.82 | Tracing sent May 20th. 1890

Pencil with some pen inscriptions, numbered in red pen (495×730)

Verso: Plan & elevations, showing panelling, of

Large landing on First Floor above dining-room & next to chapel

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

Insc: As above, No.168 & Tracing sent 15 April 1891

Pencil with mainly pen inscriptions, numbered in red pen

16 Plan, elevations, section & detail of 1st floor landing window above dining-room window;

revised plan, elevation & section of same window with elevation & section of niche formed out of a blocked off existing window

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

Insc: (earlier design) No.83, Tracing sent 23 May 1890 & (later design) No.90 (revised)

Pencil with mainly pen inscriptions, numbered in red pen (495×730)

Verso: FS details of plaster cornices & coving in entrance porch, bedroom above, top room of Tower Block & bedroom above dining-room

Insc: As above, (tower) No.122, (porch & bedroom above) Traced on No.126. | sent 29 Oct 1890 & (other bedroom) No.133 | Tracing sent 4th. Nov 1890

Pencil with some pen inscriptions & some red pen inscriptions

17 Plans, elevation, part-section & details of new turret staircase

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

Insc: No.101, Tracing sent 21 Aug 1890 & (timber step details) No.119 | Tracing sent Oct. 8th. 90

Pencil with some red pen & mainly pen inscriptions (495×730)

Verso: Preliminary plan & elevations of yard & outbuildings N of new men's quarters & kitchen (cancelled)

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

Pencil

18 Plans, sections & small explanatory perspective sketch of Flushing Tank in Kitchen Court

Scale: 1 in to 1 ft

Insc: As above & No.114. tracing sent Sep. 22nd 90

Pencil with mainly pen inscriptions, numbered in red pen (495×725)

Verso: Plans, section, elevations & details of Rain Water Heads

Scale: 1 in to 1 ft, FS

Insc: As above & No.117 tracing sent Oct. 7th. 1890

Pencil with mainly pen inscriptions, numbered in red pen

19 Plan, elevation, section & details of marble surround to new drawing-room fireplace

Scale: 1 in to 1 ft, FS

Insc: No.129, Marble work only, For marble mason & Note. The polish is to be the same | as to shafts of fireplace at | Hall of Clouds House (see [24] & No.21r)

s&d: Philip Webb, Architect, | Raymond Buildings Grays Inn, | London 3rd. November 1890

Pen with grey, pink & green washes, some pencil & sepia pen inscriptions & mainly pen inscriptions, numbered in red pen, on 2 sheets of tracing paper (500×400 approx. & 510×385) stuck together

20 Plan, elevation & section of library fireplace, with details of timber & marble surround

Scale: 1 in to 1 ft, FS

Insc: No.135 & Tracing sent 14 Nov 1890

Pencil with some pen inscriptions, numbered in red pen (505×740)

Verso: FS elevation & small explanatory perspective sketch of Yorke coat of arms above library fireplace

Insc: Nec cupias Nec Metuas (for motto on scrolls)

s: Pb.W.

Pencil & sepia wash

21 Sketch elevation of Yorke coat of arms above library fireplace

Insc: Edward Bingham | 101 Fulham Rd | Marble works & Paid Mr Lindsay 5/- | College of arms, Nov. 26. 1890

Pencil (350×245)

For Bingham see note to [36].32.

Verso: Rough sketches of lion's head

Pencil

22 Plan, roof plan, sections & detail of new billiard room

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

Insc: No.179. | tracing sent 12 June 1891 & (detail)

No.197 | tracing shewing finishing sent Nov. 4 | 91

Pencil with grey, pink & pale brown washes & mainly pen inscriptions (505×740)



23 Plans, elevations, section, detail & small explanatory perspective sketch of *Shutters to windows in Drawing room*

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

Insc: As above & No.198. | *Tracing sent Nov. 23rd. 91*

Pencil with mainly pen inscriptions, numbered in red pen (505 x 755)

Verso: Plans, elevations & sections of movable bookcase in drawing-room

Scale: 1in to 1ft

Insc: No.202 *Tracing sent Nov. 25 1891*

Pencil with mainly pen inscriptions, numbered in red pen

There are two tracings of this drawing in the V & A, one showing an alternative decorative finial. This bookcase, as well as a couch by Webb, are still in the house (1976).

24 FS details of movable bookcase in drawing-room

Insc: *Tracing taken by Mr Webb | to Forthampton | Nov. 13th. 1891 & No.203 tracing sent Nov 25 1891*

Pencil with mainly pen inscriptions, numbered in red pen (750 x 510), with flap (455 x 295) stuck to LHS

Verso: Details of *Glazed case for ancient picture*

Insc: As above & No.201 | *tracing sent Nov. 25th. 1891*

Pencil with 1 pen inscription, numbered in red pen  
The picture was probably the late C13 one still in the chapel (see Verrey, *op. cit.*, below).

1-24 (except No.21) Insc: As above & *Forthampton Court, Tewkesbury or Forthampton Court or Forthampton Ct. or Fordhampton* (sic)

Prov: Nos.1-6 & 22 pres. by George Jack, 1916; Nos.23-24 pres. by the 12th Earl Ferrers, 1937; No.7 pres. by the SPAB, 1947; Nos.20-21 pres. by Miss Dorothy Walker, 1947

Lit: W. R. Lethaby, *Philip Webb and his work*, 1935, pp.105-106 (discussion); Verrey, *Glor: Vale*, 1970, pp.61, 188; W. R. Lethaby, 'Philip Webb and his work', *Builder*, CXXIX, 1925, p.220 (exterior photograph); C. Aslet, 'Forthampton Court, Gloucestershire', *CL*, CLXVI, 1979, pp.938-941, 1166-1169; H. Smith, 'Philip Webb's restoration of Forthampton Court, Gloucestershire', *Architectural History*, XXIV, 1981, pp.92-102, pl.35

The additions and alterations to the basically medieval house, together with a new stable block, were built by Albert Estcourt of Gloucester, who executed all Webb's work at Clouds (see [24]) and at Exning Hall (see [14]) and who was also used by William Burges (q.v.) and T. G. Jackson (q.v.). The clerk of works was John Hardy. According to Lethaby, Yorke wanted to build a new house on a different site, but Webb persuaded him to repair the old one. Part of Webb's work was destroyed when the great hall was restored by Maurice Chesterton in 1914, including the addition of a bay window; since then the 'Mens quarters & offices' (see No.5 above) have been demolished and the laundry wing (see No.4) considerably altered; in 1960 a neo-Georgian drawing-room was added to the house. The rest of the house, including the stable block and the billiard room, is still intact. A Morris carpet, designed for the house, is still in use (see Verrey, *op. cit.*). The basement, ground and first floor plans showing the additions and alterations, and further working drawings, are in the V & A (E.249-268 1916); there are also further working drawings in the collection of John Brandon-Jones, and Mr Yorke of Forthampton still has several letters from Webb to Yorke, as well as accounts and unexecuted designs by W. B. Moffatt (q.v.) for a new house, c.1858.

[16] FRESHWATER (IoW): The Briary or Myddleton Priory (in hamlet of Middleton?)

Design, for G. F. Watts RA, painter, c.1873-74

Ground floor plan & sections

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

Insc: G. F. Watts Esqr. | *Myddleton Priory, Freshwater, Isle of Wight | Superficial Area ... 5,765 Feet | Cubical Contents ... 190,565 Feet*

Pen & pink washes with some red pen (375 x 505)

Prov: Pres. by Miss Dorothy Walker, 1947

Lit: DNB, 2nd supplement (1901-11), 1912, pp.615-616; M. S. Watts, *George Frederick Watts, I & II*, 1912; W. R. Lethaby, *Philip Webb and his work*, 1935, p.93 (mention) R. Chapman, *The Laurel and the thorn. A study of G. F. Watts*, 1945, pp.67, 84-86 (information on Watts & the building of the house)

The house was built by Watts for his friends, Mr & Mrs Thoby Prinsep, parents of Val Prinsep, Watts's protégé, for whom Webb also designed a house in Holland Park (see [29]). The Prinseps moved into the house in 1874 and Watts joined them during the latter part of 1875, but moved back to Holland Park in 1876. The house was given up in 1878, when Thoby Prinsep died. Chapman describes the house as 'in the depths of the country, a three-storeyed building in red and white, small enough to be a cottage, and yet provided with a comfortable verandah and two colossal studios for Watts' (*op. cit.*, p.86). Webb apparently caused discontent on the island by employing a London builder, John Tyerman of Walworth and Watts aggravated the situation by employing local builders in addition to Tyerman, without his or Webb's agreement. In July 1874, when the house must have been nearly complete, Webb wrote to Watts: 'I must beg you to release me from any further interference in a matter wh. has been so far from satisfactory to me' (letterbook I). The house was later burned down. There is a photograph of the house at the National Portrait Gallery.

[17] HADHAM, MUCH (Herts): Church of St Andrew Working drawing for gravestone to Emma Morris, mother of William Morris, 1896

Plans, elevations, details of endstones & small perspective sketch, detail of inscription

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

Insc: *Memorial stone for Much Hadham Church Hertfordshire | Tracing of this & outline of slab & headstone full size | on one sheet No.1 | Detail of lettering on slab No.2 & detail of lettering on headstone No.3 | Sent Jany. 16th. 96*

d: Jany 16 1896

Pencil with 1 pen inscription (520 x 765)

Lit: P. Thompson, *The Work of William Morris*, 1967, p.2

William Morris's father died in 1847, and in 1856 his widow Emma retired with her daughter Henrietta to The Lordship, an C18 house in Much Hadham, where she died in 1894 at the age of ninety (Thompson, *op. cit.*). The gravestone was executed and still exists. Henrietta Morris was buried in the same grave. An inscription on the footstone reads: 'Also of Henrietta Morris Died June 26th 1902 Aged 69 years'. For additions by Webb to cottages in Much Hadham for Henrietta Morris see [18]. For Webb's design for William Morris's gravestone see [23].

[18] HADHAM, MUCH (Herts): Cottage (now called Morris Cottage)

Working drawings for additions for Miss Henrietta Morris, sister of William Morris, 1895 (2):

1 Plans & sections/elevations of part of the additions, showing wc, main staircase & extension to parlour with extension to bedroom above; plan & elevations of dormer window; details of window sill & newel post to staircase; plans, elevations & sections of new parlour & bedroom fireplaces

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

Insc: *Cottages at Much Hadham. (sic) Additions & No.2 s & d: Philip Webb Architect, | 1 Raymond Buildings Grays Inn W.C. April 5th. 1895*

Pencil & coloured washes with some orange pen, numbered in red pen (515 x 755)

Verso: Plans, elevations & sections of fireplaces in kitchen, servant's bedroom & spare bedroom; details of door linings

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

Insc: (fireplaces) No.13 *Tracing sent July 9th. 1895 & (door linings) No.14 tracing sent | July 9th. 95*

Pencil, with 1 number in red wash

2 FS Joinery Details of windows, parlour bookcases & top of newel post to staircase

Insc: As above, *Cottage at Much Hadham & No.9 | tracing sent | July 2 95*

Pencil, numbered in red pen (515 x 755)

Verso: Details of fireplace surrounds to parlour, dining-room & main bedroom (over parlour); diagrammatic elevation of glazing to scullery window

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

Insc: No.10 | *tracing sent July 2 95*

Pencil, numbered in red pen

The cottage was converted from two by a Mr Thargood of Much Hadham (site notebook II). There are notes and a plan of the existing cottages in the Brandon-Jones collection and a design drawing at the V & A (E.162 1916). See also [17].

[19] HASTINGS (Sussex): Cemetery

Designs for memorial stones, 1891 & 1892 (2):

1 Design for inscribed memorial stone to Alexander Constantine Ionides for Alexander Alexander Ionides, 1891

FS elevation of upper part of stone, showing Greek inscription

Insc: As above, in cemetery at Hastings, No.2 & *Tracing sent to Mr. Ionides, Nov: 21s 1891*

Pencil with some pen inscriptions, numbered in red pen, on 2 sheets stuck together (505 x 1055 overall)

Verso: FS elevation of lower part of memorial stone, showing Geek inscription

Insc: As above, in cemetery at Hastings & No.3. *Tracing sent to Mr A. Ionides | Nov: 21s. 91*

Pencil with some pen, numbered in red pen

Prov: Pres. by Arthur Llewellyn Smith, 1975

Alexander Constantine Ionides was the father of Constantine Alexander Ionides and Alexander Alexander Ionides, for both of whom Webb designed various alterations and additions (see [20] & [28]). The inscription on the stone states that A. C. Ionides was born at Constantinople in September 1810 and died at Hastings, 10 November 1890.

2 Design for inscribed memorial stone to Euterpe, wife of Alexander Constantine Ionides, c.1892

FS elevation of stone, showing Greek inscription

Pen & pencil on detail paper (780 x 1020)

Prov: Pres. by the 12th Earl Ferrers, 1937

The inscription on the stone states that Euterpe Ionides was born at Constantinople in May 1816 and died at Hastings in February 1892.

1-2 Lit: A. C. Ionides Jnr, *Ion: a grandfather's tale*, limited edn, 1927 (information on the Ionides family)



[20] HOVE (Sussex): No.23 Second Avenue Contract & working drawings for alterations to house & addition of picture gallery for Constantine Alexander Ionides, stockbroker & art collector, 1890-91 (4): 1-2 Contract drawings

1 Basement, ground floor & roof plans  
Insc: No.3 & Tracing sent March 29th. 90 (495×730)

2 Sections; elevations of window & fireplace  
Insc: No.5 & Tracing sent 29 March 1890 (500×730)

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

Insc: As above, *Picture Gallery for Constantine A. Ionides Esq | 23 Second Avenue, West Brighton & This is one of the drawings referred to in the agreement | signed by us this 16th. day of May 1890 (s.) Wm. & Thos. Garrett | Witness. George Jack*

s & d: Philip Webb, Architect | 1 Raymond Buildings, | Grays Inn London. March 1890

Pencil with some red pen & mainly pen inscriptions

3-4 Working drawings

3 Plan, sections & details of foundations

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

Insc: No.15 | Tracing sent May 17th. 1890

Plan, red pen & pencil with pink wash; sections & details, pencil with some pen inscriptions (495×730)  
Verso: Plan & elevation of Door between old & new parts of basement; elevation & detail of iron gate, probably for basement corridor next to wc  
Scale: 1in to 1ft, FS

Insc: As above, No.32 | Tracing sent Oct. 3rd 90 & (gate) No. 33 | Tracing sent Oct. 6th. 1890

Pencil with some pen inscriptions, numbered in red pen

4 FS details & diagram (not to scale) of Embossed iron sides to fireplace, with FS details of grate  
Insc: As above, 23 Second Avenue Brighton No.45. | ... in New Picture Gallery | These embossed sides are to be made for blackleading | This drawing to be returned when work is Finished & The Firebars to be like | those made for Clouds | House, with the exception | of the cast sockets against | jambs (see [24])

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | March 31st. 1891

These 'checks' are very similar to those later made for Standen by John Pearson (see [42].57 & note to [42].57-59)

Pencil with blue, blue-green & grey washes, some red pen & mainly pen inscriptions (1145×480)

Verso: FS plan of embossed iron sides & grate bars to fireplace

Insc: the bars to be similar to those done | for Clouds House & Forthampton Court

Pencil with blue-green wash & pen inscriptions

Prov: Nos. 1 & 2 pres. by Philip Porteous, 1953;

No.4 pres. by Arthur Llewellyn Smith, 1975

Lit: A. C. Ionides Jnr, *Ion: a grandfather's tale*, limited edn, 1927 (information on the Ionides family)

The picture gallery was built by William & Thomas Garrett of Brighton, 1890-91. It has now been converted into flats. Webb's work at the house also included alterations to the interior. C. A. Ionides was the brother of Alexander A. Ionides, known as 'Aleco', for whom Webb designed alterations to No.1 Holland Park, London, including a gallery for antiquities, 1879, 1882 & 1887-90 (see [28]). Webb also designed alterations to No.8 Holland Villas Road, Kensington, for C. A. Ionides, 1870 (V & A E.104-105 1916) & 1879-81, and other work of members of the family and their friends (see [19] & [42]).

[21] HURLANDS, nr Puttenham (Surrey)

Preliminary design, final design, preliminary working drawings & working drawings for Miss Agneta Henrietta Cocks, 1897-99 (81):

1-2 Preliminary design

1 Site plan

Scale: 1in to 70ft approx.

Insc: Miss Cocks, Ground at Puttenham, Surrey. |

Enlarged from Ordnance map and corrected by measurements.

Jany. 1897, Tracing of this plan taken to Miss Cocks |

Aug. 25 1897 & angle of frontage (as Standen House)

Pencil with some pen (515×760)

The orientation of the house seems to have been changed from exactly E-W to the angle shown next to the note, which was possibly intended to read 'as Standen House', for Standen has an identical orientation (see [42]).

2 Ground floor plan & 1st floor plan, elevations & section; part ground plan, elevation, section & window detail, S front of main block

Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{4}$ in to 1ft,  $\frac{1}{2}$ in to 1ft

Insc: Puttenham

s & d: Ph.W. | February, 1897

Pencil (515×760)

3 Final design

Elevations

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

Insc: As above, No.3 (in pen) | House to be built at Puttenham, Surrey

s & d: Philip Webb, Architect. | Raymond Buildings |

Gray's Inn London, W.C. | May 1897

Pen & coloured washes with some red pen on linen (510×765)

4 Preliminary working drawing

Plan, plans of roof timbers, elevations & sections of circular garden house & doors to adjoining dining-room, with details of columns

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

Insc: 12 (in pencil), Puttenham & (doors from dining-room to garden house) Traced on No.60,

Shutters traced on No.60 | see No.13 for details

s & d: Philip Webb Architect | 1 Raymond Buildings Grays Inn W.C. | July 3 1897

Pencil & coloured washes with yellow crayon & some red & blue pen (515×760)

Webb drew several sheets of preliminary working drawings, dated July 3 1897, most of which were used as final working drawings, as was part of the above drawing, and they are catalogued below, with their respective tracings.

5-81 Working drawings

5 Ground floor plan & sections of foundations; plan, sections, details & small explanatory perspective sketch of cellar

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

Insc: No.5 & (kitchen yard, in pencil) omit covered way.

s & d: Philip Webb, Architect | 1 Raymond Buildings |

Grays Inn, W.C. | Nov. 2 1897

Pen, red, yellow & purple pen & coloured washes with some pencil amendments & inscriptions on linen (585×1195)

6 Ground floor plan, elevations, elevations/sections & details of entrance porch & staircase landing over; plan, elevation, section & details of internal window between staircase & passage from hall to study

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

Insc: No.7

s & d: Philip Webb Architect | 1 Raymond Buildings

Grays Inn | May 14. 98

(575×780)

7 Plans, elevations, section/elevation & details of garden door, porch & part of interior to study on ground floor & window to bedroom over

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

Insc: No.13 | tracing Sent | March 24 98 & Note, on sending builders tracing | altered this window back to 14"

(see Nos. 8 & 39)

s & d: Philip Webb Architect | 1 Raymond Buildings

Grays Inn | July 3 1897

Pencil with brown, pink & red washes, yellow crayon,

some red pen & 1 pen inscription (515×770)

Verso: Details & small explanatory perspective sketches of stone cornice to pilasters, S front of main block; details of stone window sills to main rooms, ground & 1st floors; detail of stone balcony sill, 1st floor, S front

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

Insc: (cornice) No.49 | Tracing Sent March 24th. 98

(window sills) No.51 Tracing Sent March 24. 98 &

(balcony sill) No.52 ... on Tracing, 1" scale detail | was shewn. | Tracing Sent March 24. 98 (see Nos.30, 32 & 33)

Pencil with some buff wash, yellow crayon, pen & some red & blue pen

8 Tracing of No.7r but 1st floor plan omitted, outside wall below 1st floor windows altered & further porch details added

Insc: No.13

s & d: Philip Webb Architect | 1 Raymond Buildings |

Grays Inn W.C. | March 19th. 1898

(555×780)

See also No.39.

9 Elevations, section & details of internal doors, 1st floor

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

Insc: 15a

s & d: Philip Webb Architect | 1 Raymond Buildings |

Grays Inn W.C. | Jany. 12th. 1898

(510×390)

10 Plan, elevations, sections & details of windows to dining- & drawing-rooms

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

Insc: No.17 Tracing Sent May 27. 98 | Jalousies Not shewn on Tracing & (shutters) No.118 | Tracing of

Jalousies | Sent May 19 99

s & d: Philip Webb Architect | 1 Raymond Buildings

Grays Inn | July 3. 1897

Pencil & coloured washes with yellow crayon, some red pen & 1 pen inscription, partly numbered in red crayon (515×765)

Verso: Plans, elevations, sections & details of fireplace surrounds to smaller bedrooms, maid's room & bathroom

Scale: 1in to 1ft, FS

Insc: No.86 | Tracing sent Novr. 30 98 (see Nos.62 &

63) & (detail) Traced Stone on No.88

Pencil with some red pen inscriptions

11 Tracing of No.10r. but details omitted & section of fitch beam (composite beam of iron & timbers) added

Insc: No.17 & (in pencil) gey (query) if girders are drilled | can you do them, or want smith

s & d: Philip Webb Architect | 1 Raymond Buildings |

Grays Inn W.C. | May 26. 98

(545×780)

12 Plan, elevations, section & details of windows to main bedrooms, 1st floor

Scale: 1in to 1ft, FS

Insc: No.18 & Note This detail is made for the windows of | bedrooms Nos.1, 2, 4, 5 facing South | but it applies to all the main bedrooms | with respect to frame linings & jalousies

s & d: Philip Webb Architect | 1 Raymond Buildings |

Grays Inn W.C. | Aug. 8. 98

(565×780)



13 Plans, elevation, section & details of porch under balcony, S front of main block  
Scale: 1in to 1ft,  $\frac{1}{4}$ FS  
Insc: No.19 *Tracing Sent* | March 24. 98  
s & d: Philip Webb Architect | 1 Raymond Buildings  
Grays Inn | July 3 1897  
Pencil & coloured washes with some red pen & 1 pen inscription (515×760)  
Verso: Plan, sections & small explanatory perspective sketch of drainage ditch & pipe system leading to catchpit & pump  
Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{8}$ in to 1ft  
Insc: No.120 *Tracing sent to Mr. King* | Oct. 27. 99 & Note pump out not less than | every 24 hours  
Pencil, numbered in red crayon

14 Tracing of No.13r, but details omitted  
Insc: No.19  
s & d: Philip Webb Architect | 1 Raymond Buildings Grays W.C. | March 23 1898  
(520×800)

15 Plan, elevation & section of 1st floor balcony, S front  
Scale: 1in to 1ft  
Insc: 20 | *Tracing sent, No.77 Tracing of French casement* | Sent Sep. 16 98 (see No.57) & (timber blocking below 1st floor partition) *Added Jan 23. 99* | and *Tracing Sent*  
s & d: Philip Webb Architect | 1 Raymond Buildings Grays Inn | July 3 1897  
Pencil & coloured washes with yellow crayon & some red pen amendments, numbered in red pen & red crayon (515×765)  
The amendments indicate that the wavy pediment over the balcony was omitted.  
Verso: FS details of stonework to porch under balcony, S front  
Insc: No.50 | *Tracing Sent* | March 24 98 (see No.31)  
Pencil with some pen inscriptions

16 Tracing of No.15r, but with wavy pediment over balcony omitted, & with roof plan & small explanatory perspective sketch added  
Insc: No.20 & Note *The lead is to be Milled lead* | Not cast lead as specified  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | July 1898  
(540×775)

17 Part-plan, sections & small explanatory perspective sketch of timbers to 2nd floor & roof; plans, elevation & sections of dormers  
Scale:  $\frac{1}{2}$ in to 1ft, 1in to 1ft  
Insc: No.28 | *Tracing Sent Aug. 16. 98*  
s & d: Philip Webb Architect, | 1 Raymond Buildings Grays Inn W.C. | July 3 1897 & (later amendment to drawing) *Now. 30th. 1897*  
Pencil & coloured washes with yellow crayon, some blue pen & some pen inscriptions, numbered in red pen (515×765)  
Verso: Details & small explanatory perspective sketch of 1st floor balcony, S front  
Scale:  $\frac{1}{4}$ FS, FS  
Insc: No.69 *Tracing Sent Aug 8. 98* (see No.48)  
Pencil with some pen inscriptions, numbered in red pen

18 Tracing of No.17r, but details of dormer added  
Scale: (details)  $\frac{1}{4}$ FS, FS  
Insc: No.23  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C.  
(545×780)

19 Elevations & sections of Office Buildings, as amended, with details of eaves  
Scale:  $\frac{1}{4}$ in to 1ft, 1in to 1ft  
Insc: As above & No.36  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Feb 9 1898  
(610×785), lower edge damaged

20 Plan showing roof timbers of Offices as amended  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above No.37 & *The red tinted walls show certain alterations* | that have been made since No.5 plan (see No.5) was sent. on these particulars this | plan No.37 is to supercede the other No.5  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Feb 9 1898  
(420×540)

21 Part-plans & sections of main block, showing flues  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: No.39  
s & d: Philip Webb Architect | 1 Raymond Buildings Grays Inn | Feby. 15. 1898  
(415×785)

22 Plans, elevations & sections of Brickwork openings to . . . fireplaces in dining-room, drawing-room, hall & study  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & No.41  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Feb 18. 1898  
(440×590)

23 Plan, elevations & section of brickwork openings to *Fireplace in Butlers Bedroom & Pantry*; plan, elevations & small explanatory perspective sketches of *Jambs of front entrance door near the sill*  
Scale:  $\frac{1}{2}$ in to 1ft, 1in to 1ft  
Insc: As above & No.42  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Feb 21. 98  
(395×510)

24 Plan, elevations, section & details of Door from Porch to Hall  
Scale:  $\frac{1}{2}$ in to 1ft, FS  
Insc: As above, No.43 & Note. *These boards must be prepared* | & fitted allowing something for shrinkage | and Not Nailed until they are perfectly | seasoned so that joints may not open  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Feb 24. 98  
(455×625)

25 Plan, internal elevation, details & small explanatory perspective sketch of S windows & garden door to hall; plans, internal elevation & sections of N windows to hall  
Scale: 1in to 1ft,  $\frac{1}{4}$ FS, FS,  $\frac{1}{2}$ in to 1ft  
Insc: No.44 & *The curves of arched head as well* | as that for brick arches are all to be taken from the diagram | given to 1" scale on this sheet shown in red lines on inside elevation | of South window. This will also serve for curve of plaster ceiling | & bracketting out for same, when it comes to be done  
s & d: Philip Webb Architect | 1 Raymond Building | Grays Inn W.C. | Feb 23rd. 1898  
(530×785)

26 External elevation & sections of S window to hall  
Scale: 1in to 1ft  
Insc: No.45  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Feb 24 1898  
(445×785)

27 FS details of S window to hall  
Insc: No.46, *The details shown here are for the South Window, but the North Window will be the same as regards sections of frame transoms sills &c. & Note. The window at North end of Hall* | Will have a Stone Sill, for which | a detail will be given (see No.32)  
(570×785)

28 Plan, elevation, section & details of main entrance door  
Scale: 1in to 1ft, FS  
Insc: No.47  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Feb 25 98  
(540×390)

29 Plan, elevation, section & sketch detail (not to scale) of Outside door to cellars  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & No.48  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Feby. 25. 98  
(395×535)

30 Tracing of part of No.7v (details & small explanatory perspective sketches of stone cornice to pilasters, S front of main block)  
Scale:  $\frac{1}{4}$ FS, FS  
Insc: No.49  
s & d: Philip Webb Architect | 1 Raymond Buildings Grays Inn | March 22 1898  
(530×805), lower edge damaged

31 Tracing of No.15v, with small explanatory perspective sketch added  
Insc: No.50  
s & d: Philip Webb Architect 1 Raymond Buildings Grays Inn W.C. | March 21 1898  
580×790), lower edge damaged

32 Tracing of part of No.7v (stone sill details to study, dining- & drawing-rooms & 1st floor bedrooms) but also including detail of stone sill to N window of hall, with plans & small explanatory perspective sketches of stone sills added  
Scale: 1in to 1ft, FS  
Insc: No.51  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | March 23 1898  
(520×785)

33 Tracing of part of No.7v (detail of stone balcony sill, 1st floor, S front), with plan, elevation & small explanatory perspective sketch added  
Scale: 1in to 1ft, FS  
Insc: No.52  
(580×485)

34 Plan, elevations, sections & detail of windows & arches over, in wall of offices facing garden (to serving room, passage & Miss Cocks's store)  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS  
Insc: As above & No.53  
s & d: Philip Webb Architect | 1 Raymond Buildings Grays Inn W.C. | April 22 98  
(525×780)



35 Plan, elevation, sections & details of windows to cloakroom & wc, ground floor; plans, elevations & sections of back staircase windows & windows to butler's bedroom & bedroom over, with details of staircase windows

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

Insc: No.56 & (brick pilaster between cloakroom & wc windows) *Rubbed and gauged | brickwork neatly fitted in | tight to frame, after the | brickwork behind has | been rendered in cement | This not to be done till | frame has had time to shrink*

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | May 11 98  
(570 × 780)

36 North Elevation of main block, with section through porch & main stair landing & part-cross-section through butler's pantry & bedroom over

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

Insc: As above & No.58

s & d: Philip Webb Architect | 1 Raymond Buildings Grays Inn W.C. | May 17 1898  
(430 × 780)

37 Details of gables on either side of entrance; plan, elevation & small explanatory perspective sketch of ventilating shaft to 1st floor bathroom & wc

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

Insc: No.59

s: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C.  
(395 × 530)

38 Plan, elevations, sections & detail of garden doors & porch to dining-room

Scale:  $\frac{1}{2}$ into 1ft,  $\frac{1}{8}$ FS

Insc: No.60 & (garden doors) see No.13 for details (see No.8)

s & d: Philip Webb Architect | 1 Raymond Buildings Grays Inn | May 19th. 98  
(520 × 780)

See also No. 43.

39 FS detail of garden doors to dining-room & amended FS detail of garden doors to study

Insc: See also No.13 & see No.13. (see Nos.8 & 38)

(380 × 250), right edge damaged, backed

40 Plan, elevations & section of small window in canted corner of drawing room

Scale: 1in to 1ft

Insc: As above, No.61 & *The recess in opposite canted corner of drawing room | is to have arch and turning pieces like this, | but 4" higher from datum*

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | May 23 1898  
(360 × 465)

41 Plan of 1st floor, showing joists & *fitch* (composite iron & timber) beams, & elevation & details of *Brickmossed partition* & beam under

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

Insc: As above & No.62

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | June 7th. 1898  
(555 × 765)

42 Sections of servants' areas in main block, with detail of head of | partition between | bathroom and | passage, shewing | ends of iron joists | under cisterns; part-plan & detail of 2nd floor, showing joists &c

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

Insc: No.63

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn | London W.C. | June 9th. 1898  
(420 × 780)

43 Elevation & sections of half-gable over roof of porch to dining-room, with detail of valley gutter; elevations & section of chimney tops; part-plan, part-elevation, sections of coping, & small explanatory perspective sketch of garden wall

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

Insc: As above & (elevation of half-gable) *The above detail of gable | over roof of porch to | dining room, is to be taken | as correcting detail No.60 (see No.38)*

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | June 20th. 1898  
(535 × 780)

44 Part-plans, elevations & sections of door openings & recesses in dining-room, drawing-room & hall; section of corbelling under 1st floor fireplace & detail of hall cornice

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

Insc: No.65

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn | W.C. | June 23 98  
(590 × 780)

45 Plans, elevations, sections & details of internal doors & parts of panelling to dining-room, drawing-room & study

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

Insc: No.66

s & d: Philip Webb Architect. | 1 Raymond Buildings | Grays Inn W.C. | June 28 98  
(585 × 780), lower edge damaged

See also No.82 for dining-room panelling.

46 Plan of study window, with details of study, dining-room & drawing-room windows

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

Insc: No.67 & See No.17 for 1" Scale Elevation (see No.11)

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | June 30 98  
(550 × 780)

47 Plans, elevations, sections & details of internal doors to passages & ancillary ground floor rooms; elevation & detail of circular window between lavatory & passage

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

Insc: No.68

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | July 14th. 1898  
(520 × 780)

48 Tracing of No.17v, with another FS detail added

Insc: No.69 & *All these curved braces & brackets | to be out of Natural knees of timber, | afterwards shaped as shewn*

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Aug 8. 98  
(565 × 775)

49 Plan of 2nd floor, showing joists & beams & layout of roof ridges & hips above; sections showing roof timbers

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

Insc: No.70

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Aug 19th. 1898  
(520 × 775)

50 Plan (cancelled), elevation, section & details of screen between main staircase & 1st floor corridor

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

Insc: (detail) No.71 | *Tracing Sent Aug 26. 98 (see*

*No.51) & (plan, elevation & section) No.72 (see No.52)*  
Pencil with some yellow crayon & some red pen inscriptions on detail paper (530 × 780)

51 Tracing of part of No.50 (details), with FS detail of pendent added

Insc: No.71

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn | Aug 25 98  
(545 × 780)

52 Tracing of part of No.50 (plan, elevation & section), but more complete

Insc: No.72

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Aug 25 98  
(530 × 775)

53 FS details of chimneytops, & tile covering to cove along South front between ground & 1st floors

Insc: As above, No.73 & (where covering to cove meets wall) *This fillet must be | of lime & hair and | not gauged with cement | it is to be pressed | & | marked deeply with | point of trowel*

s & d: Philip Webb Archt. | 1 Raymond Buildings | Grays Inn W.C. | Aug. 27 98  
(775 × 570)

54 Elevation & details of oak posts in 2nd floor bedrooms

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

Insc: No.74

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Aug 27 98  
(780 × 405)

55 FS details & small explanatory perspective sketch of Wrought iron coping | stays, to Entrance Porch Gable

Insc: As above, No.75 & Note. *The specification, and sketch there, | for these stays are wrong - attend to this | drawing*

s & d: Philip Webb Archt. | 1 Raymond Buildings | Gray's Inn, | 10 August 1898  
(350 × 765)

56 Cross-sections of 2nd floor corridor & lead flat over, with plan, elevations & details of lead flat

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

Insc: As above, No.76 & *Lead to be Rolled lead | Not Cast as specified*

s & d: Philip Webb Architect | 1 Raymond Buildings | Gray's Inn | W.C. | Sep 13th. 1898  
(385 × 775)

57 Plan, elevation & section of doors from 1st floor bedrooms on to balcony, S front

Scale: 1in to 1ft

Insc: No.77

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Sept 16 1898  
(505 × 380)

58 Plan, elevation & detail of Door from Hall to lavatory

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

Insc: As above, No.78 & *Details like dining room door (see No.45)*

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn | Sep. 20 98  
(280 × 405)

59 Plans, elevation, sections, detail & small explanatory perspective sketch of shed covering well, with extensive specification notes

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

Insc: *This covering to the well to be formed framed and built all as shewn on this sheet, (in red crayon) omit final & No.79. | Tracing Sent | May 17. 1899*

s & d: Philip Webb Archt. | 1 Raymond Buildings, Grays Inn | London, W.C. | September 1898  
Pencil & coloured washes with some brown & yellow crayon, 1 red crayon amendment, some red pen & mainly pen inscriptions (515 × 765)



60 Elevations & details of panelling, ceramic wall tiles & bookcase in hall  
Scale:  $\frac{1}{2}$ in to 1ft, FS  
Insc: No.81  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C | Oct. 25. 98  
(545 × 780)

61 Elevation & section of bookcase in hall; plan, elevations & sketch details (not to scale) of panelling in passage from hall to study  
Scale:  $\frac{1}{4}$ FS,  $\frac{1}{2}$ in to 1ft  
Insc: No.82  
s: Philip Webb Architect | 1 Raymond Buildings Grays Inn W.C  
(545 × 780)

62 Tracing of No.10v, but excluding fireplace in maid's room  
Insc: No.86  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C | Novr. 29 98  
(545 × 780)

63 Plans, elevations, section, detail & small explanatory perspective sketch of fireplace surrounds to study & maid's room  
Scale: 1in to 1ft, FS  
Insc: No.87  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C | Nov. 30 98  
(525 × 480)  
The fireplace surround to the maid's room is a tracing of part of No.10v.

64 Plans, elevations, sections & details of fireplace surrounds in main bedrooms  
Scale: 1in to 1ft, FS  
Insc: No.89  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C | Novr. 30. 98  
(550 × 780)  
See also No. 65.

62-64 Insc: As above & *Grates & firelumps for these openings will be provided*

65 Plan, elevation & small explanatory perspective sketch showing *Amendment of Chimney piece No.5 Bedroom | to fit against wall on left hand side*  
Scale: 1in to 1ft  
Insc: As above & 89× (see No.64)  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C | April 20 99  
(345 × 240)

66 Plan of entrance drive outside N front of house  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: No.90 & (to E of house) *Builder's sheds somewhere about here*  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C | Nov. 30 98  
(300 × 520)

67 Block plan of house, showing external drainage layout; plans & sections of manhole & grease trap, with specification notes  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{2}$ in to 1ft  
Insc: No.91  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C | Dec. 8. 1898  
(510 × 775)

68 Plans, elevations/sections & small explanatory perspective sketch of main staircase  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: No.94 tracing sent Dec: 21. 98 & *Full size details same as Warens South stair (see [45].9)*  
Pencil, numbered in red pen (515 × 765)

Verso: FS details of fretwork panels below mantelshelf to drawing-room fireplace  
Insc: No.116 & *Tracing sent | May 18th. 1899 (see also Nos.77 & 78)*  
Pencil, numbered in red crayon

69 Tracing of No.68r, with details & another small explanatory perspective sketch added  
Scale:  $\frac{1}{2}$ in to 1ft, FS  
Insc: No.94  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C | Decr. 21 98  
(620 × 780)

70 Plans, elevations & sections of stone inner surrounds to fireplaces in dining- & drawing-rooms  
Scale:  $\frac{1}{8}$ FS  
Insc: No.95  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C | June 11 1897  
(525 × 340)

71 FS details of stone inner surround to fireplace in dining-room  
Insc: No.96  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C | Jany. 4 1899  
(785 × 840), with flap (215 × 200) stuck to LHS

72 FS details of stone inner surround to fireplace in drawing-room  
Insc: No.97  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn | Jan 4 1899  
(670 × 780), with irregular flap (160 × 525 approx.) stuck to lower edge & another flap (660 × 65) to LHS

71-72 Insc: As above, *The stone to be used is the darker & coarser "Hopton Wood", dull polished & Note The iron cramps to hold stone to wall, and the slate dowels to be sent with the stone mantel*

73 FS details & small explanatory perspective sketches of plaster cornices, corbels & ceiling ribs in main rooms, ground & 1st floors  
Insc: No.100  
s & d: Philip Webb Architect | 1 Raymond Buildings | Gray's Inn W.C | Jan. 31 99  
(570 × 780)

74 Plans, elevation & section of dining-room fireplace, with details of timber outer surround  
Scale:  $\frac{1}{8}$ FS, FS  
Insc: No.102 (see No.75)  
Pencil, numbered in red crayon (515 × 765)  
Verso: FS details of fireplace grates  
Insc: No.106 & 107 | *Tracing of this and openings of Dining, Drawing, | Own Rm. (study) & Hall sent to Longden & Co | March 21. 99*  
Pencil, numbered in red crayon  
On same sheet: FS details, probably of duckboards (cancelled)  
Insc: No.111 *See Beales | Tracing Sent April 24 99*  
Pencil, numbered in red crayon  
The inscription *See Beales* probably refers to the clients for Webb's Standen (see [42]).

75 Tracing of No.74r  
Insc: No.102  
s & d: Philip Webb | Architect | 1 Raymond Buildings | Grays Inn, Feb 22 99  
(550 × 790)

76 Plans, elevation & section of drawing-room fireplace, with details of timber outer surround  
Scale:  $\frac{1}{8}$ FS, FS  
Insc: No.103 & *Tracing Sent Feb 27 99 (see No.77)*  
Pencil, numbered in red crayon (515 × 765)

Verso: Plans, elevations, section & details of *Glazed Cupboards in Dining & Drawing rooms*  
Scale: 1in to 1ft, FS  
Insc: As above & No.109 (see. No 81)  
Pencil, numbered in red crayon

77 Tracing of No.76r  
Insc: No.103, (ogee fretwork detail) *Not included & (fretwork below mantelshelf) Fret cup panel | detail will be | sent (see Nos.68v & 78)*  
s & d: Philip Webb Architect | 1 Raymond Buildings | Gray's Inn | Feby. 27. 99  
(545 × 780)

78 Details of fretwork below mantelshelf to drawing-room fireplace  
Scale:  $\frac{1}{8}$ FS, FS  
Pencil & yellow crayon on tracing paper (230 × 245)  
See also Nos.68v & 77.

79 Part-plan, elevation & sketch details (not to scale) of wall between kitchen yard & garden; plan, elevation & detail of door in wall  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{4}$ in to 1ft,  $\frac{1}{4}$ FS  
Insc: No.105  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C | March 16 99  
(180 × 615)

80 Plans, elevations, sections & details of *Sideboard in dining room | and Glazed cupboard in Own Room (study)*  
Scale: 1in to 1ft, FS  
Insc: As above & No.108  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn | March 25. 99  
(575 × 790)

81 Tracing of No.76v, but with 1 detail omitted, & FS detail & small explanatory perspective sketch of locks added  
Insc: No.109  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C | March 25 99  
(520 × 585)

82 Plan, elevations & details of panelling, N side of dining-room  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS  
Insc: No.110 (larger recess) *The sideboard | specified for this recess | has been omitted, (sideboard in small recess) See detail No.108 (see No.80), (RHS of door to hall) This piece of panelling | to be done instead | of the piece on South | side of french casement | in this room - shewn on detail No.66 & (LHS of door to hall) panelling given on detail | No.66 (see No.45)*  
s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C | March 25 99  
(345 × 515)

5-82 (except No.78) Insc: As above & *House at Puttenham or Puttenham or Miss Cocks, Puttenham or Miss Cocks' House, Puttenham*  
5-82 (except where indicated) Pencil with various combinations of coloured washes &/or coloured crayon, sometimes with some red &/or blue pen & with mainly sepia pen inscriptions, numbered in red pen, red wash or red crayon, on detail paper or tracing paper  
This set of drawings for Hurlands clearly shows Webb's way of working. He would make a master drawing, then his assistant would trace it, completing and colouring it where necessary, and add full explanatory notes for the builder.



Prov: Nos.1, 2, 4, 7, 10, 13, 15, 17, 50, 59, 74, 76 pres. by the SPAB, 1947; No.68 pres. by Arthur Llewelyn Smith, 1975

Lit: W. R. Lethaby, *Philip Webb and his work*, 1935, p.110 & pl. opposite p.100 (discussion & interior photograph); Pevsner & Nairn, *Surrey*, 1971, pp.68, 418; G. Jack, 'An Appreciation of Philip Webb', *AR*, XXXVIII, 1915, p.5 (interior photograph)  
The house was built to the above design by William & George King of Abinger Hammer, Surrey. The contract (now in the Brandon-Jones collection) was signed on 4 January 1898. The house has been altered internally, but the original fittings remain intact (1975). A cottage was added to the W end of the house by another architect. The specification for the house is in the RIBA MSS Collection. There are contemporary exterior photographs and one interior photograph of the house in the Brandon-Jones collection and 13 drawings at the SPAB.

[22] JOLDWYNDS, nr Holmbury St Mary (Surrey)  
Working drawings for house, c.1872-74; working drawings for stables & entrance gate, 1875; working drawings for additions including new library, 1891-92; all for William (later Sir William) Bowman, ophthalmic surgeon (8):

1-3 Working drawings for house

1 Plan, details & rough sketches of timber duckboards to flat roof around lantern

Scale: 1in to 1ft, FS

Insc: Mr. Bowman | Splat floor to roof

Pencil (505 × 440 approx.)

Verso: FS sketch detail of decorative motif to billiard room cornice (?)

Insc: ... Esqre. | ... nice (probably cornice) to

Billiard Room (original sheet cut in 2)

Pencil

2 Details of Frieze to Drawing Rm

Scale: 2in to 1ft

Insc: As above & W. Bowman Esqr. | Joldwyns Surrey

Pencil (510 × 750)

3 FS detail of frieze to drawing-room

Insc: Verso Willow pattern in raised plaster & Sir Wm. Bowman's. | Frieze to Drawing room (added later, see note below)

Pencil (1020 × 660,) with flap (1010 × 210) stuck to RHS

1-3 These drawings must be for the original house, since the inscriptions indicate that Bowman was not yet a baronet. He was created baronet in 1884.

4-6 Working drawings for stables & entrance gates, 1875

4 Plan, elevations/sections & details of stalls in stable  
Scale: 1/2in to 1ft, 2in to 1ft

Insc: W Bowman Esqr. Joldwyns & Tracing sent 13th. Jan 1875

Pencil (505 × 745)

5 Plans, elevations & sections (1 cancelled) of timber hay box with built-in corn shoot

Scale: 1in to 1ft

Insc: W Bowman Esqr. Joldwyns, Hay... & corn shutes (partly erased) & Tracing sent | Jan 14th. 75

Pencil (500 × 740)

6 Plan & elevations of Entrance Gates

Scale: 1/2in to 1ft

Insc: As above, W. Bowman Esqr. & Joldwyns s & d: Philip Webb Archt. | 1 Raymond Buildings | Grays Inn London | August 13th. 1875

Pencil with brown & grey washes & some pencil inscriptions on tracing paper (330 × 520), backed

7-8 Working drawings for additions including new library, 1891-92

7 Plan, elevation, section & details of Windows to New Library

Scale: 1in to 1ft, FS

Insc: As above, Additions to Joldwyns, Surrey. | For Sir Wm. Bowman Bart., No.11, tracing sent 11 Aug '91 & (window seat detail) Traced on | No.50 | Aug. 3rd. 92

Pencil & coloured washes with some red & some blue pen & mainly pen inscriptions (505 × 745)

The ceiling of the library was constructed of iron joists bedded in concrete.

Verso: FS detail of Sill of windows to Library

Insc: As above, Additions to Joldwyns, Surrey. | For Sir Wm. Bowman, Bart., No.12 & Tracing sent 11 Aug 91

Pencil, numbered in red pen

On same sheet: FS detail of plastered corbels to plastered concrete vaulting in library

Insc: tracing No.23 | sent shew Stone Cap | left rough for plastering & No.45 | tracing sent | shewing plaster | finish, | 4 th. May 1892

Pencil with some pen inscriptions

8 FS Details of Eaves (& verge) on South Side. New Library, showing plastered coving & gutter

Insc: As above & No. 32 | tracing sent 26th. Nov '91 | Additions to Joldwyns for Sir Wm. Bowman, Bart.

Pencil with some pen inscriptions, numbered in red pen (505 × 745), with piece (130 × 295 approx.) cut out of lower left corner

Verso: FS Detail of Eaves & Gutter to Staircase Block

Insc: As above, Additions to Joldwyns. For Sir Wm. Bowman, Bart. & No.34 | tracing sent 2nd. Dec. 1891

Pencil with pen inscriptions, numbered in red pen

Prov: No.7 pres. by Charles Canning Winnill, 1916;

Nos.2-3 pres. by Miss Dorothy Walker, 1947; Nos.6 & 8 pres. by the SPAB, 1947

Lit: W. R. Lethaby, *Philip Webb and his work*, 1935, p.92 & pl. opposite p.29 (mention & exterior photograph); Hitchcock, *Architecture: C19 & 20*, 1963, p.213 (mention); Pevsner & Nairn, *Surrey*, 1971, p.316; *AR*, XXXVIII, 1915, pl.IV (exterior photograph)

The house was built by William Shearburn of Dorking, Surrey, 1872-74. The contract (now in the Brandon-Jones collection) was signed on 5 March 1872. Robert Baker was the clerk of works. In 1873 Webb failed to persuade Shearburn to finish work to his satisfaction at another house (for a Dr E. Dawson), and it appears that because of this Webb did not employ Shearburn for the stables, 1874-75, but asked Baker to organize the purchase of materials and the hire of labour, without a contractor. It is apparent from letters that this was done to Webb's complete satisfaction (letterbook I). Webb visited Joldwyns to advise on the site for a new library in 1888, but work was not begun until 1891. In 1892 Sir William Bowman died, and the work was completed for his son Sir William Paget Bowman in 1893. The builders were William & George King of Abinger Hammer, Surrey.

The stables still exist but the house was destroyed in the early 1930s and a new house was built by Oliver Hill, 1930-32, see Hill, Oliver F. [47]. The contract drawings for the original Webb house and a Webb drawing of 1892 for additions are in the V & A (E.269-276 1916). There are progress photographs of the house under construction in the Brandon-Jones collection.

William Bowman was a friend and one of the earliest patrons of the painter G. F. Watts (DNB, Watts) and knew Rossetti.

[23] KELMSCOTT (Oxon): Church of St George  
Working drawing for gravestone to William Morris for Mrs Jane Morris, 1897

FS details of inscription & carving [Fig.65]

Insc: No.2 | Memorial stone for Kelmscott Churchyard & Mr Giles. Mrs Morris's man

s & d: Philip Webb | Gray's Inn London | October 1897

Pencil & grey wash on detail paper, linen-backed (775 × 985)

Prov: Pres. by Philip Porteous, 1953

Lit: W. R. Lethaby, *Philip Webb and his work*, 1935, pp.195-196 & pl. opposite p.141 (discussion & perspective drawing by Webb); Sherwood & Pevsner, *Oxon*, 1974, p.666

The design was inspired by a piece of C14 stonework lying in Kelmscott churchyard, although Webb had already used the basic idea of a raised horizontal slab in his design for Morris's mother's gravestone (see [17]). The form of the slab represented a roof over the grave. The carving was executed by Lawrence Turner, brother of Thackeray Turner, who did most of the decorative carving for Webb's buildings. Mr Giles, the gardener at Kelmscott Manor, was brought in to dig the holes for the foundations (letters to Mrs Morris in BM, Add.MS 45 342). The stone was completed in 1898. Further drawings for the gravestone are in the Brandon-Jones collection.

[24] KNOYLE, EAST (Wilts): Clouds House  
Design & preliminary working drawings for abandoned courtyard scheme, c.1877-79; preliminary design, preliminary working drawings, contract & working drawings for adopted scheme without courtyard, 1880-86; working drawings for reinstating the house after a fire, 1889-92; all for the Hon. Percy Scawen Wyndham MP, together with 18 survey drawings & tracings (231):

1-32 Abandoned courtyard scheme

1-13 Design

1 Basement plan of main house & of offices & section through main house courtyard

2 Ground Plan & N & S elevations of main house

Insc: As above

Attached to the drawing is a typewritten slip of paper insc. 'The first design for Clouds House, East Knoyle, which was carried to the stage of 1/8" scale and 1/2" details, but abandoned after 18 months work on the drawings in favour of slightly smaller scheme. (The complete set of drawings for this house is in the R.I.B.A. Library.)'

1-2 Scale: 1/16in to 1ft

Insc: As above & Superficial Area of House 9407 feet  
Black & red pen with pink & yellow washes & some pencil (490 × 730)

3-13 Main house & tower block connecting main house with offices

3 Basement Plan

Insc: As above & No.1  
(540 × 760)

4 Ground Plan, plan of gallery over Mr Wyndham's own room, plan of gallery over Great Hall, half level plan of Principal Staircase & plan of mezzanine in tower block  
Insc: As above, No.2 & (fireplaces in great hall, dining-room, Mr Wyndham's own room, drawing-room & ante-drawing-room) Old chimney piece refixed (see No.37)  
(545 × 770)

5 Plan of First Floor

Insc: As above & No.3  
(550 × 770)

6 Plan of Second Floor

Insc: As above & No.4  
(530 × 770)



**7 Roof Plan**

Insc: As above & No.5  
(510 × 770)

**8 Sections and Elevation(s) through courtyard looking N & S**

Insc: As above & No.6  
(510 × 770)

**9 Sections and Elevation(s) through courtyard looking E & S**

Insc: As above & No.7  
(525 × 770)

**10 Longitudinal sections through N block looking N & through S block looking S**

Insc: No.8  
(520 × 770)

**11 North & South Elevation(s)**

Insc: As above, No.9 & (N entrance to tower block)  
*Old doorway refixed*  
(540 × 770)

**12 East & West Elevation(s)**

Insc: As above & No.10  
(515 × 770)

**13 Plans & sections of Tower Connection Block**

Insc: As above  
(535 × 770)

3-13 Scale:  $\frac{1}{2}$ in to 1ft

Black & red pen with coloured washes & some pencil additions on linen

**14-32 Preliminary working drawings for main house**

14 Plan & elevation of most of N front  
(500 × 770)

15 Part-plans, half-elevation & sections of S front  
(470 × 770)

16 Part-plan & elevation of E front, with slight amendments

Insc: Positions of additional chimney(s) labelled  
(485 × 770)

17 Elevation of most of W front  
(515 × 770)

18 Plan of ground floor passage in E block & longitudinal section through basement, ground & 1st floor passages in E block looking W  
(515 × 770)

19 Cross-section & part longitudinal section through N block, with slight amendments

Insc: Notes about amendments & *This tracing is cancelled*  
(515 × 770)

20 Plan of staircase turret, short flight of stairs & china closet on 1st floor immediately to the N of the principal staircase; elevation/section of principal staircase looking N & elevation/section of principal staircase, adjoining cloakroom & smoking room with bedroom over, looking W; plan of semicircular recess in corner of smoking room  
(500 × 770)

14-20 Scale:  $\frac{1}{4}$ in to 1ft

Pen with some red pen & some pencil on linen

21 Plan, elevations & sections/elevations of main entrance porch, N front

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

Pen with some red pen, some pencil & some pink & orange washes on linen (520 × 770)

22 Plan, elevations & section of hall windows, also showing plan & contracted elevation & section of 1st floor bedroom windows over, with details (in pencil) of hall windows & corbels to hall ceiling ribs

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

Insc: (1st floor windows) *For this see / other detail*

Pen & pencil on linen (510 × 770)

23 Plans, elevations & section of triple window at N end of dining-room & windows to 1st floor corridor above

Scale:  $\frac{1}{2}$ in to 1ft  
(480 × 770)

24 Plans, elevations, section looking E, showing elevation of entrance to ante-drawing-room, & details of bay window to drawing-room, W end of S front

Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS  
(515 × 770)

25 Unfinished drawing, similar to No.24, but without details

Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *Cancelled*  
(510 × 770)

26 Plans, elevations, sections & details of window to 1st floor bedroom & window to 2nd floor bedroom over, with part-plan (in pencil) showing flues & gutters at 2nd floor level, E end of S front

Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS  
(520 × 770)

27 Plans, elevations & sections of archway to open basement alcove & windows to basement, ground & 1st floors, central part of S front  
(515 × 770)

28 Plan, elevations & sections of 2nd floor windows, balcony, gable &c, central part of S front  
(515 × 770)

29 Part-plan external elevations & sections of windows to smoking room, cloakroom & 1st floor bedroom over & of window to principal staircase, N end of W front, with part-plan of staircase  
(510 × 770)

30 Ground floor plan & elevation/section of 2nd staircase, E block, showing entrance porch  
(510 × 770)

31 First floor plan & elevations/sections of 2nd staircase, E block  
(510 × 770)

32 Cross-section through roof of S block looking E, with amendment (in pencil) showing dormer window, elevation of dormer (in pencil) & part longitudinal section through roof  
(510 × 770)

27-32 Scale:  $\frac{1}{2}$ in to 1ft

23-32 Pen, sometimes with some red pen & some pencil, on linen

14-32 There are fewer inscriptions than are usually found on Webb's  $\frac{1}{4}$ in &  $\frac{1}{2}$ in scale details. Further notes and instructions would have been added after the contract had been signed, before issuing the drawings to the builder.

33-189 Adopted scheme without courtyard

33 Preliminary design

Sketch perspective of main staircase

Insc: (on mount) *Sent tracing to Wilbury / Jan. 22. '80*

Pencil on pale blue paper, mounted (115 × 175)

34-35 Preliminary working (cancelled) drawings

34 Plans & cross-section of lantern in great hall, with details of columns, gallery & cornice

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

Insc: *Clouds, Tracing sent to Mr Goodman June 22nd. 1880 & Cancelled*

Pencil (495 × 730)

T. W. Goodman and C. G. Vinall were Webb's quantity surveyors at this time.

35 Plans, elevation, sections & details of lantern in great hall

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

Insc: *All wood that is visible / is to be Teak. All / that is hidden is to be deal & Cancelled*

Pencil (495 × 720)

36-188 Contract & working drawings, with some preliminary studies (there are some amendments &c to the drawings which refer to the reinstatement of the house in 1889-92)

36-46 Plans, elevations & sections of main house & tower block

36 Basement plan, with drains marked

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

Pen & coloured washes with some red & some blue crayon, with some pencil additions & amendments, on linen (540 × 770)

37 Ground floor plan, with sketch elevation of trees; plan & elevation of cloakroom cupboard (in pencil)

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

Insc: No.3 (faded), (dining-room) *Italian chy piece refixed*, (central hall) *Italian chimney piece refixed*, (E drawing-room) *Italian chy piece refixed*, (drawing-room), *Old Italian chy piece refixed*, (billiard room) *Isel Hall Boudoir chy piece refixed*, (Mr Windham's own room) *cipline chy piece refixed* & (smoking room) *Isel Hall Tower chimney piece refixed*

Pen & coloured washes with some blue crayon, some sepia & red pen & some pencil additions & amendments on linen (535 × 770)

36-37 s & d: *Philip Webb Archt / 1 Raymond Buildings / Gray's Inn London July 1881*

38 First floor plan

Insc: No.4

Pen & coloured washes with some yellow pen, some blue & red pen & some pencil additions & amendments on linen (500 × 705), piece cut out on LHS

39 Second floor (attic) plan

Insc: (added in pencil) No.5

Pen & coloured washes with some red pen, some blue & red crayon & some pencil additions on linen (500 × 765), piece cut out on LHS

40 Roof plan

Insc: No.6

Pen & coloured washes with some red pen & some pencil additions on linen (505 × 770)

41 E-W section through great hall, main staircase

&c looking S, E-W section through drawing-room &c looking N & N-S section through entrance hall, central hall &c looking E

Insc: No.7

s & d: *Philip Webb Architect / 1 Raymond Buildings / Grays Inn London / November 1881*

Pen & coloured washes on linen (550 × 765)

42 N-S section through dining-room &c looking E & N-S section through main staircase &c looking W

Insc: No.8 & (entrance to tower block connection, between main house & offices) *Old doorway refixed*

s & d: *Philip Webb Archt / 1 Raymond Buildings / Gray's Inn London / July 1881*

Pen & coloured washes, numbered in red pen, on linen (540 × 735 approx.)



43 E-W section through dining-room & c looking N  
Insc: No.9  
Pen & coloured washes on linen (425×655)

44 N elevation, with amendments to centre bay indicated, & S elevation  
Insc: No.10 & (N elevation) *Corrected elevation see 364 (see No.104)*  
s&d: Philip Webb Archt. | 1 Raymond Buildings | Gray's Inn, London. | July 1881  
Pen with coloured washes & some red pen & some pencil additions & amendments on linen (540×790)

45 E & W elevations, with amendments indicated  
Insc: No.11  
Pen & coloured washes with some red pen & some pencil additions & amendments on linen (545×760)  
See Nos.102-103 for amended elevations.

46 As No.45  
Insc: No.11, (referring to indications of amendments)  
For corrected elevation see No.360 & 361 (see Nos.102-103), (windows above dining-room) see | 258 (see No.93) & A Estcourt ... | Glos... (cut, possibly Gloster)  
Pen & coloured washes with some red pen & some pencil additions & amendments on linen (565×735)

47-53 Plans, elevations & sections of kitchen offices  
47 Basement & ground floor plans  
Insc: No.28 & Ground Plan No.2  
Pen & coloured washes with some red pen & some pencil additions on linen (455×755), piece cut out of lower right corner

48 As No.47, with drains marked (in crayon)  
Insc: No.28 & Ground Plan No.2  
s&d: Philip Webb Archt. | 1 Raymond Buildings | Gray's Inn, London | March 1881  
Pen & coloured washes with red, blue & orange crayon, some red pen & some pencil additions & amendments on linen (500×765)

49 First floor plan  
Insc: No.29 & First floor plan No.2  
s&d: Philip Webb Archt. | 1 Raymond Buildings | Gray's Inn, London | March 1881  
Pen & coloured washes with some red pen, some blue crayon & some pencil additions on linen (405×765)

50 N & S elevations  
Insc: No.30 (faint)  
s&d: Philip Webb Archt. | 1 Raymond Buildings. | Gray's Inn London. | 1881  
Pen & coloured washes with some red pen, some blue crayon & some pencil additions on linen (515×760)

51 Longitudinal section/elevation & longitudinal section looking N  
Insc: No.31  
s&d: Philip Webb Archt. | 1 Raymond Buildings. | Gray's Inn London. | 1881  
Pen & coloured washes with some pencil additions (515×760)

52 Cross-section/elevation through court looking W & cross-sections looking E  
Insc: *This is one of the drawings referred to | in the agreement signed by me this | 3rd day of Novr 1881 | (s.) Albert Estcourt | Witness George Basset & (in pencil) 32*  
s&d: Philip Webb Archt. | 1 Raymond Buildings. | Grays Inn, London. | March 1881  
Pen & coloured washes with some red pen, some sepia pen inscriptions & some pencil additions, linen-backed (490×730)

53 Tracing of No.52  
Insc: No.32 & Sections No.3  
s&d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn London | 1881  
Pen & coloured washes with some red pen, some sepia pen inscriptions & some pencil additions on linen (470×730)

38-53 Scale: 1/2 in to 1 ft  
This design for the offices may be the first design, made for the courtyard scheme, reused.

54 Half S elevation & wall sections, 1 showing also part of the roof, main house  
Scale: 1/2 in to 1 ft  
Insc: No.53, with references to other detail drawings  
s&d: Philip Webb Archt. | 1 Raymond Buildings | Gray's Inn London | 22 December 1881  
Pen & coloured washes with some blue crayon & some red pen on linen (575×745)

55 Elevation of basement windows to most of E front, main house  
Scale: 1/2 in to 1 ft  
Insc: No.62  
s&d: Philip Webb Archt. | 1 Raymond Buildings | Gray's Inn London | January 9th, 1882  
Pen with some pencil & blue crayon, numbered in red wash, on linen (225×1115)

56 E half of basement plan, main house & tower block  
Insc: No.63  
Pen with red, green & yellow washes, some red & blue crayon, some red & sepia pen & some pencil additions on linen (665×1360)

57 W half of basement plan, main house  
Insc: No.63A  
s&d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn London | 9th, January 1882  
Pen with red, green & yellow washes, some yellow & blue crayon, some red & sepia pen & some pencil additions on linen (700×1350)

58 Sections through basement, main house  
Insc: No.69  
s&d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn London | Febry. 1882  
Pen with red, grey-green & brown washes, some red & blue crayon, some red & sepia pen & some pencil additions on linen (745×930)

59 Further sections through basement  
Insc: No.70  
s&d: Philip Webb, Architect | 1 Raymond Buildings | Grays Inn London | Febry. 1882  
Pen with red, grey-green & brown washes, some blue crayon, some red pen & some pencil additions on linen (735×930)

56-59 Scale: 1/4 in to 1 ft

60 Cross-section through stables, with part-plan, elevation & elevation/section of stalls; plan, elevations & section of hay shoot, with elevations of adjacent window  
Scale: 1/2 in to 1 ft  
Insc: *Tracing on linen | sent 9 Febry. 82 GB | 77 & This is one of the drawings referred to | in the agreement signed by me this | 3rd day of Novr 1881 | (s.) Albert Estcourt | Witness George Basset*  
s: Philip Webb  
Pen & coloured washes with pen inscriptions, some pencil & sepia pen additions, linen-backed (495×730)  
GB refers to George Basset, Webb's assistant.

61 Plans & elevations of piers in great hall  
Scale: 1/2 in to 1 ft  
Insc: *Traced March 16th 1882, & No.89 Tracing sent 17 March 82 & Diagram showing construction of Piers in Great Hall. . . Blue tint shows Hopton wood stone*  
Pen & coloured washes on tracing paper (410×430)

62-64 Perspective studies of carving to capitals in great hall  
Pencil (245×350, 245×350, 250×370)

65 Great hall: details of corbels; plans above base & capitals of piers  
Scale: FS, 1/2 in to 1 ft  
Insc: (corbels) No.90, *Tracing made | March 10th 1882, Tracing sent March 17th, (piers) No.101 & Tracing sent | March 20th, 1882*  
Pen & pencil, numbered in red wash, on 2 sheets stuck together (745×985 overall)  
Verso: FS details of piers in great hall, with later amendments  
Insc: No.91, *Traced March 10th '82, Tracings sent 17th March 82 & No.2 | Revised tracing sent June 20th 1889 | (to Gloucester) | N.B. The pencil part is the revision*  
Pen & pencil, partly numbered in red wash

66 FS details of capitals in great hall, with later amendments  
Insc: No.92, (individual parts) *block traced March 10th 1882, Tracing sent 17th March 82, Carving was not traced, drawing was sent to carver & received back again | Sep: 1884 & (against amendments) This portion altered | June 20th, 1889, No. 5 | Tracing of this | arch moulding | sent June 20th, 89 & see new detail No.3*  
Pencil with some red wash & some pen inscriptions on 2 sheets stuck together (700×990 overall)

67 FS detail of capital in great hall  
Insc: *This stem is if possible to be turned | out to serve for stem to flower A, This roll is to run up and finish under bell & This was not traced but lent to | carver and returned Sep: 1884*  
Pencil on 2 sheets stuck together (490×735 overall)

68 Cross-section through great hall looking N, section through great hall looking W & part-elevation of corridor side at 1st floor level [Fig.61]  
Scale: 1/2 in to 1 ft  
Insc: No.93 | *See Revised drawing No.1 (see No.189) | Tracing sent 17 March | 82 & This is one of the drawings referred to | in the agreement signed by me this | 3rd day of Novr 1881 | (s.) Albert Estcourt | Witness George Basset*  
s: Philip Webb  
Pen & coloured washes with some red pen, some sepia pen inscriptions & some pencil additions (495×730)

69 Tracing of No.68  
Scale: 1/2 in to 1 ft  
Insc: No.93 & Note *This drawing is in no case | to be followed where more fully | detailed drawings have not been | supplied. The figures are to | be taken in preference to the | scale dimensions*  
s&d: Philip Webb Archt. | 1 Raymond Buildings | Grays Inn London | 17th, March 82  
Pen & coloured washes with some red pen & some pencil additions & amendments on linen (510×770)

70 Plan, elevation & section/elevations of fireplace recess & c in great hall, also showing part of corridor above & doors to Mr Wyndham's bedroom, bathroom & dressing room, with detail of fireplace surround  
Scale: 1/2 in to 1 ft, 2 in to 1 ft  
Insc: *This is one of the drawings referred to | in the agreement signed by me this | 3rd day of Novr 1881 | (s.) Albert Estcourt | Witness George Basset*  
s: Philip Webb  
Pen & coloured washes with some red pen & some pencil additions & amendments (480×720)



71 Plans, elevation & section of 1 of wooden arches under 1st floor corridor, great hall, with diagram showing *Method of striking curve of arch* & small explanatory perspective sketch showing joints  
Scale: 1in to 1ft, 2in to 1ft  
Insc: As above & No.94 | *Drawing sent 17 March 82*  
Pen & coloured washes with some pencil inscriptions on detail paper, backed (515×790)  
Reprd: R. Macleod, *Style and society*, 1971, fig.3.4

72 Plan, elevation & section of windows &c between 1st floor corridor & great hall; half-plan of organ loft  
Scale: 1in to 1ft  
Insc: No.95  
s & d: Philip Webb Archt | 1 Raymond Buildings | Grays Inn London | 17th. March 82  
Pen & coloured washes with some pencil additions (500×745)

73 Tracing of No.72  
Insc: No.95  
s & d: A.E. | May 12 | 82  
Pen with pinkish brown & blue washes, numbered & s. in red pen, on linen (490×740)  
A.E. is Albert Estcourt, the builder.

74 Tracing of No.72, with plan looking up & section of coving &c under organ gallery, with explanatory perspective sketch of mouldings  
Scale: 1in to 1ft, 2in to 1ft  
Insc: No.95 & (coving &c) No.159 | *Tracing sent with full size details* | July 20th. 82  
Pen & coloured washes with some pencil on detail paper, backed (505×775)

75 Plans, sections & explanatory perspective sketch of lanterns in great hall & (on piece of detail paper stuck to sheet) details of brass screw fixing for lantern capping  
Scale: 1in to 1ft, FS  
Insc: No.96, (detail) No.415, *Accepted this suggestion of brass | screws to lantern cappings to | Hall roof | Philip Webb | Gray's Inn | July 21. '83 & entered in Extras | July 21st: | 83*  
s & d: Philip Webb Archt | 1 Raymond Buildings | Gray's Inn London | 17th March 82  
Pen & coloured washes with some blue pen (505×745); pen, sepia pen & red pen with yellow & blue washes on detail paper (110×110)

76 Tracing of No.75, but without detail  
Scale: 1in to 1ft  
Insc: No.96 & *Drawing sent 17 March 82*  
Pen with some red pen & some blue pen on detail paper, backed (505×775)

77 Plan & details of timberwork to lanterns in great hall, with plan & section of kingpost  
Scale: 2in to 1ft, FS,  $\frac{1}{4}$ FS  
Insc: No.97 | *Tracing sent 17 March 82, (detail) oak blocks | grooved into frames | & bearer Tracing sent April 3d 1882 & (kingpost) Traced March 15th 1882*  
Pencil, numbered in red wash (500×745)  
Verso: FS details of mouldings of timberwork to lantern in great hall  
Insc: No.100 | *Tracing sent 17th March 82, Bars altered to | suit size of timber | in stock | tracing sent | April 27 | No.117 & (capital to kingpost) Traced March 15th 1882*  
Pencil, numbered in red wash

78 FS details of timber mouldings to arches & cornice under 1st floor corridors in great hall, with small explanatory perspective sketches  
Insc: No.98 | *Tracing sent 17 March 82 & (above cornice) Panelling added | Revision traced | on No.6 | sent June 21st. 89*  
Pencil with some pen inscriptions, numbered in red wash (495×745)

79 FS details of mouldings of gallery windows in great hall  
Insc: No.99 | *Tracing of oak work sent | March 17th. 1882, (amendments) No.6 | Tracing sent | June 21s. '89 & No.31 | Glazing of windows in Great Hall*  
Pencil & pen, numbered in red wash & red pen (745×500)  
Verso: FS detail of plaster moulding to take carved teak cresting above windows between 1st floor corridor & great hall  
Pencil

80 E half of ground floor plan, main house; internal elevation of bathroom showing fittings (in pencil)  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: No.110  
s & d: Philip Webb Archt | 1 Raymond Buildings | Grays Inn London | April 1882  
Pen with blue-grey & red washes, some blue pen, some brown crayon & some pencil additions on linen (735×1085, irregular)

81 W half of ground floor plan  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: No.111  
s & d: Philip Webb Archt. | 1 Raymond Buildings | Grays Inn London | April 1882  
Pen with grey-blue & red washes, some blue pen, some blue crayon & some pencil additions on linen (695×1085)

82 Plans, elevations & sections of billiard room windows & garden door, also showing W window to drawing-room, with small explanatory perspective sketches showing details of construction  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: No.112  
s & d: P. Webb, Archt | 1 Raymond Buildings, Grays Inn | London April 12th 1882  
Pen & coloured washes with some blue pen & some pencil additions on linen (675×755)

83 Plan, external elevations & section of bay window to dining-room  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: No.156 | *Tracing sent July 17th. 1882*  
Pencil, numbered in red wash (495×735)

84 Plans, elevations & sections of fireplace openings to dining-room, W drawing-room, billiard room, E drawing-room & great hall, to take old fireplace surrounds  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: No.167 | *Tracing sent July 21. 82*  
Pencil, numbered in red wash (495×735)

85 Plans, elevations, sections & details of internal ground floor doors, except double doors & swing doors, main house; elevation of arch & lintel to doors  
Scale: 1in to 1ft, FS,  $\frac{1}{2}$ in to 1ft  
Insc: No.174 | *Drawing sent July 31st. 82 & see plan No.314*  
Pen & pencil with coloured washes & some red pen on tracing paper, backed (500×720), left & lower edges damaged

86 Plan, elevation from great hall & section of double doors between entrance hall & great hall; plan, elevations & section of double door between great hall & drawing-room  
Scale: 1in to 1ft  
Insc: No.182 | *Sent tracing of brick w/c openings | on Sheet 176 Aug. 1s. 82*  
s & d: Ph. Webb Archt. | 1 Raymond Buildings | Aug. 11th. 82 Gray's Inn  
Pen & coloured with some pencil additions (500×725)

87 Tracing of No.86, with plan & elevation of swing doors from great hall to 2nd stairs & to stairs by billiard room added  
Scale: 1in to 1ft  
Insc: *Sent tracing of brick w/c openings | on sheet 176 Aug 1st 1882 | Sent drawing of doors Aug 11 82 | No.182 (partly torn), (swing doors) No.312 | Tracing sent Feb 21. 83, (door to drawing-room) No.601 | panels in soffit | of arch & arch | moulding sent | Sep: 17th. 1884 & (door to entrance hall) See No.572 for arch mds. (mouldings)*  
Pen & coloured washes with some pencil on tracing paper, backed (520×760)

88 FS details of double doors in great hall  
Insc: No.183 | *Tracing sent Aug 11th. 82*  
Pencil, numbered in red wash (495×735)

89 Plan, elevations, section & details of windows | in living Rm. & Bed Rm over coach house 1st floor, with explanatory plan, elevation, section & small perspective sketch showing tile weathering below sill  
Scale: 1in to 1ft, FS  
Insc: As above, No.195. | *Tracing sent Aug 21st. 1882 & (tile weathering) Sketches traced | on Sheet No.146 | Tracing | sent July 4. 82*  
Pencil, numbered in red wash (500×745)

90 Elevations of windows, dormer, buttresses & cornices to S side of kitchen offices, with plan & details of buttresses & cornices; section of S corridor &c, showing sections of windows to corridor & to scullery; part-plan & section of valet's bedroom over scullery, with internal elevation & section of dormer window  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS, FS  
Insc: *Point of buttress full size | traced on No.188 | Aug 17: 82, No.204 | Sep. 8. 82 | Except elevation & cornice, but with long section & plan under, No.205 | South elevation, side of ( & plan of ) buttress, &  $\frac{1}{4}$ FS cornice | Sep. 9. 82 & (dormer to 1st floor corridor) No.231 | Oct 10. 82*  
Pencil with some pen, some sepia pen & some red pen, numbered in red wash (500×740)

91 E half of 1st floor plan; plan, elevation & section showing construction of fireplaces  
Scale:  $\frac{1}{4}$ in to 1ft, 1in to 1ft  
Insc: No.220  
s & d: Philip Webb Archt. | 1 Raymond Buildings | Grays Inn London | September 26th. 1882  
Pen with red & blue-grey washes, some blue crayon & some pencil additions on linen (760×1085)

92 W half of 1st floor plan  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: No.221 & (amendment showing doorway) doorway see letter Sept 5th | 83  
Pen with red & blue-grey washes, some blue & some red crayon, some red pen & some pencil additions on linen (695×1015)

93 Plans, elevation & sections of 1st floor windows & 2nd floor windows in gable, over dining-room on E front, showing masonry &c  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: No.258 | *Tracing sent Nov 3d. 82 (see No.46)*  
Pencil with some pen inscriptions, numbered in red wash (500×740)

94 Plans, elevations & section of 1st floor windows & 2nd floor windows in gable, over drawing-room on E front, showing masonry &c  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *Windows in Bedroom No.15 & (part of stonework) See No.156*  
Pencil (495×730)



95 Elevations & sections of passages linking offices with main house & of part of adjoining tower block  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: No.277 | *Tracing sent Novr. 23rd. 82*  
Pencil (490×735)

96 Plan, elevations, section & small explanatory perspective sketch showing barred casement windows to larders &c; elevations, section & detail of centre pivot casement window; diagrammatic plans of offices, showing location of window types  
Scale: 1in to 1ft, FS,  $\frac{1}{16}$ in to 1ft  
Insc: No.309. *Tracing sent 1st. Feb 83*  
Pencil with some pen inscriptions, numbered in red wash (500×745)

97 E half of 2nd (or attic) floor plan  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: No.320  
s & d: *Philip Webb Archt. | 1 Raymond Buildings | Grays Inn London | 17th. March 1883*  
Pen with pink, grey & yellow washes, some red pen, some blue crayon & some pencil additions on linen (765×1085)

98 W half of 2nd (or attic) floor plan  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: No.321  
s & d: *Philip Webb Archt | 1 Raymond Buildings | Grays Inn London | 17th. March 1883*  
Pen with pink & yellow washes, some red pen, some blue crayon & some pencil additions & amendments on linen (765×1055)

99 Plan & sections of E half of main house showing roof timbers & girders  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: No.355  
s & d: *Philip Webb Archt | 1 Raymond Buildings | Grays Inn London | May 23rd. 1883*  
Pen with pink, yellow & blue washes, some red & some blue pen, some blue crayon & some pencil additions on linen (760×1030)

100 Plan & sections of W half of main house, showing roof timbers & girders  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: No.356  
s & d: *Philip Webb Archt | 1 Raymond Buildings | Grays Inn | London | May 23rd. 1883*  
Pen & coloured washes with some red & some blue pen, some blue crayon & some pencil additions on linen (715×1020)

101 Five further sections, showing *trussing in roofs*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & No.357  
s & d: *Philip Webb Archt | 1 Raymond Buildings, | Grays Inn | London W.C. | 23rd May 1883*  
Pen with pink, yellow & blue washes, some red & some blue pen & some pencil additions on linen (505×760)

102 *Corrected East elevation*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & No.360  
s & d: *Philip Webb, Architect. | 1 Raymond Buildings | May 1883*  
Pen & coloured washes with some red pen & some pencil additions on linen (560×870)  
See also No.46.

103 *Corrected West elevation [Fig.60]*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, No.361 & (amendment) *July 28th*  
s & d: *Philip Webb, Architect. | 1 Raymond Buildings | May 1883*  
Pen & coloured washes with some red pen & some pencil additions & amendments on linen (525×1030)  
See also No.46.

104 *Corrected North elevation*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & No.364, with notes about raising the height of the chimneys & of the entrance bay  
s & d: *Philip Webb, Architect | 1 Raymond Buildings | May 1883*  
Pen & coloured washes with some red pen & some pencil additions & amendments on linen (495×915)  
See also No.44

105 Plan, elevation, section & details of *Cupboards* beside & above fireplace in *Bed Room No.1* (i.e. bedroom on 1st floor above dining-room)  
Scale: 1in to 1ft, FS  
Insc: As above, 414, (cornice over recess) *cornice to main | doors on 174 (see No.85), (seats)  $\frac{1}{2}$ " oak tops | Jany. 28th. 85 & (cupboard doors) see 301*  
d: *July. 20.83*  
Pencil with some pen inscriptions, numbered in red wash (505×745)

106 S elevation, with weathervane on added flap, E-W section & N-S section of upper part of tower & bell turret  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: No.428 *does not include the bell turret, Tracing sent of all up to | turret cornice 14th August 83 & No.443 | Tracing of turret sent Sep. 5 1883*  
Pencil (tower & vane) & red (turret), numbered in red wash, on 2 sheets stuck together & with flap stuck to upper edge (545×745), flap 235×110)  
Verso: Details of connection between 2 iron joists  
Pencil

107 Elevation, section, details & small explanatory sketches of weathervane on tower block  
Scale: 1in to 1ft, FS  
Insc: (on vane) 1883  
d: *Sep: 1883*  
Pencil (505×750)  
There are two drawings for the weathervane at the V & A (E.214-215 1916), one of which is dated 19 September 1883. They are numbered 450-451.

108 Part-plans, & elevations showing panelling &c in dining-room, sketch plan looking up of soffit of arch & panelled ceiling to bay window, with small explanatory perspective sketch of bolt for fixing sideboard to wall  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: No.473 | *Tracing sent Nov 14th 1883*  
Pen & pencil with 1 sepia pen inscription, numbered in red wash (500×745)  
There are two further drawings for the panelling at the V & A (E.222-223 1916).

109 Plan, internal elevation, section & detail of dining-room bay window  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS  
Insc: No.474 | *Tracing sent Nov. 1883*  
Pencil with 1 sepia pen inscription, numbered in wash (495×745)

110 Detail & explanatory perspective sketch of joinery over fireplace, shelf at side of fireplace, sideboard & doors in dining-room  
Scale:  $\frac{1}{4}$ FS, FS  
Insc: No.476 | *Tracing sent Nov 14th 1883*  
Pencil with 1 sepia pen inscription, numbered in red wash (500×745)

111 Plan, elevations, section/elevation & details of main entrance doors  
Scale: 1in to 1ft, FS  
Insc: No.489 | *Tracing sent Jany. 21s '84*  
Pencil, numbered in red wash (495×735)

112 Plans, elevations/sections (cancelled) & details of 2nd staircase  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS  
Pen & pencil (500×735)  
There are four drawings for the second staircase at the V & A (E.216-219 1916) which are dated February 1884 and are numbered 495-498 (Webb's numbering).

113 Organ loft: plan of coving, with elevations, section & details of coving & panelling & explanatory perspective sketch of junction of ribs  
Scale: 1in to 1ft, FS  
Insc: No.505 *Tracing sent March 5th. 1884 & (part below coving) No.51 | Tracing sent Oct. 9th. 90*  
Pencil with 1 pen inscription, numbered in red pen & red wash (490×735)

114 Three plans, elevation/section & section of water tower  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: No.523 & *Tracing sent to C. of Works | April 19 1884*  
Pencil with some pen inscriptions, numbered in red wash (495×735)

115 Two plans, elevation & part-section of water tower  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: *Tracing sent to C. of works | April 19, 1884*  
Pencil with some pen inscriptions (495×735)

114-115 This was a separate building higher up the hill to the NW of the house, shown on No.228 below. There is a drawing showing elevations of the water tower at the V & A (E.231 1916) which is numbered 524. (Webb's numbering). See No.120 for roof detail.

116 Dining-room ceiling: half-plan, with section of ceiling to bay window; plan of ceiling to bay window; details of plaster mouldings  
Scale:  $\frac{1}{2}$ in to 1ft, 1in to 1ft,  $\frac{1}{4}$ FS  
Insc: No.529 | *Tracing sent to joiner April 28th 84, (half-plan) No.603 | Tracing sent Sep: 23rd. 84 & rebuilding, tracing sent - July 25th. 1890*  
Pencil with 1 red pen inscription, numbered in red wash (500×740)

117 Plans & elevations of 2 designs for buttresses to garden wall  
Scale: 1in to 1ft  
Insc: No.556 | *Tracing sent | June 28/84, No.567 | Drawing revised | & sent 11 July 1884, Mr Simmonds to see | Mr Howell about coping | and ascertain about | Lengths of coping pieces, Mr Webb has written to Mr | Coombs about plan | & setting out of same & The details of buttresses & gates will be sent directly*  
Pencil, numbered in red wash (495×735)  
Verso: Plan, elevation, section & details of gates in E & W garden walls, with small explanatory perspective sketches of *iron-rest & angle plate*; elevation of gate in N garden wall  
Scale: 1in to 1ft, FS  
Insc: As above & No.629 | *Tracing sent Nov. 17th. 1884*  
Pencil, numbered in red wash  
Wyndham suggested that the buttresses for the garden walls should be Gothic and this provoked a vigorous response from Webb in a letter of 1 July 1884: "... The difference in price for the mediaeval buttresses that you said you would prefer over those which I had arranged for, does not come to much, about £12, and if the cost were the only consideration you would probably wish to have those you prefer. Over and above the advantage which my buttresses give for practical purposes, of casting less shade and permitting fruit trees to be trained against them, there is another. The mediaeval buttress shapes represent the appearance of counter pressure against thrust at individual points, and they would look more reasonable if there was a roof over them whereas those I would prefer merely look as if they were meant to steady the



wall. I have designed some decent buttresses on your plan, but I would still much prefer to use those I had proposed.' Wyndham capitulated in a letter of 4 July. (Letters in Brandon-Jones collection.)

**118** FS detail, with explanatory perspective sketch of carved oak cresting over the head of the wood framed openings | to the galleries of the first floor in the hall  
Insc: As above & No.561, with detailed instructions to the carver, e.g. ... the carving will be seen at its greatest distance from | the eye of 28 feet and its nearest 18 feet, so that the carving itself must be done very vigorously and even rudely done but not coarsely. The soft gradations | shewn on this drawing, except as an aid to the effect desired from the distance, will not be necessary, indeed the labour of doing it would be worse than | wasted ... | ... the carver will necessarily use his judgement to get the effect in his way of the intention of the | drawing ... sharp gougings and transcant channelling, after the | faceting is rightly set out, should be employed, and the chisel marks only softened by the tool and not in any way smoothed down, but | none of the veining and other indications on the drawing to be lost sight of. In repeating the pattern no absolute match is wanted, so long | as the general size, form and character are maintained

s & d: Philip Webb: Architect | 1 Raymond Building | Grays Inn W.C. | July 8th. 1884

Pencil with brown washes & pen & sepia pen inscriptions, numbered in red wash (355 x 510)

**119** Sketch of cresting shown on No.118

Insc: Detailed instructions to the carver, e.g.

In the centre lobes of the | right and left leaves | do not cut down deeply | at - (a.a.) but keep them | nearly flush with the outside | edges of the middle spine (b) | At present the whole flower | is a little too evenly sunk | all over it &c

s & d: Philip Webb. | Gray's Inn London. | July 19. 1884

Pencil with mainly sepia pen inscriptions (245 x 350)  
The inscriptions indicate that this drawing was made after the carving had been begun, in order to show where improvement could be made in the modelling.

**120** Sketch details showing construction & lead flashing of apex of roof of water tower

Insc: As above & Traced Aug. 12th. 84 No.580

Pencil with some sepia pen inscriptions (200 x 125)  
See also Nos.114-115.

**121** Cross-section through stables, showing elevation of loose box, with plan & elevations of loose box

Scale: 1/2 in to 1 ft

Pencil with some red pen (495 x 735)

**122** Elevation & details of stall divisions in stables, with small explanatory perspective sketch of a joint; details of sliding door

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

Insc: No.591 | Tracing sent Sep. 5th. 84

Pencil, numbered in red wash (505 x 750)

**123** Five alternative elevations, some unfinished, for plaster frieze in the great hall, showing stylized leaves & flowers

Scale: 2 in to 1 ft

Pencil (245 x 350)

**124-125** Studies of artichokes, used as source for design of plaster frieze in great hall (see Nos.126-128)  
d: New Place Welwyn | Aug. 3. 1884

Pencil on verso of notepaper stamped New Place, Welwyn, Herts (180 x 225)

New Place, Welwyn, was the house designed by Webb for his brother (see [47]).

**126** Five alternative elevations, some unfinished, for plaster frieze in great hall, showing stylized leaves & flowers, vines & artichokes; the elevation showing artichokes has been squared up for enlargement

Scale: 2 in to 1 ft

Pencil (245 x 350)

**127** Elevation, showing artichokes, squared up for enlargement

Scale: 1/4 FS

Pencil (245 x 350)

**128** FS details of plaster frieze in great hall, showing artichokes

Insc: No.593 See 594 for section, with instructions to the modeller, This plaster frieze is to be modelled | boldly - well raised from the ground, as | it will be some 28 feet from the eye | The upper heads of artichokes to be | well rounded (they will come in pairs) | and the open artichokes at the bottom | carefully articulated - A slight | variation of the outlines of leaves &c | has been made on the right of the | centre line so that both sides | shall not be quite alike & This drawing to be returned when done with s & d: Philip Webb. Archt | 1 Raymond Buildings - Gray's Inn | London - Sepr. 1884

Pencil & sepia wash with some sepia pen inscriptions, numbered in red wash, on 2 sheets stuck together (505 x 1040 overall)

**129** Plans, elevation, section & details showing recess, coving & new outer surround &c for old Italian fireplace in great hall, with small diagram showing flue

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

Insc: No.598 | Tracing showing bracketting | of cove only - sent Sep: 12th. 84, No.695 | Stonework over chimney piece | sent tracing May 14th. 1885, (section of fireplace, with diagram of flues) No.699 | tracing to Mr Longden May 21st 1885 & (panelling) No.707 | Tracing sent | June 8 85

Pencil with some sepia pen, partly numbered in red wash (500 x 730), with flap (235 x 70) stuck to RHS

**130** FS details of plasterwork mouldings & ornament to cornice, cantilevers & small panels of dining-room ceiling & to extrados of arches in dining-room

Insc: (ceiling) No.603 | Tracing sent Sep: 23d 1884 | (without enrichments), (arches) No.631 (640 crossed out) tracing sent Nov 22d 1884, (ceiling) Enrichment done away with | 24 July 1890 & traced on No.42 | sent July 25th. 1890 (see Nos.195-196)

Pencil with some red pen inscriptions, partly numbered in red wash & sepia pen (500 x 735)

Verso: FS detail & rough perspective sketches of plasterwork ornament to beams & larger panels of dining-room ceiling

Insc: No.603 | Tracing sent Sep: 23d 1884

Pencil, numbered in red wash

**131** FS details of plasterwork ornament under cornice of billiard room

Insc: As above, No.606 & This drawing is to be carefully | preserved and returned, to | the Architect, with instructions to the modeller, ... The modeller is to raise the work boldly

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Sep 24th. 1884

Pencil with red & sepia washes & mainly pen inscriptions (495 x 730)

**132** Plan, elevations, section & details of surround to Fireplace in Bedroom No.20, S side, 2nd floor

Scale: 1 in to 1 ft, FS

Insc: As above, No.614 | Tracing sent | 10th. October | 1884, This made a hearth grate. | See No.69 - 25 Feby 1891 & Lapscombe

Pencil, numbered in red wash (495 x 735)

The drawing was probably reused for Lapscombe House (see [48]).

**133** Plan, elevation, section & details of surrounds to fireplaces in bedroom No.10, W side, 1st floor, & No.21, SW corner, 2nd floor

Scale: 1 in to 1 ft, FS

Insc: As above, No.617, Tracing sent | Octr. 15th. 1884 & No.651 Red lines show | alterations to suit | No.10 bedroom

Pencil with some red pen, numbered in red wash (495 x 730)

**134** Plan, elevation, section & details of surround to fireplace in bedroom No.12, N side, 1st floor

Scale: 1 in to 1 ft, FS

Insc: As above, No.623 (26 crossed out), Tracing sent | Oct 25 1884 & 18" grate (instead of 15 in one shown) in No.12 | Decr 18th. 90

Pencil with some red pen, originally numbered in red wash (495 x 740)

**135** FS details of plasterwork ornament to cornice & cantilevers of dining-room ceiling, very similar to part of No.130

Insc: No.632A & (upper part of cornice) This enrichment to be left out | July 24th. 1890

Sepia pen, pencil & sepia wash (500 x 490)

**136** FS detail of plasterwork ornament to beams of dining-room ceiling, different from the design indicated on No.130

Insc: No.635A & Altered at rebuilding | see detail No.41 July 25th. 1890 (see Nos.195-196), with notes to modeller, ... This enrichment is to be modelled as boldly as possible, sink the holes between the leaves very deeply so as to appear as black spots

s & d: Philip Webb. Archt. | Florence. November 20. 1884

Pencil with sepia, red & blue-grey washes, 1 red pen inscription & mainly sepia pen inscriptions (210 x 435)

**137** Tracing of No.136

Insc: No.635 & Tracing of drawing which was sent Dec: 3d. 84

Pencil, numbered in sepia pen, on tracing paper (160 x 385)

**138** Dining-room ceiling: perspective sketch & sketch section/elevation showing the junction of the ornamental patterns on the sides of the centre beams & on the sides of the cross-beams & sketch section through cross-beams & intermediate ribs

Insc: (No.635B), (pattern on sides of centre beams)

This to be altered | July 24th. 1890 & (pattern on sides of cross-beams) moulding only | leave out enrichment | July 24th. 1890

Sepia pen with some pencil inscriptions on tracing paper (380 x 335)

**139** Plan, elevation & details of surround of carved cedar wood to Fireplace in Bedroom No.8, SW corner, 1st floor

Scale: 1 in to 1 ft, FS

Insc: No.636A | Tracing sent Dec: 4th. 84 & (panelling) See altered diagram | June 1890

s: Philip Webb Architect | 1 Raymond Buildings | Grays Inn | W.C.

Pencil with 1 red pen inscription & some sepia pen inscriptions, numbered in red wash (500 x 735)

Verso: FS detail of pilasters & Curve of soffit of arch to fireplace surround in Bedroom No.8

Insc: As above & No.636B | Tracing sent Dec: 4th. 84

Pencil with some sepia pen, numbered in red wash (500 x 735), with flap (500 x 740) stuck to RHS



140 Detail of plasterwork ornament on sides of cross-beams to dining-room ceiling, squared up for enlargement

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

Insc: No.638, with instructions to modeller, *This enrichment of beams is to be modelled | for right hand and left hand the same, except that | though the outlines are to be alike the exact relief | should not be imitated for both sides. The modelling should be bold and telling as it is to be seen | from a height of 15.0 feet from the floor. | Great care to be taken to give the intention, as here shown | of the lines of light and shade, keeping all the curves exactly*  
s&d: Philip Webb Archt. | Florence: Novr. 27. 1884  
Pencil with sepia & red wash & mainly sepia pen inscriptions (115×440)

141 Small arches on either side of bay window at E end of dining-room: elevations, detail of plasterwork ornament & small explanatory perspective sketch of angle pilaster; the spandrel ornament is squared up for enlargement

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

Insc: No.639A, with instructions to modeller, *The spandrils to be modelled very carefully to be effective from the floor of the room | Note the indications of modelling on this drawing, giving the dips in rings round | the eye - In making the model for the left hand spandril keep it like | the one here drawn but do not follow exactly every part, but be | careful in making any variation that the whole works together. | In any case make the modelling as telling as possible ...*  
s&d: Philip Webb Archt. | Florence. Decr. 11. 1884  
Pencil with sepia wash & sepia pen inscriptions, numbered in red wash (205×500)

142 Perspective sketch of arches on either side of bay window at E end of dining-room, with diagrammatic section of soffit & FS details of ornament &c

Insc: No.639B

s&d: Philip Webb Archt. | 1 Raymond Buildings | Grays Inn W.C. | Dec: 17th. 1884

Pencil with sepia wash & some sepia pen, numbered in red wash (500×730)

143 Plan, elevation, section & details of surround to Fireplace in Bedroom No.9, W side, 1st floor  
Insc: As above, 640A | Tracing sent Jany. 5th. 1885, Of cedarwood unpolished, (overmantel & panelling to either side of fireplace) altered June 1890 & see altered design

Pencil with 1 sepia pen inscription & some red pen inscriptions, numbered in red wash (500×735)

Verso: Further FS details of above

Insc: 6408 | Tracing sent Jany. 5th. 1885

Pencil with 1 sepia pen inscription, numbered in red wash

144 Studies for decorative plaster frieze in W drawing-room (not to scale)

Pencil on tracing paper, backed (250×310), lower right corner damaged

145 Coloured study for decorative plaster frieze in W drawing-room (not to scale)

Pencil & coloured washes on detail paper, mounted on pale yellow card (85×205)

The sketch is coloured in green, red, orange, yellow and blue. The executed frieze was probably not coloured.

146 FS detail of centre part of the panel for frieze of (W) drawing room [Fig.62]

Insc: As above & No.641B, with instructions to modeller, ... *The 'crown Imperial' lily on the centre line to be boldly treated so as to | be rather prominent, but care to be taken not to make it heavy. The lighter tinted wreath on the curve is to be well | raised from the ground but the modelling of the leaves to be more soft and delicate than the lily ... | ... As a guide to the surface | modelling of the wreath, attend to the leaf A as the best expressing the intention. Care should be taken to get the | whole panel well together, of which this piece of design is only a part*  
s&d: Philip Webb Archt. | Florence Decr. 19. 1884  
Pencil with sepia wash & some blue-black & sepia pen, numbered in red wash, on 2 stuck together (340×310 overall)

147 FS detail of part of plaster frieze in W drawing-room

Insc: No.641C, with instructions to the modeller, ... *The different parts of this detail | to be varied in relief to get | effect & Great care to be | taken in keeping the outlines | and the curves ...*

s&d: Philip Webb Archt. | Florence Decr. 6. 1884

Pencil with sepia wash & some blue-black pen & sepia pen inscriptions, numbered in red wash (500×265)

148 FS detail of plaster frieze in W drawing-room

Pencil with sepia wash on pieces of paper stuck together (785×960 overall)

149 Plans, elevations & section of new fireplace & hood &c to E drawing-room, showing old Italian surround reused, with detail of hearth

Scale: 2in to 1ft, FS

Insc: (metal hood &c) No.643 Tracing to Mr. Longden | Jany 19th. 1885 & (masonry construction &c) No.700 Tracing sent May 21st. 1885

Pencil with some sepia pen inscriptions (500×735)  
See also No.169.

150 Plans, elevation & section of new metal hood to hall fireplace, showing old Venetian surround reused

Scale: 2in to 1ft

Insc: No.648 | Tracing sent to Mr. Longden Jany 19th. 1885

Pencil with 1 sepia pen inscription (500×740)

151 Plans, elevation & sections of new fireplace to dining-room, showing old Venetian surround reused

Scale: 2in to 1ft

Insc: (metal hood &c) No.648 | tracing to Mr. Longden | Jany 19th. 1885 & (masonry construction &c) No.698 | Tracing to Mr Longden 20th May '85

Pencil, with some sepia pen inscriptions (500×725)

152 Preliminary study for plaster ornamental band to be fixed in the string course between the stone corbels at North & South ends of great hall (see No.153).

Scale:  $\frac{1}{2}$ FS

Insc: As above

Pencil (110×625)

Verso: Very rough sketch plan & perspective of great hall showing position of string-course

Pencil

153 Final FS details of ornamental band shown on No.152, with small explanatory perspective sketch showing where band ends in relation to the corbel

Insc: As No.152 & No.652A, with instructions to the modeller, ... *The modelled relief to be boldly and clearly done | but no part to be raised above the ground higher than | the dotted line A.A.A (shown on section)*

s&d: Philip Webb Archt. | Rome Jan: 23. 1885

Pencil with some sepia & red wash & sepia pen inscriptions (230×735)

154 Plan, elevation, sections, detail & small, rough perspective sketches of dining-room fireplace with new panelled overmantel, showing old Venetian surround reused & panelling to left of fireplace

Scale: 1in to 1ft, FS

Insc: No.653 | Tracing showing position | of old chy: p. sent for | fixing same Jany 31st. 1885 & (overmantel) No.685. | Details of panelling sent Apl 6th '85  
Pencil with some sepia pen inscriptions, numbered in red wash (490×735)

155 Plan, elevation, section & details of surround to Fireplace in Mrs. Wyndham's (bed)room ground floor

Scale: 1in to 1ft, FS

Insc: As above & No.654 (653 crossed out) | Tracings sent on | Feby 4th. '85

Pencil with some sepia wash & 1 sepia pen inscription, originally numbered in red wash (500×735)

156 FS details of carving to frieze of fireplace surround in Mrs Wyndham's bedroom

Insc: As above & 654A

Pencil with sepia & red wash, numbered in red pen (205×280)

157 Plans, elevations, sections/elevations & details of bath recesses with panelling & shuttered window above, ground, 1st & 2nd floors, with later amendments to the design for the 2nd floor

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

Insc: No.657, Tracing sent 9th Feby '84 & (2nd floor)

Tracing sent showing alterations - No.47. | 24 Sept 1890

Pencil with some red pen inscriptions & some sepia pen inscriptions, numbered in red wash (500×730)

158 FS details of 2 similar designs for Carving of pinnacles of newels | principal Stairs

Insc: As above, No.656, Drawing sent | Feby 5th '85 & Two varieties on | alternate pinnacles

Pencil with some sepia pen inscriptions, numbered in red wash, on tracing paper (295×180)

159 FS detail & sketch plan looking up of finish to Newels | of Main Stairs, a different design from those shown in No.158

Insc: As above, No.659, ... *The same | design to be used for the carving to all balls of newels & Note. The carving ... to be | particularly done according to this design,*

*keeping the curves, | modelling, sections &c as here indicated. It should be cleanly | and freely cut so as to give effect to the design as intended and | expressed by the drawing - clean-cut and effective tool-marks | to be left at completion, but no over sharp arrises to be | left in such a way as to be easily injured*  
s&d: Philip Webb, Archt., Rode Feby 10. 1885

Pencil with sepia & red washes & sepia pen inscriptions (280×165)

160 Apparently a tracing of No.159, but fewer inscriptions

Insc: No.659. | Details of finish to newels on | main stairs, fs. Drawing | sent Feby. 4th '84

Pencil with mainly sepia pen inscriptions, numbered in red wash (280×190)

The date inscribed on this drawing must be a mistake (see date on No.159.)

161 Plan & elevation of fireplace & adjoining door in Bathroom on Ground Floor, with section & details of fireplace

Scale: 1in to 1ft, FS

Insc: As above, No.660 | Tracing sent Feby: 16th '85,

No.675 Adaption of above for bedrooms Nos 6 & 13 | sent March 9th 85, put this to waiting room | Pb.W. &

Miss Faulkner | Blue Bough 5" tiles | June 9th. 1885

Pencil with 1 sepia pen inscription, numbered in red wash (500×735)

Miss Kate Faulkner was one of Charles Faulkner's sisters who designed for Morris & Co.



**162** Plan, elevation, section & details of *Fireplace in bedroom No.2*

Scale: 1in to 1ft, FS

Insc: As above, No.663, *Tracing sent 17th Feby. '85 & (decorative balusters) Removed | May 11th 1885*  
Pencil with 1 sepia pen inscription, numbered in red wash (495×740)**163** Elevation & details including sketch details of newel posts, principal staircase

Scale: 1/4FS, FS

Insc: As above  
Pencil on tracing paper, backed (545×265)**164** FS details of carving to newel posts, principal staircaseInsc: No.672 & *Drawing sent March 3rd '85*

Pencil with 1 sepia pen inscription, numbered in red wash, on tracing paper, backed (195×345)

**165** FS details of carving to newel posts, principal staircaseInsc: No.674 | *drawing sent | March 6th 1885*

Pencil, numbered in red wash, on tracing paper, backed (180×280)

**166** FS details of carving to newel posts of main stairs *reduced in height from Mr. Webb's design*Insc: As above No.678B, variations numbered 5 to 8 & *tracing & his drawing sent March 9th. 1885*  
Pencil with mainly sepia pen inscriptions (375×500)**167** Tracing of No.166, without shading &cInsc: No.678 & *These diagrams are only to give the proportions of the carving as reduced to suit the smaller cap | the general character is to be like the coloured drawing and all or most of the features there | are to be transferred to this proportion*  
d: March 10th. 1885

Sepia pen on tracing paper, backed (205×525),

**168** Plan, elevations, section, details & small explanatory perspective sketch of new fireplace to *West Drawing Room*, showing old Italian surround reused

Scale: 1in to 1ft, FS

Insc: As above, Old No.677. *Diagram for fixing sent March 9th 85 | new wk. No 690. Tracing sent 28th Apl '85 & To be got ready by the end of January | See Mr Longden*

Pencil with some sepia pen inscriptions (495×735)

**169** Plan, elevation & section of old Italian surround, & new work over, to fireplace in *East Drawing Room*

Scale: 1in to 1ft

Insc: As above, No.677 *Diagram for fixing sent 9th March '85 | No.691 Tracing sent 1st May '85 & (timber framing piece) This may be made | a little more or | less to suit the | total dimension | For full size details | See No.690 (see No.168)*Pencil with some sepia pen inscriptions (495×740)  
See also No.149.**170** FS details of carving to frieze above oak panelling in dining-roomInsc: No.697 & *The carving is to be 9'0" above the floor, with instructions to carver, The section A.B. gives the general line for the relief for the carving but this will be varied by the necessities | of effect by the carver. Regard should be given to the table land or central upper surface of leaves at | x-x and y-y. This upper surface should only be relieved in the most delicate way - so that it would be | soft and nearly smooth to the hand. The shadow of relief at the bottom edges of relief is shown nearly | equal throughout, this should not be so in the carving, as some of the edges would nearly die into the ground | and others wd. be well raised up. Let the carver set the drawing up at some distance from the eye, and | he will see what effect is intended by the shading. Let the work be soft but effective*s & d: Philip Webb. *Archit. | 1 Raymond Buildings - Grays Inn London | May 1885*

Pencil with sepia &amp; grey-blue washes, some blue crayon &amp; sepia pen inscriptions, numbered in red wash, backed (285×770)

**171** Tracing of No.170, without shading &cInsc: No.697 *drawing sent May 19th. 1885*

Pencil with sepia pen inscriptions on tracing paper, (335×765), edges damaged

**172** Plan of fireplace in great hall, showing design for pavement

Scale: 1/2in to 1ft

Insc: *Tracing sent May 25th 1885, see also staircase drg No.533 & "Dark Fossil" Rubbed but not polished 1.1/4 | Troughbed chilmark 2"*

Pencil with sepia pen inscriptions on tracing paper backed (255×395),

**173** Plans, elevations, section/elevation & details of fireplace with Purbeck marble surround & old Brass *Standard grate*, possibly for smoking room

Scale: 1in to 1ft, FS

Insc: As above, *Tracing sent 11th Mar 85 | No 680, 706 to Mr Longden & (carved moulding below shelf) Removed May 21st. 1885*

Pencil (500×735)

**174** FS detail of *Variation of pattern of carved frieze for Dining-Room* above panelling

Insc: As above, No.715 &amp; (supp... (torn) ... fireplace)

s & d: Philip Webb *Archit | 1 Raymond Buildings ... (torn) July 1st*

Pencil with sepia pen inscriptions on tracing paper

(265×780), damaged

**175** First floor screen to main stairs: FS details & explanatory perspective sketch of carving for pilaster capital; FS detail of carved panel for pierInsc: No.721, *Sent finished tracing of work below this | to Friith - carver - July 13 - 1885 | Ph.W. & No.725 | Finished tracing of this carving | below, sent to Mr. Friith the carver - July | 30. 1885 - This carving to be repeated for | one more panel - carving for other 2 panels to be sent | Ph.W.*

Pencil, numbered in sepia pen (500×735), with flap (250×215) stuck to LHS

Verso: FS details of cased piers of screen to main stairs, 1st floor

Pencil

See [65] for a possibly related design.

**176** FS detail of *spandril eyes to arches in | screen 1s fl main stairs*Insc: As above & No.722 *Sent off finished tracing to Friith carver | July 13 - 1885 - No.722*

Pencil, numbered in sepia pen (220×350)

**177** Elevation of a design for the *Carving along top of cornice in Hall | in oak*; elevation & section of alternative design squared up for enlargement; detail of alternative design

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

Insc: As above, (alternative design) No.375 *A. Aug. 20. 85 & (detail) No.735 (375 crossed out) Tracing sent August 20th. 1885*

Pencil with some pen inscriptions (500×730)

Verso: Elevations &amp; sections showing 3 alternative designs for carving to frieze of oak panelling in dining-room, the elevation corresponding to No.170, i.e. as executed, squared for transfer; details of frieze mouldings without carving

Scale: 1/4FS, FS

Pencil

See also No.170.

**178** Plan with sketch sections. part-plan & details of plaster ceiling to W drawing-room

Scale: 1/4in to 1ft, 1/2in to 1ft, FS

Insc: No.742 & *Sheet No.1*s & d: Philip Webb *Architect | 1 Raymond Buildings | Grays Inn W.C. | March 4th. 1886*

Pen, pencil &amp; coloured washes with some red pen &amp; some sepia pen inscriptions (495×745)

**179** FS details of mouldings &c to W drawing-room plaster ceilingInsc: No.743 | *Sheet No.2*s & d: Philip Webb *Architect, 1 Raymond Buildings | Grays Inn W.C. | March 4th. 1886*

Pencil with sepia wash, some pen inscriptions &amp; mainly sepia pen inscriptions, numbered in red wash, on 2 sheets stuck together (500×1075 overall)

**180** FS details of plasterwork ornament to drawing-room ceilingInsc: No.744 *Sheet No. 3*, with instructions to the modeller, ... *the | dark tinted sinkings on the drawing should | appear as dark as possible when the work | is in place, so that the effect, in a way, | should appear as lace-work somewhat ... | the modelling itself should not be more marked | than is necessary & Set the drawing at some 10 feet from the eye to be able | to judge of the effect intended*s & d: Philip Webb *Architect | 1 Raymond Buildings | Grays Inn W.C. | March 29th. 1886*

Pen &amp; pencil with sepia &amp; red washes &amp; sepia pen inscriptions (385×1430)

Pen &amp; pencil with sepia &amp; red washes &amp; sepia pen inscriptions (385×1430)

s & d: Philip Webb *Architect | 1 Raymond Buildings | Grays Inn W.C. | March 29th. 1886*

Pen &amp; pencil with sepia &amp; red washes &amp; sepia pen inscriptions (385×1430)

**181** Tracing of No.180Insc: *Drawing sent 30th: March '86*

Pencil with pen inscriptions on tracing paper, in 2 pieces, once joined together, both backed (360×695, 360×555)

**182** Plans, elevations, sections, details & explanatory perspective sketch of bookcase in E drawing-room

Scale: 1in to 1ft, FS

Insc: No.755B

s & d: Philip Webb *Architect | 1 Raymond Buildings | Grays Inn W.C. | Decr. 13th. 1886*

Pen with brown, yellow &amp; grey washes &amp; some sepia pen inscriptions (490×720)

**183-184** Contract design & working drawing for laundry building**183** Basement, ground floor & roof plans, E & W elevations & sections

Scale: 1/2in to 1ft

Insc: *Laundry Buildings, Drawing No.1 & This is one of the drawings referred to in the agreement | Signed by me this 9th day of January 1885 | (s.) John Howell | Witness J Simmonds*s & d: Philip Webb *Architect | 1 Raymond Buildings | Grays Inn W.C. | Jany. 1885*

Pen &amp; coloured washes with some red &amp; blue-black pen &amp; some sepia pen inscriptions (490×740)



On the SE side of the building is an old path, and on the NW side is an old cowhouse. Howell was the brickmaker for Clouds (site notebook II).

**184** Basement plan & sections, showing heating system

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

Pencil with some red pen (500×735)

**185** Revised design for laundry building

Basement, ground floor & roof plans, elevations & sections

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

Insc: *Laundry buildings*

Pen with some red pen & some pencil additions & amendments (495×735)

**186-187** Working drawings for laundry building

**186** Basement, ground floor & roof plans, elevations, & sections, a slightly modified version of the design shown in No.185

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

Insc: Some specification notes

Pen with red wash, some red pen & some sepia pen inscriptions on tracing paper, backed (475×715)

**187** Part-plan & 8 sections or part-sections

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

Insc: *No.3 & Laundry. | Tracing sent 9th May '85, with specification notes for the chimney*

Pencil with some red & blue pen & mainly sepia pen inscriptions (495×735)

Verso: Sections through washhouse, with elevations & sketch detail of windows; part-plans, part-elevations & small explanatory perspective sketch of roof timbers; elevations of top part of roof hip showing gabled ventilator

Insc: *Laundry washhouse & No.5 | tracing sent 18th May '85*

Pen with some pencil, some red pen & mainly sepia pen inscriptions

The revised design is larger than the contract design. The building survives but is unused (1978). It is to the side of the drive, opposite the offices, and is shown on No.228.

**188** Elevation & section of 3 bar park fences, with small explanatory perspective sketch of joints

Scale: 1in to 1ft

Insc: *As above & Tracing sent to Mr. Wyndham April 15th. 1886*

Pencil with some sepia pen inscriptions (245×350)

Verso: Elevation & small explanatory perspective sketches of 2 bar park fences

Scale: 1in to 1ft

Insc: *Tracing sent to Mr. Wyndham March 5th. 1886*

Pencil with some sepia pen inscriptions (245×350)

**189-213** Working drawings for reinstating the house after a fire, 1889-92

**189** Part-elevation/section of W side & cross-section looking N of great hall, with plans of piers; larger plan of pier

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

Insc: *Revision of drawing - No.93. | Shewing alterations in Hopton Wood Stone Piers - | and arches over same - also Arches under passage - | See Full size details Nos.90, 91, 92, 99, traced 14 June 1889, No.1 | Tracing sent June 20th. 1889 & (moulding below gallery windows) wrote 11 Nov '89 | that moulding is to | go round at ends - | as on original dwg | No 99 (see Nos.65, 66, 68 & 79)*

Pencil with some red pen, some pen inscriptions & some sepia pen inscriptions (490×720)

**190** Plan & details of beams over hall & explanatory perspective sketch showing beams; section & details of overlapping glass panels in roof lanterns

Scale: 1in to 1ft, FS

Insc: *No.7 & Details of mouldings on beams over hall | alterations to drawing No.100 | Tracing sent June 26th 1889 (see No.77)*

Pencil with some red pen & 1 sepia pen inscription on tracing paper (530×740), edges damaged

**191** New glazed screen in passage with door from passage to garden, both near servants' hall, ground floor: plan, elevations & sections, explanatory perspective sketch of junction of glazed screen & existing corbelling along wall of passage

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

Insc: *May 1889, & No.8 | Tracing sent to Mr. Simmonds | July 5th 1889, (door into garden) This doorway to be moved | 6" further West on account | of a shrub planted against | wall - July 11th. 1889 & Steps found to be unnecessary, one wide | step, outside substituted as below | July 11th. 1889*

Pencil with some red pen & pen inscriptions (490×720)

**192** FS details of carving in angle braces of | lanterns in great hall

Insc: *As above & No.20*

s & d: *Ph. Webb. Archt | Decr. 6. 1889*

Pencil with sepia wash & mainly sepia pen inscriptions (195×335)

**193** Tracing of No.192

Insc: *drawing of this sent to Estcourt | Decr 6. 1889*

s: *Ph. Webb Arch*

Pencil on detail paper (295×365)

**194** Front & side elevations of organ gallery, great hall

Scale: 1in to 1ft

Insc: *No.21. | tracing sent 1 Jan'y 1890 & ... Organ Gallery, shewing panelling | to correspond, with revised panelling over side arches*

s & d: *Philip Webb Archt | 1 Raymond Buildings, | 1 January 1890*

Pencil with sepia pen inscriptions, numbered in red pen, on tracing paper (230×495)

**195** Elevation & details of decorative plasterwork on centre beam of dining-room ceiling, including centre flower where the pattern reverses

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

Insc: *No.41 tracing sent July 25th. 1890 | In place of No.635.A (see No.136)*

Pencil with 1 pen inscription, numbered in red pen (500×730)

**196** Tracing of No.195, with small sketch plan showing how pattern on centre beam & on cross-beams merges at angles

Insc: *No.41 | in place of detail | No.635.A (see No.136)*

s & d: *Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | July 25th. 1890*

Pencil with some red wash, some red pen & mainly sepia pen inscriptions on tracing paper (465×810)

**197** FS details of carved panel for East side of Entrance Porch on north front

Insc: *As above & No.43*

s & d: *Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Aug. 5th. 1890*

Pencil with black crayon & grey wash, some red wash & sepia pen inscriptions, numbered in red pen (485×725)

See also No.204.

**198** Tracing of No.197

Insc: *original dwg sent 5 August 1890*

Pencil with sepia pen inscriptions (500×445)

**199** Plan, elevation, section & details showing the refixing of unidentified corner fireplace surround, perhaps in bedroom 3, 1st floor

Scale: 1in to 1ft, FS

Insc: *No.45 | Tracing sent | Aug. 29th. 90*

Pencil with 1 sepia pen inscription, numbered in red pen, on tracing paper (405×445)

**200** Plan, elevation, section & details of surround to fireplace in Mrs Wyndham's bedroom, ground floor

Scale: 1in to 1ft, FS

Insc: *No.52 - tracing sent Oct. 18. | 1890*

Pencil with 1 pen & some red pen inscriptions (405×510)

**201-202** New game larder over coal cellar

**201** Plans, S & E (end) elevations & sections, with details showing construction of concrete floor

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

Insc: *No.57 & Tracing sent 18 December 1890*

Pencil with mainly pen inscriptions, numbered in red pen (505×745)

**202** N elevation; elevations & sections of N dormer gables & plan, elevation, sections & sketch detail (not to scale) of E dormers; plan, elevation & detail of inner door at top of stairs into larder; details of small N skylights

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

Insc: *No.58 & Tracing sent 18 December 1890*

Pencil with some red pen & mainly pen inscriptions (505×745)

**203** FS details of carving to cresting of octagon buttresses at side of Entrance Porch, N front

Insc: *As above*

s & d: *Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | April 23rd. 1891*

Pencil with grey, red & blue washes, some red pen inscriptions & mainly pen inscriptions (480×730)

**204** FS detail of Carved panel for West side of Entrance Porch, on N front

Insc: *As above & No.73 (44 crossed out) original drawing sent April 25th. 1891*

Pencil with sepia pen inscriptions, numbered in red pen, on tracing paper (505×440)

See also No.197.

**205** FS details, sketch plan of bead moulding & small explanatory perspective sketch of carving to buttresses on centre part of N front over entrance porch

Insc: *This drawing to be carefully preserved | and returned to the architect | No.74*

s & d: *Philip Webb Architect | 1 Raymond Buildings Grays Inn W.C. | April 24th. 1891*

Pencil with grey wash, 1 red pen inscription & mainly pen inscriptions (725×475)

**206** Plan, elevation, section & details of fireplace in E drawing-room, with plan of fireplace before fire & alternative elevation

Scale: 1in to 1ft, FS

Insc: *No.76, tracing sent 11 June 1891 & tracing sent shewing | hearth grate 10th. May 1892*

Pencil with some sepia pen inscriptions, numbered in red pen (500×740)

**207** Pattern sketched & adapted from Indian Pot

Insc: *As above & Mr Weir - | When you have got rid of other Work - Will you be so good | as to trace this carefully - colour it light Indigo, as this, then | square it out and enlarge on sheet of our paper to twice the size, | carefully in pencil - | Ph.W. Monday 6. Ap.*

s & d: *Ph.W. 1891*

Pencil with blue wash (255×355)

This drawing shows the decorative motif which, with the addition of a bird at its centre, was used for the carved decoration of the hood over the fireplace in the W drawing-room (see Nos.208-211 below).



208-211 FS details of carving over fireplace in drawing-room

208 Central part showing bird

Pencil with black crayon & white chalk highlights on grey coloured paper (635 × 495)

209 Pencil with black crayon & white chalk highlights on buff coloured paper (635 × 1040)

210 Pencil with black crayon, some grey wash & white chalk highlights on buff coloured paper (635 × 1050)

211 Pencil with black crayon & white chalk highlights on buff coloured paper (635 × 540)

212 *Elevation of South end of hall*

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

Insc: As above

s & d: Philip Webb, Architect | Raymond Buildings Grays Inn. | London 26 March 1892

Pencil & pen with some green wash & 1 sepia pen inscription on tracing paper (375 × 365)

There is a duplicate of this drawing which has not been catalogued dated April 1892.

213 FS detail of carved or modelled ornamental band consisting of leaves intertwined with a ribbon

Insc: *Rough tracing*

Pencil with 1 sepia pen inscription on 3 pieces of tracing paper, once stuck together (255 × 770, 255 × 790, 285 × 340)

34-213 Insc: As above & *Clouds House East Knoyle or Clouds House or Clouds* (except Nos.62-67, 69, 71, 74, 77-79, 83, 84, 93, 94, 100, 107-115, 118, 120, 123-127, 129, 130, 132, 137-140, 144, 148-152, 154, 155-157, 158, 168, 169, 184, 186, 195, 199 & 207-211)

Prov: No.159 pres. by Arthur Keen, 1935; Nos.108, 118, 120, 134, 142, 146, 155, 159, 173, 181, 185, 187, 195, 197, 203, 205 & 206 pres. by the 12th Earl Ferrers, 1937; Nos.58, 59, 61-82, 85-88, 90-92, 97-104, 112, 113, 115, 123-126, 137, 145, 158, 160, 163, 164, 172, 182-184, 186, 188, 189, 193, 194, 201, 202, 207 & 210 pres. by Miss Dorothy Walker, 1947; Nos.117, 131 & 209 pres. by the SPAB, 1947; Nos.128, 132, 166, 170, 178-180, 196 & 210 pres. by Philip Porteous, 1953; Nos.140 & 153, 177 pres. by George Jack, 1916; No.212 pres. by John Brandon-Jones, 1974; No.106 pres. 1975 by the Art Workers' Guild, to whom it was probably given by George Jack

214-231 Survey drawings & tracings of Philip Webb drawings by unidentified, probably C20, draughtsmen

214-216 Survey drawings

214 Ground floor plan of main house, tower block & offices

On tracing paper (385 × 775, irregular)

215 First floor plan of main house, tower block & offices

On tracing paper, backed (350 × 770, irregular)

216 Second floor plan of main house

On tracing paper, backed (265 × 235)

214-216 Scale:  $\frac{1}{4}$  in to 1 ft

Pencil with grey-blue wash & pen inscriptions & (No.216) 1 red pen inscription

217 Unfinished tracing similar to No.40 (roof plan of main house & tower block)

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

Insc: *No.6, Nov 1881 | Albert Estcourt | Witness G.B. (George Basset) & 3rd Nov 1881 | Albert Estcourt | Witness GB*

s: PW

Pencil on detail paper (575 × 780)

This is apparently a rough tracing of a contract drawing now lost.

218 Tracing of No.50 (N elevations & S of kitchen offices)

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

Insc: *Goodall*

Pencil with mainly sepia pen inscriptions on tracing paper (630 × 770)

219-220 Tracings of parts of No.82 (W half of ground floor plan, main house)

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

Insc: (No.219) *Bryant & Nov 1880 see elevation*

Pencil with some red pen & mainly pen inscriptions on tracing paper (580 × 860, 585 × 885)

221 Half-plan & half-elevation of E front (tracings of parts of Nos.80 & 102), with stonework details

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

Insc: (plan & elevation) *No.110 | (part of) &  $\frac{1}{2}$  of No.360; (details) No.115 & No.168*

Pencil with some pen & some sepia inscriptions on tracing paper (665 × 770)

The details numbered 115 and 168 are probably tracings of original Webb drawings which have not survived.

222 Elevations of the S faces of the 2 projections at the N end of the W front; half-elevation of W front (tracing of part of No.103)

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

Insc: (W front)  $\frac{1}{2}$  of *No.361*

Pencil with some red pen on tracing paper (590 × 815)

The parts of this drawing which are not a tracing of No.104 may be tracings from other Webb drawings which have not survived.

223 Unfinished tracing of part of No.103 (half-elevation of W front)

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

Insc: *Brown*

Pencil with some red pen on tracing paper (535 × 720)

224 N-S section through N porch & entrance hall & rooms above; half-elevation of N front (tracing of part of No.104)

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

Insc: *McDonnell*

Pencil with some red pen on tracing paper (590 × 770)

The N-S section may be a tracing of a Webb drawing which has not survived.

225 Unfinished S elevation

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

Insc: *Jones*

Pencil on tracing paper (590 × 930)

226 N & S elevations of tower block

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

Insc: *Brown*

Pencil on tracing paper (665 × 740)

Nos.225-226 may be tracings of Webb drawings which have not survived.

227 E elevation/section of the tower block; half-elevation of E front (tracing of part of No.102)

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

Insc: (tower block) *No.266 | tracing sent up to this | corner only 1 | Nov 82 & (E front)  $\frac{1}{2}$  of No.360*

Pencil on tracing paper (605 × 780)

The elevation/section of the tower block is presumably a tracing of an original Webb drawing which has not survived. This drawing appears to be drawn in the same hand and on the same kind of detail paper as No.217. Nos.218-226 appear to be in a different hand and are on a yellowed paper.

228 Survey drawing

Site plan, showing block plans of house, offices, stables & outbuildings & *plan of stables*

Scale: 1 in to just over 200 ft,  $\frac{1}{16}$  in to 1 ft

Insc: As above

Pencil with black & grey-green washes & pen inscriptions on tracing paper, backed (420 × 750)

This is in the same hand as Nos.214-216 and may be a tracing of an original Webb drawing which has not survived.

229 Unfinished ground plan of *stable(s)*

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

Insc: As above

Pencil (455 × 715)

230 E-W section through *stable* yard showing N elevation of S block & 2 N-S sections

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

Insc: As above

Pencil with mainly sepia pen inscriptions on tracing paper (515 × 770)

231 Plan of *East end | of stable yard*

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

Insc: As above & *No.552 | tracing sent June 7 1884*

Pencil on tracing paper (595 × 785)

No.231 and possibly No.229 appear to be tracings of original Webb drawings which have not survived; they appear to be in the same hand on the same kind of paper as Nos.217 & 227. No.230, which may also be a tracing of an original Philip Webb drawing which has not survived, appears to be in the same hand and on the same kind of paper as Nos.218-226.

216-231 (except Nos.217, 219, 223-224, 227)

Insc: As above & *Clouds House or Clouds*

Lit: H. Muthesius, *Das englische Haus*, I, 1904, p.108 & figs.73 & 74 (exterior & interior photograph); W. R. Lethaby, *Philip Webb and his work*, 1935, pp. 96, 104 & pls. opposite pp.45, 52, 61 (discussion & 2 exterior & 1 interior photographs); E. Oliver, *Four Victorian ladies of Wiltshire*, 1945, pp.85-101 (for a description of the entertaining at Clouds of political & artistic society); J. Brandon-Jones, 'Philip Webb', in P. Ferriday (ed.), *Victorian architecture*, 1963, p.259-260, (discussion with 2 plans) & pls. LXXXVII-LXXXVIII (exterior & interior photographs); Pevsner, *Wiltshire*, 1975, pp.56, 232; M. Girouard, *The Victorian country house* 1971, pp.51-52 & pls.53, 61 interior & exterior photographs; W. S. Blunt, 'Clouds', *CL*, XVI, 1904, pp.738-748 (10 exterior & 6 interior photographs); G. Jack, 'An Appreciation of Philip Webb', *AR*, XXXVIII, 1915, pls.II & III after (p.4 (2 exterior & interior photographs); W. R. Lethaby, 'Philip Webb and his work', *Builder*, CXXVIII, 1925, pp.904-905 & figs.7, 8, 9 (discussion with 3 exterior photographs)



Percy Wyndham was a younger son of Lord Leonfield and MP for West Cumberland 1860-85. A friend and patron of Burne-Jones, he came into contact with Webb through the Morris circle. He purchased the estate for his new house in 1876 and gave the commission to Webb at the end of that year, deciding to build on the site of an old house. In order to be near Clouds, Wyndham moved to Wilbury, where Webb made some alterations. Matters proceeded slowly, and when a courtyard design was finally submitted to the London builder George Smith in January 1879 the tender proved too high and the design was abandoned. A new design was ready by June 1881, with Albert Estcourt of Gloucester as the builder and James Simmonds of Blandford as the clerk of works. Estcourt, had been recommended by T. G. Jackson, had also worked for Burges and Street and was later to work for Webb again at Exning and Forthampton (see [14] & [15]); Simmonds had worked for Waterhouse at Clayesmore House, Iwerne Minster. The laundry building was apparently built under the direction of Howell, the Clouds brickmaker (see No.183). The house and outbuildings were finished in 1886 at a cost of something under £80,000, but in January 1889 the house was gutted by fire. It was carefully reconstructed, with a few changes in design, by the same builder and clerk of works and completed in 1892 at a cost of about £35,000. In 1933 the house and its contents, including a Morris tapestry and other Morris furnishings and Burne-Jones paintings and drawings, were sold by Capt. Richard Wyndham. Since then the house and outbuildings have been considerably altered and partly demolished, most of the demolition taking place in 1938. The N range of the main house and the S range of the offices have gone; the protruding bays on the E and W fronts have been either truncated or entirely removed; and the gabled second floor windows have been replaced by rectangular dormers. On the inside the northernmost bay of the hall has been filled in with a new floor, and the rest of the hall below gallery level has been replaced or concealed by a new structure; the drawing-rooms have lost their shelves and the W drawing-room has lost its fireplace, though the hood of the latter is now a kind of plant holder in the hall; the archway into the main staircase well has lost its lacy spandrels and the newel posts have lost their finials. The main house is now a school, the stables are a stud and the remaining offices and outbuildings are individual dwellings.

An exceptional amount of evidence in the way of drawings and manuscripts survives to document the care and expense lavished on what Wyndham claimed to be 'the house of the age'. According to Simmonds there were 736 pre-fire drawings; the highest number inscribed on a surviving pre-fire drawing is 755B and on a post-fire drawing 76 (there is often more than one number on a drawing). Apart from the drawings now at the RIBA there are 43 further drawings at the V & A (E.206-E.248 1916), and at the RIBA there is a typescript catalogue, compiled about 1961 by Donald Smith which ties the V & A drawings into the sequence of RIBA drawings. Simmonds kept day-by-day journals which are now at the RIBA: one of 185 pages covering 15 December 1881 to 16 November 1885, and another of 137 pages covering 15 January 1889 to 22 September 1891. John Brandon-Jones has correspondence between Webb and the Wyndhams beginning in 1876 and continuing after building work had long ceased (this was largely transcribed into letterbooks I & II), correspondence between Webb and Jack during the former's travels in Italy in 1884 and site notebooks of 1878-92. There are contemporary exterior and interior photographs of the house in the Brandon-Jones collection (including old postcards, one of which is reproduced in Lethaby, *op. cit.*) and an exterior photograph in the NMR. An early sketch plan, design drawing and details (12 in all) are at the SPAB.

[25] LEDBURY (Herefs): Elizabeth Barrett-Browning memorial clock tower  
Unexecuted preliminary & final designs for Mr Stephens, Honorary Secretary to the tower committee c.1891 (6):

1 Preliminary design  
Plan, elevation, small perspective sketch & sketch details (not to scale)  
Scale:  $\frac{1}{2}$ in to 1ft  
Pencil (350 × 220)  
The elevation shows two variations for the top of the tower, one slightly lower than the other.

2-6 Final design  
2 Plans, elevation & section  
Scale:  $\frac{1}{2}$ in to 1ft  
Pencil (505 × 745)

3 Perspective of tower  
Pencil on white board (390 × 315)  
Surrounding buildings not shown.

4 Print of perspective drawing based on No.3, but showing the tower in its setting in the main street of Ledbury  
(340 × 285)

5 Perspective drawing of tower with some surrounding buildings, showing small amendment to design  
Pen (275 × 290)

6 Tracing of No.5, with surrounding buildings as No.4  
Pen with some pencil on detail paper (275 × 290)

1-6 Prov: Pres. by Miss Dorothy Walker, 1947  
Lit: W. R. Lethaby, *Philip Webb and his work*, 1935, p.110 (mention)  
Webb first visited Ledbury in December 1890, and the design was apparently made in 1891. In January 1892, when Webb visited the site for the second time, there was doubt as to whether sufficient money could be raised for the project, and the scheme was abandoned (site notebook II). However, a Barrett-Browning Memorial Institute and clock tower were soon afterwards built to the designs of Brightwen Binyon, 1892-96. A perspective of the tower is in the RIBA Drawings Collection. Elizabeth Barrett-Browning lived at Hope End, near Ledbury, from soon after her birth in 1806 until 1826.

[26] LIPHOOK (Hants): Cottage & entrance gateway  
Preliminary design for Mrs Robb, horticulturist, 1891  
Elevations, section & small, rough explanatory perspective sketch  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *Gardener's Cottage and Entrance Gateway. No.2. / For Mrs. Robb, Liphook Hampshire & Tracing Sent June 1st. 91*  
Pen & coloured washes with pencil amendments (505 × 745)

Prov: Pres. by the SPAB, 1947  
Lit: Pevsner & Lloyd, *Hants*, 1967, p.319  
The cottage and gateway were built by William & George King of Abinger Hammer, Surrey, 1891-92. The cottage still exists, but there have been extensive additions and alterations involving the demolition of the gateway. Part of the additions, including a weatherboarded clock tower, are executed in a Webb-like manner, but the largest part of the additions is built of stone in a more conventional Arts & Crafts style. Some of the additions are by Owen Little, 1905. The buildings were divided into two houses: Lychgates (including the Webb cottage) and Golden Fields, in 1951. For a design for a small house by Webb, possibly for Mrs Robb, see [61].

LIVERPOOL  
See Design for a cathedral, possibly for Liverpool  
[56]

[27] LONDON: Beaumont Lodge, Shepherd's Bush, Hammersmith

Preliminary design & working drawings for new studio & alterations to house for E. J. Poynter, painter, 1869 (4):

1 Preliminary design for studio  
Plan, section, sketch details of dado shelf (not to scale) & small explanatory perspective sketches  
Scale:  $\frac{1}{2}$ in to 1ft  
Pencil (560 × 760)

2-3 Working drawings

2 Plan, elevation & sections of studio, with details of casement windows, skylight, cupboard, skirting & dado shelf  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{2}$ in to 1ft, FS  
Insc: *Studio for E. J. Poynter Esqre*, with specification notes  
s & d: *Philip Webb / Archt. Gray's Inn / November 1869*  
Pen & coloured washes with some pencil additions (555 × 745)

3 Plan, elevation, section & details of removable studio door & window above  
Scale:  $\frac{1}{2}$ in to 1ft, FS  
Insc: *Studio For E. J. Poynter Esqre*; verso *Mr. Poynter's Studio / Shepherd's Bush*  
Pencil (560 × 765)

4 Plans, elevation & section of panelled *Recess in Dining Room*, with details of timber surround, with shelf over, to wall opening  
Scale:  $\frac{1}{2}$ in to 1ft, FS  
Insc: As above & *Poynter Esqre. / Shepherd's Bush*; verso addressed to *Mr. Dunn / 35 Brewer St / Golden Sqr. / W* (with penny stamp)  
s: *P. Webb. Archt / 1 Raymond Buildings / Grays Inn*  
Pen & coloured washes with some pencil additions & amendments (555 × 765)

1-4 Prov: Pres. by John Brandon-Jones, 1974  
Lit: W. Crane, *An Artist's reminiscences*, 1907, p.166  
The studio was converted out of existing stables. It was later used by Walter Crane (*op. cit.*).

[28] LONDON: No.1 Holland Park (Kensington), Kensington & Chelsea  
Working drawing for alterations, 1882, to a stucco villa of 1864; design for garden house, 1888; contract & working drawings for the addition of a loggia with room above, 1889; all for Alexander Alexander Ionides, Greek Consul-General & art collector (5):

1 Alterations, 1882  
Elevation & details of *Iron gate to New Porch*  
Scale:  $\frac{1}{2}$ in to 1ft, FS  
Insc: As above, *No.1A. Holland Park & No.7*  
d: *Dec 7. 82*  
Pencil with some pen inscriptions (500 × 745)

2-3 Garden house, 1888  
2 Basement, ground floor & roof plans & elevations  
Insc: *No.1*  
Pen & coloured washes with some pencil & some red pen (495 × 730)

3 Elevations & sections  
Insc: *No.2*; verso (in blue crayon, possibly added later) *1st Design*  
Pen & coloured washes with some red pen & some blue crayon (495 × 720)  
The inscription on No.3v clearly indicates that this design was not built, but the inscription may be an incorrect later addition. If it is correct, however, the design may represent an alternative scheme to the loggia and waiting room off the main staircase landing (see Nos.4-5) which was carried out.



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

Insc: *A. Ionides Esq, 1 Holland Park | ... | Exercise room in garden*  
s&d: Philip Webb Architect | 1 Raymond Buildings Grays Inn W.C. | March 12th. 1888

4-5 Addition of a loggia with waiting room above, 1889

4 Plans, elevations & sections

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

Insc: *A. Ionides Esq: 1 Holland Park, No.2 & This is the drawing referred to in the memorandum of agreement signed by us | this 28th day of February 1889 | Carey & Company | pp W. H. Holland | Witness George Jack s&d: Philip Webb, Architect | 1 Raymond Buildings | Grays Inn, W.C. | Feby. 28. 1889*

Pen & coloured washes with some red pen & some pencil additions & amendments (500 x 740)

Prov: Pres. by Arthur Llewellyn Smith

Pencil amendments indicate enlargement of chimney capping.

5 Details of iron casements, with plan of casement showing position when open

Scale: FS, 2in to 1ft

Insc: *Waiting Room Holland Park (Ionides) & sent tracing to Holland, for new waiting room 1 Holland Park; April 9th, 1889*

Pencil with yellow & blue washes & mainly pen inscriptions (500 x 740)

Lit: A. C. Ionides Jnr, *Ion: a grandfather's tale*, limited edition, 1927 (information on the Ionides family); Survey of London, XXXVII, *Northern Kensington* 1973, p.124 (note); N. Cooper, *The Opulent eye*, 1976, p.89 & pl. 37 (interior photograph of waiting room by Lemere); L. F. Day, 'A Kensington interior', *Art Journal*, 1893, pp.139-144 (article on the house with interior photographs of staircase & dining-room by Webb); G. White, 'An Epoch-making house', *Studio*, XII, 1897, pp.102-112 (article on the house, with photographs of dining-room, drawing-room & waiting room by Webb); G. L. Morris, 'On Philip Webb's town work', *AR*, II, 1897, pp.198-208 (discussion & drawing of dining-room fireplace)  
The porch shown in No.1 appears to be part of the staircase addition made by Webb which is illustrated in *Art Journal*, 1893 (*loc. cit.*) and is indicated on the plan for the loggia and waiting room in No.4. The additions shown in Nos.4-5 were built by Carey & Co. of Holland Park (which apparently took over the firm of W. H. Holland in 1888) in 1889-90. The house was sold with Holland House and gardens to the LCC in 1952, but the interior, decorated by Webb, Morris & Co. and Walter Crane, was already gone, and in 1953 the house was demolished. The tapestry made for the house in 1887, to the designs of Morris, J. H. Dearle and Webb, is now in the V&A (for Webb's designs for the animals see [68]). The waiting room is referred to as a smoking room in *Art Journal*, the 'Marble Hall' in *Studio*, the 'Marble Room' in the *AR* article of 1897 and a 'Gallery for Antiquities' in George Jack's list of Webb's works (*AR*, XXXVIII, 1915, p.6). A servants' hall, billiard room and sitting-room were also added to the house in the 1870s by Thomas Jeckyll.

A. A. Ionides, known as 'Aleco', was the brother of C. A. Ionides, for whom Webb designed a picture gallery (see [20]) and other work. Webb also designed gravestones to the parents of the Ionides brothers (see [19]).

[29] LONDON: No.14 (No.1 until 1908) Holland Park Road (Kensington), Kensington & Chelsea  
Contract & revised design drawings for new studio house, 1865; final design & working drawings for alterations & additions, 1877, & drawing for publication 1880; final design, contract & working drawings for alterations & extensive additions, 1892-93; all for Valentine Cameron Prinsep, painter (73):

1-4 Contract & revised design drawings, 1865

1-2 Contract drawings

1 Basement, ground, 1st floor & roof plans

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

Insc: No.1

Pen & coloured washes with some blue, purple & brown pen & some pencil additions & amendments (555 x 770), edges damaged

2 N, S, E & W elevations & sections; plan & elevations of outside steps to waiting room; section of boundary wall; detail with small explanatory perspective sketches of string-courses under 1st floor windows, N elevation & on chimneystacks  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{2}$ in to 1ft

Insc: No 2

Pen & coloured washes with some red pen & some pencil additions & amendments (555 x 775), edges damaged

1-2 Insc: As above, *Design for House, Kensington, V. C. Prinsep Esq., This is one of the drawings referred to in the agreement signed by us this 18th. day of January 1865 (s.) Jackson & Shaw C.W.J. Witness R. C. F. Thomas & Approved | J. H. Browne | Agent to Lady Holland w/m: J. Whatman 1864*

3-4 Revised design

3 Basement, ground, 1st floor & roof plans; elevation of studio window; elevation & details of entrance gates, section of boundary wall  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{2}$ in to 1ft,  $\frac{1}{8}$ FS, FS

Insc: *Design for House, Kensington No 1 | V. C. Prinsep Esq*

Pen & coloured washes with some red pen & some pencil additions & amendments on detail paper, linen-backed (565 x 750 approx.), edges damaged  
This drawing shows small plan changes including the repositioning of the boundary wall to the street.

4 Ground plan, with part-plan & part-sections of basement; elevation of entrance gates, section through entrance gates & stops & details of gates

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

Insc: *V. C. Prinsep Esq. Kensington & (next to boundary wall dimensions, in pencil) Jan. 15 1892 w/m: J. Whatman 1864*

Pen & coloured washes with some pencil additions & amendments (560 x 775), edges damaged  
This drawing shows further plan changes including the addition of a bay window (marked *Greenhouse*) and garden steps to the dining-room. Also extensive additions to the E of the house are shown in pencil; these are probably a smaller preliminary scheme for the additions carried out to a different design in 1892-93 (see Nos.13-73).

5-12 Alterations & additions, 1877, & drawing for publication, 1880

5-6 Final design

5 First & 2nd floor plans, street elevation with detail of coved cornice & sections

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

Insc: *Holland Estate | I approve these Alterations to No.1 Holland Park Rd. | Kensington, provided they are carried out in | accordance with these drawings on behalf of the | freeholder The Rt. Honble. the Earl of Ilchester | (s.) Robt. C Driver | 4 Whitehall | London | March 26th. 1877*  
s&d: Philip Webb Archt. | 1 Raymond Buildings | Gray's Inn, London. | March 1877

Pen & coloured washes with some red pen, with notes & detail in pencil (490 x 735)

Robert Driver was agent to the Earl of Ilchester, owner of the Holland estate from 1874.

6 E & W elevations; roof plan & part-section showing valley gutter; elevation/section of parapeted roof over picture frame room; elevation & section of cornice between gables

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

Insc: *Sent tracing of roof plan & details | to Mr Heath Foreman April 4th. 1877*

Elevations, pen & coloured washes with some red pen & some pencil additions; other parts of sheet, pencil (505 x 745)

The elevations are part of the final design. The rest of the sheet forms part of the set of working drawings.

5-6 Insc: As above & *Design for additions to Mr Prinsep's House | No.1 Holland Park Road Kensington*

7-11 Working drawings

7 Part-plans, elevation & section/elevation of additions built above area between wings on street front

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

Insc: *Tracing sent to Messrs. Ashby March 13th. 1877 & (fireplace in 1st floor studio extension) Sent tracing to Foreman | June 21 1877*

Pencil (745 x 505)

Verso: FS details of timber columns & mouldings to studio gallery & of *Folding doors from old to new Portions of Studio*

Insc: As above & *Tracing taken to Foreman April 30th. 1877*

Pencil

8 FS details of *Base of angle buttress & sill to bay window*, 1st floor, street front

Insc: As above & *Tracing sent to Messrs. Ashby March 13th. 1877*

Pencil (510 x 750)

Verso: FS details of fireplace surround in 1st floor studio extension

Insc: *Sent tracing to Mr Heath | June 21st. 1877*

Pencil

On same sheet: Preliminary 1st floor plan, street elevation & section of house

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

Pencil

The preliminary design for the additions has been drawn on to a partly erased plan, elevation and section of the 1865 design. The first floor bay window to the studio is not as executed, there is no coved cornice and the picture frame room is only roughly indicated.



9 FS detail of moulding & finials above bay window, 1st floor, street front  
Insc: *Tracing sent to Messrs. Ashby March 13th. 1877*  
Pencil (745 × 505)

Verso: Plan & section of wc & lobby, 1st floor; plans, sections & detail of back stair from 1st floor to 2nd floor servant's bedroom; elevation, section & detail of fireplace surround in servant's bedroom; plan & elevation of small access doors to cisterns, 2nd floor  
Scale:  $\frac{1}{2}$ in to 1ft, FS  
Insc: (wc & lobby) *Sent tracing to | Mr. Heath 20/3/77* & *sent tracing of rest of work to Foreman | April 13th. 1877*  
Pencil

10 FS detail of stone sill & corbel under bay window, 1st floor, street front  
Insc: *Tracing sent to Messrs. Ashby March 13th. 1877*  
Pencil (740 × 505)

Verso: Plan, elevation & section of part of W side of studio, showing doorway to new part of studio, alterations to gallery & new doorway from gallery to new picture frame room; elevations & section of doors to new part of studio  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *Tracing sent to Foreman April 18th. 1877*  
Pencil

The centre part of the floor of the old gallery was replaced by a special sliding section and the balustrade was altered so that it could be folded back, thus allowing large paintings to be taken through to the new part of the studio.

11 FS details of stone corbels to pilasters on either side of bay window, 1st floor, street front  
Insc: *Tracing sent to Messrs. Ashby March 13th. 1877 & (in pen) tracing of Corbel sent | 8 Oct '92 - | No.59*  
Pencil with 1 pen inscription (745 × 505)  
This corbel detail was used again for the equivalent pilaster strips on the 1892 extension (see note to No.50).  
Verso: Plans, sections & detail of movable section of gallery  
Scale: 1in to 1ft, FS  
Insc: *Tracing sent to Foreman May 3rd 1877*  
Pencil (505 × 745), with detail paper flap (140 × 485) stuck to lower RHS

9-11 Insc: As above & *Mr Prinsep's House or Mr. Prinsep's House 1 (or No.1) Holland Park Road*

12 Drawing for publication  
Plans & sections of the house  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: *House for Val. Prinsep R.A. (sic) | Marlborough St. Kensington (incorrect & added after 1894 when Prinsep was made RA) & Built in 1865 | additions 1880 (also incorrect)*  
Pencil (495 × 720)  
The drawing appears to have been made in 1880 for Maurice B. Adams, who published a short article with illustrations on the house in *Building News* of that year. Adams's plans and sections are apparently based on this drawing or a tracing of it.

13-73 Alterations & extensive additions, 1892-93

13 Final design  
Part site plan, showing front of house with new wing in relation to street & neighbouring properties, & (in pencil) rough elevations & section of boundary wall to street before & after additions, with section of new porch  
Scale: 1in to 22ft,  $\frac{1}{8}$ in to 1ft  
Insc: *Proposed porch to new wing being added to House | No 1 Holland Park Road Kensington. Plan shewing | relation of projecting porch to buildings on each side*  
s & d: *July 12th. 1892 | Philip Webb Architect | 1 Raymond Buildings Grays Inn W.C.*  
Pencil with grey & pink washes, pen & red pen inscriptions & some pencil additions (500 × 735)

14-28 Contract drawings, with preliminary contract drawing & working drawings

14 Basement plan of old house & new wing, showing drains  
s & d: *Philip Webb Archt | 1 Raymond Buildings Grays Inn | London 15 June 1892*  
Pen & pencil (505 × 750)

15 Basement & ground floor plans of old house & new wing  
Pen & coloured washes with some red pen & some pencil additions (510 × 750)

16 First & 2nd floor plans of old house & new wing  
Pen & coloured washes, with some pencil additions (510 × 750)

17 S elevation of old house & new wing & E elevation of new wing, with sketch detail of gutter behind parapet  
Pen & coloured washes with some pencil additions & amendments (505 × 755)  
Amendment shows circular window (as built) to main staircase in place of repositioned old window (see No.44v.). For preliminary contract drawing on which No.17 was based see No.64v.

14-17 Scale:  $\frac{1}{8}$ in to 1ft  
15-17 s: *Philip Webb Architect 1 Raymond Buildings Grays Inn*

18 Plan & sections of basement, new wing  
Insc: *Tracing of plan only sent June 21st. 1892*  
Pen with pink, grey & green washes, some red & some blue pen & some pencil additions & amendments (510 × 755)

19 Ground floor plan of new wing  
Insc: *Tracing sent | July 6th. 1892, tracing shewing iron joists made Sept 10' 92. | (No.39) & No.163. Tracing of Music & Dining rooms | shewing space for wood block floor. | sent 13 March 1893*  
Pen with pink, grey & green washes, some red & some blue pen, some pencil additions & amendments & some red pen inscriptions (505 × 750)

18-19 s & d: *Philip Webb Archt | 1 Raymond Buildings (No.19 Bldgs.) Grays Inn | London 13th. June 1892*

20 First floor plan of new wing  
Insc: *Tracing sent Sept 3 1892*  
s: *Philip Webb*  
Pen with pink, grey & yellow washes, some blue pen & some pencil additions (510 × 750)

21 Second floor plan of new wing  
s: *Philip Webb*  
Pen with pink, grey & yellow washes, some pencil additions & amendments & some red pen inscriptions (510 × 750)

22 Cross-sections of new wing, with part-section of old house showing alterations  
Insc: *tracing sent 1 July 1892*  
s & d: *Philip Webb Architect | 1 Raymond Buildings Grays Inn W.C | 13th. June 1892*  
Pen & coloured washes with some red & some blue pen & some pencil additions & amendments (505 × 750)

23 Longitudinal section, with part longitudinal section showing street front chimney & flues, new wing  
Insc: (section) *Tracing sent | July 12th. 1892 & (part-section) tracing | sent of flues | Sept 7 '92*  
s: *Philip Webb*  
Pen & coloured washes with some red & some blue pen & some pencil additions & amendments (510 × 755)  
Pencil amendment shows bay window (as built) to first floor bedroom, N end of new wing.

24 Preliminary contract drawing  
Cross-section of new wing, with N elevation of old house showing alterations & with plans of new 1st floor windows in old house; part-section of existing studio, showing new window, with side elevation of new ground floor bay indicated  
Pencil (510 × 750)

This drawing shows an alternative design for the alterations to the old house, retaining one of the studio windows with its gable and adding a new window but without a rooflight above (see No.25).

25 Cross-section of new wing, with N elevation of old house *shewing new bay window & other alterations*; outline section of old house, showing side elevation of new bay window & section through terrace steps  
Insc: As above, *Tracing sent | Aug. 11th. 1892 & Tracing shewing studio wd & wds under revised. No.79*  
s & d: *Philip Webb Architect, 1 Raymond Buildings Grays Inn | 13th. June 1892*  
Pen & coloured washes with some red & some blue pen & some pencil additions & amendments, numbered in red pen (510 × 750)  
The new studio windows and new windows below are shown in pencil on the elevation. The drawing shows the removal of both the old studio windows with their gables and the addition of a new window with roof lights over.

18-25 Scale:  $\frac{1}{4}$ in to 1ft

26 Part-plans, elevation & sections of new entrance porch, showing porch windows & passage to coal cellars under, new wing  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *Tracing sent Aug 11th. 1892, (new window between porch & main staircase) No 58 tracing sent 8 Oct '92 & (opening between old hall & new wing) Tracing of this opening | window in Porch | sent 8 Oct 92 | No.58*  
s: *Philip Webb*  
Pencil, with some red pen & mainly pen inscriptions (510 × 750)  
See Nos.44 & 56v for further drawings of window between porch and staircase and Nos.34r, 57r & 58 for further details of porch.

27 Plans, elevation & sections of new bay window & terrace with basement below & detail of retaining wall to basement area, N side of old house  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS  
Insc: *tracing sent 11th. Oct '92 & (door from bay to new wing) Note. door | into Music rm | similar to this. | tracing sent for | Mason, Sept 5th*  
s: *Philip Webb*  
Pencil with 1 red pen inscription & some pen inscriptions (510 × 755)  
Verso: Working drawing  
Plan & sections of new skylight, new buttress & new ventilator dormer to old studio  
Scale: 1in to 1ft  
Insc: *No.106, tracing made shewing | corrected sizes for | Rendles. No.117, | sent 13th. Jan'y 93 (Rendle's patent glazing bars) & (ventilator) No.111 | ... tracing sent 28 Dec 92*  
Pencil with some red pen inscriptions & mainly pen inscriptions  
See also Nos.51v & 52v.



**28** Sections through basement, new wingScale:  $\frac{1}{4}$ in to 1ft

Insc: *Tracing sent June 22nd. 1892 & (section through passage & Cloak room) tracing sent 27th. July '92*  
Pencil with some red pen & mainly pen inscriptions (510×755)

Verso: Probably working drawing  
Plan, elevation & section of billiard room fireplace; part-plan & part-elevation/section of laundry, showing fireplace opening, copper, & plan of staircase to cloakroom; part-plan & elevation/section of housekeeper's room, showing openings to cupboard recess, fireplace & stores; elevations of door openings to housekeeper's room & billiard room; sections of corridor showing arched openings to wc corridor & old house; all in basement, new wing, with detail of concrete & iron floor over  
Scale:  $\frac{1}{2}$ in to 1ft, 1in to 1ft

Insc: *No.16. | tracing sent 30 June 1892*

Pencil & coloured washes with some red & some blue pen & mainly pen inscriptions

14-23, 25-28 Insc: As above & (Nos.14-23, 25-27, on recto) *This is one of the drawings referred to in the agreement signed by us this 14th day of September 1892 (s.) C W Bovis & Co Witness W Weir* (No.15 marked in pencil for Weir's signature but not signed by him), (No.28r) *C W Bovis & Co | W Weir*, (No.28v was drawn before the contract was signed, therefore the signatures on recto may refer to verso also), (Nos.14-23, 25-28 on recto) numbered in red pen from No.1 to No.14 respectively  
For a further preliminary contract drawing see No.64v.

**29-73** Working drawings (for new wing except where stated)

**29** Plans, elevations & sections of doors to laundry & coal cellars, section of door | *From corridor into passage | to coal cellars & Plan of double doors | to wine cellar*, with detail of doors; plan, elevation, section & details of windows into stores, W.C. & passage | *by housekeeper's room*

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

Insc: As above, *No.15 & tracing sent 28 June 1892*  
Pencil with some red pen & mainly pen inscriptions (510×750)

Verso: Elevation, section & detail of window between | *corridor & cloakroom*; elevation & section of ventilators to stores; elevation & detail of ventilating bricks to wine cellar; plan, elevation & detail of wall arches & corbel at E end of billiard room

Scale:  $\frac{1}{2}$ in to 1ft, FS,  $\frac{1}{4}$ FSInsc: As above & *No.19 tracing sent July 6th. 1892*

Pencil with some red pen & 1 pen inscription

**30** Plan, elevation, section & details of E Basement Entrance doors; plan, elevation & section of french casement doors to area next to basement billiard room

Scale: 1in to 1ft, FS

Insc: As above & *No.20 tracing sent July 8th. 92*  
Pencil with some red pen & mainly pen inscriptions (510×755)

Verso: Elevations & details of timber columns supporting roof truss, 2nd floor bedroom, N end of new wing

Scale:  $\frac{1}{8}$ FS,  $\frac{1}{4}$ FS, FSInsc: *No.64. | tracing sent Oct 15 '92*

Pencil with 1 pen inscription, numbered in red pen

**31** Plan, elevations & section of billiard room windows; plan, elevations & section of window to housekeeper's room

Scale: 1in to 1ft

Insc: *No.21, Tracing sent 14 July 92 & (housekeeper's room) No.188. | Tracing shewing finishing | & shutters sent. | 29 June 1893*

Pencil with some red pen & mainly pen inscriptions (510×750)

Verso: Plan, elevation & section of wall & roof valley over oriel window to studio, showing new guttering, downpipe &c; plan, elevation & section of doorway & new staircase to roof over studio (replacing old staircase from studio gallery to picture frame room, see 1877 alterations, Nos.5-12)

Scale:  $\frac{1}{2}$ in to 1ftInsc: (guttering &c.) *No.98. | tracing sent 30 Nov '92 & (doorway & steps to roof) No.168*

Pencil with mainly pen inscriptions, numbered mainly in red pen

**32** FS details of sash windows & French casement doors to basementInsc: As above & *No.22 | tracing sent July 20th. 1892*

Pencil with some pen inscriptions, numbered in red pen (510×750)

Verso: FS details of windows to new basement bay in old house, to 2nd floor & to 1st floor bathroom & wc; FS detail of sill to french casement in basement bay

Insc: *No.80 | Traced for WC & Bathroom window. | sent Nov 9. 92. | mullion & sill also (see Nos.33v & 45v), (next to bay window) No.82 | Full size of Dormer windows (2nd floor) | traced from this shewing panelling | in place of plaster, &c. | sent Nov 10 92 & (panelling to 2nd floor windows) No.144. | tracing sent | 20 Feby 1893*

Pencil with 1 pen inscription & some red pen inscriptions

**33** Plans, elevation & sections of windows to laundry (not as shown on contract plans, see Nos.15 & 18)

Scale: 1in to 1ft

Insc: (E window) *Tracing sent 5 Aug '92 | No.24, For detail of frame see drawing | No.20, to be the same as | frame of door, with the exception | of rebate for glass (see No.30r) & (S window) No.25. | tracing sent 8 Aug. 92*  
Pencil with some red pen & mainly pen inscriptions (515×755)

Verso: Details of stone sills to ground & 1st floor windows

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

Insc: *No.30, Tracing sent Sept 2nd. 1892, No.51 | Tracing of | first floor sill. | 28 Sept '92, first floor windows South Elevation | No.52a. tracing sent 3 Oct '92 & Sill to wd (window) in | recess first floor. | tracing sent 11 Oct '92*  
Pencil with blue & buff washes, some red pen inscriptions & mainly pen inscriptions  
See also Nos.32v & 45v.

**34** Plan & sections of entrance porch, showing windows, steps & staircase down to cloakroom underScale:  $\frac{1}{2}$ in to 1ft

Insc: *No.26 Tracing sent | Aug. 11th. 92*  
Pencil with some red pen & mainly pen inscriptions (505×750)

See Nos.26, 57 & 58 for further details of porch.

Verso: Plans, sections & details of new staircase from ground floor to basement, with elevations of stair windows

Scale:  $\frac{1}{2}$ in to 1ft, FSInsc: *No.105*

Pencil with pink & blue washes & mainly pen inscriptions, numbered in red pen

**35** S & E elevations of new wingScale:  $\frac{1}{4}$ in to 1ft

Insc: *No.27 (in pencil) & tracing sent 11 Aug '92*  
Pencil with some red pen & mainly pen inscriptions (500×740)

Verso: FS details of iron gate from street to basement area

Pencil with 1 pen inscription

See also No.58r.

**36** N & W elevations of new wingScale:  $\frac{1}{4}$ in to 1ft

Insc: *No.28 (in pencil), tracing sent 11th. Aug. 1892 & Sent tracing of this elevation | with the Initial & date Escutcheon | to Prinsep at the Grosvenor Hotel | 14 June 1893 | Ph.W. (see No.67)*

Pencil with some red pen & some pen inscriptions (510×755)

Verso: Part N & part W elevations of old house, with plan of gulley & manhole, showing drainage

Scale:  $\frac{1}{4}$ in to 1ftInsc: *No.102 & Tracing sent 7 December 1892*

Pencil with purple & blue washes & mainly pen inscriptions, numbered in red pen

**37** FS details of stonework to entrance porch window & arch below

Insc: *No.29. | Tracing of arch over porch & sill to Staircase Wd. sent Sept. '92 & No.46. | tracing of mullions jamb lintle transome | & drip over lintle - sent 20 Sept '92 (sic)*

Pencil with some pen inscriptions, numbered in red pen (515×760)

Verso: FS details of stonework to entrance doorway & circular porch windows & to ceiling & cornice of outer porch

Insc: (doorway) *traced on No.123 | sent 23 Jan'y 93 & (other details) traced on No.121 sent 23 Jan'y 93*

Pencil with some red pen inscriptions & mainly pen inscriptions

**38** Plan, elevations & section of E windows to dining-room & window to music room, ground floor

Scale: 1in to 1ft

Insc: *No.31. For brickwork | No.42. For joiner | tracing sent shewing finishing | Sept 13 '92 & Tracing sent shewing brick work, September 2. 1892*  
Pencil with some red pen & some pen inscriptions (515×760)

Verso: Plans, internal elevations & sections of new bay window to old house, ground floor, also showing basement area retaining wall & buttresses

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

Insc: (section) *No.86 | tracing sent | 16 Nov '92 & No.95 ... | Tracing of panelling sent | 28 Nov 92*

Pencil with some red pen & some pen inscriptions

**39** Plan, elevations & section of S windows to dining-room, ground floorScale:  $\frac{1}{2}$ in to 1ft

Insc: *No.33. | tracing sent for builder Sept 5. '92 | tracing sent of woodwork Sept 17. 92. No.44*  
Pencil with some red pen & some pen inscriptions (515×760)

Verso: FS details of stone corbel to arches over S windows to dining-room, ground floor

Insc: *Traced on No.33 | sent Sept 5 '92 (see recto)*

Pencil with 1 red pen & 1 pen inscription

**40** Plan, elevations, section & detail of lobby outside butler's pantry, ground floor, showing panelling, door to butler's pantry & hatch to dining-room; plan, elevations & details of fireplace surround & opening to old house in ground floor corridor

Scale: 1in to 1ft, FS

Insc: (hatch) *No.35 tracing sent for opening Sept 7 | 92, (lobby) panelling to canted angle traced on No.45. sent Sept 17 '92, (fireplace) No.40. Tracing sent Sept 10 '92, tracing No.130 | of marble work | sent 27 Jan'y '93 & No.127 details of woodwork | in Corridor | tracing sent 26 Jan'y 93*

Pencil with some red pen inscriptions & some pen inscriptions (515×760)



verso: Plans, section & elevations of lobbies on S side of basement corridor & ground floor hall over, old house, showing alterations & new ground floor window; plan, elevations & section of new window in kitchen of old house, also showing new sink & new opening to scullery

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

Insc: (lobbies) *Tracing sent 21st. Nov '92. | No.89, (kitchen) No.108. | tracing sent Dec. 17 '92 & (kitchen window) tracing sent showing Guard bars, see | detail No.108*

Pencil with some red pen inscriptions & mainly pen inscriptions

41 Plan, elevation & section of fireplace to music room, ground floor, showing brickwork & iron joists to floor over; plan, elevation & section of fireplace recess in old studio, showing new tiling & position of new stove

Scale: 1in to 1ft

Insc: (music room) *No.36. tracing sent for brickwork Sept 9. 1892, (studio) No.159. | Tracing sent | 9 March '93, Tracing, | Sent to Fuller at | Kensington, Mar 9 - 1893, Dutch Tiles, to be supplied by Mr. Elsley & 100 of these tiles | No 46 in Elsley's book*

Pencil with some red & blue pen & some pen inscriptions (515x760)

Fuller was the builder's foreman.

verso: Plan, elevations, sections & detail of sliding double doors between drawing-room & small dining-room, old house; plan, elevations & sections of double doors to drawing-room & door to small dining-room, old house

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

Insc: *No. 101. | Tracing sent 5. December 1892*

Pencil with mainly pen inscriptions, numbered in red pen

42 Plan & sections of washing troughs in basement laundry; plan & elevation of S side of butler's pantry, ground floor, showing door, cupboard & fireplace openings, with section of fireplace & plan, elevation & section of sash window; elevation & section of arched window to 1st floor bathroom & wc; plan, elevation & section of 1st floor bedroom fireplaces

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

Insc: (laundry) *traced on No.113 | sent 9 Jan'y '93, (butler's pantry) Tracing sent for builder Sept 5 '92, No. (window alone) 37. tracing sent Sept 9. 1892, (bathroom & wc window) tracing showing sill & fullsize sent | 11th. Oct '92 No.60 & (fireplaces) tracing of fireplace opening sent | No.55. 5 October 1892*

Pencil with some red pen & mainly pen inscriptions (515x760)

verso: Sections through 2nd floor, S end of new wing, with elevations of bedroom window & opening to old house; elevation of arched opening from staircase to corridor, 2nd floor, old house; plan of 2nd floor corridor showing ladder to roof, with plan, elevation & detail of door to roof; plan of cupboards at N end of 2nd floor corridor

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

Insc: (S end of new wing) *No.75. | Tracing sent Nov. 2 1892, (arched opening in old house) No.79. |*

*Tracing sent | Nov 7 '92, (corridor & ladder) No 85. | tracing sent 12 Nov '92 & (cupboards) traced with section & sent 19 May 1893 (see No.61r)*

Pencil with some red pen inscriptions & mainly pen inscriptions

43 Plans of ground floor corridor, showing panelling & layout of ceiling ribs; plan, elevations & sections of double doors to small dining-room & music room, showing plastered corridor ceiling, with details of plaster mouldings

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

Insc: (layout of ceiling ribs) *No.152 | tracing  $\frac{1}{2}$ " showing spacing of Ribs. | Sent 2 March '93, (corridor) No.38. | brick vault traced | Sept 9. 1892, Concrete vault traced | 17 Sept 1892, No.48 | Tracing for woodwork | Sept 22 '92 (see No.46r) & (plaster work details) traced on No.153. | Sent 2 March '93*

Pencil with some red pen & mainly pen inscriptions (515x760)

verso: Plan, elevation, section & details of inner main entrance

Scale: 1in to 1ft, FS

Insc: (stonework) *No.54, tracing sent 5th Oct 1892 & No.131. tracing sent 30 January 1893, for joiner work (see also No.58v)*

Pencil with mainly pen inscriptions, numbered in red pen

44 Plan, elevations, section & details of dining-room door & corridor panelling; detail of Frieze string; unrelated small perspective sketch of internal window between entrance porch & main staircase (see No.44v)

Scale: 1in to 1ft, FS

Insc: As above, *No.41. | tracing of brickwork sent Sept 12 '92, 47. | traced for woodwork sent Sept 22. '92 & (iron brackets) ordered Sep 21. 1892*

Pencil with some pen inscriptions, numbered in red pen (515x760)

verso: Elevation, section & detail of additional strutting to beam over Recess in Drawing room, old house; elevation, section & details of new circular window to old part of principal staircase

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

Insc: As above *No.129. | Tracing sent 27 Jan'y '93 & (circular window) No.176. | Tracing sent showing glazing & casement. 7 April 1893 (see No.54r)*

Pencil with some yellow & some grey washes & mainly pen inscriptions, numbered in red pen

45 Elevations of panelling to dining-room; plan & elevation of niche in S bay of dining-room, showing panelling

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

Insc: *No.45. | niche traced along with windows No.44. sent Sept 17. 1892. | diagram of panelling sent Sept 17. '92*

Pencil with some red pen & 1 pen inscription (515x760)

verso: Plans, roof plan, elevations & sections of central part of E front, 1st & 2nd floors, showing windows & dormers &c

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

Insc: *No.63. tracing of brickwork 14 Oct '92. | No.72 tracing showing finishing etc. (except 1st floor bathroom & wc window), (1st floor bathroom & wc window) Window traced on No.80 | sent 9 Nov '92 (see No.32v) & (roof plan) not traced*

Pencil with some red pen inscriptions & mainly pen inscriptions

46 Details of doors to music room, with elevation & detail of fretwork ornament over (on music room side)

Scale: 1in to 1ft, FS

Insc: *No.49. | tracing sent Sept 22*

Pencil with some pen inscriptions, numbered in red pen (515x760)

See also No.43r.

verso: Plans, elevations, section & detail of doors to billiard room, housekeeper's room, wc & stores in basement & to 1st & 2nd floor rooms

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

Insc: *No.92. | ... Doors 1st. & second fl. | tracing sent 24 Nov '92 & No.112. | ... doors in basement*

Pencil with some red pen inscriptions & some pen inscriptions

47 Plan, elevations, section & details of windows to bedrooms & corridor, except S front windows, 1st floor

Scale: 1in to 1ft, FS

Insc: *No.50. | tracing of brickwork 28. Sept '92, No.62 | Joinery | tracing sent Oct. 14th. 1892, Sash frames same as ground fl. see No.23 (missing) & (shutters) same as Billiard Room | see No.22 (see No.32r)*

Pencil with some red pen inscriptions & mainly pen inscriptions (515x760)

verso: FS details of 1st floor windows South front (casements)

Insc: As above, *No.65 Tracing (with 1" scale on other sheet) (see No.48r) sent Oct. 17th. 1892*

Pencil with mainly pen inscriptions, numbered in red pen

48 Plans, elevations & section of 1st floor windows, S front

Scale: 1in to 1ft

Insc: (corridor window) *tracing sent for brickwork. 3 Oct '92. No.52, tracing sent for brickwork window to No 1 bedroom. 52a, No.65 | Tracing of joiner's work, with fullsize on other sheet (see No.47v) sent Oct. 17th. 1892 & (shutters) see No.22 (see No.32r)*

Pencil with some red pen & mainly pen inscriptions (515x760)

verso: FS details of new french casement window to old studio

Insc: *No.87. | tracing sent Nov 16 '92 & (architrave) tracing taken 2 March '93*

Pencil with 1 red pen inscription

See also No.51r.

49 Plans of fireplaces in bedrooms, 1st & 2nd floors, & sections through 1st & 2nd floors, showing roof construction & chimney flues, N end of new wing

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

Insc: *No.61. | tracing sent 11 Oct '92 & Tracing of the bricknogged partition (between bedrooms, 1st floor) | sent 7 Oct '92 No.57*

Pencil with mainly pen inscriptions, numbered in red pen (515x755)

verso: Plan & elevations/sections of 2nd floor ironing room, showing cisterns & suspended drying basket

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

Insc: *Cisterns in Laundry Second floor. No.78. | tracing sent 7 Nov '92, (drying basket) No.161. | Tracing sent showing beams only, | 11 March 1893 & Plan of Ironing table | No.162. tracing sent | with Elevation & section, | 13 March 1893*

Pencil with some red pen inscriptions & mainly pen inscriptions

The drawing is partly obliterated by ink spilled on to sheet.

50 Plan of 1st floor wc & lobby, with elevations of partitions; elevation of partition between 1st floor bedroom & corridor & partition on 2nd floor over; elevations of openings between bedrooms, S end of new wing, & between corridor & lobby, 1st floor

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

Insc: (lobby partitions) *tracing 8th Oct '92. | No.57, (bedroom partition, 1st floor) tracing sent Oct 7 '92 & (bedroom partition, 2nd floor) Tracing of this bricknogged partition sent, 24 Oct '92. | No.70*

Pencil with mainly pen inscriptions, numbered in red pen (515x760)

verso: Roof plan of new wing, with details of rainwater-head at N end

Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{8}$ FS

Insc: *Roof plan | No.69 Tracing sent Oct. 21st. 1892 & (gully) No.90 | tracing sent Nov 23 '92 | also junction of lead flats | revised*

Pen, yellow pen & pencil, numbered in red pen

For No.59 (Webb's numbering), a reused 1877 detail of corbels to pilasters on street front, see No.11.



51 Section through old studio showing new window/skylight & roof construction, with elevation of *struts to Bearer*; plan, elevation, section, details & small explanatory perspective sketch of new french casement window to old studio (see also No.48v)  
Scale:  $\frac{1}{2}$ in to 1ft, 1in to 1ft  
Insc: As above, (roof) No.67 & (window) No.154. | tracing sent March 6th. '93  
Pencil with some pen inscriptions, numbered in red pen (505x750)  
Verso: FS details of new skylight to old studio  
Insc: No.107... | tracing sent 22. Dec '92 & (bearers) traced on No.117 | for Rendle (patent glazing bars) sent | 13 Jan'y 93  
Pencil with some red pen inscriptions & mainly pen inscriptions  
See also Nos.27v & 52v.

52 Plan, elevation, section & details of new fireplace surround to drawing-room, old house  
Scale: 1in to 1ft, FS  
Insc: No.74. | tracing for marble work 31 Oct '92 & No.141 tracing sent joiner wk. 25 Feby '93  
Pencil with some red pen inscriptions & some pen inscriptions (515x760)  
Verso: Plan, elevation & sections of new window/skylight to studio, showing roof timbers & panelling in reveals; section & details of hinged table below window  
Scale:  $\frac{1}{2}$ in to 1ft, 1in to 1ft, FS  
Insc: (skylight) No.93 | trac sent to Rendle to Est (imate) 25 Nov 92, No.100 | tracing taken to Fuller | 5 Dec 92, tracing sent to Elsley | of the window with | full size of copper bars, No.96 | tracing of roof | behind chy | sent 28 Nov 92 & No.138. Tracing of table top | sent 7 Feby 1893  
Pencil with some red pen inscriptions & mainly pen inscriptions  
See also Nos.27v & 51.v. Fuller was the builder's foreman and Thomas Elsley was a blacksmith frequently employed by Webb.

53 Basement plan of old house & new wing, showing drainage, with details & small explanatory perspective sketches; plan & elevation/section of part of basement passage to wc, new wing, showing washbasin & tiling  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{2}$ in to 1ft  
Insc: No.91 | Tracing Sent Nov. 23 1892, (basement passage) No. 150. | tracing shewing | w.b. basin & tiles | sent March 2 1893 & (manhole at SW corner of old house) This correction of the position of | this manhole traced & sent | to Fuller Jan 11th. 1893  
Pen & pencil with some red pen inscriptions (510x750)

54 Plans, sections/elevations & part-elevations of new part of main staircase from first to second floor, showing staircase windows & new panelled screen between 2nd floor passage & bedroom  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, No.109. | ... | tracing sent 22 Dec. '92 & (circular window) No.158 | full size of frame | traced from basement | detail No.20 sent | 9 March 1893 (see Nos.30r & 44v)  
Pencil with mainly pen inscriptions, numbered in red pen (515x760)  
Verso: Diagrammatic section of old house & new wing, showing Hot and Cold water Supply  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & No.110 | tracing sent Dec. 28 '92  
Pencil with some pen inscriptions, numbered in red pen

55 Plan & internal elevations of new bay to old scullery, showing fittings, with detail of sink; plan & section of new larder in old kitchen under bay window, with elevation of door  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS  
Insc: (scullery) No.113 & (larder) No.169 | tracing sent 22nd. March 1893  
Pencil with some red pen inscriptions & mainly pen inscriptions (515x750)

56 Plan, elevations, sections & details of screen & door between hall & staircase to basement, with elevations of boarding under staircase to 1st floor  
Scale:  $\frac{1}{2}$ in to 1ft, FS  
Insc: No.116 & Tracing sent Jan'y 11 '93  
Pencil with mainly pen inscriptions, numbered in red pen (515x760)  
Verso: Plan, elevations, section & details of small internal bay window between entrance porch & old part of main staircase  
Scale: 1in to 1ft, FS  
Insc: No.132 | tracing of woodwork sent | 3 Feby 1893  
Pencil with 1 red pen inscription & some pen inscriptions  
For sketch of window see No.44r, and for position see No.26.

57 Plans, elevation & sections/elevations of outer entrance porch, with details of entrance door & woodwork; plan & elevation of door to cloakroom staircase  
Scale: 1in to 1ft, FS  
Insc: No.120. | tracing sent (mason wk) | 23 Jan'y '93, tracing (No.126) of woodwork sent 25 Jan'y '93, (sections) traced on No.121, (copper letterbox) traced on No.165. | sent 14 March 93 (see No.58v) & (door to cloakroom staircase) traced on sheet No.122 | sent 23 Jan'y '93. | (mason wk) & traced on No.183. | sent 26 May 1893. (joinerwork)  
Pencil with some red pen & mainly pen inscriptions (510x750)  
See Nos.26, 34r & 58 for further drawings of porch  
Verso: FS details of timber balustrade in cast iron shoes set into stone coping  
Insc: No.175 | tracing sent 30 March 1893  
Pencil with 1 red pen inscription & mainly pen inscriptions  
This is possibly an amended detail for the balustrade to the new bay, N side of the old house.

58 Plan, elevation & section of iron gate from street to basement area, showing side elevation of outer entrance porch; Plan of stone top in porch | to Cloak room stairs, with details of door to cloakroom stairs & circular porch windows  
Scale: 1in to 1ft, FS  
Insc: As above, (gate) No.121. | trac sent 23 Jan'y '93 (see also No.35v), tracing No.122 sent | 23 Jan'y 1893, (door to cloakroom staircase) traced on No.183. | sent 26 May 1893 & (circular windows) traced on No.126. | sent 25 Jan'y 93 (see No.64r)  
Pencil with some red pen inscriptions & mainly pen inscriptions (515x760)  
Verso: Half elevation of arched lintle over door in Porch. | Shewing method for setting out line of arch & details of bell pull & brass front to letterbox, outer entrance door; details of inner entrance doors & fanlight over  
Scale:  $\frac{1}{4}$ FS, FS  
Insc: As above, (outer door) tracing No.122 sent 23 Jan'y '93 (see also No.57r), No.165. Tracing of Bell pull & | letter box sent 14 March 1893 (see also No.57r) & (inner door) Tracing for Joiner, | No.131, sent 30 Jan'y '93 (see also No.43v)  
Pencil with some red pen inscriptions & mainly pen inscriptions

59 Plan, elevations, section & details of fireplace surround to music room, ground floor  
Scale: 1in to 1ft, 2in to 1ft, FS  
Insc: No.139. | tracing sent 22 Feby '93. Joiner work | No.140. tracing sent 7 Feby Marble (ditto) & (detail of hexagonal panelling) tracing 145. sent 22 Feby '93  
Pencil with 1 red pen inscription & some pen inscriptions (515x760)  
See also No.72.  
Verso: Plan & part-elevations/sections of bathroom, 1st floor  
Scale:  $\frac{1}{2}$ in to 1ft  
Pencil

60 Plan & elevation of N side of housekeeper's room, with details of fireplace surround & cupboards  
Scale: 1in to 1ft, FS  
Insc: No.141 | Tracing sent | 14 Feb '93  
Pencil with 1 red pen inscription & mainly pen inscriptions (515x760)  
Verso: Plan & elevations/sections of butler's pantry, with details of dresser & skirting  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS, FS  
Insc: No.143. | tracing sent 17 Feby '93  
Pencil with 1 red pen inscription & mainly pen inscriptions

61 Plans, elevations & sections of cupboards in 1st & 2nd floor corridors  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: No.149 & tracing sent 27 Feby '93  
Pencil with mainly pen inscriptions, numbered in red pen (515x755)  
See also No.42v.  
Verso: Plan & elevation of fireplace surround to 1st floor bedroom over S end of dining-room; plan, elevation & sections of lobby outside butler's pantry, showing vaulted plaster ceiling  
Scale: 1in to 1ft,  $\frac{1}{2}$ in to 1ft  
Insc: (fireplace) No.156. | tracing sent 9 March 1893 & (lobby) No.179  
Pencil with mainly pen inscriptions, numbered in red pen

62 Plan & elevation of cupboard & fireplace surround, with section & details of fireplace surround, 1st floor bedroom over N end of dining-room  
Scale: 1in to 1ft, FS  
Insc: No.157 | Tracing sent March 9 '93  
Pencil with mainly pen inscriptions, numbered in red pen (515x755)  
Verso: Plan & elevation of cupboards & door to adjoining bedroom & section of cupboards, 1st floor bedroom over S end of dining-room; elevation & detail of old front door, | shewing glazed portion to be inserted  
Scale:  $\frac{1}{2}$ in to 1ft, 1in to 1ft, FS  
Insc: As above, (bedroom) No.162 & No.178. | tracing sent 2 May '93  
Pencil with some red pen inscriptions & mainly pen inscriptions

63 Plans, elevations, sections & details of fireplace surrounds to 2nd floor bedrooms  
Scale: 1in to 1ft, FS  
Insc: No.166, tracing sent 16 March 1893. No.8. 7. 6. bedrooms & No.173. | tracing of No.5 sent | 30 March 1893  
Pencil with some red pen inscriptions & mainly pen inscriptions (515x760)  
Verso: Plans, elevations, section & details of fireplace surrounds to 1st floor bedrooms above music room  
Scale: 1in to 1ft, FS  
Insc: No.171. | Tracing sent Joiner wk 25 March 1893  
Pencil with 1 red pen inscription & some pen inscriptions



64 FS details of reveals to circular windows in outer entrance porch & of stone cornice to outer entrance porch

Insc: (windows) No.167 | *Tracing sent | March 17th. 1893* (see also No.58r)

Pencil with 1 blue crayon inscription & some pen inscriptions, numbered in red pen (510×755)

Verso: Preliminary drawing for contract S & E elevations of old house & new wing

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

Insc: *These elevations were | sent to Drivers & accepted | see signature on 1st fl plan*

Pencil

Robert Driver was agent to the Earl of Ilchester, owner of the Holland estate from 1874. For contract drawing based on No.64v see No.17.

65 Plan of ground floor corridors & hall, showing marble floors, with detail of floor

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

Insc: No.170, *Sent tracing of this plan (and detail to  $\frac{1}{2}$ " scale) to | Prinsep in Paris, 22 March 1893, Said to V.P. in letter to Paris | 18 Mar 93, the pavet. wd | cost about £246 laid & Mr Barnes said he could do this | pavement and fix complete | at 6s19d a foot super | using Parnazetta, Spanish Malaga | and Alpine Green*  
s & d: Philip Webb, Architect | 1 Raymond Buildings | Gray's Inn, W.C. | Mar. 17. 1893

Pen & pencil with 1 red pen inscription (515×755)

66 Elevations of new panelling in old Hall

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

Insc: No.190. | *tracing sent 5th. July 1893 for estimating*

Pencil with 1 red pen inscription & mainly pen inscriptions (515×760)

Verso: *Elevation of Casement windows | in place of the present sash ones | in Music Room, ground floor, with details*

Scale: 1 in to 1 ft, FS

Insc: As above, 198 & *tracing sent 27 Sept 1893*

Pencil with mainly pen inscriptions, numbered in red pen

67 Elevation, section & details of Monogram Panel for West wall of new block

Scale: 1 in to 1 ft, FS

Insc: As above & No.191. | *tracing sent 10th. July 1893*

Pencil with 1 red pen inscription (515×760)

See No.36r for location of monogram.

68 FS detail of cornice & 1 panel of plaster ceiling (865×1000)

69-71 FS details of panels of plaster ceiling (665×685, 645×675, 650×680)

68-71 Black crayon with yellow & black washes, on detail paper  
Probably for the music room.

72 FS detail of *Carving of lower member of Cornice | to the Mantel piece of Music Room*

Insc: As above & (on a fireplace - wood painted)

s & d: Ph.W. | Feby 16. 1893

Black & white crayon with pen & pencil inscriptions on coarse brown coloured paper (365×730)  
See also No.59r.

73 FS details of wood carving

Insc: in Oak

Black & white crayon on coarse brown coloured paper (500×365)

The carving was by Lawrence Turner (building account book).

12-73 (except Nos.24, 37, 39-40, 42, 44-49, 52, 61, 68-71, 73) Insc: As above & No.1 *Holland Park Road Kensington for V. C. Prinsep Esq. or No.1 Holland Park Road Kensington or No.1 Holland Park or Prinsep's House or similar*

Prov: Nos.1-11 & specification pres. by Charles Canning Winmill, 1916; 46 sheets out of Nos.12-73 pres. by Charles Canning Winmill, 1916; No.59 pres. by George Jack, 1916; No.24 pres. by the 12th Earl Ferrers, 1937; No.12 pres. by Miss Dorothy Walker, 1947

Lit: Pevsner, *London II*, 1952, p.264; Survey of London, XXXVII, *Northern Kensington*, 1973, pp.141-142 & fig.28 (discussion, with plans & elevations of contract design - not as built, elevation as altered, 1877, & elevation as altered 1892-93); M. B. Adams, 'Artists' Homes - No.8: Mr. Val. C. Prinsep's House, Kensington', BN, XXXIX, 1880, pp.504, 511 (the series was also issued as a separate volume: article & exterior perspective - the drawing shows the garden side, which was not affected by the 1877 alterations);

M. Girouard, 'The Victorian artist at home. The Holland Park houses P', CL, CLII, 1972, pp.1278-1281 (discussion & exterior perspective from BN, 1880)  
The original house of 1865-66 was built by Jackson & Shaw of Westminster. The specification is in the RIBA Drawings Collection. The choice of Webb as architect was almost inevitable due to Val Prinsep's early association with William Morris and his circle. Webb, furthermore, also designed a house in 1860 for the painter Roddam Spencer Stanhope, who was a pupil of Prinsep's mentor, G. F. Watts. Prinsep's house was, with Lord Leighron's house next door, the precursor of the fashion for studio houses in the 1870s. The house was planned from the first to allow a drawing-room to be added to the east at a later date.

The alterations and additions of 1877 were executed by Ashby Bros of Shoreditch. The article by Maurice Adams in *Building News* describes the house as it was in 1880. The interior was decorated with Morris wallpapers and hangings, brown or green painted woodwork, Japanese leather paper on the staircase balustrade, old china and other decorative objects from Europe and the Far East distributed around the house, and an old Italian tapestry covering the walls of the drawing-room, which had been converted out of the original dining-room. Webb, from his early years in practice, disliked publicity, and after the illustration of his Worship Street buildings [35] in *Building News* in 1863, he refused to have any of his buildings published in the usual way in the current periodicals. However, he apparently decided to make an exception for the series of articles on studio houses in *Building News*, possibly at Prinsep's request, for at the end of the article, the writer noted: 'we are indebted to the architect for the particulars from which our general drawings were made' (see lit. & No.12 above).

The additions of 1892-93 were executed by C. W. Bovis of St Marylebone, and there was extensive use of floors constructed with iron joists embedded in concrete. The interior of the house was mostly destroyed and the exterior drastically altered when the house was converted into flats in 1948.

[30] LONDON: No.19 Lincoln's Inn Fields (Holborn), Camden

Contract, alternative design & working drawings for offices for L. R. Valpy of Valpy & Leadsam, solicitors, 1868-71 (13):

1-7 Contract drawings

1 Basement, ground floor & 1st to 5th floor plans & roof plan, with elevations & sections of lower wing at rear of building

Insc: *Sheet No 1 & Tracing sent*, with many amendment notes including (3rd floor) *Omit this floor | altogether* (see No.8)

Pen & coloured washes with some blue, some red & some orange pen & some pencil amendments, linen-backed (540×725)

2 Elevations & sections

Insc: *Sheet No 2 & Tracing already sent*

Pen & coloured washes with some pencil amendments, linen-backed (525×760)

Amendments on the back elevation & cross-section show the back part of the main block as one storey lower than the front part (see No.8).

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

Insc: As above & *Design for rebuilding No 19 Lincoln's Inn Fields*

s & d: Philip Webb Archt. | 1 Raymond Buildings | Gray's Inn. 1868

3 Ground & 4th floor plans, ground, 1st, 4th & 5th floor elevations & sections, with stonework details, of street façade

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

Insc: *Sheet No.3 & Tracing taken Oct. 16/69*

Pen & coloured washes with some red pen inscriptions & some pencil amendments, linen-backed (550×745)

4 Elevation & section of 2nd & 3rd floor windows with plan, detail & small explanatory perspective sketch of 2nd floor window, rear elevation of main block; section through main entrance & basement under, with plan of door in basement & plan & elevation of railings

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

Insc: *Sheet No.4 & Tracing taken Oct. 16/69*

Pen & coloured washes with some pencil amendments (560×760)

5 Plan & section of main circular staircase, ground floor; part roof plan, showing glass roof over staircase

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

Insc: *Sheet No.5*

Pen & coloured washes with some pencil amendments (560×760)

6 Plan of 1st floor structure, main block, & half-plan of 4th floor structure, with details showing iron joists

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

Insc: *Sheet No.6, Tracing taken Oct. 13th. 1869 & (FS detail) Tracing taken Oct 19th. 69*

Pen & coloured washes with some pencil additions & amendments (560×760)

7 Plans, elevations, section & detail of marble fireplace surrounds, ground & 1st floors; elevation & section of stone fireplace surrounds to *Offices & Bedrooms*

Scale: 1 in to 1 ft, FS

Insc: As above & *Sheet No.7*

Pen & coloured washes with some pencil additions & amendments (560×760)

1-7 Insc: As above, No.19 *Lincoln's Inn Fields & This is one of the Plans referred to in the agreement signed by L.R. Valpy and Charles Aldin - (s.) Chas Aldin Witness - George Basset*

George Basset was Webb's assistant at this time.



## 8 Alternative design

Elevation of street façade; plans & elevation of street façade & section through court showing back elevation of main block; part-sections of street façade  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{4}$ in to 1ft,  $\frac{1}{2}$ in to 1ft  
Insc: *Altered design for Elevations etc. | for No 19 Lincoln's Fields & The Bath Stone on the fields front | to be painted*  
s & d: Philip Webb Archt. | Novr. 1868  
Pen & coloured washes (560 × 760)  
This design is one storey lower than the contract design. The revised heights at the back of the building are indicated in pencil on the contract drawings (see No.2) and were carried out, but the revised street front elevation was not carried out, despite the note on the contract plans (see No.1). The distinctive feature of this alternative design for the street front is that it was to be built almost entirely of brickwork, with only the porch hood, window sills, balconies and blocks at the base of the gable parapet of stone. The gable parapet was to be finished with traditional brick tumbling rather than the usual stone coping. Furthermore, the bay windows are omitted. It is possible that there is some connection between this alternative design and the first design for No.1 Palace Green, Kensington, which was rejected by the Crown Commissioner's architect, Sir James Pennethorne, because it was also to be built almost entirely in brick (see [32]).

## 9-13 Working drawings

9 Plan & sections of basement, with plan & section showing glass roof to basement court  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: *Sent to Mr. G. G. Fox, 28 June 1898 | 5 Cockerills Buildings | Bartholomew Close, E.C. | Ph. Webb*  
Pen & coloured washes with some pencil additions & minor amendments (565 × 770)  
The drawing was probably used for minor alteration work in 1898, possibly new drainage. There is no record of major alterations by Webb.

10 Plans & sections of main staircase well showing chimney flues; plan of wc next to staircase, ground, 1st & 2nd floors, with section/elevation through adjoining lobby  
Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{2}$ in to 1ft  
Pen & coloured washes with some pencil amendments (760 × 560)

11 Ground floor plan, elevations & section of street façade  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: (plan & elevation) *tracing sent Oct. 16/69 & (section) tracing sent*  
Pen & coloured washes with some pencil additions & amendments (780 × 565)

9-11 Insc: As above & No.19 *Lincoln's Inn Fields*

## 12 Amended basement &amp; ground floor plans

Scale:  $\frac{1}{4}$ in to 1ft  
Insc: *Tracing taken Oct 16/69*  
Pen & maroon wash with some pencil additions & further amendments & some red pen (760 × 560)  
In these amended plans the lower wing at the rear of the building is on a slightly different axis to the main block, presumably due to irregularities in the site which were previously overlooked. There are also several minor amendments to the position and form of walls and openings.

## 13 Plan, elevation &amp; details of iron ladder &amp; catwalk to chimneys

Scale:  $\frac{1}{4}$ in to 1ft, 1in to 1ft, FS  
Insc: *No.19 Lincoln's Inn Fields & Tracing sent to Mr Boyd | 29th August 1871 | G.B.*  
Pencil (510 × 755)  
Mr Boyd was almost certainly the D. O. Boyd of Conduit Street, referred to on a drawing for No.1 Palace Green, showing chimney flues; he was probably an engineer (see [32].6) G.B. is probably George Bassett, Webb's assistant at this time. The ladder and catwalk seem to have been added after the building was essentially complete.

Prov: Nos.1-11 & 13 pres. by Charles Canning Winnill, 1916  
Lit: W. R. Lethaby, *Philip Webb and his work*, 1935, pp.90-91 & pl. opposite p.13 (discussion & exterior perspective); Pevsner, *London I*, 1973, pp.105, 367-368; AR, XXXVIII, 1915, p.5 (exterior photograph)  
The building was executed by Charles Aldin, 1869-70. The building still exists, but the circular main staircase has been replaced by a lift, the fine group of chimneys removed, and the rest of the interior was completely remodelled in 1975. There are contemporary exterior photographs of the building in the Brandon-Jones collection.

[31] LONDON: Chapel, No.113 North Side, formerly the Rochester Deaconess Institution, Clapham Common, Lambeth  
Working drawings for chapel & fittings for Deaconess Gilmore, sister of William Morris, 1896-97 (4):  
1 *West End wall & chimney*: plan, elevations/section & detail of top part of chimney, with elevation & section of top part of W gable showing roof timbers, circular window & small door to roof space  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS  
Insc: As above & No.30 *Tracing sent Sep 30. 96*  
Pencil, numbered in red pen (515 × 765)  
Verso: *Details of tiling on roof*  
Scale:  $\frac{1}{4}$ FS  
Insc: As above, No.25 | *Tracing sent Nov: 2nd. 1896 & (amended ridge detail) wrote telling Garret & Son to order | this ridge tile Nov: 14 1896*  
Pencil with blue, yellow & pink washes & some pen inscriptions, numbered in red pen

2 Plan, elevations, section, details & small explanatory perspective sketch of *Altar in Chapel*  
Scale: 1in to 1ft, FS  
Insc: As above, No.45 | *Tracing Sent for | estimate Jan. 29. 97 & All in Wainscot oak | left clean from tool, with note to the effect that the top row of panels shown is to be omitted*  
Pencil, numbered in red pen (515 × 765)  
Verso: Explanatory perspective sketches & FS details of marble piscina  
Pencil

3 Plans, elevations & details of lectern  
Scale: 1in to 1ft, FS  
Insc: No.46A | *Tracing Sent for estimate | Jan 29 1897 & All in Wainscot oak | Clean from the tool*  
Pencil, numbered in red pen (510 × 760)  
Verso: FS details of *Fret cut panels on Front of altar*  
Insc: As above & No.48 | *Tracing Sent | March 4th. 1897, with note about depth of carving & a list giving the number of panels to be made according to each pattern*  
Pencil

4 Recto & verso: FS details of lectern  
Insc: Recto No.46B & in *Wainscot oak | Clean from the tool*; verso No.46C | *Tracing Sent for estimate Jan 29th. 97*  
Pencil, numbered in red pen (515 × 765)

1-4 Insc: As above & *Deaconess Institution or Deaconess Chapel*

Prov: Pres. by the SPAB, 1947  
The chapel was built by John Garrett & Son of Clapham, 1896-97, and still exists, though slightly altered and no longer used as a chapel. There is a sheet of plans, elevations and sections in the V&A (E.107 1945). The silver altar cross, designed by Webb and made by Robert Catterson Smith, and the superfrontal to the altar, designed by Webb and embroidered by May Morris, are now in the V&A. The altar and lectern were still in the building in 1975.

[32] LONDON: No.1 Palace Green (S end of Kensington Palace Gardens), (Kensington), Kensington & Chelsea  
Preliminary drawing, final design & working drawing for new house, c.1868; final design & working drawing for addition of schoolroom & servant's bedroom, 1873; survey drawings & working drawings for drainage improvements & drawing-room ceiling decoration, c.1881-84; all for the Hon. George James Howard, painter & later MP & 9th Earl of Carlisle (39):  
1-7 New house, c.1868  
1 Preliminary drawing (?)  
Site plan showing No.2 Palace Green in relation to No.1 Palace Green  
Scale: 13in to 160 ft  
Pen & coloured washes on detail paper (340 × 550 approx.), edges damaged  
No.2 Palace Green was designed by Frederick Hering for William Makepeace Thackeray in 1860. In 1868 it was owned by a Mr Huth.

2-5 Final design  
2 Plan & part-sections of basement; section of part of N outside wall  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{4}$ in to 1ft  
Pen & pink wash with some red pen & some pencil additions, linen-backed (520 × 720)

3 Plan & part-sections of ground floor; section of main staircase & elevation of recessed ground & 1st floor staircase windows  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{4}$ in to 1ft  
Pen & pink wash with some red pen & some pencil additions, linen-backed (555 × 750)

4 Basement plan  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: *Plan of House to be built in Kensington palace Gardens. | for George Howard Esqre*  
Pen & coloured washes with some red & some blue pen & some blue crayon & pencil additions on detail paper (480 × 425 approx.), edges damaged  
Small amendments in plan (as built) indicate that this is a later drawing than Nos.2 & 3.

5 *Block plan*, showing end of Kensington Place & No.2 Palace Green  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above, Mr. Howard's House - | *Kensington Palace Gardens & Approved on the part | of Mr. C. Huth | (s.) Frederick Hering Archt. | 11 Argyll Street | Sept. 1. 1868*  
s & d: Philip Webb Archt | *Grays Inn. | Augt. 1868*  
Pen with pink & grey washes (430 × 525)  
See No.1 for note on No.2 Palace Green.

6-7 Working drawings  
6 Plans & diagrammatic sections showing chimney flues  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: *Kensington Palace Gardens*  
s & d: D. O. Boyd | *9 Conduit St | Regent St | W | Sep 16 1868*  
Coloured pens & coloured washes with some pencil additions & amendments on tracing paper, linen-backed (705 × 395)  
D. O. Boyd was probably an engineer (see also [30].13)



7 Details of standard for weathervane, with diagrams (not to scale) showing location on building  
Scale:  $\frac{1}{4}$ FS, FS  
Insc: *G. Howard Esqr. & apparatus (weather vane) supplied by | Mr. Casella*  
s: *P. Webb, Archt. | 1 Raymond Bldgs | Grays Inn*  
Pen with blue & grey washes & some pencil additions (530 x 440)  
Webb designed a plaque in the form of a compass for a Mr Cassella (sic), 1873, see [67].

8-9 Addition of schoolroom & servant's bedroom, 1873

8 Final design

Plans of additions, with S elevation before & after alteration

Insc: *Design for completing the South front of No.1 Palace Green, for George Howard Esq | ... | ... In connection | with the proposed completion of the South front, the four temporary iron flues will be done away | with, and four permanent flues will be substituted as shown*  
s & d: *Philip Webb, Archt | 1 Raymond Buildings, Grays Inn | May 1873*

Pen & coloured washes (505 x 745)

It appears from the inscription that the S front was always intended to be altered at a later date.

9 Working drawing

Plans, elevations & sections of additions

Insc: *G. Howard Esqr. | 1 Palace Green | Kensington & This is the drawing referred to in | the Estimate signed by me*  
Pen & coloured washes with some pencil additions (505 x 750)

Verso: Unidentified FS details of timber eaves & sash window (probably dormer window)

Pencil

10-39 Drainage improvements & drawing-room ceiling decoration, c.1881-84

10-23 Survey drawings, c.1881-83 (No.1 Palace Green, unless otherwise stated)

10 Plan of stables & cottage behind No.1 Palace Green

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

Insc: *Mr Howards House, (stamped) Rogers, Chapman & Thomas | Auctioneers & Surveyors & (in wall between stables & house) opening to be | made here*  
Pen & coloured washes with some pencil additions on linen (405 x 420)

The drawing was presumably made by Rogers, Chapman & Thomas before the buildings were sold to Howard.

11 Tracing, 1923, of site plan showing properties owned by Howard

s & d: *D. Smith Son & Oakley | 10, Waterloo Place, | Pall Mall S.W. | Jan 3rd. 1881*

Pen on linen (355 x 425)

See note to Nos.28-32.

12 Blueprint of drawing similar to No.11

s & d: *Daniel Smith Son & Oakley | 10 Waterloo Place | Pall Mall S.W. & Decr. 20 1881*

11-12 Scale: 1in to 44ft

The form of Daniel Smith, Son & Oakley is listed in the *Post Office London Directory 1880* as 'land agents, auctioneers & surveyors'

13 Plans & roof plan of house behind No.1 Palace Green

(495 x 740)

14 Elevations & cross-section of above

(495 x 745)

13-14 Scale:  $\frac{1}{8}$ in to 1ft

Insc: *House in rear of 1 (or No.1) Palace Green, Kensington*

s & d: *Philip Webb, Archt. April 28. 1883*

Blueprints

This appears to be a late C18 house and is probably the one referred to in a letter of 1881 from Webb to Howard as the 'White House'. Howard must have bought the house in 1881, for the site plans of 1881 (Nos.2 & 3) show it as the property of a Mr Saunders.

15 Basement plan of No.1 Palace Green & the house behind it

Insc: *No 1 Palace Green | Kensington | and premises, westward, belonging to | Mr. George Howard, M.P.*

s & d: *Philip Webb Archt. | Gray's Inn, | 15th. Sept. 1883*

Pen with pink & grey washes & some pencil additions on linen (745 x 500)

The pencil additions show new drainage arrangements.

16 Cellar & basement plans

Insc: *George Howard Esqr. | 1 Kensington Palace Gardens*

(495 x 735)

17 Ground floor plan

Insc: *Note. The red lines indicate | correction in position | of walls made 18th | November 1883*

(735 x 495)

18 First floor plan

(730 x 495)

19 Second floor plan

(725 x 485)

20 Third floor plan

(720 x 495)

21 Fourth floor (attic) plan

(730 x 490)

16-21 d: *Octr. (or October) 1883*

22 N elevation, with section through stables &

house behind main house

(490 x 730)

23 Longitudinal section, with S elevation of house

behind main house

(485 x 730)

15-23 Scale:  $\frac{1}{8}$ in to 1ft

Insc: *As above & George Howard Esqr. | Palace Green | Kensington*

22-23 d: *November 1883*

16-23 Blueprints

24-33 Working drawings for drainage, 1883-84 (No.1 Palace Green)

24 *Plan of new arrangement of drains at South side of buildings*

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

Insc: *As above & George Howard Esqr. Kensington No 1 Palace Green*

s & d: *Ph. Webb Architect | 1 Raymond Buildings | Gray's Inn, London | Oct. 25th 1883*

(315 x 755)

25 Sections & Details of Drains on South Side of house,

with small explanatory perspective sketch

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

d: *22nd. Novr. 1883*

(485 x 720)

26 *Plan of drains on North side of House, with section of manhole*

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

d: *Novr. 12th. 1883*

(295 x 400)

27 *Sections of Drains on North Side of House, with small key plan (not to scale)*

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

d: *14th. November 1883*

(215 x 745)

25-27 Insc: *As above & George Howard Esqr. | 1 (or No 1) Kensington Palace Gardens*

s: *Philip Webb Archt | 1 Raymond Buildings | Grays Inn London*

24-27 Blueprints

28 Tracing, 1923, of elevations of North West angle of house showing | direction of ventilating pipe from manhole in area

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

Insc: *As above & 1 Kensington Palace Gardens*

d: *Nov. 21st. 1883*

(390 x 225)

29 Tracing, 1923, of plan & sections of Manhole next W.C. near back wall in cellar (see No.31 for revised design)

Scale: 1in to 1ft

d: *Dec. 10th. 1883*

(385 x 395)

30 Tracing, 1923, of plan showing position of Manhole near W.C. in cellar, with section through cellar showing ventilation pipe up to eaves & small explanatory perspective sketch

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

d: *Dec. 11th. 1883*

(400 x 270)

31 Tracing, 1923, of Amended Plan of | Manhole next W.C., with small explanatory perspective sketch; elevation/section of walls above area showing arrangement of rainwater, soil & ventilating pipes

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

d: *Dec. 13th. 1883*

(475 x 510)

29-31 Insc: *As above & Palace Gardens Kensington*

28-31 s: *Philip Webb Archt | 1 Raymond Buildings | Gray's Inn London*

32 Tracing, 1923, of plan, elevations & sections of Flush Tank in area next to cellar sculleries, showing plan of adjacent manhole; diagrammatic plan of manhole next to wc (not to scale)

Scale: 1in to 1ft

Insc: *As above & As used at 1 Kensington Gardens*

(430 x 485)

28-32 Pen on linen

These drawings, together with No.11, were traced from originals for the RIBA Art Committee in 1923 (information given in a note on the folder containing the drawings).

33 *Plan of new arrangement of drains, as Made October 1884*

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

Insc: *As above, 1 Kensington Palace Green | this tracing made June 15. 1896 & Original drawing sent to the Earl of Carlisle*

Blueprint (595 x 760)



10-33 All blueprints & tracings, except Nos.10 & 15, were made for the RIBA Art Committee in 1923.

34-39 Working drawings for painted ceiling in drawing-room, 1884

34 Detail of corner of ceiling, showing border & 1 panel

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

Insc: 1 Palace Gardens | Drawing Room Ceiling & Tracing sent Jany. 1st. 1884

Pencil with some pen inscriptions (500×740)

35 FS details of border

Insc: (next to cancelled part of detail) detail will be sent | of this - Ph. Webb & (on detail paper flap) difference between the borders at end and sides - this shows the end

Pencil & yellow wash (500×740), with flap (330×465) stuck to RHS, & pencil with pen inscriptions on detail paper flap (170×255) stuck on to sheet

36 FS detail of pattern for panel

Insc: George Howard Esq. | 1 Palace Gardens Kensington | Drawing room ceiling decorations & Pattern O

Pencil & yellow wash with 1 pen inscription (500×740)

37 FS detail of pattern for panel

Insc: panel S

Pencil & yellow wash with 1 pen inscription (500×495)

38 Details of Bay window ceiling

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

Insc: As above & George Howard Esq. | 1 Palace Gardens, Kensington | Decorations on drawing room ceiling s: Philip Webb. | Architect | 1 Raymond Buildings | Grays Inn

Pen with some yellow wash on detail paper (315×770)

39 FS detail of triangular panel in bay window ceiling

Insc: George Howard Esq. | 1 Palace Gardens Kensington | Details of decorations to drawing room ceiling & this Spandril to be reversed for other side

Pencil & yellow wash with pen inscriptions (500×740)

Prov: Nos.35, 38, 39 pres. by Miss Dorothy Walker, 1947; Nos.34, 36, 37 pres. by Philip Porteous, 1953; Nos.1-10, 15 pres. by John Brandon-Jones, 1974; (in RIBA Jnl, XXIII, 1916, p.xiv, it is stated that George Jack gave 4 undated drawings of the ceiling decoration in that year)

Lit: H. Muthesius, *Das englische Haus*, I, 1904, pp.107-108 (discussion & 2 interior photographs); W. R. Lethaby, *Philip Webb and his work*, 1935, pp.87-90 & pl. opposite p.20 (discussion & exterior photograph); Pevsner, *London II*, 1952, pp.44, 261 & pl.55a (exterior photograph); Survey of London, XXXVII, *Northern Kensington*, 1973, pp.185-187, fig.42 & pls.108-109 (discussion, plans as altered 1873, 2 exterior & 3 interior photographs before conversion into flats & exterior photograph as existing); G. L. Morris, 'On Mr Philip Webb's town work', *AR*, II, 1897, pp.198-208 (discussion & 3 sketches of interior by E. A. Rickards); G. Jack, 'An Appreciation of Philip Webb', *AR*, XXXVIII, 1915, pp.1-6 (discussion & exterior & 2 interior photographs); E. Burne-Jones, 'The Cupid and Psyche frieze', *Studio*, XV, 1899, pp.3-13 (discussion & 6 interior photographs)

Webb's first design, made in 1867, was rejected by James Pennethorne, architect to the Commissioner of Woods & Forests, mainly because of a lack of stone dressings. Anthony Salvin and Thomas Henry Wyatt as referees endorsed Pennethorne's judgment, but Webb characteristically responded to one of their criticisms: 'That Messrs. Salvin and Wyatt are "unable to discover what actual style or period of architecture" I have used, I take to be a sincere compliment' (Survey of London, *op. cit.*). In 1868

Webb submitted new elevations with more stonework and other alterations, but he refused to alter the brick cornice to satisfy Pennethorne. Howard then asked William Butterfield to submit a design, but he refused, and eventually T. H. Wyatt recommended that the brick cornice should be accepted. The house was accordingly built by Richard Ashby & Sons of Bishopsgate in 1868-70. It was altered in 1873 (see Nos.8-9) and further alteration and decoration work was begun in 1881 (see Nos.10-39). The builders for the latter were Neave & Neave of St John's Wood, and the firm was also working at the house in 1888 (Webb's address book, p.71).

In 1922 the house was threatened with demolition by Bakers department store. The tracings, Nos.11 & 28-32, made with the blueprints for the RIBA Art Committee and apparently traced from the originals, were possibly connected with the protest against the proposed demolition. The house was not demolished, but in 1957 most of the original interior was destroyed and the exterior seriously altered when the building was converted into flats. There is a good contemporary photograph of the side of the house, showing the 1878 additions, taken by Emery Walker, in the Brandon-Jones collection.

The canvas panels, by Burne-Jones and Crane, for the dining-room frieze are now in the City of Birmingham Museum & Art Gallery. Further drawings for the painted ceiling to the drawing-room, 1884, are in the V & A (E.103-106 1945) and one at the SPAB.

For work by Webb for George Howard at Brampton and at Naworth Castle see [5] & [37].

[33] LONDON: Red House, Red House Lane, nr Upton: Bexleyheath, Bexley (Kent)

Working drawings, 1859, & design for a minor alteration, 1861, for William Morris (6):

1-5 Working drawings, 1859

1 Plan, elevations, section & details of Principal Stair Window

Scale: 1in to 1ft, FS

Insc: As above & Upton Hse

s & d: P Webb Archt. | July 1859

Pencil

Verso: Elevation of Back stair window

Scale: 1in to 1ft

Insc: As above

Pencil

2 Plan, elevations, section & detail of Drawing Room Fireplace

Scale: 1in to 1ft, FS

s & d: P. Webb Archt. | London Aug. 1859

Pencil with pink & buff washes & mainly pen inscriptions

3 Plans & elevations of Bedroom Fireplaces, Dressing Room Fireplace & Study fireplace, with rough sketches showing the dimensions of the fireplace openings in Mans Bedroom, Dining room, waiting room, hall, kitchen & scullery

Scale: 1in to 1ft

s & d: P Webb Archt. | London Aug. 1859

Pencil

4 Plan, elevations/sections & details of principal Oak Staircase

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

s & d: P Webb Archt | 7 Great Ormond St. | Oct 1859

Pen with some red pen, some pencil & some red wash

Verso: FS details of principal staircase

Pencil with mainly pen inscriptions

2-4 Insc: As above & House at Upton

1-4 (530×660)

5 Elevation & details of weathervane [Fig.63]

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

Insc: House at Upton, nr. Bexley - | for - W. Morris. Esqre

s & d: P Webb Archt. | Novr. 1859

Pen with black & yellow washes (880×530)

Verso: Rough sketch plan (not to scale) & FS details of vane

Pencil with black & yellow washes, some pen & mainly pen inscriptions

6 Design for ... alterations of Drawing Room | & Study Chimnies, 1861

Elevation/section of Study Chy, elevation/section & section of Drawing Room Chy & elevation/section of drawing-room chimney as first | intended to be | altered

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

Insc: As above, Red House Upton; verso addressed to Mr W. Kent | Builder | 8 Paulin Street St. Geo. St | Bermondsey | S.E.

s & d: P.W. | Jan 1. 1861

Pencil (325×530)

The two chimneys were heightened, presumably because they were not drawing satisfactorily.

Lit: J. W. Mackail, *The Life of William Morris*, I, 1899, pp.137, 139-144, 162-165; H. Muthesius, *Das englische Haus*, 1904, pp.104-106 (plans, 2 exterior & 1 interior photograph); Lady G. Burne-Jones, *Memorials of Edward Burne-Jones*, I, 1904, pp.208-212; L. Weaver, *Small country houses of today*, 1922, pp.180-185 & figs.249-257 (discussion with plans, exterior & interior photographs); W. R. Lethaby, *Philip Webb and his work*, 1935, pp.26-28 & pl. opposite p.4 (discussion & exterior photograph); M. Morris, *William Morris: artist, writer, socialist*, I, 1936, pp.11-12; J. Brandon-Jones, 'Philip Webb', *Victorian architecture* (ed. P. Ferriday), 1963, pp.250-251 (discussion, with plan, elevation & exterior photograph); Newman, *W Kent*, 1969, pp.155-159 & pls.90-91 (exterior & interior photographs); P. Sedille, discussion of Red House in series entitled 'L'architecture moderne en Angleterre' in *Gazette des Beaux-Arts*, 1890; L. Weaver, 'The Lesser country houses of today: The Red House, Upton, Kent, designed by Mr Philip Webb', *CL*, 11 June 1910 (not included in the bound volumes, copy in the possession of John Brandon-Jones); E. Stavenow, 'Wallfart till Red House', *Arkitektur*, LIX, 1959, pp.261-264 (exterior photographs & plans); M. Girouard, 'Red House', *CL*, CXXVII, 1960, pp.1382-1385 (plans, exterior & interior photographs)

Webb and Morris first discussed the idea of a house in August 1858, during a rowing trip down the Seine. The drawings were finished by April 1859 and the house was built by William Kent of Bermondsey, 1859-60 (Mackail, *op. cit.*). The heightening of the chimneys was carried out in 1861, altering the appearance of the house to a considerable extent. By 1864 Morris was finding it difficult to run the firm of Morris & Co. while living at Upton and he proposed that the workshop should be moved from the Red Lion Square premises, which had become too small, to land near Red House. It was also proposed that Red House should be extended to accommodate the Burne-Jones family, and Webb designed a partly half-timbered new wing, in 1864-65, to form a courtyard (drawings in the V & A, E.65-71 1916). However, due to a severe illness contracted by Mrs Burne-Jones, the scheme was abandoned, and at the end of 1865 Morris sold the house and never saw it again (Mackail, *op. cit.*). The house remains in good condition, with some of its interior decoration still intact. A site plan, and contract drawings for the house, stables and well, are in the V & A (E.58-64 1916). For further information about the decoration of Red House and the founding of Morris & Co. see Lit. above. There are three contemporary interior photographs of the house, bequeathed by Charles Handley-Read in 1972, filed with the drawings.



[34] LONDON: Monument in Trafalgar Square  
Sketch design *For the "Jubilee" Monument to Vic(tor)ia in Trafalgar Square*  
Section through monument  
Scale: 1in to 100ft

Insc: As above, *The Pyramid to fill the whole square. To receive all the statues now in | London and many more. To be filled with Halls, galleries, pavilions | terraces, loggias, orchestras, dancing saloons, restaurants, lifts &c. | and have a Bronze statue of Vic in pagoda on the back of a | bronze Elephant 50 feet long. The bronze work to be perforated and illuminated by electricity; | to have horological and astronomical works in it, and with a | system of steam elocution to trumpet the "Queen's speech" or other | eloquence, to be heard 10 miles off, and the quality of the eloquence | to be distinguishable at that distance. To have the nelson column as | supporter at one corner at the base, and 3 other columns at the other corners | capped with statues representing worthies considered at this time as | equal to Nelson & Estimated cost | 15,000,000. The capital | to be raised by limited liability | company paying dividends | as best representing the religion | of Vica.'s reign s & d: Nov. 17. '86, Ph.W.*

Pencil on sheet torn out of notebook, mounted on white card (195 × 230)

Prov: Pres. by Miss Dorothy Walker, 1947

Lit & reprd: C. Handley-Read, 'Jubilee pyramid', *AR*, CXXXVII, 1965, pp.234-236 (short article & reproduction of sketch; part of Webb's inscription was omitted in Handley-Read's transcription)

The design is a satirical exercise which shows very clearly Webb's rejection of many of the values and achievements of Victorian England. It is characteristic of Webb that he should have chosen to draw a section through the monument showing its construction and, as Handley-Read pointed out, ingeniously contrived to provide light even for the innermost vaults of the pyramid.

[35] LONDON: Nos.91-101 Worship Street (Shoreditch), Hackney

Working drawing for addition of drinking fountain to row of shops for Major William J. Gillum, soldier & philanthropist, 1861

Plan, elevation & details

Scale: 1in to 1ft, FS

Insc: *Design for Conduit | to be attached to shops, now building | in Worship st. Finsbury, | for Major W. J. Gillum & (next to carved finial) This to be got out | in wet clay for | my approval | P.W.*

s & d: Philip Webb, *Archit.* | 7 Great Ormond St, | July 1861

Pen & coloured washes with some pencil (565 × 770)

Prov: Pres. by Miss Dorothy Walker, 1947

Lit: W. R. Lethaby, *Philip Webb and his work*, 1935, p.86 (mention); Pevsner, *London II*, 1952, p.388; Hitchcock, *Architecture: C19 & 20*, 1963, p.182; *Builder*, XXI, 1863, p.620 (comment & exterior perspective of Worship Street buildings); N. Pevsner, 'Colonel Gillum and the Pre-Raphaelites', *Burlington Magazine*, XCV, 1953, pp.76, 78-79, 81 (including exterior photograph of Worship Street buildings)

The row of houses and shops, including this drinking fountain, was built to Webb's design c.1861-62 and still exists (1976). Sanitary improvements to No.97 were carried out by John Brandon-Jones in 1960. Webb also designed a house in Oakleigh Park, E Barnet (see [50]) and other work for Gillum (later known as Lt-Col. Gillum). Prints of a survey drawing and a drawing for the 1960 improvements, by John Brandon-Jones, are kept with the Webb drawing. There are contemporary exterior photographs of the back of the buildings in the Brandon-Jones collection. and four drawings at the SPAB.

[36] MIDDLESBROUGH (Yorks): Office building, Zetland Road

Preliminary design, contract & working drawings for Bell Brothers, ironmasters, 1883-94 (43):

A full set of design drawings was made in 1883, but the scheme was put aside until 1889, when some of the set were used as contract drawings, with additional sheets where amendments had been made. The contract drawings are therefore included in the same group as the preliminary design drawings.

1-16 Preliminary design & contract drawings

1 Basement & ground floor plans

Insc: 1, *tracing given 11 July 1889 & The blue lines shew the position of girders in the floor underneath | the dotted lines shew the position of girders overhead*

Pen & coloured washes with some blue pen, some red pen & some pencil inscriptions

Contract drawing.

2 First & 2nd floor plans

Insc: 2, *Tracing given 11th July 1889 & The blue lines shew the position of girders in the floor underneath | The dotted lines shew those overhead*

Pen & coloured washes with some blue pen, some red pen & some pencil inscriptions

Contract drawing.

1-2 Linen-backed (485 × 725)

3 Elevations

Insc: 3

(495 × 740)

Although not a contract drawing, the sheet is not cancelled (see No.4 for amended elevation to Zetland Road).

1-3 Scale: 1/8in to 1ft

4 Elevation & sections of Zetland Road front, with plan of ground floor bay window [Fig.64]

Scale: 1/4in to 1ft

Insc: No.3, (in pencil) No.17 & *Tracing given | 11 July 1889; (small pencil amendments to plan) No.19 | Tracing of alteration | sent Aug 20th. 89*

s & d: Philip Webb: *architect.* 1 Raymond Buildings Grays Inn W.C. | June 28th. 1889

(495 × 725)

Contract drawing.

5 Sections

Scale: 1/4in to 1ft

Insc: 4, (part of dormer gable) *what carries | this & (rainwater-head over roof to staircase) Altered see sheet no 15 (but 15 does not show this, see No.15)*

(490 × 740)

Contract drawing.

6 Sections

Scale: 1/8in to 1ft

Insc: 5

(505 × 740)

Contract drawing.

7 Block plan of site showing existing buildings & elevation & section of Brunswick Street front (cancelled)

Scale: 1/8in to 1ft, 1/4in to 1ft

Insc: As above, 7, (elevation) *This elevation | re designed (see No.16) & (across elevation) Cancelled*

(740 × 500)

Contract drawing (block plan only).

8 Plan & sections of basement, showing *Scheme for drainage*

Scale: 1/4in to 1ft

Insc: As above, 8, *tracing given 11 July 1889, tracing sent 11 July 1889 & tracing of amended plan sent | Aug 13th. 1889*

(740 × 500)

Plan amended in pencil and dimensions amended in red pen. Contract drawing.

9 Plans & sections of *Hall & staircase* (cancelled)

Scale: 1/4in to 1ft

Insc: As above, 9 & cancelled

(500 × 745)

10 Part-plans & cross-section, showing spiral back staircase, chimney flues & ventilation & drainage pipes; detail of roof beam (cancelled)

Scale: 1/4in to 1ft, 1/2in to 1ft

Insc: 10 & Cancelled sheet 10

(735 × 500)

11 Plans of Zetland Rd front

Insc: As above, 11 & (iron colonnettes in front of basement windows) *bk | piers*

(495 × 735)

Brick piers in front of the basement windows are indicated in pencil as an amendment. Although not a contract drawing, the sheet is not cancelled (see No.4 for amended elevation).

12 Part-elevation & sections of Zetland Road front (cancelled)

Insc: As above, 12, *Note - though the stonework is coloured yellow | on these drawings, it is proposed to use | "Newbiggin Red Stone" for this work | Ph.W & Cancelled*

(745 × 500)

Amendments to cornices and ground floor bay window reveals are shown in pencil (see No.4 for amended elevation).

13 Part-section, showing part *Inside Elevation of Zetland Rd front*

Insc: As above, 13 & (vaulting over entrance)

*Altered, see 1/4 scale*

(740 × 500)

Contract drawing.

14 Plan, elevations & sections/elevations of main entrance, with plan of basement below

Insc: 14 (crossed out in pencil), *to be revised & Cancelled*

(495 × 735)

Amendments shown in pencil (see No.4 for amended elevation).

11-14 Scale: 1/2in to 1ft

15 Details of stonework & cast iron colonnettes to Zetland Road front

Scale: 1/4FS

Insc: 15 & (capital of stone columns) *£5 to be allowed | for model of cap*

(740 × 500)

Although not a contract drawing, the sheet is not cancelled. The capital to the stone columns is shown in pencil. The model for the capitals was made by the carver and modeller Lawrence Turner (building account book), brother of Thackeray Turner, See Nos.18 & 21-24 for amended stonework details.

3-15 Pen & coloured washes with some pencil & sometimes with some blue & some red pen

16 Ground floor plan & elevation of Brunswick Street front, with section through façade & back rooms, with small explanatory perspective sketch of corbel detail

Scale: 1/4in to 1ft

Insc: No.16 (pen) & *Tracing sent | 28 August 1889*

Pencil & coloured washes with some pen, some red pen & mainly pen inscriptions (495 × 725)

Corbels added with explanatory sketch, in pencil, as an amendment. Contract drawing.



1-2, 4-8, 13, 16 (contract drawings)

Insc: As above & *This is one of the drawings referred to in the agreement and specification signed by me this 29th day of June 1889 (s.) John Johnson Witness D Lang*

1-3, 5-15 s & d: Philip Webb, Architect | 1 Raymond Buildings | Gray's Inn, London, W.C. | March 1883

1-16 Insc: As above & *Offices at Middlesbrough for Messrs Bell Bros*

All the above drawings were therefore part of the original 1883 design except for Nos. 4 & 16.

17-43 Working drawings

17 Part sections through basement showing elevations & sections of doors, with plan & details of doors; elevation of *Partition between Electric Apparatus Room & Electric Store*, with details of door & windows  
Scale:  $\frac{1}{2}$ in to 1ft, FS,  $\frac{1}{4}$ in to 1ft,  $\frac{1}{4}$ FS

Insc: As above, (most doors) *No. 11, Tracing given 11 July 1889, (partition door & windows) No. 11a & Tracing sent 23 Aug. 1889*

d: 1 R.B.G.I. (1 Raymond Buildings, Gray's Inn) | June 1889

Pencil with some blue pen & some pen inscriptions (500×730)

Verso: FS details of sash windows, Brunswick Street front, & internal skirtings

Insc: *Offices Middlesbrough, Messrs. Bell Bros. No. 24 & Tracing sent 19 Sept 89*

Pencil, with some pen inscriptions

18 FS details of stonework, Zetland Road front

Insc: *Offices at Middlesbrough for Messrs Bell Bros, (most details) No. 22, Tracing sent 9 Sept '89, (detail of small Arch in Spandril | of Large Arch) No. 31 & traced & sent 24th. September 1889*

s & d: Philip Webb Architect, | 1 Raymond Buildings, | Grays Inn W.C. 31 Aug 1889

Pencil with some red pen & mainly pen inscriptions (740×500), with flap (500×380) stuck to LHS

Verso: FS *Detail of Cills & Stone Course | Under Zetland Rd Ground fl windows*

Insc: As above, *Offices Middlesbrough for Messrs. Bell Bros. No. 29, tracing sent 19 September 89 & (stone course) Corrected for | retooling, sent tracing No 50 to Luscombe Jan 29, 1890*

Pencil, with 1 pen inscription

19 FS details of stone sill to windows & *Stone Caps* to pilasters, Brunswick Street front, ground floor

Insc: As above, *Offices Middlesbrough, No. 26 & Tracing sent 19 Sept 89*

s & d: Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. 3 Sept 89

Pencil, with 1 pen inscription (495×725)

Verso: FS details of stone sill to windows & stone corbels, Brunswick Street front, 1st floor

Insc: *No. 30 & Tracing sent 19 Sept 89*

s & d: Philip Webb, Architect | 1 Raymond Buildings | Grays Inn W.C. 3 Sept 89

Pencil, with 1 pen inscription

20 Elevations & sections of sash windows,

Brunswick Street front

Scale: 1in to 1ft

Insc: *Offices at Middlesbrough, for Messrs Bell Bros. No. 27 & Tracing sent 19 Sept 89*

Pencil with some red pen & mainly pen inscriptions (495×725)

21 Elevation & sections of columns & cornice, with unfinished plan of capital, Zetland Road front, 1st floor

Scale: 2in to 1ft

Insc: *No. 36, Tracing sent Nov. 25th. 1889 & No. 38 | Tracing for Killer Bros: | sent Nov: 25th. 1889 | showing Entasis, full size plans*

Pencil with some red pen & mainly pen inscriptions (720×490)

Killer Brothers, a firm that worked Hopton Wood stone quarries in Derbyshire, was recommended to Webb by Albert Escourt, the builder of Clouds House [24] (Webb's address book, 1888).

22 Plan of column in position, with details & small explanatory sketch (not to scale) of capital, Zetland Road front, 1st floor

Scale: 2in to 1ft, FS

Insc: *Offices at Middlesbrough. For Messrs. Bell Bros..*

*No. 37 Capital in block only, base as traced from other drawing (see No. 23) | Tracing sent Nov: 25th. 1889 & Tracing sent 27 Jan 1890*

Pencil with some pen inscriptions (730×495)

23 FS details of *Stone Table under Columns* with dentils below, column bases & stone sills, Zetland Road front, 1st floor

Insc: As above & *No. 39 | Tracing sent Nov: 25th. 1889*

Pencil with 1 pen inscription (500×730)

Verso: Details of chimneypots & copings to chimneys

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

Insc: *Bell Bros. & No. 56*

Pencil with 1 pen inscription

24 Plan, details & small explanatory perspective sketch of cornice & consoles, Zetland Road front, over 1st floor

Scale: 1in to 1ft, FS

Insc: *No. 40 | Tracing sent | Nov: 25 89*

s & d: Philip Webb, Archt. | 1 Raymond Buildings | 5

Novr. 1889

Pencil with 1 pen inscription (500×730), with another sheet (735×500) stuck to RHS

Verso: F.S. *Details of Cast Iron Cantilevers* (supporting eaves cornice) *Brunswick St Elethn*

Insc: As above, *Offices at Middlesbrough. No. 54 & Tracing sent 7 Feb 1890*

Pencil with mainly pen inscriptions, on principal sheet only

25 Plans, elevation, section & details of *Glazed screens between staircase & General Office, and General Office and Mr Peats Room*

Scale: 1in to 1ft, FS

Insc: As above, *Offices Middlesbrough. For Messrs Bell Bros. No. 42 & Tracings sent 17 Dec. '89*

On same sheet: FS details of cement dado & timber picture rail

Insc: *Aug 1. 1890 | Ph.W. omit this | dado | Rail (omit crossed out) & (next to this) Right | carried out*

Pencil with some red pen & mainly pen inscriptions (495×730)

The decision to omit the dado rail was reversed (see also No. 40).

Verso: Elevation & details of *Bookcases in General Office*

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

Insc: As above, *No. 103 | Tracing sent Dec: 20th. 1890 & from drawing made by Mr Luscombe (clerk of works)*

Pencil with mainly pen inscriptions

26 Plan, elevation, section & details of bay windows, Zetland Road front

Scale: 1in to 1ft, FS

Insc: *Offices at Middlesbrough for Messrs. Bell Bros., No. 43, Tracing sent 19 Dec. '89 & (plan, showing ceiling of bay) plaster wk. on No. 94 | Aug 26 90*

s & d: Philip Webb, Architect, | 1 Raymond Buildings, | Grays Inn, London, 5 December 1889

Pencil with some red pen, 1 red pen inscription & mainly pen inscriptions (495×725)

Verso: Plans & sections/elevations of staircase *between Special Office Ground floor | & Mr Bells Private Room First Floor*

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

Insc: As above, *Offices at Middlesbrough for Messrs Bell Bros., No. 85 & sent tracing | July 9. 1890*

Pencil with mainly pen inscriptions

27 Plans, elevations & sections of *Glazed Screens - First Floor*

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

Insc: As above, *Offices Middlesbrough. For Messrs. Bell Bros. No. 44, Tracing sent 1 Jan 1890 & (screen between general office & waiting room) Sent tracing note of how to | put these sash frames outside, instead | of inside ... as shown on | the drawing. | Sep 26. 1890 | Ph.W.*

Pencil with mainly pen inscriptions (495×730)

28 Plan, elevation & details of door on to roof, with section of *Passage through Roof* (space) showing sections of doors on to roof, Brunswick Street front

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

Pencil with mainly pen inscriptions (500×735)

29 FS details of stonework to 2nd floor windows & stone coping to parapet, Zetland Road front

Insc: *No. 60 & Tracing sent 15 April 1890*

Pencil with 1 pen inscription on 2 sheets stuck together (505×1095 overall)

Verso: FS details of buttresses on either side of 2nd floor windows, Zetland Road front

Insc: *No. 61 & Tracing sent 15 April 1890*

Pencil with some pen inscriptions

30 Elevations & elevations/sections of main staircase, ground to 1st floor, with plans of glazed screen & door under stair, half-landing balustrade & goods lift in stairwell, with some sketch details (not to scale)

Scale: 1in to 1ft

Insc: *Offices at Middlesbrough | for Messrs. Bell Bros., No. 66, tracing sent 7 May '90 & (lift) No. 72 | Plan & Elevation | First Floor Landing. | tracing sent 19 May '90*

Pencil with some red pen & mainly pen inscriptions (495×735)

Balustrade to stair constructed of timber rail and uprights, with cast iron trellis panels.

31 Elevations/sections & section of main staircase, 1st to 2nd floor

Scale: 1in to 1ft

Insc: *Offices Middlesbrough. | No. 67 & Tracing sent 7 May '90*

Pencil with some red pen & mainly pen inscriptions (495×725)

Verso: Plan & elevation of balustrade to 1st floor landing & details of stair

Scale: 1in to 1ft, FS

Insc: *Offices at Middlesbrough. For Messrs. Bell Bros, No. 68 & Tracing sent 7 May 1890*

Pencil with some pen inscriptions

32 FS details of main staircase

Insc: *Offices Middlesbrough. For Messrs. Bell Bros. No. 69 & Tracing sent 7 May '90*

Pencil with some pen inscriptions (725×495)

Verso: Plan, elevation & details of radiator casing in entrance hall, ground floor

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

Insc: *Offices at Middlesbrough for Messrs. Bell Bros. & No. 106 | Tracing sent March 10th, 1891 & No. 107.*

*Ordered a shelf of Dark Fossil marble | from Bingham. March 17th. 1891*

Pencil with mainly pen inscriptions

Edward Bingham of Fulham was recommended to Webb by the builder C. W. Bovis (see [29]) as 'a dependable man to do ordinary marble work' (Webb's address book, February 1891).

33 FS details of main staircase (newel post)

Insc: *Offices at Middlesbrough. For Messrs. Bell Bros. No. 70 & Tracing sent 7 May '90*

Pencil with mainly pen inscriptions (725×490)



34-36 FS details of 3 carved stone panels on front of 3 parapet finials, Zetland Road front  
Insc: *Offices at Middlesbrough, numbered No.73, No.74 & No.75 respectively & Tracing sent June 21st. 1890*  
Pencil with pen inscriptions (670×575, 685×595, 665×575), right-hand edges damaged

37-39 FS details of 3 pairs of carved stone panels on sides of 3 parapet finials, Zetland Road front  
Insc: (No.37) *Offices at Middlesbrough. No.87 & tracing made & original sent 22 July 1890; (No.38) Offices at Middlesbrough. | for Messrs. Bell Bros, No.88 & original drawing sent 24 July 1890; (No.39) Offices at Middlesbrough. | For Messrs. Bell Bros., No.90 & original dwg sent 31 July 1890*

37-38 Pencil with pen inscriptions on detail paper (670×555, 700×550),

39 Pencil with pen inscriptions on tracing paper (685×570),

40 Plans & elevations of fireplace surrounds & plan, elevation & section of fireplace with detail of raised hearth

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

Insc: *Offices at Middlesbrough, For Messrs. Bell Bros. No.81, Tracing sent 24 June 1890, put in picture rail | instead of dado rail | Aug 1 1890 | Mem | Ph.W., this was counterordered & (section of fireplace) Tracing of grate sent to Mr Longden | Dec: 31st. 1890*

Pencil with some pen inscriptions (495×725)

Verso: FS details of marble mantelshelf over Board Room / fireplace & timber capping to staircase string

Insc: As above

Pencil

41 Plans, elevations, section & details of fireplace surrounds

Scale: 1in to 1ft, FS

Insc: *Offices at Middlesbrough. No.82 & Tracing sent 24 June 1890*

Pencil with some pen inscriptions (495×725)

Verso: Section & small explanatory perspective sketch of cornice above glazed screens, 1st floor, & details of plaster cornices & mouldings

Scale: 2in to 1ft, FS

Insc: *Offices at Middlesbrough. For Messrs. Bell Bros., No.93, Tracing sent 16 August 1890 & (cornices in ledger & telegraph rooms & on 2nd floor) No.94*

Pencil with some pen inscriptions

42 Part-plan, elevations & details of panelling, bookcase & fireplace surround in Mr Bells Private Room

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

Insc: As above, *Offices at Middlesbrough. No.83 & tracing sent 24 June 1890*

Pencil with some pen inscriptions with detail paper flap stuck to LHS (500×730)

On flap: Plan, elevation & section of cupboards below bookcase (amendment)

Scale: 1in to 1ft

Insc: *Revised Detail | with cupboards. | No.86 | Tracing sent | 3 July 1890*

Pencil with some pen inscriptions & 1 sepia pen inscription on tracing paper (170×295)

43 Plan, elevation, section, details & small explanatory perspective sketches of Oak Seat in Hall

Scale: 1in to 1ft, FS

Insc: As above, *Middlesbrough Offices & Tracing sent April 12th. 94 | to Mr. Hugh Bell*

Pencil (520×760)

This drawing was done more than two years after the building itself was completed.

1-43 Numbers on parts of sheets in red pen, except where stated

Prov: No.7 pres. by the 12th Earl Ferrers, 1937; No.43 pres. by the SPAB, 1947; the remaining 15 preliminary design & contract drawings & 22 of the remaining 26 working drawings pres. by Charles Canning Winmill, 1916

Lit: J. Brandon-Jones, 'Philip Webb', *Victorian architecture* (ed. P. Ferriday), 1963, p.254 & pl.LXXXV (mention & exterior photograph); Pevsner, *N Yorks*, 1966, pp.50, 253; *AR*, XXXVIII, 1915, p.44 (exterior photograph)

The first design for the offices made in 1881-83 and abandoned in 1884. The scheme was revived in 1889 and the contract signed, but the design was changed again after the signing of the contract, for many of the details do not correspond to the contract plans. Hugh Bell, son of Sir Lowthian Bell and secretary of Bell Brothers, liaised with the architect (see letterbooks I & II). The offices were built by John Johnson of Middlesbrough in 1889-91. H. Luscombe was the clerk of works. The floors were constructed of concrete and iron, by Homan & Rodgers. The electric lighting installation was provided by D. Selby Bigge & Co. of Newcastle upon Tyne (building account book). Bell Brothers was eventually taken over by Dorman Long, with Hugh Bell as director, and the building is now occupied by the British Steel Corporation. The building is little altered except for the removal of the gable finials on the Zetland Road front and the projecting cornice on the Brunswick Street front. There are 53 fragile working drawings on tracing paper kept at the Corporation Records Centre in Stockton-on-Tees, 29 of which are tracings of drawings in the RIBA Drawings Collection. Webb also designed various other buildings for Bell Brothers at the company's Port Clarence works in 1873 and 1876, and houses for Hugh Bell ([9]) and Sir Isaac Lowthian Bell ([38] & [46]). There are contemporary exterior and interior photographs of the building in the Brandon-Jones collection.

[37] NAWORTH CASTLE, nr Brampton (Cumberland)  
Design for a clock-face for the Hon. George James Howard, painter & later MP & 9th Earl of Carlisle, 1874

Elevation & details

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

Insc: *Naworth Castle Brampton Cumberland s & d: P Webb Archt | 1 Raymond Buildings | Grays Inn London | 1st Sept 1874*

Pen & pencil with coloured washes (1235×1000)

Prov: Pres. by the 12th Earl Ferrers, 1937

Lit: W. Crane, *An Artist's reminiscences*, 1907, p.203; Pevsner, *Cumberland & Westmorland*, 1967, pp.167-168 (no mention of Webb)

The castle itself dates from the C14, C16 and C17 and was restored by Salvin after a fire in 1844 (see Salvin, Anthony [41]). The clock-face was executed and still exists in the courtyard of the castle. Webb made various alterations to the interior of the castle c.1878, including 'oak fittings' and 'a delightful paneled room for Lady Carlisle in one of the towers' (Crane, *op. cit.*), which also survive. Webb also designed for George Howard No.1 Palace Green, Kensington [32] and, in the Brampton area, an unexecuted row of cottages, the Naworth estate agent's house, the vicar's house and various family memorials at Lanercost Priory. Furthermore, it was through Howard's influence that Webb received the commission for Brampton church [5]. Prints from survey drawings of the agent's house at Brampton, made by John Brandon-Jones partly from Webb's original details in his collection, are also kept with the RIBA Webb drawings.

[38] ROUNTON, EAST, nr Northallerton (Yorks): Rounton Grange

Final design & working drawings for house, c.1872-76; working drawings for rearrangement of W office wing, 1896; all for Sir Isaac Lowthian Bell, 1st Bart, ironmaster & MP (12):

1 Final design, c.1872-73

Incomplete elevation & part-section of S front, with sketch detail of garden door; small rough sketch plan & rough interior elevation probably of dining-room (not to scale) [Fig.66]

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

Insc: *I. L. Bell Esqr. Rounton*

Pen & pencil with pencil inscriptions (505×750), with flap (370×250) stuck to upper edge

Verso: Rough sketch details, including 1 probably of gutter

Insc: *Rounton Grange* (possibly added later)

Pencil

2-11 Working drawings, 1874-76

2 Plans, elevations & section of weathervane on roof & diagrammatic section through house, showing *vane rod extending from roof to ceiling of Hall*

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

Insc: As above, *I. L. Bell Esqr. Rounton &* (partly erased) ... *to Graham* (clerk of works)

Pen & coloured washes with some pencil (505×750), the diagrammatic section on detail paper (490×155) stuck to LHS

Verso: Elevation of weathervane with small explanatory perspective sketches

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

Pencil

3 Plan & elevations of weathervane

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

Pencil (740×505)

4 FS details of dormer window

Insc: *I. L. Bell Esqr. Rounton & Tracing sent | 27th. June 1874*

Pencil (750×505)

5 Details of iron stop to tiling of roof hips on corner pavilions, eaves level

Scale: 1in to 1ft, FS

Insc: *Rounton & Sent tracing 3rd. April 75*

Pencil (505×745)

6 FS details of gutters to corner pavilions

Insc: *I L Bell Esqr. Rounton & Tracing taken by Mr. Webb | 18th. August*

Pencil (750×505)

Verso: *FS detail of gutters on East & West fronts*

Insc: As above & *I. L. Bell Esqr. Rounton*

Pencil

7 FS details of stone corbels to hall fireplace

Insc: *East Rounton Grange | I Lowthian Bell Esqr*

s & d: *Philip Webb Archt. | 1 Raymond Buildings | Gray's Inn | July 1st. 1875*

Pen with grey & red washes & some pencil (505×750)

8 FS Details of carving to corbels of Hall fireplace

Insc: As above, *The Grange East Rounton. I. Lowthian Bell Esqr. M.P. &* (embossed stamp) *Henry Poole & Sons | Masons etc., of Westminster, with* (in sepia pen) the date 22/11/75

s & d: *Philip Webb | Archt. Grays Inn | November 20. 75*

Pencil & some pen with pen & sepia pen inscriptions (505×745)

9 Plan, elevation, sections & details of Bell cot in roof over North Wing | of Kitchen offices between chimneys | over centre of archway

Scale: 1in to 1ft, FS

Insc: As above, *East Rounton Grange | I Lowthian Bell Esqr. & Tracing sent July 6/75*

Pencil (505×750)



## 10 Plan of conservatory

Scale:  $\frac{1}{2}$ in to 1ftInsc: *Rounton & Tracing of this plan sent to Mr. Taylor March 1st. 1876*

Pencil (505×750)

Verso: Plans, elevation, sections & details of *Lantern to Conservatory*Scale:  $\frac{1}{8}$ FS, FSInsc: As above & I. L. Bell Esqr. *Rounton*

Pencil

Taylor took over from Graham as clerk of works (see note below).

## 11 Plan of framing to glass roof &amp; part-elevations &amp; sections of conservatory

Scale:  $\frac{1}{2}$ in to 1ftInsc: I. L. Bell Esqr. *Rounton & Sent tracing of | Elevation of bk. wk. (brickwork) | with sections | 20th. April 76*

Pencil (505×740)

12 Working drawing for *Rearrangement of Western office wing of house*, 1896

Plan, elevations &amp; sections of new room, with plan &amp; elevations of main window

Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{2}$ in to 1ftInsc: As above, No.2 *Rounton Grange & Tracing sent to Sir L. Bell | 25 August 1896*

Pencil &amp; some red pen with some pen inscriptions, numbered in red wash (515×765)

Lit: W. R. Lethaby, *Philip Webb and his work*, 1935, pp.93-95, 111 & pl. opposite p.36 (discussion & exterior photograph); Pevsner, *N Yorks*, 1966, pp.50, 152; *AR*, XXXVIII, 1915, p.4 & pl.IV (interior & exterior photographs); L. Weaver, 'Rounton Grange', *CL*, XXXVII, 1915, pp.906-912 (article with exterior & interior photographs & plan of original design, 1872); J. Brandon-Jones, 'The Work of Philip Webb and Norman Shaw', *Architectural Association Journal*, LXXI, 1955-56, pp.12-13 (discussion)

The house was built without a contractor under a clerk of works. The first clerk of works, John Graham, proved unsatisfactory as an organizer of labour and materials (see letters to G. P. Boyce, BM (Add.MS 45354), 18 September 1875), and by March 1875 a Mr Taylor became clerk of works. The house was begun by 1873 and completed by 1877. William Morris painted the dining-room ceiling and he and Burne-Jones designed a continuous band of embroidery as a frieze, which was completed by Margaret Bell and her daughter Florence Johnson by 1880. In 1896 alterations were made to the servants' wing to Webb's designs (see No.12 above), and in 1898 a new servants' hall was added. Sometime before 1915 George Jack added a large 'common room' (see *CL*, loc. cit.). The house was demolished, except for the coach house, in 1954.

Two prints of plans drawn by John Brandon-Jones, based on Webb's drawings of 1872, 1876 and 1896, are kept with the RIBA Webb drawings of the house.

Webb also designed additions to Washington Hall [46], an unexecuted design for Washington church and a memorial to Lady Lowthian Bell [39] for Sir Isaac Lowthian Bell; Red Barns for Lowthian's son, Thomas Hugh Bell [50]; Smeaton Manor for Lowthian's son-in-law, Major Godman; as well as offices for the family firm at Middlesbrough (see [36]) and buildings at its Port Clarence works.

There are contemporary exterior and interior photographs of the house in the Brandon-Jones collection. One hundred more drawings for Rounton Grange are in the North Yorkshire County Record Office.

[39] ROUNTON, EAST (Yorks): Church of St Lawrence Preliminary sketches & working drawings for gravestone of Margaret Bell, wife of Sir Isaac Lowthian Bell, 1st Bart, ironmaster & MP, 1887 (6):

## 1 Working drawing

Plan, elevations &amp; section (not to scale), with sectional details pricked for transfer to stone

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

Insc: No.1. *Details of Tombstone for East Rounton Churchyard | Sir Lowthian Bell, Bart. & The monument to be done | in the same kind of stone as | the other monuments to the | family put in Rounton Church | yard. Care should be taken | in choosing the stone, so that | it should not fly or scale with | the exposure to weather s & d: Philip Webb, Architect, | 1 Raymond Buildings, | Gray's Inn, W.C. | 23rd. Feby. '87*

Pen & sepia pen with yellow & red washes & some green pen (485×720)

## 2-3 Preliminary sketches for carved detail

2 Sketch of *Fireflames*

Insc: As above

d: Feb 12. '87

Pencil on page torn from sketchbook (205×125)

For other sketches of fire flames, apparently inspired by this design, see [73].

## 3 FS sketch for carved shield with flame motif (unfinished)

Pencil with sepia wash (350×495)

The flames are more naturalistic than in the final design (see No.4).

## 2-3 Prov: Pres. by Miss Dorothy Walker, 1947

## 4-6 Further working drawings

4 FS details of right-hand carved shield with flame motif & surrounding decoration, pricked for transfer to stone

Insc: No.2 | *Details of Tombstone for East Rounton Churchyard | Sir Lowthian Bell, Bart. | full size detail of shield of Lady Bell, and carving. | North slope of cope stone & Note. Be particular in carving the panel of fire on the base of | the shield to get as much character into the carving as possible, | and in low relief. It is understood that all the work | shown on the drawing cannot be cut in the stone, but | the tinting of the flames, if attended to, will enable the | carver to give life and vigour to his work*

Sepia pen & wash with some red pen & some red wash (720×485)

## 5 FS details of left-hand carved shield &amp; surrounding decoration, pricked for transfer to stone

Insc: No.3. | *Detail of Tombstone for East Rounton Churchyard. | Sir Lowthian Bell, Bart.*

Sepia pen & wash, with some red wash (710×480)

4-5 s & d: Philip Webb, Architect, | 1 Raymond Buildings, | Gray's Inn W.C. | 23rd. Feby. '87

## 6 FS details of arms of carved cross, pricked for transfer to stone

Insc: No.4. *Detail of Tombstone for East Rounton Churchyard | Sir Lowthian Bell, Bart. & Note. This carving should be done with intelligence, that is, by | marking the quality of the design, and using such sections | as those C. D. E merely as explanatory of the amount | of relief intended; the character of the indented scroll work | is better explained by the tinting of the drawing. | Care should be taken not to make the carving look | too rigid. Sharp*

*chisgels to be used, not rubbing s & d: Philip Webb, Archt. | 1 Raymond Buildings. Gray's Inn. | London 23rd Feb. 1887*

Pencil with sepia & red washes & pen inscriptions (510×355)

4-6 Insc: As above & *The drawings to be returned to the architect*

Lit: Pevsner, *N Yorks*, 1966, pp.151-152 (East

Rounton church & Rounton Grange: no mention of gravestone)

The E window of the church, c.1926, also commemorates Sir Lowthian & Lady Bell (Pevsner, *op. cit.*). Webb also designed Rounton Grange for Sir Lowthian Bell and other works for the family (see [38]).

## [40] RUSHMORE LODGE, nr Tollard Royal (Wilts)

Working drawings for entrance gates to chase & sketch for lamp post for Lt-General Pitt-Rivers, soldier, archaeologist & ethnographer, 1885 (6):

## 1-5 Working drawings for gates

1 Plan & elevations, with details of stonework

Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FSInsc: No.1 & Mr A H Green | *Builder | Blandford*

Pencil with some red pen, numbered in pen (500×740) with additional flaps (150×235, 85×175) stuck to upper & lower edges

Verso: Two rough elevational sketches for fireplace surrounds

Pencil

2 Plan, elevations & sections of stone pillars & intermediate iron supports to railings; plan, elevations, section & detail of decorative iron gateposts

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

Insc: No.2

Pencil with mainly pen inscriptions (500×740)

1-2 Insc: As above & *Tracing sent to Mr Green. Aug 8th. 1885*

## 3 Details of gates

Scale: 2in to 1ft, FS

Insc: No.13, *Rushmore, Gates to Chase & Tracing sent 8th Octr. '85*

Pencil with some pen inscriptions, numbered in red wash (740×500)

## 4 FS details &amp; small explanatory perspective sketch of lamp cradles on iron gateposts

Insc: No.14 & *Rushmore Entrance | Details for cradles for lamps on two Posts | Tracing sent 27th Novr. 1885*

Pencil (740×500)

Verso: FS details of top of lamps

Pencil

## 5 Details of lamps

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

Insc: No.15 | *Tracing sent for Estimate | to Sherman's | 28 New Compton St. | Soho*

Pencil (500×520)

## 1-5 Prov: Pres. by George Jack, 1916

## 6 Rough sketch plan &amp; elevation of lamp post, possibly connected with Rushmore Lodge

Insc: *Memm. Decr. '85*

Pencil (195×125)

Prov: Pres. by Miss Dorothy Walker, 1947

Lit: Pevsner, *Wilts*, 1963, p.469 (no mention of gates)

The gates were built to the above design by A. H. Green of Blandford, Dorset, and still exist. An earlier unexecuted design by Webb for an entrance gateway and lodges is in the V & A (E.163 1916). Webb also altered and redecorated the house itself in 1882-83 in association with Morris & Co.



[41] SCARBOROUGH (Yorks): Church of St Martin  
Preliminary designs for circular stained glass emblems  
of the Evangelists in clerestory windows of chancel,  
1871 (2):

1 Sketch for the angel of St Matthew & 2 sketches of  
back view of eagle

Insc: (top & bottom) By - E. Burne-Jones

The sketch for St Matthew was apparently done by  
Burne-Jones as a basis for Webb's design. See also  
Burne-Jones, Sir Edward.

2 Sketches for the lion of St Mark & the eagle of  
St John  
s: Pb.W

1-2 Pencil (295 × 220)

Prov: Pres. by Miss Dorothy Walker, 1947

Lit: W. R. Lethaby, *Philip Webb and his work*, 1935,  
p.43; Pevsner, *N Yorks*, 1966, p.322 (Webb's glass not  
mentioned); A. C. Sewter, *The Stained glass of William  
Morris and his circle*, 1974, *passim* & pls.344-347  
(discussion & illustration of final designs); article in  
*Savoy*, October 1896 (mentioned in Lethaby, *op. cit.*,  
p.42, as an inaccurate account)

The church was designed by G. F. Bodley, 1861-62.  
The decoration and the stained glass, executed over a  
period of years, was mostly by Morris & Co. and was  
one of the firm's first commissions. The four large  
cartoons showing the final design of the emblems are  
in Wolfson College, Oxford, on loan from the  
Ashmolean Museum. Webb was paid £24 for these  
drawings in 1871 (Lethaby, *op. cit.*). According to  
Sewter, Webb designed at least four other sets of  
stained glass emblems of the Evangelists. Webb also  
designed many of the borders, patterns &c for Morris  
& Co's stained glass. Sewter writes that 'when Webb  
ceased to participate actively in designing for Morris's  
windows, after about 1875, a certain irreplaceable  
quality was lost. His pattern-work and borders have  
a distinction unmatched elsewhere in nineteenth-  
century stained glass' (Sewter, *op. cit.*, p.73).

[42] STANDEN (formerly Hollybush), nr East  
Grinstead (Sussex)

Preliminary design, contract & working drawings for  
house, entrance gatehouse, stable buildings &  
additions to old farmhouse, 1891-94; working  
drawings for a pair of semi-detached cottages, 1895;  
all for James S. Beale, solicitor (75):

1-70 House, entrance gatehouse, stable buildings &  
additions to old farm buildings, 1891-94

1-11 Preliminary designs for house

1-2 Design A

1 Block plan shewing the disposition of buildings on the site  
& site section

Scale: 3in to 100ft

Insc: As above, No.1A & Worked on 1st, 2nd, & 3rd  
May, 1891 | also two other days - | Pb.W. | Traced and  
sent it to Mr Beale, 8 May, 1891 | Pb.W.

Pen & pencil (505 × 745)

2 Plan of ground floor of main block

Scale: 1/2in to 1ft

Insc: As above, Tracing sent 5 June to Mr Beale | 1891,  
No.1 & No.2A

Pencil & pen (505 × 745)

3-4 Designs B & C

3 Design B

Ground floor plan of main block, with block plan of  
servants' wing & stables &c, & cross-sections

Scale: 2in to 100ft, 1/2in to 1ft

Insc: No.4A. | Took this drawing to Hollybush July 4.

1891 and from which I set out axis & general position of |  
house on site, and it was fin. this drawing and | other  
consideration that Mr Beale decided to adhere | to this plan as  
far as possible subject to considerable | reduction in office  
block, and some in main block - Pb.W. & Memorandum  
from Mr Beale as to cellars required (July 13. 1891)

d: July 3. 1891

Pencil with 1 pen inscription (505 × 745)

On same sheet: Designs B & C

Ground floor plan (design C) superimposed on block  
plan of overall layout (design B) & small perspective  
sketch of main block (design C)

Scale: 3in to 100ft

Insc: (block plan) No.5A, A tracing of this rearranged  
block plan in red & black ink, | was sent to Mr. Beale on  
the 30th. July. 1891. | accompanied by an eighth scale plan  
of the house | and offices, based on the plan (on the left side of  
this sheet) | but reduced in area as much as possible, restricting  
| the offices projection Eastward to Mr Beale's line (pencil)  
A.B. & (ground floor plan) This pencilled plan (No.7B)  
(sic) was made | after receiving letter from Mr Beale of Aug.16.  
1891 | no tracing sent away, as I was not | satisfied with the  
aspecting and situation | of rooms. | Pb.W. Aug.20. 1891  
(1/2 days' work)

Pen & red pen with some pencil (superimposed plan)

4 Design B

Ground floor plan except kitchen yard

Scale: 1/2in to 1ft

Insc: No.6A Tracing sent, along with one of block plan  
(No.5A) to Mr Beale, July 30th. 1891

Pencil (510 × 750)

5-11 Design D, modification of design B, & design E,  
modification of design D

5 Design D

Ground floor plan, S elevation & hardly discernible  
cross-section

Scale: 3in to 100ft

Insc: No.8A & Sent tracing of this plan to Mr Beale at |  
Chesthill, by Aberfeldy, Perthshire, August 22. 1891 | The  
plan was made as a modification of the plan No.6A. |  
embodying Mr Beale's suggestions in letter from him | in  
Scotland dated 16 Aug. 1891. | Pb.W., with table of  
room dimensions

Pencil with some pen inscriptions (505 × 740)

On same sheet: Design E

Ground floor plan, main block & 1st & 2nd floor  
plans

Scale: 3in to 100ft

Insc: (ground floor plan) No.9A, Plan made to  
rearrange according to | Mr Beale's letter of Aug 27 1891 |  
tracing sent to Mr Beale at Chesthill by Aberfeldy | Sepr.  
8th. 1891, (1st & 2nd floor plans) No.10A, Sent  
tracing of these plans to Mr Beale | at Chesthill by  
Aberfeldy, Perthshire | Sepr. 18. 1891 | Pb.W. &  
(sections) Own notes only | Pb.W., with table of room  
dimensions

Pencil with some pen inscriptions

George B. Simpson of Worthing was 'The surveyor &  
landscape Gardener who laid out ground for Mr. Beale  
at Hollybush 1891' (address book).

6 Design E

Ground floor plan except kitchen yard

Scale: 1/2in to 1ft

Insc: No.11A. tracing sent of this plan in block | for area  
of ground to be cleared, | to Mr Simpson 10 October 1891  
& 12A

Pencil (505 × 745)

7 Design E

First floor plan

Scale: 1/2in to 1ft

Insc: 13A

Pencil (500 × 740)

8-11 Design E

8 S elevation, showing alternative treatments of main  
front, unfinished N elevation & section through top  
of tower

Scale: 1/2in to 1ft

Insc: 16A

Pencil with some red pen (505 × 745)

9 Part ground floor plan & longitudinal section of  
main block

Scale: 1/2in to 1ft

Insc: 21A

Pencil with some red pen (500 × 740)

10 Cross-section through main block, with elevations  
of main entrance porch, staircase window & dormer  
window, N front

Scale: 1/2in to 1ft

Insc: 22A

Pencil with some red pen (500 × 740)

11 Section through back staircase & tower, with  
part-elevation of tower & N front

Scale: 1/2in to 1ft

Insc: 23A

Pencil (505 × 745)

The basic layout and orientation of the house was  
established in design A, but the extravagant and  
formal plan was gradually rationalized and reduced,  
and in particular the library was omitted, the large  
square entrance hall and main corridor were modified  
and the servants' wing was shortened.

12-24 Contract drawings for house

12 Ground floor plan

Insc: As above & No.1 Tracing sent July 11th. 1892  
s&d: Philip Webb Architect | 1 Raymond Buildings  
Grays Inn W.C. | April 1892  
(510 × 750)

13 1st floor plan, with table of room dimensions

Insc: As above & No.2 Tracing sent July 22 1892  
s&d: Philip Webb Architect | 1 Raymond Buildings |  
Grays Inn W.C. | Feb.1892  
(510 × 750)

14 Second floor & tower plans

Insc: No.3 Tracing sent Sep. 24th 1892  
(505 × 745)

15 Cellar plan, with sections & unfinished roof plan  
(in pencil) of kitchen courtyard

Insc: No.4. Tracing of Elevations sent Aug 20th. 1892 |  
the plan is given to 1/4 scale on No.20  
(505 × 745)

16 N & S elevations, showing cross-section through  
servants' wing [Fig.58]

Insc: No.5. Tracing sent Sep 30th (30th almost  
indistinguishable in pencil) 1892  
(505 × 745)

17 N elevation of E wing & E & W elevations

Insc: No.6 & Tracing of E & W. elevations of East  
block | sent Nov. 9th. 92  
(510 × 755)

14-17 s&d: Philip Webb Architect 1 Raymond Buildings  
Grays Inn W.C. April 1892



18 Elevations & elevation/section of kitchen courtyard  
Insc: No.7. *Tracing sent Aug 20th. 1892*  
s&d: Philip Webb Architect | 1 Raymond Buildings |  
Grays Inn WC | March 1892  
(500×740)

12-18 Scale:  $\frac{1}{2}$ in to 1ft  
Pen & coloured washes with some red pen & some  
pencil additions & minor amendments

19 Plan, elevations & sections of conservatory  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: No.17, (plan & lower wall section) No.31. |  
*Tracing of this plan shewing footings & piers section traced,*  
*19 Sept '92*  
s&d: Philip Webb | March 1892  
Pencil & coloured washes with some pen inscriptions  
(510×755)

20 Plans, elevation & sections of 1st floor windows &  
gables, S front of main block  
Scale: 1in to 1ft  
Insc: No.18, *Tracing sent March 22nd 1893 (without*  
*joinery to windows), (gables) Tracing sent on No.88*  
*shewing boarding | for getting it out in lengths & |*  
*stacking. | Feb 21st. 93 & No.135 | tracing of window |*  
*elevations & sections | sent 9 June 1893*  
Pencil & coloured washes with some red pen & some  
pen inscriptions (505×750)

21 Plans, elevations & sections of windows to  
morning room & bedroom over  
Scale: 1in to 1ft  
Insc: No.19a | *Tracing of ground fl. windows | without*  
*woodwork sent Sep. 23rd 92, No.19b | Tracing of brickwork*  
*and plates &c. sent Oct 26th. 92, No 60 | Joinery -*  
*Tracing of Morning room | window sent Dec. 20th. 1892 &*  
*No.64 | Joinery details | 1st floor | Tracing sent Jan 2nd 93*  
*(see also No.29v)*  
Pencil & coloured washes with some red pen & some  
pen inscriptions, partly numbered in red wash  
(510×755)

20-21 Red pen indicates amendments after contract.

22 Plan, elevations & sections of hall window, with  
details of hall window added after contract  
Scale: 1in to 1ft  
Insc: No.95 | *Tracing sent March 10. 93*  
d: (details) March 1893  
Pencil with some pen inscriptions, numbered in red  
pen (500×735)

23 Plan & section of main staircase  
Scale:  $\frac{1}{2}$ in to 1ft  
Pencil with some pen inscriptions (510×755)  
Verso: FS detail of cornice in main staircase hall  
Insc: No 177 | *Tracing sent Sep 30 93*  
Pencil, numbered in red pen

24 Plan, elevation & sections of main entrance porch,  
with side elevation of main entrance porch added  
after contract  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: No.114 | *tracing of Porch only, sent 1 May 1893*  
d: (side elevation) 27 April 1893  
Pencil with some pen inscriptions, numbered in red  
pen (505×750)

20-24 s&d: Philip Webb | May 1892, except for later  
additions indicated above  
12-24 Insc: As above & *This is one of the drawings*  
*referred to in the agreement signed by me this 17 day of Oct*  
*1892 (s.) Peter Peters Witness John Hardy*

25-59 Working drawings for house  
25 Section through kitchen courtyard, with plan of  
steps & plan, elevations & sections of windows  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: No 32 *Tracing sent Sep 21st. 1892*  
Pencil with some red pen & 1 pen inscription  
Verso: FS details of windows  
(515×760)  
Insc: *Windows in tower block | 1 in passage to morning*  
*room | 1 in serving lobby ground fl. | 1 in passage over do. |*  
*1 at end of corridor of tower looking into Entrance ct.*  
*ground fl. | 1 do. do. do. first fl. & No.38 | Tracing sent*  
Pencil with some pen inscriptions, numbered in red  
pen

26 Plans, sections & detail of dormer gables, W side  
of E block  
Insc: No.45 *Tracing sent Oct. 22nd. 1892*  
Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS  
Pencil with some pen inscriptions, numbered in red  
pen (515×760)  
Verso: Plans, elevations, sections & details of 1st &  
2nd floors of kitchen chimney gable  
Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS  
Insc: No.46 *Tracing sent Oct. 26th. 1892*  
Pencil with 1 pen inscription, numbered in red pen

27 Plans, elevations, sections, details & small  
explanatory perspective sketch of dormers windows, E  
block  
Scale:  $\frac{1}{2}$ in to 1ft, FS  
Insc: (E side) No.49 | *tracing sent Nov 4th. 92 & (W*  
*side) No.51 | tracing sent | Nov. 4th. 92*  
Pencil with some pen inscriptions, numbered in red  
pen (515×755)  
Verso: Elevations, details & small explanatory  
perspective sketch of dormer gables, W side of E  
block  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS, FS  
Insc: No.52 | *Tracing sent | Nov 8th. 1892*  
Pencil with 1 pen inscription, numbered in red wash

28 Plan, elevation & sections of N front, main block  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: No.55 *tracing taken Dec 7th 92*  
Pencil with some red & some blue pen & 1 pen  
inscription (510×750)  
Verso: FS Detail of Corbels to beams over | 1st. floor  
main block  
Insc: As above & No.104 | *Tracing sent | March 28th.*  
*93*  
Pencil with some pen inscriptions, numbered in red  
pen

29 Plans, elevations, sections & details of ground floor  
sash windows, E block  
Scale: 1in to 1ft, FS  
Insc: No.59 *Tracing sent Dec. 16th. 1892 & (window to*  
*Mrs Beale's store) wrote stopping shutters to this room*  
*Dec. 20th. 92 | Mrs Beale wanting sliding shutters*  
Pencil, some red pen & 1 pen inscription, numbered  
in red wash (515×755)  
Red pen inscriptions indicate later amendment to  
drawing.  
Verso: FS Details of Ground & First Fl. Windows &  
skirtings, East Block  
Insc: As above, No.61 | *Tracing of morning room |*  
*window details only, sent | Dec 20th. 1892, No.64 | First*  
*Floor windows | in bedroom No.11 over morning room (see*  
*also No.21) & (skirtings, ground & 1st floors) No 77 |*  
*Tracing sent Jan 26th. 93*  
Pencil with some red pen & some pen inscriptions,  
partly numbered in red wash

30 Plans, elevations, sections & details of doors to  
morning-room, study, cloakroom & rooms on 1st  
floor, main block, except wc  
Scale: 1in to 1ft, FS  
Insc: No.69 | *Tracing sent Jan 9th. 93*  
Pencil with some red pen inscriptions & some pen  
inscriptions (510×750)  
Verso: Plans, elevations, sections & details of doors  
to main servants' rooms, E block  
Scale: 1in to 1ft, FS  
Insc: No 70 | *Tracing Sent Jan 9th. 93*  
Pencil with 1 pen inscription, numbered in red pen

31 Plans, elevations, sections, details & small  
explanatory perspective sketch of tower cornice &  
balustrade  
Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{2}$ in to 1ft,  $\frac{1}{8}$ FS, FS  
Insc: No.71  
Pencil with some pen inscriptions, numbered in red  
pen (500×745)  
Verso: Details & small explanatory perspective sketch  
of cast iron post shoes to tower balustrade & details  
of cast iron *Cantilevers to Conservatory cornice*, drawn  
over partly erased ground floor plan of entrance  
gateway & kitchen courtyard  
Scale: FS, (erased plan)  $\frac{1}{8}$ in to 1ft  
Insc: As above, (cantilevers to tower cornice, not  
drawn out) No.72 | *Cantilevers traced and adapted |*  
*from Middlesbrough detail (see [36]), (post shoes) No.73 |*  
*Tracing sent Jan 12th. 93 & (cantilevers to conservatory*  
*cornice) No.87 | Tracing sent Feb 21st. 93*  
Pencil with some pen inscriptions, numbered in red  
pen

32 Elevations & sections of drawing-room bay  
Scale: 1in to 1ft  
Insc: No.75 *tracing sent | Jany. 25th. 93, Seat traced | on*  
*No.129 & May 16th. 1894 Sent a tracing | shewing the*  
*seat on both sides | of window, the panelling on west | side*  
*having been executed without seat*  
Pencil & coloured washes with some red pen & some  
pen inscriptions (515×755)

33 Plan & sections of conservatory roof structure,  
with elevation of clerestory & plan & elevation of  
door from summerhouse on to conservatory roof &  
plan, elevation & section of circular borrowed lights  
in conservatory wall  
Scale:  $\frac{1}{2}$ in to 1ft, 1in to 1ft,  $\frac{1}{4}$ FS  
Insc: No.81 *Tracing sent Feby. 8th. 1893, (borrowed*  
*lights) No 85 | tracing along with door on | other sheet*  
*no.85, sent Feb 16th. 93 & (roof structure) No.164 |*  
*Tracing sent | Sept 15 1893*  
Pencil with some red pen & some pen inscriptions,  
partly numbered in red wash (515×755)  
Verso: Part-plans, elevation & section of garden  
porch & summerhouse over, with details of summer-  
house windows & with plans, elevations & details of  
doors from porch to conservatory & to boiler room  
Scale: 1in to 1ft,  $\frac{1}{4}$ FS, FS  
Insc: (doors) *Traced on No.81 (other side) | Feby. 8th.*  
*1893 (see recto) & (rest of sheet) No.82 | Tracing sent*  
*Feb: 8th. 93*  
Pencil with some red pen, numbered in red wash

34 Ground floor plan & diagrammatic section,  
showing hot & cold water circulation  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: No.90 | *Tracing sent to Hardy | Feb. 25. 1893 &*  
*Tracing of hot water circulation | sent to Longden Aug 9*  
*1893 | for scheme & estimate*  
Pen, with some red & blue pen & some pencil  
inscriptions (515×755)  
John Hardy was the clerk of works.  
Verso: Plans of manholes  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: No.173 | *Tracing Sent | Sep. 27th. 1893*  
Pencil with 1 pen inscription, numbered in red pen



35 Plan, elevation, small explanatory perspective sketch & details of conservatory windows  
Scale: 1in to 1ft, FS  
Insc: (sills) No.108. | *tracing sent 8 April 1893 & (frames) No.188 | (woodwork) Tracing sent Oct. 18th. 93*  
Pencil with some red pen inscriptions & some pen inscriptions (515×760)  
Verso: Plans, elevations, sections & small explanatory perspective sketches of terrace wall, balustrade & steps, with detail of fixing of balustrade posts to wall  
Scale: 1 $\frac{1}{2}$ in to 1ft, 1 $\frac{1}{2}$ in to 1ft, FS  
Insc: (probably general layout only) No.153 | *Tracing taken by Mr Webb Aug. 14th. 1893, (steps) No.168 | Tracing Sent | Sep 21s | 93 & (detail) No.205 | Tracing Sent Nov. 16th. 93*  
Pencil with some red pen & some pen inscriptions

36 Cross-section through 2nd floor, main block, with plans, elevations, sections & detail of doors & windows  
Scale: 1 $\frac{1}{2}$ in to 1ft, approx. 1 $\frac{1}{8}$ FS, 1 $\frac{1}{4}$ FS & FS  
Insc: No.109 & *tracing sent 14 April 1893*  
Pencil with some blue pen & some pen inscriptions, numbered in red pen (515×760)  
Verso: Elevations, details & small explanatory perspective sketches of oak post in 3rd floor bedroom, supporting fitch beam (composite beam of iron & timber)  
Scale: 1in to 1ft, FS  
Insc: As above & No.110 | *tracing sent 17 April 1893*  
Pencil with mainly pen inscriptions, numbered in red pen

37 Plan, elevations & section of hanging cupboard in main bedroom, 1st floor, & plan, elevations & section of 1st floor wc & lobby  
Scale: 1in to 1ft, 1 $\frac{1}{2}$ in to 1ft  
Insc: (bedroom) No.111 | *tracing sent 17 April 1893 & (wc) No.178 | tracing sent 6th. Oct '93*  
Pencil with some red pen inscriptions & mainly pen inscriptions (515×755)  
Verso: Plans, elevations & sections of 2nd floor wc, including window & ventilation pipe on W gable of main block, & detail of wc door  
Scale: 1 $\frac{1}{2}$ in to 1ft, FS  
Insc: (gable with ventilation pipe & window) No.121 | *Tracing sent 12 May 1893 & (wc) No.179. | tracing sent 6 Oct '93*  
Pencil with some red pen inscriptions & some pen inscriptions

38 Plans, elevations & sections of back staircase from ground to 2nd floor, with sketch detail of oak steps  
Scale: 1 $\frac{1}{2}$ in to 1ft, probably FS  
Insc: As above, No.118 & *tracing sent, 11th May 1893*  
Pencil with mainly pen inscriptions, numbered in red pen (515×760)  
Verso: Plan, elevations & section of bedroom windows, 1st floor, N front of main block, with plan, elevation & section of window seat to bedroom over hall  
Scale: 1in to 1ft  
Insc: No.136. | *Tracing sent 9 June 1893, (window seat) No.247 Tracing sent Jan. 30 94 & (later amendment to No.136) Note In Bedroom No.9 | a step is to be formed | across room in front | of windows, in order to cover | hot water pipes | ... | Tracing sent Feb. 5. '94*  
Pencil with some red pen & mostly pen inscriptions

39 Plans & sections of tower house, with elevations of windows & doors  
Scale: 1 $\frac{1}{2}$ in to 1ft  
Insc: No.126, *tracing sent 27 May 1893 & Note. The height of eaves | may be raised as | shown by dotted lines. | This will be settled by | Mr Webb on the ground*  
Pencil with some red pen & mainly pen inscriptions (510×755)  
Verso: FS details & small explanatory perspective sketches of weathervane & lightning conductor on tower house  
Insc: No.163 & *Took Elsley | tracings for estimate | 12 Sept. 1893*  
Pencil with mainly pen inscriptions, numbered in red pen  
Thomas Elsley was a London blacksmith frequently used by Webb.

40 Plans, elevations & sections of windows to study & billiard room & door between billiard room & hall  
Scale: 1in to 1ft  
Insc: (door) *Traced on No.127 | tracing sent June 12 1893, (billiard room windows) Traced on No.129 | Sent June 12 '93 & No.134. tracing of study window | sent June 12 '93*  
Pencil with some red pen inscriptions & mainly pen inscriptions (515×760)  
Verso: Plan, elevations, section & details of doors between drawing-room & conservatory  
Scale: 1in to 1ft, FS  
Insc: No.150 *tracing sent Aug. 10th. 93*  
Pencil with 1 pen inscription, numbered in red pen

41 Part-plan & elevations of door surrounds, panelling & fireplace in dining-room, with small sketch details  
Scale: 1 $\frac{1}{2}$ in to 1ft  
Insc: No.133 | *Tracing sent June 6th 93*  
Pencil with some pen, numbered in red pen (520×760)  
Verso: Details of panelling over dining-room & drawing-room fireplaces  
Scale: 1 $\frac{1}{4}$ FS  
Insc: (dining-room) *Traced on No.214 & (drawing-room) No.219*  
Pencil with some red pen inscriptions & some pen inscriptions

42 FS details of bookcase & fireplace surround in morning-room  
Insc: No.138 *Tracing sent June 1893*  
Pencil, numbered in red pen (515×755)  
Verso: Plans, elevations & section of dresser/cupboard & fireplace in servants' hall, with detail of cupboard door  
Scale: 1in to 1ft, FS  
Insc: (dresser) No.187, *Tracing sent 7th. Nov '93 & (fireplace) No.252 tracing sent Feb 6 94*  
Pencil with mainly pen inscriptions, numbered in red pen

43 Block plan of house showing Plan of drains  
Scale: 1 $\frac{1}{2}$ in to 1ft  
Insc: As above & No.155 *tracing sent to Hardy Aug 18th. 1893 | for correction on spot | Tracing returned by Hardy and sent to him again Sep 2nd. 1893*  
Pen, red & blue pen, pink wash & some pencil (515×755)  
John Hardy was the clerk of works.  
Verso: Plan, sections & detail of rainwater tank & plans & sections of two manholes  
Scale: 1 $\frac{1}{2}$ in to 1ft, FS  
Insc: No.160 | *Tracing sent Sep. 2nd 93*  
Pencil with 1 pen inscription, numbered in red pen

44 Part-plans & part-elevations of hall, showing panelling & fireplace, with section of fireplace surround & sketch details (not to scale) of panelling & skirting  
Scale: 1 $\frac{1}{2}$ in to 1ft  
Insc: No.156. | *tracing of panelling sent Aug. 23rd. 1893 & (skirting) See detail | No.77 (see No.29v)*  
Pencil with some pen inscriptions, numbered in red pen (510×750)  
Verso: Plan & elevation of fireplace to bedroom/dressing room over strong room &c, with details & small explanatory perspective sketch of surround  
Scale: 1in to 1ft, FS  
Insc: No.10 bedroom | *Mr Beale's Dressing room & No.245 | Tracing sent Jan: 29 94*  
Pencil with 1 pen inscription, numbered in red pen

45 Plan, elevation, section & details of dining-room fireplace  
Scale: 1in to 1ft, FS  
Insc: No.158 | *tracing sent for (estimate) Mason work 2 Sept 1893, No.214. | tracing of Joiner work sent, No.256 Hood & plate rack | to Elsleys with order to make | Feb. 22 94 & Note. Hopton Wood Stone Mason | to cut the holes & supply the | necessary metal cramps for fixing*  
Pencil with some red pen inscriptions & some pen inscriptions (515×755)  
See No.39v for Thomas Elsley.  
Verso: Plan, elevation, sections & details of fireplace surround & cupboard in bedroom above dining-room, 1st floor  
Scale: 1in to 1ft, FS  
Insc: No.233 & *Tracing sent Jan 5. 1894*  
Pencil with 1 pen inscription, numbered in red pen

46 Plan, elevation, section & details of drawing-room fireplace surround  
Scale: 1in to 1ft, FS  
Insc: No.159, (tympanum) *tracing sent | 22 Sept 1893 | No.169 & No.218. Tracing of chimney piece sent Dec. 15th. 93*  
Pencil with some red pen inscriptions & mainly pen inscriptions (515×760)  
Verso: Plan, elevations, section/elevation & details of bench recess in billiard room  
Scale: 1in to 1ft, FS  
Insc: No.250 | *Tracing sent Feb 1st 94*  
Pencil with mainly pen inscriptions, numbered in red pen

47 Plan & elevation of drawing-room fireplace surround, with plan, elevation, section, details & small explanatory perspective sketch of stone inner surround  
Scale: 1 $\frac{1}{2}$ in to 1ft, 1 $\frac{1}{8}$ FS, FS  
Insc: No.159, *Mason details ... | tracing sent (for est) 2 Sept. 1893*  
Pencil with some pen inscriptions, numbered in red pen (515×755)  
Verso: Plan, elevation, section & details of fireplace surround in dressing room above drawing-room, 1st floor  
Scale: 1in to 1ft, 1 $\frac{1}{8}$ FS, FS  
Insc: No.240  
Pencil with mainly pen inscriptions, numbered in red pen

48 Plan, elevation, section, details & small explanatory perspective sketch of hall fireplace surround  
Scale: 1in to 1ft, FS  
Insc: No.161, *tracing sent of Mason work, 6th. Sept 1893 & No.209. | tracing of panelling sent 21 Nov. '93*  
Pencil with some red pen & mainly pen inscriptions (515×760)  
Verso: Plan, elevations, section & details of fireplace surround in bedroom above hall  
Scale: 1in to 1ft, FS  
Insc: No.249 *tracing sent Feby. 1s. 94*  
Pencil with 1 pen inscription, numbered in red pen



49 Plan, elevation, section, details & small explanatory perspective sketch of fireplace surround in dressing-room above billiard room; sections of chambers in floor for heating pipes in billiard room corridor, hall, staircase hall & morning-room  
Scale: 1in to 1ft,  $\frac{1}{4}$ FS, FS,  $\frac{1}{2}$ in to 1ft  
Insc: (chambers for pipes) *No.168*, (fireplace) *No.236* & tracing sent *Jan'y 5. 1894*  
Pencil with some pen inscriptions, numbered in red pen (510×750)  
Verso: Plan, elevation, section & details of fireplace surround in bedroom above billiard room; sketch plan & elevations for fireplace surround (probably alternative designs)  
Scale: 1in to 1ft, FS,  $\frac{1}{2}$ in to 1ft  
Insc: *No.237*, | tracing sent *Jan'y 5. 1894*  
Pencil with some pen inscriptions, numbered in red pen

50 Plan, elevation, sections & details of recessed sideboard in corridor to morning-room  
Scale: 1in to 1ft,  $\frac{1}{8}$ FS, FS  
Insc: *No.174* & Tracing sent *28th Sept 1893*  
Pencil with some pen inscriptions, numbered in red pen (515×755)  
Verso: Plans & elevations of cook's store & brushing room, showing cupboards & fireplaces, & drying horse in brushing room, with details & sections of cupboards & details of fireplaces  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS, FS  
Insc: *No.175*, Tracing sent *28th. Sept. '93* & *Drying | Horse No.180 | Sent to Longden | Oct. 10 93*  
Pencil with some red pen inscriptions & some pen inscriptions

51 Part-plan, elevation & elevations/sections of main staircase  
Scale: 1in to 1ft  
Insc: *No.181* | Tracing sent *Oct. 16th. 1893*  
Pencil with some pen inscriptions, numbered in red pen (515×755)

52 Elevations & detail of panelling to main staircase hall  
Scale:  $\frac{1}{2}$ in to 1ft, FS  
Insc: *No.182* tracing sent *Oct. 16th. 1893*  
Pencil with some red pen & 1 pen inscription (515×755)  
Verso: Plans & elevations/sections of summerhouse interior, with detail of balustrade to staircase from garden porch  
Scale:  $\frac{1}{2}$ in to 1ft, approx.  $\frac{1}{8}$ FS,  $\frac{1}{4}$ FS  
Insc: *No.243*, | Tracing sent | *Jan. 18th. 1894*  
Pencil with 1 pen inscription, numbered in red pen

53 Elevation, section & details of balustrade to 1st floor landing, main staircase  
Scale: 1in to 1ft, FS  
Insc: (details) *No.184* | Tracing Sent *Oct. 16th. 93* & (elevation & section) *No. 185* | Tracing sent *Oct. 16th. 1893*  
Pencil with some red pen & mainly pen inscriptions (515×760)  
Verso: Plans & details of main staircase  
Scale:  $\frac{1}{2}$ in to 1ft, FS  
Insc: (details) Traced on *No.184* (see recto) & (plans) *No.185* | Tracing sent *Oct 16th. 1893*  
Pencil with some red pen & mainly pen inscriptions

54 Plan & elevations of cloakroom showing panelling, with detail of projecting window shelf  
Scale:  $\frac{1}{2}$ in to 1ft, FS  
Insc: *No.193* Tracing Sent *Oct. 25 93*  
Pencil with 1 pen inscription, numbered in red pen (515×755)  
Verso: Plan, elevation, section & details of fireplace surround in study  
Scale: 1in to 1ft, FS  
Insc: *No.223* & Tracing sent *Dec. 15th. 93*  
Pencil with some pen inscriptions, numbered in red pen

55 Plans, elevations, sections, details & small explanatory perspective sketch of fireplace surrounds in linen room & smaller bedrooms, 1st & 2nd floors  
Scale: 1in to 1ft, FS  
Insc: *No.199* Tracing sent | *Nov. 16th. 93*  
Pencil with some pen inscriptions, numbered in red pen (515×760)  
Verso: Plans, elevations & sections of fireplace surrounds in bathroom & smaller bedroom, 1st floor, & tower bedroom, 2nd floor  
Scale: 1in to 1ft  
Insc: *No.200*  
Pencil with 1 pen inscription, numbered in red pen

56 Plan, elevation & section of dining-room fireplace, without surround, showing hood & plate rack, with sketch detail (not to scale)  
Scale: 1in to 1ft  
s & d: *Philip Webb architect | 1 Raymond Buildings | Grays Inn WC | Feb 1894*  
Pen & coloured washes with some pencil additions (380×515)

57 FS detail of embossed wrought iron cheeks to dining-room fireplace  
Insc: *Note. The actual sizes to be taken from brown paper templates & The embossing to be very | flat - only just rounded & | no more in the middle | No tracing line to be put | round the pattern on the | front - a sharp definition (sic) | is not required: | the lines should be however | kept as true as possible*  
s & d: *Philip Webb Architect | 1 Raymond Buildings Grays Inn WC | June 6 1894*  
Pencil with some red ink wash inscriptions & mainly pen inscriptions (750×510)  
These 'cheeks' are very similar to those made for No.23 Second Avenue, Hove (see [20].4).

58 FS detail of smaller embossed copper sconce plates for electric light wall fittings in drawing-room  
s: *Philip Webb architect | 1 Raymond Buildings Grays Inn*  
Pencil with pen inscriptions on tracing paper (520×335)

59 Details & variation of larger embossed copper sconce plates for electric light wall fittings to drawing-room  
Scale: FS, variations  $\frac{1}{4}$ FS  
Insc: *This sketch shows roughly a design for one | plate - the other 4 are to be made of the | same size and general character, keeping the hole | in centre boss of flower exactly in the same position | of all the 5 plates - but Mr. Pearson can vary | the flower and leafage in the other 4 plates | Ph. Webb & (variation sketch) suggestion | of a variation design of | flower and leaves*  
s & d: *Philip Webb. Archt. | 1 Raymond Buildings Grays Inn WC. | Novr. 1894*  
Pencil with pink, brown & blue washes & mainly pen inscriptions (760×515)  
Verso: Elevations & details of brackets for electric light wall fittings  
Scale:  $\frac{1}{4}$ FS, FS  
Pencil

57-59 The fireplace cheeks and the sconce plates for the electric light fittings in the drawing-room were made by John Pearson, who was one of the original members of C. R. Ashbee's Guild of Handicraft in Mile End. The sconce plates are each signed with his initials and dated 1894 on the back. The fender to the drawing-room fireplace, also made by him, has now disappeared and no drawing for it is known.

For further drawings of main house see Nos.60-63v & 69r.

60 Design for entrance gatehouse  
Ground floor & unfinished 1st floor plan & elevations  
Scale:  $\frac{1}{8}$ in to 1ft  
Pencil (515×760)  
Verso: Plan & section of tank room in tower of main house  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *No.229* tracing sent *Dec 19th. 1893*  
Pencil, numbered in red pen

61-63 Working drawings for entrance gatehouse  
61 Ground floor & 1st floor plans, roof plan & E elevation  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: *Not in Contract & No.139*  
Pencil with some red pen & 1 pen inscription (515×755)  
Verso: Plan, elevations, sections & small explanatory perspective sketches of scullery in E block of house, including internal well, copper, vegetable shoot & external grease trap, with sketch detail of shoot (not to scale) & detail of stone mantelshelf over fireplace  
Scale:  $\frac{1}{2}$ in to 1ft, FS  
Insc: *No.211*, | tracing sent *24 Nov '93*  
Pencil with 1 red pen inscription & 1 pen inscription

62 Elevations & sections  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: *Not in contract & No.140*  
Pencil with some red pen & 1 pen inscription (515×755)  
Verso: Plan & elevations/sections of *Boots & Knives* room & *Bottle place* & part-plan, elevation/section & part-section of *Cook's pantry & Larders*, E block of house  
Insc: As above, (boots & knives & bottle place) *No.220*, | Tracing sent *Dec. 14th. 93* & (pantry & larders) *No.253*  
Pencil with mainly pen inscriptions, numbered in red pen

63 Plan, elevation & elevation/section of entrance carriageway, with plan, elevation & section of back door to servants' wing  
Scale: 1in to 1ft  
Insc: *No.142* Tracing sent *June 23rd. 1893*  
Pencil with some red pen (515×760)  
Verso: Plan & elevations of window to workroom in entrance gatehouse, showing patterned brickwork & carved date above  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *No.145*, | tracing sent *5 July 1893*  
Pencil with mainly pen inscriptions, numbered in red pen  
The carved date (1893) on the workroom windows was not carried out.  
On same sheet: plan, section & small explanatory perspective sketch of boiler room, main house, & an unfinished, unidentified section (probably not for Standen)  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: *No.196* | Tracing Sent | *Nov. 1s 93*  
Pencil with 1 pen inscription, numbered in red pen



60-63 The entrance gatehouse was not part of the contract, but the working drawings form part of the same numbered series as those for the main house.

64-70 Working drawings for stable buildings & additions to old farmhouse, including retaining wall to entrance courtyard & fence to house drive

64 Ground floor & 1st floor plans of stable buildings  
Scale:  $\frac{1}{8}$ in to 1ft

Insc: *Tracing sent for Estimate May 23rd. 1893, No.1 | Tracing sent | July 1st. 1893 & The Lower part of granary is to be built | up under the present timber structure, and | gradually carried up as the old building is | raised bit by bit by means of screw jacks*

Pen & coloured washes with some pencil amendments, numbered in red pen (515×755)

65 Elevations & cross-sections of stable buildings  
Scale:  $\frac{1}{8}$ in to 1ft

Insc: *No.2 | Tracing sent | July 10th. 1893 & The present old granary is to be raised from its | present level at a, to the higher one shown here | at b, by means of screw jacks. The new 14" wall | to be built under it, and the old beams bedded on | York Stone templates on side wall, and wedged | up along end walls*

Pen & coloured washes with some red pen & some pencil inscriptions (515×755)

66 Elevations (courtyard) & sections of stable buildings  
Scale:  $\frac{1}{8}$ in to 1ft

Insc: *No.3 | Tracing Sent | July 10th. 1893*

Pen & coloured washes with some red pen & some pencil additions (510×760)

64-66 s&d: *Philip Webb architect | 1 Raymond Buildings Grays Inn | May 23 1893*

67 Part-plan, sections, details & small explanatory perspective sketch of coach house; section & small explanatory perspective sketch of stalls; plans, elevations & detail of stable doors; small explanatory perspective sketch of entrance carriageway to stables  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{8}$ FS,  $\frac{1}{4}$ FS

Insc: (stable doors) *No.4, Tracing of doors sent July 22nd 1893, (retaining wall behind coach house) No.6 | Tracing giving concrete | wall only, with | instructions to build | it, sent July 26. 93, (coach house & stalls) No.8 | Tracing Sent Aug 4th 1893 & coach house doors) No.18 | Tracing sent | Jan 29th. 1894*

Pencil with some pen inscriptions, numbered in red pen (510×755)

Verso: *Plans of paving in stalls & loose boxes*  
Scale:  $\frac{1}{2}$ in to 1ft

Insc: *As above, No.15 & tracing sent | Dec. 4th. 93*

Pencil with some pen inscriptions, numbered in red pen

68 Plan, elevation, sections & details of divisions in stalls & loose boxes  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{4}$ FS, FS

Insc: *No.9 Tracing Sent Aug 4th. 1893*

Pencil with some red pen & 1 pen inscription (510×755)

Verso: *Elevation & sections of washing place, showing staircase to loft; part-plan, elevation, elevation/section & section of dormer windows to harness & cleaning rooms; elevation & section of Dung pit & urinal*

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

Insc: (washing place) *No.10 (158 cancelled) tracing sent Aug. 24th 1893; (dormer windows) No.11 | tracing sent Aug 25 93; & No.12 Dung pit & urinal | tracing sent Aug 29th. 1893*

Pencil with some pen inscription, numbered in red pen

69 Plan, elevation & details of entrance gate to stable yard, with small explanatory perspective sketch of latch labelled *The latch | to be | turned into a | ring thus to | avoid the sharp | point; Diagram for fixing Vine eyes in conservatory* (elevation of back wall) & detail of vine eyes

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

Insc: *As above, (gate) No.18 | Tracing sent Jan 29th. 94,*

(vine eyes) *No.254 tracing sent Feb: 16th. 1894*

Pencil, numbered in red pen (515×760)

Verso: *Plans, elevation & section of old cottages adjoining stable showing alterations & additions*

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

Insc: *As above & No.19 | (Stables)*

Pencil & some red pen

70 Plan showing connection of Stable buildings with old farm house; the same plan used again to indicate layout of semicircular perimeter fence; details of fence & small explanatory perspective sketch of Latch  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS

Insc: (plan of farmhouse) *sent tracing of this plan to Mr Beale | at Holland Park, 31 Octr. 1893, (below plan) S & H Jewell | East Side Little Q. St., (layout) No.246 | Tracing Sent | Jan 30th. 94 & (rest of sheet) Tracing taken May 2nd. 1894*

Pencil with 1 pen inscription, numbered in red pen (515×755)

No.70r belongs to the set of working drawings for the main house.

Verso: *Elevation & sections of retaining wall & fence to entrance courtyard*

Insc: *Tracing sent April 13 94 & (foundation) Took Tracing to Hardy | April 9. 94*

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

Pencil

John Hardy was the clerk of works.

64-70 The stable buildings and the alterations to the old farmhouse were not part of the contract.

1-70 Insc: *As above & all drawings are inscribed either Hollybush Estate, near East Grinstead, Sussex or Hollybush Farm or Hollybush, East Grinstead or Hollybush or Hollybush House or Standen, East Grinstead, except Nos.9, 11 & 59*

Prov: 58 out of the 70 sheets pres. by Charles Canning Winnill, 1916; No.59 pres. by the SPAB, 1947;

No.44 pres. by Arthur Llewellyn Smith, 1975

The house was renamed Standen in 1894.

A topographical perspective sketch of the entrance courtyard, c.1900, by Halsey Ricardo (see Ricardo, Halsey [17]), is also kept with the Webb drawings for the house. A more finished version of this drawing was reproduced in *Magazine of Art* (see Lit. below).

71-75 Pair of semi-detached cottages, 1896

71 Plans, elevations & sections [Fig.59]

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

Insc: *No.1. | tracing sent to Mr. Rice | March 19th. 1896 |*

*Tracing of plans sent | to Mr. Gale, Surveyor | to District Council | Aug 1 1896, | with alteration at | back traced on*

*s&d: Philip Webb Architect | 1 Raymond Buildings*

*Gray's Inn London | January 1896*

Pen & coloured washes with some red pen & some pencil additions (515×755)

72 Amended plan, elevation & sections of back yards & sheds, with small explanatory perspective sketch of gate; plan, elevation & small explanatory perspective sketches of gate &c to drive to main house  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{2}$ in to 1ft

Insc: (amendment) *Traced on No.1 - Sent to Mr. Rice | March 19th. 1896, (yard to S cottage) This made 16.0 | by Mr. Webb on the | ground. June 20 96 & (gate to drive) Gate Not traced*

*s&d: Philip Webb Architect | 1 Raymond Buildings Grays Inn London | February 1896*

Pen & coloured washes with some red pen, some pencil additions & some sepia pen inscriptions on detail paper (390×650)

71-72 Insc: *As above & Standen East Grinstead | Proposed pair of cottages*

73 Ground floor plan, plan of roof structure, cross-section through N cottage & sections of sheds; sections of chimney flues & detail of tile hanging  
Scale:  $\frac{1}{4}$ in to 1ft, 1in to 1ft

Insc: (ground floor plan, cross-section & section of sheds) *No.2 ... sent March 25, 96, (roof structure & flues) No.4 Nos.4, 5 sent 14 April 96 & (detail) No.5*

Pencil with red, yellow & brown pen & pink & green washes (515×765)

Verso: *Plan & elevation of gate &c to drive to main house drive*

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

Pencil

74 Plans, elevations, section & details of windows to staircase, parlours & bedrooms & of scullery door & sections of outside wall & porch seat  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{8}$ FS, FS

Insc: *No.3 | Tracing taken | April 11 96 & (W windows to bedrooms, S cottage) Traced on No.5 | Sent April 14. 96*

Pencil with some red pen on detail paper (535×785)

75 Plans, elevations & sections/elevations of porch & staircase, N cottage, with small explanatory perspective sketch of porch & details & small explanatory perspective sketches of staircase balustrade  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS, FS

Insc: *No.6*

Pencil with some red pen (515×765)

Verso: *Plans, elevations & sections of fireplaces, with detail of mantelshelves & small explanatory perspective sketch of grates*

Scale: 1in to 1ft, FS

Insc: *No.8 tracing sent June 23. 96*

Pencil, numbered in red pen

73-75 Insc: *As above & Standen Cottages*

71-75 Prov: Pres by Charles Canning Winnill, 1916  
Lit: L. Weaver (ed.), *The House and its equipment*, 1922, pp.21, 32 & figs.28, 40, 49-52, 67 (interior photograph of fireplaces & bookcase, with some notes in text);

W. R. Lethaby, *Philip Webb and his work*, 1935, pp.109, 112 & pl. opposite p.84 (discussion & exterior photograph);

M. Girouard, *The Victorian country house*, 1971, pp.168-171 & pls.363-37 (discussion, with ground plan & 5 exterior & 5 interior photographs);

Pevsner & Nairn, *Sussex*, 1965, pp.494-495 & pls.59 & 60a (exterior & interior photographs);

H. Ricardo, 'The House in the country', *Magazine of Art*, 1900, pp.105-111 (discussion, with 2 plans, 3 exterior photographs & exterior perspective);

L. Weaver, 'Standen', *CL*, XXVII, 1910, pp.666-672 (article with ground plan, 5 exterior & 4 interior photographs);

G. Jack, 'An Appreciation of Philip Webb', *AR*, XXXVIII, 1915, pl.V (exterior photograph);

M. Girouard, 'Standen', *CL*, CXLVII, 1970, pp.494-497, 554-557 (2 articles, with ground floor plan, 7 exterior & 8 interior photographs)

Standen was built to the above design by Peter Peters of Horsham, Sussex, and the clerk of works was John Hardy. In 1898 Webb enlarged the billiard room by incorporating part of the corridor and extended the hall to form a bay window; in 1901 George Jack converted two pairs of small second floor bedrooms into a playroom for Beale's grandchildren and a bedroom for Miss Maggie Beale; in 1905 the billiard room was panelled, probably also by Jack; in 1932 T. A. Darcy Bradell (1884-1970) added a second garden door and a lift tower in the entrance courtyard; and in the 1950s John Brandon-Jones inserted a second back staircase, as shown on the earlier Webb plans for the house. The house is still in good condition and was bequeathed in 1973 to the National Trust, which has removed the lift tower and converted the



E wing into flats. There are further drawings, the specification and letters from Webb to Beale at Standen. For a view of the entrance courtyard of Standen, c.1900 see [17]. There are 24 drawings for Standen at the SPAB.

The cottages shown in Nos.71-75 were built by Charles Rice of East Grinstead and are still in good condition. They are not part of the National Trust property. There are contemporary exterior photographs, taken by William Weir in 1894 when the house was almost complete, in the Brandon-Jones Collection.

[43] TANGLEY, GREAT (Surrey): Tangley Manor Working drawing for 1st phase of alterations, sent c.1885-86; design for sundial, 1887; undated preliminary design for 2nd phase of alterations; working drawings for 2nd phase of alterations, (1893); 1893-94; design for a pair of semi-detached cottages, 1891; all for Wickham Flower, solicitor (21):

1 Working drawing for 1st phase of alterations

FS Details of Iron casements

Insc: As above & No 17 Tangley Tracing sent 11th Jan'y '86

On same sheet: Further FS details of iron casements

Insc: No 18 Tracing sent 19th Jan'y '86

Pencil (500×745)

Verso: Plans, elevations, section & details of Fireplaces in Servants bedrooms

Scale: 1in to 1ft, FS

Insc: As above, No 21 Tangley Manor & Tracing sent 8th July '86

Pencil

2 Design for Sundial to be fixed at Tangley Manor

Details, with small explanatory perspective sketches of mouldings on pointer & of Fastener

Scale: Probably FS

Insc: As above & (on dial) *Horas non numero nisi serenae* & 1887

d: March '87

Pen with pink & yellow washes on linen (430×630)

The pillar for the sundial is shown on a drawing in the V & A (E.107.1916).

3 Preliminary design, almost as executed, for 2nd phase of alterations

Plans, sections & small explanatory perspective sketches

Scale: 1/2in to 1ft

Pencil (515×760)

4-20 Working drawings for 2nd phase of alterations

4 Plan of ceiling timbers to library, details of ceiling timbers to 2nd floor & plan & elevation of Canted / angle, ... NW corner

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

Insc: As above, (library ceiling) No.4 / Tracing sent July 18th. 1893, correction sent Aug. 17th. 93, traced on detail / No.24 & (2nd floor ceiling) Traced on No.29 / sent 2 Oct '93

Sepia pen & pencil with some pen & blue pen, some brown & pink washes & some red pen inscriptions (515×755), with flap (75×160) stuck to lower edge

Verso: Plans, sections/elevations & detail of Panelling in Dressing Room

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

Insc: As above & No.47. / Tracing sent 18 Jan'y 1894

Pencil with some red pen & mainly pen inscriptions

5 Plans, sections/elevations & details of SE window, SW door & corner bookcase in library; detail of brackets to beams (see also No.7r)

Scale: 1in to 1ft, 2in to 1ft, FS

Insc: No 5 / Tracing sent July 18th. 1893

Pencil with some red pen & some pen inscriptions (515×755)

Verso: Plan, section, elevation & detail of door to be cut through panelling in existing drawing-room, ground floor (see also No.8); section showing underpinning of ground floor; detail of 1st floor windows

Scale: 1in to 1ft, FS

Insc: As above, (window detail) No.18 / tracing sent 16 Aug 1893. No.22 / Tracing of underpinning sent Aug 22 1892 & (door) Traced / along with plan & section on sheet / No.55

Pencil with mainly pen inscriptions, numbered in red pen

6 Plans, elevations, sections & detail of windows at N end of library

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

Insc: No.6 / tracing sent 20 July 1893. / mason work & window frames, &c

Pencil with some red pen & mainly pen inscriptions (515×755)

Verso: Plan, elevation, section & detail of seat in porch; plan & elevation, revised plan & elevation with section & details of fireplace surround in Bedroom over Kitchen

Scale: 1in to 1ft, FS

Insc: As above, (porch seat) No.56, Tracing sent Feb 9th 94, (plan & elevation of fireplace) No.57 tracing sent Feb 9th. 1894, (revised drawing & details) No.58 / superseding No.57 / Tracing sent Feb 17 '94 & No.59 New mantelpiece sent Feb 20 94 (see No.16v)

Pencil with some red pen & mainly pen inscriptions

7 Plan, elevation, section & detail of fireplace surround in new drawing room (i.e. library) & elevation of bracket to beam

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

Insc: As above, (fireplace) No.7, tracing sent 25 Aug 93 (see also No.11) & (bracket) Traced on No.5 / Sent July 18. 1893 (see No.5r)

Pencil with mainly pen inscriptions, numbered in red pen (510×750)

Verso: FS detail of Shelf on panelling by window / in Dressing room

Insc: As above & No.65 tracing sent July 11 94

Pencil

8 Plan & elevations/sections showing oval window on SE elevation & adjacent doorway between old house & new, with window detail

Scale: 1in to 1ft, FS

Insc: (window) No.8. / tracing sent 21 July 1893, / of mason work, (door) traced on / Sheet No.55, sent 9 Feb'y '94 (see No.5) & No.63 / tracing of door / and panelling / sent March 19th. 94

Pencil with some red pen & mainly pen inscriptions (515×755)

Verso: Detail(s) of Dormer; plan, elevation, section & sketch detail (not to scale) of door to roof room, 2nd floor

Scale: FS, 1/2in to 1ft

Insc: As above, (dormer) No.36, Tracing sent 26 Oct 1893, (door No.44 tracing sent Jan 4th. 94 & See No.34 / for elevation

Pencil with some pen inscriptions, partly numbered in red pen

9 Plan, elevation & sections of window & framing to plastered external wall, No. 1 Bedroom, SE front, 1st floor, also showing plan of window to adjoining room, SE front

Scale: 1in to 1ft

Insc: As above, Tracing sent of structural parts, (no finishings) 16 August 1893. / No.17, No.42 / Detail of finishings / sent 11 Dec. 93 / also section & (window to adjoining room) This casement ordered / July 14. 94

Pencil with some red pen inscriptions & mainly pen inscriptions (515×760)

Verso: Plans, elevations, section & details of surrounds to Fireplaces 1st floor

Scale: 1in to 1ft, 2in to 1ft, FS

Insc: As above & No.32. / Tracing sent / 16 Oct 93

Pencil with some red pen inscriptions & mainly pen inscriptions

10 FS details of SE windows to new Room (i.e. library)

Insc: As above, No.10. Tracing sent, July 18th. 1893 & No.16 / Revised detail / of rebate sent / 11 August 1893

Pencil with some red pen inscriptions & some pen inscriptions (515×755)

Verso: Explanatory perspective sketch & FS Details of floor over New Room; explanatory perspective sketch & FS Detail of projecting front / at level of 1st floor. SE Elevation

Insc: As above, (floor) No.12 / Tracing sent July 19th. 1893 & (projecting front) No.13. / tracing sent 21 July 1893

Pencil with some pen inscriptions, numbered in red pen

11 Details of fireplace in new drawing room (i.e. library)

Scale: 1/4FS, FS

Insc: As above & Nos.19. 20. / tracing sent 25 August 1893

Pencil with some green wash & mainly pen inscriptions, numbered in red pen (515×755)

Verso: Detail of arch to Fireplace in New Room (i.e. library)

Scale: 2in to 1ft

Insc: As above, No.23, tracing sent 25 August '93 & Tracing of altered curve sent April 20th. 1894

Pencil with some pen inscriptions, numbered in red pen

12 Plan, elevations & section of windows, first floor - N.W. Elevation; sections through roof showing roof timbers, framing of gable & tiling

Scale: 1in to 1ft

Insc: As above, No.24 & tracing sent 26 Aug '93

Pencil with some red pen inscriptions & mainly pen inscriptions (515×760)

Verso: Plan, elevations/sections & detail of earth closet 1st floor, showing panelling; plan, elevation & section of window to closet; Detail of finish / of chimney

Insc: As above (window to closet) No.30. / sent 3 Oct '93, (chimney) No.41, (closet) No.48 & tracing sent 18 Jan'y 1894

Pencil with some red pen inscriptions & mainly pen inscriptions

13 Plan, elevation, elevation/section, sections & details of open Porch &c. N.W. Elevation

Scale: 1in to 1ft, FS

Insc: As above, No.26 & tracing sent 30 Aug. 1893

Pencil with some red pen & mainly pen inscriptions (515×760)

Verso: Detail sections of outside walls at junction of ground & 1st floors at old wall, at oval window & at side & back wall; detail of roof truss; elevation of roof truss; detail of Corbel under beam / in Staircase

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

Insc: As above, (walls) No.27, Tracing sent 18 Sept 1893, (truss) Traced on No.29 / Sent 2 Oct '93 & (corbel) No.38. / tracing sent 27 Oct. '93

Pencil with 1 pen inscription & some red pen inscriptions

14 Plans & elevations/sections of staircase & ground floor lobby

Scale: 1/2in to 1ft

Insc: No.33 / tracing sent 25 Oct '93

Pencil with some red pen & mainly pen inscriptions (515×760)

Verso: Part-plans, elevation/sections & details showing panelling, cupboards & doors in bedrooms, 1st floor

Scale: 1/2in to 1ft, 1/4FS, FS

Insc: No.46 & Tracing sent 18 Jan'y 1894

Pencil with some red pen & mainly pen inscriptions



15 Elevation/section & details of staircase & ground floor lobby

Insc: No.34 | tracing sent 25 Oct '93

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

Pencil with some red pen & some pen inscriptions (515×755)

Verso: Details of staircase, with small explanatory perspective sketch; Detail(s) of Doors to | Bedrooms ... first floor | & door between bedroom ... & dressing room | also to E. C. (earth closet) first floor

Scale: 2in to 1ft, FS

Insc: As above, No.35. | Tracing sent 25 Oct '93 & No.49. Tracing showing position | of lock sent, 18 Jan'y 1894

Pencil with some red pen & 1 pen inscription

16 Details & explanatory perspective sketch of Rainwater pipes

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

Insc: As above & No.43 Tracing sent Dec. 14th. 1893

Pencil with 1 pen inscription, numbered in red pen (515×760)

Verso: FS details of Bars of fireplace in bedroom over kitchen

Insc: As above & No.60 Tracing sent to King | Feb 20th. 94 (see also No.6v)

Pencil with 1 pen inscription, numbered in red pen George King (of William & George King) was the builder.

17 Part-plans, elevations/sections & detail showing panelling & bookcases in New Room (i.e. library)

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

Insc: As above, No.52 & Tracing sent 9 February 1894

Pencil with some red pen & mainly pen inscriptions (515×755)

Verso: Plan, elevation & section of bookcase at side of fireplace in library

Scale: 1in to 1ft

Insc: As above & Traced on No.53, along with bookcase at Doorway

Pencil with 1 red pen inscription & mainly pen inscriptions

18 FS Details Bookcases &c. New Room (i.e. library)

Insc: As above, No.54 & Tracing sent 9 Feb'y 1894; verso for Lethaby

Pencil with mainly pen inscriptions, numbered in red pen (515×755)

The drawing must have been lent or given to W. R. Lethaby.

19 Plan, elevation, section, details & small explanatory perspective sketch of Bridge over Moat at N.E. side of house

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

Insc: As above, XO. tracing sent April 20th. 1894 & all of English oak left from the saw | the handrail alone to be planed

Pencil (515×755)

20 Plan, elevation, section & details of fireplace & Grate, with warm air chamber, for New Room (i.e. library)

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

Insc: As above, No.61 | Tracing sent | Feb 21s. 1894,

Tracing sent to | Still, May 19. 94 & (grate details)

No.62 | Tracing sent to | Elsleys Feb 22 94

Pencil with mainly pen inscriptions, numbered in red pen (515×755)

Still was the builder's foreman, and Thomas Elsley a London blacksmith frequently used by Webb.

Verso: Plan, elevation, section & details of Fireplace in bedroom over drawing room old house

Scale: 1in to 1ft, FS

Insc: As above & Tracing sent May 17th. 94

Pencil

4-20 Insc: (except No.8) As above & Great Tangley Manor Additions or Great Tangley Additions or Great Tangley Manor or Tangley Manor or Tangley

21 Design for Proposed pair of Cottages | for W. Flowers (sic) Esq.

Plans, plan of roof timbers, elevations & sections

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

Insc: As above, Great Tangley Manor Farm Surrey,

No.9 & Tracing sent 6 July 1891

s&d: Philip Webb Architect | 1 Raymond Buildings Grays

Inn | London May 1891

Pen & coloured washes with some red pen & some

pencil inscriptions (500×745)

Prov: Nos.3-20 pres. by Miss Dorothy Walker, 1947; Nos.2 & 21 pres. by Philip Porteous, 1953

Lit: H. Muthesius, *Das englische Haus*, I, 1904, pp.50-51 (exterior photographs), 111-112 (interior photographs);

E. H. Lennard, *Tangley Manor*, privately printed 1908 (including exterior photographs); Nairn & Pevsner,

*Surrey*, 1971, p.267; N. Cooper, *The Opulent eye*, 1976,

pls.30 & 51 (interior photographs by Bedford

Lemere); *CL*, IV, 1898, pp.109-112, 144-147;

XVII, 1905, pp.90-100; XX, 1906, pp.418-421

(articles & exterior photographs)

The old house dates from the C15, with alterations of 1582; when Wickham Flower acquired it in 1884 it had been used as a farmhouse and had fallen into disrepair.

The first phase of alterations, c.1885-87, comprised offices on the SW side of the house, a new covered

way crossing the moat by a bridge on the SE side and a rearrangement of the gardens. Nos.1 & 2

relate to this phase, and in the V&A there is a drawing (E.107 1916) showing the covered way &c

and the pillar for the sundial. The second phase of alterations, c.1890-94, comprised the addition of a NE

wing with a library on the ground floor and bedrooms &c above, a pair of cottages, stables and repairs to

farm buildings. No.4-21 relate to this phase. The library was furnished by Morris & Co., including a

circular table designed by Webb (see N. Cooper, *op. cit.*) Mitchell Bros of Shalford, Surrey, was the

builder for the work on the farm buildings, stables and cottages; and William George King of Abinger

Hammer, Surrey, was the builder for the rest of the work (information from building account books).

The house has received further additions since Webb's time. A new music room and bedrooms at the NE

end were completed in 1902 by George Jack (interior perspective in V & A, E.612, 1972), and there have

been further alterations since 1945, including the demolition of the 1902 bedrooms in 1948 and the

construction of a new indoor swimming pool to the SW of the music room completed in 1974. The main house

has now been divided into two, and the farm and cottages are in separate ownership. All Webb's work

remains intact except for a timber arched screen which formed part of the garden layout.

Wickham Flower's Swan House, Chelsea, was designed by Norman Shaw 1875-77, with some interior

decoration by Morris & Co. The Wickham Flowers knew Webb's friend G. P. Boyce, as well as George

Wardle, the second manager of Morris & Co. Webb himself corresponded with Mrs Wickham

Flower from 1898 to 1911 (letters to Boyce and Mrs Wickham Flower in BM, Add.MS 45354 & 45355).

[44] THURSTASTON (Cheshire): Church

Survey drawings, preliminary designs & preliminary working drawings for unexecuted church for a Mr

Kennard, c.1870 (33):

1-4 Survey plans

1 Site plan of churchyard, showing position of existing church

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

Insc: Plan of | Thurstaston churchyard etc., | 1870

s: Jno. Whalley | Surveyor, Chester

Pen & wash with some blue pen & pencil

(1505×1900)

2 Site sections of churchyard, showing position of existing church

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

Insc: Thurstaston churchyard etc. | Sections of ground | 1870

s: Jno. Whalley | Surveyor, Chester

Pen & coloured washes with some pencil & some blue pen inscriptions (935×1500)

3 Rough sketch plan of existing church showing seating

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

Insc: 70 Adults | 28 Children

Pencil on detail paper (290×260)

4 Site plan, with superimposed block plans of existing & proposed church

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

Pen & coloured washes with pencil amendments (420×340)

The amendments indicate a reduced plan for the new church.

5-6 Preliminary designs

5 Design A

Plan, elevations & sections (unfinished)

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

Pencil (565×760)

This drawing shows a design with N & S aisles.

6 Design B

Plan, elevations & sections (unfinished)

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

Pencil (560×760), lower left corner & lower edge damaged

This drawing shows an almost final design with N aisle only.

7-33 Preliminary working drawings

7 Site plan showing position of existing church

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

Insc: Plan of Thurstaston Church Yard etc. No.1 & Note

Drawing No.2 is section of ground | & is not traced

Pen & wash on detail paper, backed (360×505)

8 Site plan showing position of new church in relation to existing church

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

Insc: Design for Church to be built at Thurstaston, Cheshire No.3 | General Block Plan of Church yard and approaches

Pen with grey & pink washes on detail paper, backed (310×475)

9 Plan of church yard with block plan of new church, showing the positions of the existing church & the graves to be removed

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

Insc: Design for Church to be built at Thurstaston, Cheshire No.4 & Block Plan of Churchyard

Pen with buff & pink washes on detail paper, backed (400×545)

10 Plan, elevations & sections of pews

Scale: 1in to 1ft

Insc: Design for Church to be built at Thurstaston Cheshire No.10 | Detail of Seats

Pen & coloured washes on detail paper backed with white paper (340×440)

11 Plan

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

Pen & some pencil (565×775)

12 Tracing of No.11, with 1 pencil amendment

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

Insc: Thurstaston Church, Chester

Pen & brown wash with pencil amendment, on linen (530×740)



13 Longitudinal section & details (tower omitted)  
Pen with coloured washes & some red pen & pencil  
(510×750)

14 W elevation/section & details (tower omitted)  
Pen with brown, buff & orange washes & some red  
pen & pencil (510×750)

15 E elevation/section & details (including tower)  
Pen with coloured washes & some red pen & pencil  
(745×505)

16 N elevation & details (tower omitted)  
Pen with some red pen & pencil (510×750)

17 S elevation & details (tower omitted)  
Pen with some red pen & pencil (510×750)

13-17 Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{4}$ FS

18 Longitudinal section through aisle, with ceiling  
plans; plans, elevations & cross-section of aisle  
Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{2}$ in to 1ft  
Pen & coloured washes with some red pen & some  
pencil (565×765)

19 Plans of piers, cross-section through nave & aisle  
& plans & elevations of windows & door to spiral  
staircase  
Scale:  $\frac{1}{2}$ in to 1ft  
Pen & coloured washes with some red & some blue  
pen & some pencil amendments (555×765)  
Amendments indicate revised nave arcade section and  
revised construction of floor above crossing.

20 Part-plan, elevations & section of W window;  
plans, elevations & sections of windows on N side of  
tower  
Scale:  $\frac{1}{2}$ in to 1ft  
Pen & coloured washes with some red pen & some  
pencil (560×760)

21 Plan of S side of chancel, with longitudinal section  
through chancel showing elevation of S wall & section  
through chancel stalls; elevations of E window  
Scale:  $\frac{1}{2}$ in to 1ft  
Pen & coloured washes with some red pen & some  
pencil amendments (560×765)  
Amendments indicate revised sedilia and revised arch  
mouldings to E window.

22 Plan & elevation of screen on N side of chancel;  
plans of tower  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ in to 1ft  
Pen & coloured washes with some red pen, some  
blue & some purple pen & 1 pencil inscription  
(560×765)

23 Plans & section of lower part of tower & bell cage  
Scale:  $\frac{1}{2}$ in to 1ft  
Pen & coloured washes with some red pen & some  
pencil (765×550 approx.)

24 Plans, elevations & section of spire & pinnacles  
Scale:  $\frac{1}{2}$ in to 1ft  
Pen & coloured washes with some red pen & some  
pencil (765×565)  
One pencil line indicates possible entasis.

25 Plans & sections of spiral staircase to tower &  
basement heating chamber  
Scale:  $\frac{1}{2}$ in to 1ft  
Pen & coloured washes with some red pen  
(560×765)

26 Plans, elevations, sections & details of entrance  
porch & main door to church  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS  
Pen & coloured washes with some pencil  
(560×760)

27 Plan, elevation & section of NW entrance leading  
into aisle  
Scale:  $\frac{1}{2}$ in to 1ft  
Pen & coloured washes with some red pencil  
(560×760)

28 Plans, elevations & section of chimney from heating  
chamber; plans, elevations & sections of single-light  
nave window & window/ventilator above E window  
Scale:  $\frac{1}{2}$ in to 1ft  
Pen & coloured washes with some red pen & some  
pencil (560×765)

29 Plan, elevations & sections of pews  
Scale: 1in to 1ft  
Pen & coloured washes (560×765)  
Almost as No.10.

13-29 Insc: *Thurstaston Church Cheshire*

30 Details of E window  
Scale:  $\frac{1}{4}$ FS  
Insc: *Thurstaston* (partly erased) *Church Cheshire*  
Pencil (510×750)

31 FS moulding details (of screen on N side of  
chancel?)  
Pencil (560×765)

32 FS details of mouldings to nave arcade & chancel  
arch & of caps & bases to piers  
Insc: *Thurstaston Church Cheshire*  
Pencil (560×765)

33 FS details of mouldings over aisle windows & to  
parapet  
Insc: *Thurstaston Ch. Cheshire*  
Pencil (560×765)

3-33 Prov: Pres. by Miss Dorothy Walker, 1947  
Lit: Pevsner & Hubbard, *Cheshire*, 1971, p.361 (note)  
Designs were begun in 1868, and two alternative  
sites were considered. The whole scheme was abandoned  
by 1872. In 1885 a church was finally built on the same  
site as Webb's final scheme to the designs of J. L.  
Pearson. The complete set of final design drawings  
(mainly  $\frac{1}{32}$ in to 1ft &  $\frac{1}{8}$ in to 1ft), an unfinished  
perspective sketch and a plan of Thurstaston are in  
the V&A (E.72-87 1916). Nos.7-10 are tracings of  
part of this set. Further preliminary design drawings  
are in the Brandon-Jones collection.

[45] WARENS, nr Bramshaw (Hants)  
Working drawings for extensive alterations &  
additions to house by John Nash for G. Eyre,  
1898-99 (30):

1 Plans, elevation, sections & details of *Lantern over  
entrance corridor*

Scale: 1in to 1ft,  $\frac{1}{4}$ FS  
Insc: As above & No.17 tracing sent Sepr. 23. 98  
Pencil & coloured washes, numbered in red crayon  
On same sheet: Plan, elevation, section & sketch  
details (not to scale) of casement window over  
*Entrance porch*

Scale: 1in to 1ft  
Insc: As above & No.68 Tracing Sent Sep: 23 98  
Pencil, numbered in red crayon (515×765)  
Verso: FS details of *Portland Stone mason's work* | *to  
new entrance block*, including cornice, string-course,  
coping & hood over entrance way in porch  
Insc: As above & Nos.26 & 27 | tracings sent April 18  
98  
Pencil with some red pen inscriptions

2 Plan of *Common Room*, showing new & old  
masonry & new panelling  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, No.21, this drawing - when done with for |  
taking off the quantities and sizes of the wood for the  
joinery, to be sent to | Warens for the foreman to understand  
the dividing of the room, Note The surveyor Mr Kennedy  
was supplied with the detailed drawings and | from which he  
took out the quantities & Fireplace of marble, not included in  
contract, with brief specification notes  
s & d: Philip Webb, Archt. | 1 Raymond Buildings Grays  
Inn, London, W.C. | 4 April 1898  
Pencil & coloured washes with red pen inscriptions  
on detail paper (530×785)  
James Kennedy was Webb's regular quantity surveyor  
at this time.

3 Plans, elevation & section of fireplace surround in  
*Common Room*  
Scale: 1in to 1ft  
Insc: As above & No.34 Brickwork only sent May 5. 98 |  
(only the toothed opening hatched in red)  
Pencil with grey & buff washes, some red pen &  
some sepia pen inscriptions (515×760)  
For details of fireplace surround see No.11r.

4 Plan of timbers to *Common Room Roof*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & No.50 Tracing sent July 12. 98  
Pencil & red pen with yellow, blue & red crayon  
On same sheet: Plan & internal elevation of  
cloakroom, showing pegs & shelf  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: No.113 tracing sent June 27. 99  
Pencil, numbered in red crayon (515×765)  
Verso: Plan, elevation & details of window wall of  
*Common Room* showing panelling &c, with plaster  
ceiling & decorative plaster frieze shown in pencil  
Scale:  $\frac{1}{2}$ in 1ft,  $\frac{1}{8}$ FS  
Insc: As above & No.61 Tracing sent Sep 10 98  
Pen & pencil with some red pen  
Part of sequence below, see Nos.7-10r.

5 Part cross-section, part longitudinal section & small  
explanatory perspective sketch of timbers to *Roof of  
Common Room*, also showing top of outside wall, with  
cornice & parapet  
Scale:  $\frac{1}{8}$ FS  
Insc: As above & No.51 | Tracing Sent July 12 1898  
Pencil with yellow, blue & red crayon & 1 pen  
inscription, numbered in red pen (515×760)  
Verso: Plan, elevation, section & details of *Common  
Room Wws* (windows)  
Scale: 1in to 1ft, FS  
Insc: As above & No.63 | Tracing Sent Sep 10 98  
Pencil, numbered in red pen  
Part of sequence below, see Nos.7-10r.

6 Plan, elevations/sections, sections & detail of  
clerestory dormer windows, also showing timbers to  
*Roof of Common Room*, with small explanatory  
perspective sketch of casement  
Scale:  $\frac{1}{8}$ FS, FS  
Insc: As above & No.52 | Tracing Sent | July 12 98  
Pencil with yellow, blue & red crayon & 1 pen  
inscription, numbered in red pen, on detail paper  
(525×780)

7 Plan & elevation of fireplace wall of *Common Room*  
showing panelling &c, with elevation of end of seat &  
with plaster ceiling & decorative plaster frieze shown  
in pencil  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, No.60 Tracing sent Sep.10 98, note. All  
the ornamental | plaster frieze is not | to be taken in  
quantities | but the curved ceiling | and plastered cornice is |  
to be taken, The fireplace is not to be taken & (niches in  
frieze) No.73 | Brickwork of | Niches sent | Oct. (see also  
No.8r)  
Pen & pencil with some red pen (515×765)



Verso: FS details of *Plaster work* to niches in *Common Room*  
 Insc: As above & No.87 *Tracing sent Jan 10 99*  
 Pencil, numbered in red pen  
 See also No.15.

8 Plans, elevations & details of end walls of *Common Room* showing *panelling &c*, with section & elevation (to dining-room) of double doors between common room & dining-room, with plaster ceiling & decorative plaster frieze shown in pencil; plan, elevation (to dining-room), section & detail of door between dining-room & corridor  
 Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{8}$ FS  
 Insc: As above, No.62 | *Tracing sent Sep: 10. 98*, (clock in circular frame at one end) *same as other | end* (i.e. niche to be built instead of clock &c), (corridor panelling) See No.11, (niches in frieze) *Brickwork of niches on No.73 sent, Oct: 27 98 (see also No.7r) &* (sideboard in dining-room, apparently added later) *Clarke's measurements, | 8 Decr. 99*  
 Pen & pencil, with some red pen (515×765)  
 Thomas Clarke was the builder's foreman.  
 Verso: Plans, elevation & section of new kitchen fireplaces, with detail of shelf over, showing old & new walls  
 Scale:  $\frac{1}{2}$ in to 1ft, FS  
 Insc: No.97 | *Tracing Sent | Feb 27 99*  
 Pencil with yellow, blue & red crayon, numbered in red crayon

9 Plan, elevation & section of panelling to fireplace wall of *Common Room*, showing projection for seat on either side of fireplace & doorway to corridor  
 Scale:  $\frac{1}{8}$ FS  
 Insc: As above, No.65 | *Tracing sent | Sep: 12 98 & Note. The 1" oak floor boards not to be grooved & tongued | but to be doweled with iron pins, & edge nailed*  
 Pencil with some pen & red pen (515×765)  
 Verso: FS details & explanatory perspective sketches of *South Stairs*  
 Insc: As above & No.71 | *Tracing Sent | Oct. 10 98*  
 Pencil, numbered in red crayon  
 See also No.10 v. These details were also used for Hurlands, see [21].68.

10 FS details of seats &c on either side of fireplace in *Common Room*  
 Insc: As above & No.67 *tracing sent Sep: 12 98*  
 Pencil, numbered in red pen (515×765), with irregular flaps (20×100, 85×40 stuck to right & lower edges respectively)  
 Verso: Plan & elevations/sections of *South Stairs & staircase hall*, with elevations of other side of doors to staircase hall from scullery passage & anteroom; details of landing balustrade & larger sliding door to anteroom with borrowed light over  
 Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS  
 Insc: As above & No.70 *Tracing Sent Oct. 10. 98*  
 Pencil, numbered in red crayon  
 For details see No.9v.

11 FS stonework details for inner fireplace surround in *Common Room*  
 Insc: As above & *Sent off to Hopton Wood Co. (Hopton Wood Stone Co.) working drawing - 17 Novr. 1898*  
 Pencil (515×765)  
 See also No.3.  
 Verso: Plan, elevations & sections of garden wall with garden hut & entrance gates, with details & explanatory perspective sketch of hut & detail of gatepost; unidentified elevation of wall with door & large window, possibly the end wall of a conservatory  
 Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS,  $\frac{1}{2}$ FS  
 Insc: No.102 | *Tracing Sent April 6. 99*  
 Pencil with yellow, brown & red-brown crayon, numbered in red crayon

12 FS stonework details of pilasters, entablature & Ionic capitals to columns for outer fireplace surround in *Common Room*

Insc: As above, No.80, *Sent off - working drawing of | all but the capital, to Hopton Wd. Co. | (Hopton Wood Stone Co) | 17 Novr. 1898 & No.84 | Tracing sent to Mr. Turner | for model - Dec: 16 98*  
 Pencil, numbered in red crayon (515×765)  
 Lawrence Turner, brother of Thackeray Turner, was a stone carver and modeller often used by Webb.  
 Verso: Elevation of marble columns for outer fireplace surround in *Common Room*, with diagram of width at different levels  
 Scale:  $\frac{1}{4}$ FS, FS  
 Insc: As above & No.82 | *Tracing sent Novr. 17 98*  
 Pencil with some pen inscriptions  
 On same sheet: Plan, elevation, section & details of hinged *Screen in Business Room* with fitted shelves  
 Scale: 1in to 1ft, FS  
 Insc: As above  
 Pencil

13 Tracing of Ionic capital on No.12r, but with more detail  
 Insc: No.84, *Common Room, Of Hopton Wood Stone & All four sides alike*  
 s&d: *Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Dec: 15. 1898*  
 Pencil with some pen, some blue pen & some red pen, with pen inscriptions, numbered in red crayon (545×780)

14 *Diagram of lead lights & iron casements* with details of stanchions & saddle bars in offices, *Entrance porch, Entrance corridor & Between South Stairs and Ante room*  
 Scale:  $\frac{1}{2}$ in to 1ft, FS  
 Insc: As above, No.607, No.85 & *Foreman | Mr. Thomas Clarke | Warens House | Lyndhurst*  
 s&d: *Philip Webb Architect | 1 Raymond Buildings | Gray's Inn | W.C. | Decr. 21 98*  
 Pencil with blue crayon, some red pen & some sepia pen & mainly sepia pen inscriptions, partly numbered in pink crayon, on tracing paper (505×415)

15 Plans, elevations & sections of niches in frieze to *Common Room*, showing *plaster work*  
 Scale:  $\frac{1}{4}$ FS  
 Insc: As above & No.88 | *Tracing Sent | Jan 10 1899*  
 Pencil with some orange wash, numbered in red pen, on detail paper (560×780)  
 For FS details see No.7v.

16 Plan, elevation, section & details of *Common Room fireplace & grate*  
 Scale:  $\frac{1}{4}$ FS, FS  
 Insc: As above, No.110 & *Tracing Sent to Longden & Co | June 1s. 1899*  
 Pencil, numbered in red crayon, on detail paper (530×725), edges cut  
 Longden & Co. of Sheffield did much of Webb's metalwork, particularly grates.  
 Verso: FS details of numbers 15, 30, 45 & 60, probably for clock-face in common room  
 Insc: ... on *Clock face | ... quarters* (partly cut)  
 Pencil  
 Probably not executed, see No.8r.

17 Elevation & detail of timber architrave (to common room) of *Doorway from Common Room | to Dining room*, showing carving  
 Scale:  $\frac{1}{8}$ FS, FS  
 Insc: As above & *See other side for | iron gate to Entrance Porch*  
 Pencil (515×765)  
 Verso: Plan, elevation, section & small explanatory sketches of iron gates to entrance porch, with detail & small explanatory perspective sketch of halving joint, possibly for gates  
 Scale: 1in to 1ft, probably FS  
 Pencil

18 Diagrammatic elevation of carved timber architrave to *door of dining room in Common room*, *showing how the different parts shewn on full size details | are to come together*  
 Scale:  $\frac{1}{8}$ FS  
 Insc: As above  
 Pen & red pen with some pencil & some blue crayon (420×790)

19 FS details of carving on *top of architrave to Dining Room door in Common Room*, including label  
 Insc: As above & *Same on other side reversed*  
 s&d: *Philip Webb Architect | 1 Raymond Buildings | Grays Inn | Aug: 3. 99*  
 Pencil (385×1105)

20-23 The following FS details of parts of the carving to the above architrave are identified by letters, as used on drawing No.18

20 FS details of parts A, B, F & G of *Carving to Dining Room | door in Common Room*  
 Insc: As above  
 s: *Philip Webb, Architect | 1 Raymond Buildings Gray's Inn W.C.*  
 Pencil with some red pen, some brown crayon & mainly pen inscriptions (765×515)

21 FS detail of parts AX & BX (reverse of A & B)  
 Insc: As above  
 Pencil with some blue crayon on detail paper (790×260)

22 FS detail of parts FX & GX (reverse of F & G)  
 Insc: As above  
 Pencil on detail paper (790×260)

23 FS details of parts C, D & E  
 Insc: As above  
 Pencil with some red pen (765×515)

24-30 Decorative plasterwork in common room, with a separate red number sequence

24 FS detail of *Scroll right & left of the | central niche at each end | of room*  
 Insc: As above & No 2  
 Pencil with black chalk, some blue crayon inscriptions & 1 red crayon inscription on 2 sheets of detail paper stuck together (1255×590 overall)

25 FS details of *Brackets under | impost of arch* to outer fireplace surround  
 Insc: As above & No.6  
 s: *Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C.*  
 Pencil with black chalk, some red crayon & some blue crayon on detail paper (520×790), with flap (155×310) stuck to upper edge

26 Diagrammatic elevation of layout of design over arch of outer fireplace surround  
 Scale: 1in to 1ft  
 Pencil on detail paper (195×515)

27 Diagrammatic elevation as No.26, but with height slightly amended & more accurate detail; FS detail of above  
 Insc: No.7, *See full size | No.8 & See Full Size diagram | for correct setting out of lines | This drawing only gives the modelling*  
 Pencil with black chalk, some orange crayon & some red crayon (930×790)

28 FS detail of *Frieze between | the windows | in Spandrels of | arches*  
 Insc: As above & No 10  
 Pencil with black & red chalk & some red crayon inscriptions on detail paper (1355×1670, irregular - cut to shape of arch)  
 Edge of design pricked for transfer to wall.



29 FS details of oval motif in tympanum to arch of outer fireplace surround

Insc: No.11

s & d: Philip Webb Architect | 1 Raymond Buildings Gray's Inn W.C. | Aug: 1 1899

Pencil with black chalk & 1 red crayon inscription on detail paper (1380×785)

30 Diagrammatic sketch section & details of Enrichment on Main Cornice

Scale: 1/4 FS, FS

Insc: As above & No.12

d: August 10. '99

Pencil with black chalk, some red crayon & some blue crayon on detail paper (480×780); (diagram) pen with some red & some blue crayon & pencil inscriptions on tracing paper (140×105), with the corner cut off, stuck on to centre of sheet. The design is made up of acanthus and pomegranate motifs.

1-30 Insc: As above & Warens House, Lyndhurst or Warens House or Warens

Prov: No.14 pres. by the 12th Earl Ferrers, 1937;

Nos.3 & 16 pres. by the SPAB, 1947; Nos.21 & 23

pres. by Philip Porteous, 1953; the others, except

Nos.11 & 17, pres. by Arthur Llewellyn Smith, 1975

Lit: Pevsner & Lloyd, *Hants*, 1967, p.137 (no mention of Webb)

The alterations and additions were built 1898-99 by Franklin & Son of Southampton. But more recent alterations have meant that, for example, the entrance and offices have been demolished (1982). There are 17 drawings for Warens at the SPAB.

[46] WASHINGTON (Co Durham): Dame Margaret Hall, formerly Washington Hall

Design for alterations & additions to NE of building, 1865, & final design & working drawings for addition to SW of building, probably c.1866, for Isaac Lowthian Bell, later 1st Bart, ironmaster & director of NE Railway (9):

1-2 Design for the addition of a butler's bedroom, a study with adjoining Turkish bath, dressing room &c, ancillary rooms & an additional conservatory, all on the ground floor, & bedrooms on the 1st floor

1 Ground Plan & Plan of Bedrooms

Insc: As above & Plans of additions & alterations at North East angle of building

s & d: Philip Webb Archt | 1 Raymond Buildings Gray's Inn London May 1865

Pen & coloured washes on detail paper, linen-backed (505×730)

2 Roof plan, N, E & W elevations & sections

Insc: Elevation & Section of addition at North East angle of building

Pen & coloured washes with some pencil additions on detail paper, linen-backed (510×745)

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

3-9 Final design & working drawings for the addition of a new entrance hall &c & dining-room on the ground floor & bedrooms on the 1st & 2nd floors

3 Plans of Ground Floor, 1st Floor, Attic & Roof

Insc: As above, Design for proposed Additions & Sheet No.1

s: Philip Webb Architect | 1 Raymond Bdg. Grays Inn

Pen & coloured washes with some pencil additions on detail paper, backed (515×755)

4 N, S & W elevations & sections

Insc: Design for Additions & Sheet No.2

Pen with some pencil additions on detail paper, backed (515×955)

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

5 Ground floor & part 1st floor plans, with part W elevation showing entrance porch & door, lower part of dining-room chimney & bedroom windows

Scale: 1/2 in to 1ft

Insc: Sheet No.3 & All the joints of masonry to be just as shown

Pencil on detail paper, backed with white paper (515×755)

6 Section/elevation looking N, detail of collar beam, plans of N chimney & part of dormer gable, with elevation & section of part of dormer gable; plans of chimneys

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

Insc: Sheet No.4

Pencil on detail paper, backed (560×755)

7 Plan of dining-room windows & buttresses, with elevations & section showing Dining room window &c & bedroom windows above & Plan of Dining Room Ceiling looking up

Scale: 1/2 in to 1ft

Insc: As above & Sheet No.6

Pencil on detail paper, backed (510×760)

8 Plan & elevation of cloakroom & wc windows & amended detail showing new window in Entrance Hall, with section & details of hall window

Scale: 1/2 in to 1ft, FS

Insc: As above

Pencil on detail paper, backed (515×755)

9 Incomplete longitudinal section/elevation looking W, section/elevation through entrance porch & hall looking S & details of mouldings (in pencil)

Scale: 1/2 in to 1ft, FS

Pen with some pencil additions on detail paper, backed with white paper (515×760)

1-9 Insc: As above & (Nos.1-2) The Hall Washington Country of Durham, (Nos.3-4) Washington House County of Durham, (Nos.5-8) Washington Hall or The Hall Washington; (No.1) J. L. Bell Esq (sic), (No.2) J. J. Bell Esq (sic), (Nos.3-4) I L Bell Esq

Prov: Pres. by Miss Dorothy Walker, 1947

Washington Hall was designed by A. B. Higham, 1854-57. The additions by Webb still exist, the exterior unaltered except for the removal of the NE conservatory and one of the arched doorways leading into it. The style of the 1865 drawings indicate that they are earlier than the drawings for the SW additions. In 1865 Webb received £100 from Bell, presumably the fees for the additions of that year, and in 1867 he received a further £248, part of which probably represents fees for the second phase of additions, which can therefore be dated c.1866 (account book). The building has been known as Dame Margaret Hall since the 1880s and is now a residential college. Probably also in the 1860s Webb designed a new Washington church for Bell, but the scheme was abandoned. Bell was born in Newcastle and was Mayor 1854-62. He moved to Rounton in Yorkshire, c.1870. For notes on other work for the family see [38].

[47] WELWYN (Herts): New Place, School Road Survey, preliminary design, final design & working drawings for house & stables for Philip Webb's brother, Dr Harold Speakman Webb, 1877-79 (17):

1 Survey

Rough site notes

Insc: Dr. Webb's House | Welwyn

d: July 30th 1877

Pencil (260×360)

Probably by Basset or Yates, Webb's assistants at that time.

2-6 Preliminary design

2 Plan & sections of site, with proposed layout, plan

of stables & block plan of house shown in pencil

Scale: 1/20 in to 1ft

Pen & sepia wash with some red pen & pencil additions (505×740)

3 Tracing of No.2, without sections

Pen with grey & orange washes & some pencil additions on detail paper (520×775), edges damaged

2-3 These site plans are inaccurate; see No.6 for correct plan.

4 Ground, 1st & 2nd floor plans, S elevation & cross-sections

Scale: 1/8 in to 1ft

Insc: First design (not executed) | House at Welwyn for H. S. Webb | 1880 (probably added later)

Pencil (505×735)

Approximately as block plan on Nos.1 & 2.

5 Tracing of No.4, without elevation & sections

Pen with red, yellow & blue washes (520×750), RHS damaged

6 Revised site plan showing block plan of stables & slightly amended block plan of house, with ground floor plan of house & stables approximately as built superimposed on block plans (in pencil)

Scale: 1/20 in to 1ft

s & d: Philip Webb, Archt | Gray's Inn London | Sep 20. 1878

Pen with orange & grey-blue washes, some red pen & pencil additions on linen (510×770)

7-13 Final design

7 Site plan showing block plan of house & stables

Scale: 1/20 in to 1ft

Insc: 3rd. Plan

d: Decr. 21, 1878

Pen with orange & grey-blue washes, some red pen & pencil additions & amendments on linen (315×605)

The final design for the house is slightly smaller than the preliminary design. The position of the outbuildings is amended in pencil.

8 Tracing of No.7, without additions & amendments. Pencil with pink, purple & grey washes, some red pen & some pen inscriptions on detail paper (340×595)

9 Ground, 1st & 2nd floor plans

Scale: 1/2 in to 1ft

Insc: House at Welwyn, Herts | for H. S. Webb

d: Decr. 7. 1878

Pencil with red & pink washes & pen inscriptions on detail paper (410×755)

10 N, S, E & W elevations

Scale: 1/2 in to 1ft

Insc: House at Welwyn, Herts for H. S. Webb Esqr

Pen with brown & pink washes & some red pen on linen (375×770)

Minor differences around the porch indicate that these elevations were made after the V & A contract drawings, but they are catalogued after No.9 for convenience.

11 Plan & sections of cellar & plan of ground floor, with foundation detail

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

Pencil (500×740), with flap (95×250) stuck to lower edge

Verso: FS Details of swing casement, (centre pivot window), with small explanatory perspective sketch

Insc: As above & Welwyn

Pencil



12 Ground floor plan, showing *arrangement of drains* (in pencil), with partly erased sections of drains & manholes (in pencil)  
Scale:  $\frac{3}{16}$ in to 1ft  
Insc: As above, *New Place, Welwyn Herts &* (incorrectly)  $\frac{1}{4}$  inch to one foot  
Pen with pencil additions, amendments & inscriptions (630×950)  
The position of the outbuildings is amended in pencil.

13 Cellar & ground floor plans (possibly a survey drawing after completion of building)  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: *House at Welwyn | for H. S. Webb 1880 | as executed*  
Pen & coloured washes with 1 pencil inscription (495×715)  
Drawn after the contract. As final design and V & A contract plans, except that outbuildings are angled to line up with boundary.

14-17 Working drawings  
14 FS details of *Front Porch*  
Insc: As above, *Tracing sent April 16th. 1879 & Cove detail used for Miss Ewatts | July 30. 1884 (see [13].6)*  
Pencil (500×735)  
Verso: Plan, elevations, section & small explanatory perspective sketch of bay window to dining-room; plans, elevations, sections & details of doors, window & recess in entrance passage  
Scale:  $\frac{1}{2}$ in to 1ft, FS  
Insc: (doors) *Tracing sent | May 30th. 79, (window elevation) shown on tracing sent | April 2d. 79 & details of arch to recess) tracing sent | April 12th. 1880*  
Pencil

15 Plans & elevations/sections of main staircase  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: *H. S. Webb's House, Welwyn*  
d: *June 23d. 1879*  
Pen & coloured washes on detail paper, linen-backed (495×725), damaged

16 Section through scullery, showing construction of scullery roof, with elevations of end of cornice over porch; plan, elevations & section of W window to scullery  
Scale: 1in to 1ft,  $\frac{1}{2}$ in to 1ft  
Insc: *New Place Welwyn | H. S. Webb's & (scullery roof & cornice over porch) Tracing sent | Oct 15th. 1879*  
Pencil (495×730)  
Verso: *Diagram of elliptic (sic) arc | to drawing room window, showing method of setting out, drawn over smaller scale diagram of same arch*  
Scale:  $\frac{1}{2}$ in to 1ft, 1in to 1ft  
Insc: As above & *Tracing sent | Aug 5th. 1879*  
Pencil  
On same sheet: Plan & section of roof to stables  
Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{2}$ in to 1ft  
Insc: *Stables, New Place Welwyn*  
Pencil

17 Plan, elevation/sections & details of stalls in stables  
Scale:  $\frac{1}{2}$ in to 1ft, 2in to 1ft, FS  
Insc: *H S Webb Esqr. | Welwyn*  
Pencil (500×730)  
Verso: Ground plan showing garden layout around house, with elevations & details of garden walls  
Scale:  $\frac{1}{8}$ in to 1ft, 1in to 1ft  
Insc: *Tracing sent | 15th. Octr*  
Pencil

Prov: No.1 pres. by the 12th Earl Ferrers, 1937; No.2 pres. by Miss Dorothy Walker, 1947; Nos.3-17 pres. by John Brandon-Jones, 1975  
Lit: L. Weaver (ed.), *The House and its equipment*, 1922, p.21 & fig.29 (photograph of organ case in dining-room with note); Pevsner, *Herts*, 1953, pp.26, 270; L. Weaver, 'The Lesser country houses of today: New Place, Welwyn, Herts, designed by Mr Philip Webb', *CL*, 23 July 1910, pp.7\*, 8\* supplement (article with plan & interior & exterior photographs)  
The house was built by William Lawrence of Datchworth, Herts, 1879-80. Additions were made to the N of the house in 1923; the ground floor cloakroom area and the rooms above were altered and new windows put in, possibly also in 1923; and the house has now been converted into a school, but with a minimum of alteration. The final drawings for the preliminary design, the contract plans, elevations and sections, a working drawing for the drawing-room bay window and an 1899 survey plan are in the V & A (E.114 & E.145-50 1916 & E.117 1945). There are contemporary exterior and interior photographs of the house in the Brandon-Jones collection.

[48] WILLINGHURST (formerly Lapscombe), nr Cranleigh (Surrey)  
Preliminary design, contract & working drawings for house, 1886-89; preliminary design & contract drawings for stables &c, 1888-90; working drawing for gardener's cottage, 1899-1900; all for John Charles Francis Ramsden (17):  
1-12 House  
1 Preliminary design for house  
Plans, S elevation, unfinished N elevation & unfinished sections, with rough perspective sketches of parts of house; typical section of window, showing tile hanging above & internal panelling  
Scale:  $\frac{1}{16}$ in to 1ft, 1in to 1ft  
Insc: *Mr. Ramsden's House. | Plan No.3 - made by altering Plan No.2 & Second Plan - Traced & sent to Mr. Ramsden | April 13. 1886. | Revised ground plan 1st. fl. do. and attic plan sent to | Mr. Ramsden April 22nd. 1886*  
Pencil with some red pen & 1 sepia pen inscription (495×740)

2 Contract drawing  
*Plan of brickwork of 1st. fl: Wws, plan, elevation, elevation/section & sections of South gables Central block & elevation & section of dormer windows, central block S front, with amended internal elevation of gable window showing Extra panelling*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, *No.78 | J. C. Ramsden Esqr.: Lapscombe, This is one of the drawings referred to in the agreement | signed by us, this 16th. day of June 1887 | (s.) E Mitchell for Mitchell Brothers Shalford | witness George Jack & (amendment) No.112 | Tracing Sent March 6th. 88*  
s & d: *Philip Webb, Architect, | 1 Raymond Buildings | Grays Inn W.C. | 24th Jany: '87*  
Pencil & coloured washes with some sepia pen inscriptions, numbered in red wash (505×740)

3-12 Working drawings  
3 Plan, elevations, section/elevation & details of main entrance doorway  
Scale: 1in to 1ft, FS  
Insc: *No.103 | Tracing sent Jany. 30th. 1888*  
Pencil with some red pen & 1 sepia pen inscription, numbered in red wash (490×715)  
Verso: FS details of mouldings  
Insc: *No.115 & Tracings of those marked 0 (in red wash) sent March 20th. 1888 | The others traced on No.126 April 20th. 1888, with several notes marked June 13th. or June 13th 88*  
Pencil with some sepia pen inscriptions, numbered & lettered in red wash

4 Plans, elevation & section of *Drawing room fireplace*  
Scale: 1in to 1ft  
Insc: As above & *No.168 | Tracing sent Sep 18th. 1888*  
Pencil with 1 sepia pen inscription, numbered in red wash (495×730)

3-4 Insc: As above & *Mr Ramsden's House*

5 FS detail of relief frieze to drawing-room fireplace  
Insc: *Willinghurst (crossed out) | Lapscombe (also crossed out, but reinstated), J. C. Ramsden Esq. | Drawing Room 1889 | in pine painted & (referring to very roughly sketched amendment to unfinished pencil design of centre panel) Pelican*  
s & d: *Pb: Webb | Octr. 1888*  
Pencil & sepia wash with 1 pen inscription on 2 stuck together (280×1225)

6-8 Centre panel of relief frieze to drawing-room fireplace showing a pelican  
6 Sketch with pencil amendments  
Insc: *9 1/2 in square on the Lapscombe frieze*  
Sepia pen & some pencil (340×190)

7 Tracing of No.6 omitting the amendments, backed with a squared-up piece of paper for enlargement to FS  
Insc: (on paper) 2  
Pencil on tracing paper (260×240); sepia pen (295×180)

8 FS detail  
Insc: *Lapscombe Drawing Rm Chy piece | The clear size of bounding line | is 9 1/2" × 9 1/2"*  
Sepia wash with some pencil (355×365)  
The treatment of the background differs slightly from Nos.6 & 7, but partly follows the amendments on No.6.

7-8 Mounted on board with framing, including space for No.6 which is unmounted

9 Plans, elevation & section/elevation of dining-room fireplace, with wrought iron surround incorporating wrought iron warming shelf, with details of grate  
Scale: 2in to 1ft, FS  
Insc: *Lapscombe House, Cranleigh, No.188 & All of scoured iron except the bars*  
s & d: *Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Decr 20th. 1888*  
Pen with green, red & yellow washes & mainly sepia pen inscriptions on tracing paper (490×765)

10 FS details of plate rack to Dining Room | Fireplace  
Insc: As above, *No.189 & Tracing sent | Dec. 29 '88*  
Pencil with some sepia pen inscriptions, numbered in red pen (495×725)

11 Tracing of No.10  
Insc: *No 189*  
Pen & coloured washes with mainly sepia pen inscriptions on tracing paper (580×785)

12 FS detail of carved floral decoration for marble surround to dining-room fireplace  
Pencil & sepia wash (785×145)

13-16 Stables  
13 Preliminary design for stables & working drawing for a gate  
Sketch plan of stable courtyard, showing block plan of house, drive &c  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: *First Plan of Stables for Lapscombe | for J: C: Ramsden Esq. | Tracing sent to Mr Ramsden 31st July 1888, with queries about space for coals & dry earth*  
Pencil with some pen (500×730)



Verso: Plan, elevation & detail, with small explanatory perspective sketch, of timber gate with cast iron ball finials  
Scale: 1in to 1ft, FS

Insc: *Lapscombe & No.199 | Tracing Sent Oct. 29th. 1890*

Pencil with 1 pen inscription, numbered in red pen  
The plan shows an old cottage which Webb restored and incorporated into his design. The gate is at the entrance to the drive, beside the lodge.

14-16 Contract drawings for stables

14 Cross-section through harness room &c, with elevations & details (not to scale) of *windows to court*, plan & section of *angle tie* & plan of *diagonal tie* in roof; part-section of coach house, with elevation of coach-house doors

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

Insc: As above & No. 6 | *Tracing sent to Mr Hardy April 2nd. 1889*

d: (detail of windows to court) *April 1st. 1889*

Pencil with yellow, red & pink washes, some red pen & 1 sepia pen & some pen inscriptions (500x730)  
John Hardy was the clerk of works.

15 Plans, elevations, section & details of entrance carriageway & gates to stables, with section of adjoining loosebox

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

Insc: No.7 *Tracing sent Aug 13th. 1889*

Pencil & coloured washes with some red pen & 1 sepia pen & some pen inscriptions (500x730)

Verso: Sections of *Trussed partition at Bedrooms in Loft*  
Scale:  $\frac{1}{4}$ in to 1ft

Insc: As above & J. C. Ramsden Esq. *Lapscombe, Surrey, | Stables ... No.14*

s & d: *Philip Webb, Architect. | 1 Raymond Buildings Grays Inn | London W.C. 17 July 1889*

Pencil, numbered in red pen

16 Plans, elevations & sections of bell & clock turret  
Scale:  $\frac{1}{2}$ in to 1ft

Insc: No.9

Pencil & coloured washes with 1 sepia pen & some pen inscriptions (500x730)

The turret has now been destroyed.

14-16 Insc: Verso (except No.15) *Lapscombe stables | details & This is one of the drawings mentioned in the memorandum signed by us this 28th day of March 1889, connecting the work of the stable buildings with the agreement made for that of the house already done (s.) Edward Mitchell for Mitchell Brothers Shalford Witness George Jack*

17 Gardener's cottage

Plans, elevation & sections of main W front; plans, elevations, sections & details of doors & windows, with window schedule notes

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

Insc: *Gardener's Cottage - Willinghurst, No.6 | Tracing Sent July 7. 99, (ground floor window under arch) See altered tracing | No.14 - | Tracing Sent Nov 13 | 99, date 1900 moulded in plaster tympanum under arch, No.22, In bedroom No.2 | The single light was taken out and double do. substituted | to meet requirements of District Council & Tracing Sent | July 6 1900*

Pencil with some red pen, numbered in red crayon (515x765)

Verso: FS details of top of chimney

Insc: *Willinghurst - Gardener's Cottage | No.9 tracing taken Aug. 2 99*

Pencil & brown crayon, numbered in red crayon  
On same sheet: Plan, elevation & section of bedroom fireplace, with plans of surrounds to other bedroom fireplaces

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

Insc: *Bedroom fireplaces & No.16 Tracing taken | Dec: 11th. 1899*

Pencil, numbered in red crayon

Prov: No.5 pres, by George Jack, 1916; Nos.9-11 pres. by the 12th Earl Ferrers, 1937; Nos.1, 3-4, 13-16 pres. by the SPAB, 1947; Nos.6-8 pres. by Miss Dorothy Walker, 1947; No.2 & 17 pres. by Arthur Llewellyn Smith, 1974

Lit: Nairn & Pevsner, *Surrey*, 1971, p.174

Ramsden was a captain in the Royal Artillery. The building of the house, by Mitchell Bros of Shalford, 1887-89, was delayed and complicated by Webb's illness of 1887-88, and there were also disagreements between the foreman and John Hardy, the clerk of works, and between Webb and Mrs Ramsden over the design of various details (Boyce letters). As well as the house and stables and the gardener's cottage of 1899-1900 there is a lodge of 1890.

At the V & A are the contract plan, elevations and sections for the stables (E.113-116 1945) and a design for a smoking room, 1896 (E.108 1916).

The main part of the house has been only slightly altered, but the central part of the house, containing offices with bedrooms above, has been demolished, and the remainder of the offices has been made into a separate dwelling called Spanish House; the stables and the old cottage have been converted into separate dwellings, called Little Willinghurst and Willinghurst Cottage; and both the lodge and gardener's cottage have been extended and are now separate dwellings. For a design for a bedroom fireplace for Clouds, which is inscribed *Lapscombe* and was therefore probably reused at Willinghurst see [24]132. Webb also designed an inscription tablet for Mrs Ramsden (see [7]). There are exterior photographs of the house before alteration in the Brandon-Jones collection and at Willinghurst and 27 drawings at the SPAB.

[49] WORTH (Sussex): Caxtons cottage

Preliminary design & working drawings for additions & alterations for Webb's own occupation, 1900 (6):

1 Preliminary design

Plans, N (back) elevation & section, roughly showing the additions to be made

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

d: September 1900

Pencil (490x765)

2-6 Working drawings

2 Elevation & section of new room next to parlour & plan, elevations, sections & details of new dormer window

Scale: 1in to 1ft

d: October, 1900

Pencil & coloured crayon (515x765)

3 Plan, elevation & section of new *Keeping Room fireplace* (living-room)

Scale: 1in to 1ft

Insc: As above & *Caxtons*

d: Oct. 23. 1900

Pencil with brown, red-brown & yellow-brown crayon (515x755)

Verso: Plan, elevation & section of new *inclosing cupboard in Parlour* (sic)

Scale: 1in to 1ft

Insc: As above & *'Caxtons' Cottage*

d: 26 October. 1900

Pencil with brown, red-brown & yellow-brown crayon

4 Plans, elevations & sections of new fireplaces in *Bedroom over Keeping Room & in West Bedroom*, with details of grates

Scale: 1in to 1ft, FS

Insc: As above & *Caxtons*

d: November 1. 1900

Pencil & coloured crayon (515x760)

Verso: FS detail of sawn stone lintel to bedroom fireplace over keeping room

Pencil

5 Plan, elevation/section & section of new open porch to kitchen entrance, also showing new door  
Scale: 1in to 1ft

Insc: *Caxtons, Worth, Cottage*

d: Nov. 13. 1900

Pencil & coloured crayon (515x755)

6 Plan, elevation & section of new *Fireplace in Parlour* incorporating existing surround, with details of new plate shelf above

Scale: 1in to 1ft, FS

Insc: As above & *Caxtons, Worth*

d: November, 27. 1900

Pencil & coloured crayon (510x450)

1-6 Prov: Pres. by the SPAB, 1947

Lit: W. R. Lethaby, *Philip Webb and his work*, 1935, pp.205, 210 & pl. opposite pp.212, 221 (discussion, exterior photograph & interior drawing by Charles Geoffroy-Dechaume, 1913)

Webb rented Caxtons, which was on the Crabbet Park estate, from Sidney Cockerell's friend Wilfrid Scawen Blunt. Webb first visited the cottage with Cockerell in June 1900, and he retired there in January 1901.

The building work, which included re-laying the roof tiling, was executed by the estate workmen and was begun in September 1900 (letters to Mrs Wickham Flower and Mrs Morris, 1900, in BM Add.MS 45343 & 45355 & Lethaby, *op. cit.*). Webb died at Caxtons on 17 April 1915. The cottage still exists (1975), but alterations have been made (1982).

[50] Plans of buildings by Webb, on one sheet, c.1871-72

Ground plans of: house for G. Howard Esqr. No.1 *Kensington Palace Gardens | Sq. Ft. 4,369*; offices for Valpy & Leadsam, 19, *Lincoln's Inn Fields | Sq. Ft. 1,790*; house at Oakleigh Park for Lt. Col. Gillham, *Barnet | Ft. 5909*; house for D. P. Astley Esq, *Arisaig | Ft. 10,931*; Upwood Gorse, house for J. Tomes Esqr. *Caterham | Ft. 2795*; West House, Glebe Place, for G. P. Boyce Esq. *Chelsea | Ft. 1,603*; Red Barns, Redcar, house for H. Bell Esqr. | *Ft. 2989*; Joldwynds, Dorking, house for Sir W. Bowman, *Main Bldgs - Sqr. Ft. 4,623 | Out Buildings - (ditto) 2,200 | Total 6,823*

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

Insc: As above; verso (sepia pen) *Designs for buildings, mostly put up, | to  $\frac{1}{16}$  scale, Ph.W.*

Pen & pink wash with some pencil, 1 sepia pen inscription & mainly pencil inscriptions (540x760)

Prov: Pres. by Miss Dorothy Walker, 1947

The house which is latest in date, Joldwynds, 1871-76, is drawn in pencil, which suggests that the drawing may have been done about 1871-72, before the plan of Joldwynds had been finalized.

[51] Working drawing, sketches & tracing for cabinet to contain picture & mask, c.1880 (4):

1 Working drawing

FS detail of carving

Insc: *Cabinet to contain Picture & Mask, No.2, The design for the front carving is to be traced & turned over | ... | Accompanying this sheet are two sheets of sketches of the Periwinkle plant: | In repeating the pattern of the carving these sketches would be useful | to enable the carver to avoid slavish copying of the leaves. The general | disposition of the sprays & leaves to be followed, as shown, but the exact | outline of the leaves in each case need not be followed, but the variation | of forms of leaves to be helped by the sketches, (in pencil) I am not quite sure that | F is the right initial for | Christian name. | Find out before carving & (in pencil) 23 Baker St.*

Sepia pen, with some pencil inscriptions (495x730)



2-3 Sketches (see Insc. on No.1)

2 Sketches of periwinkle plant, with flowers & seed pod

Insc: *Sheet No.3 & Periwinkle (sic) from / New Place Welwyn*

Pencil with 1 pen inscription (245×350)

3 Sketches of periwinkle plant

Insc: *Sheet No.4 Periwinkle (sic) fm. / New Place Welwyn & (next to sketch of complete spray of leaves) Exact size of a spray*

Pencil with some pen inscriptions (245×350)

Verso: Another sketch of complete spray of leaves

Pencil

4 Tracing (see Insc. on No.1)

FS front elevation of cornice

Insc: *Carving fm. Periwinkle*

Pencil on detail paper (110×280)

Prov: No.1 pres. by Philip Porteous, 1953; Nos.2-4 pres. by Miss Dorothy Walker, 1947

The dates 1862 and 1879 and the initials F.S. are incorporated in the carving and suggest that the cabinet was designed as a memorial piece to house a picture and mask of the deceased. It was probably designed about 1880, in which year New Place, Welwyn (see [47]) was completed to Webb's designs for his brother.

[52] Design for a Cabinet in Oak

Working drawing for Miss Shaen, 1894

FS Detail of carving on back

Insc: As above

s & d: Philip Webb Architect / 1 Raymond Buildings / Grays Inn W.C. / July 4th. 1894

Pencil with red & white gouache & black crayon & pen inscriptions on brown paper (430×550)

Prov: Pres. by Philip Porteous, 1953

Lit: W. R. Lethaby, *Philip Webb and his work*, 1935, p.41

The cabinet was probably designed and made for Miss Shaen's house in Upper Phillimore Gardens, London Webb visited the house in March 1894 and made notes for other decorative work, including an oak corbel block carved in the form of a head (site notebook III). Webb also designed a sideboard for a person named Shaen, c.1861 (Lethaby, *op. cit.*), and a memorial to William Shaen (photograph of drawing for this in the Brandon-Jones collection).

[53] Tracing by J. Livock of a design by Webb for a Cabinet in Teak, with open shelves, drawers & a cupboard

Elevation & details

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

Insc: As above

Pen on detail paper (380×280)

The tracing is in an album of miscellaneous sketches and tracings entitled *Sketches & Details*, c.1874 (p.8), see Livock, J.

[54] Design for Bronze Candlestick

Perspective sketch & rough section

Insc: As above

Pencil (205×130)

Prov: Pres. by Miss Dorothy Walker, 1947

[55] Design for Casements &c for R. DuCane Esqre, 1885

Plan, elevation & details of window with decorative leaded glazing

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

Insc: As above, say 10s. to 12s. each w. (presumably each window) & Sent drawing to Mr. DuCane / June 3. 1885

Pencil (740×500)

Verso: Elevation & detail of window with fixed & opening lights & decorative leaded glazing

Scale: 2in to 1ft, FS

Insc: No.178 / tracing taken / by Mr. Smith / April 24 96

Pencil, numbered in red pen

Prov: Pres. by Arthur Llewellyn Smith, 1975

Richard DuCane was clerk to the trustees of the Howard family estate and Webb was in correspondence with him concerning work for the estate at Brampton in the 1870s (letter book I). Although there is no indication of the building for which the drawing on the verso was intended, it was almost certainly for Exning (see note following [14].41) and there is no other commission at this time which would be large enough to warrant a number as high as 178. The number 178, which also occurs, in pencil, on [14].41r, does not fit logically into the Exning number sequence, so that it was probably a provisional number, never corrected. The window may have been for the new entrance porch at Exning, instead of the circular one shown on [14].28.

[56] Sketch design for a cathedral, probably for Liverpool, 1886 (2):

1 Plan, internal elevation & several explanatory perspective sketches of exterior & interior

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

Pencil (565×385)

2 Layout of circular nave (?) & pier details

Scale:  $\frac{1}{16}$ in to 1ft, 3in to 10ft approx.

d: Feb. 16. 1886

Pencil (180×115), attached with paper tape to No.1

The design was probably inspired by the publication of the results of the first competition for Liverpool Anglican cathedral in January 1886.

[57] Design for a plaster ceiling decorated with foliage & birds (2):

1 Part-plan, with sketch details (not to scale)

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

Insc: *Centre line of House marked*

Pencil with some pen & some red pen (250×255)

Prov: Pres. by Miss Dorothy Walker, 1947

2 Plan, showing part of No.1 in more detail, unfinished

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

Pencil on 2 pieces stuck together (each 130×500)

The richness of this design, together with the use of acanthus-like foliage, suggests a date in the 1880s or 1890s, after the building of Clouds House (see [24]).

[58] Sketch of a carved stone cornice incorporating plant forms

Small perspective sketch & section

Insc: *Memorandum*. / July. 6. 1888

Pen on page torn from sketchbook (130×205)

Prov: Pres. by the SPAB, 1947

[59] Design for decoration with 2 swans (2):

1 Sketch showing design with swans & surrounding foliage & diagram showing dimensions

Insc: 3' 0" (width of total decorative motif)

Pencil (510×355)

2 Sketch showing left-hand swan against blue & white patterned background

Pencil with blue & white washes (510×355)

The abstracted pattern is different from the more naturalistic foliage background in No.1

[60] Sketch design for Embroidery based on oak leaves & acorns, with a small bird

Insc: As above & 11 inches wide

Pencil (125×200)

Prov: Pres. by Miss Dorothy Walker, 1947

[61] Design for a house

Ground floor plan, cross-section & part longitudinal section

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

Insc: Cost calculations given; verso *Mrs. Robb's Cottage / and notes of proposed House*

Pencil (505×740)

Prov: Pres. by John Brandon-Jones, 1974

The calculations indicate that the house was to cost about £3300. It is small, but has a servants' area and kitchen yard. The sheet has been folded in half and was clearly used for enclosing further drawings, as indicated in the inscription. The design is probably for the proposed House referred to in the inscription, and its size would be suitable for a single person of modest means. See also Cottage for Mrs Robb [26].

[62] Design for decorative light fitting with glass lustres

Plan, elevation & section

Pencil (555×765)

Prov: Pres. by the SPAB, 1947

[63] Design & working drawings for a silver mace for University of Birmingham, 1902 (3):

1 Design

Sectional plan, elevations & sketch detail

Scale: 2in to 1ft

Insc: *Design for a Silver Mace / Representing the University of / Birmingham & The two loops projecting right and / left from the front (in addition to / their decorative balance and / value), wd. protect the shield / when laid down on the face, and / the crutch at the back would / serve the same purpose as well / as be a rest for the bearer's hand / when the thing rests on the ground. / Also the neck of the staff can be / grasped within the loops*  
s & d: Philip Webb, Jany. 1902 / Caxtons, Worth, Sussex

Pencil & coloured washes (240×170)

2-3 Working drawings

2 FS detail drawing of the staff, showing wood core & silver sheathing, with sketch (not to scale) of wood core

Insc: As above, (design) ... for a Silver Mace /

Representing the University of Birmingham (first part of inscription torn off), This wooden core of the staff should

be formed out of one piece of sound dry Pine, picked for its

straightness of grain ... / ... the staff is spliced (like

handle of cricket bat) into the head & (sheathing) In case

of inquiry as to the meaning of the ornaments filling the

squares - The Bee represents industry. The sun the motive

power. The letter B, Birmingham. The Moon & Stars

time. And the W (not Webb) but Warwickshire!!

s & d: Ph. W. / April 1902

Pencil with some yellow & blue washes & some red pen on 2 sheets (590×500, 650×500), linen-backed to form 1 sheet

The symbol of the bee was suggested by Lethaby (Cockerell letters to Webb, BM Add.MS 5760).

3 FS detail of sheathing &c to head of mace [Fig.57]

Insc: *Design for a Silver Mace / representing the*

University of Birmingham, see scale drawing coloured (see

No.1), Note - Particularly, that the / principle of the

design is, that the Mace / is composed of a core of wood

overlaid / (or sheathed) with silver plate. / No more weights

of metal would / be required than necessary for / soundness of

construction, and / for beating up the embossing, / save in

such parts (which / are indicated) where / some strain must

be / resisted for handling, or / bearing its own weight, The

embossing ... could only be expressed by the designer / in

his shading. The actual amount of relief to be given depending

/ wholly on the feeling of the silversmith craftsman, and the

ductility of / the Silver & Take care that the face of the

Mere-maid is not / (in the modern sense) made 'pretty'; it

should be somewhat 'blubberly' rather: and suggest / a kind

of maidenly "fish-like smell"

s & d: Ph.W. April 1902

Pencil with some red pen (520×770)



Prov: Nos.2 & 3 (& possibly also No.1, which was once attached to another drawing) pres. by Miss Dorothy Walker, 1947

Lit: W. R. Lethaby, *Philip Webb and his work*, 1935, pp.216-217 & pl. opposite p.148 (discussion, letters & photograph of top part of completed mace); *Studio*, XXIX, 1903, pp.291-293 (article & 3 photographs); W. R. Lethaby, 'Philip Webb and his work', *Builder*, CXXIX, 1925, p.889 & figs.2 & 3 (discussion, letters & 2 photographs of top part of completed mace) The mace was commissioned, through Webb's friends S. C. Cockerell and Emery Walker, by J. R. Holliday, for whom he also designed a bookplate (Lethaby, *op. cit.*). It was presented to the university by Mrs C. G. Beale, wife of the Vice-Chancellor, and was made by Haseler Ltd of Birmingham, '... under the personal supervision, at the request of the designer, of Mr. R. Catterson Smith, who has put some of his own work into it' (*Studio*, *loc. cit.*). Robert Catterson Smith, a jeweller and silversmith, was a member of the Art Workers' Guild and eventually the principal of the Central School of Art in Birmingham. He also executed other work for Webb. Webb wrote to Holliday in June 1902: '... of course in less decadent times of the decorative arts, such elaboration of drawings would have been unthought of, as the silversmiths would have designed the work themselves and carried it out with the unbroken growth of their tradition and habit' (Lethaby, *op. cit.* 1953, p.217). Parts of the mace were gilded and the background to the coat of arms on the top part of the mace was enamelled in red, blue and black as shown on Nos.1 & 2.

[64] Design based on a grape vine for one of a group of decorative panels

Insc: *Centre Panel*

Pencil & brown wash (560×405)

Prov: Pres. by Philip Porteous, 1953

The style of the drawing, the type of paper and the somewhat stiff and unsophisticated arrangement of forms suggest an early date.

[65] Design for panelling &c with decorative carving, including double doors with fanlight  
Plan, elevation & part-section of casing to pier, with section of brackets to arch, presumably between piers forming a screen; part-plans & part-section of double doors with fanlight over

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

Insc: As above, G2, (pier) *Skirting of same outline | as the deal one of | corridor passages & (doors) The outside | architrave panelled | head &c same | as to Screen | at West End | of hall on the | Entrance hall | side*

Pencil (500×730)

The screen apparently formed by the piers may be the one at the W end of the hall referred to in the inscription and, if this is the case, the hall would be about 11ft high to the cornice. The elaboration of carving and the reference to a hall and entrance hall suggest that this is a drawing for a fairly large house, and the style suggests a date in the late 1880s or the 1890s. The drawing was formerly kept with the drawings for Clouds, but the inscription on this drawing does not correspond to the orientation and arrangement of the final design for the hall at Clouds. However, it does correspond to the arrangement of the hall in the second design for Clouds, where the entrance hall is at the W end of the hall proper and is divided from it by a screen of doors (see [24].4), and furthermore, the design of the carved cornice in this drawing is identical to the preliminary drawing for the carved cornice to the hall in the final design for Clouds (see [24].177). This sheet could, therefore, be a late drawing connected with the second design for Clouds, but the style of the carving on the panelling &c suggests a later date. The design is also closely related to the final design for the screen between the main staircase and the first floor corridor at Clouds and could be an early design for that, but the inscription

referring to the W end of the hall does not correspond to the final plan for Clouds, as noted above (see [24].175).

[66] Design for 2 carved oak paterae, set into panelling  
Details

s&d: *Philip Webb Architect | 1 Raymond Buildings | Grays Inn W.C. | Feby 17th 1891*

Pencil with black & white chalk on buff paper (530×370)

[67] Working drawings for a plaque in the form of a compass face for a Mr Cassella, 1873

Elevation & sections

Scale: Probably FS

Insc: *Mr. Cassella Aug. 73 & (around the centre boss of the face, faintly, in pencil) Cassella | Maker to the | Admiralty & Ordnance | London*

Pen & coloured washes with some pencil (625×535)

Prov: Pres. by the SPAB, 1947

The drawing shows that the compass face was to be made of copper, with various parts gilded, silvered, laquered, enamelled or engraved, and protected by plate glass set in a brass frame. The face was to be fixed on a wall and is clearly not intended to function. It appears to be a design for a plaque for a firm of cartographers or makers of cartographical instruments. A Mr Cassella (sic) supplied the weather-vane for No.1 Palace Green, c.1868-69 (see [32].7).

[68] Preliminary sketches & designs, with photographs of final drawings, for a tapestry for Alexander Alexander Ionides, Greek Consul-General & art collector, 1886-87 (25):

1 Sketch design for tapestry, showing position of animals & part of background foliage

Pencil (165×265)

The peacock, hare and lion are clearly drawn, the fox roughly indicated and the raven hardly distinguishable. The lion is drawn rampant, not as in the executed design.

2 Sketch for peacock, with details of head, feathers & foot

Insc: *See note book*, with colours noted

Pencil (350×245)

3 Sketch for peacock's legs & details of feathers

Pencil on detail paper (135×195)

4 Coloured sketch for peacock, with detail of *Back feathers*, probably traced from No.3

Insc: As above & *Coloured by Geo. Wardle | From a folio book in the British Museum, | on tracing from my design | Ph.W., with notes on colours*

Pencil & coloured washes on detail paper (380×205), mounted on white paper (510×350)

The notes and detail are on the white paper surround. George Wardle, manager of Morris, Marshall, Faulkner & Co. from 1870, made drawings and watercolours of painted decoration in Norfolk and Suffolk churches in 1865-66 for use by the firm in its designs (now in V & A). See also Wardle, G. Y. for tracings of the original drawings.

5 Photograph of squared-up watercolour drawing for peacock

(375×230)

6 Photograph of final coloured drawing for peacock

(370×195)

7 Four sketches of hares

s: *Ph.W*

Pencil on page torn from sketchbook (180×115)

Probably preliminary studies for the tapestry hare.

8 Sketch for hare, squared up

Pencil (130×205)

9 Photograph of final watercolour drawing for hare among flowers, squared up, with 2 other small sketches of a hare (320×240)

Reprd: W. R. Lethaby, *Philip Webb and his work*, 1935, pl. opposite p.116; G. Jack, 'An appreciation of Philip Webb', *AR*, XXXVIII, 1915, pl.1

10 Photograph of final watercolour drawing for fox among flowers, squared up, with small sketch of fox carrying swan or goose

Insc: (under small sketch) *Michelmans day 1886*

(315×210)

Reprd: W. R. Lethaby, *Philip Webb and his work*, 1935, pl. opposite p.109

11 Sketches of *Raven*, with details of head & legs

Insc: As above

d: *Zoological Gardens June 11. '87*

Pencil (255×350)

12 Sketches of *Raven*, with detail of head

Insc: As above & *Corvus Corax: British Islands*

d: *Zoological Gardens, June 11. '87*

Pencil (255×350)

The sketches are closely related to the final design.

13 Sketches of head & wing of *Raven*, with details of feathers

Insc: As above & *Raven is much | more real black | than the rook. | (Rook really | purple-reddish | & greenish) | Raven has but little iridescence*

s&d: *Nat. Hist. Museum. June 25. '87 & Ph.W*

Pencil (180×255)

See also [70].2.

14 Tracing of head from No.13

Pencil on detail paper (95×155), edges damaged

15 Sketch for raven's legs

Pencil on detail paper (205×170)

Almost as final design.

16 Sketch for raven, squared up

Pencil on tracing paper (250×345), mounted paper (355×510)

17 Sketch for raven, squared up (unfinished)

Pencil & blue wash (620×590)

18 Photograph of final watercolour drawing for raven (275×200)

Reprd: W. R. Lethaby, *Philip Webb and his work*, 1935, pl. opposite p.132, G. Jack, 'An Appreciation of Philip Webb', *AR*, XXXVIII, 1915, p.1

19 Three sketches of lion & sketch of lion's head

20 Three sketches of lion, with details of legs & muzzle

19-20 Pencil (255×350)

Back legs in one sketch on each sheet close to final design.

21 Various rough sketches of parts of lion, including details of head & paws

Pencil (360×260)

22 Two sketches of lion's head

Pasted on to rough off-white paper (240×385)

23 Two sketches of lion's head, sketch of tail & rough sketches of legs

Insc: *White whiskers | with occasional | black*

Pencil (255×350)

24 Sketch of forepart of lion

Insc: *The late Moses Montefiore*

Brown, yellow & black crayon (255×350)

The head similar to one on No.23.



25 Photograph of final watercolour drawing for lion among flowers & foliage (250×340)  
Reprd: W. R. Lethaby, *Philip Webb and his work*, 1935, pl. opposite p.125 (head only)

1-25 Prov: Pres. by Miss Dorothy Walker, 1947 (except photographs, Nos.5-6, 9-10, 18 & 25)  
Lit & reprd: W. R. Lethaby, *Philip Webb and his work*, 1935, p.192 & pl. opposite pp.109, 116, 125, 132 (discussion & reproductions of the final designs for the fox, hare, lion & raven); G. Jack, 'An Appreciation of Philip Webb', *AR*, XXXVIII, 1915, pl.I & p.1 (reproduction of final designs for hare & raven)

The tapestry, called 'The Forest', was made in 1887 by Morris & Co. on the Merton Abbey looms, for Ionides' house, No.1 Holland Park (see [28]). The background foliage was designed by William Morris and the flowers by J. H. Dearle. Dearle's design and the tapestry itself are in the V&A. The design, with its subdued, predominantly greenish-blue colouring, was inspired by C16 Flemish 'verdure' tapestries, depicting animals among large-leaf foliage. In 1901 Webb wrote to a Mr Rigby concerning the final designs for the animals: 'The things were not "Studies", but done partly from particular studies, and the rest from memory. They were finished watercolour drawings, worked out with oil colour brushes... with strict attention to their purpose as tapestry decoration, i.e. without shadow, but to look living things; the wools of the weaving having this, among other decorative advantages, that they hold the light, so that even sober pure colours look quite bright. I need scarcely say that Morris's well taught weaving-lads did the work to perfection, & with Morris's splendid scrolled leafage the beasts looked quite at home. It should not be forgotten that the beautiful "thumbnail" poem, (at writing which he was a master) woven in, added greatly to the interest of the little piece of work. It ran thus - "the Beasts that be in the wood and waste, now sit and see, nor ride nor haste"' (letter in V & A library, 86. MM. Box I). Webb's final watercolour drawings for the animals (Nos.6, 9-10, 18) & 25 were bought by Laurence W. Hodson of Wolverhampton in 1900 for £100 through S. C. Cockerell (Cockerell letters to Webb in BM).

[69] Design for windows

Part-elevation & details of *drawing room* window with casement & elevation & details of *Double casement* (with fixed light over) in *Belted Will's room*  
Scale:  $\frac{1}{8}$ FS, FS  
Insc: As above  
Pen with blue & grey washes on detail paper (450×550)

[70]-[75] Study drawings

[70] Bird studies (9):

1 Sketch of a *Rook from life*  
Insc: As above  
d: Jan 1877  
Pencil on page torn from sketchbook (115×175)  
Prov: Pres. by Miss Dorothy Walker, 1947

2 Sketch of a *Rook's Wing*

Insc: As above  
s & d: *Nat. Hist. Mus. June 25, '87 & Pb.W.*  
Pencil (180×255)  
Prov: Pres. by Miss Dorothy Walker, 1947  
See also [68].13 (raven's wing).

3 Sketch of head of a roller

Insc: *Traced from study of the "Roller" | made at Nat. Hist. Museum Sep 26. 1891*  
Pencil on tracing paper (175×130), mounted (350×220)  
Prov: Pres. by Miss Dorothy Walker, 1947

4 Sketch of a small bird

Pencil on pale blue paper, a corner of a piece of notepaper (130×80)  
Prov: Pres. by Miss Dorothy Walker, 1947

5 Four sketches of doves or pigeons

Pencil on page torn from sketchbook (180×115)  
Prov: Pres. by Miss Dorothy Walker, 1947

6 Sketch of an owl

Pencil (130×135)

7 Three small sketches of an owl

Insc: *PW* (in monogram)  
Pen (230×140)  
One of the sketches is drawn within an oval, suggesting that it might be a design for a decorative motif.

8 Sketches of a sparrow, an owl, a tern, a lark & 2 unidentified birds

Pencil on coarse off-white paper (240×300)  
Probably copied from a book.

9 Sketch of a chatterer

Insc: *Study of the Chatterer, made at the Nat. Hist. Museum | for decorative work*, with colours noted  
Pencil & coloured washes on tracing paper (185×185), mounted on card (245×185)

[71] Figure studies (2):

1 Design for Angel of the Annunciation  
Brown wash with some pencil (760×490), lower left corner damaged  
Prov: Pres. by Philip Porteous, 1953  
The figure is of the type developed in C15 Italian paintings of the Annunciation, especially in Florence. The figure is set within a rectangular frame indicated by a single pencil line, with a blank panel below, probably for an inscription. The type of shading used suggests that the design may be for a piece of low relief carving, possibly for a memorial.

2 Sketch of an angel holding a scroll

d: *Decr. 1894*  
Pencil (110×215)  
Prov: Pres. by Miss Dorothy Walker, 1947  
The angel is represented directly facing the viewer. The round feminine face with its large features is reminiscent of the angels of Piero della Francesca.

For studies of classical figures, probably by Burne-Jones, presented with Webb drawings by Miss Dorothy Walker, 1947, and kept with the Webb drawings see Burne-Jones, Sir Edward

[72] Plant studies, 1884-1901 (23):

1 Sketches of *Willow Sprays from Old Place Welwyn*  
Insc: As above

2 Sketches of *Willow Sprays from | Old Place Welwyn*, with *traced leaf*  
Insc: As above & *Slightly faded | fm want of water*

1-2 Pencil on double page from sketchbook (180×225)

3 Sketches of *White Lily, from Hampstead*, with details

Insc: As above, with colours noted  
d: *July 10. 1884*  
Pencil (510×355)

4 Sketches of *Acanthus leaf, New Place, Fig leaf & Pyrus Japonica*

Insc: As above  
d: (acanthus) *Aug. 31 '84* & (fig & japonica) *Sep. 14 1884*  
Pencil (180×255)

5 Sketches of *Winter Aconite flower*

Insc: As above, *Eranthis Hyemalis (Ranunculaceae) & Nos.1, 3 4 would not answer for the carving | (ditto) 2 5 6 would probably serve*  
s & d: *Philip Webb, Archt | Gray's Inn London & Welwyn, Feb 21. 1886*  
Pencil with off-white wash & 1 pen inscription (180×255)

6 Sketches of orange hawkweed

Insc: *Hieracium | Aurantiacum | Scottish Woods | English Botany - 1469 & (Hawkweed: Hierax, hawk) | supposed to sharpen sight with its | juice*  
d: *New Place | July 17. '87*  
Pencil on page torn from sketchbook (180×110)  
Attached to this: Further sketches of orange Hawkweed  
Insc: As above & *Hieracium orantiacum*, with colours noted  
Pencil (255×180)

7 Sketches of *Scarlet Turkscap | Lily*

Insc: As above  
d: *New Place Welwyn | July 31. '87*  
Pencil (255×180)

8 Sketches of tiger lily

Insc: *Lilium Tigrinum*  
d: *New Pl: Aug 15. '87 | Welwyn*  
Pencil (255×180)

9 Sketches of vine leaves

Insc: (one leaf) *Indoor vine & (another leaf) Pretty nearly exactly | traced from out-door | grown vine, New Place*  
d: *Sep 30. '87*  
Pencil (255×350)  
Verso: Sketch for semicircular arabesque decoration  
Pencil

10 Sketches of *Wheat-ear, from Welwyn*, with details

Insc: As above, with botanical notes  
d: *Aug. 5. 1888*  
Pencil (255×180)

11 FS sketch of *Spray of spindle tree*, with sketch of pod & leaf *A traced*, & sketch of goose

Insc: (spindle tree) As above & *No.1*, with colours noted  
d: *Welwyn, Aug 5. 1888*  
Pencil (255×180)

12 Sketch of *Branch of Spindle tree | from Welwyn*, with FS detail of *back of pod*

Insc: As above, *No.2 & Evonymus Europaeus. Common Spindle tree | Prick-wood. Gutteridge-tree*  
d: *Aug. 21. 1888*  
Pencil (255×180)

13 FS sketches of *Petals of the "Parrot" tulip*

Insc: As above  
d: *May. 9. 1894 & 8th. May. 1895*  
Pencil with off-white wash ((285×225)

14 Sketches of leaves & flower of peony

Insc: *The doubled-tripled calyx | of the full many petalled | Garden Peony. | Only 2 or 3 outside petals remaining*  
d: *June 18 96*  
Pencil (225×285)

15 Sketch of flower of *Tulipa Sylvestris, fm. New Place*

Insc: As above:  
d: *Spring of 1900*  
Pencil (285×225)



16 Sketches of *Ground Ash*, with details of branch & leaf, & sketches of oak leaves  
 Insc: As above & (one oak leaf) *Traced round a perfectly preserved / dead Oak leaf*  
 d: (ash) *Caxtons, August 1901* & (oak) *Caxtons, 8 December 1901*  
 Pencil (285 × 225)

17 Sketches of *Quince fruit* & sketch of nettle leaves  
 Insc: As above & *This is the late (December) / growth of the common Nettle*, with notes  
 d: (quinces) *Caxtons, 10-11 October, 1901, Caxtons, 24 Novr, 1901* & (nettle) *Caxtons 29 Decr. 1901*  
 Pencil (230 × 290)

18 Sketch of a *Japanese Anemone / New Place*  
 Insc: As above, with colours noted  
 Pencil (255 × 180)

19 Sketches of *Trailing dog Rose. / (Wild)*  
 Insc: As above  
 Pencil (115 × 180)

20 Sketches of hawthorn leaves & flowers  
 Insc: *Design fm. Hawthorn*  
 Pencil (180 × 115)

21 Sketch & section of *Zinia(?) flower*  
 Insc: As above  
 Pencil (180 × 115)

22 Sketch of a *Peony flower* & part of another flower  
 Insc: As above  
 Pencil on blue paper, a page torn from a notebook (115 × 185)

23 Sketches of *Houseleek, Shepherd's Cross, Black Mustard & Common Wormwood*  
 Insc: As above, (houseleek) *Vol 6* & (black mustard) *Vol 5*  
 These sketches were apparently taken from a book. On same sheet: Details of carved foliage from Great Chalfield manor house, Wiltshire  
 Insc: *Gt. Chalfield / Pugin's Dom. Arch*  
 Pencil (245 × 250)  
 Lit: A. C. & A. W. Pugin, *Examples of Gothic architecture, &c.*, III, 1850, pls.42 & 45; Pevsner, *Wilt.*, 1975, pp.27-29, 257-259 (Gt Chalfield)  
 Webb copied the details from the Pugins' book. One detail is from the carved stone spandrel of the hall fireplace and the other from one of the carved oak bosses to the hall ceiling. Webb's copy of the book is now in the library of the Courtauld Institute, presented with others from the libraries of Webb and Sir Emery Walker in 1934. The manor, including the above details, still exists. It is a particularly fine example of late C15 domestic architecture (Pevsner, *op. cit.*).

1-23 Prov: Pres. by Miss Dorothy Walker, 1947  
 The majority of the sketches were made at New Place, Welwyn, the house Webb designed for his brother, Dr H. S. Webb, 1878-80 (see [47]), and later at Caxtons, Worth, the cottage to which Webb retired in 1901 (see [49]).

[73] Studies of flames (2):  
 1 d: *Mar. 15. '87*  
 Pencil on page torn from a sketchbook (185 × 130)

2 Pencil (165 × 95)  
 Verso: Another study  
 Pencil

1-2 Insc: *Study of fireflame*  
 Prov: Pres. by Miss Dorothy Walker, 1947  
 See [39].2 for another sketch of flames, which was used for a design for carving.

[74] Study of a flag  
 Insc: *Action of wind on a flag*  
 d: *Gray's Inn, May. 1893*  
 Pencil on page torn from a sketchbook (125 × 205)  
 Prov: Pres. by Miss Dorothy Walker, 1947

[75] Sheet of sketches of *Venetian Carving* of acanthus & similar leaf forms  
 Insc: As above  
 Pencil on page torn from notebook (330 × 205)  
 Prov: Pres. by Miss Dorothy Walker, 1947  
 Probably copied from a book on Venetian architecture.

[76]-[79] Measured & topographical drawings  
 France

[76] CHARTRES (Eure-et-Loire): Cathedral  
 Topographical drawing  
 Perspective sketch of part of nave next to crossing, 1858  
 Insc: *Chartres Catbl. / Looking S.W. in nave*  
 Pencil (315 × 225)  
 Prov: Pres. with Lethaby material by Miss Grace Crosby, 1932  
 Lit & reprd: W. R. Lethaby, *Philip Webb and his work*, 1935, pp.23-26 (discussion of tour, with mention of above drawing); W. R. Lethaby, 'Philip Webb and his work', *Builder*, CXXXVIII, 1925, pp.225-227 & fig.11 (discussion of tour & part of above drawing reprd)  
 In 1858 Webb, Morris and Charles Faulkner spent their summer holiday rowing down the Seine. Webb made the above drawing and one of the SW tower while on this tour and gave them to Lethaby in 1900 (Lethaby, *op. cit.*).

Great Britain

[77] MOUNT GRACE PRIORY, nr Northallerton (Yorks)  
 Measured drawing, c.1873-74  
 Ground floor *Plan showing one of the Monks' / Houses and Gardens* (without dimensions)  
 Scale: 1/4 in to 1 ft  
 Insc: As above *Cartbusian Priory of Mount Grace, Yorks. / Built c.1400 & N.B. The red shows the / wood partitions - the doors / in them are conjectural*  
 w/m: J. Whatman 1873  
 Pencil with brown & red-brown washes & pen inscriptions (285 × 390)  
 Prov: Pres. by Miss Dorothy Walker, 1947  
 Lit: Pevsner, *N Yorks*, 1966, pp.23, 258-259  
 The priory was founded in 1398 and was in ruins by the C19, but the priory guest house was converted into a private residence in 1654. This house, and the priory with its monks' houses, was bought by Sir Isaac Lowthian Bell, for whom Webb designed Rounton Grange, also near Northallerton. Webb probably saw Mount Grace when he was visiting Rounton (see [38]).

[78] RIEVAULX ABBEY (Yorks)  
 Topographical drawing  
 Unfinished perspective sketch of E side of S transept & W bay of chancel, 1857  
 Insc: *Rivaulx Abbey (sic) & SE view of nave* (incorrect)  
 d: *Sep 9 1857*  
 Pen & pencil (300 × 220)  
 Prov: Pres. with Lethaby material by Miss Grace Crosby, 1932  
 Lit: W. R. Lethaby, *Philip Webb and his work*, 1935, p.22-23 (discussion of 1857 tour); Pevsner, *N Yorks*, 1966, pp.299-307 (Rievaulx); W. R. Lethaby 'Philip Webb and his work', *Builder*, CXXXVIII, 1925, pp.225, 226 & figs.6-9 (discussion of 1857 tour & 1/2 FS reproduction with FS details of above drawing)

In August and September 1857 Webb made a sketching tour of northern England and Scotland including a visit to Rievaulx. Lethaby wrote of the sketch: 'This drawing is in ink, "tinted" by the pen with marvellous delicacy. Although unfinished, it shows that at this time he had fully formed his ideal of "painting" with the pen so as to produce tones of grey' (Lethaby, *op. cit.*). Webb's sketchbook of this tour is in the possession of Mr Godfrey Rubens.

[79] WELLS (Som): Cathedral  
 Perspective sketch of W end of nave, 1856  
 Insc: *Wells Catbl. / West inside*  
 Pencil (265 × 175)  
 Prov: Pres. with Lethaby material by Miss Grace Crosby, 1932

Lit & reprd: W.R. Lethaby, *Philip Webb and his work*, 1935, p.20 (mention of 1856 tour); W. R. Lethaby, 'Philip Webb and his work', *Builder*, CXXXVIII, 1925, pp.224, 225 & fig.4 (part of above drawing reprd & mention of 1856 tour)  
 In 1856 Webb spent his summer holiday studying old buildings at Wells and elsewhere in the south of England.

[80] Perspective sketch of front door & steps to a town house  
 Insc: *Nov. 23. 1885*  
 Pencil (130 × 210)  
 Much decorative detail; possibly a topographical drawing.

The following prints are kept with Webb's drawings: Bookplate for *Herbert George Fordham* showing peacock with inscriptions & armorial shields against background of oak leaves & acorns, with floral surround, 1901

Insc: As above, *Fides telum Christus Turris, Odsey & (in pen, on border) Drawn by Philip Webb, 1901* (probably added later)  
 Steel engraving, after drawing by Webb with pen inscription (110 × 95)  
 Reprd: W. R. Lethaby, *Philip Webb and his work*, 1935 pl. opposite p.157; G. Jack, 'An Appreciation of Philip Webb', *AR*, XXXVIII, 1915, p.6  
 Lethaby's note to the reproduction states: 'drawn by Philip Webb in 1902 when he was seventy-five years of age'; Jack's note states: 'Drawn by Philip Webb when seventy-five years of age'. Webb, however, was only seventy-one in 1902. The bookplate was commissioned through Webb's friends S. C. Cockerell and Emery Walker in 1901 and engraved and printed by their firm (Cockerell letters, BM Add.MS 52760).

Lion's head  
 Wood engraving (100 × 75), mounted on cartridge paper (200 × 155) & surrounded by pen lines

Phoenix rising from flames  
 Woodcut (35 × 35)



**WEBSTER, George (1797-1864)**

George Webster was the son of Francis Webster, architect, marble mason, builder and alderman of Kendal, and was probably sent away from home for five years at the age of sixteen to train as an architect, although it is uncertain where he went. He returned to his father's practice in 1818 and immediately occupied a senior position. One of his earliest works is Read Hall, Whalley, Lancashire, 1818-25, and he took complete control of the architectural side of the business on his father's death in 1827. Most of his designs were for country houses in north Lancashire and Westmorland, executed between 1825 and 1835, including Eshton Hall, Gargrave, Yorkshire, 1825-27, and Underley Hall, Kirkby Lonsdale, 1825. In addition, almost all of the churches designed or altered by the Webster practice are attributed to him. After the early 1840s he did much less work owing to failing health, and in 1845 took into partnership Miles Thompson, who had worked with him since the 1820s. The practice was responsible for banks, public buildings and, in connection with the marble works run by the elder brother Francis, many monuments in northern England.

Bibl: *The Websters of Kendal*, catalogue of an exhibition at Abbot Hall Art Gallery, Kendal, 1973

**HUTTON-IN-THE-FOREST (Cumberland)**

Design for alterations & additions, including an office wing with bedrooms over, for Francis Vane, 1826-27 (2):

1 *Plan of the Ground Floor of Hutton Hall shewing the proposed Additions & Alterations*

Insc: As above, *The Seat of Francis Vane Esqre, Note. The Dark Shade shews the present walls | The light Do - the additions and alterations & labelled*  
d: Kendal | March 1826

Pen & sepia pen with grey, green & yellow washes within double ruled & wash border (495×640)

2 *Plan of Second or Principal Chamber Floor of Hutton Hall shewing the proposed Additions & Alterations & Plan of Roofs of the new wing*

Insc: As above, *The Seat of Francis Vane Esqre, Note. The Dark Shade shews the present Walls | The Blue Do the proposed alterations & additions & labelled*  
d: Kendal | April 1827

Pen & coloured washes (745×590)

Verso: Profile of a moulding & unidentified details with dimensions

Insc: 3ft 6 long | ... (illegible)

Pencil

Lit: Pevsner, *Cumberland & Westmorland*, 1967, pp.140-141; *The Websters of Kendal*, catalogue of an exhibition at Abbot Hall Art Gallery, Kendal, 1973, No.14

It had always been thought that Salvin was the principal architect of the alterations and additions of the 1820s; but it seems from the evidence of these drawings and of those at Hutton-in-the-Forest that Salvin was brought in only after initial proposals had been drawn up. No.1 and an unsigned elevation by Webster dated March 1826 still at Hutton show the first proposal: a refacing of the E front (which would have entailed the destruction of the C17 frontispiece) and the moving of the main entrance to the N side of the house and the creation of a new hall and staircase behind the old hall. Another elevation at Hutton dated August 1826 shows a refacing only of the pele tower. It seems that Salvin was perhaps consulted between March and August 1826 and suggested less drastic changes. The office wing shown in No.1 is shown still in No.2 but was not executed. The only remaining Webster room is the present dining-room on the ground floor of the new tower. It has a ribbed vault and marble Gothic-style fireplace. Salvin altered the SW tower in 1867 and during the present century the S block has been partly removed. For Salvin's designs see *Salvin, Anthony* [13].

**WEBSTER, Thomas (1772-1844)**

A native of the Orkney Islands, Webster received his early education in Aberdeen. He entered the RA schools in 1793 and later travelled in England and France. In 1800 he served as clerk of works for the conversion of a private house in Albermarle Street, London, into premises for the Royal Institution. The Institution's founder, Benjamin Thompson, Count von Rumford (q.v.), gave him control of the building operations, but the authorship of the designs for the lecture theatre and library was a subject of controversy from the beginning. Webster left the Institution in 1802, a casualty of the internal political struggle that resulted also in Rumford's departure, and abandoned architecture for a career as a watercolour painter and geologist. He was elected an honorary member of the Sketching Society and in 1826 was appointed House Secretary to the Geological Society. He later became Professor of Geology at University College, London, and published a pamphlet *On the subject matter of letters patent for invention* in 1841. His manuscript 'Autobiography' is now in the possession of the Royal Institution.

Bibl: APSD; Colvin; H. B. Jones, *The Royal Institution and its founders*, 1871; S. Redgrave, *A Dictionary of artists of the English school*, 1878

**Unidentified designs &c**

[1] Design for a single-span bridge  
Elevation of bridge supporting a domed & colonnaded temple

Pencil (180×240)

[2] Design for a 3 span bridge  
Elevation of bridge with stepped approaches, colonnade & sculpted figures  
Pen (150×345)

[3] Design for a building in a Classical style  
View of building with portico in antis in a park setting  
Pencil & grey wash (105×155)

[4] Design for a trade card  
Insc: T. Webster | Teacher of | Architecture | Perspective &c; verso (in sepia pen) No.72 Newman St. or No.6 Clipstone St. | Geometry, Mensuration, Landsurvey - | ing, Architecture, the doctrine of | Light & Shadow, Perspective, | Landscape, & the Elements of | Natural Philosophy -  
Engraving (65×90)

[5] Design for a Classical façade  
Elevation of 3 bays with 2 doors & a central alcove  
Pencil & grey wash (100×155)

[6] Designs for a Gothic stair (2):  
1-2 Views & details  
Pencil & grey wash (185×150, 170×145)

[7] Design for a stove  
Plan & elevation  
Scale: 1in to 1ft  
Insc: *Design for a Rumford stone for his Royal Highness the Duke of Kent*  
s & d: T. Webster Archt | July 12th 1799  
Pencil (270×220)  
See Thompson, Sir Benjamin, Count von Rumford for designs for stoves &c.

[8] Design for a Temple of Liberty  
View of a monument in the form of an obelisk-crowned temple resting on a ruined fortification  
Insc: (on frieze) *Temple / de la Liberté*  
Pen & wash (205×290)

[9] Design for a domed temple  
Elevation  
Pen & wash (215×310)

[10] Design for a prospect tower  
View of a circular tower with 2 platforms  
Pencil & grey wash (130×200)

[11] Design for a prospect tower  
View of a 4 storey circular tower on a rusticated square base  
w/m: J. Whatman 1794  
Pencil & grey wash (220×280)

[12] Diagram showing the manner of dividing the flutes of the Doric order  
Insc: *Fig.1 shews the manner of dividing the flutes of | the Doric order without fillets - they are 20 in | number & are described either from the corner of an | equilateral triangle as at h or from the center | of a geometrical square as at f | Fig.2 shews the manner of dividing the flutes of a | pilaster which are 7 in number. This will | also serve as a scale for dividing any other | pilaster. | In the next page is the method of describing the Ionic | volute which is easily understood by inspec | ting the figure - the inner line forming the fillet | is drawn from 12 other centers very near the first | viz 1/5 part of the distance between the former reckon | ing towards the center of the eye*  
Pen & wash (205×320)

Verso: Scale for dividing modules into minutes & diagram of Ionic volute  
Insc: *Scale for dividing | modules into mi | nutes | To take off 80 minutes for | example put one foot of | the compasses at 80 | on the line rm & extend it to 20 on the | diagonal out - It serves as a | universal scale | for dividing modules | into minutes | for suppose you want the line AB | divided into minutes | lay it on the base line as a-e & draw a line from e to o - then take off the divisions | cut off by it as is plain by inspec | tion - they may be drawn | with pencil & rubbed out again*  
Pen & wash

**Measured drawings**

[13] BATH (Som): Hot Bath (now Old Royal Baths)  
Plan of the Hot Bath at Bath by J. Wood 1777  
Scale: 1/2in to 1ft  
Insc: As above & labelled, verso, description of how the bath operated  
w/m: 1795  
Sepia pen (200×325)

[14] LONDON: Church of St Paul, Covent Garden, Westminster  
Elevation of gateway & lamp standards  
Scale: 1/2in to 1ft approx.  
Insc: *St. Paul's Covent Garden*  
s & d: *Measured & drawn by T. Webster & August 1792*  
Pen & pencil (305×495)

**Topographical drawings &c France**

[15] DUNKIRK (Normandy)  
Plan, section & view of a raft, 1797  
Insc: *The only authentic representation yet published of the Rafts preparing at Dunkirk for the invasion of England | This accurate view was taken by an English ship-wright who had been taken prisoner by the French | who had been at work on the raft*  
Pencil (200×320)  
Verso: 2 further views  
d: May 1797  
w/m: GR 1793  
Pencil  
Probably a copy by Webster from the original drawing.

**Great Britain**

[16] LONDON: Church of St Mary, Merton (Surrey)  
View from S  
Insc: *Merton Church; verso 9 miles from London on the Epsom road*  
Pen (125×200)



[17] LONDON: Church of St Mary, Putney, Wandsworth

View  
Insc: Putney Church  
Pencil (95×125)

[18] LONDON: Old St Paul's, City  
Copies of details from the medieval cathedral (3):  
Elevation of screen at entrance into the middle of the Choir Old St Paul's & Entrance into Aisles of Do.  
Insc: As above  
Pencil (85×145)

2 Detail of Tomb of Robt. Braybroke Bishop of London.  
1404 - Old St. Paul's  
Insc: As above  
Pen (200×115)

3 Details of Chapel of Thomas Kempe Bishop of London in Old St. Paul's - 5th Edward IV, Tomb of the Earl of Lincoln & Tomb in Old St. Paul's 1558  
Insc: As above  
w/m: Britannia within crowned oval frame  
Pen, pencil, pen & wash (320×200)

Presumably these are sketches made from engravings.

[19] MALMESBURY (Wilts): Abbey church  
View  
Insc: Malmesbury Abbey in Wiltshire  
Pen (160×200)

[20] SANDWICH (Kent): Church of St Clement  
View from N  
Insc: St. Clement's Church Sandwich | the tower of which is one of the most ancient Saxon buildings in England; verso The church is situated on the highest ground in Sandwich & consists of a nave & two aisles - The steeple was built | by the Saxons with Normandy stone - the rest of the church has been rebuilt in the Gothic style; it is formed principally of bolders (sic) (flints with the angles worn by friction on the move) mixed with sandstone from Ogdell Bay & Caen stone from the ruins of the original ... (illegible) - the tower or steeple is supported by 4 circular | arches on substantial piers, each faced (in the direction of the arch) with a double inserted column flanked on | each side by a single column: the capitals of which are ornamented with scrolls, frets, foliage & grotesque | figures  
Pen & wash (200×250)

[21] SANDWICH (Kent): Church of St Peter  
Views (2):  
1 View from side of The Tomb of Sir John Grove | in the fallen South Isle of St. Peter's church Sandwich  
Insc: As above  
s & d: Verso T.W. Decr. 1792  
Pen & wash (190×240)

2 View on plan of Monument of Sir John Grove  
Insc: As above  
Pen & wash (250×135)

Netherlands  
[22] DORDRECHT: Cathedral  
View  
Insc: Dordrecht or Dort  
Pen (160×200)

[23] HAARLEM: House  
View of The House where Wouwerman resided on the Bakenesgragt Haarlem  
Insc: As above  
Pen (160×200)

# WEBSTER, Thomas & others

LONDON: Royal Institution, No.21 Albemarle Street, Westminster

Alternative designs for alteration & additions, alternative designs for temporary lecture theatre, other designs related to lecture theatre, designs for partition & roof truss (44):

1-20 Alternative designs for alterations & additions  
1-4 Design A

1 Plan of ground floor

2 Plan of 1st floor

1-2 Scale:  $\frac{1}{2}$ in to 1ft  
Insc: Calculations & some dimensions given  
w/m: J. Whatman 1794  
Pen & pink wash (445×790, 475×780)

3 Plan of lecture theatre  
Pen with pink & grey washes (375×545)

4 Cross-section through lecture theatre & room below  
Insc: Dimensions given  
w/m: 1794  
Pen with pencil additions (410×405)

5-9 Design B

5 Plan of the Basement story A

6 Plan of the Ground Floor B

7 Plan of the One Pair Story D

8 Plan of lecture theatre  
Reprd: AJ, XCI, 1941, p.270

9 Plan of the Two Pair Story with the Gallery of the Theatre E

5-9 Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & labelled, with calculations & some dimensions given  
w/m: J. Whatman 1794  
Pen & coloured washes within triple ruled border (525×835, except No.8, 475×595)

10 Section of the Theatre | F & Section of the Chemical Laboratory

Scale:  $\frac{1}{2}$ in to 1ft approx.  
Insc: As above, with some dimensions given  
w/m: J. Whatman 1794  
Pen with grey & pink washes & some pencil within double ruled border (330×505)  
Reprd: AJ, XCIV, 1941, p.270

11-13 Design C

11 Plan of Basement story

12 Plan of ground floor

13 Plan of 1st floor  
Reprd: AJ, XCIV, 1941, p.270

11-13 Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, labelled & some dimensions given  
w/m: J. Whatman 1794  
Pen & coloured washes with some pencil inscriptions within double ruled border (535×775)

14-18 Design D

14 Rough plan of basement

Insc: Labelled Private Lab & Public Lab. | or in case the room is built under kitchen | this will do for another kitchen | & the School may be enlarged  
w/m: Britannia within a crowned oval frame  
Pencil (200×325)

Verso: Another rough plan of basement

Insc: If the premises of the Institution | could not be enlarged this would | be the best as affording most room for | models - But if the adjoining houses | & of course sufficient space for the Exhibition & theatre rooms can be added it would be a pity | to contract the office | & by raising the workshop to the 3rd story it would not be so convenient & w'd darken the house next to Bond St on the whole the arrangement of Oct 1 | will be the most commodious if the place allotted for | the Laboratory will answer the purposes & | sufficient room is found for models & labelled  
Pencil

15 Rough plan of Ground Floor

Insc: As above, By having a separate entrance A access can be had to the Exhibition & Lectures without this part of the | house appropriated to the use of subscribers only which by this will be kept clean & quiet & labelled  
w/m: Britannia within a crowned oval frame  
Pencil (205×325)  
Verso: Elevations of 2 entrances each framed by a pair of Doric columns with pediment &, on the respective friezes, a label bearing the inscriptions Exhibition & Subscriber  
Pencil

16 Rough plan of one pair story

Insc: As above, There are 12 Fire Places in the different rooms without including any in the Exhibition Room Laboratory Kitchens Washhouse or Professors Room | which might be of so many different kinds. There must also (be) Fire places - stoves & furnaces in the Exhibition Room Laboratory Kitchen Wash house | & Lecture Rooms - to all of which access may be had which will afford sufficient opportunity for displaying all the | various contrivances in this way without any additional expense, labelled & some dimensions given  
w/m: Curteis & Sons 1789  
Pencil (190×315)

17 Rough plan of Two Pair Story

Insc: As above, The apparatus to be drawn with the Lecture Room from the Exhibition Room below | by a trap door & a small platform with a pulley - also a speaking trumpet from | the Lecture Room to the room below | to send for anything that may be wanted | or forgot during the lecture & labelled  
w/m: Curteis & Sons 1789  
Pencil (205×330)

18 Rough plan of Attic Story

Insc: On the Cir(cula)r staircase an | observatory  
w/m: Britannia within a crowned oval frame  
Pencil (185×310)

19 Design E

Rough plan of Basement

Insc: As above, By having a stair to go down from the hall for the Exhibition access can be had to the Laboratory Kitchen &c without going | thro' any part of the House, and thus the House itself may be kept entirely for the use of the Subscribers - and this will | be necessary in order to give them sufficient advantages by subscribing - | The Exhibition to consist of the Model Room, Public Laboratory, Kitchens, Wash house and the Lectures & The plan marked B being rendered necessarily | very darker by the new building will | scarcely answer for any purpose | where day light is requisite & labelled  
w/m: Britannia within a crowned oval frame  
Sepia pen (210×325)



## 20 Design F

Rough plan of ground floor, as existing, with a few suggested alterations added

Insc: Dimensions given

w/m: Curteis & Sons 1798

Sepia pen & pencil (205 × 325)

There is, among the archives of the Royal Institution, a set of contract drawings of 1800. These show an existing three-storey building, twelve bays long and one room deep, to which was added two bays and, at the rear, to the width of four bays, a three-storey extension housing a double-height lecture theatre over a repository with a basement workshop. The existing domestic offices in the basement were converted into laboratories &c, with a new top-lit roof over part and additional rooms at ground level over the remainder. An external secondary stair in the yard between the new three-storey extension and the converted domestic offices was added. Of the RIBA drawings, design A corresponds fairly exactly with these contract drawings; design B differs little from design A. Design C, on the other hand, while broadly similar to A and B, abolishes the external secondary stair, adds to the rear laboratory extension at ground floor level and so on. Design D, which is very roughly drawn in a hand that might (on a comparison of handwriting with signed documents in the possession of the Royal Institution) be that of Webster, is close to design C and it is for consideration whether C might be a more worked out and correctly drawn version of D. Of designs E and F, both of which appear to be in the same hand as D, E is nearer to the basement plan of design C and F appears to be a rough survey drawing of the ground floor of the existing premises, with a few alterations suggested.

21-34 Alternative designs for a temporary lecture theatre sited in a room approximately 47 × 24ft

21 Two rough plans showing in one the seating arranged around 3 sides of a rectangle &, in the other, arranged around 4 sides of a rectangle

w/m: Britannia within a crowned oval frame

Pencil (330 × 195)

22 Three rough plans showing in a, gangways but no seating, b seating divided by 3 gangways, c seating arranged in 2 parallel banks to width of hall

Insc: As above & *this* against b & c

w/m: Curteis & Sons 1798

Pencil (330 × 205)

23 Plan showing seating arranged parallel to length of hall & divided by 2 gangways

Insc: (in pencil) 380 Spectators

w/m: Curteis & Sons 1798

Sepia pen (270 × 365)

24 Plan & section with seating arranged parallel to width of hall

Insc: (in pencil) *Mr Holland's plan - 280 Auditors*

w/m: (Cur)teis & Sons 1798

Pen & pink wash (280 × 285)

Mr Holland is presumably John Holland of the Building Committee, cf. No.32. It is also possible that 'Mr Holland' refers to Henry Holland who, together with Sir John Soane, gave 'their gratuitous services as surveyors to the Institute' (report dated 13 May 1799, RI).

25 Plan showing seating arranged parallel to 3 walls & with roof construction indicated

Insc: 380 spectators

w/m: Curteis & Sons 1798

Sepia pen & wash with pencil additions (260 × 365)

Verso: Section & details of benches

Pencil

26 Plan & section with seating arranged around 4 sides of a rectangle & with a gallery

Insc: *Below 340 | Gallery 150 | (=) 490 | Space A B & stairs about 50 | (=) 540*, with some dimensions given; verso (in pencil, in an earlier cataloguer's hand)

*Sketch for temporary theatre at the Royal Institute by Count Rumford*

w/m: (Cur)teis & Sons 1798

Sepia pen & wash with pencil additions (250 × 330)

Reprd: *AJ*, XCI, 1941, p.269

27 Plan showing seating arranged in an asymmetrical polygonal fashion

w/m: (Cur)teis & Sons 1798

Sepia pen & wash (150 × 280)

28 Plan & section showing a seating arrangement close to No.27

Insc: (in pencil) *By placing the seats in a Polygonal form | all the conveniences of the Circular Form are | obtained without its disadvantages - & 380 Spectators*

w/m: Curteis & Sons 1798

Sepia pen & wash (310 × 410)

29 Plan showing seating arranged with 5 unequal sides, with details of benches & demonstration table

Insc: *Present Lect. Room & Cooper Charing Cross -*

*Paper Hanger*

Pencil (290 × 350)

Verso: Two very rough plans

Pencil

30 Plan showing seating arranged on 3 sides & curved at the corners

w/m: Britannia within a crowned oval frame

Pencil (235 × 320)

Verso: Three rough plans with seating arranged

polygonally, with details of benches & supports

Pencil

31 Plan showing seating arranged as in No.30, with rough details of benches

Insc: (in pencil) 380 Auditors

w/m: Britannia within a crowned oval frame

Pen & pink wash with pencil additions (300 × 400)

32 *Plan for the Lecture room with a gallery* showing the seating arranged on 4 sides & *Transverse Section; Plan for the Lecture room without a Gallery - the seats rising to | the right and left of the Lecturer* showing the seating

arranged in a manner close to No.24

Insc: As above, labelled, room dimensions of 47ft by 23.8 given & (in pencil on second plan) *Mr Holland's plan* (see note to No.24)

w/m: Britannia within a crowned oval frame

Pen & pink wash with some sepia pen inscriptions

(330 × 205)

Verso: *Two Plans for the Lecture room without a gallery - the seats rising to the right and | left and also in Front of the Speaker*

Insc: As above & labelled

Pen & pink wash with sepia pen inscriptions

The seating arrangements are similar to Nos.25 & 30 respectively.

Insc: As above & labelled

Pen & pink wash with sepia pen inscriptions

The seating arrangements are similar to Nos.25 & 30 respectively.

Insc: As above & labelled

Pen & pink wash with sepia pen inscriptions

The seating arrangements are similar to Nos.25 & 30 respectively.

Insc: As above & labelled

Pen & pink wash with sepia pen inscriptions

The seating arrangements are similar to Nos.25 & 30 respectively.

Insc: As above & labelled

Pen & pink wash with sepia pen inscriptions

The seating arrangements are similar to Nos.25 & 30 respectively.

Insc: As above & labelled

Pen & pink wash with sepia pen inscriptions

The seating arrangements are similar to Nos.25 & 30 respectively.

Insc: As above & labelled

Pen & pink wash with sepia pen inscriptions

The seating arrangements are similar to Nos.25 & 30 respectively.

Insc: As above & labelled

Pen & pink wash with sepia pen inscriptions

The seating arrangements are similar to Nos.25 & 30 respectively.

36 Details of tiered benches & supports

Insc: (against 1 detail) *Theatre at Birmingham*

w/m: Curteis & Sons 1799

Pencil (325 × 210)

37 Section through gallery (?)

Insc: Some dimensions given

w/m: Curteis & Sons 1798

Pencil (205 × 330)

Verso: Sketch of 3 figures on gallery

Pencil

38 Diagram demonstrating lines of vision

w/m: Britannia within a crowned oval frame

Pencil (200 × 320)

39 Rough interior perspective of lecture theatre with gallery & section

Pencil (215 × 175, irregular)

Verso: Rough plan & section

Sepia pen

40 Unfinished interior perspective of lecture theatre with gallery supported on slender columns

w/m: J. Larking 1797

Pencil (250 × 390)

Verso: Unfinished interior perspective

Pencil

41 Two rough sections through lecture theatre with a gallery & lantern, with 5 very rough outline plans labelled *Basel, Gnd Floor, One Pr, Two pr & Attics* & rough rectangle labelled *Elevation*

Insc: As above

Sepia pen with pink & sepia washes (230 × 385)

Verso: Five very rough plans, labelled as recto & sections

Sepia pen

Possibly a layout for a prospectus.

42 Design for partition

Elevation & details of *Truss for Partition in Two Pair*

*story of the House of the | Royal Institution Albemarle*

*Street*

Insc: As above & dimensions given

s & d: *Thomas Webster* (?) - erased & not easily

decipherable) *Octr 4 1799*

w/m: Curteis & Sons 1798

Sepia pen with yellow, pink & blue washes

(325 × 405)

43 Design for a roof truss

Two rough elevations & details of a king-post type

roof truss

Insc: Some dimensions & calculations given

w/m: Britannia within a crowned oval frame

Pencil (205 × 320)

44 Plan of an unidentified room, 18' 1 by 20' 6

Scale: 1/2 in to 1 ft

Insc: As above & dimensions given

Pen (535 × 325)

It has not so far been possible to ascribe the above designs for the Royal Institution to any single author. Although Webster had control of the building operations, the minutes of the Board of Management of the Royal Institution held on 31 March 1800 state that James Spiller should be employed to make measurements and sketch designs for the laboratory, repository and theatre. Webster, in his manuscript 'Autobiography', says: 'Soon after my designs were made they were taken away ... and put into the hands of Mr Spiller ... both sets of drawings were submitted to the Institution and mine were accepted.' Caröe (*op. cit.* below) says that Spiller was rejected as too expensive. Rumford, as founder, insisted on contributing to the design and the Board of Managers decided that George Saunders should be consultant



architect. A correspondent to the *Builder* (V, 1847, p.115) writes: 'Mr Webster was a protégé of Count Rumford, and, under him, drew out the first ideas of the proposed building . . . To Mr Geo. Sanders [sic], the architect, of Oxford Street, these ideas were submitted; and under his directions, the drawings were altered and perfected, and the theatre built.' The style of handwriting on some of the drawings seems to indicate that Webster and Rumford were responsible for them, but only one drawing, No.42, bears a signature and that is not clearly decipherable. Building operations began in 1800, the permanent lecture theatre being built in 1802 (and subsequently rebuilt in the 1930s).

Bibl: H. B. Jones, *The Royal Institution and its founders*, 1871; K. D. C. Vernon, *The Foundation and early years of the Royal Institution*, 1963; A. P. R. Caröe, *The House of the Royal Institution*, 1963; *Builder*, V, 1847, p.115; *AJ*, XCIV, 1941, pp.269-270

In the RIBA MSS Collection is an extract *From the Minutes of the Board of Managers of 31 March 1800*, in which it is Resolved | That an accurate remeasurement . . . be made of the House and Premises of the | Institution in order to ascertain the extent and accom- | modations of the additional Buildings necessary to | complete the establishment . . . That Mr Spiller, an experienced surveyor | (and a life subscriber to the Institution) | be employed for | this purpose. | The Committee of Managers being also of | opinion that it may materially tend to facilitate the | Objects stated in the Report, if sketches were immediately | prepared of such a distribution of the Laboratory, Repository and Theatre, as Count Rumford may deem suitable to | the Scientific purposes of the Institution. | Resolved, | That Count Rumford be requested to | concert with the Surveyor and direct such Sketches of | designs to be made as the pressure of the moment | will admit, in order that they may be laid before the | Rebuilding Committee without further delay, when they may receive advantage and Improvement from the | abilities of the Professional Members of that Committee | who have obligingly offered their services for the benefit | of the Institution. That the Professional members of the | Committee be particularly requested to give their opinions | as to the measures most advisable to be immediately | adopted to carry these purposes into effect with the greatest expedition and suitable economy . . . Then follows a list of members of *The Building Committee* consisting of *The Earl of Merton* (crossed out), *Earl of Aylesford*, *John Sullivan*, *John Holland*, *S. P. Cockerell* and *Charles Beazley*.

Below the list of committee members is drawn: Design for the *Proprietors and Life Subscribers Ticket*. Two elevations: one depicts a sun over water with a sailing ship (crossed out), insc. *Illustrians Commodo Vitae*; the other shows a wreath of oak leaves encircled by the insc. *Royal Institution of Great Britain &c*, in the centre, *Sir John Cox* / *Hippisley Bart*. Pen on 2 sheets (320×205)

#### WEEDON, Harry William (1887-1970)

Weedon was born in Birmingham and began his training there in 1904. Between 1907 and 1908 he worked for the firms of Harrington, Cheeton & Perkins and Searle & Searle. From 1907 to 1912 he attended the RA schools and from 1908 to 1913 he was articled to and then assisted R. Frank Atkinson, with whom he worked on Selfridge's department store, London, and the Adelphi Hotel, Liverpool. He qualified in 1913, but his private practice was interrupted by the First World War and he did not resume it until 1928. During the 1930s he made his reputation designing Odeon cinemas for Oscar Deutsch's Odeon Theatres Ltd. His first commission was for the Odeon, Kingstanding, Birmingham, in 1934. He was head of a team of ten designers and either made designs or controlled the designs prepared by architects such as George Cole, Cecil Howitt and Andrew Mather (q.v.). With the latter he designed the Odeon cinema, Leicester Square, 1937, and Alhambra House, Charing

Cross Road, London, 1938. During this period Weedon also designed country houses including Little Orme, Llandudno, Caernarvonshire, 1936-37, and Kenwood, Four Oaks, Warwickshire, 1931-37. In 1939 he formed a partnership, Harry W. Weedon & Partners, which, after the death of Deutsch in 1941, widened its scope to include industrial work and local authority schools and housing, such as the Holt housing estate, Birmingham 1955, and Solihull civic centre, 1960. Many commissions came from Austin and other motor corporations and include the Triumph factory, Coventry, 1947, the Austin exhibition hall at Longbridge, Birmingham, 1957, and the Rootes factory at Linwood, Scotland, 1960-64. A 1913, F 1939. Bibl: D. Sharp, *The Picture palace and other buildings for the movies*, 1969, pp.140-143, 152; *Building Design*, XXV, 1970, pp.10-11; obituaries: *Building*, CCXVIII, 1970, pp.26, 50; *RIBA Jnl*, LXXVI, 1970, p.383; RIBA nomination papers

The following drawings were pres. by Harry Weedon & Partners, 1970 & 1973

[1] BIRMINGHAM: Odeon cinema, Kings Road, Kingstanding  
Working drawings, 1934 (3):  
1 Plan at stalls level  
2 Plan at tier level & plan at projection room level  
3 Elevation to Kettlestone Road, Cross section & Longitudinal section

1-3 Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, *New Cinema corner Kings Road & Kettlestone Road Kingstanding for B. G. Vale Esq (No.1 Odeon Cinemas Ltd)*, labelled & dimensions given  
Pen on linen (1010×635, 990×640, 1065×585)  
Lit: *Building*, X, 1935, pp.351-352

[2] COLWYN BAY (Denbighs): Odeon cinema, Conway Road  
Working drawings, c.1936 (5):  
1 Plan under stage & plan at stalls level  
Reprd: *A&BN*, CXLVII, 1936, p.285 (plan at stalls level)  
2 Plan at Circle Foyer level  
3 Plan at circle level & plan at operator's level  
4 Elevation to Marine Road, elevation to Conway Road & Rear elevation

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

5 Longitudinal section & transverse sections  
Scale:  $\frac{1}{4}$ in to 1ft

1-5 Insc: As above, *New Cinema Conway Road Colwyn Bay for Odeon Theatres Ltd*, labelled & dimensions given  
s: Harry W. Weedon ARIBA | Architect & Surveyor | Phoenix Chambers | Colmore Road | Birmingham (office stamp)  
Pen on linen (1000×760)

There is also in the Collection a photograph of an original perspective drawing of Colwyn Bay Odeon.

[3] EXETER (Devon): Odeon cinema  
Working drawings, 1936 (7):  
1 Plan at Stalls floor level  
2 Plan at Circle foyer level  
3 Plan at Upper circle level  
4 S.W. Elevation  
5 Longitudinal section  
6 Cross section through entrance foyer  
7 Plan at entrance foyer level

1-7 Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, *Odeon Theatre Exeter for Odeon Theatres Ltd*, labelled & dimensions given  
s & d: Harry W. Weedon ARIBA | Architect & Surveyor Phoenix Chambers | Colmore Row | Birmingham (office stamp) & (No.5) 4:11:36  
Pen on linen (745×615 to 760×1355)

There is also in the Collection a photograph of an original perspective drawing of the Odeon, Exeter.

[4] FALMOUTH (Cornwall): Odeon cinema, Killigrew Street  
Working drawings, c.1936 (4):  
1 Plan at basement level & plan at stalls level  
2 Plan at tier foyer level & plan at Operators level  
3 Side elevation, elevation to Killigrew Street & rear elevation  
4 Cross section looking towards entrance, long section thru' Centre line & cross section looking towards screen

1-4 Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, *New Cinema, Killigrew Street Falmouth for Odeon Theatres Ltd*, labelled & dimensions given  
s: (except No.3) Harry W. Weedon ARIBA | Architect & Surveyor | Phoenix Chambers | Colmore Row | Birmingham (office stamp)  
Pen on linen (935×700 average)  
Lit: *Brick Builder*, XII, 1937, p.27

There is also in the Collection a photograph of an original perspective drawing of the Odeon, Falmouth.

[5] HARROGATE (Yorks): Cinema, East Parade  
Working drawings, c.1935 (6):  
1 Plan at stalls level  
2 Plan at circle foyer level  
3 Plan at projection room level  
4 Elevation to East Parade, rear elevation & elevation to Station Avenue

1-4 Scale:  $\frac{1}{4}$ in to 1ft  
Pen on linen (980×700 average)

5 Longitudinal section AA  
Scale:  $\frac{1}{4}$ in to 1ft  
Pen on bound tracing paper (660×1280)

6 Details of stalls foyer level  
Scale:  $\frac{1}{2}$ in to 1ft  
Pen & pencil on partly bound tracing paper (760×1210)

1-6 Insc: As above, *New Cinema East Parade Harrogate for Odeon Theatres Ltd*, labelled & dimensions given  
s: Harry W. Weedon Architect | Phoenix Chambers | Colmore Row | Birmingham (office stamp)

[6] LONDON: Astoria cinema, Finsbury Park (Hornsey), Haringey  
Working drawings, 1940 (7):  
1 Entrance Block plan & elevations and section  
2 Plan at Stalls level  
3 Plan at Circle level  
4 Main elevations  
5 Side & Back elevations  
6 Longitudinal section AA  
7 Transverse Sections

1-7 Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, *Finsbury Park Astoria*, labelled & dimensions given  
s & d: Harry W. Weedon FRIBA & Partners | Chartered Architects | 84 Colmore Row | B'Ham 3 & 22.7.40  
Pencil on tracing paper (760×1335)



[7] LONDON: Odeon cinema, Swiss Cottage (Hampstead), Camden

Working drawings, c.1938 (9):

1 Site plan

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

Pen on bound tracing paper (565 × 690)

2 Basement plan

3 Stalls plan

4 Circle foyer plan & mezzanine plan

5 Projection room floor & balcony plan

6 Main roof plan & extract chamber

7 Section AA & Longitudinal section

8 Elevation to Avenue Road & elevation to Finchley Road

9 South elevation & North elevation

2-9 Scale:  $\frac{1}{32}$  in to 1 ft

Insc: As above, *Odeon Theatre* | Finchley Road Swiss Cottage labelled, & dimensions given

s: Harry W. Weedon ARIBA | Chartered Architect |

7, Park Lane, London W1 | & at Birmingham

Pen on linen (690 × 890 average)

Lit: *Architecture Illustrated*, XVI, 1938, p.54

[8] LOUGHBOROUGH (Leics): Odeon cinema, Baxter Gate

Working drawings (8):

1 Basement plan & plan at stalls level

2 Plan at circle foyer level

3 Circle foyer plan, front elevation & longitudinal section AA

4 Circle & generator plan, plan of bioscope floor & north elevation

5 Plan at upper circle level & plan at generator level

6 Front elevation, side elevation & rear elevation

1-6 Scale:  $\frac{1}{32}$  in to 1 ft

7 Elevation to street

8 Plan of entrance foyer & foyer long section

7-8 Scale:  $\frac{1}{32}$  in to 1 ft

1-8 Insc: As above, *New Cinema Baxter Gate*

Loughborough for Odeon Theatres Ltd (except Nos.3 & 4, Odeon Theatre Worcester & Loughborough), labelled & dimensions given

3, 4, 7-8 s: Harry W. Weedon ARIBA | Architect & Surveyor | Phoenix Chambers | Colmore Row | Birmingham (office stamp)

1-8 Pen on linen (No.7 on tracing paper) (550 × 695 to 1560 × 705)

There is also in the Collection a photograph of an original perspective drawing of the Odeon, Loughborough.

[9] MORECAMBE (Lancs): Odeon cinema Working drawings, 1936 (8):

1 Heating chamber plan, stalls plan & circle foyer plan Reprd: D. Sharp, *The Picture palace and other buildings for the movies*, 1969, p.137 (stalls plan)

2 Plan at plenum level, projection floor & part roof plan & balcony plan

3 Elevation from Weston Street, side elevation facing the Car park, Hospital, elevation facing Thornton Road, elevation to Euston Road, Cross Section & Long section thro' Central Line

1-3 Scale:  $\frac{1}{32}$  in to 1 ft

4 Detail of circle foyer & c plan

5 Detail of the balcony & c plan

6 Detail of projection room & roof plan

7 Side elevation showing wall facings

8 Longitudinal section on centre line, section thro' entrance foyer, cross section thro' entrance foyer, cross section thro' shop

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

1-8 Insc: As above, *Odeon Theatre Morecambe for Odeon Morecambe Limited*, labelled & dimensions given

s & d: Harry W. Weedon ARIBA | Architect & Surveyor | Phoenix Chambers | Colmore Row | Birmingham (office stamp) & (No.1) May 28th 1936

Pen on linen (775 × 1135 largest)

There are also in the Collection a photograph of an original perspective drawing of the Odeon, Morecambe, and an album of eight photographs showing building progress from April to June 1937.

[10] MORLEY (Yorks): Cinema

Working drawings (4):

1 Plan at stalls level & plan of heating chamber

2 Plan at projection level, plan at tier level & mezzanine plan

3 Roof & drainage plan

4 Long section on centre line, cross section AA & cross section BB

1-4 Scale:  $\frac{1}{32}$  in to 1 ft

Insc: As above & *London & Southern Super Cinemas Ltd, Morley*

s: Harry W. Weedon | Chartered Architect | Phoenix Chambers | Colmore Row | Birmingham

Sepia & red pen on tracing paper (560 × 690 largest)

[11] SCARBOROUGH (Yorks): Odeon cinema, Westborough

Working drawings, c.1936 (6):

1 Plan under stage & stalls plan

2 Plan at Circle foyer level & plan at Kitchen level

3 Circle plan & plan at operation level

4 Elevation to Westborough, elevation to Hanover Road & elevation to New Road

5 Longitudinal section & Cross Section looking towards screen & cross section looking towards entrance

1-5 Scale:  $\frac{1}{32}$  in to 1 ft

6 Detail of elevation of tower, elevation of entrance tower from Westborough, plan of operators staircase & projection of canopy over entrance

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

1-6 Insc: As above, *New cinema Westborough Scarborough for Odeon Theatres Ltd*, labelled & dimensions given

Pen on linen (1265 × 765 largest)

Lit & reprd: *A&BN*, CXLVII, 1936, pp.286-287

(stalls plan)

There is also in the Collection a photograph of an original perspective drawing of the Odeon, Scarborough.

WORCESTER: Odeon cinema

See [9] LOUGHBOROUGH (Leics): Odeon cinema, Baxter Gate

[12] YEovil (Som): Odeon cinema

Working drawings, 1936 (5):

1 Stalls plan & Balcony foyer plan

2 Plan of basement, plan of circle, plan of projection room & cross section

3 Front elevation to Court Ash terrace, SE elevation (stage end), SW elevation, NE elevation & longitudinal section

1-3 Scale:  $\frac{1}{32}$  in to 1 ft

Pen & coloured washes on linen

4 Plan of circle

5 Longitudinal section

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

Pen on linen

1-5 Insc: As above, *New Odeon Cinema Yeovil for Odeon Yeovil Ltd*, labelled & dimensions given s & d: Harry W. Weedon | Architect & Surveyor | Phoenix Chambers | Colmore Row | Birmingham (office stamp) (940 × 750 to 820 × 1650)

There is also in the Collection a photograph of an original perspective drawing of the Odeon, Yeovil.

In the RIBA Photographs Collection are photographs of Weedon's executed designs presented by Harry W. Weedon & Partners in 1973. They include two albums of photographs showing the building progress of the Odeon, Morecambe, Lancs (q.v.) and of the Odeon, Newport, Mon, from January to February 1938, and an album of photographs of the Odeons at Hendon, Southall and Southgate, Middx; Sittingbourne, Kent; Blackpool, Lancs; Newport, Mon; Llanelly, Carmarthen; Middlesbrough, Bradford and Sheffield, Yorks; Newcastle upon Tyne, Northumberland; Oxford; and Plymouth, Devon. As well as those mentioned above, there are photographs of original perspective drawings of Odeon cinemas at the following:

Blackpool & Bolton, Lancs; Boston, Lincs; Burnley & Bury, Lancs; Chester; Chorley, Dudley, Lancs; Hemel Hempstead, Herts; Lancaster; Leeds, Yorks; Leicester; Llanelly, Carmarthen; London: Hendon (Middx); Newcastle upon Tyne; Plymouth, Devon; Rhyl, Flints; St Austell, Cornwall; Spalding, Lincs; Wolverhampton, Worcs; Wrexham, Denbighs; York

WEEDON, Harry William & MATHER, Andrew (1890-1938) (q.v.)

LONDON: Odeon cinema, Leicester Square, Westminster

Working drawings, 1937 (21):

1 Basement plan

Pencil on tracing paper (460 × 595)

2 Stalls plan

3 Balcony & projection room plans

4 Longitudinal section

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

s: Joint architects | Andrew Mather ARIBA | Chartered architect | Leicester Square Chambers | London W.C.2 | Harry W. Weedon ARIBA | Chartered architect | 7 Park Lane London W1 | and at Birmingham

2-4 Pen & pencil (680 × 535 largest)

5 Front elevation, with perspective sketched in Pencil on tracing paper (690 × 460)

6-14 Alternative elevations to Leicester square, Nos.8 & 9 with Explanatory section

8-10 s: Harry W. Weedon | Architect & Surveyor | Phoenix Chambers | Colmore Row | Birmingham (office stamp)

6 Pencil (555 × 500)

7-10 Pencil on tracing paper (705 × 610 largest)

11-12 Pencil & blue, red & grey washes (765 × 565)

13 Pencil (590 × 550)

14 Coloured crayons on blue paper (755 × 560)

15-18 Perspectives

s: (No.15) P.J.P., (No.16) P., (No.17) W.C.R

15-18 Coloured crayon on black paper (755 × 560)

19-21 Perspective(s)

s: (except No.21) Harry W. Weedon ARIBA

19-20 Watercolour on grey paper (625 × 480)

21 Pen (760 × 590)

1-21 Insc: As above, some sheets labelled & dimensions given



**WEIGHTMAN, John (1798-1883)**

Weightman was born in London and moved to Liverpool in 1826, taking the post of draughtsman in the office of the Borough Surveyor. By 1833 he was chief draughtsman, a position he held until 1835, when he went into private practice. He joined Thomas Brassey on a contract for the construction of the Grand Junction Railway between Liverpool and Birmingham and, as parish surveyor, he completed and carried out the original plans for the Liverpool workhouse on Brownlow Hill. He rejoined Liverpool Corporation as chief surveyor (1848-65) in a period when the city was expanding rapidly and, among the buildings he designed there, are: Walton prison, 1848-55; the magistrates courts and police offices, 1857-59; the municipal buildings, 1860-66; the public library and museum, 1857-60; and the completion of St George's Hall and the new assize courts on the death of the architect, H. L. Elmes (q.v.).  
Bibl: obituaries: *The Mercury*, 7 August 1883; *Liverpool Courier*, 7 August 1883

LIVERPOOL: Public library & museum, William Brown Street

Preliminary designs, design & working drawings, 1858 (10):

## 1-4 Preliminary alternative designs

## 1 Plan of upper floor

Insc: Partly labelled & some dimensions given  
Pen & pencil with red wash on tracing paper (595 × 755)

2 Front elevation, showing 11 bays of the 17 bay façade, with central 6 columned portico & end bays with niches flanked by coupled giant pilasters  
Insc: Some dimensions given

Pen with blue-grey & sepia washes on tracing paper (480 × 495)

3 Alternative front elevation, showing 12 bays of the 17 bay façade with the addition of sculptured sunken panels over the windows of the principal storey  
Insc: (on portico) *Free Public Library and Museum*  
Pen with grey & pink washes on tracing paper (340 × 545)

4 Another alternative front elevation, showing 13 bays of the 17 bay façade, with the addition of 2 towers above the portico & with the centres of the end bays broken forward on columns, & plan of façade  
Pencil with sepia, grey & red washes on tracing paper (495 × 600)

The façade as executed is different in detail from these designs and has the central and end bays of each half of the façade broken forward and decorated with heavy rustication.

## 5-7 Design

## 5 Plan of principal floor

## 6 Plan of upper floor

5-6 Insc: As above, *Free Public Library & Museum* / *Liverpool*, labelled & some dimensions given  
Pen on tracing paper (495 × 565)

7 Transverse section on the line CD, showing interior elevations of the museum wing, main hall, reading room & reference library  
Insc: As above & *Free Public Library & Museum* / *Shaws Brow*, with street levels indicated  
Pen with yellow, grey & red washes on tracing paper (380 × 890)

## 8-10 Working drawings

8 Details of Reading Room Roof, including Plan of framing carrying roof principals, Longitudinal section of Reading Room showing framing to carry centre / roof, & also section of end roofs, Transverse section Rib & framing at CC on plan supporting arched / ceiling over pilasters & windows over ends of centre / part of Reading Room / and also section of Principals over Centre Part of Room & Transverse section of the Roofs over / ends of Room  
Scale:  $\frac{3}{10}$  in to 1 ft  
Insc: As above, transverse sections labelled with instructions for construction, plan & sections labelled & dimensions given  
Pen with red & blue washes on tracing paper (260 × 830)

## 9 Plans, elevations &amp; section of plate iron girders for upper floor of / Free Public Library &amp; Museum

Scale:  $\frac{1}{8}$  FS  
s & d: John Weightman Archt / Aug. 5th. 1858  
Pen & coloured washes on tracing paper (710 × 580)

## 10 Elevation &amp; FS detail showing section &amp; elevation of a column for The Public Library &amp; Museum / Principal Staircase

Pen with brown, red, blue & yellow washes on tracing paper (500 × 380)

Lit: Pevsner, *J. Lanes*, 1969, p.159; *Builder*, XVIII, 1860, pp.669-670, 841-842

The public library and museum was designed by Thomas Allom. John Weightman modified it by placing it on a basement rather than on the incline of the hill. It was gutted in the Second World War and reconstructed by R. Bradbury, the City Architect, who also made additions on top of the building.

**WELLS, A. Randall (1877-1942)**

Born in Oban, Argyllshire, the son of Arthur Wells, Randall Wells was associated in his earliest work with W. R. Lethaby (q.v.) and E. S. Prior (q.v.). He was Lethaby's resident clerk of works at Brockhampton church, Gloucestershire, from 1901 to 1902, designed St Edward the Confessor's, Kempsey, Gloucestershire, 1903-04, and was Prior's clerk of works at St Andrew's, Roker, Co Durham, from 1906 to 1907. In these buildings he maintained the use of local materials and built by direct labour, practices acquired from his two masters. He worked again for Prior at Kelling Place (now Home Place Convalescent Home), Holt, Norfolk, in 1907 and concurrently designed the D'Oyley Carte wing of nearby Kelling Sanatorium. Wells designed some houses at Letchworth Garden City and his drawings are preserved in the Bye-law Archives, Council Offices, Letchworth. In 1913-14 he made alterations to Beresford Court, near Pershore, Worcestershire, for Sir George and Lady Noble. Wells was associated with Lady Noble in St Veronica's arts and crafts workshop, located a few doors from his own office in Horseferry Road, London, and married her in 1917 after her divorce. A long period of comparative inactivity followed the First World War and late works include Lloyds Bank, Toddington, Gloucestershire, 1931, and the church of St Wilfrid, Halton, Yorkshire, 1937-39. In addition to his architectural works Wells designed some sculpture, including the statue of Christ the Peacemaker over the north door of St Edward the Confessor's, Kempsey.  
Bibl: N. Pevsner & E. Radcliffe, 'Randall Wells', *AR*, CXXXVI, 1964, pp.366-368; obituary: *Ac&BN*, CLXX, 1942, p.18

LONDON: Dominion House, Kingsway (Holborn), Camden

Unexecuted design, 1913

Perspective, drawn by W. J. Palmer-Jones [Fig. 74]  
Insc: Verso *Part of the Strand Front* / by A. Randall

Wells Archt / 88 Horseferry Rd

s & d: Palmer-Jones Delt 1913

Pencil with blue, black & white chalk on grey paper (475 × 305)

Prov: Pur. 1962

Lit: *AR*, CXXXVI, 1964, p.367

Dominion House was sponsored by Lord Strathcona and was to have been built on the site of the present Bush House, in the form of a square block with a skyscraper behind. It was not built owing to the outbreak of war and the death of the sponsor, but it is described in *AR*, loc. cit., as 'remarkable both for the ruthless application of a grid to the whole façade above the arched ground floor ... and for the use of reinforced concrete ... one of the most adventurous contributions to office architecture of that moment in Europe'.

**WELLS, Robert Douglas (1875-1963)**

Wells was articled to J. J. Stevenson and Harry Redfern (q.v.) from 1896 to 1899. While a pupil, he visited Italy, Bavaria, the Netherlands and Belgium and spent several months in Egypt and Greece from 1898 to 1899. On his return he was in Stevenson & Redfern's office for a while before moving to the office of R. S. Wornum in 1900. In 1901 he was elected A and was awarded a studentship to the British School in Athens for six months. Later in the same year he began his practice in London, and between 1902 and 1906 he built several private houses in Buckinghamshire and in 1906 a private nursing home at Gerrards Cross in the same county. For Lord Northcliffe he designed a house at Grand Falls, Newfoundland, in 1909. In London his works include St Alban's Studios, Kensington, 1910, and St Mary's church hall, Putney, 1928.

Bibl: *Who's who in architecture*, 1914 & 1923; RIBA grey books; RIBA nomination papers

ABBEVILLE (Somme, France): Church of St Vulfran  
View of upper part of W front seen above houses & figures in the foreground

s & d: Abbeville 1909 / D. Wells

Watercolour (560 × 380)

Exhib: Royal Society of British Artists, summer exhibition, 1951

Prov: Pres by the artist, 1951



**WELLS COATES**, Wintemute (1895-1958)

Coates was born in Tokyo, the eldest son of Canadian missionaries. He was educated privately in Japan and – before and after the First World War – at the university in Vancouver, receiving a BA degree in both arts and sciences 1920, BSc in engineering, 1922, PhD in engineering, University of London, 1924. He began to decorate and furnish flats in 1927 and set up in independent practice in London in 1931. His principal works date from the 1930s: studios, Broadcasting House, Langham Place, London; Lawn Road flats, Hampstead, London; Embassy Court, Hove, Sussex; and No.10 Palace Gate, Kensington, London. He was a founder-member of The 20th-Century Group in 1930 and of Unit One in 1933 and Chairman of MARS (Modern Architectural Research Group), the English branch of CIAM (Congrès Internationaux d'Architecture Moderne) from 1933 to 1938. After the Second World War he did little work besides a television studio and cinema for the Festival of Britain and a scheme for Iroquois New Town, Ontario, which was rejected. He was visiting professor of architecture and urban design at Harvard, 1955-56, and afterwards settled in Vancouver. Coates was associated with David Pleydell-Bouverie, 1933-34; Patrick Gwynne, 1935-39; Jaqueline Tyrwhitt, 1950-51, and Michael Lyell, 1954-56. Elected F 1934; Royal Designer for Industry, 1944; appointed OBE, 1944.

Bibl: H. Read (ed.), *Unit One*, 1934, pp.105-115; *Wells Coates*, a monography by S. Cantacuzino, 1977; F. H. Elgohary, 'Wells Coates, and his position in the beginning of the modern movement in England', unpublished PhD thesis, University of London, 1966; obituaries: *AR*, CXXIV, 1958, pp.357-360; *Builder*, CXCV, 1958, p.1178; *RIBA Jnl*, LXV, 1958, p.357; *The Times*, 20 June 1958

Properly, Wells Coates's drawings should have been catalogued under Coates in Vol.C-F. Expediency and not a filing error explains the presence of the entries here.

Prov: All the drawings catalogued below were pres. by Coates's daughter, Mrs Cohn, in 1959, together with manuscript and other material, among which is the material referred to in notes to certain of the entries

[1] CRANLEIGH (Surrey): House  
Preliminary design & design for a Sunspan house for A. G. Whale, 1935-36 (5):  
1-4 Preliminary design

1 Block plan  
Scale:  $\frac{1}{16}$ in to 1ft  
s & d: *WKT* 17.5.35 & (alteration) *G/P*. 16.1.36  
Pen & pencil on tracing paper (575 × 760)

2 Ground, 1st floor & roof plan(s), E & W  
(incorrectly labelled as N) elevation(s) & section(s) AA & BB  
Scale:  $\frac{1}{8}$ in to 1ft  
s & d: *WKT* 14.5.35 & (alteration) *G/P*. 14.1.36  
Pencil & blue crayon on tracing paper (575 × 760)

3 Rough perspective from SE  
Pencil on tracing paper (380 × 520)

4 Perspective from SE  
Pen on tracing paper (435 × 555)

5 Design  
Ground, 1st floor & roof plan(s), N, S, E & W  
elevation(s) & section AA  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & House at Cranleigh for | A. G. Whale Esq, with notes  
s & d: E.N 11 June '36 & (revision) E. N 19 June  
Pen on tracing paper (575 × 760)

1-2, 5 As above, *AGW* 2, 1 & 3 respectively, labelled & dimensions given  
s: (printed) *Wells Coates Architect* | 15 Elizabeth Street S.W.1

Not included in the list of executed houses by Coates in Elgohary, *op. cit.*, or in Cantacuzino, *op. cit.* On Sunspan houses see note to [13].

[2] CRICCIETH (Caernarvon): House  
Preliminary design, design & working drawings for a Sunspan house for the Hon. Mrs Llewelyn, 1935 (6):  
1 Preliminary design  
Perspective  
Insc: As above & (in pen) House at Criccieth for the Hon. Mrs Llewelyn  
s & d: *WKT*. 4.2.35  
Pencil on tracing paper (260 × 390)

2-3 Design  
2 Block plan  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & (in pen) Proposed house at Criccieth, North Wales | for | the Hon. Mrs Llewelyn  
s & d: R.L.T. 19.2.35  
Pencil on tracing paper (575 × 770)

3 Block, ground, 1st floor & roof plan(s), S, SE, NE & NW elevation(s), section(s) AA & BB  
Scale: 1:480 (block plan),  $\frac{1}{8}$ in to 1ft  
Insc: As above, with notes  
s & d: *W.K.T.* 15.3.35  
Pen on tracing paper (580 × 760)

4-6 Working drawings  
4 Plan(s), elevation(s) & section(s) of wardrobes & cupboards  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, with notes  
s & d: *WKT* 28.3.35  
Pencil on tracing paper (590 × 395)

5 Plan & section(s) AA, BB, CC & DD of kitchen  
Scale:  $\frac{1}{2}$ in to 1ft  
s & d: *WKT*. 29.3.35  
Pen on tracing paper (395 × 590)

6 Plan(s), elevation, section & detail(s) of 'Aga' cooker flue  
Scale: 1in to 1ft,  $\frac{1}{4}$ FS, FS  
s & d: *WKT*. 1.4.35  
Pencil on tracing paper (395 × 590)

1-6 Insc: (in pen) As above, LL-02, -04, 1 to 4 respectively, (except No.1) labelled & dimensions given  
s: (printed on Nos.3-6) *Wells Coates Architect* | 15 Elizabeth Street S.W.1  
Not included in the list of executed houses by Coates in Elgohary, *op. cit.*, or in Cantacuzino, *op. cit.* On Sunspan houses see note to [13].

[3] FINCHAMPSTEAD (Berks): 'Solas', Finchampstead Ridges  
Design & working drawings for a Sunspan house for Clement H. Thomas, 1934 (8):  
1-4 Design  
1 Block plan  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: "Solas" | for | Mr. C. H. Thomas | at | Finchampstead Ridges Berks & dimensions given  
s: *Wells Coates Arch.* | 15 Elizabeth St SW1  
Pencil on tracing paper (550 × 380)

2 Block, basement, ground, 1st floor & roof plan(s), plan, front elevation & cross & long section(s) of garage  
Scale:  $\frac{1}{32}$ in to 1ft (block plan),  $\frac{1}{8}$ in to 1ft  
s & d: 11 July 1934 *W.K.T.*  
Pencil on tracing paper (565 × 760)

3 Front, garden, side (front) & side (garden) elevation(s) & section(s) AA & BB  
Scale:  $\frac{1}{8}$ in to 1ft  
s & d: 17 July 1934 *W.K.T.*  
Pencil on tracing paper (565 × 760)

2-3 Insc: (in pen) As above, "Solas" | for Clement H Thomas Esq | at Finchampstead Ridges Berks | CHT.1 & 2, labelled & dimensions given  
s: *Wells Coates Architect* | 15 Elizabeth Street S.W.1

4 Perspective from garden  
Insc: (in pen) As above & "Solas" Finchampstead Ridges – Berks. CT.04  
s: *WKT*  
Pencil on tracing paper (235 × 470)

5-8 Working drawings  
5 Section BB  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & (in pen) "Solas" | for Clement H Thomas | at Finchampstead Ridges Berks  
s & d: August 2 1934 *WKT*  
Pencil on tracing paper (565 × 760)

6 Plan & section(s) AA, BB & CC of kitchen  
Scale:  $\frac{1}{2}$ in to 1ft  
s & d: *W.K.T.* 14.9.34  
Pen on tracing paper (290 × 410)

7 Plan, elevation & section(s) XX & YY of staircase & details of handrail  
Scale:  $\frac{1}{2}$ in to 1ft, details  $\frac{1}{4}$ FS, FS  
s & d: *WKT*. 16.11.34  
Pen on tracing paper (695 × 395)

8 Details of copings, roofs, lintols (sic) & pelmets  
Scale:  $\frac{1}{4}$ FS  
s & d: *WKT* 17.8.34  
Pen on tracing paper (390 × 590)

5-8 Insc: As above, labelled, dimensions given, (Nos.6-8) with notes & CHT3, 5, 6 & 7 respectively  
s: (printed on Nos.6-8) *Wells Coates Architect* | 15 Elizabeth Street, S.W.1

Not included in the list of executed houses by Coates in Elgohary, *op. cit.*, or in Cantacuzino, *op. cit.* On Sunspan houses see note to [13].

[4] HOVE (Sussex): Flats, angle of Palmeira Avenue & Eaton Road  
Preliminary designs, design & working drawings, unexecuted, 1935 (27):  
1-10 Preliminary designs  
1-5 Rough plans, 1 with a rough elevation, another with a rough perspective  
Insc: Some labelling  
5 Insc: Entrance hall | approved May 35  
s & d: *ARG* 1.5.35  
1-5 Pencil on tracing paper (380 × 615 largest)

6 Two elevations  
Scale:  $\frac{1}{16}$ in to 1ft  
Pencil & grey wash on tracing paper (260 × 380)

7 Four isometric projections, showing constructional progress in 4 stages each of 8 weeks  
Scale:  $\frac{1}{32}$ in to 1ft  
Insc: As above  
Pencil & coloured crayon on tracing paper (420 × 760)

8 Isometric projection of 2 floors in S wing, showing typical construction  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above  
Pencil & coloured crayon on tracing paper (470 × 760)



## 9 Perspective from SE

Pen on tracing paper (475×760), top left corner damaged

## 10 Perspective from SE

Insc: *Block of flats at "Sleepy Hollow" Hove, Sussex*  
s: Wells Coates Architect & Delt. G. J. Pratley  
Mixed media on card (540×760)

## 11-22 Design

11 *Site plan*, longitudinal & transverse site section(s) & inset block plan

Insc: (inset plan) *This is the site | referred to | in the | application*

s & d: R.A.E. 14.1.35, (addition) R.R.C. 7.8.35 & (inset plan) Wells Coates | *Chartered Architect*

Pen with (inset plan) pencil & blue pen on tracing paper (575×765)

## 12 Basement plan

s: A.P.G. & J.S.

## 13 Typical floor plan

s: W.K.T. & J.S.

## 14 Top floor plan

s: J.S.

## 15 Roof plan(s)

s: J.S.

## 16-17 Elevation, S &amp; half-W elevation(s)

s: A.P.G.

## 18-19 Section(s) AA &amp; BB

s: J.S.

11-19 Scale:  $\frac{1}{8}$ in to 1ft, (inset plan on No.11) 1:2500, (part of No.15)  $\frac{1}{16}$ in to 1ft

Insc: As above, labelled & (except No.14) dimensions given & (Nos.11-15) key notes & SHH 1 to 5, 8, 9, 6 & 7 respectively

s: (printed) Wells Coates Architect | 15 Elizabeth Street S.W.1

12-19 d: 7.8.35

Pen on tracing paper, with pencil on No.16 (390×590)

## 20 Perspective from SE [Fig.68]

Insc: *Block of flats at Sleepy Hollow Hove*  
s: Wells Coates Architect

Pen on tracing paper (405×570)

## 21-22 Perspectives from S &amp; from N

Pen on tracing paper (420×440, 380×520)

## 23-27 Working drawings

## 23 Typical flat plan

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

Insc: As above, with key notes

s & d: J.S. 7.8.35 & (alteration) 19.8.35

Pen on tracing paper (390×590)

## 24 Plan &amp; section(s) AA, BB &amp; CC of main staircase

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

s & d: R.R.C. & J.S. 16.8.35

Pencil on tracing paper (390×590)

## 25 Plan &amp; section(s) AA, BB, CC &amp; DD of kitchen to 2 b.r. flat; plan &amp; section(s) EE, FF &amp; GG of kitchen to 1 b.r. flat

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

s & d: W.K.T. 15.8.35

Pencil on tracing paper (390×590)

## 26 Section through walling &amp; isometric projection of floor, showing typical construction

Scale: 1in to 1ft

Insc: (in pen) As above & Flats at. | *Sleepy Hollow. Hove*

s & d: Wells Coates Architect. | 15. Elizabeth St. London. | J.S. 8.5.35

Pencil on tracing paper (355×635)

## 27 FS details of floor finishings

s & d: R.R.C. 1.8.35.

Pencil on tracing paper (390×590)

23-27 Insc: (in pen) As above, labelled & given & (except No.26) SHH 10, 20, 14 & dimensions

11 respectively

23-25, 27 s: (printed) Wells Coates Architect | 15

Elizabeth Street S.W.1

## [5] NR IROQUOIS (Dundas County, Ontario, Canada):

Iroquois New Town

Survey drawings, preliminary designs & design for the Municipal Council of the village of Iroquois in connection with the St Lawrence seaway & power project, unexecuted, 1952-53 (41):

1-6 Survey drawings, overall

1 Regional location map

Scale: 1:700,000 approx.

Insc: As above, Pilot Plan & labelled

Print, backed (575×780)

## 2 Map showing proposed boundary(ies) of planning area for Iroquois New Town &amp; of lands to be scheduled for agriculture

Scale: 1:30,000 approx.

Insc: As above, labelled & dimensions given

Print with gouache added, backed (570×775)

## 3 Vertical aerial photograph

Print (570×770)

1-3 Insc: As above & (except No.2) INT Iroquois New Town

s: Wells Coates O.B.E. F.R.I.B.A. Ph.D. | Consulting Architect-planner | Planning Board, Iroquois, Ont.

4-6 Vertical aerial photographs with proposed line of N bank of St Lawrence River, boundary of planning area & (No.5) contours added

Insc: (No.5) (on labels pasted to sheet) Contour heights given, (No.6) with names of landowners

4-5 Prints with gouache added, linen-backed (575×775)

6 Print with orange & blue crayon & pencil added, linen-backed (570×780)

3-6 Scale: 1:12,000 approx.

## 7-22 Preliminary design, overall

7 Department of National Defence map, National Topographic Series sheet 31B|14, Morrisburg, Ontario, printed 1940, with proposals added

Insc: As above, labelled & dimensions given

Print with pencil, red pen & crayon added (635×765)

## 8 Map, traced from No.7, showing boundaries of planning area &amp; of lands scheduled for agriculture &amp; zoning

Insc: Labelled, with notes & calculations

Pencil with yellow & green crayon on tracing paper (765×450)

7-8 Scale: 1:63,360

## 9 Map showing how Iroquois proposes relocation of Highway 401 &amp; CNR (Canadian National Railway)

Insc: As above, 1 & labelled

Pen, pencil & yellow & red crayon on detail paper (460×530)

## 10 Map showing how Iroquois proposes to use new &amp; existing main routes as basis of its plan

Scale: 1:12,000 approx.

Insc: As above, 2 & labelled

Pen, pencil & red crayon on detail paper (535×825)

## 11-14 Maps showing land severance, sun, view &amp; existing road pattern, road systems &amp; neighborhood units

Scale: 1:12,000 approx.

Insc: As above, 2a, 2b, 2c & 3c respectively & labelled

Pen, pencil & crayon on detail paper (545×765)

## 15-22 Maps showing proposals

Scale: 1:12,000 approx.

Insc: Labelled, (No.15) Iroquois New Town, (Nos.16, 17, 22) INT & (Nos.21, 22) with notes

s & d: (No.15) Wells Coates | Architect-planner, (No.16)

Wells Coates | 3rd Oct 1952, (No.17) Toronto 15th Oct 1952 | Wells Coates

Various media on detail paper & on tracing paper (710×1075 largest)

## 23-30 Design, overall

23 Vertical aerial photograph with road & sector reference grid added

Print with gouache added, backed (565×775)

## 24 Vertical aerial photograph with proposals added

Insc: (on labels pasted to sheet). Key given

Print with gouache added (565×775)

## 25-27 Prints of No.24 with gouache added to indicate stage(s) 1, 2 &amp; 3 of development

Backed (575×775)

## 28-29 Vertical aerial photographs with main road pattern added

Prints with gouache added, backed (570×770)

23-29 Scale: 1:12,000 approx.

Insc: As above & INT Iroquois New Town Pilot Plan s: Wells Coates O.B.E. F.R.I.B.A. Ph.D. | Consulting Architect-planner | Planning Board, Iroquois, Ont.

## 30 Map &amp; inset regional base map showing land use

Scale: 1:12,000 approx., inset 1:40,000 approx.

Insc: As above & Iroquois New Town, with key s: Wells Coates O.B.E. Ph.D. M.R.A.I.C. F.R.I.B.A., | Consulting Architect & Planner, | Planning Board, Iroquois, Ontario

Print (760×990)

## 31-41 Preliminary designs, central &amp; other areas

## 31 Map of central area

Scale: 1:8,000 approx.

Insc: Labelled

Pen, pencil & green & blue crayon on detail paper (465×530)

## 32 Map of western part of central area

Insc: INT | Sketch layout | of nucleus, labelled & dimensions given, with notes & calculations

Pencil, pen & green & red crayon on tracing paper (515×685)

## 33 Map of western part of central area

Insc: Iroquois New Town | Draft Master Plan | Relocation of existing village & dimensions given

s: Wells Coates Architect Planner

Pen & sepia pen on tracing paper (495×760)

32-33 Scale: 1:4,800 approx.

## 34 Map of eastern part of central area

Scale: 1:13,000 approx.

Insc: Labelled & dimensions given

Pen, pencil & green & red crayon on tracing paper (320×520)



35 Map of eastern part of central area  
Scale: 1:2,400  
Insc: *Iroquois New Town. the core, sketch scheme 1. & INT 10*

s & d: (printed) *Wells Coates O.B.E., F.R.I.B.A. | Chartered Architect | Royal Designer for Industry | 18 Yeomans Row, London. S.W.3. & (pen) LM 17.2.53*  
Pen on tracing paper (560 × 760)

36 Print of No.35 with coloured washes, gouache & pencil added (555 × 755)

37 Plan & rough elevations & section of slab buildings in eastern part of central area  
Scale: 1:2,400, section 1:400 approx.  
Insc: Labelled  
Pencil, green & white crayon & blue pen on tracing paper (505 × 760)

38-39 Perspectives of eastern part of central area, corresponding to No.35  
Pen on tracing paper (455 × 760, 460 × 820)

40-41 Plans of housing (?) areas  
Scale: 1:6,000 approx.

40 Insc: (pen) Dimensions given  
40-41 Pencil & crayon on tracing paper (285 × 365, 290 × 505)

The following note was provided (in 1974) by Mr L. C. Davis, head of the Corporation of the village of Iroquois, in whose care are Coates's presentation drawings: 'Dr Wells Coates was commissioned by the Municipal Council of the village of Iroquois to prepare plans for the new Iroquois townsite. The St Lawrence Seaway and Power Project was a joint undertaking by the St Lawrence Seaway Authority and the Ontario Hydro-electric Power Commission. The relocation of Iroquois was the responsibility of Ontario Hydro and they felt that the site chosen by Dr Coates was unacceptable since there was no area for expansion, poor drainage, and the presence of marine clay in the soil tests. After he was informed that his plan was not acceptable and the Council no longer required his services, the Iroquois Council was given permission to employ another architect to work in cooperation with an architect appointed by Ontario Hydro to prepare new plans. The Iroquois Council appointed Horace Roberts of Westport, Ontario, and the architect appointed by Ontario Hydro was Professor Kent Barker of Toronto, Ontario. After these architects were approved, a plan was prepared in 1954 and was accepted by the Iroquois Council in 1955. The relocation of the town was started in August 1955, when the first house was moved.'

[6] LONDON: Beaumont Estate (Stepney), Tower Hamlets  
Design for housing for R. M. Bell, unexecuted, 1937 (2):

1 *Layout plan & transverse section through 4 blocks*  
Scale: Plan 1:1000, section 1/32in to 1ft  
Insc: As above, sectors A to G & ancillary buildings CH, HC & SC marked on plan, with table showing numbers of houses, flats & c in each sector  
Pen, pencil & crayon on tracing paper (585 × 760)

2 *Typical ground, 1st & 3rd, 2nd floor & roof plans, transverse section through 4 blocks, plans of 4-room flat: 1st & 3rd floors, 2-room flat: 2nd floor, 2-room flat: ground floor & 2 & 3-room roof flat, transverse section through 1 block*  
Scale: 1/32in to 1ft, 1/4in to 1ft  
s & d: *Wells Coates. Architect. | 15 Elizabeth Street S.W.1. | E.N 6.7.37*  
Pen on tracing paper (760 × 1075)

1-2 Insc: As above, SCS (Slum Clearance Scheme), labelled & dimensions given

The following streets approximately bound the site coloured in on the plan shown on No.1 (clockwise from the NE corner): Harford Street, Bale Street, Duckett Street, Cadiz Street, Beaumont Square (W side), Louisa Street, Beaumont Grove (E side), Eastbury Terrace and Ely Terrace. Mile End Road, N of the site, is the only street named on the plan.

Mr R. M. Bell states (1975) that Coates designed 'SCS' in close cooperation with himself, and that two drawings only were prepared. He continues 'the designs are remarkable by reason of the fact that distance between blocks was achieved giving ample garden layout with an angle of light to the top of the building of something around 24°. It was recognized by Wells Coates that the first essential of high rise building was to supply wide areas of play space in sunlight. By reason of the design, landings occurred only on two of the five floors and this for the first time contemplated producing housing accommodation in multiple-flat form where in most of them complete through ventilation was possible. The design provided for solid-fuel heating (wanted at the time). The financial implications were that the income derived from the estate would have been approximately doubled after paying the finance charges involved by the very considerable expenditure necessary. In the event, the gathering War clouds prevented the Beaumont Estate from carrying out the scheme.' The Greater London Council Housing Department states (in a letter, 1975) that proposals for developing the site were put before the London County Council Housing & Public Health Committee by the architect to the council in 1937. The council acquired 17 acres of the site by 1939 and a further 22 acres shortly after the war; the whole was largely redeveloped to designs of the architect to the council as Ocean Estate, 1950-57. The following streets bound Ocean Estate (clockwise from the NE corner): Harford Street, Ben Jonson Road, White Horse Road, Durham Row, Stepney High Street, Stepney Green, Duckett Street, Masters Street, Trafalgar Gardens, White Horse Lane, Beaumont Square (E side), Eastbury Terrace, White Horse Lane and Mile End Road. Six aerial photographs of the site are among the Coates manuscripts at the RIBA.

[7] LONDON: Lawn Road (Hampstead), Camden  
Site survey drawings, preliminary designs for houses for J. C. Pritchard, 1930, & preliminary designs, contract drawings, design & working drawings for flats for Isokon Ltd, 1933-34 (46):

1-3 Site survey drawings  
1 Site plan with site boundary & rough outline of 2 proposed houses (?)  
Scale: 1:800  
Insc: Labelled, dimensions given & (red crayon) (a)  
Pen with coloured washes, red crayon added, on linen (260 × 245)

2 Site plan  
Scale: 1/88in to 1ft  
Insc: Labelled & (in red crayon) (b)  
Pen & red wash on linen (215 × 180)

3 *Site plan & 6 site sections*  
Scale: (horizontal) 1:500, (vertical) 1/16in to 1ft  
Insc: As above, .B.1/30.Lawn.Road.Belise.Park.N., labelled, dimensions given & .No.1 | .wrkg. | .dwg. s & d: .A.Josep (sic) .Caney.A.I.A.A. | .Incorporated. Architect.& Surveyor. | .3.Tokenhouse. Buildings.E.C.2. | 22.5.30  
Pen & red pen on tracing paper (390 × 380)

4-19 Preliminary designs for houses  
4 Block plan showing 3 houses on site

5 *Ground floor plan of 1 house*  
Insc: As above & J.C.P. | Lawn Road | Hampstead | London | N.W.3

6-7 Plan, plan & elevation of 1 house

8 Perspective [Fig.70]  
Insc: *Sketch for proposed house at Lawn Road, Hampstead for J. C. Pritchard, Esq*  
s & d: *Wells Coates | Delt. | 8 March 1930*

9 Perspective  
Insc: *Sketch of proposed house for J. C. Pritchard, Esq. at Lawn Road. | Hampstead. N.W.3*  
s: *Wells Coates | delt*

4-9 Blue pen on detail paper (210 × 250 or 250 × 210)

10 Title sheet for Nos.11-19  
Insc: *Lawn.Road.houses | sketch.plans &c | of.scheme.no.1*  
d: *June.1930*

11 *Block plans comparing scheme no.1 with no(s) 2 to 4*  
Scale: 1:800  
Insc: As above & labelled

12 *Site plan*  
Scale: 1/16in to 1ft  
Insc: As above, labelled & dimensions given

13-15 *Ground, 1st & 2nd floor plan(s)*  
Scale: 1/8in to 1ft

10-15 Pen on tracing paper (350 × 500)

16 N, S, E & W elevations with proportional lines superimposed  
Scale: 1/16in to 1ft  
Pen & wash with red, blue & green pen on tracing paper (340 × 500)  
Reprd: *Hampstead in the thirties*, catalogue of an exhibition at Camden Arts Centre, 1974, p.22

17-18 *Isometric projections from SE & from SW*  
Scale: 1/16in to 1ft  
(345 × 495, 350 × 500)

19 *Perspective from NE*  
(350 × 495)

11-19 Insc: As above, LRH & 1 to 9 respectively (lost from No.12)  
10-19 s: *Wells Coates. Architect*  
17-19 Pen on tracing paper  
Bold stencilling, proportional lines & c on Nos.11-19 show Coates's awareness of contemporary European architecture and particularly of Le Corbusier, with whose publications he was familiar and with whom he had close links in 1930. In that year Pritchard and Coates visited Paris and the Weissenhof Estate, Stuttgart, and Pritchard commissioned Le Corbusier, Pierre Jeanneret and Charlotte Perriand to design the Venesta Plywood Co. stand for the Building Trades Exhibition, Olympia (September 1930). With regard to No.11, schemes 1 & 2 show one building on the site, whereas schemes 3 & 4 show two buildings. Schemes 2 & 3 show, in addition, a small building in the SW corner of the site, perhaps the nursery school which was considered at one stage. Nos.12-19, i.e. scheme 1, show a pair of semi-detached houses. This was intended to accommodate the Pritchards, the Coateses and also Coates's office.

20-31 Preliminary designs for flats  
20 *Ground, typical floor & roof garden plan(s) & aerial isometric projection*  
Scale: 1/16in to 1ft  
Insc: As above & *Flats at Lawn Road Hampstead*  
s: *Wells Coates Architect*  
Pen on linen (280 × 735)  
The above design features a central staircase.



**21** Basement, ground, typical floor & roof plan(s) & roof plan – internal

Insc: As above, Flats at Lawn Road Hampstead & Dwg-LRF-7  
Pen on linen (530 × 760)

**22** Typical floor plan

Insc: As above & Lawn Road Flats Hampstead  
Pen on tracing paper (455 × 640)

**23** Section(s) BB & CC

Insc: As above & Flats at Lawn Road Hampstead for Messrs Isokon Ltd  
Print on linen with red pen added (325 × 600)

**21-23** Scale:  $\frac{1}{8}$ in to 1ft

Insc: As above, labelled & (except No.22) dimensions given

s: Wells Coates & Pleydell-Bouverie | Architects 15 Elizabeth St. S.W.1 or similar

**24** Two alternative detail plans & elevations of external staircase

Scale:  $\frac{1}{4}$ in to 1ft  
(380 × 510)

**25** Aerial isometric projection

(245 × 380)

**26** Rough perspectives & details

(380 × 505)

**27** Perspectives from E & W

(710 × 505)

**28** Perspectives from E [Fig.69] & W

Insc: (in pen) Flats at Lawn Rd  
s: Wells Coates – Architect  
(700 × 485)

**29-30** Perspectives from E & W

Insc: (No.30) Flats at Lawn Rd  
(380 × 510)

**31** Perspective looking S from garage

(505 × 380)

**24-31** Pencil on tracing paper

**32-33** Contract drawings, not as executed

**32** Block, foundation & site, basement, ground, typical floor & roof plan(s) & roof plan – internal

Scale: Block plan 1:500, foundation & site plan  $\frac{1}{16}$ in to 1ft,  $\frac{1}{8}$ in to 1ft  
Print on linen with pen & red pen added (745 × 1130)

**33** N, S, Lawn Road & garden elevation(s) & section(s) AA, BB & CC

Scale:  $\frac{1}{8}$ in to 1ft  
Print on linen (745 × 1130)

**32-33** Insc: As above, Flats at Lawn Road Hampstead for Messrs Isokon Ltd, labelled, (No.31 only) dimensions given & (in pen) This is drawing no.2, 1 respectively referred to in | the contract dated 20th September 1933 | (s.)

J. Craven Pritchard | George Barker  
s: Wells Coates Architect 15 Elizabeth St. S.W.1

**34-38** Design

**34** Block plan

Scale:  $\frac{1}{40}$ in to 1ft

Insc: As above & Flats at Lawn Rd. Hampstead  
Pen on tracing paper (220 × 350)

**35** Basement, ground, typical floor, roof flat & roof plan(s)

s: R.R.C.

**36** Ground & typical floor plan(s)

s: Wells Coates Architect  
Pen on tracing paper (535 × 775)

**37** Lawn Road & garden elevation(s)

s: A.P.G.

**38** S elevation & section(s) AA, BB & CC

s & d: W.K.T. 25.8.33

**35-38** Scale:  $\frac{1}{8}$ in to 1ft

**34-38** Insc: As above, labelled & (except No.34) dimensions given

**35, 37-38** Insc: LRF 1 to 3 respectively  
s: (printed) Wells Coates Architect | 15 Elizabeth Street S.W.1

Pen on tracing paper (575 × 765)

**39-46** Working drawings

**39** Plan & section of minimum flat, plan of balcony & section(s) AA & through beam(s), balcony & access gallery

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

s & d: W.K.T. 5.9.33

**40** Elevation(s) & details of windows & doors

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

s: A.P.G.

**41** Plan & sections AA, BB, CC, DD, EE, FF

(incorrectly labelled as DD) & GG of service kitchen

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

**39-41** Insc: As above, LRF 4 to 6 respectively, labelled & dimensions given

**42** Details & inset plan of a living-room

Scale: FS, inset plan  $\frac{1}{8}$ in to 1ft

Insc: Dimensions given

**39-42** s: (printed) Wells Coates Architect | 15 Elizabeth Street S.W.1

Pen on tracing paper (575 × 765)

**43** Typical plan & section of minimum flat

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

Insc: As above & Lawn Road

s: Wells Coates Architect

Pen on linen (450 × 425)

**44** Typical plan & section(s) AA & BB of reinforced concrete frame & tile floor

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

Insc: As above & Lawn Road Flats Hampstead

s: Wells Coates | Architect

Pencil on tracing paper (640 × 570)

**45** Detail showing thickness of main roof & special flat floor

Scale: FS

Insc: As above & (in pen) LRF.39

s: (typed) Wells Coates & Pleydell-Bouverie | Architects 15 Elizabeth St. S.W.1

Pencil & coloured crayon on tracing paper (540 × 715)

**46** Details of roof light – special flat hall

Scale: 1in to 1ft, FS

Insc: As above & (in pen) LRF.78

s & d: N.M.H. | 17.10.34

Pencil on detail paper (440 × 630)

**43-46** Insc: As above, labelled & dimensions given

Lit: H. Read (ed.), *Unit one*, 1934, p.115; R. McGrath, *Twentieth century houses*, 1934, p.105; J. Gloag (ed.), *Design in modern life*, 1934, pl.20; *International architecture 1924-1934*, RIBA exhibition catalogue, 1934, p.64; T. Dannatt, *Modern architecture in Britain*, 1959, p.17; R. Carr, *An Account of the Lawn Road flats*, 1968; A. Jackson, *The Politics of architecture*, 1970, pp.58, 107; *Hampstead in the thirties*, catalogue of an exhibition at Camden Arts Centre, 1974, pp.10-19; *Design for To-day*, I, 1933, p.96; *A&BN*, CXXXIX, 1934,

pp.154-158; *AR*, LXXVI, 1934, pp.77-82, 102; *Builder*, CXLVII, 1934, pp.92, 106-107; *Building*, IX, 1934, pp.310-314; *Design for To-day*, II, 1934, pp.127, 362; *AJ*, LXXXI, 1935, p.73; *AR*, LXXIX, 1936, p.46; LXXXII, 1937, pl.VI; Elgohary, *op. cit.*, pp.222-229

J. C. Pritchard bought a plot in Lawn Road in June 1929. The firm of Wells Coates & Partners was set up in September 1930 in order to build and equip houses on this site. A new company, Isokon (standing for isometric unit construction) Ltd, was formed in December 1931, and the decision to build a block of service flats rather than houses was taken the following spring. Drawings Nos.21-33 show the block essentially as it was to be built. In the executed design, however, the roof garden was replaced by a flat for the Pritchards and the vertical windows of the staircase tower were moved from front to side. Building permission was obtained in September 1933, and the block was opened in July 1934, the roof flat being completed afterwards. An important feature of the Lawn Road flats is the so-called minimum flat: for a design for a minimum flat for Colonel McDonald see [11].

**[8]** LONDON: Olympia, Hammersmith  
Preliminary design for a stand for Thomas French for the 1948 Building Trades Exhibition, 1947  
Perspective

Insc: B.T.O/16 | T.F.S. | Perspective for | Architect & Building News

s & d: (printed) Wells Coates. O.B.E., F.R.I.B.A. | Chartered Architect | Royal Designer for Industry | 18, Yeoman's Row, London. S.W.3, (in pen) E.M. 31.10.47 & (on plinth of stand) E. Mendelsohn  
Pen on tracing paper (560 × 755)

The stand was carried out to a different design. See *AJ*, CVII, 1948, p.221; Elgohary, *op. cit.*, p.24. Thomas French manufactured curtain materials.

**[9]** LONDON: Television studio, Festival of Britain, South Bank, Lambeth  
Preliminary design  
N elevation

Insc: (printed on label pasted to sheet) Television studio: Festival of Britain 1951

Pen, pencil & coloured washes cut to shape of design (270 × 605 maximum), pasted to cartridge with yellow pen & pen added, backed (465 × 735)

Coates was responsible for the design of the television studio-pavilion and cinema (Telekinema). See A. Jackson, *The Politics of architecture*, 1970, p.177; *AJ*, CXIII, 1951, pp.677-678; *Builder*, CLXXXI, 1951, pp.11-13; Elgohary, *op. cit.*, p.24. There are also in the Collection photographs of a typescript report, eight plans, a S elevation and three sections of the studio, bound together, which correspond to the above N elevation, and photograph of four plans, an elevation and a section of the Telekinema as it was carried out. Coates's original drawings for both buildings, as carried out, are in the Public Record Office, London.

**[10]** RAMSGATE (Kent): West Cliff House  
Survey drawings, preliminary designs, design & working drawings for conversion to St Lawrence Cliffs Hotel, unexecuted, 1946-47 (53):

1-8 Survey drawings

**1** Site plan showing site boundary

Scale: 1:1000

Insc: Labelled

Pencil & red wash on tracing paper (355 × 400)

**2** Site plan

Insc: L.C.H. 1

s & d: R.M. 23 May. '46

Red pen & pen on tracing paper (555 × 755)



## 3 Site plan

Insc: As above, *WCH/4* | *Conversion of West Cliff House* | to *St. Lawrence* | *Cliffs Hotel* & labelled  
s & d: NF. 25.11.46

Pencil on tracing paper (555 × 755)

2-3 Scale:  $\frac{1}{32}$ in to 1ft

4-5 N & S halves of site plan as developed from plane table survey

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

Insc: (No.4) As above, (Nos.4-5) *SLCH/1* & 2 respectively & (No.5) with notes

s & d: (No.5) Revised 19th July '46 R Magna

Pen & blue pen on tracing paper (755 × 1075, 760 × 1030)

6-7 Basement & 1st & 2nd floor plans; ground floor plan of house

Insc: As above, *WCH/1* & 2 respectively | *Conversion of West Cliff House* | to *St. Lawrence* | *Cliffs Hotel*, labelled & (No.7) dimensions given & notes

s & d: N.F. 16.9.46 (latest revision of No.7 21.3.47)

Pencil on tracing paper (555 × 755)

8 Ground & 1st floor plan(s) & front & part rear elevation(s) of stable block

Insc: As above & labelled

s & d: D.S.O. 23.7.46

Pen on tracing paper (555 × 755)

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

2-3, 6-8 s: (printed) *Wells Coates. O.B.E., F.R.I.B.A. | Chartered Architect | Royal Designer for Industry* | 18, *Yeoman's Row, London S.W.3*

9-22 Preliminary designs

9-15 Rough block plans, one with 2 inset perspectives  
Insc: Labelled & dimensions given, with notes & (No.9) *LCH-1*

s & d: (Nos.13-14) *Wells Coates Associates* | 10 & 10/12 Aug. '46 | *W.C.*, (No.15) *Wells Coates* | 16 Aug. '46

Various media on tracing paper (555 × 755 largest)

16 Block plan

17 Ground floor plan

16-17 s & d: N.F. 26 Aug. / 46

Pen on tracing paper (680 × 465, 700 × 835)

18 Plan of kitchen area

s & d: *Wells Coates Associates* | NF. 29 Aug. 46

Pencil & red crayon on tracing paper (285 × 335)

19 Ground floor plan

20 Typical & 4th floor plan(s) & cross-section through main block on centre line

19-20 s & d: N.F. 3 Sept. 46

Pen on tracing paper (710 × 895, 380 × 605)

16-17, 19-20 s: (stamp) *Wells Coates. O.B.E., F.R.I.B.A. | Chartered Architect | Royal Designer for Industry* |

18, *Yeoman's Row. London. S.W.3*

21 Block plan with rough outline of existing house added

Pencil & red crayon on tracing paper (645 × 475)

16-21 Insc: As above, *SLCH/SK/1*, 3 to 6 & 9

respectively, labelled & (No.20) dimensions given

22 Block plan

Pen, mechanical tone & yellow wash on tracing paper (530 × 720)

9-22 Scale:  $\frac{1}{32}$ in to 1ft (except Nos.17-20,  $\frac{1}{16}$ in to 1ft)

23-40 Design

23-25 Block plans showing stages of development I, II & III

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

Insc: As above, *WCH/27* to 29 respectively & labelled s & d: (printed) *Wells Coates. O.B.E., F.R.I.B.A. |*

*Chartered Architect | Royal Designer for Industry* | 18, *Yeoman's Row, London. S.W.3* & (in pen) NF 17 Jul /

47

Pen on tracing paper (555 × 755)

26-28 Block, site & ground floor plan(s)

29 S elevation of main block & E elevation of main & N blocks

30 N & W elevation(s) of main block, W elevation of N block & cross-section through main block

31 N & S elevation(s) of N block, plan & E & W elevation(s) of S block

26-31 Scale: (Nos.26-27)  $\frac{1}{32}$ in to 1ft, (Nos.28-31)  $\frac{1}{16}$ in to 1ft

Insc: As above & (except Nos.29-30) labelled, (No.27) with notes

s: *Wells Coates Associates. | Architects. | 18 Yeomans Row. London S.W.3*

Pencil, with pen & mechanical tone on No.26, on tracing paper (555 × 930)

32 Perspective of N front of main block from NE  
Pencil on tracing paper (280 × 480)

33-34 Perspectives of S front of main block from E  
Pen & sepia wash on tracing paper (305 × 480), pen & coloured washes (410 × 380)

35 Plan & 4 interior elevations of snack-bar

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

Insc: As above

36 Interior perspective of snack bar

35-36 Pen, coloured washes & pencil (465 × 620, 460 × 605)

37-40 Interior perspectives of ground floor of main block

37-38 Insc: *Hotel interior* & 1 & 2 respectively s: (printed) *Wells Coates. O.B.E., F.R.I.B.A. |*

*Chartered Architect | Royal Designer for Industry* | 18, *Yeoman's Row, London. S.W.3*

Pen on tracing paper (555 × 755)

39-40 Pencil on tracing paper (385 × 635)

41-53 Working drawings

41 Plan, section(s) AA & BB & detail(s) of Knife & Fork snack bar

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

s & d: NF. 7.3.47

42 Plan, elevation, section & detail of entrance to snack bar

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

s & d: NF. 16.1.47

43 Plan, elevation & section of entrance to snack bar & detail(s) of Knife & Fork sign

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

s & d: NF. 6.5.47

44 Detail(s) of signs & notices & of entrance grille to Knife & Fork snack bar

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

s & d: NF. 28 Jul

45  $\frac{1}{2}$  plan,  $\frac{1}{2}$  elevation, cross-section & detail of counter in Knife & Fork snack bar

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

s & d: NF. 25.3.47

46 Plan, elevation, section & detail of back fitting in snack bar

Scale: 1in to 1ft, FS

s & d: A.N. 20/3

47 Detail(s) of centre ceiling light fitting in snack bar

Scale:  $\frac{1}{2}$ FS

s: *Architects: | Wells Coates Associates* | 18 *Yeomans Row. S.W.3*

48 FS Detail(s) of entrance grille to Knife & Fork snack bar

s & d: NF. 28 Jul

49 Part-plan, part-elevation of N wall, perspective of restaurant & detail of banquet seats & service screen

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

s & d: NF. 3.3.47

50 Section through banquet seating

Scale: 1in to 1ft

s: *Wells Coates. FRIBA. | 18 Yeomans Row. | SW3*

51 Plan(s), elevation(s), section(s) & detail of fireplaces in dining-room & lounge 3

Scale: 1in to 1ft, FS

s & d: NF. 19.2.47

52 Elevation, section(s) & detail(s) of fireplace in lounge 3

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

s & d: NF. 4 July

53 Plan of cocktail bar in lounge 1

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

41-53 Insc: As above, *WCH/11*, 5, 20, 26, 13, 14, 17, 30, 10, 9, 8, 25 & 21 respectively, (except No.50) labelled & dimensions given

s: (except Nos.47, 50, 53, printed) *Wells Coates. O.B.E., F.R.I.B.A. | Chartered Architect | Royal*

*Designer for Industry* | 18, *Yeoman's Row, London. S.W.3*

Pencil, with brown & yellow crayon on No.49, on tracing paper, No.50 on detail paper (555 × 755, except Nos.47, 50, 53, 435 × 490, 265 × 315, 285 × 330)

There is also in the Collection a ring-bound set of photographs of design drawings and of a model corresponding to them.

[11] Design for a minimum flat for Col. McDonald  
Plan, front & rear elevation(s), section AA & 2 perspective(s)

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

Insc: As above, *Proposed garden minimum flat for Col. McDonald*, labelled & dimensions given

s: *Wells Coates Architect* 15 *Elizabeth St. S.W.1*

Pencil on tracing paper (450 × 645)

This design is perhaps contemporary with Coates's Lawn Road flats [7], of which the minimum flat is an important feature (on this see, for example, *Hampstead in the thirties*, catalogue of an exhibition at Camden Arts Centre, 1974, p.19).

[12] Designs for Isotype houses c.1932 (23):

1-10 Designs for single-storey houses

1-7 Block & ground plans & N, S, E & W elevations of types SA3:1, SA3.5G:1, SA4:1, SA4G:1,

SA4.5:1, SA4.5G:1 & SA5:1 respectively

Insc: As above & 150/DW/1900 to 150/DW/1906 respectively

s: *Wells Coates: Architect*

Pen on linen (400 × 665 largest)



8 Block & ground plans & 4 elevations of type SB3.5G:1

Pencil & orange crayon on tracing paper (380 × 560)

1-8 Scale: Block plans & elevations  $\frac{1}{16}$ in to 1ft, ground plans  $\frac{1}{8}$ in to 1ft

Insc: As above & (ground plans) labelled

9 Interior elevations of kitchen, cabin, double bedroom, bathroom & living- & dining-rooms of type SB3.5G, showing furniture & fittings

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

Insc: As above & Dwg. No.150/F/1593

Pencil on tracing paper (560 × 755)

10 Plan, N, S, E & W elevations, aerial isometric projection & perspective of entrance front of type SA3.5G

Scale: Elevations  $\frac{1}{16}$ in to 1ft, plan  $\frac{1}{8}$ in to 1ft

s: Wells Coates, Architect

Pencil & watercolour (530 × 725)

1-10 Insc: As above & Isotype dwellings

11-23 Designs for double-storey houses

11-17 Block, ground & 1st floor plans & N, S, E & W elevations of types DA3GMN:1, DA3GSTBM:1, DA35GMN:1, DA5.5GN:1 [Fig.71], DA5.5GSTBM:1, DA6GMN:1 & DA6.5GN:1 respectively

Scale: Block plans & elevations  $\frac{1}{16}$ in to 1ft, ground & 1st floor plans  $\frac{1}{8}$ in to 1ft

Insc: As above 150/DW/1907 to 150/DW/1913

respectively & (ground & 1st floor plans) labelled

s: Wells Coates, Architect

Pen on linen (400 × 640 largest)

18 Four alternative block plans, ground & 1st floor plan(s), N, S, E & W elevation(s) & section(s) AA, BB & CC of type DB4GN

Scale:  $\frac{1}{32}$ in to 1ft,  $\frac{1}{8}$ in to 1ft

19 Ground, 1st floor & roof plan(s) showing services & diagram of floor-to-ceiling heights, type DB4GN

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

20 Constructional details of staircase & metal trim to partitions, type DB4GN

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

21 Typical details of wall, floor, window & door construction, type DB4GN

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

18-21 Insc: As above, labelled & dimensions given s: Wells Coates Ph.D. B.Sc. B.A. Architect 15 Elizabeth Street London SW1

Pencil & green crayon, No.18 with pen, on tracing paper (560 × 760)

22-23 Perspectives of type D.B.4G.N

s: Wells Coates, Architect

Pencil & watercolour (510 × 725)

Reprd: (No.23) RIBA Jnl, LXXXII, 1965, p.86

11-23 Insc: As above & Isotype dwellings

S. Cantacuzino considers that these drawings (Nos.1-23) were made in summer 1932. Isotype houses demonstrate Coates's interest in constructional units which could be combined in different ways in order to span a range from simple weekend houses to large five-bedroomed houses with garages. Cf. note on Sunspan houses [13].

[13] Designs for Sunspan houses, c.1934-35 (20):

1 Ground plans of weekend & 1-bedroomed house(s)

2-6 Ground & 1st floor plans of 3-bedroomed house with terrace, 4-bedroomed house exhibition model, 4-bedroomed house with terrace & 2 types of 5-bedroomed house(s)

1-6 Pen on linen (265 × 560 largest)

7-8 Ground & roof plan(s), front, garden & 2 side elevation(s) & section(s) AA & BB of types S23.BR also S.21.BR. & S.22.BR., & S24.B1 also S23.B1 & S25.B1

9-20 Ground, first floor & roof plan(s), front, garden & 2 side elevation(s) & section(s) AA & BB of types D.21.5B3, D22.B3, D23.B2, D23.B3, D24.B3 [Fig.72], D25.B3, D26.B4, D27.B4 with 4-0 extension to ST (study) & DR (dining-room), D27.B4 with four foot extension to DR ST B2 & B3, D28.B4, D29.B4 & D30.B4

7-20 Insc: As above & Sunspan home

s: Wells Coates & Pleydell-Bouverie | Architects 15 Elizabeth St. S.W.1

Pen on linen (580 × 785 largest)

1-20 Scale:  $\frac{1}{8}$ in to 1ft

Insc: As above, labelled & dimensions given

Lit: R. McGrath, *Twentieth-century houses*, 1934, pp.104-105; AJ, LXXIX, 1934, pp.607-610; *Design for To-day*, II, 1934, April, pp.vi, 131 & May, pp.v, 170; Elgohary, *op. cit.*, pp.139-149

The Sunspan house originated as a project of Isokon Ltd (on which see note to [7]), but in the spring of 1934 Coates sold his designs to E. & L. Berg Ltd. A model house was exhibited at the Daily Mail Ideal Home Exhibition, Olympia, 1934, and a small number of houses were built, for example one at Lanercost Estate, Welwyn, Hertfordshire, 1935 (see AR, LXXX, 1936, pp.282-283). For further drawings see [1], [2], [3] & [14]. As with Isotype houses [12], Sunspan houses show how Coates liked first to work out a flexible houses type and then to apply it to particular commissions. The Sunspan houses are flexible in that the number of rooms and storeys is variable, as well as in that, for example, the shape and size of the living-rooms can be altered by moving partitions. The position of the entrance hall and staircase in the N corner of a roughly square plan renders corridors unnecessary, and the curved window of the living-room faces SE and SW, thus 'spanning', the entire southern horizon. Among the Coates manuscripts in the RIBA are two sheets of rough notes and sketches headed *Sunspan plan* D27.B4.

[14] Design for a Sunspan house at Wayneflete Tower Avenue for Cecil D. Nolley

Basement, ground, 1st floor & roof plan(s), front, garden & 2 side elevation(s) & section(s) AA & BB

Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{8}$ in to 1ft

Insc: As above, *Sunspan house for Cecil D. Nolley Esq. | at Wayneflete Tower Avenue | CDN.1*, labelled & dimensions given

s: Wells Coates Architect | 15 Elizabeth St. S.W.1

Pen on linen (560 × 770)

On Sunspan houses see note to [13].

[15] Designs for Ekco radio & radiogram cabinets for E. K. Cole Ltd, 1934-35 (8):

1-4 Rectangular cabinets

1 Five front elevations

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

Insc: EKCO.07, labelled & dimensions given

s & d: N.M.H. 31.3.34

Pen & pencil on tracing paper (395 × 590)

2 Plan of types 'C' & 'D', front elevations of type(s) 'A', 'B', 'C' & 'D' & longitudinal & cross-sections of type A

Scale: 1in to 1ft

Insc: As above, EKCO | 'A' & 'B' 'console' cabinet | 'C' & 'D' radio gram & dimensions given

3 Half-plans *thr o'dial* & half-plans of fronts *thro'* loudspeaker of type(s) 'A' & 'B' & detail isometric projection of a joint

Scale:  $\frac{1}{2}$ FS, FS

Insc: As above, EKCO & dimensions given, with notes

2-3 s & d: AP 31.8.34

Pen & pencil on tracing paper (295 × 380)

4 FS details: Plan of front, front elevation, outline cross-section & detail perspective of a moulding

Insc: (in pen) As above, EKCO | model No.5. | sketch design, labelled & dimensions given

s & d: N.M.H. G.J.P. 21.1.35

Pencil on tracing paper (590 × 395)

5-8 Circular cabinets

5 FS details: Plan of base looking up, front elevation, outline cross-section of front & detail section suggesting method of construction

Insc: (in pen) As above, EKCO.01, labelled & dimensions given

s: Wells Coates & Pleydell-Bouverie | Architects. 15 Elizabeth St. S.W.1

Pencil on tracing paper (740 × 545)

6 FS details: outline plan of front through centre, front elevation & outline cross-section of front through centre

Insc: As above, EKCO | model No 3 | sketch design & dimensions given

s & d: G.J.P. 8.2.35

Pen & pencil on tracing paper (570 × 760)

7 FS details: Outline plan of front through centre, front elevation & outline cross-section of front through centre

Insc: As above, EKCO | model No 3 | alternative | sketch design, labelled & dimensions given

s & d: P.G. 8.2.35 & (revision) A.P.G. 21.2.35

Pen & pencil on tracing paper (570 × 760)

1-4, 6-7 s: (printed) Wells Coates Architect | 15 Elizabeth Street S.W.1

8 Perspective [Fig.73]

Pen, coloured washes & watercolour, backed (510 × 515)

5-8 The Ekco circular radio sold well over a long period and several versions were produced. Variations were made with regard to bars across the loudspeaker grilles (for example, none is shown on No.8, three vertical bars on No.5 and a single horizontal bar on Nos.6 & 7 - holding the centrally-placed tuning knob on No.7 - while a radio with two curved horizontal bars is in the Geffrye Museum, London), but the basic design remained the same, the circular frame being determined by the shape of the loudspeaker and the simplicity of the detailing by the costliness of the bakelite moulding process.

1-8 Lit: J. Gloag, *Industrial art explained*, 1946, p.153; M. Farr, *Design in British industry*, 1955, pp.71-72, pls.XXIX, XXXI, XXXII; AR, LXXVIII, 1935, p.281; *Art & Industry*, December 1937, pp.217-228; Elgohary, *op. cit.*, pp.190-192



Among the Coates manuscripts in the RIBA MSS Collection are two sheets of notes and sketches of rectangular Ekco radio cabinets dated October 1935. Also in the Drawings Collection are two blueprints of E. K. Cole working drawings for circular cabinets designed by Coates dated 25.4.34 and 5.4.35, and one for a rectangular cabinet designed by S. Chermayeff dated 17.3.33, also designs for cabinets by Raymond McGrath, 1934, presented in 1974.

[16] Drawings of existing components & preliminary designs & designs for radiogram cabinets for EMG Handmade Gramophones Ltd (16):

1-3 Drawings of existing components

1 Plan & section of turntable of standard EMG gramophone unit

2 Front & side elevations of control panel(s) of D.R.(s) (Davey radios) 1, 2 & 3, mains unit for D.R.3 & small & R.K. speaker(s) of standard E.M.G. radio units

1-2 Scale: 1/4FS

Pencil on tracing paper (510 x 760)

3 Rough elevation(s) & section(s) of H.M.V. (His Master's Voice), Philips, Mullard, K.B. (Kolster-Brandes), Pye & McMichael control knobs

Pen, pencil & red pen on tracing paper (255 x 250)

4-13 Preliminary designs

Plans, elevations & sections of a variety of cabinets containing D.R.(s) 1, 2 or 3 & small, large or R.K. L.S.(s)

Scale: 1in to 1ft

Pencil with some red & blue crayon on tracing paper (510 x 760 largest)

14-16 Designs

14 Plan at turntable level, front elevation & cross- & longitudinal sections of standard E.M.G. radiogram unit - DR2/DR3

Scale: 1/8FS

s: Wells Coates Architect | 15 Elizabeth Street

Pencil on tracing paper (380 x 485)

15 Plan, half front elevation, half longitudinal section, cross-section & detail of lower of DR2/LS radio-gram s: Wells Coates Architect

Pencil & red crayon on tracing paper (535 x 735)

1-15 Insc: As above, (except No.3) labelled & dimensions given

16 Front & side elevations & perspective of a cabinet

Scale: 1in to 1ft

Pencil (565 x 380)

Lit: AR, LXXII, 1932, p.36; Elgohary, *op. cit.*, pp.195, 215

For photographs of several cabinets designed by Coates see EMG advertisements in *Design for To-day*, I, 1933, June, p.v, October, p.iv; III, 1935, October, p.i, November, p.i; IV, 1936, January, p.i, April, p.i

**WESTLEY, John (1702-1769)** *Attributed to* Westley was a carpenter and joiner of Leicester. J. Throsby, in *Select views of Leicestershire*, described him as the 'architect' of Gopsall Hall, Leicestershire, adding, that parts of the house 'through a misunderstanding, were built by Mr. Hiorn of Warwick'. Westley also designed Beaumanor Park, Leicestershire, 1725, and other works include an altarpiece at Carlton Curliu church, Leicestershire, c.1767, and a font at Scaptoft church, Leicestershire, before 1765. A 'Mr. Westley' submitted a design for a wooden bridge to the Westminster Bridge Commissioners in 1737.

Bibl: *Colvin*

*The following entry for Gopsall Hall was contributed by Dr T. F. Friedman*

**GOPSALL (Leics): Gopsall Hall**  
Preliminary designs for remodelling the existing house for Charles Jennens, 1747-49 (8):

1 Design I: survey plan of the principal floor of the existing house & proposed refacing  
Sepia pen (355 x 380)

The small, enclosed porch leading into the short end of the hall and the shallow, polygonal windows represent the existing Elizabethan (?) house. The twelve-bay regularized façade of the opposite elevation presumably represents the first intention for remodelling.

2 Design II: ground floor plan of a 9 bay block  
Pen with grey & yellow washes (330 x 420)

The U-shaped plan with corner pilaster emphasis and the sequence of main rooms - square hall and large newel staircase separated by a raised column-screen - are features closely related to the Francis Smith-Flitcroft house, Chicheley Hall Buckinghamshire, 1719-22 (J. Lees-Milne, *English country houses, Baroque*, 1970, pp.227-235).

3 Design III: ground floor plan of an 11 bay block

Insc: Verso plans not to be executed

Pen with grey & yellow washes (330 x 420)

The H-shaped plan with rectangular hall flanked by staircase units leading to a transversely-orientated saloon was used by Gibbs at Ditchley, Oxfordshire, and Wicklemarsh, Blackheath, both 1720, and engraved in *A Book of architecture*, 1728, pls.39, 46-47 (T. F. Friedman, *James Gibbs 1682-1754: the formation of his architectural style*, University of London Ph.D thesis, 1971, ch.18 & 20).

4 Design III: entrance elevation of an 11 bay block  
Pen & wash (305 x 470)

The general composition, with flat, unarticulated walls and the minimum of window ornamentation, belongs to a group of houses of the 1740s best represented by the Gibbs-Smith house, Catton Hall, Derbyshire (A. Gomme in H. Colvin & J. Harris (ed.), *The Country seat*, 1970, pp.157-163); the external staircase is based on pl.37 in *A Book of architecture*. The tall proportions, multiple storeys and projecting corner bays anticipate the executed design for Gopsall.

5 Design IV: ground floor plan of an 11 & 13 bay block

Insc: Labelled & dimensions given

Sepia & black pen with grey wash (305 x 430)

A three-bay, arcaded portico leading irregularly into the parlour and servants' hall, with the hall entered on its end, as in No.1. The deeply-projecting corner bays on the entrance elevation are emphasized by semicircular Venetian windowed projections, the first appearance of an abiding, idiosyncratic feature at Gopsall.

6 Design IV: elevation of a 13 bay block

Insc: *The South Front*

Sepia & black pen with grey wash (305 x 430)

Based closely on the 'Principal Front' of 'a House design'd for a Person of Quality in Somersetshire' engraved as pl.37 in *A Book of architecture*.

7 Design IV: elevation of an 11 bay block

Insc: *The North Front*

Sepia & black pen with grey wash (305 x 430)

The corner projections are shown with enlarged Venetian windows and ogee-shaped domes probably derived from pl.77 in *A Book of architecture*, in principal an emphasis paralleled in the later, more conventional, treatment at Foremark, Derbyshire.

8 Design IV: side elevation

Sepia & black pen with grey wash (305 x 430)

An eight-bay elevation with the two centre bays emphasized by twin, 'Gibbs-surround' doors and crowned by a segmental pediment.

1-8 Prov: Put. 1951

Lit: J. Nichols, *History of Leicestershire*, IV, II, 1818; Pevsner, *Leics*, 1960, pp.110, 169

For an account of its building history and for drawings relating to Gopsall Hall see **Hiorn, William & David**. For further drawings see also **Grundy, John; Paine, James**; and **Unidentified: English C18**.

**WESTMACOTT, Richard the Elder (1748-1808)**

Westmacott was educated at Brasenose College, Oxford, and was the son-in-law of Thomas Vardy, brother of John Vardy (q.v.). He worked chiefly as a monumental sculptor, but also made a number of chimneypieces, including those for the music room, Cobham Hall, Kent, 1778; Corsham Court, 1780; the state bedroom at Warwick Castle; the Admiralty, 1788; and Woburn Abbey, 1780. In 1777 he published a series of twenty engraved designs for chimneypieces with classical ornaments. In 1796 he was granted the royal appointment of mason for Kensington Palace. His most important monument is the one to James Dutton in Sherborne church, Gloucestershire, 1791. He executed designs for monuments by James Wyatt, and signed by them both are those to William, Viscount Barrington, 1793, at Shrivenham, Berkshire; to Henry, 10th Earl of Pembroke, 1794, at Wilton, Wiltshire; to John Oglander, 1794, New College, Oxford; and to Margaret May, 1796, at Hale, Hampshire. Bibl: R. Gunnis, *Dictionary of British sculptors 1660-1851*, [1953]

**MILTON ABBAS (Dorset); Milton Abbey**

Designs for chimneypieces, 1776 & 1793 (5):

1 Elevation of chimneypiece with wreath motif

Scale: 1 1/4 in to 1 ft

Insc: *Miss Damer's dressing room & some dimensions given; verso This Chimney Piece to be executed in the best Workmanship of the best Statuary marble with Veind Slab & black Marble Covings to be delivered by the first of May Next for the sum of thirty Pounds & 4ft 7ins Whole Height of Chimney*

s & d: Verso Richard Westmacott | March 9th 1776

Pen & wash within double ruled & wash border (295 x 265)

2 Elevation & side elevation of chimneypiece with acanthus & meander motifs

Insc: *Miss Damer Bed-room & some dimensions given; verso This Chimney Piece to be executed with Statuary & Sienna Marbles of the best Workman: | ship & materials with veind slab & black | marble coving & to be delivered by the | first of May next for the the sum of Twenty | five Pounds*

s & d: Richd Westmacott | March 9th 1776

Pen & yellow wash within single ruled border

(330 x 260)

3 Two elevations of chimneypieces, 1 with palm motif, the other with fluted Doric columns & Central motif of a basket of flowers

Scale: 1 1/4 in to 1 ft

Pen & wash, 1 with a blue wash, within double ruled & wash border (290 x 280)

4 Elevation of chimneypiece with meander, acanthus & drop floral motifs & a central panel depicting the Nurture of Jupiter

Scale: 1 1/4 in to 1 ft

Pen with grey & ochre washes (355 x 470)



5 Copy of a design for a chimneypiece by James Wyatt with undulating foliage & urn motifs & with, on one side, a female figure with a lyre &, on the other side, a female figure with a Pan-pipe

Scale: 1½ in to 1 ft

s & d: *Richd. Westmacott from Mr Wyatts Designs | Sepr 1793*

Pen & wash within double ruled & wash border (350 × 470)

A very similar design by James Wyatt, but with candelabra in the side panels instead of female figures, is in the Collection, see **Wyatt, James II** [10].24 (the drawings of James Wyatt are the subject of a separate volume, *The Wyatt family* by Derek Linstrum, in the RIBA Drawings Collection catalogue series).

1-5 Prov: Milton Abbey collection, pur. Dublin, 1931. After Chambers's retirement from Milton Abbey in 1774 James Wyatt took over the decoration of the upper rooms of the interior and the saloon. His designs date from 1776. Presumably Westmacott was employed by Wyatt as his marble mason and sculptor. There are in the Collection several designs for Milton Abbey by Wyatt (q.v.) and John Vardy (q.v.), all purchased together

#### WESTMACOTT, William (fl.1808-1873)

Apparently the youngest son of Richard Westmacott the Elder (q.v.) and brother of Sir Richard Westmacott, he exhibited at the RA between 1816 and 1848 and competed in 1839 for the Ashmolean Museum at Oxford and for the Nelson monument in Trafalgar Square. Bibl: *Colvin* (2nd edn); A. Graves, *RA exhibitors*, 1905-06

Seven sketchbooks in a green cloth-covered slip case (155 × 255) with, on front, a red leather label insc.

*Sketches from | Nature | for Colour Form | and Ornament | 1870 from 1-5 (sic)*

Most of the sketches are dated between 1869 and 1873 but the presence of, for example, two topographical drawings (sketchbook 4, affixed to pp.25, 26) signed and dated (on sketchbook pages and thus perhaps added later) *WW 1854*, and of an undated design [8] for the Nelson monument competition held in 1839, suggests that Westmacott added earlier drawings to these sketchbooks. The majority of the sketches are flower studies or landscape views; many of the latter are of the countryside around the New Forest, Hampshire. There are also a number of designs for sculpture and buildings which are catalogued below. These are generally extremely sketchy, often faintly drawn with indecipherable inscriptions, and many are on loose small scraps of paper. The latter have been given the number of the sketchbook in which they were found and are referred to in the following entries as 'f' or 'ff'. Designs drawn direct on to the sketchbook pages (145 × 240) are located by page number, and drawings made on those sheets which have been pasted into the sketch books are described as 'affixed to p.'

The medium of the drawings is either pencil, sepia pen, pencil & coloured washes, or watercolour. Sketchbook 1 (f.i) contains a note: *Many of the sketches which | had been made in idle | moments and useless in other respects I wish much | to be destroyed | WWB 1872* and some of the sketchbooks (see below Nos.2 & 5) and some sketches (see [4].5, [8], [9].4 & [14].4-5) are signed *WWB* and *WW* (in monogram) by the same hand. It is assumed here that *WWB* and *WW* are the same person, that is, William Westmacott. Other hands certainly appear in the sketchbooks, for example: a design for a field gate, s & d *RW 1806* and insc.: *by my late father WWB 1871* (7, f.i); sketch by *G.B.M. 1870 of Amalfi* (5, affixed to p.27, see also [3].2 & [7]); two topographical sketches, insc. *by RW | Oct 10 1864 & by RW. 1870* (1, affixed to p.20, & 5, affixed to p.23); sketch s. *RW* with *Jumr* added in another hand (6, affixed to p.26).

Prov: Pur. 1971

#### Sketchbook 1, 1864-72

26pp stitched into blue paper covers, insc. (on front) *No.1*, together with 19 loose ff

#### Sketchbook 2, 1869-70

30pp stitched into pink paper covers, insc. (on front) *No.2 to 5*, together with 6 loose ff  
s & d: (p.1) *William B. Westmacott | Lampitts | Woodlands | WW* (in monogram) 1870

#### Sketchbook 3, 1866-71

23pp stitched into green paper covers, insc. (on front) *No.3 to 5*, together with 4 loose ff

#### Sketchbook 4, 1854, 1869-73

28pp stitched into pink paper covers, insc. (on front) *No.4 to 5*, together with 8 loose ff  
s & d: (p.1) *WWB* & *WW* (in monogram) 1870

#### Sketchbook 5, 1870-71

30pp stitched into blue paper covers, insc. (on front) *No.5 to 5 (sic)*, together with 2 loose ff  
s & d: (p.1) *WWB* & *WW* (in monogram) 1870

#### Sketchbook 6, 1870-71

26pp stitched into pale green paper covers, insc. (on front) *No.6*, together with 3 loose ff

#### Sketchbook 7, 1871

24pp stitched into green paper covers, insc. (on front) *No.7*

#### [1] GREAT TESTWOOD (Hants): Bailiff's house

Design or survey drawing, 1869

Plan of ground floor, pricked for transfer

Insc: *Miss Sturges Bourne | Great Testwood | Hants, Bailiffs | House | Copy*, labelled & some dimensions given

s & d: *WW* (in monogram) 1869

1, f.viii

For other designs possibly for Miss Sturges Bourne see [15], [20] & [33].

#### [2] LIVERPOOL: Wellington monument

Design, 1872 (2):

1 Elevation & details of an equestrian statue on a gigantic pedestal

Insc: *Memorial to | the D. of Wellington | Liverpool & labelled*

s & d: *WW* (in monogram) 1872

1, f.vii

2 Elevation, close to No.1

2, f.i verso

The Wellington monument, St George's Plateau, Liverpool, is by G.A. Lawson of Glasgow, 1863 (Pevsner, *J. Lanes* 1969, p.158).

#### [3] LONDON: Buckingham Palace, Westminster

Alternative designs for a gateway, 1871 (2):

1 Elevation of a triple-arched gateway

Insc: *A suggested Entrance to | Buckingham Palace | from Grosvenor Place*

1, p.25

2 Plan & elevation of colonnade arranged on an elliptical plan with *Statues of The Queen | and Prince Albert* at each end of the colonnade & in the centre an arch flanked by *Lodge(s)*

Insc: As above, *A Suggested Entrance to Buckingham Palace from Grosvenor Place, The idea taken from a | Sketch by GBM* & labelled

s & d: *WW* (in monogram) 1871

7, affixed to p.18

For another reference to 'G.B.M.' see [7].

[4] LONDON: Shakespeare memorial, Constitution Hill, Westminster

Alternative designs, 1871 (5):

1 Plan

Insc: As above, *Dedicated to Shakespeare & Designed either for a Public Library | Theatre, &c or a Pantheon for all | distinguished Men*

Verso: *Section*

Insc: As above & omit *Dome*

2 Elevation of a domed building with sculpted figures, with a flier showing alternative treatment of dome & another flier reducing the width of façade insc. *The Centre Porch only*

Insc: As above, *A suggested Memorial to Shakespear | to be Erected on Constitution Hill | London & labelled*, with notes

s & d: *WW* (in monogram) 1871 Aug

1-2, 7, 2ff affixed to p.23

3 Elevation of a sculpted monument of 3 stages to stand in the porch shown on No.2

Insc: *A suggestion for a Memorial to Shakespear, The Centre porch of Memorial & labelled*

s & d: *WW* (in monogram) Aug 1871

7, affixed to p.24

4 Elevation of a sculpted monument of 3 stages, close to No.3 but free-standing [Fig.75]

Insc: *A suggestion for a Memorial to | Shakespear | To be erected on Constitution Hill | St James's Park or Hyde Park & Design omitting the Temple*, with notes

s & d: *WW* (in monogram) 1871

7, affixed to p.21

5 MS notes describing the composition of a Shakespeare monument as shown in No.4 with a pencil note *This description and | Drawing for My Nephew | A.W.*

s & d: *WW* (in monogram), *WWB* | *Sepr 1871*

4, f.ii

#### [5] LONDON: Holborn Circus, City

Alternative preliminary designs for a pedestal for a statue of Prince Albert, 1871-72 (4):

1 Plan(s) & elevation

Insc: As above, *Proposed Pedestal for the City | statue of Prince Albert | £2000 voted for an appropriate Pedestal, Dado to be | omitted - RW* (sic) & labelled

s & d: *WW* (in monogram) 1871 Octr

1, affixed to p.5

2 MS notes on pedestal of *Statue of Prince Albert | The Statue by Bacon* which correspond with the design shown in No.1

1, affixed to p.6

3 Plan & elevation, a smaller & plainer version of No.1

Insc: As above, *A Suggestion for a Pedestal for an | Equestrian Military Statue | the proportions | the same as that at | Charing X* & labelled

s & d: *WW* (in monogram) 1871

1, affixed to p.6 (sic)

4 Copy of a letter *To the Gentlemen | of the Committee | for the statue of the late | P. Consort in the City of London* describing *The proposed Pedestal for the | Statue of the late Prince Consort | for the City of London | April 1872*

1, f.ii

The description corresponds to neither of the designs shown in Nos.1 & 3.

Lit: *Art Journal*, n.s. XIII, 1874, p.61; R. Gunnis, *Dictionary of British sculptors 1660-1851*, [1953], p.24



3 MS biographical notes on *Sir Roderick Impey Murchison*  
1, f.iii

Murchison, a geologist, died in 1871. DNB does not record any monument though in 1847 Richard Westmacott the Younger sculpted a bust of him (R. Gunnis, *Dictionary of British sculptors 1660-1851*, [1953]).

[35] Design in Gothic style for a monument to the Duke & Duchess of Sutherland, 1870  
Plans & elevations of a 3 stage monument on an octagonal base & crowned by a spire  
Insc: *Memorial to the late Duke and Duchess of Sutherland, Height about 80 feet, Estimate £3600 | about | say £4000 & labelled*  
s & d: WW (in monogram) 1870

3, affixed to p.15  
The 2nd Duke of Sutherland died in 1861 and his wife, who was said to have had a 'taste for architecture and gardening' (DNB), died in 1868.

[36] Design for a monument  
Plan & elevation  
Insc: *Labelled Two columns & double columns*  
1, f.vi

**WESTWOOD, Bryan Percy** (1909- )  
Educated at Sidcot School and from 1927 to 1932 at the AA-school, Westwood began his career in the office of Searle & Searle but after a year joined his father's practice. In 1939 he competed successfully with Edmund Ward for Godalming town hall and was also successful in the competition for a new front to the Building Centre in Bond Street, London. He describes the present-day practice of Westwood, Piet, Poole & Smart as 'very general in nature ... spanning almost the entire range of building types ... interested in detail, colour, and landscaping'. A 1933, F 1950.  
Bibl: Information from the architect, 1974

LONDON: Queen's House, Greenwich  
Measured drawing, 1930  
*Plan of Terrace Steps & elevation of the River Front*  
Scale: 1/4 in to 1 ft  
Insc: As above, *Queen's House Greenwich - 1639 Inigo Jones & Note | the facade is faced | with Portland stone | and stucco & some dimensions given; verso,* (stamp) *Architectural Association | School of Architecture | Session 1931-3*  
s&d: *Measured - (Anthony) Chitty, (Lindsey) Drake, (Bryan) Westwood | Drawn & photographed - Westwood | August 1930*  
Pen & wash within triple ruled border (650 x 980)  
Prov: Pres. by N. C. Westwood, 1941

**WHEATLEY, W. W.** (fl.1840)

Topographical drawings  
Volume of 24 folios with drawings of fonts in churches in Gloucestershire, Somerset & Wiltshire, 1840  
Perspectival elevations  
f.1 Font, church of St Nicholas, North Bradley | Wilts  
f.2 Font, Winsley Church of St Nicholas | Wilts  
f.3 Font, church of St Mary, Upton Scudamore | Wilts  
f.4 Pylle Church of St Thomas à Becket, Somerset | Cross over Portch (sic) | Benetura | Font  
f.5 Font, Telesford Church of All Saints, Tellisford, | Somerset  
f.6 Font, Leigh Upon | Mendip Church of St Giles, | Somerset  
f.7 Font, Nunney Church of All Saints, | Somerset  
f.8 Font - Doultong | Church of St Aldhelm, | Somerset  
f.9 Font, Huntspill Church of St Peter, | Somerset  
f.10 Fonts. Watley church of St George, Whatley, & Cloford church of St Mary | Churches Somerset

f.11 Font - Mells Church of St Andrew, | Somerset  
f.12 Font - West Pennard Church of St Nicholas, | Somerset  
f.13 Font: Wolverton Church of St Lawrence, | Somerset, with description & dimensions  
f.14 Font Buckland | Dinham Church of St Michael, | Somerset  
f.15 Font - Lullington Church of All Saints, Somerset, with font inscription  
f.16 Font, Monkton Farleigh | Church of St Peter, Wilts  
f.17 Font formerly in Keevil Church of St Leonard | now in the garden | of the Revd. W. Crawley Steeple | Ashton Wilts | 1840  
f.18 Formerly in Steeple Aston (sic) | Church of St Mary, Wilts, now in the | garden of the Rectory  
f.19 Font in the garden of Stone Esq | formerly in Winsley Church of St Nicholas, | Wilts  
f.20 Font. Oarchardleigh (sic) | Church of St Mary, Somerset  
f.21 Font, Chesterblade, Church of St Mary, | Somerset  
f.22 Font, Thornbury Church of St Mary, | Gloucestershire  
f.23 Font, Road Church of St Laurence, Rode, | Somerset  
f.24 Font, Hemington Church of St Mary, | Somerset (sic)  
ff.1-24 Insc: Verso (in pencil) as above  
s & d: (inside cover, in a later hand) WW. Wheatley, (on drawings) WW.W & (No.19) 1840  
Watercolour, Nos.17-24 on paper pasted in, bound in blue board covers with red leather spine (375 x 270)  
Prov: Pres. by the Ecclesiological Society, 1865

**WHEELER, Edwin Paul** (1874-1944)  
Wheeler was articled to the firm of Searle & Hayes in 1891 and studied at the AA school. In 1899 he entered the Architect's Department of the London County Council, working first on housing projects and schools and then, after service in France in the First World War, specializing in statutory work and administration. In 1934 he was appointed Architect to the LCC and Superintending Architect to Metropolitan Buildings, but he retired prematurely in 1939 due to ill-health. His works, all in London, include: addition of wing between Belvedere Road and York Road to London County Hall, Lambeth, with F. R. Hiorns and, as consultant, Sir Giles Gilbert Scott, 1935-39; Oaklands housing estate, Clapham Park, Lambeth, 1936; Dalston secondary school, Shacklewel Lane, Hackney, 1937; St Martin's School of Art, Charing Cross Road, Westminster, 1937-39; Wandsworth bridge, 1938; Chelsea bridge, with G. Topham Forrest, 1939; and City Literary Institute, Stukeley Street, Westminster, 1939. A 1902, F 1928.  
Bibl: RIBA biography files; *Who's who in architecture*, 1914, 1923; obituaries: *Builder*, CLXVI, 1944, p.198; *RIBA Jnl*, LI, 1944, pp.158-59

LONDON: County Hall extension, York Road, Lambeth  
See Scott, Sir Giles Gilbert with Wheeler, E. P. & Hiorns, F. R. (the drawings of Sir Giles Gilbert Scott with those of other members of the Scott family are the subject of a separate volume, *The Scott family* by Geoffrey Fisher, Gavin Stamp & others, in the RIBA Drawings Collection catalogue series)

**WHISTLER** Reginald John (Rex) (1905-1944)  
Rex Whistler was the son of an architect, Henry Whistler, of Eltham, Kent. He was at Haileybury College, Hertfordshire, until 1922 and during his years there won prizes annually at the Royal Drawing Society's exhibitions. In 1922 he entered the RA schools, but was considered unpromising and left after one term. He was accepted at the Slade School of Art by Sir Henry Tonks. Here he began painting in oils and in 1924 executed his first murals at the Highway Club, Shadwell, London, in collaboration with Mary Adshead. He subsequently painted murals: 'The Pursuit of rare meats' in the new refreshment room at the Tate Gallery, London, 1926-27; at Plas Newydd, Anglesey, for the Marquess of Anglesey; and at Brook House, Park Lane, London, for Lady Mountbatten, 1937. He began illustrating books and designing dustjackets in 1926, when he illustrated Edith Oliver's *Mildred*. His illustrations for *Gulliver's travels*, 1930, Hans Andersen's *Fairy tales*, 1935, and A. E. W. Mason's *Königsmark*, done in 1940-41 and published in 1952, are among his best. He designed sets for the theatre and ballet, including those for *Fidelio*, 1934, *The Rake's Progress*, 1935, *Le Spectre de la Rose*, 1944, and many C. B. Cochrane reviews, and also produced designs for textiles, china, carpets and bookplates. In 1939 he took a commission in the Welsh Guards and was killed in action in 1944.  
Bibl: DNB, 1941-50; L. Whistler, *Rex Whistler 1905-44: his life and his drawings*, 1948, & *The Work of Rex Whistler*, 1960

Design for the RIBA centenary handbook, 1934, drawn for reproduction [Fig.76]  
Insc: (as part of design) *Royal Institute of | British Architects | Centenary Celebration | Conference - London | Nov 21-24 MCMXXXIV & (in pencil) reproduced | same size*  
s: *Rex Whistler*  
Pen & wash heightened with white gouache (235 x 165)

**WHITAKER** Francis (fl.1820-61)  
Whitaker was a pupil of Augustus Charles Pugin. Benjamin Ferrey mentions him as still living in 1861 in *Recollections of A. N. Welby Pugin*, but does not state his eventual occupation or include him among those pupils who became architects and artists.  
Bibl: B. Ferrey, *Recollections of A. N. Welby Pugin*, 1861, p.28

The drawings of A. C. Pugin with those of A. W. N. and E. W. Pugin are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series.

**WHITE, John** (c.1747-1813)  
John White was surveyor to the Duke of Portland, who employed him to lay out the Portland estate in St Marylebone, London, from about 1787. White was one of the principal speculators on this estate. In 1775 he designed the new workhouse for the parish of St Marylebone gratuitously and the attached infirmary in 1796-97. He also made plans for the layout of Marylebone Park, but his proposals, published in 1813, were set aside in favour of Nash's.  
He designed Glevering Hall, Suffolk, and was responsible for the erection of buildings to the designs of others. In 1788 he erected wings to the design of James Wyatt at Chiswick House, and was probably employed either as builder or surveyor at Attingham Hall, Shropshire, 1783-85. He made alterations for Lord Spencer at Woolbeding, Sussex, and was probably repairs and improvements for Lord Bradford at Weston Park, Staffordshire.  
Bibl: *APSD*; *Colvin*



5 Plan of *Bed Chambers & Section*

Insc: As above, labelled & dimensions given  
2, f.ii

6 MS poem, headed *Instructions in rebuilding a cottage for Lampitts, Woodlands | Hants*, the poem begins: *Give me a Cottage, such as this, | naught too large, and naught amiss | To End my latter days in . . .*  
s & d: WW (in monogram) July 1870  
2, f.v

## [15] Designs for a casket or jewel case, 1871 (3):

1 Front & side elevations & detail, with 4 alternative elevations  
Insc: *A Casket or Jewel Case | in Silver and Gold, Bas reliefs (sic) by RW* & dimensions given  
d: 20 Oct 1871

## 2 Elevation, differing from all those of No.1

Insc: Dimension given  
s: *This Design | WW*

3 Plan, elevations & detail of *A Casket or Jewel Case* close to No.2

Insc: As above, *proposed as a Testimonial | to Miss S . . . B . . .* (? Sturges Bourne) & labelled  
s & d: WW (in monogram) 1871

## 1-3 1, 3ff affixed to p.2

For other designs for 'Miss S.B.' see [1], [20] & [33].  
The identity of the 'RW' of No.1 is not known unless it is Richard Westmacott the Younger (1799-1872). See also [5].

## [16] Design for a concert or lecture room in Gothic style, 1870 (2):

1 *Plan, Elevation, Longitudinal Section, cross-Section & detail of Panel | in Ceiling*  
Insc: As above, *Concert or Lecture | Room for BM & Room 60x30x40 high | Estimate about £2000*, with notes  
s & d: WW (in monogram) Nov 1870  
4, affixed to p.2

2 MS note headed *Observations on a Concert | or Lecture Room &c | Nov. 1870*  
4, affixed to p.2

For other designs for 'B.M.' see [17], [29] & [30].

## [17] Design for a cottage in Gothic style, 1870 (2):

1 Alternative ground floor plans, elevation of 2 storey front with decorated bargeboards & alternative elevation with tile-hanging  
Insc: *Suggested Houses for BM, A Small Private | House, Laborers (sic) Cottage*, plans labelled & some dimensions given  
s & d: WW (in monogram) 1870  
5, affixed to p.26

2 MS note on *Arrangement of Cottages*  
s & d: WW (in monogram) & Dec 1870  
5, affixed to p.26

For other designs for 'B.M.' see [16], [29] & [30].

[18] Alternative design in Gothic style for a *Labourers Cottage*, 1870

Plans, elevations & section  
Insc: As above & labelled, with calculations & some dimensions given  
s & d: WW (in monogram) June 1870  
2, affixed to p.4

## [19] Design for a cottage in Swiss chalet style, 1870

Plan of ground floor & view  
Insc: *A Cottage after those in | Switzerland, 3 Bedrooms & labelled*  
s & d: WW (in monogram) 1870  
6, f.i

[20] Design for a half-timbered cottage, 1871  
Plan & perspective

Insc: *Cottage in the Old English style & Cottage designed | for Miss SB* (? Sturges Bourne)  
s & d: WW (in monogram) July 1871 & *Unfinished | Aug 1871*  
7, p.8  
For other designs for 'Miss S.B.' see [1], [15] & [33].

## [21] Design for a cottage or town house

Ground plan & (verso) elevation  
Insc: *Cottage or | Town House | with a Basement and | 3 Bedrooms*, labelled & some dimensions given  
4, affixed to p.27

## [22] Design for a fountain in rustic style, 1871

Plan & elevation  
Insc: *Rustic Garden Fountain & Rock Work | for | Mr — s & d: WW* (in monogram) 1871  
5, f.i  
On same sheet as [7].3.

## [23] Alternative design for a fountain

Plans & elevations  
Insc: *A Fountain the idea taken from | Natural Shells & labelled*  
s: WW (in monogram)  
3, pp.18, 19 (joined to make 1 sheet)

## [24] Design for a fountain with the figures of Punch &amp; Toby

Elevation  
Insc: *Fountain flowing with good things | from Punch & Toby | and his | bretheren*, labelled & some dimensions given  
3, affixed to p.21

## [25] Design for a memorial garden fountain in Gothic style

Plan, elevation & details  
Insc: *A Garden Fountain, A Memorial Fountain to . . . , Revd Mr M. . . d, "With thee is the Fountain (crossed out & Well substituted) Of | life" | Ps 36 V.9.*, labelled & some dimensions given  
s & d: WW (in monogram) 1866 Decr  
3, affixed to p.21  
Verso: Rough plan & elevation of a fountain similar to that on recto  
For other designs for 'Revd Mr M.' see [26] & [27].

## [26] Alternative designs for a garden, 1870 (2):

1 Two half-plans, each based upon a circular arrangement with a central fountain  
Insc: *Proposed Flower Garden | for Revd Mr M., labelled & some dimensions given*  
s & d: WW (in monogram) May 1870  
6, p.1

## 2 Plan &amp; Section of the adopted design which though

circularly planned differs from those shown in No.1  
Insc: As above, *Executed for | Revd Mr. M.*  
s & d: WW (in monogram) 1870  
6, affixed to p.2

For other designs for 'Revd Mr M.' see [25] & [27].

## [27] Design for part of a garden, 1870

Plan of *Flower Beds | for Revd Mr M*  
Insc: As above & labelled  
s & d: WW (in monogram) 1870  
1, f.ix  
For other designs for 'Revd Mr M.' see [25] & [26].

## [28] Design for a country house

Plan of ground floor & view  
Insc: *A Dream & labelled*  
4, f.i

## [29] Alternative designs for a house, 1871

Elevation of 3 storey house with attic in *Domestic Gothic* style, with a flier showing alternative treatment to gable; elevation of 3 storey house in *Italian villa* style; elevation of 3 storey house with attic in *Elizabethan* style  
Insc: As above, *No 2 for BM & some dimensions given*  
s & d: WW (in monogram) 1871  
5, affixed to p.26  
For other designs for 'B.M.' see [16], [17] & [30].

## [30] Alternative design for terraced houses, 1870-71 (2):

1 Elevation showing a terrace of 23 houses in Gothic style  
Insc: *Domestic Gothic | Private Houses, Suggested Domestic Gothic Houses | for the Watering Place of BM & No 2*  
s & d: WW (in monogram) March 1871

2 Plan & elevation showing a terrace of 23 houses in a Classical style, with ground floor plan of a *Single House*

Insc: *Suggested Houses for BM, Rendered brick & | stone, Estimate about £600 a House | the larger £800 or £900, No 1 & labelled*  
s & d: WW (in monogram) 1870

## 1-2 5, 2ff affixed to p.28

For other designs for 'B.M.' see [16], [17] & [29].

## [31] Design for a town house to cost £550

Ground floor plan & elevation, with elevation of a terrace  
Insc: *Town House, Estimate | abt £550 per House | to 600 & labelled*  
3, f.iv

## [32] Design for a town house to cost £1500

Ground floor plan & front elevation of a 3 bay house of 3 storeys, attic & basement  
Insc: *Town House, Est. £1500 each House*, labelled & some dimensions given  
s & d: WW (in monogram) 1871  
3, f.iii

## [33] Design for a monument to Miss S.B., 1871

Plan & elevation showing sculpted group of *Faith, Hope and Charity*  
Insc: As above, *The Figures in Silver as also Pedestal | The Cross and Inscription in Gold*, biblical quotations & (on page) *As suggested as a memorial | to Miss SB* (? Sturges Bourne)  
s & d: WW (in monogram) 1871  
1, affixed to p.1  
For other designs for 'Miss S.B.' see [1], [15] & [20].

## [34] Alternative designs for a monument to Sir Roderick Impey Murchison, 1871 (3):

1 Elevation showing a giant column with attached figures, with a flier showing alternative treatment of pedestal  
Insc: *A Suggested Memorial to | Sir Roderick Impey Murchison Bart | Died 26 Oct 1871. | "Now is the stately Column broke | The Beacon light is quenched in Smoke" | Sir W. Scott, with notes & Jas. Sd W.* (James Sherwood Westmacott, 1823-?1888, sculptor) *considers the column occupies too much | of the composition*  
s & d: WW (in monogram) 1871  
1, affixed to p.17

## 2 Elevation similar to No.1, with a 2 stage pedestal

Insc: Titled as No.1, with notes  
s & d: WW (in monogram) 1871  
1, affixed to p.18



In 1874 Mr Charles Oppenheim offered to present a statue of the Prince Consort to the City of London, and [Charles] Bacon [(1821-?1885)] was chosen to execute it for a fee of £2,000. The result was a poor equestrian bronze statue at Holborn Circus' (R. Gunnis *op. cit.*) the pedestal of which corresponds to none of the designs catalogued above. The identity of the 'RW' of No.1 is not known unless it is Richard Westmacott the Younger (1799-1872). See also [15].

[6] LONDON: Earl of Hamilton's Place, Hyde Park, Westminster  
Design for a Shakespeare memorial, 1872 (3):  
1 Perspective of a monument of 3 stages, with a sculpted figure of Shakespeare, subsidiary figures of poets & actors & a fountain  
Insc: *Design A & A suggested memorial to | Shakespear at the Earl of Hamilton's Place, Hyde Park, with notes*  
s & d: WW (in monogram) 1872  
1, affixed to p.21

2 MS notes describing *Design A*  
s & d: WW (in monogram) 1872  
1, f.iv

3 Elevation of a monument similar to No.1  
Insc: *Chaucer | Milton | Pope | Dryden & Tragedy & Comedy*  
1, f.v

The site for the monument was perhaps Hamilton Place, Park Lane. The E side (towards Hyde Park) was demolished in 1871.

[7] LONDON: Smithfield, City  
Alternative design for a memorial, 1871 (4):  
1 Elevation of a fountain in Renaissance style  
Insc: *A suggested Memorial Fountain | to be Erected in Smithfield to the Martyrs | who suffered by Fire in Marys reign & lighted from the Cornice | with Gas*  
2 MS note on *Martyrs in Marys reign* & (verso) rough plan  
Insc: As above & G.B.M. approved of the | *Design & alterations from his own suggestions*  
For another reference to 'G.B.M.' see [3].2.

1-2 s & d: WW (in monogram) 1871  
5, 2ff affixed to p.29

3 Plan, elevation & section of a *Tomb monument | A Martyrs | Memorial* in Renaissance style  
Insc: As above & labelled  
s & d: WW (in monogram) 1871  
5, f.i  
On same sheet as [22].

4 Plan, elevation & section of a tomb monument, more modest in scale than No.3  
5, f.ii

[8] LONDON: Trafalgar Square, Westminster  
Design for Nelson monument  
Elevation showing a statue of *Nelson in Bronze | 12 feet high standing on The mast of a | ship decorated with orders and medals*, the base of the mast encircled by *Statues | of Admirals*; the statue & mast supported on a 2 stage pedestal decorated with *Bas reliefs of | Battles & Palm | branches*; the pedestal surmounts steps on which are sculpted figures & lamps  
Insc: As above, *Design for the Nelson Monument | Trafalgar Square, A model made by | the late Saml Nixon | Sculptor* & dimensions given  
s: W.B.W. & WW (in monogram)  
7, affixed to p.22  
Lit: *Spectator*, No.556, 1839, p.188

The competition for a Nelson monument was held in 1838-39. Some 150 entries were received and the executed design was an amalgam of the first and second premiated designs by William Railton and E. H. Bailey. The *Spectator* considered W. Westmacott's design 'A graceful composition, and its purpose . . . comprehensive and intelligible'. Westmacott's reference to Samuel Nixon suggests that he annotated the drawing some time after 1854, when Nixon died (R. Gunnis, *Dictionary of British sculptors 1660-1851*, [1953]) or (on a comparison with, for example, [7].4) that the drawing was made from recollection c.1871.

[9] LONDON: Victoria Embankment, Westminster  
Alternative designs in a Classical style for a memorial fountain to Queen Victoria, 1871 (4):  
1 Plan & elevation of *The Victoria Fountain of Peace*  
Insc: As above, *Victoria Embankment*, biblical quotations & labelled  
s & d: WW (in monogram) 1871

2 Elevation, differing in detail from No.1  
Insc: *Victoria Embankment | suggested Victoria Fountain of Peace*

3 Detail of *Capital for | Pilasters to | V Fountain with Tritons & Dolphins*  
Insc: As above

4 MS notes describing the design, which was to cost between 8 & 900£  
s & d: W.B.W., WW (in monogram) & Feb 7 1871

1-4 5, 4ff affixed to p.25

[10] LONDON: Palace of Westminster  
Design for refurbishing Westminster Hall  
Two interior perspectives & part-elevation  
Insc: *The idea by this Sketch is that of introducing Statues of the | different Kings of England round the walls of Westminster | Hall with historical Bas reliefs (sic) of Striking Events in | each reign. And when the present Law Courts are | removed to appropriate the space as a Pantheon | or gallery for Sculpture &c*  
s: WW (in monogram)  
4, p.20

[11] SOUTHAMPTON (Hants): Church of St Nicholas, Millbrook  
Design for restoration, 1871 (2):  
1 Plan  
Insc: *This Church is nearly square erected | in the worst Churchwardens architecture | and filled with Peat (sic) for Pews & labelled*  
d: 19th Sept 1871  
1, p.3

2 S elevation  
Insc: *Suggested restoration with an addition to | Millbrook Church | The Church should be restored | in the Earliest pointed styles | 12th or 13th Century*  
s & d: WW (in monogram) Sept 1871  
1, p.4

Lit: S. Lewis, *Topographical dictionary of England*, III, 1842, p.284; Pevsner & Lloyd, *Hants*, 1967, p.567  
The medieval church of St Nicholas, Millbrook, Southampton, was replaced on a different site by Holy Trinity church, 1873-80.

[12] WOODLANDS (Hants): House  
Alternative design in Gothic style, 1870 (5):  
Design for a house to cost £1000  
1 Ground floor plan, front elevation, details & perspective  
Insc: *House at £1000 | Stabling at 200 | for . . .* (illegible) *Woodlands* & labelled with calculations & some dimensions given  
s & d: WW (in monogram) 1870  
2, affixed to p.3

2-5 Design for a house to cost £2000  
2 Rough ground floor plan  
Insc: Labelled & some dimensions given

3 Ground floor plan  
Insc: *With Stabling should not | exceed £2000*, labelled & some dimensions given  
s & d: WW (in monogram) 1870

4 *South Front & East Front*  
Insc: *Suggested House for Ws Hants* & labelled  
s & d: WW (in monogram) July 1870

5 Perspective  
Insc: *A Suggested Ho for Ws Hants, B & Brick or Timber*  
s & d: WW (in monogram) July 1870

2-5 2, 4ff affixed to p.30  
For another design for 'Ws', i.e. Woodlands (?), see [13].

[13] WOODLANDS (Hants): House  
Design for alterations, 1870  
Plan of ground floor  
Insc: *alterations to Ws House, Entrance to be at A instead of B | Coll Fitzgerald (?) - almost illegible | House & labelled*  
s & d: WW (in monogram) 1870  
6, f.iii  
For another design for 'Ws', i.e. Woodlands (?), see [12].

[14] WOODLANDS (Hants): Lampitts  
Alternative designs for a cottage, 1869-72 (6):  
1 Design in Gothic style for £1000  
Plans of *Ground Floor & Chamber Story, South East or Entrance front, Back Elevation, cross-Section* & perspective  
Scale: 1 $\frac{1}{2}$ in to 1ft  
Insc: As above, *Proposed New Cottage | Lampitts | Woodlands | Hants, Estimate £1000 | or 1100*, labelled & some dimensions given  
s & d: WW (in monogram) 1869  
3, affixed to p.6

2 Design in Italianate style  
Perspective  
Insc: *As an Italian Villa | for Lampitts*  
s & d: WW (in monogram) 1870  
3, affixed to p.6

3 Design  
Plan of ground floor  
Insc: *Plan for Lampitts, 5 Bedrooms & labelled*  
s & d: WW (in monogram) 1870  
Verso: Plan (does not correspond to recto) & view of a half-timbered house  
6, f.ii

4-5 Design in Elizabethan style for £900  
4 Ground floor plan & SE Elevation  
Insc: As above, *A Cottage for Lampitts Woodlands Hants, Estimate about £900.00*, labelled & some dimensions given  
s & d: W.B.W. June 1872 & WW (monogram)  
2, f.i



Album containing designs & accounts, c.1783 to 12 May 1800  
286 pages, vellum bound (155 × 200)  
Prov: Pres. by W. H. Maxwell, Director of the Bristol Museum & Art Gallery, 1935

ATTINGHAM HALL (Salop)  
Copies of George Steuart's design, c.1783-85  
See Steuart, George [1]

[1] EYWOOD (Herefs)  
Design for lodges & a dog kennel  
Elevation of *Front of Lodges & Dog Kennel at Eywood*  
Insc: As above  
Pen with grey & sepia washes, tipped in (160 × 400)  
p.63

[2] GLEVERING HALL (Suffolk)  
Design, 1790-92 (7):  
1 Ground plan of house & offices  
Pen & pink wash, tipped in (300 × 190)  
p.73

2 *Ground plan of Glevering Hall, Suffolk*  
Insc: As above & labelled  
Pen & wash, tipped in (310 × 190)  
p.75

3 Roof plan  
Pen with grey & green washes, tipped in (140 × 190)  
p.78

4 Plan of roof timbers of principal storey  
Black & sepia pen, tipped in (140 × 190)  
p.79

5 Elevation of courtyard front, with section through lower wings & transverse section through house  
Pen with ochre, grey & green washes, tipped in (190 × 170)  
p.81

6 Ground floor plan of stables  
Pen & pink wash, tipped in (195 × 230)  
p.77

7 Front elevation of stables  
Pen with grey, ochre & green washes, tipped in (195 × 230)  
p.78

Also contained in the album is an *Account of the Expence of the Chaloner Archedeckne Esqr House at Glevering Hall Suffolk Built by John White Esqr begun March 10th 1792*, with a detailed account of work carried out from March 1792 to August 1793 to the total of £13,639.1.8  
pp.87-97

Lit: Pevsner, *Suffolk*, 1961, p.211  
Glevering Hall was built by John White for Chaloner Archedekne, 1792-94. The grounds were laid out by Humphry Repton and are mentioned in *Sketches and hints on landscape gardening*, published in 1795. The house was enlarged by Decimus Burton, who added the conservatory, 1834-35. It has been partly demolished, but is still in use. The outbuildings have been converted into flats.

[3] KEDLESTON HALL (Derbys)  
Plan of ground floor copied from *Vit. Brit.*, IV  
Pen & sepia wash, tipped in (335 × 400)  
p.23

[4] LONDON: Chiswick House (Middx), Hounslow  
Design for addition of wings, 1788 (2):  
1 Basement plans of main block & wings, with suggested connecting passageway to office block  
Pen & sepia pen with grey & yellow washes, tipped in (195 × 610)  
p.27  
Verso: Details of cornice mouldings  
Sepia pen

2 Plan of *piano nobile* of main block & Wyatt's wings  
Scale: 1 $\frac{1}{2}$ in to 1ft  
Pen with grey & pink washes, tipped in (195 × 270)  
p.39

Also contained in the album is a detailed account of building work done for His Grace the Duke of Devonshire at Chiswick House on the old building in centre between wings, on the New Wings East & West of Centre Building, on Grove House & on the Office & Stable Building to the total of £13,861.8.3 $\frac{1}{4}$   
pp.117-152  
The wings were demolished in 1952.

[5] LONDON: Infirmary (St Marylebone), Westminster  
Design, c.1796-97 (3):  
1 Ground floor plan  
Pen with pink, ochre & grey washes, tipped in (185 × 280)  
p.161

2 First floor plan  
Scale: 1 $\frac{1}{2}$ in to 1ft  
Pen with pink & grey washes, tipped in (165 × 190)  
p.163

3 Elevation of North / Front of Infirmary  
Pen with ochre, green & grey washes, tipped in (150 × 190)  
p.164

The album also contains *Particulars and Descriptions of the several kinds of Works to be done in Building an Infirmary in Addition to the Workhouse in St. Marylebone*, with accounts to the total of £5819.8  
pp.165-197

Lit: A. R. Neate, *St Marylebone workhouse and institution, 1730-1965*, 1967  
Built on a site adjacent to White's workhouse of 1775-76, that is, N of Paddington Street with Northumberland (later Luxborough) Street as the eastern boundary. Both were demolished in the 1890s to make way for a larger workhouse which was itself demolished in 1965. The Polytechnic of Central London now stands on the site.

[6] Designs for a 3 bay, 3 storey house with low conservatory wings, showing alternative elevations, one with giant pilasters supporting a pediment (2):  
1 Ground plan, 1st floor plan & front elevation  
p.39

2 Ground plan, 1st floor plan & front elevation, with an alternative ground floor plan pencilled in  
p.41

1-2 Pen with blue, grey & ochre washes, tipped in (380 × 235)

[7] Design for a house with an entrance façade of 3 bays flanked by conservatory & hot-house wings (2):  
1 Plan of *Basement Story*  
p.45

2 Plan of *Ground Story*  
p.47

1-2 Insc: As above & labelled  
Pen & wash, tipped in (190 × 285)

[8] Landscape composition showing a wooded valley with ruins & a figure by a stream  
Grey & sepia washes (150 × 200)  
Inside front cover

Hand-coloured comic print of Harlequin & Columbine folded & pasted in  
p.1

The album also contains the following accounts:  
Account of *Works done for Lady Bute at her New Offices, Green & Hot House, Garden &c*  
pp.201-212  
Probably refers to Bute House, Petersham, Surrey (dem.).

Account of *Sundry Works done for Mr David Thomas at his House No 3, Sloane Terrace*  
pp.215-221  
The area at the S end of Sloane Street, where Sloane Terrace is located, was leased by Henry Holland from the Earl of Cadogan in 1777 and was developed on a speculative basis.

WHITE, John Alfred (fl.1830-1858) *Attributed to*  
John Alfred White was the grandson of John White (q.v.). From 1850 to 1858 he was District Surveyor of St Marylebone, London, a post which had been held by his father, John White II, from 1807 until his death in 1850.  
Bibl: *APSD; Colvin*

The drawings catalogued below, signed I. A. White, were probably made by John Alfred White

[1] LONDON: House at Westbourne Green (Paddington), Westminster  
Survey drawing of a house  
Plans of ground floor, *First floor & Attic Floor*  
Scale: 1 $\frac{1}{4}$ in to 1ft  
Insc: (in pencil) *Plan of the house at Westbourn (sic) Green leased to Chs. Kemble & labelled*  
Sepia pen within double ruled border (165 × 120)  
Verso: Ground floor plan of a house  
Insc: "William White" | "Anno Dom" | "1734" | *The above copied from "Palladio Londinensis Printed 1734"*  
Pencil  
John White II, the father of J. A. White, built himself a small house, called Bridge House, on the N side of the canal at Westbourne Green, Paddington. There is no evidence that this is the house drawn by J. A. White. Again, the 'Chs. Kemble' of the drawing may be Charles Kemble, the brother of the actress Fanny Kemble. He lived at Desborough Lodge (dem. 1856), Westbourne Green, from 1810 to 1815, subsequently living in Covent Garden. (Information from St Marylebone Public Library, Local History Collection, 1975.)

Unidentified designs

[2] Design for a church (?) façade with 2 domed towers, decorated on their bases by obelisks & medallions in relief  
Elevation  
Pencil & grey wash on sketchbook leaf (115 × 180)

[3] Design for a church in the form of a pseudo-peripteral temple with central tower  
Ground plan & elevation  
w/m: GP 18... (cut)  
Sepia pen & pencil on sketchbook leaf (115 × 180)  
Verso: Alternative ground plan & elevation  
Sepia pen

[4] Design for a house in Classical style  
Ground floor plan & elevation  
Sepia pen on sketchbook leaf (115 × 180)



[5] Design for a house with a curved colonnade on the entrance front  
Ground floor plan, plan of colonnade & elevation  
Pencil on sketchbook leaf (115 × 180)  
Verso: Details of clock turret  
Pencil

[6] Designs for villas (10):  
1-2 Design for a villa with a centre of 3 storeys & 3 bays & a 2 storey single-bay wing  
1 Ground floor plan & elevation of *Entrance Front* (195 × 140)

2 *Garden Front* elevation  
(180 × 150)

1-2 Scale:  $\frac{1}{20}$  in to 1 ft  
Insc: As above & plan labelled  
s & d: I. A. White / 1830  
Pen & watercolour

3 Design for a villa of 2 storeys & 5 bays with a projecting porch & single-bay wings of 1 storey  
Ground floor plan & elevation of *North front*  
Scale:  $\frac{1}{20}$  in to 1 ft  
Insc: As above & plan labelled  
s & d: I. A. White / 1830  
Pen & watercolour (200 × 180)

4 Design for a villa with a central ironwork porch & balcony  
Ground floor plan & elevation  
Scale:  $\frac{1}{20}$  in to 1 ft  
Insc: Plan labelled  
Pen & watercolour (170 × 170)  
Verso: Unidentified plan with dimensions given  
Pencil

5 Design for a villa of 2 storeys & a basement, with lower wings  
Ground plan & elevations of *Entrance Front* & *Garden Front*  
Scale:  $\frac{1}{20}$  in to 1 ft  
Insc: As above & labelled  
s & d: I. A. White / 1830  
Pen & watercolour (190 × 230)

6 Design for a villa of 2 storeys & 3 bays in Gothic style, with the central bay framed in a pointed arch  
Ground floor plan & elevation [Fig.77]  
Scale:  $\frac{1}{20}$  in to 1 ft  
s & d: I. A. White / 1830  
Pen & watercolour (160 × 140)

7 Design for a villa with a centre of 3 storeys & 3 bays crowned by a pediment & long single-storey wings linking 2 service pavilions  
Ground floor plan & elevation  
Insc: Labelled & some dimensions given  
Pen & pencil with watercolour within single ruled border (140 × 220)

8 Design for a villa with a cour de l'honneur  
Ground plan & elevation of garden façade  
Scale:  $\frac{1}{40}$  in to 1 ft  
Pen & pencil with watercolour within single ruled border (165 × 215)

9 Design for a villa with a centre of 2 storeys & 3 bays, & wings of 1 storey  
Elevation  
Scale:  $\frac{1}{20}$  in to 1 ft  
w/m J. Whatman Turkey Mill  
Pencil & watercolour (190 × 245)

10 Design for a villa of 3 storeys & 5 bays  
Elevation  
Scale:  $\frac{1}{10}$  in to 1 ft  
Pencil & watercolour (190 × 240)

1-10 Prov: Pres. with designs for villas by James Playfair (q.v.)  
These designs are all of similar size and style, several dated 1830, and seem to be part of a series, possibly prepared for publication.

**WHITE, Joseph William Gleeson (1851-1898)**  
Gleeson White was born and educated in Christchurch, Hampshire, where until 1891 he carried on his father's business as a bookseller. He was a member of the Art Workers' Guild and specialized in designing bookbindings, especially decorative cloth covers which he popularized. In 1891 he spent a year in America as associate editor of *Art Amateur* magazine and on his return was appointed as the first editor of *The Studio* and as editor of the Ex-Libris series of books published in London by Bell. He initiated a series of articles in *The Studio* on the work of architects such as Ernest Newton, R. Norman Shaw and C. F. A. Voysey called 'The Revival of English domestic architecture'. He contributed articles to the *Art Journal* and other periodicals and wrote several books, including *Practical designing*, 1893, *English illustration*, 1897, and *The Cathedral church of Salisbury: a description of its fabric and a brief history of old Sarum*, published in 1896.  
Bibl: T.B.; M. Bryan, *Dictionary of painters & engravers*, 1893; *Who was who, 1897-1915*, 1935; J. D. Kornwolf, M. H. Baillie-Scott and the *Arts and Crafts Movement*, 1972, p.23; obituary: *Art Journal*, 1898, p.382

Preliminary designs for bookplates, 1897  
Insc: *Suggestions for 7 designs for Stencil Bookplates & none to be over 1 1/2 inch*  
s & d: Gleeson White / June 1897  
Pen & wash on tracing paper (255 × 180)  
Prov: Mounted on p.59, Vol.II of the Quarto Imperial Club drawings (q.v.), pur. 1959

**WHITE, Stanford (1852-1906)**

NEW YORK: (USA): Brooklyn Institute of Arts & Sciences  
Design, c.1897

NEW YORK: (USA): Metropolitan Museum of Art  
Working drawings for addition of wings E, F & G 1905-07, & survey drawing, c.1913

See McKim, C. F., Mead, W. R. & White, S.

**WHITE, William (fl.1783)**

STON EASTON PARK (Som)  
Map showing the position of *Stone* (sic) *Easton* in relation to *Wells* & *Shepton Mallet*  
Insc: As above  
s & d: Wm White, *Wedmore 1783*  
Pen on vellum (405 × 465)  
Prov: Bound in an album with designs for the exterior & interior of Ston Easton Park & other unrelated material in several unidentified hands, pur. 1958  
See Unidentified: English C18  
Lit: CL, XCVII, 1945, pp.508-511, 552-555, 596-598  
Ston Easton Park was begun about 1760 for John Hippisley-Coxe (1715-1769) and was probably finished for his son, Richard (1743-1786). The architect is unknown.

**WHITE, William (1825-1900)**

William White is one of the most interesting and least known of Gothic Revival architects. He was a great-nephew of Gilbert White of Selborne and from about 1840 to 1845 was apprenticed to a builder, D. G. Squirhill, at Leamington, Warwickshire. He then moved to London and entered the office of Scott & Moffat, where he met G. F. Bodley and G. E. Street, who influenced him and whom he influenced. In 1847 he began a practice in Truro, Cornwall. Street moved to Cornwall in 1848 and the two were in close contact until 1850. In that year White toured northern France and, during the 1860s, went annually to the Alps on mountaineering expeditions. He had been elected a member of the Ecclesiological Society in 1849, and during the early years of his career produced some advanced church designs, such as St Hilary, Cornwall, 1853-54; his first London church, All Saints, Notting Hill, London, 1852; and St Michael & All Angels, Lyndhurst, Hampshire, 1858-59. His work in Cornwall includes churches at Pillack, 1856, and Lamorran, 1845, and the rectory at St Columb Major, 1850. About 1852 he moved to London where he specialized in designing cheap, small churches. These include three in Battersea: St Mark, 1873-76, St Mary & St Michael, 1881, and St Matthew, 1881-82; St Saviour, Aberdeen Park, Islington, 1867; and St Mark, Hanwell, Ealing, 1879. In his obituary the *Builder* states that he carried out no building of the first importance, but he did design more than 250 parish churches, such as those at Smannell, Hampshire, 1856-57; and Evington, Yorkshire, 1877; two colonial cathedrals at Pretoria, South Africa, and Tanarive, Madagascar (Malagasy Republic), 1883-89; and several houses, including Sharow Lodge, near Ripon, Yorkshire, and masters' houses at Winchester, Eton, Rugby, Repton and Marlborough; as well as restoring many churches. His only large country house, Humewood, Co Wicklow, for Mr Fitzwilliam Dick MP, 1867-70, was a successful design, but he received no more commissions of this kind after exceeding the estimate by £10,000. He lectured at the AA and RA schools and was a prolific correspondent to the architectural journals on subjects ranging from subsidized housing to the trigonometric basis of proportion and the psychology of colour in building. His ideas became increasingly isolated from those of his contemporaries; his architectural style did not develop and, in later life, he was thought of as something of a crank. He was elected F in 1859 and was President of the AA 1867-68.  
Bibl: T.B.; B. F. L. Clarke, *Church builders of the nineteenth century*, 1938, pp.263-264; P. Thompson, 'The Writings of William White' in J. Summerson (ed.), *Concerning architecture: essays in architectural writers and writing, presented to Nikolaus Pevsner*, 1968, pp. 226-237; M. Girouard, *The Victorian country house*, 1971, p.116-120; BN, LVIII, 1890, p.186; obituaries: *Builder*, LXXVIII, 1900, p.91; BN, LXXVIII, 1900, p.123; *RIBA Jnl*, VII, 1900, pp.145-147

LYNDHURST (Hants): Church of St Michael & All Angels  
Design  
Elevation of E wall of chancel, showing altar  
Scale:  $\frac{1}{2}$  in to 1 ft  
Insc: *Lyndhurst Parish Church / East end of chancel*, dimensions given  
w/m: J. Whatman 1863  
Pen (495 × 325)  
Lit: Pevsner & Lloyd, *Hants*, 1967, pp.326-327  
Superimposed on the drawing is J. H. Pollen's design for painted decoration, 1867. The E window and polychrome brick arch above are also coloured in in Pollen's hand. Pollen's inscription includes the date 1867, and this design may be a redrawing of the original design of c.1858, judging from the date of the paper.  
See also Pollen, John Hungerford [27].



**WHITE, William Henry (1838-1896)**

White was articled to George Morgan in 1858 and then went to France, where he was assistant to a Parisian architect for a short period. In 1860 he made a tour that included Antwerp, Louvain, Cologne, Strasbourg and Rheims. In 1864 he was elected A and by 1866 was in independent practice in Paris. He intended to stay there permanently but was forced to leave in 1870 because of the Franco-Prussian War. He was strongly influenced by French architectural practice, especially the style and theories of Viollet-le-Duc (q.v.). In France he reconstructed a château at Bizy, near Vernon, Eure, for Baron Fernand de Schickler, 1864, and worked on the restoration of a château near Bourges belonging to Prince Augustus d'Arenburg. He also designed the village school at Gloton, Seine-et-Oise, 1865, and a country house for Madame de Schickler at Meudon, Seine-et-Oise. He was elected F in 1868. In 1871 he went to India as a member of the Public Works Department of the Indian government, for which he designed the Court of Small Causes, Calcutta, built in 1878, and the monument to Chief Justice Norman at Presidency College, Bengal. When he returned to England he became examiner in architecture at the Royal Indian Engineering College and did journalistic work for the *Builder*, including a series on the public buildings of Westminster in 1877. He was Secretary of the RIBA from 1878 until his death in 1896. One of his main responsibilities was as editor of RIBA publications. He intended his series for the *RIBA Jnl* 'The House and household at different eras' to be published in separate format, but this was prevented by his death. Bibl: A. Graves, *RA exhibitors*, 1905-06; obituaries: *American Architect & Building News*, LIV, 1896, p.50; *La Construction Nouvelle*, XII, 1896, p.58; *RIBA Jnl*, III, 1896, pp.11-12, 17, 49-56

The following drawings were pres. as part of the William Henry White gift, 1897; for details of this gift see *RIBA Jnl*, IV, 1897, p.72

- [1] MANTES (Seine-et-Oise, France): Protestant church Working drawing, 1866  
W elevation of the *Eglise Protestante a Mantes*  
Scale: 5cm to 1m  
Insc: As above dimensions given  
s & d: *Dresse par l'architecte sousigne | Paris le 1er Mars 1866 | William H. White | 45 Rue de Ponthieu*  
Pen & watercolour within double ruled border (650×475)

- [2] MARTINVEST (Manche, France): Château  
Design for alterations & additions for Baron Arthur de Schickler, c.1870 (7):  
1 Elevation of main front, showing *partie reconstruite par M. du Moncel, Batiment Neuf & Vieille Tour Restauree*

- 2 Side elevations, showing *partie reconstruite par M. du Moncel, Batiment Neuf & Vieille Tour Restauree*, & cross-section of the new building

- 3 Elevations of *Batiment Neuf & Vieille Tour* & cross-section of the *vieux batiment (entièrement remanié)* cross-section of the *Partie reconstruite par M. du Moncel (nouvellement remaniée)* showing the *escalier ajoutée*

- 4 *Coupe transversale du batiment neuf & coupe longitudinale du batiment neuf*

- 1-4 Scale: 2cm to 1m (500×990 average)

- 5 *Plan, elevation et vue perspective de la galerie neuve servant de degagement au vieux Chateau, elevation du perron d'entree et coupe d'une fenetre du Salon & plan de l'entree principale et une perspective du porche*  
Scale: 5cm to 1m (1295×630)

- 6 *Plan du Rez-de-Chaussée, Detail d'une façade de la partie neuve, vue de la salle de Billard & vue du Salon, prise de la fenetre, a travers la Salle de Billard*  
Scale: 1 cm to 1m, 5 cm to 1m (1295×630)

- 1-6 Insc: As above  
Pen & wash

- 7 Aerial perspective showing new wing & parts of old château & internal courtyard  
Pen & pencil (650×520)

The château of Martinvast was reconstructed in the C19. W. H. White's alterations and extensions, which date from about 1870, are partly in the style of the C16 and partly in the style of the C12, from which period the donjon seems to date. In 1870 White exhibited at the RA No.786, 'The Château de Martinvast near Cherbourg for Baron Schickler (sic)'.

## Unidentified designs &amp;c

- [3] Design for a country house in Elizabethan style  
Perspective of exterior  
Photograph of original drawing (165×250)  
This design seems to be based on Wollaton Hall, Nottinghamshire, built by Robert Smythson, 1580-88.

- [4] Design for an imaginary façade composed of motifs derived from French architecture of the C16 & C17 to illustrate W. H. White's paper 'On the present state of thought concerning architecture' given before the AA, 1874  
Insc: (on gable) *Built | 1874*  
Lit & reprd: *The Architect*, II, 1874, pp.62-66 (W. H. White's paper)  
Pen (980×650)

Topographical drawings  
Belgium

- [5] ANTWERP: Cathedral church of Notre Dame  
View from SW of upper part of the *Cathedral d'Anvers*  
Insc: As above  
s & d: (on mount) *Anvers. 1860. W.H.W.*  
Pencil & watercolour on buff cartridge, backed (375×245)

- [6] GHENT: Hôtel de Ville  
Perspectival elevation of a window & a balcony on the façade of the *Hotel de Ville - Ghent*  
Insc: As above  
s: Verso (in pencil) *W.H.W.*  
Pencil with blue & brown washes (315×230)

- [7] LEUVEN: Hôtel de Ville  
View of *Hotel de Ville - Louvain*  
Insc: As above  
Pencil & grey wash (325×235)

## France

- [8] BLOIS (Loire-et-Cher): Château  
Details of capitals  
s & d: (on mount) *Blois 1866 - W.H.W.*  
Pencil with blue, red & yellow washes on buff cartridge, backed (325×225)

- [9] BOUGIVAL (Seine-et-Oise): Church of Notre Dame  
Perspectival elevation of tower  
s & d: *Bougival 1866 & (on mount) Bougival 1866 - W.H.W.*  
Pencil & watercolour on buff cartridge, backed (350×250)

- [10] MONT-ST-MICHEL (Ille-et-Villaine): Abbey  
Ten sheets of details of various parts of the abbey of *Mont St. Michel*  
Insc: As above, details labelled & some dimensions given  
s & d: *le 14 août 1867 & le 15 Août 1867; verso (in pencil) W.H.W.*  
Pencil on grey & buff cartridge (355×250), No.10 pencil on tissue, backed (280×240)

- [11] PARIS: Parc de Bagatelle, Bois de Boulogne  
View of a building called *Pompe a feu. Bagatelle*  
Insc: As above  
s & d: *W.H.W. 1861 & (on mount) Opposite Bagatelle 1861 - W.H.W.*  
Pencil & watercolour on buff cartridge, backed (320×235)

- [12] LE PUY (Haute-Loire): Cathedral church of Notre Dame de Puy  
View of cloisters  
s & d: (on mount) *Puy en Velay 1866 - W.H.W.*  
Pencil & blue wash on buff cartridge, backed (225×155)

- [13] RHEIMS (Marne): Cathedral church of Notre Dame  
Survey drawings of *Rheims Cathedral* (3):  
1 Perspectival elevation of upper part of the chevet of *Rheims Cathedral* from the N. East  
s & d: (on mount) *Reims 1860 - W.H.W.*  
Pencil with grey & blue washes on buff cartridge, backed (365×265)

- 2 Perspectival elevation of upper half of transept, *Rheims Cathedral. N side*  
Pencil & blue wash on buff cartridge (375×250)

- 3 Details of upper parts of *West Front. Rheims. window on side doorway W. front & window over central door W front*  
Pencil & grey wash on buff paper (375×250)

- 1-3 Insc: As above  
2-3 s: Verso (in pencil) *W.H.W.*

- [14] ROUEN (Seine-Maritime): Church of St Ouen  
Perspectival elevation of upper part of transept of *St Ouen Rouen*  
Insc: As above  
s & d: *16 Août 63 & (on mount) Rouen 1863 W.H.W.*  
Pencil with blue, grey & buff washes, backed (355×250)

- [15] ROUEN (Seine-Maritime): Palais de Justice  
Perspectival elevation of pinnacle of the *Palais de Justice Rouen*  
Insc: As above  
s & d: *17 Août 1863 | W.H.W.*  
Pencil with grey, buff & sepia washes (325×230)

- [16] STRASBOURG (Bas-Rhin): Cathedral church of Notre Dame  
Perspectival elevation of upper part of S transept  
Insc: *Gable. S. side*  
s & d: *1860 & (on mount) Strasbourg 1860 W.H.W.*  
Pencil & grey wash with blue & white gouache on buff cartridge, backed (370×250)

## Great Britain

- [17] YORK: Minster  
Survey drawings, 1858 (2):  
1 Perspectival elevation of a *Pinnacle. South Front*  
s & d: *W.H.W. | 1858 South Front*  
Pencil & sepia wash, backed (250×145)

- 2 Detail of *capital, W front | York*  
s & d: *W.H.W.*  
Pencil & buff wash, backed (175×110)



1-2 Insc: As above  
s & d: (on mount) *York 1858 W.H.W.*

An article on the topographical drawings of William Henry White was published in *RIBA Jnl*, III, 1896, pp.53-56.

**WHITEHEAD, John** (fl.1770) (1724-1812)

Design for a monument to John Bristow & his wife in the form of an urn surmounting a freestanding plinth, 1770

Plan of plinth & elevation of plinth with urn  
Insc: (on urn) *MDCCCLXVIII & (on plinth) Jobanni Bristow | In Senatum Magnae Britanniae | Quinquies Lecto | Anna Juditha Foissin | Coniugi Benemerenti | et sibi | Vixit annos LXVII | ex his cum illa XXXIV*

s & d: *John Whitehead Esq. Archt | Col. Wm Elsdon Deln | List on 6 April 1770*

Pen & wash within double ruled border (520 x 320)  
Prov: Pur. 1966

**WHITELAW, James Mitchell** (1886-1913)

Whitelaw began his career in 1901 in the office of Alexander Skirving of Glasgow. While with Skirving he attended the Glasgow School of Architecture and won the Glasgow Institute of Architects prize for design and measured drawing. In 1905 he won the Alexander Thomson travelling scholarship and spent a year in Spain and Italy. He went to London in 1906 and after working for a few months with the firm of Honeyman, Keppie & Mackintosh became assistant until 1912 to John Burnet, with whom he worked on the British Museum extension. From 1906 to 1909 he was a student at the AA school and, from 1909 until 1913 at the RA schools. As a student he received many prizes, especially for draughtsmanship, including the AA Batsford prize, the RIBA prize for measured drawings, 1910, a RA schools prize for the design of a façade for Charing Cross railway station, London, 1911, and the Soane Medallion in 1912 for the design of a railway terminus. His promising career was brought to an end when he was drowned.  
Bibl: *Designs in architecture by James Mitchell Whitelaw 1886-1913, collected and published as a tribute from his fellow students and admirers and as a memorial of his life work*, 1916, introduction; *Builder*, C, 1911, pp.209-210; *CIV*, 1913, pp.10-12, 147-148; obituaries: *BN*, CV, 1913, p.40; *Builder*, CV, 1913, p.30; *RIBA Jnl*, XX, 1913, p.648

The drawings catalogued below were pres. by the H. S. Goodhart-Rendel office, 1961

[1] LONDON: Charing Cross railway station, Westminster  
Competition design for the river façade, 1911 (3):  
1 Half plan | at | Roadway Level & Half plan | at | Railway Level  
Insc: As above & plans labelled  
(670 x 1055)

2 Elevation of main façade

Insc: *The courses of masonry are similar in | scale to those of Waterloo Bridge and | those of the Victoria embankment by Bazalgette & The diameter of the columns of the | large doric order agrees with that | used at Waterloo Bridge by Rennie*  
(735 x 1055)

Exhib: (according to label on verso) *Exhibition of British Architecture, Paris, May 1914, 'Façade for Charing Cross Station' (lent by Arthur G. Shoosmith)*  
Shoosmith (q.v.) had been a fellow student and close friend of Whitelaw (J. Lever, 1975).

3 Cross section on line AA

Insc: As above; verso, instructions about reproduction  
Reprd: *Builder*, C, 1911, p.210  
(670 x 540)

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

Insc: As above & *RA design for | the | River-Façade of Charing + | Station*

2-3 s & d: (label on verso) *Royal Academy Schools | James M. Whitelaw | £20 premium | March 10th 1911*

1-3 Pencil & wash within single wash border on tracing paper backed

Lit & reprd: *Designs in architecture* ... pp.12-13, pls.V (plan), VI (elevation), VII (cross-section); *Builder*, C, 1911, pp.209-210

[2] Competition design for a cascade with porticoes, 1905 (2):

1 Plan & transverse sections thro' cascade

Scale:  $\frac{1}{16}$  in to 1 ft,  $\frac{1}{8}$  in to 1 ft

Insc: As above & plan labelled

Pencil & sepia pen (985 x 680), upper left corner of sheet cut off

2 Perspective sketch

Insc: As above, *Alexander Thomson Travelling Scholarship 1906-7 & Design subject: A cascade with porticoes in a public park*

s & d: *James M. Whitelaw | age 19 | Invent & Deln | Glasgow Sept '05*

Pencil (680 x 1010)

1-2 Lit: *Builder*, LXXXVIII, 1905, p.70

[3] Competition design for a concert hall (7):

1 Block plan, showing domed concert hall & surrounding streets

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

Insc: As above; verso (in pencil) instructions about reproduction & (on label) *J. M. Whitelaw*

Pencil, red pen & sepia wash on tracing paper, backed (1220 x 670)

Exhib: (according to label on verso) *Exhibition of British Architecture, Paris, May 1914, 'Concert Hall Plan' (lent by Arthur G. Shoosmith)* See note to [1]2.

2 Plan of concert hall with surrounding area pencilled in

Insc: As above

s: Verso *J. M. Whitelaw*

Pencil, red pen & sepia wash on tracing paper, backed (1120 x 680)

3 Front Elevation showing surrounding buildings in a crescent & a monument to a great composer

Insc: As above & *RA Design for a concert hall on an open site in a large town*; verso (in pencil) instructions about reproduction & (on label) *the late J. M. Whitelaw*

Pencil & red pen with pink & sepia washes on tracing paper, backed (490 x 1310)

Exhib: (according to label on verso) *Exhibition of British Architecture Paris, May 1914, 'Concert Hall Elevation' (lent by Arthur G. Shoosmith)*  
See note to [1]2.

4 Elevation of W. side showing the surrounding buildings

Insc: As above; verso (in pencil) instructions about reproduction

Pencil & red pen with pink & sepia washes on tracing paper, backed (500 x 1070)

5 Longitudinal section on centre line AA

Insc: As above; verso (in pencil) instructions about reproduction

Pencil & red pen with sepia wash on tracing paper, backed (505 x 1310)

6 Cross section on centre line CC

Insc: As above

Pencil & red pen with sepia wash, on tracing paper backed (510 x 675)

2-6 Scale:  $\frac{1}{16}$  in to 1 ft

1-6 Insc: (except) No.3 *RA Design for a Concert Hall in a Large Town*; (Nos.4-6) verso (on label) *Royal Academy Schools | J. M. Whitelaw | £20 premium | Mar 15th*

7 Detail Drawing of West-End Bay of Grand Foyer

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

Insc: As above, *Subject | RA Design for | a concert hall | in a large town & (on building) Amphion Hall, West entrance*; verso (on label) *Royal Academy Schools | J. M. Whitelaw | £20 premium | Mar 15th*

d: 1911

Pencil & red pen with grey & sepia washes (1430 x 795)

Exhib: (according to label on verso), *Exhibition of British Architecture, Paris, May 1914, 'Concert Hall, 1/4 in detail' (lent by Arthur G. Shoosmith)*  
See note to [1]2.

1-7 Lit: & reprd: *Designs in architecture* ... p.13, pls.IX (block plan), X (front elevation), XI (elevation of W side & longitudinal section), XIII (detail of W end bay)

This design was executed for a competition at the RA schools in 1911 and won the Silver Medal. The exhibition of British architecture referred to in the catalogue entries was an exhibition of student drawings from several British architectural schools held at the Architectural Association in Paris in the summer of 1914. For further information see *Builder*, CVII, 1914, p.32.

[4] Competition design for a gymnasium, 1911 (6):

1 Plan, showing surrounding buildings & gardens

Insc: *RA design for a large gymnasium for any American university*

s: Verso (in pencil) *Whitelaw | Gymnasium & J. M. Whitelaw*

Pen & pencil on tracing paper, backed (875 x 1035)

2 Plan

Pencil on tracing paper, backed (780 x 1675)

Exhib: (according to label on verso) *Exhibition of British Architecture, Paris, May 1914 'Gymnasium plan' (lent by Arthur G. Shoosmith)*  
See note to [1]2.

3 Side elevation

Insc: *RA Design for a large gymnasium for any American university*; verso (in pencil) instructions for reproduction

s: Verso (in pencil) *Gymnasium | J. M. Whitelaw*  
(500 x 1665)

4 Longitudinal section

s: Verso (in pencil) *J. M. Whitelaw*  
(500 x 1665)

5 Transverse section through central hall

(500 x 1070)

6 Transverse section through side hall

(500 x 1070)

5-6 Insc: Verso (in pencil) instructions for reproduction

3-6 Pen & green pen on tracing paper, backed

1-6 Lit & reprd: *Designs in architecture* ... p.14, pls.IV (block plan), XV (side elevation) XVI (section through central hall & through side hall)  
This design was executed for a RA schools competition in 1911.



**[5]** Competition design for a mausoleum, 1909 (5):

1 Preliminary plan, front elevation & perspective  
Scale:  $\frac{1}{16}$  in to 1 ft

Insc: *A mausoleum in a nobleman's park & Original Sketch*

Pencil on detail paper, backed (515 × 270)

**2 Plan**

Insc: As above

s: Verso *James M. Whitelaw*  
(540 × 430)

**3 Front elevation**, with plan sketched in

Insc: As above; verso (in pencil) instructions for reproduction  
(350 × 485)

**4 Section on centre line**

Insc: As above  
(345 × 490)

3-4 Exhib: (according to labels on verso) *Exhibition of British Architecture, Paris, May 1914. 'Mausoleum' (lent by Arthur G. Schoosmith)*

See note to [1].2.

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

2-4 Pencil on tracing paper, backed

**5 Side elevation**

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

Insc: As above & *Design for a mausoleum in a nobleman's park*

Pencil on detail paper, mounted (350 × 490)

1-5 Insc: As above & 13 encircled

Lit & reprd: *Designs in architecture* . . . 1916, p.12, pls.I (preliminary sketch), II (front & side elevations)

This design for a mausoleum was executed for the entrance examination of the RA schools in 1909.

**[6]** Design for an office building (2):

1 *Ground floor plan, first floor plan & roof plan*  
Scale:  $\frac{1}{8}$  in to 1 ft  
(375 × 615)

2 *Front elevation, back elevation, transverse section on line AA & transverse section on line BB*  
(460 × 840)

1-2 Insc: As above, *Design for a block of city offices & (No.2. on building) Clan Line Offices*  
Pencil with sepia & grey washes, backed

**[7]** Competition design for a panel

*Elevation of balustrade (developed)*, showing decoration with signs of the zodiac, & *Plan & elevation of a round temple showing use of balustrade on curved staircases at either side*

Insc: As above & R.A. *competition design for a carved panel on a white marble balustrade*

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

Pencil, backed (595 × 595)

This design may have been executed in 1911 for a RA schools competition for an original composition in ornament for which Whitelaw won the prize of £10.

**[8]** Design for a terrace of 4 houses, 5 storeys high

Elevation  
Pen, pencil & watercolour (540 × 770)

## Measured drawings

France

**[9]** CHARTRES (Eure-et-Loire): Cathedral church of Notre Dame

*Detail of Jamb of doorway: Chartres Cathedral: France Plan thro' pedestals, plan thro' pillars (inverted), plan thro' pillars (showing caps), front elevation, elevation on angle & side elevation*

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

Insc: As above

s & d: *Measured & drawn by* | (erased) *Glasgow June 1904*  
Pencil with brown & ochre washes (985 × 670)

Great Britain

**[10]** LONDON: Westminster Life & British Fire Office, Strand

Elevation of façade

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

Insc: (partly erased) *Westminster Fire Office & some dimensions given*

s: *James M. Whitelaw*

Pencil & grey wash, backed (975 × 680)

The office was built by C. R. Cockerell (q.v.) in 1831-32 and demolished about 1908.

Italy

**[11]** BOLOGNA (Emilia Romagna): Palazzo Albergati

*Front elevation | showing completed scheme as originally intended*

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

Insc: As above & *Bologna | The Palazzo Albergati: - B. Peruzzi Archit 1540 AD*

s: *Drawn by James M. Whitelaw*

Pencil & coloured washes (300 × 680)

**[12]** BOLOGNA (Emilia Romagna): Palazzo

Bevilacqua-Vincenzi

Elevations & sections of part of the Cortile arcade

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

Insc: As above & *Bologna: Palazzo Bevilacqua-Vincenzi*

s & d: *Measured & Drawn by* | *Jaes M. Whitelaw July 06*

Pencil & watercolour (510 × 675)

**[13]** ROME: Palazzo Massimi

*Detail of Frieze & Ceiling of Large Hall*

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

Insc: As above & *Rome: Palazzo Massimi*

s & d: *James Whitelaw | May 1906*

Pencil & watercolour (900 × 1015)

Spain

**[14]** SEVILLE (Andalusia): Alcazar

*Detail from arch & tiled jamb in the Hall of Ambassadors*

Insc: As above, *Seville: Alcazar, jamb & return of jamb*

s: *James Whitelaw | Sept 06*

Pencil & watercolour (990 × 670)

## WHITLEY, Charles Thomas (fl.1870-1909)

Whitley practised first in Dover and then, after 1870, in Warrington, Lancashire. He restored the church of St Dunstan, Snargate, Kent, from 1870 to 1872 and in 1878 designed the church of St John the Baptist, Earlestown, Newton-le-Willows, Lancashire, in partnership with an architect called Fry.

Bibl: GR; obituary: *RIBA Jnl*, XVI, 1909, p.447 (notice)

SNARGATE (Kent): Church of St Dunstan

Design for restoration

*Plan as re-seated in 1871*

Insc: As above, *Saint Dunstons Church | Snargate Kent & details labelled*

s: *Chas Thos Whitley Archt | 2 Pencester St. Dover*

Pen & coloured washes on tracing paper (515 × 725)

Prov: Pres. by Kenneth B. Mackenzie (A), 1972

Lit: J. Newman, *W Kent*, 1969, p.512

## WHITWELL, Thomas Stedman (fl.1806-1840)

Whitwell was a native of Coventry. He first exhibited at the RA in 1806, with a view of St Michael's, Coventry, and in 1811 he was working in the architects' office at London Docks. By 1819 he had moved to Leamington Spa, Warwickshire. In that county he designed the Independent Meeting House, Carr's Lane, 1819-20, and the library, Temple Row West, 1820-21, both in Birmingham, and the main façade and enlargement of the Independent Chapel, Cow Lane, Warwick. In 1821-22 he designed Brampton Park, Huntingdonshire, for Lady Olivia Bernard Sparrow, and in 1825-26 he went to New Harmony, Indiana, USA, under the auspices of Robert Owen. The venture was unsuccessful and he returned to England, publishing in London in 1830 *A Description of an architectural model from a design by Stedman Whitwell Esq for a community upon a principle of united interest as advocated by Robert Owen*. Whitwell's three sons stayed in Indiana and made considerable contributions to the political and academic life of their adopted country. By 1827 Whitwell was at work on the Brunswick Theatre, Goodman's Fields, London, the roof of which collapsed two nights after the opening in 1828. He published two tracts on domestic heating and ventilation in 1834.

Bibl: *APSD*; *Colvin*; T.B.; A. Graves, *R.A exhibitors*, 1905-06; information from M. McDermot, 1976

BRAMPTON PARK (Hunts)

Design for Lady Olivia Bernard Sparrow, 1821

*Plan of first floor*

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

Insc: As above & *Brampton Park | Lady Olivia B. Sparrow*

s & d: *T. Stedman Whitwell Archt | October 1821*

Pen & pencil with sepia wash (475 × 610)

Prov: J. B. Papworth Collection

Lit: Pevsner, *Beds & Hunts*, 1968, pp.212-213

Brampton Park was rebuilt in 1821-22 by Thomas Stedman Whitwell and altered by J. B. Papworth, 1823-32. After a fire in 1907 a smaller house was built. For Papworth's designs for the layout of the ground and a lodge see *Papworth, John Buonarotti* [195] (the drawings of J. B. Papworth at the subject of a separate volume, *Office of J. B. Papworth* by George McHardy, in the RIBA Drawings Collection catalogue series).

## WIGHT, Peter Bonnett (1838-1925)

Wight was born and educated in New York, USA, where he began the study of architecture under Thomas R. Jackson in 1856 and set up in practice on his own in 1862. In 1871 he moved to Chicago, where he worked in partnership first with Asher Carter and then, on his death, with William Drake. During the late 1870s Wight devoted much time to the problems of fireproofing and he was the inventor of fireproof lift doors. He retired in 1885, but in 1890 was called upon to design a number of private buildings in the ground of the World's Columbian Exposition of 1895, for which he also served as consulting architect to a number of foreign exhibitors. In 1918 Wight retired permanently and moved to Pasadena, California, where he died. He was an early and active member of the American Institute of Architects of which he was elected a fellow in 1866 and served as national secretary 1869-71.

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



NEW YORK (USA): Brooklyn Mercantile Library, Montague Street  
Designs, c.1867 (2):

1 Perspective of an asymmetrical Gothic façade towards Montague Street  
Insc: (on mount) *Brooklyn Mercantile Library | Design for the New Building on Montague Street*  
s: P. B. Wight  
Photograph of original drawing, mounted (220 × 155, shaped to a pointed arch)

2 Perspective of a more symmetrical, Ruskinian Gothic street façade  
Insc: (on mount) *The Mercantile Library | Built in Brooklyn - 1867-7*  
s: (on mount) P. B. Wight | Architect  
Photograph of original drawing, mounted (220 × 155)

*The following catalogue of the drawings of George Wightwick was compiled by John O'Callaghan*

#### WIGHTWICK, George (1802-1872)

Born at Alyn-Bank, near Mold, Flintshire, Wightwick was educated at Wolverhampton Grammar School and Lord's School at Tooting. In 1818 he was articled to Edward Lapidge and in 1825 visited Italy. On his return he worked for a short period with Sir John Soane and in 1827 published a volume of *Select views of Roman antiquities* and a volume of essays. Having failed to build up a practice in London, Wightwick in 1829 moved to Plymouth and began there as partner to John Foulston, who retired soon afterwards. Throughout the 1830s Wightwick had an extensive practice in Devon and Cornwall and designed buildings in both Classical and Gothic styles. Unfortunately for him, his idea of church Gothic was more in sympathy with that of late Georgian architects, and he failed to change his outlook in the 1840s. His designs and ideas were castigated by the *Ecclesiologist* and he began to lose his church commissions. In 1851 Wightwick retired to Clifton and moved to Portishead in 1855, where he subsequently died. Wightwick was as prolific a writer as architect and is best known today by *The Palace of architecture*, 1840, and more especially by *Hints to young architects*, 1846.

Bibl: *Colvin*; autobiography serialized in *Bentley's Miscellany*, XXXI-XXXV, 1852-54; XLII-XLIV, 1857-58

Prov: All the drawings catalogued below, except where otherwise stated, were bequeathed by Wightwick

Most of the design drawings are contained in 5 folio volumes (430 × 340) bound in black morocco, insc. on the spine *Architectural works of George Wightwick, Vol. I to Vol. V* respectively; each volume has a MS index. A clue to the compilation of the volumes lies in Wightwick's statement in his autobiography published in *Bentley's Miscellany* that 'I adopted an assistant course of instruction ... [which] was to employ the young men [his articled pupils], after a building had been completed, in making an entire set of detailed fair drawings from the working plans, as finally carried out, after use and correction during the building's progress. By this means, all the results of modifying taste or practical thought, occasioned by new perceptions or necessities arising with the structure, were impressed on their minds; and the fruits, to me, of this proceeding are several volumes, fully illustrating all the work of any importance constructed by me during a practice of five-and-twenty years' (*op. cit.*, XLII, 1857, p.610). Thus the catalogue which follows (that is, of the executed designs) is, properly, of designs as *built* and covers most of Wightwick's output between 1832 and 1850.

[1] BODMIN (Cornwall): Lunatic asylum  
Design for additions in a Classical style (4):

1 Block plan of Old, and detailed Plans of New Buildings  
Scale:  $\frac{1}{32}$ in to 1ft  
Insc: As above, *Pauper County Lunatic Asylum, Bodmin Cornwall & (on shaded part of block plan) Old Buildings erected by Mr Foulston*  
Pen & wash  
V, f.28

2 Superintendent's House, Ground & First Floor Plan(s) & Elevation of the Front  
Scale:  $\frac{3}{4}$ in to 10ft,  $\frac{1}{16}$ in to 5ft  
Pen with blue & grey washes  
V, f.27

3-4 New Building for Male Patients  
3 Half Plan(s) of Ground & Upper Floor(s)  
Scale:  $\frac{1}{16}$ in to 1ft  
w/m: J. Whatman Turkey Mill 1845  
Pen & blue wash  
V, f.30

4 Elevation of S. Front, Inner return of W. Wing, &c, Transverse Section thro Wings & elevation of Common Hall &c  
Scale:  $\frac{3}{4}$ in to 10ft  
Pen with blue, grey & pink washes  
V, f.29

2-4 Insc: As above & plans labelled

Lit: *Colvin*; S. Lewis, *Topographical dictionary of England*, I, 1842, p.290; *Bentley's Miscellany*, XLII, 1857, p.403  
The lunatic asylum was, according to S. Lewis, *op. cit.*, 'built in 1820, at an expense of £15,177.2.9. including the furniture: it is of an octagonal form, consisting of six ranges, each containing two galleries'. Wightwick's drawing of Foulston's ground plan corresponds with this description, and the additions by Wightwick also radiate from the central octagon.

[2] BRISTON (Devon): House  
Design for additions in a Classical style for Henry Collins-Splatt, 1834  
Plan & Elevation of the New Front & Details  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{3}{8}$ in to 1ft, 1in to 1ft  
Insc: As above, *Henry Collins-Splatt Esqre | Additions to his House at Brixton Devon, The Corinthian capital (of bowed porch) is from an antique in the Vatican Museum, Rome & details labelled*  
s & d: Geo. Wightwick. Archt | 1834  
Pen with brown, mauve & grey washes  
I, f.75

[3] BROWNSTON (Devon): Chapel  
Design in an Early English style, c.1844 (2):  
1 Ground Plan & Transverse Section - looking East  
Scale:  $\frac{1}{4}$ in to 1ft, 1in to 1ft  
III, f.16

2 South, West & East Elevation(s)  
Scale:  $\frac{1}{8}$ in to 1ft  
III, f.15

1-2 Insc: As above & Chapel at Brownstone; Devonshire  
Pen & coloured washes  
Built 1844 (GR).

[4] BUDE (Cornwall): Church of St Michael & All Angels  
Design in an Early English style, 1834 (11):  
1 Ground Plan & Section through Chancel  
Scale:  $\frac{1}{16}$ in to 10ft  
III, f.21

2 Elevation(s) of the East & West Front(s)  
Scale:  $\frac{1}{8}$ in to 1ft  
III, f.18

3 Elevation of the North side, the South side having a Vestry to correspond with the Porch here shown  
Scale:  $\frac{1}{8}$ in to 1ft  
III, f.19

4 Elevation of Bell turret & details of Cross over Gable & Capping &c | to Turrets  
Scale:  $\frac{3}{8}$ in to 1ft,  $\frac{1}{8}$ in to 1ft  
III, f.20

5 Transverse Section, shewing Truss of Roof and Choir end & details  
Scale:  $\frac{1}{4}$ in to 1ft approx., 1in to 1ft  
III, f.22

6 Transverse Section, with Opening into Chancel & details  
Scale:  $\frac{1}{4}$ in to 1ft approx.  
III, f.23

7 Longitudinal Section through the Chapel  
Scale:  $\frac{1}{8}$ in to 1ft  
III, f.24

8 Elevation of 1 bay of interior & details of Font  
Scale:  $\frac{1}{4}$ in to 1ft, 1in to 1ft,  $\frac{1}{4}$ FS  
III, f.25

9 Plan & Elevation of Pulpit  
Scale: 1in to 1ft  
III, f.26

10 Elevation of the Table & details  
Scale: 1in to 1ft,  $\frac{1}{4}$ FS  
III, f.27

11 Plan, Elevation & Section of the Gate into the Chapel Yard  
Scale:  $\frac{1}{16}$ in to 1ft  
III, f.27

1-11 Insc: As above, *Chapel of St Michael, | at Bude Haven in the County of Cornwall; | erected at the sole expense of | Sir Thomas Dyke Acland, Bart | 1834, | illustrated by 11 sheets of Drawings or similar & plans & details labelled*  
s: Geo: Wightwick  
Pen & coloured washes  
Lit: Pevsner, *Cornwall*, 1970, p.47 ('The church of St Michael and All Angels is of 1835 (by Wightwick; enlarged 1876) and unimportant'); *Architectural Magazine*, II, 1835, p.44

[5] BUDE (Cornwall): Cottages  
Design for Sir Thomas Dyke Acland Bt  
Plan(s) at Lower & Upper Terrace Level(s), Elevation(s) of Front towards the Down & of Front towards the Harbour, transverse Section  
Scale:  $\frac{5}{8}$ in to 10ft,  $\frac{1}{16}$ in to 10ft  
Insc: As above, *Sir Thomas Dyke Acland, Bart. | Double Cottage for resident Housekeeper | and Lodging Visitors; erected at Bude Haven; Cornwall & plans & section labelled*  
s: Geo. Wightwick Archt  
Pen & coloured washes  
IV, f.30

[6] BUDE (Cornwall): Customs house  
Design for Sir Thomas Dyke Acland, 1833  
Plan(s) of Ground & Bed Room Floor(s), Elevation(s) of Front(s) & Section  
Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{3}{32}$ in to 1ft  
Insc: As above, *Sir Thomas Dyke Acland Bart. | Preventive-Service House, | built at Bude-Haven, County of Cornwall, in 1833 & plans labelled*  
s: Geo: Wightwick; Architect  
Pen & coloured washes  
IV, f.31



[7] BUDE (Cornwall): Garden building  
Design in a Classical style for Sir Thomas Dyke  
Acland Bt, 1835

Plan, East Elevation & section

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

Insc: As above, *Storm-Tower: Bude Haven | After the Temple of the Winds, at Athens & Sir T. D. Acland, Bart*

s & d: Geo: Wightwick: Architect | 1835

w/m: J. Whatman Turkey Mill 1832

Pen & coloured washes

I, f.87

[8] CADBURY (Devon): Church of St Michael  
Design for reredos & altar rail

Plan & elevation of reredos & elevation of rail

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

Insc: *Design for New Altar Piece | Cadbury Church, Devon*

Pen & blue wash

III, f.6

[9] CALLINGTON (Cornwall): Market

Design for a market-place, market inn & other  
market buildings in a Classical style for Alexander  
Baring, 1832-33

Ground Plan & Elevations of the Market Inn and several  
Market Buildings

Scale:  $\frac{1}{4}$  in to 50 ft,  $\frac{1}{20}$  in to 1 ft

Insc: As above, *Callington Market Place erected 1832-1833*  
& plan labelled

s: Geo: Wightwick: Archt

w/m: J. Whatman Turkey Mill 1830

Pen with blue, brown & grey washes

I, f.82

Lit: S. Lewis, *Topographical dictionary of England*, 1842,  
I, p.467 ('An excellent market-place has lately been  
formed, together with a cornmarket 90 feet long, by  
the lord of the manor, Lord Ashburton: it is a very  
commodious building, ornamented with a colonnade  
entirely around it, supported on granite pillars')

[10] CALVERLEIGH (Devon): House

Design in Classical style for Joseph Chichester Nagle  
(8):

1 General Plan of Ground Floor

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

w/m: J. Whatman 1841

I, f.44

2 General Plan of the Bed Chamber Floor

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

I, f.45

3 Elevation(s) of the East & West Front(s)

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

I, f.43

4 Elevation of South Front

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

I, f.46

5 Plan & elevations of Doric Portico & window &  
cornice Details

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

w/m: J. Whatman 1840

I, f.47

6 Half Plan(s) of Staircase hall & Gallery above &  
Longitudinal Section

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

I, f.48

7 Quarter Plans of ground & upper floors of staircase  
hall & Transverse Section

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

I, f.49

8 Details of Staircase &c

Scale: 1 in to 1 ft

I, f.50

1-8 Insc: As above, *Joseph Chichester Nagle Esq | Calverleigh House: Tiverton or similar & plans & details*  
labelled

Pen with blue, brown & grey washes

A minimum Classical house with low hipped roof,  
Doric portico and bracketed window cornices.

[11] CLOWANCE (Cornwall)

Design for a chimneypiece in a Classical style for Sir  
John St Aubyn Bt

Front & side Elevation(s) & Details of Cornice &c

Scale:  $\frac{1}{16}$  in to 1 ft,  $\frac{7}{16}$  in to 3 in

Insc: As above & *Sir John St Aubyn; Bart. -*

*Clowance - Cornwall | Chimney piece in Private Room*

Pen with brown & grey washes

IV, f.54

[12] CORNWOOD (Devon): Church of St Michael  
Design for a reredos, 1844

Plan, elevation & Details

Scale:  $\frac{1}{8}$  in to 1 ft,  $\frac{3}{4}$  in to 1 ft

Insc: *Altar Piece; Cornwood Church & (on centre panel of reredos) Do This | in Remembrance of me | MDCCCXLIV*

w/m: J. Whatman Turkey Mill 1840

Pen with brown & grey washes

III, f.4

[13] DEVONPORT (Devon): Cornwall Street

Design for a public library in a Classical style (6):

1 Ground & Upper Floor Plan(s)

Scale:  $\frac{1}{8}$  in to 10 ft approx.

Insc: As above & *Plymouth and Cottonian Libraries*

w/m: J. Whatman Turkey Mill 1845

V, f.4

2 Elevation of the Front towards Cornwall St

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

Insc: As above & (on frieze) *Plymouth and Cottonian Libraries*

V, f.1

3 Transverse Section through Centre

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

Insc: As above

V, f.5

4-5 Details of Front

Scale: 1 in to 1 ft

Insc: As above & labelled

V, ff.2-3

1-5 Pen with brown, blue & grey washes

6 Internal Details

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

Insc: As above & labelled

Pen & mauve wash

V, f.6

Lit: *Builder*, X, 1852, p.152; A. E. Richardson & C. L. Gill, *Regional architecture of the West of England*, 1924, p.54

A two-storey, three-bay Italianate building with  
cornice and balustrade.

[14] DEVONPORT (Devon): Cumberland Street  
Design for a terrace of 10 houses & shops (2):

1 Plan & elevation of the terrace front

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

Insc: *Range of Houses and Shops in Cumberland Street; Devonport*

II, f.64

2 Plan & Elevation of One of the End Houses & exterior  
details

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

Insc: As above & *Cumberland St. Devonport*

w/m: J. Whatman Turkey Mill 1938

II, f.65

1-2 Pen with brown & grey washes

Both end houses have their upper floors articulated  
by a giant Corinthian order surmounted by a pediment;  
the intervening houses have their dividing walls  
brought forward as rusticated pilasters.

[15] DEVONPORT (Devon): Fore Street

Design for a house & shop in a Classical style for  
Mr Franklyn (3):

1 Plan(s) of Ground, First & Second Floor(s) & Elevation  
towards Fore Street

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

II, f.55

2 General Elevation towards Tavistock Street

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

II, f.56

3 Details of external mouldings

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

w/m: J. Whatman Turkey Mill 1833

II, f.57

1-3 Insc: As above, *Mr Franklyn - House and Shop -*  
*Devonport & plans & details labelled*

Pen & brown, grey & blue washes

[16] DEVONPORT (Devon): Fore Street

Design for houses & shops in a Classical style (2):

1 Front elevation

Scale:  $\frac{3}{4}$  in to 5 ft

Insc: *Range of Four Houses and Shops on the North Side of Fore Street & house entrance doorways numbered 1-4*

V, f.63

2 Details of external mouldings

Scale: 1 in to 1 ft

V, f.64

1-2 Pen & pen & wash

The nine-bay façade, tripartite in its massing with a  
centrepiece of four storeys flanked by three-storey  
sections, unifies the four shops in a palatial manner.  
The central five bays are organized like those of the  
Esplanade, the obvious source being Barry's garden  
façade for the Travellers' Club. Wightwick uses  
semicircular headed windows on first floor level and  
segmental-headed windows on the second floor level  
across the entire front. A heavy cornice and  
balustraded parapet complete the composition.

[17] DEVONPORT (Devon): Fore Street & Chapel  
Street

Design for houses & shops in a Classical style (2):

1 Elevations in Fore St. & of Return Front in Chapel St.

Scale:  $\frac{3}{4}$  in to 5 ft

V, f.67

2 Details of exterior

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

V, f.68

1-2 Insc: As above, *Houses & Shops, in Fore St & Chapel Sts.* (sic) *Devonport & details labelled*

w/m: J. Whatman Turkey Mill 1845

Pen & pen & wash

[18] DEVONPORT (Devon): Mechanics' Institute  
Design (3):

1 Ground floor, First & Second Floor Plan(s), cross-  
Section, Section thro' Entrance Corridor & Roof section

Scale:  $\frac{1}{16}$  in to 10 ft,  $\frac{7}{8}$  in to 5 ft approx.

II, f.32



**2 Elevation of West Front**

Scale:  $\frac{3}{16}$ in to 1ft  
w/m: J. Whatman Turkey Mill 1840  
II, f.31

**3 South Elevation & external Details**

Scale:  $\frac{1}{8}$ in to 1ft, 1in to 1ft approx.  
II, f.33

1-3 Insc: As above, *Mechanics Institute: Devonport & plans & details labelled*  
Pen with blue, brown & grey washes  
A three-storey Classical house organized in the Barry palazzo mode as demonstrated by the Reform Club, Pall Mall, London.

**[19] DEVONPORT (Devon): St Aubyn Street**  
Design for a pair of semi-detached houses in a Classical style**Elevation & Details**

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

Insc: As above, *Elevation of Houses Nos ... & ...* (blanks), *St Aubyn Str; Devonport & details labelled*  
Pen with brown & grey washes  
II, f.81

Both houses are unified by a façade of almost monumental proportions. The ground floor walls are rusticated; the first floor windows have segmental pediments over swell friezes and there is a cornice and blocking course on top. On St Aubyn Street see note to [21].

**[20] DEVONPORT (Devon): St Aubyn Street**  
Design for a pair of semi-detached houses in a Classical style**Elevation & details**

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

Insc: *Elevation of two Houses in St Aubyn Street: Devonport*

Pen with brown & grey washes

II, f.82

Both houses are unified by a façade of almost monumental proportions. Doorways and first floor balconied windows are round-headed; there are dressed blocks to ground floor openings, pilasters on first floor openings and shouldered architraves to top level windows; string-courses articulate the floor levels and there is a main cornice and blocking course. On St Aubyn Street see note to [21].

**[21] DEVONPORT (Devon): St Aubyn Street**  
Design for a shop in a Classical style for Mr Foster  
*Plan & Elevation of Shop Front & of Screen separating new shop from old house at rear, Section(s) of screen & fascia entablatures & details of Shop Front & Screen*

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

Insc: As above, *M. Foster - St Aubyn Street - Devonport & (on centre of fascia) Foster*

Pen & coloured washes

II, f.78

St Aubyn Street was destroyed in the Second World War.

**[22] DEVONPORT (Devon): St Aubyn Street & Fore Street**

Design for a Post Office in a Classical style, 1849 (8):

**1 Ground floor plan**

Scale:  $\frac{7}{8}$ in to 5ft

Insc: *Devonport Post Office, 1849, Plans on which the Elevation is shown & labelled*

d: 1849

V, f.8

**2 Plan of the First (House) Floor**

Scale:  $\frac{7}{8}$ in to 5ft

V, f.10

**3 Plan of House Bedroom Floor & General Plan of Roof, Chimneys, &c**

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

V, f.11

**4 Elevations shewing projecting Centre, and Wings inclining back**

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

V, f.7

**5 Elevation towards Fore Street**

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

V, f.9

**6 Internal Elevation of Rotunda & plan of Ceiling**

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

V, f.12

**7-8 External Details**

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

V, ff.13-14

2-8 Insc: As above, with all plans & details labelled  
Pen with blue, grey & mauve washes

Lit: A. & C. Black, *Guide to the counties of Dorset, Devon, & Cornwall*, 1878, p.138 ('The Post Office was designed by Wightwick, and, in some respects, may remind the observer of Sir John Soane's work at the north-west angle of the (London) Bank of England')  
On St Aubyn Street see note to [21].

**[23] DEVONPORT (Devon): Workhouse**  
Design for alterations in a Classical style, 1841 (2):**1 Plan & Elevation of New Front & Details**

Scale:  $\frac{7}{8}$ in to 5ft, 1in to 1ft approx.

Insc: As above, *Work house; Devonport; New Front 1841 & details labelled*

Pen with brown & grey washes

IV, f.44

**2 Elevation(s) of Devonport Work house as it Existed & as it now exists**

Scale:  $\frac{9}{16}$ in to 5ft

Insc: As above

Pen

IV, f.45

**[24] DINDER (Som): Cottages & schools****Site plan**

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

Insc: *at Dinder, Cottages, Schools*, site features labelled & some dimensions given, with notes explaining location of buildings

w/m: Stowford Mills 1857

Pen & pencil (335 x 420)

**[25] DINDER (Som): Gardener's cottage**

Design for Edwin Lovell (4):

**1 Ground & Bedroom Plan(s)**

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

Insc: As above, *Plan of Gardener's Cottage | Dinder | for Edwin Lovell Esquire & labelled*

Pen & pink wash (305 x 355)

**2-3 Alternative designs for East & South Elevation(s)**

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

Insc: As above

w/m: (No.2) J. Whatman 1859

Pen with blue & brown washes (295 x 395, 245 x 395)

**4 W elevation & longitudinal section**

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

Pencil (385 x 560)

Wightwick relies on fenestration and the entrance doorcase to give character to this L-planned house. He uses round-headed windows singly, doubly and even in groups of three and four, but the alternative E elevation replaces the triple grouping with Venetian windows. The roof is hipped over bracketed eaves.

**[26] DINDER (Som): Villa**  
Design for Edwin Lovell (7):**1 General Ground Plan of house & stable, Bed Room floor, Plan & elevation of stable**

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

Pen

I, f.60

**2 Front Elevation & longitudinal Section**

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

I, f.58

**3 Elevation towards the Lawn, Transverse & Longitudinal Section(s) thro' Stable Building**

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

I, f.59

2-3 Pen with blue & grey washes

**4 Plan, Elevation & Section(s) of Doric Portico & its Details**

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

I, f.61

**5 Details of Windows**

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

I, f.62

4-5 Pen & blue wash

**6 Plan of Staircase, Section(s) of Staircase & Details**

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

Pen with blue & grey washes

I, f.63

**7 Design for entrance lodge**

*Ground floor Plan, West & North Elevation(s), Details of Triple-light Window, Square Windows, Chimnies & Entrance Door*

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

Pen with blue, brown & grey washes

I, f.57

1-7 Insc: As above, *Edwin Lovell, Esq. Dinder - Somerset* or similar & plans & details labelled

**[27] FALMOUTH (Cornwall): Church of King Charles the Martyr**

Designs for wall monuments (2):

**1 Design for a wall monument to the Rev. Lewis Mathias in a Classical style**

*Elevation & Section*

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

Insc: As above & *To the memory of the Revd. - Mathias - in Falmouth Church*

Pen with brown & grey washes

IV, f.49

Lit: Pevsner, *Cornwall*, 1970, p.67 ('The Rev. Lewis Mathias, 1837, by Jacob and Thomas Olivers of Falmouth')

**2 Design for a wall monument to W. J. Coope in a Classical style**

Front & side elevations with *Section*

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

Insc: *Tablet in memory of W. J. Coope; Esq in Falmouth Church*

Pen with brown & grey washes

IV, f.51

**[28] FALMOUTH (Cornwall): Royal Cornwall Polytechnic, Church Street**

Design, 1835-36 (2):

**1 Plans & Elevation of Street Front**

Scale:  $\frac{7}{8}$ in to 5ft approx.

II, f.34

**2 Details of the front**

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

II, f.35



1-2 Insc: As above & *Polytechnic Hall; Falmouth*  
w/m: J. Watman Turkey Mill 1833  
Pen & brown wash  
Lit: Pevsner, *Cornwall*, 1970, p.67

[29] FALMOUTH (Cornwall): Summerlands  
Design for a house & stables for W. J. Coope (7):  
1 *Plan(s) of Ground & Upper Floor(s)*  
Scale:  $\frac{1}{16}$ in to 1ft  
I, f.53

2 *Elevation of South Front*, with plan of *Conservatory & Verandab*  
Scale:  $\frac{1}{8}$ in to 1ft  
I, f.52

3 *Elevation(s) of East & Entrance Front(s)*  
Scale:  $\frac{1}{8}$ in to 1ft  
I, f.51

4 *Elevation(s), Section(s) & Details of Vestibule & Portico*  
Scale:  $\frac{1}{4}$ in to 1ft, 1in to 1ft approx.  
I, f.54

5 *Plan, elevation & Details of Skreen in Dining Room & Plan of Ceiling, Section(s) & details of Staircase, above Upper floor line*  
Scale:  $\frac{1}{4}$ in to 1ft, 1in to 1ft  
I, f.55

6 *Plan(s), Elevation & Longitudinal Section of Stables, Coach House, &c*  
Scale:  $\frac{1}{16}$ in to 1ft  
I, f.56

1-6 Insc: As above, *W. J. Coope Esq: Summerlands; Falmouth* & plans & details labelled  
Pen & coloured washes

7 *Plans, Elevations & Details for Drawing Room & Dining Room Chimney Pieces*  
Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{16}$ in to 4in  
Insc: As above & *Residence of W. J. Coope Esq Summerlands*, (sic) *Falmouth*  
w/m: T. Edmondes Wycombe 1835  
Pen with grey & yellow washes  
IV, f.60

The design shows a two-storey Classical house with low hipped roof with overhanging eaves, Doric portico on the main entrance and semicircular bay projecting from the E front.

[30] FLUSHING (Cornwall): Church of St Peter  
Design in a Norman style, c.1842 (4):  
1 *Ground Plan*, with *Transverse Section(s) of Chancel & Gallery*  
Scale:  $\frac{1}{16}$ in to 10ft,  $\frac{1}{8}$ in to 1ft  
III, f.10

2 *Elevation of Front, Elevation of Chancel End & Details*  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{2}$ in to 1ft  
III, f.8

1-2 w/m: J. Whatman Turkey Mill 1838

3 *Longitudinal Elevation & Section from W to E*  
Scale:  $\frac{1}{8}$ in to 1ft  
III, f.9

4 *Details of Altar, Font, Gallery & Cornice(s)*  
Scale:  $\frac{7}{16}$ in to 1ft, 1in to 1ft  
III, f.11

1-4 Insc: As above, *Chapel at Flushing, in Cornwall* & details labelled  
Pen, pen & coloured washes  
Lit: Pevsner, *Cornwall*, 1970, p.69 ('The church of St Peter is of 1842')

[31] GWENNAP (Cornwall): Curate's house  
Design in a Tudor style  
*Plan(s) of Ground & Bed Room Floor(s), Elevation(s) of East or Entrance & South Front(s)*  
Scale:  $\frac{7}{8}$ in to 10ft,  $\frac{1}{8}$ in to 1ft  
Insc: As above, *The Revd Thomas Phillpotts, Curate's House at St Day: Gwennap - Cornwall* & plans labelled  
Pen & coloured washes  
III, f.64

[32] GWENNAP (Cornwall): School  
Design in a Tudor style  
*Ground Plan, Front & Side Elevation(s) & Transverse Section*  
Scale:  $\frac{7}{16}$ in to 5ft  
Insc: As above & *School Building at Gwennap - Cornwall*  
Pen with brown, grey & blue washes  
III, f.44

[33] HELSTON (Cornwall): Arch, Coinagehall Street  
Design in a Gothic style for a memorial arch to Humphry Millet Grylls, 1836 (3):  
1 *Ground Plan & Elevation of the Front*  
Scale:  $\frac{1}{8}$ in to 1ft approx.,  $\frac{1}{4}$ in to 1ft approx.  
Insc: As above & *Monumental Arch to the Memory of Humphry Millet Grylls Esqre | erected at Helleston in the County of Cornwall. | Be it also a monument of grateful Friendship, borne by the architect, Geo: Wightwick | to the Revd. Derwent Coleridge, who, in this, as in many other instances, has been the | chief promoter of opportunity for exercising his humble acquirements in Design*  
s & d: Geo: Wightwick & Plymouth: 1836  
III, f.1

2 *Elevation of End & Transverse Section*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & *Helleston Arch*  
s & d: Geo: Wightwick Plymouth: 1836  
III, f.2

3 *Details*  
Scale: 1in to 1ft  
Insc: As above, *Helleston Arch* & labelled  
w/m: T. Edmonds Wycombe 1835  
III, f.3

1-3 Pen, pen with brown, grey & mauve washes  
Lit: A. & C. Black, *Guide to the counties of Dorset, Devon, & Cornwall*, 1878, p.353 (notes in a description of Helston: 'At the foot of the main street, near the bowling-green, is a triumphal arch, erected by public subscription to the memory of Humphry Millet Gryll, 1834, an eminent miner')

[34] HELSTON (Cornwall)  
Design for a chimneypiece in a Classical style for Glynn Grylls  
*Plan, elevation & Details of Drawg. R Chimney Piece*  
Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{16}$ in to 6in  
Insc: As above & *Glynn Grylls Esqr | Helston*  
Pen with grey & yellow washes  
IV, f.63

[35] HELSTON (Cornwall): Church of St Michael  
Design for a reredos & for a wall monument (3):  
1 *Plan(s) of reredos & of chancel window*, elevation & details of *Cornice, panel & pilaster*  
Scale:  $\frac{1}{4}$ in to 1ft, 1in to 1ft  
Insc: As above & *Helleston Church | New Altar Piece*  
w/m: J. Whatman Turkey Mill 1838  
Pen with blue & grey washes  
II, f.22

2 *Elevation & Section*  
Scale:  $\frac{1}{8}$ in to 1in  
Insc: *To the memory of Geo: Borlase Esq. - in Helleston Church*  
IV, f.49

3 *Parts to enlarged scale*  
Scale:  $\frac{1}{4}$ FS  
Insc: As above & *Monumental Tablet to George M. Borlase Esq.*  
Pen with brown & grey washes  
IV, f.50

[36] HELSTON (Cornwall): Grammar school  
Design in a Tudor style, c.1834 (2):  
1 *School Room Plan & Elevation of Play Ground Front*  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{5}$ in to 1ft approx.  
III, f.50

2 *Plan & Elevation of S. Front Porch Compartment & details*  
Scale:  $\frac{1}{5}$ in to 1ft,  $\frac{7}{8}$ in to 1ft  
III, f.49

1-2 Insc: As above, *Helleston Grammar School* & plan & details labelled  
s: Geo: Wightwick  
Pen with brown, blue & grey washes  
Lit: *Architectural Magazine*, II, 1835, p.44 (gives the date 1834)

[37] HELSTON (Cornwall): Villa  
Design in a Classical style for Frederick Hill (7):  
1 *Ground & Bed Room floor Plan(s)*  
Scale:  $\frac{1}{16}$ in to 1ft approx.  
I, f.30

2 *General Elevation of West or Lawn Front, Elevation of South or Entrance Front & Section through Stable and Elevation of Coach House, &c*  
Scale:  $\frac{1}{10}$ in to 1ft,  $\frac{1}{8}$ in to 1ft approx.  
I, f.29

3 *Plan(s), Elevation(s) & Section(s) of the Portico & its Details*  
Scale:  $\frac{1}{4}$ in to 1ft, 1in to 1ft approx.  
I, f.31

4 *Elevation, Section(s) & plan of Dining Room & other Windows & their Details*  
Scale:  $\frac{1}{4}$ in to 1ft, 1in to 1ft  
I, f.32

5 *Elevations & sections of chimney capping & internal cornices, elevation, plan & details of Entrance Gateway to Lawn*  
Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{4}$ in to 1ft  
I, f.28

6 *Plan, Section(s) & Details of entrance vestibule & staircase hall*  
Scale:  $\frac{1}{4}$ in to 1ft approx., 1in to 1ft approx.  
I, f.33

7 *Elevations, Profiles, Sections & Details of Drawing Room, Dining Room & Library Chimney Piece(s)*  
Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{16}$ in to 6in  
IV, f.59

1-7 Insc: As above, *Frederick Hill Esquire. Villa Residence at Helleston, Cornwall* or similar & plans & details labelled  
Pen, pen & coloured washes

[38] LAMERTON (Devon): Church  
Design in an Early English style (4):  
1 *Plan of Church, Transverse Section, Communion End & Details*  
Scale:  $\frac{1}{8}$ in to 10ft, 1in to 1ft  
V, f.73

2 *Plans of the Tower, elevation of Tower and West end of Church, Section of Steeple & Details of W front*  
Scale:  $\frac{1}{8}$ in to 1ft, 1in to 1ft  
V, f.72



3 *South Elevation, Half Section & Half Elevation of Chancel & Half Elevation & Half Section of Vestry Details*  
Scale:  $\frac{1}{8}$ in to 1ft, 1in to 1ft  
V, f.71

4 *Longitudinal Section W-E & elevation of inner side of N wall*  
Scale:  $\frac{3}{4}$ in to 5ft  
V, f.74

1-4 Insc: As above, *Lamerton New Church* & plans & details labelled  
Pen, pen with blue, brown & grey washes  
Lit: *Bentley's Miscellany*, XLII, 1857, p.614 ('Only one of my church designs ever passed the full approval of my diocesan judges; and this (though the contract was taken, and all the working drawings were made) was never built')

[39] LANNER (Cornwall): Episcopalian chapel  
Design in a Classical style (2):  
1 *Plan & Elevation of North Front*  
Scale:  $\frac{1}{8}$ in to 1ft approx,  $\frac{3}{8}$ in to 5ft approx.  
II, f.20

2 *Elevation of East End, Transverse Section looking East & Details*  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{7}{8}$ in to 1ft  
II, f.21

1-2 Insc: As above, *Episcopalian Chapel at Lanner, in the parish of Gwennap; County of Cornwall* & details labelled  
Pen & coloured washes

[40] LANREATH (Cornwall): Vicarage  
Design in a minimum Classical style  
*Plan(s) of Ground Floor & Bed Room Floor & front Elevation*  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above, *Vicarage House of Lanreath in the Co of Cornwall* & plans labelled  
Pen with blue, brown & grey washes  
I, f.74

[41] LAUNCESTON (Cornwall): Higher Market House  
Designs (3):  
1 *Plan, Longitudinal Elevation, elevation of Portico & Details of Clock Tower*  
Scale:  $\frac{3}{4}$ in to 10ft,  $\frac{1}{8}$ in to 1ft,  $\frac{1}{4}$ in to 1ft  
I, f.76

2 *Elevation of portico & alternative design for clock tower & cupola*  
Scale:  $\frac{1}{8}$ in to 1ft  
I, f.76a

3 *Plan of the Roofs, Longitudinal Section thro' Market House, Details of iron column(s) & elevation of main Entablature with column capitals*  
Scale:  $\frac{3}{4}$ in to 10ft,  $\frac{1}{8}$ in to 1ft, 1in to 1ft  
I, f.77

1 & 3 Insc: As above, *Higher Market House at Launceston, Cornwall* & details labelled  
1-3 Pen with blue, brown & grey washes

[42] LAUNCESTON (Cornwall): Lower Market House  
Design (4):  
1 *Plan of Market House & elevation of Principal Entrance with section of Cornice & Impost moulding*  
Scale:  $\frac{3}{4}$ in to 10ft,  $\frac{1}{4}$ in to 1ft  
I, f.78

2 *Longitudinal Elevation & Section*  
Scale:  $\frac{1}{10}$ in to 1ft  
I, f.79

3 *Transverse Section*  
Scale:  $\frac{1}{4}$ in to 1ft  
I, f.80

4 *General Elevation of Entrance End & Part of Longitudinal Section*  
Scale:  $\frac{1}{4}$ in to 1ft, 1in to 1ft  
I, f.81

1-4 Insc: As above, *Lower Market House: Launceston: Cornwall* & plan labelled  
Pen with blue, brown & grey washes

[43] LAWBITTON (Cornwall): Church of St Michael  
Design for a window in a Perpendicular style  
Elevation of window & sections of mouldings  
Scale:  $\frac{1}{2}$ in to 1ft, 2in to 1ft  
Insc: *New East Window to Lawbitton Church* & details labelled  
Pen with blue & grey washes  
III, f.5

[44] LERRIN (Cornwall): School  
Design in a Tudor style  
*Ground Plan, South & West Elevation(s) & Transverse Section*  
Scale:  $\frac{3}{4}$ in to 10ft,  $\frac{1}{8}$ in to 1ft  
Insc: As above & *School Building at Lerrin; Cornwall*  
Pen with brown, grey & blue washes  
III, f.45

[45] LINKINHORNE (Cornwall): Vicarage  
Design for additions in a Tudor style, 1834  
*Plan(s) of the Ground & Bed Room Floor(s), Elevation(s) of Gable End & South Front*  
Scale:  $\frac{1}{8}$ in to 10ft,  $\frac{1}{8}$ in to 1ft  
Insc: As above, *Rev. E. M. Kempe - Addition to Vicarage House - Linkinborne Cornwall* & plans labelled  
s & d: *Geo: Wightwick, Archt. 1834*  
Pen with brown, blue & grey washes  
III, f.65

[46] Nr LISKEARD (Cornwall): House  
Design in a Tudor style for William Glencross, 1832-33 (8):  
1 *Plan(s) of the Ground & Bed Room Floor(s)*  
Scale:  $\frac{1}{16}$ in to 1ft  
III, f.67

2 *Elevation(s) of Entrance Front. &c &c &c & of South Front*  
Scale:  $\frac{1}{8}$ in to 1ft approx.  
III, f.66

3 *Plan(s) & Elevation of Porch Compartment & Details*  
Scale:  $\frac{7}{8}$ in to 1ft,  $\frac{1}{5}$ in to 1ft  
III, f.68

4 *Details of chimneys*  
Scale:  $\frac{7}{8}$ in to 1ft,  $\frac{1}{2}$ in to 5ft approx.  
III, f.69

5 *Ground Plan, Longitudinal & Transverse Section(s) of Principal Staircase & details*  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{3}{4}$ in to 5ft,  $\frac{1}{2}$ in to 5ft  
III, f.70

6 *Elevations of Folding Doors to Porch & Window to Principal Staircase*  
Scale:  $\frac{1}{3}$ in to 3ft  
w/m: J. Whatman Turkey Mill 1830  
III, f.71

7 *Floor plans & Elevation of Stable Building*  
Scale:  $\frac{1}{16}$ in to 1ft  
III, f.72

8 *Front Elevations, sections & Details of Dining Room, Breakfast Room & Drawing Room Chimney Pieces*  
Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{16}$ in to 6in  
IV, f.81

1-8 Insc: As above, *Residence of William Glencross Esqre. near Liskeard: Cornwall* or similar & plans & details labelled  
s & d: *Geo: Wightwick & (No.2) 1832, (No.8) 1833*  
Pen, pen with brown, blue & grey washes

[47] LISKEARD (Cornwall): Parsonage  
Design in a Tudor style (3):  
1 *Cellar, Ground & Bed Chamber Floor Plan(s)*  
Scale:  $\frac{1}{16}$ in to 1ft  
w/m: J. Whatman Turkey Mill 1838  
III, f.60

2 *Elevation(s) of South & E or Entrance Front(s)*  
Scale:  $\frac{1}{8}$ in to 1ft  
III, f.59

3 *Sectional Elevation of Staircase, Details of exterior & plan & elevations of Stable building*  
Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{4}$ in to 1ft,  $\frac{5}{16}$ in to 1ft  
III, f.61

1-3 Insc: As above, *Parsonage House of the Revd. F. Todd; Liskeard: Cornwall* or similar & plans & details labelled  
Pen, pen with brown blue & grey washes

[48] LLANDILO (Carmarthen): Church  
Competition design in a Norman style (5):  
1 *General Plan of the Building*  
Pen with brown & grey washes (405×645)

2 *Elevation(s) of the East & West Front(s)*  
Pen & wash (405×645)

3 *Superimposed block plan(s) shewing the relative form, size and position of the Old & new Churches & Transverse Section S to N*  
Pen & coloured washes (400×505)

4 *Longitudinal Section - East to West*  
Pen with pink & grey washes (405×640)

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

5 *Half Transverse Section looking towards the chancel, external & internal elevations of an aisle bay & elevation of nave arcade & roof timbers above*  
Scale:  $\frac{1}{4}$ in to 1ft  
w/m: J. Whatman Turkey Mill 1845  
Pen & coloured washes (410×640)

1-5 Insc: As above, *Design for Llandilo Church Drawg No.1, 2, 4, 5 & 6 respectively*  
s: *Motto 'I am of the Church': - Shakespeare*  
Lit: *Builder*, IV, 1846, p.329  
Edward Davies of Bath was awarded first premium.

[49] LONDON: Trafalgar Square, Westminster  
Competition design for Nelson's monument  
Perspective  
Insc: *Original design for Memorial to Lord Nelson* | By *Geo. Wightwick*  
s: As above  
Pen & watercolour on linen-backed paper (475×590)  
Prov: Pur. 1965  
For a note on the competition and on the monument see *Survey of London*, XX, *St Martin-in-the-Fields*, pt.iii, 1940, p.18, and Henry B. Wheatley, *London past and present its history, associations, and traditions*, 1891, pp.405-406. Several articles and letters in *The Civil Engineer & Architects' Journal* for 1839 discuss the competition, the winning design by William Railton and designs by other architects, although Wightwick is not mentioned. For another design in the RIBA



Drawings Collection see Westmacott, William [8].  
Wightwick's design is a rather squat octagonal tower constructed of ashlar masonry. It has an architrave, a frieze bearing the words NILE, NELSON, TRAFALGAR, and a cornice over which there is a blocking course with acroteria at the angles. This course carries a semicircular dome with eight equally spaced lunettes at its base and a seated winged Victory on a sphere at its apex. The perspective shows the tower approached by 21 steps to a semicircular arched entrance under a niche which frames the sculpted figure of Nelson. The two flanking faces have projecting pedestals each carrying a ship of war in which sits an allegorical figure (left VANGUARD and, right, VICTORY). Behind each figure and resting on the pedestals is an adorsed tapered obelisk. Altogether the monument stands about 72ft in height.

[50] NR LOOE (Cornwall): Cottage

Design in a cottage ornée style for Thomas Robins, 1833-34

Plan(s) of Ground & Bed-Room Floor(s), Elevation(s) of the Lawn Front & of the Porch-End

Scale:  $\frac{7}{16}$ in to 5ft

Insc: As above, Thomas Robins Esqre at Windworth near Looe in the County of Cornwall | Erected 1833-1834 & plans labelled

s: George Wightwick, Architect

w/m: J. Whatman Turkey Mill 1827

Pen & coloured washes

IV, f.27

A two-storey building on an asymmetric ground plan. It has two projecting chimneystacks in Jacobean style, a veranda on the lawn front and decorative bargeboards. Unlike the true cottage ornée, its roof is slated, although with a generous overhang.

[51] LUPTON HOUSE (Devon)

Design for alterations & additions to the house in a Classical style & for a new entrance lodge, stables, conservatory, garden, keeper's lodge & dog kennels for Sir John Yarde-Buller Bt, MP (22):

1-15 Design for alterations & additions to the house

1 Ground floor plan of House and Offices

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

w/m: J. Whatman Turkey Mill 1839

I, f.8

2 Plan of First Bed Room Floor

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

I, f.9

3 Elevation of New West Front

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

I, f.5

4 Plan, Elevation, Section & Details of Portico to W front

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

I, f.6

5 Sectional Elevation, shewing Inner Frontispiece of Portico, elevation of New Dining Room Window and Window above & details

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

w/m: J. Whatman Turkey Mill 1838

I, f.7

6 Plan of Pavement of Entrance Hall

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

I, f.10

7 Plan, Section and Elevation of Marble Skreen in Entrance Hall

Scale: 1in to 1ft,  $2\frac{1}{4}$ in to 5ft

w/m: J. Whatman Turkey Mill 1838

I, f.11

8 Plan, front & side Elevation(s), Section & Details of

Babbicombe Marble Chimney Piece in the Entrance Hall

Scale:  $\frac{13}{16}$ in to 1ft,  $1\frac{5}{8}$ in to 1ft

IV, f.66

9 Plan of Ceiling to Dining Room & details

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

I, f.12

10 Plan(s), front & side Elevation(s), Section(s) &

Details of Irish Black & Green Marble Chimney Pieces in

Dining Room & in Library respectively

Scale:  $\frac{13}{16}$ in to 1ft,  $1\frac{5}{8}$ in to 1ft

IV, f.67

11 Plan and Elevation of Corinthian Skreen in Drawing Room

Scale:  $2\frac{1}{4}$ in to 5ft approx.

I, f.13

12 Details of Corinthian Skreen in Drawing Room

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

I, f.14

13 Plan, front & side Elevation(s), Section & Details of

White Marble Chimney Pieces in Drawg. Room

Scale:  $\frac{7}{16}$ in to 1ft,  $1\frac{5}{8}$ in to 1ft

14 Plan and Elevation of Ionic Skreen in Library

Scale:  $2\frac{1}{4}$ in to 5ft approx.

I, f.15

15 Details of Ionic Skreen in Library

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

16-17 Design for entrance lodge in a Classical style

16 Plans and Elevations of the Entrance Lodges, on the

Brixham Road & Plan of Sweep Railing and Iron Gates

Scale:  $\frac{1}{16}$ in to 1ft,  $1\frac{1}{2}$ in to 10ft

w/m: J. Whatman Turkey Mill 1834

I, f.1

17 Entrance Front of Lodges & details of mouldings

Scale:  $1\frac{1}{2}$ in to 10ft,  $\frac{7}{8}$ in to 1ft,  $\frac{1}{3}$ FS

I, f.2

18-19 Design for stables in a Classical style

18 General Plan & General Elevation of the Stable

Building

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

I, f.3

19 Plans & elevations of the Central Archway of Stable

Building & One of the End compartments

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

I, f.4

20 Design for a Conservatory

Elevation(s) & Section(s) of the building, elevations &

sections of exterior pilasters & interior Column,

section of roof timbers & Gutter Cornice, plan of

Pilaster with sash frames

Scale:  $1\frac{1}{4}$ in to 10ft, 1in to 1ft approx.

I, f.17

21 General Plan of the Italian Gardens

Section & elevation of balustrade on its dwarf wall,

with pedestals, terminal busts & linking iron fence

Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{3}{4}$ in to 1ft

w/m: J. Whatman Turkey Mill 1840

I, f.19

22 Design for a garden wall with seat & fowl house

Ground Plan, Elevation towards the Gardens & Details

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

w/m: J. Whatman Turkey Mill 1840

I, f.18

1-22 Insc: As above, Lupton House: Devon or similar & (No.1) The Seat of Sir J. B. Yarde Buller Bart., M.P. & plans & details labelled

Pen & pen & coloured washes

23-24 Design for a keeper's lodge in a Tudor style

23 Plan(s) of Ground & Bed Room Floor(s) & Elevation

towards private Road

Scale:  $\frac{1}{10}$ in to 1ft,  $\frac{3}{4}$ in to 5ft

III, f.79

24 Elevation(s) towards Public road & towards Grounds

with Details

Scale:  $\frac{3}{4}$ in to 5ft,  $1\frac{5}{16}$ in to 1ft

III, f.80

25-26 Dog kennels in a Tudor style

25 Ground Plan & 2 transverse Sections

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

III, f.82

26 Elevation(s) towards the Public Road & of the South

Front

Scale:  $\frac{3}{4}$ in to 5ft

III, f.81

25-26 w/m: J. Whatman Turkey Mill 1838

23-26 Insc: As above, Sir J. B. Y. Buller; Bart. M.P. - Keeper's Lodge - Lupton House or similar & plans & details labelled

Pen, pen with coloured washes

Lit: Pevsner, *J. Devon*, p.199 ('Built c.1772, gutted by fire in 1926 and reconstructed ... The stable block still unrestored')

[52] MILTON ABBOT (Devon): Church of St

Constantine

Designs for wall monuments in a Perpendicular style (2):

1 Front elevation & Section

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

Insc: As above & Monumental Tablet to the memory of the Revd. J. Jago D.D. Milton - Devon

Pen with brown & grey washes

IV, f.51

2 Front elevation

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

Insc: Monumental Tablet to Mrs Jago, Milton Abbot Ch: Devon

Pen with brown & grey washes

IV, f.48

[53] MORVAL (Cornwall): Vicarage

Design in a Classical style (2):

1 Plan of Ground Floor & Elevation of Lawn Front

Scale:  $\frac{11}{16}$ in to 5ft,  $1\frac{1}{16}$ in to 10ft

IV, f.18

2 Plan of Upper Floor & Elevation of Entrance Front

Scale:  $\frac{11}{16}$ in to 5ft,  $1\frac{1}{16}$ in to 10ft

IV, f.17

1-2 Insc: As above, Morval Vicarage, Cornwall & plans labelled

Pen with grey & blue washes

[54] MOUNT EDGCUMBE (Cornwall)

Design for alterations & additions for the 3rd Earl of Mount Edgcumbe, 1841-44 (5):

1 Old & New Ground Plan(s) & New Bed Chamber Plan (in pencil)

Scale:  $\frac{7}{16}$ in to 10ft

III, f.84

2 Elevation of the East Front, and Plan of the improved Gallery, as they were left by G.W. in the year 1844

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

III, f.83



3 *Ground Plan & Elevation of New Entrance Hall, Staircase & Tower*  
Scale:  $\frac{1}{8}$ in to 1ft  
d: (on masonry panels of staircase window) 1841  
III, f.85

4 *Section through Hall, looking toward Staircase & Longitudinal Section through Hall*  
Scale:  $\frac{1}{8}$ in to 1ft  
w/m: J. Whatman Turkey Mill 1840  
III, f.86

5 Details of *Entrance Door, Entrance Hall & Staircase Window*  
Scale:  $\frac{1}{4}$ in to 1ft, 1in to 1ft  
III, f.87

1-5 Insc: As above, *Mount Edgcumbe House* or similar & details labelled  
A rectangular two-storey block with octagonal three-storey corner turrets, all battlemented, originally built in 1547-54 for Sir Richard Edgcumbe. Wightwick's alterations and additions were for Ernest Augustus, 3rd Earl of Mount Edgcumbe, who succeeded to the earldom in 1839. Wightwick's work to the E front is sympathetic to the architecture of the mid-C16 house, but his new entrance elevation demonstrates a more personal Victorian Tudor style. The interior of the new entrance hall is in the Classical mode with a giant Corinthian order linking both ground and first floor levels. The house was gutted in 1941, but has been rebuilt, omitting the western extension which incorporated Wightwick's work there. His E wall has been rebuilt much as before.  
Lit: Pevsner, *Cornwall*, 1970, pp.123-124; *CL*, CXXXII, 1960, pp.1550-1553, 1598-1601

[55] PELYNT (Cornwall): Parsonage  
Design in a Tudor style  
*Ground & Bed Room Floor Plan(s), Elevation of Drawing Room | Gable & Details*  
Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{4}$ in to 1ft  
Insc: As above, *The Revd J. B. Kitson: Parsonage House at Pelynt* & plans & details labelled  
Pen with blue & grey washes.  
III, f.55

[56] PELYNT (Cornwall): School  
Design in a Tudor style  
*Ground Floor & 1st floor plans, East & South Elevation(s)*  
Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{8}$ in to 1ft  
Insc: As above, *School House | Pelynt | Cornwall* & plans labelled  
w/m: J. Whatman Turkey Mill 1840  
Pen with brown, blue & grey washes  
III, f.47

[57] PENAIR (Cornwall): Stables  
Design for Capt. Reynolds RN  
*Plan(s) of Ground & Upper Floor(s)*  
Scale:  $\frac{1}{10}$ in to 1ft  
Insc: As above, *Captain Reynolds, R.N., Stables at Penair* & labelled  
Pen with brown, blue & grey washes  
I, f.85

[58] PENCARROW (Cornwall)  
Designs for chimneypieces in a Classical style for Sir William Molesworth Bt  
*Plan(s), front & side Elevation(s), Section(s) & Details of 2 Chimney Pieces*  
Scale: 1in to 1ft,  $\frac{1}{4}$ FS  
Insc: As above, *Sir Wm Molesworth, Bart Pencarrow* & details labelled  
Pen with grey & mauve washes  
IV, f.69  
For other designs for Pencarrow see **Newton, Ernest** [71].

[59] PENDARVES HOUSE (Cornwall)  
Design for alterations to the drawing-room in a Classical style for E. W. Pendarves MP (3):  
1 *Plan of the Drawing Room Ceiling*  
Scale:  $\frac{1}{4}$ in to 1ft approx  
I, f.20

2 Plans & sections of *Rose in the Ceiling of the Drawing Room* & of the *Rose in the sunk Panels of the Arched Entrance into Drawing Room*  
Scale:  $\frac{1}{8}$ FS approx.  
I, f.21

3 *Longitudinal Section through Drawing Room*, elevation & sections of *Cornice & ceiling Beam*  
Scale:  $\frac{1}{4}$ in to 1ft approx.  
I, f.22

1-3 Insc: As above & *E. W. Pendarves Esq. M.P. | Pendarves* or similar  
Pen & wash  
Pendarves House was dem. 1955.

[60] PENQUITE (Cornwall): House  
Design in a Classical style for Thomas Graham, 1848-50 (7):  
1 *Plan of Ground Floor*  
Scale:  $\frac{1}{10}$ in to 1ft  
IV, f.3

2 *Plan(s) of Upper & Garret Floor(s)*  
Scale:  $\frac{1}{10}$ in to 1ft  
IV, f.5

3 Elevations of *Lawn & Entrance Front(s)*  
Scale:  $\frac{9}{16}$ in to 5ft  
w/m: J. Whatman Turkey Mill 1845  
IV, f.2

4 Elevations of *Garden & Office-Entrance Front(s)*  
Scale:  $\frac{9}{16}$ in to 5ft  
IV, f.4

5 Elevation of *Entrance Door case*  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: *Erected 1848-1850*  
IV, f.1

6 *Section thro' Hall, Staircase and Dining Room & Details of external mouldings*  
Scale:  $\frac{9}{16}$ in to 5ft, 2in to 1ft  
IV, f.6

7 *Plan, Elevation & Section of Stable Buildings*  
Scale:  $\frac{3}{4}$ in to 10ft  
IV, f.7

1-7 Insc: As above, *Penquite House* or similar, plans & details labelled & (No.5) *House (of) Thos Graham Esqr*  
Pen, pen & coloured washes  
Lit: Pevsner, *Cornwall*, 1970, p.135 ('Late Georgian house of two storeys and five bays with a pediment over the three central bays. No special decoration.')

[61] **NE PENZANCE** (Cornwall): Cottage  
Design in a cottage ornée style for John Bedford, 1833-34 (2):  
1 *Ground & Bed Room Floor Plan(s), Elevation(s) of the Lawn Front & Entrance side*  
Scale:  $\frac{7}{8}$ in to 10ft  
Insc: As above, *Cottage Residence of J. Bedford Esquire | erected near Penzance | 1833-1834* & plans labelled  
s: *Geo: Wightwick. Architect*  
Pen with grey, mauve & yellow washes  
IV, f.28

2 Perspective [Fig.78]  
Insc: *Cottage Residence: designed for John Bedford Esquire to be built near Penzance: Cornwall*  
s: *Geo. Wightwick | Architect*  
Pen & watercolour (175×400)

[62] **PENZANCE** (Cornwall): Market & Guildhall  
Competition design in a Gothic style, 1835  
*Elevation of North Front & Transverse Section through Hall & market level beneath*  
Scale:  $\frac{1}{5}$ in to 1ft  
Insc: As above, *Penzance | Design for Proposed New Market House and | Guildhall | Sheet No.2* & labelled  
Pen & coloured washes (410×515)  
Lit: *Colvin*; Pevsner, *Cornwall*, 1970, p.138  
Wightwick was unsuccessful in the competition held in 1835 by the Corporation of Penzance for the new Guildhall and Market House. It was won by H. J. Whitling and his designs were executed in 1835-36.

[63] **PLYMOUTH** (Devon): Athenaeum  
Design for a sun dial pedestal  
*Half plan of Base, plan of Top & Elevation*  
Scale:  $\frac{3}{4}$ in to 1ft approx.  
Insc: As above & *Pedestal for Sun dial | in the Garden of the Plymouth Athenaeum*  
Pen with brown & grey washes  
I, f.86

[64] **PLYMOUTH** (Devon): Athenaeum Terrace  
Design for a terrace of 11 houses, the centre house being the residence of Edward Jago, with another house arranged as offices for Messrs Woolcombe & Jago, 1832-33 (9):  
1-5 Design for a house for Edward Jago  
1 *Plans of Basement, Second & Attic Floor(s)*  
Scale:  $\frac{1}{16}$ in to 1ft  
II, f.40

2 *Plans of Ground & First Floor(s) & Front Elevation*  
Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{5}$ in to 1ft  
II, f.39

3 *Details of Front*  
Scale:  $\frac{1}{8}$ in to 1ft  
II, f.41

4 *Plan, elevations & details of Entrance Lobby*  
Scale:  $\frac{1}{7}$ in to 1ft,  $\frac{3}{8}$ in to 1ft  
II, f.42

5 *Plan, Elevation, Section & Details of Drawing Room Lobby*  
Scale:  $\frac{1}{7}$ in to 1ft,  $\frac{3}{8}$ in to 1ft  
w/m: J. Whatman Turkey Mill 1830  
II, f.43

6 *Plan(s), Elevation(s) & Sectional Profile(s) of chimneypieces in Drawing Room & Dining Room*  
Scale:  $\frac{13}{16}$ in to 1ft,  $\frac{7}{16}$ in to 3in approx.  
IV, f.55

1-6 Insc: As above, *Residence of Edward Jago Esquire | Plymouth* or similar & plans & details labelled  
s&d: *Geo: Wightwick Archt* & (Nos.2, 4, 5) 1832

7 Design for terrace  
*Elevation of Athenaeum Terrace, Front & side elevations of porch & external details*  
Scale:  $\frac{7}{16}$ in to 10ft,  $\frac{2}{5}$ in to 1ft,  $\frac{7}{8}$ in to 1ft  
Insc: As above  
s: *Geo: Wightwick Archt*  
II, f.38



## 8-9 Design for offices

8 *Plan(s) of Basement, Ground, First & Second Floor(s), front Elevation & Section*

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

Insc: As above, *Office Building of Messrs Woolcombe & Jago & plans labelled*

s & d: Geo: Wightwick Archt. | Plymouth 1833

II, f.44

## 1-8 Pen with brown &amp; grey washes

9 Front elevation & detail of a chimneypiece in an Egyptian style

Scale:  $\frac{13}{16}$ in to 1ft,  $\frac{7}{16}$ in to 3in

Insc: E. Jago Esqr - Offices

Pen with grey & pink washes

IV f.56

A three-storey, thirty-one-bay façade which organizes the eleven houses in a palatial manner. The ground floor walls are rusticated and the façade is surmounted by a cornice and a parapet with sections of balustrading. The central breakfront of five bays has a giant order of pilasters to articulate the top floors, while the windows are embellished with architraves and bracketed cornices. The breakfront's Soanian parapet has a Greek fret and rises slightly above the rest of the façade.

[65] PLYMOUTH (Devon): Bank of England branch  
Designs for chimneypieces in a Classical style  
*Plans, Elevations & Details for Drawing Room & Private Room Chimney Piece(s)*

Scale:  $\frac{13}{16}$ in to 1ft,  $\frac{13}{16}$ in to 6in

Insc: As above & *Branch Bank of England; Plymouth*

Pen with grey, pink & yellow washes

IV, f.61

[66] PLYMOUTH (Devon): Baptist chapel

Design in a Classical style (7):

1 *Half the Ground Plan & Half the Gallery Plan*

II, f.4

2 *Plan of the Porch & Elevation of the Entrance Front*

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

II, f.1

3 Front elevation

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

Insc: *Frontispiece*

II, f.2

2-3 w/m: J. Whatman 1841

4 *Elevation of the West Side of Chapel*

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

II, f.5

5 *Transverse Section & internal Details*

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

II, f.6

6 *Longitudinal Section through Chapel*

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

II, f.7

7 *Details of the Front*

Scale: 2in to 1ft

w/m: J. Whatman 1841

II f.3

1-7 Insc: As above, *Baptist Chapel: Plymouth & plans*

& details labelled

Pen & coloured washes

[67] PLYMOUTH (Devon): Bedford Street

Design for alterations & additions to a shop for Mr Adams (4):

1 Front elevation

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

Insc: *An old front, with new Shop Front, Cornice and dressings*

V, f.59

2 *Plan and Elevation of Shop Front and House Entrance*

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

V, f.60

3 *Plan & Elevation of Skreen*

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

V, f.61

4 *Details of the exterior*

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

V, f.62

1-4 Insc: As above, *Mr Adams' shop Bedford St.*

*Plymouth* or similar & plans & details labelled

Pen, pen & wash

On Bedford Street see note to [71].

[68] PLYMOUTH (Devon): Bedford Street

Design for house & shop in a Classical style for Holman & Co. (8):

1 *Plan(s) of Ground & Upper Floor(s)*

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

V, f.53

2 *Plan(s) | of | House-Flat | Second Floor & | of |*

*Second House Flat | Garret Floor*

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

V, f.54

1-2 Pen & wash

3 *Elevation of South Front*

Scale:  $\frac{15}{16}$ in to 5ft

Pen with grey & blue washes

V, f.51

4 *Details | of | Front*

Scale: 1in to 1ft

Pen

V, f.52

5 *Transverse | Section & Return Elevation*

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

V, f.55

6 *Longitudinal Section, Back to Front*

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

V, f.56

7 *Half Upper Plan, Half Lower Plan & Elevation on line*

*A to B of Stairs from Lower Shop to Show-Room*

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

V, f.57

5-7 Pen & wash

8 *Elevation on Line C to D & Elevation on Line E to*

*F of Stairs from Shop to Showroom*

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

w/m: J. Whatman 1845

Pen

V, f.58

1-8 Insc: As above, *House & Shop of Holman & Co.,*

*Bedford St, Plymouth* or similar & plans, sections &

details labelled

A three-storey, three-bay house with window architraves, corner quoins, main cornice and balustrade. There is a mansard roof behind the balustrade. The main interior feature is a staircase where two curving flights lead to a landing supported by columns; from there a single flight leads to the first floor level. On Bedford Street see note to [71].

[69] PLYMOUTH (Devon): Bedford Street

Design for a shop front in a Classical style for Mr Plimsaul

*Plan & Elevation of Shop Front, Details of Truss | & Ironwork over Shop Windows*

Scale:  $\frac{5}{16}$ in to 1ft,  $\frac{1}{8}$ in to 1ft

Insc: As above & *Mr Plimsauls Shop, Bedford Street*

Pen

IV, f.38

On Bedford Street see note to [71].

[70] PLYMOUTH (Devon): Bedford Street (?)

Design for a shop front in a Classical style for Mr Crews

*Plan and Elevation of Shop Front & details*

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

Insc: As above, *Mr Crews' Jeweller & details labelled*

Pen

IV, f.41

The 1844 Plymouth Directory records: 'Charles Frederick Crews Silversmiths 23 Bedford Street Plymouth.'

[71] PLYMOUTH (Devon): Bedford Street & Bank Street

Design for a bank in a Classical style (3):

1 *Elevation of Bedford Street Front*

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

V, f.46

2 *Front (elevation) towards Bank St.*

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

w/m: J. Whatman 1845

V, f.47

3 *Details of Front*

Scale: 1in to 1ft

V, f.48

1-3 Insc: As above, *Devon and Cornwall Bank & (No.2) Plymouth*

Pen, pen & wash

A three-storey block with four bays on each street front. The ground floor on Bedford Street has a pedimented entrance porch and large windows between Tuscan columns, while the ground floor facing Bank Street is rusticated. First floor windows on both fronts have pediments and fluted architraves and the upper floor windows have shouldered architraves. Bedford Street was destroyed during the Second World War. The area has since been redeveloped as the eastern half of the Royal Parade and Bedford Way.

[72] PLYMOUTH (Devon): Brunswick Road

Design for a shop front in a Classical style for Davy & Co.

*Plan & Elevation of Shop Front & Details*

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

Insc: (on fascia above main cornice) *Brunswick House & (below) Davy and Company & details labelled*

Pen with brown & grey washes

II, f.77

Brunswick House was situated in Brunswick Road, Plymouth (J. R. Elliot, Central Library, Plymouth, 1975).



[73] PLYMOUTH (Devon): Buckland Terrace  
Design for a terrace house in a minimum Classical style (2):

1 *Plan of Basement, Plan of Ground Floor, Plan of 1st Floor & Plan of 2nd Floor*  
Scale:  $\frac{1}{16}$ in to 10ft  
Pen & wash  
II, f.85

2 *Elevation of South Front, Elevation of East Front & details of chimney*  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{32}$ in to 1ft  
Pen with brown, blue & grey washes  
II, f.84

1-2 Insc: As above, *House at end of Buckland Terrace; Plymouth, Drawing No.2 & Drawing No.1* respectively & labelled

[74] PLYMOUTH (Devon): Buckwell Street  
Design for a shop in a Classical style for Holman & Adams  
*Plan & Elevation of Shop Front & details*  
Scale: 3in to 10ft, 1in to 1ft  
Insc: As above & *Messrs Holman and Adams' Shop / Buckwell St. Plymouth*  
Pen with brown & grey washes  
II, f.79

[75] PLYMOUTH (Devon): Cemetery  
Design (9):  
1 *Ground plan*  
Scale: 1in to 33ft approx.  
Insc: *Design for the proposed Plymouth Devonport and Stonehouse public Cemetery & labelled*  
Pen & coloured washes on linen-backed paper, dissected (750 × 1225)

2-4 Design for mortuary chapels  
2 *Plan of the United Chapels & East or West Front of Chapel*  
Scale:  $\frac{1}{12}$ in to 10ft, 3in to 10ft  
Insc: As above, titled & chapels labelled *Dissenters Chapel & Episcopal Chapel*  
w/m: J. Whatman Turkey Mill 1845  
Pen & coloured washes (410 × 630)

3 *Elevation of North or South Side of Chapels*

4 *Transverse & Longitudinal Section(s) through Chapel*

3-4 Scale: 3in to 10ft  
Insc: As above & titled  
Pen & coloured washes (410 × 640)

5-6 Design for the superintendent's lodge  
5 *Plan of Ground Floor & Elevation of the East Front*

6 *Plan of the Upper Floor & Elevation of the South Front*

5-6 Scale:  $\frac{1}{12}$ in to 10ft, 3in to 10ft  
Insc: As above, titled, *Superintendent's Lodge* & plans labelled  
Pen & coloured washes (410 × 635)

7 Design for a gate lodge  
*Ground Plan & Elevations of the West & North Front(s)*  
Scale:  $\frac{1}{12}$ in to 10ft, 3in to 10ft  
Insc: As above, titled & plan labelled  
w/m: J. Whatman Turkey Mill 1845

8 *Plan & Elevation of Arcade & Section through Arcade and Catacomb*  
Scale: 3in to 10ft  
Insc: As above & titled  
w/m: J. Whatman Turkey Mill 1845

9 *Plan and Elevation of Entrance Gates and Boundary Wall Plan & Section of Catacombs & Elevation of Catacomb Range*

Scale: 3in to 10ft  
Insc: As above & titled

7-9 Pen & coloured washes (410 × 635)

Half-bound in brown leather with brown & blue marbled paper covers, with front cover label insc.  
*Design / for / Cemetery; Hyleaf s. Geo. Wightwick; Architect & insc. "Let's talk of Graves, of Worms and Epitaphs" / Shakespeare*

[76] PLYMOUTH (Devon): Chapel of St Andrew  
Design for a new bell turret in a Classical style  
*Elevation, Plan and Section of Front and new Bell-Turret as first proposed & Elevation as finished*  
Scale:  $\frac{3}{4}$ in to 5ft  
Insc: As above, *St Andrew's Chapel. Plymo: & Original Front by J. Foulston / Bell Turret by G.W.*  
Pen & wash  
IV, f.43  
Lit: S. Lewis, *Topographical dictionary of England*, 1842 ('Consecrated in 1823')

[77] PLYMOUTH (Devon): Christ Church  
Design in a Perpendicular style (9):  
1 *Ground floor Plan & Plan of Galleries - &c*  
Scale:  $\frac{1}{16}$ in to 10ft  
w/m: J. Whatman 1845  
V, f.79

2 *Elevation of West Front*  
Scale:  $\frac{1}{8}$ in to 1ft  
V, f.75

3 *Longitudinal Section through Nave, looking North*  
Scale:  $\frac{1}{8}$ in to 1ft  
V, f.80

4 *Transverse Section looking East, elevations of Chair & Communion Table*  
Scale:  $\frac{1}{8}$ in to 1ft, 1in to 1ft  
V, f.81

5-7 *External Details of the W front*  
Scale: 1in to 1ft  
w/m: (No.5) J. Whatman 1842  
V, ff.76, 77, 78

8 *Details of Arcade, roof timbers & Font*  
Scale: 1in to 1ft  
V, f.82

9 *Details of furniture & fittings*  
Scale: 1in to 1ft  
w/m: J. Whatman 1845  
V, f.83

1-9 Insc: As above, *Christ Church, Plymouth* & labelled  
Pen, pen with brown & grey washes  
Lit: *The Civil Engineer & Architects Journal*, X, 1846, pp.68-69

[78] PLYMOUTH (Devon): Church of St Andrew  
Design for a wall monument to C. Matthews in a Gothic style, c.1835  
*Elevation*  
Scale:  $\frac{1}{8}$ in to 1in  
Insc: *Monumental Tablet to C. Mathews (sic), Comedian. St. Andrew's Ch. Plymo'*  
Pen with brown & grey washes  
IV, f.48  
Lit: A. & C. Black, *Guide to the counties of Dorset, Devon, & Cornwall*, 1878, p.137 (quotes the epitaph on the monument: 'Charles Matthews, Comedian, born 28th June 1776; Died 28 June 1835. *Comedia lugit; scena est deserta. 'Alas! Poor Yorick!'*)

[79] PLYMOUTH (Devon): The Esplanade, Citadel Road  
Design for a terrace of 8 houses in a Classical style (6):  
1 *Block Plan of site, Elevation of the front Terrace Wall & of Wall & Gateway: East end*  
Scale:  $\frac{1}{20}$ in to 1ft  
V, f.31

2 *Plans of the two Eastern Dwelling Houses: Basement, Ground Floor, 1st, 2nd, Attic & Roofs*  
Scale:  $\frac{1}{16}$ in to 1ft  
V, f.33

3 *N & S Elevation(s) of terrace*  
Scale:  $\frac{1}{16}$ in to 1ft  
V, f.32

4 *Front Elevation of central Compartment & Details*  
Scale:  $\frac{3}{4}$ in to 5ft, 1in to 1ft  
Insc: (referring to order about central windows) *Entablature and Capital &c; Temp. Vesta. Tivoli*  
V, f.34

5 *North & Eastern Elevation(s) of End House*  
Scale:  $\frac{3}{4}$ in to 5ft  
V, f.35

6 *Transverse Section through one of the Houses & external Details*  
Scale:  $\frac{1}{12}$ in to 10ft, 1in to 1ft  
V, f.36

1-6 Insc: As above, *Esplanade: Plymouth* & plans & details labelled  
Pen, pen & coloured washes  
Lit: A. E. Richardson & C. L. Gill, *Regional architecture of the West of England*, 1924, pp.54, 72; Pevsner, *S Devon*, 1952, p.239; *Architectural Magazine*, III, 1837, p.532

[80] PLYMOUTH (Devon): Club house  
Design in a Classical style (4):  
1-3 *Plan(s) of Basement, Ground & Principal Floor(s)*  
Scale:  $\frac{1}{10}$ in to 1ft  
Insc: As above, (No.2) *Proposed Club House: Plymouth* & labelled  
s: *Geo. Wightwick, Archt*  
w/m: (No.3) J. Whatman Turkey Mill 1845  
Pen (210 × 330, 330 × 420, 330 × 420)

4 *Elevation of the Principal Front*  
Scale:  $\frac{1}{12}$ in to 10ft  
Insc: As above  
s: *Geo. Wightwick, Architect*  
Pen with brown & grey washes (330 × 420)

A two-storey five-bay front with the centre three bays forming a three-sided breakfront which rises into a third storey as a squat hexagonal tower under a low roof. The walls of this tower are open on the three adjacent sides over the breakfront.

[81] PLYMOUTH (Devon): Congregational chapel, Courtenay Street  
Design in a Norman style (3):  
1 *Street Front*  
Scale:  $\frac{1}{8}$ in to 1ft  
V, f.69

2 *Details of front*  
Scale: 1in to 1ft  
V, f.70

1-2 Insc: As above, *Congregational Chapel, Courtenay St. Plymouth* & details labelled  
Pen & pen with blue & grey washes



**3** Perspective from the liturgical SW

Insc: *Design for a chapel in the Anglo-Saxon (sic) Style of Architecture. Drawing No.III*

s: George Wightwick, Architect  
Pen & brown wash

Lit: *Builder*, VI, 1848, p.499

Courtenay Street was destroyed in the Second World War and the area has since been redeveloped as Derry's Cross and Market Avenue.

**[82]** PLYMOUTH (Devon): Courtenay Street  
Design in a Classical style for an office building for Whiteford & Bennett

Floor plan(s) & street Elevation

Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{8}$ in to 1ft

Insc: *Offices of Messrs Whiteford and Bennett Plymo'*

Pen with brown, blue & grey washes  
II, f.83

A two-storey Classical elevation with central breakfront and pediment; pilastered entrance supporting balcony to roundheaded window above. Courtenay Street was destroyed in the Second World War and no longer exists, the area having been redeveloped in the post-war reconstruction of Plymouth. Whiteford & Bennett's offices were originally at No.10 Courtenay Street; in later street directories they are shown as being at No.17. The firm may have moved or, more probably, the houses were renumbered. (Information from J. R. Elliott, Area Librarian, West Devon, 1977.)

**[83]** PLYMOUTH (Devon): The Crescent

Design for a terrace of 5 houses in a Classical style for John Marshall (8):

1 End elevation

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

Insc: *Mr John Marshall | Houses | facing | The Crescent Gardens | Ascending and Return | Elevations & dimension given*

Pen (595 × 800)

Verso: Plan & elevation of terrace front

Pen with pink & yellow washes

2 Doorcase detail, side elevation of console bracket & (verso) front elevation of bracket  
(810 × 1300)

3 Doorcase detail & (verso) *Chimney Capping* section  
(470 × 695)

4 Details of *First Floor Windows*  
(600 × 890)

5 Elevation of baluster, section of *capping* & sections of *String Courses*  
(600 × 890)

6 Section of *Main Cornice, Jamb and Pilaster of Upper Windows West Front*

Insc: As above & (written over in large letters)

MISTAKE

(600 × 890)

7 Elevation & section of *Upper Floor Windows*  
(590 × 895)

2-7 Scale: FS, (No.7)  $\frac{1}{4}$ FS

Insc: As above, *Mr J. Marshall Houses facing the Crescent* or similar & (except Nos.3 & 7) labelled  
Pen & blue wash

8 Door & doorcase details

Scale: 1in to 1ft approx.

Insc: (in pencil) *Entrance door & Mr J. Marshall's Houses facing Crescent*

Pen with blue, brown & pink washes (330 × 540)

**[84]** PLYMOUTH (Devon): The Crescent  
Design for the entrance lodges in a Classical style, 1833

Plan, Elevation & Details

Scale:  $\frac{1}{5}$ in to 1ft approx., 1in to 1ft

Insc: As above, *Tuscan Lodges at Entrance to the Crescent | Plymouth & plan & details labelled s & d: Geo: Wightwick Archt. | 1833*

Pen with brown, grey & black washes  
I, f.84

**[85]** PLYMOUTH (Devon): Ford Park  
Design for a lodge in an Italian villa style (2):

1 Front & side Elevation(s) of lodge & Gate Piers

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

w/m: J. Whatman Turkey Mill 1845

V, f.92

2 External Details with inset *Ground floor Plan*

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

V, f.93

1-2 Insc: As above & *Lodge: Ford Park Gardens. Plymouth*

Pen & pen with brown & grey washes

**[86]** PLYMOUTH (Devon): Frankfort Street

Design & contract drawing for a tea shop & warehouse in a Chinese style, 1848 (2):

1 Plan, Elevation & Details of Shop Front

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

Insc: As above & *Tea Shop in Frankfort Street: Plymouth*

Pen & wash  
IV, f.42

2 Plan & elevations, corresponding to No.1

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

Insc: *Tea Warehouse | Drawing No.4; verso Tea Warehouse: Frankfort | Street: referred to in Agree- | ment, dated*

*the sixth day of | September 1848; and Signed | by us*

*respectively | John Marshall | M. E. Elliott | Witness |*

*J. A. Hughes*

s: *Geo: Wightwick | Architect*

w/m: J. Whatman Turkey Mill 1845

Pen & coloured washes (355 × 520)

Repr: N. Taylor, *Monuments of commerce*, 1968, pl.11

Frankfort Street was destroyed in the Second World War and the area has since been redeveloped as Frankfort Gate and Market Square.

**[87]** PLYMOUTH (Devon): Garden gateway

Design in a Classical style for George Baron

Elevation & Detail

Scale:  $\frac{1}{5}$ in to 1ft,  $\frac{3}{4}$ in to 1ft approx.

Insc: As above & *Geo: Baron Esqr | Garden Gateway*

Pen with brown & grey washes

I, f.86

**[88]** PLYMOUTH (Devon): George Street

Design for 2 houses with ground floor shops for Mr Holman (2):

1 Plan(s) of Basement, Ground, First & Second Floor(s)

& Elevation towards *George Stri*

Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{13}{16}$ in to 5ft

II, f.53

2 Elevation of End Front & details of external & internal mouldings

Scale:  $\frac{13}{16}$ in to 5ft,  $\frac{15}{16}$ in to 1ft

w/m: J. Whatman Turkey Mill 1838

II, f.54

1-2 Insc: As above, *Mr Holman - Two Houses and Shops in George Street; Plymouth & plans & details labelled*

Pen & coloured washes

A five-bay three-storey front organized in the Venetian palazzo mode as demonstrated by Barry's garden façade of the Travellers' Club. George Street was destroyed in the Second World War and the area has since been redeveloped as Derry's Cross and New George Street.

**[89]** PLYMOUTH (Devon): George's Street  
Design for a shop front in a Classical style (2):

1 Plan, Front & Side Elevation(s) of Shop Front

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

w/m: J. Whatman Turkey Mill 1839

II, f.69

2 Details

Scale: 1in to 1ft

II, f.70

1-2 Insc: As above, *Shop Front, George's St. Plymouth & details labelled*

Pen, pen & coloured washes

**[90]** PLYMOUTH (Devon): George's Terrace  
Design in a Classical style for a row of 7 shops (3):

1 Plan(s) of End & middle Shops, front Elevation of

*Shops & Houses, Section of end Shop*

Scale:  $\frac{13}{16}$ in to 10ft

Insc: As above & *Seven Shops, erected in front of the pre existing Houses of George's Terrace*

II, f.66

2 Plan of Front, Elevation of one of the End Shops & Details of Front

Scale:  $\frac{11}{2}$ in to 5ft, 1in to 1ft approx.

II, f.67

3 Plan of Front, Elevation: one of middle Shops & Internal Details

Scale: 3in to 10ft, 1in to 1ft approx.

II, f.68

2-3 Insc: As above & *Shops, South side of George's St. Plymouth*

Pen, pen with brown, grey & mauve washes

The shops are separated by rusticated pilasters which with Corinthian columns support an entablature and balustrade. The columns flank the central entrance door of the end shops and the central shop window of the intervening shops.

**[91]** PLYMOUTH (Devon): Ham Street

Design for a chimneypiece in a Classical style for

Mark S. Grigg

Front & side Elevation(s) & side elevation of console bracket, with section of shelf

Scale:  $\frac{13}{16}$ in to 1ft,  $\frac{7}{16}$ in to 3in approx.

Insc: As above, *Mark S. Grigg Esqr. Ham Street, Plymouth | Chimney-piece in Drawing Room & labelled*

Pen with brown & grey washes

IV, f.54

Ham Street was incorporated with Ebrington Street c.1898 (*Eyre's Post Office Plymouth and Devonport district directory*, 1898).

**[92]** PLYMOUTH (Devon): House

Design for Mr Mitchell

Plan(s) of Ground & Upper Floor(s), South & West Elevation(s)

Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{10}$ in to 1ft

Insc: As above, *House of Mr Mitchell, Builder: Plymouth & plans labelled*

Pen with blue, brown & grey washes

I, f.64

House in a minimum Classical style with a distyle in antis Doric portico.



[93] PLYMOUTH (Devon): Houses  
Design in a Classical style for a terrace of houses for Col. Elliot  
*Elevation of Two end Houses & Details*  
Scale:  $1\frac{1}{2}$ in to 10ft, 1in to 1ft,  $\frac{3}{4}$ in to 1ft  
Insc: As above, *Houses | on Ground belonging to | Coll. Elliot | Plymouth & details labelled*  
Pen with brown & grey washes  
V, f.41

[94] PLYMOUTH (Devon): King Street  
Design in a Classical style for a terrace of 8 houses with ground floor shops  
*Plan of Front Wall, Elevation & details*  
Scale:  $1\frac{1}{8}$ in to 10ft, 1in to 1ft  
Insc: As above, *Elevation &c of Four of Eight Houses in King Strt, Plymouth & details labelled*  
w/m: J. Whatman Turkey Mill 1833  
Pen with brown & grey washes  
II, f.52

[95] PLYMOUTH (Devon): Lockyer Street  
Design for a terrace of 8 houses (2):  
1 Plan & elevation of whole façade  
Scale:  $\frac{3}{4}$ in to 10ft  
Insc: *Row of Eight Houses in Lockyer St. Plymouth*  
II, f.50

2 Plan & elevation of façade of 1 house, elevation of Portico, Details of Portico & Architrave to Windows, Upper String, Lower String & Pilaster, Ballustrade & Main Cornice  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{7}{8}$ in to 3ft,  $\frac{15}{16}$ in to 1ft, all approx.  
Insc: As above & *Houses in Lockyer St. Plymouth*  
Pen with blue, brown & grey washes  
II, f.51

Three-bay, three-storey houses with Doric porticos.

[96] PLYMOUTH (Devon): Lockyer Street  
Design for an orphan asylum in a Classical style, 1834 (3):  
1 Basement, ground, 1st & 2nd floor plans  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: *Orphan Asylum, Plymouth & labelled*  
II, f.29

2 Elevation of Entrance Front & Details  
Scale:  $\frac{1}{8}$ in to 1ft, 1in to 1ft  
Insc: As above, (on frieze) *Devon and Cornwall Female Orphan Asylum Supported by Voluntary Contributions & details labelled*  
w/m: J. Whatman Turkey Mill 1839  
II, f.28

3 Transverse Section through entrance & End Elevation  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & (on frieze) *Established XIV MAY AD MDCCCXXXIV*  
w/m: J. Whatman Turkey Mill 1838  
II, f.30

1-3 Pen, pen & coloured washes  
Lit: A. E. Richardson & C. L. Gill, *Regional architecture of the west of England*, 1924, p.70 ('One of Foulston's later works, The Devon and Cornwall Female Orphanage in Lockyer Street was the joint work of Foulston and Wightwick; it was completed in 1834. As a simple and straight forward design free from adventitious ornament, it is in marked contrast to the vulgar tendencies which in some quarters spoil direct expression today'; with photograph showing the Lockyer Street entrance & Citadel Road end fronts)

[97] PLYMOUTH (Devon): Mechanics' Institute  
Design in a Classical style, c.1825 (6):  
1 Plan(s) of Ground Floor, Lecture Room Floor & Lecture Room Gallery  
Scale:  $\frac{13}{16}$ in to 10ft  
V, f.16

2 Plan(s) of Basement & Roofs &c. & Elevation of East Front  
Scale:  $\frac{15}{8}$ in to 10ft  
w/m: J. Whatman Turkey Mill 1845  
V, f.15

3 Plan of Ceiling of Lecture Room  
Scale:  $\frac{13}{16}$ in to 5ft  
V, f.20

4 Longitudinal Section S to N  
Scale:  $\frac{13}{16}$ in to 5ft  
w/m: J. Whatman Turkey Mill 1845  
V, f.17

5 Transverse Section through Lecture-Room looking towards the Stage  
Scale:  $\frac{1}{4}$ in to 1ft approx.  
V, f.18

6 Internal Details  
Scale:  $\frac{13}{16}$ in to 5ft, 1in to 1ft  
V, f.19

1-6 Insc: As above, *Plymouth Mechanic's (sic) Institute & plans & details labelled*  
Pen & pen with coloured washes  
Lit: A. C. Black, *Guide to the counties of Dorset, Devon, & Cornwall*, 1878, p.138 (gives the date of erection as 1825)

[98] PLYMOUTH (Devon): Mulgrave Street  
Design for a terrace of 10 houses in a Classical style (2):  
1 Plan & elevation of front wall of 4 central houses on the North Side & Elevation of Western End House  
Scale:  $\frac{1}{10}$ in to 1ft,  $\frac{1}{5}$ in to 1ft  
w/m: J. Whatman Turkey Mill 1845  
V, f.39

2 Details of the houses on the North Side  
Scale: 1in to 1ft  
V, f.40

1-2 Insc: As above, *North side, Mulgrave Street Plymouth* or similar & details labelled  
Pen, pen with brown & grey washes

[99] PLYMOUTH (Devon): Naval bank  
Design for remodelling of façade in a Classical style, 1850 (2):  
1 Elevations As existing & As it now appears, 1850  
Scale:  $\frac{7}{8}$ in to 5ft approx.  
w/m: J. Whatman Turkey Mill 1845  
V, f.49

2 Plan, elevation & section of Part of new Granite Front  
Scale:  $\frac{1}{2}$ in to 1ft  
V, f.50

1-2 Insc: As above & *Naval Bank, Plymouth*  
Pen & wash

[100] PLYMOUTH (Devon): Norley Street  
Design for an independent chapel in a Classical style, 1834 (3):  
1 Ground Floor, Lower Gallery & Upper Gallery plans, elevations of the Principal Front & some of its details, transverse Section(s) looking W & E  
Scale:  $\frac{1}{2}$ in to 10ft,  $\frac{1}{12}$ in to 1ft  
s & d: Geo: Wightwick, Archt | 1834  
II, f.8

2 Profile & elevation of Singing Gallery Front, sections of main Plaster Cornice & Lower & Upper Gallery Front(s)  
Scale:  $\frac{1}{8}$ in to 1ft, 1in to 1ft  
s & d: Geo: Wightwick: Archt 1834  
II, f.9

3 Elevation of Pulpit  
s: Geo: Wightwick, Archt  
II, f.10

1-3 Insc: As above & *Norley St. Indept. Chapel: Plymouth* or similar  
Pen & coloured washes  
Norley Street was destroyed during the Second World War and the area has since been redeveloped as Charles Street.

[101] PLYMOUTH (Devon): Old Town Street  
Design for alterations & additions to shops & wholesale warehouses in a Classical style for Dabb, Rundle & Brown (2):  
1 Plan(s) of Basement, Ground & First Upper Floor(s)  
Scale:  $\frac{3}{4}$ in to 10ft approx.  
Insc: As above, *Messrs Dabb, Rundle and Brown. Their Premises in Plymouth, as altered and increased & labelled*  
Pen  
IV, f.37

2 Plan(s) of Second Upper Floor & of Garrets, Elevations | for | Old Town St Front, As executed & As desired by the Architect  
Scale:  $\frac{3}{4}$ in to 10ft approx.,  $\frac{13}{8}$ in to 10ft  
Insc: As above, *Messrs Dabb, Rundle | and Brown | Their | Premises in Plymouth & plans labelled*  
Pen & wash  
IV, f.36  
Wightwick's preferred design has triple windows at first and second floor levels. On Old Town Street see note to [102].

[102] PLYMOUTH (Devon): Old Town Street & Treville Street  
Design for 2 houses & shops for Dabb, Rundle & Brown (6):  
1 Plan(s) of Basement, Ground, First, Second & Attic Floor(s) & Elevation towards Old Town Strt  
Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{13}{16}$ in to 5ft  
II, f.58

2 General Plan of Ground Floor showing Shelving Counters & window display area & Longitudinal Section of above Plan  
Scale:  $\frac{13}{16}$ in to 5ft approx.  
II, f.63

3 General Elevation towards Treville Street  
Scale:  $\frac{13}{16}$ in to 5ft  
II, f.59

4 External Details of Upper Building, i.e. to the right on Treville Street  
Scale:  $\frac{15}{16}$ in to 1ft approx.  
II, f.60

5 External Details of Lower (or left) Building Treville St.  
Scale:  $\frac{15}{16}$ in to 1ft  
w/m: J. Whatman Turkey Mill 1833  
II, f.61



6 *Elevation & details of Screen between Upper Shop and Staircase, details of Counter & Shelving*  
Scale:  $\frac{15}{16}$ in to 1ft  
II, f.62

1-6 Insc: As above, *Houses and Shop: of Dabb, Rundle and Brown, Old Town, and Treville Streets, Plymouth* or similar & plans & details labelled  
Pen, pen with blue, brown & grey washes  
Treville Street no longer exists and the greater part of Old Town Street has been obliterated by later redevelopment. The site of the above building is now part of Eastlake Street.

[103] PLYMOUTH (Devon): Osborne Place  
Design for a terrace of houses in a Classical style (2):  
1 Front elevation of 4 houses  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: *Portion of a Range of Houses leading to the Hoe; Plymouth. Osborne Place*  
V, f.37

2 *Details of Front*  
Scale: 1in to 1ft  
Insc: As above, *Osborne Place: Plymouth & details* labelled  
V, f.38

1-2 Pen, pen & brown wash

[104] PLYMOUTH (Devon): Polytechnic  
*Plan(s) of Ground Floor & of Hall*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: *Plymouth | Proposed | Polytechnic Hall & labelled*  
s: *Geo. Wightwick: Archt*  
w/m: J. Whatman Turkey Mill 1845  
Pen (520 x 715)

[105] PLYMOUTH (Devon): South Devon & East Cornwall hospital & public dispensary  
Design in a Classical style (5):  
1 Site plan showing *Hospital, Entrance Gate(s), garden Alcoves & pathways, Elevation of one Entrance Gateway, Detail of pier, Elevation & Section of one of the Alcoves*  
Scale:  $\frac{7}{16}$ in to 10ft,  $\frac{1}{8}$ in to 1ft,  $\frac{3}{4}$ in to 1ft approx.  
w/m: J. Whatman Turkey Mill 1838  
II, f.23

2 *Plan(s) of Ground Floor & First Floor*  
Scale:  $\frac{3}{8}$ in to 10ft  
II, f.25

3 *Elevation of North Front*  
Scale:  $\frac{1}{8}$ in to 1ft  
w/m: J. Whatman Turkey Mill 1833  
II, f.24

4 *Plan, Elevation & Section of Entrance Doorway, Plan & Elevation of Screen between Hall & Staircase & sections of internal cornice mouldings*  
Scale:  $\frac{1}{4}$ in to 1ft,  $1\frac{1}{4}$ in to 1ft  
II, f.26

5 *Details of Main Cornice, First Floor window, Order of Portico & rusticated panel*  
Scale: 1in to 1ft  
II, f.27

1-5 Insc: As above, *South Devon and East Cornwall Hospital & Plymouth Public Dispensary* or similar & plans labelled  
Pen & coloured washes  
Lit: *Architectural Magazine*, III, 1837, p.566 (gives the date as 1836)  
A three-storey, three-bay front with rusticated ground floor and square-pillared portico; elongated panels on wall surface between upper floor windows and on parapet wall over main cornice.

[106] PLYMOUTH (Devon): Sussex Place  
Design for a terrace of 8 houses, 1 of the centre pair of houses for Charles Cobley Whiteford, 1833 (6):  
1 *Plan & Elevation of overall front*  
Scale:  $\frac{3}{4}$ in to 10ft  
Insc: As above & *Sussex Place; Plymouth*  
II, f.45

2 *Elevation of the Two Centre Houses, with Plans of the One Belonging to | Charles Cobley Whiteford Esquire*  
Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{8}$ in to 1ft  
Insc: As above & plans labelled  
s & d: *Geo: Wightwick Archt & Plymouth 1833*  
w/m: J. Whatman Turkey Mill 1830  
II, f.46

3 *Elevation of Portico to two Centre Houses | of Sussex Place & details of Order of Portico, entablature & Pilaster Cap*  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{15}{16}$ in to 1ft  
Insc: As above & *C. C. Whiteford Esqre*  
s: *Geo: Wightwick Archt*  
II, f.47

4 *Detailed Parts in front of | Central Houses of Sussex Place*  
Scale:  $\frac{15}{16}$ in to 1ft  
Insc: As above & labelled  
s: *Geo: Wightwick Architect*  
II, f.48

5 *Half Plan(s) of Pavement & Ceiling, Section, perspective & details of Entrance Hall*  
Scale:  $\frac{1}{30}$ in to 1ft approx.,  $\frac{15}{16}$ in to 1ft  
Insc: As above & *Residence of C. C. Whiteford Esqre*  
s: *Geo: Wightwick | Architect & Plymouth 1833*  
II, f.49

1-5 Pen with brown & grey washes

6 *Plans, Elevation(s) & details of Library & Dining Room Chimney Piece(s)*  
Scale:  $\frac{13}{16}$ in to 1ft,  $\frac{7}{16}$ in to  $\frac{3}{8}$ in  
Insc: As above, *C. Whiteford Esqr & labelled*  
s: *Geo: Wightwick*  
Pen with blue, grey & pink washes  
IV, f.56

Wightwick apparently designed two houses for Charles Cobley Whiteford, that at Thorn Hill (see [134]) and the centre pair of the Sussex Place terrace. The chimneypiece designs catalogued above are more likely to be for the town house whose plan shows the relevant rooms adjacent on the ground floor than for Thorn Hill whose plans show no library.

[107] PLYMOUTH (Devon): Sussex Place  
Design for gate piers  
*Elevation & Detail*  
Scale:  $\frac{1}{5}$ in to 1ft,  $\frac{3}{4}$ in to 1ft approx.  
Insc: As above & *Gate Piers - Sussex Place*  
Pen with brown & grey washes  
I, f.86

[108] PLYMOUTH (Devon): Treville Street  
Design for a shop front in a Classical style  
*Plan and Elevation of Shop Front & Details*  
Scale: 1in to 1ft  
Insc: As above & *Treville St. Plymouth*  
Pen  
IV, f.39  
Treville Street was destroyed in the Second World War. Rebuilt, it is now part of Exeter Street except for the western end, which is named Charles Cross.

[109] PLYMOUTH (Devon): Trinity church  
Design (9):  
1 *Half Plan(s) of Ground Floor & of Gallery Floor*  
Scale:  $\frac{3}{8}$ in to 5ft approx.  
w/m: J. Whatman Turkey Mill 1838  
II, f.13

2 *Plan of the Vaults*  
Scale:  $\frac{1}{12}$ in to 1ft approx.  
II, f.14

3 *Elevation of the East Front*  
Scale:  $\frac{1}{8}$ in to 1ft  
II, f.11

4 *Elevation of Chancel End*  
Scale:  $\frac{1}{4}$ in to 1ft approx.  
II, f.17

5 *Transverse Section thro' Church, Vaults, Roofs, &c*  
Scale:  $\frac{1}{8}$ in to 1ft  
w/m: J. Whatman Turkey Mill 1838  
II, f.15

6 *Longitudinal Section*  
Scale:  $\frac{1}{8}$ in to 1ft  
II, f.16

7 *Details of East Front*  
Scale: 2in to 1ft,  $\frac{3}{8}$ in to 1ft approx.  
II, f.12

8 *Internal Details*  
Scale: 1in to 1ft, 2in to 1ft  
II, f.18

9 *Half Plan & elevation of The Pulpit*  
Scale:  $\frac{1}{2}$ FS  
w/m: J. Whatman Turkey Mill 1840  
II, f.19

1-9 Insc: As above, *Trinity Church: Plymouth & plans & details labelled*  
Pen & coloured washes  
A galleried Classical church lit by a Venetian window at the E end and rows of lunettes above the Tuscan arcades of the interior.

[110] PLYMOUTH (Devon): Union Place  
Design for a pair of semi-detached houses in a Classical style  
*Plan & Elevation(s) of Dancing Room, Elevation of Houses & Details*  
Scale:  $\frac{1}{8}$ in to 1ft approx.,  $\frac{3}{4}$ in to 5ft, 1in to 1ft approx.  
Insc: As above, *Houses in Union Place, Plymouth & details labelled*  
Pen & coloured washes  
II, f.86

[111] PLYMOUTH (Devon): Union Street  
Design for houses & shops in a Classical style (2):  
1 *Plan(s) of Shop Front & of Front Wall of Show Room & Elevation of 2 houses with shops*  
Scale:  $1\frac{1}{8}$ in to 5ft  
w/m: J. Whatman Turkey Mill 1845  
V, f.65

2 *Details of Front*  
Scale: 1in to 1ft  
V, f.66

1-2 Insc: As above, *Union St. Plymouth & details labelled*  
Pen, pen with grey & blue washes



[112] PLYMOUTH (Devon): Union Street  
Design for a shop front & screen in a Classical style for Mr Fry  
*Plan, Elevation & details of Shop Front, with Plan, Elevation & details of a Sscreen*  
Scale:  $\frac{1}{5}$ in to 1ft,  $\frac{1}{2}$ in to 5ft  
Insc: As above, *Mr Fry - Sscreen and Front of Shop in Union Strt* & details labelled  
Pen with brown, grey & buff washes  
II, f.74

[113] PLYMOUTH (Devon): Union Street  
Design for a shop front in a Classical style for Mr Harris  
*Plan & Elevation of Shop Front & details of mouldings*  
Scale:  $\frac{5}{16}$ in to 1ft,  $\frac{1}{8}$ in to 1ft  
Insc: As above, *Mr Harris's Shop Union St* & plan labelled  
Pen  
IV, f.40  
The 1844 Plymouth directory records: 'James Harris & Sons Painters & Glaziers, 2 Union Street, Plymouth.'

[114] PLYMPTON (Devon): Church of St Mary  
Design for a reredos in a Gothic style *Elevation & details*  
Scale:  $\frac{1}{2}$ in to 1ft, 1in to 1ft  
Insc: As above & *Plympton St Mary Church | Altar Piece*  
Pen  
III, f.7

[115] PORT ELIOT (Cornwall): Cottages  
Design in a Tudor style for the Earl St Germans  
*Ground & Bed Room floor Plan(s), Elevation(s) towards River & towards Road of Coupled Cottages*  
Scale:  $\frac{1}{10}$ in to 1ft  
Insc: As above, *Rt. Honble, Earl St. Germans - Port Eliot* & plans labelled  
w/m: J. Whatman Turkey Mill 1833  
Pen with blue, brown & grey washes  
IV, f.33

[116] PORT ELIOT (Cornwall): Warehouse  
Design in a Tudor style for the Earl St Germans  
*Plan(s) of Ground, Middle & Loft Store(s), Elevation(s) of North & of East or River Front(s) & Detail(s) of gable coping & buttress of Ware Houses*  
Scale:  $\frac{5}{8}$ in to 10ft,  $\frac{1}{10}$ in to 1ft,  $\frac{1}{2}$ in to 1ft  
Insc: As above, *Rt. Honble, Earl St. Germans - Port Eliot* & plans labelled  
Pen with blue & grey washes  
IV, f.32

[117] PORTHWIDDEN (Cornwall)  
Design for a chimneypiece in a Classical style for John Phillpotts  
*Plan of Jambs & of Shelf, front Elevation & Details of bracket of Drawing Room Chimney Piece*  
Scale:  $\frac{13}{16}$ in to 1ft,  $\frac{13}{16}$ in to 6in  
Insc: As above & *John Phillpotts Esqr Porthwidden Truro*  
Pen with grey & yellow washes  
IV, f.63

[118] PORTREATH (Cornwall): Church of St Mary  
Design in an Early English style, c.1841 (3):  
1 *Ground Plan, Section(s) & Details*  
Scale:  $\frac{3}{16}$ in to 10ft,  $\frac{1}{8}$ in to 1ft  
III, f.14

2 E & W elevations & *Details*  
Scale:  $\frac{1}{8}$ in to 1ft, 1in to 1ft  
III, f.13

3 *Elevation(s) of the North & South Front(s)*  
Scale:  $\frac{1}{8}$ in to 1ft  
III, f.12

1-3 Insc: As above & *Chapel at Portreath; County of Cornwall* or similar  
Pen, pen & coloured washes  
Lit: Pevsner, *Cornwall*, 1970, p.145 ('The church of St Mary, by Wightwick, 1841, is rather depressing, with pointed windows and a bellcote')

[119] PROBUS (Cornwall): Vicarage  
Design in a Tudor style (3):  
1 *Ground & Upper Floor Plan(s)*  
Scale:  $\frac{1}{16}$ in to 1ft  
III, f.63

2 *Elevation(s) of the East & West Front(s)*  
Scale:  $\frac{1}{8}$ in to 1ft  
III, f.62

1-2 Insc: As above, *The Revd Robert Lampen | The Vicarage House: Probus: Cornwall* or similar & plans labelled  
Pen with brown, blue & grey washes

3 *Front elevations & Details of Drawing Room, Dining Room & Library Chimney Pieces*  
Scale:  $\frac{13}{16}$ in to 1ft,  $\frac{13}{16}$ in to 6in  
Insc: As above & *Vicarage House of Probus; Co. of Cornwall*  
Pen with grey & yellow washes  
IV, f.83

[120] ST DOMINICK (Cornwall): Parsonage  
Design in a Tudor style (3):  
1 *Plan of Ground Floor & Elevation of the Entrance Front*  
Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{8}$ in to 1ft  
w/m: J. Whatman 1842  
III, f.56

2 *Plan of the Bed Room Floor & transverse Section*  
through entrance hall  
Scale:  $\frac{1}{16}$ in to 1ft  
III, f.57

3 *Elevation(s) of North & South Front(s)*  
Scale:  $\frac{1}{8}$ in to 1ft  
III, f.58

1-3 Insc: As above, *St Dominick Parsonage House - Cornwall* & plans labelled  
Pen, pen with brown, blue & grey washes

[121] ST IVES (Cornwall): House & shop  
Design in a Classical style for Mr Richards (2):  
1 *Plan of Shop Front & front Elevation*  
Scale:  $\frac{13}{16}$ in to 5ft  
II, f.75

2 *Details of Shop Front*  
Scale: 1in to 1ft  
w/m: J. Whatman Turkey Mill 1838  
II, f.76

1-2 Insc: As above, *House and Shop of Mr Richards at St Ives* or similar & details labelled  
Pen with brown & grey washes

[122] ST IVES (Cornwall): Vicarage  
Design in a minimum Classical Style  
*Ground & Upper Floor Plan(s) & Elevation of Entrance Front*  
Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{8}$ in to 1ft  
Insc: As above, *Vicarage House of Revd W. J. Havart St Ives Cornwall* & plans labelled  
Pen with brown, blue & grey washes  
I, f.73

[123] SAMPFORD SPINEY (Devon): School  
Design in a Tudor style  
*Ground Plan, South & West Elevation(s) & Section*  
Scale:  $\frac{3}{4}$ in to 10ft,  $\frac{1}{8}$ in to 1ft  
Insc: As above & *School Building at Sampford Spiney*  
Pen with brown, grey & blue washes  
III, f.46

[124] SITHNEY (Cornwall): Vicarage  
Design (2):  
1 *Ground floor & Bed Room Floor Plan(s)*  
Scale:  $\frac{1}{8}$ in to 1ft  
I, f.72

2 *Western or Entrance front & South Elevation*  
Scale:  $\frac{1}{8}$ in to 1ft  
w/m: J. Whatman Turkey Mill 1839  
I, f.71

1-2 Insc: As above, *Vicarage House of the Revd K. Thomas | Sithney: Cornwall* or similar & plans labelled  
Pen, pen with blue, brown & grey washes

[125] STOKE DAMEREL (Devon): Exmouth Place  
Design for a terrace of houses in a Classical style (2):  
1 *Elevation(s) of Return End & of Terrace Front*  
Scale:  $\frac{1}{2}$ in to 10ft  
Insc: As above, *Range of Houses forming Exmouth Place: Stoke & only the South End House, with part of the next, are here shown*  
w/m: J. Whatman Turkey Mill 1845  
V, f.44

2 *Ground Plan of End House & external Details*  
Scale:  $\frac{3}{4}$ in to 10ft, 1in to 1ft  
Insc: As above, *Exmouth Place | Stoke* & labelled  
V, f.45

1-2 Pen with brown & grey washes

[126] STOKE DAMEREL (Devon): House  
Design in a Classical style for Col. Nooth (2):  
1 *Plan of Ground Floor & Elevation of Lawn Front*  
Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{8}$ in to 1ft  
IV, f.16

2 *Plan of Bed Room Floor & Side or Entrance Elevation*  
Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{8}$ in to 1ft  
IV, f.15

1-2 Insc: As above, *House of Coll. Nooth - Stoke Damerel* & plans labelled  
Pen with blue & grey washes

[127] STOKE DAMEREL (Devon): Nelson Terrace  
Design for a pair of semi-detached houses in a Classical style (2):  
1 *Half Plan(s) of Ground & First Floor(s) & Elevation of North Front*  
Scale:  $\frac{7}{8}$ in to 10ft,  $\frac{1}{8}$ in to 1ft  
V, f.42

2 *Half Plan(s) of Basement & Second Floor(s) & Elevation of South Front*  
Scale:  $\frac{7}{8}$ in to 10ft,  $\frac{1}{8}$ in to 1ft  
w/m: J. Whatman Turkey Mill 1845  
V, f.43

1-2 Insc: As above, *Nelson Terrace Stoke* & plans labelled  
Pen

[128] STOKE DAMEREL (Devon): Orphanage  
Design in a Classical style, 1845 (7):  
1 *Plan(s) of the Basement, Ground & First Floor(s)*  
Scale:  $\frac{3}{4}$ in to 10ft  
V, f.22



**2 Plan of Second Floor & North Elevation**

Scale:  $\frac{3}{4}$ in to 10ft,  $\frac{1}{8}$ in to 10ft  
V, f.23

**3 Elevation of Stb. Front**

Scale:  $\frac{1}{2}$ in to 10ft  
Insc: As above & (on frieze) *Royal British Orphan Asylum*  
V, f.21

**4-6 Details of South Front**

Scale: 2in to 1ft  
V, ff.24-26

1-6 Insc: As above, *Orphan Asylum, Stoke* & plans & details labelled  
Pen with blue & grey washes

**7 Plan of the Ground Floor & South Elevation**  
corresponding to Nos.1 & 3

Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, *Royal British Female Orphan Asylum: Stoke, Devonport* | *Foundation Stone laid by Rt. Honble. Earl Fortescue, 23 April 1845* & (on frieze) *Royal British Orphan Asylum*  
s: George Wightwick, Architect  
w/m: J. Whatman Turkey Mill 1835  
Pen & coloured washes (495 x 760)

This four-storey, five-bay block is organized in the Barry palazzo mode with string-courses and window openings flanked by pilasters as at the Reform Club.

**[129] STONEHOUSE (Devon): Office**

Design in a Classical style for the 2nd Earl of Mount Edgcumbe, 1836 (2):

**1 Ground & Upper Floor plans & front Elevation**

Scale:  $\frac{7}{8}$ in to 10ft approx.,  $\frac{7}{8}$ in to 5ft approx.  
Insc: As above, *Manor Office, erected in Stonehouse for the Rt. Honble. The Earl of Mount Edgcumbe* (sic) & plans labelled  
s & d: Geo: Wightwick & Plymouth: 1836  
Pen  
II, f.36

**2 Details of front**

Scale: 1in to 1ft approx.  
Insc: As above, *Manor Office; Stonehouse* & labelled  
s: G. Wightwick  
Pen & brown washes  
II, f.37

**[130] STONEHOUSE (Devon): Royal Western Yacht Club**

Design for additions to an existing building (2):

**1 Plan(s) of Basement & Upper Floor & Elevation of South End**

Scale:  $\frac{1}{16}$ in to 1ft approx.,  $\frac{1}{8}$ in to 1ft  
II, f.87

**2 Eastern Front of New Building & Details**

Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{32}$ in to 1ft  
II, f.88

1-2 Insc: As above, *Rooms of the Royal W. Yacht Club Stonehouse added to a pre existing Building* or similar & plans & details labelled  
Pen with blue, brown & grey washes

**[131] TAMERTON FOLIOT (Devon): Cottage**

Design in a cottage ornée style for M. S. Grigg, 1836

**Plan(s) of the Ground Floor & of the Bed Rooms, Elevation(s) of the Lawn & Entrance Front(s)**

Scale:  $\frac{3}{4}$ in to 10ft,  $\frac{7}{8}$ in to 10ft  
Insc: As above, *Cottage erected for M. S. Grigg Esqr at Tamerton Foliot in Devonshire* & plans labelled  
s & d: Geo: Wightwick Arch & Plymouth: 1836  
Pen & coloured washes  
IV, f.29

**[132] TAVISTOCK (Devon): House**

Design in a Tudor style for C. V. Bridgeman (7):

**1 Plan(s) of Ground & Upper Floor(s)**

Scale:  $\frac{1}{16}$ in to 1ft  
w/m: J. Whatman Turkey Mill 1833  
III, f.74

**2 South & East Elevation(s)**

Scale:  $\frac{1}{8}$ in to 1ft  
III, f.73

**3 Elevation of Dining Room and Porch Compartments & its Details**

Scale:  $\frac{1}{2}$ in to 1ft, 1in to 1ft approx.  
w/m: J. Whatman Turkey Mill 1838  
III, f.75

**4 Plan, Section(s) & details of the Principal Staircase**

Scale:  $\frac{1}{2}$ in to 10ft, 3in to 10ft,  $\frac{1}{32}$ in to 1ft, all approx.  
III, f.76

**5 Elevations of Entrance Door & Staircase Window**

Scale:  $\frac{1}{4}$ in to 3ft  
III, f.77

**6 Plan, front Elevation & Transverse Section of Stable & Plan, Elevation & Details of Entrance Gate**

Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{3}{4}$ in to 1ft,  $\frac{1}{2}$ in to 1ft  
III, f.78

1-6 Insc: As above, *Residence of C. V. Bridgeman Esq. Hazelton near Tavistock* or similar & plans & details labelled  
Pen, pen with brown, grey & blue washes

**7 Front elevations & Details for Hall or Breakfast Room, Dining Room & Drawing Room Chimney Pieces**

Scale:  $\frac{1}{32}$ in to 1ft,  $\frac{1}{16}$ in to 6in  
Insc: As above & C. V. Bridgeman Esq. Hazelton. Tavistock  
Pen with grey, mauve & yellow washes  
IV, f.82

**[133] TEHIDY PARK (Cornwall)**

Design for a conservatory for Baroness Basset  
*General Ground Plan, Elevation of South Front, Transverse Section & Details*

Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{5}{16}$ in to 1ft,  $\frac{1}{8}$ in to 1ft  
Insc: As above, *The Right Honble. The Baroness Basset - Conservatory at Tehidy* & plan & details labelled  
w/m: J. Whatman Turkey Mill 1833  
Pen with brown & blue washes  
I, f.83

**[134] THORN HILL, nr Plymouth (Devon): Villa**  
Design in an Italian villa style for Charles Cobley Whiteford (5):**1 Ground floor Plan**

Scale:  $\frac{1}{16}$ in to 1ft  
I, f.40

**2 Plan of Bed Room Floor & Eastern Elevation**

Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{8}$ in to 1ft  
I, f.41

**3 Elevation of South Front**

Scale:  $\frac{1}{8}$ in to 1ft  
I, f.39

**4 External details**

Scale: 1in to 1ft  
I, f.42

1-4 Insc: As above, *C. C. Whiteford Esqre; Residence at Thorn Hill* & plans & details labelled  
Pen with brown, blue & grey washes

**5 Plan(s), Elevations, sections & Details for Drawing & Dining Room Chimney Piece(s)**

Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{8}$ FS  
Insc: As above, *Villa of C. C. Whiteford Esqr. Thornhill* (sic); near Plymouth & details labelled  
Pen with brown, grey & yellow washes  
IV, f.62

For another design for the same client see [106].

**[135] TREGENNA CASTLE (Cornwall)**

Design for alterations & additions for H. L. Stevens, 1845 (6):

**1 Plan(s) of the Basement & Bed Room Floor(s)**

Scale: 1in to 1ft  
I, f.66

**2 Plan of Principal Floor & Elevation of the Eastern Front**

Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{8}$ in to 1ft  
I, f.65

**3 General Elevation of the South Front; the North Front being the same, reversed, without the Conservatory & rear elevation of New North Wing & Mid Section West to East**

Scale:  $\frac{1}{10}$ in to 1ft  
I, f.67

**4 Plan of Stable building & Yard & Elevation of the Stables and Coach Houses, with Sections through the return wings**

Scale:  $\frac{1}{16}$ in to 1ft  
I, f.68

1-4 Insc: As above, *Tregenna Castle, St Ives, Cornwall, as now enlarged and altered: 1845* or similar & plans labelled  
Pen & coloured washes

**5 Plan(s), Elevations & Details of Mr Stephens' (sic) Room & Bed Room Chimney Piece(s)**

Scale:  $\frac{1}{32}$ in to 1ft,  $\frac{7}{16}$ in to 3in  
w/m: J. Whatman Turkey Mill 1840  
IV, f.64

**6 Plans, Elevations & Details of Drawing Room & Library Chimney Piece(s)**

Scale:  $\frac{1}{32}$ in to 1ft,  $\frac{1}{16}$ in to 6in  
IV, f.65

5-6 Insc: As above & Henry L. Stephens, (sic) *Esqre Tregenna Castle, Cornwall*

5-6 Pen with grey, brown & yellow washes

Lit: Pevsner, *Cornwall*, 1970, p.181 ('now a hotel, ... there is little left of the original interior work')

**[136] TREGREHAN (Cornwall): House**

Designs for alterations & additions in a Classical style for Col. Edward Carlyon (5):

**1 Plans of the Old and New Ground Floors**

Scale:  $\frac{1}{16}$ in to 1ft  
IV, f.10

**2 Plan(s) of Bed Room floor before & after Additions & Alterations**

Scale:  $\frac{1}{16}$ in to 1ft  
IV, f.12

**3 Plan & elevation of New South Front**

Scale:  $\frac{7}{8}$ in to 5ft  
w/m: J. Whatman Turkey Mill 1840  
IV, f.8

**4 Elevation of Entrance Front, Plan, Front & side elevations of Portico and Porch & Details of capital & cornice**

Scale:  $\frac{1}{16}$ in to 1ft, 1in to 1ft  
IV, f.11



## 5 Details of new South Front

Scale: 2in to 1ft  
IV, f.9

1-5 Insc: As above, *Tregrehan House: Cornwall* or similar, plans & details labelled & (No.3) *Residence of Coll. Carlyon*

Pen, pen with brown, grey & pink washes  
Lit: Pevsner, *Cornwall*, 1970, p.224 ('The house itself is late Georgian by Wightwick, of granite, seven bays with lower projecting wings and a one-storeyed colonnade of piers of Ionic columns across five bays of the front')

## [137] TRELASKE (Cornwall): Entrance lodge

Design in a Tudor style  
Plan(s) of *Ground & Upper Floor(s)* & front *Elevation*  
Scale:  $\frac{1}{10}$ in to 1ft,  $\frac{3}{4}$ in to 5ft  
Insc: As above, *Trelaske; near Launceston* & plans labelled  
Pen & coloured washes  
IV, f.34

## [138] TRESLOTHAN (Cornwall): Chapel of St John

Design in an Early English style, 1841 (9):  
1 *Ground Plan of Chapel & Section thro' Chancel and Porches*  
Scale:  $\frac{13}{16}$ in to 10ft  
III, f.33

## 2 West &amp; East Elevation(s)

Scale:  $\frac{1}{8}$ in to 1ft  
III, f.29

## 3 Longitudinal Elevation, East to West

Scale:  $\frac{1}{8}$ in to 1ft  
w/m: J. Whatman Turkey Mill 1839  
III, f.30

## 4 Elevation of Part of West Front &amp; its Details

Scale:  $\frac{3}{8}$ in to 1ft,  $\frac{7}{8}$ in to 1ft  
III, f.31

## 5 Elevation of Chancel End, above the Plinth line &amp; details

Scale:  $\frac{3}{8}$ in to 1ft,  $\frac{7}{8}$ in to 1ft  
III, f.32

## 6 Transverse Section; shewing Choir, or West End

Scale:  $\frac{1}{4}$ in to 1ft approx.,  $\frac{7}{8}$ in to 1ft  
III, f.34

## 7 Transverse Section; shewing chancel, or East End &amp; Details

Scale:  $\frac{1}{4}$ in to 1ft approx., 1in to 1ft  
III, f.35

## 8 Longitudinal Section, East to West

Scale:  $\frac{1}{8}$ in to 1ft, 1in to 1ft  
III, f.36

## 9 Elevation &amp; Plan of Entrance Gates &amp; elevation of Pier(s) at Angles of Boundary

Scale:  $\frac{7}{16}$ in to 1ft  
w/m: J. Whatman Turkey Mill 1838  
III, f.28

1-9 Insc: *Chapel of St John: Erected A.D. 1841, at Treslothan, in the Parish of Camborne; Cornwall* or similar & plan & details labelled

Pen, pen & coloured washes

Lit: *Ecclesiologist*, IV, 1845, pp.184-185 (gives a scathing criticism of the building)

The chapel to the former Pendarves House, see [59].

## [139] TRESLOTHAN (Cornwall): Church cottages

Design for a pair of semi-detached cottages in a Tudor style (2):  
1 *Plan(s) of Ground & Bed Room Floor(s)*  
Scale: 1in to 1ft  
III, f.42

## 2 Elevation of the United Cottages &amp; of one End

Scale:  $\frac{1}{12}$ in to 10ft  
III, f.43

1-2 Insc: As above, *Double Cottage for the Sexton and another: Treslothan* & plans labelled

Pen with brown, grey & blue washes

## [140] TRESLOTHAN (Cornwall): Curate's house

Design in a Tudor style (3):  
1 *Plan(s) of Ground & Bed Chamber Floor(s) & Elevation of North, or Entrance Front*  
Scale:  $\frac{1}{10}$ in to 1ft  
III, f.40

## 2 Elevation(s) of the West &amp; of the South, or Garden Front(s)

Scale:  $\frac{1}{12}$ in to 10ft  
III, f.41

## 3 Plan, Elevation(s) &amp; Section of Stable Building

Scale:  $\frac{1}{10}$ in to 1ft  
III, f.42

1-3 Insc: As above, *Curate's House: Treslothan: Pendarves Cornwall* or similar & plans labelled

Pen with brown, blue & grey washes

## [141] TRESLOTHAN (Cornwall): School

Design in a Tudor style  
Ground floor *Plan, North, South & Eastern Entrance* elevations  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{5}{8}$ in to 10ft  
Insc: *Treslothan School: Pendarves: Cornwall*  
Pen with brown, grey & blue washes  
III, f.37

## [142] TRESLOTHAN (Cornwall): Schoolmaster's house

Design in a Tudor style (2):  
1 *Plan(s) of Ground & Bed Room Floor(s) & Elevation of West Front*  
Scale:  $\frac{1}{10}$ in to 1ft  
III, f.38

## 2 Elevation(s) East &amp; South Front(s) &amp; E-W Section

Scale:  $\frac{1}{12}$ in to 10ft  
III, f.39

1-2 Insc: As above, *School Master's House: Treslothan: Pendarves* & plans labelled

Pen with brown, grey & blue washes

## [143] TRETHILL (Cornwall): Villa

Design for the Rev. Wallis Roberts (5):  
1 *Ground & Bed Chamber Floor Plan(s)*  
Scale:  $\frac{1}{16}$ in to 1ft approx.  
w/m: J. Whatman Turkey Mill 1838  
I, f.36

## 2 Elevation(s) of the East &amp; West Front(s)

Scale:  $\frac{1}{8}$ in to 1ft  
I, f.34

## 3 Elevation of the Northern End &amp; Details

Scale:  $\frac{1}{8}$ in to 1ft, 1in to 1ft  
I, f.35

## 4 Details of Cornices and Roses to Ceilings

Scale: 1in to 1ft, 2in to 1ft  
I, f.37

## 5 Plan(s), South Elevation &amp; Section &amp; East Elevation of the stables

Scale:  $\frac{1}{16}$ in to 1ft  
w/m: J. Whatman Turkey Mill 1838  
I, f.38

1-5 Insc: As above, *Rend Wallis Roberts Villa at Trethill, Cornwall* or similar & plans & details labelled  
Pen & coloured washes

## [144] TREVARNO (Cornwall): House &amp; lodge

Design in a Classical style for C. W. Popham (6):  
1 *Ground & Upper floor Plan(s)*  
Scale:  $\frac{1}{16}$ in to 1ft approx.  
w/m: J. Whatman Turkey Mill 1833  
I, f.25

## 2 Elevations of Entrance &amp; Lawn Front(s)

Scale:  $\frac{1}{8}$ in to 1ft  
I, f.24

## 3 Plan, Elevation, Section &amp; Details of Portico

Scale:  $\frac{1}{4}$ in to 1ft, 1in to 1ft approx.  
I, f.26

## 4 Plan, Section(s) &amp; Cornice details of staircase hall

Scale:  $\frac{1}{8}$ in to 1ft  
I, f.27

1-4 Insc: As above, *Residence of C. W. Popham Esq. Trevanno, Cornwall* & plans & details labelled

Pen with grey & blue washes

## 5 Plan(s), Elevation(s), Profile(s) &amp; Detail(s) of

*Drawing Room, Library & Dining Room chimneypieces*  
Scale:  $\frac{13}{16}$ in to 1ft,  $\frac{13}{16}$ in to 6in approx.  
Insc: As above, *C. W. Popham Esqr Chimneypieces at Trevanno* & labelled  
Pen with grey, mauve & yellow washes  
IV, f.58

## 6 Design for entrance lodge

*Basement & Ground floor Plan(s) & Front, Back & Side Elevation(s)*  
Scale:  $\frac{1}{10}$ in to 1ft,  $\frac{11}{16}$ in to 10ft  
Insc: As above, *C. W. Popham Esqr. Entrance lodge at Trevanno* & plans labelled  
I, f.23

This is a low two-storey Classical house with Doric portico, cornice and low hipped roof behind a parapet. The entrance lodge is in a minimum Classical style.

## [145] TRISTFORD HOUSE (Devon)

Design in a Tudor style, 1849 (7):

## 1-5 Design for the house

1 *Ground floor Plan*  
Scale:  $\frac{1}{10}$ in to 1ft  
V, f.87

## 2 Plan of Bed Room Floor &amp; transverse Section E-W

through staircase hall  
Scale:  $\frac{1}{10}$ in to 1ft  
V, f.89

## 3 Elevation of West Front

Scale:  $\frac{1}{12}$ in to 10ft  
w/m: J. Whatman Turkey Mill 1845  
V, f.86

## 4 Elevation of South Front

Scale:  $\frac{3}{4}$ in to 5ft  
V, f.88

## 5 Elevation of North Front

Scale:  $\frac{3}{4}$ in to 5ft  
Insc: (on shield in gable) T / W/P & d: (on datestone) 1849  
V, f.90



## 6 Design for stables

*Plan, Elevation(s) & Section of Stable Building & elevation of Court Gates*

Scale:  $\frac{1}{10}$ in to 1ft  
V, f.91

## 7 Design for lodge

*Plan & Elevation of Entrance Lodge*

Scale:  $\frac{1}{10}$ in to 1ft,  $\frac{7}{8}$ in to 5ft  
V, f.85

1-7 Insc: As above, *Tristford, near Toines, Devon* & plans labelled

Pen, pen with blue & grey washes

## [146] TRURO (Cornwall): School

Design in a Tudor style, 1833

*Plan of Lower School Rooms & side & entrance Elevations*

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

Insc: As above & *School Building at Truro - Cornwall* d: (on window spandrel) 1833

Pen with brown, blue & grey washes

III, f.48

## [147] WATERMOUTH CASTLE (Devon)

Design in a Gothic style for alterations & additions & for a farm lodge for Arthur Bassett (5):

1 *Plan & elevation of North Front, as improved with new Windows &c*

Scale:  $\frac{3}{4}$ in to 5ft

IV, f.22

2 *Ground plan & Longitudinal Section of Entrance & Staircase Hall(s), Half Plan(s) of Ceiling & of Gallery level, elevations of Porch Entrance & Conservatory End(s)*

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

Insc: As above & *Taken in hand a mere shell. Furnishings mostly new*

w/m: J. Whatman Turkey Mill 1845

IV, f.23

3 *Elevation of Chimney Piece in the Entrance Hall, Plan of Jamb & section of Cornice &c*

Scale: 1in to 1ft

IV, f.24

## 4-5 Farm lodge

4 *Ground & Upper Floor Plan(s)*

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

IV, f.26

5 *Transverse & Longitudinal Elevation(s)*

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

IV, f.25

## 4-5 Pen &amp; pen with blue &amp; grey washes

1-5 Insc: As above, *Arthur Bassett Esqr. Watermouth.*

N. *Devon* or similar & plans & details labelled

Lit: Pevsner, *N Devon*, 1952, pp.159-160 ('Big castellated mansion of 1825, much Victorianized')

A two-storey, battlemented Gothic façade with windows mullioned, transomed and labelled.

Wightwick's N front has angle towers terminating the façade, one is slender and contains a spiral stair, the other is more squat and contributes to the living quarters.

## [148] WENDRON (Cornwall): Vicarage

Design (2):

1 *Ground & Upper Floor Plan(s)*

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

w/m: J. Whatman Turkey Mill 1838

I, f.70

2 *Elevation(s) of Lawn Front & Entrance Front*

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

I, f.69

1-2 Insc: As above, *Vicarage House of the Rev. G.*

*Boraston - Wendron Cornwall* & plans labelled

Pen with blue & grey washes

A minimum Classical house with low hipped roof and pedimented porch; bracketed cornices surmount the windows.

## [149] WHITLEIGH (Devon)

Design for a porte-cochère & a conservatory in a Classical style for E. Henn Gennys (3):

1 *Plan of Portico, Elevation(s) of Front & of Flank & Details of Column & Entablature*

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

IV, f.19

2 *Half Plan of Conservatory, Elevation(s) of Front & Side & Details of Joinery*

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

w/m: J. Whatman Turkey Mill 1845

IV, f.20

3 *Longitudinal & Transverse Section(s) of Conservatory & Details*

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

IV, f.21

1-3 Insc: As above, *E. Henn Gennys Esq | Whitleigh* or

similar & plans, sections & details labelled

Pen, pen with blue, brown & grey washes

[150] WOLVERHAMPTON (Staffs): South Staffordshire General Hospital

Competition design, 1845-46 (9):

1 *Block plan of Hospital and Dispensary on its site*

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

Insc: As above, *Design | for the | South Staffordshire*

*General Hospital: Wolverhampton & streets & site*

features labelled

s: *Geo. Wightwick | Architect* (partly obliterated)

w/m: J. Whatman Turkey Mill 1845

2-5 *Plan(s) of the Basement, Ground floor, First Floor, Second Floor & Central Attic*

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

Insc: As above, *Design for a County Hospital, with*

*Dispensary united & labelled*

s: *Geo. Wightwick | Architect* (partly obliterated)

6-7 *North & South Elevation(s)*

Scale:  $\frac{7}{8}$ in to 5ft

Insc: As above & (on frieze of N elevation) *Founded MDCCCXLV South Staffordshire General Hospital*

*and Public Dispensary Erected MDCCCXLVI*

s: *Geo. Wightwick* (concealed by pasted-on strips of paper)

8-9 *Longitudinal & 4 transverse Section(s)*

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

Insc: As above & labelled

s: (No.8) *Geo. Wightwick | Architect* (legible but an attempt at obliteration has been made)

1-9 Insc: As above, *A. No.9 & Drawing No.1, 3-6, 2, 9, 8 & 7 respectively: verso (No.7) Recd. | 24 Decr | I (or J) P*

Pen & coloured washes (520 x 730)

The design shows a nine-bay, three-storey block which is tripartite in its massing with a shallow pediment over the central breakfront and central pedimented porch. All the breakfront windows are triple units with pilasters; the ground floor windows are segmental headed with shouldered architraves interrupted by prominent keystones; all the other windows are capped by cornices. Wightwick was unsuccessful in the competition: the architect was Edward Banks of Wolverhampton and the building (opened in 1849) was built of brick and stone in the Doric style. It is still in use and is now known as the Royal Hospital. (Information from Miss E. A. Humphreys, Central Library, Wolverhampton, 1975.)

[151] Design for a cenotaph in a Classical style to the memory of N. T. Carrington, c.1830

*Plan, Elevation & Section(s)*

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

Insc: As above *Design for a Cenotaph to the Memory of the Poet Carrington | His name being associated with Dartmoor - "land of the Logan and the Cromlech" - the general form of the Monument is made to represent a Cromlech*

s: *Geo. Wightwick | Architect*

w/m: J. Whatman Turkey Mill 1828

Pen & wash (370 x 465)

Noel Thomas Carrington (1777-1830), a Devonshire poet whose work was chiefly descriptive of the scenery and traditions of his native county, published in 1820 'The Banks of the Tamar' and in 1826 'Dartmoor'. His collected poems, with a short memoir prefixed, appeared posthumously in two volumes in 1831.

[152] Design for a cenotaph in a Classical style

*Plan of Pedestal, Quarter Plan(s) at various levels, Front & Diagonal Elevation(s)*

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

Insc: As above, *Cenotaph | in Memory of | Loudon Esqre & labelled*

Pen with grey & mauve washes

IV, f.87

The 'Loudon Esqre' may refer to John Claudius Loudon, who died in 1843 and was buried at Kensal Green cemetery, London. His monument there is in the form of an altar tomb.

[153] Design for a chapel in a Classical style

*Plan and Elevation of Front of the Chapel without the Porch*

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

Insc: As above

Pen & coloured washes (315 x 475)

The entrance elevation is constructed of ashlar masonry with stone dressings as distinct from the body of the church in more random coursed work. The porch is approached by steps through a triple opening surmounted by semicircular arches of equal dimensions. These openings are matched by semicircular headed windows on the upper level, and the breakfront above is set off from the gable of the church by a low pediment.

[154] Designs (23) for chimneypieces in a Classical style (8):

1 *Front elevations & column Details of 3 chimneypieces*

Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{7}{8}$ in to 3in

Insc: As above, *Design(s) for a White Marble Chy.*

*Piece, a Dining Room Chy. Piece & a plain Sitting Room Chy. Piece*

Pen with brown, grey & mauve washes

IV, f.57

2 *Half Plan(s), Elevation(s), Section(s) & Details of 2 chimneypieces*

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

Insc: As above, *Design for a Hall Chimney Piece:*

*Pedestals composed | from the Antique, Chimney Piece for an Architects Studio, or Museum, composed of Fragments from the Antique & details labelled*

Pen with grey, mauve & pink washes

IV, f.70

3 *Half-Plan(s), half-Elevation(s) & Details for Dining Room or Library Chimney Pieces* (4 designs)

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

Insc: As above & details labelled

Pen & grey washes

IV, f.71



4 Half Plan(s), Elevations, sections & Details for Drawing Room & Breakfast Room or Boudoir Chimney Pieces (3 designs)

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

Insc: As above & details labelled

Pen with grey, mauve & yellow washes

IV, f.72

5 Half Plan(s), front & side Elevation(s), sections & Details of a Drawing Room Chimney. P. (2 designs)

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

Insc: As above & details labelled

Pen with brown, grey & mauve washes

IV, f.73

6 Half-Elevation(s) & sections of Chimney Pieces with complete Entablature & Half front Elevations & side elevations of Chimney Pieces with Consolated Jambs (3 designs)

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

Insc: As above & labelled

Pen with brown & grey washes

IV, f.74

7 Half front & side Elevation(s) & Section(s) of Chimney Piece: Mask or Terminal & of Chimney Piece – Shell Bracket or Console (4 designs)

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

Insc: As above & labelled

Pen with brown & grey washes

IV, f.75

8 Front & side elevation & Section of Chimney Piece with semicircular beaded Opening & front elevation of Chimney Piece, with segment beaded Opening

Scale: 1in to 1ft

Insc: As above

Pen with grey & yellow washes

IV, f.76

[155] Designs (5) for chimneypieces in a Classical style with caryatids or telamones (2):

1 Half front & side Elevations & Section showing alternative caryatid & entablature treatments of the Chimney Piece adapted from the Portico of the Temple of Pandrosus, front & side Elevation(s) & Section(s) of Entablature(s) of Chimney Piece, adapted from the Incantada at Salonic. Entablature original

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

Insc: As above, (referring to 1st design above top of pedestal) This half, above a-b strictly follows the Antique – This half varies from the Antique & (referring to 2nd design) For the Details of Mouldings and Enrichments, see Stewart's (sic) Athens

Pen with brown & grey washes

IV, f.78

2 Elevation of Chimney Piece, with the Caryatidal Figures from the Temple of Pandrosus & of Chimney Piece adapted from the Attic Story of the Temple of Jupiter at Olympius at Agrigentum

Scale: 1in to 1ft

Insc: As above

Pen & wash

IV, f.79

[156] Designs (2) for chimneypieces in an Egyptian style

Front elevations

Insc: Two Chimney Pieces, in the Egyptian Style

Pen with grey, pink & mauve washes

IV, f.80

[157] Designs (2) for chimneypieces in a Louis XIV style

Front elevations

Scale: 1in to 1ft

Insc: Designs for Chimney Pieces in the style of Louis

Quatorze

Pen with grey & yellow washes

IV, f.77

[158] Designs (6) for chimneypieces in a Perpendicular style (3):

1 Plan(s), Elevation(s) & Details of mouldings of 2 chimneypieces

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

Insc: As above, Gothic Chimney Piece for a Hall: | without a cornice | and built into the Wall & Chimney Piece; with a Cornice | built into Wall

w/m: J. Whatman 1841

Pen with brown & grey washes

IV, f.84

2 Plan(s), Elevations & Details of mouldings of 2 chimneypieces

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

Insc: As above, Chimney Piece with Rosette in Hollow Architrave, Chimney Piece with panelled Frieze or Fascia & details labelled

w/m: J. Whatman 1841

Pen with brown & grey washes

IV, f.85

3 Plan(s), Elevations & Details of mouldings of 2 chimneypieces

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

Insc: As above, Chimney Piece, with Embattled top, chimney piece, with foliated top & details labelled

Pen with brown & grey washes

IV, f.86

[159] Design for a church in an Early English style

Rough plans, elevations & details

w/m: Stowford Mill 1857

Pencil on pale blue paper (210 × 335)

Verso: See [163]

[160] Design for a church in an Early English style

Plan & elevations

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

Insc: Some dimensions given

Pencil (245 × 280)

[161] Design for a church in a Gothic style (5):

1 Half-plans at ground level & at a higher level, half-elevation & half-section of chancel

Insc: 1030ittings

Pen & wash (595 × 890)

2 Half-elevation of E end & tower & section of chancel

Pen with pink & brown washes (535 × 660)

3 Elevation of spire

Pen (335 × 530)

4 Elevation of chancel & 1 bay of S transept & elevation of bay of nave

w/m: J. Whatman Turkey Mill 1845

Pen (380 × 545)

5 Elevations of windows

Pen & pencil (380 × 545)

[162] Designs (5) for churches in different styles  
Block plans, perspectives showing disposition of masses only & perspectives showing architectural details

Insc: Labelled fig.1 to fig.15

Pen & wash (290 × 415)

[163] Design for a pair of semi-detached cottages in a Tudor style

Plans & elevation

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

Insc: Dimensions given

w/m: Stowford Mill 1857

Pencil on pale blue paper (210 × 335)

Recto: See [159]

[164] Design for semi-detached cottages in a minimum Tudor style

Plans & elevation

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

Insc: Some dimensions given

Pen (270 × 430)

[165] Design for a horticultural institute in a Classical style

Elevation of entrance front

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

Insc: (on frieze) Horticultural Rooms

Pen & watercolour (505 × 605)

A Corinthian distyle in antis, temple-like building with rusticated walls and corner pilasters flanking the entrance void. The latter also includes nine steps to the entrance door and main floor level. Wightwick's elevation incorporates an error in drawing which is incapable of realization. The steps ascend to the ground floor from where the Corinthian columns rise and in fact must, as shown, incline outwards to support the façade entablature. An inverted cornucopia surrounded by floral motifs is sculpted on the pediment.

[166] Design for the façade of a house in a Classical style

Front elevation, with details of mouldings

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

Pen with brown, blue & grey washes

II, f.80

The building seems to be the end house of a terrace. The greater part of the front is brought forward and has a rusticated ground floor. The upper floors are articulated by a giant order of coupled pilasters.

[167] Design for a house in a Classical style (5):

1-3 Plan(s) of Basement, Ground & Bed Room Floor(s)

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

Pen with pink & yellow washes (380 × 510)

4-5 Elevation(s) of the West & North Front(s)

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

Pen with blue & grey washes (380 × 510)

1-5 Insc: As above & plans labelled

s: Geo. Wightwick

[168] Design for a house in a minimum Classical style for R. G. Bennet (2):

1 Ground Floor & Bed Room Floor Plan(s)

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

IV, f.14

2 Elevation(s) of Entrance Front & of Office Range, and Main End

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

w/m: J. Whatman Turkey Mill 1845

IV, f.13

1-2 Insc: As above, Residence of Rd. G. Bennet Esqr Cornwall & plans labelled

Pen, pen with blue & grey washes

[169] Design for a house in a minimum Classical style

Plan & perspective

Insc: Plan labelled

Pencil (190 × 255)



[170] Design for a house in a Tudor style (3):

1 *Floor Plan(s) & East Elevation*  
Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{8}$ in to 1ft  
III, f.52

2 *North & South Elevation(s)*

Scale:  $\frac{1}{8}$ in to 1ft  
III, f.51

3 *Details of exterior*

Scale:  $\frac{1}{2}$ in to 5ft, 1in to 1ft approx.  
III, f.53

1-3 Insc: As above & plans & details labelled

[171] Design for a sun dial pedestal in a minimum Gothic style

*Half Plan, General Elevation & Details*

Scale:  $\frac{3}{8}$ in to 1ft, 1in to 1ft  
Insc: As above, *Pedestal for Sun Dial* & labelled  
Pen & pink wash  
IV, f.47

[172] Design for a public building in a Classical style  
*Plans at Ground & Upper Floor Level(s) & elevation of front*

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

Insc: As above

s: Geo. Wightwick

w/m: J. Whatman Turkey Mill 1845

Pen (510 × 735)

[173] Design for a public building in a Tudor style  
*Front Elevation*

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

Insc: As above

s: Geo. Wightwick, *Archit* & 3 *Athenaeum Terrace / Plymouth*

w/m: T. Edmondes & Wycombe 1835

Pen & coloured washes (630 × 980)

A three-storey with basement, eleven-bay building which is tripartite in its massing. The main entrance, approached by steps, is in the central breakfront under a projecting Tudor style bay window. The end breakfronts have similar but embattled bay windows rising through two floors; the top floor windows are dormers and so add to the gabled appearance of this Classically ordered façade.

[174] Design for a school in a Tudor style

*Plan, Front, Side & End Elevation(s) & section*

Scale:  $\frac{3}{4}$ in to 5ft,  $\frac{3}{4}$ in to 10ft

Insc: As above & plan labelled

Pen with blue & grey washes

V, f.84

[175] Design for a library screen in a Classical style for B. B. Dickinson

*Plan on Floor, Plan of Soffites & Elevation of screen*

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

Insc: B. B. Dickinson *Esq. / Skreen in Library*

Pen & wash

IV, f.46

[176] Design for a shop (?) which seems to be part of larger premises (2):

1 *Plan & elevation of shop window (?) & elevation of showcase (?)*

Insc: (on fascia) *Berlin Repository & Garland*

w/m: J. Whatman Turkey Mill 1840

II, f.72

2 *Details of pilaster & entablature*

II, f.73

1-2 Pen

[177] Design for a shop front in a Classical style

*Plan & elevation of front & details to a larger scale*

Pen with brown & grey washes

II, f.71

[178] Design for stables in a minimum Tudor style for Capt. Rogers

*Ground & Upper floor Plan(s), Front & End Elevation(s),*

*Transverse Section & Details of external mouldings*

Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{7}{8}$ in to 1ft

Insc: As above, *Stable Building for Captain Rogers,*

*in Cornwall* & ground plan & details labelled

Pen

IV, f.35

[179] Preliminary design for a theatre (3):

1 *Plan at pit level & (verso) incomplete plan*

Insc: Recto, some dimensions given, with calculations involving seating capacity (305 × 415)

2 *Half front elevation & half-section of auditorium* (255 × 385)

3 *Longitudinal section/elevation of auditorium & (verso) incomplete plan* (255 × 385)

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

Pencil

[180] Design for a theatre in a Classical style

*Elevation of proscenium arch & boxes, section of*

*box front & (verso) Section of upper tier of boxes -*

*looking towards stage*

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

Insc: As above, dimensions & colour specification given

w/m: J. Whatman Turkey Mill 1827

Pen with grey & pink washes (250 × 400)

[181] Design for a theatre in a Classical style (6):

1 *Ground Plan*

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

Insc: As above, *Design for a Theatre* & labelled

s: George Wightwick, *Archit*

Pen & brown wash (330 × 420)

2 *Plan at lower Box level*

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

Insc: As above, *The Plan at level of upper Boxes will of course re | semble it; with rooms for Wardrobes, and | all other requisites, Flys &c* & labelled

s: George Wightwick, *Archit*

Pen & brown wash (330 × 425)

3 *Plan (incomplete) at gallery level*

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

w/m: J. Whatman Turkey Mill 1845

Pen (330 × 425)

4 *Rear elevation*

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

Pen (335 × 430)

5 *Side elevation & section with elevation of auditorium*

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

w/m: J. Whatman Turkey Mill 1845

Pen (330 × 425)

6 *Elevation of proscenium arch & sections of flanking* apartments

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

w/m: J. Whatman Turkey Mill 1845

Pen (330 × 425)

[182] Design for a theatre in a Classical style (9):

1 *Plan at Pit and Stage level*

s: Geo. Wightwick

2-3 *Plan at the level of the first Tier of Boxes*

No.3 is a more finished version of No.2.

4 *Plan at the level of the second tier of Boxes*

5 *Plan at the Gallery level*

3-5 s: Geo. Wightwick

6 *Front elevation (incomplete)*

7 *Elevation of the principal End Front & Transverse Section(s)*

8 *Longitudinal Elevation*

9 *Longitudinal Section through the Centre*

s: Geo. Wightwick

1-9 Scale: (except No.6)  $\frac{1}{20}$ in to 1ft approx.

Insc: As above, plans & sections labelled; No.2 verso (in pencil) *Frost | Picture Shop | 6 Sheets of this at 4d = 2/-*

w/m: J. Whatman Turkey Mill 1856 & (No.6) 1857

Pen, pen & wash, No.6 pencil (310 × 380)

[183] Design for a villa (2):

1 *Plan(s) of Basement & of Roof Attics*

2 *Plan of Bedroom | Floor & Sectional sketch*

1-2 Scale:  $\frac{1}{12}$ in to 1ft approx.

Insc: As above, *Design for a detached Villa, Drawing No.2 & No.3* respectively, labelled & some dimensions given

s: G.W.

Pen & pink wash, pen with pink & brown washes

(145 × 230)

[184] Design for a wall monument in a Decorated Gothic style

*Plan & front elevation*

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

Insc: (on lintel) *Design for a recessed monument, Blessed are they who die in the Lord II, (on side of sarcophagus) Newson & Inscription on the top of the Sarco | phagus, in the old English charac | ter, having exclusive reference to the | Deceased*

Pen & wash

IV, f.53

The recess is surmounted by a horizontal lintel and veiled with a cusped ogee arch with curvilinear tracery in the spandrels. The monument is richly adorned with crockets and finials. For another design for a wall monument to 'Newson' see [185].

[185] Design for a wall monument in a Perpendicular style

*Plan & front Elevation*

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

Insc: *Design for a Mural Monument, (beneath tablet)*

*Newson & plan labelled*

s: Geo. Wightwick, *Archit*

w/m: J. Whatman 1841

Pen with grey, brown & mauve washes

IV, f.52

The ogee pointed tablet, flanked by draped female figures, stands under an equilateral pointed arch with Perpendicular tracery. This arch is surmounted by a crocketed and finialed gable and is supported by angle buttresses with gabled offsets - all richly adorned with crockets and finials. For another design for a wall monument to 'Newson' see [184].



## Topographical drawings

## Egypt

## [186] LUXOR

View of temple ruins with obelisks

Insc: Verso 41 | *Entrance into Thebes - Egypt* | Copy from Denon by G. Wightwick

Brown wash, linen-backed (650 × 830)

Prov: Pres. by G. Wightwick, 1857

Lit: V. Denon, *Voyage dans la basse et la haute Egypte* 1805, II, pl.50i

The drawing was prepared for a lecture 'On the romance of architecture' or 'Architecture poetically considered'. It is one of seven drawings (all 'enlargements of plates in well known works ... [in which in] several instances ... the author has been benefitted [sic] by the artistic brush of Mr Saml. Cook of Plymouth', cf. [189], [190], [193], [194], [204] & [205]) kept as examples of the drawings exhibited by Wightwick at his illustrated lectures. These were shown in a mahogany frame with 'a reflecting board to throw light upon the drawings, like the footlights of a theatre'. The text of seven of Wightwick's lectures is in the RIBA MSS Collection.

[187] View of Egyptian temple ruins, obelisk & figures

Pen &amp; watercolour, linen-backed (635 × 850)

## Great Britain

[188] BRIGHTON (Sussex): Assembly rooms

*Longitudinal & Transverse Section(s)* incorporating elevations of side & end walls of *Central Compartment*  
Scale: 1in to 5½ft approx.

Insc: As above & *The Wing Compartments Being the Same, Except In The Omission Of The Doors and Balconies* | *Brightelmstone. Assembly Rooms*

w/m: J. Whatman Turkey Mill 1825

Pen &amp; brown wash (365 × 485)

A barrel vaulted space with side walls articulated by pairs of Corinthian pilasters. Corinthian screens, again with coupled columns, stand a little forward from both end walls. The three bays of one side wall have three entrance doors on each of two levels. Those on top give access to small semicircular balconies with iron balustrades. The building is similar to the Castle Assembly Rooms which seem to have been built in the late C18. (Information from Mr C. Batt, Brighton Public Library, 1975.)

## [189] DURHAM

View from NW of castle, cathedral &amp; River Wear

Insc: Verso 33 | *Durham Cathedral* - | Robson

s: Verso G. Wightwick

Brown &amp; grey washes, backed (650 × 1000)

Prov: Pres. by G. Wightwick, 1857

Wightwick's drawing is based on part of pl.12 in *Picturesque views of the English cities* from drawings by G. F. Robson, edited by J. Britton, 1828. See note to [186].

## [190] LONDON: Westminster Abbey

View of interior looking W

Insc: Verso 49 | *Westminster Abbey* - | G. Wightwick & J (or possibly S) Cook

Watercolour, backed (645 × 825)

Prov: Pres. by G. Wightwick, 1857

See note to [186].

## [191] YELVERTON (Devon): House

Views of the house, its grounds, gate lodge,

summerhouse &amp; beech grove, 1825-26 (6):

Insc: (No.1) *Yelverton House, 9 miles from Plymouth* 1825; (No.2) *Lodge Yelverton* 1826; (No.3) *Yelverton View from the Wilderness*; (No.4) *Yelverton - View of the Summer House*; (No.5) *Yelverton, View from the House*; (No.6) *Beech Grove, Yelverton*

s: (Nos.3, 4) G.W.

d: As above

w/m: (Nos.1, 5, 6) J. Whatman Turkey Mill 1825

Pencil &amp; watercolour (130 × 175-185 × 230)

Prov: Pres. by R. Holwell Geare (Wightwick's

step-grand-nephew), 1953

Known as Elfordtown since about 1910, the house first appears in the Devonshire directory of 1857 as occupied by a Mrs Davy. A note by an earlier cataloguer identifies the drawings as those of Wightwick's 'house at Yelverton'. By this time Wightwick had retired to Clifton, although in his 'Life of an architect' serialized in *Bentley's Miscellany*, 1852-58, Wightwick indicates that he had lived at No.3 Athenaeum Terrace for the greater part of his professional life in Plymouth. It seems more likely that the house was owned by Mr Damant, Wightwick's stepfather. The drawings show the house to be rather plain, Georgian and L-shaped.

## [192] English medieval churches

Measured ground plans (16):

1 St Nicholas, *Barfreston*, Kent2 All Saints, *Braunston*, Northants3 St. Andrew the Great, *Cambridge*4 St Catherine, *Cossall*, Notts5 Grey Friars, *Coventry*, Staffs6 St Peter, *Dunchurch*, Warwicks7 St Mary, *Frittenden*, Kent8 *Horsley*9 St Mary, *Iffley*, Oxon10 St John, *Merron*, Surrey11 St Mary, *Orlbury*, Northants12 St Wulfran, *Ovingdean*, Sussex13 St John, *Pauntley*, Glos14 St Nicholas, *Potterspury*, Northants15 All Saints, *Stretton upon Dunsmore*, Warwicks16 St Michael, *Uffington*, Lincs

Scale: ½in to 1ft, ¼in to 1ft, ⅓in to 1ft, ¼in to 1ft, ⅓in to 1ft

Insc: As above

w/m: (Nos.1, 4, 7-9, 13, 15, 16) Smith &amp; Allnutt 1840

Pen &amp; mauve wash (300 × 525 to 545 × 755)

## India

[193] VARANASI (Uttar Pradesh): Temple of Ganesa

Perspective of interior

Insc: Verso (on mount) 38 | *Hindu Interior - from Daniell* - | *Enlarged Copy by G. Wightwick - touch'd Jas Cook*

Brown wash (655 × 840)

Prov: Pres. by G. Wightwick, 1857

See note to [186].

## Iran

[194] PERSEPOLIS: Palace ruins

View from above

Insc: *Persepolis*; verso 2 | *Persepolis - Restoration* | *Stukely*

s: Verso G. Wightwick

Brown wash, backed (680 × 1000)

Prov: Pres. by G. Wightwick, 1857

See note to [186].

## Italy

[195] FLORENCE: Campanile

Block plan &amp; Elevation

Scale: ½in to 1ft

Insc: As above, with pencil notes on the probable height of the campanile; verso *Bell tower of Florence Cathedral* | *Drawn at Florence in 1825* | Geo. Wightwick  
s & d: As above & G. Wightwick  
w/m: 1823

Pen with grey &amp; brown washes (220 × 300)

This drawing may have been a preliminary sketch for 'View of the Bell tower of Florence Cathedral' exhibited at the RA 1828, No.1015.

[196] FLORENCE: Piazza d'Orcagna

Perspective of colonnade &amp; vaulted space behind

Insc: Verso *Piazza d'Orcagna* - | *Drawn at Florence*  
s & d: Verso 1825 | Geo. Wightwick

Pen (180 × 235)

Wightwick published detailed elevations and cross-sections of the piers of this colonnade in his *My Liber Veritatis*, p.25.

[197] ROME: Colosseum

Views of the interior (2):

1 View looking down

Insc: Verso *Interior of the Coliseum (looking from above)* | *One of the original sketches taken by me at Rome in 1825-6 and afterwards lithographed* | by T. M. Baynes for my book entitled | "*Select Views of the Roman Antiquities*"

s: Geo. Wightwick

Pen, mounted (235 × 205)

Pl.14.

2 View at ground level

Insc: *Interior of the Coliseum*; verso *Interior view of the Coliseum at Rome* - | *Drawn at Rome in 1826* | being one of the original Drawings lithographed | by T. M. Baynes for my work entitled | "*Select Views of the Roman Antiquities*" | Geo. Wightwick

s: G. Wightwick

Pen (440 × 600)

Pl.13.

For other drawings published in Wightwick's *Twenty select views of the Roman antiquities*, 1827, see [199]-[201].

[198] ROME: Temple of Bacchus

View of entrance front

Insc: *Temple of Bacchus*; verso *Temple of Bacchus* | *Rome 1826* | *Lithographed for my "Roman Antiquities"* | Geo. Wightwick

s: As above &amp; G.W.

Pencil, mounted (155 × 240)

Wightwick's note that this drawing was lithographed for *Twenty select views of the Roman antiquities*, 1827, is not correct.

[199] ROME: Tomb of Annia Regilla

View

Insc: *Temple of Rediculus*; verso *Temple of Rediculus* | *Rome - 1826* | *Lithographed for my "Roman Antiquities"* | Geo. Wightwick

s: As above, G.W. &amp; (in pen) G. Wightwick

Pencil (150 × 235)

Pl.16. For other drawings published in Wightwick's *Twenty select Views of the Roman antiquities*, 1827, see [197], [200] & [201].



**[200] ROME: Tomb of Caecilia Metella**

View of the exterior with battlements conjecturally restored

Insc: *Tomb of Cecilia Metella*; verso *Tomb of Cecilia Metella | Rome – 1826 | Geo. Wightwick | Lithographed for my "Roman Antiquities" | G.W.*

s: As above, G.W. & (in pen) G. Wightwick

Pencil, mounted (260 × 335)

Pl.16. For other drawings published in Wightwick's *Twenty select views of the Roman antiquities*, 1827, see [197]–[199] & [201].

**[201] Drawings (18) prepared for publication in**

*Twenty select views of the Roman antiquities*, 1827

The drawings are of various sizes (195 × 230 to 400 × 485), half-bound in brown leather with brown cloth-covered boards (515 × 440) insc. on spine *Wightwick – Drawings*. The views are each mounted on board with (verso) location, date of execution (1825 or 1826) & signature. A MS note states that the views were subsequently lithographed by Thomas Mann Baynes (1794–post 1854) and ascribes the printing to Charles Hullmandel (1789–1850).

Twelve of these drawings, with the exception of the figures subsequently added, correspond with lithographs in the book (that is title-page, Nos.2, 6–11, 14, 15, 19 & 20). For other drawings prepared for publication in *Roman antiquities* see [197], [199] & [200].

Lit: *Bentley's Miscellany*, XXXIV, 1853, pp.541–548 (Wightwick's account of the publication of this book)

**[202] TURIN: Opera house (2):****1 Sketch Plan**

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

Insc: As above, No.7, *Plan of the Opera House at Turin* & some dimensions given  
Pencil (190 × 280)

**2 Sketch Roof Section**

Insc: As above, No.6 & *Roof of the Theatre of Turin*  
Pencil (190 × 280)

**[203] Collection of drawings from Italy**

Elevations, sketch perspectives, details & views of buildings (75)

Insc: (on title-page) *My Liber Veritatis | Presented (together with a large pen and ink drawing of the Coliseum interior as seen from below) to the Royal Institute of British Architects*; on the following page Wightwick describes the contents: *This volume contains the Sketches, measurements, | and the drawings made to scale there from, of various | vases and other examples of the Antique in the Museum | of the Vatican – Drawings of Buildings at Venice and Florence – The first rough Sketches of my views | of the Roman Antiquities and Tivoli drawings &c – | the finished outline pencil drawings employed by Mr Baynes | when he lithographed my views of the | Roman Antiquities, with other drawings in pencil | or pen and ink, including a carefully etched view of | the interior of the Coliseum – an elevation of | the Tower of Giotto at Florence, measured at bottom, but | guessed upward – an authentic view of the beautiful | Piazza d'Orcagna at Florence, and pencil views of | the tomb of Cecilia Metella and neighbouring remains. | Here are also my general measurements of the Temple | of Vesta at Tivoli –*

s: (on title-page & No.58v) *Geo. Wightwick & (No.1) G. Wightwick*; many drawings are initialled & numbered by Wightwick on verso  
d: (No.1) 1827, Nos.58v & 63 1826  
w/m: (No.26) J. Whatman Turkey Mill 1823  
The 75 drawings, of various sizes (200 × 215 to 285 × 385), are largely in pencil though many are in pen & brown wash in addition to pink or red washes. They are half-bound in black leather (290 × 410) insc. on front cover *Sketches in Italy | 1825–26 | by George Wightwick*.

Prov: At a RIBA meeting in 1859 the Secretary acknowledged 'a contribution from Mr Wightwick, illustrative of a lecture and containing his rough and finished sketches in Italy' (*Builder*, XVII, 1859, p.347) Pls.I–XIII, paginated also 1–13, were subsequently reproduced by Wightwick for his folio book *A Selection from the museum of the Vatican*, 1837. The plates (without the pencil notes) were lithographed without charge by A. Friedel, 15 Southampton Street, Strand, London.

Jordan

**[204] PETRA**

View of rock-cut tomb & figures

Insc: Verso 4 | *Petra – | G. Wightwick, & J. (or possibly S) Cook's figures &c*

Sepia pen, linen-backed (660 × 1000)

Prov: Pres. by G. Wightwick, 1857

See note to [186].

**[205] PETRA**

View of ruined entrance

Insc: Verso 35 | *Entrance into Petra – | Enlarged copy by G. Wightwick; with effect by Cook –*

Brown wash, backed (655 × 835)

Prov: Pres. by G. Wightwick, 1857

See note to [186].

Spain

**[206] GRANADA (2):**

1 General view of the Alhambra & another of Granada

Insc: Verso (copied by an earlier cataloguer from a mount now discarded?) *The Alhambra | sketched on the spot by G. Wightwick & View of Granada*

w/m: J. Whatman 1861

Watercolour, pencil (460 × 565)

2 View of gate to Alhambra

Pencil (305 × 490)

USSR

**[207] LENINGRAD: Theatre**

*Plan, Elevation of Entrance Front & Longitudinal Section of the Theatre at St. Petersburg*

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

Insc: As above & *designed by the French Architect | Thomas de Thonon | From the "Annales du Musée"*

s: *Geo. Wightwick*

Pen & wash (320 × 495)

Copied from C. P. Landon, *Annals du Musée et de l'Ecole moderne des Beaux Arts*, Paris 1801–08, VI, pls.47 & 48.

**[208] Study of an acanthus leaf**

Insc: Verso *The Acanthus | Leaf – | from Nature – taken in | the Coliseum at | Rome – | by | Geo. Wightwick – 1826 –*

Pencil, mounted (115 × 160)

**WILD, Charles (1781–1835)**

Charles Wild was a watercolourist who specialized in architectural subjects. He was a pupil of Thomas Malton (q.v.) and exhibited at the RA from 1803 until 1810. He was particularly interested in Gothic architecture, and in 1807 he began a series of publications on English cathedrals, including those of Canterbury, 1807, York, 1809, Chester, 1813, Lincoln, 1819, and Worcester, 1823. He published an undated volume of *Twelve beautiful specimens from the cathedrals of England* and several other volumes of engravings from his architectural drawings. In 1819 he illustrated W. H. Pyne's *History of the royal residences of Windsor Castle, St. James's Palace, Carlton House, Kensington Palace, Hampton Court, Buckingham House and Frogmore*. Some of the studies that Wild made on the Continent from about 1821 were published in *Examples of the ecclesiastical architecture of the Middle Ages, chiefly in*

France in 1833. He was elected Associate of the Old Water Colour Society in 1809, but resigned when the Society introduced oil painting. However, he was re-elected in 1821 and subsequently became treasurer in 1822 and secretary in 1827. From 1827 his eyesight deteriorated, resulting in blindness in 1832.

Bibl: DNB; T.B.; M. Bryan, *Dictionary of painters and engravers*, 1893; A. Graves, *RA exhibitors*, 1905–06; V&A, *Catalogue of water colour paintings*, 1927

Sketchbook of 43 leaves, bound in dark blue cloth-covered boards, containing 42 studies made in Rome of church interiors, Renaissance buildings, ancient Roman remains, the Campagna & of figures  
Insc: (on inside cover, in later hands) *Charles Wild | 1781–1835 & Annotations by S. R. Pierce (F) April 1962*  
Pencil (175 × 265)

Prov: Pur. 1962

**WILD, James William (1814–1892)**

Wild was the son of Charles Wild (q.v.) and was trained as an architect and at first inclined to the Gothic style, as All Saints, Botley, Hampshire, 1836, Holy Trinity, Blackheath, London, 1838–40 (dem.), St Laurence, Southampton, Hampshire, 1839–42 (dem.), and Holy Trinity, Coates, Cambridgeshire, 1840–41 (a Commissioners' church), all attest. In 1842 he joined Dr Lepsius's Prussian sponsored expedition to the East which discovered the construction of the Great Pyramid. Wild lived for several years in Damascus and Cairo and became something of an authority on Arabic architecture. Among his buildings far and away the best known is Christ Church, Streatham, London, 1840–42, decorated by his brother-in-law, Owen Jones (some of the decoration still remains). His other works include, besides those for which there are drawings in the Collection, St Mark's, Alexandria, Egypt, c.1845–48; St Martin's Northern School, Shelton Street, London, 1849–50 (dem.), and the Bethnal Green Museum, London, 1869–72. He was for many years one of the staff in the architectural department of the South Kensington Museum and on the death in 1878 of Joseph Bonomi he was appointed Curator of the Soane Museum, for which, too, he designed and superintended additions and alterations, c.1890.

Bibl: obituaries: *Builder*, LXIII, 1892, p.384; BN, LXIII, 1892, p.664

**[1] ALEXANDRIA (Egypt): British Consulate building Design**

Perspective of exterior of *Consulate Buildings – Alexandria*

Insc: As above

s: J. W. Wild – *Arch*

Photograph of original drawing, mounted (195 × 315)

Prov: Pres. by T. L. Donaldson, 1878

**[2] TEHERAN (Iran): British Legation building Design, 1869**

Perspective of the exterior

Insc: *The New Buildings for the British Legation at Teheran | erecting under the superintendence of Capt Pierson R. E.*

s & d: J. W. Wild *Arch* | July 1869

Photograph of original drawing, mounted (140 × 360)

Prov: Pres. by T. L. Donaldson, 1878



**WILKINS, William (1778-1839)**

William Wilkins, the eldest son of the architect of the same name, was educated at Norwich School and Caius College, Cambridge. From 1801 to 1805 he travelled in Greece, Asia Minor and Italy and thereafter quickly established himself as one of the leading architects of the Greek Revival in England. Besides being an architect and classical scholar (among his numerous writings was *Antiquities of Magna Graecia*, 1807), Wilkins was an enthusiastic patron of the theatre, an interest which he inherited from his father.

Bibl: *APSD*; *Colvin*; *DNB*; J. M. Crook, *The Greek revival*, 1972, *passim*; A. B. Pite, 'The Work of William Wilkins, RA', *RIBA Jnl*, XL, 1932, pp.121-136  
R. W. Liscombe, *William Wilkins*, 1980

[1] CAMBRIDGE: Corpus Christi College  
Design for New Court, c.1823  
Elevation of the façade towards Trumpington Street, showing also the W end of the church of St Botolph redesigned, i.e. regularized  
Pen & watercolour, linen-backed (390×1130)  
Repr: R. W. Liscombe, *op. cit.*, pl.57  
The design essentially as executed between 1823 and 1827.

CAMBRIDGE: Downing College  
See Wilkins, William, *After*

[2] CAMBRIDGE: Trinity College  
Design for New Court in a Gothic style, c.1823  
Elevation of the exterior of the W range  
Pen & watercolour, with the layer of varnish partly removed (395×845)  
Repr: R. W. Liscombe, *op. cit.*, pl.66  
The decision to erect New Court was taken in 1821. Wilkins put forward an alternative Classical design, but it was to this Gothic design that the court was in fact built between 1823 and 1825.

DALMENY PARK (Linlithgow)  
Perspective of the exterior of the house with the lake beyond, 1815  
See Buckler, John

[3] THE GRANGE (Hants)  
Design, c. 1809 (2):  
1 Frontal perspective of the entrance façade with hexastyle Doric portico, with scale w/m: J. Rose 1804 (335×580)

2 Plan & side elevation, with scale (315×445)

1-2 Pen with sepia & black washes within single ruled border  
Prov: Pur. 1958  
Lit: *CL*, CLVII, 1975, pp.1166-1168, 1242-45; *Architectural Design*, XLII, 1972, pp.710-711  
Repr: J. M. Crook, *The Greek revival*, RIBA, 1968, pls.23, 24; R. W. Liscombe, *op. cit.*, pls.25, 26  
The design is that made for the banker Henry Drummond in 1804 and executed between then and 1809 with but minor alterations. The principal change is the omission of the sarcophagus-like features on the podium on which the house stands.

[4] LONDON: Houses of Parliament, Westminster  
Competition designs in a Perpendicular style, 1835 (4):  
1 Elevation of the *River Front* showing a tall centrally-placed chapel-like hall (?) approached up steps & flanked by squat polygonal towers, 6 bays of windows & outer polygonal towers with tent roofs  
Insc: As above  
Pen (295×1090)

2 Elevation of the W front to Parliament Square Pen (285×1085)

3 Perspective of the river front to go with No.1 [Fig. 79]  
Pencil & sepia wash (360×975)

1-3 Repr: R. W. Liscombe, *op. cit.*, pls.106, 107

4 Perspective of the Parliament Square front to go with No.2  
Pencil & sepia wash (330×470)

1-4 Insc: No.43 & greater or lesser parts of  $\Phi\Lambda\Lambda / \Lambda\Xi\Lambda$  /  $M\Lambda\Delta H\Xi$  around the 3 sides of a triangle within a circle itself within a square  
For references to the full description of the competition for the Houses of Parliament and cross-references to other competitors see Barry, Sir Charles, LONDON: Westminster, Houses of Parliament.

LONDON: National Gallery, Trafalgar Square  
Westminster  
Design for completing the façade, with the presumed original plan & elevation taken from Wilkins's drawing  
See Aitchison, George  
For a note and references to the 1866 competition for a new National Gallery see Barry, Charles Jnr.

[5] LONDON: St George's Hospital, Hyde Park Corner, Westminster  
Design & working drawings (6):  
1 First design, c.1825  
Elevation of the principal façade, small-scale perspective of the entire building & block plans of the *Old Hospital* beside *Grosvenor Place* & of the *New Hospital* in the angle of *Knightsbridge Road* & *Grosvenor Place*  
Insc: As above  
Pen & sepia washes, linen-backed (425×790)  
Repr: R. W. Liscombe, *op. cit.*, pl.83

2-6 Working drawings  
2 Elevation of external *Window openings* & pedestal of the *Ground floor* with FS profiles of mouldings

3 Elevation of *Entablature* & capital with FS profiles of the *Cornice* of the several *Fronts*  
s: (against capital) *Witness* / J. Gunning / (illegible) / *Francis Read*

4 Elevation & section of *Window of the Housemaids' room* & plan, elevation & section of *Windows in the Wards &c on the First Floor*

5 Plans, elevations & sections of *Windows of the Officers' sitting rooms on the / Ground Floor* & *Windows of the Basement Floor next the Court* & FS details of *Sashes, Frames and boxings*  
s: *Witness Francis Read*

6 Elevations of *Doors* & FS *Details of moldings*

2-6 Scale: 1in to 1ft, FS  
Insc: As above, *St George's Hospital*, No.16, No.19, No.20, No.21 & No.22 respectively & some dimensions given  
Sepia pen, sepia pen & wash (450×690, average)  
Lit: *CL*, CLX, 1976, pp.1354-1356 (No.1 reprd)

The Corinthian portico shown in No.1 was later changed to Doric so as not to compete with the newly remodelled Corinthian frontispiece of Apsley House. The capital shown in No.3, which has the cyma reversa and abacus of a Doric capital together with a double enriched echinus with astragals and fillets above a bell with a single rank of acanthus, seems to indicate a design stage intermediate between the original decision to go for Corinthian and the final decision in favour of Doric. For another design for St George's hospital see *Unidentified, English C19*; (reprd: R. W. Liscombe, *op. cit.*, pl.32); for an elevation of the portico, c.1845, see *Unidentified, English C19*; measured drawing. For drawings from & MS copy of the text of W. Wilkins, *The Antiquities of Magna Graecia*, 1807, see *Unidentified English, early C19*.

[6] LONDON: Duke of York Monument, The Mall, Westminster  
Competition design for the monument in the form of a Doric column on a pedestal & surmounted by a statue of the Duke of York, c.1828 (2):  
1 Perspective  
Insc: (on base) *Waterloo 18: June 1815 & Barro 5: May 1811*, with the names & dates of the battles of the Peninsular War  
Pen & sepia washes (915×635)

2 Section  
Scale:  $\frac{3}{16}$ in to 1ft approx.  
Pen & sepia washes within single ruled border (980×685)

1-2 Repr: R. W. Liscombe, *op. cit.*, pls.90, 91

[7] STOURHEAD (Wilts)  
Design for a lodge in the Doric style, c.1815  
Perspective of the lodge set in a landscape with obelisk, lake & domed rotunda  
Pen & watercolour, linen-backed (575×850)  
Exhib: RA 1817, 'Building for the Park of Sir R. C. Hoare, Bart', No.890  
Repr: J. M. Crook, *The Greek revival*, RIBA, 1968, pl.12  
The design was not executed, but there is a letter at Stourhead from Wilkins, dated 1815, claiming payment of £60 18s 5d for making it.

**WILKINS, William After**

CAMBRIDGE: Downing College  
Design  
Perspective of the exterior from the SW showing the central block which was never executed  
Watercolour (280×545)  
Prov: Pres. by A. H. Heron (Retd F), 1938  
Lit: *RIBA Jnl*, XLV, 1938, p.1014; J. M. Crook, *The Greek revival*, RIBA, 1968, pl.13 (reprd)  
The drawing is similar to one at Downing College that is signed and dated 'J. Bailey, 1830'.



**WILKINSON, William (1819-1901)**

William Wilkinson had a practice in Oxford and worked almost exclusively in that area. For Oxford University he built a gymnasium in 1858 and added a library to the Oxford Union in 1864. He also designed a laboratory at Eton College, Berkshire, 1870; an extension and chapel for King Edward's School, Oxford, 1873-75; and a school at Priory Lane, Burford, Oxfordshire, 1875. He undertook church restorations, including the tower and spire at St Helen, Abingdon, Berkshire, 1856-58; St Leonard, Eynsham, Oxfordshire, 1858; and the church of St Mary Magdalene, Oxford, 1875. At Witney he designed a cemetery chapel and lodges, 1857, and in 1870 at Launton and Steeple Ashton, Oxfordshire, he designed cottages. That year he published *English country houses. Forty-five views & plans of recently erected mansions, private residences, parsonage houses, farm houses, lodges and cottages*, of which a second edition was published in 1875 with sixty-one views and plans. Bibl: A. Graves, *R.A. exhibitors*, 1905-06; P. Joyce & J. M. Crook, *Dictionary of Victorian architects* (card index)

**[1] BIGNELL HOUSE (Oxon)**

Copy of a design (2):

**1 Ground Plan**

Insc: As above, *Bignell House: Oxon. Plan by Wilkins. Oxford. Scale 24ft to an inch from 'Building | News' & labelled*

Pen on tracing paper (85×180)

**2 Plans of 1st & 2nd floors**

Pen on tracing paper (120×90)

1-2 Prov: Mounted in the album (folder 3, p.4) formed by J. Livock (q.v.), pres. 1954

Lit & reprd: W. Wilkinson, *English country houses*, 1875, pl.6, with description following; *BN*, XVIII, 1870, p.283

Livock has transcribed the name of the architect wrongly. The design is in fact by William Wilkinson and the house was built in 1866.

**[2] CHADLINGTON (Oxon): Parsonage**

Copy of a design

Ground floor plan

Insc: *Parsonage House: Chadlington, Oxon & labelled s: W. Wilkinson Archt*

Pen on tracing paper (105×195)

Prov: Mounted in the album (folder 3, p.17) formed by J. Livock (q.v.), pres. 1954

Lit & reprd: W. Wilkinson, *English country houses*, 1875, pl.2, with description following; *Builder*, XXI, 1863, p.845

**WILLCOCKS, Conrad Birdwood (1887-1972)**

Willcocks, son of the Rev. C. A. Willcocks of Looe, Cornwall, was born in Malmesbury and attended Reading School and Reading College (later University). He was articled to W. G. Hambling, a Reading architect, and, having served in the Royal Flying Corps in the First World War, he returned to Reading to form a partnership with J. R. Greenaway, with whom he designed several local authority housing schemes in Berkshire. He also designed the Arthur Hill memorial baths, Reading, 1914; additions to the Princess Christian Farm colony, 1932; the Crown public house, Maidenhead, Berkshire, c.1932; the Angel public house, Woolhampton, Berkshire, c.1934; and a number of small houses. He did much to encourage the preservation and restoration of historic buildings. He restored the C17 Watlington House, Reading, and St Mary's Church House, also in Reading as well as Buckland Abbey, Devon. Elected A 1912, F 1920.

There is a collection of Willcocks's drawings at the Berkshire Record Office, Shire Hall, Reading.

Bibl: obituary: *Building*, CCXXIV, 1973, p.41; information from Miss I. Williams, Willcocks's former secretary, 1974

**[1] SHIPLAKE (Oxon): Woodlands**

Design

Perspective, with inset ground floor plan drawn by T. Raffles Davison

Insc: *Agent's House, Cottage & Garage | 'Woodlands' Shiplake, Oxfordshire & plan labelled*

s: T. Raffles Davison *Delt | Willcocks & Greenaway | Architects | Reading*

Sepia pen (330×475)

Prov: Pres. by Miss I. Williams, 1974

**[2] WINCHESTER (Hants): House**

Design for General W. St C. Bland

Plans of *Ground Floor & First Floor, North-East & South West Elevation(s)* drawn by S. E. Burnett

Insc: As above, *House at Winchester for General W. St C. Bland C.B., C.M.G & plans labelled*

s: C. B. Willcocks *FRIBA | Architect Reading & Drawn by S. E. Burnett*

Pencil & crayon on detail paper (440×700)

Prov: Pres. by Miss I. Williams, 1974

Filed with the drawing is a photograph of the house from the SW.

**WILLEY, Robert (?-1918)**

Robert Willey was articled to the firm of Morris & Hebson from 1851 until 1855. He then spent eight months travelling in Europe before joining Henry Davison as his principal assistant in 1857. He set up his own practice in 1872 and in the same year was appointed surveyor of the Hand in Hand Insurance Company. His earliest work includes Culmington Hall, Shropshire, which he built in 1872 in a Gothic style, a warehouse in Watling Street, City of London, 1874, the rebuilding of No.33 Leicester Square, Westminster, London, 1878, and Bromsleigh House, Kent, 1878. He designed several buildings in and around Ealing (Middlesex), London, including Ealing College, 1879, and between 1872 and 1880 he built several houses in this area. His other designs include a school at Cranford, Middlesex, 1882-83, St Paul's School, Chatham, Kent, 1883, and in London the churches of St Alphege, Southwark, 1880, St Frideswide, Poplar, and houses at No.43 Wigmore Street, 1882, and No.34 Harley Street, 1883. He was elected A 1871 and F 1880.

Bibl: GR; RIBA nomination papers; obituary: *RIBA Jnl*, XXV, 1918, p.192

**[1] Design for a small church in a Classical style, 1855 (2):****1 Ground plan**

Insc: *Sketch plan of church & labelled*

**2 Elevation**

Insc: *Sketch elevation of church*

1-2 Scale:  $\frac{1}{20}$  in to 1 ft

s & d: R. Willey *Student R.I.A. (sic) | Feby 1855*

Pen within single ruled border (310×215)

**[2] Design for a pair of labourers' cottages, 1855**

Ground floor plan

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

Insc: *Plan | of a pair of labourers' cottages & labelled*

s & d: R. Willey *Student R.I.A. (sic) - March | 55*

Sepia pen & wash (215×205)

**[3] Design for a toll house & gates, 1855**

Ground floor plan

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

Insc: As above, *Toll-House & Gates & labelled*

s & d: R. Willey *Student R.I.A. (sic) | Jany 1855*

Pencil (305×225)

**WILLIAMS, George Barnes (1817-1887)**

Williams was articled to George Smith (q.v.). In 1842 he became Smith's partner and together they designed the London Printing Office, Pilgrim Street, City, 1860. On Smith's death in 1869 Williams succeeded him in the practice and as surveyor to the Mercers' Company, whose hall in Cheapside, London, he rebuilt about 1870. This was destroyed in the Second World War. He was also surveyor to the Coopers' and Vintners' Companies and he rebuilt the Coopers' Company court and offices in Basinghall Street, London, in 1867 and the C17 Vintners' Hall, Upper Thames Street, London, during the 1870s. He submitted an unsuccessful entry in the 1870 competition for the Corn Exchange, Mark Lane, London, which was eventually built by E. P. Anson in 1881. He was district surveyor of Plumstead and Eltham and was elected A 1848 and F 1856.

Bibl: *APSD*; obituary: *Builder*, LIII, 1887, pp.6-7

Design for a military cenotaph in the form of a temple surmounted by a lantern with 2 orders, 1834 (3):

**1 Plan**

Pen & wash

**2 Elevation**

Pen & sepia wash

**3 Section**

Pen with sepia, blue & pink washes

1-3 Insc: As above, *Presented to the Society in Lieu | of Reading an Essay, stamp of the Architectural Society & (No.3) Design for a Military Cenotaph* s & d: G. Williams | *March 11th 1834* (475×645)

**WILLIAMS, James (1824-1892)**

Williams entered the Office of Works at the age of twenty-four and in 1859 was appointed surveyor for the erection of Post Offices, a position he held until 1884. He was responsible for designing Post Offices at Hull, Sheffield, Nottingham (dem. 1938) and Bristol. In London he erected the former Post Office in Bedford Street, 1883-89, the Post Office buildings at the corner of St Martin-le-Grand and Newgate Street, 1869-73, and the Savings Bank, Queen Victoria Street. From 1872 to 1873 he was architect to the Office of Works & Public Buildings. He was elected F 1878. In 1891 he published *Sketches of village buildings*.

Bibl: obituaries: *Builder*, LXIII, 1892, p.426; *RIBA Proceedings*, n.s. IX, 1893, p.68



**2 Elevation of West Front**Scale:  $\frac{3}{16}$ in to 1ft

w/m: J. Whatman Turkey Mill 1840

II, f.31

**3 South Elevation & external Details**Scale:  $\frac{1}{8}$ in to 1ft, 1in to 1ft approx.

II, f.33

1-3 Insc: As above, *Mechanics Institute: Devonport* & plans & details labelled

Pen with blue, brown &amp; grey washes

A three-storey Classical house organized in the Barry palazzo mode as demonstrated by the Reform Club, Pall Mall, London.

**[19] DEVONPORT (Devon): St Aubyn Street**

Design for a pair of semi-detached houses in a Classical style

*Elevation & Details*Scale:  $\frac{1}{5}$ in to 1ft, 1in to 1ftInsc: As above, *Elevation of Houses Nos ... & ...*(blanks), *St Aubyn Str; Devonport* & details labelled

Pen with brown &amp; grey washes

II, f.81

Both houses are unified by a façade of almost monumental proportions. The ground floor walls are rusticated; the first floor windows have segmental pediments over swell friezes and there is a cornice and blocking course on top. On St Aubyn Street see note to [21].

**[20] DEVONPORT (Devon): St Aubyn Street**

Design for a pair of semi-detached houses in a Classical style

*Elevation & details*Scale:  $\frac{1}{5}$ in to 1ft, 1in to 1ftInsc: *Elevation of two Houses in St Aubyn Street:**Devonport*

Pen with brown &amp; grey washes

II, f.82

Both houses are unified by a façade of almost monumental proportions. Doorways and first floor balconied windows are round-headed; there are dressed blocks to ground floor openings, pilasters on first floor openings and shouldered architraves to top level windows; string-courses articulate the floor levels and there is a main cornice and blocking course. On St Aubyn Street see note to [21].

**[21] DEVONPORT (Devon): St Aubyn Street**Design for a shop in a Classical style for Mr Foster  
*Plan & Elevation of Shop Front* & of *Skreen* separating new shop from old house at rear, *Section(s)* of screen & fascia entablatures & details of *Shop Front* & *Skreen*Scale:  $\frac{3}{10}$ in to 1ft, 1in to 1ftInsc: As above, *M. Foster - St Aubyn Street -**Devonport* & (on centre of fascia) *Foster*

Pen &amp; coloured washes

II, f.78

St Aubyn Street was destroyed in the Second World War.

**[22] DEVONPORT (Devon): St Aubyn Street & Fore Street**

Design for a Post Office in a Classical style, 1849 (8):

**1 Ground floor plan**Scale:  $\frac{7}{8}$ in to 5ftInsc: *Devonport Post Office, 1849, Plane on which the**Elevation is shown* & labelled

d: 1849

V, f.8

**2 Plan of the First (House) Floor**Scale:  $\frac{7}{8}$ in to 5ft

V, f.10

**3 Plan of House Bedroom Floor & General Plan of Roof,***Chimneys, &c*Scale:  $\frac{1}{8}$ in to 5ft

V, f.11

**4 Elevations showing projecting Centre, and Wings inclining back**Scale:  $\frac{1}{5}$ in to 1ft

V, f.7

**5 Elevation towards Fore Street**Scale:  $\frac{1}{8}$ in to 5ft

V, f.9

**6 Internal Elevation of Rotunda & plan of Ceiling**Scale:  $\frac{2}{5}$ in to 1ft

V, f.12

**7-8 External Details**Scale:  $\frac{1}{8}$ FS,  $\frac{5}{8}$ in to 1ft

V, ff.13-14

2-8 Insc: As above, with all plans &amp; details labelled

Pen with blue, grey &amp; mauve washes

Lit: A. & C. Black, *Guide to the counties of Dorset,**Devon, & Cornwall*, 1878, p.138 ('The Post Office was

designed by Wightwick, and, in some respects, may

remind the observer of Sir John Soane's work at the

north-west angle of the (London) Bank of England')

On St Aubyn Street see note to [21].

**[23] DEVONPORT (Devon): Workhouse**

Design for alterations in a Classical style, 1841 (2):

**1 Plan & Elevation of New Front & Details**Scale:  $\frac{7}{8}$ in to 5ft, 1in to 1ft approx.Insc: As above, *Work house; Devonport; New Front*

1841 &amp; details labelled

Pen with brown &amp; grey washes

IV, f.44

**2 Elevation(s) of Devonport Work house as it Existed & as it now exists**Scale:  $\frac{9}{16}$ in to 5ft

Insc: As above

Pen

IV, f.45

**[24] DINDER (Som): Cottages & schools**

Site plan

Scale:  $\frac{1}{16}$ in to 1ftInsc: *at Dinder, Cottages, Schools*, site features labelled

&amp; some dimensions given, with notes explaining

location of buildings

w/m: Stowford Mills 1857

Pen &amp; pencil (335 x 420)

**[25] DINDER (Som): Gardener's cottage**

Design for Edwin Lovell (4):

**1 Ground & Bedroom Plan(s)**Scale:  $\frac{1}{8}$ in to 1ftInsc: As above, *Plan of Gardener's Cottage | Dinder |**for Edwin Lovell Esquire* & labelled

Pen &amp; pink wash (305 x 355)

**2-3 Alternative designs for East & South Elevation(s)**Scale:  $\frac{1}{8}$ in to 1ft

Insc: As above

w/m: (No.2) J. Whatman 1859

Pen with blue &amp; brown washes (295 x 395, 245 x 395)

**4 W elevation & longitudinal section**Scale:  $\frac{1}{8}$ in to 1ft

Pencil (385 x 560)

Wightwick relies on fenestration and the entrance doorcase to give character to this L-planned house. He uses round-headed windows singly, doubly and even in groups of three and four, but the alternative E elevation replaces the triple grouping with Venetian windows. The roof is hipped over bracketed eaves.

**[26] DINDER (Som): Villa**

Design for Edwin Lovell (7):

**1 General Ground Plan** of house & stable, *Bed Room**floor, Plan & elevation* of stableScale:  $\frac{1}{16}$ in to 1ft

Pen

I, f.60

**2 Front Elevation & longitudinal Section**Scale:  $\frac{1}{8}$ in to 1ft

I, f.58

**3 Elevation towards the Lawn, Transverse & Longitudinal Section(s) thro' Stable Building**Scale:  $\frac{1}{10}$ in to 1ft

I, f.59

2-3 Pen with blue &amp; grey washes

**4 Plan, Elevation & Section(s) of Doric Portico & its Details**Scale:  $\frac{1}{4}$ in to 1ft, 1in to 1ft

I, f.61

**5 Details of Windows**Scale:  $\frac{1}{4}$ in to 1ft, 1in to 1ft

I, f.62

4-5 Pen &amp; blue wash

**6 Plan of Staircase, Section(s) of Staircase & Details**Scale:  $\frac{1}{4}$ in to 1ft approx., 1in to 1ft approx.

Pen with blue &amp; grey washes

I, f.63

**7 Design for entrance lodge***Ground floor Plan, West & North Elevation(s), Details**of Triple-light Window, Square Windows, Chimnies &**Entrance Door*Scale:  $\frac{1}{2}$ in to 10ft, 1in to 10ft, 1in to 1ft approx.

Pen with blue, brown &amp; grey washes

I, f.57

1-7 Insc: As above, *Edwin Lovell, Esq. Dinder - Somerset* or similar & plans & details labelled**[27] FALMOUTH (Cornwall): Church of King Charles the Martyr**

Designs for wall monuments (2):

**1 Design** for a wall monument to the Rev. Lewis

Mathias in a Classical style

*Elevation & Section*Scale:  $\frac{1}{8}$ in to 1inInsc: As above & *To the memory of the Revd. - Mathias**- in Falmouth Church*

Pen with brown &amp; grey washes

IV, f.49

Lit: Pevsner, *Cornwall*, 1970, p.67 ('The Rev. Lewis

Mathias, 1837, by Jacob and Thomas Olivers of

Falmouth')

**2 Design** for a wall monument to W. J. Coope in a Classical style*Front & side elevations with Section*Scale:  $\frac{1}{8}$ in to 1inInsc: *Tablet in memory of W. J. Coope; Esq in Falmouth**Church*

Pen with brown &amp; grey washes

IV, f.51

**[28] FALMOUTH (Cornwall): Royal Cornwall**

Polytechnic, Church Street

Design, 1835-36 (2):

**1 Plans & Elevation of Street Front**Scale:  $\frac{7}{8}$ in to 5ft approx.

II, f.34

**2 Details** of the frontScale:  $\frac{1}{8}$ in to 1ft approx.

II, f.35



**4 South elevation, section(s) A-B, C-D & E-F**Scale:  $\frac{1}{8}$ in to 1ftInsc: As above, *Alterations to Llangoed Castle* | *Llyswn Brecon*, 5 & dimensions givens&d: *Clough Williams-Ellis* | Jan 1913 | *Architect* | *Arundel House* | *Victoria Embankment* | W.C.

Pencil, sepia pen, coloured washes &amp; watercolour (775×565)

**5 Front & side elevation(s) of porch**Insc: As above, *Llangoed Castle Brecon* & (in blue crayon) 7

Pencil, sepia pen &amp; watercolour (760×560)

**6 Ground & first floor plan(s) & section(s) of porch**Insc: As above, *Alterations to Llangoed Castle*, 12, labelled & dimensions given

Pencil, sepia pen, coloured washes &amp; watercolour (760×560)

5-6 Scale:  $\frac{1}{2}$ in to 1fts&d: *Clough Williams Ellis* | Jan 1913**7 Ground & first floor plan(s) & section(s) of main staircase**Scale:  $\frac{1}{2}$ in to 1ftInsc: As above, *Alterations to Llangoed Castle* & (in blue crayon) 11s: *Clough Williams-Ellis*

Pencil, coloured washes &amp; watercolour (560×765)

**8-10 Contract drawings****8 Attic floor & roof plan(s)**Scale:  $\frac{1}{8}$ in to 1ftInsc: As above, *Alterations to Llangoed Castle* | *Llyswn Brecon*, Drawing 3, labelled & *Norris & Co* | 14/5/13

Pen &amp; sepia pen on linen (715×590)

The same in all except a few details, as No.2

**9 Plan, elevation(s) & section of single-storey service wing**Scale:  $\frac{1}{8}$ in to 1ftInsc: As above, *Alterations to Llangoed Castle* | *Llyswn Brecon*, Drawing 6, labelled, dimensions given & *Norris & Co* | 14/5/13

Pen &amp; sepia pen on linen (455×580), top left corner cut

**10 Plan, elevation(s) & section of laundry**Scale:  $\frac{1}{4}$ in to 1ftInsc: As above, *Llangoed Castle* | *Llyswn Brecon*, Drawing 15, labelled, dimensions given & *Norris & Co* | 14/5/13

Pencil, coloured washes &amp; watercolour with some pen inscriptions (560×765)

**11-20 Working drawings****11 Elevation(s) of 3 walls of hall**Scale:  $\frac{1}{2}$ in to 1ftInsc: As above, *Llangoed Castle* & labelled

Pencil, sepia pen &amp; wash &amp; cream &amp; buff washes (455×975)

**12 Plan(s) & section(s) of back stairs & elevation(s) & detail of a door & windows**Scale:  $\frac{1}{2}$ in to 1ft, FSInsc: As above, *Llangoed Castle*, 37, labelled & dimensions givens: *Clough Williams-Ellis* | *Architect*: | *Arundel Ho*: | *Victoria Embankment* | *London W.C.*

Pencil, coloured washes &amp; watercolour (760×555)

**13 Plan(s) & elevations of 2 chimneys**Scale:  $\frac{1}{2}$ in to 1ftInsc: As above, (in pen) *Llangoed Castle*, labelled & dimensions given

Pencil, red wash &amp; watercolour (455×340)

Verso: FS details of windows, louvres etc for the Home for Lost &amp; Starving Dogs, Battersea

Insc: As above, No.4, labelled &amp; dimensions given

Pencil with orange &amp; green washes

**14 Revised detail of panelling at end of ground floor corridor**

Scale: 1in to 1ft

Insc: As above & *Llangoed Castle*s: *Clough Williams-Ellis*

Pencil, brown wash &amp; watercolour (335×550), lower part of sheet (FS details) lost

**15-16 Details of internal doors**

Scale: 1in to 1ft, FS

Insc: As above, *Llangoed Castle*, labelled & dimensions given

Pencil, with grey, green &amp; brown washes on No.15 &amp; some red wash inscriptions on both (560×760)

**17 Details of lead achievement on front of porch**

Scale: 2in to 1ft

Insc: As above, *Llangoed Castle Llyswn Brecon*, labelled & dimensions givens: *Clough Williams Ellis* | *Architect*: *Arundel House* | *Victoria Embankment*: W.C.

Pencil &amp; watercolour (300×440)

**18 Plan(s), elevation(s) & section(s) of cottage, garage & stable**Scale:  $\frac{1}{8}$ in to 1ftInsc: As above, *Llangoed Castle* | *Llyswn Brecon*, labelled, dimensions given; (added later) 13 & labelled, dimensions given & notes, d. May 19th 1913 & 19.6.1913s&d: (added in felt-tip pen, at time of presentation?) *Clough Williams-Ellis* | 1912

Print with coloured washes, crayon, pen &amp; pencil added (585×720)

**19 Plan, elevation & detail perspective of office block chimney**Scale:  $\frac{1}{2}$ in to 1ftInsc: As above, *Llangoed Castle*, labelled & dimensions givens: *Clough W. Ellis*

Pencil with red &amp; grey washes &amp; some pen inscriptions (405×295)

**20 FS profile of garden bouse order**Insc: As above, *Llangoed Castle* & labelled

Pencil, buff wash &amp; watercolour (700×555)

Prov: Pres. by the architect, 1973 (Nos. 1, 3, 5-7, 12, 14, 17), 1975 (Nos.8-11, 13, 15, 16, 18-20) &amp; 1977 (Nos.2, 4)

LONDON: Home for Lost & Starving Dogs, Battersea  
Working drawing for windows, louvres &c  
See [2].13v**[3] PLAS BRONDANW (Merioneth): Belvedere**

Design for the architect, 1913

Plan, elevation(s), section(s) &amp; inset rough detail

Scale:  $\frac{1}{4}$ in to 1ftInsc: As above, *Plas Brondanw* | *The belvedere*, labelled & dimensions givens&d: (in felt-tip pen, at time of presentation?) *Clough Williams-Ellis* | 1913

Pencil &amp; watercolour (380×715)

Verso: Rough details

Pencil

Prov: Pres. by the architect, 1972

Filed with the drawing is a photograph of the belvedere.

**[4] PORTMADOC (Caerns): Parsonage, Pentrefelin**

Design &amp; contract drawings, 1912 (2):

1 Perspective from SE

Insc: *Ynrycynhaiarn. North Wales & "A"*s: (in sepia pen) *Clough Williams-Ellis* | *Architect*  
Pencil & watercolour (360×550)**2 Ground, first floor & roof plan(s) north, south, east & west elevation(s) & section(s)**Scale:  $\frac{1}{8}$ in to 1ftInsc: As above, *Pentrefelin Parsonage, Portmadoc. Nth Wales* | *Contract drawing* - No.: One | *Bishop's signature* | *Watkin Bangor* | *Incumbent* | *Hugh Williams* | *Contractor* | J. T. Jones | *Abererch*, (stamps) E.C.E. | 4113<sup>3</sup> | 5 Mar 1912 & *Ecclesiastical Commissioners* | for *England* | *Approved* | conditionally, (partly in red pen) labelled & dimensions givens&d: *Clough Williams-Ellis* | (in sepia pen) Jan 1912 | *Architect* | *Arundel House* | *London W.C.* & Feb. 1912  
Pen, coloured washes & watercolour (540×755)

1-2 Prov: Pres. by the architect, 1974

Nos.1 &amp; 2 undoubtedly show the same building.

**[5] PORTMEIRION (Merioneth): Bell tower**

Design, 1927

Plan(s) at ground &amp; first to sixth level(s) &amp; face &amp; angle

elevations

Scale:  $\frac{1}{2}$ in to 1ftInsc: As above & *Portmeirion* | *Bell tower*s&d: C. Williams-Ellis | *Architect* | 22B Ebury Street & (added in felt-tip pen, at time of presentation?) *Clough Williams-Ellis* | 1927

Print with coloured washes, blue crayon &amp; pencil added (965×730)

Prov: Pres. by the architect, 1972

Lit: *AJ*, LXXIV, 1931, supplement following p.828

Filed with the drawing is a photograph of the tower.

In 1978 (after this volume had gone to press) a large collection of drawings covering nearly sixty years of Sir Clough Williams-Ellis's career was presented by his widow, Lady Amabel Williams-Ellis.

**WILLIS, J. (fl.1829-1852)**

Willis exhibited drawings of medieval ecclesiastical architecture at the RA from 1829 to 1852.

Bibl: A. Graves, *RA exhibitors*, 1905-06For measured drawings attributed to J. Willis see *Pugin, Augustus Charles*, Gothic specimens I, II & III [5], [6] & [7] and *Public buildings of London* [8] (the drawings of A. C. Pugin with those of A. W. N. and E. W. Pugin are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)**WILLIS, Robert (1800-1875)**Willis was the greatest architectural historian of the C19. The son of one of the King's physicians, he went up to Gonville & Caius College, Cambridge, in 1821 and graduated in 1826. The following year he was ordained, but his main interest lay in mechanical engineering and in 1830 he was elected Fellow of the Royal Society. In 1837 he was appointed Jacksonian Professor of Natural and Experimental Philosophy at Cambridge and from 1853 he lectured at the Government School of Mines in Jermyn Street, London. During these years he maintained an interest in architecture and archaeology, especially the structural history of medieval architecture. His first book on architectural history, *Remarks on the architecture of the Middle Ages, especially of Italy*, published in 1835 after a visit to the Continent, was a comparison of European Gothic styles. In the same year he was made an Honorary Fellow and in 1862 was awarded the Royal Gold Medal. His first history of the structure of an English cathedral was written as a report on the dilapidated condition of Hereford cathedral in 1841. He then gave a series of lectures on English cathedrals to the British Archaeological Association and to the Archaeological Institute, including lectures on the cathedrals of Canterbury,



1844, Winchester, 1845, York, 1846, Norwich, 1847 and Wells, 1851. These were all subsequently published. He published papers on Chichester and Lichfield cathedrals in 1861 and on Worcester cathedral in 1863. Willis's histories of the cathedrals of Canterbury, Chichester, Hereford, Lichfield, Winchester, Worcester and York are published in the *History of some English cathedrals, a collection in two parts of papers delivered during the years 1842 to 1863* by Rev. Robert Willis, M.A., F.R.S., 1972. His papers on Salisbury cathedral, read in 1849, on Peterborough and Gloucester cathedrals, read in 1861, and on Rochester cathedral, read in 1863, remain unpublished. Willis also had an extensive knowledge of documentary sources and in 1843 published *Architectural nomenclature of the Middle Ages*. He translated the album of Villard de Honnecourt in 1859 and provided the documentary part of G. G. Scott's *Gleanings from Westminster Abbey*, 1863. His last publications were *The Architectural history of the conventual buildings of the monastery of Christchurch Canterbury*, 1869, and four volumes on Cambridge, published posthumously in 1886. He occasionally practised as an architect and designed the W window of St Botolph's church, Cambridge, 1841; the ceiling of the Great Gate at Trinity College, Cambridge, with W. Whewell, 1845; and King's Walk cemetery chapel, Wisbech, Cambridgeshire, built in 1841 under the direction of G. Basevi and since demolished. Bibl: DNB; N. Pevsner, *Robert Willis*, 1970; N. Pevsner, *Some architectural writers of the nineteenth century*, 1972, pp.52-61; obituaries: *Builder*, XXXIII, 1875, p.203; *BN*, XXXIII, 1875, p.256-257, 275

Three albums with inscribed sketch details of English medieval buildings, 1830-1863  
The drawings are pasted on to the leaves of the album, the numbering of which is continuous from f.300 (sic) to f.605 throughout the volumes  
**Vol.I** *This volume contains classified drawings of windows to (f.)340 | doors & porches to (f.)355 | Vaults - (f.)376 | Saxon details to the end*, with incomplete index (f.300)

**Vol.II** Sketch details of more than 150 churches, including details of woodwork & masonry, with index (f.381)

**Vol.III** Sketch details of more than 100 churches, with index (f.490); 4 loose sketchbook pages inserted between ff.414 & 415

Also tipped or pasted in to Vols.II & III are the measured drawings catalogued below

Pencil & black & sepia pen bound into green marbled boards with black leather spine (550×330)  
Prov: Pres. by Aubrey Stewart, 1900

[1] **ATTLEBOROUGH** (Norfolk): Church of the Assumption of the Blessed Virgin Mary  
Measured drawing, 1842  
Plan of the church in its *present state*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & *Attleborough Church*  
d: 1842 Sep  
Pencil (510×315)  
II, between ff.453 & 454  
There are sketch details of the rood screen in Attleborough church, ff.453 & 454.

[2] **CANTERBURY** (Kent): Cathedral  
Measured drawings, 1844-45 (7):  
1 Ground plan  
Sepia pen & pencil (450×280)  
II, f.394v

2 Ground plan & longitudinal section  
Scale:  $\frac{1}{20}$ in to 1ft  
Insc: Labelled, with dates of various parts of the building & colour key  
s & d: R. Willis del | 1844  
Pen & coloured washes (360×500)  
II, between ff.393 & 394  
Repr: R. Willis, *The Architectural history of Canterbury cathedral*, 1845, following p.135

3 Plan of the Saxon cathedral  
Insc: Fig.2 & labelled  
Pen & wash (160×140)  
II, f.396v  
Repr: R. Willis, *op. cit.*, 1845, p.27, fig.2  
Also on f.396v is a comparative plan of part of the ancient basilica of St Peter at Rome, which is reprd in R. Willis, *op. cit.*, 1845, p.22, fig.1.

4 Elevation | of side aisle, Before the fire, After the fire  
Scale:  $\frac{3}{8}$ in to 2ft  
Insc: As above & *The masonry of the piers | must be carefully | inserted*  
Sepia pen with grey & sepia washes (240×180)  
II, f.395v  
Repr: R. Willis, *op. cit.*, 1845, p.77, fig.21

5 Transverse section of choir | After the fire, Before the fire, Interior | elevation | After fire, Before fire & exterior elevation | of choir | After fire, Before fire  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & labelled  
s & d: R. Willis del | 1844  
Pencil with sepia, grey & ochre washes (380×465)  
II, between ff.393 & 394  
Repr: R. Willis, *op. cit.*, 1845, opposite p.72, fig.14

6-7 Details  
6 Plans & elevations of piers & details of rib mouldings of the vault  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{3}{8}$ in to 1ft  
Insc: Labelled  
s & d: R. Willis del | 1845  
Pen & coloured washes (450×280)  
II, f.393v  
Repr: R. Willis, *op. cit.*, 1845, p.67, fig.13 (SE pier only)

7 Details of mouldings  
Insc: R. Norman window head, T. Transverse rib choir aisles of Trinity | Chapel & S. Arches in side aisles of choir  
Black & sepia pen & pencil (150×195)  
II, f.395v  
Repr: R. Willis, *op. cit.*, p.88, figs.31, 32, & p.89, fig.33 There are also sketch details of Canterbury cathedral in Vol.II, ff.394-398.

[3] **CHICHESTER** (Sussex): Cathedral  
Measured drawings, 1846-53 (9):  
1 *Historical Block Plan of Chichester Cathedral & Enlarged plan | of pier at K*  
Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{3}{8}$ in to  $\frac{5}{8}$ ft  
Insc: As above, B. Nr. Butlers, Plate I, NB. *The remarkable irregularities | of this building are laid down, by | permission, from a large and exact survey, by Mr. J. Butler | Architect to the Cathedral & labelled, with colour key*  
s: R. Willis, del  
Pen & coloured washes within single ruled border (265×385)  
Loose sheet  
Repr: (with new shading scheme replacing colour key) R. Willis, *The Architectural history of Chichester Cathedral*, 1861, pl.1  
There is also a hand-coloured lithograph of this drawing in the Collection. Willis's paper on Chichester cathedral was first read at the Archaeological Institute in 1853.

2 *Historical plan of Chichester Cathedral*  
Scale:  $\frac{1}{40}$ in to 1ft  
Insc: As above & labelled  
s & d: R.W. 1846 & 1853  
Pen & coloured washes with pencil additions (445×300) III, between ff.509 & 510

3 Plan of cathedral  
Insc: Labelled, with notes about dates of different parts of building  
Pencil & sepia pen, tipped in (125×220)  
II, between ff.435 & 436

4 Elevation showing Norman bays & 2 E bays of presbytery  
Insc: *Original state & Present state | of Norman compartments, Two eastern compartments of | Presbytery, Plate 2, Fig.1, Fig.2 & Fig.3*  
s: R. Willis del  
Pencil & pen with coloured washes (280×330)  
Loose sheet  
Repr: R. Willis, *op. cit.*, 1961, opposite p.24, figs.1, 2, 3  
There is also a hand-coloured lithograph of this drawing in the Collection.

5 Elevation of nave wall, with details of mouldings  
Insc: As above & annotated  
Pencil with pink & ochre washes (270×210)  
III, between ff.573 & 574

6 Elevation of north side junction of choir & presbytery | Chichester  
Insc: As above & annotated  
s: R.W.  
Pencil with pink & ochre washes (285×230)  
III, between ff.573 & 574

7 Transverse section(s) of the Nave Coloured Historically, showing *Original state of North | Side Aile* (sic) & *Present state of South Side*  
Scale:  $\frac{3}{4}$ in to 5ft  
Insc: As above, Plate 3 & labelled; verso 42 St. James's Place  
s: R. Willis del  
Pencil & pen with coloured washes within double ruled border (315×415), cut at top  
Loose sheet  
Repr: R. Willis, *op. cit.*, 1861, opposite, p.1, pl.1  
There is also a hand-coloured lithograph of this drawing in the Collection.

8 Section of vault ribs from cymagraphs

9 Sections of mouldings from cymagraphs  
8-9 Insc: As above, *Chichester* & labelled with locations of mouldings  
Pencil & sepia pen (290×230)  
III, between ff.573 & 574, with 3 pages of notes insc. *Chichester 1855*  
The cymagraph was an instrument invented by Willis for copying mouldings. There is a cymagraph in the Collection and in the RIBA Library is Willis's paper *Description of the cymagraph for copying mouldings*, dated 1837, and a pamphlet of the same title published 1842.

[4] **ELY** (Cambs): Cathedral  
Designs for rebuilding & restoration of St Catherine's chapel, c.1848  
*Half plan of Upper Story, Half plan of Lower Story, Developed elevation from C to D & Section along AB*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & *S. Catherine Chapel | S. West transept Ely | Sketch for rebuilding | & restoration. Which was carried out | from my designs*  
s: R.W.  
Pencil & sepia pen with sepia wash (585×480)  
III, between ff.565 & 566



George Gilbert Scott Snr was appointed architect to Ely cathedral in 1847 and carried out much restoration work there, including the W end where St Catherine's chapel is situated.

[5] GLASTONBURY (Som): Abbey  
Album of 45 leaves & 11 leaves tipped in, with sketch details of Glastonbury Abbey (inside cover & ff.1-14) & of Sherborne Abbey (ff.42v-45v), with notes & some dimensions given  
s: R. Wilkins 23 York Terrace | London  
Black & sepia pen, bound in green marbled boards with black leather spine (290 x 465)  
Willis read a paper on *The Architectural history of Glastonbury Abbey* in 1865 and published it in 1866.

[6] LICHFIELD (Staffs): Cathedral  
Measured drawings of excavations, 1860 (5):  
1 Copy of a *Plan of the excavations at Lichfield Cathedral drawn under the direction of J. Rowston by Mr. Clarke the Clerk of Works*, with detail of *St. Chad's basin*  
Scale:  $\frac{1}{2}$  in to 1 ft  
Insc: As above, with notes & labelled  
s & d: RW | Aug 22 1860  
Sepia pen (450 x 560)

2 Plan of the C12 E end  
Sepia pen & pencil (505 x 255)

3 Plan of the C12 E end, similar to No.2  
Insc: *Opened the Ground at | X | & nothing found | "vaults in the way"*  
Pen & coloured washes (320 x 230)

4 Plan of the C12 E end, showing excavations at SW angle of the E chapel  
Scale:  $\frac{1}{2}$  in to 1 ft  
Pen & pencil with coloured washes (475 x 240)  
Reprd: R. Willis, 'On the foundations of early building recently discovered in Lichfield cathedral', *Archaeological Journal*, XVIII, 1861, opposite p.22, fig.1

5 Section of the foundations below the *present floor* 1860  
Scale: 1 in to 1 ft  
Insc: As above & labelled  
Pencil & sepia pen (230 x 275)  
II, between ff.412 & 413

There are also sketch details of Lichfield cathedral, f.413. Willis shows the plan of the C12 cathedral in his drawings, including the apse built about 1130 and the large rectangular chapel to the E which was added later in the century. This was excavated in 1860. About 1220 a new choir was begun with a straight E end located at the seventh bay of the present choir and Lady chapel, which date from the C14.

SHERBORNE (Dorset): Abbey  
Details of the Abbey Church  
See [5] GLASTONBURY (Som): Abbey

[7] YORK: Minster  
Measured drawing  
Plan of piers in N transept & elevation showing *settlements &c in York north transept*  
Insc: As above  
s: R.W.  
Pen & pencil with grey & sepia washes (290 x 460)  
II, between ff.447 & 448  
Willis read *The Architectural history of York Cathedral* before the Archaeological Institute in 1846 and published it in 1848.

WILLS, Frank Reginald Gould (1866-1953)  
Wills attended Exeter Training College School and when he was fifteen was articled for three years to Charles Pinn of Exeter. In 1884 he secured a position in the office of E. H. Burnell of No.32 Bedford Row, London, and in 1891 became chief draughtsman in Robert Worley's office in Cannon Street. In 1902 Wills went to the Admiralty Works Department, where he designed dockyards and generating stations. In 1910 he set up his own practice at No.5 Salter's Court, City of London, and designed Nos.37-41 Gracechurch Street, EC3, 1914-19, for (Sir) Howell Williams. For the duration of the First World War Wills worked again at the Admiralty Works Department and resumed his practice in 1919. He designed City Gate House, Finsbury Square, for his old client Howell Williams in 1928, though 'when the buildings reached ground level Sir Howell called in Sir Gilbert Scott to revise the elevations of my design (to reduce the cost)'. The courtyard elevations in a Tudor style were by Wills. In 1939 he closed his office, now at No.16 Harpur Street, Holborn, sent his drawings, correspondence and ledger books for salvage and moved his office furniture to his home in Balham. In 1941, because of his failing eyesight, he retired altogether.  
Bibl: RIBA biography files (contain a short MS autobiography)

LONDON: City Gate House, Finsbury Square, City  
See Scott, Giles Gilbert with Wills, F. R. G. (the drawings of Giles Gilbert Scott with those of other members of the Scott family are the subject of a separate volume, *The Scott family* by Geoffrey Fisher, Gavin Stamp & others, in the RIBA Drawings Collection catalogue series)

WILLS, Herbert Winkler (1864-1937) & KAULA, William (q.v.)  
Wills was articled to Boyce, Surveyor to the Grocers' Company, and received further architectural education in various London offices, including that of George & Peto, and at University College, London, where in 1884 he gained the Donaldson Silver Medal. He was also for a time in the office of McKim, Meade & White in New York. Wills began practice in south Wales where he worked from about 1892 to 1900 designing Aberdare Hall, Cardiff, and extensive additions to the Swansea workhouse. In 1900 he joined John Anderson in partnership and together they designed the public baths, Chelsea, London, police court and fire station buildings at Sunderland, Cardiff University College offices, and a number of schools and public libraries. Wills's association with William Kaula began in 1913, and their work included a large number of town and country houses, blocks of flats and numerous factories. Wills was editor of *The Builder*, 1913-18, and of *The Architect*, 1918-26. A 1887, F 1913.  
Bibl: H. W. Wills & W. Kaula, *architects* ('Masters of Architecture' series), Geneva 1930; obituary: *Builder*, CLII, 1937, p.305

LONDON: No.82 Portland Place (St Marylebone), Westminster  
Design, c.1922  
Perspective, drawn by R. Lowry (q.v.), of a block of flats 9 storeys high with mansard roof & continuous heavily corbelled balconies at 3rd & 7th floor levels  
s: *Wills & Kaula | Architects* & R. Lowry | *delt*  
Watercolour over pencil, mounted (605 x 490)  
Prov: Pres. by W. Kaula, 1970  
Lit: *Builder*, CXXXII, 1927, pp.320-321 (photographs)  
Essentially as built.

LONDON: Willesden Green Federated Synagogue, Heathfield Park, (Willesden), Brent  
Preliminary designs & working drawings, 1936  
See Landauer, Fritz [17].12-13

WILLS, Michael (fl.1721-52)  
A resident of Dublin, Wills served as clerk of works during the building of Steevens' Hospital, 1721-23. He competed unsuccessfully for St Patrick's Hospital in 1749 and published in 1752 'A Scheme for enlarging Essex Bridge' but was not awarded the commission.  
Bibl: M. Craig, *Dublin, 1660-1860*, 1952, pp.113, 171

Album of 16 designs insc. (on title-page) *Designs | for | Private Buildings | of | Two, three, four, | five, and six | Rooms | on a | Floor | And one of Eight rooms*  
At the end of the list of drawings in front (which is the source of their descriptions given below) is insc. *Dublin 9th May 1745 | Mich: Wills | Vitruvian Designs | in the | oeconomick style. | The fronts must always be decorated | suitable to the owner & the scale for all the drawings, Twelve feet to an inch*  
The drawings are tipped in between blue tinted sheets on which in some cases details of costs are given. The drawings all have quadruple ruled borders; the plans are in sepia pen & wash, the elevations in sepia pen with sepia & blue washes; the album has its original brown marbled leather & gold tooled binding (430 x 305) with (added later) a red leather label on the spine insc. *Michael Wills*

1 *The Plan, and Elevation of an (terrace) House of two Rooms. | The height of the Story is Twelve foot. | And of the over bead, Ten foot*

2 *The plan, and Elevation of an (terrace) House of three Rooms. | The heights of the Stories, as in the former*

3 *Plans of the second Stories of Nos.1 & 2*

4 *The Plan, and Elevation of an House of Four Rooms. | The height for the Story is Thirteen foot, and an half. | And of that above, Eleven foot [Fig.82]*

5 *The Plan, and Elevation of an House of Five Rooms. | The heights of the Stories, as in the last*

6 *Plans of the second Stories*

7 *The plan and Elevation of an House of Six Rooms. | The heights of the Stories, as in the two last*

8 *Another Design for an House of Six Rooms. | The height of the first Story is thirteen foot and an half. | And of the second, Twelve foot*

9 *Plans of the Second Stories*

10 *A third design for an House of Six Rooms: | where every room has but one outside wall in it's (sic) bounds. | The height of the Story is Fifteen foot*

11 *Plan of the second Story: whose height is Fourteen foot*

12 *Elevation of the Front*

13 *The Plan of an house of Eight rooms. | The height of the Story is Sixteen foot and an half*

14 *Plan of the second Story, whose height is Eighteen foot. | The great room 33f square, includes two Stories*

15 *Plan of the third story, whose height is Twelve foot*

16 *Elevation of the Front of No.15*

1-9 (375 x 270)  
10-12 (270 x 375)  
13-16 (380 x 540)  
Prov: Pur. 1956



**WILLSON, Edward James (1787-1854)**

*Attributed to*

Willson was an enthusiastic antiquary with a wide knowledge of medieval English architecture and archaeology. He contributed material to a number of John Britton's publications and wrote the text for A. C. Pugin's *Specimens of Gothic architecture*, 1820-25, and for his *Examples of Gothic architecture*, 1831-36. Bibl: *Colvin*

For measured drawings attributed to E. J. Willson and for a comment on his collaboration with A. C. Pugin see **Pugin, Augustus Charles**, Gothic specimens I [5] (the drawings of A. C. Pugin with those of A. W. N. and E. W. Pugin are the subject of a separate volume, *The Pugin family* by Alexandra Wedgwood, in the RIBA Drawings Collection catalogue series)

**WILLSON, Thomas (1814-?)**

CLEVELAND (Ohio, USA): Lake View Cemetery, mausoleum

Design for a mausoleum, 1882

Plan, Elevation, & Section, showing a mausoleum in the form of a domed chapel set within a heavily rusticated pyramid which stands on a terrace, has 1 actual & 2 blank Egyptian Baroque entrances on each side & is surmounted by an obelisk

Scale:  $\frac{3}{8}$  in to 10 ft

Insc: *The Pyramid Mausoleum | designed in honour of the late General Garfield | President of the United States of America, with a lengthy Prospectus setting out the object of this Design (which is stated to be to give expression . . . to the profound grief, and indignation excited | amongst all classes of the people of England, profound | grief for the bereaved widow Lady and her family, and | indignation or the dastardly Assassin's monstrous, and calamitous termination of an illustrious General's life) & explaining that the proposed Memorial comprises a noble Pyramid | Mausoleum of unique design & contains a private | Chapel having family Vaults or Catacombs beneath | secure from desecration when once hermetically | sealed, though the Chapel may be open for the | family's private devotional service at any and all | times, with A Tribute to the Brave | Tributary Verses | by | Henry Wadsworth Longfellow | of the 19th Century & notes indicating that The Original Drawings | were forwarded to | Mrs Garfield | By His Excellency James R. Lowell, The Minister for America | in February 1882, that A Copy of the Plan | with a Perspective View | of this Design | are in the possession of | Her Most Gracious Majesty | Queen Victoria | presented by | General Sir H. F. Ponsonby KCB | Keeper of The Privy Purse on the 28th of February 1882 | at Buckingham Palace | & that the original had been Gratefully Presented to the Royal Institute of British Architects by their humble servant Thos. Willson s & d: Thos Willson Archt | (Aged 68 years) | London 1882*

Pen & coloured washes within single ruled border (465 x 545)

No architect, either British or American, of the name Thomas Willson and born about 1814 has been traced, although a General Sir Henry Frederick Ponsonby KCB (1825-95) was indeed Keeper of the Privy Purse and J. R. Lowell was United States Minister to England from 1880 to 1885. The design - rightly described as being 'unique' - is not known to have been executed.

**WILLSON, Thomas John (1823-1903)**

Willson was the eldest son of the antiquary Edward J. Willson (q.v.). He was educated at Oscott College and was trained in his father's office at Lincoln, where he specialized in designing agricultural buildings. He then became a surveyor for Charles Townley of Burnley, Lancashire. In 1846 he accompanied F. C. Penrose to Athens to assist him in research for *The Principles of Athenian architecture*, published in 1851. From 1859 until 1868 he was in partnership in London with S. J. Nicholl. They designed the chapel and lodge at St Patrick's cemetery, Leyton, London, 1861, and the Roman Catholic churches of St Charles Borromeo, Ogle Street, London, 1862; Mary Immaculate & St Gregory, Barnet, Hertfordshire, 1864; St Catherine, Drayton, Middlesex, 1867; and Sacred Heart, Accrington, Lancashire, built 1869. Willson independently designed the Augustinian church at Limerick, Ireland, and St Enoch's railway station, Glasgow, Scotland, with C. McKan in 1879. Willson worked with S. J. Nicholl again on his last commission, the girls' school attached to the Dominican priory, Haverstock Hill, London, 1896. Bibl: T.B.; B. F. L. Clarke, *Church builders of the nineteenth century*, 1938, p.264; obituary: *RIBA Jnl*, XI, 1904, p.46

TUPHOLME (Lincs): Abbey

Measured drawing

Plan of pulpit in refectory & details of a window

Insc: As above, *Tupholme Priory Co. Linc. Dimensions marked are frequently  $\frac{1}{16}$  short & labelled & (in another hand) Willson's sketch*

Pencil (215 x 170)

Mounted f.27 in Vol.II of J. K. Colling's *Details of Gothic architecture measured & drawn from existing examples*, 2 vols, 1852-56 (q.v.)

Prov: Five volumes of drawings by J. K. Colling were pres. by subscribers through J. Osborne Smith, 1902

**WILSON, Frank (fl.1888-1911)**

Wilson studied at the Central Higher Science School, Sheffield, 1888-90, and continued there as an evening student until 1895. He was articled to C. J. Innocent of Sheffield from 1890 to 1895 and was afterwards, for two years, an assistant in the same office. From 1890 until he qualified in 1904 Wilson attended classes conducted by the Sheffield Society of Architects, and from 1900 he worked for the Architect's Department of Sheffield City Council. Elected A 1904, Wilson's name disappears from the RIBA Kalendar after 1910. Bibl: RIBA nomination papers

Prov: All the drawings catalogued below were pur. 1975

[1] GLASGOW: Public library, Saracen Street,

Possilpark

Competition design

Ground Plan & Basement Plan

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

Insc: As above, *Possilpark Library*, labelled, dimensions given & numbered (blue crayon) 30 s: *Frank Wilson ARIBA | 225 Nottingham Street | Sheffield* (added later)

Pen & coloured washes (315 x 480)

[2] GLOSSOP (Derbys): Hadfield School, Hadfield Road

Competition design (2):

1 Ground floor Plan, South West & North East Elevation(s) & Section(s) A, B & C

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

w/m: Turkey Mill 1907 England

2 Block Plan, plans & section of Conveniences & details of elevations

Scale:  $\frac{1}{20}$  in to 1 ft,  $\frac{1}{8}$  in to 2 ft,  $\frac{1}{2}$  in to 1 ft

1-2 Insc: As above, *Borough of Glossop | Hadfield School | £3651 at 7  $\frac{1}{2}$  cu ft but this | includes for corridor and two | walls which serve cookery, labelled, dimensions given & numbered 8  $\frac{1}{2}$  & 8  $\frac{1}{2}$  respectively*

Pencil & coloured washes (660 x 480)

Ogden & Hoy of Manchester were awarded the first premium (*Builder*, XCII, 1907, p.667).

[3] HELSBY (Cheshire): School

Competition design (2):

1 Site Plan & Ground floor Plan

Scale:  $\frac{1}{20}$  in to 1 ft,  $\frac{1}{8}$  in to 1 ft

s: *Frank Wilson A.R.I.B.A. | 225 Nottingham Street | Sheffield* (added later)

Pen & coloured washes (680 x 480)

2 Elevation of Wall to Main Road, Section of Drains, plans & elevations of Playshed & conveniences, Section(s) A & B school building

Scale:  $\frac{1}{30}$  in to 1 ft,  $\frac{1}{8}$  in to 1 ft

Pen & wash (680 x 480)

1-2 Insc: As above, *Helsby School*, labelled, dimensions given & numbered (in red pen) 1

[4] HESWALL (Cheshire): School

Alternative competition designs (3):

1 Design "A": N.E., S.W. & S.E. Elevation(s)

2 Design "B": S.E., N.E., S.W. & N.W. Elevation(s)

3 Design "C": N.E., S.W. & S.E. Elevation(s)

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

Insc: As above, *Heswall School*; verso, numbered (in blue crayon) 60

w/m: (except No.1) Turkey Mill 1907 England

Pen & buff wash, No.2 pen & wash (655 x 480)

A similarly plain style with use of brick is employed in each design.

[5] KINGSTOWN ( ): Housing

Competition design (2):

1 Foundation(s) & Ground Floor Plan(s)

2 Third floor & Roof Plan(s)

w/m: Turkey Mill 1907 England

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

Insc: As above, *Urban District Council of Kingstown | Housing of the Poor*, labelled & dimensions given

s: Pennant bearing a red saltire cross & a four-leaved clover (competition pseudonym?) & *Frank Wilson ARIBA. | 225 Nottingham St | Sheffield* (added later)

Pen & coloured washes (480 x 660)

[6] LUTON (Beds): Orphanage, Dunstable Road

Competition design, 1900

Site plan, with scale

Insc: *Luton Union, Cottage Homes* & labelled, with notes & schedule of costs

s & d: "Bobs" (competition pseudonym) & 22 Feb 1900

Pen & wash (505 x 700)

The notes include the comment that £4000 is not sufficient to carry out the Guardians' proposals and Wilson's own estimated cost is £6714 0 0. He also takes issue over the brief and writes *why take the children out of the | Workhouse and then build vagrant wards right under their bedroom windows, as | you suggest doing in the Conditions of Competition?*



[7] MANCHESTER: Public library & art gallery  
Competition design, 1911 (4):

1 Site plan bounded by *Piccadilly, Portland Street, George Street & Parker Street*

2 Basement & Lower Ground floor Plan(s)

3 Second & Third Floor Plan(s)

4 Fourth Floor Plan & longitudinal Section

1-4 Scale:  $\frac{1}{32}$  in to 1 ft

Insc: As above, *The Manchester Library and Art Gallery*, numbered 1<sub>6</sub>, 6<sub>6</sub>, 4<sub>6</sub>, & 3<sub>6</sub> respectively with a printed competition number 124 pasted on & labelled s: *Frank Wilson A.R.I.B.A. | 225 Nottingham Street | Sheffield* (added later)

w/m: J. Whatman 1908 England

Pencil, (Nos.2-4) pencil & pink wash (540×750)

Lit: BN, XCIII, 1907; XCIX, 1910; C, 1911; CI, 1911, *passim*

The site for the competition was that of the old Royal Infirmary (that is, the site of the present-day Piccadilly Garden), though earlier, in 1907, there had been a proposal to retain the infirmary and to convert it into a library and art gallery. However, in 1910 a two-stage competition was proposed with R. Blomfield as assessor; ten finalists were chosen in June 1911 to go forward to the second stage. Frank Wilson was not among them and he wrote to the *Building News* (CI, 1911, p.30) complaining about both the competition brief and the results. The competition was eventually awarded to Crouch, Butler & Savage of Birmingham, but argument as to the use of the site continued and that firm's design was never built.

[8] NELSON (Lancs): Central Free Library, Carr Road  
Competition design, c.1908 (2):

1 Site plan & perspective from W

2 Ground floor Plan & Carr Rd (i.e. SW) Elevation

1-2 Scale:  $\frac{1}{16}$  in to 1 ft,  $\frac{1}{8}$  in to 1 ft

Insc: *Borough of Nelson | Proposed Free Library*, labelled (ground floor plan) & dimensions given, with schedule of accommodation including *Ladies Room & Boys Room*

Pen, pen & coloured washes (660×460)

For another competition design and note see

Theakston, E. G. [2].

[9] ORRELL (Lancs): School

Competition design (2):

1 North East Elevation & longitudinal Section

w/m: J. Whatman 1906

2 North Elevation, Section(s) D & E, Warming Plan of school building, S.W. & N.E. Elevation(s) & Section of caretakers House, elevations & sections of Conveniences & Playsheds

w/m: J. Whatman 1907 England

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

Insc: As above, *Orrell School* & numbered (in red wash) 40

Pen; plan, pen with pink & blue washes (530×740)

The competition was awarded to Crouch, Butler & Savage of Birmingham. Wilson's design for a two-storey building of brick with twin lanterns was unplaced among the 147 designs submitted (*Builder*, XCIV, 1908, pp.504-505).

[10] PENISTONE (Yorks): Public library, Shrewsbury Road

Competition design, 1911

Ground floor Plan of library & librarian's house, Cellar, Bedroom Plan(s) & cross-section of librarian's house, Elevation(s) to Shrewsbury Road & to Footway & Section A of library

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

Insc: As above, *New Library at Penistone*, labelled, dimensions given & numbered (on printed label) 25 s: *Frank Wilson A.R.I.B.A. Archt. | 225 Nottingham Street, Sheffield* (added later)

Pen & coloured washes on linen (455×530)

Filed with the drawing is a report s. *Frank Wilson* & d. 27 Feb. 1911 which states that *the amount allotted for the erection of this building is altogether | inadequate; that is, £3100 has been proposed for a building with an area of 4028 sq. ft.*

Out of the 60 designs submitted, that of Henry R. Collins of Barnsley was awarded first premium (BN, C, 1911, p.436).

[11] PETERBOROUGH (Northants, now Cambs): Girls' secondary school, Lincoln Road

Competition design in an Edwardian Baroque style

(3):

1 Plan(s) of Ground & Upper floors

2 Alternative Block Plans, North & South Elevation(s) & cross-Section A

3 Longitudinal Section B & details of elevation, with plans & elevation of Caretaker's House

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

Insc: As above, *Peterborough Secondary School for Girls*, numbered (in pencil) 42 & plans labelled w/m: J. Whatman 1908 England

Pen & coloured washes, No.1 pen & wash (760×545)

A. W. Ruddle of Peterborough designed the school, which was opened in June 1908 (BN, XCIV, 1908, p.917).

[12] SALTBURN (Yorks): Girls' high school,

Marslee Mill Lane

Competition design (3):

1 Site plan

Scale:  $\frac{1}{20}$  in to 1 ft

Pen with pink, grey & black washes on a lithographic print which shows boundary road (485×630)

2 Ground floor Plan, North & South Elevation(s)

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

s: *Frank Wilson A.R.I.B.A. | 225 Nottingham Street | Sheffield* (added later)

Pen with brown & blue washes (510×645)

3 East & West Elevation(s), Section(s) A-E, with plans & elevations of Lodge

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

w/m: J. Whatman 1908 England

Pen (505×645)

1-3 Insc: As above, *Saltsburn | High School | for Girls* plans labelled, dimensions given & numbered (in blue crayon) 10

Russell & Cooper was awarded the competition (BN, XCVIII, 1910, p.332).

[13] STOCKTON HEATH (Cheshire): School  
Competition design

Site plan

Scale:  $\frac{1}{20}$  in to 1 ft

Insc: *Stockton Heath School*, labelled & numbered 1<sub>10</sub> & (in red pen) 6

w/m: Turkey Mill 1907 England

Black & green pen with green, buff & mauve washes (480×655)

[14] SWANSEA (Glamorgan): Town Hill estate  
Alternative competition designs for the laying out of the estate, 1909 (2):

1 Site Plan, showing the layout of 594 Houses, Recreation Ground, Church, School, joint Library, Baths & Art Gallery building & Allotment Gardens

Scale: 1 in to 66 ft

Insc: As above, *South Wales Cottage Exhibition*, labelled, levels marked, schedules of Houses, Open Spaces & Roads given & sheet numbered (on printed label) 33

w/m: J. Whatman 1907 England

Pen with green & brown washes (665×935)

2 Site plan, showing 594 Houses & other buildings as in No.1 but differently disposed

Scale: 1 in to 66 ft

Insc: As above, (printed) *Town Hill Estate, Swansea, 1909 | Plan of Exhibition Site*, labelled, levels marked & schedules of Houses &c given

Lithographic print with pen, green, brown & black washes added (930×665)

The site is shown to be bounded by *Townhill Road, Accommodation Road, Hewson Street & Pen-y-Craig Road*. The first premium was awarded to James Crossland of Broughton-in-Furness (*Builder*, XCV, 1908, p.380).

[15] TIVERTON (Devon): Middle school, Barrington Street

Competition design in an Edwardian Baroque style (3):

1 Site plan, *Plan of Boys Con(vencience)r, Sections of W.C.s. & Playshed & Section of Cloak Room*

Pen with pink, green & mauve washes

2 Ground floor & First Floor Plan(s)

Pen

3 North, South, East & West Elevation(s) & cross-Section

Pen & coloured washes

1-3 Scale:  $\frac{1}{8}$  in to 1 ft, site plan  $\frac{1}{20}$  in to 1 ft

Insc: As above, *Tiverton Middle Schools*, plans labelled & dimensions given

w/m: (except No.1) J. Whatman 1907 England (520×740)

Built to the design of W. H. Ashford of Birmingham and opened in 1910 (BN, XCIX, 1910, p.890).

[16] WALSALL (Staffs): School, Bloxwich

Competition design (2):

1 Ground floor Plan & S.E. Elevation

s: *Frank Wilson A.R.I.B.A. | 225 Nottingham Street | Sheffield* (added later)

w/m: J. Whatman 1908

Pen & coloured washes (505×700)

2 S.E. Elevation (in fact NW), S.W. Elevation (NE), N.E. Elevation (SW) & longitudinal Section B

Pen (505×700)

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

Insc: As above, *Bloxwich School*, labelled & dimensions given

Of brick with sash windows and stone quoins, the front embellished with a pair of open segmental pediments.



[17] WHITBY (Yorks): Secondary school, Waterstead Lane  
Alternative competition designs in a monumental Queen Anne style (7):  
1-3 Design A  
1 Site Plan

2 Ground floor Plan & South Elevation

3 First Floor Plan, North Elevation & Section(s) C-F

1-3 Scale:  $\frac{1}{8}$ in to 1ft, site plan  $\frac{1}{40}$ in to 1ft  
Insc: As above, *Whitby Secondary School*, plans labelled, dimensions given, numbered 1, 2 & 3 respectively & (in blue crayon) 61A

s: (except No.1) Frank Wilson A.R.I.B.A. | 225 Nottingham Street | Sheffield (added later)

w/m: J. Whatman 1903

Pen & coloured washes (730 × 535, 535 × 730, 535 × 730)

Of two storeys located at the S end of the site.

4-7 Design B

4 Site plan

Pen & coloured washes on a print which shows boundary roads, cut to shape & cartridge-backed (655 × 430)

5 Basement, Ground floor & First Floor Plan(s)

w/m: 1907 England

Pen & coloured washes (660 × 455)

6 East and West, South & North Elevation(s)

Pen & coloured washes (630 × 435)

7 Cross-Section X, longitudinal Section Z & plans & Section of Boys & Girls' Conveniences

Pen (640 × 430)

4-7 Scale:  $\frac{1}{8}$ in to 1ft, site plan  $\frac{1}{40}$ in to 1ft approx.

Insc: As above, plans labelled, dimensions given, 61B & (Nos.4 & 7 only, in pencil) *Whitby*

Of three storeys, located at the N end of the site. Retains the basic style and articulation of design A. Of the 150 entries submitted, that of David Thompson & Christopher Bristow of London was awarded the first premium (BN, XC VII, 1909, p.959).

[18] YORK: Knavesmile School, Jamieson Terrace  
Competition design

Site plan, Ground & Basement Plan(s), Front & Side Elevation(s), Section(s) A & B, Plan & Section of Boys' Conveniences, with plans & elevations of *Caretaker's House*

Scale: 1:500,  $\frac{1}{16}$ in to 1ft

Insc: As above, *Knavesmile School York*, labelled & dimensions given

w/m: J. Whatman 1908 England

Pen & coloured washes (545 × 755)

The classrooms are arranged round a large courtyard used for drill, at the centre of which is a domed octagonal *Assembly Hall* for 800 scholars.

[19] Design for an architect's house, 1898

Details of *Front Gable & Front Elevation*

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

Insc: As above, *An Architect's House*, labelled & dimensions given

s & d: Frank Wilson, 225 Nottingham St. Sheffield | 28.7.98

Black & red pen with coloured washes (505 × 680)

[20] Design for a house, 1903-04 (2):

1 Ground floor, First Floor & Attic Plan(s), Section, Front & Side Elevation(s)

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

Insc: As above, *The Sheffield Society of Architects | Design for a House - Mch 1903*, plans labelled & dimensions given

s & d: Frank Wilson | 225 Nottingham St. Sheffield & as above

w/m: J. Whatman Turkey Mill 1897

Pencil & pen with mauve, brown & green washes (505 × 680)

2 Side elevation corresponding to No.1 except for details of the door & the date 1904 on the façade (1903 on No.1)

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

Insc: As above

s & d: Frank Wilson, Architect | 225 Nottingham St. Sheffield | 28.4.04.

Pen & coloured washes (505 × 680)

A six-bedroom house of brick, the upper storey rendered (?); mullioned and transomed windows; the front with a canted bay window and a bow window.

[21] Design for a pair of semi-detached houses

Front elevation

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

s: Frank Wilson, Architect | 225 Nottingham St. Sheffield

Pen & coloured washes (505 × 680)

[22] Design for a housing estate

*Block Plan*, showing 10 houses each on a site 66 × 66ft arranged around a rectangle with, in the centre, a *Tennis Court*; similar layouts are indicated on either side

Insc: As above

Pen with green, grey & yellow washes (440 × 675)

[23] Study (?) drawings, 1894 (4):

1 Details of *Roof Truss: Elevation & isometrically drawn details of Queen Post roof*

2 Details of *Floors: plan(s) & Section(s)* of types of floors & isometrically drawn details of *Stirrup & Joint*

3 *Joiners' Detail of Sash Windows: Plan(s), Elevation(s) & Section(s)* of sash window & sashed bay window

4 *Joiners' Detail of French Window & Entrance Door: Plan, Elevation, Section & details of each*

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

Insc: As above, labelled, dimensions given & sheets numbered 8 to 11 encircled respectively

s & d: Frank Wilson & 15 Dec: 1894, 31st Dec: 1894, 28 Nov. 1894 & 16. Nov 1894 respectively

w/m: J. Whatman 1890

Pen & coloured washes (505 × 680)

[24] Study (?) drawings, 1898 (3):

1 Details of *Masonry* including *Circular Arched Vault & Dome Vault*

Pen with grey & blue washes

2 Load & stress diagrams & notes for *Iron Roof Truss*

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

Black, red & blue pen

3 *Elevation & Detail(s) of Iron Roof Truss*

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

Black & red pen with blue wash

1-3 Insc: As above, labelled & sheets numbered

4, 5, 5a encircled respectively

s & d: Frank Wilson | 225 Nottingham St. | Sheffield & 5.5.98, 5.4.1898 & 16.4.1898 respectively

(650 × 505)

WILSON, Frederick Richard (?-1894)

Wilson served his articles with L. N. Cottingham and then worked in the office of Sir Charles Barry. He next became assistant to Anthony Salvin (q.v.) and took charge of the alterations and additions to Alnwick Castle, 1859-60, for the 4th Duke of Northumberland. Wilson settled in Alnwick, and his architectural work includes the restoration of eighteen churches, mostly in Northumberland, as well as new churches, vicarages, cottages, mission halls and schools. He published *An Architectural survey of the churches of Lindisfarne* in 1870. He served as diocesan surveyor of ecclesiastical dilapidations to the archdeaconry of Lindisfarne until his resignation from ill-health in 1892.

Bibl: obituary: *Builder*, LXVI, 1894, p.373

[1] ALNWICK (Northumberland): Cemetery  
Design for entrance lodge, gateway & 2 chapels, 1856

Perspective

s & d: (on mount) F. R. Wilson *Archit* | 1856

Photograph of original drawing (100 × 200)

Prov: Pres. by the architect, 1861

ALNWICK CASTLE (Northumberland)

Record & site progress drawings, 1855-56

See Salvin, Anthony [2].1, 31-38

[2] BRINCKBURN (Northumberland): Priory church of St Peter & St Paul  
Survey drawings, c.1862 (3):

1 *Ground Plan, Section(s) through Nave and North Aisle looking East, through Transepts and Tower looking East & from West to East looking North & Detail* (in fact elevation) of *Doorway into North Aisle*

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

(705 × 1105)

2 Elevations of *The East & The West End(s) & South West View taken from the | opposite bank of the river Coquet*

Insc: As above & *The Silver Medal of the Royal Institute of British Architects | awarded to F. R. Wilson Architect of Alnwick on Febry 24th 1862 for this Set of Drawings*

(725 × 1015)

3 Details of *Arcade of the Cloister on the South Wall of the Nave, Piscina in the South Wall of the Chancel & mouldings*

Insc: As above & (in pen) by F. R. Wilson Associate | *Silver Medal & 5 guineas | awarded to him 24th Feb 1862*

(710 × 1015)

1-3 Insc: (red pen) As above, labelled & dimensions given  
Sepia pen

The C12 ruins of Brinkburn (called on the drawings *Brinckburn*) priory were restored by Thomas Austin in 1858, and in 1859 Wilson published 'Brinkham Priory' in the *Proceedings* of the Berwickshire Naturalist Club, Alnwick.

[3] CHESWICK HOUSE (Northumberland)

Plan of ground floor

Scale:  $\frac{5}{8}$ in to 10ft approx.

Insc: by Wilson of Alnwick, *Archit*

Pen on tracing paper, lower part of a sheet (280 × 175)

Prov: Mounted in the album (folder 3, p.17) formed by J. Livock (q.v.), pres. 1954

Cheswick House was built by F. R. Wilson in 1862 (Pevsner, *Northumberland*, 1957, p.122).



**[4] EASTFIELD HALL (Northumberland)**

Plan of ground floor

Scale:  $\frac{1}{8}$ in to 10ft approx.Insc: by *Wilson of Alnwick, Archt*

Pen on tracing paper, upper part of a sheet (280 x 175)

Prov: Mounted in the album (folder 3, p.17)

formed by J. Livock (q.v.), pres. 1954

Eastfield Hall is about  $1\frac{1}{2}$  miles NW of Warkworth.**[5] Composition**

Drawing of Roman temples, triumphal arches, monuments &amp;c

Photograph of original drawing (290 x 520)

**[6] Composition**

Drawing of Gothic towers &amp; spires from English cathedrals, churches &amp; collegiate buildings

Photograph of original drawing (285 x 525)

**WILSON, G. Murray (fl.1920)**VICENZA (Venezia Euganea, Italy): Palazzo Porto  
Measured drawing, 1920

Elevation of the whole façade to a small (unspecified) scale &amp; elevation &amp; section of 3 bays

Scale:  $\frac{1}{2}$ in to 1ftInsc: *Palazzo / Colleoni / Porto / Andrea Palladio / Architect 1552*; verso stamped *Edinburgh Coll. of Art* s & d: G. M. Wilson 1920

Pencil &amp; grey wash (1010 x 680)

Prov: Pres. by Edinburgh Public Libraries, 1943

The entry in the RIBA Drawings Collection accessions book states 'G Murray Wilson'.

**WILSON, Henry (1864-1934)**

Wilson studied at the Kidderminster School of Art, served his articles under E. J. Shrewsbury of Maidenhead and then went as assistant to John Oldrid Scott for eighteen months. On leaving Scott's office he became chief assistant to John Dando Sedding, and on Sedding's death succeeded to the practice, completing unfinished works with the assistance of C. A. Nicholson (q.v.) from 1891 to 1893. Wilson had developed a serious interest in metalwork and sculpture around 1890 and became a member of the Art Workers' Guild in 1892. His obligations to Sedding's practice completed, he gave up architecture and worked for nearly two years in a bronze foundry to acquire a first-hand knowledge of metalwork. He then taught at the Royal College of Art and the London Central School of Arts & Crafts, publishing *A Memorial to the late J. D. Sedding*, 1892, and *Silver and Jewelling, a textbook for students and workers in metal*, 1902. He was Master of the Art Workers' Guild in 1917 and died at Menton in southern France. Bibl: *Victorian church art*, catalogue of V & A exhibition 1971; MSS, Henry Wilson Archive, Central Library of the Royal College of Art, London; obituary: *The Times*, 12 March 1934

**[1] ABERDEEN: University of Aberdeen**

Design for a mace head of silver, ivory, enamels &amp; jewels for the Students Council, 1914

Plan & perspective representing *The Circling Sea, The Arms of the Four / Kingdoms, Apollo and the Three / Principal Muses / Melete (Meditation) / Mneme (Memory) Aoida (Song)* alternating with *The Crystal Pillars of the Sky, The Angels of the / Four Winds*, all surmounted by *The Starry Crown* topped by *The Aether*

Insc: As above &amp; materials labelled s &amp; d: H. Wilson / Kent / 8 Dec 1914

Black chalk &amp; watercolour heightened with white on blue paper (565 x 360)

Prov: Unknown; in the Collection before 1955

The mace was exhibited at the Paris Exhibition of 1914, British Arts &amp; Crafts division, No.775.

**[2] ABERDEEN: University of Aberdeen chapel**

Alternative design for Elphinstone tomb, 1912

Perspective of a table tomb with recumbent effigy of Bishop Elphinstone, his shoulders held by an angel, the whole supported by green marble pillars against which stand figures

Coloured chalks &amp; gold on grey paper (395 x 560)

Prov: Pres. by the V &amp; A, 1955

Wilson lived in Venice while working on the tomb of Aberdeen University's medieval founder. The executed design does not include an angel at the bishop's head and the pillars became a screen with sculpted figures of the Virtues.

**[3] BOSTON (Mass, USA): Salada Tea building,**

Stuart &amp; Berkeley Streets

Design for a bronze &amp; marble doorway for the Salada Tea Co., 1928

Elevation of a door with pedimented case, the 10 panels of the door with scenes from the history of tea cultivation

Insc: (in margin) *Sindara Murt Swami* (patron god of Ceylon)

Print of an original drawing (815 x 565)

Prov: Pres. by the V &amp; A, 1955

Lit: *The Boston Herald*, 5 February 1928 (with illustration)**[4] BRIGHTON (Sussex): Church of St Bartholomew,**

Ann Street

Design for the extension of the E end of the church by a 3 bay Lady chapel &amp; for decoration &amp; furnishings, 1889 (2):

1 Interior perspective showing new high altar & baldachino against an openwork screen beyond which is seen the Lady chapel with high up on its E wall (i.e. the new E end of the church) a mural of the Mother of God in Glory [Fig.83]

Insc: Verso (in a later hand) *An early study for chancel / of St Bartholomew's Brighton*

Charcoal, gouache &amp; watercolour (1340 x 780)

Prov: Pres. by the V &amp; A, 1955

Reprd: P. Howell, *Victorian churches*, 1968, p.61, pl.43; *Moderne Bauformen* (Stuttgart), VIII, 1909, pl.65; *AR*, CXXXIX, 1966, p.275, fig.1

The scheme to extend St Bartholomew's by a three-bay Lady chapel was never carried out. Wilson furnished the church with a marble baldachino, 1899-1900, Lady altar, 1902, altar rail, c.1905, marble and brass altar candlesticks, c.1908, and a baptistry, 1908. The present mosaic reredos is not by Wilson but by F. Hamilton Jackson.

2 Interior perspective showing organ loft, pulpit & screen to the Lady chapel

s &amp; d: H. W. 89 (in monogram)

Coloured chalks &amp; watercolour, framed (1325 x 775)

Prov: Pres. by the V &amp; A, 1955

Reprd: *Moderne Bauformen* (Stuttgart), VIII, 1909, pl.64; *AR*, CXXXIX, 1966, p.277, fig.9

The small pulpit shown here was never executed. The grandiose organ loft immediately behind it was begun in 1901 but declared out of proportion as soon as the frame was built. Wilson moved the organ to the W end and designed the present marble pulpit for the old organ site in 1906.

1-2 Lit: *AR*, III, 1898, p.xiii (supplement on architecture & crafts at the RA); N. Taylor, 'Wagnerian high church', *AR*, CXXXVII, 1965, pp.212-217 (on the church generally); N. Taylor, 'Byzantium in Brighton', *AR*, CXXXIX, 1966, pp.274-277 (on Wilson's furnishings in particular); Peysner & Nairn, *Sussex*, 1970, pp.430-431  
 Tall, aisleless and of plain brick, St Bartholomew's was built 1872-74 by Edmund Scott for Father Wagner. His successor, Arthur R. C. Cocks, was vicar from 1895 to 1911 and employed Wilson during those years.

**[5] CAERYNWCH (Merioneth): Church**

Design for a door &amp; surround, 1895

Plan, elevation & section, showing the door with a pattern of chevrons, the surround with a lunette above it showing the Virgin & Child flanked by saints

Scale: 1in to 1ft

Insc: *Caerynwch Church, Seat / ... (illegible) steps 1 1/2 in / in nave windows / Doors / pulpit / chairs & stalls & labelled*

s & d: (embossed) *John D. Sedding / and / H. Wilson Archts / 447 Oxford St. W. & (in pen) 10/19/95 (sic), No.25*

Pencil &amp; pen (760 x 560)

Prov: On loan from Mrs Orrea Pernel, the architect's daughter, 1956

**[6] DOUGLAS CASTLE (Lanarks)**

Design for private chapel, 1896

Interior perspective looking E, showing barrel-vaulted chapel with baldachino over altar

Coloured chalk on grey paper (655 x 480)

Prov: Pres. by the V &amp; A, 1955

Lit: *Builder*, LXX, 1896, pp.278 & illustrations following

The baldachino was never executed; instead, two marble columns separate the chancel from the nave. The oak and ebony reredos and the ceiling were painted by C. W. Whall, who exhibited 'East end of private chapel, Douglas Castle, Lanark', No.1838 at the RA 1897.

**[7] DURHAM: Cathedral**

Design for a silver processional cross, the shaft decorated with 2 bishops in a boat, c.1917

Plan, sketch elevation, elevation of upper half (bishops' boat in profile), detail of a bishop (frontal view) & detail of construction of bishops & boat

Insc: (on shaft) *AMDG et in m... / Londonderry ... / Mayor of this ... / his wife Teres ... / gave this Cross ...*

Pencil &amp; watercolour heightened with white on grey paper, 2 sheets joined (1565 x 570)

Prov: Pres. by the V &amp; A, 1955

The cross, given in memory of the 6th Marquis of Londonderry (died 1915) by his wife Teresa, was consecrated on Christmas Day, 1917.

**[8] KEMSING (Kent): Church of St Mary**

Design for stained glass window (3):

1 Study for the head of a saint in profile

Insc: Verso (in a later hand) *Kem ... / Win ... (cut) & Kemsing Church Kent / head for window design / by Henry Wilson / (modelled from H.W.'s father)*

Charcoal on buff paper heightened with white chalk (545 x 360)

Prov: On loan from Mrs Orrea Pernel, the architect's daughter, 1956

2 Cartoon of full-length figure of Christ with angels' heads, crown of thorns & dove in cusps of cinquefoil-headed light (2280 x 540)

3 Cartoon of trefoil-headed light showing full-length figure of Moses in profile holding book (2220 x 555)

2-3 Insc: Verso (in a later hand) *Kemsing Window*  
 Print on linen with charcoal, gouache & gold added

Prov: Pres. by the V &amp; A, 1955

The V & A has Wilson drawings almost identical to Nos.2 & 3 and another design, 'probably related', for a three-light window of Christ as the Good Shepherd with figures of Moses and Elijah. This would, in turn, be a study for the nave window in Kemsing church, designed by Wilson and executed by Whall c.1905, depicting the Transfiguration (J. Newman, *W Kent*, 1969, p.335).



[9] MARPLE (Cheshire): Church of St Martin  
Design for Lady chapel, 1895-96  
Interior perspective, showing the altar (with reredos of the Nativity) within its apse  
Gouache heightened with coloured chalks (1120 × 735)  
Prov: Pres. by the V & A, 1955  
Exhib: RA 1896, No.1683, 'New Lady Chapel, St Martins church'  
Lit: *Moderne Bauformen* (Stuttgart), IX, 1910, No.4, pl.25 (memorial to Anne Hudson, 1906, illus.); Pevsner & Hubbard, *Cheshire*, 1971, pp.276-77; *Victorian Church Art*, V & A exhibition catalogue, 1971, p.126 (altar cross, wafer box & altar candlesticks for Lady chapel illus.)  
Reprd: *Academy Architecture*, IX, 1896, p.31; *Builder*, LXX, 1896, p.290  
The church was built 1869-70 by J. D. Sedding. Wilson added the Lady chapel, 1895-96, font cover, c.1900, aisle, 1909, and war memorial relief, 1924.

[10] NORTON-SUB-HAMDON (Som): Church of St Mary  
Design for stained glass window, 1904  
Cartoon of 3 light window showing the Virgin seated & flanked by full-length standing figures of saints  
Insc: (central light) *To the glory of God | and in thanksgiving | of Charles and Susan | Trask of this Parish | for the fiftieth year of | their marriage | October 10th 1904; verso Norton sub Hamdon (sic) | Cartoons for Windows*  
s: HW (in monogram)  
Charcoal (1230 × 680), the 2 side lights on strips (1130 × 210, 1230 × 215) attached to the sheet  
Prov: Pres. by the V & A, 1955  
Lit: Pevsner, *S & W Som*, 1958, pp.263-264  
The design was executed for the E window of the S chapel and Wilson also furnished the church, c.1904, with an alabaster font and tower screen. He had restored St Mary's in 1895 after a fire of 1894 (*Builder*, LXIX, 1895, p.141).

[11] ROCHESTER (Kent): Church of St Nicholas  
Designs for alterations & additions to chancel (2):  
1 Plan & Sectional Elevation towards | the East Window, showing Alternative | suggestion | for reredos & New Arcade of Barrel Vault supported on Cipollino pillar  
Scale: 1/2 in to 1 ft  
Insc: As above, *S Nicholas | Rochester Proposed Rearrangement | of Chancel & labelled*  
Pencil with watercolour & applied gold within single ruled border on grey paper (665 × 530)

2 Longitudinal elevation of the New Arcade  
Scale: 1/2 in to 1 ft  
Insc: As above, *S Nicholas Ch | Rochester | Suggested Treatment | of Chancel & colours & materials labelled*  
s: H. Wilson | *Archi | Platt | Kent*  
Pen & watercolour with applied gold & silver within single ruled border on grey paper (485 × 390)

1-2 Prov: On loan from Mrs Orrea Pernel, the architect's daughter, 1956

[12] SALCOMBE (Devon): Church of the Holy Trinity  
Design for chancel gates  
Plan, elevation & section  
Scale: 1 in to 1 ft  
Insc: *Salcombe Ch. | Design for Chancel Gates in oak overlaid with | copper*  
Pencil with purple wash & applied gold within single ruled border (400 × 355)  
Prov: On loan from Mrs Orrea Pernel, the architect's daughter, 1956  
Wilson was chief assistant to J. D. Sedding when Sedding added the chancel to Holy Trinity in 1890 (*Builder*, LIX, 1890, p.462). Photographs published in the *Architectural Review* in 1898 show the chancel without gates (*AR*, III, 1898, pp.188-189).

[13] TONBRIDGE (Kent): Tonbridge School  
Design for First World War memorial, 1918  
Elevation of the memorial gateway showing St George & angels over the low entrance with seated Virgin & Child above & with Christ on the Cross yet higher; the entrance gates with rows of angels & flanked by panels with the names of those who died  
Insc: Verso (in a later hand) *Memorial Chapel entrance | for a school or college*  
Pencil, watercolour & gold heightened with white on grey paper (710 × 475)  
Prov: Pres. by the V & A, 1955  
Lit: C. F. Kernot, *British public school war memorials*, 1927; Newman, *W Kent*, 1969, p.549  
Wilson executed the bronze and alabaster memorial in part and its completion took until 1925.

[14] WELBECK ABBEY (Notts)  
Design for the chapel-library wing, 1891-96 (2):  
1 Perspective of the staircase  
Coloured chalk & watercolour (1155 × 735)  
Reprd: *Academy Architecture*, 1897, I, p.3

2 Perspective of the entrance to chapel & library seen through a round-headed arch  
Insc: Verso (in a later hand) *Later modified scheme | for Welbeck Abbey | Entrance to library*  
Coloured chalk, backed (1575 × 815), much rubbed

1-2 Prov: Pres. by the V & A, 1955  
Lit: *Builder*, LXIII, 1892, p.525; LXV, 1893, pp.226, 280; *Academy Architecture*, IV, 1892, p.156; V, 1893, pp.41, 110; XI, 1897, p.3; Pevsner, *Notts*, 1951, pp.198-199  
The chapel and library were designed by J. D. Sedding for the 6th Duke of Portland in 1899. Sedding died before work was begun and Wilson fitted the rooms into the S block of the Smythson wing and was responsible for all the details. Work was completed by 1896 and then partly destroyed by fire in 1900. The Duke also commissioned an entrance lodge (*Academy Architecture*, IV, 1892, p.63) and a memorial to his brother, Lord William Bentinck, for the chapel in 1906.

[15] WYNYARD PARK (Co Durham)  
Designs for the redecoration of the chapel & addition of adjoining monument room, 1903-06 (2):  
1 Interior perspective of chapel looking SE, showing organ, giant coupled columns supporting a rood beam with sculpted figures of the Annunciation (sic) & baldachino  
Insc: Verso (in later hand) *Scheme of decoration for the private chapel Wynyard Park, Durham | for the Marquis of Londonderry*  
Coloured chalks on grey paper, backed (715 × 560)  
Prov: On loan from Mrs Orrea Pernel, the architect's daughter, 1956  
Reprd: *Moderne Bauformen* (Stuttgart), IX, 1910, No.10, pl.62

2 Interior perspective of the monument room, showing a tomb chest with recumbent effigy of a soldier beneath a canopy supported on 6 columns & font of life-size standing angel holding basin  
Insc: (on plaque against far wall) *This chapel is | dedicated to the | memory of ... (illegible)*  
Charcoal, coloured chalks & watercolour (1000 × 655)  
Prov: Unknown; in the Collection before 1955  
Lit: Pevsner, *Durham*, 1953, pp.246-247  
Reprd: *Moderne Bauformen* (Stuttgart), X, 1911, pl.4

Wilson redecorated the chapel and designed the monument room for the 6th Marquis of Londonderry. The chapel, built off the smoking room and conservatory, was reached by an anteroom and lobby which also led into the monument room. In the Wilson Collection at the Royal College of Art, London is a notebook with 15 sketch plans, interior elevations, interior and exterior perspectives and details, some on loose sheets embossed 'Wynyard Park Stockton on Tees', most labelled and with dimensions given. There is also correspondence from the Marquis and his agents concerning the decoration and its execution. The house is now a teacher training centre.

[16] Designs for capitals (3):

1 Elevation of a capital with praying female saint  
Charcoal, gold & silver on buff paper, mounted (275 × 160)  
Prov: On loan from Mrs Orrea Pernel, the architect's daughter, 1956

2 Elevation of a capital with a seated female saint  
Charcoal, gold & blue gouache on grey paper, mounted (330 × 215)  
Prov: On loan from Mrs Orrea Pernel, the architect's daughter, 1956

3 Elevation of a capital with St George & the Dragon  
Charcoal, gold & silver on grey paper, mounted (285 × 180)  
Prov: Unknown; in the Collection before 1955

1-2 Reprd: *Studio*, summer number, 1899, pls.9 & 10

The issue of *The Studio* cited above was devoted to 'Beauty's awakening, a masque of winter and of spring, written, designed & contrived by the members of the Art Workers' Guild'. Wilson contributed to the text as well as designing 'the forest background' and 'the couch of Fayremonde'. He did not, however, unlike C. Harrison Townsend, Hugh Stannus, Walter Crane and W. D. Caröe, take part in the performance.

[17] Design for a ceiling  
Elevation showing central figure of Virgin & Child: the right-hand panel composed of painted grids with angel medallions at the intersections & the left-hand panel an alternative design of grids & smaller floral medallions; both panels are edged with undulating lines & stylized trees  
Insc: Verso (in a later hand) *Possibly Chelsea Holy Trinity | Lady Chapel*  
Pencil & coloured chalks on grey paper (410 × 795)  
Prov: Pres. by the V & A, 1955  
If this design was indeed for Holy Trinity church, Chelsea, it was not executed.

[18] Design for a church  
Interior perspective showing before the altar, which stands against an openwork screen, 2 freestanding columns with sculpted groups, one of Adam & Eve in the Garden of Eden, the other of their Expulsion from the Garden &, above & between them, suspended from the roof, a boat in which stands the figure of Christ surrounded by angels; beyond the screen a chapel with, high up, a large circular window showing the Crucifixion  
Insc: (on the boat) *Arca salutis; verso (in a later hand) Auf 22 Am böfe*  
s: HW (in monogram)  
Charcoal heightened with white chalk (1285 × 730)  
Prov: Pres. by the V & A, 1955  
Lit & reprd: *Moderne Bauformen* (Stuttgart), XI, 1912, pl.31; P. Howell, *Victorian churches*, 1968, p.61, pl.44



[19] Design for a clock  
Elevation, showing *Cill of | Triforium*, & section of a clock face with the 12 signs of the Zodiac between the Roman numerals & full-length figures of a medieval knight & a female saint in the centre  
Insc: As above & labelled  
Pencil heightened with gold (530 × 505)  
Prov: Pres. by the V & A, 1955

[20] Design for a processional cross  
Elevation, showing the symbols of the 4 Evangelists at the ends of the arms  
Sepia & yellow washes heightened with white on grey paper, 3 pieces joined (1690 × 760, including additions for transverse arms of the cross)  
Prov: Pres. by the V & A, 1955

[21] Design for a combined sanctuary lamp & hanging pyx  
Perspective  
Charcoal & watercolour on grey paper, 2 pieces joined (1350 × 535)  
Prov: Pres. by the V & A, 1955

[22] Design for a mural  
Cartoon of the Adoration of the Magi  
Charcoal & coloured chalk on buff paper, linen-backed, framed (1260 × 2920)  
Prov: Pres. by the V & A, 1955

[23] Design for a mural  
Elevation of a wall, the upper part showing a god & goddess seated in an ox-drawn chariot surrounded by attendant figures, the lower part divided (by strips of gold paper) into vertical panels, blank except for the central one which is filled with 2 standing figures  
Gouache on buff paper (560 × 770)  
Prov: Pres. by the V & A, 1955

[24] Design for a screen  
Elevation of Screen | to Baptistry within Gothic arch  
Scale: 1 in to 1 ft  
Insc: As above & indications that parts of the screen were to be of Ebony  
Pencil (510 × 765)  
Prov: Pres. by the V & A, 1955

[25] Design for a small pointed quatrefoil stained glass window or for a tracery light for a larger window  
Cartoon of the Virgin & Child holding an orb & surrounded by birds in flight  
Coloured chalks (500 × 565 approx., triangular in shape)  
Prov: Pres. by the V & A, 1955

[26] Design for the decoration of a wall behind an altar  
Elevation of E wall showing mosaic reredos, which depicts an Archangel in Glory with small children & painted | decoration of surround to a stained glass window left blank  
Insc: As above, *Altar | on this level* & labelled  
Pencil, chalk & watercolour, heightened with gold on grey paper, linen-backed (870 × 535)  
Prov: Pres. by the V & A, 1955  
Not executed. Records at the V & A refer to a design for Fareham church, Hampshire, that tallies in description and medium with the design catalogued above.

WILSON, James Knox (1828-1894)  
Wilson was a member of a family of pioneer settlers in Cincinnati, Ohio, USA, where he worked for over twenty years designing a number of office blocks and other buildings. He was an early member of the American Institute of Architects and a founding member of the Cincinnati chapter, becoming its first President in 1870. He retired to Denver, Colorado, in 1890 on account of ill-health.  
Bibl: H. F. & E. R. Withey, *Biographical dictionary of American architects*, 1956

CINCINNATI (Ohio, USA): Spring Grove cemetery  
Design for a mortuary chapel, 1865  
Perspective showing the chapel in the form of a reliquary supported by flying buttresses & standing on a high podium  
Insc: *Mortuary Chapel, Spring Grove Cemetery | Cincinnati (sic); verso (in pen) Chapel being erected at Spring Grove Cemetery (Cincinnati, O.) | by the Wexler family. We have only reached | the top of basement, and have stopped work | for the season. The building will be very much | better than this - the original perspective sketch. | Size on ground 32 Ft by 60 feet, All cut stone* s & d: Verso (in pen) James K. Wilson Architect | *Commented 1865*  
Photograph of original drawing (315 × 265)

WINMILL, Charles Canning (1865-1945)  
Winmill was educated at Christ's Hospital and went into a shipping office at Millwall Docks, London, in 1880. He moved in 1883 to the City office of John T. Newman and attended classes at the AA while there. From 1888 to 1892 he spent 'four good and happy years' with William Weir as assistant to Leonard Stokes (q.v.) and then worked in the Architect's Department of the London County Council, first on housing schemes and later, with Owen Fleming, on fire stations, principally the fire station Eton Avenue, Belsize Park, Camden, London. Weir, who had left Stokes to become assistant to Philip Webb, introduced Winmill to the Society for the Protection of Ancient Buildings, and Winmill became active in the society's work in association with Webb, C. R. Ashbee and W. R. Lethaby. His admiration for Webb's ideas was shared by John Hebb and other LCC architects and their influence shaped council planning and architecture in the pre-war years and 1920s. After his retirement from the LCC in 1923 Winmill spent much time repairing and renovating old buildings and churches, especially the dilapidated church of All Saints, Chingford, Essex, 1929.  
Bibl: J. M. Winmill, *Charles Canning Winmill: an architect's life*, 1947

The following drawings were pres. by Joyce Winmill, the architect's daughter, 1968

[1] LONDON: Church of All Saints, West Ham (Essex)  
Design for the addition of a SW chapel, 1894 (2):  
1 *Ground Plan & South Elevation showing the New Work*  
Scale: 1/30 in to 1 ft approx., 1/8 in to 1 ft  
Insc: As above  
s & d: Charles C. Winmill | Architect | March 1894  
Pen & pencil with sepia & pink washes, mounted (470 × 695)

2 Perspective of the church from the NE  
Pen, mounted (255 × 360)

The addition seems not to have been built. See also [6].

[2] STAUNTON HAROLD (Leics): Church of the Holy Trinity  
Design for a headstone, c.1937  
Elevation of upper part & perspective sketch of the headstone  
Insc: *Walter Knight 11th Earl Ferrers 1864/1937 | whose quiet life bore daily witness to the Eternal Verities | God created man to be Immortal and made | him to be an image of His own Eternity*  
Pencil, pen & coloured washes on 3 pieces joined (1040 × 915)

[3] Design for almshouses, 1891 (3):  
1 Site plan of almshouses, chapel & warden's house  
Scale: 1/32 in to 1 ft

2 Part ground & part 1st floor plans  
Scale: 1/16 in to 1 ft

3 Part-elevations & Sections  
Scale: 1/8 in to 1 ft  
Insc: (above main entrance) *This Hospital was founded | and endowed by Jessie M. Evans & (against 1 of the part-elevations) to be amended*

1-3 Insc: As above, *Almshouses for 20 Aged couples & Sheet No.1, Sheet No.2 & Sheet No.3 respectively* s & d: Chas. C. Winmill | 14 Ham Frith Road | Stratford. E | Nov. & Dec. 91  
Pencil & coloured washes (495 × 655)

[4] Design for church, 1887 (3):  
1 Part Basement Plan, Ground Plan & East Elevation  
Scale: 1/8 in to 1 ft  
Pen with grey & brown washes (520 × 380)

2 South Elevation & Longitudinal Section  
Scale: 1/8 in to 1 ft  
Black, red & green pen with grey, brown & orange washes (520 × 380)

3 Exterior perspective from the SE  
Pen within single ruled border (335 × 495)

1-3 Insc: As above, *A.A. Class of Design | A Hill-side Village Church & (except No.3) for 200 Sittings* s & d: Chas. C. Winmill | Nov. 1887

[5] Design for a church, 1891 (2):  
1 Plan & Section(s)

2 Elevation(s)  
1-2 Scale: 1/8 in to 1 ft  
Insc: As above, *A Design for a Village Church, Sheet No.1 & Sheet No.2 respectively & (No.1 only) with details of Accommodation for 150* s & d: Chas. C. Winmill | 14 Ham Frith Road | Stratford | E | Oct. & Nov. 91 or similar  
Pencil & coloured washes within single ruled border (490 × 610)

[6] Design for a church hall  
Ground plan showing Hall | to seat 350 at 1 (the W?) end of the Existing | Church & frontal perspective of the hall itself  
Insc: *S. Thomas' Church Hall | West Ham E* s: Charles C. | Winmill | Archt  
Pen, mounted (315 × 415)  
There is a puzzle here, for there seems in fact to be no church of St Thomas at West Ham - and it will be noted that the title has been superimposed over an erased title. See also [1].

[7] Design for an entrance, 1892 (3):  
1 Front Elevation

2 Plan looking up with Half plan(s) at A & at B

3 Section



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

Insc: As above, *An Entrance Doorway to a Public Building, No.3, No.1 & No.2* respectively, with notes on the decoration of the doorway with *Arms of town*, historical panels (e.g. *Barbaric, Roman occupation*) & signs of the Zodiac

s & d: Chas. C. Winnill | 14 Ham Frith Road | Stratford E | March. 15. 92

Pencil & watercolour (680 × 510)

[8] Design for a mansion, 1887 (2):

1 *Ground & First Floor Plan(s)*  
(360 × 550)

2 *South & East Elevation(s) & Section*

Insc: As above, with *Cube Estimate* totalling £18,229 (360 × 515)

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

Insc: As above & *A. A. Class of Design | A Country Mansion to cost £18,000*

s & d: Chas. C. Winnill | Nov. 1887

Sepia pen

**WINSTON(E), Charles (?-1864)**

Glass painter.

Bibl: obituary: *Ecclesiologist*, n.s. XXII, 1864, pp.352-353 (notice)

Designs for grisaille glass (2):

1-2 Details

Insc: *Grisaille-Glass*

s: Chas. Winstone: *H(onorary) M(ember) RIBA*

Pen & coloured washes (220 × 300)

**WINTER, T. (fl.1833)**

**CLUMBER HOUSE (later PARK) (Notts)**

Design for alterations, 1833

Plan showing *Proposed Alterations to Clumber House, | the Property of | His Grace the Duke of Newcastle, K.G.*

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

Insc: As above, labelled & some dimensions given

s & d: T. Winter Nottingham | January 1833

w/m: J. Whatman 1832

Pen & coloured washes within single ruled border (490 × 685)

The drawing seems perhaps unfinished: the titling, labelling, signature and date are all in pencil. There are, incidentally, slits apparently for fliers (now missing). For survey drawings of Clumber and unexecuted design for alterations, 1857, see Barry, Sir Charles. See also Wyatt, Benjamin Dean [2] (the drawings of Benjamin Dean Wyatt with those of other members of the Wyatt family are the subject of a separate volume, *The Wyatt family* by Derek Linstrum, in the RIBA Drawings Collection catalogue series).

**WITHERS, Frederick C. (1828-1901)**

Withers, who was born in England and was the brother of R. J. Withers (q.v.) emigrated to the United States and received his architectural training in New York. He set up in practice in Newark, New Jersey, in association with Andrew J. Downing, a landscape architect. After Downing's death he returned to New York and was in partnership with Calvert Vaux (q.v.) from 1866 to 1872. Withers was known as a church architect, and among his principal works are: the First Presbyterian church, Newburgh, New York, 1867; St Luke's Episcopal church, Beacon, New York; Calvary Episcopal church, Summit, New Jersey; Zabriski Memorial church, Newport, Rhode Island; and the church of St Thomas, Hanover, New Hampshire, 1874. He was an early member and F of the American Institute of Architects.

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

The following photographs of original drawings were all pres. by the architect through William R. Ware (q.v.), 1867

[1] NEWBURGH (New York, USA): Church of St Paul

Design

Perspective from the SE, showing the tower & spire at the SE & a detached chapel with bellcote to the W or SW

Insc: (on mount) *S Paul's Church | Newburgh N.Y. |*

*F. C. Withers Archt | 110 Broadway | New York*

Photograph of original drawing (145 × 170)

The church is in an Early English style with broach spire.

[2] NEWBURGH (New York, USA): Presbyterian church

Design

Perspective from the SW, showing the tower & spire at the SW angle

Insc: (on mount) *Presbyterian Church | Newburgh N.Y. |*

*F. C. Withers Archt | 110 Broadway | New York*

Photograph of original drawing (190 × 135, lancet shape)

The church is in a very 'correct', Camdenian style with high nave, low aisles and tall broached spire with two tiers of lucarnes.

[3] TIORONDA (New York, USA): School

Design

Perspective of the exterior

Insc: (on mount) *School house | Tioronda | N.Y. | F. C.*

*Withers Archt | 110 Broadway | New York*

Photograph of original drawing (135 × 180)

A very Butterfieldian design.

[4] Design for a church

Perspective from the NE, showing the upper part of the tower on the S side

Insc: (on mount) *F. C. Withers Arch | 110 Broadway N.Y.*

Photograph of original drawing (100 × 115)

The church very squat and in a Decorated, i.e. not 'correct', style.

See also Vaux, Calvert & Withers, Frederick C.

**WITHERS, Robert Jewell (1823-1894)**

Withers who was the brother of Frederick C. Withers (q.v.), was articulated in 1843 to Thomas Hellyer (q.v.) of Ryde, Isle of Wight. In 1848 Withers set up practice in Sherborne, Dorset, moving to London in 1851. His work includes: Cardigan town hall, 1856-59; warehouse and gallery for Lavers & Barraud, No.22 Endell Street, Westminster, London, 1859; English church of the Restoration, Brussels, 1862-65; English church of the Holy Trinity, Wildbad, Wurtemberg, Germany, 1864-65; church of St Gabriel, Bromley-by-Bow, London, 1869 (dem.); church of St John the Baptist, Spalding, Lincolnshire, 1874-75; church of St Mary, Graham Terrace, Pimlico, London, 1875; town hall and courthouse, Lampeter, Pembrokeshire, 1882; and church of St Anselm, Streatham, London, 1882-94 (dem.). He was also responsible for scores of church restorations and numerous parsonage houses and schools. Elected member of the Cambridge Camden Society, 1844; A 1849 and F 1871

Bibl: RIBA index of members; P. Joyce & J. M. Crook, *Dictionary of Victorian architects* card index; information from Peter Howell, 1975; obituary: BN, LXVII, 1894, p.518

Prov: All the drawings catalogued below were pres. by the architect in 1878 & bound with similar drawings by R. H. Carpenter (q.v.), Ebbetts & Cobb (q.v.) and E. J. Tarver (q.v.) in a maroon leather half-bound volume with maroon cloth-covered boards (730 × 510), the spine insc. *Ancient Buildings Recently Restored*

[1] AMWELL, GREAT (Herts): Church of St John the Baptist

Survey drawings, 1857 (2):

1 *Ground floor Plan*

2 *Longitudinal Section thro Centre | looking North, Section(s) thro Chancel & nave | looking East*

1-2 Insc: As above, *Church of S John Baptist | Great Amwell Herts, Church as at Present*, labelled & (No.1) *The Church is of different dates. The Only remaining portion of the "Early Norman Church" is the Chancel, Chancel Arch & North Window*

Pen & black wash, with grey wash to indicate modern work, within double ruled border (475 × 605)

ff.75, 76

Lit: *Ecclesiologist*, XIX, 1858, p.202

The 'modern work' shown on the drawings includes a N vestry and alterations to the windows of the chancel. Withers restored the church in 1858, adding a N aisle.

[2] AVEBURY (Wilts): Church of St James

Survey drawings, 1874 (4):

1 *Ground floor Plan & Plan Shewing Western Galleries*

2 *West & South Elevation(s)*

3 *East & North Elevation(s)*

4 *Longitudinal Section looking South & Cross Section(s) of Nave & Chancel looking East*

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

Insc: As above, *No 1 to No 4* respectively, *Parish Church of S James | Avebury Wilts | As Existing Novr 1874 & plan labelled*

s: R. J. Withers | *Architect | 11 Adam Street | London WC*

Pen with coloured washes, with red wash to indicate modern work, on tracing paper (485 × 610)

ff.85-88

Lit: Pevsner, *Wilts*, 1963, pp.90-91 ('The chancel was rebuilt in 1879')

The 'modern work' shown on the drawings includes the S porch and the nave arcade.

[3] BARKWITH, WEST (Lincs): Church of All Saints

Survey drawing, 1867

*Ground Plan, East, West & South Elevation(s),*

*cross-Section(s) of Nave & Chancel*

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

Insc: As above, *All Saints Church West Barkwith |*

*Lincolnshire | Church as at Present*

s & d: R. J. Withers. | 18th April 1867

Pen with black & sepia washes, with grey wash to indicate modern work (480 × 620)

f.53

Lit: *Ecclesiologist*, XXVIII, 1867, p.251

The 'modern work' shown on the drawing consists of everything except the W tower. Withers 'judiciously remodelled' the church in 1867, leaving the Perpendicular W tower untouched.

[4] BODMIN (Cornwall): Church of St Petroc

Survey drawings, 1871 (6):

1 *Ground Plan*

2 *East & West Elevation(s)*

3 *South Elevation*

4 *North Elevation*

5 *Transverse section thro Nave Ailes (sic) & South*

*Porch | looking East & Transverse Section thro Chancel*

*& Aisles | looking East*

6 *Longitudinal Section | looking North*



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

Insc: As above, No 1 to No 6 respectively, *The Priory Church of S Petrock | Bodmin Cornwall | As Existing August 1871* & plan labelled  
s: R. J. Withers | *Architect* | 11 Adam Street | London WC

Pen with black & grey washes, with red wash to indicate modern work, on tracing paper (475×615)  
ff.2-7

Lit: *Builder*, XXX, 1872, p.632; BN, XXXIV, 1878, p.69

The 'modern work' shown on the drawings includes the external refacing of the central part of the W end and two piers on the N side of the chancel. Withers's work of 1872-78 included the rebuilding of 'the whole of the west end, a greater portion of the north aisle, and several of the columns and arches forming its arcade' (BN, *loc. cit.*).

[5] BOUGHTON (Norfolk): Church of All Saints  
Survey drawing, 1871

Ground floor plan

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

Insc: No 7, *Parish Church of All Saints - Boughton, Norfolk | in its Present State & The nave walls are very early second pointed, | some of the windows and chancel arch are of same | date but all have been taken out and rebuilt in | a wretched manner. | The tower is third pointed. | The chancel, porch and nave roof are modern, | erected some 40 years since*

s & d: R. J. Withers *Archit* | May 1871

Pen & black wash, with grey wash to indicate modern work (480×610)

f.32

Lit: *Builder*, XXX, 1872, p.673

The 'modern work' shown on the drawing includes the chancel and the S porch. In 1872 Withers rebuilt the chancel and porch, repaired and roofed the nave and tower and refitted the interior. Affixed to the drawing is a photograph of the church from the SE c.1871.

[6] BREDONS NORTON (Worcs): Church of St Giles  
Survey drawing, 1855

Ground floor Plan, East & South Elevation(s) & Section thro' Nave looking East

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

Insc: As above, *Bredons Norton Church Worcestershire* & plan labelled

s & d: R. J. Withers *Archit* | March 1855

Pen & black wash, with grey wash to indicate modern work (480×610)

f.34

The 'modern work' shown on the drawing includes the N porch and alterations to the S windows.

[7] CLYDEY OR CLYDAI (Pemb): Church of St Clydai  
Survey drawing, 1866

Ground floor Plan, West Elevation & South West View

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

Insc: As above & *Clydey Church | Pembrokeshire*

s & d: R. J. Withers *Archit* | April 1866

Pen with grey & sepia washes, with blue wash to indicate modern work (485×615)

f.58

The 'modern work' shown on the drawing consists of alterations to the N door.

[8] EDBLESBOROUGH (Bucks): Church of St Mary  
Survey drawing, 1862

Ground floor Plan As At Present

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

Insc: As above, No 5, *Parish Church of S Mary | Edlesborough Bucks & labelled*

s & d: R. J. Withers *Architect* | 51 Doughty Street | London WC | March 1862

Pen with grey & pink washes, with blue wash to indicate modern work (475×615)

f.14

Lit: *Ecclesiologist*, XXVIII, 1867, p.250; BN, XXX, 1876, p.244; XXXI, p.256

The 'modern work' shown on the drawing includes some alterations to the vestry. Withers's work included the repair and reseating of the nave, 1867-68, and restoration of the chancel and E window, 1876.

[9] ELSMSWELL (Suffolk): Church of St John

Survey drawings, 1864 (4):

1 Ground floor Plan & East Elevation

2 South & North Elevation(s)

3 West Elevation, Section(s) looking East & West

4 Section(s) South & North

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

Insc: As above, No 1 to No 4 respectively & *Elmswell Church Suffolk | Plans as at present*

s & d: R. J. Withers *Archit* | January 1864

Pen with black & sepia washes, with grey wash to indicate modern work (480×610)

ff.54-57

Lit: *Ecclesiologist*, XXV, 1864, p.183; XXVI, 1865, p.56

The 'modern work' shown on the drawings includes the S aisle and the S porch. Withers restored the church in 1864, adding a N aisle. He also built the rectory and village school.

[10] GREAT GRIMSBY (Lincs): Church of St James  
Survey drawings, 1874 (7):

1 Ground floor Plan

2 North Elevation

3 South Elevation

4 East Elevation

5 West Elevation & Cross Section of Nave looking West

6 Longitudinal Section of Transept looking East

7 Longitudinal Section looking South

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

Insc: As above, No 1 to No 7 respectively, *Parish Church of S James | Great Grimsby Lincolnshire | As existing June 1874* & plan labelled

s: R. J. Withers | *Architect* | 11 Adam Street | London WC

Pen with black & brown washes, with red & blue-grey washes to indicate modern work, on tracing paper (490×620)

ff.42-48

Lit: BN, XXVIII, 1875, p.570

The 'modern work' shown on the drawings is extensive. It includes the N and S walls of the nave, the E wall of the N transept, the S and E walls of the S transept, the S porch and much of the chancel. Between 1874 and 1885 Withers completely restored the church, giving it also a new S porch, a new roof, rebuilding the chancel and refitting the interior.

[11] GREATHAM (Co Durham): Church of St John the Baptist

Survey drawing, 1869

Ground floor & Gallery Plan(s), South Elevation & half-Section(s) through Nave | looking East & West

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

Insc: As above, *Greatham Church - Co. Durham | Church as at present* & plans labelled

s & d: R. J. Withers *Archit* | Feby 1869

Pen & black wash, with grey wash to indicate modern work (480×615)

f.33

The 'modern work' shown on the drawing includes everything except the nave arcade and the W wall.

[12] HABROUGH (Lincs): Church of St Margaret  
Survey drawing, 1868

Ground floor Plan

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

Insc: As above & *Habrough Church Lincolnshire*

s & d: R. J. Withers *Archit* | ?? (sic) May 1868

Pen with black & brown washes, with grey wash to indicate modern work, within double ruled border (480×615)

f.52

Lit: BN, XVII, 1869, p.59

The 'modern work' shown on the drawing includes alterations to the window of the W tower and the entrance to the S porch.

[13] LAMPETER (Cards): Church of St Peter  
Survey drawing, 1867

Ground floor Plan, East & South Elevation(s) & section looking West

Scale:  $\frac{1}{8}$ in to 1ft

Insc: As above, *Lampeter Pont Stephen (sic) | Cardiganshire | Church as at Present*, plan labelled & *All Modern*

s & d: R. J. Withers | 24 May 1867

Pen with grey, sepia & blue-grey washes (485×610)

f.73

Lit: *Ecclesiologist*, XXVIII, 1867, p.247

Withers built in 1867-68 a new church in Early English style, to replace the 'miserable barn-like structure' of 1840 by William Whittington of Neath.

[14] LEGBOURNE (Lincs): Church of All Saints  
Survey drawings, 1859 (2):

1 Ground floor Plan

2 Longitudinal Section | looking North & Section looking | East

1-2 Scale:  $\frac{1}{8}$ in to 1ft

Insc: As above, *Legbourne Abbey Church | Lincolnshire* & plan labelled

s & d: R. J. Withers *Archit* | July 1859

Pencil (480×615)

ff.50, 51

Lit: Pevsner & Harris, *Lincs*, 1964, p.296 ('The chancel ... by Rogers & Marsden, 1865-8')

There is no indication of 'modern work' on the drawings, perhaps because the drawings are unfinished.

[15] LLANAFANFAWR (Brecon): Church of St Afan  
Survey drawing, 1874

Ground floor Plan

Scale:  $\frac{1}{8}$ in to 1ft

Insc: As above, No 4, *Llanafan Vawr (sic) Church Breconshire | Plan as at Present* & labelled

s & d: R. J. Withers | *Architect* | 11 Adam St Adelphi | London WC | Dec 1874

Pen & black wash, with grey wash to indicate modern work (480×610)

f.69

The 'modern work' shown on the drawing consists of everything except the W tower which still remains (P. Howell, 1974), though the church of 1784 was rebuilt by S. W. Williams in 1887 (GR).

[16] LLANFAIR NANT GWYN (Pemb): Church of St Mary

Survey drawing, 1855

Ground floor, Plan, East, West & North Elevation(s) & cross-Section

Scale:  $\frac{1}{8}$ in to 1ft

Insc: As above, No 6 & *Llanfair Nantgwyn Church | Pembrokeshire*

s & d: R. J. Withers *Archit* | April 1855

Pen & black wash, with grey wash to indicate modern work (485×615)

f.60

Lit: *Ecclesiologist*, XVII, 1856, p.78



The 'modern work' shown on the drawing includes the N porch and alterations to all six windows. Withers remodelled this C18 church in 1858-59, adding a vestry to the N of the chancel.

[17] LLANFIHANGEL AR ARTH (Carms): Church of St Michael  
Survey drawings, 1862 (2):  
1 Ground floor Plan, East, West & South Elevation(s)  
2 North Elevation, Transverse Section(s) | looking East & West & Longitudinal Section | looking North

1-2 Scale: 1/8in to 1ft  
Insc: As above, numbered 1 & 2, *Llanfihangel ar Arth* | Church | Carmarthenshire | Plans as at Present & plan labelled  
s & d: R. J. Withers Archt | April 1862  
Pen with black & sepia washes, with grey wash to indicate modern work (480×610)  
ff.64, 65  
The 'modern work' shown on the drawings includes the W porch and alterations to the S door and N windows.

[18] LLANFIHANGEL PENBEDW (Pemb): Church of St Michael  
Survey drawing, 1858  
Ground floor Plan, North Elevation, Section of Chancel, looking East & Section of Nave, looking West  
Scale: 1/8in to 1ft  
Insc: As above, *Llanfihangel Penbedw* (sic) Church & plan labelled  
s & d: R. J. Withers Archt | 51 Doughty Street London W | July 1858  
Pen with black & sepia washes, with grey wash to indicate modern work (480×610)  
f.63  
Lit: *Ecclesiologist*, XX, 1859, p.71  
The 'modern work' shown on the drawing includes alterations to the N door and to all four windows. Withers rebuilt the church, 1858-59.

[19] LLANGADOG (Carms): Church of St Cadog & St David  
Survey drawing, 1875  
Ground Plan, West Elevation, Section(s) thro nave & Chancel looking East  
Scale: 1/8in to 1ft  
Insc: As above, No 1 & Parish Church of SS Cadog and David Llangadock (sic) Carmarthenshire | As existing Decr 1875  
s: R. J. Withers | Architect | 11 Adam Street | London WC  
Pen with black & grey washes, with blue wash to indicate modern work, on tracing paper (500×610)  
f.66  
The 'modern work' shown on the drawing includes the chancel, the S porch, the W tower, a N vault, the S chapel and alterations to the windows. The church was restored in 1889 by David Jenkins (GR).

LLANNEWYDD  
See NEWCHURCH

[20] LLANWNNEN (Cards): Church of St Gwynninn  
Survey drawing, 1875  
Ground floor Plan, Section(s) thro Nave & Chancel | looking West  
Scale: 1/8in to 1ft  
Insc: As above, *Llanwnnen Church* | Cardiganshire | Plans as at Present & plan labelled  
s & d: R. J. Withers Architect | 11 Adam St Adelphi | London WC | June 1875  
Pen & black wash, with grey wash to indicate modern work (485×610)  
f.72  
Lit: V. Rees, *Shell guide to mid western Wales*, 1971, pp.58, 60

The 'modern work' shown on the drawing includes the chancel and the W tower. Rees states that the church was rebuilt in 1877 'except for its plain 15th century tower'.

[21] LLANYCHAER (Pemb): Church of St David  
Survey drawings, 1863  
Ground floor Plan & View from North West  
Scale: 1/8in to 1ft  
Insc: As above, *Llanyschaer* (sic) Church Pembrokeshire | Plan as at Present & plan labelled  
s & d: R. J. Withers Archt | 9th June 1863  
Pen & black wash, with grey wash to indicate modern work (480×610)  
f.61  
The 'modern work' shown on the drawing includes alterations to the N door and to all three windows. Rebuilt in 1871 by Edwin Dobby (GR).

[22] MOYLGROVE (Pemb): Church of St Peter, now St Andrew  
Survey drawing, 1865  
Ground floor Plan & View from South West  
Scale: 1/8in to 1ft  
Insc: As above, *Parish Church of St Peter Moylgrove* | Pembrokeshire | Church as at Present Existing, plan labelled & The Entire fabric was pulled down, and rebuilt upon the Old | Foundations in the year 1814. The Nave & Chapel being done | in a substantial manner by the Parishioners, & the Chancel in | a very inferior manner at the Cost of the then Impropiator, (sic) | the late Mr Deedes one of the Ecclesiastical Commissioners  
s & d: R. J. Withers Archt | June 1865 & (next to the seal of the Society for the Enlargement, Building & Repair of Churches & Chapels) July 17th 1865  
Pen & wash (485×610)  
f.62  
Lit: *Ecclesiologist*, XXVIII, 1867, p.61  
Withers remodelled and refitted the church in 1866.

[23] NEWCHURCH OF LLANNEWYDD (Carms): Church of St Michael  
Survey drawing, 1862  
Ground Plan, Gallery Plan, East, West & South Elevation(s) & Section on line AB | looking East  
Scale: 1/8in to 1ft  
Insc: As above, *Llanewydd* (sic) Church | Carmarthenshire | Plan as at Present, All Modern & plan labelled  
s & d: R. J. Withers Archt | December 1862  
Pen with grey & sepia washes (485×615)  
f.67  
Lit: V. Rees, *Shell guide to south-west Wales*, 1963, p.86  
According to Rees, this is a church of 1829 restored in the 1870s.

[24] PENCARREG (Carms): Church of St Patrick  
Survey drawing, 1862  
Ground floor Plan, East, West & South Elevation(s) & Section thro Nave | looking East  
Scale: 1 1/2in to 10ft  
Insc: As above, *Pencarreg Church Carmarthenshire* | Church as at Present, plan labelled, The roof is quite gone about 3 feet down from the ridge | each side of nave, and the rain has rotted all the timbers | parts of which have fallen down, The Nave and West Porch are original and | interesting work though sadly mutilated, the | Chancel is modern work & 87 Sittings if all were perfect | but from rot and decay there is not sitting room | for more than 35 to 40 people, nearly all the | seats being either rotten and useless or already fallen down  
Pen with black & sepia washes, with grey wash to indicate modern work, on tracing paper (480×605)  
f.68  
Lit: *Ecclesiologist*, XXV, 1864, p.119  
The 'modern work' shown on the drawing includes alterations to the S door and two S windows. The chancel is, of course, modern. Withers's restoration of 1864 included the replacement of the existing windows, new roofs and fittings.

[25] RESTON, NORTH (Lincs): Church of St Edith  
Survey drawing, 1865  
Ground Plan & View from SW  
Scale: 1/8in to 1ft  
Insc: As above, *S. Edith, N. Reston Lincolnshire*, | Church as at Present & plan labelled  
s & d: R. J. Withers Archt | October 1865  
Pen & black wash, with grey wash to indicate modern work (480×610)  
f.49  
Lit: *Ecclesiologist*, XXVIII, 1867, p.61  
The 'modern work' shown on the drawing includes the chancel and alterations to the W door and SW window of the nave. Withers rebuilt the church in 1866-67, keeping the Romanesque chancel arch but replacing everything else with a 'simple chapel-like building' consisting of nave and chancel with bell turret.

[26] SHIPTON BELLINGER (Hants): Church of St Peter  
Survey drawings, 1877 (2):  
1 Ground floor Plan, East, West & South Elevation(s)  
2 North Elevation, Section(s) through Nave & Chancel | looking East & Longitudinal Section(s) | looking South & North  
1-2 Scale: 1/8in to 1ft  
Insc: As above, No 1 & No 2 respectively, *S Peter's Church Shipton Hants* | As Existing May 1877 & plan labelled  
s: R. J. Withers | Architect | 11 Adam Street | London WC  
Pen with black & grey washes, with red wash to indicate modern work, on tracing paper (480×600)  
ff.8, 9  
Lit: Pevsner, & Lloyd Hants, 1967, p.502 ('nearly entirely by R. J. Withers, 1879')  
The 'modern work' shown in the drawing includes the S porch.

[27] SILIAN (Cards): Church of St Sulien  
Measured drawing, 1871  
Ground floor Plan & South West View  
Scale: 1/8in to 1ft  
Insc: As above, *Silian Church Cardiganshire* | in its Present State, plan labelled & All Modern  
s & d: R. J. Withers | Architect | Adam St Adelphi | London | 1871 & (stamped) 10 Jan 1872 | Ecclesiastical Commissioners for England | Approved | Conditionally | see | Specification  
Pen & wash (475×615)  
f.71  
Lit: *Builder*, XXX, 1872, p.673  
Withers altered and enlarged the church (originally built in 1840), 1872-73.

[28] TETNEY (Lincs): Church of St Peter & St Paul  
Survey drawings, 1861 (6):  
1 Ground floor Plan  
2 South Elevation  
3 North Elevation  
4 East & West Elevation(s) & Transverse Section thro Chancel & Vestry | looking East  
5 Transverse Section(s) thro Nave & Aisles | looking East & West  
6 Longitudinal Section | looking North  
1-6 Scale: 1/8in to 1ft  
Insc: As above, No 1 to No 6 respectively, *Parish Church of SS Peter & Paul | Tetney Lincolnshire* | As Existing July 1861 & plan labelled  
s & d: R. J. Withers | Architect | 11 Adam Street | London WC  
Pen with black & grey washes, with red wash to indicate modern work, on tracing paper (485×620)  
ff.36-41  
Lit: *Ecclesiologist*, XXIII, 1862, p.70



The 'modern work' shown in the drawings includes the E wall of the chancel and alterations to two of the windows of the N aisle. Withers restored the church in 1861-62 and rebuilt the chancel.

[29] UPTON NOBLE (Som): Church of St Mary Magdalene  
Survey drawing, 1878  
Ground floor Plan, East, West & South Elevation(s)  
Scale: 1/8 in to 1 ft  
Insc: As above, *Parish Church of S Mary Magdalen | Upton Noble Somersetshire | As existing April 1878, Accommodation | Nave Chapel & Chancel 50 sittings, The Nave, Chancel & Tower are | the original fabrick; the South | Chapel & Arch, were added a little later: The North walls of | Nave & Chancel have been very | badly rebuilt, & these, & the East | end of Chancel, are in so ruinous a state, that they must be taken down: | The Chancel Arch has been | removed, & the Church is partially | unroofed: The whole Church | being in such a ruinous state | (it has been unused for nearly 2 years) | must, with the exception of Tower & S. Chapel be rebuilt & plan labelled*

s: R. J. Withers | Architect | 11 Adam Street | London WC

Pen with black & grey washes, with red wash to indicate modern work, on tracing paper (470 × 610) f.1

The 'modern work' shown in the drawing is minor and includes two buttresses to the E end.

[30] WARWICK (Cumberland): Church of St Leonard  
Survey drawing, 1868  
Ground floor Plan

Scale: 1/8 in to 1 ft

Insc: As above, *Warwick Church near Carlisle | Church as at Present & labelled*

s & d: R. J. Withers Archt | March 1868

Pen with black & red washes, with grey wash to indicate modern work (485 × 610) f.35

Lit: *Ecclesiologist*, XXIX, 1868, p.248

The 'modern work' shown on the drawing includes alterations to the W door, the chancel arch and the nave windows. Withers's restoration of 1868 was 'thoroughly conservative': a new chancel arch was inserted, the roof was renewed, a vestry was added and the interior was refitted. Affixed to the drawing is a photograph of the church from the SE, c.1868.

[31] WATLINGTON (Norfolk): Church of St Peter & St Paul

Survey drawings, 1878 (3):

1 Ground floor Plan & South Elevation

2 East, West & North Elevation(s)

3 Section(s) thro Nave & Aisles | looking East & West, Section thro' Chancel | looking East & longitudinal Section thro Chancel Nave & Tower | looking South

1-3 Scale: 1/8 in to 1 ft

Insc: As above, No.1, No.2 & No.3 respectively, *Parish Church of SS Peter and Paul | Watlington Norfolk | As Existing Feb 1878 & plan labelled*

s: R. J. Withers | Architect | 11 Adam Street | London WC

Pen with black & grey washes, with red wash to indicate modern work, on tracing paper (480 × 600) ff.29-31

Lit: BN, XXXVI, 1879, p.300

The 'modern work' shown on the drawings includes a mortuary chapel on the site of the NE chapel and alterations to the S porch. Withers restored the church in 1879, adding a N vestry, a new S porch and refitting the interior.

[32] WHITECHURCH (Pemb): Church of St Mary  
Survey drawing, 1871

Ground floor Plan & South East View

Scale: 1/8 in to 1 ft

Insc: As above & *Whitechurch Church Pembrokeshire | in its Present State*

s & d: R. J. Withers | Architect | 11 Adam St. Adelphi | London | June 1871

w/m: Original Turkey Mill 1869

Pen & black wash, with grey wash to indicate modern work (485 × 615) f.59

Lit: *Builder*, XXX, 1972, p.134 (building tender)

The 'modern work' shown in the drawing includes alterations to all five windows.

[33] WIGGENHALL ST GERMAN (Norfolk): Church of St German

Survey drawings, 1862 (3):

1 Ground floor & Gallery Plan(s) & South Elevation (610 × 480)

2 East, West & North Elevation(s) (610 × 480)

3 Longitudinal Section | looking North, Section thro Nave & Aisles | looking East, Section thro Nave Aisles & Porch | looking West & Section thro Chancel | looking East (485 × 620)

1-3 Scale: 1/8 in to 1 ft

Insc: As above, No.1, No.2 & No.3 respectively, *Parish Church of Wiggenthall S German | Near Trym Norfolk | As Existing Octr 1862 & plan labelled*

s: R. J. Withers | Architect | 11 Adam Street | London WC

Pen with black & grey-blue washes, with red wash to indicate modern work, on tracing paper ff.26-28

Lit: *Ecclesiologist*, XXV, 1864, p.119

The 'modern work' shown on the drawings includes the S porch, alterations to the vestry and the conversion of the NE chapel into a school room. The church was restored by Withers in 1863. He also renewed the roof and refitted the interior.

[34] WIGGINTON (Herts): Church of St Bartholomew  
Survey drawing, 1877

Ground floor Plan, West, South & North Elevation(s), Longitudinal Section | looking North, Section thro Chapel | looking West, Section thro Nave looking East & Section thro Chancel & Vestry | looking East

Scale: 1/8 in to 1 ft approx.

Insc: As above, *S Bartholomew's Wigginton Herts | Plan Elevation & Sections of Church as Existing March 1877*

s: R. J. Withers Archt | 11 Adam Street | London WC

Pen with black & grey washes, with red wash to indicate modern work, on tracing paper (500 × 615) f.74

Lit: BN, XLI, 1881, p.543

The 'modern work' shown on the drawing includes the N aisle, the N vestry and the N baptistery.

Withers restored the church in 1881.

[35] YSPUTTY YSTWYTH (Cards): Church of St John the Baptist

Survey drawing, 1872

Ground floor Plan

Scale: 1/8 in to 1 ft

Insc: As above, *Ysputty Ystwith (sic) Church | Cardiganshire | Plan in its Present State*

s & d: R. J. Withers | Archt | 11 Adam St Adelphi | London | 15th May 1872

Pen & black wash, with grey wash to indicate modern work (480 × 610) f.70

Lit: *Builder*, XXX, 1872, p.673

The 'modern work' shown on the drawing includes alterations to all five windows. About 1872-76

Withers built another church on a different site. The old church survives and looks entirely early C19 (P. Howell, 1974).

WOLFE, John Lewis (?-1881)

Wolfe was a pupil of Joseph Gwilt and in September 1816 began a twenty-four-month architectural tour of the Continent with six months in Rome, a two-month excursion to Greece and a return via Geneva and Cologne. Gwilt was travelling in France and Italy at the time and Wolfe's notebooks record his arrival in Rome with Gwilt on 23 October 1816. He probably returned to England with Gwilt in 1818 as he exhibited a 'Design for a national museum', No.946, at the RA in the same year, giving his address as Guildford Place, London. He was abroad again in 1819, leaving Genoa on 30 November and arriving in Rome on 8 February 1820. By the end of the month he had met the twenty-five-year-old Charles Barry and they travelled together in Florence, Vicenza, Venice and Verona. Barry was the excellent draughtsman, while Wolfe possessed mature judgment and forced Barry to study and criticize Italian architecture. The friends parted in July 1820, Barry to begin practice in England and Wolfe to travel for a year in Greece, initially in the company of T. L. Donaldson. On his return to England in 1821 Wolfe introduced Barry to a circle of architects including Donaldson and Samuel Angell. Barry's son and biographer, the Rev. A. Barry, wrote of Wolfe that he 'was to my father the true friend of a lifetime, almost the only person who knew well his opinions and principles, and to whose aid and criticism he was materially indebted' and relates that 'night after night Mr Wolfe would spend with him, while the work of design was going on, always ready to give encouragement, suggestion and criticism'. Of Wolfe's own career it is known that he submitted a design for new buildings at King's College, Cambridge, in 1823 and eventually gave up architecture. He was godfather to Barry's youngest son, Sir John Wolfe-Barry (1836-1918), and contributed £368 7s towards Barry's memorial statue in the Houses of Parliament in 1867.

Bibl: Journals in the RIBA MSS collection (catalogued below); *Colvin*, 2nd edn; A. Barry, *The Life and works of Sir Charles Barry*, 1867, pp.v, 46-47, 330; *History of the King's Works*, VI (ed. H. M. Colvin), 1973, pp.590-591, 593, 594; *RIBA Jnl*, XIX, 3rd ser. 1912, p.444; *CL*, CXLVI, 1969, pp.494-498, 550-552, 622-624

The drawings catalogued below were pres. by M. L. Wolfe-Barry, 1972

[1] Design for a church in an Italian Renaissance style with central clock tower surmounted by belfry (2):

1 Front elevation showing a 5 bay façade

2 Front elevation showing addition of domes & lanterns over outer bays

1-2 Pencil & buff wash (325 × 205)



2] Design for a club in an Italian Renaissance style (3):

1 Elevation of principal façade  
w/m: J. Rump 1825

2 Elevation showing details fully worked out

3 Elevation showing façade reduced from 9 bays to 7 & from 3 storeys to 2

1-3 Pencil (200 × 315)

This design bears a marked resemblance to Barry's preliminary design for the Reform Club, Pall Mall, London, 1837. Wolfe's doorway is rounded and decorated with pilasters, but the corner railings and adjacent building correspond to the club's actual site. Wolfe exercised great influence over Barry's designs for the Travellers' Club, Pall Mall, London, 1829 (see *CL*, CXLVI, 1969, pp.551 & 622), and it is possible that he had some part in the designs for the Reform Club also.

[3] Design for an exchange or public building in an Italian Renaissance style (3):

1 Elevation of principal façade  
(495 × 350)

2 Elevation showing modified treatment of windows & addition of domed, hexagonal clock tower  
(430 × 350)

3 Elevation showing further modifications of windows & 3 stage clock tower  
(430 × 350)

1-3 Pencil & buff wash

[4] Design for an exchange or public building, c.1843 (2):

1 Elevation with portico of Corinthian columns, sculpted pediment & domed, hexagonal clock tower  
Insc: (on building) *MDCCCXLIII Civitas Londium* (sic)  
Pencil (320 × 205)

2 Elevation showing façade extended 5 bays on each side & conversion of clock tower into rotunda  
Pencil & buff wash (350 × 495)

The inscription would suggest a design for the Royal Exchange Buildings, built 1844-45 by Edward I'Anson Jnr, but it is not known that Wolfe entered for this competition.

[5] Design for an exchange or public building in a Gothic style (2):

1 Elevation

2 Perspective

1-2 Pencil (275 × 375)

[6] Design for a gate in an Italian Renaissance style  
Perspective  
Pencil (300 × 245)

[7] Design for waterside pavilion in an Italian Renaissance style (2):

1 Perspective

2 Perspective showing details slightly modified

1-2 Pencil (205 × 255)

[8] *ARICCIA* (Rome, Italy): Church of S Maria dell'Assunta

Measured drawings & notes, made with T. L. Donaldson, September 1821, and contained in his Greek & Roman sketchbook  
See Donaldson, Thomas Leverton

[9] Topographical drawings, c.1819-21

53 topographical drawings & details from Greece: Athens, Argos, Corinth, Messina, Nemea; & Italy: Ancona, Bologna, Cremona, Florence, Mantua, Milan, Rome, Venice, Vicenza  
Pencil, some with buff or grey washes added  
(120 × 155 to 345 × 490)

[10] Sixteen journals with sketches, 1816-21

1 Preparations for continental Grand Tour with L. Wolfe, A. Lamb & J. Gwillt, September-October 1816

2 Dover, Calais, Paris & Genoa, September-October 1816

3 Pisa & Florence, November 1819-January 1820

4 Rome

5 Rome

6 Rome with Charles Barry, February-March 1820

7 Journey from Rome to Florence

8 Journey from Bologna to Florence with Barry, April-May 1820

9 Venice, Vicenza & Padua with Barry, May-June 1820

10 Venice & Vicenza

11 Journey through Greece, 29 July 1820-17 May 1821

12 Argos, Messina, Nemea & Sparta with T. L. Donaldson, October 1820

13 Athens & Corinth with Donaldson, 1820

14 Milan, Pavia & Como, 1821

15 Naples & Sicily with Donaldson, 1821

16 Journey through Kent

12 vols buff leather inc. on front *J. L. Wolfe* (190 × 110); 2 red leather & boards (175 × 110); 2 brown leather & marbled boards (200 × 85)  
Prov: Pres. 1941

[11] Two volumes of sketches & measured drawings made with Barry, March-July 1820

See Barry, Sir Charles & Wolfe, John Lewis The Egyptian, Syrian and Jordanian sketches, presented with the Italian sketches by Sir John Wolfe-Barry and formerly attributed to Barry & Wolfe, are the work of Barry alone.

WOMERSLEY, John Lewis (1910- )

Born in Huddersfield, Womersley was educated at Huddersfield College Secondary School and then studied architecture at the Huddersfield School of Art. Later he was a student at the Royal College of Art. From 1933 to 1938 he was in various private practices in London and then worked for two years in the office of Gornall & Wainwright of St Helens. In 1940 he joined Herbert J. Rowse in Liverpool and from 1946 to 1953 he was Borough Architect and Town Planning Officer of Northampton. He was appointed City Architect of Sheffield in 1953 and held the position until he resigned in 1964 to enter private practice. Among his most important works are King's Heath estate, Northampton, 1950, and Park Hill flats, Sheffield, 1955-61. A 1934, F 1956, CBE 1962.  
Bibl: *AJ*, CXIX, 1954, p.70

See Sheffield City Architect's Department

The following catalogue of the drawings of Edgar Wood was compiled with the assistance of Mr J. H. G. Archer

WOOD, Edgar (1860-1935)

Born at Middleton, Lancashire, the son of a well-to-do mill owner, Wood was educated at the local grammar school and articled to Mills & Murgatroyd of Manchester. He disliked his years of pupillage and opened his own practice as soon as he was elected A in 1885. Wood's work until about 1900 includes the Unitarian chapel, Middleton, Lancashire, 1892; Briarcourt, Huddersfield, Yorkshire, 1894-95; Long Street chapel and schools, Middleton, Lancashire, 1897-1901; Dunarden, Middleton, Lancashire, 1898; Banney Royd, Huddersfield, Yorkshire, 1900-01; the Lindley clock tower, Huddersfield, Yorkshire, 1899. 1902, shows Mackintosh's influence. All reflect his interest in the Arts & Crafts movement. About 1903-04 Wood was joined in an informal partnership by James Henry Sellers (1861-1954), and through him began to experiment with axial planning, classical detail and reinforced concrete. The First Church of Christ Scientist, Manchester, 1902-07, shows Wood's design in transition. The main concept, of 1903, is in a highly romantic Arts & Crafts vein, but a second stage, of 1905, shows the new ideas. Simultaneously Wood adopted Arabic motifs, seen in the church's organ screen. His later buildings, for example Upmeads, Stafford, 1908, are restrained in form but boldly express flat-roof construction. Two schools, at Durnford Street and Elm Street, Middleton, 1808-10, were designed with Sellers. Wood produced little architecture after 1914 and retired to Italy in 1922, building himself a house on the Ligurian coast where he died. Sellers continued to work in Manchester until 1947 and his finest work of this period is in furniture design.

Bibl.: L. Weaver, 'Upmeads, Stafford', *Small country houses of today*, I, 1910, pp.202-207; Manchester City Art Gallery, *Partnership in style: Edgar Wood & J. Henry Sellers*, catalogue of an exhibition, 1975; J. H. G. Archer, 'Edgar Wood & J. Henry Sellers: a decade of partnership and experiment', *Edwardian architecture and its origins*, ed. Alastair Service, 1975, pp.372-384; T. Raffles Davison, 'Edgar Wood - architect', *Architecture*, II, 1897, 1897 pp.99-112; M. Bunney, 'Edgar Wood', *Moderne Bauformen*, VI, 1907, pp.49-76; J. H. G. Archer, 'An Introduction to two Manchester architects Edgar Wood and James Henry Sellers', *RIBA Jnl*, LXII, 1954, pp.50-53; *idem*, 'Edgar Wood: a notable Manchester architect', *Transactions of the Lancashire & Cheshire Antiquarian Society*, LXXIII-LXXIV, 1963-64, pp.153-187; J. Seddon, 'The Furniture design of Edgar Wood (1860-1935)', *Burlington Magazine*, CXVII, 1975, pp.859-867

The drawings catalogued below were all except [6], [10] & [29] pres. by J. H. Sellers, 1936

[1] *HALE* (Cheshire): The Holmstead, Park Road  
Design for John H. Payne, 1901 (4):

1 *Ground, Bedroom & Attic Plan(s)*, *Front* (i.e. side facing the road), *Back & Entrance & End Elevation(s)* & *Cross | Section*

Scale:  $\frac{1}{8}$  in to 1 ft

Insc: As above & (in pencil) *Traced March 27 (1901) for 9 Photo Copies*; verso (in blue crayon) *John Richardson No.6 | (John Payne's)*

John Richardson owned the site on which Payne's house was built.

2 Details of *Entrance*, with big weatherboarded projection over it, & of various doors  
Insc: As above, *Traced Ap. 24. 01 | for Photo Copies*, labelled & with prices, calculations &c; verso (in yellow crayon) *Richardson | Estate*  
Pen & pencil with coloured washes (610 × 830)  
Verso: Design for the name *J. H. Payne | Esq*  
Pencil



## 3 Design for gates &amp; railings

Insc: *Richardson, Gates traced posted Stone* / for estimate  
Ap. 14.02 & (on gate) *The Hol* ...

Pencil (560 × 765)

Verso: Detail of door ironmongery (?) employing  
a flower in Art Nouveau style  
Pencil

## 4 Designs for waterheads dated 1901 &amp; details of a window bay

Insc: With dates on which tracing were made (*June 27.01* & *Nov. 12.01*) & with numbers to be made of each chosen waterhead  
Pencil (615 × 815)

Verso: Details of *Scullery roof*

Ins.: As above  
Pencil

## [2] HUDDERSFIELD (Yorks): Banney Royd, Halifax, Road, Edgerton

Design for a house for W. H. Armitage, 1900 (5):  
1 *Cellar, Ground, Bedroom & Attic Plan(s) & Plan / over Stables & Cottage*

Black, brown, green & orange pen with coloured washes, linen-backed (560 × 790)

## 2 Entrance / Front, South Front, East &amp; West

*Elevation(s)*, part-Cross / *Section* & some external details & elevations of *Cottage & Stable*

Black, yellow & blue pen with coloured washes, linen-backed (565 × 775)

1-2 Scale:  $\frac{1}{8}$  in to 1 ft

Insc: As above, *W. H. Armitage Esq / Huddersfield* & labelled, with (in pencil) notes concerning dates of posting copies, e.g. *2nd copy / posted Armitage / Mar 20/00*

## 3 Details of windows (550 × 755)

## 4 Details of entrances, windows &amp; fireplaces (560 × 815)

## 5 Details of Billiard Room (340 × 890)

3-5 Scale:  $\frac{1}{2}$  in to 1 ft

Insc: As above & *W. H. Armitage Esq / Huddersfield*  
Prints

Lit: H. Muthesius, *Das englische Haus*, 1904-05, *passim*;  
*Academy Architecture*, XVII, 1901, pp.28, 32

(perspective & plans illustrated, the latter correspond with No.1); *AR*, VII, 1900, p.224; *British Architect*, LIII, 1900, p.449; LXI, 1904, p.149

## [3] HUDDERSFIELD (Yorks): Birkby Lodge, Birkby Lodge Road, Birkby (now Hopkinsons Ltd)

Design for decoration of the dining-room, 1901

Interior perspective [Fig.84]

s & d: *Edgar Wood / 1901*

Pencil & watercolour within single ruled border, mounted (280 × 445)

Exhib: RA 1902, No.1508, 'Birkby Lodge, Huddersfield'

Repr: *Studio*, special summer number, 1901, p.207;

*Academy Architecture*, XXII, 1902, p.119; *British Architect*, LVIII, 1902, p.442

## [4] HUDDERSFIELD (Yorks): Methodist church,

East Street, Lindley

Design for church seating, c.1895

Plan of seating & details of seats

Scale:  $\frac{1}{4}$  in to 1 ft, 1 in to 1 ft

Insc: *Wesleyan Chapel / Linalee (sic) & Traced Sep 9 / 95*, with calculations

Pencil (560 × 765)

Lit: *Victorian church art*, catalogue of an exhibition at the V & A, 1971, pp.150-151 (description & illustration of a communion table for the same church); *British Architect*, XLVI, 1895, pp.39, 42 (communion table)

## [5] MANCHESTER: First Church of Christ Scientist, Daisy Bank Road, Victoria Park

Contract & working drawings, 1903 (4):

1-2 Design

1 *Ground / Plan, Elevation to / Side Boundary, Longitudinal & Cross Section(s)*

Insc: As above, *Church of Christ Scientist / Manchester*, labelled & *This plan is approved on the condition / that no portion of the building shall / be nearer than 20'0" (twenty feet) to / the southern boundary / (s.) E. Salomons & ... (illegible) / May 8, 1903*

s: *G. Macfarlane & Son / Contractors / Manchester*

Black & blue pen with coloured washes (610 × 830)

## 2 Elevations &amp; sections [Fig.85]

Insc: Labelled

s: *G. Macfarlane & Son / Contractors / Manchester*

Pen & coloured washes (560 × 780)

## 3-4 Working drawings

3 Details of roof & dormer windows

4 Details of organ loft

Insc: With measurements & costings

Pencil (835 × 610, 695 × 1010)

Lit: B. Tatham Woodhead, *An Historical sketch of the beginnings of Christian Science in Lancashire and the north of England, and the early days of the First Church of Christ, Scientist, Manchester*, 1934; Pevsner, *S. Lancs.*, 1969, pp.48, 322; *Academy Architecture*, XXIII, 1903, p.15; XXV, 1904, p.6; XXXI, 1907, p.7; *Builder*, LXXXVII 1904, p.578; BN, XCIV, 1908, p.343

## [6] MANCHESTER: Development plan for Withington Design, 1909 (3):

1 Ordnance Survey map showing suggested plan for Withington superimposed upon it

Orange pen & coloured washes, mounted (760 × 560)

## 2-3 Bird's-eye perspectives

Pencil & watercolour, mounted (770 × 570)

1-3 Insc: *A Suburban / Development / suggested by / the Town / Planning Bill / prepared by the / Manchester / Society of / Architects / 1909*

Lit & repr: *AR*, XXVIII, 1910, pp.145-149

Prov: Pres. by the Manchester Society of Architects, 1965

The attribution to Wood has been made by Mr J. H. G. Archer.

## [7] MIDDLETON (Lancs): Methodist church &amp; school, Long Street

Designs, contract & working drawings, 1899 (16):

1-5 Designs

1 Perspective from the road

Insc: *Wesleyan Chapel & School*

Pencil within single ruled border (480 × 640)

A slightly different design, it seems, from Nos.2 & 3.

2 Perspective from the road through the gateway into the quadrangle

w/m: J. Whatman 1896

Pencil & blue wash (560 × 780)

See note to No.3.

3 Perspective from the quadrangle towards the gateway seen in No.2

Pencil (490 × 760)

Nos.2 & 3 are the same design as the contract drawings, cf. Nos.6 & 7.

4 Perspective of the interior of the church looking E w/m: J. Whatman 1894

Pencil (780 × 565)

5 Preliminary elevations & section of the church

Pencil (565 × 765)

No.5 is the preliminary drawing for contract drawing No.7.

6-10 Contract drawings

6 *Plan*

Black, blue, red & orange pen with coloured washes (565 × 790)

7 *Elevation(s) & Section(s) of the Chapel*

Scale:  $\frac{1}{8}$  in to 1 ft

Black, brown & orange pen with coloured washes (565 × 780)

8 *Elevation(s) & Section(s) of the Schools*

Scale:  $\frac{1}{8}$  in to 1 ft

Black, orange & red pen with coloured washes (565 × 780)

9 *Elevation to Wilton Street*

Black, red, blue & brown pen & pencil with coloured washes (565 × 775)

10 *Elevation to Quadrangle & Longitudinal Section Shewing Organ Etc*

Scale:  $\frac{1}{8}$  in to 1 ft

Black, green & brown pen & pencil with coloured washes (565 × 790)

6-10 Insc: As above, *Wesleyan / Chapel / & Schools / Middleton* or very similar, labelled, dimensions given & (in pencil) notes concerning dates of tracing drawings &c, e.g. *Traced for / photo copies (6) / Oct. 5, 1899*

s & d: *Edgar Wood ARIBA / Architect / 78 Cross Street / Manchester / July. 1. 1899* & *J. Nicholl & Son / Frank Hawkes Cable*

11-16 Working drawings

11 Details of E end of church

Pencil (840 × 620)

12 Details of windows

Pencil (620 × 840)

13 Details of Nave Roof

Scale:  $\frac{1}{2}$  in to 1 ft

Pencil (830 × 625)

14 Details of windows

Scale:  $\frac{1}{2}$  in to 1 ft

Insc: Dimensions & calculations given

s & d: *Edgar Wood / July. 1. 1899*

Pencil & coloured washes (565 × 760)

15 Details of windows & doors

s & d: *Edgar Wood / July. 1. 1899*

Pencil & brown washes (565 × 760)

11-13, 15 Insc: As above, dimensions given & notes concerning dates of tracing drawings

16 Sketch plans & elevations of 2 alternative lecterns, one on a cruciform base, the other on a triangular base

Scale: 1 in to 1 ft

Insc: *traced Oct. 17. 01* (appears to refer to the triangular-based design)

Pencil (310 × 410)



Lit: Pevsner, *S. Lancs*, 1969, p.348; *Academy Architecture*, XXV, 1904, p.10; *Builder*, LXXXVII, 1904, p.697; *AR*, XVII, 1905, pp.261, 267-270; *BN*, XCIV, 1908, p.344

[8] THURLSTONE (Yorks): Parsonage  
Design, c.1904  
*Cellar, Ground, Bedroom & Roof Plan(s), Front & Back Elevation(s), Elevation(s) to Garden & to Road & Cross / Section of a house on quite steeply sloping ground*  
Scale: 1/8 in to 1 ft  
Insc: As above  
w/m: J. Whatman 1904  
Pen & pencil with coloured washes (690 × 1020)  
Lit: Pevsner, *W Yorks*, 1959, p.510; *Academy Architecture*, XXXI, 1907, p.7; *British Architecture*, LXVII, 1907, p.311  
Identified by Mr J. H. G. Archer (1975).

Unidentified  
[9] Design for a church, 1894  
Interior perspective looking E  
Insc: Verso (on label on mount) *Proposed Church (interior)*  
s & d: *Edgar Wood / 1894*  
Pencil & watercolour, mounted (485 × 390)

[10] Designs for mirrors in Art-Deco style (6)  
Pencil, watercolour & gold paint, 4 on detail paper (330 × 280 to 480 × 620)  
Prov: Bequeathed by Charles Handley-Read, 1972  
Filed with the drawings are 2 photographs of similar mirrors.

#### Measured drawings

[11] MUCH WENLOCK (Salop): Prior's Lodge  
Measured & topographical drawings (4):  
1-3 Measured drawings  
1 Elevation of part of the W front (235 × 345)  
2 Elevation of part of the hall  
3 Section through part of the hall

1-3 Insc: Dimensions given

4 Perspective of part of the interior of the hall

2-4 Pencil (345 × 235)

#### Topographical drawings

Egypt  
[12] CAIRO  
Street scene  
s & d: *Edgar Wood 1928*  
Pastel, mounted (305 × 255)

#### France

[13] CHARTRES (Eure-et-Loir): Cathedral church of Notre Dame  
View of interior  
Insc: *View in N. Transept / Chartres Cathedral*  
Sepia pen & pencil with watercolour (405 × 265)

[14] ROUEN (Seine-Inférieure): Church of St Ouen  
Views (3):

1 Exterior view of the E end of the *Lady Chapel*  
Insc: As above  
Pencil & watercolour (305 × 265)

2 Exterior view of the apse & radiating chapels  
Pencil & watercolour (275 × 340)

3 Interior view of the apse & its radiating chapels showing the vaulting  
Insc: *St Ouen / Apse chapels shewing / vaulting*, with notes on colouring & decoration  
Pencil, red pen & watercolour (410 × 285)

#### Great Britain

[15] BROADWAY (Worcs): Tudor House, High Street  
View of the front of the house  
Insc: *Broadway*  
d: *Aug 95*  
Pencil (320 × 220)

[16] LUDLOW (Salop): Feathers Hotel  
Elevation of part of the façade  
Insc: *Ludlow*  
Pencil (255 × 145)

[17] STANWAY (Glos): Stanway House  
View of the W front seen behind garden wall  
Insc: *Stanway Hall (sic)*  
d: *Aug 1895*  
Pencil (220 × 320)

[18] WINCHCOMBE (Glos): Jacobean House, Queen Square  
View from the NE with profiles of mouldings  
Insc: *Winchcomb (sic) & some dimensions given*  
d: *Aug 1895*  
Pencil (320 × 220)

[19] YORK: King's Manor, Exhibition Square  
Sketch elevation of façade  
Insc: *York*  
d: (18)99  
Pencil (215 × 315)

#### Italy & Sicily

[20] FLORENCE: Church of St Mark  
Copy of part of fresco showing *St Dominic, St Ambrose & St Jerome* at the foot of the Cross  
Insc: As above & *Fresco by Fra Angelico*  
s & d: *Edgar Wood 1902*  
Watercolour & pencil (405 × 280)

[21] MONREALE (Sicily): Duomo  
View of the interior looking SE  
s: *Edgar Wood*  
Pencil & watercolour, mounted (505 × 350)

[22] SIENA: Duomo  
View of the interior looking E  
s & d: *Edgar Wood 1927*  
Pastel, mounted (340 × 260)

[23] VENICE: Church of the Frari  
View of *Tomb of / Beato Pacifico*  
Insc: As above  
d: 1899  
Pencil & watercolour (395 × 235)

[24] VENICE: Church of S Giobbe  
View of the exterior from the SW  
Insc: *S. Giobbo (sic)*  
Watercolour over pencil (215 × 320)  
A page from a sketchbook.

[25] VENICE: Church of S Giuseppe  
View of the exterior from the NW  
Insc: *S. Giuseppe*  
Pencil & watercolour (325 × 215)  
A page from a sketchbook.

[26] VENICE: Church of S Lorenzo  
View of the exterior from the NE  
Insc: *S. Lorenzo*  
Pencil & watercolour (320 × 215)  
A page from a sketchbook.

[27] VENICE: Church of S Maria del Carmine (I Carmini)  
View of the pulpit  
Insc: *S. Carmine*  
Pencil & sepia washes (320 × 215)  
A page from a sketchbook.

[28] VENICE: Church of S Moisè  
Rough plan & view of part of the interior  
Insc: *S. Moisè*, with some dimensions given on plan  
Pencil (320 × 215)  
A page from a sketchbook.

[29] VENICE: Church of St Tomà  
Façade of the church  
s & d: *Edgar Wood / Venice 1912*  
Pencil, sepia pen & watercolour (340 × 270)  
Prov: Pres. by Miss B. N. Solly, Secretary of the Architects' Benevolent Society, 1938; the watercolour had been pres. by the Manchester Society of Architects to the Benevolent Society for its tombola held at Olympia in that year; Miss Solly bought a ticket and passed her prize to the Collection

[30] VENICE: Piazzetta  
View of the colonnade  
s & d: *Edgar Wood / June 1901 (or 1907?)*  
Pencil & grey wash, mounted (315 × 215)

[31] VENICE: Post office  
View of the exterior with gondola in foreground  
Insc: *Post Office*  
Pencil & watercolour (215 × 320)  
A page from a sketchbook.

[32] Miscellaneous topographical sketches (15), mostly architectural details, from Pisa (s & d *Edgar Wood / May 1901*), Rome (d. *Roma 1913 & Roma 1914*), Torcello (d. *1913*), Tunis (d. *Tunis / 1914*), Venetia (d. *Venetia 1913*) & Venice (d. *Venice 1899*)  
Pencil, some with watercolour & some with coloured washes (320 × 215, average)  
Some are pages from sketchbooks.

[33] Sketch of an unidentified (French village?) church  
Pencil & watercolour (325 × 245)

#### WOOD, J. (fl.1843)

WITLEY, GREAT (Worcs): Witley Court  
Topographical drawings, 1843 (3):  
1 View of garden & E fronts  
s: *J. Wood*  
Watercolour (190 × 275)

2 View from E.  
s & d: *J. Wood 1843*  
Watercolour (190 × 285)

3 View of entrance front  
s & d: *J. Wood 1843*  
Watercolour (185 × 285)

Lit: Pevsner, *Worcs*, 1968, pp.173-174; *Illustrated London News*, III, 1843, p.81 (No.1 reprd)

Prov: Pur. 1962  
Queen Adelaide rented Witley Court for three years from 1843. These drawings were made to illustrate an article in *Illustrated London News*, *loc. cit.*, published on the occasion of her first stay there. Witley Court was burned out in 1937 and remains a shell. The house is shown with the early C19 additions to the C17 house. The present appearance of the exterior is largely due to a remodelling in 1860 by Samuel Dawkes.



**WOOD, John Turtle (1821-1890)**

Wood appears to have been articled to H. E. Kendall Snr. In 1850 he visited Venice and on his return in 1853 probably established his own practice in London. In 1858 he was appointed architect to the Smyrna and Aidin railway and settled in Asia Minor, where he designed railway stations until 1863. In 1865 the English Protestant church at Bondjah, near Smyrna, was built to his design in a Gothic style. He began his famous excavations at Ephesus in 1863 and was awarded a government pension in recognition of his archaeological work when he returned to England in 1874. He was elected F the following year. He published *Discoveries of Ephesus including the site and remains of the great temple* in 1877 and returned to Ephesus in 1882.

Bibl: APSD; T.B.; A. Graves, *RA exhibitors*, 1905-06; D. Ware, *A Short dictionary of British architects*, 1967; obituaries: *Builder*, LVI, 1890, pp.262, 267, 325; *American Architect & Building News*, XXVIII, 1890, p.61

Design for a tomb in the form of a windowless chamber with Egypto-Classical features, 1839

Plan & elevation

Scale:  $\frac{1}{4}$  in to 1 ft

Insc: As above, *For studency, admitted student* | 18 Feb 1839 & plan labelled

s: John T. Wood | Cambridge Lodge | Hackney

Pen & wash, pen & coloured washes (465 x 280)

**WOOD, Joseph D.**

[1] PARIS: Église royale des Invalides  
Measured drawings (3):

1 Plan showing pavement design

Scale: *de 6 toises*

Insc: As above & *Pavé de toutes les Pièces renfermées | sous le Dôme*, with key to chapels

Pen with black & grey washes on tracing paper, backed (520 x 350)

2 Cross-section showing structure of the dome & some details of decoration, with scale

Insc: *Coupe et elevation geometrale du Dôme*

Pen on tracing paper, backed (490 x 340)

3 Perspectival elevation of principal façade

Insc: *Perspective de l'Eglise Royale des Invalides*

Pen on tracing paper, backed (330 x 255)

1-3 s: by Joseph D. Wood | Birmingham

Topographical drawings

Belgium

[2] BRUSSELS: Town hall

View of spire

Insc: *Hotel de Ville Brussels &* (in a later hand) by

Joseph D. Wood | Birmingham

Pen on tracing paper, backed (330 x 120)

France

AMIENS (Somme): Cathedral

See [7]

[3] AUXERRE (Yonne): Cathedral church of St Etienne

*View of the interior of Ladye Chapel*

Insc: As above, *Auxerre Cathedral &* (in a later hand) by Joseph D. Wood | Birmingham

Pen on tracing paper within single ruled border, backed (285 x 175)

[4] CHARTRES (Eure-et-Loir): Cathedral church of Notre Dame

Details (2):

1 Detail of capital from N. Porch

Insc: As above & *Chartres* (sic) *Cathedral*

Pen on tracing paper, backed (195 x 160)

2 Detail of carved foliage

Insc: *Chartres Cathedral*

Pencil & sepia wash on tracing paper, backed (235 x 140)

1-2 Insc: As above & (in a later hand) by Joseph D. Wood | Birmingham

[5] COUTANCES (Manche): Cathedral church of Notre Dame

View & details (2):

1 Interior view of the *Triforium on East side of North transept*

Insc: As above & *Coutances*

Pen on tracing paper, backed (290 x 170)

2 View of *Pinnacle N transept & Detail at B*

Insc: As above & *Coutances*

Pen, pencil on tracing paper, backed (220 x 190)

1-2 Insc: As above & (in a later hand) by Joseph D. Wood | Birmingham

[6] ROUEN (Seine-Inférieure): Cathedral church of St Ouen

Details of *North door of West front*, with capitals & part of arch mouldings

Insc: As above & *Rouen Cathedral &* (in a later hand) by Joseph D. Wood | Birmingham

Pen on tracing paper (285 x 345)

[7] SEMUR-EN-AUXOIS (Côte-d'Or): Church of Notre Dame

Details of 2 Capitals & of *Croquets from Capitals in Choir*, with details of 2 capitals in *Amiens cathedral*

Insc: As above, *Semur &* (in a later hand) by Joseph D. Wood | Birmingham

Pen on tracing paper, backed (295 x 345)

[8] VÉZELAY (Yonne): Abbey church of St Mary Magdalene

Details of *Capitals in South aisle of Choir & of 2 spurs to Base of column in choir*

Insc: As above, *Vezelay &* (in a later hand) by Joseph D. Wood | Birmingham

Pen on tracing paper, backed (260 x 340)

**WOOD, Sancton (1815-1886)**

Sancton Wood was articled to Sir Robert Smirke and completed his training under Sydney Smirke. He was district surveyor of Putney and Roehampton and architect to a number of building estates and railway companies. His practice consisted mostly of railway work and he built stations for the Eastern Counties Railway and, in Ireland, for the Great Southern & Western Railway. His work includes Cambridge railway station, 1845, Kingsbridge railway station, Dublin, 1845-61, Nos.42-44 Gresham Street, London, 1850, terrace of houses in Lancaster Gate, facing Hyde Park, London, 1857.

Bibl: obituary: *Builder*, L, 1886, pp.761, 795-796

DUBLIN (Ireland): Kingsbridge railway station  
Design

Perspective from SE

Insc: (in attic storey) *Vic. Reg. AD 1847*; verso (in pencil) *George Sidney Shepherd* | 1805-58

Pen & watercolour (505 x 1115)

Prov: Pur. 1962

The drawing (which shows the station as built 1845-46) is very close to a drawing in the possession of the Coras Iompair Eireann (reprd *Irish architectural drawings*, catalogue of an exhibition, Irish Architectural Records Association, 1965, No.25). An alternative design is in the possession of Dr M. J. Craig, Dublin. It is not known why or when the inscription referring to George Sidney Shepherd (a watercolourist who specialised in topographical and still life subjects - see V & A, *Catalogue of water colour*

*paintings*, 1927) was made. The RIBA drawing is clearly in two hands, the building drawn by an architectural draughtsman and the figures added by another. Comparison with Shepherd's work makes any attribution to him very unlikely.

**WOODGATE, Robert (fl.1788-1810)**

Woodgate was articled to Sir John Soane from 1788 to 1791 and then established an independent practice in Dublin. He designed the County Infirmary, Londonderry, which was erected in 1810.

Bibl: APSD; *Colvin*

Alternative designs for a Classical colonnaded gateway & house behind

See Soane, Sir John, *Office of*, attributed to

**WOODHEAD, John (fl.1817-c.1838)**

Woodhead was in partnership with William Lindley of Doncaster (c.1739-1818) before 1817. He then took Lindley's pupil, William Hurst (q.v.) into the practice. The firm of Woodhead & Hurst designed mostly churches, including, in Yorkshire, St George, Sheffield, 1821-25; St Cuthbert, Pateley Bridge, 1827; Christ church, Doncaster, 1827-29; Christ church, Stannington, 1827-30; and St Thomas, New Brampton, Chesterfield, Derbyshire, 1830-31. Woodhead died in or about 1838.

Bibl: *Colvin*, 2nd edn; Pevsner, *W Yorks*, 1967, pp.390, 451, 467

[1] FIRBECK (Yorks): Firbeck Park

Design for 'Elizabethanizing' alterations to an C18 house, c.1817

*South elevation*

Scale:  $\frac{1}{2}$  in to 10 ft

Insc: As above & (in pen & pencil) partly labelled &

(in pencil) *L. G. Knight (?) Esq*

s: *Woodhead & Hurst*

w/m: J. Whatman Turkey Mill 1817

Pen (370 x 480)

Prov: Pres. by P. Mellon, 1969

Lit: Pevsner, *W Yorks*, 1967, p.201 (states that the house was probably in the mid-C19 rudely Elizabethanized)

[2] STANNINGTON (Yorks): Christ church  
Contract drawings for the Church Building Commissioners, 1827 (10):

1 *Ground Plan*

s & d: *Woodhead & Hurst Archts.* | 1827

2 *Gallery Plan*

s & d: *W. & H. 1827* | *Woodhead & Hurst*

1-2 Insc: As above, numbered 1 & 2 respectively & labelled

Pen with blue, red & yellow washes within single ruled border (340 x 445)

3 *East Elevation*

Insc: As above, (on label) 5841 & some dimensions given

s & d: *W. & H. 1827*

Pen within single ruled border (315 x 465)

4 *West Elevation*

Insc: As above & some dimensions given

s: *W. & H.*

Pen & pencil within single ruled border (315 x 450)

5 *Longitudinal Elevation*

Insc: As above, *For Stannington Parish* | of *Ecclesfield &* some dimensions given; verso C41 |

*Ecclesfield* | 173

s & d: *W. & H. 1827* | *Woodhead & H...* (cut)

Pen (320 x 460)



## 6 Longitudinal Section

Insc: As above, No.6 & some dimensions given  
s: Woodhead & Hurst

## 7 Transverse Section at E end

Insc: As above & some dimensions given  
s & d: W. & H. 1827 | Woodhead & Hurst

## 8 Transverse Section at W end with a detail of a bracket from the gallery

Insc: As above & some dimensions given  
s & d: W. & H. 1827 | Woodhead & Hurst

6-8 Pen & yellow wash (340 × 450)

1-8 Scale:  $\frac{1}{8}$  in to 1 ft

## 9 Front &amp; side elevations of pews &amp; section of the gallery

Insc: Section of the manner of framing the gallery & manner of framing the free seats & some dimensions given (445 × 325)

## 10 Transverse Section of the Roof

Insc: As above, labelled & some dimensions given (400 × 510)

9-10 Scale:  $\frac{1}{2}$  in to 1 ft

Pen with blue & ochre washes

1-10 s: Samuel Johnson | John Johnson | John Taylor | Robt. Bradley | Charles Brown | Beeston Himsforth | Robert Drury

d: Approved | June 1828 with Commissioners' seal  
Lit: Pevsner, *W Yorks*, 1967, p.500

Prov. Pres. on permanent loan by the Church Building Commissioners, 1972

## WOODHOUSE, F. P. M. (fl.1926)

SPAIN: Villa in the Basque provinces

Perspective of entrance front, c.1926

s: F P M Woodhouse

See Hill, Oliver F. [149]

## WOODS, Joseph (1776-1864)

Woods was articled to D. A. Alexander and from 1798 attended the RA schools. In 1800 he set up in practice and designed the London Commercial Sale Rooms, Mincing Lane, City of London (dem.), 1811-12, and Clissold Park House (now a tea-house in Clissold Park), Hackney, London. Finding himself unsuited to a career in architecture, Woods devoted himself to archaeological studies and became the editor of the fourth or supplementary volume of James Stuart's *Antiquities of Athens*, published in 1816. From 1816 to 1819 and again in 1825 and 1826 he travelled on the Continent, publishing *Letters of an architect from France, Italy and Greece* in 1828. After 1833 he turned to the study of botany, publishing *Tourists' flora: a descriptive catalogue of the flowering plants and ferns of the British islands, France, Germany, Switzerland, Italy and the Italian islands* in 1850. He was a fellow of the Linnaean, Geological and Antiquarian Societies.

Bibl: APSD; Colvin; DNB; Builder, XXI, 1863, pp.86, 112-113; obituaries: Builder, XXII, 1864, p.56; RIBA Transactions, XV, 1864, p.9

The following drawings, on the evidence of the inscribed dates and of the watermarks, were produced during, or in some cases after, Woods's visits to the Continent, 1816-19 and 1825-26.

[1] Album of 40 leaves, 1816-19

Sketches made in S France, Italy, Sicily, Yugoslavia & Greece, 1816-19 (22)

Insc: Labelled

d: (f.5) 29 July 1816 & (f.20 & 21) April 1819  
ff.3-23

ATHENS: View of part of the Parthenon

s: J. Woods

f.40

Originally pasted into T. L. Donaldson's 'Greek & Roman' sketchbook (q.v.), pur. 1904.

Sketches of Italian, Yugoslav & Greek scenes (24)

Insc: Labelled (in pen), e.g. *Rovigno* (Rovini), *Pola* (Pula), *Scopolo*, *Salona*, *Morea*, *Parnassus*, *Pentelicus*, *Philopappus* & *Delphi*; those that are not labelled are insc. (in pencil) *no account, no mark to book* or similar; some drawings are numbered (in pen or pencil), e.g. 1.51, 3.153, 8.42 & 20.82; all drawings insc.

Presented by J. Woods Hony Member | 15th June 1863

s: (f.32) J.W.

d: (f.30) 12th April 1814 & (f.33) 17 April 1814

w/m: (ff.29 & 31) J. Whatman 1811

ff.24-39

It is difficult to account for the 1814 date on two of these drawings since Woods is not known to have been abroad at that time. Perhaps these are copies from another's sketchbook or from a published source; many of them are distant views of mountains and one (f.30) is insc. *Geographical Papers*.

Pen, pencil & watercolour in purple cloth-covered boards half-bound in black leather (530 × 350), label on front cover insc. *In Memoriam | Joseph Woods*

Prov: Pres. by the architect's sister, through T. L. Donaldson, 1864 (label on f.1) but on ff.24-39 & 40 see insc. & note above

The following drawings & sketchbook were pres. by F. Theodore, 1954, except [3], which was pres. by him, 1963

France

[2] Identified, annotated sketches of French Gothic architecture, including the cathedrals of Amiens (4), Beauvais (4), Chamberi (2), Chartres (2), Dreux (2), Lyons (1), Rheims (7), St Denis (2), Soissons (1), Troyes (2) & Vienne (3), & churches at Chalons-sur-Marne, Lyons & Mantes (9), 1816 & c.1825-26 (43) d: 14 drawings have dates between *Apr 1816* & *19 July 1816* but Nos.2, 3 & 13 are on paper with w/m of 1821 & these, & possibly others, were done on Woods's later visit in 1825-26

Pencil, with some wash, pen (190 × 130 to 140 × 330)

J. Woods *Letters from an architect* . . . , I, pl. opposite p.121, is based on a sheet of sketch details of the porch of Notre Dame, Dijon.

Italy

[3] POMPEI (Campania): Measured & topographical drawings

20 folders containing 154 measured drawings, plans, perspectives & details in a variety of media & notes on buildings in Pompei, including *Soldiers quarters little, theatre, Great theatre, Temple of Isis and schools, Temple of Escul(pius) and private houses, Temple of Hercules, Court & Ionic portico, Houses near the Temple of Hercules, Three balls and end of Forum, private houses near Basilica, Basilica, Temple called of Venus, Temple of Jupiter and end of Forum, Portico of Eumachia, Great* . . . (Illegible), *Temple of Mercury, Temple of Saturn, Amphitheatre, Private houses, villa, Tombs, Mosaics & Fragments*

Insc: As above on individual folders (see note below)

w/m: 1818 (paper folders) & (several sheets) 1812 & J. Whatman Turkey Mill 1822

Folders (250 × 205)

Many of the drawings are insc. *from the sketches of TLD, copied from Mr Sharp & TLD, from RHS* or similarly. 'TLD' refers to Thomas Leverton Donaldson (q.v.), who published numerous books and articles on Greek and Roman architecture including *Pompeii illustrated with picturesque views*, 1827. 'Mr Sharp' and 'RHS' refer to Richard Hey Sharp (died c.1853), with whom Woods travelled on the Continent from 1816 to 1819.

## [4] Sketchbook

Sketchbook of 156 pages containing sketches made in Italy, Sicily & on board the *Tartaro*; these include measured & annotated architectural drawings, botanical studies, figure studies & portraits, all made c. Sept 1818 to 27 Feb 1819

Insc: As above

Pencil & sepia wash in brown boards bound in brown leather (175 × 210)

J. Woods, *Letters from an architect* . . . , II, pl. opposite p.241, is based on sketch details, p.33 of sketchbook.

## [5] Topographical drawings (10)

Identified sketches of Italian architecture, including the cathedrals of Canara (1), Milan (3) & Turin (1), churches at Lucca (2) & Milan (1) & palaces at Genoa (2)

d: 3 sketches are variously dated *18 Oct 1816*, *24 May 1819* & *25 May 1819*; No.6 has w/m of 1825

Pen & pencil (200 × 160 to 375 × 270)

J. Woods, *Letters from an architect* . . . , I, pl. opposite p.211, is based on an elevation of the steeple of St Gothar, Milan.

## [6] Unidentified drawings (7)

Unidentified annotated sketches made in France & Italy

w/m: (No.4) J. Whatman 1811

Pencil, No.3 with sepia pen (205 × 210 to 475 × 295)

## WOODS, Richard (1716-1793)

Woods was a surveyor and landscape designer. He prepared plans for at least twenty-four places, mostly in south-east England. His earliest known commission in 1749 was at Byfleet in Surrey for Joseph Spence, the poet and writer on landscape gardening. While living at Chertsey, Surrey, Woods practised in Berkshire, at Buckland for Sir Robert Throckmorton (1758) and at Padworth for Christopher Griffith MP (1767). He worked in Buckinghamshire at Hartwell for Sir William Lee (1759) and at Little Linford for Matthew Knapp (1761). In Hampshire he laid out the grounds at Alresford House for Admiral Lord Rodney (1764); and at two places in distant Yorkshire he worked at Cannon Hall for John Spencer (1760-64) and at Cusworth for William Wrightson (1761-65). Before moving to Essex, Woods began work at Hatfield Peverel Priory for John Wright (1765) and at Wivenhoe Park for Col. Isaac Rebow MP (1765-80).

In 1768 he took up the lease of North Ockendon Hall Farm from Richard Benyon and spent the rest of his life in that locality. Most of his later works were in Essex or were for members of Essex families. Until 1780 he continued to supervise the laying out of the park and adding garden buildings to Wivenhoe Park for Col. Rebow, and in 1776 he submitted plans for improving the colonel's estate at The Quarters, Alresford. In 1770-71 he was engaged at three places in Essex: at Belhus Park, Aveley, for Lord Dacre; at Great Myles's, Kelvedon Hatch, for John Luther MP, and at Hare Hall, Romford, for John Arnold Wallinger. In 1774 he was invited by Sir Peniston Lamb to design the park at Brocket in Hertfordshire, a masterpiece of eighteenth-century landscape gardening. Through his association with the banker Richard Benyon at Gidea Hall (1776) he was introduced to Benyon's uncle, Nathaniel Wright, at Englefield House in Berkshire (1781). In 1777 a commission from Sir Thomas Gage took him to



Hengrave Hall in Suffolk, and in 1788 he landscaped the grounds of Wyndham House (now the Council House) at Salisbury, Wiltshire. In Essex he drew plans for laying out Rectory Farm, Bardfield Saling, for Thomas King (1781) and Brizes, Kelvedon Hatch, for William Dolby (1788). Among his last works he designed the park and garden buildings at Copford Hall for John Haynes Harrison (1784-92), and he received payments for unspecified works at Thorndon Hall from Lord Petre (1791-93). In 1873 Woods married, as his second wife, Mary Gorst and with her moved to a cottage at Ingrave. He died at Ingrave on 30 April 1793 at the age of seventy-seven.

Richard Woods was exactly the same age as Lancelot Brown (1716-83). While both men were employed at different times in landscaping Hartwell, Belhus, Wardour and Thorndon, they are not known to have collaborated. Their two names are linked with that of another contemporary, the architect James Paine (1716-89). Woods laid out parks at five places for which Paine designed houses.

Bibl: R. Feesey, *A history of Wivenhoe Park*, 1963; Pevsner, *Wiltshire*, 1963, p.399; H. Prince, *Parks in England*, 1967, pp.44-45; B. E. Coates, 'The work of Richard Woods, landscape gardener, in the West Riding of Yorkshire,' *Trans. Hunter Archaeological Society*, VIII, 1963, pp.297-306; information from Peter Leach, 1975; & Hugh Prince, 1977

#### WARDOUR CASTLE (Wilts)

Design for restoring the old castle

Perspective

Insc: Verso *Wardour Castle, Wiltshire. Restored | Seat of Lord Arundell*

Pen & watercolour within single ruled border (320 × 375), LHS cut

Prov: Pur. 1965

Woods was employed at Wardour Castle between 1764 and 1770. He laid out the grounds and designed various garden buildings including a greenhouse, temples, a cascade and rustic bridge and a bath-house. He may also have designed the stables. Woods also prepared at least two designs for the new castle, one of which, dated 1766, was in the 'castle style'. And it was his suggestion for the site which was taken up by James Paine when the latter built the new Wardour Castle, 1770-76. Woods's designs for Wardour, together with some correspondence, memoranda and bills, are in the Arundell Collection at Hook Manor.

#### WOODTHORPE, Edmund (1812-1887)

Woodthorpe was the son of a Town Clerk of the City of London. He was articled to Philip Hardwick (q.v.) and assisted him in building Goldsmiths' Hall and the City Club between 1829 and 1835. He exhibited at the RA from 1837 until 1844. From 1839 he was surveyor to the districts of Limehouse, Ratcliffe, Wapping and St Katherine's and after 1853 he was appointed surveyor to the north district of the City of London. He was surveyor to the Girdlers' Company and to the parish of St Giles Cripplegate, London, for which he restored St Giles's church in 1862 and refaced it in 1885. He refenestrated and furnished St Mary Aldermanbury, 1863-64, and St Swithin, Cannon Street, 1869 (dem.). He designed many commercial premises in the City of London, including Courtauld's crape warehouse, Aldermanbury, 1860 and warehouses in Mitton Street, 1873, and at No.8 Bucklersbury, 1877. Later in his career he became interested in industrial and artisan housing and laid out estates at Mile End, Hammersmith, Richmond and Stoke Newington. He designed Bleyton's industrial dwellings in Nile Street, Hoxton, London, 1886. He was a Fellow of the Institute of Surveyors and was elected A 1839 and F 1846. He was succeeded in his practice by his son Edmund.

Bibl: *APSD; The Architects, engineers & building trades directory*, 1868, p.146; A. Graves, *RA exhibitors*, 1905-06; obituaries: *Builder*, LIII, 1887, p.769; *BN*, LIII, 1887, pp.843-844; *RIBA Proceedings*, n.s. IV, 1888, p.73

Design for a cenotaph in a Greek Revival style

Elevation

Insc: *Design for a Cenotaph & stamp of the Architectural Society*

s: *Presented according to the Laws | of the Society by | Edmund Woodthorpe*

Pencil with sepia & blue washes (485 × 355)

#### WOOLFE, John (?-1793)

Woolfe was an Irishman employed in London by the Board of Works. In 1770 he became labourer in trust at Westminster and from 1774 was clerk of works at Charing Cross Mews and the Tower of London. In the following year he was promoted to be clerk of works at Whitehall, Westminster and St James's and in 1790 he became chief examining clerk. With James Gandon he edited two volumes of *Vitruvius Britannicus*, published in 1767 and 1771. His only known executed designs are for the wings and interior of Dyffryn Aled, Denbighshire, a house erected by J. Turner before 1787, and alterations to Northwick Park, Gloucestershire.

Bibl: *APSD; Colvin*, 2nd edn; *T.B.; The History of the King's Works* (ed. H. M. Colvin), VI, 1973, pp.18, 42, 59, 673, 674

#### NORTHWICK PARK (Glos)

Design, unexecuted, for the addition of a new S façade of 2 storeys with 2 projecting bows, before 1778

Elevation, with scale

w/m: J. Whatman G.R.

Pen with pink, blue & grey washes (445 × 605)

Verso: Sketch plan in a later hand indicating the position of the façades labelled *Late 17th, c.1790 & Lord Burlington's front*

Insc: As above & *Northwick Park (pls)*

Pencil

Lit: R. Wittkower, 'Lord Burlington at Northwick Park', in *The Country seat* (ed. H. M. Colvin & J. Harris), 1970, pp.121-130

The E front of the Jacobean house was remodelled by Lord Burlington, c.1728-30. Woolfe remodelled the S front before 1778 and built a top-lit staircase on a circular plan. An executed design for the S front and Woolfe's final plan are kept in the Worcestershire Record Office. In the executed design Woolfe did not retain the Jacobean walls, but added bows of three storeys.

For Burlington's additions to Northwick Park see

Boyle, Richard, 3rd Earl of Burlington & 4th Earl of Cork

#### WOOLLEY, John (1810-1849)

John Woolley was articled to Robert Abraham (q.v.) from 1827 until 1832 and during this period attended the RA schools. He was more interested in the theoretical aspects of architecture and his private means enabled him to concentrate on this. He produced many chalk drawings, watercolours and calotypes of architectural subjects. He was one of the original members of the Architectural Society and was elected F 1842.

Bibl: *Colvin*; T. H. Wyatt, *Memoir of John Woolley*, 1849 (unpublished MS in RIBA Library); A. Graves, *RA exhibitors*, 1905-06; obituary: *Builder* VIII, 1849, p.451

Design for a water gate, 1833

Perspective

Insc: (on mount) *Design for a watergate & stamp of the Architectural Society*

s & d: *John Woolley | 1833*

Pencil & sepia wash, mounted (325 × 470)

Topographical drawing

REGENSBURG (Bayern, Germany): Valhalla

View of interior, c.1843

Insc: *The Valhalla | built by Leo von Klenze | Hon. & Con. Member*

w/m: J. Whatman 1841

Pencil, sepia pen & sepia wash (1155 × 950)

Prov: Pres. by the architect, 1843

#### WORNUM, George Grey (1888-1957)

Grey Wornum received his early education at Bradford College and the Slade School of Art. From 1906 to 1909 he was articled to his uncle, Ralph Selden Wornum and attended classes at the AA school, winning the silver medal and travelling studentship for 1909. In 1910 he worked in the London office of Simpson & Ayrton and in 1911 he commenced independent practice. Wornum served in the Artists Rifles in the First World War and suffered leg injuries and the loss of his right eye in France in 1916. He then spent two years at the Ministry of Defence before resuming his career in partnership with Philip D. Hepworth in 1919. By 1920 Louis de Soissons was associated with them and, after Hepworth left the firm c.1921, de Soissons and Wornum practised from Blue Bell Yard, Westminster, London, until 1930. Their works include: water garden, Hayling Island, Hampshire, 1920; and Douglas Haig memorial homes at Norris Green, Liverpool, Lancashire, 1928, Norton, Sheffield, Yorkshire, 1929, and Morden, Merton (Surrey), London, 1930. Wornum's individual works during these years include: reconstruction and decoration of the Palais de Danse, Derby, 1921; Kings Hall, Bournemouth, Hampshire, 1922; Loowater house, Heacham, Norfolk, 1922; and St James's church hall, Muswell Hill, Hornsey, London, 1924-25. From 1930 he practised alone from No.39 Devonshire Street, Westminster, London, collaborating at various times with other architects, and the decade comprised his major works: in London, RIBA building, No.66 Portland Place, Westminster, 1932-34, which earned him national recognition; Clapton Stadium for greyhound racing, Hackney, with A. C. Tripe, 1932; house at No.39 Weymouth Street, Westminster, 1936; Ladbroke Grove housing estate, N Kensington, with Maxwell Fry, R. Atkinson and C. H. James, 1936; highways depot for the City of Westminster, Gatliff Road, Westminster, 1936, awarded the London bronze medal for architecture, 1938; Gas Industries House, Belgrave Square, Westminster, with M. Webb, 1937; and Callis Court convalescent home, Broadstairs, Kent, 1937; British Girls College, Alexandria, Egypt, 1937; and redecoration of the first-class accommodation for Cunard Line's *RMS Queen Elizabeth*, begun in 1938 and completed after the Second World War in 1945. Wornum's health declined in the 1940s as a long-term result of his war injuries and he spent much time abroad in the Bahamas and California. His later work included the replanning of Parliament Square, Westminster, London, 1949-50, and he was in partnership with Edward Playne, incorporating the practice of Sir Aston Webb, from 1945 to 1952. Wornum was elected A 1910, F 1923, AA President in 1930 and was awarded the Royal Gold Medal in 1952. He died in New York on 11 June 1957 while en route to California, and was named CBE in the Birthday Honours List published two days after his death. Bibl: *Who's who in architecture*, 1923; RIBA biography files; *Builder*, CXXXLII, 1952, pp.2-3; *Ac&BN*, CCI, 1952, p.2; *RIBA Jnl*, LIX, 1952, pp.78, 162-165; obituaries: *Builder*, CXCII, 1957, p.1115; *RIBA Jnl*, LXIV, 1957, p.439; *The Times*, 14 June 1957



[1] LIVERPOOL: Douglas Haig memorial homes, Muirhead Avenue, Norris Green  
Preliminary design, 1928  
Perspective

s & d: G. G. Wornum '28

Pen & pencil with black & green chalk (315 × 540)

Prov: Pres. by Mrs Miriam Wornum, 1962

Lit: Pevsner, *S. Lancs*, 1969, p.233

The Norris Green estate was begun in 1926. The twelve houses and eight flats, a memorial to the Earl Haig by his son, Thomas Ogden, were built in 1929 and the completed project is illustrated in *Builder*, CXL, 1931, pp.559-663. For another design for Haig Homes see [2].

[2] LONDON: Douglas Haig memorial homes, Central Road, Morden (Surrey), Merton Design, c.1930

Perspective of Proposed Lodge "A" & Mr Conroy's New Premises Adjoining

Insc: As above

s: *de Soissons & Wornum Archts*

Pencil & watercolour within double ruled border on brown paper (340 × 500)

Prov: Pres. by Mrs Miriam Wornum, 1962

Lit: Nairn & Pevsner, *Surrey*, 1962, p.374

The completed project appeared in *Architecture Illustrated*, II, 1931, pp.126-128, and resembles the other Haig memorial homes at Norris Green, Liverpool, 1929 [1], and at Norton, Sheffield, 1928-29, in its Neo-Georgian brick design. De Soissons was in partnership with Wornum at this period, but the Haig memorial homes projects were designed entirely by Wornum.

[3] LONDON: Church of St James, Muswell Hill (Hornsey), Haringey  
Design for the church hall, 1924

Perspective of Interior of Proposed Hall | St James' Church Muswell Hill

Insc: As above & Scheme No.1

s: G. G. Wornum FRIBA Archt | Blue Bell Yard St James' St S.W.1

Pencil & coloured washes within double ruled border on brown paper (460 × 580)

Prov: Pres. by Mrs Miriam Wornum, 1962

Lit: *Builder*, CXXXVI, 1924, pp.755-757

Wornum exhibited a perspective of the exterior of St James's church hall at the RA 1924. The hall was completed in 1925.

[4] LONDON: Royal Institute of British Architects, No.66 Portland Place (St Marylebone), Westminster  
Competition design, revised design & working drawings for the building & designs for subsequent alterations, 1931-50 (147):

1-15 First premiated design in the competition for the new building held 1931-32

1 Sub-basement Plan

Insc: As above, labelled & (in blue crayon) 201E

Black & green pen with black wash within double ruled border (760 × 540)

2 Basement Plan

Insc: As above & labelled

Black, orange & green pen with black & grey washes within double ruled border (755 × 530)

Reprd: *Builder*, CXLII, 1932, p.793 (supplement), fig.iv

3 Ground Floor Plan

Insc: As above, labelled & some dimensions given

Black, red & green pen with black & grey washes within double ruled border (740 × 520)

Reprd: *AJ*, LXXVI, 1932, p.740; *Builder*, CXLII, 1932, p.793 (supplement), fig.v

4 First Floor Plan

Insc: As above, labelled & some dimensions given

Black, red & green pen with black & grey washes within double ruled border (745 × 515)

Reprd: *Builder*, CXLII, 1932, p.793 (supplement), fig.vi; *AJ*, LXXX, 1934, p.672

5 Second Floor Plan

Insc: As above, labelled, some dimensions given & (in blue crayon) 201B

Black, red & green pen with black & grey washes within double ruled border (760 × 540)

Reprd: *Builder*, CXLII, 1932, p.793 (supplement), fig.vii

6 Third Floor Plan

Insc: As above, labelled & some dimensions given

Black, red & green pen with black & grey washes within double ruled border (760 × 535)

Reprd: *Builder*, CXLII, 1932, p.793 (supplement), fig.viii(a)

7 Upper Part of Third Floor Plan (Library)

Insc: As above, labelled, some dimensions given & (in blue crayon) 201C

Black, red & green pen with black & grey washes within double ruled border (765 × 545)

Reprd: *Builder*, CXLII, 1932, p.793 (supplement), fig.viii(b)

8 Fourth Floor Plan showing Offices to Let

Insc: As above, labelled & some dimensions given

Black, red & green pen with black & grey washes within double ruled border (750 × 525)

9 Fifth Floor Plan showing Offices to Let

Insc: As above, labelled, some dimensions given & (in blue crayon) 201D

Black, red & green pen with black & grey washes within double ruled border (756 × 540)

10 Sixth Floor Plan showing Offices to Let

Insc: As above, labelled & some dimensions given

Black, red & green pen with black & grey washes within double ruled border (765 × 540)

11 Plan, elevation & section of Detail of Main Entrance

Scale: 1/2 in to 1 ft

Insc: As above & (in blue crayon) 201J

Pen & pencil within double ruled border (845 × 660)

Reprd: *AJ*, LXXV, 1932, p.599

12 Long Section through Centre

Insc: As above, labelled, some dimensions given & (in blue crayon) 201F

Pencil & pen within double ruled border (540 × 760)

Reprd: *AJ*, LXXV, 1932, p.598

13 Cross Section through Staircase

Insc: As above, labelled & some dimensions given

Pen & pencil within double ruled border (530 × 760)

Reprd: *Builder*, CXLII, 1932, p.793 (supplement), fig.ix

14 Perspective, a preliminary version of No.15  
Charcoal (475 × 505)

15 Perspective, showing the façades to Portland Place & Weymouth Street

s: J.D.M.H. (J. D. M. Harvey)

Black pencil & crayon within single ruled border (625 × 580)

Reprd: *Builder*, CXLII, 1932, p.793 (supplement), fig.i

16-24 Revised design

16 Basement plan, essentially as executed  
Pen & wash (1140 × 740)

17 Ground floor plan, essentially as executed  
Pen & wash (1145 × 740)

18 Second floor plan, essentially as executed except that rooms were erected on the area labelled Flat | Roof to N of Exhibition | Hall  
Pen & wash (985 × 645), damaged top left corner

19 Third floor plan, essentially as executed except that rooms were erected on the area labelled Flat (roof) to N of The Library  
Pen & wash (985 × 645)

20 Fourth floor plan, essentially as executed  
Pen & wash (985 × 645), damaged bottom left corner

21 Longitudinal section W-E, showing some unexecuted interior decorations  
Pen, pencil & grey wash (1150 × 655), damaged LHS

22 Cross-section N-S through staircase, essentially as executed  
Pen, pencil & grey wash (645 × 980), damaged RHS

23 Cross-section N-S through meeting room, Florence Hall & council room showing some unexecuted interior decoration [Fig.87]  
Pen, pencil & grey wash (640 × 950)

24 Ceiling Plan & Section D-D of staircase hall, showing elevation of glass panels to Florence Hall & decorative details not as executed  
Pen & wash (945 × 650)

16-24 Scale: 1/4 in to 1 ft

Insc: As above & rooms & floors labelled (except No.21)

Lit & reprd: *AJ*, LXXVI, 1932, pp.740-741 (ground & 1st floor plans only); *Builder*, CXLIII, 1932, pp.971-980 (except No.24, ceiling plan)

The revised design - essentially that executed - differs from the competition design chiefly in the size of the building. The fifth and sixth floors, originally intended for offices to let, are omitted and there are also some variations in the disposition of the rooms.

25-28 Perspective drawings of the principal interiors

25 The Florence Hall, drawn by P. G. Freeman (q.v.), not exactly as executed  
Pencil & crayon within single ruled border on oiled paper (440 × 760)

26 The entrance hall, drawn by C. Stewart (q.v.), not exactly as executed  
Pencil & crayon heightened with white within single ruled border on tracing paper (400 × 760)

27 The Jarvis Hall

s: J.A. (J. R. Atkinson. q.v.)

Black pencil & crayon within triple ruled border on oiled paper (630 × 770)

28 Foyer to the Jarvis Hall, drawing by James Young (q.v.), not exactly as executed  
Black pencil & crayon within single ruled border on oiled paper (470 × 545)

25-28 Reprd: *A Souvenir of the foundation stone laying ceremony, 28 June 1933*, published by *Architect & Building News*

1-28 Prov: Pres. by Mrs Miriam Wornum, 1962



- 29-133 Working drawings
- 29 *Block Plan to show building line in Williams Mews*  
Scale:  $\frac{1}{16}$  in to 1 ft  
Insc: As above, *New Premises for the RIBA*, labelled, some dimensions given & (in pencil) *See District / Surveyors plan / on File January 1933*  
Pen & red crayon within single ruled border (460×365)
- 30 *Sub-Basement Plan / showing Ducts Space & Levels*  
s & d: *Drawn by A.C.T. (A. C. Tripe?) / 19.7.33*  
(1260×800)
- 31 *Basement Plan with revisions to 18.1.24*  
d: 5.7.33  
(1240×770)
- 30-31 Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: As above, *New Premises for the RIBA*, Drawing No.1 & Drawing No.2 respectively, labelled & dimensions given  
s: G. Grey Wornum  
Pen within single ruled border on linen
- 32 *Basement Plan*  
Scale:  $\frac{1}{8}$  in to 1 ft  
Insc: As above, 2 encircled, labelled & dimensions given  
Pen within single ruled border on linen (640×395)
- 33 *Ground Floor Plan with revisions to 18.1.34*  
Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: As above, *New Premises for the RIBA & Drawing No.3*  
s & d: G. Grey Wornum / *Drawn by J.A. / 23.6.33*  
Pen within single ruled border on linen (1230×780)
- 34 *Ground Floor Plan*  
Scale:  $\frac{1}{8}$  in to 1 ft  
Insc: As above, 3 encircled, labelled, dimensions given & (in red crayon) *Superseded*  
Print (640×385)
- 35 *First Floor Plan with revisions to 18.10.33*  
Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: As above, *New Premises for the RIBA*, Drawing No.4, labelled & dimensions given  
Pen within single ruled border on linen (1055×750)
- 36 *First Floor Plan*  
Scale:  $\frac{1}{8}$  in to 1 ft  
Insc: As above, 4 encircled, labelled, dimensions given & (in red crayon) *Superseded*  
Pen within single ruled border on linen (555×395)
- 37 *Second Floor Plan with revisions to 18.10.33*  
Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: As above, *New Premises for the RIBA*, Drawing No.5, labelled & dimensions given  
s & d: *Drawn by P.G.F. & A.C.T. / 17 July 33*  
Pen within single ruled border on linen (1070×760)
- 38 *Second Floor Plan*  
Scale:  $\frac{1}{8}$  in to 1 ft  
Insc: As above, 5 encircled, labelled & dimensions given  
s & d: G. Grey Wornum / *Drawn by ... (illegible, as is date)*  
Print (555×400)
- 39 *Third Floor Plan with revisions to 14.12.33*  
Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: As above, *New Premises for the RIBA*, Drawing No.6, labelled & dimensions given  
s & d: *Drawn by A.C.T. / 2.7.33*  
Pen within single ruled border on linen (1065×750)
- 40 *Third Floor Plan showing also plan of No.68 Portland Place / The Italian Consulate / Future extension of RIBA*  
Scale:  $\frac{1}{8}$  in to 1 ft  
Insc: As above, 6 encircled & *Revised 5.10.33*  
Pen within single ruled border on linen (560×400)
- 41 *Fourth Floor Plan with revisions to 23.11.33*  
Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: As above, *New Premises for the RIBA*, Drawing No.7, labelled & dimensions given  
s & d: *Drawn by A.C.T. / 5.7.33*  
Pen within single ruled border on linen (1060×750)
- 42 *Fourth Floor Plan*  
Insc: As above, 7 encircled, labelled, dimensions given & (in pencil) *Superseded*  
Pen within single ruled border on linen (560×395)
- 43 *Fourth Floor Plan*  
Insc: As above, 7 encircled / *Revised 5.10.33*, labelled & with dimensions given  
Print (555×385)  
Revision of No.39.
- 44 *Fifth Floor Plan*  
(695×570)
- 45 *Sixth Floor Plan*  
(645×525)
- 46 *Seventh Floor Plan*  
(670×535)
- 44-46 Insc: As above, 8, 9 & 10 encircled respectively & (except No.46) labelled  
s: G. Grey Wornum  
Pen within single ruled border on tracing paper
- 47 *Roof Plan*  
Insc: As above, (stamp) *New Premises for the RIBA*, Drawing No. (in pen) 8, labelled & dimensions given  
s & d: (stamp) G. Grey Wornum / *Drawn by (in pen) J.A. / 25.3.33*  
Pen within single ruled border on tracing paper (405×640)
- 42-47 Scale:  $\frac{1}{8}$  in to 1 ft
- 48 *Roof Plan*  
Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: As above, (stamp) *New Premises for the RIBA*, Drawing No.8, labelled & dimensions given  
s & d: (stamp) G. Grey Wornum / *Drawn by (in pen) A.R.D. / 15.2.34*  
Pen within single ruled border on linen (1060×795)
- 49 *Section A-A*  
Scale:  $\frac{1}{8}$  in to 1 ft  
Insc: As above, 9 encircled, labelled & dimensions given  
Print on linen (380×645)
- 50 *Section C-C*  
Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: As above, 11 encircled, *New Premises for the RIBA*, Drawing No.11, labelled & dimensions given  
s & d: G. Grey Wornum / *Drawn by A.C.T. / 26.7.33*  
Print on linen (380×540)
- 51 *Section D-D*  
Insc: As above, 12 encircled, labelled, dimensions given & (in red crayon) *Superseded*  
Print on linen (385×630)
- 52 *Section D-D*  
s & d: G. Grey Wornum / *Drawn (by) J.A. / 1-8-33 & (in pen) Revised 5.10.33*  
Pen on linen print (380×620)  
Revision of No.51
- 53 *Section E-E*  
s & d: G. Grey Wornum / *Drawn by A.C.T. / 24.1.33 & (in pen) Revised 5.10.33*  
Pen on linen print (375×555)
- 54 *Elevation to Portland Place*  
s & d: G. Grey Wornum / *Drawn by C.S. / 28 July '33*  
Pen within single ruled border on linen (800×1045)
- 52-54 Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: As above, *New Premises for the RIBA*, Drawing No.12, Drawing No.13 & Drawing No.14 respectively, labelled & dimensions given
- 55 *Elevation to Portland Place*  
Insc: As above, & 14 encircled / *Revised 5.10.33*  
Print (380×550)
- 56 *Elevation to Weymouth Street, showing 3 floors of Future Offices*  
Insc: As above  
Pen on tracing paper (530×740)
- 55-56 Scale:  $\frac{1}{8}$  in to 1 ft
- 57 *Elevation to Weymouth St*  
Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: As above, *New Premises for the RIBA*, Drawing No.15, labelled & dimensions given  
s & d: G. Grey Wornum / *Drawn by C.S. / 1 August 1933*  
Pen within single ruled border on linen (790×1275)
- 58 *Elevation to Weymouth Street*  
Scale:  $\frac{1}{8}$  in to 1 ft  
Insc: As above, 15 encircled & *Revised 5.10.33*  
Pen within single ruled border on linen (380×635)
- 59 *Section I-I, with scale*  
Insc: As above, 19 encircled, labelled & dimensions given  
Pen within single ruled border on linen (395×585)
- 60 *Plans and Sections*  
Insc: As above, 20 encircled, labelled, dimensions given & (in red crayon) *Superseded / Preliminary*  
s: (stamp) G. Grey Wornum ... (torn)  
Pen within single ruled border on tracing paper (755×615)
- 61 *Plan(s) & Section(s) showing Preliminary Detail of Service Lifts & Stairs*  
Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: As above, (stamp) Drawing No. (in pen) 22(?), labelled & dimensions given  
s: (stamp) G. Grey Wornum  
Pencil & pen within single ruled border on tracing paper (465×705)
- 62 *Window Schedule, i.e. elevations of various types of windows within the building*  
Scale:  $\frac{1}{4}$  in to 1 ft  
Insc: As above, Drawing No.33 & details of the numbers of each window required, of the weights of their bar sections &c  
s & d: (stamp) *Drawn by (in pen) P.B. / 11.4.33*  
Pen & pencil within single ruled border on tracing paper (625×1000)
- 63 *Existing 4th Floor Plan & Cross Section 'A-A'*  
Insc: As above & *Drg No.53*  
Pencil on tracing paper (760×1095)



64 *Plan, Elevation & Section of foundations (?)*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, (stamp) *Drawing No. (in pen) P.W.71*  
& labelled  
s & d: (stamp) *G. Grey Wornum | Drawn by (in pen) J.G. | 22 May '33*  
Pen & pencil within single ruled border on tracing paper (595 x 595)

65 *Plan & 3 internal Elevation(s) of 4th floor*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, (stamp) *New Premises for the RIBA*, labelled & some dimensions given  
s & d: (stamp) *G. Grey Wornum*  
Pencil & pen within double ruled border on tracing paper (625 x 915)

66 Unidentified sections  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, (stamp) *Drawing No. ... (blank)*, & labelled, with some dimensions given  
s & d: (stamp) *G. Grey Wornum | Drawn by (in pencil) L.J.G. | 10.2.33*  
Pencil & pen on tracing paper (835 x 690)

67 *Section(s) & Detail of Mens Lavatory | Basement*  
Insc: As above & *Drawing No. (in pen) 76*  
s & d: (stamp) *G. Grey Wornum | Drawn by (in pen) J.A. | 19.2.34*  
Pencil with black & red pen on tracing paper (720 x 970)  
See also No.114.

68 *Layout for Connections for Manhole No.3*  
Insc: As above & *Drawing No.92*  
s: *G. Grey Wornum*  
Pen within single ruled border on tracing paper (405 x 555)

69 *Layout of Drains to Mens Lavatory | Basement*  
Insc: As above & *Drawing No.113*  
s & d: *G. Grey Wornum | Drawn (by) J.A. | 30.8.33*  
Black & red pen within single ruled border on tracing paper (960 x 600)

67-69 Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, *New Premises for the RIBA*, labelled & some dimensions given

70 *Plan(s) & elevations of the Wall(s) of Memorial Hall 1st Floor*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & *RIBA Premises*  
Pen & pencil within single ruled border on tracing paper (440 x 520)

71 *Fourth (corrected to Fifth) Floor Plan*  
Insc: As above & *Drawing No.121*  
s & d: *G. Grey Wornum | Drawn by A.C.T. | 28.9.33*  
Black & red pen within single ruled border on tracing paper (560 x 410)

72 *Sixth Floor Plan*  
Insc: As above & *Drawing No.122*  
s & d: *G. Grey Wornum | drawn by J.Y. | 28.9.33*  
Black & red pen & pencil within single ruled border on tracing paper (565 x 410)

73 *Long Section through New Premises for | the RIBA*  
Insc: As above & *Drawing No.123*  
s & d: *G. Grey Wornum | Drn by P.G.F. | 27.9.33*  
Black & red pen within single ruled border on tracing paper (420 x 630)

71-73 Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, *New Premises for | the | RIBA* or very similar, labelled & some dimensions given

74 *Plans of Main Staircase | First to Fourth Floors*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, (stamp) *New Premises for the RIBA*  
Drg. No. (in pen) 129, labelled & some dimensions given  
s & d: (stamp) *G. Grey Wornum | Drawn by (in pen) A.C.T. | 7/10/33*  
Pen & pencil within single ruled border on tracing paper (400 x 1070)

75 *Elevation & Section(s) of The Main Staircase First to Fifth Floors*  
Insc: As above, *New Premises for the RIBA*, labelled & some dimensions given  
Pen within single ruled border on linen (920 x 730)

76 *Details of Service Stairs from Sub- | Basement to First Floor*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, *Drawing No.135*, labelled & dimensions given  
s: *G. Grey Wornum | Drawn J.A.*  
Black & red pen within single ruled border (705 x 945)

77 *Points for Ceiling Lights | Basement Ceiling*  
Insc: As above & (stamp) *Drawing No. (in pen) 140*  
s & d: (stamp) *G. Grey Wornum | Drawn by (in pen) P.G.F. | 18.10.33*  
Pencil, pen & red crayon within single ruled border on tracing paper (540 x 690)

78 *Plan showing Service Stair from 4th to 5th | Floors*  
Insc: As above & (stamp) *Drawing No. (in pen) 142*  
s & d: (stamp) *G. Grey Wornum | Drawn by (in pen) A.C.T. | 22.10.33*  
Pen & pencil within single ruled border on tracing paper (420 x 520)

77-78 Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, (stamp) *New Premises for the RIBA*, labelled & dimensions given

79 *Fifth & Sixth Floor Plan (sic)*  
Insc: As above, *New Premises for | the | RIBA & Drawing No.147*  
s & d: *G. Grey Wornum | Drawn by A.C.T. | 24.10 | 23*  
Black & red pen within single ruled border on tracing paper (535 x 385)

80 *Section D-D | showing Proposed Top Floors*  
Insc: As above & (stamp) *Drawing No. (in pen) 150*  
s & d: (stamp) *G. Grey Wornum | Drawn by (in pen) C.S. | 26.10.33*  
(485 x 650)

81 *Elevation to Weymouth Street*  
Insc: As above & (stamp) *Drawing No. (in pen) 152*  
s & d: (stamp) *G. Grey Wornum | Drawn by (in pen) A.C.T. | 27.10.33*  
(395 x 590)

79-81 Scale:  $\frac{1}{8}$ in to 1ft

82 *Detail(s) of Service | Lift*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & (stamp) *Drawing No. (in pen) 153*  
s & d: *G. Grey Wornum | Drawn by (in pen) J.A. | 19.12.33*  
(730 x 640)

80-82 Insc: As above, (stamp) *New Premises for the RIBA*, labelled & dimensions given  
Pencil & pen within single ruled border on tracing paper

83 *Plan(s) at floor levels shown in Section(s) AA & BB of Service Staircase | next to Goods Lift*  
Insc: As above, *New Premises for | the RIBA & Drawing No.154*  
s & d: *G. Grey Wornum | 30.10.33*  
Pen within single ruled border on linen (1070 x 780)

84 *Detail Shewing Drainage to Service | Lavatory (sic)*  
Insc: As above, (stamp) *New Premises for the RIBA & (in pen) Drawing No.157 | Revised | 18.12.33*  
s & d: *G. Grey Wornum | J.A | 20.11.33*  
Pen & pencil within single ruled border on tracing paper (620 x 910)

85 *Details of Waiters Lavatory Ground Floor*  
Insc: As above & labelled  
Pen & pencil on tracing paper (665 x 880)

86 *Detail of Yard | and Exit from the | Meeting Hall*  
Insc: As above & (stamp) *Drawing No. (in pen) 165*  
s & d: (stamp) *G. Grey Wornum | Drawn by (in pen) A.C.T. | 10.11.33*  
Pencil with black & red pen within double ruled border on tracing paper (545 x 840)

87 *Main Staircase*  
Insc: As above & (stamp) *Drawing No. (in pen) 167*  
s & d: (stamp) *G. Grey Wornum | Drawn by (in pen) P.G.F. | 14.11.33*  
Pencil & pen within single ruled border on tracing paper (505 x 795)

88 *Detail of Basement | Lift Lobby*  
Insc: As above & (stamp) *Drawing No. (in pen) 175*  
s & d: (stamp) *G. Grey Wornum | Drawn by (in pen) J.A. | 23.11.33*  
Pen within single ruled border on tracing paper (510 x 395)

83-88 Scale:  $\frac{1}{2}$ in to 1ft (except No.85, which is without scale)  
86-88 Insc: As above, (stamp) *New Premises for the RIBA*, labelled & dimensions given

89 *Details of New Passenger L(ift)*  
Insc: As above, labelled & some dimensions given  
Black & red pen on tracing paper (800 x 580)

90 *Detail of Ladies Cloak Rooms*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & (stamp) *Drawing No. (in pen) 188*  
s & d: *G. Grey Wornum | Drawn by (in pen) J.A. | 6.12.33*  
Pencil with black & red pen within single ruled border on tracing paper (725 x 1005)  
See also No.126.

91 *North Elevation shewing Window Openings*  
Insc:  $\frac{1}{4}$ in to 1ft  
Insc: As above & (stamp) *Drawing No. (in pen) 190*  
& *Note This diagram is drawn over | Section D.D. Dr No.12*  
s & d: (stamp) *G. Grey Wornum | Drawn by (in pen) J.A. | 11.12.33*  
Pen within single ruled border on tracing paper (605 x 800)

92 *Fifth Floor Plan*  
Insc: As above & *Drawing No.203*  
s & d: *G. Grey Wornum | Drawn by A.C.T. Dec. 20. 1933*  
Pen within single ruled border on linen (565 x 390)

93 *Sixth Floor Plan*  
Insc: As above & *Drawing No.204*  
s & d: *G. Grey Wornum | Drawn by A.C.T. Dec. 1933*  
Pen within single ruled border on linen (555 x 395)



- 94 *Elevation to Portland Place*, the either side of the entrance omitted  
Insc: As above & *Drawing No.210*  
s&d: G. Grey Wornum | *Drawn by A.C.T. | 2.1.34*  
Pen within single ruled border on tracing paper (460×585)
- 95 *Elevation to Weymouth Street*  
Insc: As above & *Drawing No.211*  
s&d: G. Grey Wornum | *Drawn by ... (blank) | 2.1.34*  
Pen within single ruled border on tracing paper (455×560)
- 96 *Section D-D showing Fifth & Sixth Floors*  
Insc: As above & *Drawing No.212*  
s&d: G. Grey Wornum | *Drawn by A.C.T. | 1.1.34*  
Pen & pencil within single ruled border on tracing paper (435×660)
- 92-96 Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, *New Premises | for | the RIBA*, labelled & dimensions given
- 97 *Detail of Lavatory on Second Floor*  
Insc: As above & (stamp) *Drawing No.* (in pen) 219  
s&d: (stamp) *Drawn by* (in pen) J.A. | 9.1.34  
Black & red pen & pencil within single ruled border on tracing paper (640×700)
- 98 *Plan(s) & Section(s) of Principal Staircase from | Fourth to Fifth Floors*  
Insc: As above & (stamp) *Drawing No.* (in pen) 237  
s&d: (stamp) *Drawn by* (in pen) A.C.T. | 17.1.34  
Black & red pen within single ruled border on tracing paper (575×1010)
- 99 *Detail of Lavatory Third Floor*  
Insc: As above & (stamp) *Drawing No.* (in pen) 241  
s&d: (stamp) *Drawn by* (in pen) J.A. | 19.1.34  
Black & red pen & pencil within single ruled border on tracing paper (620×660)
- 100 *Detail of Lavatory & Telephone (sic) Fourth Floor*  
Insc: As above & (stamp) *Drawing No.* (in pen) 246  
s&d: (stamp) *Drawn by* (in pen) J.A. | 23.1.34  
Pencil & pen within single ruled border on tracing paper (610×865)
- 97-100 Scale:  $\frac{1}{2}$ in to 1ft
- 101 *Elevations of Staircase Hall*  
Insc: As above & (stamp) *Drawing No.* (in pen) 250  
s&d: (stamp) *Drawn by* (in pen) C.S. | 25.1.34  
Pencil with black & red pen within single ruled border on tracing paper (605×850)
- 102 *Staircase Hall - First Floor Plan*  
Insc: As above & (stamp) *Drawing No.* (in pen) 254  
s&d: (stamp) *Drawn by* (in pen) C.S. | 30.1.34  
Pen & pencil within single ruled border on tracing paper (340×610)
- 103 *Staircase Hall - Second Floor Plan*  
Insc: As above & (stamp) *Drawing No.* (in pen) 255  
s&d: (stamp) *Drawn by* (in pen) C.S. | 30.1.34  
Pen & pencil within single ruled border on tracing paper (385×610)
- 102-103 Scale:  $\frac{1}{4}$ in to 1ft
- 104 *Plan & Section(s) of Ceiling Fittings | to Cloak Room*  
Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{4}$ FS  
Insc: As above & (stamp) *Drawing No.* (in pen) 277  
s&d: (stamp) *Drawn by* (in pencil) 19.2.34  
Pencil & pen within single ruled border on tracing paper (570×760)
- 105 *Details of Landing to Main Staircase Fourth Floor*  
Scale: 1in to 1ft  
Insc: As above & (stamp) *Drawing No.* (in pen) 287  
s&d: (stamp) *Drawn by* (in pencil) C.S. | 28.2.34  
Pen & pencil within single ruled border on tracing paper (710×845)
- 106 *Diagram (i.e. elevations) of Windows Showing | Decoration to Glazing by | the London Sandblast Co.*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & (stamp) *Drawing No.* (in pen) 305  
s&d: (stamp) *Drawn by* (in pen) A.R.D. | 6.3.34  
Pencil, pen & green crayon within single ruled border on tracing paper (400×760)
- 107 *Diagram (i.e. elevations & details) Showing Position of Etched Design | by London Sandblast Co of Crittall's Windows*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & (stamp) *Drawing No.* (in pen) 313  
s&d: (stamp) *Drawn by* (in pen) A.R.D. | 15.3.34  
Pencil, green crayon & pen within single ruled border on tracing paper (610×620)
- 108 *Section thro Cornice | & Lights Exhibition Hall*  
Scale: 1in to 1ft  
Insc: As above, *Drawing No.320*, labelled & some dimensions given  
s&d: (stamp) *Drawn by* (in pen) P.G.F. | 20.3.34  
Print (290×465)
- 109 *Ceiling to Lower Flight | Main Staircase*  
Insc: As above & (stamp) *Drawing No.* (in pencil) 244  
s&d: (stamp) *Drawn by* (in pencil) P.G.F. | 20.4.34  
Pen & pencil within single ruled border on tracing paper (280×460)
- 110 *Elevation of 1 Window | Type 35*  
Scale: 1in to 1ft  
Insc: As above & (stamp) *Drawing No.* (in pencil) 349  
s&d: (stamp) *Drawn by* (in pencil) A.R.D. | 25.4.34  
Pencil within single ruled border on tracing paper (480×340)
- 111 *Detail of Lavatory Third Floor*  
Insc: As above & (stamp) *Drawing No.* (in pencil) 379  
s&d: (stamp) *Drawn by* (in pencil) J.A. | 28.5.34  
Pencil & red crayon within single ruled border on tracing paper (675×525)
- 112 *Detail of Lavatory on Second Floor*  
Insc: As above & (stamp) *Drawing No.* (in pencil) 383  
s&d: (stamp) *Drawn by* (in pencil) J.A. | 29.5.34  
Pencil & pink crayon within single ruled border on tracing paper (745×595)
- 113 *Section(s) of Mens Lavatory - Basement*  
Insc: As above & (stamp) *Drawing No.* (in pencil) 384  
s&d: (stamp) *Drawn by* (in pencil) J.A. | 30.5.34  
Pencil & green crayon within single ruled border on tracing paper (690×520)
- 114 *Revised Plan Part Cloaks Hall & Section(s) A-A & C-C*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above, *See also Dr. No.76* (i.e. No.67) & (stamp) *Drawing No.* (in pen) 398  
s&d: (stamp) *Drawn by* (in pen) J.A. | 11.6.34  
Pen within single ruled border on tracing paper (405×630)
- 115 *Details of Terrazzo to Main Stairs First to Fifth Floors*  
Insc: As above & (stamp) *Drawing No.* (in pen) 403  
s&d: (stamp) *Drawn by* (in pen) C.S. | 15.6.34  
Print (670×895)
- 116 *Plans Ladies Rest Room - Basement*  
Insc: As above, *See Also Drawing No.420* (i.e. No.117) & (stamp) *Drawing No.* (in pen) 419  
s&d: (stamp) *Drawn by* (in pen) J.A. (?) | 10.7.34  
Pencil & pen within single ruled border (735×505)
- 117 *Elevations of Ladies Rest Room - Basement*  
Insc: As above, *See also Drawing No.419* (i.e. No.116) & (stamp) *Drawing No.* (in pen) 420  
s&d: (stamp) *Drawn by* (in pen) J.A. (?) | 10.4.34  
Pencil & pen within single ruled border (475×760)
- 118 *Plan of Mens Lavatory - Basement - Shewing Floor | Pattern*  
Insc: As above & (stamp) *Drawing No.* (in pen) 445  
s&d: (stamp) *Drawn by* (in pen) J.A. | 25.7.34  
Pencil & pen within single ruled border on tracing paper (610×510)
- 119 *Details of 4th Floor Lav. Shewing Terrazzo | Pattern (sic)*  
Insc: As above & (stamp) *Drawing No.* (in pencil) 459  
s&d: (stamp) *Drawn by* (in pencil) J.A. | 30.8.34  
Pencil within single ruled border on tracing paper (400×570)
- 109-119 Scale:  $\frac{1}{2}$ in to 1ft (except No.110 & 114)
- 120 *Details of Window Sections*  
Insc: As above & (stamp) *Drawing No.* (in pen) F/S 564  
s&d: (stamp) *Drawn by* (in pen) C.S. | 26.9.33  
Pen within single ruled border on tracing paper (705×1010)
- 121 *Plan of Stairs | at First Floor Landing*  
Insc: As above, *Note. - This drawing supercedes drawing dated 5.10.33* & (stamp) *Drawing No.* (in pen) 568  
s&d: (stamp) *Drawn by* (in pen) C.S. | 13.11.33  
Pen & pencil within single ruled border on tracing paper (640×705)
- 122 *... ion thro' String at | ... Floor Landing*  
Insc: As above & (stamp) *Drawing No.* (in pen) 580  
s&d: (stamp) *Drawn by* (in pen) P.G.F. | Nov. 6. 1933  
Pencil within single ruled border on tracing paper (1230×570)
- 123 *Details of Main Stairs*  
Insc: As above & (stamp) *Drawing No.* (in pen) F/S 589  
s&d: (stamp) *Drawn by* (in pen) C.S. | 13.11.33  
Pen & pencil within single ruled border on tracing paper (445×1020)
- 124 *Details of Cornice & Access Panels | to Urinal Tanks Mens Lavatory - Basement*  
Insc: As above & (stamp) *Drawing No.* (in pen) 630  
s&d: (stamp) *Drawn by* (in pen) J.A. | 29.1.34  
Pencil & red crayon within single ruled border on tracing paper (705×855)
- 125 *Details of Dressing Table | (Ladies Lav. Basement*  
Insc: As above & (stamp) *Drawing No.* (in pen) 635  
s&d: (stamp) *Drawn by* (in pen) J.A. | 6.1.34  
Pencil within single ruled border on tracing paper (720×820)
- 126 *Details of Dressing Table Ladies Lavatory | Basement*  
Insc: As above, *See also Dr. No.188* (i.e. No.90) & (stamp) *Drawing No.* (in pen) 636  
s&d: (stamp) *Drawn by* (in pen) J.A. | 6.1.34  
Pencil & pen within single ruled border on tracing paper (720×900)



127 Details of *Access Panels to Flood | Lights in Ceiling of Mens | Lavatory - Basement*  
Insc: As above & (stamp) *Drawing No.* (in pen) 651  
s & d: (stamp) *Drawn by* (in pen) J.A. | 21.2.34  
Pencil within single ruled border on tracing paper (640 × 760)

128 Detail of *Revision to | String - Main | Staircase*  
Insc: As above, *Final details | from Waldo | Maitland & Partners | for Electrical Work & (stamp) Drawing No.* (in pencil) 674  
s & d: (stamp) *Drawn by* (in pencil) P.G.F. | 7.3.34  
Pencil within single ruled border on tracing paper (410 × 380)

129 Details of *The Secretary's Room Door | Door No.97*  
Insc: As above & (stamp) *Drawing No.* (in pencil) 743  
s & d: (stamp) *Drawn by* (in pencil) C.S. | 27.3.34  
Pencil within single ruled border on tracing paper (565 × 715)

130 Details of *Door from Cloaks Hall to | Main*  
Insc: As above & (stamp) *Drawing No.* (in pencil) 775  
s & d: (stamp) *Drawn by* (in pencil) P.G.F. | 25.4.34  
Pencil within single ruled border on tracing paper (475 × 675)

131 Details of *Door between Mens | Lavatory & Changing Rm | Basement*  
Insc: As above & (stamp) *Drawing No.* (in pencil) 832  
s & d: (stamp) *Drawn by* (in pencil) J.A. | 11-6.34  
Pencil within single ruled border on tracing paper (760 × 640)

132 Details of doors & c of *Basement Changing Rooms*  
Insc: As above & (stamp) *Drawing No.* (in pencil) 833  
s & d: (stamp) *Drawn by* (in pencil) J.A. | 11-6.34  
Pencil within single ruled border on tracing paper (785 × 660)

120-132 Scale: FS

133 Details of *Doors to Exhibition Hall*  
Scale:  $\frac{1}{2}$ in to 1ft, FS  
Insc: As above & (stamp) *Drawing No.* (in pencil) 916  
s & d: (stamp) *Drawn by* (in pencil) M.S. | 31.7.34  
Pencil & green crayon within single ruled border on tracing paper (400 × 760)

97-133 Insc: As above, (stamp) *New Premises for the RIBA*, mostly labelled & dimensions given  
s & d: As above & (stamp) G. Grey Wornum

134 Design for air raid shelter in the building, 1939  
Plan  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: *Air Raid Shelter in Basement*, (stamp) *Howard de Walden Estate | Approved generally & labelled*  
s & d: *Herbt. G. Trace Acting Agent* (of the Estate) | 18th Sep 1939  
Print with pink & blue washes (300 × 830)

135-137 Design for alterations, 1948  
135 *Plan & Section(s) of The President's Room RIBA*  
Insc: As above, *Amended June 24 & labelled*  
s & d: G. Grey Wornum | June 8 1948  
(670 × 540)

136 Details of *President's Room*  
Scale: FS  
Insc: As above, *Sheet No.2, Amended June 24*, labelled & dimensions given  
s & d: G. Grey Wornum | 4.6.48  
(710 × 840)

137 Plan showing *Alterations to Basement Cloakroom*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above  
s & d: G. Grey Wornum | September 1948  
(525 × 375)

135-137 Pencil within triple ruled border on tracing paper

138-140 Design for interior alterations, 1949  
138 *Cloakroom Screen for the RIBA*  
Insc: As above, *Drawing No.1*, labelled & dimensions given  
s & d: G. Grey Wornum | January 1949  
Pencil within double ruled border (700 × 680)

139 *Screen & Counter in the Basement Cloakroom*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above, *Drawing No.1*, labelled & dimensions given  
s & d: G. Grey Wornum | Jan 24 '49  
Pencil within triple ruled border on tracing paper (565 × 490)

140 *Screen & Counter in the Basement Cloakroom*  
Scale: FS  
Insc: As above, *Drawing No.2*, labelled & dimensions given  
s & d: G. Grey Wornum | Jan 21 1949  
Pencil within triple ruled border on tracing paper (655 × 1130)

141-146 Design for extension to the building, 1949

141 *Site Plan*  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above, *Drg No.1/1* & labelled  
s & d: G. Grey Wornum | June 23 '49  
Pencil on tracing paper (510 × 765)

142 *Section A.A*  
Insc: As above & *Drawing No.5/1*  
s & d: G. Grey Wornum | June 20 1949  
Pencil within single ruled border on tracing paper (505 × 765)

143 *Section B.B*  
Insc: As above & *Drawing No.6/1*  
s & d: G. Grey Wornum | June 21 1949  
Pencil within single ruled border on tracing paper (505 × 765)

144 *Elevation to | Portland Place*  
Insc: As above & *Drawing No.7/1*  
s & d: G. Grey Wornum | June 22 1949  
Print (495 × 755)

145 *Elevation to | Portland Place*  
Insc: As above, *Drawing No.7/2 & Revised 7:10:54*  
s & d: G. Grey Wornum | June 22 1949  
Pencil within single ruled border on tracing paper (550 × 760)

146 *Elevation to | Weymouth Street*  
Insc: As above & *Drawing No.8/1*  
s & d: G. Grey Wornum | June 22 | 1949  
Pencil within single ruled border on tracing paper (510 × 760)

142-146 Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, *Extension of RIBA Premises & Revised Nov 23 '49* or similar (except No.145)

147 Design for interior alterations, 1950  
*Pari Basement Plan & New Screen & Counter in Cloaks Hall*  
Insc: As above, *Drawing No.4*, labelled & some dimensions given  
s & d: G. Grey Wornum | Jan. 18. 1950  
Pencil within single ruled border (480 × 660)

29-147 Prov: Pres. by RIBA house engineer's department, 1974

1-147 Lit: *AJ*, LXXXV, 1932, pp.594-607 (competition design); *Builder*, CXLII, 1932, pp.793-802, figs.i-3 (competition design); *AJ*, LXXVI, 1932, pp.720, 740-741 (revised design); *Builder*, CXLIII, 1932, pp.970-980 (revised design); *AJ*, LXXX, 1934, pp.669-690 & supplement pp.151-53 (opening); *Builder*, CXLVII, 1934, pp.742, 744-745, 752-762, 769-770, 791-792, 794-795, 801-802, 892

An open competition for a new building for the RIBA (which since 1859 had been at No.9 Conduit Street) was held in 1931-32. There were 284 competitors and the assessors were Robert Atkinson, Charles Holden, H. V. Lanchester and Sir Giles Gilbert Scott. Percy Worthington was also appointed to the jury but through ill-health could not take part, an upset for the traditionalist competitors who might have relied on his vote. Placed second to Grey Wornum was Verner O. Rees, and jointly in third place were Brian O'Rorke & Kenneth Peacock, Percy Thomas & Ian Prestwick, Frank Roscoe & Duncan Wylson. For another competition design see Hill, Oliver F. [106]

There is in the MSS Collection of the RIBA Wornum's typescript *Report and cube*, numbered 201

[5] Design for a cottage for H. E. West  
*Ground Floor & First Floor plans, Front elevation to the Road, Garden Front & Section thro' Dining Room*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & *Proposed Cottage at Sea Town for H. E. West Esq*  
s: G. Grey Wornum *Archit | 61 Pall Mall SW*  
Pencil & watercolour heightened with white within single ruled border on grey-green paper (450 × 470)  
Prov: Pres. by Mrs Miriam Wornum, 1962

[6] Design for the interior decoration of RMS 'Queen Elizabeth', 1938 (11):  
1 Two elevations & 1 section of *Cabin Class Restaurant: | Aft Private Dining Room Starboardside*  
Insc: As above, *Job No.503, Drg. No.227 & labelled*  
d: 23.3.38 & (in pencil) 29.4.38  
Print with coloured washes added within single ruled border (730 × 870)

2 Two elevations & 1 section of *Cabin Class Restaurant: | Aft Private Dining Room | Portside*  
Insc: As above, *Job No.515, Drg. No.6/W 196 & labelled*  
d: 2.2.38 & (in pencil) 29.4.38  
Print with coloured washes added within single ruled border (700 × 1020)

3 Plan of *Cabin Class Observation Lounge and Cocktail Bar*  
d: 6.7.1938  
Pen & coloured washes (1395 × 885)

4 Ceiling plan of *Cabin Class Observation Lounge & Cocktail Bar*  
d: 24.6.38  
Pen & coloured washes (990 × 880)

5 Two sections of *Cabin Class Observation Lounge & Cocktail Bar*  
d: 6.7.1938  
Pen & coloured washes (760 × 1340)

6 Two elevations & 1 section of *Cabin Class Observation Lounge & Cocktail Bar*  
d: 6.7.1938  
Pen & coloured washes (760 × 1390)

3-6 Insc: As above, *Job No.504 & labelled*

7 *Elevation of Cabin Class Lounge*  
Insc: As above & *Job No.507*  
d: 29.6.38  
Pen & coloured washes (660 × 1420)



1-7 Scale: 1/2 in to 1 ft

s: G. Grey Wornum FRIBA / 6th Floor Cunard Bldg / Pier Head Liverpool

8 Three elevations & 1 section of Cabin Ball Room Promenade Deck

Scale: 1/2 in to 1 ft

Insc: As above, 19 encircled, Job No.552 & labelled s&d: G. Grey Wornum FRIBA / Architect / 39 Devonshire Street / London W.1

Pen & wash (740 x 995)

9 Isometric projection of A deck entrance

Print with poster paints added (585 x 620)

10 Isometric projection of another (alternative?) deck entrance

Pen & coloured washes (500 x 730)

11 Isometric sketch of "Main" Deck Entrance [Fig.86]

Scale: 1/2 in to 1 ft

Insc: (on backing) As above, Cunard White Star & No.552

s: G. Grey Wornum FRIBA / 39 Devonshire Street / London W.1

Print with coloured washes added within single ruled border, backed (845 x 750)

1-11 Prov: Mrs Miriam Wornum, 1962

RMS *Queen Elizabeth* was completely refitted after the Second World War and Wornum was the architect for the decoration of the first-class accommodation. Some of his completed schemes are illustrated in *Builder*, CLXXI, 1946, pp.398-400.

[7] Designs for mural decoration (5):

1-2 Two versions of a harlequinade, possibly alternative designs

Poster colours on tracing paper, backed (120 x 780, 185 x 540)

3 Harlequinade in C18 costume taking place behind arcades: section showing the decoration to 2 floors

Poster colours, backed (515 x 695)

4 Scene at an C18 palace ball, set behind an arcade

Poster colours on tracing paper, backed (690 x 420)

5 Scene outside a palace with figures in C18 costume, set behind an arcade

Poster colours (685 x 430)

1-5 Prov: Pres. by Mrs Miriam Wornum, 1962

Though unsigned, the drawings are apparently by Walpole Champneys (q.v.) and were possibly done in 1921 for the Palais de Danse, Derby.

[8] Design for a block of flats on a corner site, 1939

Perspective showing a 7 & 8 storey building

s&d: J. D. M. Harvey / 39

Pencil & coloured chalks (500 x 655)

Prov: Pres. by Mrs Miriam Wornum, 1962

[9] Design for a corner office (?) block with a ground

floor showroom for Riley cars, 1934

Perspective

Insc: As above

s&d: J. D. M. Harvey / 34

Pencil & watercolour within single ruled border (570 x 700)

Prov: Pres. by Mrs Miriam Wornum, 1962

WORNUM, Michael (1925- )

The son of G. Grey Wornum (q.v.), Michael Wornum is an architect practising in California.

The drawings catalogued below were pres. by Mrs Miriam Wornum (q.v.), 1972

Topographical drawings

Great Britain

[1] LONDON: Westminster Highways Department building, Gatliff Road, Westminster

View

s&d: Michael Wornum, 1959

Pen (405 x 505)

Lit: Pevsner, *London I*, 1973, p.567; *Builder*, CLI,

1936, pp.781a-784, 792

G. G. Wornum designed this 'good, plain, unassuming

job in the contemporary style' (Pevsner) in 1936.

[2] LONDON: Parliament Square, Westminster

View from SW

s&d: Michael Wornum, 1959

Pen (405 x 505)

Lit: Pevsner, *London I*, 1973, p.621; *Builder*, CLXXVII,

1949, pp.137-139

Parliament Square, originally laid out by Sir Charles Barry and damaged in the Second World War, was replanned by G. G. Wornum in 1949-50.

[3] LONDON: Royal Institute of British Architects, No.66 Portland Place (St Marylebone), Westminster

View

s&d: Michael Wornum, 1959

Pen (405 x 505)

For competition design & revised design as executed, 1931-34, see Wornum, George Grey [4].

[4] LONDON: No.39 Weymouth Street (St Marylebone), Westminster

View

s&d: Michael Wornum, 1959

Pen (405 x 505)

Lit: *Ac&BN*, CXLVI, 1936, pp.44-47

G. Grey Wornum's own house, designed by him.

[5] Unidentified mall between modern blocks of flats

View

Pen (405 x 505)

WORNUM, Miriam (1898- )

Born Miriam Alice Gerstle in San Francisco, USA, she married G. Grey Wornum in 1923 and is known as an artist and decorator.

Bibl: RIBA biography files (under G. Grey Wornum)

LONDON: Royal Institute of British Architects, No.66 Portland Place (St Marylebone), Westminster

Design for the colour scheme of the library, 1934

Interior perspective

s&d: MW/34

Pencil & watercolour within single ruled border on card (440 x 550)

Prov: Pres. by Mrs Miriam Wornum, 1973

WORRALL, William Norman (1899-1950)

Worrall received his architectural education at the Polytechnic, London, and was chief assistant to E. B. Musman (q.v.) from 1929 to 1936. In 1936 he became Musman's partner, the firm continuing to specialize in public houses, and he was active in various defence works during the Second World War. The partnership was dissolved about 1946 and Worrall became chief assistant in the firm of Trehearne & Norman, Preston & Partners in 1948. A 1932.

Bibl: RIBA biography files

LONDON: Pioneer Health Centre, St Mary's Road, Peckham, Southwark

Final competition design, prepared by Worrall, 1930

See Musman, Ernest Brander [10]

LONDON: The Myllet Arms, Western Avenue (Perivale), Greenford, Ealing

Design for alterations & additions, 1935

See Musman, Ernest Brander [11]

MARGATE (Kent): The Ship, Fort Road & The Promenade

Designs, unexecuted, 1946

See Musman, Ernest Brander [12]

WORTHINGTON, Thomas Locke (1826-1909)

Worthington was trained in the Salford office of Bowman & Crowther, for whom he made measured drawings to illustrate their *Churches of the Middle Ages*, 2 vols, 1845-53. He became William Tite's assistant during the building of Carlisle railway station in 1847 and then went to Italy with a fellow pupil from Bowman & Crowther's office, H. A. Darbishire. On his return in 1850 he established a practice in Manchester and in 1854 went into partnership with John G. Elgood which lasted thirty-eight years. In 1889 he made his son, Percy Worthington, a partner. T. L. Worthington designed a number of public buildings in Manchester in a conventional High Victorian Gothic style, including: Manchester Estate Exchange, Fountain Street, 1852; premises for Manchester Botanical Society, Old Trafford, 1854; the Albert memorial, 1862-67, and Memorial Hall, 1864-66, in Albert Square, the old Magistrates' Court, Minshull Street, 1868-71; and Nicholl's Hospital, Hyde Road, 1879. In the Manchester area he designed a mansion for J. E. Taylor, proprietor of the *Manchester Guardian*, at Didsbury, 1865 (now the Shirley Institute), and Unitarian churches at Gorton, 1869, and Monton, 1875; in south Lancashire, the Royal Albert Edward Infirmary, Wigan, 1870, and the Elizabethan-style Leyland museum and library at Hindley, 1886. With Elgood and Percy Worthington, he designed Manchester College, Oxford, 1889, and the Royal Bath Hospital, Harrogate, 1888-89. Between 1885 and 1889 Worthington exhibited several topographical drawings at the RA and in 1888 he published *Remnants of old English architecture*. He was elected F 1865.

Bibl: T.B.; D. Ware, *A Short dictionary of British architects*, 1967; obituaries: BN, XCVII, 1909, p.714; *Builder*, XCVII, 1909, p.563; *RIBA Jnl*, XVII, 1909, pp.91, 223

In 1891 Worthington won the RIBA Godwin Bursary. He prepared his report, dated November 1892, on the subject of *The Housing of the working classes in Paris and the towns of France*. This was accompanied by illustrative drawings in two folios, *Block dwellings* and *Cottage dwellings*. The report is kept in the RIBA Library, but the drawings have been missing since 1967. Worthington visited and surveyed many buildings, but those at Marseilles were copied from plans by Charles d'Albert & E. Cacheux, those at S Denis from plans by M. Guyon and those at Lille from plans by E. Cacheux published in *État des habitations ouvrières à la fin du XIXe siècle*, 1891. In 1893 Worthington published *Dwellings of the poor*. A collection of T. L. Worthington's designs is kept at the School of Architecture, Manchester University.



**WREN, Sir Christopher (1632-1723)**

The son of a Royalist clergyman, Wren was educated at Wadham College, Oxford, 1649-53, and then elected a fellow of All Souls College, where he remained until his appointment in 1657 as Professor of Astronomy at Gresham College, London. He was a founding member of the Royal Society in 1660 and in 1661 returned to Oxford as Savilian Professor of Astronomy. Although Wren was one of the leading scientific minds of his generation he showed a reluctance to publish his experimental work and first displayed his talent for architecture with the design of Pembroke College chapel, Cambridge, 1663-65, for his uncle, the Bishop of Ely, and the Sheldonian Theatre, Oxford, 1663-69. He made plans for the restoration of Old St Paul's cathedral as early as 1665 and travelled to Paris in that year to study French architecture and building methods. In September 1666 the Great Fire destroyed the City of London and Wren contributed plans for the reconstruction of the City's commercial buildings in association with Hugh May, Controller of Works, John Oliver, a surveyor, Peter Mills, a bricklayer, and Robert Hooke, Gresham College Professor of Geometry. With Hooke and Edward Woodruffe he was also active in surveying the damage to the City's parish churches. In 1669 Charles II appointed him Surveyor of the Works and Wren began designs for the fifty-two City churches in the same year. He produced the Great Model design for St Paul's cathedral in 1673 and the executed Warrant design in 1675, the nave and choir taking from 1675 to 1697 and the dome from 1697 to 1711. Other major works include: in London, The Monument, Fish Street Hill, City, 1671-76, with Robert Hooke; St Clement Dane, Strand, Westminster, 1680-82; St Anne, Soho, Westminster, 1680-86, St St James, Piccadilly, Westminster, 1682-84; Chelsea Hospital, Kensington & Chelsea, 1682-89; Winchester Palace, Winchester, Hampshire, 1683-85; south and east wings of Hampton Court Palace, Richmond, London, 1689-94; Kensington Palace, Kensington & Chelsea, London, 1689-1702; and Greenwich Hospital, Greenwich, London, 1695-1702, completed 1702-28 by Nicholas Hawksmoor (who was Wren's draughtsman and clerk of works from 1683) and John Vanbrugh. The main figures in Wren's offices were Hooke, May, Oliver, Hawksmoor, and Andrew Phillips, his clerk.

Bibl: C. Wren Jnr, *Parentalia: or memoirs of the family of the Wrens*, 1750; The Wren Society, 20 vols, 1924-43 (cited below as 'W.S.'). G. F. Webb, *Wren*, 1937; J. Summerson, 'The Mind of Wren' in *Heavenly mansions*, 1949; V. Fürst, *The Architecture of Sir Christopher Wren*, 1956 (cited below as 'Fürst'); E. F. Sekler, *Wren and his place in European architecture*, 1956 (cited below as 'Sekler'); J. Summerson, 'Drawings for the London City churches', *RIBA Jnl*, LIX, 1952, pp.126-129 (cited below as 'Summerson, 1952'); J. Summerson, 'Drawings of London churches in the Bute Collection: a catalogue', *Architectural History*, XIII, 1970, pp.30-42 (cited below as 'Summerson, 1970'); information from Dr A. A. Tait

EASTON NESTON (Northants)

See Hawksmoor, Nicholas & Wren, Sir Christopher

LONDON: Royal Hospital, Greenwich

Design for the dome over the Painted Hall, 1702

Plan, half-elevation & half-section, with scale, drawn by Nicholas Hawksmoor

Insc: *Xenodochii Hemisphaerium et Latena | Grenwican*

Feb: (? - rubbed, as are 2 previous words) 1702, with some notes & a few dimensions given

Sepia pen & grey wash (685 × 470)

Prov: Pres. by T. L. Donaldson, 1843, who wrote on the drawing (sic) *This appears to be an original drawing of Sir Christopher Wren's. | The hand writing - the style of drawing - the perspective language of the | marginal note below, indicates this to be the rough draft of his own | master hand; and the date also is curious and the Latin title is | characteristic.* (s.) Thos L. Donaldson February 1843 | *Professor of Architecture London University College*

Reprd: W.S., VI, p.89; H. Colvin, *Royal buildings*, 1968, pl.15; *Great drawings from the Collection*, catalogue of an RIBA Drawings Collection exhibition, 1972, p.10; *RIBA Jnl*, XVII, 1910, p.603

The design for the dome was modified in execution.

There are in the MSS Collection of the RIBA, letters and memoranda relating to work at Greenwich Hospital by various hands, some addressed to or referring to Sir Christopher Wren.

**WREN, Sir Christopher Office of**

Since 1974, when these drawings were catalogued, many of them have been examined by Professor Kerry Downes in the course of his work for an exhibition on Sir Christopher Wren at the Whitechapel Art Gallery, 1982. Consequently, [14].1-3 are considered to be in Wren's hand.

**For bibliographical abbreviations see Wren, Sir Christopher**

Prov: The following drawings for City churches were among those acquired by the National Art-Collections Fund at the sale on 23 May 1951 of a collection of 271 architectural drawings belonging to the 5th Marquis of Bute and subsequently either resold to the RIBA at the saleroom prices or presented as a gift. The earlier history of the drawings seems to be as follows. In April 1749 the collection of antiquities and drawings of Christopher Wren Jnr was sold by auction. Lot 31 consisted of 114 drawings bound in a large book and was bought by the 3rd Duke of Argyll for £2 10s. The Duke died in 1761 and when his library was sold the volume was acquired by the 3rd Earl of Bute and remained in his family. The collection was believed to have been destroyed in the library fire at Luton Hoo in 1771 until its reappearance in the saleroom in 1951. Lot 34 in the same sale of 1749 consisted of 100 drawings of London churches in a portfolio and was bought by an unknown bidder. What became of these drawings is not known, but about half of them may have found their way to All Souls College, Oxford. Francis Bird, sculptor, died in 1731 but for some reason his collections were not disposed of for twenty years. The sale catalogue shows lots consisting of drawings of churches by Wren. The purchaser is unknown; but it is possible that these drawings became part of the All Souls collection. There are, however, affinities between the All Souls and the Bute collections which make their provenance from a single common source more probable.

[1] LONDON: Christ church, Newgate Street, City Preliminary designs, c.1677 (7):

1 Plan, with scale

w/m: Bend on a scrolly shield surmounted by a fleur-de-lis

Sepia pen & grey wash, with pencil guidelines (295 × 455)

Prov: Bute sale, lot 4/2

Pricked through. See note to No.2.

2 Plan

Scale: 1/10 in to 1 ft

Sepia pen & grey wash (285 × 450)

Reprd: Summerson, 1952, p.128, fig.6;

Summerson, 1970, fig.3c; Fürst, p.45, fig.51 (redrawn)

Prov: Bute sale, lot 4/1

A nice, finished drawing from No.1. The plan differs radically from that executed in being exactly symmetrical on both axes except where a tower (here with oval core) projects to the W; a western vestibule balances the chancel, and gallery staircases in the W are balanced by vestries in the E.

3 Part longitudinal section

Scale: 1/10 in to 1 ft

w/m: IHS above the letters RC (incomplete)

Sepia pen & grey wash (250 × 335)

Reprd: Summerson, 1970, fig.2b

Prov: Bute sale, lot 14/47

See note to No.4.

4 Transverse section facing E

Scale: 1/10 in to 1 ft

Insc: (in pencil) *hiber* (sic, higher?)

w/m: Fleur-de-lis within a scrolly shield surmounted by a crown, the whole above the letters WR

Sepia pen & grey wash (245 × 360)

Reprd: Summerson, 1952, p.128, fig.7; Summerson, 1970, fig.2a

Prov: Bute sale, lot 5/8

Nos.3 & 4 are nice, finished drawings complete with scale. They show the intended use of the Ionic, rather than the Corinthian, order. The clerestory is lit by circular windows. The arrangement of the E end as shown in No.4 does not correspond with the plan in No.2 and is closer to the executed design.

5 Part longitudinal section

Sepia pen & grey wash (270 × 320)

Reprd: Summerson, 1970, fig.3b

Prov: Bute sale, lot 4/4

See note to No.6.

6 Part longitudinal section, with scale

w/m: Fleur-de-lis within a scrolly shield surmounted by a crown, the whole above the letters WR

Sepia pen & grey wash (265 × 415)

Reprd: Summerson, 1952, p.128, fig.8

Prov: Bute sale, lot 4/5

Pricked through and a copy (though inferior in quality of draughtsmanship) of No.5. Nos.5 & 6 are for a flat-ceiled church.

7 Part interior elevation

Scale: 1/10 in to 1 ft

w/m: Fleur-de-lis within a scrolly shield surmounted by a crown, the whole above the letters WR

Sepia pen & grey wash (230 × 330)

Reprd: Summerson, 1952, p.128, fig.9; Summerson, 1970, fig.3a

Prov: Bute sale, lot 4/3

Pricked through. For a barrel-vaulted church and closest to the executed design.

1-7 Lit: Summerson, 1952, p.128; Fürst, p.192, note 265 and, for the dating of the church, p.225

[2] LONDON: Church of All Hallows the Great, Thames Street, City Design, c.1676

Plan, with scale

Pen & pencil (295 × 460)

Reprd: Summerson, 1970, fig.1b

Prov: Bute sale, lot 4/6

Pricked through. The plan is almost identical to that of the executed building. For the dating of the design see Fürst, p.192, note 256, and W.S. XIX, p.2.



[3] LONDON: Church of St Anne, Soho, Westminster  
Preliminary design, c.1676 (3):

1 Plan & unfinished setting up of the elevation of the  
W front & tower

Scale:  $\frac{1}{10}$  in to 1 ft

Insc: *St Anne*

w/m: IHS surmounted by a cross, the whole above  
the letters ET alongside fleur-de-lis within a scrolly  
shield surmounted by a crown, the whole above the  
letters VR

Sepia pen & grey wash, elevation, pencil (420 × 550)

Reprd: Survey of London, XXXIV, *St Anne, Soho*,  
1966, pl.10a (plan); Summerson, 1970, fig.4c (plan);  
Fürst, p.19, fig.23 (plan, redrawn); Summerson, 1952,  
p.129, fig.10 (elevation, redrawn); Survey of London,  
XXXIV, *St Anne, Soho*, 1966, pl.11a (elevation,  
redrawn slightly different from & apparently more  
accurate than the last)

Prov: Bute sale, lot 5/7

Pricked through.

2 Elevation of the E end

w/m: IHS surmounted by a cross

Sepia pen with sepia & grey washes (220 × 345)

Reprd: Summerson, 1952, p.129, fig.11; Summerson,  
1970, fig.4b; Fürst, p.19, fig.24; Survey of London,  
XXXIV, *St Anne, Soho*, 1966, pl.11b

Prov: Bute sale, lot 5/8

The drawing has patches superimposed on the two  
entrance bays. Through the drawing it is possible to  
see that the original design provided for segmental  
pediments (rather than simple frieze and cornice) to  
the doors and oval rather than round windows above  
them.

3 Part longitudinal section, with scale

Insc: Verso (in pencil) *St Ann, Westminster*

w/m: Fleur-de-lis on a scrolly shield surmounted by a  
crown, the whole above the letters WR

Sepia pen & grey wash (220 × 345)

Reprd: Survey of London, XXXIV, *St Anne, Soho*,  
1966, pl.10b; Summerson, 1970, fig.4a

Prov: Bute sale, lot 5/9

The Church of St Anne, Soho, was begun in the late  
spring or early summer of 1677 and consecrated on 21  
March 1685/6. The architect cannot be established with  
certainty, but the authorship of the design seems to lie  
with either Wren or Talman or both jointly.

Summerson, 1952, p.129, presumed the design to date  
from about 1680; Fürst, pp.18-19, argued a case for  
the early 1670s, more specifically 1672. The account in  
Survey of London, XXXIV, *St Anne, Soho*, 1966,  
pp.256-270, however, must now be regarded as the  
most complete and authoritative and establishes the  
date of design as about 1676. S. P. Cockerell made  
the first important alteration to the church in 1801-03,  
when he replaced the steeple, and Robert Abraham  
undertook a major reconstruction in 1830-31. The  
church was severely damaged by bombing in 1940 and  
only Cockerell's steeple now remains. Drawings for the  
unexecuted project for St Anne, Soho, by Ahrends,  
Burton & Koralek, 1965, were presented to the  
Collection in 1977.

[4] LONDON: Church of St Anne & St Agnes,

Gresham Street, City

Preliminary designs, before 1679 (2):

1 Plan [Fig.88]

Scale:  $\frac{1}{7}$  in to 1 ft

w/m: IHS surmounted by a cross, the whole above  
the letters AI

Sepia pen & grey wash (340 × 410)

Reprd: Summerson, 1970, fig.7b

Prov: Bute sale, lot 5/10

Pricked through. The drawing shows an emphasis  
on the centre bays of the N, S and E façades that was  
not adopted in the executed building; conversely, the  
drawing does not show the relation of the four  
columns to the walls of the building, marked in the  
executed building by pilasters. The W façade is not as  
well managed here as in the executed work.

2 Part S elevation & part-section

w/m: IHS surmounted by a cross, the whole above  
the letters IM

Sepia pen (210 × 305)

Lit & reprd: Fürst, p.47, fig.53; Summerson, 1970,  
fig.7a

Prov: Bute sale, lot 11/35

The drawing (described in the sale catalogue as  
'probably a preliminary study for St Mary at Hill')  
shows the central bay of the S elevation with a broad  
segmental pediment instead of a Dutch gable and a  
bolder arrangement of rustication to the door and  
window of the western bay. The building accounts  
cover the period 1676-87 (W.S., X, p.46) and an entry  
in the vestry minutes under the date 21 October 1679  
concerns the 'committee chosen for Pewing and  
finishing the Church and Ornaments' (W.S., XIX,  
p.4).

[5] LONDON: Church of St Augustine, Watling  
Street, City

Preliminary design, c.1680-81 (2):

1 W elevation, with scale [Fig.89]

Insc: *5 foot*

w/m: Fleur-de-lis on a scrolly shield surmounted by a  
crown, the whole above the letters WR

Sepia pen & grey wash with pen & pencil  
amendments (350 × 230)

Lit: Fürst, p.225

Reprd: Summerson, 1970, fig.8a

Prov: Bute sale, lot 6/11

Pricked through. The drawing differs from the  
executed building principally in the design of the  
steeple. The elongated dome supporting a small  
lantern shown here was replaced by an obelisk rising  
from a tower with a balustrade and finials.

2 Longitudinal section facing S

w/m: IHS surmounted by a cross

Sepia pen & grey wash with pen & pencil amendments  
(215 × 320)

Reprd: Summerson, 1970, fig.9a

Prov: Bute sale, lot 6/12

Pricked through. Wren used an Ionic order in the  
executed design rather than the composite order  
shown here. The alterations in pen on both drawings  
are by the same hand, but where the windows are  
washed in and the walls left unwashed on No.1, the  
opposite is done on No.2. Entries in the vestry  
minutes (W.S., XIX, p.7) provide a date for the  
drawings: on 25 May 1680 'The great charge of  
Rebuilding their church was considered' and on  
1 September 1681 the vestry discussed 'a present to  
give Sir C. Wren to forward the building of the  
Church'.

For another drawing, an unexecuted design for the  
lantern of this church, see **Hawksmoor, Nicholas** [2].

LONDON: Church of St Benet, Gracechurch Street,  
City (?)

See [11]

[6] LONDON: Church of St Magnus the Martyr,  
Lower Thames Street, City

Preliminary design, c.1670-71 (3):

1 Plan, with scale

w/m: PB alongside bend on a scrolly shield  
surmounted by a fleur-de-lis

Sepia pen & grey wash with pencil & red crayon  
amendments (430 × 565)

Reprd: Summerson, 1952, p.127, fig.4; Summerson,  
1970, fig.18b; Fürst, p.18, fig.21

Prov: Bute sale, lot 14/49

See note to No.3.

2 Longitudinal section [Fig.90]

Insc: (in pencil) *25 ffoote highe*, twice

w/m: Bend on a scrolly shield surmounted by a  
fleur-de-lis

Sepia pen & grey wash with pencil guidelines &  
amendments, 2 pieces joined (290 × 505)

Reprd: Summerson, 1952, p.127, fig.3; Summerson,  
1970, fig.18a

Prov: Bute sale, lot 14/50

See note to No.3.

3 Transverse section & detail of lunette, with scale  
w/m: IHS surmounted by a cross, the whole above  
the letters RC

Sepia pen & pencil (265 × 415)

Reprd: Summerson, 1952, p.127, fig.5; Summerson,  
1970, fig.19

Prov: Bute sale, lot 14/52

Summerson, 1952, p.126, notes that in No.1 the  
'north wall is designed to provide, externally, a  
symmetrical three-part composition, with a door in the  
centre, on a north-south axis to which the interior of  
the building makes no acknowledgement'. He  
suggests that 'in 1670, Wren hoped for an open  
market or piazza north of the church, with the  
Monument in the centre'. No.3 read with No.1 shows  
Wren's solution to the difficulties of such a stressed  
symmetry. No.3 shows that 'a barrel-vault has taken  
the place of a flat, beamed ceiling'; the amendments on  
No.1 'seem to suggest the re-division of the nave into  
two large square bays, with short bays at east and  
west'; and comparison with No.3 again shows that  
Wren 'has formed a kind of transeptal "crossing" on  
his north-south axis' and that 'the vault follows this  
new plan and produces a lunette', sketched in on the  
drawing. See also Fürst, pp.16 & 18. For the dating of  
the drawings see the churchwarden's accounts, 1670-71,  
and the entry in the vestry minutes under the date  
11 December 1671 (both in W.S., XIX, p.26).

[7] LONDON: Church of St Martin Ludgate, Ludgate  
Hill, City

Preliminary design, c.1677

Transverse section facing S, with scale

w/m: Bend on a scrolly shield surmounted by a fleur-  
de-lis

Sepia pen & grey wash (270 × 400)

Reprd: Summerson, 1970, fig.21a

Prov: Bute sale, lot 14/53

Pricked through. The drawing differs from the  
executed church principally in the proposal for a  
semicircular vault over the N-S axis instead of the  
higher segmental vault which was built. Payment was  
made in May 1678 'for opening of ye ground to find  
out ye foundation' (W.S., XIX, p.29).



[8] LONDON: Church of St Mary Abchurch, Abchurch Lane, City  
Preliminary design, c.1680  
Plan, with scale

w/m: Fleur-de-lis on a scrolly shield surmounted by a crown, the whole above the letters WR  
Sepia pen & grey wash (240 × 325)

Lit: Fürst, p.49

Reprd: Summerson, 1970, fig.20a; Fürst, p.50, fig.57 (redrawn)

Prov: Bute sale, lot 14/51

Pricked through. The design differs radically from that executed in providing for a vault supported on four columns, instead of a dome on pendentives. The plan differs from the executed building in other, smaller, ways too: the E wall has five windows not three and the three central bays project a little for emphasis, the N wall is without door (or windows even), the W wall has three windows not two and the S wall three windows instead of two and a door. For the dating of the design see Fürst, p.193 (last part of note 272).

For another drawing that might relate to this church see [11].

[9] LONDON: Church of St Mary-le-Bow, Cheapside, City

Preliminary design, c.1672

Transverse section facing E

w/m: IHS surmounted by a cross, the whole above the letter M

Sepia pen & grey wash with pencil amendments (255 × 410)

Reprd: Summerson, 1970, fig.23b (wrongly captioned St Swithun, Cannon Street)

Prov: Bute sale, lot 11/33

Pricked through. The drawing differs only slightly from the church as executed and agrees with an elevation of the E end at All Souls reproduced in W.S., IX, pl.22. The accounts for the rebuilding of the church (W.S., X, pp.58-67) suggest that work was begun, after lengthy preliminaries, in 1673, for on 31 July of that year payment was made 'for digging and Carrying away earth in the foundations'.

[10] LONDON: Church of St Michael, Queenhythe, City

Design, 1672-76

Transverse section facing E, with scale

w/m: IHS surmounted by a cross, the whole above the letters IM

Sepia pen & grey wash (370 × 235)

Reprd: Summerson, 1970, fig.21b

Prov: Bute sale, lot 11/36

Pricked through. The design is much the same as that executed, except that the E windows are without their continuous mouldings and there is no parapet at the junction of wall head and roof. Wren was first consulted about the building late in 1672, but work proper does not seem to have begun until 1676 (see W.S., XIX, p.42).

[11] LONDON: Church of St Michael (?), Queenhythe, City

Design for a spire in the form of a panelled obelisk surmounted by a ball & standing on a plinth with clock

Elevation, with scale [Fig.91]

w/m: IHS surmounted by a cross, the whole above the letters IV

Sepia pen & grey wash (425 × 270)

Reprd: Summerson, 1970, fig.21c

Verso: Rough drawings for the plinth & some calculations

Pencil

Prov: Bute sale, lot 11/37

Pricked through. The design possibly relates also to the churches of St Mildred, Bread Street, St Mary Abchurch or St Benet, Gracechurch Street.

LONDON: Church of St Mildred (?), Bread Street, City

See [11]

[12] LONDON: Church of St Nicholas Cole Abbey, Queen Victoria Street, City

Site plans & preliminary design c.1670-71 (3):

1-2 Site plans

1 Site plan, with scale

w/m: LM alongside bend on scrolly shield surmounted by fleur-de-lis

Sepia pen & black wash over pencil (560 × 430)

Reprd: Summerson, 1970, fig.20b

Prov: Bute sale, lot 12/38

Pricked through. The church was begun in 1671 and this drawing seems to be an early plan. It differs from the executed design principally in having all six bays of its S wall with either windows or doors instead of a single door.

2 Site plan, with scale

Insc: Some dimensions given

w/m: IHS (? - deformed) surmounted by a cross

from which issues a crown with big fleur-de-lis motif

Sepia pen & pencil (525 × 375)

Verso: Profile of the base of a column or pilaster  
Pencil

Prov: Bute sale, lot 12/39

Pricked through. This plan shows the same area as No.1 but differs from it in detail and is closer to the executed design. The drawing is quite unlike any other of the Wren Office drawings in the Collection and, as there are several references in the vestry minutes to 'Mr Oliver' (see W.S., XIX, p.48), it is possible that this drawing is in his hand. On Oliver see Colvin, p.424.

3 Preliminary design

Elevation

w/m: Fleur-de-lis on a scrolly shield surmounted by

a crown, the whole above the letters VR

Pencil & sepia wash (365 × 525)

Prov: Bute sale, lot 12/40

This drawing (which seems to have been abandoned) departs from the executed design principally in having a pediment the full width of the tower instead of just the width of the belfry window. The windows, as pencilled in, are arched and with the simplest of surrounds, but one of them has a bracketed cornice sketched in above the arch. This arrangement has been carefully drawn in pen in the central bay and, with the addition of a keystone, was followed in the executed design.

[13] LONDON: Church of St Peter, Cornhill, City  
Design, c.1675 (2):

1 Plan

Scale:  $\frac{1}{10}$  in to 1 ft

Insc: Verso *St Pet: Cornhill & St Peters Cornhill*

w/m: IHS surmounted by a cross

Sepia pen & grey wash (230 × 360)

Reprd: Summerson, 1970, fig.24b

Prov: Bute sale, lot 12/41

Pricked through. There is a suggestion in W.S., III, p.9 that the 'elevation of a pedimented façade in two orders' (pl.16), although probably connected with the south front of the Sheldonian Theatre, Oxford, is a possible first idea for the E end of St Peter's, Cornhill. It shows columns coupled at the outside and the width of the façade is 52ft 6in. The width of the above plan is 53ft but it shows the E end with pilasters and corresponds both to another plan for St Peter's at All Souls College, Oxford (W.S., IX, pl.29) and to the executed design. It should be noted, however, that the width of the W-S façade, 52ft 6in, is very close to that of the east end of this plan, 53ft.

2 Elevation of the N door, with scale

Insc: Verso (in pen) *St Antholins deleted & St Peters* (sic) *Porch; (in pencil) to Remember ye parapet & ye* (illegible) *on ye top of ye* ... (illegible)

w/m: Fleur-de-lis within a scrolly shield surmounted by a crown, the whole above the letters WR

Sepia pen with pencil alterations (465 × 320)

Reprd: Summerson, 1970, fig. 25a

Prov: Bute sale, lot 12/42

The drawing is pricked through and has been repaired at the edges. The watermark is that found in many of the RIBA's 'Wren' drawings, but the draughtsmanship, unlike that of others, is hard and insensitive.

The design provides for a circular window over the doorway and omits the dwarf pilaster standing on the Ionic pilaster in the parapet above the entablature of the doorway. The rough pencil alterations seem to propose a round rather than a segmental head to the door.

Wren was not at once appointed to the task of rebuilding St Peter's, Cornhill. The vestry minutes (W.S., XIX, pp.49-50) record under 27 December 1667 that 'a Surveyor [was] to be inquired after and procured to survey the [church] and give a model for the building thereof, together with an Estimate of what the Charge may amount to'. On 9 April 1668 Edward Jerman was appointed 'Surveyor, from time to time as occasion shall require to view, survey and direct the building, erecting and setting up the walls of the Parish Church ... according to such method and form as [he] shall judge most fit and convenient'. After Jerman's death, John Oliver was appointed surveyor on 2 February 1668/69. On 31 December 1672 the minutes record that Wren was to be presented with five guineas 'as a gratuity for his pains and furtherance of a Tabernacle for the Parish', but it was not until 8 April 1675 that the 'Rector, Churchwardens and others [were] to treat and discourse with Sir C. Wren ... as to his proposals for Rebuilding the Church'. The building accounts of the church (W.S., X, p.52) run from 1677 to 1687, but it is clear from the vestry minutes that the body of the church was complete by the autumn of 1680.

[14] LONDON: Church of St Stephen Walbrook, City  
Design for a porch & flanking colonnades on the N side, c.1679 (3):

1 N elevation, with scale

Insc: Some dimensions given

w/m: TU

Sepia pen & pencil (280 × 440)

Reprd: Fürst, p.22, fig.29; Summerson, 1952, p.128,

fig.2 (redrawn)

Prov: Bute sale, lot 13/43

Pricked through

2 Transverse section & detail of the internal vaulting to a smaller scale

Insc: Verso *St Stevens* (sic) *Walbrook*

w/m: Fleur-de-lis

Sepia pen & pencil (370 × 280)

Reprd: Summerson, 1952, p.126, fig.1; Summerson,

1970, fig.26a; Sekler, pl.16A

Prov: Bute sale, lot 13/44

Pricked through. See note to No.3.

3 Transverse section, with scale

Insc: Verso (in pencil) *Sect St Stephen Walbrook*

w/m: Fleur-de-lis on a scrolly shield surmounted by a crown, the whole above the letters VR

Sepia pen & pencil (355 × 495)

Reprd: Fürst, p.22, fig.30; Summerson, 1970, fig.26b

Prov: Bute sale, lot 13/45



The drawing is badly stained and has been repaired and backed. It is essentially an elaboration of No.2 and differs little; urns are mounted on the apex and ends of the pediment; there is an alteration in the structure of the roof of the flanking Tuscan colonnade and rectangular windows are substituted for the oval ones in the lantern.

1-3 Lit: Summerson, 1952, pp.127-128

The church of St Stephen Walbrook had been started in December 1673. In January 1679, when the main structure of the church was complete the vestry minutes record that Wren was to be asked 'to have the porch built' (see W.S., X, p.113). These drawings evidently represent Wren's design which was of course never executed.

K. Downes, *Sir Christopher Wren*, catalogue of an exhibition at the Whitechapel Art Gallery, 1982 (catalogue Nos.11-13), attributes the draughtsmanship of these drawings to Wren.

[15] LONDON: Church of St Swithin, Cannon Street, City

Preliminary design, c.1670

Outline plan

w/m: Fleur-de-lis within a scrolly shield surmounted by a crown, the whole above the letters WR  
Sepia pen (310 × 250)

Repr: Summerson, 1970, fig.23a (wrongly captioned St Mary-le-Bow); Fürst, p.50, fig.59 (redrawn)  
Prov: Bute sale, lot 13/46

This drawing differs from the executed plan in the arrangement of the vestry and tower and, more significantly, in the treatment of the domed space - here planned as an elongated octagon placed laterally to the axis of the church but built as a regular octagon inscribed within a square. In the executed design, too, there were three windows (instead of the single one shown here) in the N and S walls as well as in the E wall. Wren was consulted about the demolition of the ruins and repairs to the steeple of the old church as early as 1670/71, but the rebuilding committee was not formed until 1677. By 1679 the church was sufficiently advanced for the agreement for pewing to be made.

[16] LONDON: Palace of Westminster

Design for a new House of Commons or House of Lords

Rough section through a chamber 40:0 high & 40:0 wide, with a gallery & a flat-ceiled crypt; on RHS, sections & elevation of adjoining buildings

Insc: As above & 320ft ring | of Bench in | ye Gall -, with some dimensions given

Sepia pen, mounted (95 × 210)

Prov: (insc. on mount) *Presented by T. H. Wyatt | March 1832 & (insc. on the drawing (sic)) Original Sketch of Sr Xr Wren - purchased | at Leigh & Sotheby's amongst other genuine papers | in the possession of the late J. Topham F.A.S. (Fellow of the Antiquarian Society), (verso of mount) Sale Feb. 1804. (on this see F. Lugt, Repertoire des catalogues de ventes publiques, 1938, No.6738)*

Lit: W.S., XI, pl.XXX-XL; H. Colvin, 'Views of the Old Palace of Westminster', *Architectural History*, IX, 1966

Note contributed by H. Colvin, 1975:

This drawing is rather a puzzle but it is clearly related to one reproduced in *Architectural History*, IX, 1966, fig.120, and to others in W.S., XI, pls.XXX-XL. The building on the right must be the Prince's Chamber (in section). Then there is the side of the House of Lords, a section through a building attached to it, and, on the left, a new parliamentary chamber on the site of the Painted Chamber. It cannot be the Painted Chamber itself, as that was only 26ft wide and this one is 40, nor of course can it be the House of Commons farther to the N as that had a vaulted crypt and quite different buildings adjacent to it. This must therefore represent a scheme for

building either a new House of Commons or a new House of Lords on the site of the Painted Chamber. As it was the Commons whose accommodation was the great problem at this time, the chamber was almost certainly intended for them, though the Lords was not very satisfactory either, and some of the drawings reproduced in W.S., XI, are for a new gallery for them. Since W.S., XI, pl. XXXII shows the Painted Chamber with some benches in it, the idea of using it for a chamber was evidently explored, and this no doubt led to the idea of rebuilding it completely. As the RIBA sketch is the only one, so far as is known, that shows such a scheme it was evidently one that was not developed.

Probably drawn by William Dickinson (c.1671-1725), Wren's assistant, who appears to have made most of the drawings referred to in the note above.

[17] WINCHESTER (HANTS): Winchester Palace Design, c.1683 (2):

1 Half-plan of the palace, with scale

Insc: Some dimensions given & (in sepia pen) *Middle Line half ye Plann of Winton; verso (in pen sepia) 191 & 16 Designs of Mr Webb's | for Greenwich Pallace | Book E (see note under Prov.)*

w/m: Scrolly shield surmounted by a crown (mostly obscured by the mount) with, alongside, IHS surmounted by a cross, the whole above the letter A (?) & another letter obscured by the mount)  
Pencil, mounted (525 × 725)

Prov: Burlington-Devonshire Collection (q.v.)

The verso inscription is presumably a reference to Nicholas Hawksmoor's sale of 1740 where three lots consisting of John Webb's drawings for Greenwich were sold. Lot 191 was 'sixty [sic] ditto [i.e. designs] of Mr Webb's for Greenwich'. The suggestion here is that the drawing catalogued above was used as a wrapper for the Webb drawings. For a catalogue of drawings in the Hawksmoor Sale, see *Burlington Magazine*, XCV, 1953, pp.332-335. The drawing, damaged and repaired at the top right-hand corner, is mounted on a characteristic Burlington-Devonshire folder and shows a wing of the cour d'honneur of the palace of Winton, i.e. Wintoniensis, the Latin name of Winchester. The drawing may be compared with one for Winchester Palace at All Souls, Oxford (W.S., VII, pl.1), with which it corresponds in many details, especially in the fenestration of the internal court. A foundation plan at All Souls (W.S., VII, pl.2) gives the length of the bays of the wing as 63ft 9in, which compares well with the 64ft marked on this drawing.

2 Plan of the palace

Scale: 1/25in to 1ft

Insc: *Make a plan to (the crossed out & a substituted) Scale | of 25f in an Inch & some rooms numbered, with dimensions given including In all 326.6 (W side) & 92.8 (S side); verso (in a later hand) Winchester Palace*

w/m: Fleur-de-lis within a scrolly shield surmounted by a crown, the whole above the letters WR  
Sepia pen (520 × 735)

Except that Wren's forecourt is not shown, the RIBA drawing appears to correspond exactly (save in the matter of scale and labelled dimensions) with the All Souls general plan for Winchester Palace (W.S., VII, pl.1). Work began at Winchester in March 1683. Two years later the work was, in the words of John Evelyn, 'brought, almost to the covering'; but by then Charles II was dead and, though part of the building was habitable, it was never really completed. There is in the MSS Collection of the RIBA a volume of memos, accounts and agreements relating to Winchester Palace, c.1682-84; printed in full in W.S., VII, pp.25-67.

WREN, Sir Christopher *Office of*  
*Attributed to*

[1] Alternative designs for a 5 bay rusticated arcade (3):

Elevation, with scale  
Pen & wash

2 Plan & elevation, with scale  
Pen & wash

3 Plan & elevation, with scale  
Pen with grey & black washes

1-3 w/m: (except No.2) Fleur-de-lis within a scrolly shield surmounted by a crown, the whole above the letters WR  
(365 × 525)

Prov: Bute sale, lot 31, Sotheby, 23 May 1951; Commin, 1951; Zeithin & Ver Brugge, Los Angeles, USA, 1964

The designs, apparently in the same hand, are somewhat similar, the round-headed arches of each design having a slightly dropped keystone and pentagonal vousoirs. Above the arches No.1 has a frieze, cornice and parapet, No.2 has a cornice only and No.3 has a shallow frieze, cornice and parapet. See also [2].

[2] Designs for a 5 bay arcade/colonnade terminated by coupled columns (3):

1 Unfinished elevation of a 5 bay arcade or colonnade  
Insc: (in pencil) *the Scale of 9 = 6/10 for a Column of 10 | (the scale of) 9 (=) 2/10 for one of 6 -*  
Sepia pen (375 × 545)

Since the elevation has only the main lines drawn in, that is nothing freehand or compass drawn, it is not possible to say whether the design is for a colonnade as in No.3 or, for example, an arcade with engaged columns as in No.2.

2 Elevation of a 5 bay arcade with engaged Tuscan columns

Scale: 1/4in to 1ft approx.

Insc: Some dimensions given; the overall length of the arcade is marked 75 f 6 & the height is marked 20 f 6

Sepia pen & wash on blue-grey paper (250 × 520)

3 Plan & elevation of a 5 bay Tuscan colonnade, with scale

Insc: Some dimensions given; the overall length of the colonnade is marked 60 f

Pen & sepia wash (245 × 420), much damaged at bottom

1-3 w/m: (except No.2) Fleur-de-lis within a scrolly shield surmounted by a crown, the whole above the letters WR

Prov: Bute sale, lot 31, Sotheby, 23 May 1951; Commin, 1951; Zeitlin & Ver Brugge, Los Angeles, USA, 1964

The drawings appear to be in the same hand and are more competently executed than those of [1] (q.v.).

WRIGHT, . . .

See SCURRY & WRIGHT



**WRIGHT, Frank Lloyd** (1867 or 1869-1959)  
Wright received his initial architectural training in the office of Allen D. Conover, studying at the same time at the School of Engineering, Wisconsin University. In 1887 Wright joined the Chicago firm of J. L. Silsbee, leaving after a year to work for Adler & Sullivan. The construction of his own house at Oak Park in 1889 marked the start of two fruitful decades which included his prairie houses (culminating in the Robie House of 1909), the Larkin Building, 1904, and Unity Temple, 1906. In 1909 Wright closed his office (he had first formally begun independent practice in 1893) and went to Italy to prepare the text and illustrations for the Wasmuth portfolios published in 1910 and 1911. These brought Wright's work to the attention of architects in Europe and greatly influenced the direction of, for example, the De Stijl group. The years that followed were less productive though marked by, for instance, the Midway Gardens, 1913, the Imperial Hotel, Tokyo, 1916-22, and the Millard house, 1923. The mid-1930s saw a remarkable renaissance with Falling Water, 1936, Johnson Wax building, 1936-38, the Usonian houses and Taliesin West, Arizona, 1938. This last, a combination of house, school and studio for Wright himself, was the successor to the Taliesin, twice rebuilt, of Spring Green, Wisconsin. Wright's later work includes the Guggenheim Museum, New York, designed 1943-46 and built 1956-59 and the Price Tower, 1955. In 1943 Wright published his *Autobiography* and, in 1957, his *Testament*.

Bibl: H.-R. Hitchcock, *In the nature of materials 1887-1941: the buildings of Frank Lloyd Wright*, 1942; W. A. Storrier, *The Architecture of Frank Lloyd Wright, a complete catalog*, Cambridge, Mass, 1974; for discussion on Wright's date of birth see *Journal of the Society of Architectural Historians* (USA), XXVI, 1967, pp.227-233

The drawings catalogued below were all pres. by Henry-Russell Hitchcock, 1965

[1] **CHICAGO** (Illinois, USA): Francis apartment building, No.4304 Forestville Avenue  
Design for Terra Haute Trust Co., 1895  
Perspective of front façade, as executed [Fig.92]  
Insc: *The Francis Apartment Building Built for the Terra Haute Trust Co in 1895 - Divided into Three / Four / and Five Room Apartments / Exterior of Yellow Fireclay Roman Brick / Cornice and Dado Cream White Vitreous / Terra Cotta Bond Stone Courses Base and Water Table of Buff Bedford / Finished in Quartered White Oak / Painted / Walls Tiled Baths Marble and Mosaic Entrances*  
Sepia pen on tracing paper, mounted (300×430)  
Lit & reprd: G. C. Manson, *Frank Lloyd Wright to 1910*, New York 1958, pp.80-81; H.-R. Hitchcock, *In the nature of materials* . . . , 1942, pl.31

[2] **LOS ANGELES** (California, USA): All-steel houses project  
Design, unexecuted, for the all-steel house, 1937  
Perspective of house with intersecting walls made of panel sections & using 12in steel channels throughout [Fig.93]  
Insc: *The All Steel houses / To Russell Hitchcock / From F.L.L.W.*  
Pencil on tracing paper, mounted (380×465)  
Lit & reprd: *Great drawings from the Collection*, RIBA exhibition catalogue, 1972, p.33  
This design for a prefabricated housing scheme is contemporary with two of Wright's most imaginative works, Falling Water House, Bear Run, Pennsylvania, 1936, and the S. C. Johnson & Son administration building, Racine, Wisconsin, 1936-39, which initiated his 'second' career. One hundred all-steel homes were to be built as an experiment, but nothing came of the scheme.

[3] **MADISON** (Wisconsin, USA): Yahara Boat Club Design, unexecuted, 1902  
Perspective [Fig.94]  
s: *F.L.L.W.* in red square  
Sepia pen, mounted (170×560)  
Lit & reprd: W. Wasmuth, *Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright*, Berlin 1910, pl.55; *Great drawings from the Collection*, RIBA exhibition catalogue, 1972, p.32  
The Yahara Boat Club was one of the first designs where Wright abandoned the low-pitched hip or gable roof of his 'prairie houses' and used reinforced concrete flat-slab structure. The style of the drawing is of his Japanese phase and it is executed on Japanese paper. Although signed with Wright's initials, there is a possibility that the drawing is by his assistant, Marion Mahony (q.v.).

**WRIGHT, Lawrence** (1906- )  
Wright was educated at Merchant Taylors' School, Crosby, and at Liverpool University School of Architecture, 1924-29. Primarily an architectural perspective artist, he has exhibited commissioned perspectives at the RA since 1931 and in one summer exhibition there were nineteen perspectives by Wright in the architecture room. He has exhibited other paintings, drawings and etchings at the RA since 1946. A 1930.  
Bibl: RIBA biography files

**CHICHESTER** (Sussex): County Buildings  
Perspective of abandoned design, 1931  
See **Harris, Emanuel Vincent**

**SEVILLE** (Spain): Alcazar  
Measured drawings of mosaic decoration, 1932 (2):  
1 *Complete Elevation to One Quarter Full Size*  
Pen with blue & green washes (410×975)

2 *Full Size Detail Showing Geometrical Basis of the Design*  
Pen with blue, green & buff washes (405×725)

1-2 Insc: (on title sheet) As above; verso *Moorish Tile Mosaic to a recessed seat in the Court of the Virgins / The Alcazar, Seville*  
s & d: *Measured & drawn by Lawrence Wright (Liverpool School of Archt) / Owen Jones Student 1932*

**WRIGHT, N.** (fl.1832)

**LONDON**: Church of St Bride, Fleet Street, City  
Measured drawings of the W front & tower, c.1832 (5):  
1 *Ground floor plan of West End*, plans of tower at level of organ loft, ringing chamber, bell chamber, of the steeple at 6 different stages & *Transverse Section of tower*  
Scale:  $\frac{3}{4}$ in to 5ft  
Insc: As above, *Note. the whole of the dimensions given in these drawings are from actual admeasure / and not from inference* & labelled, with Architectural Society stamp  
s: *Wright*  
w/m: J. Whatman 1832  
Pen with pink & grey washes (930×610)

2 *Elevation of W front & tower*  
Insc: *Note. This drawing shews the Church as it now appears / with the Vestry Room and Iron railing attached / the Finished drawing shows the Church as it would appear on the removal of these*, with Architectural Society stamp  
w/m: J. Whatman 1832  
Pen with brown & grey washes (910×605)

3 *Elevation of W front up to the 1st cornice of the tower*  
(910×625)

4 *Elevation of W front of tower from 1st cornice to base of steeple*  
(905×595)

3-4 Insc: Architectural Society stamp; verso *St. Bride's, Fleet Street*  
Pen & watercolour

5 *Details of mouldings & sculptural decoration*  
Insc: *St. Bride's, Fleet Street & Note. It was found impossible to give the / Dimensions of Molding nearer than a quarter / of an inch in most cases the stone work being so / much corroded and in some cases quite gone, Domus Dei*, with Architectural Society stamp  
s: *N. Wright*  
w/m: J. Whatman 1832  
Pen & pink wash (920×605)

Lit: Pevsner, *London I*, 1973, p.304  
St Bride's church was gutted in the Second World War and has since been restored by Godfrey Allen.

**WRIGHT, Nathaniel** (fl.1778-1821)  
Nathaniel Wright held the post of District Surveyor to the north district of the City of London from 1782. The church of St Botolph, Aldersgate, London, was almost completely rebuilt under his direction between 1789 and 1791, except the E front, which dates from 1830. Wright died in 1821.  
Bibl: *Colvin*, 2nd edn

**WROTHAM PARK** (Middx): Offices  
Unexecuted design for George Byng, 1805  
Elevation showing a 1 storey wing of offices with a veranda & incorporating a 2 storey domed octagon  
Insc: *Elevation of offices proposed to be erected for Geo. Byng Esq / at Wrotham Park Middlesex*  
s & d: *Nathl. Wright Archt. Feby 1805*  
Black & sepia pen with grey & ochre washes within single ruled border (610×785)  
Prov: Pur. 1955  
Lit: *CL*, XLIV, 1918, pp.303-309  
Wrotham Park was built in 1745 for Admiral Byng by Isaac Ware and was completed by 1771. The wings were heightened in the C19 and the interior was destroyed by fire in 1883.

**WRIGHT, Thomas** (fl.1754)  
See Fig.96

**WRIGHT, Thomas** (1822-1906)  
Wright was clerk of works to the Dean and Chapter of Westminster Abbey from 1871 to 1906. His son Thomas James Wright (1851-1928) succeeded him. Stones commemorating both father and son are in the W walk of the Abbey cloisters.  
Bibl: Ministry of Works, *Westminster Abbey official guide*, 1965, p.107; obituary; *Builder*, XC, 1906, p.560

**LONDON**: Westminster Abbey  
Measured drawings of the E end excluding Henry VII's chapel & the abbey precincts, 1886-90 (3):  
1 *Plan of Westminster Abbey Precincts including the Chapter House, Little Cloister & Old Jewel House*  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above & labelled  
s & d: *T.W. July 20 1886*  
Pencil, black & red pen with grey wash (535×665)

2 *Plan of N. East choir ambulatory chapels above the Triforium Flat*  
Insc: As above, *Yellow tint shows new work & labelled*  
s & d: *Thos Wright Oct. 31 1889*  
(540×775)



3 Plan of E end showing the Buttresses on the level of the Triforium Roof Flat, plan of ground floor under B at angle of NE ambulatory chapel & Henry VII's chapel & elevation of wall at this point showing line of lead at flat B

Insc: As above, Westminster Abbey & labelled, with colour key given

s & d: Thos Wright | Novr. 12 1890

w/m: J. Whatman 1890

(565 x 775)

2-3 Scale: 1/8 in to 1 ft

Pencil, black & red pen with grey & yellow washes

#### WRIGHT, William

According to Colvin a W- Wright was admitted to the RA schools in 1829 at the age of twenty-three and was awarded the Silver Medal in 1833. Whether this is the same Wright as the author of the following drawings is not clear. Certainly a William Wright of Holywell Street, Westminster, was in December 1838 nominated by F. Robinson, Thomas Cundy, George Moore and Charles Barry for election, and on 8 January of the following year in fact elected A. The nomination paper is noted to the effect that Wright (who is shown in other of the RIBA's archives at an address in Birmingham in 1840-41, in Palace New Road, Lambeth, 1842-49 and at No.29 King Street, Cheapside, between 1850 and 1854) retired on 8 January 1855.

Bibl: Colvin; RIBA nomination papers

LONDON: Carpenters' Hall, City

Survey drawings of the ceiling of the dining hall,

c.1845 (12):

1 Title-page

Insc: The | Carpenters' Hall | Plans, Sections and Details | of the Ceiling | to | Dining Hall

Red, blue & black pen & wash within elaborate floral border in pencil (625 x 480)

2 Plan & Section(s) of Ceiling

Scale: 1/2 in to 1 ft

Insc: As above & (in the ceiling) John | Seagood Twice Mr (Twice Master) | Nathell Fox Upper Wdn (Warden) | John King 2nd Wdn | Willm Pope 3d Wdn | Anno Domine (sic) | 1671

Pencil, pink wash & black & red pen (980 x 645)

3 Details of Ceiling: Elliptical Compartment

Scale: 1 in to 1 ft

4 Details of Ceiling: Hexagonal Compartment

Scale: 1 in to 1 ft

5 Details of Ceiling: Circular Compartment

Scale: 1 in to 1 ft

6 Details of Ceiling: Octagonal Compartment

Scale: 1 in to 1 ft

Insc: As above & (in cartouche) John | Seagood Twice Mr | Nathell Fox Upper Wdn | John King 2d Wdn | Willm Pope 3d | Anno Domine (sic) | 1671

7 Details of Ceiling: Enriched Spandrels

Scale: 1/6 FS

8 Details of Ceiling: 1 & 3 Ornamental Swags round

Hexagonal Compartment 2 Do to Octagonal Do

Scale: 1/4 FS

9 Details of Ceiling

Scale: 1/6 FS, 1/2 FS

Insc: As above & labelled

3-9 Pencil & pen (645 x 490)

10 Details of Ceiling: Circular Flowers at Intersections of Ribs

Scale: 1/6 FS

Pencil, pink wash & pen (640 x 490)

11 Details of Ceiling: Section(s)

Scale: 1/2 FS

Insc: As above & labelled

Pink wash, pen & pencil (490 x 645)

12 Details of Pilasters: Front & Profile

Scale: 1/6 FS

Pencil, pen & pink wash (640 x 490)

1-12 Insc: As above & (in another hand) presented by W. Wright Associate | 7 Feb 1848 or very similar

w/m: J. Whatman Turkey Mill 1845 (Nos.1, 2, 3, 5, 9, 10, 12)

Prov: See above

The present Carpenters' Hall in Throgmorton Avenue is by W. W. Pocock, 1876-77. It was remodelled in 1955-56 by Winney, Son & Austen Hall.

WYATT, Benjamin I (1709-1772)

WYATT, Benjamin Dean (1775-1850)

WYATT, James II (1746-1813)

WYATT, James V (1803-1893)

WYATT, Lewis William (1777-1853)

WYATT, Matthew Cotes (1777-1862)

WYATT, Sir Matthew Digby (1820-1877)

WYATT, Thomas Henry I (1807-1880)

WYATVILLE, Sir Jeffry (1766-1840)

See The Wyatt family, a separate volume by Derek Linstrum in the RIBA Drawings Collection catalogue series

WYATT, John Drayton (1820-1891)

Wyatt moved with his family from Gloucestershire to Islington, London, in 1827 and lived there for the rest of his life. He was educated at University College School and from 1837 to 1840 was articled to Henry William Inwood and studied at the RA schools. In 1841 he entered the office of Scott & Moffat as an assistant draughtsman. In 1856 he established his own practice, working both independently, mainly on restorations, and until 1867 with Scott as a draughtsman and detail designer. With Scott, he reconstructed St Mary's church, Sudeley, Gloucestershire, 1858-63, Dent's School, Wincombe, Gloucestershire, 1867, and from 1856 Sudeley Castle, which he worked on independently from 1867 until his death. In 1867 he was appointed architect to the diocese of Bath & Wells and the following year he designed Christ church, Gretton, Gloucestershire. He restored several buildings in Wincombe, including St Peter's church, 1872, the Jacobite House, 1879, Three Gables, 1882, and St Kenelm's Well, 1887. His other restorations include St Leonard's church, Bilston, Staffordshire, 1869, St John's church, Wolverhampton, Staffordshire, and the refitting of St Peter's church, Cornhill, London, 1876. He was one of the founders of the British Association of Architectural Draughtsmen, which became the Architectural Association, and was its President from 1850 to 1852. He contributed illustrations to J. Hadfield's Ecclesiastical, domestic and castellated architecture of England from the Norman era to the sixteenth century, 1848, to J. K. Colling's Details of Gothic architecture measured and drawn from existing examples, 2 vols, 1852-56, and to F. T. Dollman's Antient domestic architecture, illustrating the hospitals, beds houses, schools, almshouses, etc. of the Middle Ages, 1858. Bibl: APSD; B. F. L. Clarke, Church builders of the nineteenth century, 1938, p.24; obituaries: Builder, LX, 1891, p.313; RIBA Jnl, 2nd ser. VII, 1891, p.272

Prov: Except where stated otherwise, the drawings catalogued below were bequeathed by W. J. Wyatt, 1891

Measured drawings

[1] ALDINGHAM (Lancs): Church of St Cuthbert Plan & elevation of doorway, with plans & elevations of doorway at St Peter's church, Dunchurch Warwickshire & of a doorway at St Botolph's church, Eton, Northamptonshire

Scale: 3/4 in to 1 ft

Insc: As above, Early English Doorways | from original sketches & Aldingham Lancashire

s & d: J. D. Wyatt | 1850

Pen & wash within single ruled border (365 x 520)

[2] BARKBY (Leics): Church of St Mary (2):

1 Plan, elevation & details of mouldings of West door, with plans, elevations & details of mouldings of the West door at St Peter & St Paul's church, Clare: Suffolk & of the Priest's door at All Saints' church, Floore: (i.e. Flore) Northants

Insc: As above, Early English Doorways, Barkby:

Leicestershire & details labelled

s & d: J. D. W. | Sept 1848

Pen with grey & sepia washes (345 x 515)

2 Plan & elevation of West door, with details of

mouldings & plan & elevation of Priest's door at

Floore (i.e. Flore) church of All Saints Northants

Scale: 1/2 in to 1 ft, 1/8 FS

Insc: As above, Barkby Church | Leicestershire, Early

English, Pl. 47 & details labelled

s & d: J. D. Wyatt del, London Publ. by D. Boyce 86

Fleet St Aug 1. 1854 & J. R. Jobbins (lithographer)

Pen & sepia wash within single ruled border

(200 x 265)

Prov: Mounted in Vol.II of the volumes of original drawings for J. K. Colling's Details of Gothic architecture . . . (q.v.), f.9, pres. 1902

[3] BINHAM (Norfolk): Priory church of St Mary

Plans, elevations & perspective of shafting on the side doors of W front

Insc: As above, Binham Priory Norfolk | Details of side doors West front & From Mr J. K. Colling's Original Sketches

s & d: J. D. Wyatt, Feby 26th 1842

Pen with sepia & grey washes (250 x 535)

BLUNHAM (Beds): Church of St Edmund

Elevation of a door handle

See [11]

[4] BOCKING (Essex): Church of St Mary (2):

1 Elevation & details of portion of | ironwork on inner door of S porch

Scale: 1 in to 1 ft, 1/4 FS

Insc: As above, Bocking Church, Essex | Inner door in |

South Porch & Pl.8

s: J. D. Wyatt del & J. R. Jobbins (lithographer)

Pen on tracing paper within single ruled border

(270 x 205)

2 Elevation of inner door of S porch

Scale: 1 in to 1 ft

Insc: Bocking ch: Essex | Inner door S. Porch & Pl.8

s: J. D. Wyatt del

Pen with grey & sepia washes (260 x 200)

1-2 Prov: Mounted in Vol.II of the original drawings for J. K. Colling's Details of Gothic architecture . . . (q.v.), ff.104v & 105, pres. 1902



[5] BOVINGDON (Herts): Church of St Lawrence  
Plan & elevation of *Window in the South Aisle, plan & elevation of Window at East end of South Aisle & perspective of church from SE*  
Scale: 1in to 1ft

Insc: As above, *Bovingdon Church Hertfordshire* | (about to be rebuilt MDCCCXLIII)

s & d: J. D. Wyatt | Decr MDCCCXLIII

Black & sepia pen with grey wash (355 × 520)

The church was rebuilt in 1845 by Talbot Bury.

[6] BOXLEY (Kent): Church of All Saints

*Ground plan, plan of doorway North aisle, plan & elevation of East Window, plan & elevation of North West window, North aisle, elevations of small window over door N aisle & window in side of chancel, section of porch & perspective of church from NW*

Insc: As above, *Boxley Church: Kent* | from original sketches, sketch from the North West, plans labelled & some dimensions given

s & d: J. D. Wyatt | June 1845

Pen with grey & sepia washes (350 × 525)

[7] BOYTON (Wilts): Church of St Cosmas & St Damian, S chapel

*Plan, exterior & interior elevations of East Window of chapel, plan & elevation of Sedilia with details of sedilia & elevation with detail of moulding of West Window of Chapel*

Scale:  $\frac{3}{8}$ in to 1ft,  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS

Insc: As above, *Boyton Church - Wilts* | Details from South or Giffard Chapel & details labelled

s & d: Measured and Drawn by J. D. Wyatt | Sept MDCCCXLV & J. D. Wyatt

Black & red pen with grey wash (365 × 525)

[8] BRADFIELD (Berks): Church of St Andrew  
Plan of a floor tile

Insc: *Ancient Tile* | from Bradfield church: Berkshire

s & d: J. D. Wyatt, Delt | March: MDCCCXLIII  
Pencil & watercolour (530 × 370)

The church was rebuilt by George Gilbert Scott 1847-48 except for the W tower and N aisle.

CLARE (Suffolk): Church of St Peter & St Paul  
Plan, elevation & details of mouldings of W door  
See [2].1

[9] CLIFFE (Kent): Church of St Helen

*Plan through A-A, plan through B-B & elevation of West W(indow) North-aisle & elevation of window in S. aisle*

Scale:  $\frac{1}{8}$ FS,  $\frac{5}{8}$ in to 1ft

Insc: As above & *Decorated Windows from* | Cliffe Church | Kent

s: J. D. Wyatt del.

Pen & wash within single ruled border (300 × 240)

A print of this drawing is mounted in Vol.I of the volumes of original drawings for J. K. Colling's *Details of Gothic architecture* . . . (q.v.), between ff.65 & 66, pres. 1902. Several other prints of drawings by J. D. Wyatt, not in the Collection, are mounted in these volumes.

[10] COBHAM (Kent): College

*Elevation & section of fireplace & firedogs in the hall, with details of lamb, shelf & shield in spandrel*

Scale:  $\frac{3}{4}$ in to 1ft,  $\frac{1}{4}$ in to 1ft

Insc: As above, *Fireplace & Dogs from the Hall of the old College - Cobham; Kent, Front & Side*  
s & d: J. D. Wyatt, Aug: 1853 & (measured, August 11, 1853)

Black & red pen with grey & sepia washes (350 × 510)

COGGESHALL (Essex): Church of St Peter-ad-Vincula  
Elevation of a door handle  
See [11]

[11] COWFOLD (Sussex): Church of St Peter  
Details of metalwork from several churches & cathedrals

Scale:  $\frac{1}{2}$ FS

Insc: *Metal Work, Pl.9, A. From Cowfold Church*

Sussex | B. Coggeshall Church, Essex | C. From a Chest in

Wells Cathedral | D. Key plate from Winchester Cathedral,

E. From Blunham Church, Beds. | F. Farnborough Church,

Hants, G. Iver church, Bucks

s: J. D. Wyatt del.

Pen within single ruled border (265 × 200)

Prov: Mounted in Vol.II of the volume of original drawings for J. K. Colling's *Details of Gothic architecture* . . . (q.v.), f.106, pres 1902

DUNCHURCH (Warwicks): Church of St Peter  
Plan & elevation of doorway  
See [1]

[12] DUNSFOLD (Surrey): Church of St Mary (2):

1 *Plan of church, exterior and interior Elevations of Window E. of N. transept, exterior elevation of S.E. Window of chancel, exterior elevation of door in N. transept, details of mouldings & perspective from the SE*

Scale:  $\frac{1}{2}$ in to 1ft, 1in to 1ft

Insc: As above, *St Mary, Dunsfold, Surrey* | Details from original measurement & details labelled

s & d: J. D. Wyatt, June. MDCCCXLVI

Black, sepia & red pen with grey wash (350 × 515)

2 *Plan and elevation of sedilia, priests door &c on South side of the chancel & details of mouldings*

Scale:  $\frac{1}{2}$ in to 1ft, 1in to 1ft,  $\frac{1}{8}$ FS,  $\frac{1}{4}$ FS

Insc: As above, *St Mary Dunsfold, Surrey* | Details in Chancel from original measurements & details labelled

s & d: J. D. Wyatt, June MDCCCXLVI

Black & red pen with grey wash (360 × 520)

ETTON (Northants): Church of St Botolph

Plan & elevation of doorway  
See [1]

FARNBOROUGH (Hants): Church

Elevation of a door handle  
See [11]

[13] FERRING (Sussex): Church of St Andrew

*Ground plan, exterior elevation of windows in North aisle, elevation of piers & arches between nave and aisle, details of arcade mouldings, arcade & perspective of church from SE*

Scale:  $\frac{1}{2}$ in to 5ft

Insc: As above, *Ferring Church Essex* (sic), view from the SE & details labelled

s & d: Measured & drawn by J. D. Wyatt & Sept 1845

Red & black pen with grey & sepia washes

(340 × 520)

FLORE (Northants): Church of All Saints

Plan, elevation & details of mouldings of priest's door  
See [2]

IVER (Bucks): Church of St Peter

Elevation of a door handle  
See [11]

[14] LEEZ PRIORY (Essex)

*General plan, plan of top, plan of groining, elevation of the conduit, with detail of moulding*

Scale:  $\frac{3}{8}$ in to 1ft,  $\frac{1}{8}$ FS

Insc: As above & *Ancient Conduit from Little Leighs*

(sic) Priory, Essex | from original sketches

s: JW & J. D. Wyatt

Pen & wash within single ruled border (290 × 245)

Lord Rich built a house on the site of Leez Priory after 1573. This house was razed in 1753, but part of the house and some monastic remains are still visible. The Gothic conduit was made and placed in the cloister in the late C18 or early C19.

[15] LEICESTER: Church of St Mary-de-Castro

*Plan, exterior elevation & interior elevation of inner door of S porch, with details*

Scale: 1in to 1ft,  $\frac{1}{2}$ in to 1ft,  $\frac{1}{2}$ FS, FS

Insc: As above, *St. Mary - Leicester* | The inner door of South porch | from the original measurements & details labelled

s & d: J. D. Wyatt | Decr 1846

Pen with grey & sepia washes (370 × 535)

The church was restored by George Gilbert Scott in the 1850s.

[16] LINCOLN: Cathedral

*Plan, elevation & section of stalls in St Hugh's choir, with details*

Scale:  $\frac{1}{8}$ in to 1ft, FS

Insc: As above, *Lincoln Minster* | Oak Stalls &

Details & details labelled

s & d: J. D. Wyatt | Sept. MDCCCXLIV

Black & red pen with sepia wash (345 × 510)

LONDON: Church of St Pancras, Upper Woburn Place (St Pancras), Camden

Copies of the Inwoods' contract drawings, 1819, made by J. D. Wyatt while he was articled to H. W.

Inwood, 1840

See Inwood, William & Henry William [2]

[17] LONDON: Covent Garden Theatre, Covent

Garden, Westminster

Section & details of the roof

Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{2}$ in to 1ft

Insc: *Roof over Covent Garden Theatre* | with details | Sir Robt Smirke Archt & labelled

s & d: J. D. Wyatt, June 1843 | 21.3

Pen with grey, ochre & sepia washes (360 × 535)

Smirke built Covent Garden theatre in 1808-09. It was replaced by the Opera House in 1857-58 designed by E. M. Barry. Statues by Rossi and a frieze by

Flaxman from the old theatre were incorporated in the façade of the Opera House.

[18] READING (Berks): Abbey

Plan of a floor tile

Insc: *Tile from Reading Abbey, Berkshire*

s & d: J. D. Wyatt | Aug 4th 1843

Black & red pen, pencil & watercolour (360 × 525)

[19] RICKINGHALL INFERIOR (Suffolk): Church of St Mary

*Plan, exterior elevation, interior elevation, section of window in South aisle & details of mouldings*

Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ in to 1ft,  $\frac{1}{4}$ FS

Insc: As above, *St Mary, Rickingham-Inferior, Suffolk* & details labelled

s & d: Meas'd and drawn by J. D. Wyatt

Pen with blue & grey-green washes within double ruled border (340 × 475)

[20] SANDBACH (Cheshire): Church of St Mary

*Plan | through basement of tower, elevation of South side of tower, details of two stone coffin lids, used as lintels | to windows on ringing floor & moldings above the springing*

Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{3}{8}$ in to 1ft,  $\frac{3}{4}$ in to 1ft

Insc: As above, *Sandbach church, Cheshire* | Elevation and details of tower & This tower having become very much decayed, it was | taken down, Octr 1845 and rebuilt

according to the | original design, under the direction of G. G. Scott, Esq., architect | of London

s & d: Measured & drawn (previous to the alterations, crossed out & rebuilding added) | by J. D. W. Wyatt. 1845

Pen & wash (360 × 515)

The church was rebuilt by George Gilbert Scott 1847-49, leaving original masonry only on the S side.



[21] **SUDBURY** (Suffolk): Church of St Gregory  
Measured drawing of chancel stalls  
Plan, elevation, section, detail of mouldings &  
perspective at meeting of longitudinal and return stalls  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: As above, *Sudbury (S. Gregory): Suffolk - chancel stalls* & labelled  
s: J. D. Wyatt del  
Pen within triple border (255 × 190)  
Prov: Mounted in Vol.II of the volumes of original drawings for J. K. Colling's *Details of Gothic architecture* . . . (q.v.), f.68, pres. 1902

[22] **SWANSCOMBE** (Kent): Church of St Peter & St Paul  
Measured drawing of lectern  
Front elevation, side elevation of upper part, longitudinal section of shaft mouldings, transverse section at A.A. | showing cap | mouldings, transverse section at B.B. | showing base | mouldings & details  
Scale:  $\frac{1}{8}$ FS,  $\frac{1}{4}$ FS  
Insc: As above, *Swanscombe. Kent | Oak Lectern & details* & details labelled  
s: J. D. Wyatt del  
Pen (225 × 190)  
Prov: Mounted in Vol.II of the volumes of original drawings for J. K. Colling's *Details of Gothic architecture* . . . (q.v.), f.99

[23] **WELLS** (Som): Cathedral  
Elevation of the inner door of crypt, Wells Cathedral  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: *Metalwork & Pl.10*  
s: J. D. Wyatt del & J. R. Jobbins (lithographer)  
Pen, pencil with grey & sepia washes (270 × 200)  
Prov: Mounted in Vol.II of the volumes of original drawings for J. K. Colling's *Details of Gothic architecture* . . . (q.v.), f.107, pres. 1902

Elevation of a handle of a chest  
See [11]

[24] **WINCHESTER** (Hants): Castle (2):  
1 Plan, exterior elevation & interior elevation of S door of the great hall, with details of mouldings of outside jamb & inside jamb  
Scale:  $\frac{1}{2}$ in to 1ft, 2in to 1ft  
Insc: As above & *Door on South Side of the Hall of the Castle | Winchester | (now used as Assize Courts)*  
s & d: J. D. Wyatt | Decr 1844  
Pen & sepia wash (365 × 530)

2 Plan of Side Windows, plan & interior & Exterior elevation of East Window & Exterior & Interior elevations of Windows of N & S Sides  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{3}$ FS  
Insc: As above & *Windows | from the County Hall | Winchester*  
s & d: J. D. Wyatt | March 1845  
Pen & wash (375 × 535)

**WINCHESTER** (Hants): Cathedral  
Elevation of a key plate  
See [11]

**WYLD, Evelyn** (1892-1974)  
Born in Denham, Buckinghamshire, Evelyn Wyld went to Paris in 1910 and with Eileen Gray (1879-1976) opened a carpet workshop and showroom at No.17 Rue Visconti. Eileen Gray (initially, at least) made the designs while Evelyn Wyld organized the buying and dyeing of wool and trained the weavers. During the First World War both were Red Cross ambulance drivers and Wyld was afterwards awarded the Legion d'Honneur. In about 1926 the partnership ended, the looms were divided between them and soon afterwards Wyld went into partnership with Madame Eyre de Lanux. They worked still from No.17 Rue Visconti and also from La Rocquette sur Siagne near

Cannes and No.2 Quai Saint-Pierre, Cannes. Of the *tapis, installations, meubles* that they designed Wyld was responsible for the rugs and carpets while de Lanux designed the furniture. They exhibited at the Salon d'Automne in 1929 and Wyld exhibited at the Rugs & Carpets Exhibition, Metropolitan Museum of Art, New York, 1937. Evelyn Wyld died at Monans-Sartoux, Alpes-Maritimes in 1974.  
Bibl: Information from Ben Harford (nephew), 1977, press-cuttings & correspondence, 1925-38 (see below), and Peter Adam, *Eileen Gray* (forthcoming)

The drawings catalogued below were bequeathed in 1972 by Charles Handley-Read, who had acquired them, 1971

[1] Design for an advertisement  
Designs for 3 rugs or carpets  
Insc: Verso Evelyn Wyld & Tapis Modernes | Paris | 17-19 r. Visconti 6°  
Gouache on grey paper folded twice (200 × 510)

[2] Designs & copies of designs for rugs & carpets (35):  
1-25 Designs for floor & wall rugs & for a runner  
Insc: Some labelled, e.g. "Candide", "Poissons", "Martine", Macedoine, Footit I &c & some numbered  
Pencil & gouache on grey, brown, black or buff paper between brown boards (245 × 345)

26 Design in paille et negre  
Insc: As above  
s: (in pen) Evelyn Wyld | 17 rue Visconti  
Brown & yellow gouache (275 × 215)

27 Design, with an alternative design on a flier, 1933  
s & d: Evelyn Wyld | 29.12.33  
Pencil with brown & white gouache on cream paper (390 × 270, flier 155 × 145)

28 Design *Engrenage*, 1928  
Insc: Verso, as above & *Evey* (sic) Wyld  
Light & dark grey gouache on board (240 × 180)

29 Design with a compass motif  
Insc: N, S, E & W  
Pencil on brown paper (290 × 250)

30 Design, woven & knotted  
Insc: *Noué Brill, Tissé Chéry & Stonehouse*  
Pencil on grey paper (190 × 385)  
Verso: Another (unfinished) design  
Pencil

31-33 Design No(s) 570, 571 & 572  
Insc: Verso, as above  
Pencil & brown washes (65 × 285, No.32 120 × 350), pinned together

34 Design in black & white  
Pen & white gouache (105 × 85)

35 Design with a diagonal motif  
Brown & white gouache on buff board (195 × 380)

Peter Adam has suggested that about half of the drawings catalogued above are copies of designs by Eileen Gray, who, it is assumed, allowed Evelyn Wyld to make them when their partnership broke up. Further research is needed in order to disentangle who designed what, but in general Eileen Gray's designs are sparer and more abstract than those of Evelyn Wyld and, for example, those labelled *Macedoine* and *Footit* are certainly by Gray.

[3] Design for tile decoration  
Sketch plan showing layout of tiles  
Insc: *Tiles from Wille et une nuit | nature precious* (sic) | dont loose; verso, with calculations & *gris, taupe | et beige | motif*  
Pencil with some pen inscriptions (180 × 140)

Filed with the drawings are 4 albums of photographs of rugs & carpets, 1925-29; other photographs of furniture, rugs &c; press-cuttings & some correspondence, 1928-38

**YATES, William** (1774/5-1830)  
William Yates was the son of Richard Yates (1741-1803), 'who had resided for thirty-seven years within the walls of [Bury St Edmunds] Abbey', of which he was custodian, and brother of the Rev. Richard Yates, author of a book on Bury St Edmunds (see below) for which William Yates, a schoolmaster and amateur artist, prepared the illustrations.  
Bibl: DNB (entry under Richard Yates, 1769-1834; information from Mr M. Tupling (1975))

Drawings prepared for *An Illustration of the monastic history and antiquities of the town and abbey of St Edmund's Bury*, by the Rev. Richard Yates, pt.I, 1805, pts.I & II, 1843 (43 drawings, of which 22 were not published):

1 'St. Edmund's Church looking to the East'  
Engr: Pl.17, 1843

2 'St. Edmund's Church looking to the West'  
Engr: Pl.18, 1843

3 *The West Front of the Abbey Gate, Bury St. Edmund's*  
Engr: Pl.7, 1805, 1843

4 *Interior of the Abbey Gate, | St. Edmund's Bury*  
Engr: Pl.10, 1805, 1843

5 *East Front of the Abbey Gate. | St Edmund's Bury*  
Engr: Pl.12, 1805; pl.11, 1843

6 'Gothic Ornaments. No.2'  
Engr: Pl.9, 1805, 1843

7 'Gothic Ornaments. No.1'  
Engr: Pl.8, 1805, 1843  
Fig.7 (or G in book) has a flier as published, underneath which is a detail of the lower part of a 'pilaster'.

8 Plan of the Abbey Gate with internal elevation of the W end  
Scale:  $\frac{1}{10}$ in to 1ft (elevation)  
Not published.

9 *West Front of the Church Gate, | St. Edmund's Bury*  
Engr: Pl.22, 1805; pl.13, 1843

10 *Part of the West Front of the Church Gate, | St Edmund's Bury*  
Engr: Pl.23, 1805; pl.16, 1843

11 *Sculpture each side of the Church Gateway | (west front) St. Edmund's Bury*  
Not published.

12 *West Front of St. Edmund's Church, at St. Edmund's Bury*  
Engr: Pl.19, 1805; pl.20, 1843

13 View towards St James's church with Church Gate on left & SW tower of the abbey church on right  
Insc: *Rooker Del*  
Pl.15, 1843, is close to No.13 but not identical. See also *Rooker, Michael Angelo, Copy after*.

14 View from within the abbey ruins  
Not published.

15 Another view from within the abbey ruins  
Not published.



16 *A Plan of the Monasterial church of St. Edmund's Bury*  
Engr: Pl.20, 1805; pl.19, 1843

17 View of the N porch of St Mary's church  
Not published.

18 Details of the N porch of St Mary's church, *St Edmund's Bury*  
Not published.

19 *St. Edmunds Shrine*  
Engr: Pl.22, 1843

20 *Remains of the Abbot's Palace &c at St. Edmund's Bury*  
Engr: Pl.23, 1843

21 *View of St. Botolph's Hospital. St Edmunds Bury*  
Engr: Pl.28, 1843

22 *St. Petronilla's Hospital at St. Edmund's Bury*  
Engr: Pl.29, 1805, 1843

23 'St. Saviour's Hospital' *St. Edmund's Bury*  
Pl.27, 1843, shows the same subject as No.23 but is not identical.

24 *East View of the Abbot's Bridge. at St. Edmund's Bury*  
Engr: Pl.24, 1843

25 Closer views of the Abbot's Bridge from the E (unfinished)  
Pl.25, 1843, shows the same subject but from a more distant viewpoint on the opposite bank of the river.

26 Views (2) of a timber-framed house & of the Abbot's Bridge  
Not published.

27 *Antique Heads*  
Engr: Pl.1, 1805; pl.2, 1843

28 *Four Saints carved upon one Stone ... stood upon the Arch of St. Margaret's Gateway -*  
Engr: Fig. 2, pl.26, 1843

29 Carved angle-post  
Not published.

30 *Seals*  
Engr: Pl.16, 1805; pl.21, 1843

31 *St Edmund's Head*  
Engr: Without the head & tail-pieces shown on pl.2, 1805; pl.3, 1843, but otherwise identical

32 Stained glass figure of St Edmund holding an arrow & sceptre  
Not published.

33 Floor tile with a crowned IF  
Not published.

34 Fragment of stone carving  
Not published.

35 Another fragment of stone carving  
Not published.

36 *Offa taking leave of young Edmund | Copied from a beautiful Illuminated M.S. ...*  
Not published.

37 Figure of *John Ffyners*, died 1497, taken from a brass in St Mary's church, Bury St Edmunds  
Not published

38 Sculpted angel on springing of an arch  
Not published.

39 Carving from *Risby Gate*  
Not published.  
Arms on *North Gate*  
Similar to fig.4, pl.26, 1843.

40 *The Gate Way belonging to the dissolved chapel of St. Margaret in Bury Church Yard taken (taken crossed out) sketched by T.M.: 3:Jan:1736. This was taken down Apr: or May 1737. to make a Prospect for P (?) Bristol's House - opposite to it*  
Engr: Fig.1, pl.26, 1843

41 Two views of a gazebo  
Not published.

42 Man by a well (?) or possibly the drinking fountain in Risbygate Street, Bury St Edmunds  
Not published.

43 *View of the Grindle - the ancient Fortification | of the Town*  
Not published.

1-43 Insc: As above, numbered 1-43 & (on Nos.3-7, 9, 10, 12, 16, 22, 27, 30, 31) *P(ublished)* (in pt.I, 1805)  
Engr: Same state  
Pen & wash (105 x 70-275 x 230), pasted on brown tinted leaves in a contemporary brown leather binding (360 x 295), the spine repaired & on it a green leather label insc. *Richard | Yates | Bury St. | Edmunds*  
Prov: Pres. by George Bailey, 1835

**YEATES, Alfred Bowman (1867-1944)**  
Yeates was articled to Arthur Cates (q.v.) from 1885 until 1888 and in 1889 attended the RA schools. He remained with Cates as an 'improver' until 1890-91 and then went to the office of Sir Ernest George as chief assistant, becoming his third and final partner in 1892. After George's retirement in 1919 Yeates continued on his own until he retired about 1935. He was elected A 1890 and F 1905.  
Bibl: RIBA biography files; RIBA nomination papers  
See *George, Sir Ernest with Peto, Harold A. & Yeates, A. B.*

**YENN, John (1750-1821)**  
Yenn was apprenticed to Sir William Chambers in 1764 for seven years and was among the first students to be admitted to the RA schools in 1769. He was elected ARA in 1774 and became a full Academician in 1791. He held a number of public appointments obtained for him by Chambers. He retired in 1819.  
Bibl: *Colvin*; A. Graves, *RA exhibitors*, 1905-06; J. Harris, *John Yenn, draughtsman extraordinary*, catalogue of RIBA Drawings Collection exhibition, 1973

[1] LONDON: Royal Naval Hospital (Royal Naval College), Greenwich  
Design for alterations to Queen Mary Block, 1796, & design for rebuilding W range of King Charles Block, 1810 (7):

1 Design for alterations to Queen Mary Block, 1796  
*A (ground) Plan of the Dormitory in Queen Mary Building | formerly inhabited by the Boys & Transverse Section of roof*

Scale: 1 $\frac{1}{2}$ in to 1ft  
Insc: As above, Extent from A to B 166 ft | C. The intended manner of fitting | up the spaces for 4 Men each | leaving a central Passage of 8.6, labelled & dimensions given  
d: 1796  
Pen & wash with sepia pen within single ruled border, linen-backed (470 x 690)

2-7 Design for W range of King Charles Block, 1810  
2 *Plan of the Ground Floor*, with existing NW & SW pavilions shown  
Insc: As above & labelled, with dimensions given & some calculations as to the number of beds, e.g. 80  
*Men Gd floor*  
s: *John Yenn & By Order of the Commissioners | J. M. Dyer (?) | Entd & copied by | T. Hillyer | R. Smith*  
Pen & sepia pen with grey, pink & yellow washes, backed (485 x 985)

3 *Plan of the Ground Floor & plan of the existing courtyard façade of the E range*  
Insc: As above, labelled & dimensions given  
Pen & sepia pen with pink, grey & yellow washes, linen-backed (495 x 955)  
Copy of No.1; differs only in that a stair and partition in the NW pavilion, erased in No.1, are here shown.

4 *Plan of the Ground Floor*  
Insc: As above & labelled, dimensions given & some calculations  
s: *John Yenn & By Order of the Commissioners | J. M. Dyer (?)*  
Pen & sepia pen with pink, grey & yellow washes, backed (485 x 1000)  
Essentially the same design as Nos.1 & 2 except that the Lieutenant-Governor's offices to the NW have been reduced in area (a pencilled cancellation indicates that this proposal was rejected) and two pilasters on the return walls of the pavilions (W front) shown in Nos.1 & 2 have been omitted. The stair and partition shown in No.3 are here cancelled and there are pencil indications of a link between the NW and NE pavilions.

5 Plan & elevation of the W front  
Insc: *Proposal of Elevation*, dimensions given & (on label over entrance) *Georgio. Terico. Rex. Mag. Brita. et Hib. Pater | Patriae. Triumphali. Semper. Vir. Gloriosissi | pos. Victorium. Cop. Nile. Trafal. MDCCCX*  
s: *John Yenn & By Order of the Commissioners | J. M. Dyer (?) | Entd and copied by | Mr T. Hellyer | R. Smith*  
Pen & sepia pen with grey & sepia washes within double ruled & wash border, linen-backed (475 x 990)  
The façade plan shows detached columns instead of the engaged columns shown in Nos.2-4.

6 Elevation of W front  
Insc: *Proposal of Elevation*  
Pen & sepia pen with grey, sepia & blue washes within double ruled & wash border, linen-backed (460 x 995)  
A copy of No.5 with the façade plan omitted and foreground and sky added.

7 *Elevation of the East Front within the Court*  
Insc: As above, labelled & dimensions given  
s: *John Yenn & By Order of the Commissioners | J. M. Dyer (?) | Entd and copied by | Mr T. Hellyer | R. Smith*  
Pen & sepia pen with grey & cream washes within single ruled border, linen-backed (460 x 995)

2-7 Scale: 1 $\frac{1}{2}$ in to 1ft  
1-7 Prov: From a set of 35 drawings of Greenwich Hospital on permanent loan from the Governors of the Royal Naval College



Yenn was, from 1788 to 1821, surveyor to Greenwich Hospital. He became the last in a series of architects, beginning with John Webb (q.v.) about 1663, to have worked on the King Charles Block. Yenn's contribution was the rebuilding of the W range, 1811-14. The built design lacks the attic storey crowned with a pair of dwarf rostral columns shown on Nos. 5 & 6 of the RIBA design. There are also minor differences in the treatment of the entrance and flanking windows and the panel with figures of Neptune, Britannia and four sailors carved in relief over the entrance, shown on the drawings, was not executed.

For other designs & topographical drawings relating to the Royal Hospital see:

Cummings H.  
G..., R. H.  
Hawksmoor, Nicholas  
James, John  
Kay, Joseph  
Moore, Charles  
Moore, George Belton  
Newton, William  
Ponder, Claud  
Stuart, James & Mylne, Robert  
Vardy, John  
Webb, John  
Wren, Sir Christopher  
Unidentified English, late C17 & late C18

[2] Design for a nobleman's villa, 1771 (3):  
1 *Plan of the Basement Story Extends 388 feet*  
Insc: As above, labelled & dimensions given & (in an earlier cataloguer's hand) 3 *Plans of a Design for a Nobleman's Villa*  
Sepia pen with sepia & pink washes, linen-backed (650 × 975)

2 *Plan of the Principal Floor Extends 387 feet* [Fig. 96]  
Insc: As above, labelled & dimensions given s & d: John Yenn Architect (cut) | et Delin Anno 1771  
Sepia pen with sepia & pink washes, linen-backed (585 × 975)

3 *Plan of the Bedchamber Floor Extends 272 feet*  
Insc: As above, labelled & dimensions given  
Sepia pen with sepia & pink washes, backed (575 × 895)

1-3 Prov: Pur. 1849  
Awarded the Gold Medal of the RA, 1771.

[3] WILTON HOUSE (Wilts): Palladian bridge  
Measured drawing, 1774  
Plan, with scale  
Insc: *Plan of the Palladian (sic) Bridge in the Earl of Pembroke's Garden at Wilton* & dimensions given s & d: John Yenn delt a(t?) Wilton Anno 1774  
Pen with sepia & blue washes, linen-backed (355 × 655)  
Prov: Pres. by T. L. Donaldson, 1876  
In 1775 Yenn exhibited at the RA 'A Design for a bridge, in the manner of the Palladian Bridge in the Earl of Pembroke's garden at Wilton', No. 351 (now in the RA library).

YENN, John *Attributed to*

Design for a house (2):  
1 *Elevation of principal façade*  
Insc: (in pencil, in a later hand) J. Paine  
Pen & watercolour, mounted (400 × 550)  
Prov: Pres. by the V & A, 1965 (V & A catalogue E.3242-1934)

Three storeys and five bays with rusticated ground floor. The three centre bays articulated at first and second floors by columns with Ionic-type capitals crowned by a pediment; above this, three sculpted figures. At left and right of this central composition are pedimented windows set in round arches. Above the cornice, a balustrade runs around the low pitched roof.

## 2 Transverse section

Insc: (in a later hand?) JP  
Pen & coloured washes, backed, mounted (370 × 570)  
Prov: Pur. by the V & A 1879; pres. to RIBA, 1965 (V & A catalogue 8416.2)  
Previously attributed to James Paine Snr by the V & A; attribution then changed (by John Harris) to Edward Stevens on the grounds of style and similarity to the Stevens album [4]. Subsequently attributed to John Yenn by Peter Leach, 1973.

See also Stevens, Edward [4]. 54, 55, 80, 81, 95-98, 103-105

Album containing 105 theoretical designs mostly by Edward Stevens, some possibly by John Yenn & some from the office of Sir William Chambers, 1762-1777

YONGE, William Crawley (1795-1854)

Yonge was the fifth son of the Rev. D. Yonge, Vicar of Cornwood, Devonshire. After serving in the Peninsular War and having fought at Waterloo, he retired at the age of twenty-seven from the 52nd Regiment to a small estate at Otterbourne, Hampshire. An earnest churchman and a magistrate, he was also an amateur architect, having acquired 'the power of military drawing ... before he was sixteen' (C. M. Yonge, *John Keeble's parish*, n.d., p.100). As well as St Matthew's church, Otterbourne, Yonge designed, with Owen Carter, the church of St Mark, Ampfield, Hampshire, for Sir William Heathcote, 1836-41. Yonge had one son, Julian, and a daughter, Charlotte May.  
Bibl: DNB, 1901-11 (entry under Charlotte M. Yonge)

CORSTON (Wilts): Chapel of Ease (now church of All Saints)

Measured drawing  
Plans at 3 levels, elevation & perspective of medieval bell turret  
Scale: 1/2 in to 1 ft  
Insc: *Plan at A, B & C; verso Extract from Mr. Yonge's letter. Viz, "Corston Chapel near Malmesbury - a chapel of Ease | "to Malmesbury and apparently of nearly the same | "Age as the Abbey" - the wall is 3 ft. thick and the Corbels | project 1.6 on each side" - it is 6 feet diam." | Ms | Copied for Mr Yonge's new Church at Otterbourne Hants - | & (in pencil) (NB see "Saturdays Magazine" No. 777 for Augt. 1844) (pp.57-58, article on "Bells and bell-turrets", which mentions Corston church's bell turret)*  
w/in: J. Whatman 1833  
Sepia pen & wash (410 × 530)  
Prov: Pres. by J. Summerson, 1933  
Lit: J. Summerson, 'A Repton portfolio', *RIBA Jnl*, XL, 1933, pp.313-324  
This bell turret detail from Corston chapel (rebuilt as the church of All Saints, in 1881) was used for St Matthew's church, Otterbourne, Hampshire, designed by W. C. Yonge with the assistance of Owen Carter in 1837-39.

YORKE, Francis Reginald Stevens (1906-1962)

Yorke was born at Stratford-upon-Avon, son of the architect F. W. B. Yorke (1879-1957). He was educated at Chipping Camden School and at Birmingham University School of Architecture. From its formation in 1933, he was Secretary of the Modern Architectural Research Group (MARS). He was in partnership with Marcel Breuer from 1935 to 1937 and with Eugene Rosenberg and Cyril Mardall from 1944 until his death (see below for biographies). He was assistant editor of *Architect's Journal*, a contributor to *Architectural Review* and edited the annual volume *Specification* from 1935 (assisted by P. Whiting from 1950) until his death. He wrote *The Modern house*, 1934; *The Modern house in England*, 1937; with F. Gibberd, *The Modern flat*, 1937; with C. Penn, *A Key to modern architecture*, 1939; with P. Whiting, *The New small house*, 1953; with F. Gibberd, *Modern flats*, 1958. Elected A 1930, F 1942; appointed CBE 1962. Bibl: obituaries: *ArchBN*, CCXXI, 1962, p.880; *AJ*, CXXXV, 1962, p.1371; *AR*, CXXXII, 1962, pp.279-280 *Builder*, CCII, 1962, p.1223; *RIBA Jnl*, LXIX, 1962, p.303

The drawings of Yorke and of Yorke & Breuer catalogued below, together with the contract documents, letters &c referred to in the notes to certain of the entries, were pres. by Yorke Rosenberg Mardall, 1972

[1] FRINTON-ON-SEA (Essex): House, site No.103, Frinton Park Estate  
Preliminary design, design & working drawings, 1934-35 (6):

1 Preliminary design  
*Ground & 1st floor plans, SE elevation & axonometric projection from E*  
Scale: 1/8 in to 1 ft  
Insc: As above & Frinton Park Estate | *Sketch plans | House for site No.103 | Drawing No.F.P.E.8/1*  
s: F. R. S. Yorke A.R.I.B.A. | 6 Harrogate House | 29 Sloane Square | London S.W.1  
Pencil on tracing paper (400 × 580)

## 2-3 Design

2 *Ground & 1st floor plans, SE elevation & axonometric projection from S*  
Scale: 1/8 in to 1 ft  
Insc: *Frinton Park Estate Site 103 | Sketch plans*  
s & d: F.R.S. Yorke A.R.I.B.A. | 6 Harrogate House | 29 Sloane Square | London S.W.1 | November 16 1934  
Pen & pencil on tracing paper (370 × 580)

3 *Block, ground & 1st floor plan(s) NE, NW, SE & SW elevation(s) & section(s) AA & BB*  
Scale: 1:500, 1/8 in to 1 ft  
Insc: As above & Frinton Park Estate | *Drawing No. FP/2/2*  
s & d: F. R. S. Yorke A.R.I.B.A. | 6, Harrogate House | 29, Sloane Square | 12.3.35  
Pen on tracing paper (555 × 655)

## 4-6 Working drawings

4-5 *Ground & 1st floor plans*  
Scale: 1/2 in to 1 ft  
Insc: *Frinton Park Estate | Drawing No.FP/2/4 & No.FP/2/3 respectively*  
s & d: F. R. S. Yorke A.R.I.B.A. | 29, Sloane Sq. S.W.1 | 1.2.35 & 2.2.35 respectively  
Pencil & pen on tracing paper (555 × 680)

## 6 Details of fireplace surround & built-in fitting

Scale: 1/2 in to 1 ft, 1 in to 1 ft  
Insc: As above & FP  
s: F. R. S. Yorke A.R.I.B.A. | 29 Sloane Square S.W.1  
Pen on tracing paper (445 × 620)

1-6 Insc: As above, labelled & dimensions given  
See also Hill, Oliver [38]



[2] IVER (Bucks): No.99 High Street  
Design for a house for Mr & Mrs R. V. Palin,  
c.1935-36

Block plan of site in *High Street, Iver & ground, 1st floor & roof plan(s)*, N, S, E & W elevation(s) & transverse & longitudinal section(s)

Scale: 1:500, 1/16in to 1ft, 1/4in to 1ft

Insc: As above, PC 104.4, labelled & dimensions given  
s: (stamp) *Architect. F.R.S. Yorke, A.R.I.B.A. | 29 Sloane Square, S.W.1, Vic 9212*

Pen on tracing paper (660 × 935)

Lit: H.-R. Hitchcock & C. Bauer, *Modern architecture in England*, New York 1937, catalogue No.68; F. R. S. Yorke, *The Modern house in England*, 2nd edn, 1944, pp.122-124; Pevsner, *Bucks*, 1960, p.177; A. Jackson, *The Politics of architecture*, 1970, pp.55, 103; *AJ*, LXXXIV, 1936, pp.909-907; *AR*, LXXX, 1936, pp.286a, 308-310; *Architectural Record*, LXXXI, June, 1937, pp.86-88

The design of this house had been prepared for the clients for a site at Wallington, see [3], but had been 'condemned ... as aesthetically unacceptable, so that the original site had to be abandoned and a new one found in a different district. Fortunately, the new site allowed the same orientation, so the design of the house did not have to be changed' (*AR*, loc. cit.).

[3] LONDON: Church Road, Wallington (Surrey), Sutton

Unexecuted design for a house for Mr & Mrs R. V. Palin, c.1935 (2):

1 Axonometric projection from NW & inset block plan

Scale: 1:500, 1/4in to 1ft

Insc: PC 104, blockplan labelled *Church Road & Great Woodcote Road* & dimensions given

Pen on tracing paper (495 × 655)

Reprd: (omitting block plan) *AR*, LXXX, 1936, p.308

2 Axonometric projection from SE

Scale: 1/8in to 1ft

Pen on tracing paper (335 × 655)

Lit & reprd: *AR*, LXXX, 1936, pp.241-242 (No.2 reprd)

This design, for a house on a site at the angle of Church Road and Great Woodcote Park, Wallington, was used for the same clients on another site at Iver (see [2]). At Wallington 'the landowners objected to the appearance of the house and would allow its erection only if it were turned back to front on the site, with living-rooms facing N. Fortunately, a new site of similar aspect was found in a different district, and the house was eventually built fifteen miles or more away from the place where it was originally intended to stand' (*AR*, loc. cit.). There are in the RIBA MSS Collection a letter from Mrs Palin to Yorke, dated 25 February 1935; Yorke's reply, also dated 25 February 1935; and two letters from Mr Palin to Yorke, dated 1 & 23 May 1935.

[4] LONDON: No.8 Ingram Avenue (Finchley), Barnet  
Design for garden & swimming pool for Mrs H. A. Rose, c.1935

Plan, transverse & longitudinal sections of *garden & swimming pool*

Scale: 1/8in to 1ft

Insc: As above, for Mrs H. Rose | *Ingram Avenue - Hampstead*, labelled & dimensions given  
s: *f.r.s. yorke a.r.i.b.a. | chartered & registered archt. | 29 Sloane Sq. S.W.1*

Pen on tracing paper (510 × 355)

Lit & reprd: *AJ*, LXXXIII, 1936, pp.19-20

There is in the RIBA MSS Collection a contract, dated 28 March 1935, between Hubert Allan Rose and Walter Taylor (Builders) Ltd, for the construction of the pool.

[5] NAST HYDE (Herts): Torilla, No.11 Wilkins Green Road

Preliminary design, design & contract & working drawings for a house for Mrs P. C. Burton, 1934-35 (6):

1-2 Preliminary design

1 *Ground & 1st floor plan(s)*, S&W elevations & axonometric projection from SE

Scale: 1/8in to 1ft

Insc: As above, *Proposed bungalow | at Great Nast Hyde | Sketch plans | drawing No.B.H.1*, labelled & dimensions given

s: *F. R. S. Yorke A.R.I.B.A. | Chartered & registered architect*

Pencil on tracing paper (420 × 605)

2 *Ground & 1st floor plans*, S & W elevations & axonometric projection from SE

Scale: 1/8in to 1ft

Insc: Labelled

Pen on tracing paper (485 × 515)

3-4 Design

3 *Ground & 1st floor plans*

Scale: 1/8in to 1ft

Insc: As above, *Hatfield* & labelled

s: *F. R. S. Yorke A.R.I.B.A. | 29 Sloane Square | S.W.1*

Pen on tracing paper (350 × 705)

4 *Ground & 1st floor plan(s)*, S elevation, section through dining- & living-rooms & axonometric projection from SE

Scale: 1/8in to 1ft

Insc: As above, *Proposed bungalow | at Great Nast Hyde | for Mrs Barbara MacDonald | Second scheme | Drawing No.B.H.2*, labelled & dimensions given

s: *F. R. S. Yorke A.R.I.B.A.*

Pencil on tracing paper (545 × 680)

5 Contract drawing

*Block, ground, 1st floor & roof plan(s)*, N, S, E & W elevations, section(s) *AA* & *BB*

Scale: 1:500, 1/8in to 1ft

Insc: As above, *House at Great Nast Hyde Hatfield | for Mrs P. C. Burton | Drawing No.B.H.3*, labelled, dimensions given & (in pen) *This is drawing No.B.H.3 referred to in the contract dated October 8th 1934 | entered into between Mrs. P. C. Burton and Walter Taylor (Builders) Ltd | (s.) Walter Taylor for | Walter Taylor (Builders) Ltd*

s & d: *F. R. S. Yorke A.R.I.B.A. | Chartered & registered architect | 3 Wine Office Court | Fleet Street | London E.C.4. | 17. September. 1934*

Print with coloured washes added (680 × 750)

6 Working drawing

*Detail plan & section(s) AA & BB of fittings for pantry*

Scale: 1in to 1ft

Insc: As above, *Nast Hyde*, labelled & dimensions given  
s & d: *F. R. S. Yorke A.R.I.B.A. | 29 Sloane Square | 11.4.35*

Pencil & blue crayon on tracing paper (330 × 640)

Lit & reprd: *F.R.S. Yorke, The Modern house*, 2nd edn, 1935, pp.179-181; *F. R. S. Yorke, The Modern house in England*, 2nd edn, 1944, pp.114-116; *A&BN*, CXLIII, 1935, pp.283-285; *AJ*, LXXXII, 1935, pp.336-339; *AR*, LXXVII, 1935, p.105; LXXVIII, 1935, pp.97-100 (No.3 reprd); LXXX, 1936, pp.294-295 (No.3 reprd)

There are in the RIBA MSS Collection a letter from C. Burton to Yorke, dated 20 July 1934, stating 'my mother wants to build a bungalow for my married sister [Mrs Barbara MacDonald] in our grounds [the grounds of Great Nast Hyde]' &c; an undated letter from Mrs MacDonald to Yorke; a contract dated 8 October 1934 between Mrs Burton and Walter Taylor (Builders) Ltd, for building the house; and a typescript of 11 pages headed 'New House, Great Nast Hyde, Hatfield, for Mrs P. C. Burton; F. R. S. Yorke Esq., Architect; Final account; 14/10/36'; this was £1780 4s 6d.

For a contract drawing for an addition to this house, 1936, see Yorke, Francis Reginald Stevens & Breuer, Marcel [8].

YORKE, Francis Reginald Stevens  
& BREUER, Marcel (1902- )

Born in Hungary, Breuer studied at the Bauhaus 1920-24 and was master of the carpentry shop from 1924 to 1928. In 1925 he designed the first tubular steel furniture. After practising in Berlin, 1928-31, he travelled extensively. He designed the Harnischmacher house, Wiesbaden, 1932 (destroyed), and (with A. & E. Roth) the Dolderal apartments, Zürich, 1934. He was in England from 1935 to 1937, working in partnership with F. R. S. Yorke (q.v.), besides developing a range of chairs and tables in bent plywood for production by Jack Pritchard's Isokon Furniture Company, 1935. In 1937 Breuer settled in the United States at the invitation of Walter Gropius (q.v.), with whom he was in partnership until 1941 and with whom he continued to teach at the Harvard Graduate School of Design until 1946. He then moved his practice to New York, expanding it to embrace large commissions such as the design (with P. L. Nervi & B. Zehrfuss) of the UNESCO Building, Place de Fonteny, Paris, 1953-58. Bibl: P. Blake, *Marcel Breuer: architect and designer*, New York 1949 (with bibliography); M. Breuer & *Sum and shadow, the philosophy of an architect*, 1956; G. C. Argan, *Marcel Breuer: disegno industriale e architettura*, Milan 1957; M. Breuer & C. Jones, *Marcel Breuer: buildings and projects, 1921-1961*, 1962; M. Breuer & T. Papachristou, *Marcel Breuer: new buildings and projects, 1921-1969*, 1970

[1] ANGMERING-ON-SEA (Sussex): Sea Lane House, Sea Lane, West Kingston Estate

Preliminary design, designs & contract & working drawings for a house for James Macnabb, 1936-37 (11):

1-3 Preliminary design

1 *Ground, 1st & 2nd floor plan(s)*

Scale: 1/8in to 1ft

Insc: As above, *Mr MacNabb* (sic) | (in pen) *JM 161.1*, labelled & dimensions given

s: *F. R. S. Yorke A.R.I.B.A. & Marcel Breuer | Architects. | 4 Tregunter Road, | S.W.10. Flaxman 5322*

Pencil on tracing paper (310 × 760)

2 *Section(s) AA & BB*

Scale: 1/8in to 1ft

Insc: As above, *Proposed house for J. Macnab* (sic) *Esq. | at Angmering-on-Sea | JM*, labelled & dimensions given

s & d: *F. R. S. Yorke & Marcel Breuer, | 4 Tregunter Rd | S.W.10. | 29.6.36*

Pen, pencil & red crayon on tracing paper (375 × 730)

3 Axonometric projection

Scale: 1/8in to 1ft

Insc: *House for Mr MacNabb* (sic)

s & d: *F. R. S. Yorke, A.R.I.B.A. & Marcel Breuer | Architects | 4 Tregunter Road S.W.10. | Fla. 5322 24.6.36*

Pencil & pen on tracing paper (380 × 460)



1-3 A related elevation is illustrated in AR, LXXX, 1936, p.242, where it is stated that 'both landowners and local authority raised objections. The scheme was abandoned and the architects concerned are at present engaged in the preparation of a quite different house for the same client, on the same site.'

4-6 Design & superseded working drawing, showing a 2nd floor, omitted from the executed design  
4-5 Site, ground, 1st & 2nd floor & roof plan(s), N, S, E & W elevation(s) & section(s) AA & BB of living- & sun-rooms looking N  
Scale: 1:500,  $\frac{1}{8}$ in to 1ft  
Insc: House for J. Macnabb Esq. | Angmering-on-Sea  
s & d: T.R.E. (Evans) | 19.10.36  
Pen on tracing paper (515 x 760, 295 x 760)

6 2nd floor & roof plans & detail section  
Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{4}$ FS  
s & d: T.R.E. | 27.11.36  
Pencil on tracing paper (480 x 760)

7 Design  
N, S, E & W elevation(s)  
Scale:  $\frac{1}{8}$ in to 1ft  
s & d: T.R.E. | 22.12.36  
Pen on tracing paper (415 x 565)

8-9 Contract drawings  
8 Revised site plan & drainage layout  
Scale:  $\frac{1}{8}$ in to 1ft  
s & d: R.T.E. | 12.1.37  
Print (635 x 485)

9 Section(s) XX & YY & detail section  
Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{4}$ FS  
s & d: T.R.E. | 1.12.36 | Amended Jan. 1 1937  
Print with red wash added (460 x 760)

8-9 Insc: As above & (in pen) This is one of the drawings referred | to in the contract entered into by us | this 4th day of Feb'y 1937. | Contractor: - Z. Peskett & Sons Ltd | Angmering | W | Bagnall Sec.

10-11 Working drawings  
Ground & 1st floor plan(s), detail plan(s) & section(s)  
Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{4}$ FS  
s & d: T.R.E. | 30.11.36 & 27.11.36 respectively & Amended 31.12.36  
Pencil & red crayon on tracing paper (470 x 760)

4-11 Insc: As above, labelled, dimensions given & (in pen) JM. 161.9, 10, 14, 16, 19, 15, 12 & 13 respectively  
s: (stamp) F. R. S. Yorke, A.R.I.B.A. & Marcel Breuer, Architects. | 4, Tregunter Road, S.W.10. Flaxman 5322

Lit: F. R. S. Yorke, *The Modern house in England*, 2nd, edn, 1944, pp.88-89; Nairn & Pevsner, *Sussex*, 1965, p.216; AR, LXXXV, 1939, pp.29-31  
There is in the RIBA MSS Collection a contract dated 8 January 1937 between James Macnabb and Z. Peskett & Sons Ltd for building the house (but this is not that referred to on Nos.8 & 9).

[2] BRISTOL: Exhibition pavilion, Royal Agricultural Show  
Design for P. E. Gane, 1936  
Ground & roof plan(s) N, S, E & W elevation(s) & section(s) AA & BB  
Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{4}$ in to 1ft  
Insc: As above, Exhibition pavilion for P. E. Gane, Esq. | Foundations: to be | as decided in consultation, | 27.4.36, labelled, dimensions given & furniture table (key to ground plan)  
s: Yorke & Breuer, Archts. | 4 Tregunter Road | London S.W.10  
Pen on tracing paper (650 x 980)  
Lit: H.-R. Hitchcock & C. Bauer, *Modern architecture in England*, New York, 1937, catalogue No.2; F. R. S. Yorke, *The Modern house in England*, 2nd edn, 1944, pp.50-51; AR, LXXX, 1936, pp.69-70; LXXXII, 1937, p.248; *Architectural Record*, LXXXI, May 1937, pp.40-41

[3] BRISTOL: House, Clifton  
Working drawings for furniture for Crofton E. Gane, 1935 (5):  
1 Plan, front & side elevations & detail of cabinet for radiogram for drawing-room  
Pencil on tracing paper (470 x 340)  
2 Plan & front, back & side elevations of desk for study  
d: 1935  
Pencil on tracing paper (310 x 675)

3 Front & side elevations & details of wardrobe with mirror for principal bedroom  
Pencil & coloured crayon on tracing paper (1080 x 770)

4 Front & side elevations & details of dressing table for principal bedroom  
Pencil & coloured crayon on tracing paper (800 x 695)

5 Plan & front & side elevations of wardrobe for linen for principal bedroom  
Pencil on tracing paper (380 x 475)

1-5 Scale:  $\frac{1}{8}$ FS, FS  
Insc: As above, House Gane Bristol, labelled, dimensions given & numbered 33, 17, 15, 16 & 32 respectively  
s: M. Breuer  
Lit: AR, LXXIX, 1936, pp.139-142; LXXXII, 1937, pp.252-253; *Architectural Record*, LXXXI, March 1937, p.34

[4] ETON (Bucks): Willowbrook, off Slough Road  
Preliminary design & design for 2 identical houses (4):  
1 Preliminary design  
Ground & 1st floor plans of 1 house  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above, Eton | 5/2 | Sketch | plans, labelled & dimensions given  
s: F.R.S. Yorke A.R.I.B.A. & Marcel Breuer, | 4 Tregunter Road, | S.W.10  
Pencil on tracing paper (270 x 660)

2-4 Design  
2 Site plan, the houses labelled 1 & 2  
Scale: 1:500  
Insc: As above, Willowbrook, | Eton College, Windsor | EH.160.12 & labelled  
s: F. R. S. Yorke, A.R.I.B.A. & Marcel Breuer, | 4 Tregunter Road, | S.W.10  
Pen on tracing paper (585 x 360)

3 Ground, 1st floor & roof plan(s), N, S, E & W elevation(s) & transverse & longitudinal section(s) of 1 house  
Scale:  $\frac{1}{16}$ in to 1ft,  $\frac{1}{8}$ in to 1ft  
Insc: As above, Proposed, master's house, at Eton College. | EH.160.1, labelled & dimensions given  
s: F. R. S. Yorke & Marcel Breuer | 4 Tregunter Rd. | S.W.10  
Pen on tracing paper (655 x 1000)

4 Print of No.3 with coloured washes added to indicate materials (655 x 1000)

Lit: F. R. S. Yorke, *The Modern house in England*, 2nd edn 1944, pp.54-55; Pevsner, *Bucks*, 1960, p.132n; A&BN, CLVII, 1939, pp.168-169; AR, LXXXV, 1939, pp.32-33  
Yorke, loc. cit., dates these houses 1938. They were built for Eton College masters.

[5] LEE-ON-THE-SOLENT (Hants): Shangri-la, No.17 Milvil Road  
Preliminary design, design & working drawings for a house for Hugh Rose, 1936 (6):  
1 Preliminary design  
Block, ground, 1st floor & roof plan(s), N, S, E & W elevations & section(s) AA & BB  
Scale: 1:500,  $\frac{1}{8}$ in to 1ft  
Insc: As above & House in Milvil Road Lee-on-Solent | for Hugh Rose Esq. | HR.162.1  
s & d: F. R. S. Yorke A.R.I.B.A. & Marcel Breuer | Architects. | 4, Tregunter Road | London S.W.10. | July. 4th. 1936  
Pen on linen (595 x 750)  
This design is very similar to that of Torilla, Nast Hyde, Herts (see Yorke, Francis Reginald Stevens [5].5).

2-4 Design  
2 Ground & 1st floor plans & N & E elevations  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & House in Milvil Road Lee-on-Solent | for Hugh Rose Esq | Revised garage & playroom | (in pen) HR.162.2  
s & d: F. R. S. Yorke A.R.I.B.A. & Marcel Breuer | 4, Tregunter Road | London S.W.10. | July 13th 1936  
Pencil on tracing paper (420 x 635)

3 Block, ground, 1st floor & roof plan(s), N, S, E & W elevations & section(s) AA & BB  
Scale: 1:500,  $\frac{1}{8}$ in to 1ft  
Insc: As above & House. at. Milvil. Road, Lee-on-Solent, | for Hugh Rose, Esq. | HR.162.3  
Pen on tracing paper (625 x 760)

4 Print of No.3 with coloured washes added to indicate materials  
Insc: (stamps) Borough of Gosport, | Approved at meeting of Plans & | Buildings Committee held on | 30 Jul 1936 & Borough of Gosport | Town Planning Scheme | Approved | 30 Jul 1936 | No. (in pencil) 533  
d: 22.7.36  
(705 x 780)

5-6 Working drawings  
5 Ground floor plan  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: (in pen) HR.162.4  
s: Drawn F.R.S.Y. | Checked T.R.E. (Evans)  
Pencil & red crayon on tracing paper (755 x 920), upper left corner torn

6 First floor plan  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: Lee on Solent | (in pen) HR.162.5  
s & d: Drawn F.R.S.Y. | Checked T.R.E. | Date 21.10.36  
Pencil on tracing paper (760 x 820)



1-6 Insc: As above, labelled & dimensions given  
3-6 (stamp) F. R. S. Yorke, A.R.I.B.A. & Marcel  
Breuer, Architects. | 4, Tregunter Road, S.W.10.  
Flaxman 5322

According to the block plans, this house is sited at the  
corner of Milvil Road and Nottingham Place.

There are in the RIBA MSS Collection a letter with  
schedule from Yorke to Jack L. Killick, No.12 Cheval  
Place, London S W 7, dated 11 November 1936,  
requesting an estimate for built-in furniture for this  
house in accordance with the schedule; and Killick's  
estimate of £228 6s, dated 5 December 1936.

[6] LONDON: Flat No.47, Highpoint 1, Highgate  
(St Pancras), Camden  
Designs for furniture for Mrs D. Ventris, 1936 (16):  
1 Survey plan, items of furniture indicated by Nos.1 to  
26  
Scale: 1/2 in to 1 ft  
Pencil, green crayon & red & purple pen on tracing  
paper (455 x 730)

2-8 Living-room  
2 Plan & front & side elevations of *writing-desk*,  
item No.2  
Scale: 1/6 FS  
(325 x 435)

3 Plan & front & side elevations of *armchair*, item  
No.3  
Scale: 1/8 FS  
d: 25.8.36  
(370 x 410)

4 Plan, front & end elevation(s) & transverse section of  
*settee*, item No.3.A  
Scale: 1/6 FS  
d: 26.8.36  
(535 x 710)

5 Front & side elevations of *cabinet for drawings &  
prints, wine cabinet & special cupboard, at end of settee*, items  
Nos.5 & 5.A  
Scale: 1/6 FS  
d: 27.8.36  
(555 x 360)

6 Plan, front & side elevation(s) & detail of *cabinets of  
radio & gram*, item No.6  
Scale: 1/6 FS, FS  
d: 21.9.36  
(490 x 695)

7 Axonometric projection & 2 details of *4-sided  
portable heater*, item No.7  
Scale: 1/4 FS, FS  
Insc: As above & labelled  
Pen on tracing paper (410 x 575)  
Reprd: AR, LXXXI, 1937, p.192

8 Plan, front elevation & transverse section of *pedestal  
for sculpture* (not shown on No.1)  
Scale: 1/4 FS  
(475 x 430)

9-11 Dining-room  
9 Plan & half side elevation, half longitudinal section  
& half end elevation, half transverse section of *dining  
table*, item No.12  
Scale: 1/4 FS  
d: 25.9.36  
(510 x 680)

10 Plan, side & end elevation(s) & longitudinal section  
of *dining table*, item No.12  
Scale: 1/4 FS  
Insc: As above & (in pen) *Not required* against the  
words *Elevation* | of | *ball* | table, which are insc.  
against the section & deleted  
(510 x 725)

11 Plan, front elevation & transverse section of  
semicircular table (shown on No.1 but not itemized)  
Scale: 1/6 FS  
d: 24.9.36  
(450 x 640)

12-13 Bedroom  
12 Plan of bed with screen-wall, item No.15 & side  
elevation(s) of bed & of screen  
Scale: 1 in to 1 ft  
d: 2.9.36  
(490 x 720)

13 Plan, front elevation, 2 transverse section(s) & detail  
of *dressing-table*, comprising items Nos.17, 18 & 19  
Scale: 1 in to 1 ft, FS  
d: 2.9.36  
(490 x 720)

14-15 Son's room  
14 Plan & side & end elevation(s) of bed, item No.21  
& transverse section through wall showing recess  
Scale: 1 in to 1 ft  
d: 8.9.36  
(530 x 725)

15 Plan, front elevation(s), transverse section & detail of  
*work tables*, items Nos.23 & 23.A  
Scale: 1 in to 1 ft, FS  
d: 7/9/36  
(525 x 725)

16 Work room  
Plan & front elevation of *wardrobes*, item No.24  
Scale: 1 in to 1 ft  
(480 x 725)

1-6, 8-16 Insc: As above, *Flat 47 Highpoint for Mrs  
D. Ventris* & (except No.3) labelled, dimensions  
given & (in pen) V.F.167.8, 6, 4, 3, 7, 15, 17, 5, 5,  
5, 16, 10, 11, 14, 12 & 9 respectively

1-6, 9-15 s: (stamp) Marcel Breuer & F. R. S. Yorke,  
A.R.I.B.A. Architects, | 4, Tregunter Road, S.W.10.  
Flaxman 5322  
2-6, 8-16 Pencil on tracing paper  
Lit: AR, LXXXI, 1937, pp.192-194; LXXXII, 1937,  
p.260  
See also Tecton [9]

[7] LONDON: Providence Hall, Upper Street,  
Islington  
Contract & working drawings for alterations &  
additions & working drawing for furniture for London  
Theatre Studio Ltd, 1936 (5):

1-4 Contract & working drawings for alterations &  
additions

1 Basement, ground & 1st floor plan(s) & transverse  
section through back portion, alternative transverse & part  
longitudinal section(s) (with flat, rather than pitched,  
roof) masked by paper pasted to the sheet  
s & d: Breuer & Yorke *Archs* | 4 Tregunter Road SW10 |  
May 29 1936  
(430 x 685)

2 Front elevation, side elevation(s) of back part only &  
to Providence Place & transverse section  
s & d: Breuer & Yorke, *Archs*, | 4 Tregunter Road, |  
S.W.10. Flaxman 5322 | June 6 1936  
(420 x 675)

1-2 Scale: 1/8 in to 1 ft  
Insc: As above & *Proposed conversion of Providence Hall  
Upper St. Islington - as school of dramatic art - for London  
Theatre Studio*  
Prints with pen & coloured washes added

3 Ground & 1st floor plan(s) & section of manhole  
Scale: 1/4 in to 1 ft  
Insc: As above & *Alterations & additions to Providence  
Hall Upper St. for London Theatre Studio*  
s & d: Marcel Breuer & F. R. S. Yorke A.R.I.B.A. |  
4 Tregunter Road S.W. 10. | 17th July 1936  
Pencil on detail paper (730 x 940)

4 Print of No.3 with coloured washes added  
(715 x 940)

1-2, 4 Insc: As above & (in pen) *This is one of the  
drawings referred to | in the contract dated 20th July 1936. |  
Between: - Employer: | (stamp) For and on behalf of |  
London Theatre Studio Ltd. | (in pen) M. St Denis |  
Director. | Builder: Harrison & Spooner Ltd | R. E.  
Hopkins Director & (except No.4) subject to variation as  
per | 1/4" detail No.3*

5 Working drawing for furniture  
Front & end elevation(s), longitudinal section through  
drawers & details of 1 of 2 office desks  
Scale: 1/4 FS, FS  
Insc: London Theatre Studios, Providence Place  
s & d: (stamp) Marcel Breuer & F. R. S. Yorke,  
A.R.I.B.A. Architects, | 4, Tregunter Road, S.W.10.  
Flaxman 5322 & (in pencil) 15.8.36  
Pencil on tracing paper (565 x 720)

1-5 Insc: As above, labelled & dimensions  
given  
Lit: AJ, LXXXVI, 1937, pp.186-188, 995-996;  
AR, LXXXII, 1937, pp.287-288  
There are in the RIBA MSS Collection Yorke &  
Breuer's typescript specification of works for alterations  
and additions, dated June 1936; a contract dated 20 July  
1936 between London Theatre Studio Ltd and Harrison  
& Spooner Ltd for carrying out alterations and  
additions; and a contract dated 21 September 1936  
between London Theatre Studio Ltd and  
Contemporary Woodwork for making and installing  
furniture.

[8] NAST HYDE (Herts): Torilla, No.11 Wilkins  
Green Road  
Contract drawing for addition of night nursery &  
kitchen for Mrs P. C. Burton, 1936  
Ground & drainage & roof plan(s), N, E, & W  
elevation(s), section AA & detail(s)  
Scale: 1/8 in to 1 ft, 1/4 in to 1 ft, 1/2 in to 1 ft, 1/8 FS, 1/2 FS  
Insc: As above, HEX.169 3 | *Addition of night | nursery  
& kitchen*, labelled, dimensions given & (in pen)  
*This is the drawing referred | to in the contract dated |  
between employer | builder: | (s.) C. Storer | Trading as |  
Blow & Peters*  
s & d: (stamp) F. R. S. Yorke, A.R.I.B.A. & Marcel  
Breuer, Architects. | 4, Tregunter Road, S.W.10. Flaxman  
5322 & T. R. E. (Evans) | 30.9.36  
Print with coloured washes added (555 x 750)  
There is in the RIBA MSS Collection a contract dated  
October 1936 between Mrs. P. C. Burton and Blow  
& Peters for building this addition. For a preliminary  
design, design and contract and working drawings for  
this house, 1934-35 see Yorke, Francis Reginald  
Stevens [5].



[9] Working drawings for a model of the garden city of the future for the Cement & Concrete Association, 1936 (17):

1 Plan of city

Insc: Labelled & dimensions given

Pencil on tracing paper (735 × 1260), upper & lower right corners damaged

2 Four identical plans of clover-leaf junction

Insc: Labelled

s: *Yorke & Breuer, Archts. | 4 Tregunter Road. | S.W.10. Fla. 5322*

Pencil on tracing paper (345 × 1555), upper left corner damaged

1-2 Scale:  $\frac{1}{48}$ in to 1ft (i.e.  $\frac{1}{3}$ FS of model)

3 Plan(s) showing column supports & showing canopies, N & S elevation(s), & N & S end(s) of E elevation of flats A

Scale:  $\frac{1}{48}$ in to 1ft,  $\frac{1}{16}$ in to 1ft (i.e.  $\frac{1}{3}$ FS & FS of model)

Pen & pencil on tracing paper (590 × 740)

4 E elevation of flats B

Pencil on tracing paper (450 × 505)

5 Rough plan, half N & half S elevation(s) & transverse section through curved slab of flats

Pen & pencil on tracing paper (555 × 945)

6 Plan, front, back & side elevation(s) & detail section of school

Pencil on tracing paper (745 × 540)

7 Half-plan, E, half S & half N & detail elevation(s) of double Y-shaped office block

Pen & pencil on tracing paper (710 × 845)

8 Plan & N, S, E & W elevation(s) of rectangular office block

Pen & pencil on tracing paper (490 × 605)

9 Ground plan of shopping centre

Pen on tracing paper (745 × 1025)

10 Roof plan of shopping centre

Pen on tracing paper (760 × 1025)

11 Long section through shopping centre

Pen on tracing paper (355 × 1010)

12 Cross section through shopping centre

Pen on tracing paper (430 × 765)

13 N elevation of shopping centre

Pen on tracing paper (465 × 765)

4-13 s & d: (in pen) *Yorke & Breuer, Architects. | 4 Tregunter Road, London S.W.10. | 5.2.36*

14 E elevation of shopping centre

s & d: *Yorke, and Breuer. | Architects. | .4. Tregunter Road, S.W.10. | 3.2.'36*

Pen on tracing paper (430 × 1015)

4-14 Scale:  $\frac{1}{16}$ in to 1ft (i.e. FS of model)

15 Plan, front, side & rear elevation(s), detail section AA & detail of roof-light of theatre

s & d: *Yorke & Breuer, Architects. | 14 Tregunter Road London S.W.10. | 17.2.36*

Pen & pencil on tracing paper (675 × 975)

16 Plan of cafe & service block, S, E, & W elevation(s) of cafe & S & E elevation(s) of service block

s & d: *Yorke & Breuer Architects | 4 Tregunter Rd. S.W.10 | 24th February 1936*

Pen & pencil on tracing paper (450 × 860)

17 Plan & S & E elevation(s) of restaurant

s & d: *24th February 1936 | Yorke & Breuer Architects Pen & pencil on tracing paper (325 × 440), upper left corner damaged*

15-17 Scale:  $\frac{1}{20}$ in to 1ft (i.e. FS of model)

3-17 Insc: As above, (in pen) *CCAM 3 to 15 | 153, CCAM.18 (No.16), CCAM.19 (No.17), labelled & (except Nos.13 & 14) dimensions given*

Lit: J. L. Martin, B. Nicholson & N. Gabo (eds), *Circle*, 1937, pp.181-183; F. R. S. Yorke & F.

Gibberd, *The Modern flat*, 1937, pp.183-188; *AJ*, LXXXIII, 1936, pp.470, 477-482; *AR*, LXXIX, 1936, p.168a

Nos.1-14 would seem to anticipate a model to the scale of  $\frac{1}{16}$ in to 1ft, Nos.15-17 the scale of  $\frac{1}{20}$ in to 1ft, to which the model was in fact made. It was exhibited at the Ideal Home Exhibition, Olympia, 1936.

**YORKE**, Francis Reginald Stevens,  
**ROSENBERG**, Eugene, &  
**MARDALL**, Cyril Leonard Sjostrom

**MARDALL**, Cyril Leonard Sjostrom (1909- )

Born in Finland, the son of an architect, Mardall became a naturalized Briton in 1927. He was trained at the Northern Polytechnic and at the AA school, where he afterwards taught. Elected A 1934, F 1955. Member of the MARS group.

**ROSENBERG**, Eugene (1907- )

Born in Czechoslovakia and trained in Prague and Paris, Rosenberg practised in Prague before emigrating to England at the end of the 1930s. Elected L 1948, F 1950; appointed CBE 1971. Member of the MARS group.

F. R. S. Yorke (q.v.), E. Rosenberg and C. L. S. Mardall formed the firm of Yorke, Rosenberg & Mardall in 1944. D. Allford and T. R. Evans became partners in 1958, B. Henderson in 1961 and M. Mitchell and F. Woodhead in 1971 (Mitchell resigned from the partnership in 1973). F. R. S. Yorke died in 1962, E. Rosenberg and C. L. S. Mardall retired from the practice in 1975. See R. Banham, introduction to *The Architecture of Yorke Rosenberg Mardall 1944/1972*, 1972, pp.4-7

Prov: All the drawings catalogued below were pres. by Yorke Rosenberg Mardall, 1972, except [5], pres. by Yorke Rosenberg Mardall, 1974 & 1975, & [6], pres. by Yorke Rosenberg Mardall, 1974

[1] BELFAST (N Ireland): Synagogue, Somerton Road Design & working drawings for the Belfast Hebrew Congregation, 1961-63 (10):

1-4 Design

1 Block & site plan(s)

Scale: 1:2500,  $\frac{1}{16}$ in to 1ft

d: May 62 (last revision 28.8.62)

Pen & wash with pencil on tracing paper

2 Ground floor plan with external works added

d: May 1962 (last revision 15.11.63)

Pen & pencil on tracing paper

3 W elevation & cross-section thro' entrance link looking E

4 S elevation & long section looking N

2-4 Scale:  $\frac{1}{8}$ in to 1ft

3-4 d: March 61

Pen & wash, pencil & mechanical tone on tracing paper

1-4 s: MC

(560 × 755)

5-10 Working drawings

5 Ground floor plan

d: 18.10.62

6 W elevation & section(s) OO, PP, QQ, RR & SS

d: 16.11.62

7 Section(s) MM & NN

d: 30.11.62

5-7 Scale:  $\frac{1}{4}$ in to 1ft

s: K.S.P.

Pen & pencil on tracing paper (760 × 1345)

8-9 Details of aron bakodesh

Scale:  $\frac{1}{2}$ in to 1ft

s & d: MC | July 63 (last revisions 8.8.63 & 24.7.63 respectively) (555 × 755)

10 Details of seating

Scale:  $\frac{1}{8}$ FS,  $\frac{1}{4}$ FS, FS

s & d: DGM 18-7-63 (revision 2.8.63 (690 × 1015))

Lit: *AJ*, CXLIII, 1966, pp.1009-1010

8-10 Pen & wash with pencil on tracing paper

1-10 Insc: As above, *Belfast Synagogue, BS/50, 51, 32, 33, 100, 103, 102, 124, 126 & 153* respectively, (except Nos.3 & 4) labelled & dimensions given s: (printed) *Yorke, Rosenberg & Mardall. Architects. Tel. CHA. 1676*

Lit: *AR*, CXXXI, 1962, pp.28-29; *ArchBN*, CCXXIX, 1966, pp.342-346; *AJ*, CXLIII, 1966, pp.709-722

[2] BLYTHE BRIDGE (Staffs): Secondary (initially grammar) school

Design & working drawings for Staffordshire County Council, 1961-63 (21):

1-4 Design

1 Site plan with block plan & SE elevation of grammar school

Scale: 1:2500, 1:500

s & d: rrt | 9.6.61 (last revision 22/11/61) (555 × 760)

2 Revised site plan

Scale: 1:2500

Insc: As above & *Blythe Bridge Grammar School* (380 × 555)

3 Lower ground, ground, 1st & 2nd floor plans

4 NE, NW, SE & SW elevations

3-4 Scale:  $\frac{1}{16}$ in to 1ft

(685 × 1010)

1-4 Insc: As above, *BLY/5, 8, 7 & 9* respectively &

(Nos.2 & 4) *Blythe Bridge Grammar School*

2-4 s & d: *AJG | 31st July 1961 (No.2) & August 1961* (revision of No.3 6 Sept.)

5-21 Working drawings

5-6 Lower ground & ground & 1st & 2nd floor plans of classroom block

s & d: G.H. | 13th Oct. '61 (revisions April 62) (560 × 760)

7 NE, NW, SE & SW elevations of classroom block

s & d: G.H. | 19th Oct. '61 (last revision Oct. 62)

5-7 Scale:  $\frac{1}{8}$ in to 1ft

1-7 Pen (with wash on Nos.1, 4 & 7) & pencil on tracing paper



8-10 Details of classroom block

Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS

8 s&d: GH / (revision April 62)

Pen on tracing paper

9 s&d: G.H. / 21st Sep. '61 (revision April 62)

Pencil on tracing paper

5-9 Insc: As above & (stamp) *Blythe Bridge County Secondary School*

10 s&d: P.R. / Nov. 1961, (last revision June 63)

Pen & pencil on tracing paper

11-12 Ground & 1st floor plans, NE, NW, SE & SW elevations of communal block

Scale:  $\frac{1}{8}$ in to 1ft

s&d: D.H. / Oct. 1961, (last revisions May 62)

Pen (with wash on No.12) & pencil on tracing paper

13 Longitudinal & 2 cross sections thro' communal block

Scale:  $\frac{1}{4}$ in to 1ft

d: Oct. 1961

14-17 Details of communal block

Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS

s&d: G.H. / 21st Sept. '61 (No.14) & 6th Oct. '61

(revisions May to July 62)

Pencil on tracing paper

7-14 (685 x 1015)

18-19 Detail(s) of fittings

Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{8}$ FS,  $\frac{1}{2}$ FS, FS

s&d: Soli / 22-8-62 & 24-8-62 respectively

Pen on tracing paper

15-19 (560 x 760)

20 Floor plan, 4 elevations & inset site plan of

single-storey caretaker's house

Scale: 1:1000,  $\frac{1}{4}$ in to 1ft

s&d: D.H. / Oct. 1962

Pencil & pen on tracing paper (680 x 1010)

21 Foundation & floor plan(s), NE, NW & SW

elevation(s), section AA & details of caretaker's cottage

Scale:  $\frac{1}{8}$ in to 1ft,  $\frac{1}{4}$ in to 1ft, 1in to 1ft,  $\frac{1}{8}$ FS

s&d: B.K.W. / Mar 1963 (revision July 63)

Print on tracing paper with pencil added (680 x 1010)

Closely follows the design shown in No.20

1-21 Insc: As above, labelled & (except Nos.1-4) dimensions given

11-21 Insc: As above & (stamp, except Nos.18 & 19 in pen) *Blythe Bridge County Secondary School*

5-21 Insc: BLY/200-202, 209, 205, 204, 300-302, 304-307, 512, 513 respectively & (Nos.20 & 21) 104

1-21 s: (printed) *Yorke, Rosenberg & Mardall. Architects. Tel. AMB. 4521-8 (CHA. 1676 on No.1)*

18-21) Lit: R. Banham, introduction to *The Architecture of Yorke Rosenberg Mardall 1944/1972*, 1972, p.65;

*Building*, CCXV, 16 August 1968, pp.77-82

[3] LIVERPOOL: University of Liverpool, Department of Electrical Engineering & Electronics, Brownlow Hill

Design & working drawings, 1960-64 (35):

1-7 Design

1-2 S & N elevation(s)

3-4 E & W elevation(s) of block(s) A & B

5 N & S elevation(s) of block(s) B1, 2 & 3

6 E & W elevation(s) of block(s) B2 & 3

1-6 Scale:  $\frac{1}{8}$ in to 1ft

s&d: B.R. / 22.6.61

Pen on tracing paper (685 x 1345)

7 Perspective from SW

s&d: Carolyn M. Eger / 10.4.62

Pen & wash on tracing paper (685 x 1015)

8-35 Working drawings

8-9 Site plan & site plan - landscaping

Scale:  $\frac{1}{16}$ in to 1ft

s&d: (No.8) C.M.E. / 18:10:60, (No.9) N.C. /

13.11.61 (revisions 3:11:60 & 22.2.62 respectively)

Pen & pencil on tracing paper (690 x 1015)

10-19 Basement, ground, 1st to 7th floor & roof plan(s) of block A

d: 30.8.61. to 11.9.61. (last revisions 17:11:61 to 2.9.64)

Pen & (except No.19) wash with pencil on tracing

paper (690 x 1015)

20 Ground floor plan of blocks B2 & 3

21 1st floor plan of block B1

22 1st floor & roof plans of blocks B2 & 3

23 2nd floor plan of block B1

24 2nd floor & roof plans of block B2

25 3rd floor plan of block B1

20-25 Pen & wash with pencil on tracing paper

(815 x 1340)

26 Roof plan of block B1

Pen on tracing paper (760 x 1340)

10-26 s: Carolyn M. Eger

27-28 Section(s) EE & FF of block A

s: C.M.E. & H.L. respectively

29-30 Sections A & B, C & D of block B

s: C.M.E. + H.L.

10-30 Scale:  $\frac{1}{4}$ in to 1ft

20-30 d: 22.6.61 to 26.9.61 (last revisions 26.2.62 to 24.2.64)

27-30 Pen & wash on tracing paper (800 x 1340)

31-35 Details of staircase(s)

Scale:  $\frac{1}{2}$ in to 1ft

s&d: NC / 27.4.'61 to 4.5.'61 (revisions 17.3.64 to 10.4.64)

Pen & pencil on tracing paper (680 x 1015)

1-35 Insc: As above, *University of Liverpool / Dept of electrical engineering or similar, LED/224-229, 99-101, 200-209, 213-223 & 300-304 respectively & (except*

*Nos.1-7) labelled & dimensions given*

s: (printed) *Yorke, Rosenberg & Mardall. Architects. Tel. AMB. 4521-8 (CHA. 1676 on No.7)*

Lit: Pevsner, *S. Lancs*, 1969, p.199; R. Banham, intro-

duction to *The Architecture of Yorke Rosenberg Mardall 1944/1972*, 1972, pp.60-62; *AR*, CXXXVIII, 1965,

pp.438-443; *A&BN*, CCXXIX, 1966, pp.893-904;

*Architectural Design*, XXXVI, 1966, pp.294-298

[4] LONDON: Unit workshops, Adler Street

(Stepney), Tower Hamlets

Preliminary design, design & working drawings for

London County Council, 1961-64 (13):

1 Preliminary design

Block, ground floor & site, 1st, 2nd & 3rd & 4th floor

plan(s), long & cross section(s)

Scale: 1:1250,  $\frac{1}{16}$ in to 1ft

s&d: I.B. / 19.9.61. (last revision 28.3.62)

2-4 Design

2 Ground floor plan, drawn for publication

Insc: With key numbers

Pen on tracing paper (315 x 760)

3 2nd & 3rd floor plan, publication drawing

Insc: As above & *Adler Street - typical floor*, with key

numbers

Pen on tracing paper (405 x 760)

2-3 Reprd: *Architectural Design*, XXXVI, 1966, p.307

4 Perspective from N

Insc: *Adler Street unit workshops Stepney*

s: *Designed by: / Yorke, Rosenberg & Mardall. Architects. / Drawn by: / Irving Brauer*

Print on tracing paper (525 x 740)

Exhib: (original drawing) RA 1962, No.1022

Reprd: (original drawing) *A&BN*, CCXXI, 1962,

p.673; *AR*, CXXXIII, 1962, p.52

5-13 Working drawings

5-7 Ground (with inset elevations of fencing), 1st, 2nd &

3rd & 4th floor & roof plan(s)

s&d: B.H. / 19.9.62 to 16.11.62 (last revision of No.5

26.2.64, revisions of Nos.6 & 7 26.4.63)

8 E & W elevations

s&d: B.M.H. / 16.11.62 (revision 24.4.63)

9 N & S elevation(s), cross-section(s) AA, BB & CC &

long section DD

s&d: I.B. / 8.12.61. (last revision 24.4.63)

5-9 Scale:  $\frac{1}{8}$ in to 1ft

10-13 Details

Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{8}$ FS,  $\frac{1}{2}$ FS

s&d: I.B. / 16.3.62 to 14.5.62 (revisions 22.5.62 to

26.11.63)

1, 5-13 Insc: As above, *Adler Street unit workshops,*

*ASW/2, 100-102, 104, 103 & 110-113 respectively,*

labelled & dimensions given

s: (printed) *Yorke, Rosenberg & Mardall. Architects. Tel. CHA. 1676 (AMB. 4521-8 on No.1)*

Pen (with pencil on Nos.1, 5, 6 & 9) on tracing

paper (685 x 1010)

1-13 Lit: *AR*, CXXXIII, 1963, pp.52-53; *A&BN*,

CCXXX, 1966, pp.153-158; *Architectural Design*,

XXXVI, 1966, p.307

[5] LONDON: RIBA Drawings Collection, No.21

Portman Square (St Marylebone), Westminster

Design & working drawings for the Howell study

room & adjacent store room, 1973-74 (13):

1-3 Design

1 Plans of study & store rooms & section through

store room

2-3 Internal elevations of study room

1-3 Scale:  $\frac{1}{4}$ in to 1ft

Insc: *RIBA Drawings Collection & numbered 1-3*

respectively

Pen on tracing paper (725 x 725)

4-13 Working drawings

4 Floor Plan of study & store rooms, with key to

details

5 Elevations of study room & section through store

room

4-5 Scale:  $\frac{1}{2}$ in to 1ft

6 Study room *Storage Cupboard Details*

Scale: 1in to 1ft,  $\frac{1}{2}$ FS, FS



7 Study room *Desk Details*

8 *Storage Deck* details, i.e. of gallery & spiral stair in store room

7-8 Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{2}$ FS, FS

9 Study *Table Details*

Scale: 1in to 1ft, FS

10 *Door Details*

Scale:  $\frac{3}{4}$ in to 1ft,  $\frac{1}{8}$ FS, FS

11 *General Details* including skirting & ceiling details  
Scale: FS

12 *Details of Spiral Stair* in store room

Scale: 1in to 1ft,  $\frac{1}{8}$ FS, FS

13 *Ceiling Plan & Electrics* of both rooms

Scale:  $\frac{1}{2}$ in to 1ft

4-13 Insc: As above, *RIBA Drawings Collection* | 21 *Portman Square*, job designation MPG & numbered respectively F 01-F 08, F 12, F 09 & labelled, with notes & (on details) dimensions given  
s & d: (printed) Yorke Rosenberg Mardall | *Architects* 01-242-1676 | *Greystoke Place London EC4 &* (in pen or pencil) 21.5.74-24.10.74  
Pen & pencil on tracing paper (590×835) except No.13, print with pen & pencil additions (590×815)

Filed with the drawings is a set of presentation prints, samples &c (11):

1-3 Reduced prints of Nos.1-3

4-11 Samples of: paint colour for study room walls; carpet; window blind & net curtain; leather for table top; glass & wood for cabinets; PVC floor material for store room & paint colour for metal plan chests; with photograph of chair & list of finishes  
s & d: (No.11) Yorke Rosenberg Mardall 26.11.73  
1-11 Mounted on card (355×355) in a cream cloth-covered solander box (380×380)

The remodelling (funded by an anonymous donor) of the ground floor study room and store room was completed in September 1975. Work included the insertion of a gallery with spiral stair in the store room – a room that had been a dressing-room in the C18 and, in its penultimate metamorphosis, an ambassadorial pantry. The study room, a library in the original plans and a dining-room in the mid. C20, was refurbished and a C19 wall was removed. The Howell study room was named after W. G. (Bill) Howell, partner in the Howell, Killick, Partridge & Amis practice, Professor of Architecture at Cambridge University and, at the time of his death in November 1975, Chairman of the RIBA Drawings Collection Committee.

[6] LONDON: St Thomas's Hospital, Lambeth Palace Road, Lambeth  
Preliminary designs & design for stage 2 of rebuilding, 1963-70 (179):

1-114 Preliminary designs, 1963-66

1-7 Diagrammatic *basement, ground & 1st to 5th floor* plans (overall)

Scale:  $\frac{1}{32}$ in to 1ft

Insc: As above & numbered 16-22 respectively  
d: 16 Sept 63

Pencil with yellow, red & (No.1) blue crayon on tracing paper (760×655 largest)

8-11 *Site appraisal* & (No.11) *schematic site layout* plans (overall)

Scale:  $\frac{1}{4}$ in to 1ft

Insc: As above & numbered 27-29 & 54 respectively  
d: (No.11) 23.9.63

Pen & coloured pen (with pencil on No.11) on detail paper (760×1100 largest)

12 Diagram showing *relationships of departments, medical*

Scale: 1:800 approx.

Insc: As above & 56

s & d: L.P. | 27.10.63

Pen & pencil on tracing paper (680×1015)

13-24 *Site layout plan(s)*, plans & N & W *elevation(s)* of *scheme(s)* A, B, C, E & H (overall)

Insc: As above & numbered 73, 75, 74, 76, 78, 77, 79, 81, 80 & 70-72 respectively

s & d: (Nos.16, 17, 19, 22-24) KRM, (Nos.20, 21) RB | (Nos.13-22, 24) Oct 63, (No.23) 1 Nov 63

Pencil (with blue crayon on Nos.20 & 21, orange crayon on No.24) on tracing paper

13-21, 24 (560×760)

22-23 (680×1015)

25-26 *Site layout plan* & N & W *elevation(s)* (overall)

Insc: As above & numbered 88 & 89 respectively

d: 18 11 63

Pen on tracing paper (680×1015)

13-26 Scale:  $\frac{1}{64}$ in to 1ft (layout plans),  $\frac{1}{32}$ in to 1ft (plans & elevations)

27 *Site plan* (overall)

Scale: 1:500

d: 20.12.63

Pen & coloured pen on tracing paper (1015×630)

28-29 Plans showing *circulations, services & supplies* at *level 7.5*, & *landscape & fire access entrances* (overall)

Scale:  $\frac{1}{32}$ in to 1ft

s & d: RB | 4 Dec 63 & 9 Dec 63 respectively

Pen (with mechanical tone on No.29) on tracing paper (685×1015)

27-29 Insc: As above & numbered 108-110 respectively

30-34 *Basement, ground, 1st, 2nd & typical ward floor* plans (overall)

Scale:  $\frac{1}{16}$ in to 1ft

Insc: As above & numbered 119-123 respectively

s & d: RB | (Nos.30, 31 & 33) 26 1 64, (No.32)

23.1.64, (No.34) 24.1.64

35-36 Three *E/W* & 2 *N/S sections* (overall)

Scale:  $\frac{1}{32}$ in to 1ft

Insc: As above & numbered 126 & 128 respectively

s & d: J.R. | 31.1.64

30-36 Pen (with orange crayon on No.34) on tracing paper (685×1015)

37 *Elevation* of ward block

Scale:  $\frac{1}{8}$ in to 1ft

Insc: As above & 143

s & d: fw | March 1964

Pen & pencil on tracing paper (685×1015)

38 *Site plan superimposed on existing buildings* (overall)

Scale:  $\frac{1}{32}$ in to 1ft

Insc: As above & 148

s & d: J.R. | 12.3.64

Print on tracing paper with pen & pencil added (685×1015)

39 *Elevation* of outpatient/supporting & ward blocks

Scale:  $\frac{1}{8}$ in to 1ft

Insc: As above & 165

d: 4 64

Pen & pencil on tracing paper, 2 sheets joined (685×1960)

40 *Perspective* corresponding to No.39

Pencil, pen & white crayon on brown paper (580×910)

41-42 *Elevation(s)* of ward block

Scale:  $\frac{1}{8}$ in to 1ft

Insc: As above & numbered 166 & 173 respectively

s & d: 4.64. & fw. | 29/4 respectively

Pen (with mechanical tone on No.41, pencil on No.42) on tracing paper (685×1015)

43-57 Block, *basement, ground, 1st to 3rd, 4th & 5th, 4th & 6th to 12th floor plan(s)* (overall)

Scale: 1:1250

Insc: As above & numbered 187-193, 193A & 194A-G respectively

s & d: R.A.B. (altered to J.R. on No.50, to G.J.T. on Nos.51-57) | 19.5.64

Prints on tracing paper with pen (& mechanical tone on No.43) added

43-49 (300×210)

50-57 (285×200)

58-59 *W elevation(s)* of ward block

s & d: R.A.B. (No.59) 6.7.64

60-61 *E & W elevation(s)* of communal block

s & d: r.a.b. 10.7.64 & d.r.p. 14.7.64

respectively

62 *W elevation* of nurses' residence & training school

s & d: f.w. 9.7.64

58-62 Insc: As above & numbered 209, 224, 233, 234 & 237 respectively

63 *E elevation* of O.P./O.T. & stage 1 ward block(s)

s & d: r.c. 14.9.64

64 *N elevation* of treatment block

s & d: f.w. 14.9.64

65 *E elevation* of treatment & ward blocks66 *S elevation* of nurses' residence & training school

s & d: d.b. 14.9.64

67 *W elevation* of nurses' residence

s & d: r.a.b. 14.9.64

68 *E elevation* of nurses' residence69 *E elevation* of stage 3 ward block & Riddell House

58-69 Scale:  $\frac{1}{8}$ in to 1ft

Pen, pencil & (except No.66) mechanical tone on tracing paper (765×1180 largest)

70-71 *N/S section(s)* (overall)

Scale:  $\frac{1}{16}$ in to 1ft

Insc: As above & numbered 454 & 456 respectively

s & d: jr 1/65

Pen & mechanical tone on tracing paper (760×1070)

72 *Perspective* of ward block & nurses' residence from E

Photographic print with pencil, pen & chinese white added, backed (380×570)

73 *Perspective* of treatment & ward blocks & nurses' residence from E

Pen & pencil, backed (505×815)

74 *Design & construction programme, simplified network*

Insc: As above & 472

s & d: LP 21.1.65 (revision 29.1.65)

Pencil on tracing paper (760×1070)



75-86 *Lower ground, ground, 1st to 8th, 9th, 10th & 11th & 12th floor plans, excluding nurses' residence & training school*  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above & numbered 490-501 respectively  
d: 12.2.65  
Prints on tracing paper (900×1215)

87 Detail plan of *standard ward(s)*  
Scale:  $\frac{1}{4}$ in to 1ft  
Insc: As above & 467  
s & d: CR Mar. 65

88-89 Detail plans showing *structure/treatment block*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & numbered 508 & 509 respectively  
s & d: CR 3/65

87-89 Pen & red pen on tracing paper (590×840)

90-91 Diagrams showing *the development of a  $\frac{1}{4}$ " location drawing*  
Insc: As above & numbered 608 & 609 respectively  
s & d: KMG 29.6.65 & 2.7.65 respectively  
Pen, coloured washes & pencil on tracing paper (295×215)

92-94 *Site plan(s) at lower ground & ground level(s) & showing factors limiting planning (overall)*  
Scale:  $\frac{1}{64}$ in to 1ft  
Insc: As above & numbered 657, 656 & 833 respectively  
s & d: sal 7/65 (last revision of No.92 11.4.67)  
Prints on tracing paper with pen added (760×1070)

95-97 *W, E & N elevation(s) (overall)*  
Scale:  $\frac{1}{32}$ in to 1ft  
Insc: As above & numbered 676, 678 & 679 respectively  
s & d: r.a.b. 21.7.65, 26.7.65 & 27.7.65 respectively  
Pen (with blue wash & pencil on No.95, pencil & mechanical tone on No.97) on tracing paper (760×1070)

98-99 Design & construction programme(s) for *main contract & for nurses' residence*  
Insc: As above & numbered 835 & 836 respectively  
d: 15.12.65  
Prints with pen added on tracing paper (310×215)

100-101 *Window wall details, ward & treatment block(s)*  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: As above & numbered 855 & 865 respectively  
s & d: R.M.R. 28.1.66 & 3.2.66 respectively  
Pen & pencil on tracing paper (590×835)

102 Detail plans showing *allocation of laboratory furniture*  
Insc: As above & 864  
Pen with red & green pen on tracing paper (640×760)

103 Detail plans showing *bench, partition & services discipline for perimeter laboratories*  
Insc: As above & 872  
Pen on tracing paper (595×840)

102-103 Scale:  $\frac{1}{4}$ in to 1ft  
s & d: B.S.D. Feb. 1966

104 *Window wall details, ward block, ground to 2nd floor (alternative)*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & 919  
s & d: RMR 9.3.66  
Pencil on tracing paper (760×1035)

105 *Site plan showing relationship between existing & proposed buildings (overall)*  
Scale:  $\frac{1}{32}$ in to 1ft  
Insc: As above & 925  
s & d: r.a.b. 10.3.66 (last revision 10.3.67)  
Print with pen, pencil & red pen added on tracing paper (715×1005)

106 *Spandril study, ward & treatment blocks*  
Scale:  $\frac{1}{8}$ in to 1ft  
Insc: As above & 976  
s & d: R.M.R. 5-5-66  
Pen & pencil on tracing paper (595×840)

107 Details showing *column-partition-grid relationship*  
Scale:  $\frac{3}{4}$ in to 1ft  
Insc: As above & 977  
s & d: EJ 6.5.66  
Pen on tracing paper (295×210)

108-109 *Shadow diagram(s) for summer & winter solstice(s), ward block*  
Scale:  $\frac{1}{4}$ in to 1ft  
110-111 *Sciagraphic stud(ies) for summer & winter solstice(s), ward & treatment block(s)*  
Scale:  $\frac{1}{64}$ in to 1ft

108-111 Insc: As above & numbered 990-993 respectively  
s & d: A.V.K. 11-5-66  
Pen, pencil & red pen (with blue crayon on Nos.108 & 109) on tracing paper (745×1050)

112-113 Design & construction programme(s) for *main contract & for nurses' residence*  
Insc: As above & numbered 994 & 995 respectively  
s & d: J.R. 12.5.66  
Pen on tracing paper (210×295); print with pen added on tracing paper (210×310)

114 *Ground, 1st, 2nd to 8th & 10th to 15th, & 9th floor plans of nurses' residence & training school*  
Scale:  $\frac{1}{16}$ in to 1ft  
Insc: As above & 998  
d: 20.5.66  
Print on tracing paper (900×1215)

115-119 Design, 1966-70  
115-144 Plans  
115-128 *Lower ground, ground, 1st to 8th, 9th, 10th & 11th, 12th & 13th floor & roof plan(s) of ward block*  
Insc: As above & numbered (in units of 10) 2190-2290 & 2320-2340 respectively  
s & d: r.a.b. (l.s.p. on Nos.118, 120 & 121) 7.4.66. to 1.7.67. (last revisions 19.4.67 to Aug '68)

129-136 *Lower ground (2), ground & 1st to 5th floor plan(s) of treatment block*  
Insc: As above & numbered 2191, 2194 & 2350-2400 respectively  
s & d: r.a.b. 2.8.66 to 19.6.67 (last revisions Feb. 67 to Aug '68)

137-140 *Lower ground, ground, typical upper floor & 6th floor & roof plan(s) of nurses' residence & training school*  
Insc: As above & numbered 1219-1222 respectively  
d: 9.2.67 to 19.4.67 (last revisions 27.4.67 to 1.8.67)

115-140 Scale:  $\frac{1}{8}$ in to 1ft

141-142 *External works plans: lower ground floor car park & site development around nurses' residence*  
Scale:  $\frac{1}{20}$ in to 1ft  
Insc: As above & numbered 2122 & 2138 respectively  
s & d: b.c.d.o. feb. '67 & april '67 respectively

115-142 Pen on tracing paper (760×1060)

143 Plans showing 3 stages of *demolition & excavation (overall)*  
Insc: As above & 1312  
s & d: JR. May '67

144 Plan showing *approximate layout of contractors' site (overall)*  
Scale: 1:1250  
Insc: As above & 1721  
s & d: JR. 3.1.69

143-144 Pen on tracing paper (300×210)

145-147 Elevations  
N, W & E elevation(s) (overall)  
Scale:  $\frac{1}{32}$ in to 1ft  
Insc: As above & numbered 1000-1002 respectively  
d: 5/66  
Pen & pencil on tracing paper (760×1390)

148-169 Details  
148 Details of *lower ground floor linear accelerator chambers*  
Insc: As above & 2063  
s & d: CR May 1966 (last revision 29-12-'66)  
Pen & pencil on tracing paper (590×835)

149 Detail plans showing *bench layouts in ward block perimeter laboratories*  
Insc: As above & 1018  
s & d: J.C.F. 3:6:66  
Pen & pencil on tracing paper (745×1045)

150 Details showing *relationship of structure of ward & treatment link to Battlebridge Sewer*  
Insc: As above & 2112  
d: 12-12-'66  
Pencil on tracing paper (595×840)

148-150 Scale:  $\frac{1}{4}$ in to 1ft

151 *Window wall details*  
Scale: 1in to 1ft  
Insc: As above & 1187  
d: 2-1-67 (last revision 23. May '67)  
Pencil on tracing paper (745×1045)

152 *Window wall details: nurses' residence*  
Scale:  $\frac{1}{2}$ FS  
Insc: As above & 1234  
s & d: A.V.K. 1.3.67  
Pen, red pen & pencil on tracing paper (745×1045)

153-154 Details of *link(s) between treatment block & stage 1 & between ward & treatment blocks*  
Insc: As above & numbered 1301 & 1323 respectively  
s & d: b.d. 8.5.67 & 23.5.67 respectively (last revisions 11/67 & 1.3.68 respectively)  
Pen & pencil on tracing paper (745×1045)

155-156 Detail plans showing representation of *laboratory equipment on production drawings*  
Insc: As above & numbered 1316 & 1317 respectively  
s & d: J.C.F. 14:5:67 & 16:5:67 respectively  
Pen on tracing paper (300×210)

153-156 Scale:  $\frac{1}{4}$ in to 1ft

157 Details showing *coding for laboratory furniture*  
Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{2}$ in to 1ft  
Insc: As above & 1353  
s & d: J.C.F. 28.6.67 (last revision 11.9.69)  
Print with pen added on tracing paper (300×415)

158-159 Details showing *coding for laboratory service spines*  
Scale:  $\frac{1}{2}$ in to 1ft  
Insc: As above & numbered 1399 & 1400 respectively  
s & d: J.C.F. 23.7.67  
Pen on tracing paper (300×210)



**160 Detail sections of 6-bed bay, ward block**

Insc: As above &amp; 1554

s & d: *k.b.g.* 11.9.67

Print with pencil added on tracing paper (750 × 1065)

**161 Details of laboratory services showing position of runs**

Insc: As above &amp; 1554

s & d: *J.C.F.* 25.11.67

Pen, red pen &amp; pencil on tracing paper (300 × 210)

160-161 Scale:  $\frac{3}{4}$ in to 1ft**162-166 Window details: ward & treatment block(s)**

Scale: FS (except No.164, 1in to 1ft)

Insc: As above &amp; numbered 1692, 1693, 1711-1713 respectively

s & d: *R.M.R.* 8.11.68 to 6.12.68

Pencil on tracing paper, No.164 pen &amp; pencil on tracing paper (745 × 1050)

**167 Window wall details of ward block showing typical reinforcement arrangement for tiling**

Scale: 1in to 1ft

Insc: As above &amp; 1787

s & d: *I.R.H.* 9.12.69 (revision 20.4.70)

Print with pen added on tracing paper (745 × 1050)

**168 Detail(s) of cill, ward & treatment blocks**

Scale: FS

Insc: As above &amp; 1847

s & d: *I.R.H.* 20.1.70

Pencil on tracing paper (595 × 840)

**169 Details of laboratory partition & furniture mock-up**Scale:  $\frac{1}{2}$ in to 1ft

Insc: As above &amp; 1886

s & d: *J.C.F.* 23.10.70 (revision 10.11.70)

Pen &amp; pencil on tracing paper (295 × 210)

**170-179 Programmes &c****170 Demolition & construction programme**

Insc: As above &amp; 1045

s & d: *j.p./r.a.b.* 30.6.66

Pen on tracing paper (300 × 210)

**171-172 Demolition & construction programme(s) A & B**

Insc: As above &amp; numbered 1251 &amp; 1252 respectively

s: *L.P.*

Brown pen on tracing paper (300 × 210)

**173 Comparative programmes of 4 construction firms**

Insc: As above &amp; 1279

s & d: *L.P.* 14.4.67

Pencil on tracing paper (300 × 210)

**174 Comparative analysis of office & site organisations of 6 construction firms**

Insc: As above &amp; 1292

d: 18.4.67

Pen on tracing paper, 3 sheets joined (300 × 540)

**175 Comparative programmes (2) of 5 construction firms**

Insc: As above &amp; 1415

s & d: *L.P.* 11.9.67

Pencil on tracing paper (300 × 210)

**176 Coordination of services diagram**

Insc: As above &amp; 1458

**177 Draft outline network for inclusion in all tender documents**

Insc: As above &amp; 1597

d: 2.3.68 (revision 6.3.68)

**178 Draft outline network (revised)**

Insc: As above &amp; 1612

d: 20.3.68

**179 Preliminary outline network - appendix B to Bills of Quantities**

Insc: As above &amp; 1634

176-179 Pen on tracing paper (300 × 210)

1-179 Insc: As above & (most drawings) *St Thomas' Hospital stage 2* (or similar) together with *STH* or *STH2* as prefix to drawing number given above; most drawings are labelled & a small number have dimensions givens: (printed, most drawings) *Yorke, Rosenberg & Mardall. Architects. Tel. CHA. 1676.* or *Yorke Rosenberg Mardall | Architects CHAncery 1676 | Greystoke Place Fetter Lane EC4* (or similar)Lit: *R. Banham, introduction to The Architecture of Yorke Rosenberg Mardall 1944* | 1972, 1972, pp.82-85; *AJ*, CXLIV, 1966, pp.322-325; *Building*, CCXI, 5 August 1966 pp.67-69; *Hospital Management, Planning & Equipment*, XXIX, 1966, pp.504-505[7] *NR ROCHESTER* (Kent): Factory Designs & working drawings for Elliott Bros (London) Ltd, 1961-62 & 1964-66 (36):

1 Design, stage 1

Site development plan &amp; aerial perspective from NE

Scale: 1:1250

s & d: *KK* | *Apr. 60* (revision 18.7.60)

2-10 Working drawings, stage 1

2 Ground floor reflected ceiling plan

s & d: *barry j. saich* | *W.C.* | *February One* | 1961**3 Section & inset details**s & d: *Goldfader* | 18 July '60 (last revision 3.61)

4-5 Section(s) thro' assembly block(s) B, with inset detail, &amp; A

s & d: (No.4) *MC* | *July* (revision 11.11.60), (No.5)*Goldfader* | 26 July 19602-5 Scale:  $\frac{1}{4}$ in to 1ft; details on No.3  $\frac{1}{8}$ FS, on No.4  $\frac{1}{4}$ FS**6-7 Details of central core**Scale:  $\frac{1}{2}$ in to 1fts & d: (No.6) *Goldfader* | *August '60*, (No.7) *KK* | *Aug*

(last revisions 24.4.61 &amp; 1.4.61 respectively)

**8-10 Wall details**Scale:  $\frac{1}{8}$ FSs & d: *Ellis* | *August '60* (revisions 10.11.60 to 8.12.60)1-10 Insc: As above, *Elliott Bros. (London) Ltd* (also *Rochester* on No.2), *EB/1*, 90, 36, 38, 39, 51, 55 & 40-42 respectively & labelled, with (except No.1) dimensions givens: (printed) *Yorke, Rosenberg & Mardall. Architects. Tel. AMB. 4521-8*

Pen, with pencil on Nos.1-8 &amp;, in addition, coloured crayon on No.2, red pen on No.3 &amp; brown pen on No.7 (690 × 1015)

11-13 Design, stage 3

11 Rough block &amp; site plan(s)

Scale: 1:2500,  $\frac{1}{32}$ in to 1ft

12-13 Rough ground &amp; mezzanine &amp; 1st to 4th floor &amp; roof plans

Scale:  $\frac{1}{8}$ in to 1ft11-13 s & d: *L.P.* | 21.1.64 (revisions 10.3.64)

Pencil on tracing paper (685 × 1015)

14-36 Working drawings, stage 3

**14 Site plan + drainage**Scale:  $\frac{1}{16}$ in to 1fts & d: *R.J.D.L.* 19th feb. 65 (last revision 29.11.65)

Pen &amp; wash, red pen &amp; pencil on tracing paper (755 × 1065)

**15 Five site sections**Scale: Horizontal  $\frac{1}{8}$ in to 1ft, vertical  $\frac{1}{2}$ in to 1fts & d: *M.D.S.* | 20 May 64 (last revision Oct. 64)

Pen &amp; red pen on tracing paper (690 × 1015)

**16-19 Ground, mezzanine, with inset details, & typical upper floor & roof plan(s)**s & d: *KWM* | *April 64* (last revisions Jan. 65 to July 65)

Prints on tracing paper with pen (Nos.16-18) &amp; pencil (Nos.16 &amp; 17) added (690 × 1015)

**20-24 N, S, E & W elevations, section(s) XX, with inset detail, & YY**s & d: *M.D.S.* | 18 Mar 64 to 20 April 64 (last

revisions 4 Jan. 65 to 12.5.65)

Pen, with pencil on Nos.20-22, on tracing paper (690 × 1015)

16-24 Scale:  $\frac{1}{8}$ in to 1ft; details on No.17  $\frac{1}{2}$ FS, on No.23  $\frac{1}{2}$ in to 1ft**25-27 Details of central core**Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{2}$ FSs & d: *K.S.P.* | *April 64* to 31 August 64 (last revisions Feb. 65 to 27.1.66)**28 Window details (preliminary)**Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FSs & d: *M.D.S.* | 28 April 64 (revision June 64)**29-35 Wall (Nos.29-33) & link (Nos.34 & 35) details**Scale:  $\frac{1}{8}$ FS,  $\frac{1}{2}$ FS, FSs & d: (Nos.29-31) *KWM* | *Aug '64*, (Nos.32-35)*K.S.P.* | (except No.34) *June 64* (last revisions June 64 to 18.10.65)**36 Doors schedule**Scale:  $\frac{1}{4}$ in to 1ft,  $\frac{1}{4}$ FS, FSs & d: *K.S.P.* | *Sept. 64* (last revision 14.6.65)11-36 Insc: As above, *Elliott Automation Ltd Elliott Bros (London) Ltd* on Nos.11-14) *Rochester* | stage 3 development or similar, *3EB/1*, 3, 4, 101, 102, 200-203, 700-702, 204-207, 400, 12, 304-306, 301, 302, 3..., 303 & 703 respectively, labelled & (except Nos.11-13, 20 & 21) dimensions givens: (printed) *Yorke Rosenberg Mardall. Architects. Tel. CHA. 1676* (or similar)

25-36 Pen &amp; pencil, with brown pen on Nos.32 &amp;

36, on tracing paper (690 × 1015)

Lit: *J. Newman, W Kent*, 1969, p.196; *R. Banham, introduction to The Architecture of Yorke Rosenberg Mardall 1944* | 1972, 1972, p.105; *AR*, CXXIX, 1961, p.60; *Architectural Design*, XXXVI, 1966, pp.305-306[8] *STEVENAGE* (Herts): Warehouse, corner of Gunnels Wood Road & Cavendish Road Preliminary designs, design & working drawings for John Lewis & Co. Ltd, 1962 & 1964-68 (46):

1-19 Working drawings, stage 1

**1 Ground floor plan**s & d: *p.c.j.* | *Jan 62* (last revision 7/2/66)

Pen &amp; pencil on tracing paper

**2 N, S, E & W elevation(s) & section(s) X & Y**s & d: *N.G.* | 20.1.'62 (last revision 28.11.62)

Pen with yellow pen &amp; wash on tracing paper

1-2 Scale:  $\frac{1}{16}$ in to 1ft



3 Plan of office block & schedules of areas & finishes  
s & d: N.G. | June '62 (last revision 15/11)  
Pen & pencil on tracing paper

4 Roof plan & details of office block  
s & d: N.G. | 29.6.62 (last revision 28/9/65)  
Pen, pencil & yellow pen on tracing paper

5 S, E & W elevation(s) of office block  
s & d: G.G. | 9.5.1962 (last revision 17.8.62)  
Pen, pencil & yellow wash on tracing paper

3-5 Scale:  $\frac{1}{8}$ in to 1ft; details on No.4  $\frac{1}{8}$ FS

6 Service area plan, grids 18-26, & section(s) CC & DD  
s & d: p.c.j. | Feb 62 (last revision 18.4.62)

7 Dispatch dock plan & section(s) RR, SS, TT & VV  
s & d: p.c.j. | Feb 62 (last revision 31.5.62)

8 Office block plan, grids O, P, Q, R  
s & d: n.g. | May 62 (last revision 19/11/62)

9 Office block plan, grids M-N-O  
s & d: p.c.j. | May 62 (last revision 26.12.62)

7-9 Pen & pencil on tracing paper

10 Section(s) AA, BB & CC of office block  
s & d: n.g. | May 62 (revision 20.7.62)  
Pen with yellow pen & wash on tracing paper

6-10 Scale:  $\frac{1}{4}$ in to 1ft

11 Stair details  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{2}$ FS  
s & d: N.G. | 9.3.62 (revision 24.5.62)  
Pen, yellow pen & pencil on tracing paper

12 Tiling details  
Scale:  $\frac{1}{8}$ FS  
s & d: KSP. | April 62  
Pen & pencil on tracing paper

13 Plan details  
s & d: N.G. | Jan 1962 (revision 25.5.62)

14-15 Details of section(s) X & Y on No.2  
s & d: N.G. | Feb. 1962 (last revision of No.15 25.5.62)

16-17 Details of section(s) AA & BB on No.10  
s & d: N.G. | May '62 (revisions 1.8.62 & 31.7.62 respectively)

13-17 Pen & yellow pen (with pencil on No.17) on tracing paper

18-19 Door frame details  
s & d: p.c.j. | April 62 (revisions 15.8.62)  
Pen & pencil on tracing paper

13-19 Scale:  $\frac{1}{4}$ FS

1-19 Insc: As above & numbered JLV/201-203, 207, 206, 305, 307, 315-317, 311, 501, 302-304, 318, 319, 402 & 403 respectively  
s: (printed) Yorke, Rosenberg & Mardall. Architects. Tel. CHA. 1676 (680x1015)

20-24 Design, stage 2  
20 Site plan  
Scale:  $\frac{1}{16}$ in to 1ft

21-22 Ground & 1st & 2nd floor plan(s)

20-22 s & d: d.g.m. | 13-8-64

23 S & W elevation(s)

21-23 Scale:  $\frac{1}{8}$ in to 1ft

24 Cross & longitudinal section(s)  
Scale:  $\frac{1}{4}$ in to 1ft

20-24 Insc: As above, Stage 2 | (except No.24) scheme A & JLV/SK/1-4 & 7 respectively  
s: (printed) Yorke Rosenberg Mardall. Architects. Tel. CHA. 1676  
Pen & pencil on tracing paper (685x1015)

25-34 Working drawings, stage 2  
25-26 2nd floor & roof plan(s) & S, E & W elevation(s)  
Scale:  $\frac{1}{8}$ in to 1ft

27 Details of 2nd floor toilets  
Scale:  $\frac{1}{2}$ in to 1ft,  $\frac{1}{4}$ FS

28 Schedule(s) of doors, ironmongery & internal finishes  
Scale:  $\frac{1}{2}$ in to 1ft

29-30 Joinery & structural details  
Scale:  $\frac{1}{4}$ FS,  $\frac{1}{2}$ FS

25-30 s & d: d.g.m. 10.9.64 to 30.9.64 (except No.26 W.F.S. 29/1/65) (last revisions 27.10.64 to 16/5/65)

31-34 Staircase details  
Scale: (Nos.31 & 32)  $\frac{1}{2}$ in to 1ft, (Nos.33 & 34)  $\frac{1}{2}$ FS  
s & d: (No.31) r.c. 5.10.64. (last revision 28.10.64); (Nos.32-34) W.F.S. 1/1/65 (last revisions 26/7/65)

25-34 Insc: As above, Stage two & JLV/2/2, 30, 4, 6, 7, 9, 8 & 17-19 respectively  
s: (printed) Yorke Rosenberg Mardall | Architects CHAncery 1676 | Greystoke Place Fetter Lane EC4  
Pen & pencil (Nos.26 & 31 pen only) on tracing paper (595x835)

35-40 Working drawings, stage 3  
35 Block & site plan(s)  
Scale: 1:5000, 1:500  
s & d: GH 3/May/66  
Pen on tracing paper

36 Ground & mezzanine floor plan(s)  
Scale:  $\frac{1}{32}$ in to 1ft,  $\frac{1}{16}$ in to 1ft  
s & d: EMF Jan 66 (last revision 12/July/67)

37 N, S, E & W elevation(s)  
s & d: PMS Jun. 66 (last revision 12.1.67)

38 Longitudinal & 2 cross section(s)  
s & d: EMF Mar 66 (last revision 16/1/67)

37-38 Scale:  $\frac{1}{16}$ in to 1ft  
36-38 Prints with pen added on tracing paper

39 Plan(s), elevation & section of SW corner  
s & d: EMF Jul 66 (last revision 2/2/67)  
Pen on tracing paper

40 Part internal elevation(s) & section(s) of composite E & S wall(s)  
s & d: MJH Aug '66 (last revision 30-3-67)  
Pen & pencil on tracing paper

39-40 Scale:  $\frac{1}{4}$ in to 1ft  
35-40 Insc: As above, Stage 3 & JLV/3/1, JLV/3/C/006, 003, 002, 004 & 007 respectively  
s: (printed) Yorke Rosenberg Mardall | Architects CHAncery 1676 | Greystoke Place Fetter Lane EC4 (600x845)

41-46 Preliminary designs, stage 4  
41-44 Ground, 1st & 2nd floor plan(s) & cross-section  
Scale:  $\frac{1}{8}$ in to 1ft  
d: Oct. 1968 (revisions of Nos.41-43 Oct. 68)  
Pen, with purple wash on Nos 41-43, pencil on No.44, on tracing paper

45 Site plan & 3 alternative diagrammatical plans & cross-sections  
Scale: 1:500  
Pen & mechanical tone on tracing paper

46 Site, ground & 1st floor plan(s), longitudinal & cross-section(s)  
Scale: 1:500,  $\frac{1}{16}$ in to 1ft  
s & d: DL. 13:12:68  
Pen, pencil & red pen on tracing paper

41-46 Insc: As above, Extension to | office block & JLV/4SK037, 036, 035, 038, 039 & 042 respectively  
s: (printed) Yorke Rosenberg Mardall | Architects 01-242-1676 | Greystoke Place London EC4 (745x1050)

1-46 Insc: As above, Warehouse at Stevenage (or similar) & labelled, with (except Nos.20-23, 37, 38 & 41-46) dimensions given  
Lit: R. Banham, introduction to *The Architecture of Yorke Rosenberg Mardall 1944/1972*, 1972, p.107; AR, CXXXIII, 1963, p.50; *Concrete Quarterly*, No.59, October-December 1963, pp.19-24; *Builder*, CCVI, 1964, pp.459-460

YOUNG, James (fl.1933)

LONDON: Royal Institute of British Architects, No.66 Portland Place (St Marylebone), Westminster  
Design for foyer to the Jarvis Hall, not exactly as executed  
Perspective drawn by James Young  
See Wornum, George Grey [4].27

YOUNG, William (1843-1900)

Young was born in Paisley and began his professional career in the office of James Lamb of Paisley. After his pupilage he was assistant to a Mr Tait of Glasgow and in the early 1860s he came to London to work for C. H. Howell, with whom he remained for four years. He then set up his own office at No.19 Exeter Hall, Strand, London, and within a few years had a large and prosperous practice consisting mainly of country houses including: Holmewood House, Hampshire, for William Wells MP, 1873; Hasleley Manor, Warwickshire, for Alfred Hewlett, 1875; Oxhey Grange, Hertfordshire, for W. T. Eley, 1876; Gosford House, East Lothian, remodelled for the Earl of Wemyss, 1886-96; Duncombe Park, Yorkshire, restored after a fire, for the Earl of Faversham, 1895; and Elveden Hall, Suffolk, large additions for Lord Iveagh, 1893. He also built several large mansions in London, including Chelsea House, Cadogan Place, for Lord Cadogan, 1874, and houses in Cadogan Square 1877-78. His ecclesiastical work was less extensive but includes Holy Trinity church, Hatton, Warwickshire, 1880. Young also competed for the Glasgow municipal buildings, 1881-82, which he won, and for the South Kensington Museum, 1891 (won by Aston Webb). He was successful in the War Office competition, 1899. Among his publications are: *Picturesque examples of old English churches and cottages ... in Sussex and the adjoining counties*, 1869; *Picturesque architectural studies and practical designs*, 1872; *Town and country mansions and suburban houses*, 1872; *Municipal buildings of Glasgow*, 1890. From 1873 until his death he was the editor of *Spon's architects' and builders' pocket book*. Elected F 1895.



Bibl: A. Graves, *RA exhibitors*, 1905-06 (in which the entries for 1833 to 1856 relate to another architect of the same name who died in 1877); M. Girouard, *The Victorian country house*, 1971, p.202; obituaries: *Builder*, LXXIX, 1900, p.410 (notice); *RIBA Jnl*, 3rd ser. VIII, 1900, pp.44-47

LONDON: Government buildings, Whitehall, Westminster  
 Competition design for the War Office, 1899  
 Perspective showing the façades facing Whitehall & Whitehall Place  
 s & d: *William Young Archt* | Feb. 1899 & *C.W.E. delt* | 1899  
 Photograph of original drawing (300 × 590)  
 Completed after Young's death by his son Clyde Young in 1907.

# YOUNG, Witherden (fl.1833)

Design for a public building in a Classical style, 1833  
 Principal elevation with plan of façade  
 Scale: 1/8 in to 1 ft  
 Insc: *Design for a Public Building, Presented to the Architectural Society in Conformity to Sec. II of their Rules and Regulations & (stamped) Architectural Society Instituted A.D. 1831*  
 s & d: *Witherden Young Archt 1833*  
 Sepia pen & pencil with watercolour (475 × 695)  
 Prov: Pres. by the architect, 1833

# ZOCHER, Jan David (1791-1870)

Zocher, architect and landscape architect, was born in Haarlem, Netherlands, and also died there. He received his architectural education at the École des Beaux-Arts, Paris, under L.H. Lebas, winning a Prix de Paris. He completed his training in Rome, where he gained a Prix de Rome. Despite his classical training his landscape work after 1821 was solely in the informal English style. Much of his work concerned the landscaping of several medieval Dutch cities, such as Haarlem, Utrecht, Amersfoort, Wijk bij Duustede and others, where he laid out parks on the site of the demolished ramparts. The most famous of his buildings is the Koopmansbeurs (produce exchange), Amsterdam, completed in 1845. Elected Honorary Corresponding Member in 1839.

Bibl: *Wandelingen van Jan David Zocher in Utrecht 1829-1861*, catalogue of an exhibition prepared by the Gemeentelijk Archief, Utrecht, 1973; obituary: *Builder*, XXVIII, 1870, p.630

EGMOND AAN ZEE (Netherlands): Memorial lighthouse to Lt J. C. J. Van Speyk  
 Design, 1839 (2):

1 Plan, with scale

Insc: *Plan of a Monument erected to the Memory of Lieut Van Speijk on the Coast of Egmond in 1839, designed by J. G (G crossed out) Zocher*  
 Pen (560 × 520)

2 Elevation [Fig.97]

s & d: *J. D. Zocher* | 1839

Sepia pen & watercolour (630 × 490)

Lit: *Bouwkundige Bijdragen*, I, 1843, pp.180-183

The lighthouse was one of a pair built in 1834. It was later turned into a memorial to Lt Van Speyk, who had died in 1831 after blowing up his ship in Amsterdam harbour. The work of adaptation was completed in 1851 and the lighthouse, with some alterations to the top, still stands. (Information from Mr M. Jonker, Amsterdam, 1973.)

# ZUCCHI, Jacopo (c.1540-1589/90)

Born probably in Florence, Zucchi was apprenticed to Giorgio Vasari in 1557 and remained with him until 1571. From 1572 he resided in Rome and from that year until his death was employed by Ferdinando de Medici, executing miniatures, religious paintings and palace decorations in the international mannerist style.  
 Bibl: G. Vasari, *Le vite de' piu eccellenti pittori, scultori, e architettori* . . ., 1568, (ed. G. Milanesi), VII, Florence 1881, p.618; E. P. Pillsbury, *Jacopo Zucchi: his life and works*, Ph.D. thesis, Courtauld Institute of Art, London University, 2 vols 1973

ROME: Villa Medici

Design for decoration of the sculpture gallery, c.1583-84 (5):

1 Elevation of a part of a wall with a niche containing the statue of Mercury, a window with a bust of *Titus* over, another niche containing the statue of an unidentified goddess & a door [Fig.98]  
 (230 × 365)

2 Elevation of a part of a wall with a niche containing the statue of an unidentified god, a window with a bust of *Vitellius* over, a niche with the statue of an unidentified goddess & another window with the bust of *Vespasianus* over  
 (230 × 385)

3 Elevation of a part of a wall with a niche containing the statue of Neptune (?), a window with the bust of *Galba* over, another niche containing the statue of an unidentified goddess & another window with the bust of *Otho* over  
 (230 × 380)

4 Elevation of a part of a wall with a niche containing a statue of Cupid, a window with the bust of *Claud* over, another niche containing the statue of Bacchus & another window with the bust of *Nero* over  
 (230 × 415)

5 Elevation of a part of a wall with a door, a niche containing the statue of Pan, a window with the bust of *Domitian* over & another niche with the statue of an unidentified goddess  
 (230 × 365)

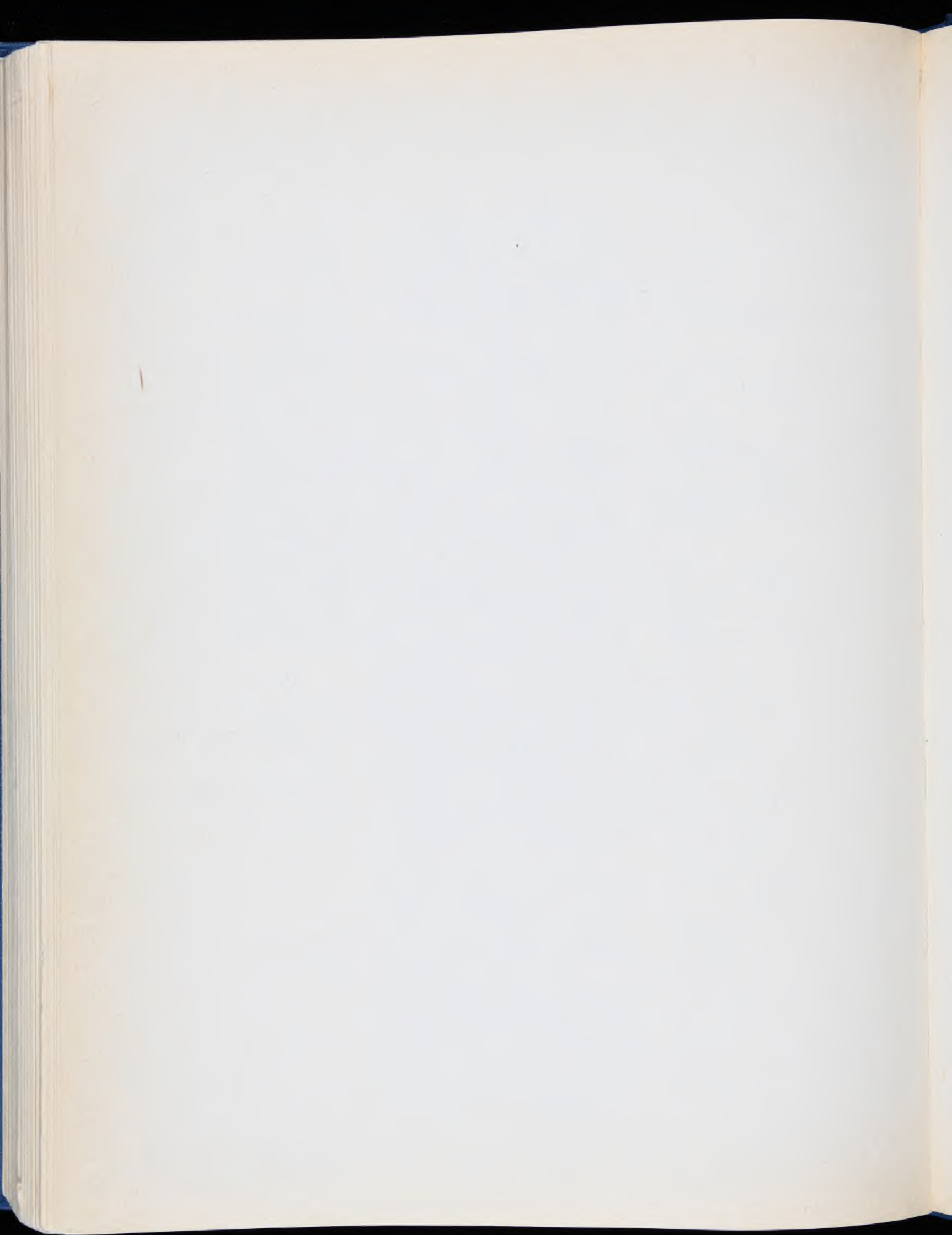
1-5 Insc: As above

Sepia pen & wash, with yellow wash on pilasters & panels; the 5 sheets were originally part of a single sheet which has been cut unevenly down every 4th pilaster; a strip of paper 40mm wide has been added along the lower edge of each sheet  
 1, 5 w/m: Six-pointed star over M within a shield, c.1572, Florence, Lucca & Rome  
 Prov: Unknown; cf. V & A provenance for 2 drawings forming part of the series - W. Y. Ottley (as indicated on mount); Sir Thomas Laurence (Lugt 2445); Samuel Woodburn (sale: Christie's 4-9 June 1860, bought for the museum)

Lit: E. P. Pillsbury, *op. cit.*, I, pp.138, 141-143, 186-188; II, pp.456-60; E. P. Pillsbury, 'Drawings by Jacopo Zucchi', *Master Drawings*, XII, 1974, pp.20-21, pl.21 (No.4 reprd)

These five drawings with two other drawings in the V & A, Nos.2258 & 2259, were joined with a further five drawings, now missing, to form a design for the embellishment of the entire wall surface of the twenty-four-bay sculpture gallery built between 1578 and 1584 by Ammanati. Zucchi's decorative scheme, consisting of alternating wide bays with window embrasures and narrow bays with round-arched niches separated by Ionic pilasters, was not executed. He did, however, carry out other decorations at the villa.







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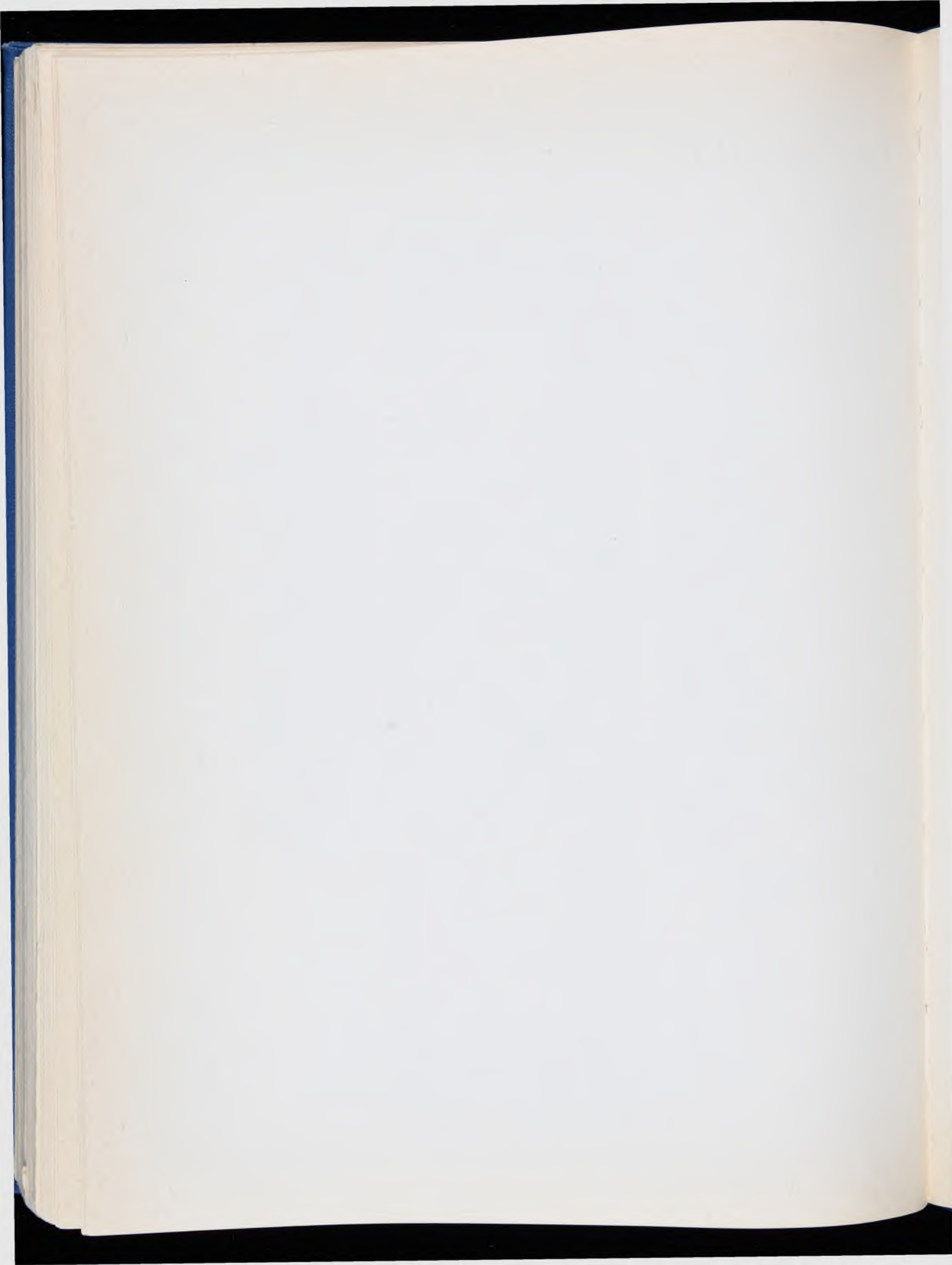
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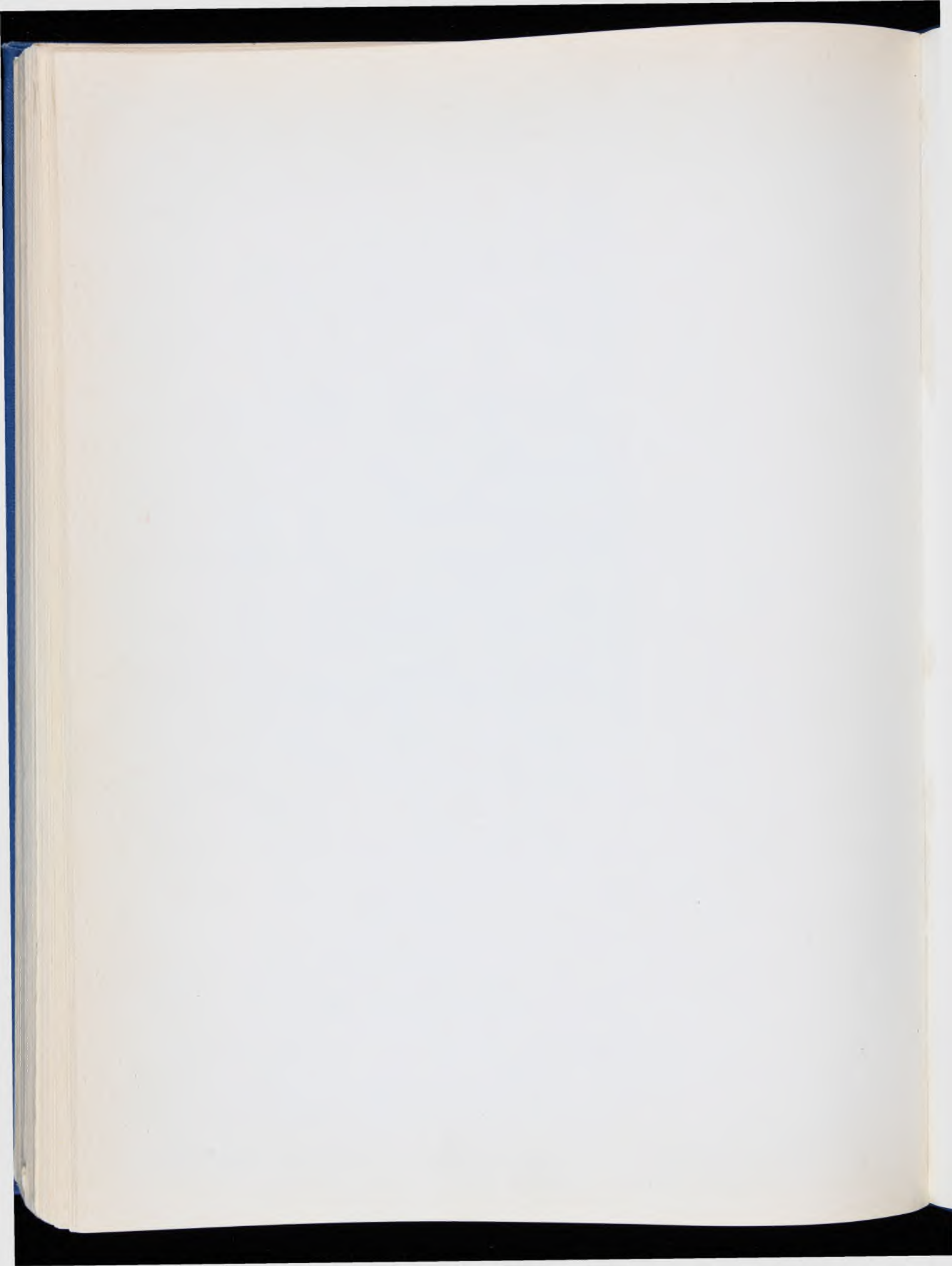
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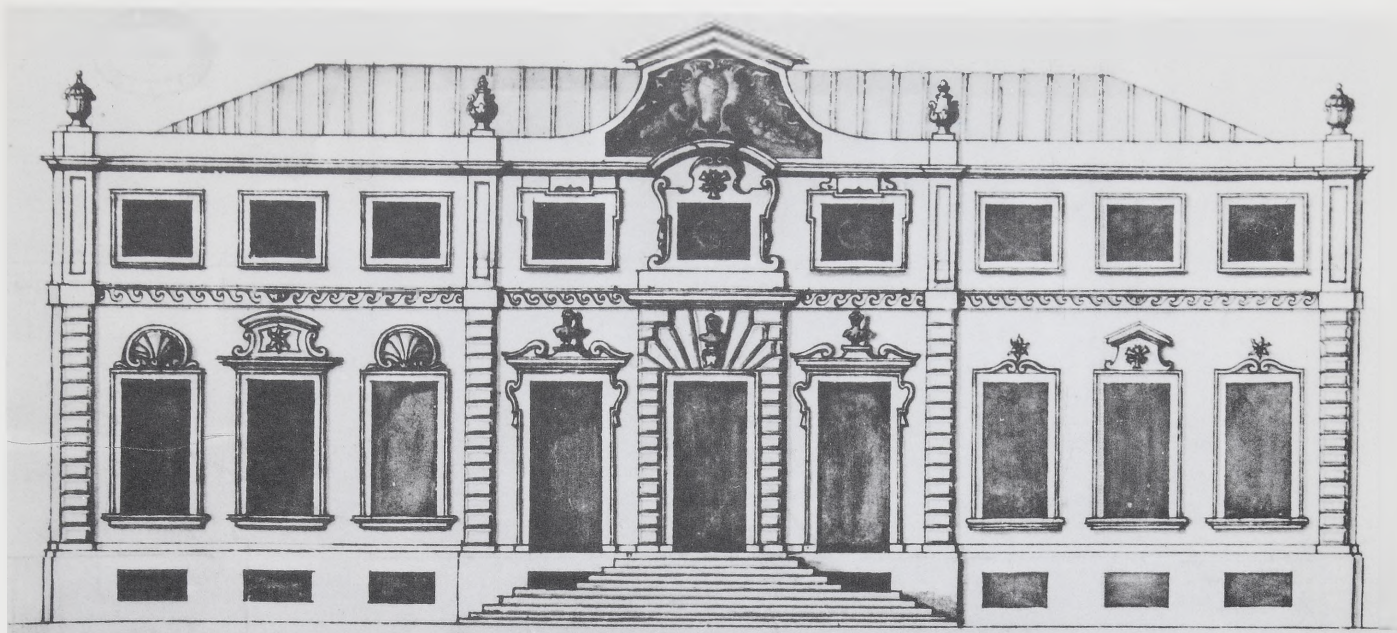


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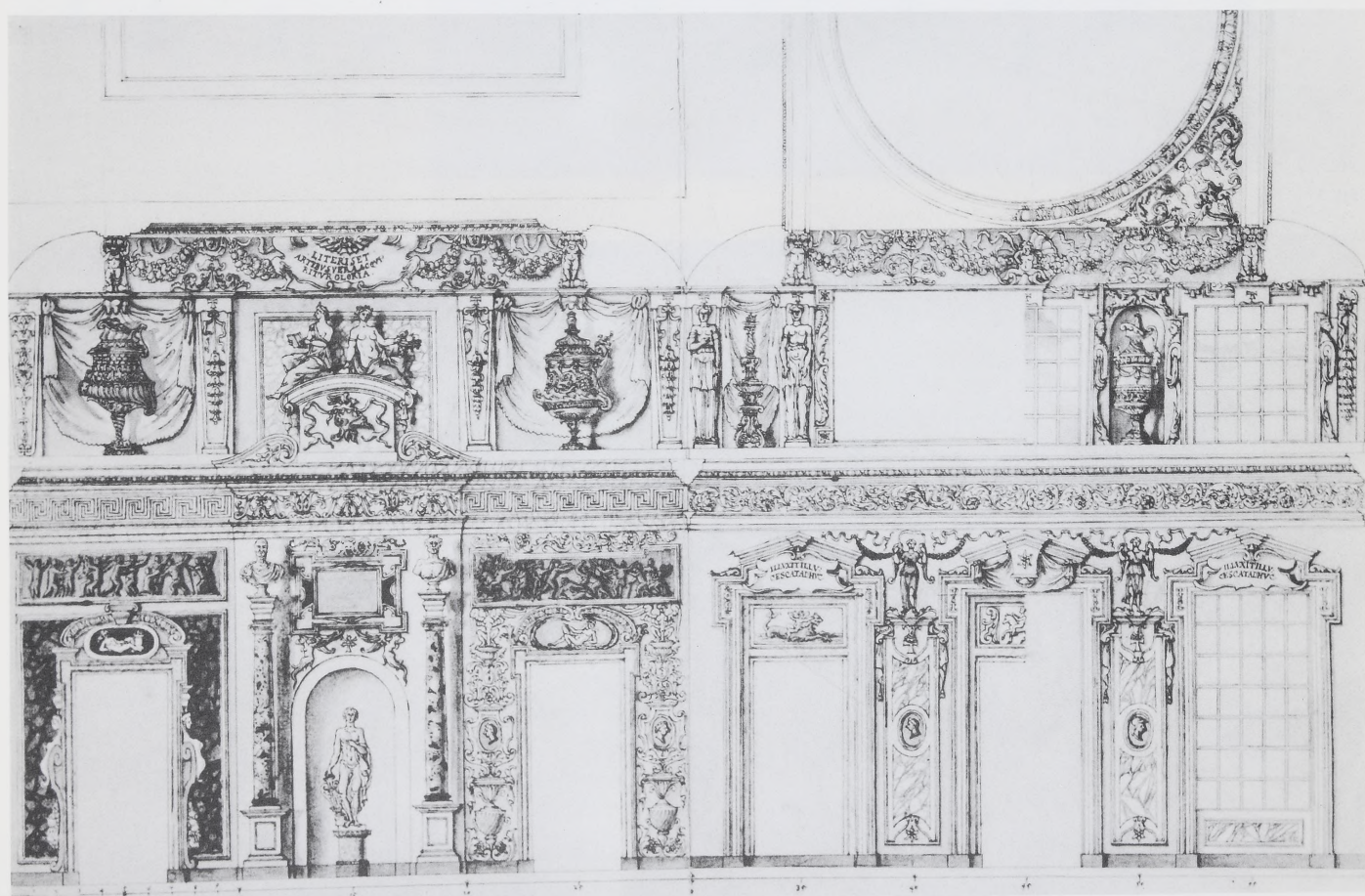


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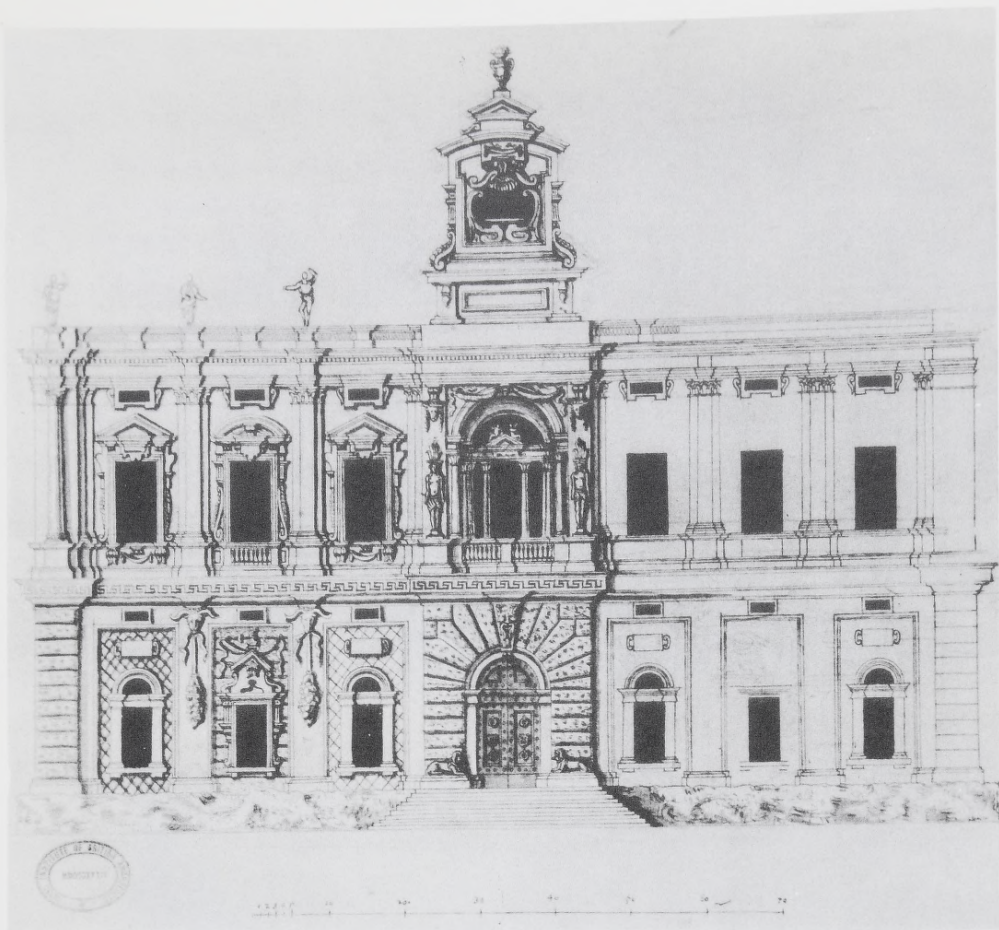


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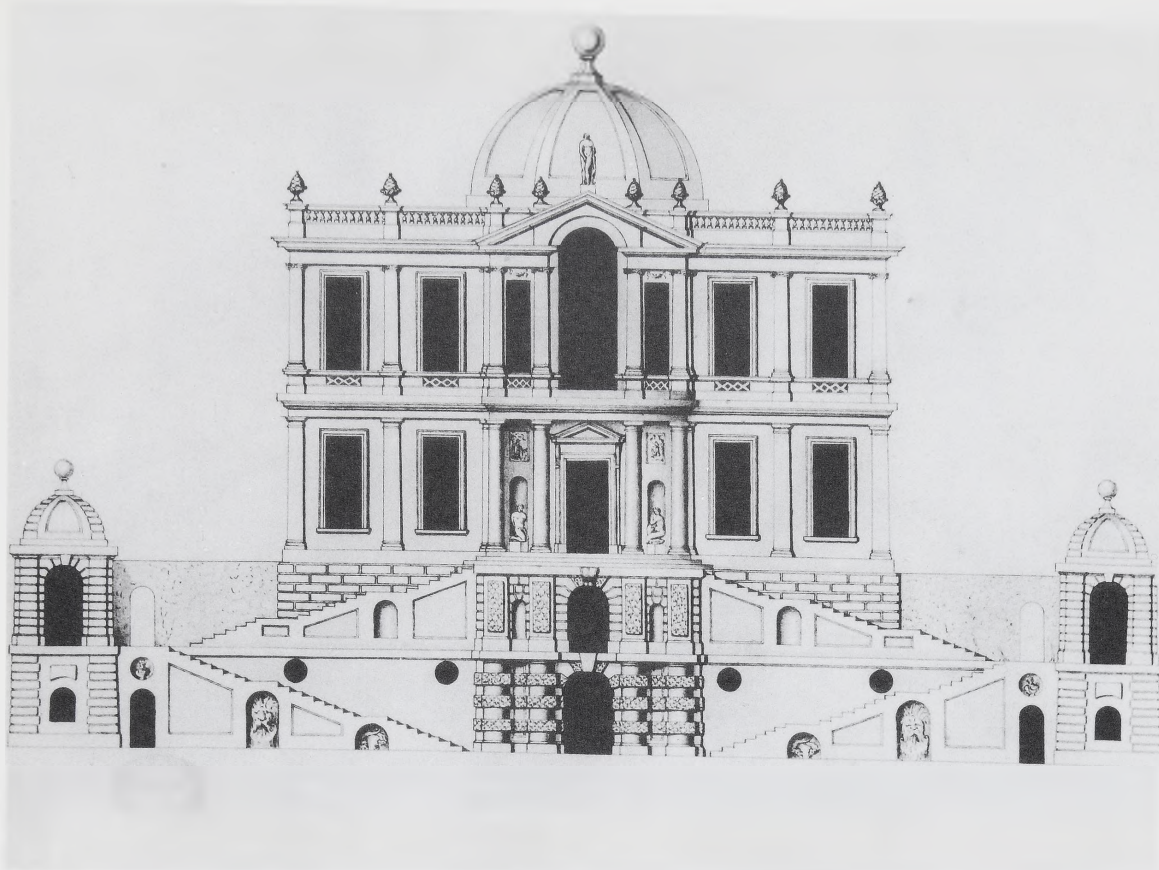


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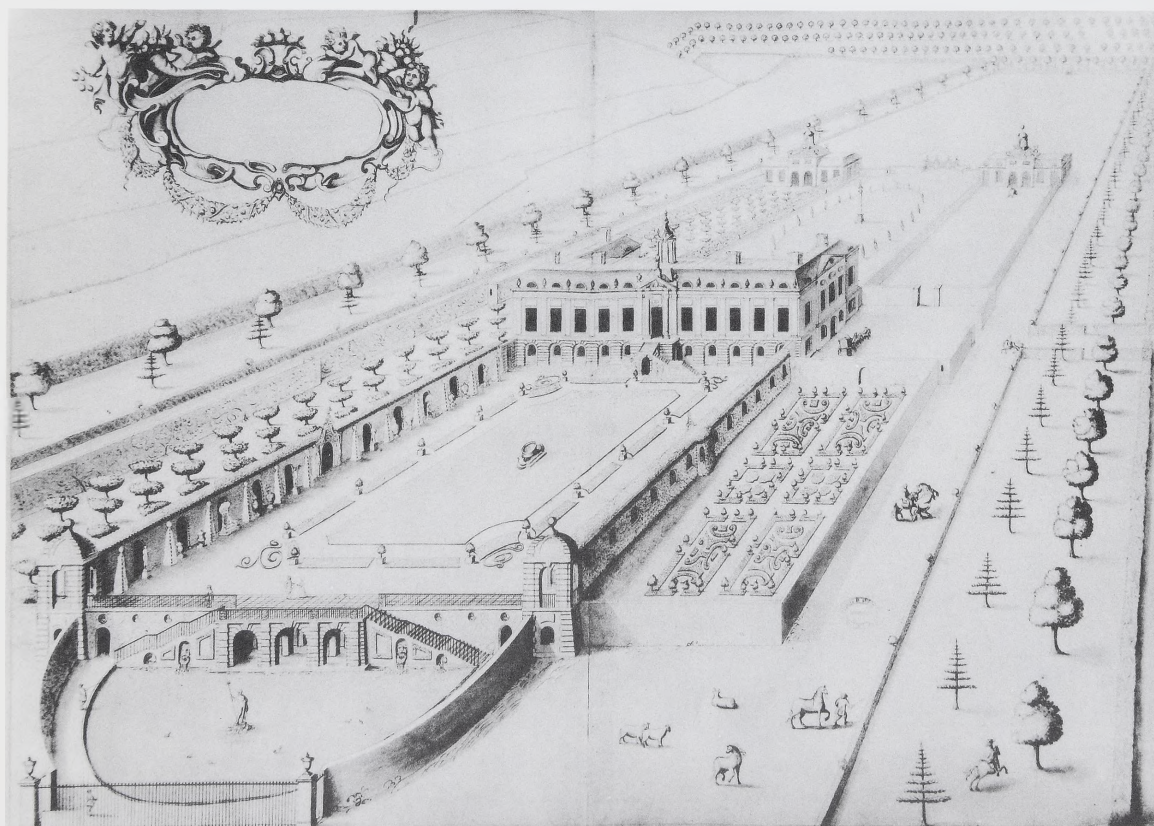


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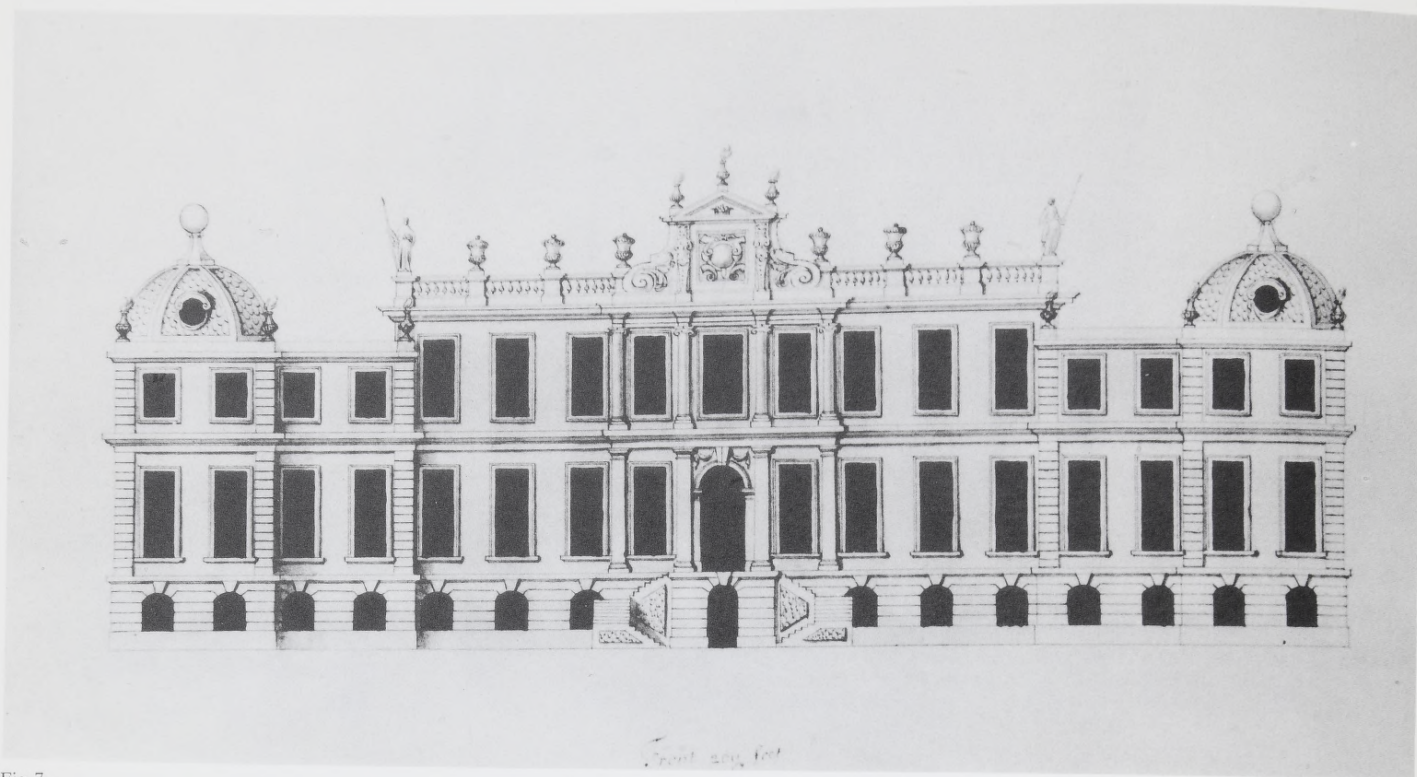


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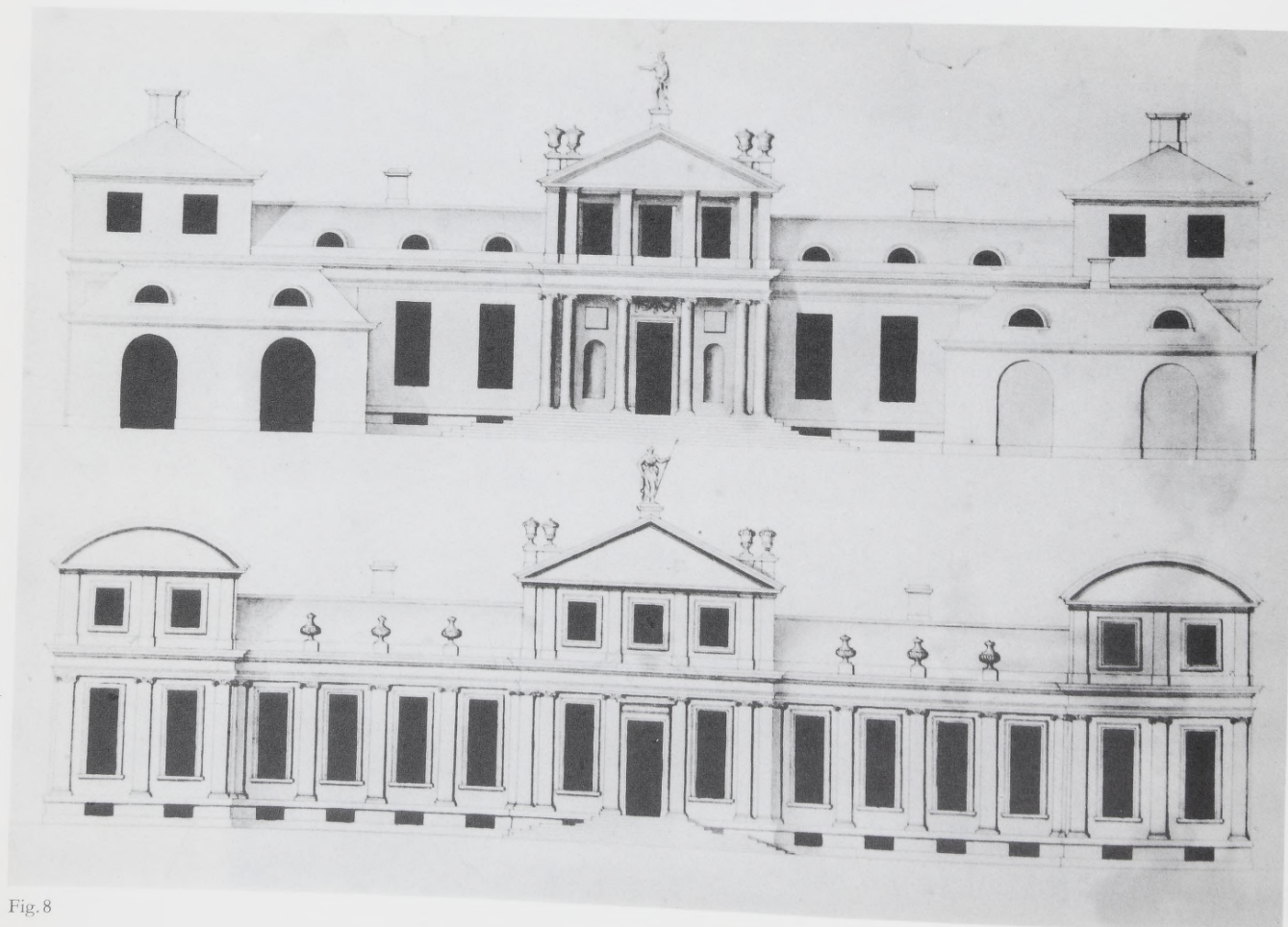


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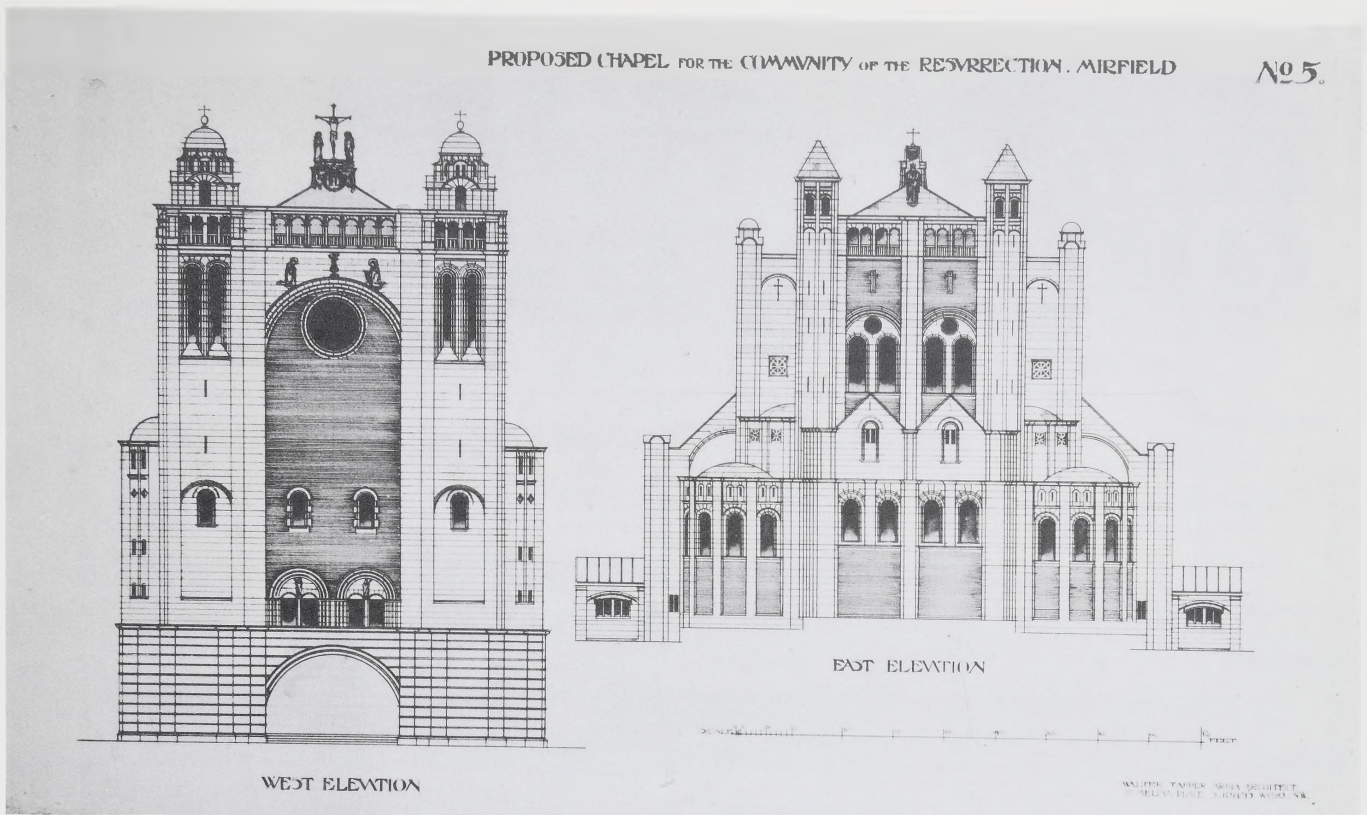


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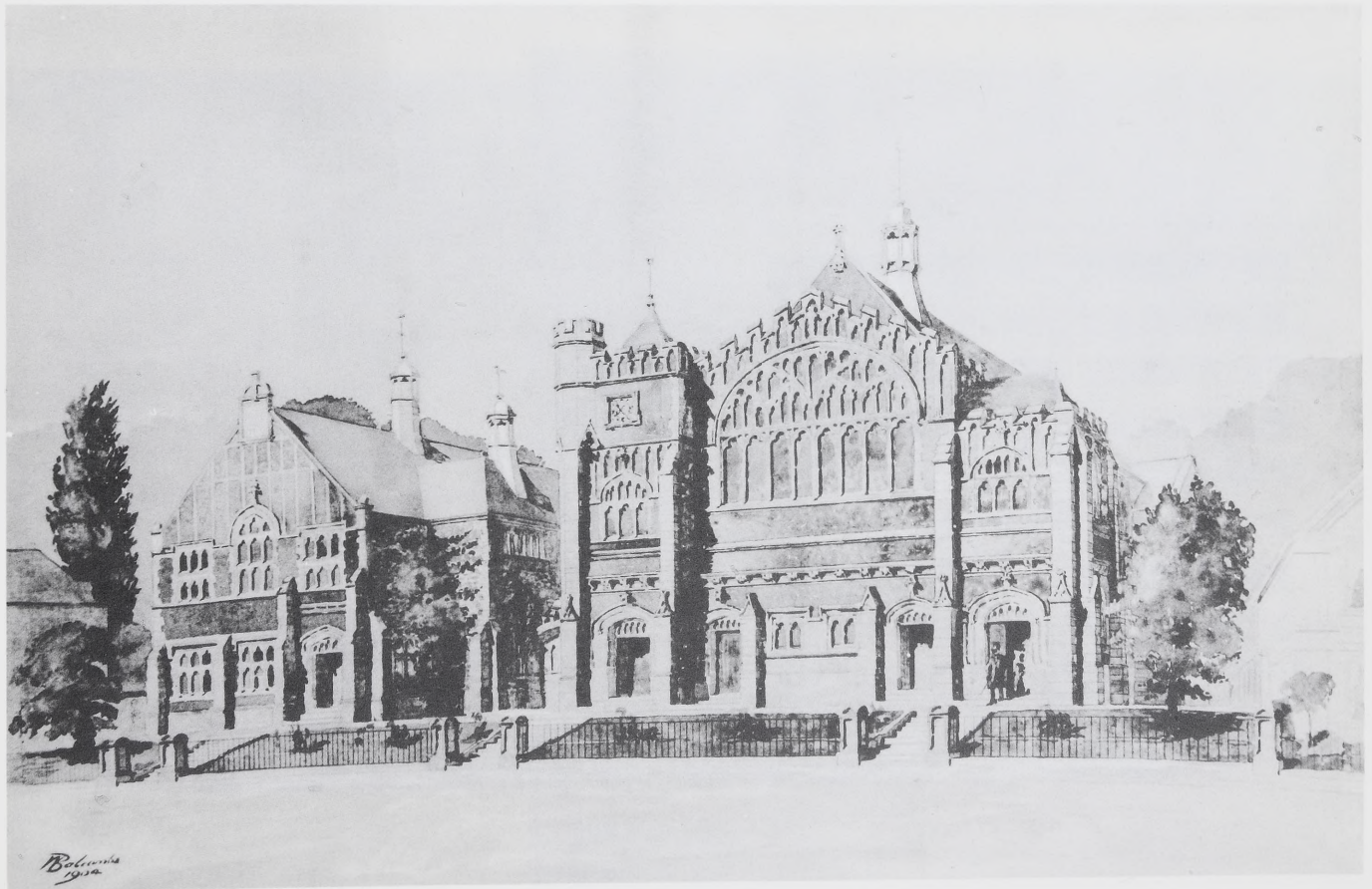


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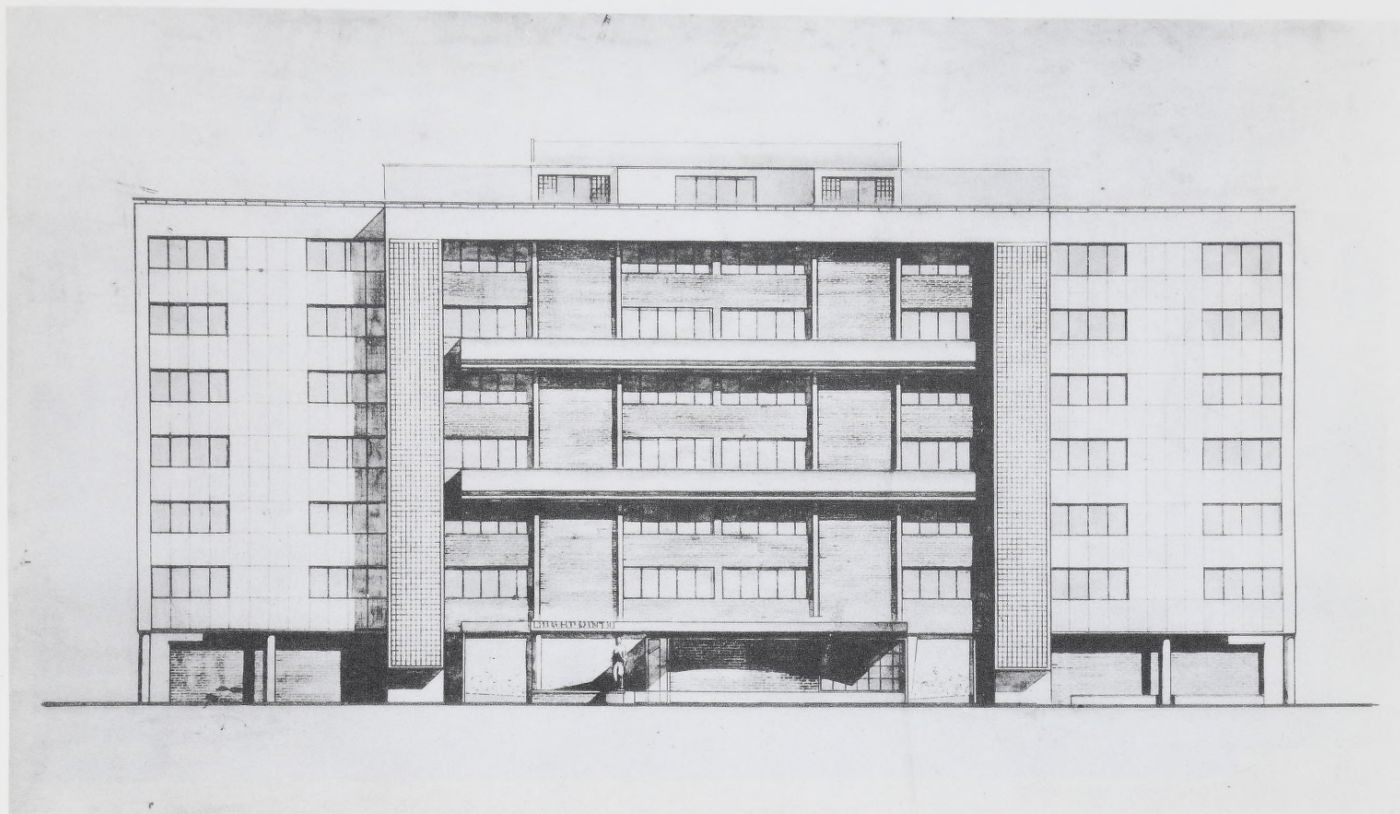


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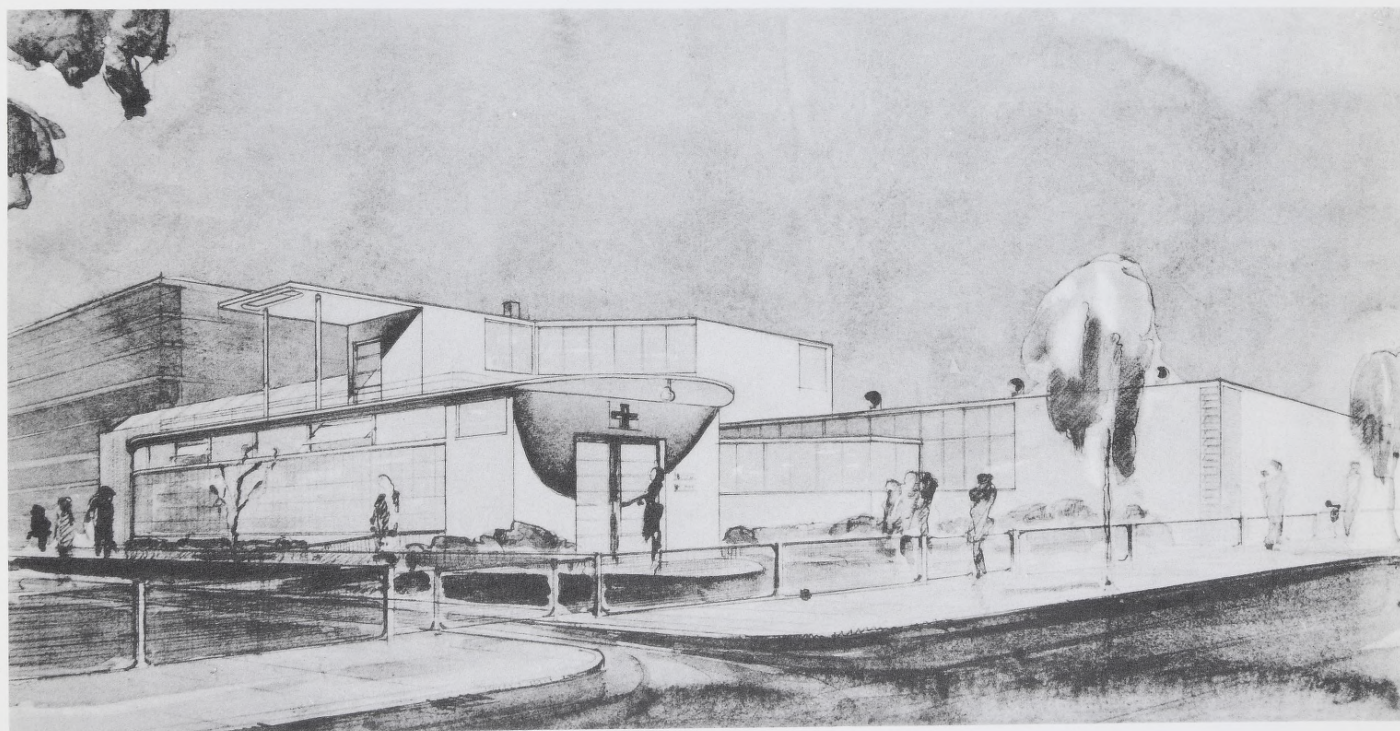


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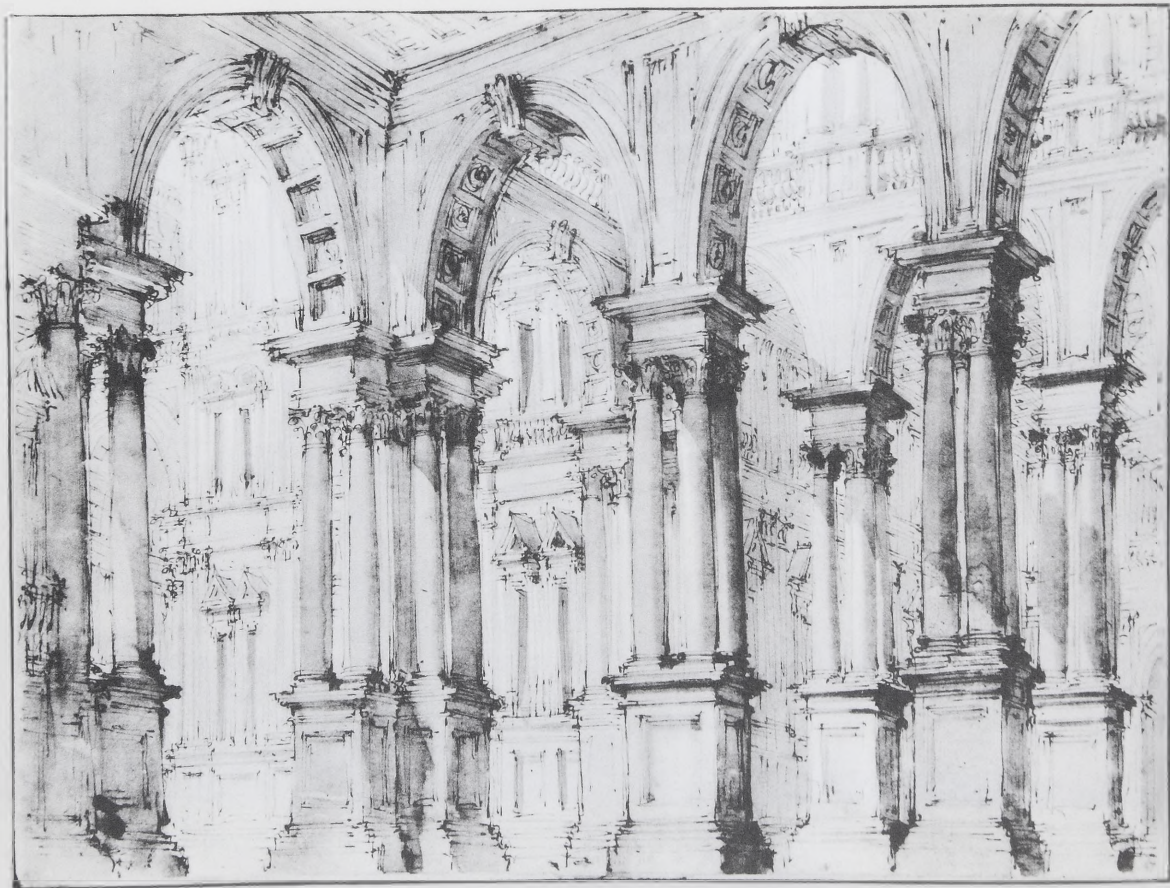


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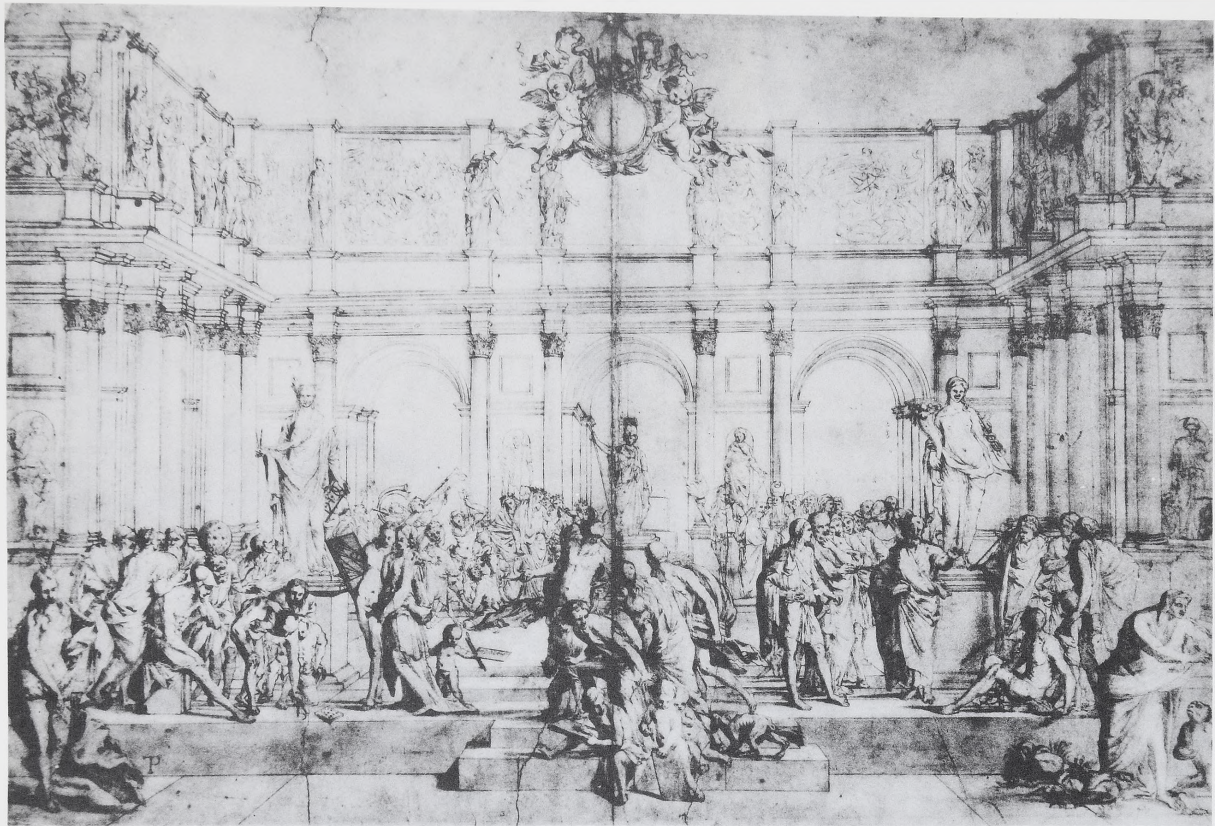


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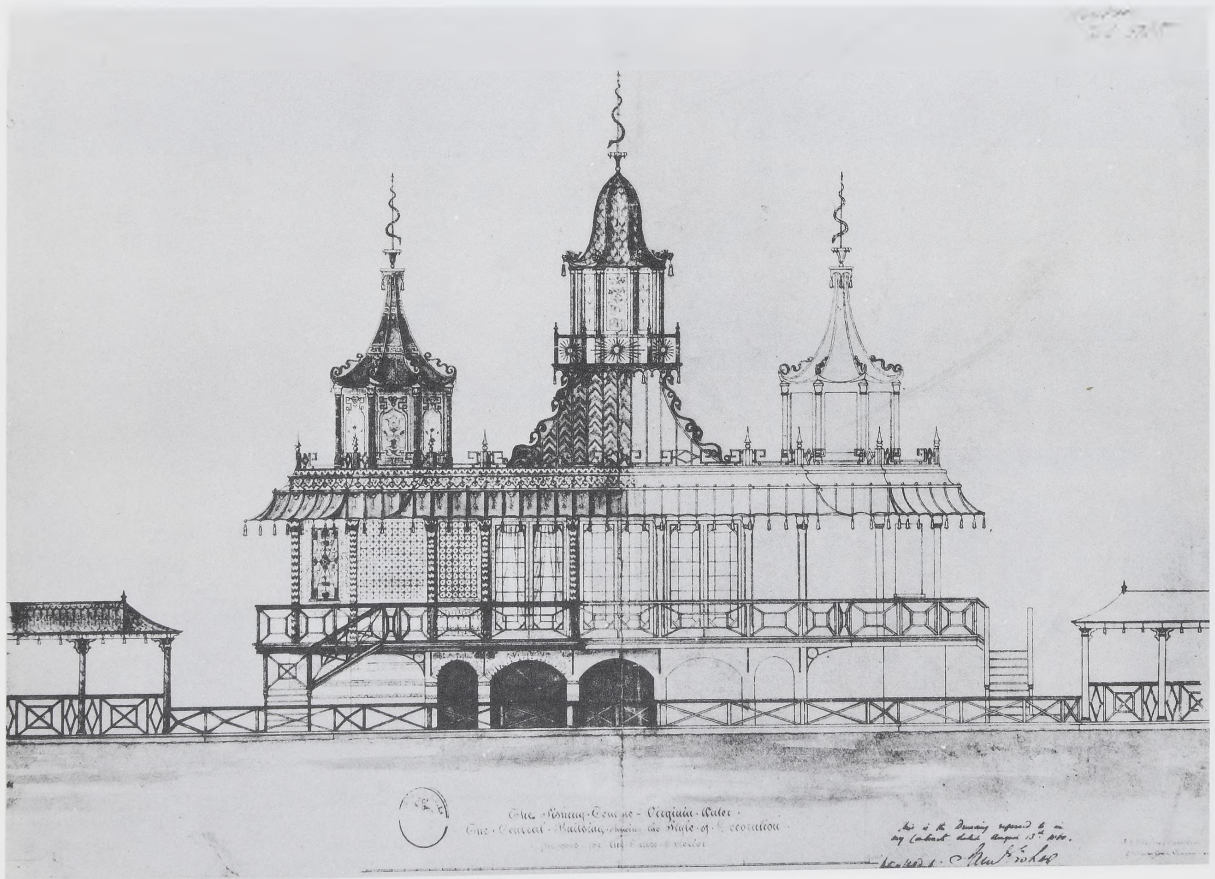


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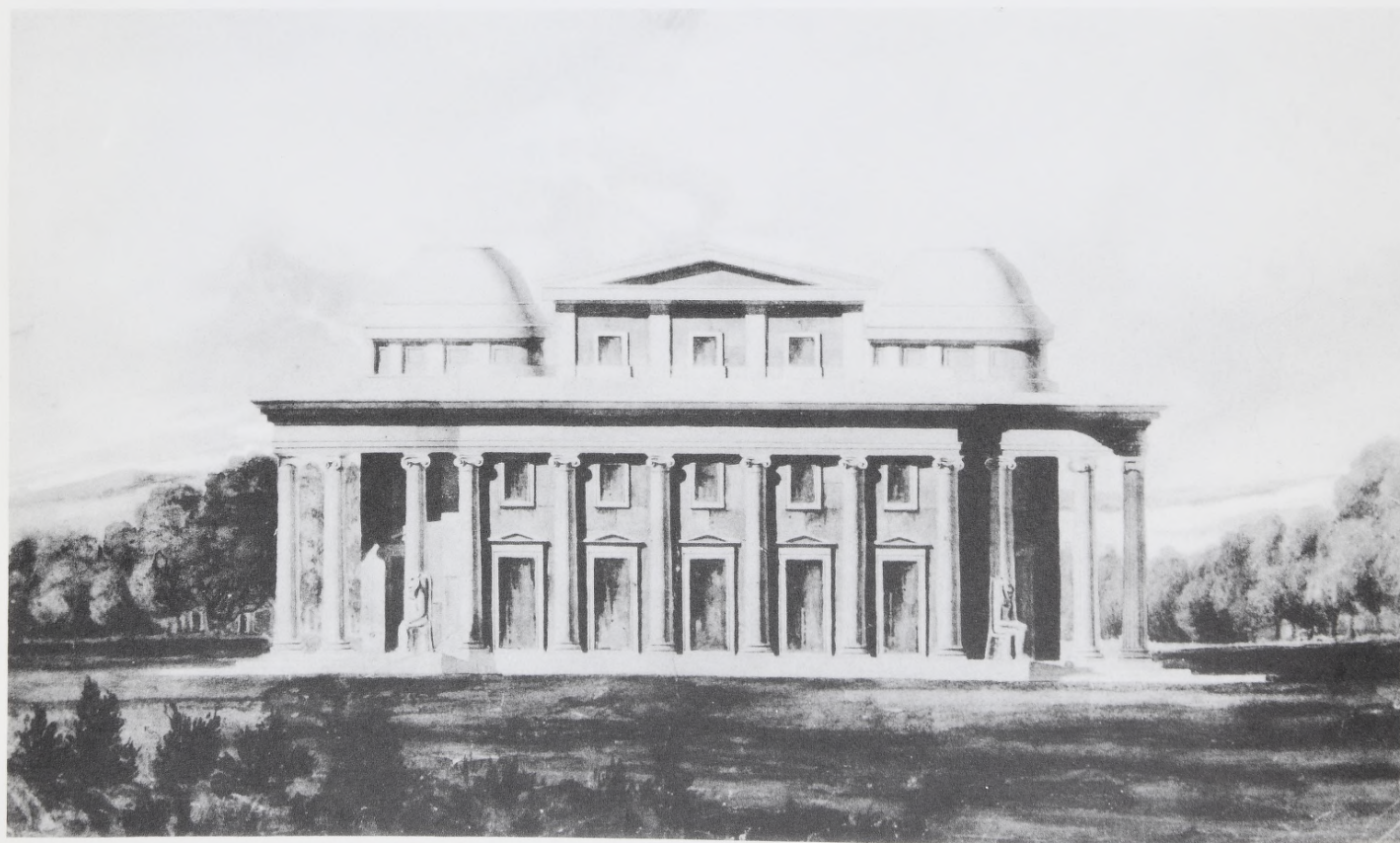


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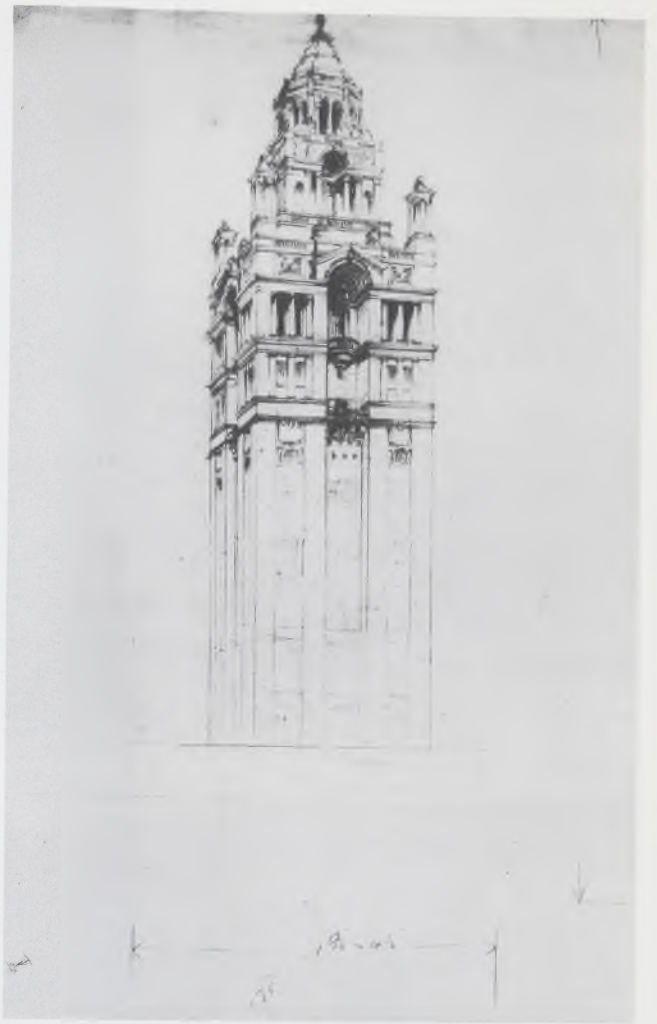


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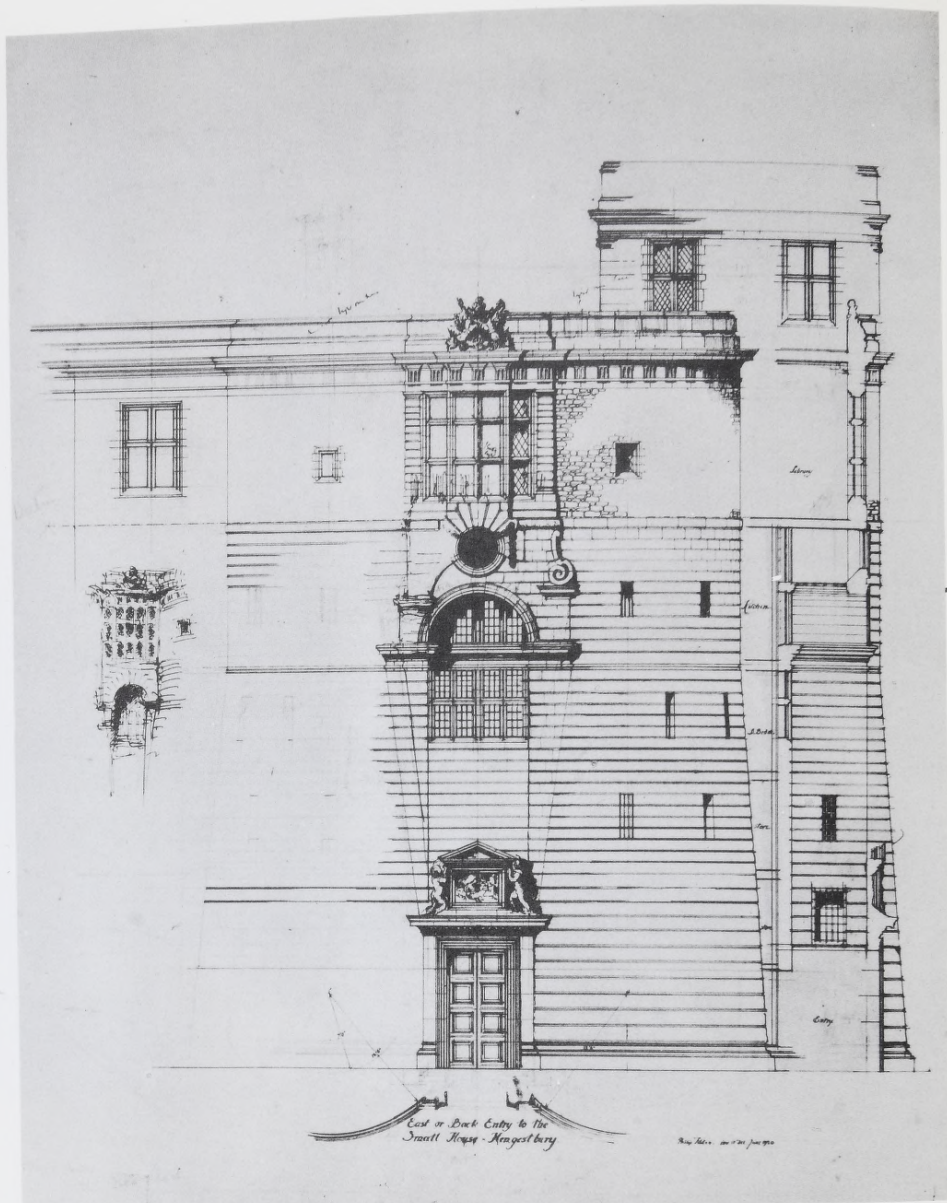


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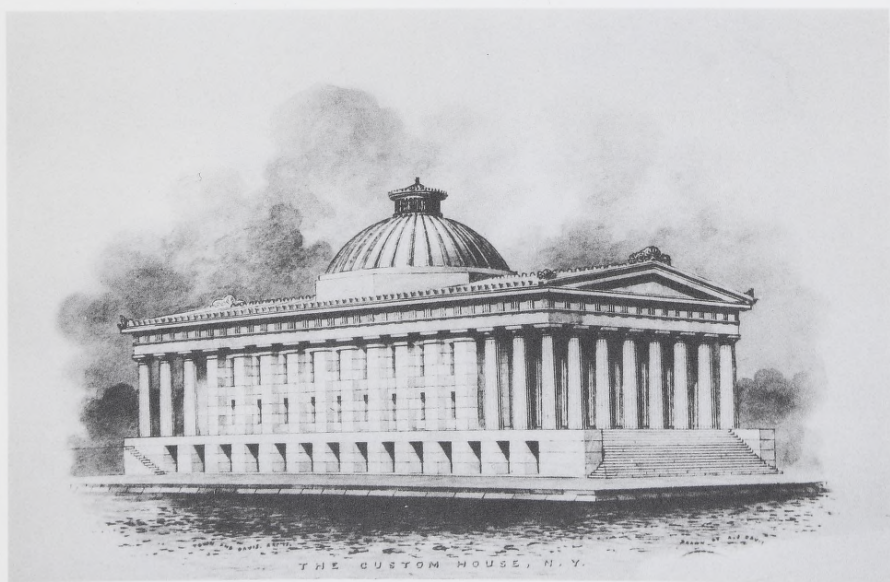


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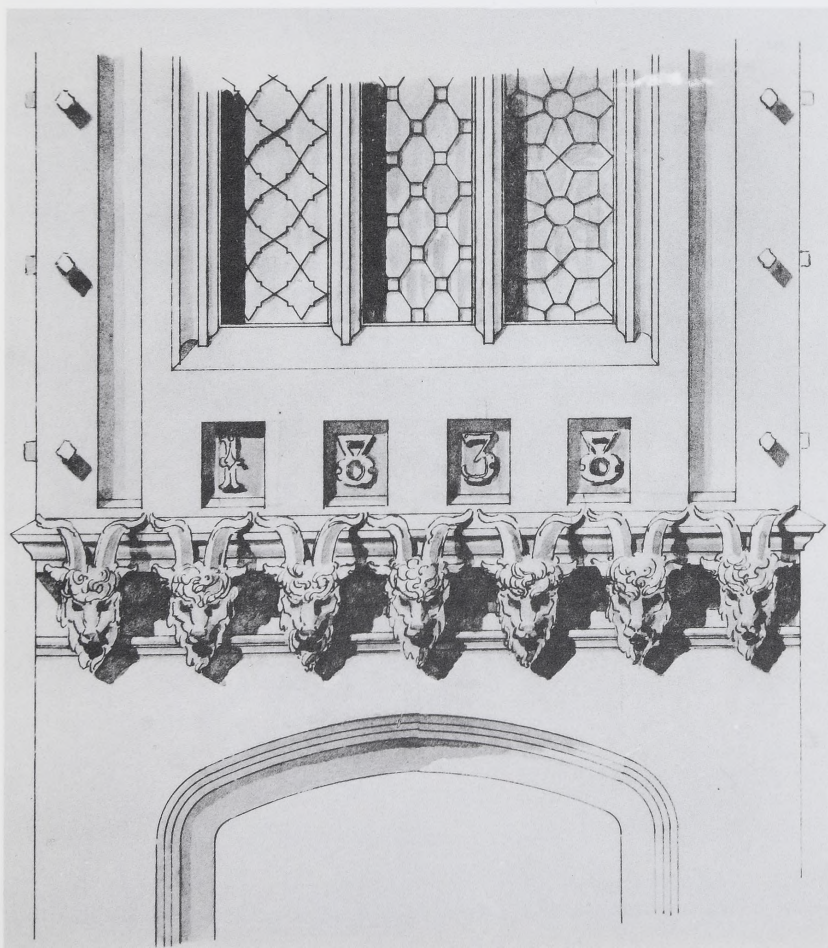


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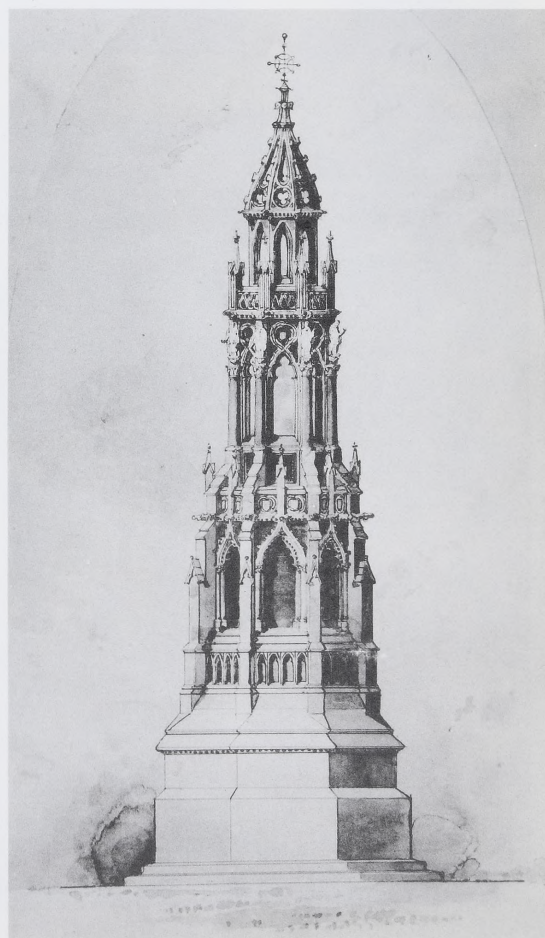


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Fig. 29



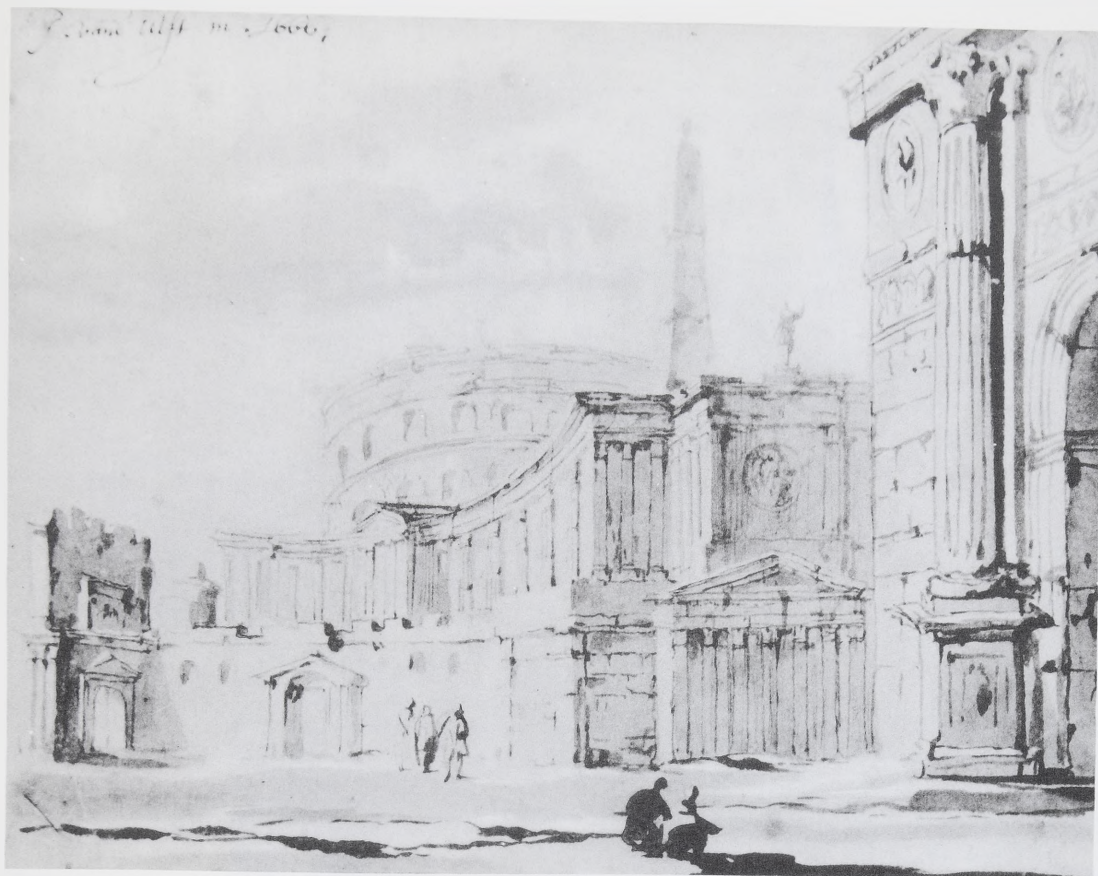


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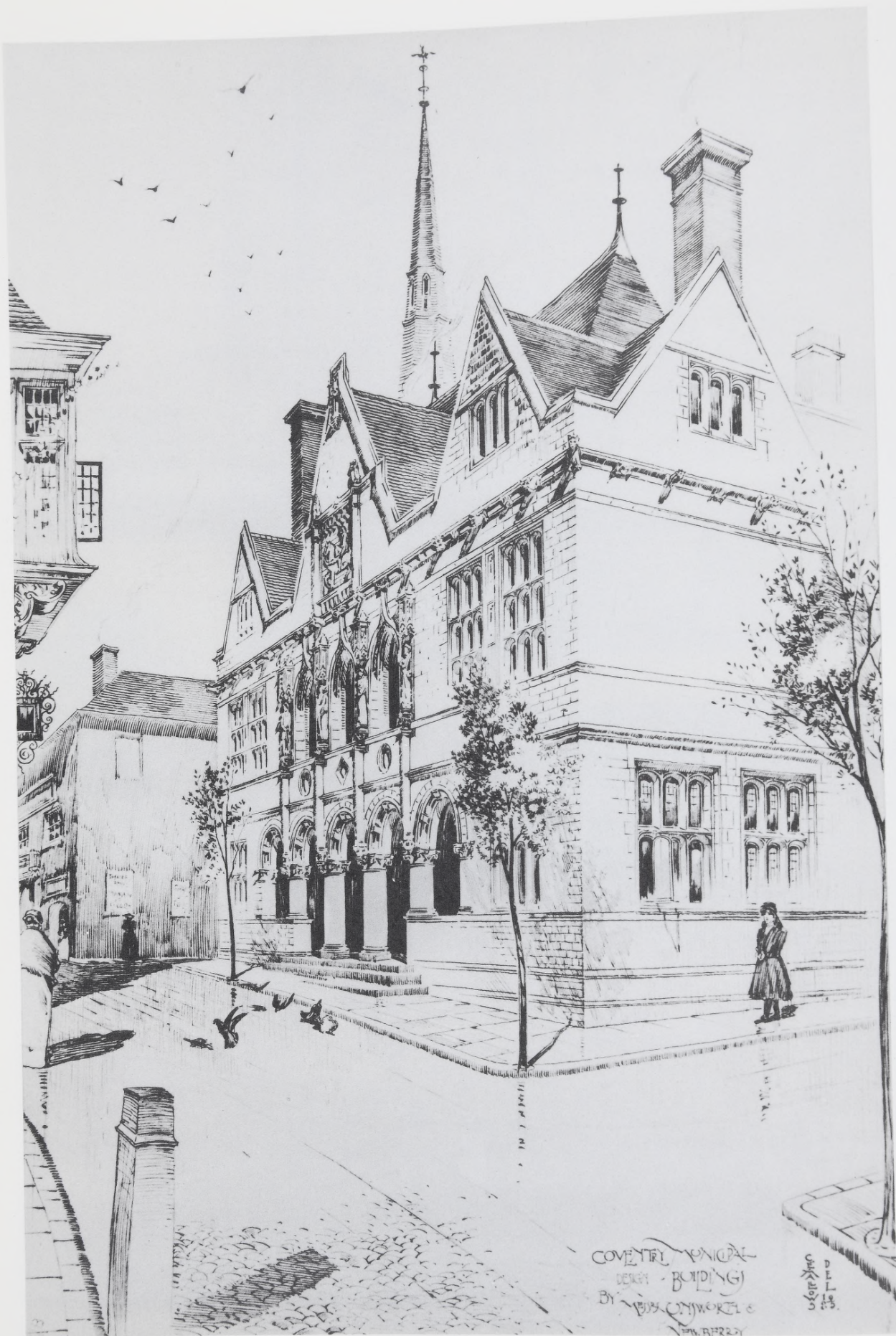


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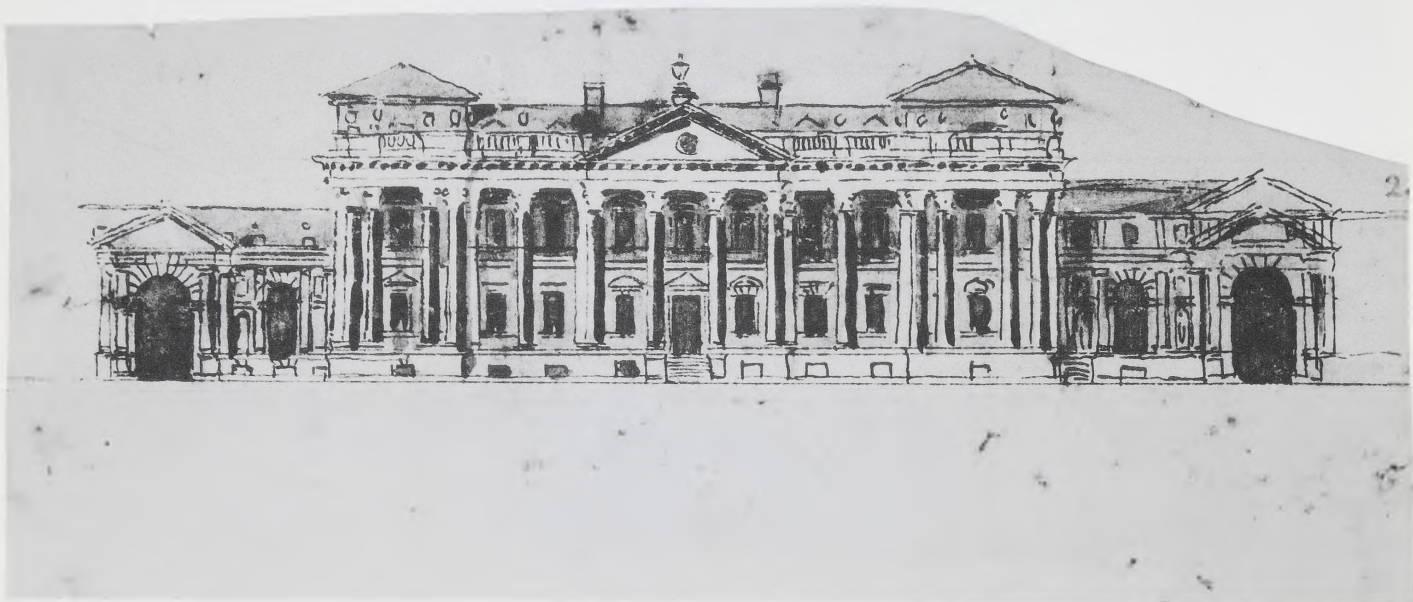


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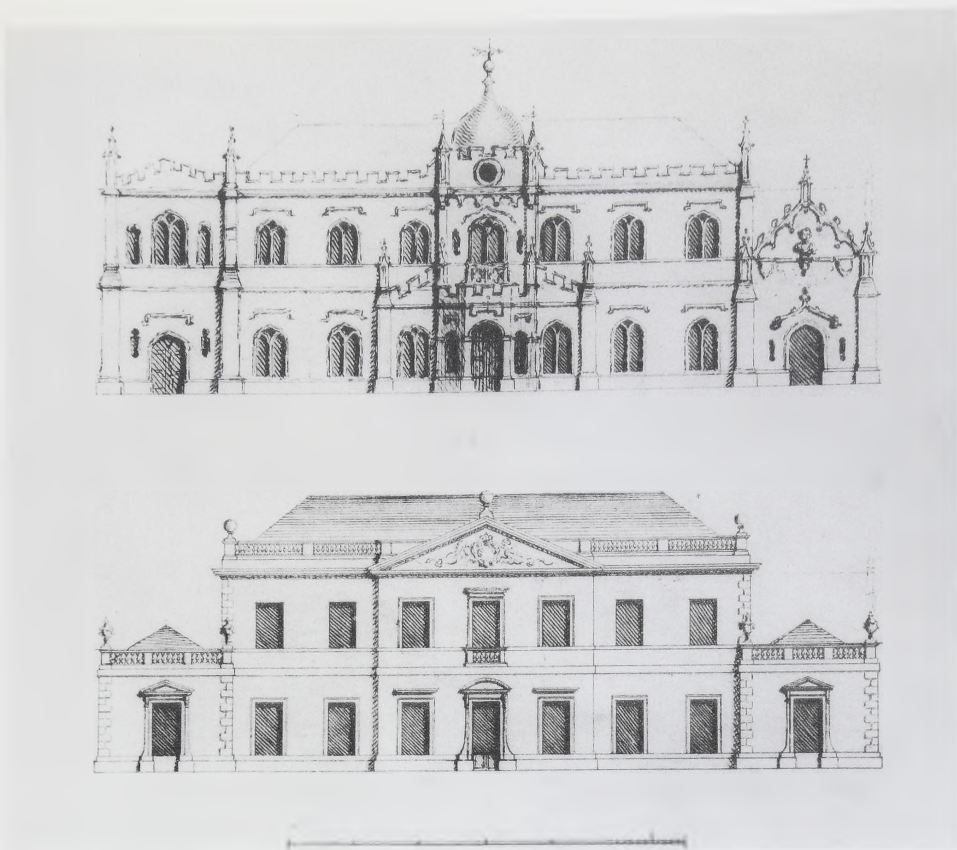


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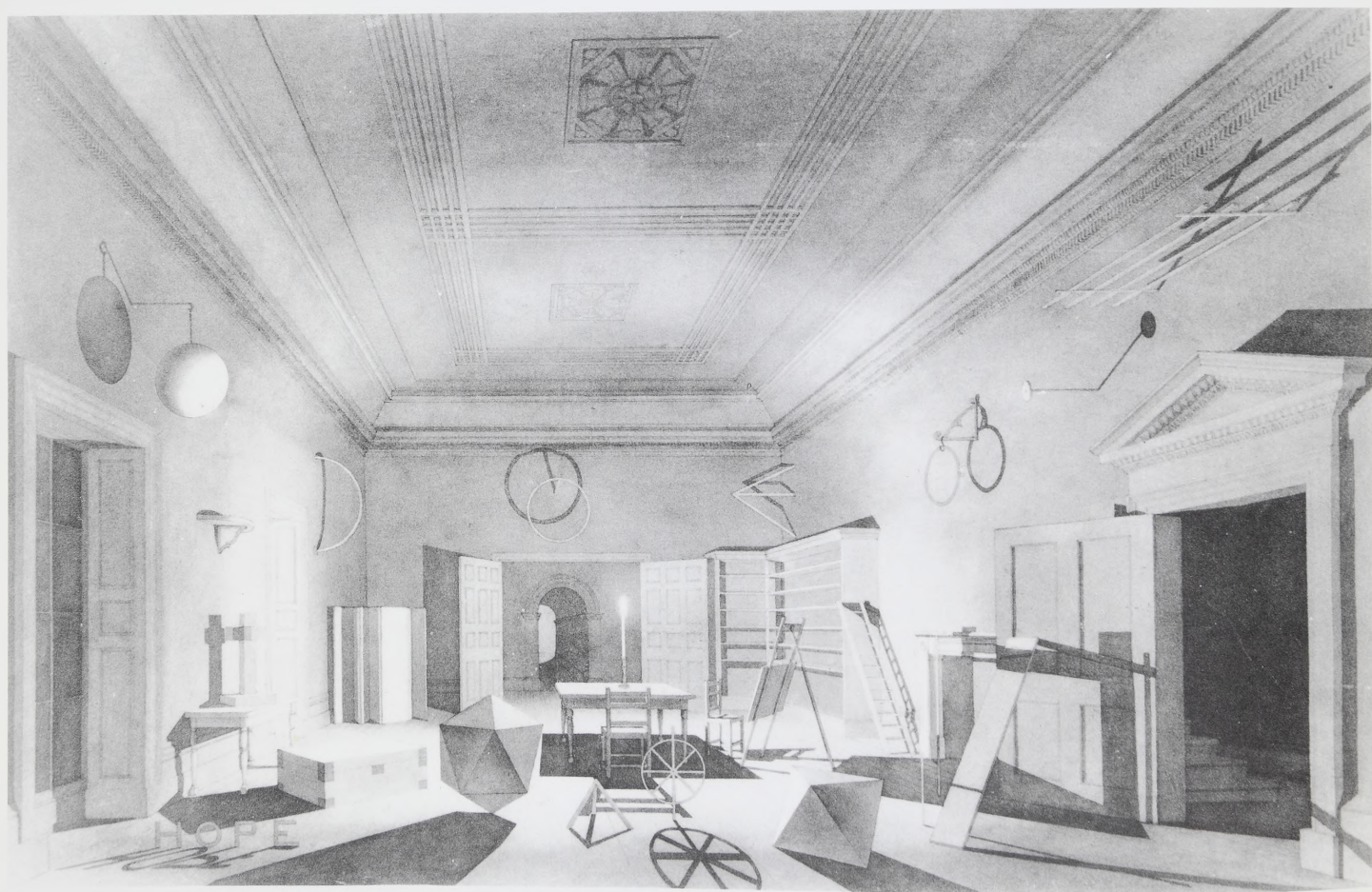


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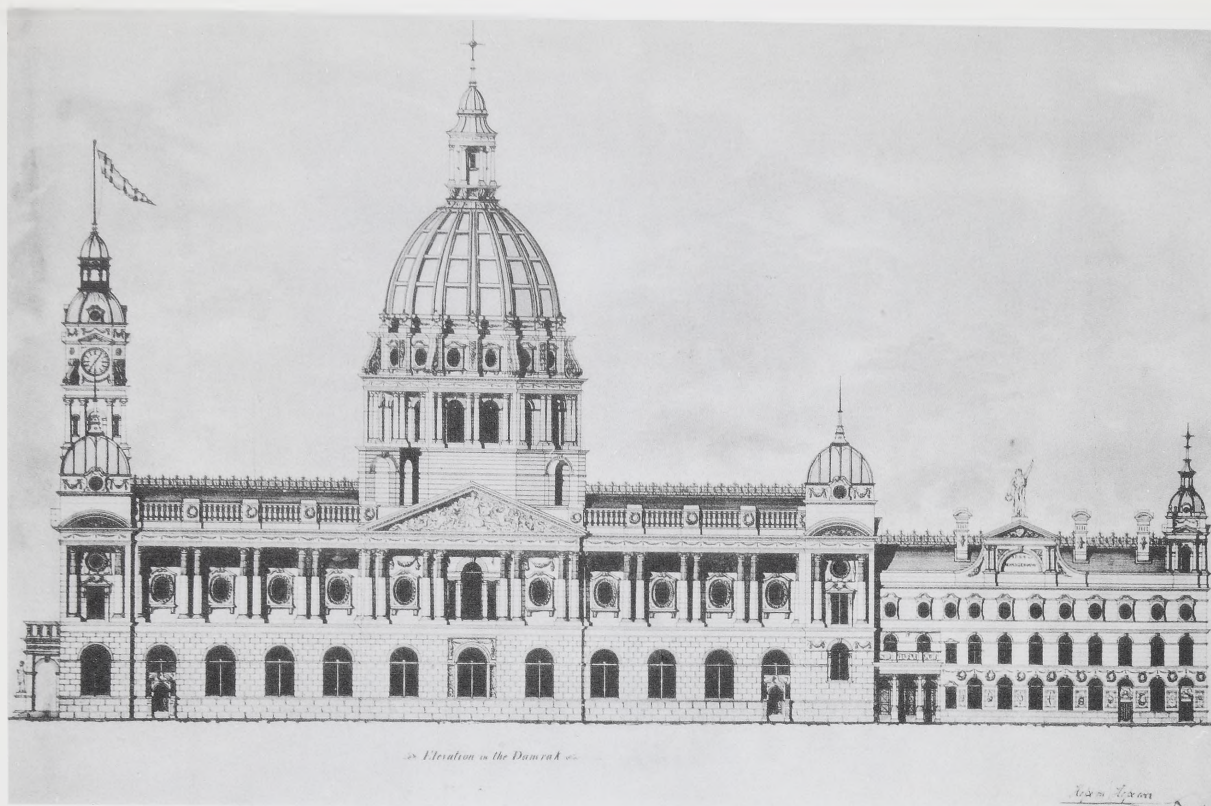


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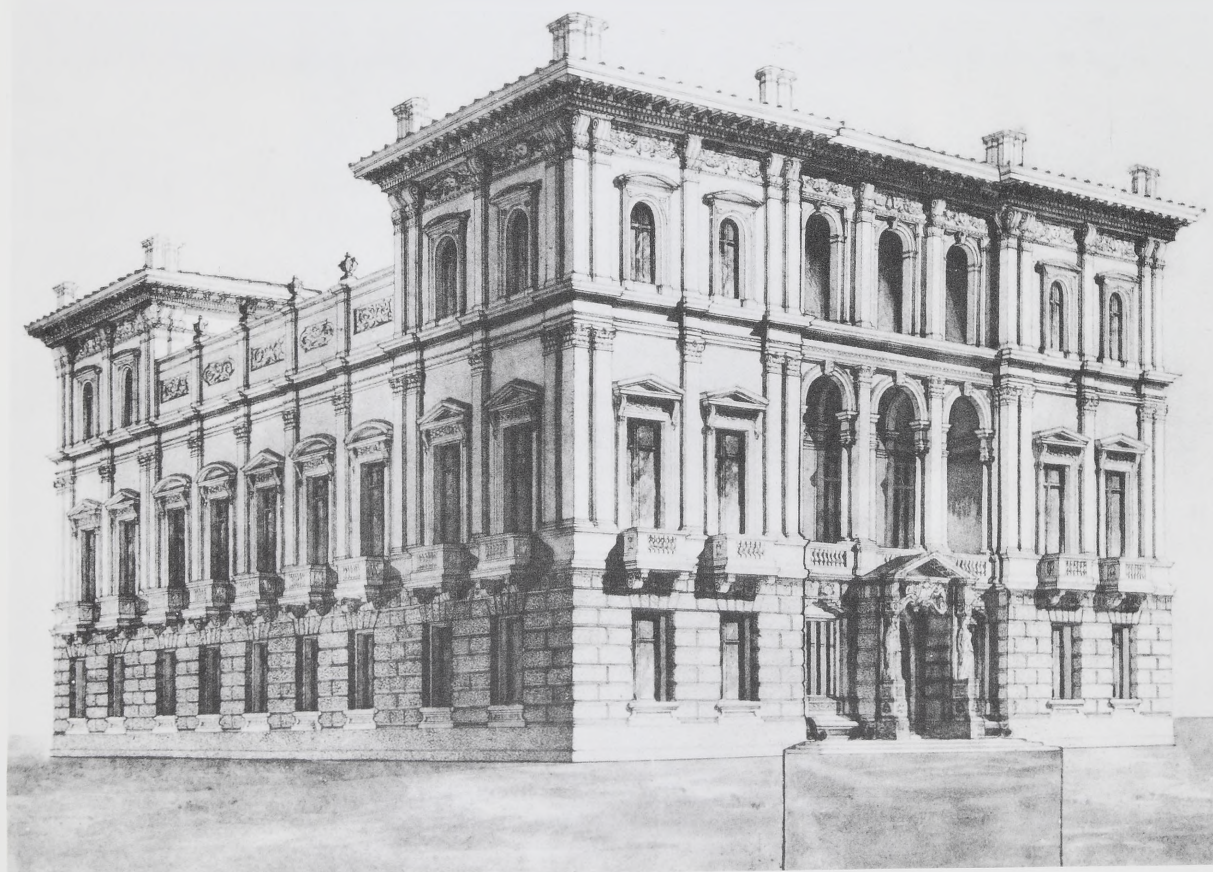


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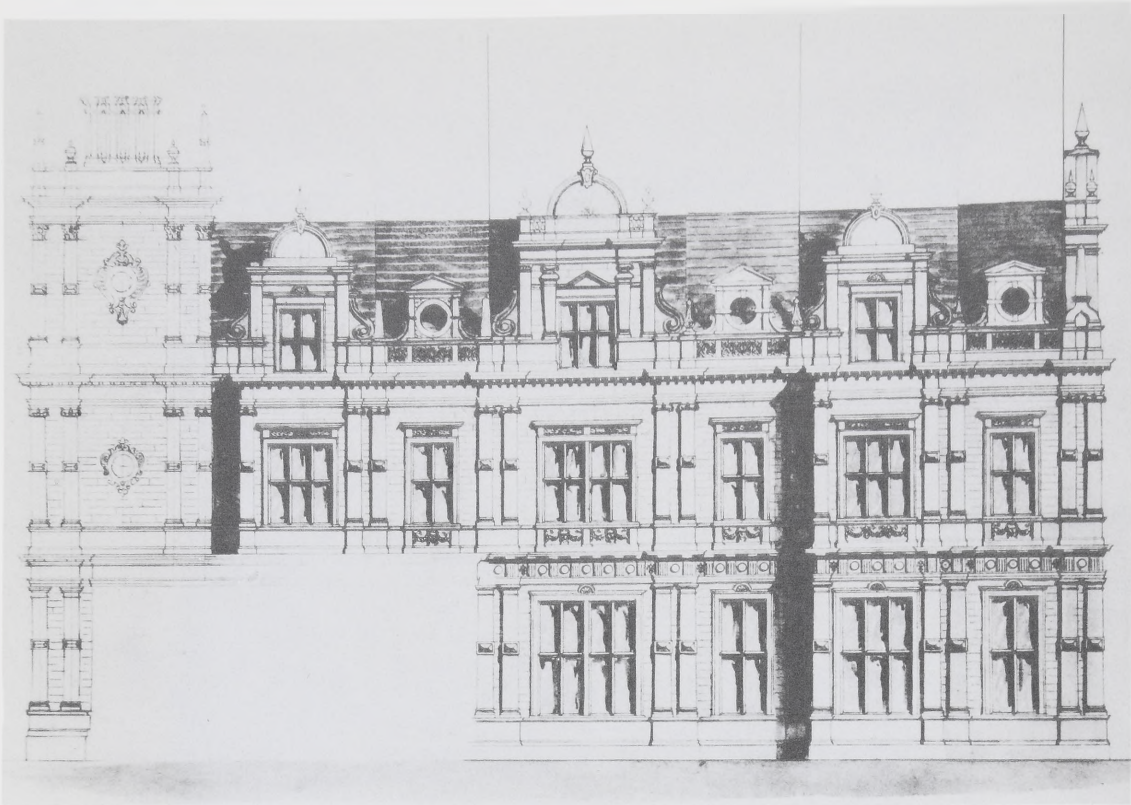


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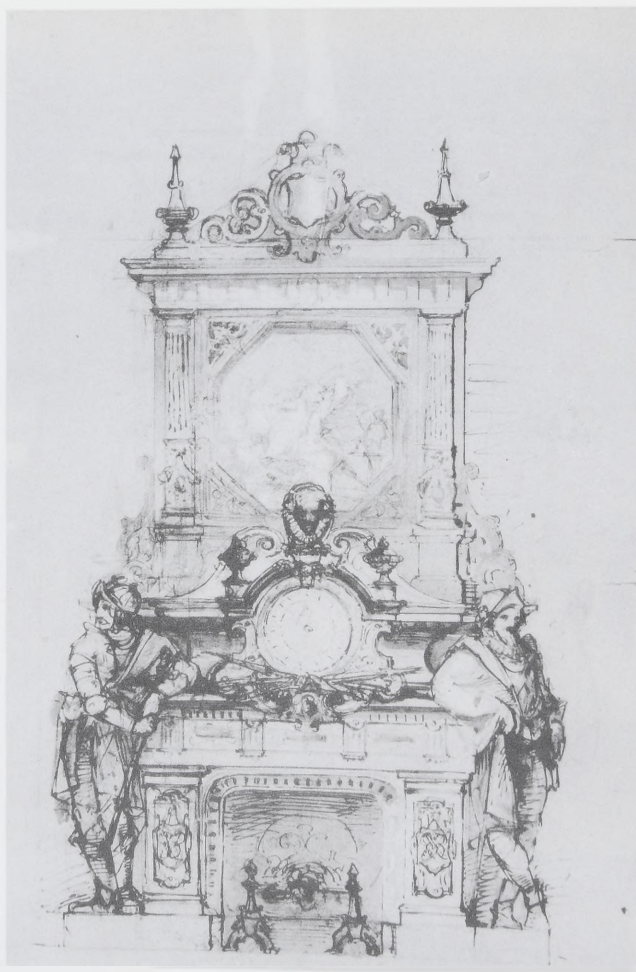


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Fig. 41



Fig. 42





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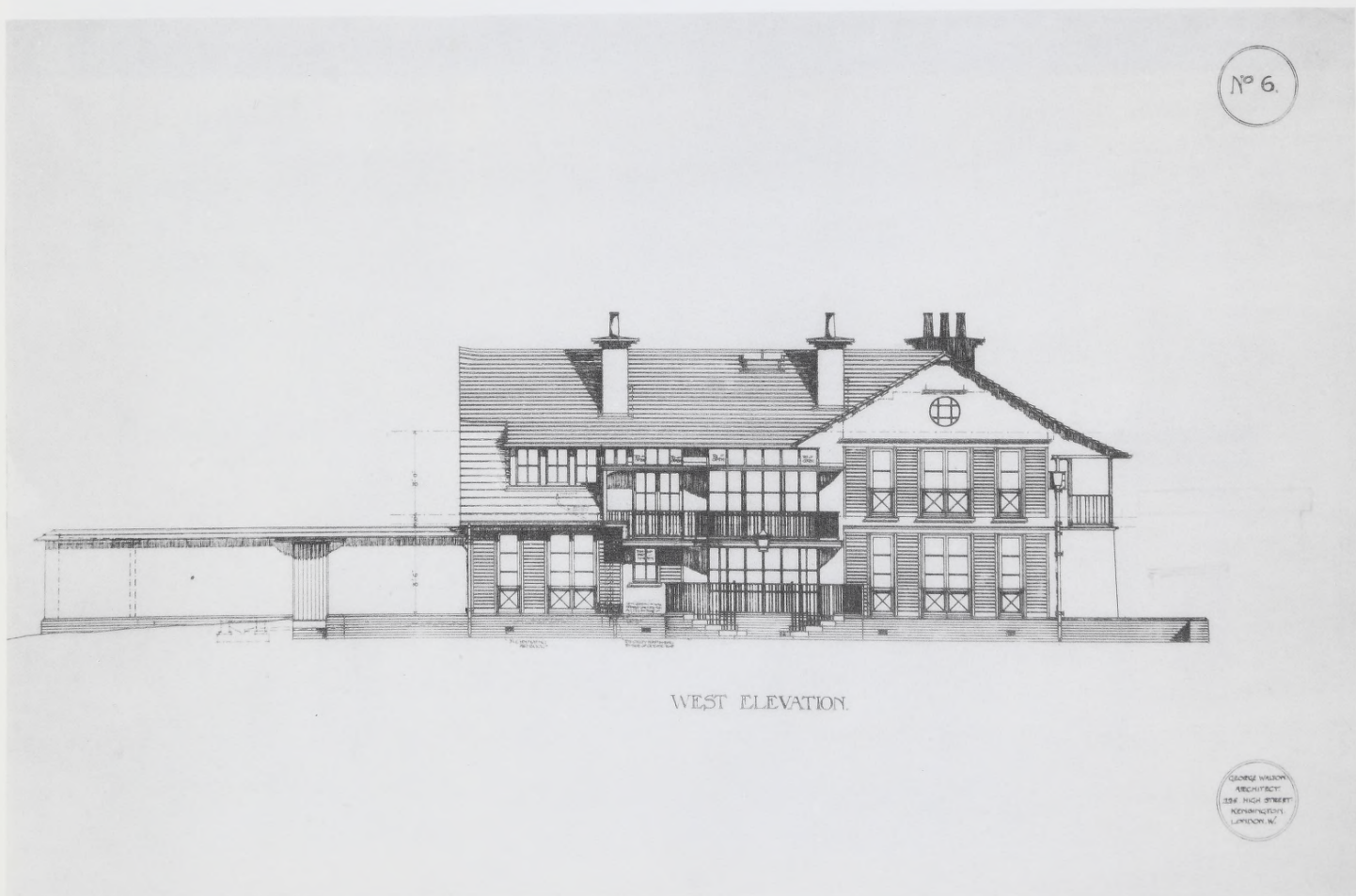


Fig. 44





Fig. 45



Fig. 46





Fig. 47





Fig. 48





Fig. 49

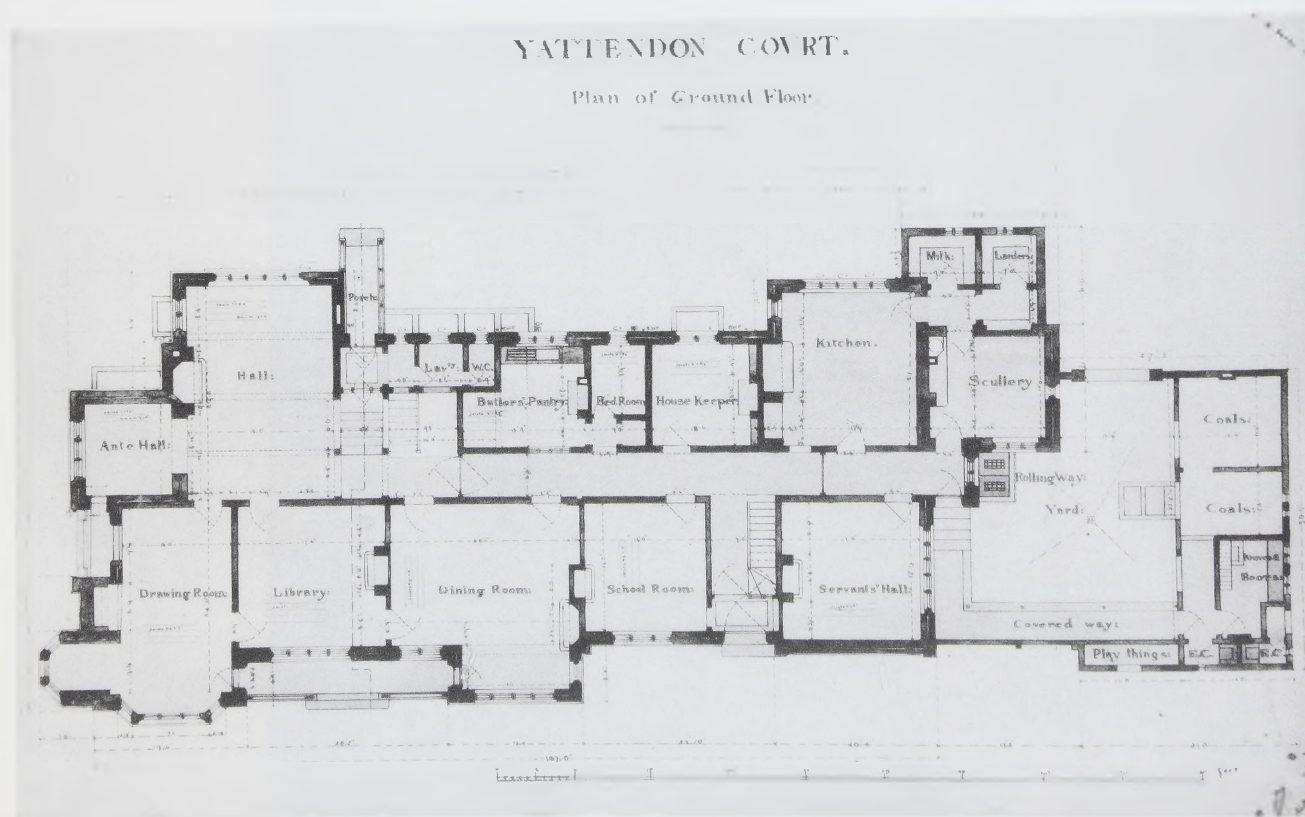


Fig. 50





Fig 51



BRITANNIA ROYAL NAVAL COLLEGE DARTMOUTH  
VIEW OF THE PRINCIPAL ENTRANCE

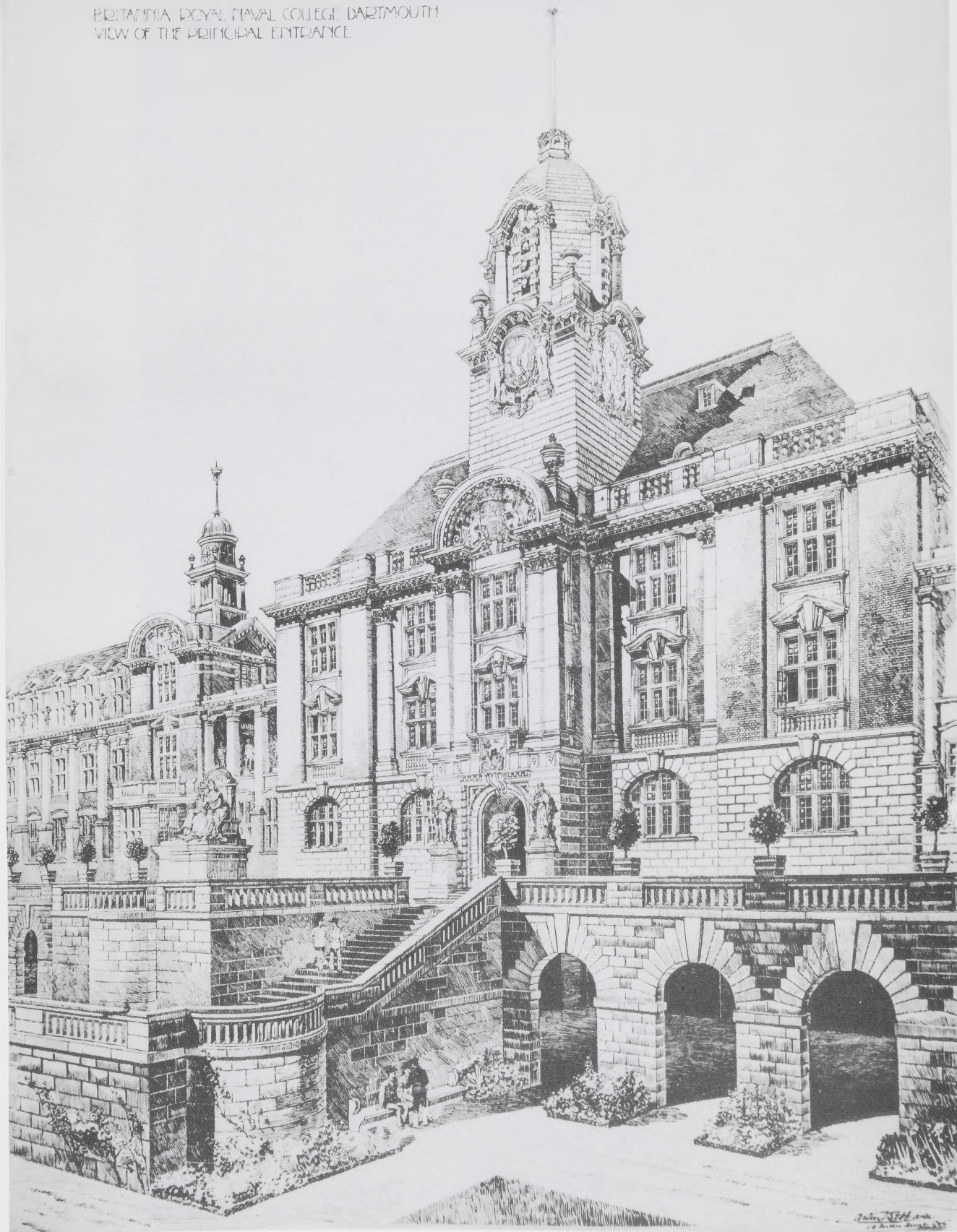


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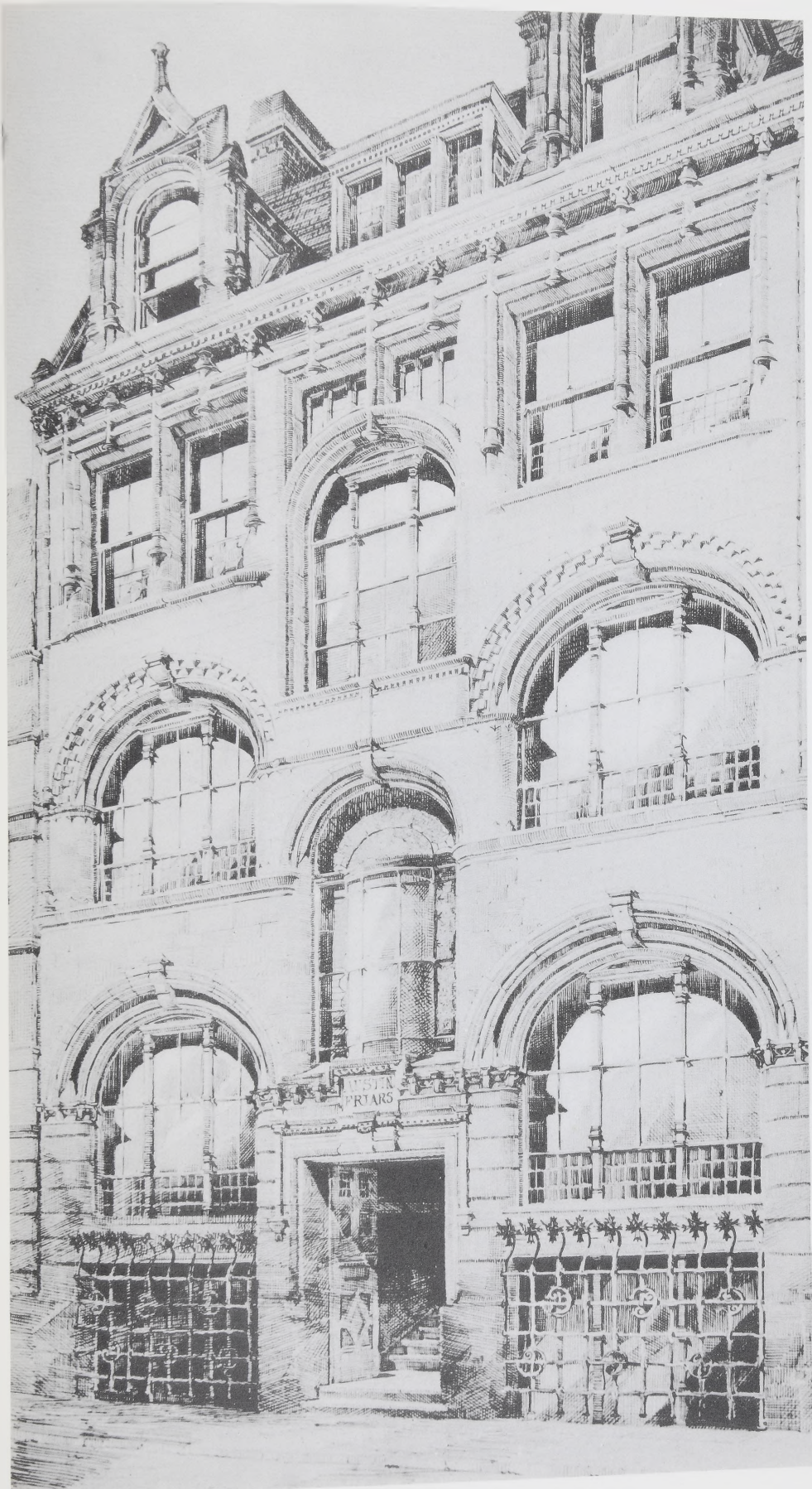


Fig. 53





METROPOLITAN LIFE ASSURANCE SOCIETY'S OFFICES. MOORGATE STREET. E.C. 4. LONDON. WEBB AND S. INGRESS. BELL. ARCHT.

Fig. 54





Fig. 55



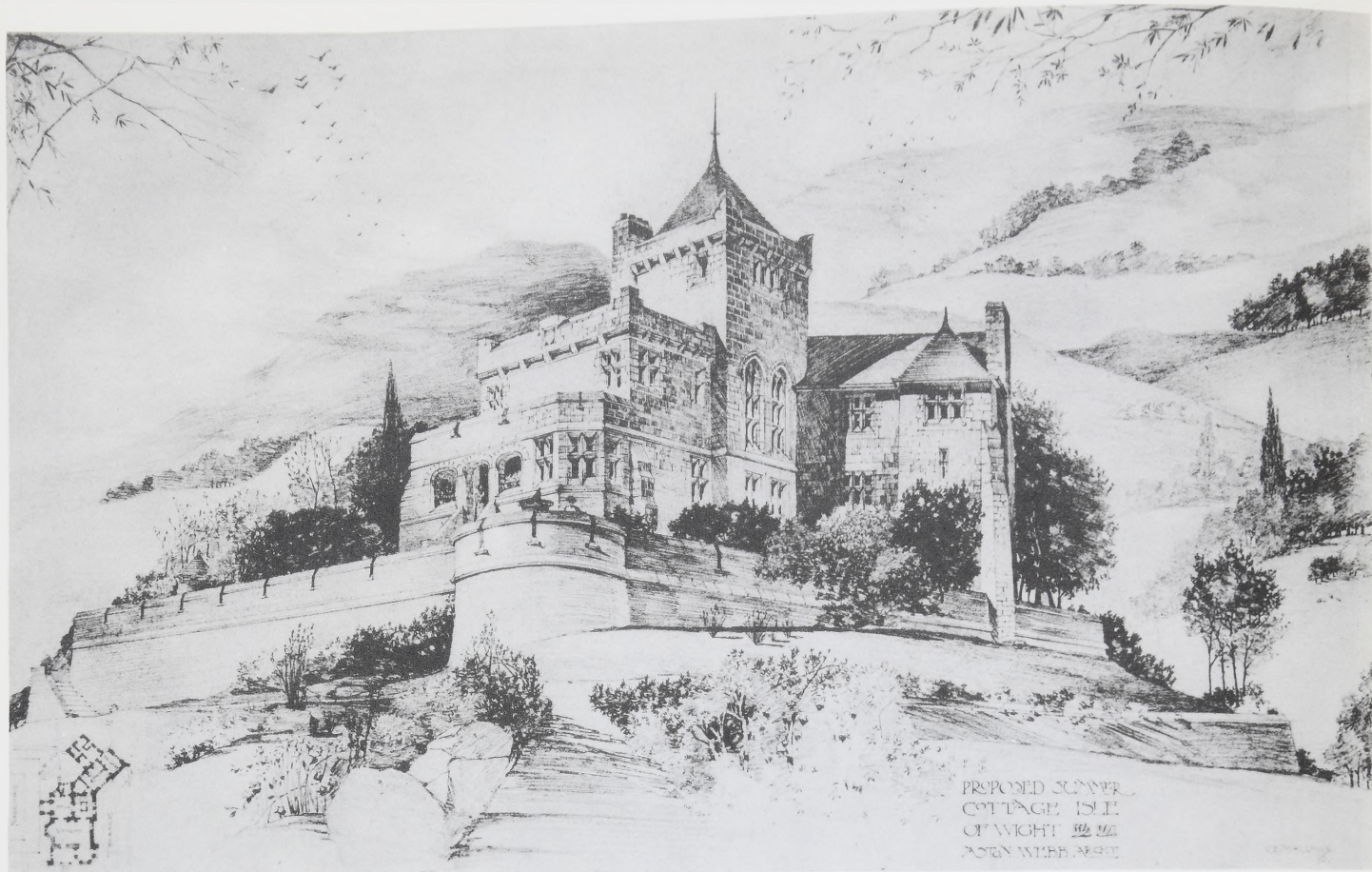


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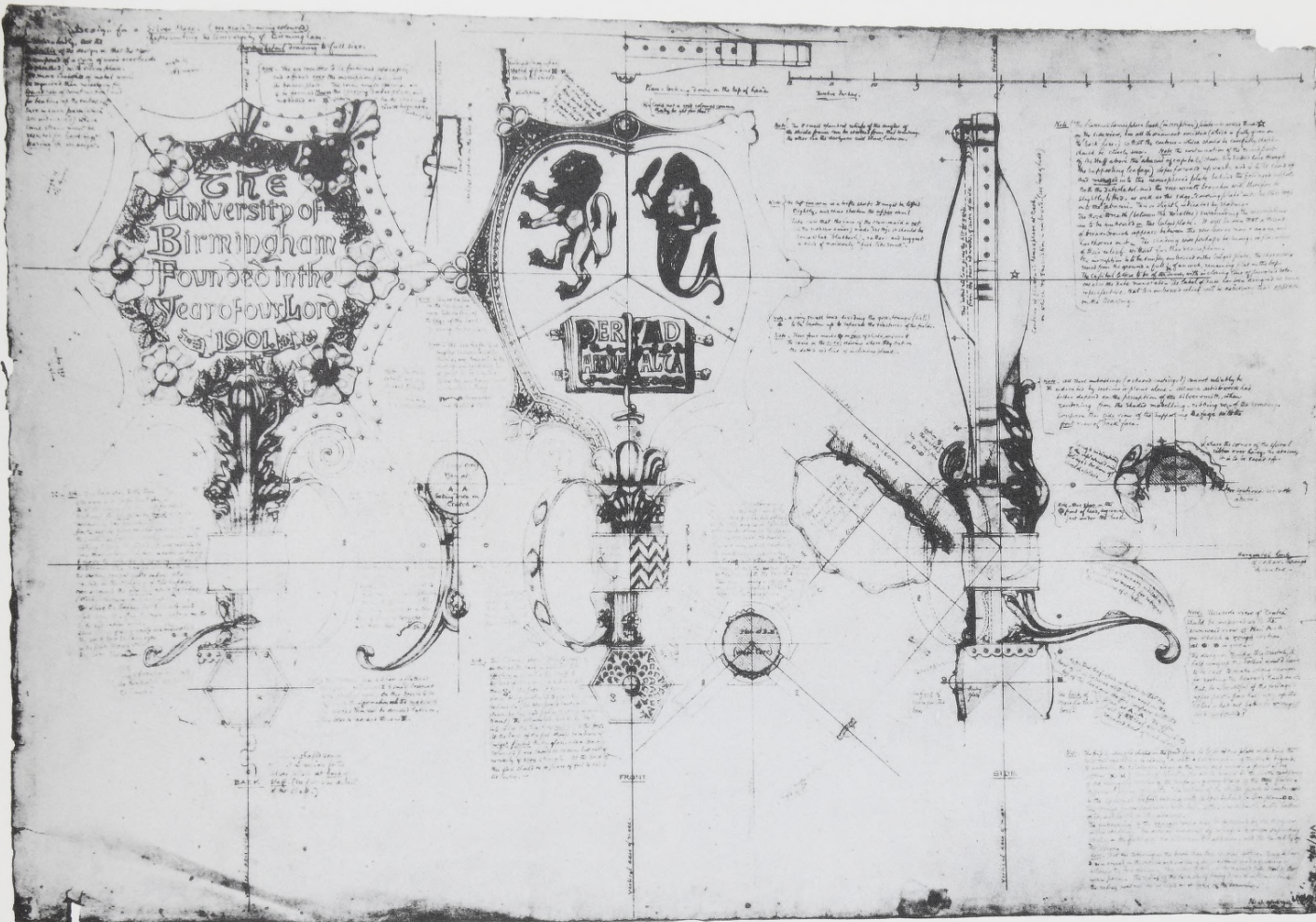


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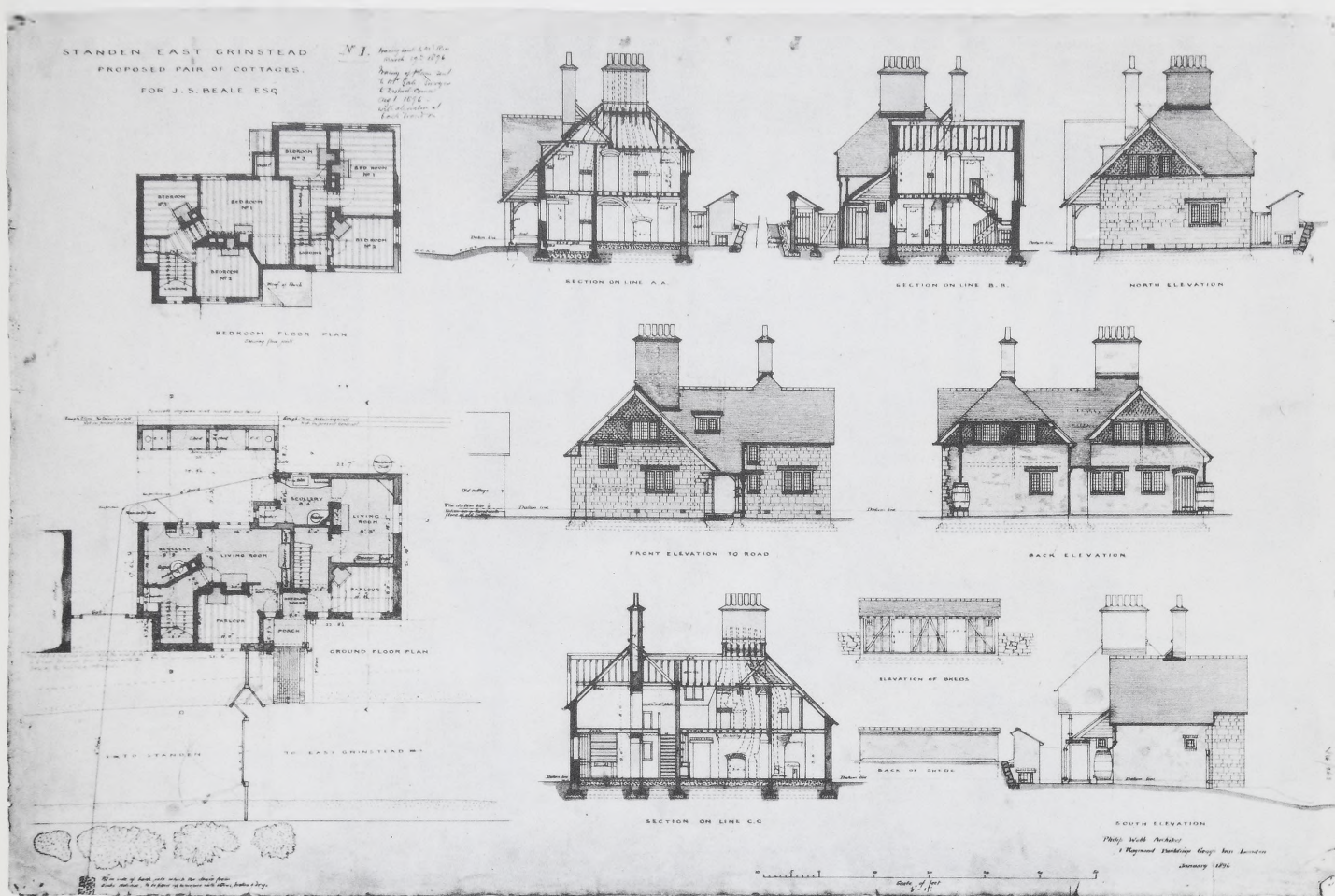


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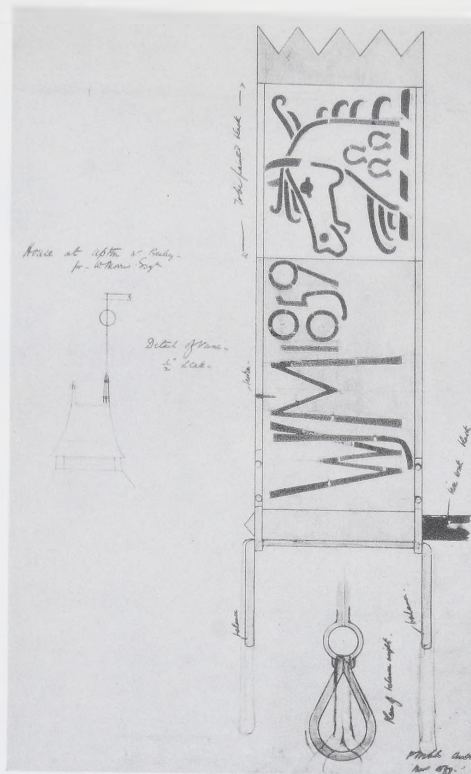


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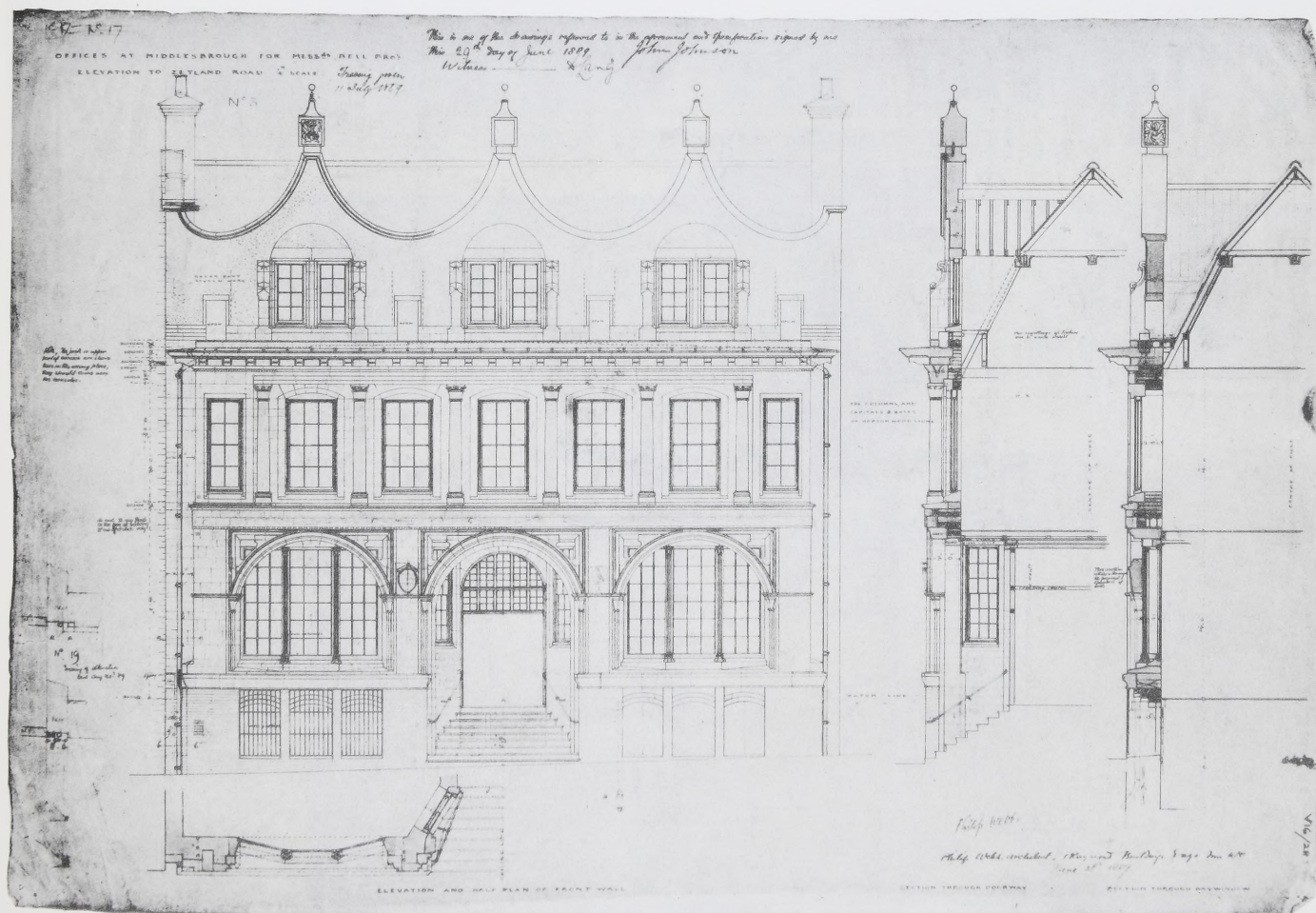


Fig. 64





Fig. 65



Fig. 66





Fig. 67



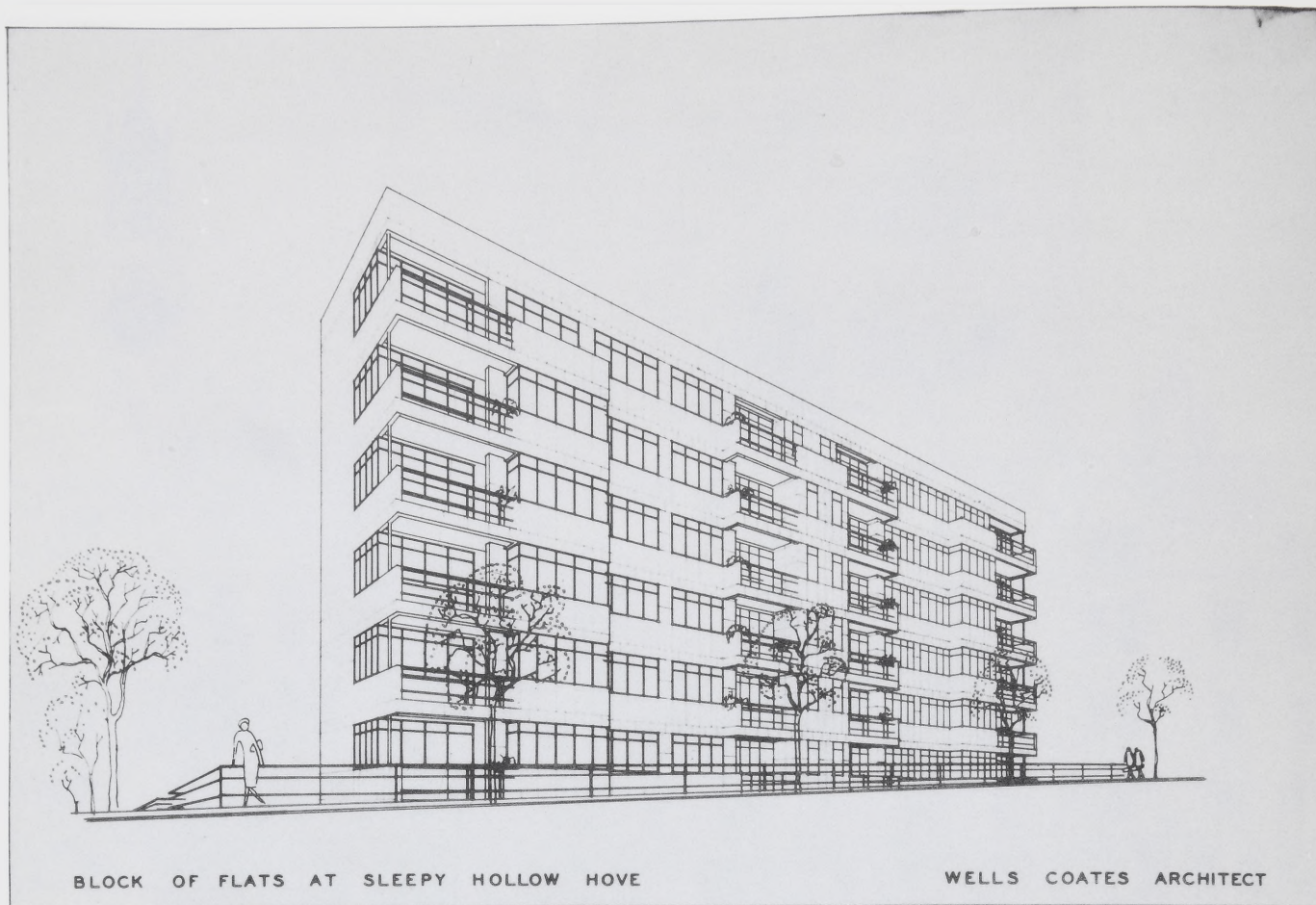


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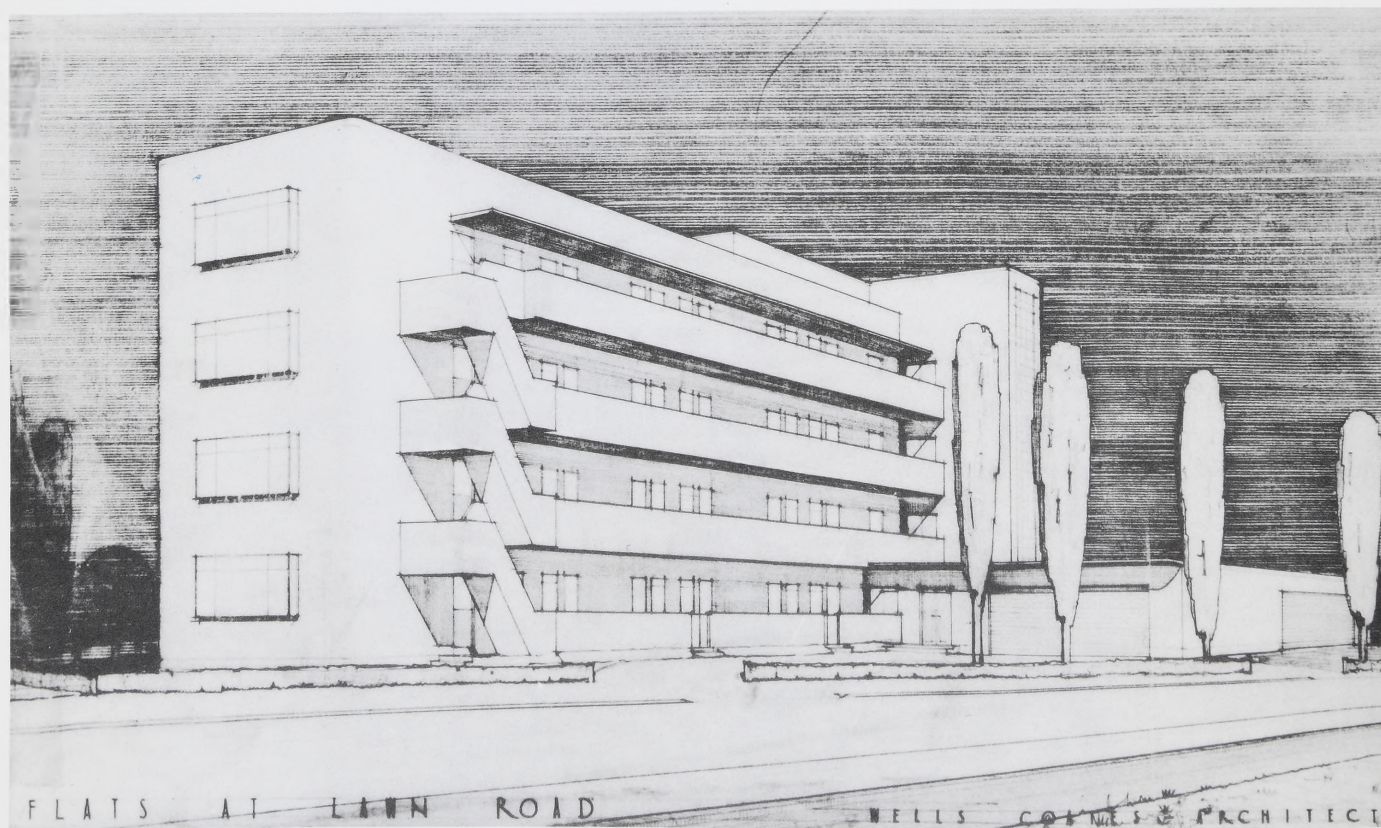


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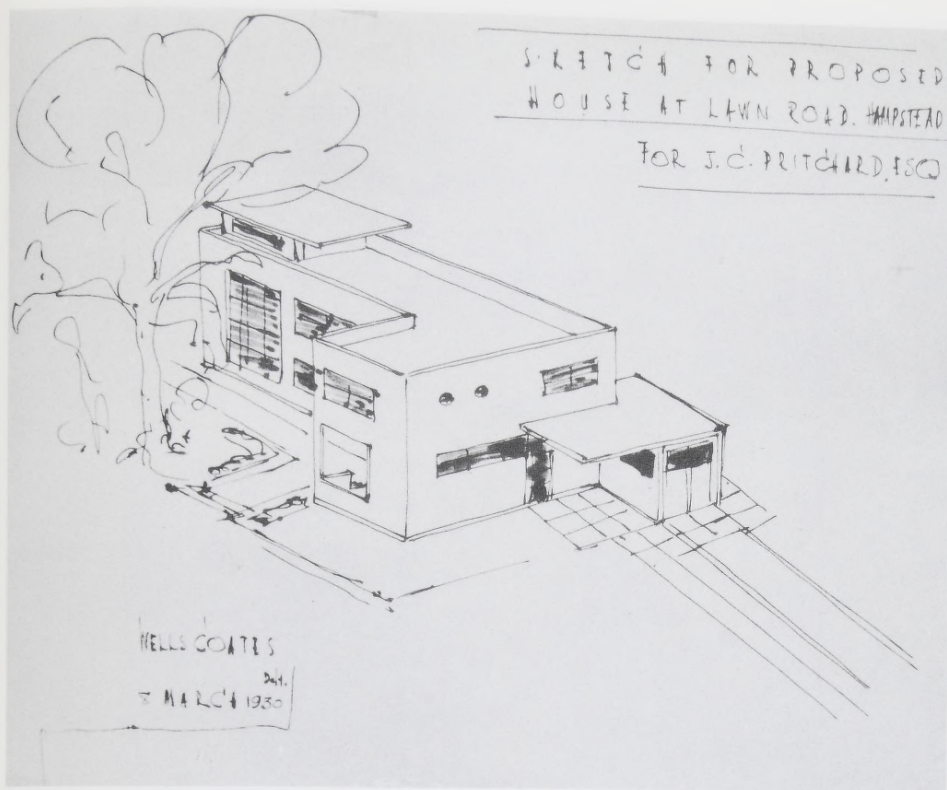


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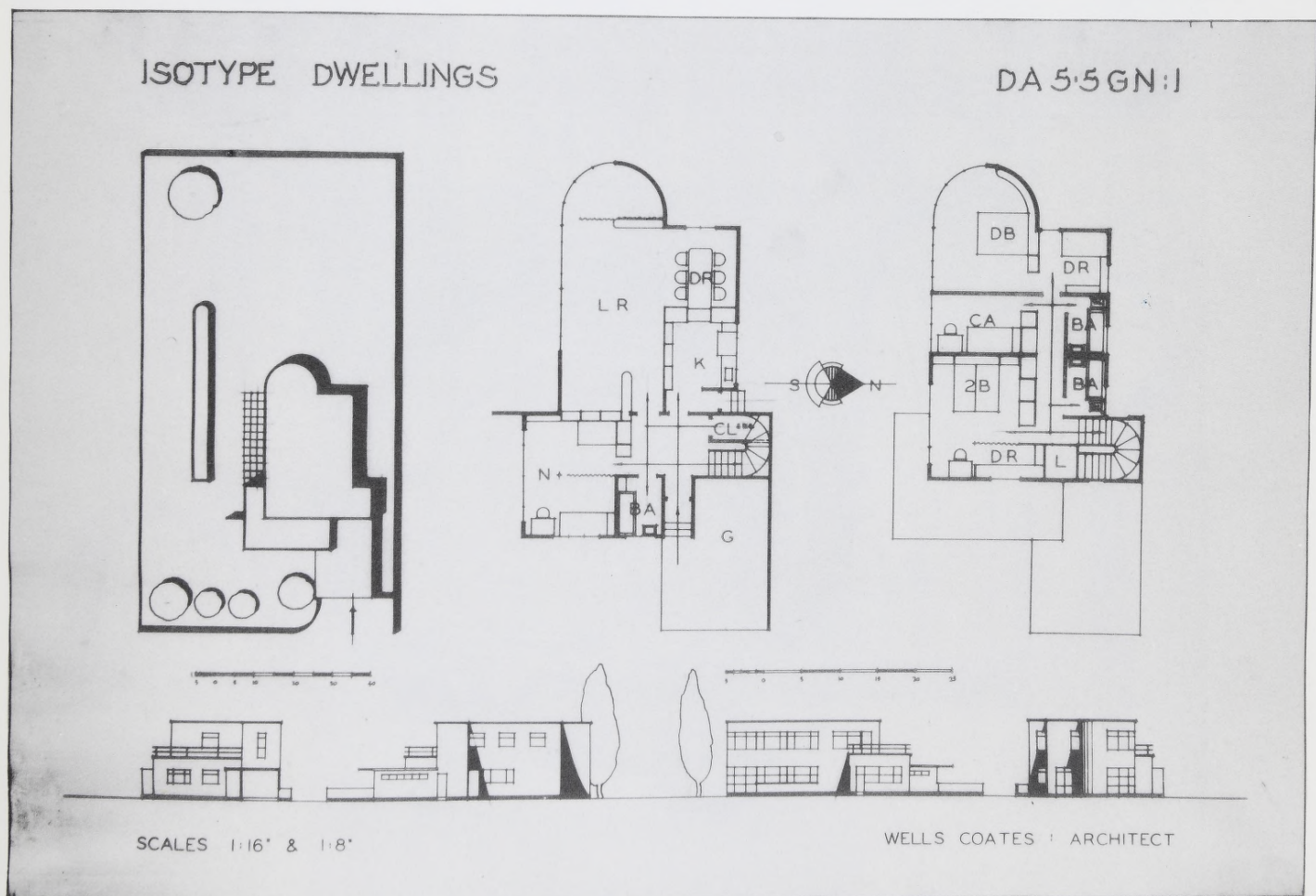


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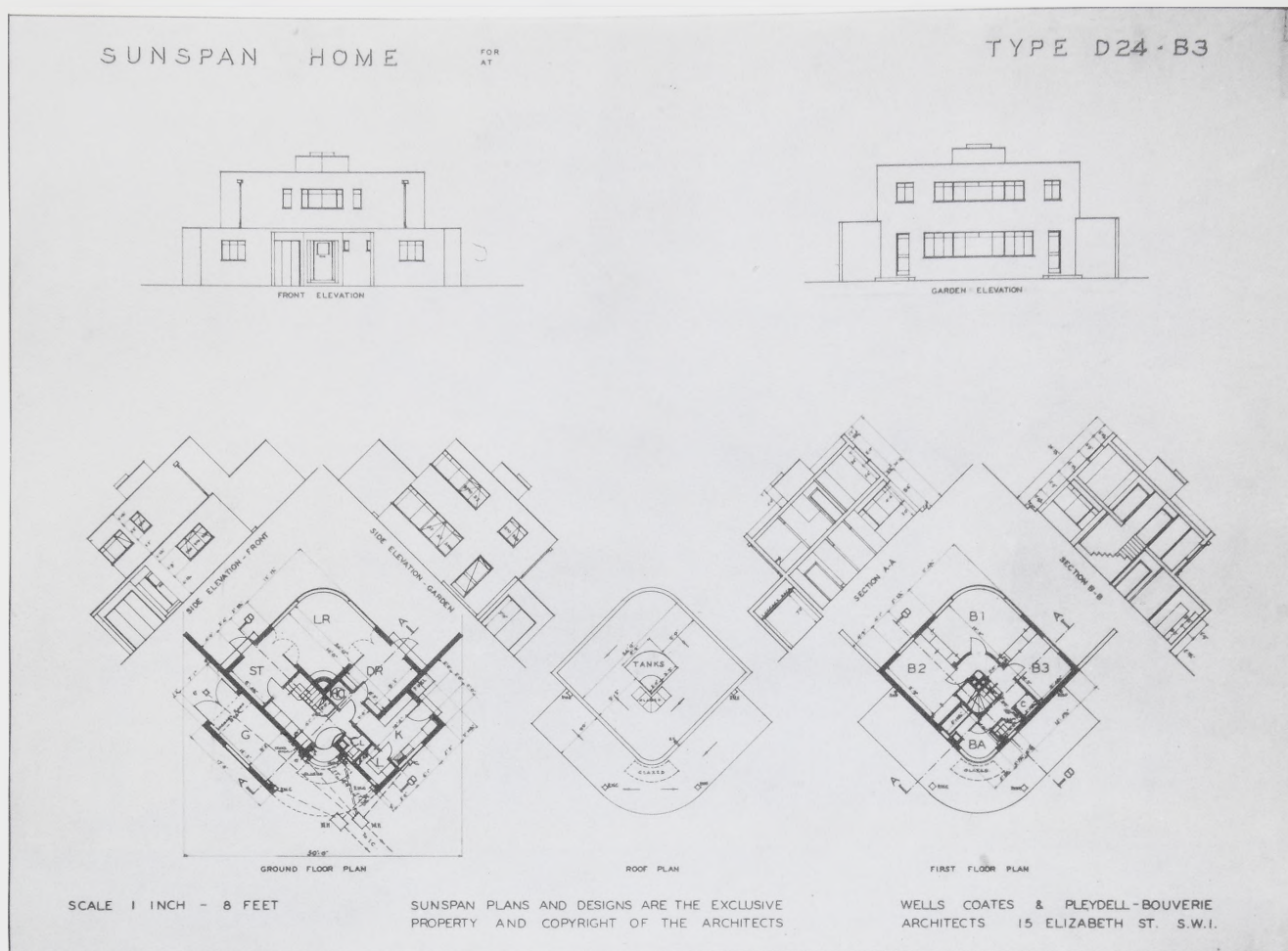


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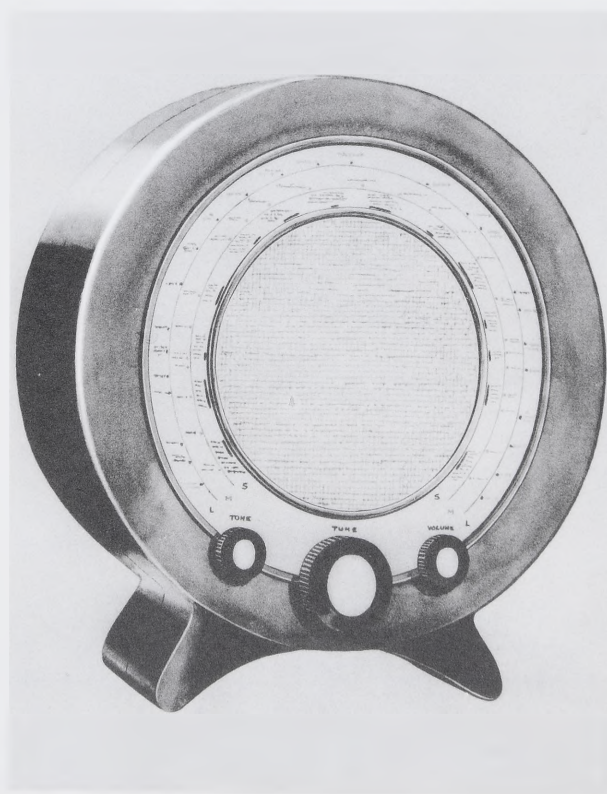


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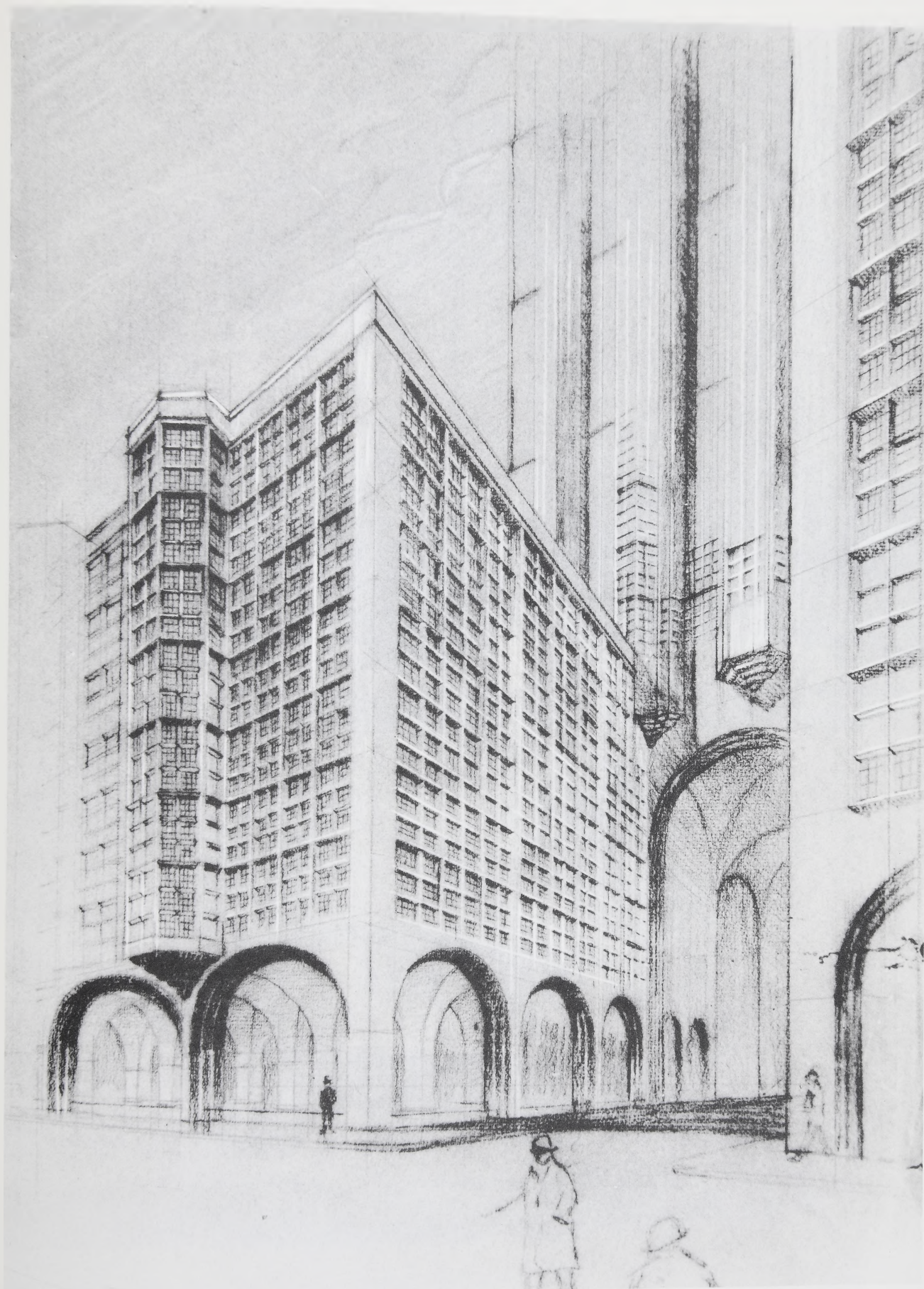


Fig. 74



*A suggestion for a memorial to  
Shakespeare*  
To be erected on Constitution Hill  
Planned by the author



- 1 The upper group of sculpture, the figure supported by tragedy and comedy.
- 2 The middle group, the same figure at rest.
- 3 A group of figures from his plays.
- 4 Medallions of contemporary authors.
- 5 The statue seated upon the base, the figure of the 107th year.

*Upwards of 300 years without a memorial.*

Fig. 75

*Royal Institute  
of British Architects*



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Fig. 76



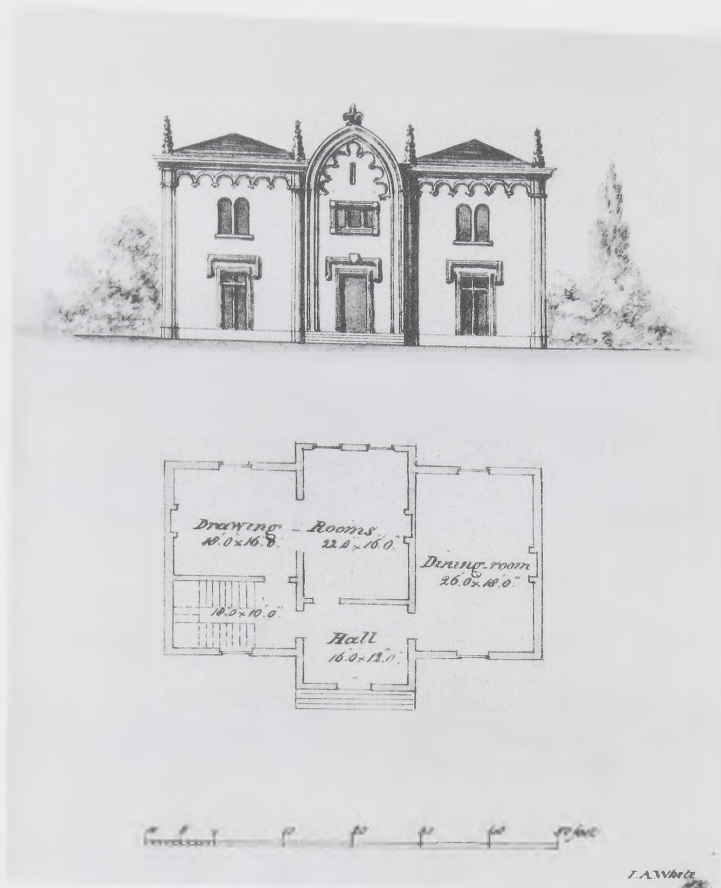


Fig. 77



Fig. 78





Fig. 79

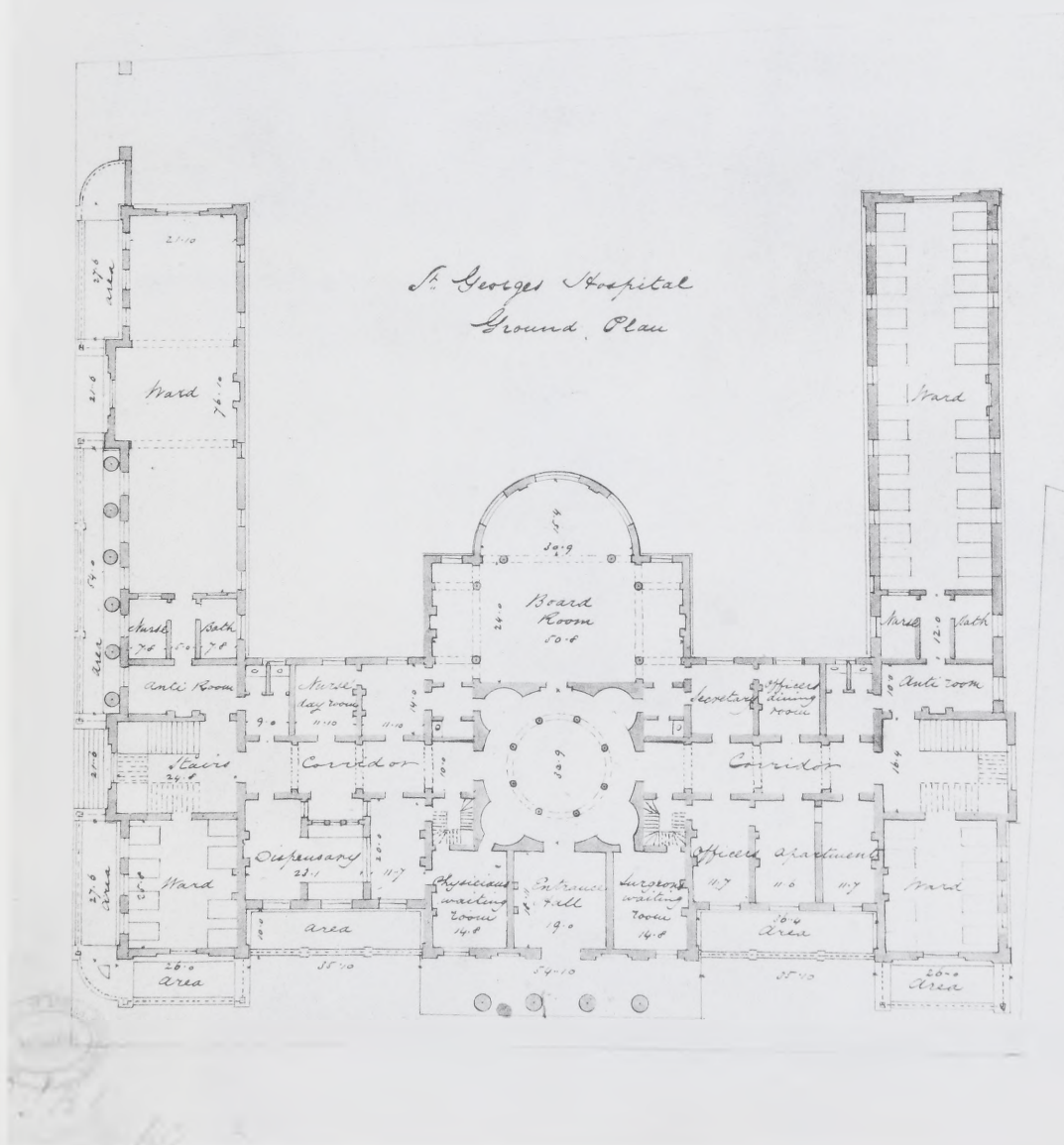


Fig. 80





Fig. 81

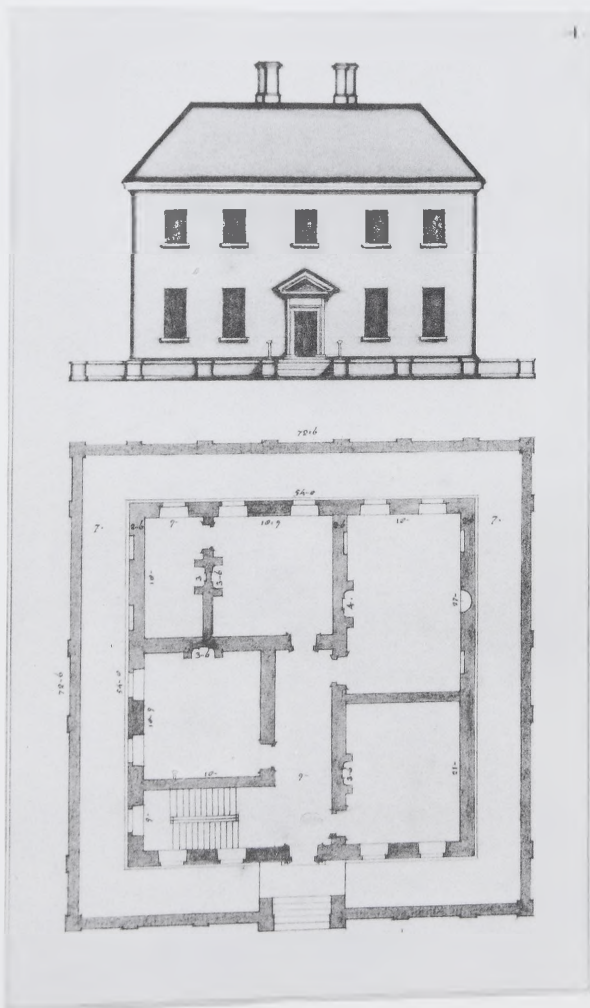


Fig. 82



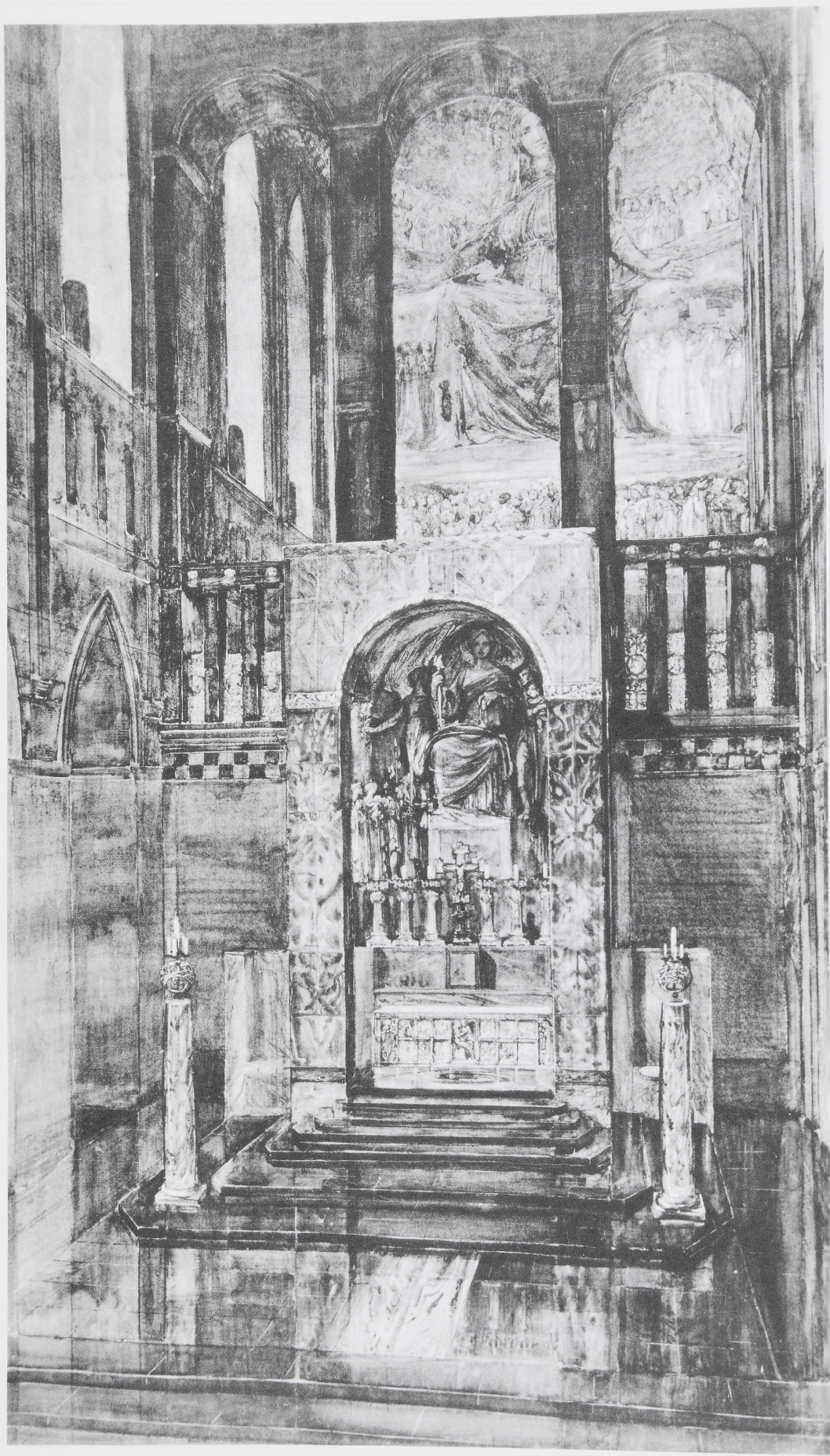


Fig. 83



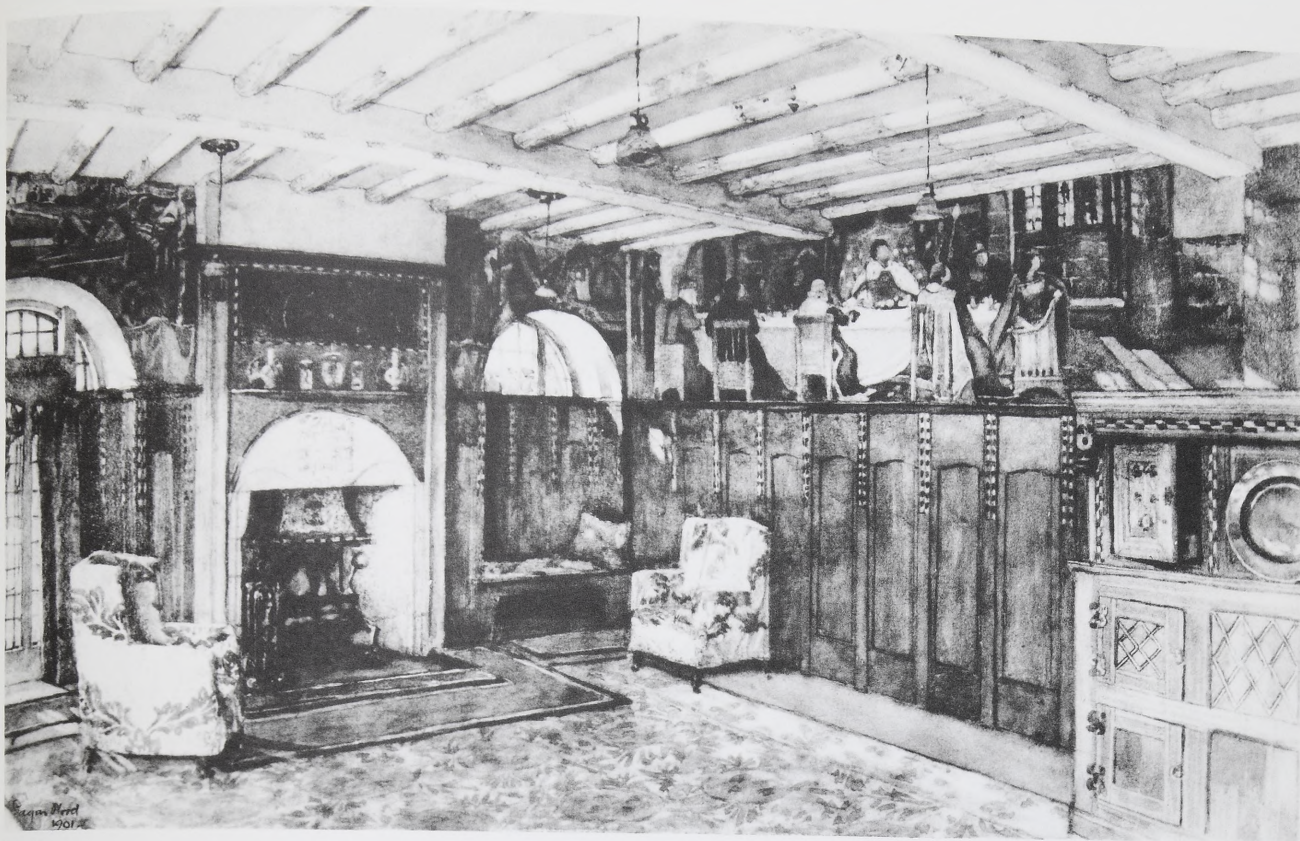


Fig. 84

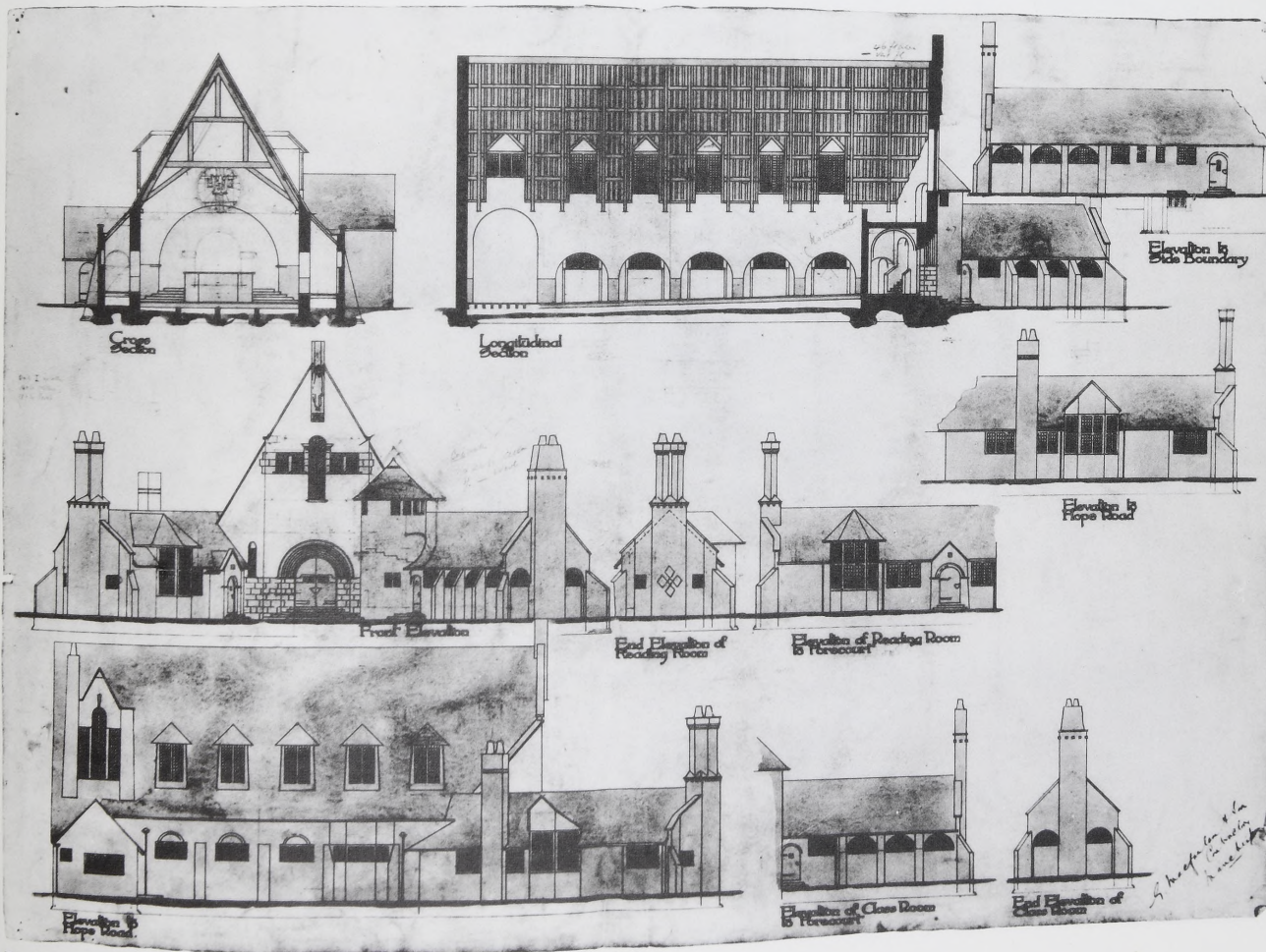


Fig. 85



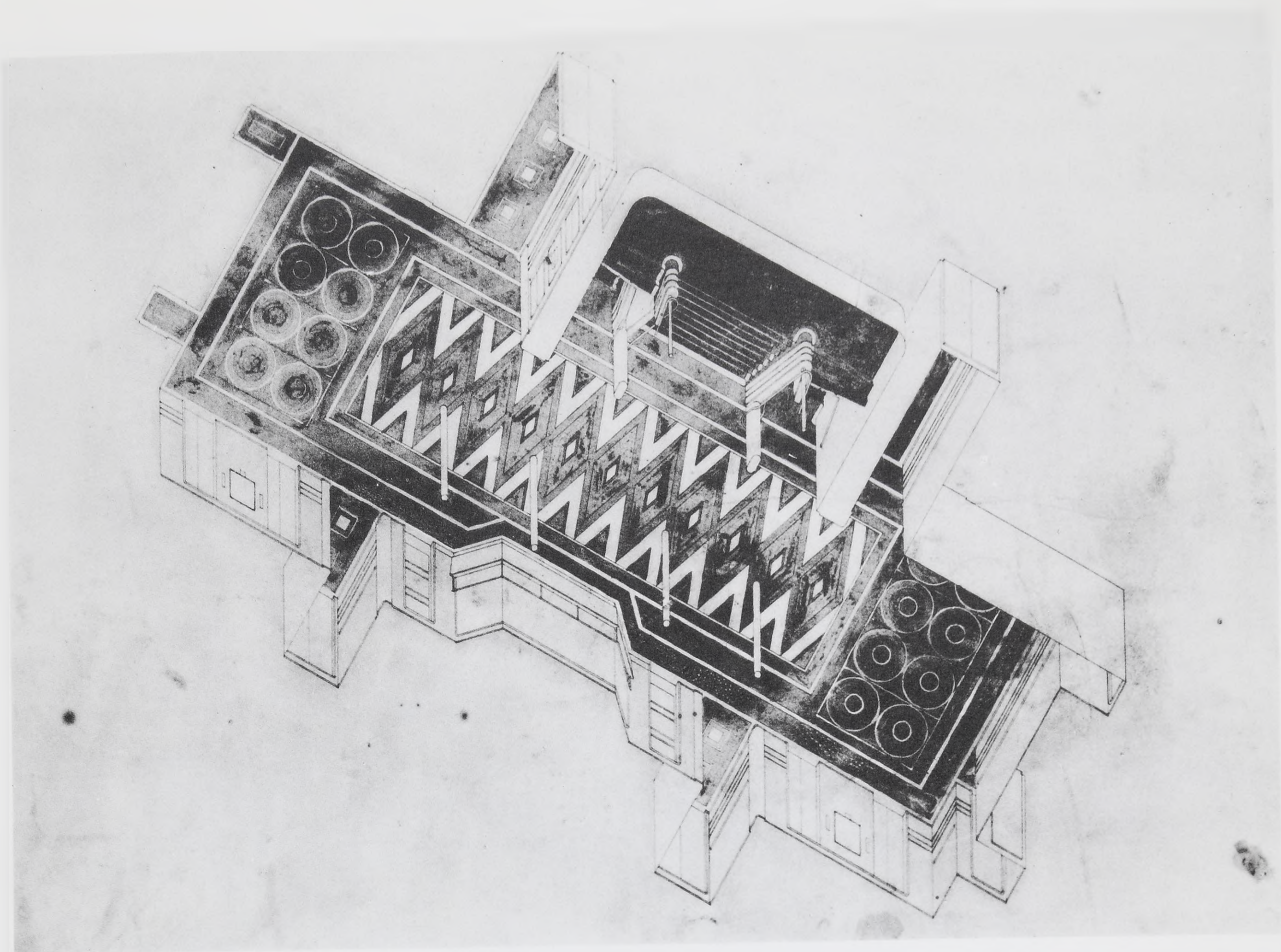


Fig. 86

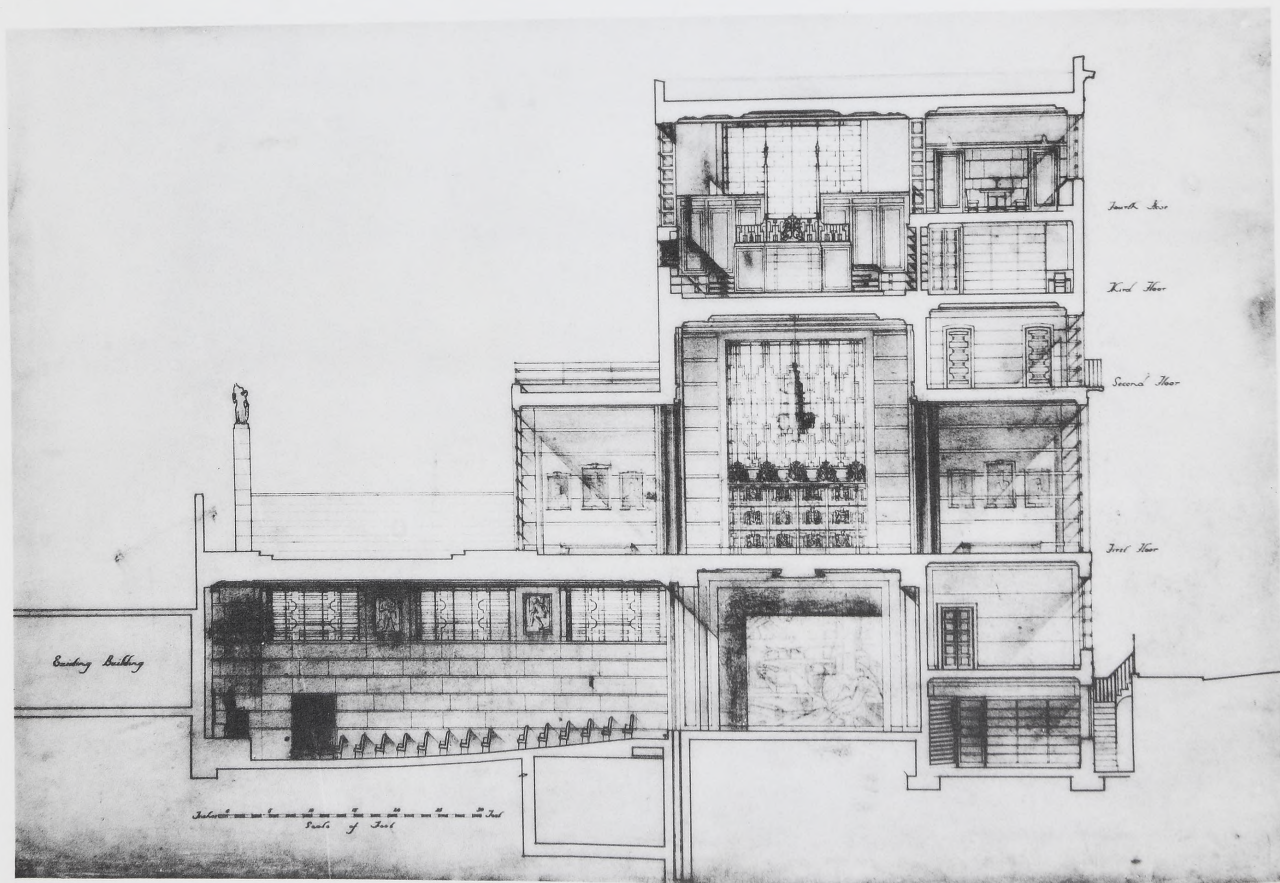


Fig. 87



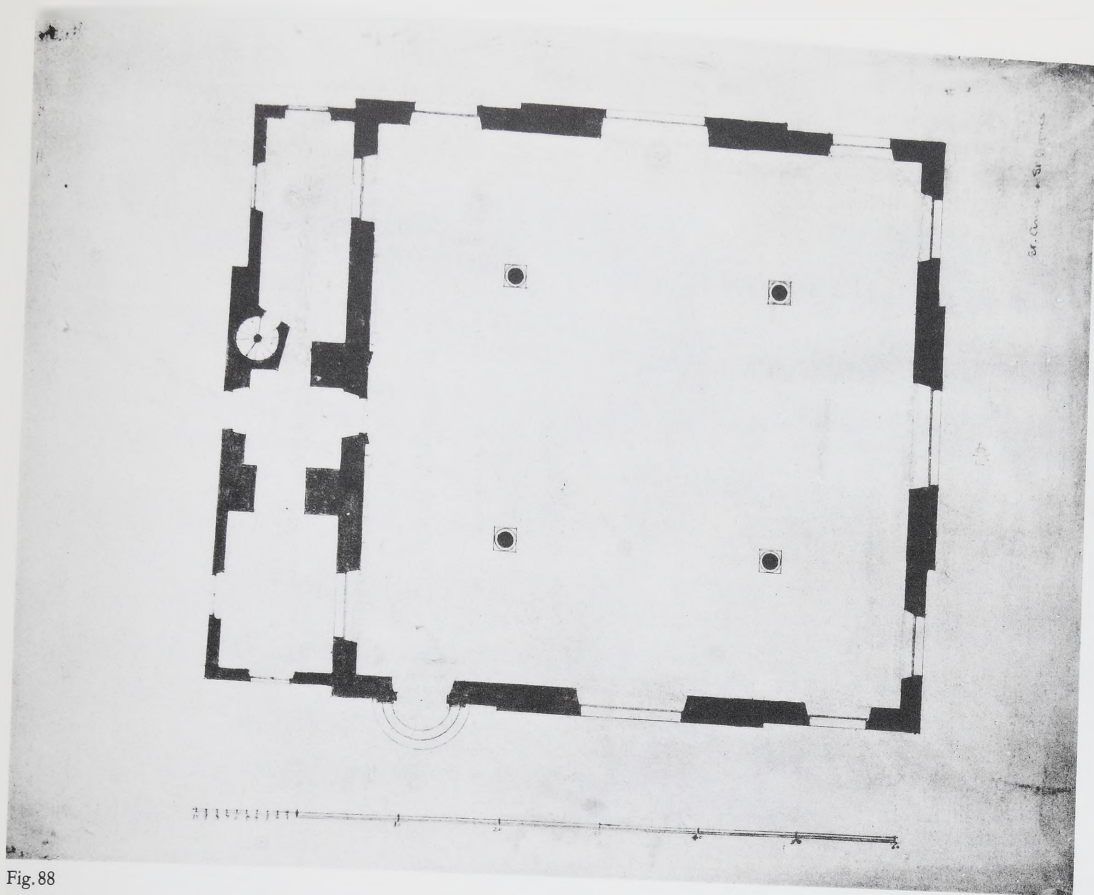


Fig. 88



Fig. 89



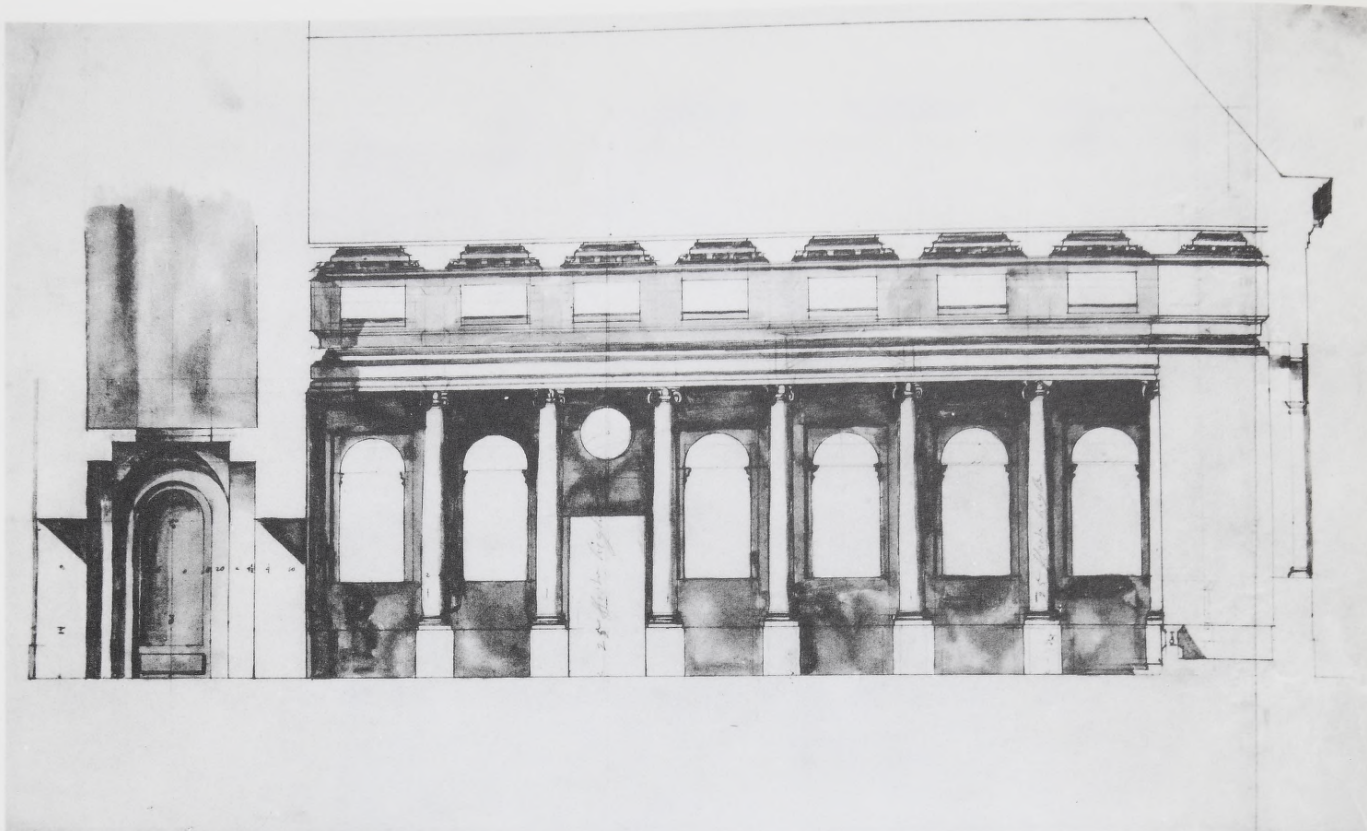


Fig. 90

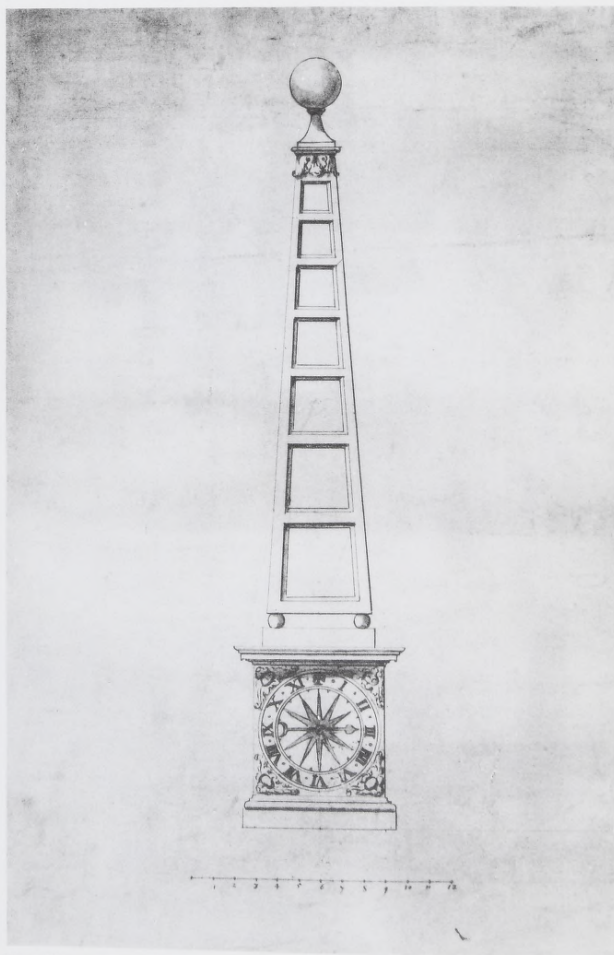


Fig. 91



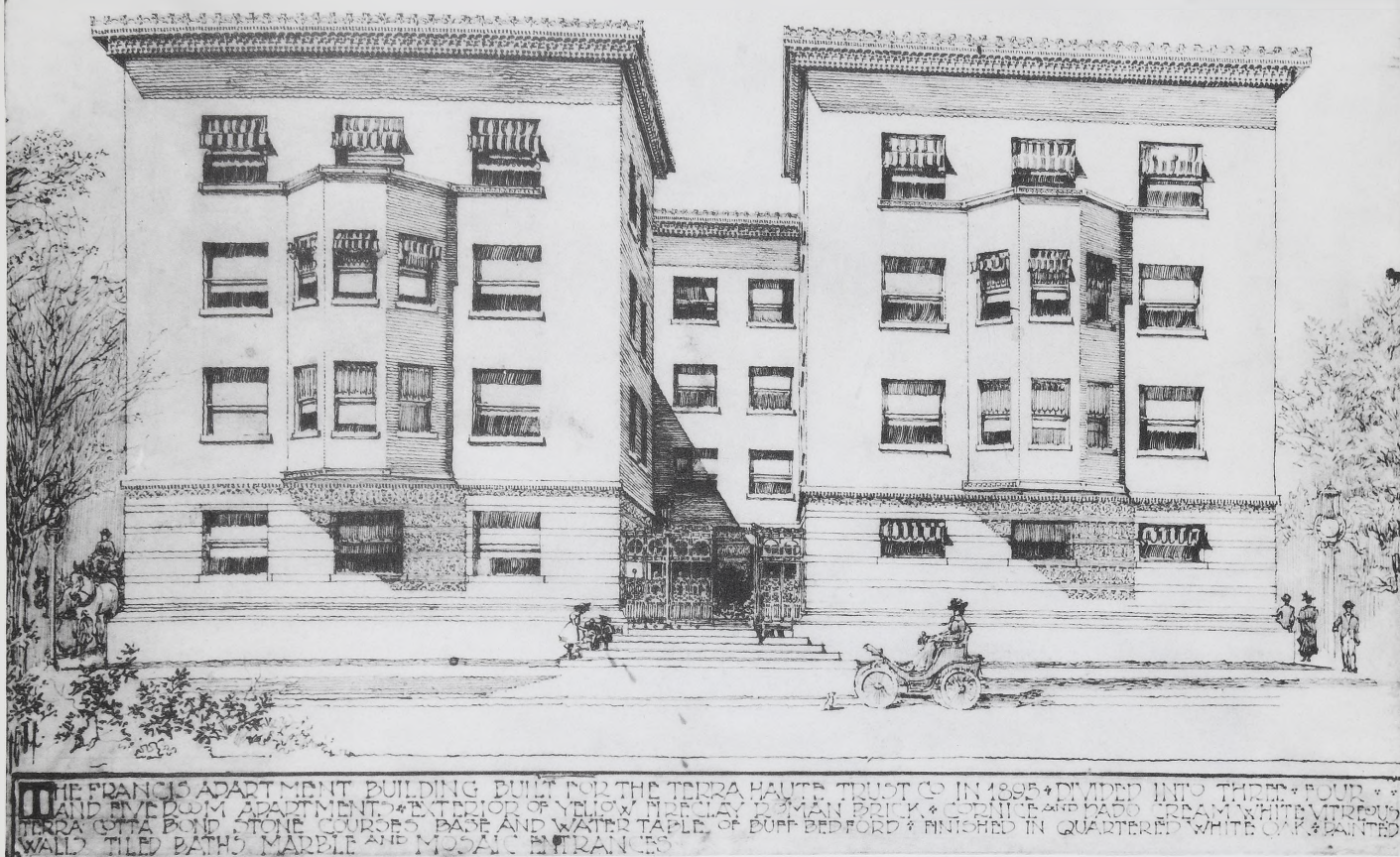


Fig. 92

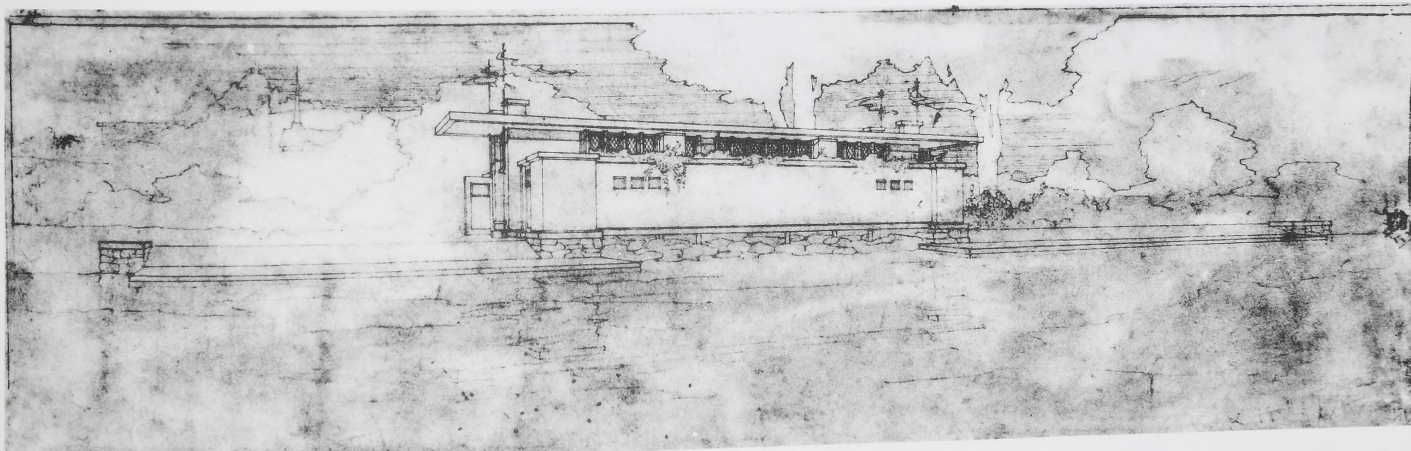


Fig. 93



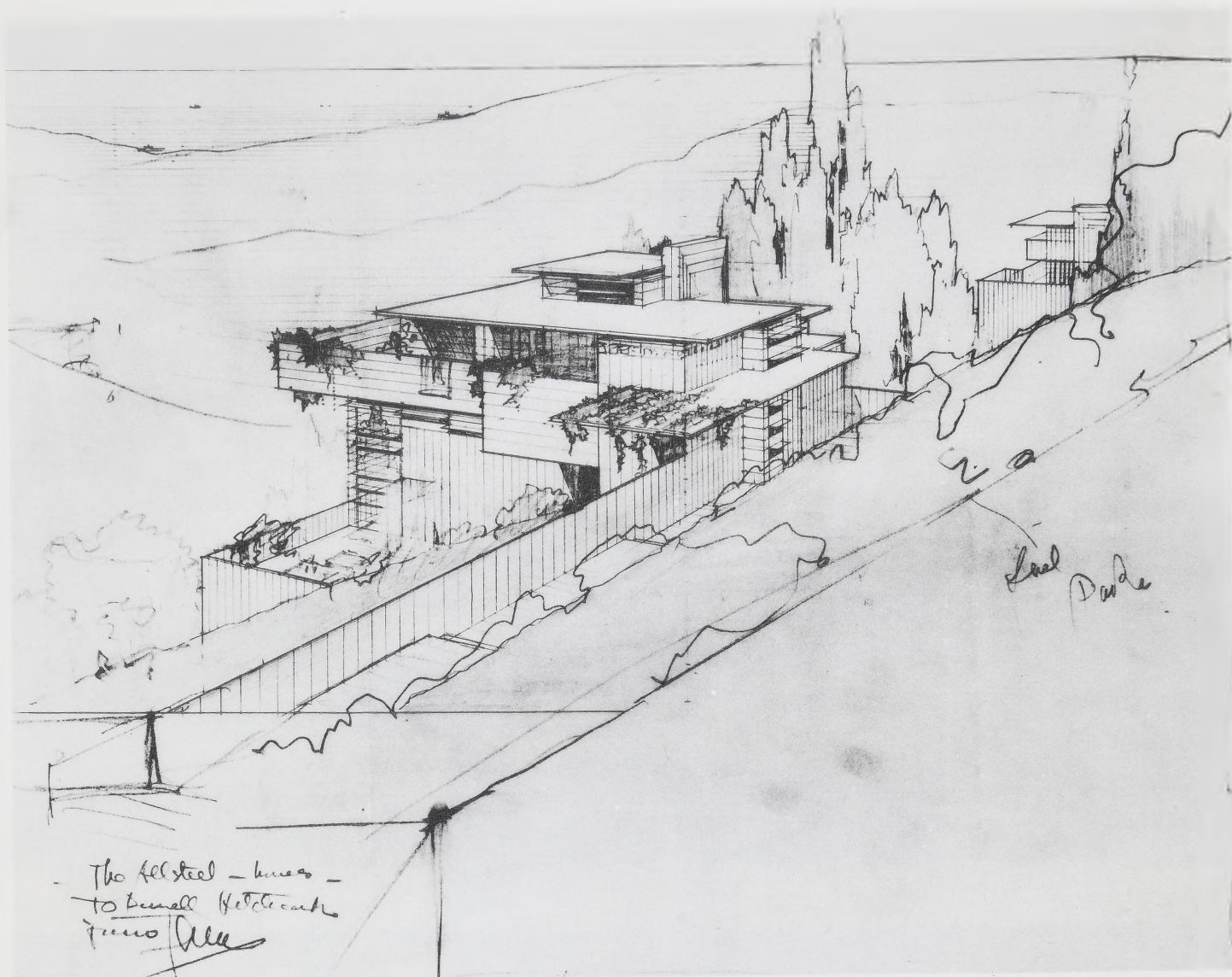
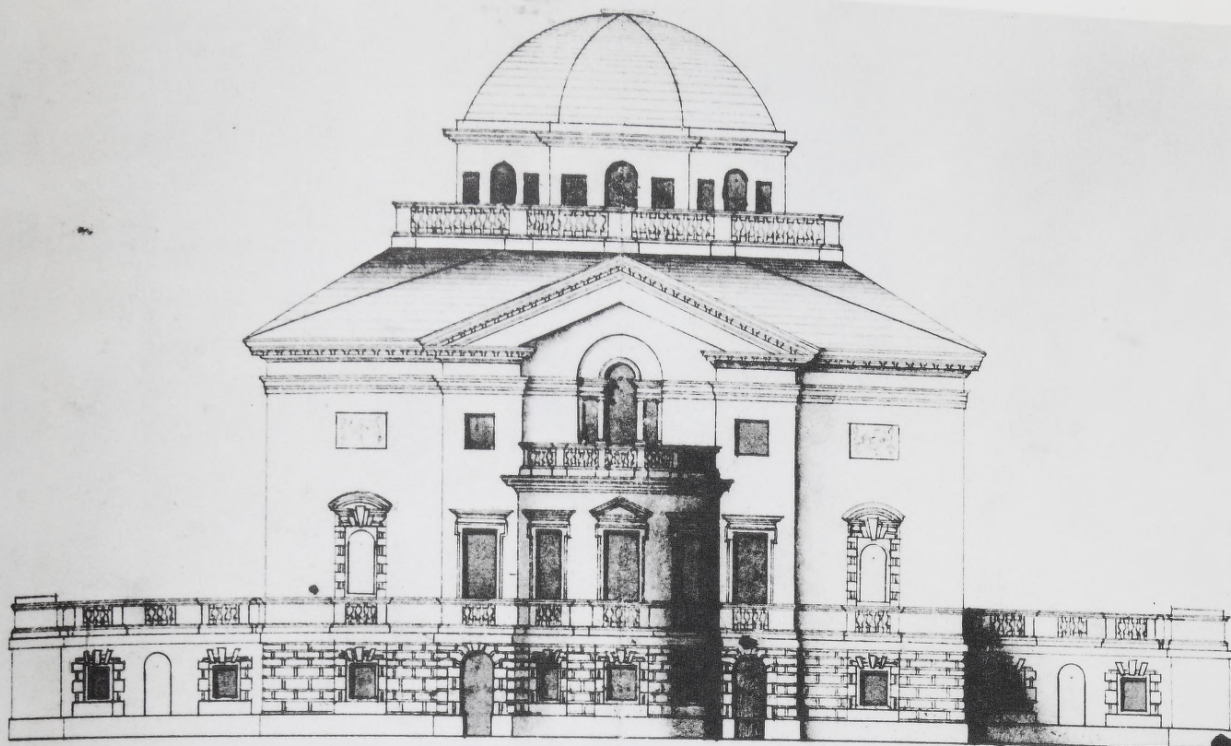


Fig. 94





*East Front of St. Charles Sedley's House, Towards the*

Fig. 95

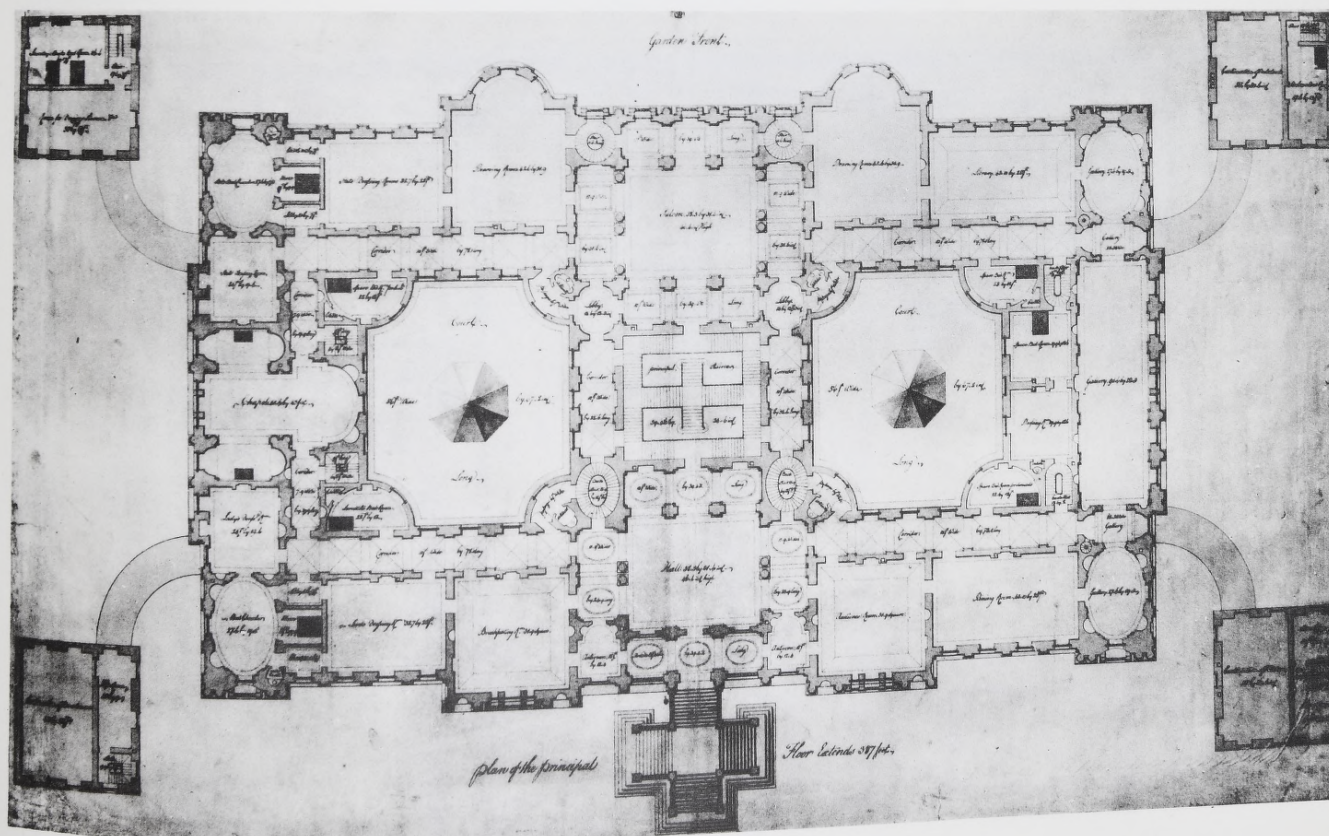


Fig. 96





Fig. 97

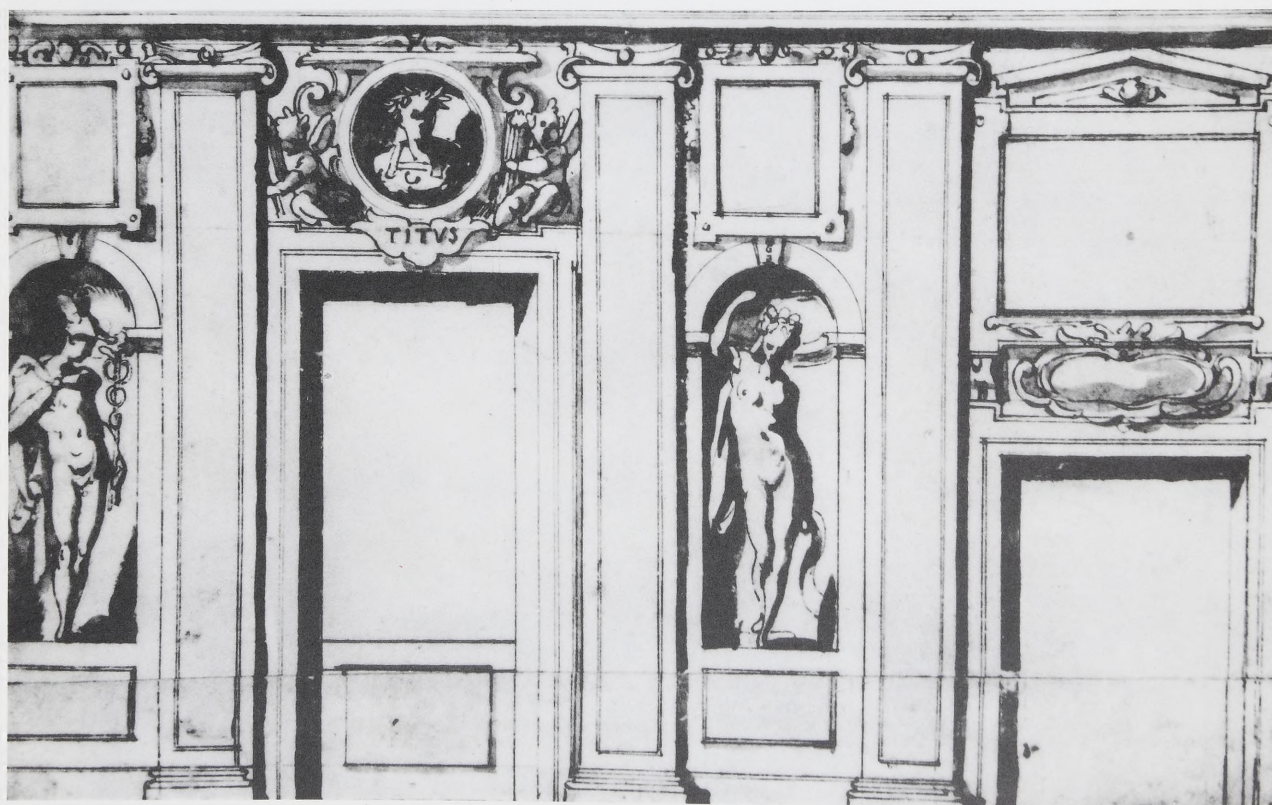


Fig. 98