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Drawings Collection

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

C. F. A. VOYSEY

by Joanna Symonds

GREGG INTERNATIONAL



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Preface

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JOANNA SYMONDS

July 1975

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Charles Francis Annesley Voysey

Charles Francis Annesley Voysey, eldest son of the Rev. Charles Voysey, was born in 1857 at Hessle, near Hull, in Yorkshire, where his father and uncle were then running a school. A few years later, after a short period in Jamaica, his father became Vicar of Healaugh, a small Yorkshire village near Tadcaster. Voysey was taught at home by his father, who was by far the most important influence on the son for the rest of his life. The Rev. Charles Voysey was a remarkable character, an unorthodox clergyman who was eventually deprived of his living and expelled from the Church of England for denying the doctrine of everlasting hell, after a trial for heresy. This took place in 1871 and the family then moved to London. The young Voysey was sent to Dulwich College, but he failed to settle down at school and left after eighteen months to complete his education under a private tutor.

In 1874 Voysey became an articled pupil to J. P. Seddon and remained with him as pupil and assistant until 1879, when he went for a short time to the office of Saxon Snell, a specialist in hospitals and work-houses; he did not find this work congenial and in 1880 was glad to accept an offer to join the staff of George Devey, with whom he spent a couple of years before setting up on his own account.

Voysey took an office in Westminster towards the end of 1881 or early in 1882, and his practice began slowly with small alterations and surveys. In 1883 he entered for the competition for the new Admiralty offices but was unplaced: none of his drawings has survived. In 1884 he joined the newly formed Art Workers' Guild and in the same year became engaged to Mary Maria Evans, to whom he was married in 1885.

During the period of waiting for more substantial commissions Voysey produced designs for wallpapers and textiles. A. H. Mackmurdo, at that time a close friend, had given him the necessary technical information for this work. Voysey's earliest designs, made during 1883, were sold to Jeffrey & Co., and by 1890 he was also working for Turnbull & Stockdale. In 1893 he obtained a regular contract from Essex & Co. for wallpaper designs and in 1895 a similar contract for textiles from Alexander Morton. He also worked for Woolams and for Wylie & Lockhead.

At the time of his engagement he designed a house for himself, hoping to get a friend to advance the money for building. The house was not built, but in 1888 the plans were published in *The Architect* and were seen by M. H. Lakin, who asked him to build a similar house at Bishop's Itchington. This was his first complete building and soon led to other commissions.

During the late eighties Voysey began to show in his work the characteristics which in a short time made him a celebrity. His earlier designs, all unexecuted, were strongly reminiscent of Devey and of the more romantic buildings of Norman Shaw. A series of his designs was published by *The British Architect* from 1889 onwards. In the later examples Voysey turned away from picturesque, many-gabled elevations, rambling plans and extravagant construction, producing instead neat and economical designs for small houses with simple rectangular plans, hipped roofs of low pitch and walls of roughcast brick. Voysey recorded that several of his early clients were Quakers who were attracted by the plainness of his work and encouraged his pursuit of simplicity. It is also possible that the development of his new style had some connection with the fact that in 1890 he moved from a commonplace brick villa in Streatham to a charming small Regency house in Melina Place, St John's

Wood. This house was faced in white stucco and had wide eaves and a low slate roof.

In the later nineties Voysey designed two or three houses for richer clients, and by comparison with earlier and later work these are almost fussy. New Place, Haslemere, Norney, near Shackleford, and Sir Walter Essex's house facing Tooting Common, designed in 1897, all show a type of semi-classical detail that Voysey soon abandoned. In fact he seems to have tired of these details even before the Essex house was built: he prepared a revised and simpler design and, when this was turned down by Lady Essex, he threw up the job and handed over to Walter Cave, who built a house on the lines of Voysey's first scheme.

In 1898 Voysey was working on designs for several houses in the north of England. Only two were actually built, Moor Crag and Broadleys, both on the road from Bowness to Ulverston. These houses, though comparatively large, revert to the simplicity of earlier and smaller work. Broadleys has a hipped roof with wide eaves characteristic of earlier work at Perrycroft, near Malvern. Moor Crag was designed a few months later and was given a roof of 50 degree pitch with cross gables at either end; this type of roof was used in many designs during the next few years, including his own house at Chorleywood designed in 1899 and completed in 1900. Spade House at Sandgate, near Folkestone was also designed in 1899 for H. G. Wells.

It is worth remarking that although Wells and other progressive writers and artists of the period were among Voysey's clients and admirers he had no sympathy with the socialist ideals of William Morris or the Fabians. He remained a firm believer in the established order of things and thought that every man should keep his proper station in life. He placed the architect somewhere between the gentry and the upper servants!

During the period from 1900 to 1907 Voysey was working on some of his most satisfactory houses and also designed much of his best furniture. The early influences of Devey, Shaw and Mackmurdo had been outgrown, and every detail of his work was drawn from personal experience of building and the crafts. Unfortunately his increasing conviction that he had the only right answer to every problem combined with attacks of illness to make him more and more touchy in his dealings with clients. He felt that compromise was wrong and that any sacrifice of principle to expediency was out of the question. His inflexibility undoubtedly lost him a number of clients in the years immediately preceding the First World War.

In 1909 Voysey designed a small stone house for his friend A. W. Simpson at Kendal, and in this case there was complete understanding between the architect and the client, who was himself an expert craftsman. Another building of the same date was Lodge Style, a 'Gothic' bungalow on the outskirts of Bath, and at this time Voysey introduced noticeably Gothic details into a number of his designs, perhaps as a protest against the popular Wren revival.

Voysey's architectural practice virtually ceased with the outbreak of war in 1914, but in the 1920s he continued, or reverted to, his work as a designer of papers and textiles. He made a number of charming drawings for Morton Sundour fabrics, and as late as 1925 the Essex Wallpaper Co. still advertised that their latest pattern books included 'many papers by C. F. A. Voysey, the Genius of pattern, These supply the Something Distinctive for which you are looking'. His architecture had gone out of fashion with the rise of 'Banker's Georgian', but in the

spring of 1927 an interesting series of articles on his work was published anonymously in the *Architect & Building News*. Possibly the author was Voysey's friend H. B. Creswell, who was often a contributor to that paper, certainly the articles marked the first sign of a revival of interest in Voysey's work. In 1931 the Batsford Gallery staged a Voysey exhibition in association with *Architectural Review*. This was inspired by John Betjeman, who wrote an article on the man and his work in the *AR* of October 1931. A few years later Nicolaus Pevsner was writing of Voysey in his *Pioneers of modern design* and also in the Dutch *Elseviers maandschrift*, while in Denmark Kay Fisker was praising his work in an article entitled 'Tre pionerer fra aarhundredskiftet'.

In 1936 Voysey was one of the first to be awarded the newly established distinction of Designer for Industry by the Royal Society of Arts, and in 1940, a year before his death, he received the RIBA Gold Medal. Voysey was never quite sure whether to be pleased or amused or distressed by his rediscovery and the honours that followed; but he certainly felt that many of those who sung his praises had completely misunderstood his philosophy and the lessons that he had tried to teach.

One of Voysey's last appearances as a lecturer was in February 1934, when he addressed the Architectural Society of the Bartlett School, with Professor Richardson as Chairman. A summary of his talk was printed in *The RIBA Journal*, XLI, 1934, p.479. At the Bartlett Voysey repeated many of the ideas that he had put before the Architectural Association in 1911 in a lecture entitled 'Patriotism in architecture'. He deeply distrusted foreign travel because, as he said: 'Each country has been given its own characteristics by its Creator and should work out its own salvation . . . The best architecture in the past has always been native to its own country and has grown out of a thorough knowledge of local requirements and conditions. Requirements include body, mind and spirit. Conditions include Climate and National Character.' Commenting on the contemporary scene, he said: 'Modern architecture is pitifully full of such faults as proportions that are vulgarly aggressive, mountebank eccentricities in detail and windows lying down on their sides. Like rude children we have broken away and turned our backs on tradition. This is false originality, the true originality having been, for all time, the spiritual something given to the development of traditional forms by the individual artist.' In this last lecture, as always, Voysey stressed the need for self-control, and in conclusion he said that 'All true culture depends upon the love of truth, the love of beauty and the love of God, and can never grow otherwise'.

Forty years earlier, in an interview published in the first volume of *The Studio* in 1893, Voysey is quoted as saying: 'It is not necessary for artists to be bound merely to tradition and precedent, or to be crammed to overflowing with the knowledge of the products of Foreign nations. They should use their God-given faculties, and if they have thoughts worth expressing, the means to express them sufficiently are, and always will be, at hand. Not that we need shut our eyes to all human efforts, but that we should go to nature direct for inspiration and guidance; then we are at once relieved from restrictions of style or period, and can live and work in the present with laws revealing always fresh possibilities.'

In everything that he said or wrote about design Voysey returned again and again to the necessity for a proper respect and reverence for the Creator and all the works of Nature. When he spoke, as he often did, of 'fitness' he was not thinking of the material fitness of the functionalist or the exponent of structural expression. To Voysey a house was not a machine for living, it was a *home*, and home to him meant spiritual as well as material shelter, a place in which mind and spirit as well as the body could find rest and comfort.

The foundation upon which Voysey based his faith was the early teaching received from his father. The Rev. Charles Voysey had come into conflict with the ecclesiastical authorities of his day because, as his son put it, 'He believed in a Good God instead of an Angry One!' Voysey was a boy of fourteen when his father was deprived of his living and the event left a lifelong impression. Up to that time he had been taught at home by his father and had had little companionship of his own age; his three brothers were too young to make suitable playmates, and his father's position as vicar of a small Yorkshire village tended to cut him off from the children of the neighbours. His two elder sisters were boarders at a school to which Ruskin was a frequent visitor, so it was only to be expected that he was introduced to Ruskinian ideas at an early age.

When the family removed to London Voysey was sent to Dulwich College, but with his background it is not surprising that he did not find it easy to fit into the life of a public school. After a short and unhappy period he was removed and continued his education under a private tutor until the time came to choose a profession. In 1874 he was articled to J. P. Seddon, with whom he got on very well and by whom he tells us he was soon given the opportunity to paint the walls of a church with life-size angels and also to design a large mosaic wall panel for the science section of a college (presumably this was at Aberystwyth). Decorative work of this kind must have made a pleasant change from the routine tracing and detailing usually allotted to an architect's pupils.

Voysey said later that the choice of an architectural career was suggested by the fact that his grandfather, also Annesley Voysey, had been one of the old style engineer-architects who built harbours and lighthouses as well as domestic buildings. This earlier Voysey practised or some years in Jamaica, where he built among other things a church in an Italianate-Romanesque manner, and he died in the West Indies at a comparatively early age. The Rev. Charles Voysey had therefore some knowledge of the profession to which he apprenticed his oldest son, and several of his friends were architects, among them George Devey who became a member of the Theistic Church established by Voysey after his arrival in London. On completion of his articles young Voysey remained for a time as assistant to Seddon, and then after a short period under Saxon Snell he was glad to accept the offer of a job with Devey.

Both Seddon and Devey were interesting men, and Voysey was lucky in coming under two such masters. Seddon was an early member of the Architectural Association, and he has been quoted as telling that body that: 'We want neither a new nor a universal style, we should know nothing about styles; the very name is a hindrance to architects, however useful to the antiquary.' And again he said: 'Let us leave to posterity our productions and be sure that if we work simply, neither copying nor striving for singularity, we cannot so far emancipate ourselves from the feelings of our own age and country but that they will give an impress to our work, though we may not discern it for ourselves.' The quotations already given from Voysey's lectures are sufficient evidence that he never forgot the teaching of his first master either in his theory or in his practice.

Under Devey there were different lessons to be learned; Voysey came into contact with country house design on a big scale and with work of the highest quality, carried out for clients who could afford and appreciate the best craftsmanship of the time. He was also fortunate in being given practical experience as resident architect, or clerk of works, on some of Devey's smaller buildings and he travelled to Ireland on survey work; this greatly increased his self-confidence in dealing with practical matters, and he fully appreciated the value of the training. Looking back in later years, Voysey criticized Devey because he considered that much of his design was no more than brilliant pastiche. In the long run

it was probably the teaching of Seddon that made the greater impression, but the influence of Devey can certainly be seen in Voysey's early published drawings for a series of houses designed for imaginary clients.

It would be interesting to know whether it was Seddon who introduced Voysey to the writings of A. W. N. Pugin, which became his primary source of inspiration in later years and of whom Voysey wrote in *Individuality*, 1915, p.89: 'Pugin designed to the best of his ability to meet the requirements and conditions which were presented to his mind, classifying them and anointing them with his devout spirit, allowing his moral sentiments to play like a dancing light on every detail.' Voysey greatly admired the New Palace of Westminster and attributed all that was good in it to Pugin, saying that no one could compare with him for knowledge of Gothic and Tudor architecture and that for all his knowledge he managed to avoid falling into the habit of copying. 'Search the Houses of Parliament from top to bottom and you will not find one superficial yard that is copied from any pre-existing building.'

Pugin had laid down the principle that 'There shall be no features of a building which are not necessary for convenience, construction and propriety', and this remained at the back of Voysey's mind in every design that he made. He followed Pugin in his belief that each part of a building should be clearly seen and should indicate its purpose. Pugin had also said that 'An edifice which is arranged with the principle view of looking picturesque is sure to resemble an artificial waterfall or a made up rock, which are generally so un-naturally natural as to appear ridiculous'. It was probably because he saw signs of this weakness in some of Devey's designs that Voysey was afterwards critical of his master's work.

When it came to the consideration of ornament in building Voysey followed Pugin rather than Ruskin. He believed that any decoration that was used should have a meaning, and he had a lifelong interest in symbolism, which he used not only in details of his buildings but also in the design of book plates and badges, and in his designs for textiles and wallpapers. Voysey believed that although it was possible to have architecture without decoration, provided that the proportions and materials were good, not even the most exquisite and elaborate decoration could save an ill-proportioned building and turn it into architecture. In his book *Style and society*, 1971, p.13, Robert Macleod, writing of Pugin, says: 'If his arguments were successful in drawing attention away from stylistic superfluities to a more fundamental consideration of his principles, it would in the end dilute the archaeological fidelity to Gothic forms which was the other half of his gospel. And in the end this was what happened.' Something of the sort certainly happened in the case of Voysey; in some of his early designs there is clearly a Gothic, or Tudor, element, but this was eliminated in his maturity and only returned in some late works as a protest against the Wren revival.

Among his immediate seniors Voysey rated Norman Shaw very highly, he also admired the work of Butterfield, Brooks, Bentley, Sedding and Oldrid Scott. He said that it was from Bodley, Burges, Godwin and Mackmurdo that he learned that nothing was too small to deserve the attention of the architect. He admired Morris as a designer, but had no use for his socialist theories; when John Betjeman offered to lend him a book by Morris he replied: 'Many thanks for the offer of Morris's book. I do not feel I want to read him. He was too much of an atheist for me.' However, in an interview published in *The Builder's Journal* in September 1896 Voysey said of Morris: 'It is he who prepared the public mind and educated it, and who has done for me what I might not have been able to do for myself, made it possible for me to live.' On another occasion he said that after visiting the Morris Shop he did not dare to go again lest he be tempted to copy!

It is curious that although there are frequent mentions of Shaw, Morris

and Macmurdo in Voysey's notes and published writing there is no direct reference to Philip Webb. Yet of all the architects in practice in the latter part of last century Webb's uncompromising approach seems the nearest to Voysey's, and Webb above all lived up to Voysey's ideal as expressed in a letter to *The British Architect* in August 1912, when he wrote of 'struggling to keep up the dignity and honour of the profession by resisting the tradesman's attitude to commissions. If a painter is commissioned to paint a picture the one who commissions him does not order him how to do his work, but leaves him free and accepts the result ... It is because the public have no knowledge of or interest in art and are saturated with shop-keeper's ideas, that this principle has to be fought for ... I have done my best all my life in this direction, and have lost many a commission in consequence.' Webb, like Voysey, would throw up a commission rather than compromise. Another similarity lies in their approach to planning: Edwin Gunn said of Voysey: 'His plans often looked primitive but they worked' – a remark that could be applied with equal justice to many of Webb's buildings. Both Webb and Voysey regarded with suspicion the brilliant but theatrical effects achieved by Shaw, effects that must have had something to do with the ultimate corruption of the young Lutyens. Voysey considered Lutyens by far the ablest of the younger generation and maintained that it was his conversion to the Palladian style, more than anything else, that destroyed the prospect of a natural and healthy development of architecture in England. Shaw and Lutyens, whether in Classic or Romantic mood, could never for long resist the temptation to spring a surprise and often thought more of the impression on the visitor than of the comfort of the family.

Voysey, like Webb, was a builder of houses to be lived in, and writing of human needs in relation to domestic architecture he noted the following essential qualities: 'Repose, Cheerfulness, Simplicity, Breadth, Warmth, Quietness in a storm, Economy of upkeep, Evidence of Protection, Harmony with surroundings, Absence of dark passages, even-ness of temperature and making the house a frame to its inmates. Rich and Poor alike will appreciate these qualities.'

Some of the qualities that Voysey tried to give to his houses were obviously abstract or symbolic, but he also had ideas on the practical side of building that were unconventional and progressive in their day. He advocated solid ground floors to do away with the cold, damp air spaces below. He fed his fireplaces with air from outside the house, to avoid draughts, and for ventilation provided air flues alongside his smoke flues (an idea that he may have picked up during his short period with Saxon Snell, who was a pioneer in sanitation and ventilation). Voysey believed that a low room with proper ventilation saved heating costs and was at the same time more friendly as a living space; he also claimed that his iron casement, set in stone mullions, was less liable to rattling and more economical in upkeep than a timber window, although admittedly the Voysey window was more costly in the first place.

Voysey outlined his method of design as follows: 'Put down all the requirements in tabulated order of importance then all conditions, from which two lists you will be able to formulate a third – of materials. Then ask the everlasting *Why are we doing this at all?* Let motive strike the keynote of the tune of ideas, the key and rhythm of your song. You want, we will suppose, a home with all the qualities of peace and rest and protection and family pride, the privacy and mutual enjoyment, the hospitality and large hearted generosity of proportion. The doors will be wide in proportion to height, to suggest welcome – not standoffishly dignified like a coffin lid for the entrance of one body only. Then in the offices for the servants use, let them be cheerful and not shabby and dark, – someday men will be ashamed to do ugly things, and cheap and nasty treatment of servants will be regarded as dishonouring to the

master. – we must have light, bright, cheerful rooms, easily cleaned and inexpensive to keep. Not mocking the abodes of the wealthy, but sincerely sufficient for our use. This manner of going to work is the exact opposite of the usual method which is to seek the books and museums, or monuments of ancient time, or worse still the example of foreigners, and so to save personal thought and enquiry. – Forms that are stolen not only make us ridiculous, but leave our faculties starved and our characters degraded.’

Voysey was a small and slightly built man with light blue eyes and sandy hair which thinned and receded at an early age. A good portrait by Meredith Frampton exists in the collection of the Art Workers’ Guild, and there is a watercolour caricature in the Arts Club.

Shortly after his death Robert Donat, who was married to Voysey’s niece, broadcast a personal study of ‘Uncle Charles’ from which the following passages are quoted:

‘If you had wandered through various rooms of the Arts Club in Dover Street, London, any time after eleven o’clock in the morning until about the same hour at night, you would almost certainly have noticed an elderly gentleman with features greatly distinguished by the cut of his nose and the arch of his brow, the extraordinary sensitiveness and pugnacity of his mouth, and the distant, dreaming look of the visionary in his eye. Probably the first thing you would have noticed was the narrow, immaculately clean starched collar, the colour of which was the brightest thing in the room. It was a beautiful blue. You would probably also have noticed that the collar of his jacket had no lapels. He designed all his clothing himself, and he had a rooted objection to anything that harboured dust or dirt of any description. Therefore there were no unnecessary nooks and crannies in his clothing, nor even cuffs to his trouser bottoms. He was clean and prim and gentle, but of firm disposition.

‘He was the sort of many you would never dream of taking any liberty with. You would probably have hesitated to introduce yourself. Automatically he commanded your respect. There was nothing forbidding about him and yet there was aloofness and distinction in abundance.

‘If I have conjured up a vision of a very sweet, gentle, kind old gentleman I have only half succeeded, because there was so very much more to him than that. You may have got the impression that butter wouldn’t melt in his mouth. It certainly wouldn’t unless it happened to be the very best butter. But if there was the slightest defect in the butter I’m afraid, without more ado, he would have spat it out. He liked only the best of everything.

‘Of all his remarkable attributes, the most remarkable thing about him, I think, was his smile. It was a lovely smile. There was more kindness and more simple delight in humour and more sheer affection in that smile than in any smile I have ever beheld. One of his greatest friends was his brother [Ellison Voysey]. To see these two brothers together was always a delight. They were both inordinately fond of oysters, and on one or two occasions I had the pleasure of taking them out to a famous restaurant on Piccadilly Circus and watching them consume a dozen or two of the best. But consume is an inadequate word – a ridiculously inadequate word – to describe the gradual disappearance of those oysters.

‘Neglected he was, to a certain extent, but neglected by his own choice. He drew apart from the world, like many a great artist before him, simply because he couldn’t altogether cope with his work and with the world at the same time. He chose his loneliness, but he didn’t particularly like it. He had all he needed and more, and his rooms in St James’s Street, though simple, were extremely comfortable and were filled with beautiful things of his own designing.’

J. BRANDON-JONES

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The drawings at the RIBA

Provenance: Nearly all the drawings at the RIBA were originally kept in Voysey's rooms at St James's Street in the same two chests designed by Voysey himself in which they eventually came to the Institute. When in 1941 illness made it impossible for Voysey to continue living on his own, his son carried him off to Winchester, where he spent the last few months of his life, and the chests were removed and sent to a place of safety along with the treasures of the RIBA Collection. In 1943, in accordance with his father's wish, Charles Cowles Voysey presented the drawings to the Institute as a permanent memorial.

The drawings cover all the varied aspects of Voysey's work, and include 88 designs for buildings, 8 designs for extensive alterations or additions to buildings, 260 designs for furniture, 226 graphic designs and 208 designs for wallpapers and textiles. This represents the great majority of Voysey's surviving drawings, and only the wallpaper and textile designs are surpassed by the V & A's collection, which has recently been enriched by a number of designs from the Morton textile firm. There are only a few gaps in the RIBA's collection which should be mentioned. Nine out of the forty-five buildings known to have been executed by Voysey (discounting stables, cottages, lodges &c attached to houses) are not represented. These are: The Cottage, Bishop's Itchington, Warwicks, c.1889; the final design for the Forster house at Bedford Park, London, 1891; the Wentworth Arms Inn, Elmesthorpe, Leics, 1895; the pavilion at Oldbury Park, Birmingham, 1899; The Orchard, Chorleywood, Herts, 1899 (drawings for which are at the Geffrye Museum, London, and in the collection of Brian Blackwood); Priors Garth, near Puttenham, Surrey, 1900; White Cottage, Lyford Road, Wandsworth, London, 1903 (drawings for which are at the house); Tilehurst, Bushey Grange Road, Bushey, Herts, 1903; and the final design for the bungalow at Barnham Junction, Sussex, 1909. Also unrepresented are the unexecuted, early designs for buildings in a somewhat immature picturesque style inspired by Devey. This last omission may have been deliberately made by Voysey himself, who went through his drawings and other effects in old age, adding signatures to the drawings, making additions to the 'Black Book' (his own list of his works) and collating cuttings and photographs into a scrapbook, now in the possession of his son.

Because the drawings cover such a span of years and such a wide variety of designs, they give a good idea of how Voysey worked. Changes can be discerned over the course of his career: John Brandon-Jones discusses above Voysey's development as a designer of houses, and Peter Floud first described Voysey's development as a wallpaper designer (*Penrose Annual*, LII, 1958, pp.10-14). But what is remarkable is that despite these changes Voysey's designs retain a high degree of consistency: they show how in a single-minded way he worked out solutions to functional and visual problems according to his principle of fitness for purpose, and then reused the same solutions over a period of years, sometimes modified or added to. And they also show how unified was his approach to design, whether he was dealing with buildings, furniture or decorative work.

The very appearance of the drawings displays a remarkable uniformity and neatness which reflects Voysey's character and ideas. The methodical régime in Voysey's office has already been described (see John Brandon-Jones, 'C. F. A. Voysey' in *Victorian architecture* (ed. P. Ferriday), 1963, pp.276-277), and Voysey apparently kept such strict control over his

assistants that only very slight differences in the drawings betray the presence of different hands. H. Gaye and H. Stevens are the only draughtsmen's names inscribed on drawings.

Most drawings, with the exception of the ones belonging to the later, less successful years which are made on poorer quality paper, are on half-imperial sheets of Whatman paper which exactly fitted the drawing board which Voysey designed for himself. The drawings are treated in a similar way whatever they are for. They are fitted economically on to the sheet and are carefully labelled in a script designed by Voysey himself, with occasional misspellings which betray Voysey's unconventional education. The client's name is almost invariably given with full titles – Voysey was very aware of social distinctions. Except in the case of later drawings, which are often in pen, plans, elevations and sections are usually drawn in with precise lines in hard pencil and are often washed in clear, bright colours. Voysey disliked the greenery-gallery of what he called the 'Spook school' (see *Magazine of Art*, II, 1904, p.211), and there are some finished perspectives in gay, almost garish watercolour.

There are no topographical drawings of buildings: the only study drawings are of plants and birds and the occasional figure motif; there are no preparatory drawings, such as the thumbnail perspectives made by other architects such as Philip Webb; and there are few alternative designs. These omissions could be due to selection, but they consort very well with what is known of Voysey. Cowles-Voysey says that his father drew with ease and confidence, seldom using an eraser. Voysey was against working from sketches of other people's designs: '... there is a wide difference between the influence of memory not deliberately referred to, and the determined espousal of a pre-existing design. What you can remember is your own, what you sketch you steal' (*Individuality*, 1915, p.88) and advocated that the designer should '... gather his knowledge of form by making careful diagrams of flowers and plants, by drawing plans and elevations and sections, he will then learn the true form of every part, with its structural relation of parts' (*ibid.*, p.13).

The drawings for both houses and furniture show clearly how Voysey evolved certain types, and then repeated them many times.

In a house of any size the main house and offices are usually contained in separate blocks which are either placed side by side (as for example at the house near Puttenham, c.1896-97, [117] & Fig.9, or Norney, near Shackleford, 1897, [125] & Fig.13) or are at an angle to one another (as for example at Broadleys, Windermere, 1898, [138] & Fig.15, or Littleholme, Frinton, 1906, [41] & Fig.32). Frequently the entrance lobby, sometimes with the stairs, is in a separate projection (as for example in the house at Kidderminster [56], or at Littleholme, Guildford, c.1906 [40]). There are other features which continually reappear: for example a pair of bay windows with a veranda in between (as in the house near Puttenham, c.1896-97, [117] & Fig.9, or in Moorcrag, Windermere, 1898, [139] & Fig.20); or stone-walled terraces (as at Broadleys, Windermere, 1898, [138] & Fig.15, New Place, Haslemere, 1897, [49] & Fig.14, or The Pastures, North Luffenham, c.1901, [109] & Fig.25); or pitched roofs with cross-gables (as in Norney, near Shackleford, 1897, [125] & Fig.13, or The Pastures, North Luffenham, c.1901, [109] & Fig.25). And of course the typical Voysey details, such as the white roughcast, the iron casement windows with stone dressings and the elegant iron gutter brackets, reappear constantly.

The same consistency can be seen in the designs for furniture. Designs,

once formulated, are repeated many times, as can be seen in the case of the lathe-back chair which is first seen in a design with a watermark of 1891 [208] and appears last in a design of c.1921 [228]; or the case of the chair with the splat pierced by a heart-shape, which is first seen in a design of 1898, [210] & Fig.53, and last appears in a design of 1908 [225]; or again in the case of the easy chair with the lunette-shaped top, which is first seen in a design of 1900 (*see* Fig.58) and is last seen in one of 1908 (*see* note to [212]). In his later years, when he was turning towards more traditional forms, Voysey reused his old furniture designs, but added more details as can be seen for example by comparing a design for a chair of 1902 to a design for a commode of c.1919 [255].

When Voysey submitted furniture designs to manufacturers they were usually either copies or near copies of designs made earlier for individual clients (for example this happened in the case of a billiard table design [183] and a piano design, [320] & Fig.73). This process also operated in the case of metal fittings: for example a light fitting designed for Broadleys, Windermere, appears in an Elsley catalogue (*see* note to [891]). In turn, when Voysey was designing for individual clients he could specify standardized fittings of his own design, and there are many inscriptions on his designs for furniture referring to fittings by their catalogue numbers.

Voysey's unified approach to design is demonstrated in the way in which he designed his furniture on the same Puginian principle of assembling clearly separate parts which indicate their purpose, which he followed in his designs for buildings, and in the way in which he uses certain forms, to different scales, in both buildings and furniture. Examples of pieces of furniture formed out of clearly separate parts are a writing table designed for S. C. Turner in 1906 [425], which consists of a pedestal type desk with on top a pair of paper cases of a type designed in 1896 (*see* [317]), and a settle designed for R. W. Essex in 1903, [330] & Fig.75, which is made up of a reading chair, two small cupboards, bookshelves and a ledge. A striking instance of similar forms appearing in architecture and furniture can be seen by comparing a clock case designed in 1895, [240] & Fig.108, with a stable gateway designed c.1897, [117] & Fig.12. The slender posts topped by thin, cornice-like capitals which are used so often in furniture designs reappear as piers in the design for the Sanderson factory at Chiswick, c.1902, [63] & Fig.42; and the corner buttresses used so often in designs for houses reappear as corner posts in a design of 1895 for a chest of drawers, [233] & Fig.61.

Voysey's designs are also unified by his typical flat, stylized decorative motifs which appear everywhere in a great variety of mediums and to quite different scales. Hearts appear everywhere from bed backs and chair backs to letterplates, hinges and bookplates. The birds and berries which appear in a piano music rest [324] or a hinge, [416] & Fig.83, or the stylized trees which appear in a screen [92].3, can easily be paralleled in designs for wallpapers and fabrics. In some cases exactly the same motifs are used in different contexts: the same roundels depicting country characters appear in stained glass as are used in a wallpaper design (*see* note to [134]) and the same depiction of Love and the Pilgrim appears in both a book cover and a poster (*see* note to [637]).

Many of the drawings are particularly interesting either because they show designs which, though executed, no longer retain the appearance which Voysey intended or because they show objects, such as pieces of furniture or ephemera such as letterheadings, posters &c which may well have been executed, but can no longer be traced.

Few of Voysey's houses retain their original bright colouring: in the drawings they have pristine white walls which contrast with the red of tile copings, chimneypots and curtains, the bright green of drain pipes and water butts, the black of gutter brackets and tarred plinths and the

gay colours of flowering creepers. Time has wrought even greater changes in the gardens, and in order to see the neat appearance which they were supposed to have, with shaped beds and clipped shrubs, formally laid out, it is necessary to look at such drawings as those for the gardens at Lowicks, Frensham, 1895 [40].3 & 4, at New Place, Haslemere, 1897 & 1901 [49].1 & 8, or at Henley-in-Arden, 1909 [51].1 & 2 & Fig.37.

There are a large number of drawings for unexecuted designs which, though sometimes not the most exciting drawings aesthetically, are very revealing about aspects of Voysey which are not usually stressed.

Voysey is associated with simple white houses with low, spreading lines. But when, as in a town, the site was not unrestricted, he favoured a tower house design. The only design of this sort which he executed is the Forster's House in South Parade, Bedford Park, London, but there are other, unexecuted designs, such as a design of c.1889 for an unspecified town site [165], a design of 1903 for Bognor [20] and another design of 1903 for Bedford Park, [88] & Fig.28. Voysey's strikingly simple houses were built for middle-class clients. But he was a believer in the social hierarchy, and his designs for aristocratic clients were more traditional. For example an unexecuted design of 1895 for Lord Lovelace [111] has relief sculpture in stone and carved window frames, and an unexecuted design of 1904 for Lady Somerset, [78] & Fig.29, is in stone with a formal entrance tower. There are also unexecuted designs which suggest that even when designing for the middle classes Voysey would have abandoned his usual roughcast more often if given the chance: examples are a design of c.1898 for a house at Glassonby, [45] & Fig.17, and the design of c.1903-04 for Bracknell Gardens, Hampstead [65]. When Voysey's architectural practice began to decline in the years preceding the First World War his ideas on house design were becoming more conservative. The only executed design which shows this trend is the house of 1909 at Combe Down [34], but there are several unexecuted designs which show rather eccentric experimentation with courtyard plans, towers, crenellations and Gothic arches (*see* designs of 1914, [7] & Fig.38, and [130], of c.1920 [57] and of c.1922 [54]).

Voysey is rightly famous for his houses and indeed built few other types of building, apart from his fascinating factory at Chiswick, [63] & Fig.42. But it is interesting to see in his unexecuted projects how he approached other sorts of buildings. His designs for large public buildings, for example for the Ottawa Government buildings, c.1914 [113], and for Wimbledon Town Hall, 1927 [96], were straightforwardly Gothic; his design of 1910 for office blocks, [91] & Fig.45, has a rather forbidding brick façade with plain, uniformly spaced windows; a 1923 design for flats, [68] & Fig.49, is a Gothic tower block; and a design of 1901 for a school, [61] & Fig.41, has a stone exterior with statues on the apex of two of the gable ends. Voysey's idea for a telephone box of 1923, [914] & Fig.120, was a colourfully heraldic, Gothic design.

It is also interesting to see from unexecuted designs what Voysey's attitudes were to older buildings. His somewhat unfortunate design of c.1907-08 [30] for additions to the Colchester office of the Essex & Suffolk Equitable Insurance Society reveals that he was quite prepared to tamper with a Classical building which he probably considered dull and alien; whereas in 1910-11, when his designs for a convalescent home at Holmbury St Mary were turned down, he was deeply reluctant to tamper with a vernacular, old English barn in order to convert it for a new use (*see* note to [52]).

In conclusion, the drawings at the RIBA give a very complete picture of Voysey as a designer. They show every aspect of his work from buildings to bookplates, executed and unexecuted, at its best and sometimes at its worst, and they give an insight into the way in which a very original mind worked.

Arrangement of entries

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Layout

PLACE OF SUBJECT HEADING

Stage of realization, e.g. survey, preliminary or sketch design, design, working drawing; date(s) of drawing(s); number of drawings given in parentheses

Aspect treatment (does not apply to Parts III & IV): plans, elevations, sections, details, perspectives

Scale (does not apply to Parts III & IV): $\frac{1}{8}$ in to 1 ft unless otherwise stated

Inscriptions: Words appearing in italic in the entries are inscribed on the drawings; because explanatory labels and some dimensions appear on nearly all drawings, only additional inscriptions are given in the entries

Watermarks: In the case of undated drawings only, the dates of marks are given if they exist; the paper manufacturer's mark, which is usually J. Whatman, is not given

Signature & date: In general, where signature, current work address and date are given, only the date is quoted; where signature and current work address are given, only the address is quoted; and where only a signature is given, the form of the signature is not quoted; however, in his old age Voysey sometimes added signatures and even dates to earlier drawings, and where this appears to have happened, full details are given. Voysey's work addresses were:

1882: Broadway Chambers, Westminster

1885: No.7 Blandford Road, Bedford Park; then No.45 Tierney Road, Streatham Hill

1890/91: No.11 Melina Place, St John's Wood

1895: No.6 Carlton Hill, St John's Wood

1899: No.23 York Place, Baker Street

1913: No.25 Dover Street; then No.10 New Square, Lincoln's Inn

1917: No.73 St James's Street

Order of entries

Entries in Part I are arranged alphabetically by location, except when the location is unknown. In Part I when the location is unknown, and in Parts II, III & V, they are arranged alphabetically by name of subject. Within subject, the entries are in chronological order, except when the date is unknown, when they are arranged alphabetically by name of client. Entries in Part IV are in approximately chronological order, *see* p.74. The user who wishes to study the entries in chronological order is referred to the chronological sequences under individual subject headings and to Appendixes A & B. The user who wishes to study a particular subject (other than a building type) is referred to the individual subject headings and to Appendix B.

Medium: 'Coloured washes' denotes flat washes & 'watercolour' denotes washes which are graded in colour and tone; in Part IV the media are described in full, but in Parts I-III & V, unless otherwise stated, drawings on Whatman or similar paper are in pencil and coloured washes, with very occasional use of red pen, or, in the case of perspectives and some elevations, in pencil and watercolour; drawings on linen are in pen, usually with the addition of coloured washes

Support: Unless otherwise stated, the support is Whatman or similar paper

Size: Height before width, given to the nearest 5mm; unless otherwise stated, drawings are approximately 560×780 or 780×560

Provenance: Unless otherwise stated, the drawings were presented to the RIBA by Charles Cowles Voysey in 1943

Black Book: This is Voysey's own manuscript list of his works in chronological order, contained in a volume with a black canvas cover (165×115). Entries before 1890 were made from memory; many projects were entered twice if the execution of the work was delayed, or if alterations were made to the design; no differentiation was made between executed and unexecuted work; and a number of additional entries were made by Voysey in his old age, at a time when he had no access to drawings, or documents, and he sometimes copied back into the book wrong dates taken from press cuttings. In the following catalogue all the entries for particular projects have been abstracted, even when the RIBA does not have drawings for every part or stage of the project. The entries are quoted more or less verbatim, with minor adjustments to spelling and punctuation.

Literature & for reproduction

Notes

Abbreviations

BIBLIOGRAPHICAL

- ABN Architect & Building News*, 1927-
AcA Academy Architecture, 1889-1931
AAJ Architectural Association Journal, 1905-68
AJ Architects' Journal, 1919-
AR Architectural Review, 1896-
Archit The Architect, 1869-1926
BA The British Architect, 1874-1919
Builder The Builder, 1842-1966
BN Building News, 1856-1926
CL Country Life, 1897-
 D. Gebhard, *Charles F. A. Voysey*, 1970 Catalogue of an exhibition
 held at the University of California at Santa Barbara, 1970
 Pevsner Sir Nikolaus Pevsner & others, 'Buildings of England'
 volumes e.g. Pevsner, *Herts*, 1953
RIBA Jnl Journal of the Royal Institute of British Architects, 1894-
Studio The Studio, 1893-1963
Symbolism Symbolism in design, 1930 (see p.67)

References to entries for the Quarto Imperial Club volumes are to the O-R volume of the RIBA Drawings Collection catalogue series

TEXTUAL

- | | |
|--------|--|
| BB | Black Book (see p.15) |
| c. | circa |
| C | century |
| CRO | County Record Office |
| dem. | demolished |
| Exhib. | exhibited |
| Fig. | figure |
| ft | foot, feet |
| FS | full size |
| illus. | illustration (always referring to illustrations other than reproductions of catalogued drawings) |
| in | inch, inches |
| Insc | inscribed |
| Lit | literature |
| nr | near |
| pl. | plate |
| pres. | presented |
| Prov | provenance |
| RA | Royal Academy of Arts |
| Reprd | reproduced |
| RIBA | Royal Institute of British Architects |
| s & d | signed & dated |
| V & A | Victoria & Albert Museum |
| w/m | watermark |

VOYSEY, Charles Francis Annesley (1857-1941)

Part I Buildings, parts of buildings, monuments & memorials

[1] ALDERLEY EDGE (Cheshire): Woodbrook
Designs for a new house for A. Heyworth,
1905 (2):

1-2 Ground plan & 3 elevations

Insc: *Woodbrook Alderley Edge Cheshire for A. Heyworth Esquire*

1 s & d: ... *June 9 1905*

Lit: *B.A.*, LXVI, 1906, p.274 (illus.)

2 Insc: *2nd revised plan*

s & d: ... *July 3 1905*

1-2 BB, 1905, p.55: House for A. Heyworth

Both designs show an L-shaped house with an entrance court in the angle of the L; and in both designs the house is roughcast, with green slate roofs, and windows with stone dressing. No.2 differs from No.1 in having a slightly contracted plan, and in giving an extra castellated storey to the block formed by the entrance hall and veranda. Neither design was executed, but the house was altered by Voysey (see [2]).

[2] ALDERLEY EDGE (Cheshire): Woodbrook,
Woodbrook Road

Working drawings for alterations & additions to existing house, 1905-06, 1908, 1915 & 1917, & design for studio room in garden, 1915, for A. Heyworth (16):

1-14 Working drawings

Details

1 Section through porch &c, details of staircase window & of various fireplaces & doors

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

Insc: (in pencil) 2

s & d: ... *Sept. 14 1905*

Pen & coloured washes (545 × 755)

2 Section through drawing-room, section through lavatory & new bedroom & details of chimneypiece in playroom &c

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

Insc: 3

s & d: ... *14 Sept. 05 & copy M. 22 Sept*

Pen & coloured washes (560 × 765)

3 Drawing-room window

Scale: 1in to 1ft, FS

Insc: 4

Pen & coloured washes (775 × 585)

Nos.1-3 more or less correspond to survey drawings of the house which were made in 1968 (see final note).

4 Gates

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

Insc: Fittings by Reynolds & Elsley specified & prices given

s & d: ... *Octr 24 1905*

On linen (370 × 790)

5 Duplicate of No.4

Pen & coloured washes (390 × 765)

The gate lamp is identical to those for Chalfont St Giles [27] and North Luffenham [109].2, is similar to that for Ty-bronna, nr Cardiff [23].2 & 5, and is almost the same as that for Norney, Shackleford, [125].6 & 7.

6 Main staircase as existing & with alterations, not as executed

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

Insc: *Back staircase*

d: *Novr 9th 1905*

Pencil & coloured washes (520 × 765)

This does not correspond to the 1968 survey drawings, where the back staircase is not in the position shown in Nos.6, 7 or 11.

7 Plan of boundary wall, with details of buttresses

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

d: *Febry 9th 1906*

Pencil & coloured crayon (250 × 750)

8 Motor shed & tool house

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

Insc: *Fourth Scheme*

Pen & coloured washes (555 × 700)

9 Shelter to motor shed

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

Pen, pencil & coloured washes (515 × 660)

10 Motor shed & tool house

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

Pen & coloured washes (560 × 630 approx.)

Nos.8 & 9 correspond. No.10 is slightly different.

The 1968 survey drawings do not correspond with Nos.8, 9 or 10.

11 Proposed new entrance to dining-room

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

d: *Jany 1908*

Pencil & coloured crayon (390 × 460)

This does not correspond with the 1968 survey drawings. It shows the back staircase in the same position as in No.6.

12 Old bathroom converted into bedroom

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

s & d: *C. F. A. Voysey Architect April 1915*

Pencil & coloured crayon (540 × 775)

This does not appear to correspond with the 1968 survey drawings.

13 Finial of newel post for steps to dining-room

Scale: FS

s & d: ... *Octr 1917*

On linen (390 × 215)

14 Uralite panelled door

Scale: FS

On linen (250 × 190)

15-16 Design for a studio room for the garden, 1915

15 Preliminary design

Plan & section

Pencil on detail paper (550 × 750)

16 Design: a slightly smaller version of No.1

Plans, elevations & sections

Insc: *Garden room & materials & details of*

construction specified

s & d: ... *April 1915*

Pen with coloured washes on detail paper

15-16 Scale: $\frac{1}{2}$ in to 1ft

1-14, 16 Insc: *Woodbrook Alderley Edge or Alderley*

Edge Cheshire &c, on some drawings, for *A. Heyworth Esquire*

On tracing paper, except Nos.4, 13 & 15

Prov: Pres. on indefinite loan by G. K. Grimshaw,

1968, except Nos.4, 13 & 16

BB, 1905, p.56: Alterations, additions, repairs, decoration & furniture; 1915, p.81: Alterations & additions; 1915, p.82: Studio for garden; April 1918,

p.84: Alterations & additions completed

Lit: Pevsner & Hubbard, *Cheshire*, 1971, p.57 (short description)

Kept with the drawings are 4 prints of survey drawings of the house made by G. K. Grimshaw in 1968.

The house before Voysey was yellow brick. His N elevation is in his usual roughcast with stone-dressed mullioned windows, but the rest of his work is in yellow brick. A distinctive feature is the use of two large, semicircular windows in the drawing-room and playroom. The interior contains tiled fireplaces, one with columns, and a staircase with narrowly spaced slats for banisters.

For furniture designed for Alderley Edge see:

[267] Kitchen dresser, 1906

[189] Glass-fronted bookcase with cupboards below, w/m 1903

[287] Frame of white enamel with gilded inner border

[3] ALDERLEY EDGE (Cheshire): Cottages

Designs & working drawings for a pair of semi-detached cottages for A. Heyworth, c.1919 (11):

1-5 Designs

1 Half-plans, half front & back elevations & side elevation, showing a design with the main entrance through a porch in the front; half-plans, side elevations & section, showing alternative design with the main entrance through a door at the side

s: *C. F. A. Voysey 73 St James's St SW*

Pencil on coarse buff paper (315 × 545)

2 Same as No.1

On linen (325 × 555)

3 Same as No.1

Insc: *B 53 × 25 × 22 = 29150 at 9d per ft £1055.12.6 per pair*

Print backed with cardboard (295 × 500)

1-3 Reprd: *Builder*, CXVII, 1919, p.164

4 Plans & front & side elevations of alternative design shown in Nos.1-3

Pencil & orange wash on coarse buff paper (385 × 420)

5 Same as No.4

Pencil on detail paper (405 × 435)

4-5 s & d: ... *April 2 1919*

6-11 Working drawings, the same design except for minor details as the alternative design shown in Nos.1-5

6 Half-plans & details

Pen & pencil (545 × 750)

7 Front elevation

Insc: 4

Pencil (585 × 765)

8 Back elevation & details

Insc: 5

Pencil (595 × 760)

9 End elevation & details

Insc: 6

Pencil (595 × 760)

10 Sections

Insc: 3

Pencil (575 × 765)

11 Sections

Pencil (575 × 750)

6-11 Scale: $\frac{1}{2}$ in to 1ft, except details

On tracing paper, torn

Prov: Pres. on indefinite loan by G. K. Grimshaw, 1968

1-11 Insc: *Cottages or proposed cottages at Alderley Edge for A. Heyworth Esq*
 BB, 1919, p.87: Complete set of drawings of pair of cottages & tenders & plotting of 20 for A. Heyworth, Alderley Edge
 Lit: *Builder*, CXVII, 1919, p.164 (short description of materials & construction)
 The first design in Nos.1-3 has a half-timbered front porch. The alternative design in Nos.1-3, which is elaborated in Nos.4-11, has a recessed side entrance. In both designs the cottages are roughcast, except for the plinths and chimneys, which are tarred. The windows have iron casements and stone dressings and the roofs are of green slate.

[4] ALDERLEY EDGE (Cheshire): Cottages
 Possibly a design for repairs &/or alterations to cottages ... for A. Heyworth Esq & F. Roby Esq
 Details of doors, windows, fireplaces, a gate &c
 Scale: $\frac{1}{2}$ in to 1ft, 1in to 1ft, FS
 Insc: As above
 Pencil on tracing paper (565 x 740)
 Prov: Pres. on indefinite loan by G. K. Grimshaw, 1968
 The wood-framed windows and one door do not appear to be Voysey's designs. They may possibly be the work of C. Cowles Voysey working in his father's office.

[5] AMPTHILL (Beds): Cottage
 Design for proposed cottage ... for Miss M Foster Melliar, 1913
 Plans, elevations, section & detail section of chimneystacks
 Insc: As above & at *Amptill Bedfordshire*
 s & d: ... April 1913
 (565 x 445)
 Lit: *B.A.*, LXXIX, 1913, p.315 (short description of materials & construction) & p.330 (illus. of pen drawing corresponding to this drawing)
 The design, which does not appear to have been executed, is single-storey except for a small basement at one end where the site runs sharply downhill. The materials are roughcast, with oak-framed casement windows, a red tiled roof and a brick pier supporting a corner veranda.

[6] ARLEY (Warwick): Bigstones
 Design for a house & garden, apparently unexecuted, for Bernard Ellis, 1898
 Block plan of house & garden
 Scale: $\frac{1}{8}$ in to 1ft
 Insc: As above & *Bigstones Arley Warwickshire for Bernard Ellis Esquire*
 s & d: ... February 18, 1898
 (780 x 560)
 BB, 1898, p.34: House at Arley for Bernard Ellis
 The block plan shows a rectangular house with shallow projections at front (main entrance) and rear. The garden includes a kitchen garden, a row of yew trees, a heart-shaped flowerbed and bay trees in tubs.

[7] ASHMANSWORTH, nr Newbury (Berks): House
 Unexecuted design for a house for Arthur à Beckett Terrell, 1914 (2):
 1 Plans & 3 elevations [Fig.38]
 (495 x 745)

2 Two elevations & section
 (350 x 790)

1-2 Insc: *Proposed house at Ashmansworth Hampshire for Arthur à Beckett Terrell Esquire*
 s & d: ... Octr 1914
 BB, 1914, p.81: House at Ashmansworth
 Lit: *B.A.*, LXXXII, 1914, p.256 (short description) & pp.256 & 268 (illus. of pen drawings corresponding to Nos.1 & 2 & of block plan of house & grounds)

Because of the windy site the house is planned round a sheltered courtyard containing a pergola and a table. The materials are roughcast, with tarred plinths on all walls except for those inside the courtyard, stone dressings and iron casements for the windows and grey slates for the roofs. The castellated tower has a windmill on the top and a well underneath, with cisterns on the second floor and an outlook room on the third.

[8] ASWAN (Egypt): House
 Preliminary design & design for a house for Dr H. E. Leigh Canney, 1905 (4):
 1-2 Preliminary design
 1 Plans & elevations [Fig.30]
 Insc: 1, with a few rough notes on materials, numbers of lights in windows &c
 s & d: ... September 1st 1905
 Lit: *B.A.*, LXV, 1906, p.94 (illus. of pen drawings corresponding to No.1)

2 Sections
 Insc: 2, with a few rough notes about details of construction
 s & d: ... September 1st 1905
 The number of lights per window is sometimes different from No.1.

3-4 Design: only slightly different from Nos.1-2
 3 Plans & north & west elevations
 Insc: As above & 1, with an index to materials & a rough note about a door referring to detail sheet No.3
 s & d: ... Octr. 30 1905

4 Sections
 s & d: ... Octr. 30 1905
 Pencil

1-4 Insc: *House for Dr Leigh Canney at Assuan Egypt*
 BB, 1905, p.56: House for Dr H. E. Leigh Canney of 31 Belsize Square NW
 The house occupies a more or less rectangular site buttressed on just over two sides by a stone-walled terrace. Voysey's customary roughcast and windows with stone dressings are used. Concessions to the climate are the flat roof, which is given a castellated outline edged with red tile coping, the ample provision of verandas and balconies and the airy double-storey hall and drawing-room. The house was built, and there is a photograph of it at the RIBA.

For an item of furniture possibly designed for this house see:
 [340] Sideboard for Dr Leigh Canney, w/m 1903

[9] BARNHAM (Sussex): Bungalow, Barnham Junction
 Design for a House for A. A. Voysey, 1909
 Plan & 2 elevations
 s & d: ... September 26 1909
 Pencil (385 x 555)
 BB, 1909, p.68: House for A. A. Voysey at Slindon nr Barnham Junction, Sussex
 The above drawing shows Voysey's second (executed) design for this house. The first design is shown in a drawing at the V & A (E.253 1913 V.1) and is for a two-storey house with an open-air sleeping chamber on the first floor. The RIBA drawing shows a single-storey row of five rooms with a slightly off-centre porch. In both designs roughcast, windows with stone dressings, tile roofs and brick chimneys are used. In addition, the first design shows tarred plinths and the second design shows brick piers supporting the porch. A. A. Voysey was C. F. A. Voysey's brother.

[10] Nr BEACONSFIELD (Bucks): Hollymount, Amersham Road, Knotty Green
 Preliminary designs & details of executed design for a house for C. T. Burke, 1905-07 (10):
 1-7 Preliminary designs
 1 Ground plan, including layout of garden, bedroom plan, north south & east elevation(s) & W elevation including garden
 Insc: As above, with index to materials & (in pencil) £1429
 s & d: ... September 24 1905

2 Same as No.1 [Fig.31]
 s & d: (added later) ... 73 St James's St S.W. 1 1905
 The design shown in Nos.1 & 2 corresponds, except for the treatment of the door in the N elevation, to the pen drawing illustrated in *B.A.*, LXV, 1906, p.148.

3 Design A: ground plan including layout of garden & west elevation
 Insc: As above, with index to materials
 s & d: ... Octr 16 1905
 Repr'd: D. Gebhard, *Charles F. A. Voysey*, fig.66

4 Plans & E & W elevations of design B & E, W & S elevations of design C
 s & d: ... October 5th 1905

5 Design D: plans, elevations & small inset perspective
 Insc: As above & (in pencil) £1429
 s & d: C. F. A. Voysey Architect 10 New Sqre Lincoln's Inn (this address has been substituted at a later date for 23 York Place W) December 31 1905
 Perspective in pen & watercolour (555 x 525)
 This corresponds to the second design illustrated in *B.A.*, LXVI, 1906, p.346.

6 Design E, with minor amendments (to 2 internal & 1 external walls & to the position of the beds) indicated in pen & pencil on the 1st floor plan
 s & d: ... May 4 1905
 On linen (495 x 630)
 This, with the amendments, corresponds with the first design illustrated in *B.A.*, LXVI, 1906, p.346.

7 Plans, elevations & sections of a design very similar to No.6: there are very slight differences & 1 amendment is incorporated from No.6
 Insc: 1; verso (in a hand other than Voysey's) C.T. Burke Esqre Penn Bucks
 s & d: ... September 4 1906 & C.C. & (? - difficult to decipher) C.I.S.
 On linen (555 x 790)

1-7 Insc: As above & *House (6 & 7 Proposed house) for C. T. Burke Esquire Amersham Road Penn Bucks*
 Nos.1-2 show a rectangular house with a small projecting W entrance porch, a covered way leading to a coal and wood shed to the N and a formal garden to the S. This formal garden is shown in this position in No.3 and in the perspective in No.5, but in fact an orchard was planted on the site. In design A in No.1 the house has become wider and shallower and the projecting porch has been replaced by an even smaller recessed porch. In designs B & C in No.4 the house has become less wide again and the covered way and wood and coal shed have disappeared. In design C a central gabled projection has been added to the W elevation, with the main entrance placed in it asymmetrically. In design D in No.5 this W projection has been placed asymmetrically and the main entrance has been placed in it centrally; the E elevation has gained two small gables; and a small service yard has appeared attached to the N side of the house. This yard disappears in design E in No.6 and in No.7, but reappears, in a modified form, in the executed building. Apart from this yard, No.7 seems to be the same as the executed building. The materials shown in Nos.1-7

and used in the executed building, are roughcast with tarred plinths for the walls, red tiles for the edges of the string-courses, stone dressings and iron casements for the windows and green slates for the roofs.

8-10 Details of executed design

8 Design for garden gate

Elevation, section & details

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

Insc: As above, at Amersham Rd Penn Bucks & No 19

s & d: ... Oct 13th 1906

On linen (445 x 335)

This is the design used for the two gates on to the Amersham Road. It is similar to a gate designed for a house at Gray's Park, Stoke Poges [127].1 & 2.

9 Details of gutter brackets

Scale: FS

Insc: As above, House for C. G. Burke Esq Amersham Rd Penn Bucks & 23

s & d: ... March 13 1907

Pencil with green wash on detail paper (655 x 775)

10 Design for a garden gate

Half-plan of top, elevation & details [Fig.67]

Scale: 1in to 1ft, FS

Insc: As above & Collier & Catley's price £7.10.0

s & d: ... March 31st 1907

This is the gate to the S of the house leading to the orchard. The design is the same as a gate for the house at Frinton [4].6, and it is very similar to a gate for Littleholme, Guildford [46].5 & 6.

1-10 BB, 1905, p.56: House for C. T. Burke at Penn Bucks

Lit: (for design as executed) B.A., LXVIII, 1907, p.60 (illus. of perspective drawing); *Studio yearbook*, 1910, p.81 (plan & photograph of exterior); M. Macartney, 'Recent English domestic architecture', AR, special issue, 1911, pp.167 (description) & 168 (photographs of exterior); *Moderne Bauformen*, X, 1911, pp.255-256 (photographs of interior); *Archit*, CII, 1919, p.352 (photograph of exterior)

There are photographs of the exterior and interior of the house, and of a summerhouse (since destroyed), at the RIBA.

The house was furnished with Voysey furniture. For furniture probably designed for the house see:

[413] Washstand, 1908

[251] Clock case, 1921

[252] Clock case, c.1921

[396] Toilet table, 1921

[201] China cabinet, 1922

[384] Tables

[403] Wardrobe, bedside table & towel horse

[425] Writing table

[11] BEACONSFIELD (Bucks): House

Unexecuted designs for a second house for C. T. Burke, 1908 (2):

1 Plans & elevations

s & d: ... November 8 1908

Pencil

2 Plans & elevations: a slightly modified version of the design in No.1

s & d: ... 23 York Place Baker St W (this address crossed out) November 14th 1908 10 New Square Lincoln's Inn (added later)

1-2 Insc: Proposed house for C. T. Burke Esquire at Beaconsfield

BB, 1908, p.66

The drawings show a rectangular house with a hipped roof and a single chimney. The windows have iron casements and stone dressings; the roof is of green slate; the walls are rough cast with tarred plinths; and the main entrance door has a stone Gothic surround.

[12] NE BEACONSFIELD (Bucks): Church

Design for clergy stall & for choir stalls for G. A.

Hindley, 1921

Plans, elevations, sections & details

Scale: 1in to 1ft, FS

Insc: As above

s & d: ... Novr 1921

Pencil with red wash on coarse brown detail paper (630 x 755)

BB, 1921, p.90: Choir stalls for G. A. Hindley

The stalls are in a free Gothic style, and distinctive features include the angel finials on the clergy desk, the decorative use of dovetail joints and the scalloped outline of the backs of the choir stalls. This design recalls the work of J. P. Seddon, Voysey's one-time master.

[13] BEAULIEU (Hants): House, formerly the Horse & Jockey Inn

Preliminary & final designs for a sign showing a horse & jockey for Col. Raymond, 1927 (3):

1-2 Preliminary design

1 s: C. F. Annesley Voysey F.R.I.B.A. 73 St James's Street S.W.1

On squared paper (645 x 975)

2 Duplicate of No.1

On tracing paper (650 x 915 approx.), cut & torn

3 Final design

d: April 1927

On squared paper (645 x 975)

BB, 1927, p.99: Inn sign for Col. Raymond at Beaulieu Hampshire; 1930, p.101: Painted Horse & Jockey Inn Sign for Col. Raymond

No.3 differs only slightly from Nos.1 & 2. Col. Raymond's house was once the Horse & Jockey Inn.

There is a photograph of the sign at the RIBA.

BEAWORTHY

See HALWILL [47]

[14] BELFAST (N Ireland): House in Malone Road

Design for proposed house for Robert Hetherington

Esquire, 1911

Ground plan, showing layout of grounds, bedroom

floor plan, 3 elevations & section

Insc: As above, with index to materials & to areas

of turf, flowers &c

s & d: ... Jan'y 1911

BB, 1911, p.73: House for R. Hetherington in

Malone Road, Belfast

Lit: B.A., LXXXVIII, 1912, pp.316 (short description)

& 318 (illus. of drawing similar to this drawing);

C. E. B. Brett, *Buildings of Belfast 1700-1914*, 1967,

pp.61-62

The house is a rectangular block with a projecting entrance porch and lobby at the front and a projecting low service block at the rear. The walls are roughcast with tarred plinths, the windows have stone dressings and iron casements, the porch and lobby are stone and the roof is green slate. Its actual erection was supervised by Young & Mackenzie. The drawing shows the house as executed except for the porch. Half-inch scale drawings and an eighth-scale pen and ink tracing of the house are in the collection of Mr John Brandon-Jones.

[15] BEXHILL (Sussex): House, Collington Avenue

Unexecuted design for a house for A. Barker, 1898

(2):

1 Plans, elevations & section

Insc: (in faint pencil) Provide servants' back stairs & another bedroom

s & d: ... June 1898

2 Perspective of entrance & garden fronts with small-scale inset ground & 1st floor plans

s: C. F. A. Voysey Architect

(500 x 380)

Reprd: D. Gebhard, *Charles F. A. Voysey*, fig.52

The design has been slightly modified in No.2 to incorporate the back stairs and extra bedroom mentioned in the inscription on No.1

1-2 Insc: As above & Proposed house at Collington Avenue Bexhill

BB, 1898, p.36: House for A. Barker at Collington Avenue Bexhill & laying out estate

Lit: B.A., L, 1898, pp.183 (description) & 184

(illus. of drawing similar to No.1); *Builder's Journal & Architectural Record*, XI, 1900, pp.423 (description) & 424 (No.2 reprd)

The plan is a rectangle, broken on the garden side by a couple of two-storey bays and a veranda. The elevations are varied by gables, dormers and a corner tower. The walls are roughcast, the windows are wood-framed and the roof is of green slates. The house was to be part of a new estate in which each house was to have a sea view, and the shapes and sizes of the plots were to be varied.

[16] BIRKENHEAD (Cheshire): No.37 Bidston Road, Oxtan

Designs for a new dining-room for Mrs van Gruisen, 1902, & for a new bedroom for A. H. van Gruisen, 1905 (5):

1-4 Dining-room

1 Plan, elevations of 4 walls & details [Fig 63]

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

Insc: 1

s & d: ... March 1902

2 Same as No.1

On linen

3 Same as part of No.1: plan & elevation of 1 wall

Insc: x.v 200 casements

s & d: ... March 24 1902

4 Details

Scale: FS

Insc: 2

s & d: ... March 1902

On linen

1-4 Insc: ... for Mrs van Gruisen (sic) at 37 Bidston Rd Birkenhead & (1 & 2) dining room

BB, 1902, p.45: Alterations & decorations to room at 37 Bidston Rd Oxtan for Mrs van Gruisen (sic) & furniture

Lit: *Dekorative Kunst*, XI, 1902-03, pp.366-367

(photographs); *Catalogue of the Arts & Crafts*

Exhibition Society, 1903, 394bb & cc; *Studio*, XXXI,

1904, pp.130-131 (photographs); H. Muthesius, *Das*

englische Haus, III, Berlin 1904-05, p.168

(photographs); H. Muthesius, *Das moderne Landhaus*,

Berlin 1905, p.191 (photographs)

The design was carried out, and all the fittings and furniture were made by F. C. Nielsen. At least some of the fittings remain in situ (see Pevsner & Hubbard, *Cheshire*, 1968, p.100).

For furniture designed for this room see:

[272] Dumb waiter, 1902

[305] Mirror, 1902

[339] Sideboard, 1902

[359] Table, 1902

[360] Dining table, 1902

5 Bedroom [Fig.64]

Plan as now existing & plan, elevations & details of design

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

Insc: As above, 37 Bidston Road Birkenhead for A. H. van Gruisen Esquire & 1

s & d: ... December 21 1905 & initialled AH v G & ... (? - illegible)

BB, 1905, p.57: Room at Bidstone Oxton Birkenhead for Van Gruisen. Alterations, decorations & furniture for bedroom

The bedroom is the same shape as the dining-room, with the fireplace and window in the same places, and is therefore almost certainly the room above it. There are fitted cupboards, shelves, drawers and washstands, and the lower part of the wall is panelled. The design was executed and at least some of the fittings survive in situ (see Pevsner & Hubbard, *Cheshire*, 1968, p.100).

For furniture designed for this room see:

[171] Bedstead, 1905

[179] Bedside table, 1905

[394] Toilet table, 1905

[222] & [223] Chairs, 1905

For another item of furniture designed for the same house see:

[362] Table for veranda, 1902

BIRKENHEAD (Cheshire): Hollyhurst, No.30 Shrewsbury Road

For furniture designed for this house see:

[214] Guest chair, 1902

[178] Bedside table, 1902

[358] Table, 1902

[217] Chair, 1902-c.1903

BB, 1902, p.45: Alterations, decoration & furniture at ... 30 Shrewsbury Rd Birkenhead for Miss McKay

[274] Dumb waiter, 1909

[343] Sideboard, 1909

[380] Table, 1909

BB, 1909, p.67: Furniture for dining room for Miss McKay at Shrewsbury Road, Birkenhead

[414] Washstand, 1912

[395] Toilet table, 1912

[303] Looking-glass, 1912

BB, 1912, p.77: Furniture for Miss McKay at Shrewsbury Road, Oxton Birkenhead

Lit: Pevsner & Hubbard, *Cheshire*, 1968, p.100 ('... has four rooms with chimneypieces, one of them also with built-in furniture')

[17] BIRMINGHAM (Warwicks): Essex & Suffolk Fire & Accident offices, No.10 Victoria Square Design for lettering, *Essex & Suffolk Fire and Accident Office*, 1908

Elevation

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

Insc: As above & *This is the proposed lettering for outside office at 10 Victoria Square Birmingham*

s & d: ... August 26 1908

Pencil (185 x 770)

BB, 1908, p.65: Alterations, decorations & furniture for 10, Victoria Square Birmingham for Essex & Suffolk Equitable Insurance Society

BISHOP'S ITCHINGTON (Warwicks): The Cottage See [147]

For an item of furniture possibly designed for this house see:

[351] Table, 1889

[18] BLACKBURN (Lancs): Cottages on the corner of Eldon Street & Langham Road

Unexecuted design for 3 proposed cottages for the executors of Eli Heyworth Esquire, c.1906

Ground plan, showing garden, yards, paths, roads & c, 1st floor plan, S & E elevations & section & part roof plan showing flues

Insc: As above, with index of materials w/m: 1905

s: C. F. A. Voysey Architect 23 York Place Baker St W/ BB, 1906, p.58: 3 cottages at Blackburn Langham Road for E. Heyworth

Lit: BA, LXVII, 1907, pp.387 (description) & 388 (illus. of drawing similar to this drawing)

The cottages form an L at the junction of two roads, with one cottage in one arm and two in the other.

On the road side of the cottages are projections containing wcs and bathrooms, and in the acute angle of the L are projecting porches facing on to gardens. The walls are roughcast with tarred plinths, the windows are wood-framed and the roofs are of red tiles. The design was not executed because the local authorities wanted the wcs in the front of the cottages (in the gardens) because of a regulation about open spaces at the backs of buildings.

[19] BLEDLOW (Bucks): Church of the Holy Trinity Design for a clock dial, c.1903

Elevation

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

Insc: As above & for Holy Trinity Church Bledlow Pen & brush with black ink (375 x 345)

BB, 1903, p.48: Repairs to Holy Trinity Bledlow, Buckinghamshire. Revd. J. F. S. Pritchitt & Skilbeck This clock dial is still in situ. For a reading desk possibly designed for this church see [325].

[20] BOGNOR REGIS (Sussex): Tower house Unexecuted Design for a tower house for Ward Higgs Esqre, 1903

Plans, elevations & section [Fig.27]

Insc: As above

s & d: ... June 1903

BB, 1903, p.49: House at Bognor Sussex for W. Ward Higgs

Lit: *Moderne Bauformen*, IV, 9, 1905, pp.98, 102

(reprd)

[21] BRADFIELD (Berks): Cottage Design for a proposed cottage for G B Simonds Esq., 1919 (2):

1 Plans, elevations & section

Insc: at Bradfield Berks

s & d: ... May 1919

(375 x 620)

Reprd: D. Gebhard, *Charles F. A. Voysey*, fig.86

2 Same as No.1, but undated

Insc: As No.1 & about 1916 (£1000)

On linen (345 x 640)

BB, 1919, p.86: Geo. Blackall Simonds 2 cottages at Bradfield Berks and alterations to his own house Russett Manor

Lit: *Builder*, CXVII, 1919, p.164 (description & illus. of drawing similar to Nos.1 & 2)

The cottage is almost square in plan and has a steeply pitched hipped roof crowned by a single chimney. The walls are roughcast with tarred plinths, the windows have stone dressings and the roof is of red tiles. G. B. Simonds was first Master of the Art Workers' Guild.

[22] BUSHEY (Herts): Myholme, Merry Hill Lane Preliminary design & working drawing for a small convalescent home for children for Miss E. Somers, 1904 (2):

1 Preliminary design

Plans & elevations

Insc: *Proposed convalescent home at Merry Hill Road Bushey Herts for Miss E. Somers*

Pencil with coloured washes on tracing paper (465 x 550)

This is only slightly different from the executed design.

2 Working drawing

Elevation, section & detail of gate

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

Insc: *Myholme Merry Hill Lane for Miss Somers*

s & d: ... March 1904 & C.M.H. G.S. (? - difficult to decipher)

BB, 1904, p.52: House at Merry Hill Lane Bushey for Miss E. Somers; 1911, p.73: Additions & alterations to Myholme Bushey for Miss E. Somers

Lit: (for executed design) *Builders' Journal & Architectural Record*, XX, 1904, pp.271 (illus. of perspective) & 272 (illus. of plans & elevations);

Archit., LXXXVIII, 1907, p.408 (illus. of plans, elevations & perspective); M. Macartney, 'Recent English domestic architecture', *AR*, 1908, pp.171-173 (photograph & illus. of plans)

In both No.1 and the executed design the house is a narrow, rectangular block with a projecting porch, a red-tiled hipped roof and roughcast walls. In No.1 the windows are wood-framed, whereas in the executed design they have stone dressings; and in No.1 the porch is supported on wooden posts, whereas in the executed design it is supported on roughcast walls. The contractors were C. Miskin & Sons of St Albans. Voysey designed alteration to this house in 1911; and in 1904 he also designed another small house for Miss Somers in Bushey, Tilchurst, in Grange Road.

[23] NE CARDIFF (Glam): Ty-bronna, St Fagan's Road, Fairwater

Preliminary designs for a house & for stables & working drawing for gate for Hastings Watson, 1903-06 (5):

1 Preliminary design for house

Basement, ground & bedroom floor plans & elevations; the addition of a porch is sketched in on the plans & on the W elevation

Insc: With rough pencilled notes about alterations s & d: ... July 4th 1903

2 Preliminary design for proposed gate: part-plan, elevation & details

Scale: 1 in to 1 ft, FS

s & d: ... November 24 1903 & another signature (illegible)

On linen

3-4 Preliminary designs for stables

3 Design I

Plans, elevations & sections

s & d: ... January 24 1904 (or 1905? - difficult to decipher)

4 Design II

Plan, elevations & section

Insc: 1, with some calculations shown

s & d: ... March 18th 1905

5 Design for entrance gate: inside elevation

Scale: 1 in to 1 ft

s & d: ... December 7 1906

(400 x 560)

1-5 Insc: As above & *House for Hastings Watson Esqr nr Fairwater on on Fairwater Estate or St Fagan's Cardiff* BB, 1903, p.49: House at Fairwater Estate Cardiff for H. Watson Ty-Bronner; 1904, p.51: Stables for H. Watson at Cardiff, Ty-Bronner

Lit: *Builder's Journal & Architectural Record*, XIX, 1904, p.308 (plans & perspective of house, d. March 1904, & brief description); W. Shaw Sparrow (ed.), *The Modern home*, 1906, p.55 (plans & perspective of house, d. March 1904, & brief description); J. B. Hilling, 'The buildings of Llandaff, Penarth and outer Cardiff: an historical survey', *Glamorgan Historian*, VII, 1971, ed. S. Stewart Williams, pp.143-144 (photographs of exteriors of house & stables); J. B. Hilling, *Cardiff and the valleys: architecture and townscape*, 1973, p.98 & fig.86 (photographs of exterior of house)

No.1 shows a rectangular block with a hipped roof set into a S-facing hillside. There are two storeys on the upper part of the site, three on the lower. An entrance porch with a room above projects from the W elevation. Features of the S elevation are a ground floor arcaded veranda (filled in after Voysey's time) and a first floor balcony. The walls are roughcast, the windows wood-framed, the roof of red tiles and the porch extension half-timbered. A drawing of March 1904 (see Lit.) shows slight changes from No.1. These include the substitution of green slates for the roof, stone dressings for the windows and roughcast and unpolished black marble columns for the porch extension. No.3 shows a rectangular stable yard with buildings along two sides of it. The materials used are roughcast for the walls, stone dressings for the windows, red tiles for the roofs and half-timbering for one gable. In No.4, which is closer to the executed design, the buildings are in a line along one side of the yard and projecting slightly beyond the yard wall. The coach house has been replaced by a carriage and motor shed. The materials used are slightly different from those in No.3: some windows are wood-framed, green slates are used for the roof, and there is no half-timbering. The entrance gate in No.2 is of open woodwork hung on wooden posts, one of which is crowned by a wrought iron lamp. In No.5 stone piers have been substituted for the wooden posts. The gate lamp is similar to those for Alderley Edge [2].4 & 5, Chalfont St Giles [27], The Pastures, North Luffenham [109].2 and Norney, nr Shackleford [125].6 & 7.

CARTMEL FELL

See WINDERMERE: Broadleys [138], Moorcrag [140]

[24] CASTLEMORTON, nr Malvern (Worcs): Walnut Tree Farm, also known as Bannut Tree House & now Bannut Farm House

Preliminary design for a house & stables & final design for a house for R. H. Cazalet, 1890 (3):

1 Preliminary design for house, almost as executed Perspective of entrance front with small-scale inset ground & 1st floor plans [Fig.2]

Insc: (in pencil on margin) *House at Castle Morton for Mr Cazalet*

Watercolour, with plans in pen & buff wash, laid down on card (340 x 580)

2 Preliminary design for stables for R. H. Cazalet Esquire at Castlemorton

Ground floor plan, front elevation, side elevation, transverse section & perspective [Fig.3]

Scale: 1/4 in to 1 ft

Insc: As above, with a list of alterations

s & d: ... 6 Carlton Hill N.W. (45 Tierney Road, Streatham Hill has been crossed out) August 1890

The listed alterations were incorporated into the final design. They concern such details as the substitution of weather-boarding for half-timbering in a gable, the addition of an extra window and the substitution of wooden for stone stairs to the hayloft.

3 Final design for house

Perspective of garden front, drawn by T. Raffles Davison

Insc: *The garden front Walnut Tree Farm*

s & d: *Rambling sketches 1890 T. Raffles Davison* Exhib: R.4 1895, No.1496

This design shows only very minor differences from No.1. The perspective affords a slight glimpse of the stables, which correspond to the design in No.2, rather than to the executed design.

BB, 1890, p.14: Plans, details, specification and tenders for house at Castlemorton Malvern for R. H. Cazalet, & superintendence; 1894, p.24: Laying out garden for Cazalet Esqr

Lit: (for house as executed) *B.A.*, XXXIV, 1890, pp.208 (illus. of plan & elevations & description of stables) & 302 (illus. of plans & elevations of house); *The American Architect & Building News*, XXX, 1890, p.75, pl.775 (illus. of plans); *B.A.*, XLVI, 1894, pp.417, 420 (illus. of perspectives by T. Raffles Davison of interiors of nursery & living room & No.3 reprd with the addition of a small-scale ground plan); XLIV, 1895, p.419 (illus. of perspective of entrance front by T. Raffles Davison); *AcA*, II, 1895, pp.10 (No.3 reprd) & 143 (illus. of plans); *Catalogue of the Arts & Crafts Exhibition Society*, V, 1896, No.657 (a photograph exhibited); *Builder's Journal & Architectural Record*, IV, 1896, pp.68 (illus. of plan & elevation) & 72 (photograph of exterior); *Studio*, XI, 1897, pp.17 (photograph of exterior) & 22 (No.3 reprd); *House Beautiful*, VII, 1899, pp.24-27 (illus.); Sir Isidore Spielmann, *Catalogue of the 1904 St Louis International Exhibition, The British section*, 1906, No.243 (photograph of exterior); *Archit*, LXXXVI, 1906, p.404 (photograph of exterior); Pevsner, *Worcs*, 1968, p.115 (description) No.3 shows house, stables and other outbuildings grouped around three sides of an entrance court containing an old walnut tree. The house is L-shaped, with the offices in the shorter arm of the L. The stable block, too, is L-shaped, with coach house, harness room and pigeon house occupying the shorter arm of the L. A picturesque effect is achieved by the varied shapes and by the mixture of materials, including half-timbering and weather-boarding. The house was executed to this design but there have been subsequent alterations. At the RIBA are photographs of a model of the executed design for the house, made by A. Creswick.

[25] CASTLE RISING (Norfolk): Howard Hospital, chapel

Design for cross for reredos, 1895

Elevation & section

Scale: FS

Insc: As above & at *Castle Rising Albus House chapel* s & d: ... July 7 1895

(560 x 400)

BB, 1893, p.19: Decorations. New glazing, altar and reredos for chapel to almshouses at Castle Rising; 1895, p.27: Cross and candlesticks for Chapel to almshouses Castle Rising

Lit: Pevsner, *SW & S Norfolk*, 1962, p.117

The drawing shows a completely plain cross, coloured with green wash, possibly representing green slate. The executed cross and candlesticks - which are still in the chapel - are of wood, and the shape of the cross corresponds to this drawing. At the V & A is a design for an embroidered decoration for this chapel (E.5185 1919 V.1). This shows an angel with a trumpet and was exhibited at the war memorials exhibition held at the V & A in 1919.

[26] CHALFONT ST GILES (Bucks): Vache Estate Unexecuted design for a house for J. H. Angus, 1902 (3):

1-2 Design I

1 Ground plan showing layout of grounds & bedroom plan

Insc: With some pencilled calculations, including 2500 for house | 800 for stables | 3300

2 N, S & E elevations

1-2 Insc: As above & *House for J. H. Angus Esquire Chalfont St Peter*

s & d: ... August 9th 1902

3 Design II

Plans & elevations

Insc: 1 & *House for J. H. Angus at ...*

s & d: ... August 1902

BB, 1902, p.46: House for J. H. Angus on Vache Estate Chalfont St Giles

Lit: *B.A.*, LXV, 1906, p.24 (illus. of a drawing similar to No.3 & brief description)

Either there was a change of mind over the question of the site, or the inscriptions *Chalfont St Peter* in Nos.1 & 2 are a mistake. The plan of design I is an L embracing an entrance court. One arm of the L is the main house, a two-storey rectangular block with a hipped roof, and in the other arm are the offices, a lower block. In design II the plan is rectangular. The main house is a slightly reduced version of the main house in design I, and the offices are in a small, low extension at one end of the main house. In both designs the materials are roughcast for walls, stone dressings and iron casements for windows and red tiles for roofs. Although this design was not carried out, Voysey appears to have done work at another house in Chalfont St Giles for J. H. Angus in 1902 and 1904 (see [27] & [328]).

[27] CHALFONT ST GILES (Bucks): Five Diamonds Design for lamp for entrance gate for J. H. Angus, 1904 Elevation & details

Scale: Details FS

Insc: As above, *Five Diamonds Chalfont St Giles Bucks & 21*

s & d: ... January 1904

On linen

This is the same design as the lamps for Alderley Edge [2].4 & 5 & The Pastures, North Luffenham [109].2. It is similar to the gate lamp for Ty-bronna, nr Cardiff [23].2 & 5, and almost the same as the gate lamp for Norney, nr Shackleford [125].6 & 7. For a veranda seat designed for this house in 1902 see [328].

[28] CHORLEYWOOD (Herts): Cottage Unexecuted design for proposed cottage for Mr Fensom, 1905

Plans, front & back elevations, sections & details of window & door frames

Scale: Details FS

Insc: As above & 1

s & d: ... December 11 1905

BB, 1905, p.57: Small house for Fensom at Chorleywood

The cottage is almost square, with a pitched roof crowned by a single chimney. The walls are roughcast with tarred plinths, the windows are wood-framed with wood casements, and the roof is of red tiles.

[29] CHORLEYWOOD (Herts): Hollybank, now Sunnybank, Shire Lane

Preliminary designs for a house, 1903, & design for a fitting, 1906, for Dr H. R. T. Fort, nominally for the Rev. Matthew Edmeads (3):

1 Plans & elevations of house

Insc: *Proposed house for H. R. T. Fort Esquire M.D.*

s & d: ... October 3 1903

(610 x 560)

2 Third revised plan for house
Plans, elevations & section
Insc: As above & *House for the Revd Matthew Edmeads
at Chorleywood Hertfordshire*
s & d: ... October 26 1903

3 Design for a fitting: a wood hinged table which lets
down from the wall
Half-elevation, section & details
Scale: $\frac{1}{4}$ FS, FS
Insc: As above & *House for Dr H. R. Fort at Chorley
Wood*
s & d: ... Oct 23 1906
On linen (480 x 340)
Almost identical to a table for Garden Corner,
Chelsea [66].9

BB, 1903, p.51: House for Dr Fort at Chorley Wood,
Herts - nominally for Revd M. Edmeads; p.106:
House for Dr Fort at Chorleywood next to The
Orchard. Built after 1900 but before 1907
Lit: (for house as executed) *Builder's Journal &
Architectural Record*, XX, 1904, pp.270-271 (plans,
elevations & perspective & very brief description)
No.1 shows a rectangular two-storey house with a
small extension at one end comprising a yard and
offices. At the other end an area for future extension
is demarcated. The main elevations are split into two
units by double gables and central buttresses. There
are two front entrances, one of which is for patients.
The walls are roughcast, the windows have stone
dressings and iron casements and the roofs are of red
tiles. No.2 shows only slight alterations from No.1: the
gables are less steep, the windows and chimneys are
slightly rearranged and the yard has received the
addition of a motor shed. The differences between
the executed design and No.2 are very minor: a
slight rearrangement of some windows and a slight
adjustment of the roofline. The fitting shown in
No.3 is still in the house (1974). The contractor for
the job was A. J. Bates. At the RIBA there are
three photographs of the house: one of it going
up and two of it after completion.

CHORLEYWOOD (Herts): The Orchard, Shire Lane
For furniture which was designed for this house see:
[187] Bookcase, 1900
[410] Washstand, looking-glass frame & table, 1901
[402] Oak wardrobe, 1901
[320] Cottage piano, 1902
[258] Cupboard, 1904
[196] Boot cupboard

[30] COLCHESTER (Essex): Offices of the Essex &
Suffolk Equitable Insurance Society, High Street
Unexecuted design for altering the existing building,
c.1907-08

Elevations towards High Street
Scale: $\frac{1}{4}$ in to 1ft
Insc: As above & *Essex & Suffolk Equitable Insurance
Society's Offices | Colchester*
d: (verso, in a later hand) 1909
On tracing paper (560 x 750)

BB, 1907, p.62: Additions to Colchester offices of
Essex & Suffolk Equitable Insurance Society; 1909,
p.67: Essex & Suffolk Equitable Insurance Society
new offices, High Street, Colchester
Lit: B.4, LXIX, 1908, p.334 (illus. of drawing similar
to this drawing)

The design shows a somewhat barbaric treatment of
David Laing's 1820 corn exchange building. The
colonnaded ground floor has been left, but on the
first floor the classical windows have been given
green shutters; and the new red brick second and
third floors have vaguely Jacobean stone details and
are topped by Jacobean gables.

[31] COLNBROOK (Bucks): House
Design, apparently unexecuted, for a house for Dr
Alexander Bowie, 1899 (2):

1 Ground plan & N elevation
Pencil, red & yellow washes & watercolour on card
(455 x 705)

2 S elevation
Insc: *Proposed house for Alexander Bowie Esquire M.D.
at Colnebrook Middlesex*
s & d: ... May 21 1899
(245 x 780)

The plan is more or less rectangular, with the long
sides facing N and S. At the W end is the two-storey
main house, with the lower offices and stables & c to
the E. On the N and S sides gables accent the ends
of the main house and the coach house. On the N
elevation of the main house are the projecting entrance
porch, which is supported on wooden columns, and a
two-storey bay window; on the S elevation are two
bay windows with a veranda between them. The
walls are roughcast, the windows are wood-framed
with iron casements and the roofs are of red tiles.
At the V & A is a slightly different design for this
project, which is dated 20 May 1899 (E.251 1913).

[32] COLWALL, nr Malvern (Herefs): Perrycroft,
Jubilee Drive
Design & working drawing for house, c.1895-94, &
preliminary & final designs & working drawing for
coachman's cottage, 1908, for J. W. Wilson (7):

1-3 House

1 N (entrance) elevation
Pen & green wash on tracing paper laid down on
card (275 x 580)

2 S (garden) elevation [Fig.4]
Insc: *Proposed house for J. W. Wilson Esqre at Colwall*
s & d: ... Feb. 3 1894
(315 x 780)

1-2 Scale: $\frac{1}{4}$ in to 1ft
Reprd: D. Gebhard, *Charles F. A. Voysey*, figs.30-31

3 Working drawing

Elevation of 1 main entrance door & details of a
hinge; details of hinge & handle for cupboards to
library chimneypiece; detail of brass handles for lobby
door

Scale: 1in to 1ft, FS

Insc: *House for J. W. Wilson Esquire at Colwall ...*
(rest torn)

s: C. F. A. *Voysey Archt 11 Melina Place ...* (rest torn)
On linen (555 x 760 overall), torn

4-7 Coachman's cottage

4 Preliminary design

Plans, elevations & section; perspective showing
appearance if built of red brick

Insc: As above

s & d: ... April 21 1908
(345 x 775)

5-6 Final design

5 Three plans & 3 elevations

Insc: *Total cost £495*
(330 x 510)

6 Same as No.5

Insc: ? cost

s: C. F. A. *Voysey Architect 27 (sic) York Place W*
On linen (355 x 535)

7 Working drawing
Details of grate

Scale: FS

Insc: As above, *for cottage at Colwall Malvern for J. W.
Wilson Esqre M.P. & 9*
s & d: ... 23 York Place W (this address crossed out)
73 St James's St S.W.1 May 11 1908
On detail paper (725 x 775)

BB, 1893, p.21: New house at Colwall Herefs for
J. W. Wilson, & stables & lodge; 1903, p.47: New
stables at Perrycroft Colwall for J. W. Wilson; 1904,
p.53: Summer house & garden walling at Perrycroft
Colwall for J. W. Wilson; 1907, p.61: Alterations &
additions at Perrycroft Colwall for J. W. Wilson;
1908, p.63: Coachman's cottage at Perrycroft Colwall
Malvern for J. W. Wilson; 1914, p.79: Additions to
lodge for Hon. J. W. Wilson at Colwall, Malvern;
1924, p.95: Alterations & additions to Perrycroft
Malvern for Hon. J. W. Wilson
Lit: B.4, XLI, 1893, p.454 (illus. of plans &
elevations of house, not quite as executed); XLII,
1894, pp.5 (brief description) & 6 (illus. of entrance
lodge & stables, not as executed); XLIV, 1895, p.120
(illus. of perspective of garden front of house &
bird's-eye view of entrance front by T. Raffles
Davison); *Builder's Journal & Architectural Record*, IV,
1896, pp.67 (illus. of bird's-eye view of house) & 68
(illus. of plan of house); *Dekorative Kunst*, I, 1897, p.246
(illus. of perspective of house); *Studio*, XXI, 1901,
p.244 (photograph of hall); A. Graves, R.A. *exhibitor*,
1905-06, 'House at Colwall, 1895', No.1452; *Arch*,
LXXXVI, 1906, p.404 (photograph of house showing
stables & lodge in background); T. Raffles Davison,
Modern homes, 1909, pp.20-21 (illus. of bird's-eye view
of entrance court & of perspective of garden front);
AR, LXX, 1931, p.94 (photograph of house showing
stables & lodge in background); Pevsner, *Herefs*, 1963,
p.105 (brief description) & pl.62 (photograph of
exterior of house); *Journal of the Society of Architectural
Historians* (USA), XXX, 1971, p.310, fig.14 (No.2
reprd)

No.1 corresponds exactly with the illustration in B.4,
1893 (see Lit.). No.2 is slightly closer than the 1893
B.4 illustration to the executed building and differs
from the latter only in minor details of the roof and
chimneys. All the fittings shown in No.3 survive in
situ (1974). The house runs along two sides of an
entrance court, with the main house on one side and
the offices on the other. The main house is of two
storeys. The garden front faces S towards the view.
Distinctive features of the entrance elevation are the
long narrow band of upper floor windows and a
picturesque ogee-capped tower surmounted by a
weathervane. The materials used are roughcast for the
walls, buttresses and massive chimneys, wood frames
and iron casements for the windows and green slate
for the roofs. No.4 shows a two-storey coachman's
cottage with a pitched roof. The materials are either
roughcast or red brick with tarred plinths for walls,
stone dressings around windows and red tiles for roofs.
Nos.5 & 6 show a cottage made of the same materials
as the roughcast version in No.4. But the cottage is
set on a sloping instead of a level site, and the roof is
not pitched but hipped, with dormer windows. The
cost of the house without outbuildings was £4900, and
the contractor was W. Porter of Malvern. There are
two plans and a courtyard elevation, not quite as
executed, in the possession of C. P. Sainsbury. At the
RIBA are various photographs of the exterior of the
house, several of which show outbuildings in the
background.

For furniture designed for the house see:

[231] Oak chest, 1907

[284] Frame, 1907

For furniture for the coachman's cottage see:

[268] Kitchen dresser, 1908

[33] COLWALL, nr Malvern (Herefs): House
Unexecuted designs for a house for C. F. A. Voysey,
1897 (2):

1 Design I

Ground & bedroom plans, front & back elevations
& section

Insc: *Proposed house at Colwall*

s & d: ... August 1897

2 Design II

Ground & bedroom plans, front, back & W elevation
& section through workroom

Insc: *Proposed house near Colwall*

s & d: ... Aug. 1897

BB, 1897, p.33: House at Colwall for self
Design I shows a narrow, rectangular house with a
hipped roof. The uniformity of the front elevation is
broken only by the recessed main entrance and by the
bay window of the workroom. The back elevation has
a gable and a dormer window. In design II the
composition is more varied and compact. The plan is
less narrow and the main entrance has been moved
round to the W (end) elevation. A service extension
with a lean-to roof has been added to the E end, and
the W end of the back elevation breaks forward
slightly. The materials in both design are roughcast
for the walls, wood frames and iron casements for the
windows and green slate for the roofs.

[34] COMBE DOWN, nr Bath (Som): Lodge Style, St
Winifred's Quarry

Preliminary & executed designs & working drawing
for a bungalow for T. Sturge Cotterell, 1909 (4):

1 Preliminary design

Plan, elevations & section through hall, inner court
& bedroom [Fig.34]

Insc: *St Winifred's Quarry Bath bungalow for T. Sturge
Cotterell Esquire*

s & d: January 31 1909

2 Executed design

Block plan, plan, elevations & section [Fig.35]

Scale: Block plan $\frac{1}{16}$ in to 1ft, rest $\frac{1}{8}$ in to 1ft

Insc: *1 & 3rd plan Lodge Style Combe Down Bath for
T. Sturge Cotterell Esquire*

s & d: ... 23 York Place W (this address crossed out)
10 New Square Lincoln's Inn W.C. (added in a later
hand) May 31 1909

3 Same as No.2

s & d: ... June 1909

Pen & coloured washes on linen laid down on board
(555x775)

Prov: Pres. by S. T. Bartlett of Stone & Partners,
Tiverton, through Bernard C. Adams, 1972

4 Working drawing

Plan, elevation & details of entrance gate

Scale: 1in to 1ft, FS

Insc: *Lodge Style Bath for T Sturge Cotterell Esquire*

On linen

This is similar to the gates for Spade House, Sandgate
[123].5, 1901, and The Pastures, North Luffenham,
[109]. Executed, but only the masonry piers remain.

BB, 1909, p.67: House at Combe Down nr Bath for
T. Sturge Cotterell, Lodge Style
Lit: *BA*, LXXII, 1909, pp.111 (brief description) &
114 (illus. of drawing similar to No.1 now in the
collection of John Brandon-Jones); catalogue of RA
summer exhibition 1909, No.1450, 'House at Coombe
[sic] Down, Bath'; *Builder*, XCVIII, 1910, p.264 (illus.
of RA drawing: 2 perspectives & small-scale plan
corresponding to the design in No.1); *Studio yearbook*,
1910, p.82 (illus. of RA drawing); *BA*, LXXXVII,
1911, p.361 (photograph of exterior); *Archit*, CI, 1919,
p.54 (photograph of exterior); CXVI, 1927, p.219
(photograph of exterior)

The executed design is a reduced version of the
preliminary design. The house is built round a
courtyard like a miniature monastic or college building.
The walls are of stone from Bath Stone Firms Ltd
(Cotterell's business) and the roofs are of slate. The
windows have stone mullions and iron casements.
The interiors have unplastered walls and white, coved
plaster ceilings. There is a photograph of an interior
at the RIBA.

[35] CULBONE, nr Porlock (Som): Memorial seat
Unexecuted design for a memorial seat in memory of
Lord Lovelace for the Rt Hon. Mary | Countess of
Lovelace, 1918

Front elevation & sections

Scale: 1in to 1ft

Insc: *at Culbone | near Porlock Somerset*

s & d: ... Aug 9th 1918

Pencil (400x375)

BB, 1918, p.85: Design & detail drawings for
memorial covered seat for Lady Lovelace at Culbone
Porlock Somerset

In this drawing the seat is set against a wall to which
are attached plaques bearing inscriptions and it is
covered with a shelter which is roofed with oak
shingles. The executed design is described in Pevsner,
S & W Somerset, 1958, p.145

[36] CULBONE, nr Porlock (Som): Church of St
Culbone

Design for reredos for the Countess of Lovelace,
1926 (2):

1 Plan, elevation & section

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

s & d: ... October 11 1926

Pencil

2 Detail

Scale: FS

s & d: ... November 8 1926

Pencil with coloured washes & gold paint (1070x730)

1-2 Insc: *Reredos for Culbone church for the Dowager
Countess of Lovelace*

BB, 1927, p.101: Reredos for Culbone church for the
Dowager Countess of Lovelace

Lit: Pevsner, *S & W Somerset*, 1958, p.145 (gives date
1928)

The reredos, which still exists in situ (1974), consists
of painted Gothic panelling surmounted by a plain
cross; there is more panelling on either side of the
altar.

DORKING

See HOLMBURY ST MARY [52]

[37] ELMESTHORPE (Leics): Wortley cottages

Design, almost as executed, for a row of six cottages
for the Right Hon. the | Earl of Lovelace, c.1896

Half-plans, half-elevations & section

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

Insc: As above, at *Elmesthorpe & Ranges 23s*-d
w/m: 1894

s & d: C. F. A. Voysey | *Architect* | 6 Carlton Hill |
NW

BB, 1896, p.28: Six cottages at Elmesthorpe for the
Earl of Lovelace; 1914, p.80: Rebuilding 6 cottages
at Elmesthorpe for Mary Countess of Lovelace
Lit: (for executed design) *BA*, XLVII, 1897, p.24
(illus. of plans, section & perspective); *Studio*, XI,
1897, p.19 (illus. of perspective); *Dekorative Kunst*, I,
1897, p.246 (illus. of perspective); *Studio*, XXXI,
1904, p.133 (illus. of plans & photograph); M. B.
Adams, *Modern cottage architecture*, 1904, pl.8 (illus. of
plans & perspective); *AR*, LXX, 1931, p.96
(photograph); Pevsner, *Leics & Rutland*, 1960, p.99
(mention)

The drawing differs from the executed design only
in minor details such as the size of the back
extensions and the arrangement of the staircases.
The cottages are three up and two down. There are
three extensions at the front containing porches and
four extensions at the back containing coal and earth
closets. The materials are roughcast for walls, wood
frames and iron casements for windows, and thatch
for roofs (replaced by slates in 1914 after a fire).

[38] ELMESTHORPE (Leics): The Wentworth Arms
Inn

Design for a signboard showing the Wentworth
arms for the Countess of Lovelace, 1912 (2):

1 Preliminary sketch

Pencil on detail paper (165x290)

2 Finished design

Insc: *Verso The Wentworth Arms. Used on the sign board
painted by J. W. Forster for Mary Countess of Lovelace.*

For Elmesthorpe

s & d: January 12 To be returned to C. F. Amesley

Voysey F.R.I.B.A. 73 St James's Street S.W.1

Coloured washes, black wash & white body colour
(160x155)

FAIRWATER

See NR CARDIFF [23]

[39] FERNHURST (Sussex): Oakhurst, subsequently
called Ropes & now called Ropes & Bollards, Ropes
Lane

Design & working drawing for a house for Mrs
E. F. Chester, 1900-01 (4):

1 Plans showing house & grounds & N (entrance)
elevation

Insc: 1, with key to materials

s & d: ... Aug. 1900

2 E end elevation, W terrace & S terrace elevations
& section through hall & c

Insc: 2

s & d: ... August 1900

1-2 Insc: *Oakhurst Fernhurst Sussex for Mrs Chester*

3 Perspective from NW

Insc: *House at Fernhurst Sussex for Mrs E. F. Chester*

s & d: C. F. A. Voysey *Imp't et delt April 1901*; verso
C. F. A. Voysey *Architect 23 York Place Baker St W*
(this address crossed out) 73 Jamer's Street S.W.1
(in a later hand) April 14 1901

Watercolour on card (255x375)

4 Working drawing

Plan, elevation & details of sundial

Scale: 1in to 1ft, FS

Insc: As above

s & d: ... January 1901

On linen (425x515)

This is almost identical to the sundial for The
Pastures, North Luffenham [109].2 & 3; it does not
correspond to the sundial now at Fernhurst (1974).

BB, 1900, p.40: House for Mrs Chester Fernhurst
Sussex

Lit: *Builder's Journal & Architectural Record*, XIII,
1901, pp.37 (illus. of perspective) & 44 (brief
description & illus. of plans, elevations & section);
Catalogue of the Arts & Crafts Exhibition Society, VII,
1903, No.394i; *House & Garden*, III, 1903, pp.258-259
(illus. of plans & elevations)

Nos.1-3 correspond to the published design except
for the arrangement of the garden steps. They show
a house ranging from 1 to 2½ storeys according to
the level of the site, which slopes steeply down from
SE to NW. There are two contiguous parallel blocks
running E-W, which are covered by pitched roofs.
The longer block is on the N side and faces on to
the entrance courtyard. There is an upper terrace on

the S side and a lower terrace on the W side. The walls are roughcast, the windows have stone dressings and iron casements and the roofs are of red tiles. The most significant respect in which the design of the executed building departed from that shown in Nos.1-3 was in the inclusion of an extra bedroom at the expense of omitting the upper part of an oak-lined hall at the NW corner, which was to have been of two storeys with two double-storey exterior windows and a small interior window at the upper level through to the parlour. At the house are kept plans and elevations by Voysey on which the modification to the original design are indicated by pencilled notes. In 1919 the house was extended on the S side; and in 1949 it was divided into two.

[40] **NR FRENTHAM (Surrey):** Lowicks House, Sandy Lane, Tilford
Design & working drawing for a house, 1894, design for garden layout, 1895, & working drawings for additions, 1905, for E. J. Horniman (6):
1 Perspective with small-scale inset plans [Fig.5] Pencil & watercolour (250×525) on card (730×525) with 2 other designs for houses at Platt's Lane, London [84] & at Studland [128].2
Exhib: RA 1896, No.1741, 'Houses at Swanage, Hampstead & Frentham'

2 Working drawings for a bracket to support the canopy over the back door
Section of wall & canopy showing bracket in position & detail
Scale: 1in to 1ft, FS
s & d: ... *Deer 1894*
On linen (500×345)

3 Design for layout of garden & grounds
Block plan of new house & garden
Scale: 1/32in to 1ft
Insc: As above, with index of building turf gravel & c
s & d: ... *July 1895*
(275×380)
This differs slightly from the garden shown in No.1.

4 Same as No.3
Insc: Verso *Q.I.C. (21), garden, July 4 1895, C. F. A. Voysey*
Pencil & coloured washes on tracing paper backed with cartridge (280×380)
f.47 of Vol.II of the Quarto Imperial Club volumes (q.v.)

5 Plan, elevations, section & details of 2 gates
Scale: 1in to 1ft, 1/8FS, FS
Insc: *Additions to house*
s & d: ... *February 1 1905*
On linen (540×630)

1-5 Insc: ... *at Frentham for E. J. Horniman*

6 Elevation & details of inner door for Mr Horniman's room
Scale: 1in to 1ft, FS
Insc: As above, at Lowicks Frentham & materials, including Elsley's latch, specified
s & d: ... *March 22 1905*
On linen (280×335)

BB, 1894, p.37: New house for E. J. Horniman at Frentham Surrey; 1898, p.36: Alterations to Lowicks Frentham for E. J. Horniman; 1904, p.54: Alterations & addition to Lowicks Frentham Common for E. J. Horniman; 1907, p.61: Additions to garden & alterations to stable & entrance Lowicks Frentham Common for E. J. Horniman; 1911, p.73: Additions to Lowicks Frentham for E. J. Horniman; 1911, p.74: New summer house at Lowicks for E. J. Horniman; 1916, p.82: Alterations to E.C.s at Lowicks and enlargement of garage for C. Kerr. Entirely new system of drainage

Lit: B.A, XLII, 1894, p.328 (illus. of plan & elevations); *Builder's Journal & Architectural Record*, 1896, IV, p.69 (illus. of plan & photographs of exterior & interior); *Studio*, XI, 1897, pp.16 (photograph of exterior), 18 & 23 (photographs of exterior); *The House*, IV, 1898-99, p.162 (illus. of sketch of sitting-room); *Studio*, XXI, 1901, p.246 (illus. of plan); D. Gebhard, *Charles F. A. Voysey*, pls.32, 33 & 36 (photographs of exterior & interior); Nairn & Pevsner, *Surrey*, 1971, p.357 (brief description)
A distinctive feature of the house is the delicate ironwork of the gutter brackets and the bracket supporting the canopy. The materials used are roughcast for the walls, wood frames and casements for the windows, half-timbering for one dormer and green slate for the roofs. The house was executed to the design shown in No.1 but was subsequently altered and enlarged (see BB), and the veranda on the SE elevation has been filled in with a modern window bay. In No.3 the grounds include a formal garden, kitchen garden, vegetable garden, greenhouses, stable yard, tennis court, orchard and meadow. The general layout of the existing grounds (1974) conforms more or less to No.3. The gates in No.5 still exist (1974) at the entrance to the drive.

For furniture designed or possibly designed for this house see:

[168] Bed, 1895
[352] Table, w/m 189-
[311] & [312] Music stools, 1913 & probably 1913
There are photographs of the exterior of the house and of the tennis court at the RIBA.

[41] **FRINTON (Essex):** The Homestead, Second Avenue, corner of Holland Road
Design & working drawings for house & fittings for S. C. Turner, 1905-08 (8):
1 Plans [Fig.32]
Insc: 10, with an index to materials & c
s & d: ... *Jan 11 1906, W.C.G. & (?) - difficult to decipher* S.I.G.
On linen (575×790)
This corresponds exactly to the design illus. in B.A, 1906 (see Lit.).

2-3 Two identical working drawings for latch
Details
Scale: Probably FS
Insc: 19
s & d: ... *Deer 12 1905 & (on No.2 only) W.C.G. & (?) - difficult to decipher* S.I.G.
On linen
There is still a latch like this in situ (1974).

1-3 Insc: *House for S. Claridge Turner at Frinton Essex*

4 Working drawing for fitments
Plans, elevations, sections & details [Fig.65]
Scale: 1in to 1ft, FS
Insc: As above & 2
s & d: ... *February 14 1906*
A photograph of one of these fitments is illustrated in L. Weaver, *The House and its equipment*, 1912 (see Lit.). The existing fitments correspond to No.4 except for some slight variations.

5 Design for a fitting, consisting of a circular mirror attached to the wall by a swivel bracket
Elevations & details
Scale: 1in to 1ft, FS
Insc: As above
s & d: ... *April 1906*
On linen (240×395)
This is quite similar to another design of 1906 for a mirror for Garden Corner, Chelsea [66].9, and to a design of 1912 [303] for a looking glass for Hollyhurst, Shrewsbury Road, Birkenhead.

6 Working drawing for billiard table electric pendant
Part-plans, half-elevations & details
Scale: 1in to 1ft, FS
Insc: As above, *to be made in oak not to be stained, polished or varnished; Nielsen's price in oak & including chains £6.16.0 & (against a very rough sketch of a shade) send design for shade & cabinet*
s & d: ... *January 27 1907*

This design was executed and appears in photographs of the billiard room (see Lit.). It is the same as the billiard table electric pendant for Wilverly, Holtye Common [53].9. The design for a cabinet mentioned in the inscription may be [199].

7-8 Working drawing for gate
7 Elevations & details
Scale: 1in to 1ft, FS
s & d: ... *Jan 11 1906*
On linen

8 Same as No.7
s & d: ... *March 25 1908*
Pencil with black, grey & yellow washes on tracing paper (780×605)
This is the same design as a gate for Hollymount, Knotty Green, nr Beaconsfield [10].10, and it is similar to a gate for Littleholme, nr Guildford [46].5 & 6.

4-7 Insc: ... *for S. C. Turner Esquire ... The Homestead Frinton-on-Sea*
BB, 1905, p.56: House & furniture for S. C. Turner at Frinton, Essex
Lit: B.A, LXV, 1906, p.310 (illus. of plans & elevations almost as executed); LXVII, 1907, p.370 illus. of perspective as executed except that it shows a hedge instead of the executed boundary wall); *Moderne Bauformen*, X, 1911, pp.251 & 252 (photographs of interior); M. Macartney, *Recent English domestic architecture*, AR, 1911, pp.167, 169-170 (illus. of plans & photographs of exterior & interior); L. Weaver, *The House and its equipment*, 1912, pp.18, 20 (photographs of interior); A&BN, CXVII, 1927, pp.273, 314, 405 (photographs of exterior & interior); AR, LXX, 1931, p.94 (photograph of interior); Pevsner, *Essex*, 1965, p.185 (brief mention); D. Gebhard, *Charles F. A. Voysey*, pls.67-70 (illus. of plan & photographs of exterior & interior)
The house is on a corner site which slopes from E to W. The servants' wing is placed on an E-W axis at a slightly acute angle to the main house, which is situated on the upper part of the site. Except for the extreme end of the servants' wing, which is single-storey, the house is of two storeys. The materials used are roughcast for walls, stone dressings and iron casements for windows and green slate for roofs.

For furniture designed or probably designed for this house see:
[173] Bed, 1906
[425] Writing table, 1906
[257] Cue rests, 1907
[237] Chesterfield, 1907
[226] Revolving chair, 1908
[385] Kitchen table
There are photographs of the exterior and the interior of the house at the RIBA.

[42] **FRINTON (Essex):** House
Unexecuted design for proposed house for S. C. Turner Esquire, 1907
Plans, elevations & cross-sections
Insc: As above & *At Frinton-on-Sea*, with index of materials & suggested amendments roughed in, *Porcelain shelves for larder & pedestals for sinks; calculations on verso*
s & d: ... *Novr 1907*
BB, 1907, p.63: Plans for small house for S. C. Turner at Frinton

Lit: *B.A.*, LXIX, 1908, pp.405, 406 (brief description & illus. of plans, elevations & sections of 2 designs for house for S. C. Turner at Frinton: one of the designs corresponds with this drawing)
The drawing shows a small, rectangular house with a hipped roof. The rooms are 8ft 6in high to conform to the local by-laws: the local council had objected to the other design illustrated in *B.A.*, 1908 (see Lit.), because the rooms were too low. The walls are of roughcast with tarred plinths, the windows have stone dressings and the roof is of blue Staffordshire tiles. At the V & A there is a design for a house for S. C. Turner at Frinton which is similar to this (E.254 1913). It is dated 3 April 1908.

[43] FRINTON (Essex): House
Unexecuted design for *proposed house at Frinton-on-Sea for S. C. Turner Esquire*, 1908
Plans, elevations & section

Insc: As above & *Cubed at 9d per ft = £1661.14.9*
s & d: ... March 10 1908

BB, 1908, p.63: 3 houses at Frinton for S. C. Turner
Lit: *B.A.*, LXXIV, 1910, p.420 (illus. of plans, elevations & section corresponding to this drawing)
The house is rectangular with a small extension. Except for the extension, which is low, it is of two storeys with an attic and has a hipped roof broken by dormers. The materials are roughcast, with tarred plinths for walls, stone dressings and iron casements for windows and green slate for roofs.

[44] FRINTON (Essex): House
Unexecuted design for *proposed house at Frinton-on-Sea for S. C. Turner Esquire*, c.1908
Block plan, plans, elevations & section

Insc: As above
w/m: 1908
BB, 1908, p.63: 3 houses at Frinton for S. C. Turner
Repr'd: D. Gebhard, *Charles F. A. Voysey*, cover (E elevation repr'd)
The house is rectangular with a small extension, and it has a central hall and a large veranda in the centre of the S side. Since it is built on a sloping site, it ranges from one to two storeys. It is covered by a hipped roof. The materials are roughcast with tarred plinths for the walls, stone dressings and iron casements for the windows and grey tiles for the roof.

In 1907 Voysey had made yet another abandoned design for S. C. Turner. This was for a bungalow at Frinton and was illustrated in *B.A.*, LXX, 1908, p.6, and mentioned in the BB, 1907, p.62

GILLHEAD
See WINDERMERE: Broadleys [138], Moorcrag [140]

[45] GLASSONBY, nr Kirkoswald (Cumberland): House
Unexecuted design for a house for W. E. Rowley, c.1898

Perspective of terrace front [Fig.17]
Insc: *House for W. E. Rowley Esq at Glassonby, Kirkoswald, Cumberland*
s: C. F. A. Voysey | architect
Watercolour (280 × 585), laid down on card & with a window mount
BB, 1898, p.37: New house at Glassonby for W. E. Rowley
Lit: *B.A.*, L, 1898, p.148 (illus. of plans, elevations & section corresponding to this design); *Studio*, XVI, 1899, p.160 (repr'd); J. Brandon-Jones, *AAJ*, LXXII, 1957, p.252 (repr'd)
The house is of local stone, with green slate roofs.

[46] GUILDFORD (Surrey): Littleholme, Upper Guildown Road
Preliminary designs for house, c.1906, working drawings, c.1907, design for summerhouse, 1908, & design & revised design for gardener's cottage, 1912, for George Muntzer (10):

1-8 Preliminary design for house

1 Design I
Plan of drains, E & W elevations, details of entrance gate & steps & details of bird bath; pencilled amendments to the E elevation correspond with the E elevation in No.2 [Fig.33]
Scale: Plan $\frac{1}{16}$ in to 1ft, elevations $\frac{1}{8}$ in to 1ft, details $\frac{1}{2}$ in to 1ft
Insc: *Littleholme St Nicholas Guildford Surrey for G. Muntzer Esquire & 2*
w/m: 1905
Pencil (560 × 775)

2 Design II
Plans, elevations & cross-section
Insc: *Proposed house for George Muntzer Esq at Pickard's Farm St Nicholas Guildford Surrey*
s & d: ... March 1906

3-6 Working drawings
3 Details of doors & linings to patent partitions
Scale: FS
Insc: 14
w/m: 1905
Pencil

4 Doors: plans, elevations & details
Scale: 1in to 1ft, FS
Insc: (roughly) 15
w/m: 1905

3-4 Insc: As above & *Littleholme St Nicholas Guildford Surrey for Geo Muntzer Esquire*

5-6 Garden gate
5 Elevation & details
s & d: ... May 23 1907
On linen (570 × 725)

6 Elevation, same as No.5, but with the addition of a lamp
s & d: ... July 26 1907
Pencil on tracing paper (540 × 220)

5-6 Scale: 1in to 1ft, FS
Insc: *Garden gate for G Muntzer Esq Littleholme Guildford*
This design is similar to the gates for The Homestead, Frinton [41].7, and for Hollymount, Knotty Green, nr Beaconsfield [10].10.

7 Design for *summer house*
Plan, 2 elevations, section & details
Scale: $\frac{1}{2}$ in to 1ft, FS
Insc: As above
s & d: ... July 2 1908

8-10 Design & revised design for gardener's cottage
8 Design, plans, elevations & section
Scale: $\frac{1}{4}$ in to 1ft
Insc: *proposed gardener's cottage at Littleholme Guildford for George Muntzer Esquire*, with rough notes, mostly about materials, & some amendments indicated
s & d: ... January 11. 1912
Print with added pen, pencil & coloured washes

9-10 Revised design
9 Plans, elevations & section
Scale: $\frac{1}{4}$ in to 1ft
Insc: *abt £300*
s & d: ... April 30. 1912

10 Perspective with small-scale plans, end elevation & section
s: ... 23 York Place W | *Inv et del*; verso (in a later hand) ... 73 St James's St S.W.1
On board (430 × 405)
There are very slight differences from the design as shown in No.9.

9-10 Insc: *gardener's cottage for G Muntzer at Littleholme Guildford*

BB, 1906, p.57: House at Pickards Farm St Nicholas Guildford for G. Muntzer; 1907, p.60: House at Guildford, Littleholme, for G. Muntzer; 1909, p.70: Dormers & rooms in roof at Littleholme Guildford for G. Muntzer; 1911, p.74: Gardener's cottage & additions to Littleholme Guildford for G. Muntzer; 1925, p.96: Alterations to Littleholme Guildford for G. Muntzer
Lit: *B.A.*, LXVIII, 1907, pp.5 (brief description), 6 (illus. of drawing similar to No.2) & 60 (illus. of perspective of executed design); *Archit.*, LXXIX, 1908, p.304 (photograph of carved stone garden ornament representing 'The Devil' bearing Voysey's features); *B.A.*, LXXVII, 1912, pp.452 (description of gardener's cottage) & 454 (illus. of perspective with plans, elevations & section corresponding to No.10); LXXVIII, 1912, p.390 (illus. of plans elevations & section corresponding to design in No.8); *Archit.*, CI, 1919, p.68 (photograph of stone 'Devil'); G. Jekyll & L. Weaver, *Gardens for small country houses*, 1914, pp.76-78 (description of garden) & 79, 80, 162 (text figures & photographs showing garden & garden ornaments); R. Randal Phillips, *The Moderne English house*, 1927, p.170 (photograph of house & garden); D. Gebhard, *Charles F. A. Voysey*, pl.74 (photograph of garden front); Nairn & Pevsner, *Surrey*, 1971, p.293 (brief mention)

The site is the side of a steep S-facing hill. The house as built is a more or less rectangular two-storey block on an E-W axis with a shallow projection on the N side containing the entrance. The E-W block and N projection are covered by intersecting pitched roofs. On the S (garden) side are a recessed veranda and a projecting bay window with a balcony above. The walls are roughcast with tarred plinths, the windows have stone dressings and iron casements, the roofs are of red tiles, and timber is used for the balcony and for a pergola in front of the veranda. Since the house was built a small first floor extension has been added to the N side, the balcony openings have been glazed and the house has been split into three dwelling units.

The preliminary designs are only slightly different from the executed design. They differ from the executed design – and from each other – in the arrangement of the offices at the E end of the house and in the placing of some windows. Both preliminary designs differ from the executed design in showing a canted instead of a square bay window on the S side of the house. In preliminary design I the entrance gate has stone piers and the entrance door is sheltered by a canopy, whereas in the executed design the canopy is omitted and the gate is like No.5, without stone piers, and also without the lamp shown in No.6. Preliminary design I also shows a shrubbery and bird bath on the N side of the house, which were never executed. These may have been designed before the responsibility for the gardens was given to W. T. Young of Woking. The summerhouse shown in No.7, which does not appear to have been executed, is square with a pyramidal roof, and the glass door and all the windows are on two adjacent elevations. In both the original and the revised designs for a gardener's cottage (Nos.8-10) similar materials are used: roughcast for walls (with tarred plinths in No.8), stone dressings around windows and red tiles for roofs. Both design show cottages of approximately the same size: two main rooms up and down. But in No.8 the downstairs rooms are a fair-sized living-room and a smallish scullery, whereas in

the revised design they are – 'much against the architect's wish (B.A., 1912, *see* Lit.) – the conventional small parlour and kitchen. The revised design was executed and the cottage has since been added to.

For items of furniture designed for Littleholme *see*:

[291] Garden seat, 1911

[270] Kitchen dresser

There are various photographs of the exterior of Littleholme at the RIBA.

[47] HALWILL, nr Beaworthy (Devon): Winsford cottage hospital
Design for Mrs Medley, 1899 (3):

1 Ground floor plan & N & S elevations [Fig.40]

Insc: *The Winsford cottage hospital Beaworthy Devon for Mrs Medley*

s & d: ... April 27 1899

2 Plan & elevations

Insc: 1 & M. L. Medley

s & d: ... July 1899 & 24 Oct 1899 M. White

3 Perspectives of 2 main fronts with small-scale inset ground floor plan

s: C. F. A. Voysey *Archit*

Pencil, grey wash & watercolour (410×510)

BB, 1899, p.39: Cottage hospital at Beaworthy Devonshire for Mrs Medley; 1924, p.94: Additions to Winsford cottage hospital Beaworthy for E. B. Medley Costin

Lit: *Builder's Journal & Architectural Record*, XVII, 1903, p.231 (brief description & illus. of perspectives & small-scale plans corresponding to No.3); Pevsner, *N Devon*, 1952, p.93 (brief description)

Apart from very slight differences No.1-3 show the same design, which corresponds to Pevsner's description (*see* Lit.). The materials are roughcast for walls, stone dressings and iron casements for windows and green slate for roofs.

[48] HAMBLEDON (Surrey): Hambledon Hurst, The Green

Design, almost as executed, for alterations & additions for A. H. van Gruisen, 1919 (3):

1 Ground plan, including garden

Insc: 1

Blueprint with coloured washes added

2 Bedroom plan, 4 elevations & S elevation of motor house

Insc: 2

Pen & pencil on detail paper

3 Same as No.2

Blueprint with coloured washes added

1-3 (480×535 approx.)

BB, 1919, p.87: A. H. van Gruisen additions & alterations to house at Hambledon nr Whitley; 1920 p.88: Designed garden layout for van Gruisen at Hambledon Hurst

The original house was of c.1900. The alterations shown in this design consist of a new two-storey wing on the W side with a single large ground-floor room and bedrooms above, remodelled offices on the N side and a block containing a motor house with a pigeon house above attached to the NE corner. The additions have roughcast walls with tarred plinths, windows with stone dressings and iron casements and red-tiled roofs. Differently shaped chimneys, castellations, a little lantern and roofs of different heights contribute to an effect of picturesque variety. Some minor alterations have taken place since 1919: in the W wing the ground floor has been divided up, the windows have been slightly enlarged and the tarred plinth has been done away with.

For furniture probably designed for this house *see*:

[255] Commode, 1919

[391] Toilet glass, 1919

[232] Oak chest, 1919

[49] HASLEMERE (Surrey): Hurtmore, later called New Place, Farnham Lane
Preliminary design for house & garden, 1897; working drawings for gates, c.1898; design for lodge, stables & gardener's cottage, 1899; preliminary design for summerhouse, 1899; design for additional formal garden, 1901; preliminary & final designs for new gates, c.1901; for A. M. M. Stedman, later A. M. S. Methuen (10):

1-2 Design for house & garden

1 Block plan of house & grounds including stables &c; section showing existing & proposed ground levels

Scale: 1/16 in to 1 ft

s & d: ... December 5 1897

(1035×690)

2 Perspective of garden front [Fig.14]

s: ... C. F. A. Voysey architect; H. Gaye delt.; verso C. F. A. Voysey Architect 6 Carlton Hill London N.W. &c; (in pencil, top left corner) 1897

(235×445), backed with card

3-5 Designs for wrought iron gates: working drawings

3-4 Design I, incorporating the initials AMS

3 Plan, elevation & details

Scale: 1/2 in to 1 ft, FS

s & d: C. F. A. Voysey 6 Carlton Hill ... (date illegible)

On linen (740×1910)

4 Detail

Scale: FS

s & d: ... March 22 1898

On linen (520×445 approx.), torn

5 Design II, incorporating a pattern of linked hearts

Elevation & details

Scale: 1 in to 1 ft, FS

Insc: With rough pencil notes

On linen (1020×695)

6 Design for lodge, stables & gardener's cottage

Plans, elevations & section

s & d: ... March 21 1899

7 Preliminary design for summerhouse

Half-plan at Y, quarter-plan of roof, half-elevation, section on line XX & details

Scale: 1 in to 1 ft

s & d: ... March 24 1899

1-3, 5-7 Insc: As above & for A. M. M. Stedman Esq at Haslemere & (1, 3, 5, 6) Hurtmore

8 Design for additional formal garden & preliminary design I for new garden gate

Plan, elevations of walls, with an alternative treatment of wall next to wood, sections, elevation of new gate & details of brick step

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

Insc: As above & for A. M. S. Methuen Esq at New Place Haslemere

s & d: ... October 1901

9-10 Preliminary & final designs for a new wrought iron garden gate incorporating leaf motifs: this is the new gate shown in No.8

9 Elevation & detail of preliminary design II

Scale: 1 in to 1 ft, FS

Insc: for A. M. S. Methuen Esq at New Place; verso (in blue crayon) Methuen gate 184

10 Detail with amendment showing design as

executed

Scale: FS

Insc: Verso *Metalwork drawing used by Reynolds*

BB, 1897, p.34: House for A. M. M. Stedman at Haslemere. Stables & garden also; 1898, p.93: New Place Haslemere for Sir Algernon Methuen then A. M. Stedman; 1901, p.44: Formal garden at New Place Haslemere for A. M. S. Methuen; 1904, p.52: 'Motor stables' for New Place Haslemere for A. M. S. Methuen

Lit: *Dekorative Kunst*, I, 1897, p.242 (No.2 reprd); *Studio*, XXI, 1891, pp.242 (illus. of perspective of hall) & 243 (illus. of plan of house); *Dekorative Kunst*, XI, 1902-03, p.370 (photograph of gate shown in Nos.8-10); *Catalogue of the Arts & Crafts Exhibition Society*, VII, 1903, Nos.394 l & y (house & garden & gate shown in Nos.8-10); *House & Garden*, III, 1903, pp.254-258 (photographs of exterior & interior of house & plan of house & grounds); *Architectural Review* (Boston), XI, 1904, p.12 (photograph of exterior of house); *Builder's Journal & Architectural Record*, XX, 1904, p.262 (illus. of plans & elevations of house, No.2 reprd); W. Shaw Sparrow (ed.), *The British home of today*, 1904, E21 (photograph of hall); H. Muthesius, *Das englische Haus*, II, Berlin 1904-05, pp.113-114 (photographs of sheltered garden seat & summerhouse) & 124-125 (illustration of plans of house & photograph of its exterior); H. Muthesius, *Das moderne Landhaus*, Berlin 1905, pp.146-147 (illus. of plans of house & photographs of its exterior); *Dekorative Kunst*, XIV, 1906, pp.194-195 (illus. of plan of house & photographs of its exterior); W. Shaw Sparrow, *Our homes and how to make the best of them*, 1909, p.238 (photograph of hall); *New Place Haslemere and its gardens*, privately printed 1921; D. Gebhard, *Charles F. A. Voysey*, pl.47 (photograph of exterior of house); Nairn & Pevsner, *Surrey*, 1971, p.307 (brief description)

The house shown in Nos.1 & 2 differs from the executed design only in some details. These include the form and arrangement of some windows, the treatment of the gable over the garden entrance, details of the chimney on the W elevation and the arrangement of the terrace walls and garden steps. The site slopes down from approximately E to W. The house consists of a block on an E-W axis with terminal wings of different depths projecting on the S side. The entrance court is on the W side of the house, and terraced gardens lie to its S and E. The house varies from one to three storeys according to the ground level. The walls are roughcast, the windows have stone dressings and the roofs are of green slate. The original part of the existing garden corresponds to No.1 in general layout but not in detail; the later part corresponds fairly closely to No.8 (1974).

The preliminary design for a summerhouse (No.7) shows a polygonal wooden seat built round a wooden core and a thatched, conical roof. The executed design, illustrated in H. Muthesius, *Das englische Haus* (*see* Lit.), has a similar roof, but has battered roughcast walls sheltering a wooden seat of rectangular plan. No lodge or stable now exists, but on the site of the stable and gardener's cottage shown in No.1 there are a garage, presumably the 'motor stables' mentioned in the BB for 1904, and a cottage (1974).

For furniture designed for this house *see*:

[355] Dining-room table, w/m 1898

[337] Sideboard, 1899

[329] Hall settle, 1901

[50] HASLEMERE (Surrey): Polecat Lane, Shottermill Preliminary design for a pair of semi-detached cottages & working drawings for gate for A. M. S. Methuen, 1903 (3):

1 Ground plan, showing layout of gardens, bedroom plan & front & back elevations
s & d: ... June 29 1903

Repr'd: D. Gebhard, *Charles F. A. Voysey*, pl.63

2-3 Two identical working drawings for gate

Plan, elevation, section & detail

Scale: $\frac{1}{2}$ FS, FS

Insc: 8

s & d: ... August 12 1903

On linen (370×430 approx.)

1-3 Insc: As above & Pair (No.1 proposed pair) of cottages Polecat Lane Shottermill nr Haslemere for A. M. S. Methuen

BB, 1903, p.49: 2 cottages at Pole Cat Lane Shottermill for A. M. S. Methuen

Lit: (for final design) *Builder's Journal & Architectural Record*, XX, 1904, p.265 (illus. of plans & elevations);

B.A, LXV, 1906, p.292 (illus. of plans & elevations)

There are only very slight differences between No.1 and the final design. These include the arrangement of some of the windows and the position of the partition walls in the bedroom plan. The cottages are rectangular in plan. Each has three rooms and offices downstairs and two rooms upstairs, and each is covered by a pitched roof, so that there are pairs of gables front and back. At the front the cottages share a projecting porch. The walls are roughcast, the windows are wood-framed with iron casements and the roofs are of red tiles. Nos.2 & 3 show a simple gate of open woodwork. There are now no cottages in Polecat Lane which correspond to these drawings.

HELENTHAL

See JIHLAVA [54]

[51] HENLEY-IN-ARDEN (Warwicks): Brooke End, New Road

Preliminary design, design almost as executed & final design for house, stables & garden & working drawing for porch for Miss F. Knight, c.1909 (3):

1 Preliminary design

Ground plan, including stables & garden, S (entrance) elevation of house, S elevation of stables & cross-section through house & porch [Fig.37]

Insc: *House for the Misses Knight at Henley-in-Arden Warwickshire*

s & d: ... 23 York Place W (this address crossed out) 10 New Sqre Lincoln's Inn (in a later hand) December 1909

2 Design almost as executed

Bird's-eye perspective with small-scale ground & 1st floor plans

Insc: *House for Miss F. Knight at Henley-in-Arden Warwickshire*

s: C. F. A. Voysey 23 York Place Baker St W

On board (380×540)

3 Design as executed

Ground plan including stables & garden, 1st floor plan, S elevation of house including stable yard wall & garden wall & S elevation of stables

Insc: 25 & *House for Miss F. Knight at Henley-in-Arden w/m: 1904*

There are very minor differences in detail between Nos.2 & 3, such as the length of the covered way & details of the chimneys

4 Working drawing for porch gate

Plan, inside elevation & details

Scale: 1in to 1ft, FS

Insc: *House for Miss F. Knight at Henley-in-Arden*

w/m: 1905

BB, 1909, p.70: House for Miss F. Knight at Henley in Arden, also stable & garden; 1910, p.92: House & stable for the Misses Knight at Henley in Arden Warwickshire

Lit: *Archit*, LXXXIV, 1910, pp.232 (short description) & supplement p.18 (No.2 repr'd); B.A, LXXIII, 1910,

pp.345 (short description) & 348 (illus. of plans & elevations corresponding to No.3); D. Gebhard, *Charles F. A. Voysey*, pl.79 (No.2 repr'd)

There are only a few differences between the preliminary and final designs. These include the treatment of the porch: in No.1 the covered way is terminated by a round-headed black arch with a hood mould, whereas in Nos.2 & 3 it is terminated by a more complicated Gothic arch of brick and stone. Another difference is the use in Nos.2 & 3 of purplish thin bricks for porch, chimneys and stable and garden walls, whereas ordinary size red bricks are shown in these areas in No.1. Apart from these purplish bricks, the same materials are used for house and stables: the walls are roughcast with tarred plinths, most windows have stone dressings, though some are wood-framed, and all have iron casements, and the roofs are of green slate. The builders were J. Jarvis & Sons of Hackney. The house is largely unaltered (1974) except for the conversion of the stables into garages and the replacement of flowerbeds in the walled garden by grass and a swimming pool.

[52] HOLMBURY ST MARY, nr Dorking (Surrey):

Convalescent home, Pasture Wood

Unexecuted designs & working drawing for Frederick James Mirrieles, 1910-11 (4):

1 Design I

Plans, elevations & section

Insc: With rough notes about details of construction & suggested amendments

Insc: *Home for Sir Frederick James Mirrieles at Pasture Wood Surrey*

s & d: ... August 31 1910

2-3 Design II

2 Plans, elevations & section

Insc: With rough notes about suggested minor amendments & about materials

s & d: ... January 24 1911

3 Plans & elevations incorporating minor amendments suggested in No.2

Insc: 1

s & d: ... March 1911

4 Working drawing

Details, including letterbox, newel post, chimneypot & dragon tie-beam

Scale: Letterbox FS

Insc: 14

s & d: ... March 1911

2-4 Insc: *Home at Pasture Wood Dorking for Sir Frederick Mirrieles*

BB, 1910, p.73: Convalescent home for Sir Frederick Mirrieles at Pasture Wood near Dorking Surrey;

1911, p.75: House for Sir F. Mirrieles. Conversion of barn into house at Pasture Wood Dorking

Lit: B.A, LXXV, 1911, p.402 (illus. of plans, elevations & section corresponding to design II)

Design I shows a rectangular main block covered by a heavy pitched roof. The bedrooms are lighted by dormer windows. At the front there is a veranda, and at the back there are two projections, one containing the staircase. Design II shows a rectangular, two-storey block covered by a hipped roof on an E-W axis. There is a small service yard at the W end, and at the SE corner is a veranda sheltering the main entrance. In both designs the walls are roughcast with tarred plinths and the windows have stone dressings and iron casements. But in design I the roof is covered with red tiles, whereas in design II old Horsham slates

are used. In the end an existing barn was converted into a convalescent home. This was against the architect's wish because 'the charm of the barn being in its fitness for its purpose, must now be entirely lost when distorted and contorted into a dwelling (B.A, 1911, see Lit.)'. There is a proof plate at the RIBA showing the design for conversion, and the converted barn still exists, now (1974) as a private house (see Nairn & Pevsner, *Surrey*, 1971, p.316).

[53] HOLTYE COMMON (Sussex): Wilverley, now called Highlands

Preliminary designs for new stable, coachman's cottage & gardener's cottage, 1906; design & working drawings for extensions & alterations to old house, 1906-07, for J. F. Goodhart (9):

1 *Stable, coachman's cottage & gardener's cottage*: plans, elevations & sections

Insc: *This drawing was submitted to | Dr Goodhart at 25 Portland pl | on July 19th & approved*

s & d: ... July 15 1906

Pencil

2-9 Extensions & alterations to old house

2 Front & rear elevations, the latter showing old buildings

Insc: No.15

s & d: ... October 15 1906

Pen on linen (395×785)

3-9 Working drawings

3 Details: doors, staircase balustrade, serving hatch

Scale: 1in to 1ft, FS

Insc: 17

On linen

4 Amendment to serving hatch: half-plans, half-elevations, section & details

Scale: 1in to 1ft, FS

Insc: 21

s & d: ... October 31 1906

On linen (560×380)

5 *Front door*: plan, elevation & details including door furniture

Scale: 1in to 1ft, FS

Insc: As above & 23

s & d: ... Novr 8th 1906

On linen (560×520)

This is not the same as the front door shown in No.2.

6 Details of doors

Scale: FS

Insc: 24

s & d: ... Novr 8 1906

On linen (335×480)

7 *Entrance gate*: plan, outside elevation & details

Scale: 1in to 1ft, FS

Insc: As above & 32, with Reynold's fittings specified

s & d: ... March 19 1907

On linen (630×450)

8 Same as No.5, but undated

(565×425)

A gate very similar to this is shown in the perspective of the stables &c illus. in the B.A, 1907 (see Lit.).

9 *Billiard table electric pendant*: half-plans, part-elevations & details

Scale: 1in to 1ft, FS

Insc: As above, 41 & ... to be made in oak not to be stained polished or varnished

s & d: ... May 24 1907

On linen

This is the same design as the billiard table electric pendant for The Homestead, Frinton [41].6.

1-9 Insc: As above & *Wilverley*; (1-2, 3-7, 9) *Holtye Common*; (3-9) *Sussex*

BB, 1906, p.59: *Wilverley Holtye Common Sussex*, for J. F. Goodhart. Alterations & additions to house & new stables & cottages

Lit: *B.4*, LXVIII, 1907, pp.39 (description), 42 (illus. of plans, elevations & sections of coachman's & gardener's cottages & stables) & 94 (illus. of perspective of stables & coachman's & gardener's cottages & of plans & elevations of extensions to house, the elevations corresponding to No.2); Nairn & Pevsner, *Sussex*, 1965, p.539 (brief mention)

No.1 shows an L-shaped block with the cottages occupying one arm of the L. The executed building, which corresponds to illustrations in *B.4*, 1907 (see Lit.), consists of a U-shaped block, with the cottages occupying two sides of the U. The main fronts of the old house face N and S. The additions shown in No.2 and in *B.4*, 1907, consist of a new wing attached to the W end of the old house and extensions to the offices on its S side. The new W wing is a two-storey block with a hipped roof, with on its S side a shallow gabled projection containing the main entrance and the staircase and on its N (garden) side a partly recessed veranda. The billiard room, conservatory, coalhouse &c at the E end of the old house appear to have been remodelled; and on the N side the old house - referred to by Voysey in *B.4* as a 'red brick "cockney villa of the worst type"' - has been disguised by the addition of roughcast and creepers. Both the stables and cottages and the new W wing have roughcast walls, stone dressings and windows with stone dressings and iron casements and green slate roofs, and the new W wing has brick corners. Few alterations have been made since 1907 to the house and cottages (1974) beyond the replacement of the conservatory by a rock garden; the doors of the house are still like those shown in Nos.5 & 6.

[54] JIHLAVA (Czechoslovakia): House Preliminary design & revised design for a house for Karl Löwe, 1922 (8):

1-3 Preliminary design

1 N (entrance) elevation

Insc: *Alternative for Carl Löw (crossed out) House for Carl Löw Czechoslovakia*

2 S elevation

Insc: *House for M. Carl Löw*
(220 × 725)

3 Cross-section
(225 × 500)

4-8 Revised plan no.1

4 Ground plan

Insc: *House for Carl Löw*
(565 × 725)

5 N elevation

Insc: *House at Iglaue Czechoslovakia*
(280 × 725)

6 S elevation

Insc: *House for M. Carl Löw Czechoslovakia*
(270 × 725)

7 E elevation

Insc: *House for M. Carl Löw*
(255 × 535)

8 Cross-section through entrance

Insc: *House for M. Carl Löw at Helenthal Iglaue Czechoslovakia*
(295 × 515)

1-8 Pen on detail paper

BB, 1922, p.93: House at Helenthal Iglaue

Czechoslovakia for Carl Löw

Lit: *Builder*, CXXV, 1923, pp.288-289 (short description & Nos.4-8 reprd)

The revised design is an expanded version of the preliminary design. The buildings are disposed symmetrically round a rectangular entrance court. The main house occupies one long side, with lower service blocks on the two short sides and at either end of the other long side. The main house is covered by a heavy hipped roof with dormer windows lighting the first floor and attics. On the N side there is a central gatehouse surmounted by a tower and lantern; on the S side there are two symmetrically placed bay windows. These bay windows and parts of the gatehouse are decorated with crenellations. The walls are roughcast with tarred plinths, the windows have stone dressings and iron casements and the roofs are covered with oak shingles. Karl Löwe was involved in textile manufacture and forestry near Jihlava. This design does not correspond to any extant building erected by him, but may conceivably have been for a building at Hencov near Jihlava which was reconstructed in the 1950s. (Information from Dr M. Besenova, 1976.) This was Voysey's second project for Löwe. In 1912 Voysey designed for him a burial ground, also at Jihlava, which was not executed.

[55] KENDAL (Westmorland): Littleholme, No.103 Sedbergh Road

Design almost as executed, 1909, & unexecuted design for addition, c.1923, for A. W. Simpson (2):

1 Design for house

Plans, elevations & cross-section [Fig.36]

Insc: *Littleholme Kendal for A. W. Simpson Esqre*

s & d: ... June 20 1909

(380 × 780)

2 Design for addition

Plans & elevations, showing castellated extension

Insc: *Proposed additions to Littleholme Kendal*

s: C. F. A. Voysey Architect 73 St James's St SW

Pen on detail paper (365 × 615)

BB, 1909, p.68: House for A. W. Simpson at Kendal;

1913, p.78: Littleholme Kendal. Garden room for

A. W. Simpson; 1923, p.93: Additions to Littleholme

Kendal for H. Simpson

Lit: *B.4*, LXXII, 1909, pp.363 (short description) & 366 (illus. of drawing similar to No.1); *The Craftsman*,

XX, 1911, pp.276-286 (illus.); M. Macartney, *Recent English domestic architecture*, AR, 1911, pp.171-172

(photographs of interior & exterior); *Moderne Bauformen*, X, 1911, p.250 (2 interior photographs);

Pevsner, *Cumberland & Westmorland*, 1967, pp.258-259 (brief mention); D. Gebhard, *Charles F. A. Voysey*,

pl.77 (No.1 reprd)

No.1 is identical to the executed design except for minor changes to the W and N elevations. The cottage is of local stone, with iron casements and a green slate roof. The builder was T. W. Howie, the joiners were Hayes & Parkinson and the plumber was William Parsons, all of Kendal. The addition of c.1923 was to have been a castellated block with a single chimney attached to the NE corner.

[56] KIDDERMINSTER (Worcs): Oakhill, No.54 Hill Grove Crescent

Design for a house for F. J. Mayers, 1899

Plans, elevations & cross-section

Insc: *No.1 & House at Hill Grove Kidderminster for*

F. J. Mayers Esquire, with a few lightly pencilled notes

& alterations

s & d: ... April 1899

(660 × 510)

BB, 1899, p.39: House at Kidderminster for F. J. Mayers

The design shows a rectangular main block covered by a pitched roof. On the N side is a shallow, gabled projection containing the main entrance and the staircase; and on the S side two double-storey bay windows flank a veranda. The walls are roughcast, the windows are wood-framed with iron casements and the roofs are of red tiles. This design is very like the executed building, but in the latter there is a second gabled projection on the entrance front.

KIRBY (Cheshire): House

For bedroom furniture designed for Miss Herron see;

[234] Chest of drawers, towel rack & bed, 1916

KNOTTY GREEN

See Nr BEACONSFIELD: Hollymount [10]

[57] LAUGHTON, nr Market Harborough (Leics):

House & lodge, Brians Hill

Unexecuted preliminary designs & working drawings

for a house & lodge for William Taylor, c.1920 (26):

1-4 Preliminary design I

1 Bedroom plan & S elevation

2 N (entrance) elevation

The fenestration of the tower differs very slightly from the plan in No.1.

3 Cross-section through house; plans, 3 elevations & section of lodge

w/m: 1911

Pencil (370 × 770)

4 Same as No.3, but with fewer inscriptions

Pen on detail paper (310 × 720)

5 Preliminary design II

Ground plan including most of grounds

3-5 s: C. F. A. Voysey Architect 73 St James's St S.W.1

6-26 Working drawings

6 Part ground floor plan

7 Part 1st floor plan

8 Part 1st floor plan & 2nd floor plan

9 Basement, 3rd floor & tower roof plans

10 Cross-section & details

11 Part-elevation & details

12 Part-elevation

13 N elevation of outhouses

14 Part-elevation & details

15 Part-elevation

16 E elevation

17 W end elevation with details

18 Details

19 Cross-section & details

6-19 Scale: $\frac{1}{4}$ in to 1ft, details FS

20 Basement, ground, bedroom, 2nd & 3rd floor & turret plans, showing positions of well & of coal shutes

Insc: *3rd revised plan*

21 Block plan, showing surface water drains

22 Block plan, showing sewage drains

23 Plans, elevations, sections & details of pump

house & coal & wood yard

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

24 Details

6-24 Insc: 2-20

25 Plan, elevation & details of terrace gate

Scale: 1in to 1ft, details FS

26 Lodge: details of dresser, scullery cupboard,

gutter, door sill &c

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

Insc: 10

3-26 Insc: As above, *House &/or lodge for W or Wm Taylor at Laughton or at Laughton near Market Harborough*

1-2, 4-26 Pen on detail paper (220×735-915×740 approx.), some torn

BB, 1929, p.89: House, garden & lodge at Laughton, Market Harborough for W. Taylor

Lit: *Builder*, CXIX, 1920, pp.65-66 (description & Nos.1-5 reprd); *Illustrated Carpenter & Builder*, 20 June 1924, p.826 (No.25 reprd)

The basic features of the design are the same in the preliminary and final designs. The main house is a long, rectangular, two-storeyed block with a flat roof. On the N side is an asymmetrical placed gatehouse surmounted by a tower, and on the W and NE sides are low service courts. The roofline is crenellated and there are buttresses with loosely Gothic details.

In the tower, under the entrance hall, is a large chamber for central heating, hot water service and vacuum dust collector; at the top of the tower are storage cisterns. In the grounds are croquet and tennis lawns, an orchard and gardens, including a separate flower garden for the servants.

Preliminary design II is almost identical with the final design. But preliminary design I is longer E-W than the final design and there are other differences. These include the treatment of the tower: in preliminary design I it has a pyramidal slate roof, in the final design it is flat-topped except for a small turret and a chimney. In the final design there is an ogee-capped lantern over the laboratory which is not to be found in preliminary design I. And the materials used are slightly different: all the designs show roughcast walls and windows with stone dressings and iron casements, but preliminary design I shows tarred plinths in addition. The lodge shown in preliminary design I is a simple rectangular block with a pitched roof. It has roughcast walls with tarred plinths, stone drawings end windows with iron casements and a slate roof.

[58] LILLYCOMBE HOUSE, nr Porlock (Som)

Design, almost as executed, for a house to be built ... for Mary Countess of Lovelace, c.1912

Ground plan, including stables &c, 1st floor plan, S elevation including stableyard wall, harness room &c

Insc: As above & at *Lilycombe Somerset* w/m: 1911

Print of a pen & wash drawing (545×750)

BB, 1912, p.75: House for Lady Lovelace at Lilycombe Porlock Somerset

Lit: *BA*, LXXVIII, 1912, p.60 (very brief description; reprd); Pevsner, *S & W Somerset*, 1958, p.276 (brief mention)

The design must be largely the responsibility of Lady Lovelace, a pupil of Voysey, who planned the building with a Mr T. MacDermot, for whose occupation it was intended. Voysey was only called in later: he made certain alterations to Lady Lovelace's design and supervised the execution of the work. (Information from Lord Lytton.)

The site is a steep S-facing slope and consequently floor levels vary. The main part of the house is a rectangular block with a hipped roof. On the N is a projection containing entrance and staircase; on the S, between projecting bays, is a veranda with piers of local stone. The stables and motor house &c are in a roughly T-shaped block separated from the E end of the house by a stable yard. The walls are of roughcast, in this case over local stone, the windows have wood frames and iron casements and the roofs are of slate. The existing house and outbuildings (1974) have received minor alterations which include enlarging and glazing in the veranda and changing the slope of the gable on the N projection.

[59] LIMPSFIELD (Surrey): House

Design, probably unexecuted, for a house for R. G. Cather, 1897 (2):

1 Plans, elevations & section

s & d: ... 6 *Carlton Hill N.W.* (this address crossed out) 10 *New Square Lincoln's Inn* (added by Voysey in a later hand) *Decr 24 1897*

2 Perspective, showing entrance & side fronts

s: C. F. A. Voysey

Backed with cardboard (300×455)

Exhib: RA 1898, No.1758, 'House at Limpsfield'

1-2 Insc: *House for R. G. Cather Esqre at Limpsfield Surrey*

BB, 1897, p.34: House for R. G. Cather at Limpsfield Surrey

Lit: *Builder*, LXXVI, 1899, pp.348-349 (illus. of plan corresponding to No.1, No.2 reprd & brief notes)

The house is a rectangular block on an E-W axis, with projecting bay and oriel windows and on the W side a projecting veranda. At the extreme end of the main elevations there are gables. Because the site slopes down from S to N, floor levels vary and there is a semi-basement. The walls are roughcast, the windows have stone dressings with iron casements and the roofs are of green slate. In *Builder*, 1899 (see Lit.), it says that the house 'though planned for a special situation and for a client who was about to build, owing to various circumstances has not so far been proceeded with'.

[60] LIMPSFIELD (Surrey): House

Designs, apparently unexecuted, for a house for C. A. Sewell, 1898-99 (6):

1 Design I

Block plan of house & garden

Scale: 1/16 in to 1 ft

Insc: *A*, with a note about alterations to the design

s & d: ... *August 1898*

The plan of the house is like a mirror image of the following plans, with the yard on the E instead of the W side of the house.

2 Design II

Plans, elevations & cross-section; on the plan alterations to the E end of the house have been pencilled in

s & d: ... *August 1898*

3 Design III

Perspective from the NE with small-scale inset ground & bedroom plans (230×385)

The plans are like those in No.2, with the alterations incorporated. The N elevation, however, slightly differs from that in No.2 in the treatment of the W (offices) end.

4-5 Design IV

4 Plans, elevations & cross-section

s & d: ... *January 5th 1899 & C.A.S.*

5 Perspective from the SE

Watercolour on cardboard (225×410)

6 Design V

Plans & S elevation

Pencil & coloured washes on tracing paper

(450×355)

1-4, 6 Insc: *House for C. A. Sewell Esquire at Limpsfield*

BB, 1898, p.37: New house for C. A. Sewell at Limpsfield

Lit: W. Shaw Sparrow (ed.), *The Modern home*, 1906, pp.64-65 (illus. of drawing similar to No.4); D.

Gebhard, *Charles F. A. Voysey*, pl.53 (No.3 reprd)

In all the designs the house is a long rectangular block with the longer sides on the N and S and the entrance on the E (W in No.1). It is slightly longer E-W in Nos.4-6 than in Nos.1-3. In Nos.1-3 there is a service yard at one end (the W end in No.1, E end in Nos.2-3), while in Nos.4-6 there is a service extension at the E end. On the N side in all designs there are three bay windows breaking through the roofline, and on the S side there is a dormer window in Nos.1-5 and a shallow gabled projection in No.6. In all the designs there is a hipped roof, which is of green slates in Nos.1-5 and of red tiles in No.6. In all the designs the walls are roughcast and the windows have stone dressings.

[61] LINCOLN: Grammar school

Unexecuted design for F. H. Chambers, 1901 (2):

1 Perspectives of exterior & of the interior of the cloisters with small-scale inset plan [Fig.41]

Insc: Plan labelled, with a key

s: C. F. A. Voysey *Archit*

Pencil & watercolour backed with card (540×765)

Exhib: RA 1905, No.1610, 'Proposed grammar school, Lincoln'

2 Elevation of cloister opposite main entrance & elevation of cloister opposite hall, both with part-sections s & d: ... 1901

The cloister opposite the hall is one bay shorter than in No.1.

1-2 Insc: As above & *Proposed Grammar School Lincoln or at Lincoln*

BB, 1901, p.43: Plans for Grammar School at Lincoln for F. H. Chambers

Lit: *BN*, LXXXVIX, 1905, pp.76 (No.1 reprd) & 77 (brief notes); *Dekorative Kunst*, XIV, 1906, p.201 (No.1 reprd)

The exterior of the quadrangle is faced with stone and the interior has roughcast walls. The windows have stone dressings and iron casements; the roofs are of red tiles except for the hall, which is covered with metal sheeting. In *BN*, 1905 (see Lit.), Voysey states that '... My designs ... were made in conjunction with the headmaster ... My design was rejected on the ground that it was too severe, and I am pleased to say the design of Mr. Leonard Stokes was accepted instead.'

For a badge designed for this school see [521]

NR LIVERPOOL

See NEW BRIGHTON [108]

[62] LONDON: House in Abinger Road, Bedford Park (Brentford & Chiswick), Hounslow

Unexecuted design for a house for M. T. La Thangue Esquire, 1903

Ground plan showing whole site, 1st, 2nd & 3rd floor plans & elevations [Fig.28]

Insc: As above & *Proposed house Abinger Road Bedford Park*

s & d: ... *August 23 1903*

BB, 1903, p.50: Sketch plans for house at Bedford Park for M. T. La Thangue

The walls are roughcast and the windows have iron casements and stone dressings.

LONDON: No.39 Batk Place, Bayswater (Paddington), Westminster

For furniture designed for this house see:

[175] Bed ends & sides for W. Barclay, 1915

[63] LONDON: Sanderson & Sons factory, Barley Mow Passage, Chiswick, Hounslow Design for Sanderson & Sons, c.1902 Perspective [Fig.42]

Insc: *Messrs A Sanderson & Sons new factory at Chiswick; verso (not in Voysey's hand) C. F. A. Voysey architect London Sanderson's Wallpaper Factory, Chiswick*

s: C. F. A. Voysey architect London
d: Verso (probably in a later hand) c.1901
Watercolour, backed with card (230×295)
BB, 1902, p.45: Factory at Chiswick for Sanderson & Sons

Lit: *Builder's Journal & Architectural Record*, XVII, 1903, pp.26 (illus. of elevations corresponding to this drawing) & 32 (brief description)

The piers carry the floors and roof and act as ventilating shafts. Above the piers smaller pillars are set into a parapet which conceals the roof. The enclosed bridge connecting the factory with the other side of the road seems never to have been built. The walls are faced with white-glazed bricks and Staffordshire blue bricks, and the coping is of Portland stone. The roof is half glass and half slate. The building has been converted into offices (1974).

LONDON: Dollis Brae, Barnet Lane (Totteridge), Barnet

For a veranda seat for this house see [328].3 & 4

LONDON: No.54 Bassett Road, Kensington & Chelsea
For a letterheading for this house see [585]

[64] LONDON: House, Bigwood Road, Hampstead Garden Suburb (Hendon), Barnet
Unexecuted design for proposed house for the Garden Suburb Development Company Hampstead | Plot no 338 in Bigwood Road for Miss Lang, 1909

Plans, including plan showing yard & berberis bank, elevations & sections

Insc: As above & Cubed at 8d per foot | Equals £1091.4.0

s & d: ... September 6 1909

Lit: *BA*, LXXII, 1909, p.266 (illus. of drawing similar to this drawing)

This is a small house with a rectangular plan. The short sides face the road and garden, and the entrances are on the long sides. There is a pitched roof, and the bedroom floor is lit by dormers and gable windows. The walls are roughcast, with tarred plinths; the casement windows have stone dressings, except for the dormer windows, which are wood-framed; the single chimney is brick-faced; the roofs appear to be of reddish brown tiles. A Geoffrey Lucas house was erected on this site.

[65] LONDON: House in Bracknell Gardens (Hampstead), Camden

Unexecuted design for a house for W. C. Lawrence Esqre, c.1903-04

Perspective with small-scale inset ground & 1st floor plans [Fig.26]

Insc: As above & At Bracknell Gardens Hampstead N.W.

s: C. F. A. Voysey archt

Pencil & watercolour on card (305×505)

Exhib: RA 1904, No.1645, 'House at Hampstead'

BB, 1903, p.49: House for W. C. Lawrence at Bracknell Gardens Hampstead

Lit: *AcA*, XXVI, 1904, pp.47 (reprd) & 105 (illus. of plans corresponding to this drawing); *Builder's Journal & Architectural Record*, XX, 1904, p.20 (reprd); *Studio*, XXXI, 1904, p.129 (reprd); W. Shaw Sparrow (ed.), *The British home of today*, 1904, facing Bviii of text (reprd); *BA*, LXV, 1906, p.436 (illus. of plans & elevations not corresponding to this drawing)

The illustration in *BA*, 1906 (see Lit.), shows a different design from this drawing. The plans of both designs are identical, except for the addition in the *BA* illustration of a low service extension at the SW end. The site slopes down from NE to SW and the house is therefore planned on two different levels. In both designs the change in level is masked on the SE (entrance) side by a projecting staircase tower and a terrace wall running SE from the NE corner of this tower. In the RIBA drawing the whole house except for this tower is covered by a single pitched roof, but in the *BA* illustration there are two separate pitched roofs at different levels. Other aspects of the roofline which are not to be found in the *BA* illustration are the parapet and shaped gables. In the *BA* illustration there are dormers above bay windows on the S elevation instead of the two-storey gabled bay windows shown here. Both designs have windows with iron casements and stone dressings, but here the roof is of red tiles and the walls are of red brick, whereas in the *BA* illustration the walls are roughcast and the roofs are of green slate. According to the *BA*, the project was abandoned because the vendor of the land would not allow the best room to face S on to the garden.

LONDON: No.14 Briardale Gardens (Hampstead), Camden

For furniture designed for this house see:

[190] Bookcase, 1906

[405] Wardrobe, 1906

For a badge used in a letterheading for the house see [535]

LONDON: No.53 Campden Hill Court, Kensington & Chelsea

For furniture designed for this house for W. H.

Tingey or Mrs Tingey see:

[194] Book & print case, 1901

[423] Writing table, 1901

[66] LONDON: Garden Corner, No.13 Chelsea

Embankment, Kensington & Chelsea

Working drawings for altering & decorating existing house, 1906-07, & for a fitment for the library, 1909, for E. J. Horniman Esq (11):

1 Details of letter box

Scale: FS

Insc: As above & No 22

s & d: ... Oct 17th 1906

2 Design for a fitting, a recessed clock case

Plan, part-elevation & sections

Scale: FS

Insc: As above & No.32

s & d: ... November 10 1906

(358×560)

The sides of the front of the case are decorated with moulded pieces which are mitred into the moulded base and cornice; there is a shallow pediment. This design is similar to drawings of 1907 [244] and 1921 [251].

3 Design for a fitting, a looking-glass attached to the wall by a swivelling bracket

Details

Scale: 1in to 1ft, FS

Insc: 34

s & d: ... November 12 1906

On linen (255×330)

4 Copy of No.3

On detail paper (255×330)

5-6 Design for chimneybreast for dining-room

5 Half-elevation of chimneybreast

Scale: 1/2in to 1ft

s & d: ... December 7 1906

Pencil on tracing paper (180×220)

6 Details of fleur-de-lis in gilded wrought iron, part of the decoration of the chimneybreast
Scale: FS

Insc: ... in wrought iron to be gilded

s & d: ... December 7 1906

Pencil on tracing paper (565×590)

This chimneybreast is shown in a photograph on p.19 of *Studio*, 1908 (see Lit.).

7 Details of shutter for circular window in dining room
Scale: FS

Insc: As above & 41

s & d: ... February 14 1907

On linen

8 Details of shutter in circular window in drawing rm
Scale: FS

Insc: As above & 42

s & d: ... February 14 1907

Pencil with yellow & grey washes on tracing paper

9 Half-elevation, section & details of hinged table which lets down from the wall

Scale: 1/2FS, FS

Insc: 43

s & d: ... February 27 1907

On linen (505×405)

This is almost identical to a table for a house at Chorleywood for Dr Fort [29].3.

10 Design for a fitment for the library, 1909

Plans, elevation, section & details

Scale: 1in to 1ft, FS

Insc: As above & to be made in Austrian oak left in the white

s & d: ... August 1909

The drawing shows a corner fitment consisting of large cupboards below and shallower, largely glass-fronted cupboards above. The glass-fronted cupboards have movable shelves.

11 Design for an oak cabinet

Plan, elevation, section & details

Scale: 1in to 1ft, FS

Insc: As above

s & d: ... July 8th 1912

Verso: Another design, unfinished, for a glass-fronted cabinet on a stand

Plan, elevation & detail

The cabinet on the recto fits into an oblique-angled corner. It has three compartments with glass doors containing flowing tracery; the centre compartment projects slightly, supported on a bracket with the profile of a grinning grotesque head. The stand has elegantly curved lines. The cabinet on the verso is free-standing. It, too, has three traceried glass doors.

1-11 Insc: As above & at Garden Corner Chelsea Embankment

BB, 1906, p.58: Garden Corner, 13 Chelsea Embankment. Alterations, repairs & decorations for E. J. Horniman; 1909, p.70: Bookcases & screen for Garden Corner Chelsea Embankment for E. J.

Horniman; 1912, p.77: Cabinet at Garden Corner for E. J. Horniman; 1933, p.105: Repairs to roof garden

Garden Corner August 21 for Mrs Horniman

Lit: *Studio*, XLIII, 1908, pp.19-25 (photographs of interior & description); Pevsner, *London II*, 1952, p.98 (brief mention)

The house is semi-detached and was designed by Edward I'Anson Jnr. Voysey completely remodelled the interior. He built a new staircase and installed a lift. He put in lower ceilings, a new window in the billiard room (formerly the library) overlooking the Physick Garden, new bathrooms and housemaids' closets, and he replaced doors, windows and fireplaces. He also designed all the fittings and furniture. Only the electric pendants in the dining-room and a few others were designed by C. R. Ashbec. The general contractors were F. Müntzer & Son.

For furniture designed or probably designed for this house see:

- [300] Hanging lavatory glass, 1906
- [371] Drawing-room side table, 1907
- [245] Master clock case, 1907
- [316] Nest of drawers, 1907
- [400] Umbrella stand, 1907
- [326A] Seat for recess, 1907
- [347] Side-table to take table leaves, 1907
- [372] Circular folding table, 1907
- [399] Towel rack, 1907
- [263] Roll-top desk, 1907
- [312] & [313] Music stool, 1913

[67] LONDON: Bleak House Club, No.338 Chiswick High Road, Hounslow (Middx)
Design for *proposed forecourt at 338 Chiswick High Road for Messrs Sanderson and Sons, c.1915*

Plan as existing, plan, elevations & details of new forecourt

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

Insc: As above & (over gateway to forecourt) *Bleak House Club*

Pen on detail paper

BB, 1915, p.81: Sanderson & Sons. Design for forecourt & entrance to Bleak House Club Chiswick High Road

The design shows new paving, a new, castellated wall with a single gate opposite the main door of the club, a pergola between the gate and the door and two new seats. There is now a modern shop on the site (1975).

[68] LONDON: Devonshire House site, Westminster
Design for tower blocks, 1923 (4):

1-2 Block plan, plan of 1 floor & elevation

s & d: ... *73 St James's Street S.W.1*

Blueprints (470 × 760)

3 Detail: part-elevation

s & d: ... *Oct 1923*

Pencil (255 × 330)

4 Perspective [Fig.49]

s & d: Verso ... *Nov 1923*

Pencil & watercolour on card (265 × 365)

BB, 1923, p.94: Scheme for the treatment of the Devonshire House site

Lit: *Builder*, CXXV, 1923, pp.990-991 (illus. of block plan, plan & elevation corresponding to Nos.1 & 2, accompanying letter)

The site was sold in 1918 but not redeveloped until 1924-27, when the present Devonshire House, designed originally as luxury flats, was built by Carrère & Hastings with Sir Charles Reilly as consultant. In a letter in *Builder* (see Lit.) Voysey advocated the use of the site for tower blocks of flats, surrounded by air and greenery as opposed to commercial use which would cause traffic congestion. His blocks have Gothic detailing. An original drawing, like Nos.1 & 2 but including in addition a window detail, d. October 1923, is in the collection of John Brandon-Jones.

[69] LONDON: Pleasure ground, East Row, Kensal, Kensington & Chelsea

Design for *E. J. Horniman Esquire*, 1913

Plan, elevations & section

Insc: As above, *Playground at Kensal New Town & 2/4th scheme*, with rough pencil notes, some at least not in Voysey's hand

s & d: ... *February 1913*

Print & coloured washes on linen (550 × 775)

BB, 1911, p.74: Laying out playground & designing & erecting shelter, lavatories &c for E. J. Horniman at Kensal New Town

Lit: *B.A.*, LXXX, 1915, pp.273 (illus. of site plan & description) & 276 (illus. of plans, elevations & sections corresponding to this drawing except for minor details)

The design includes a flower garden with a waterway, pergolas, an oak bridge and drinking posts, shelters, a sandpit, a yard and wcs. The boundary walls and shelters are roughcast with tarred plinths and tiled copings - red tiles in the drawing and blue Staffordshire tiles according to *B.A.*, 1913 (see Lit.). There are Portland stone dressing round doorways and windows, metalwork gates and circular grilles (by W. B. Reynolds according to the *B.A.*) and green slate drinking posts (by T. & F. Nicholls, again according to the *B.A.*). The existing pleasure ground (1974) corresponds to the *B.A.* illustrations except that there are no pergolas, drinking posts, bridge or sandpit. For a design for a drinking post, probably connected with this scheme, see [883].

[70] LONDON: King Alfred School, No.25 Ellerdale Road (Hampstead), Camden

Design for a leaded window with almond-shaped stained glass panel bearing the motto *Ex corde vita*, 1907 (2):

1 Elevation

Insc: As above

s & d: ... *23 York Place W* (this address crossed out) *73 St James's St SW1 August 18 1907* (added in a later hand)

Coloured washes on tracing paper (1555 × 800)

2 Same as No.1

s & d: ... *August 1907*

There is another copy of this design at the V & A (E288 1913), also d. 1907.

For a bookplate & a badge for this school see [449] & [458]

LONDON: No.65 Eton Avenue (Hampstead), Camden
See [589] Letterheading for

[71] LONDON: Finchley Road (Hampstead), Camden
Unexecuted design for *proposed 2 semi-detached houses for Vernon Hart Builder Finchley Road Hampstead N.W.*, c.1907

Ground plan including gardens &c & 2 elevations

Insc: As above, with a rough note indicating amendments, including the separation of the 2 houses by 3ft

Pencil

BB, 1907, p.60: 2 houses in Finchley Road Burgess Park for Vernon Hart

Lit: *B.A.*, LXVIII, 1907, p.148 (illus. of plan & elevations of 2 designs, one of which corresponds to this drawing & the other of which is the executed design)

In this design one of the houses is a plain, two-storey block with a hipped roof and a kitchen extension at the back. Its most noticeable feature is a massive chimneystack on the front elevation. The design of the other house incorporates a gabled projection at the front and a tower at one end. The walls are roughcast, the windows have iron casements and stone dressings and the roofs are of blue-black tiles. The executed houses no longer survive, having been bombed in the Second World War.

[72] LONDON: No.73 Fitzjohn's Avenue (Hampstead), Camden

Design for *beam for verandah* for P. A. Barendt, 1903

Detail

Scale: FS

Insc: As above & at *73 Fitzjohn's Avenue for P. A. Barendt Esq*

s & d: ... *April 16 1903*

On linen (250 × 370)

BB, 1900, p.42: Alterations, repair & additions to 73 Fitzjohn's Avenue for P. A. Barendt; 1901, p.42: New bay for 73 Fitzjohn's Avenue for P. A.

Barendt; 1902, p.46: New drawing room window for P. A. Barendt at 73 Fitzjohn's Avenue; 1903, p.49: Verandah at 73 Fitzjohn's Avenue for P. A.

Barendt; 1909, p.69: Decorations & furniture at 73 Fitzjohn's Avenue for P. A. Barendt

Most of the alterations at this house survive, but not the veranda (1975).

For furniture designed for this house see:

[338] Sideboard, 1902

[216] Dining-room chair, 1902

[281] Frame, 1902-03

[73] LONDON: Masonic Peace Memorial, Great Queen Street, Westminster

Competition designs, 1926 (7):

1-6 Design

1 Basement plan

2 Ground plan

3 First floor plan

4 Second floor plan

5 Elevations [Fig.50]

6 Sections

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

Prints with red wash added (530 × 765 approx.)

7 Details of central bay of Great Queen Street elevation

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

Pencil (1740 × 735)

8 Alternative design showing possible future extension which could be carried out without altering the original building

Plan

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

Print with red wash added (525 × 765)

1-6, 8 Insc: As above & *Masonic Peace Memorial*

The competition was held in 1926 and was won by Ashley & Newman. The site adjoined the old Freemasons' building, consisting of an 1866 structure by F. P. Cockerell incorporating a 1775 hall by Thomas Sandby. Voysey advocates the retention of the old building in No.8, but it was dem. 1932 and replaced by the Connaught Rooms. Voysey's design, shown in Nos.1-6, is in a free Perpendicular Gothic style, with crenellations and tracery. The original drawings for this design are in the collection of John Brandon-Jones.

[74] LONDON: No.44 Green Street, Westminster
Design for a fitting, an electric sconce for P. A.

Barendt, 1927 (2):

1 Details

Scale: FS

Insc: *Electric sconce wrought iron gilded for P. A. Barendt Esquire of 44 Green Street W*

With the drawing is an estimate from Bainbridge Reynolds Ltd, amounting to £10.15.0, signed by W. C. Plummer and dated 25 February 1927.

2 Detail of 8" *Globe* lamp, almost certainly for an electric sconce
Scale: FS
s & d: ... *March 18 1927*
Pencil (350 × 245)

BB, 1927, p.99: Painting & furniture for P. A. Barendt
44 Green Street

A plaque with crenellated top and bottom is screwed to the wall. Attached to this plaque by heart-shaped screw plates are leafy supports from which hang the three globe lamps.

[75] LONDON: House off The Bishop's Avenue (Hampstead), Camden
Slightly varying unexecuted designs for a house for Robert Donat, 1936 (6):

1 1st scheme: W elevations

Insc: As above, *Annesley House & This elevation is consistent with scheme No.6*

s & d: ... *April 13 1936*

Pencil (210 × 480)

2 Plans

Insc: *3rd set revised plans & proposed house for Miss Voysey*

s & d: ... *March 21 1936*

(625 × 480)

Ella Voysey married Robert Donat.

3 4th scheme: ground floor plan & incomplete 1st floor plan

Pencil (325 × 480)

4 5th scheme: block plan & ground, 1st & 2nd floor plans

Scale: Block plan 1in to 44ft

s & d: ... *April 10 1936*

Pencil with red wash (630 × 480)

5 5th scheme: E & W elevations

Pencil (420 × 485)

6 6th scheme: ground, 1st & 2nd floor plans

s & d: ... *April 17 1936*

Pencil with red wash (630 × 480)

3-6 Insc: As above & *House for Robert Donat Esquire BB, 1936, p.106: House for Robert Donat at Hampstead off Bishop's Avenue*
All the designs show a two-storey block with a hipped roof. The longer sides face E (garden front) and W (entrance front). At the N end is a low service extension and at the S end is a veranda. Extension and veranda have crenellated rooflines. The walls are roughcast with tarred plinths; the windows have stone-dressings and iron casements and the roofs are of slate. The work was handed over to C. Cowles Voysey but was later abandoned.

[76] LONDON: Nos.12, 14 & 16 Hans Road, Kensington & Chelsea

Preliminary design for Archibald Grove, 1892

Elevation from Hans Road

Scale: 1/4in to 1ft

Insc: *Nos.12, 14 & 16 Hans Road Kensington & Approved subject to the rights of all other persons - May 15th 1892 ... (rest illegible)*

s & d: ... *May 15, 1892*

Pencil & watercolour on cardboard (585 × 465)

BB, 1891, p.17: 3 houses in Hans Road for Archibald Grove; 1891, p.17: Plotting houses &

arranging roads for Hans Court Kensington for A. Grove; 1893, p.18: Plans for house, and livery stables on N side of Hans Road for A. Grove

Lit: *B.A.*, XXXVII, 1892, p.210 (illus. of plans, elevations & section of preliminary design); *XLI*, 1893, p.96 (illus. of perspective & detail by T. Raffles Davison); *Studio*, I, 1893, p.225 (photograph of interior); *Builder*, LXXI, 1896, p.229 (illus. of perspective by Curtis Green); *Studio*, XI, 1897, p.23 (photograph of exterior); *Dekorative Kunst*, I, 1897, p.255 (exterior & interior photographs); *The House*, IV, 1898-99, p.163 (illus. of sketch of staircase); *Magazine of Art*, XXII, 1899, pp.457-465 (illus. of plans, elevation & section, same as in *B.A.*, 1892); n.s. II, 1904, pp.154-160 (illus. as executed); D. Gebhard, *Charles F. A. Voysey*, pl.25 (reprd) & pl.26 (photograph of part of exterior); *Great drawings from the collection*, catalogue of an exhibition held at the RIBA Drawings Collection Heinz Gallery, 1972, pl.30

Another, earlier, preliminary design for this project was published in *B.A.*, 1892 (see Lit.). The preliminary designs and the executed design are similar in many ways: the houses are tall and narrow, like the typical London terrace house; the front elevations display a variety of windows, including tall, broad oriels, small, narrow oriels and dormers; there are projecting porches which are joined together; the windows have iron casements and stone dressings: the porches are of stone; and the roofs are of slate. The illustration in *B.A.*, 1892, shows a plan more or less corresponding to the design as executed. The main feature is a staircase in a square well, lit by a skylight and by windows on to a light well. The main difference between the preliminary designs and the project as executed is the omission in the latter of the third house, which was finally designed by A. H. Mackmurdo. Other differences include: the use here and in the executed design of fairface red brick for the walls, instead of the roughcast shown in the *B.A.* illustration; the inclusion of a curved roof parapet here and in the executed design which does not appear in the *B.A.* illustration; and the placing of Dressler's sculpted panels within the porches in the executed design, instead of on the exteriors as in the *B.A.* illustration and in this drawing. The houses still survive, but the interiors have been considerably altered (1974).

[77] LONDON: No.29 Harley Street (St Marylebone), Westminster

Design as executed for remodelling a room for Leslie Paton, 1919 (12):

1-4 Preliminary layouts, almost identical with finished design

1 Plan

2 Section looking N

3 Section looking S

4 Half end elevations looking W, showing alternative treatments

1-4 Pencil on detail paper (470 × 400-465 × 725)

5-12 Survey drawings & finished design

5 Survey plan

(460 × 690 approx.)

6 Survey end elevation looking W

(395 × 385)

7 Plan

(460 × 690 approx.)

8 Section looking N

9 Section looking S

10 End elevation looking W & part end elevation looking E

11 Details of fittings

12 FS details of stonework of window

1-12 Scale: 1in to 1ft except details

2-12 Insc: *29 Harley St W1 for Leslie Paton Esqre*

5-12 Insc: *1, No.1A, 2-7*

On detail paper

7-12 s & d: ... *January 1919 & Howard de Walden Estate approved generally (stamp) subject to formal licence (red ink) Fred. P. Ste ... (rest illegible) 6 2, 19*

8-12 (485 × 665)

BB, November 1918, p.86: Alterations, additions & fittings to room at 29 Harley Street for Leslie Paton. Alterations & furnishing of one room
The room has a new, lower ceiling and a new window and is lined with new fitted cupboards and shelves in polished mahogany, to match the mahogany doors and fireplace of the original house. There have been no alterations since 1919 (1974).

[78] LONDON: Higham, Woodford (Essex)

Preliminary and final designs & working drawing for a house & design for lodge, electric engine house & motor house for Lady Henry Somerset, 1904 (5):

1 Preliminary design for house

Perspectives of entrance & garden fronts & small-scale inset ground & 1st floor plans [Fig.29]

s: C. F. A. Voysey architect

2 Final design for house

Plans & N & S elevations

s & d: ... *April 15 1904*

3 Working drawing for wc

Plan, elevations, section & detail

Scale: 1in to 1ft, FS

On linen (200 × 440)

4 Details of kitchen dresser & of chapel door

Scale: 1in to 1ft, FS

Insc: 17

5 Design for lodge, electric engine house & motor house, with chauffeur's cottage

Plan & elevations

s & d: ... *March 1904*

1-5 Insc: As above & at Higham ... for the Lady Henry Somerset; (1-2, 4-5) *Woodford or Woodford Green Essex*

BB, 1904, p.52: House for Lady Henry Somerset at Higham Woodford Essex; 1904, p.52: Lodge & motor stable (sic) for Lady Henry Somerset at Woodford Essex

Lit: *B.A.*, LXIV, 1905, p.440 (illus. of plan & elevation); LXIV, 1906, p.78 (illus. of plans & elevations); catalogue of the summer exhibition at the RA 1908, No.1668, 'House at Higham, Woodford, Essex'

In both Nos.1 & 2 the windows have stone dressings and the roofs are of green slates. The design in No.2

is a modified version of that in No.1. The plan has been contracted slightly with the chapel in a different position. The pitched roof over the E-W block

does not dip down so far on the S side. And the walls are roughcast, with stone facing used only for the lower part of the tower, whereas in No.1 most

of the walls are faced with stone. The illustration in *B.A.*, 1905 (see Lit.), and two drawings at the V & A

which are dated March 1904 (256 & 257.1913) correspond to No.1 except for the relative balance

of roughcast and stone facing, which corresponds to No.2. The building containing the engine house,

garage & c is a single-storey block covered by a pitched roof, with a gabled canopy over the entrance

to the washing shed, a small extension for coals & c at one corner and a projecting porch at one end.

It has roughcast walls, windows with stone dressings, half-timbering in the gable in front of the washing

shed and a green slate roof. According to *B.A.*, 1906 (see Lit.), the house was at that time 'now being built

without the superintendence of the architect', and the executed building departs in several respects from

Voysey's design (information from J. Brandon-Jones).

[79] LONDON: House, Hillingdon (Middx)

Design & working drawings for a house for Courtney Haigh, 1926 (16):

1-4 Design**1 Block plan, plans, 3 elevations & section**

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

s & d: ... C. F. Voysey *Archit 73 St James's Street SW1* July 1926

(395 x 525)

2 Plans, 3 elevations & section, the same design as No.1, but with a tiled instead of a thatched roof

Pencil & coloured washes on tracing paper (365 x 515)

3 Plans, 3 elevations & section, differing from No.2 only in minor details

Insc: 12

Pen on tracing paper (550 x 350)

4 Print of No.3

(550 x 380)

1-4 Insc: *Proposed house at Hillingdon for Courtney Haigh Esquire*

5-6 Working drawings: the same design as No.3 except for very minor details**5 Plans****6 S elevation****7 N elevation****8 E elevation & section****9 Section****10 Sections & a detail**

5-10 Scale: $\frac{1}{2}$ in to 1 ft except detail

11 FS details

On detail paper

12 Details of doors

Scale: Scales include 1 in to 1 ft, FS

13 Details of ventilator (?), hearth curbs, gate, commode &c**14 Print of No.13**

s & d: C. F. A. Voysey *Archit 73 St James's Street SW Aug. 1926*

Pinned to the print are a scrap of detail paper and a scrap of tracing paper showing details of ventilator grille.

15 Details of fittings in kitchen & bedroom over kitchen & of stair balusters & newel

Scale: Scales include 1 in to 1 ft

16 Details of bedroom fittings, parlour & roof

Scale: 1 in to 1 ft except 1 detail

5-16 Insc: *House for Courtney Haigh Esquire at Hillingdon & 1-11*

1-13, 15-16 Pencil or pencil with coloured washes

BB, 1926, p.98: House for Courtney Haigh at Hillingdon Middlesex

Lit: *Builder*, CXXXI, 1926, pp.406 (brief description) & 408 (Nos.2-4 reprd)

The design shows a small, rectangular house with a hipped roof crowned by a single chimney of cruciform plan. The walls are roughcast with tarred plinths, the windows have stone dressings and, except in No.1, the roof is of red tiles.

LONDON: No.7 Lodge Place (Hampstead), Camden

For an item of furniture designed for this house see:

[335] Design for a dining-room sideboard, 1898

LONDON: White Cottage, Lyford Road, Wandsworth

For an item of furniture designed for this house see:

[235] Design for a chest of drawers

LONDON: No.8 Netherhall Gardens (Hampstead), Camden

For furniture designed for this house see:

[200] China cabinet & music cabinet, 1910

[80] LONDON: Essex & Suffolk Equitable Insurance

Society's offices, Capel House, Nos.54 & 62 New Broad Street, City

Designs for fittings & for heraldic decoration for S. C. Turner, 1907-10 (61):

1-5 Designs for fittings**1 Detail of cast bronze electric radiator screen**

Scale: FS

Insc: As above

s & d: ... *January 24 1907*

On detail paper

A photograph at the RIBA shows the radiator screen which bears the monogram ESI in the clerks' office near the entrance. It is still in situ (1975).

2 Plan, elevation, section & details including door furniture of entrance door

Scale: 1 in to 1 ft, FS

Insc: As above & 13, 54 & 62

s & d: ... *Feb. 5 1907*

(560 x 405)

A photograph at the RIBA shows the executed entrance door, which corresponds to this drawing.

3 Copy of No.2

On linen (450 x 370)

4 Plan, elevations & details of a curtain suspender in wrought iron

Scale: 1 in to 1 ft, FS

s & d: ... *October 9th 1909*

Insc: As above & *Capel House*

Pencil on detail paper (560 x 580)

5 Details of clock case for clerks' office

Scale: FS

Insc: 54 & 62

Pencil & black wash on coarse green paper (1570 x 555)

This is a large wall clock with an octagonal face and a trunk case supported by a corbel. It is shown in photographs illustrated in *Builder*, 1909, and *Moderne Bauformen*, 1911 (see Lit.), and is still in situ (1975).

1-5 Insc: As above & *Essex & Suffolk Equitable Insurance Society's offices New Broad Street*

6-64 Designs for heraldic decoration

6-14 Painted black marble reliefs to go over chimneypieces

6-8 Preliminary & executed designs for a badge incorporating the arms of Essex, Colchester & Suffolk & the inscription *The Essex & Suffolk Equitable Insurance Society Ltd*; for ground floor office to right of main entrance

6 Preliminary design

s & d: *Feb 7 1907*

Pencil on tracing paper (1560 x 1055)

7-8 Executed design

7 s & d: C F A Voysey *August 12 1908*

Coloured washes & silver pigment (720 x 680)

8 Same as No.7, but unfinished

On detail paper (780 x 660)

The executed design is illustrated in *Victorian & Edwardian decorative art, the Handley-Read Collection*, p.87 (see Lit.). This badge is still in situ (1975).

9-13 Shields set into square frames, with leaf ornament in the corners of the frames**9-10 Design for arms of Essex, for female clerks' office**

9 Insc: ... *arms over chimneypiece to left of door in females office carved in black marble*

s & d: ... *January 20 1907*

Pencil

10 Copy of No.9

s & d: ... *January 29 1907*

Pencil on tracing paper

11 Design for arms of Suffolk, for female clerks' office

Insc: ... *arms over chimneypiece recess end of female clerks office carved in black marble*

s & d: ... *Jan 24 1907*

There is another copy of this design at the V & A

d. 20 January 1908 (E.282 1913).

12-13 Preliminary & final designs for arms of Colchester, for chief clerk's office**12 Preliminary design****13 Final design**

Insc: *Equitable Assurance Office Broad St City* (not in Voysey's hand)

s: J & E Nicholls *28 Wincott St Kennington*

Pencil on tracing paper (550 x 490)

There is another copy of this design at the V & A (E.258 1913) and this is inscribed 'Chief clerk's office'. A glimpse of this shield can be seen through an internal window in one of the photographs at the RIBA.

14 Design for 3 shields bearing the arms of Essex, Colchester & Suffolk, tied together by a knotted & tassled cord; in the corners of the sheet are profiles of mouldings, for the boardroom

Pencil on tracing paper (805 x 1060), torn

The executed design is shown in a photograph in *Moderne Bauformen*, 1911, p.254 (see Lit.).

15-61 Designs for stained glass panels bearing the coats of arms of various town & counties, to be set into windows, 1 per window

15-42 Ipswich, Cambridge, Chelmsford, Suffolk, Malden, Essex, Eye, Harwich, Southwold, Bury St Edmunds, London

Some drawings s & d between *February 26 & March 23 1907*

43-56 Westham, Sudbury, Sheffield, Newcastle upon Tyne, Birmingham, Glasgow, Thaxted, Aldeburgh, Yarmouth, Leeds, Bristol, Liverpool, Manchester, Port of Colchester

Some drawings s & d *Aug & August 24 1909*, some drawings have been s by Voysey at a later date ... *10 New Square Lincoln Inn WC*

57-59 Southampton

57 s & d: *April 22 1910*

59 Unfinished

Pencil on tracing paper (475 x 430)

60 Edinburgh, unfinished

w/m: 1909

61 Norwich

w/m: 1905

Pencil

15-61 Except where otherwise stated, coloured washes on cartridge or tracing paper

Some of these panels are still in situ (1975).

6-61 Insc: (in many cases) *The Essex & Suffolk Equitable Insurance Society's offices 54 & 62 New Broad Street EC*

BB, 1906, p.59: Decorations & furnishing Essex & Suffolk Equitable Insurance Co's offices 54 & 60 New Broad St for S. C. Turner; 1907, p.62:

Decorations & furnishing of back offices for Essex & Suffolk Accident Indemnity Society, Capel House; 1908, p.63: Furnishing, decorating & altering 1st floor Capel House, New Broad Street for Essex & Suffolk Equitable Insurance Society; 1910, p.72: Extension of offices & furnishing at Capel House, 60 (?) New Broad Street for E. & S.E.I. Society

Lit: *Builder*, XCVII, 1909, p.466 (photograph of RA perspective & notes); *Moderne Bauformen*, X, 1911, pp.252-254 (5 photographs of interiors); *AR*, LXX, 1931, p.93 (illus. of design for stained glass panel depicting the arms of Malden); D. Gebhard, *Charles F. A. Voysey*, fig.75 (photograph of interior); *Victorian & Edwardian decorative art, the Handley-Read Collection*, catalogue of an exhibition held at the RA, 1972, E18-20 (entries for clock, armchair & chair, stand, fire-irons & light fittings) & pp.87, 101 (photographs & descriptions)

Voysey writes in *Builder*, 1909: 'We put in new windows, doors, fireplaces and floors, and furnished the offices; everything being designed by me, even the calendars, ink-stands, pen-tray &c. The principle we worked on was to have everything durable, and minimise the cleaning as much as possible. Thus the upkeep is reduced to a minimum. All the woodwork and furniture is in oak, left in its natural colour. The counters are gilded, with quarter-plate glass on top. All the windows are glazed with Chance's Norman slabs, and there are twenty-seven panels of stained glass representing the arms of towns in which the Society does business; so no blinds or curtains are needed. The chimneypieces are unpolished carved black marble with arms emblazoned. All furniture fittings, such as handles and hinges, are in bronze.' The contractor was F. Muntzer & Son; and Voysey's own address book, which is at the RIBA, refers to Campbell & Christmas of St Oswald Studios, Sedlescombe Road, W Brompton, as 'decorators of Capel House heraldry'. Entries in the *BB* reveal that while Voysey was remodelling the offices in New Broad Street he was also designing decoration and furnishings in other offices of the Essex & Suffolk Equitable Insurance Society: in Mincing Lane, 1907 (*BB*, p.62), in Birmingham, 1908 (p.65), in Pall Mall, 1910 (p.71) and in Liverpool (p.71). The Essex & Suffolk Equitable Insurance Society vacated the offices in 1950 and only a small proportion of Voysey's work remains in situ. Chairs from the boardroom are now at the V & A and at the William Morris Gallery, Walthamstow, and, apart from the drawings already mentioned, the V & A has the two RA perspectives of the boardroom and clerks' office (E.711 1969 & 712 1969). There are a number of photographs of the offices at the RIBA.

For furniture designed or probably designed for these offices see:

- [367] Dining table, w/m 1905
- [341] Sideboard, w/m 1905
- [370] Table for manager's room, 1907
- [376] Table for basement office, 1907
- [377] Table with clamped slide, 1907
- [261] Assistant manager's desk, 1907
- [262] Desk, 1907
- [244] Clock, 1907
- [285] Frame, 1907
- [401] Umbrella stand, 1908
- [259] Coat & hat cupboard, 1910
- [426] Writing table, 1910
- [264] Office desks, 1910
- [181] Bench

For other items designed for the offices see:

- [872] Calendar, 1907

[515] Seal

[617] Monogram to be executed in stamped leather for backs of boardroom chairs

LONDON: No.10 New Square, Lincoln's Inn (Holborn), Camden

For letterheading see [592]

[81] LONDON: Dixcot, North Drive, Tooting Beck Common (Streatham), Lambeth
First design & working drawing for house, c.1897-98, & design for garden, post-1898, for R. W. Essex (4):
1-3 Design & working drawing
1 Ground plan, N & S elevations
Insc: *Proposed house ... North Drive Tooting Common*
s & d: ... June 1897
(785 x 515)

2 Perspective of entrance front
Insc: *Proposed house ... North Drive Tooting Common*
Watercolour on cardboard (295 x 515)

3 Details of gate, newell (sic) cap & handrail
Scale: 1in to 1ft, FS
w/m: 1898

4 Garden plan
Scale: $\frac{1}{16}$ in to 1ft
Insc: *Dixcot ... North Drive Tooting Common*
s: C. F. A. Voysey *Archit* 23 York Place W
On linen (555 x 440)

1-4 Insc: As above & for R. W. Essex *Esque*
Lit: *BA*, L, p.6 (illus. of plans & elevation corresponding to No.2); *Studio*, XVI, 1899, p.162 (No.4 reprd); *Builder's Journal & Architectural Record*, XI, 1900, p.326 (illustration of plans & elevations of revised design); C. Holme (ed.), *Modern British domestic architecture and decoration*, published by *Studio*, 1901, p.63 (photographs of exterior)
A second design for the house is illustrated in the *Builder's Journal & Architectural Record*, 1900 (see Lit.). In both designs the house and stables &c are contained within a single, narrow rectangular block covered by a hipped roof. The longer sides face N (entrance elevation) and S (garden elevation). Attached to the E end of the S front is a small service yard. The walls are roughcast, the windows have stone dressings and the roofs are of slate. The plans of the two designs are very similar, the only significant difference being the insertion into the second design of an extra staircase, presumably for servants. The elevations are more different, the second design appearing simpler and more unified than the first. In the second design gables have been added to the ends of the N and S elevations, and the dormers on the N elevation have been given pitched roofs to echo the form of these gables. In the end the house was built to a modified version of the first design, under the superintendence of Walter Cave. The garden design, which was not executed, must be of 1899 or later, because it was made in the office at York Place. It includes some flowerbeds in the shape of hearts and some which spell out the monogram SX.

For furniture designed or probably designed for this house see:

- [219] Chair, 1902
- [393] Toilet table, 1902
- [403] Wardrobe, bedside table & towel horse, 1902
- [170] Four-poster bed & washstand, 1902 & 1903
- [420].2 & 3 Addition to writing table, 1903
- [330] Oak settle, 1903
- [327] Seat to be placed below existing bookcase, 1916

[82] LONDON: J. & E. Atkinson, No.24 Old Bond Street, Westminster
Working drawings for remodelling a perfume shop, 1911 (4):

1 Elevation of a panel with a relief carving of an angel with a censer, part of the decoration of the exterior of the shop
Scale: FS
Insc: *24 Old Bond Street for Messrs. J. & E. Atkinson & 21*
s & d: ... May 16 1911
Pencil (780 x 340)

There were three angels in the spandrels between the arched windows on the Burlington Gardens frontage. The one shown in D. Gebhard, *Charles F. A. Voysey*, fig.82, is not quite the same as No.1.

2 Details of switch plate
Scale: FS
Insc: As above & for *24 Old Bond St & Job 3876*
s & d: ... 17.10.1911
Pen on detail paper (320 x 370)

3 Details of clock bands for *24 Old Bond St*
Scale: FS
s & d: ... 23.10.1911
Insc: As above
Pencil & brush & black ink on detail paper (380 x 470)
An octagonal wall clock is shown above the main entrance in D. Gebhard, *Charles F. A. Voysey*, fig.83.

4 Design for railings
Plans, elevations & details
Scale: $\frac{1}{2}$ in to 1ft, FS
Insc: *24 Old Bond St for Messrs J & E Atkinson*, with some rough pencil notes
Pen on tracing paper (540 x 780)

2-4 Not all inscriptions are in Voysey's own hand *BB*, 1911, p.74: Alterations & additions to shop at 24 Old Bond Street for J. & E. Atkinson
Lit: *BA*, LXXVII, 1912, p.274 (illus. of plan, elevations & section); *RIBA Jnl*, XXXII, 1925, p.127 (illus. of elevations & small-scale plans now in the collection of John Brandon-Jones); D. Gebhard, *Charles F. A. Voysey*, figs.82 & 83 (photographs of exterior & interior)

The alterations were carried out within the frontage lines of the old building and without any structural alteration above shopfront level. The main features of the exterior were a panel of large-scale Gothic tracery over the Burlington Street entrance, a painted, sculptured royal coat of arms over the Bond Street entrance and round-headed windows filled with panels of opaque 'Norman' glass, except for a central panel of clear glass allowing a view into oak boxes, each of which was intended to contain a single bowl of rose leaves and a single vase. The interior had a curved ceiling and oak panelled walls and was filled with plain oak furniture. A rather strained relationship with his clients is betrayed by Voysey's terse comments in *BA*, 1912 (see Lit.), for example: '... The love of ostentatious display has smothered the simple but faithfully made oak furniture.' It is perhaps therefore hardly surprising that the shop was rebuilt by E. Vincent Harris c.1925, but Voysey's royal coat of arms is preserved in the basement of the present building.

For furniture designed possibly designed for the shop see:

- [256] Counters, w/m 1910
- [331] Showcases, 1911
- [333] Showstands, 1911
- [332] Showcase, 1912

At the RIBA there is a set of proofs of illustrations of working drawings for this project. At the V & A there is a drawing showing elevations and a section (E.258 1913).

[83] LONDON: Isleworth Rubber Co., No.17 Pall Mall East, Westminster
Design for a new fireplace for the *Isleworth Rubber Company*, 1920 (2):

1 Plan, elevation, section & details

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

Insc: As above, with notes on materials

s & d: C. F. A. Voysey & C. Cowles-Voysey Architects
73 St James's St S.W.1 & 88 Gower Street W.C.
December 1920

Pencil on detail paper (455 x 880)

2 FS details

Blueprint (1705 x 755)

There is no mention of this design in the BB, but a design of 1921 for a sign for the Isleworth Rubber Co. is mentioned on p.91.

[84] LONDON: Annesley Lodge, Platts Lane, corner of Kidderpore Avenue (Hampstead), Camden

Design for a house for the Rev. C. Voysey, 1895 (2):

1 Perspective with small-scale inset ground & 1st floor plans [Fig.6]

Insc: House for the Revd C. Voysey B.A. at Platts Lane Hampstead

In window mount (336 x 615)

2 Same as No.1, but a smaller drawing (230 x 525) on a piece of card (730 x 525) with 2 other drawings for houses nr Frensham [40] & at Studland [128].2

Exhib: RA 1896, No.1741, 'Houses at Swanage, Hampstead and Frensham'

BB, 1895, p.26: Annesley Lodge. House at Hampstead for the Revd C. Voysey; 1913, p.78: Alterations & additions at Annesley Lodge for C. Horsley, & general painting & repairing

Lit: BA, XLV, 1896, p.148 (illus. of plans & elevations); *Studio*, XI, 1897, p.18 (photograph of exterior); XXI, 1901, p.245 (photograph of interior)
The drawings show the design as executed. The walls are roughcast, the windows have stone dressings and the roof is covered with red tiles. The house was subsequently altered and added to (see BB).

[85] LONDON: Gordondene, No.15 Princes Way, Wimbledon, Merton (Surrey)

Preliminary design for a house, 1899, & alternative unexecuted designs for alterations & additions for Cecil E. Fitch (4):

1 Preliminary design for the house
Plans & N, S & W elevations, with pencilled amendments presumably added by Fitch

Insc: Proposed house for C. E. Fitch Esqre at Putney
s & d: ... August 16 1899

2-4 Designs for alterations & additions, showing most of the original house as executed

2 Two alternative schemes for additions, A & B

Ground floor & bedroom plans

Pencil & red wash on detail paper (545 x 790)

3-4 N & S elevations of A scheme

Pencil & watercolour on detail paper (265 x 425, 245 x 445)

2-4 Insc: As above & Gordon Dene Wimbledon Park S.W. for C. E. Fitch Esquire

BB, 1899, p.39: House for C. E. Fitch Esquire at Putney

Lit: A&BN, CXCIV, 1949, pp.494-498 (account of correspondence between Voysey & Fitch, No.1 reprd, 2 exterior & 1 interior photographs & illus. of survey drawings of design as executed); Nairn & Pevsner, *Survey*, 1971, p.526 (brief mention)

The site slopes down from approximately E to W. In No.1 the house is more or less rectangular, with the longer sides facing N (entrance front) and S (garden front). At the SW corner the stable building, which runs E-W, is separated from the house only by a covered passage. The house is of two storeys, with a basement at the W end, and is covered by a hipped roof. The S elevation is varied by a projecting bay window at the E end, balanced by an oriel window at the W end and by a giant, slightly off-centre chimneystack. The walls are roughcast, the windows have stone dressings and the roofs are covered with red tiles. In the executed design the stable building was slightly detached from the house and moved to the E, while the house was shortened E-W and moved slightly SW. Most of the minor amendments to doorways and to windows suggested in No.1 were incorporated. The roofline was quite altered, with the addition of gables, and the projecting bays on the S elevation were differently treated. In Nos.2-4 a new staircase has been inserted in place of the library to the W of the main entrance, and the W end of the house has been extended in order to accommodate a playroom or nursery, a new library and bedrooms. This extension is slightly larger in scheme A than in scheme B. In the event an extension was built, but was not designed by Voysey. The house and stables have been demolished.

[86] LONDON: No.23 Queensborough Terrace, Bayswater, Westminster

Design for door furniture for W. Ward Higgs: letterbox, door handle & escutcheon plate, 1898

Details

Scale: FS

Insc: As above, for W Ward Higgs Esquire at 23 Queensborough (sic) Terrace Bayswater W & to be in wrought iron

s & d: ... February 8 1898 & (stamp) W Bainbridge Reynolds 28, Victoria Street, Westminster SW Jan 26th 1900

On linen (570 x 330)

BB, 1898, p.35: Decorations at 23 Queensborough Terrace Bayswater for W. Ward Higgs Esqre & furniture

Lit: *The Furnisher*, I, 1899, pp.108-111 (photographs of interior)

For furniture designed or possibly designed for Queensborough Terrace see:

[277] Fire screen, 1898

[280] Picture frame, 1898

[205] Music cabinet, 1898

[212] Easy chair, 1900

[293] Standard lamp, 1900

[416] Writing cabinet, 1900

[213] Child's chair, 1900

[266] Kitchen dresser, 1900

[304] Mirror, 1901

[419] Writing desk, 1901

[345] Sideboard

[87] LONDON: Studio house, St Dunstan's Road (Kensington), Hammersmith

Design for a sundial for W. E. F. Britten Esqre, c.1891

Plan & details

Scale: 1 in to 1 ft, FS

Insc: As above & To be in oak on York stone slab 4'.0" x 4'.0" x 6"

w/in: 1891

(1025 x 680)

BB, 1891, p.17: Studio at 17 St Dunstan's Road for W. E. F. Britten

Lit: BA, XLIII, 1895, p.146 (illustration of sketch by T. Raffles Davison)

The house was built c.1891 and since Voysey's time has been extended at the back. The drawing shows a sundial with supports displaying the profile of a horned devil. If it was executed, it no longer exists in situ.

[88] LONDON: No.14 South Parade, Bedford Park, Ealing (Middx)

Unexecuted design for a house for Mrs. Forster, 1888 (2):

1 Ground & bedroom floor & studio floor plans

2 Front elevation

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

Insc: As above & Bedford Park Chiswick

s & d: ... Aug 19 1888

(455 x 565, 565 x 375)

BB, 1888 & 1889, p.12: Mrs Forster. Plans for house & studio at Bedford Park

Lit: J. Brandon-Jones, *A.A.J.*, LXXII, 1957, pp.249-250 (discussion) & 251 (illus. of elevation corresponding to No.2); Walter L. Creese, *The Search for environment: the garden city before & after*, New Haven, Conn, 1966, pp.102-103 & fig.38 (reprd)

This is a rectangular block with the entrance on one short side and with a low service extension at the rear. A studio occupies the whole of the top floor. The house is of brick and roughcast with wood-framed windows and a red tiled roof. Voysey made a new design in 1891, which was executed. The house was added to in 1894 and still exists (1974).

[89] LONDON: Chief office of J. & E. Atkinson Ltd, Southwark Park Road, Southwark

Design for a sign, J. & E. Atkinson Limited perfumery & toilet soap manufacturers chief office Eonia Works Southwark Park Road Bermondsey London SE

Elevation

s & d: ... Nov 17 1911

Pencil & black wash on tracing paper (395 x 545)

[90] LONDON: Theistic church, Swallow Street, Westminster

Design for a lamp for the Theistic Church, 1902

Details & perspective

Scale: Details FS

Insc: As above, with descriptive notes: To be made in gun metal with copper dome and glazed with $\frac{1}{4}$ 2 rough plates on 2 sides & white enamel glass on 2 sides with copper bronze letters ...

s & d: ... May 1902

On linen (1795 x 750)

BB, 1905, p.55: Outside painting & repairs at the

Theistic church; 1908, p.64: Painting & repairs inside & outside the Theistic church Swallow Street for the Committee of Management

[91] LONDON: Office blocks for Spicer Bros, Tudor Street, City

Unexecuted design, 1910

Ground plans of Kingscot Street block & Water Street block & Tudor Street elevations of both blocks [Fig.45]

Insc: Blocks of offices Tudor Street E.C. for Messrs Spicer Bros, with floor levels marked on 1 of the blocks

s & d: ... 1910

(525 x 605)

BB, 1910, p.71: 2 blocks of office flats for Messrs Spicers Bros in Tudor Street E.C.

The windows have stone dressings and are linked together by horizontal bands of stone. The walls are of yellow brick except for the plinths, which are of black brick.

[92] LONDON: Essex & Co., No.116 Victoria Street, Westminster

Designs for interior fittings, c.1892-96 (4):

1 Details of carved *newel*, showing a bearded man holding an open book

Insc: As above & for 116 Victoria St SW; verso Q.I.C. (15), *Staircases*, Nov. 2nd 1892

s: C. F. A. Voysey

Pencil & grey wash on tracing paper backed with cartridge (355 × 255)

f.20 of Vol.II of the Quarto Imperial Club volumes (q.v.)

2 Detail of *glazing*

Scale: 1in to 1ft

Insc: As above & for Messrs Essex & Co 116 Victoria St

d: Novr. 10 1892

Pencil on tracing paper (175 × 155)

The design shows a panel, about 4 × 3½ft, with leading in the form of stylized tulips.

3 Design for a screen for R W Essex Esqre
Elevation

Insc: As above & 116 Victoria St SW

w/m: 1892

(565 × 390)

The screen is at the foot of a staircase and incorporates a frieze of stylized trees. The design corresponds nearly, but not exactly, to a Voysey design illustrated in *Art et Décoration*, I, 1897, p.173, which shows a grille of gilded metal in the form of stylized trees.

4 Design for door between offices & showroom
Plan, elevation, section & details

Scale: 1in to 1ft, FS

Insc: As above & 116 Victoria Street SW

s & d: ... May 1896

On tracing paper (505 × 250)

The door has a glass panel. The leading is curvilinear, with a heart at the centre.

BB, 1894, p.23: Chimney piece & grate for 116 Victoria Street Essex & Co.

[93] LONDON: Perry & Co., No.165 Victoria Street, Westminster

Design for a shop, c.1912

Two slightly different ground floor plans, street elevation & longitudinal & cross-sections [Fig.46]

Scale: ¼in to 1ft

Insc: No.165 Victoria Street Westminster for Messrs Perry and company

Pencil

BB, 1912, p.76: New shop for Perry & Co., 165 Victoria Street Westminster

The shop is on the ground floor of a building. The design shows a stone-faced façade with a large round-headed display window and Gothic detailing, including a panel of large-scale tracery over the door. In the interior there is a curved ceiling. The tiled fireplaces, clock and light fittings are specially designed for the room.

[94] LONDON: Harvey & Gore, No.1 Vigo Street, Westminster

Sketch design for a sign showing a model boat suspended from a sign board which is in turn suspended from a pole, 1920 (2):

1-2 Identical elevations of sign, showing section of parapet

1 Insc: submit to be approv'd by Mr Loughborough (?) 15-2-21 7 days notice; verso Harvey & Gore

1-2 Insc: Dimensions given

s & d: ... Dec 1 1920

Pen on cartridge (120 × 190); pencil on tracing paper (125 × 280)

BB, 1920, p.90: Blue Bore (sic) sign for Harvey & Gore, No.1 Vigo Street, Regent St W

[95] LONDON: Chapel, clergy house of St George's, Wells Way, Camberwell

Design for stencil, c.1892

Insc: As above & Chapel of clergy house of S Georges Camberwell

w/m: 1891

Pencil & black wash (455 × 555)

BB, 1892, p.17: Decoration of Billiard Rm Trin. Coll.

Mission Rm Camberwell; 1892, p.17: Decoration of

Sisters' Home Trin. Coll. Mission Camberwell

Trinity College Mission is attached to St George's.

[96] LONDON: Town hall, Wimbledon, Merton (Surrey)

Unsuccessful competition design, 1927 (4):

1 Elevations & sections

Scale: 1½in to 1 ft

2 Detail of main entrance elevations: part-elevation & section

Scale: 1½in to 1 ft

1-2 Insc: Proposed Town Hall Wimbledon & (in black crayon) 43

On tracing paper backed with card (550 × 755)

3-4 Design for the arms of the borough of Wimbledon, with the motto *Sine labus* (sic) *decus* to be carved & painted & placed above the main entrance

3 The arms shown in situ above the main entrance to the town hall

Insc: The Arms of the Borough of Wimbledon

s & d: ... September 1927

Pen with black, white, blue & grey body colour & gold on tracing paper backed with card, with a protective cartridge flap over the front (190 × 115)

4 The arms, not shown in situ

Pen on linen (190 × 115)

3-4 Scale: 1½in to 1ft

The main block, facing Broadway, was to be in stone, with restrained Gothic detailing, and a coloured coat of arms over the main entrance. The rest of the buildings were to be in brick with stone dressings, with Gothic detailing confined to some pointed windows. The competition was won by Bradshaw, Gass & Hope.

[97] LONDON: Worcester Park, Epsom & Ewell (Surrey)

Designs, apparently unexecuted, for a house for J. B. Pinker, 1900 (2):

1 Design I

Plans & N & S (entrance & garden) elevations

Insc: House for J. B. Pinker Esquire at Worcester Park Surrey

s & d: ... April 15 1900

2 Design II

Plan

Insc: Second revised plan for house for J. B. Pinker at Worcester Park Surrey

w/m: 1900

Pencil (455 × 560)

BB, 1900, p.41: House for J. B. Pinker at Worcester Park Surrey

No.1 shows a very long, narrow plan. The roof is hipped at one end and at the other end, where the ground drops away slightly, there is a cross-gabled roof with a very long slope on the downhill side. There is a projecting entrance porch on the N side. The walls are roughcast, the windows have stone dressings and the roofs are of green slate. No. 2 shows a smaller house with an L-shaped plan.

[98] LUDHAM (Norfolk): Graveyard, church of St Catherine

Design for a memorial in the form of a green slate tapering monolith to Frank Harding Chambers b. Sep. 11 1867 died at St Remy de Provence Feb. 16 1912

Elevations

Scale: 1¼FS

Insc: As above

s & d: ... Feb 29 1912

Pencil with grey-green wash & gold paint (675 × 300)

BB, 1912, p.75: Small monument for grave of F. H. Chambers at Ludham Great Yarmouth
A cross and the lettering are in gold. Chambers was the headmaster of Lincoln Grammar School (see [61]).

[99] LUDLOW (Salop): Cottage hospital

Design as executed for memorial tablet inscribed ... in memory of Nurse Agnes Loudon, 1930 (2):

1 Elevation & section

Scale: FS

Insc: To be made in grey oak left without polish and painted in oil colour & leaf gold, angels carved in low relief & ... This ward was decorated & furnished by her patients & friends

s & d: ... June 1930

Verso: Rough pencil sketch of a decorative design incorporating foliage, a bird & a butterfly (525 × 560)

2 Copy of No.1, with some added details

On tracing paper (435 × 570)

BB, June 1930, p.101: Memorial tablet for Ludlow Cottage Hospital to order of Revd Hugh Brown
The tablet still exists (1974).

[100] MADRESFIELD COURT, nr Malvern Link (Worcs): Cottages

Unexecuted design for a pair of semi-detached cottages for the Earl Beauchamp, 1901

Half ground plan, half bedroom plan, N, S & W elevations & section [Fig.24]

Insc: Cottages for the Right Honble the Earl Beauchamp K.C.M.G. at Madresfield Court Malvern Link Worcestershire

s & d: ... 23 York Place (this address crossed out) 10 New Square Lincoln's Inn (added later) June 1901

BB, 1901, p.42: 2 cottages at Madresfield for Earl Beauchamp

Lit: *Builder's Journal & Architectural Record*, XVI, 1902-03, pp.82-83 (illus. of plans, elevations & perspective & short description): *House & Garden*, III, 1903, p.260 (illus. of plan, elevations & sections);

M. B. Adams, *Modern cottage architecture*, 1904, p.7 (illus. of plan, sections & perspective)

The walls are roughcast and the joinery, including window frames, is in unpainted, oiled oak.

[101] MALVERN (Worcs): Cuttycroft

Design, probably unexecuted, for a house for N. J. Peyton, 1901

Plans & elevations

Insc: Cuttycroft Malvern Herefordshire for N. J. Peyton Esquire

s & d: ... January 1901

BB, 1901, p.42: House for N. J. Peyton at Cuttycroft, Malvern, Herefordshire

Reprd: H. Muthesius, *Landhaus und Garten*, Berlin 1907, p.157 (N & S elevations reprd)

The plan is a long, narrow rectangle with the longer sides facing N and S. At the W end is the main house, then come the offices, with the stables & c at the E end. The main house has a hipped roof and a shallow gabled projection on the N side containing staircases, the tradesmen's entrance and the main entrance. The porch for the main entrance is in the angle between the W wall of the projection and the N wall of the house. The walls are roughcast, the windows are wood-framed and the roofs are of red tiles.

[102] MALVERN WELLS (Worcs): The Cliff, Holywell Road

Design for a new grate & chimneypiece, 1914, & 3 slightly different designs for alterations & additions to the sitting-room for E. L. Lakin, 1919 (4):

1 *New grate & chimneypiece*

Plan, elevation, section & details

Scale: 1in to 1ft, FS

s & d: ... August 17 1914

On linen (375 × 560)

2-4 *Alterations & additions to sitting-room*

Survey plans & plans, elevations & details of designs

2 s & d: ... May 5th 1919

On coarse buff paper (630 × 775)

3 s & d: ... May 11 1919

4 s & d: ... May 28 1919

3-4 On detail paper (650 × 840)

1-4 Insc: As above & for Edward L. Lakin or for

E. L. Lakin at The Cliff Malvern Wells

BB, 1910, p.70: Additions to the Cliff, Malvern Wells

for Edward Lakin; 1914, p.80: New fireplace &

chimneypiece at the Cliff Malvern Wells for E. L.

Lakin; 1919, p.86: E. L. Lakin. The Cliff Malvern

Wells. Alterations to sitting room

In No.1 an old marble shelf and circular mirror are incorporated in the new fireplace, which has a tiled surround. In Nos.2-4 there is a new stone fireplace in the sitting-room with a four-centred arch; another four-centred archway leads through to an extension with windows on two sides. The alterations shown in Nos.1 & 2 were not executed, but the house, which is a semi-detached red brick building of the 1860s, has a Voysey addition at one side comprising porch, entrance lobby and lavatory on the ground floor, with a landing and bathroom above. This addition is probably the one mentioned in the BB for 1910.

[103] MALVERN WELLS (Worcs): Haslington Cottage, now called Cob Nash, Wells Road

Design for conversion of coach house into a cottage

& design for bedroom fireplace for Major G. A.

Porter, 1919 (2):

1 *Proposed alteration to coach house*

Plans, principal elevation, sections & details with

roughly pencilled indications of lines of old wall &

roof

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

Insc: As above & 1

s & d: ... May 1919

Print with coloured washes added (630 × 945)

The original drawing from which this print was taken is in the collection of John Brandon-Jones.

2 *Proposed new fireplace in bedroom*

Half-plan, elevation & details, giving alternative

shapes for looking-glass

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

s & d: ... May 27 1919

1-2 Insc: As above & at Haslington Malvern Wells

for Major G or Geo A Porter

BB, 1919, p.86: Major G. A. Porter. Conversion of

coach-house into cottage, Haslington, Malvern Wells

Haslington is a late Victorian stone house, set back

from the road on a steep hill, and is now divided into

flats (1974). The cottage shown in No.1 is by the

road, incorporating part of the old stable building.

It is now owned separately from the main house. It

has roughcast walls with tarred plinths, stone-dressed

windows and a slate roof. The bedroom fireplace

shown in No.2 has a tiled surround and a copper curb

and is surmounted by a looking glass and two

semicircular shelves. Details of the S end of the main

house - such as a leaded window with a roughcast

surround - may also betray Voysey's hand.

For an item of furniture probably designed for this house see:

[269] Kitchen dresser, 1919

[104] MALVERN WELLS (Worcs): War memorial, Wells Road

Preliminary sketch & design, almost as executed,

c.1919 (2):

1 Preliminary sketch

Details

Insc: With dimensions given & with a note to the effect that if yew instead of holly is used for the hedge, then the fence must be double the distance from it because yew is poisonous to animals

Pencil on a sheet of detail paper apparently taken from a notebook (170 × 125)

2 Plan & elevation

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

Insc: *War memorial for Malvern Wells Worcestershire*

(sic), with materials &c noted; verso (in pencil)

Sydney Pullen 24 Barrington Rd Brixton

s: ... 73 St James's St. London S.W.1

Blueprint with coloured washes & pencil added

(510 × 620)

BB, 1919, p.87: War memorial for Malvern Wells village

Lit: *Builder*, CXVIII, 1920, p.84 (illus. of drawing

similar to No.2)

In this design the memorial consists of a gilt bronze

pelican in her piety on a block marble base, set on top

of a Portland stone column and plinth. The column

is on a raised stone platform with teak seats, bounded

by a fence and holly hedge. The executed memorial

corresponds to this, except that the whole of it is in

stone. There are now (1974) no teak seats. A

perspective by Charles Cowles Voysey of this design,

which was exhibited at the RA, is in the collection

of John Brandon-Jones.

[105] MANCHESTER: Building Trades Exhibition Competition design for *Venesta stand*, 1930 (2):

1 Perspective, end elevation, detail & sample of

lettering (340 × 625)

2 Plan, elevations, sections & detail

(480 × 625)

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

Insc: As above, with materials fully labelled

s: *Ben Trowat*

Pencil, coloured washes & silver paint

Accompanying the drawings are the entry form and Voysey's descriptive report.

BB, 1930, p.102: Stand for Venesta Ltd at Building Trades Exhibition Manchester

The construction is unpainted wood framing, with

panels of oak, copper and aluminium on the exterior

and panels of 'Venesta' wood samples on the interior.

The roofline is decorated with crenellations, pinnacles

and scalloped shapes.

[106] MANCHESTER: Essex & Suffolk Fire & Accident offices, Spring Gardens

Designs for lettering, 1908 (2):

1 Design for lettering: *Essex & Suffolk Fire and Accident Offices*

Elevation & section

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

s & d: ... August 2 1908

Pencil (250 × 665)

2 Another design for lettering

Details

Scale: FS

Pencil on detail paper (780 × 1000)

1-2 Insc: As above & in *Spring Gardens Manchester BB*, 1908, p.64: Painting, alterations & decorations & furnishing Spring Gardens Manchester for Essex & Suffolk Equitable Insurance Society

MANCHESTER: Lodge for a Manchester suburb

See [155]

[107] NEATH (Glam): The Gnoll

Design for a *pendant electric fitting in forged iron gilt for*

H. Eccles Esqre J.P., c.1909

Part-plan, elevation, details & perspective

Scale: $\frac{3}{4}$ in to 1ft, $\frac{1}{8}$ FS, FS

Insc: As above, *At the Gnoll, Neath & £25.0.0*

w/m: 1904

s & d: C. F. A. Voysey Archt 23 York Place Baker St

W & (in a later hand) 1909

BB, 1909, p.69: Alterations, decorations & furnishing

at The Gnoll Neath for Herbert Eccles

The fitting is umbrella-shaped and is decorated with

a crown and stylized leaves. Herbert Eccles lived at

Gnoll House from 1909 to 1917. The house later fell

into disrepair, and was dem. 1956 (information from

Neath Public Library).

[108] NEW BRIGHTON (Cheshire): House in Sea Road

Unexecuted design for a pair of semi-detached houses

for *G E Marshall Esqre*, 1910

Plans, elevations & sections

Insc: As above & *Proposed houses ... at Sea Road New*

Brighton Liverpool

s & d: ... May 1 1910

BB, 1910, p.72: 2 houses for G. E. Marshall at Sea

Road Wallasey New Brighton

Lit: *B.A.*, LXXIV, 1919, p.276 (illus. of plans &

elevations almost corresponding to this drawing);

D. Gebhard, *Charles F. A. Voysey*, fig.85 (reprd)

One house is larger than the other and has at one end

a ground floor projection. Apart from this projection,

the two houses are contained within a single,

rectangular block with a hipped roof. They are

separated at ground floor level by a tunnel going

from front to back of the building. The walls are

roughcast, with plinths in black brick, but with a

label indicating 'tar' as an alternative; the windows

have stone dressings, the roof is covered with grey

tiles and the chimneys are of black and brown bricks.

In the *B.A.* illustration (see Lit.) the plinths are tarred,

instead of being faced with black brick.

NORMANTON

See WHITWOOD, nr Normanton (Yorks): Institute & houses [137]

[109] NORTH LUFFENHAM (Rutland): The Pastures, now Pasture House

Design for house & stables, c.1901, & working

drawings for gates, sundial & pigeon-cote, 1902,

for Miss G. Conant (6):

1 Design for house

Perspective [Fig. 25]

Insc: Verso *The Pastures North Luffenham Rutland*

s: C. F. A. Voysey archt 23 York Place Baker St W

& H. Stevens delt; verso C. F. A. Voysey 73 St James'

St S.W.1

Pen on card (300 × 430)

2-6 Working drawings

2-3 Design for sundial & alternative designs for

entrance gates

Plans, quarter-plans & details of sundial & elevations

& details of gate

2 w/m: 1898

(545 × 715)

3 Insc: 24

s & d: ... March 1902, J. F. Halliday & G.C.C.

2-3 Scale: 1in to 1ft, FS

4 Plan, elevation & details of gate

Scale: $\frac{1}{2}$ in to 1 ft, FS
s & d: ... April 29 1902
On linen (420 x 400)

5 Plan, half-plans, half-elevation, half-section & details of pigeon-cote [Fig.74]

Scale: 1 in to 1 ft, FS
Insc: 26
s & d: ... April 1902, S. S. Stainway & G.C.C.
On linen

6 Plan, elevation & detail of gateway by stable

Scale: $\frac{1}{2}$ in to 1 ft, FS
Insc: *The Pastures & Hinges to be by W. B. Reynolds 28 Victoria St Westminster*
s & d: ... August 1902
(365 x 405)

3-6 Insc: As above & *North Luffenham*; 3, 5 *Rutland*; 3, 4, 5, 6 ... for Miss G. or G. C. Conant
BB, 1901, p.44: House for Miss G. Conant at North Luffenham Rutland & stables for same; 1909, p.68: Alterations & additions to The Pasture House for Miss G. C. Conant, North Luffenham

Lit: *Builder's Journal & Architectural Record*, XVI, 1902-03, pp.245 (illus. of block plan of house & garden & short description) & 248 (illus. of plans, elevations & section); *Studio*, XXXI, 1904, p.127 (description, as part of article); catalogue of the summer exhibition at the RA 1906, No.1548, 'House at North Luffenham, Rutland'; *Moderne Banformen*, X, 1911, pp.248, 249 (photographs of exterior); *Archit*, CII, 1919, p.352 (photograph of exterior); CXVI, 1927, p.133 (photograph of exterior); Pevsner, *Leics & Rutland*, 1960, p.313 (short description) & pl.64a (photograph of exterior)

No.1 shows the design as executed. The buildings range round three sides of an entrance court: the main house on the S, the offices on the W and the stables & c on the N. On the N side of the main house is a gabled projection containing the main entrance. Projecting into the courtyard near the junction of the N and W ranges is a staircase tower with a saddleback roof, a clock and (in the executed design, though not in the drawings illustrated in *Builder's Journal & Architectural Record*, 1902-03) a bell gable. The walls are roughcast, the windows have stone dressings and the roofs are of slate. *Studio*, 1904 (see Lit.), says that Voysey had wanted to be allowed to have local stone for the exterior wall surfaces. The alterations of 1909 included the addition of a deep, square bay to the S side of the main house and the substitution of stone for brick as the facing material of the chimneys. The sundial is of carved stone, and it is almost identical to one designed for Mrs Chester at Fernhurst [39].4. Its base survives in situ, but the top is now kept elsewhere. The entrance gates have wooden posts and a gate lamp in No.2 and stone piers in No.3, otherwise they are the same. The existing gate is like No.3, with the addition of ornamental ironwork spikes along the top. The version in No.2 is almost identical to the gates for Notney, nr Shackleford [125].6, for Alderley Edge [2].4 & 5 and for Ty-bronna, nr Cardiff [23].5. The lamp is the same as the gate lamp for a house at Chalfont St Giles [27]. The design for the pigeon-cote, which was executed but no longer exists, is the same as a design for Rede Court, Rochester [120]. No.4. is very similar to gates designed for Sandgate [123].5 and Combe Down [34].4. The design in No.6, which was executed, although only the reused hinges survive, is similar to the stable yard gateway designed for a house at Watford [135].

For other items designed for this project see:

- [185] Bit case, 1902
[701] Curtain print, c.1903

[110] OCKHAM (Surrey): Sepulchre for the remains of the Earl of Lovelace, King chapel, church of All Saints

Preliminary & executed designs for Lady Lovelace for a sepulchre for the remain of the late Earl of Lovelace, 1907 (3):

1-2 Preliminary designs

1 Elevation

Insc: As above
Pencil (545 x 520)
There is another copy of this design at the V & A d. 28 April 1907 (E.286 1913).

2 Elevation & detail

Scale: FS

Insc: With a note from W. B. Reynolds about rosettes
s & d: ... June 1907
Pencil (755 x 570), torn

3 Executed design

Elevation & details: 1 detail is on an attached sheet

Scale: FS

Insc: With many notes & suggestions about colours & materials, apparently in Reynolds's hand
s & d: ... August 22 1907

Pencil, with touches of coloured washes & crayon, torn (750 x 570); attached sheet (245 x 170)

1-3 On tracing paper

BB, 1907, p.61: Sepulchre & mausoleum for same for Lady Lovelace at Ockham Park

All three designs show one or two metal plaques, which are decorated with elaborate heraldry, fixed to the front of a plain stone casket. In No.1 the casket is a box resting on a slab, with another slab for a lid, and colonettes at the corners which slightly overlap the single rectangular plaque. In Nos.2 & 3 the casket is a squatter box, surmounted by a lid like a pitched roof with 'gables' front and back. On the front of the box is a rectangular plaque and on the 'gable' above there is a triangular plaque in No.2 and a plaque with a pointed top in No.3. There is a photograph of the executed design at the RIBA. The entry in the BB for 1907 (see above) indicates that the sepulchre was originally intended to go in a mausoleum at Ockham Park, but it must have been placed in the church during the lifetime of the 2nd Countess, who died in 1941, because it is mentioned by R. N. Bloxam as being in the King chapel (see *Surrey Archaeological Collections*, XLV, 1937).

[111] OCKHAM (Surrey): Ockham Park

Unexecuted design for a new house for the Earl of Lovelace, 1895

Ground floor plan & entrance elevation

Insc: As above & at Ockham Park

s & d: ... January 1895

Backed with cardboard (530 x 735)

BB, 1894, p.22: New house for the Earl of Lovelace at Ockham Park, Ripley, Surrey

Lit: B.4, XLVI, 1895, pp.182-183 (short description) & 184 (illus. of plans & elevation corresponding to this drawing)

The house was to be built flanking the old garden, overlooking the lawn with its cedars to the W and the park to the E. The plan is a long rectangle, with a shallow projection at the rear only slightly less wide than the front of the house. The entrance elevation is of two storeys with an attic lit by dormer windows. It has a hipped roof with eaves supported on corbels. The flat façade is broken only by the projecting entrance bay, which is decorated with relief sculpture and is surmounted by a shaped gable and a 2 $\frac{1}{2}$ storey projecting window bay. The walls are roughcast, the angle buttresses and entrance bay are of Portland stone, the windows have wood frames, with some carving in the case of the window bay on the entrance elevation, and the roofs are of green slate. Although this project was not executed, Voysey did carry out various alterations, furnishings & c at the old house (see [112]).

[112] OCKHAM (Surrey): Ockham Park

Designs for gates, 1899 & 1900, for Lord Lovelace & for the installation of new bathrooms & wcs, 1932, for Lady Lovelace (3):

1 Elevation & details of gate for the Rt Honble the Earl of Lovelace

Scale: 1 in to 1 ft, FS

Insc: As above & to be made in oak & oiled

s & d: ... Novr 24 1899

(515 x 565)

The gate is made of open timber work, and one of the posts is surmounted by a holder for a coach lamp.

2 Elevation, section & details of gate for the Rt Hon: the Earl of Lovelace

Scale: 1 in to 1 ft, FS

s & d: ... June 1902

On linen (485 x 575)

The gate is made of solid timberwork.

3 Sketch plans for the installation of new bathrooms & wcs for the Dowager Countess of Lovelace

Insc: As above & these plans are approximate

s & d: ... CCV (presumably Cowles Voysey) & C.F.A.V. December 1932

Pen, pencil & red crayon (555 x 645)

1-3 Insc: As above & Ockham

BB, 1895, p.26: Alterations & additions to Ockham Park (house for Lord Lovelace); 1901, p.42: Stable wall, gates, staircase, pump, shed, arcade & c for Lord Lovelace, at Ockham; 1903, p.47: Additions & rebuilding of tower at Ockham for Lord Lovelace; 1903, p.48: Alterations & additions to Chancellors Room at Ockham Park for Lord Lovelace; 1932, p.104: Ockham. Scheme for sanitary arrangements for Lady Lovelace

Voysey's work on the house at Ockham Park was swept away, together with most of the ancient fabric, in a fire in 1948. But a 1903 estate cottage by Voysey, Upton Cottage, now called Chimneys, survives (see Nairn & Pevsner, *Surrey*, 1971, p.394).

For furniture designed or probably designed for Ockham Park see:

[351] Dining-room table, w/m 1894

[336] Sideboard, 1899

[352] Table, w/m 189-, insc. *Trace for Lady Lovelace*

[301] Library ladder, 1901

[113] OTTAWA (Canada): Government buildings Competition design, c.1914 (2):

1 Entrance elevation of supreme courts etc. [Fig.48]

s: C. F. A. Voysey *Archit*

Pen on detail paper (260 x 760)

2 Perspective from the river

Pencil & grey wash on pale grey card (285 x 755)

1-2 Insc: As above & City of Ottawa Government Buildings

BB, 1913-14, p.79: Competition set of drawings for City of Ottawa Government buildings

Lit: B.4, LXXXII, 1914, p.220 (No.1 reprd); *Archit*, C, 1918, p.66 (No.2 reprd); J. Brandon-Jones, *AAJ*, LXXII, 1957, p.248 (illus. of elevation corresponding to No.1)

The supreme courts & c are of three storeys, and the buildings facing the river are of five storeys. The buildings are faced with local stone, and the detailing is in a free Perpendicular Gothic.

[114] OXSHOTT, nr Esher (Surrey): House
Design, apparently unexecuted, for a house for C. S.
Loch, c.1898 (2):

1 Block plan of site, showing house & garden

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

s: C. F. A. Voysey

On linen (725 × 565)

On the verso is struck a label insc. *Size & shape 6 $\frac{1}{2}$ wide line. For specification Order no.4841. Wanted Friday & (in pencil) 1898 & 53601.*

2 Perspectives of entrance & garden façades, with small-scale inset ground & 1st floor plans

s: C. F. A. Voysey Architect

Backed with cardboard (495 × 385)

Exhib: RA 1899, No.1837, 'House at Oxshott'

1-2 Insc: As above & *House for C. S. Loch Esqre at Oxshott*

BB, 1898, p.37: House for C. S. Loch at Oxshott, Surrey

Lit: *AtA*, XV, 1899, p.50 (No.2 reprd); *Studio*, XVI, 1899, p.161 (No.2 reprd, short description)

The plan is rectangular, with main façades facing E and W. There is a flat-roofed entrance porch on the E side, and on the W side are two double-storey projecting polygonal bays. The house is of two storeys, with attics lit by dormer windows. There is a hipped roof with cross gables terminating the E and W elevations. An unusual feature is the way the SE corner is cut away at ground floor level to make a doorway leading out of the dining-room. The walls are roughcast, the windows have stone dressings and the roofs are covered with green slates. The grounds include a tennis court, orchard, kitchen garden, coachman's garden and 'possible stable block'.

OXTON

See BIRKENHEAD [16]

PENN

See NE BEACONSFIELD (Bucks): Hollymount [10]

[115] PORLOCK (Som): Village hall

Unexecuted design, 1912 (2):

1 Site plan, ground plan, plan under stage, elevations & cross-section

Scale: $\frac{1}{8}$ in to 1 ft, site plan $\frac{1}{20}$ in to 1 ft

Insc: *Proposed village hall at Porlock Somerset & 1*

s & d: ... May 28 1912

Pencil on tracing paper (455 × 650)

2 Print of No.1 [Fig.47]

s & d: ... May 30 1912

Print with red & blue washes added (485 × 650)

BB, 1911, p.75: Village hall at Porlock, Somerset

The site slopes down from S to N, leaving room, at the N end for a basement containing dressing rooms &c. Over the ends of the hall are stepped gables, the S one crowned by a statue of an angel; at the sides there are crenellated parapets. The entrance porch, on the S side, has a steep gable over a doorway with a four-centred arched head. The emergency exit is also arched. The walls are faced with stone, the main roof is covered with slates and the porch roof appears to be covered either with stone slates or with wood shingles. A village hall was built at about this time, not to a design of Voysey's, but possibly to one by Lady Lovelace.

[116] POTTERS BAR (Herts): War memorial, High Street

Preliminary & executed designs, c.1920 (6):

1-3 Preliminary design: the memorial is set on a mound planted with berberry which has a stone paved path, square in plan, set into it part of the way up; the mound is enclosed by a holly hedge & oak posts

1 Part-plan & elevation

Pen on tracing paper (405 × 445)

2-3 Blueprints of No.1, coloured or partially coloured with washes

4-6 Executed design: the memorial is set on a mound planted with berberry enclosed by metal railings & stone piers; the piers have black marble abaci bearing inscriptions

4 Half-plan

Blueprint (350 × 565)

5 Elevation of memorial & mound & detail of pier

6 Duplicate of No.5

5-6 Blueprints, No.5 with coloured washes & pencil added (395 × 560)

1-6 Scale: $\frac{1}{2}$ in to 1 ft, except detail in 5; 6, 1 in to 1 ft

Insc: *Proposed memorial for Potters Bar*

s: ... 73 St James's St S.W.1

BB, 1920, p.88: Potters Bar War Memorial

Lit: *Archit*, CIV, 1920, p.426 (Nos.2 & 3 reprd);

Builder, CXXX, 1920, p.575, (No.1 reprd, short description); Pevsner, *Middlesex*, 1951, p.134 (brief mention)

In both preliminary and executed designs the memorial itself consists of a gilded cross on a black marble base set on a stone column with an inscribed plinth. The details are Gothic. In 1974 the memorial was moved to its present position from the junction of The Causeway and Hatfield Road.

[117] NE PUTTENHAM (Surrey): House known variously as Merlshanger, Wancote & Greyfriars, The Hog's Back

Preliminary design, 1896, final design, 1897, & working drawings, c.1897, for house; preliminary design, final design, 1897, & working drawings for stables & lodge for Julian Sturgis (26):

1-2 Preliminary design for house

1 Block plan: the plan of the house corresponds with No.2, but there is a pencil amendment foreshadowing the final design

Scale: 1 in to 100 ft

2 Ground plan & S elevation [Fig.9]

s & d: ... July 26 1896

Verso: Roughly drawn preliminary plan

Pencil

(570 × 795)

3 Final design for house

Perspective of S front with inset ground plan & 1st floor plans

s & d: H. Gaye deli March 1897

(400 × 695)

Exhib: RA 1897, No.1797

4-20 Working drawings for house: these correspond to No.3 except for very minor details

4 Section through dining room & room above & details of dining-room fireplace

Insc: As above & 4

5 Section on line CD through butler's pantry, passage &c & rooms over & detail of moulding

Insc: As above & 5

6 Section through kitchen & scullery showing flues & chimneys, with details

Insc: As above & 6

7 Section AB through hall, entrance lobby &c, section CD across hall & details of mouldings

Insc: As above & 8

8 Section KL & Section GH through hall, staircase &c, sections showing entrance lobby cupboard & gallery in living room & details of mouldings

Insc: As above & 9

9 Longitudinal section through kitchen & adjoining offices

Insc: 10

10 Elevation of kitchen yard, with section through lamp room &c, details of yard entrance & detail plan of no.9 room window & passage window

Insc: As above & 11

4-10 Scale: $\frac{1}{2}$ in to 1 ft, 1 in to 1 ft, FS

11 Ground & roof plans, showing drainage pipes

Insc: 12

12 Details of doors & serving hatch [Fig.10]

Insc: As above & 14

13 Details of doors, lobby & verandah support

Insc: As above & 16

14 Details of chimneypieces [Fig.11]

Insc: 17

15 Details of chimneypiece

Insc: As above & 18

16 Details of stone windows

Insc: As above & 19

17 Details of stone windows

Insc: As above & 20

12-17 Scale: 1 in to 1 ft, some details FS

18 Elevation of side of service block with cross-section through corridor & dining-room &c; on the elevation are drain pipes, 1 insc. 1897

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

Insc: 23

19 Details of library study & dining room chimney pieces

Scale: 1 in to 1 ft, FS

20 Details of weathervane

Scale: FS

s: ... 6 Carlton Hill NW

On linen

2-20 Insc: As above & *House for Julian Sturgis Esquire, sometimes near Guildford Surrey & (on No.3) at Puttenham*

21-22 Preliminary design for stables & lodge

21 Unfinished plan & sections

w/m: 1894

Pencil

22 Plan & elevations [Fig.12]

Insc: *Proposed stables & lodge for Julian Sturgis Esqre & 1*

s: C. F. A. Voysey Architect 6 Carlton Hill N.W.

23 Final design for stables

Plan & elevations

Insc: *Lodge & stables near Guildford for Julian Sturgis Esquire*

s & d: ... Feb 5th 1897

24-26 Working drawings for stables

24 Section through clock tower & details

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

Insc: 3

25 Sections through coach house, scullery &c

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

Insc: 6

26 Details of interior fittings, fence & gate for lodge

Scale: 1 in to 1 ft, FS

Insc: 7

22-26 Insc: As above & *Stables & lodge or lodge & stables for Julian Sturgis Esq.*; 23-26 near Guildford

1-26 Prov: Unknown

BB, 1896, p.28: House for Julian Sturgis at The Hog's Back Guildford Surrey

Lit: *Builder's Journal & Architectural Record*, IV, 1896, p.70 (illus. of drawing similar to No.2); *Arts & Crafts Exhibition Society Catalogue*, V, 1896, No.596; *AcA*, XII, 1897, p.37 (No.3 reprd); *AR*, I, 1897, p.327 (No.3 reprd); *Builder's Journal & Architectural Record*, VI, 1897-98, p.333 (No.3 reprd); *Dekorative Kunst*, I, 1897, p.245 (No.3 reprd) & 250 (illus. of elevation of stables); *BA*, XLIX, 1898, p.292 (illus. of drawing similar to No.22); *Builder's Journal & Architectural Record*, X, 1899-1900, pp.48 (illus. of details of house corresponding to working drawings Nos.4, 8, 12 & 13) & 56 (illus. of drawing similar to No.3); *House*, IV, 1898-99, p.162 (perspective sketch); *Builder*, LXXIX, 1900, p.192 (perspective by Curtis Green of stables); W. Shaw Sparrow (ed.), *The British home of today*, 1904, facing p.A6 (No.3 reprd); H. Muthesius, *Das moderne Landhaus*, 1905, pl.145 (No.3 reprd); *Archit*, LXXVI, 1906, p.404 (photograph of exterior); H. Muthesius, *Landhaus und Garten*, 1907, p.156 (photograph of exterior); W. Shaw Sparrow, *Our homes and how to make the best of them*, 1909, p.100 (No.3 reprd); D. Gebhard, *Charles F. A. Voysey*, fig.37 No.3 reprd; Nairn & Pevsner, *Surrey*, 1971, pp.267-268 (short description)

In the preliminary design more or less the whole house, and the kitchen yard, are covered by a single hipped roof; whereas in the final design the hipped roof does not reach so far E, the coalhouse &c are covered by a separate, low roof and the kitchen yard is open to the sky. In the preliminary and in the final designs the S elevation is treated in a similar way, but the N elevation is treated differently: in the preliminary design there is no entrance on the N, whereas in the final design there is a projecting entrance lobby and a canopied porch. The N elevation of the final design also incorporates a flat-topped tower surmounted by a weathervane and three gables. In both the preliminary and final designs the walls are roughcast, the windows have stone dressings and the roofs are covered with green slates.

The preliminary and final designs for the stables and lodge differ only in very minor details, such as the arrangement of buttresses. The walls are roughcast, the windows are wood-framed, the roofs are covered with green slates and the tower has a leaded domical cap. The contractor for house and stables was E. C. Hughes of Workingham.

There have been various alterations since Voysey's time. Extensive additions have been made to the house, and at the RIBA there are four drawings connected with these, two of which bear the office stamp of Frederick Müntzer. The most noticeable alteration to stables and lodge had been the removal of the leaded cap from the tower.

[118] PUTTENHAM, nr Guildford (Surrey): Priors Garth, now Priors Field
Design for a gate for F. H. Chambers Esqre, 1900 (2):
1 Plan, elevation, section & detail
Scale: 1/2 FS, FS
Insc: As above *To be made in English oak & omit* (referring to the hinges & handle on 1 side of the gate)
s & d: ... February 20 1900
(340 x 565)

2 Same as No.1 but undated & inscription for F. H. Chambers Esqre omitted
On linen (345 x 575)

The design shows a simple design of open woodwork. It is identical to a gate for Heathdene, Watford [135]. A design for a gate for a house at Stoke Poges [127]. 2 also resembles this but, in accordance with the note on No.1, omits the hinges and handle on one side of the gate.

For a badge or bookplate designed for this house, c.1925, see [482]

[119] PYRFORD COMMON nr Woking (Surrey): Vodin, now Little Court, Old Woking Road
Preliminary design for house, 1902, final design for house & lodge, 1903, working drawings for house & entrance gate, c.1903, & design for motor house, 1904, for F. Walters (9):

1 Preliminary design for house
Ground plan, showing layout of grounds, bedroom plan & S elevation
Insc: 1, with pencilled notes about amendments
s & d: ... August 1902
The suggested amendments correspond with the final design.

2-5 Final design for house & lodge
2 Ground plan of house & grounds, with plan of lodge & bedroom plan of house, a preliminary design for the motor house has been very roughly sketched in in pencil
Insc: 1
s & d: ... January 1903

3 Perspective of house from entrance side
Watercolour on card (275 x 395)

4 Plan, elevation & section of the lodge
s & d: ... March 6 1903
(390 x 395)

5 Plan & elevation of lodge, another copy of part of No.4
On linen (270 x 340)

6-8 Working drawings
6 Detail of hinge for coal shoot door
Scale: Probably FS
On linen (515 x 1005 overall), left-hand corner cut

7 Detail of entrance gate hinge
Scale: Probably FS
On linen (365 x 1600)

6-7 s & d: ... May 5 1903

8 Details of swing door, to be covered in green baize
Scale: 1 in to 1 ft, FS
(555 x 380)

9 Design for motor house etc., showing a motor house with a different plan from the rough sketch in No.2
Plan & elevation
Insc: As above, with pencilled queries about water supply to workroom & about window to wc
s & d: ... January 28th 1904

1-9 Insc: As above & *Vodin Pyrford Common Surrey for F. Walters Esq.*
BB, 1902, p.46: House for F. Walters Pyrford Common near Woking, 'Vodin'. Total cost £6617.8.3; 1904, p.51: Stable building for motor for F. Walters at Vodin, Pyrford Common Woking; 1904, p.53: Electric light generating house for F. Walters at Vodin Pyrford Common Woking

Lit: *Builder's Journal & Architectural Record*, XVII, 1903, p.208 (illus. of plans & elevations corresponding with Nos.2 & 3); XVIII, 1903, p.112 (illus. of perspective corresponding with the design shown in Nos.2 & 3 except for the omission of 2 windows); *Studio*, XXXI, 1904, p.132 (No.3 reprd); *BA*, LXVI, 1906, p.111 (No.5 reprd); J. Cassou, E. Langui & N. Pevsner, *Sources of modern art*, 1962, fig.281 (photograph of entrance); D. Gebhard, *Charles F. A. Voysey*, fig.62 (No.3 reprd); Nairn & Pevsner, *Surrey*, 1971, p.420 (brief mention)

In both the preliminary and final designs the house is a simple, two-storey block covered by a hipped roof, with a low service extension and a small yard at one end. But in the final design the N (entrance) elevation has been enlivened by the addition of a projecting, hooded porch and of a square stair turret, and on the S side of the house a walk-in 'garden cupboard' has been inserted. The lodge is a single-storey, square block, covered by a pyramidal roof, with a small, flat-roofed side extension containing the porch, coal shed &c. In No.9 a new wall with an arched gateway links the lodge and motor shed and separates them from the house. One part of this wall doubles as a wall of the motor shed, which is a simple rectangular building with a hipped roof. House, lodge and motor shed are made of the same materials. The walls are roughcast, the windows have stone dressings and the roofs are covered with red tiles. The contractor was F. Müntzer. House, lodge and motor house survive (1974), as does the electric light generating house, which is not shown in the above drawings but is referred to in the BB (see above). It is a small building between the lodge and the motor house.

RIPLEY
See OCKHAM [110]-[112]

[120] ROCHESTER (Kent): Rede Court
Design for a pigeon-cote for W. H. Tingey, c.1897-98
Plan, half-plans, half-elevation, half-section & details
Scale: 1 in to 1 ft, FS
Insc: ... *Pigeon cote for W H Tingey Esqre Rede Court Rochester* (this inscription has been encircled & marked omit)
On linen
BB, 1897, p.30: Decoration of drawing room at Rede Court near Rochester for W. H. Tingey Esqre; 1898, p.38: Furniture for Rede Court for W. H. Tingey
The drawing shows the same design as a pigeon-cote for The Pastures, North Luffenham [109].5. The exact location of Tingey's house is unknown, but there is a Rede Court Road in Strood, nr Rochester, Kent.

ST FAGAN'S
See Nr CARDIFF: Ty-bronna [23]

[121] ST MARGARET'S-AT-CLIFFE (Kent): White Cliffe or The Fairway, now High Gant
Design for remodelling & extending a house for P. A. Barendt Esquire, 1914
Block plan of house & grounds, ground plan, elevations & section: on the ground plan the remaining walls of the original house are picked out in blue-grey
Insc: As above, *Fairway St Margarets' Bay Kent & 1*
s & d: ... May 1914
BB, 1912, p.76: Additions to White Cliff South Foreland near Dover for P. A. Barendt; 1914, p.79: Alterations & additions for P. A. Barendt to Fairway St Margarets Bay Kent; 1931, p.102: Repairs at The Fairway St Margarets Bay for P. A. Barendt & Sir John Withers
Lit: *BA*, LXXXII, 1914, p.184 (illus of survey plans & elevations & of plans & elevations of design as executed, with description); Newman, *NE & E Kent*, 1969, p.421 (brief description)

The drawing shows the design as executed except that in the executed design the chimneys are in a less obtrusive colour – dark blue brick instead of white roughcast – which would harmonize better with the surroundings. A small, compact two-storey house has been transformed into a rectangular bungalow with two bay windows on one side and a hipped roof. The walls are roughcast with tarred plinths, the windows have stone dressings and the roof is of green slate.

For furniture &c designed for this house see:

[407] Wardrobe, 1913

[184] Bird bath, 1914

[122] ST NICHOLAS AT WADE (Kent): House Unexecuted design & working drawings for a house for Tom Jones, 1922 (9):

1 Ground plan, including most of grounds, 1st & 2nd floor plans, elevations & section
Insc: *Dewie (?) & Son £1759 & Dewie (?) & Son £1600.0.0 14.0.0 June 1923 £1586.0.0*
Pen on detail paper (540×720)

2-9 Working drawings

2 Ground & 1st floor plans

3 Second floor plan, section & detail

4 N & E elevations

The E elevation is slightly different from the E elevation in No.1.

5 S & W elevations

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

6 Block plan, showing drainage & details

Scale: Plan $\frac{1}{8}$ in to 1ft, details FS

7 FS details

8 Details of septic tank, dresser & kitchen cupboard

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

2-8 Insc: 1-6 & 9

Pencil, pencil with coloured washes & pencil with blue crayon & coloured washes

9 Plan, elevations & details of gate & steps

Scale: 1in to 1ft, FS

Blueprint with pencil added (545×1085 approx.)

1-9 Insc: As above & *House for Tom Jones at St Nicholas at Wade* (part torn in No.1)
s&d: ... August 1922

BB, 1922, p.92: House for Tom Jones at St Nicholas at Wade, Isle of Thanet, Kent

The house is a compact rectangular block of two storeys with a one-room attic. At the front there is a recessed entrance porch with a pointed arched head; at the back there is a low scullery extension. The roof is pitched, with gables at front and back. The walls are roughcast with tarred plinths, the windows have stone dressings, the roof is of slate and there is some weather-boarding in the gables.

[123] SANDGATE (Kent): Spade House, Radnor Cliff Crescent

Preliminary designs, 1899, design almost as executed & working drawings, 1900-01, for a house for H. G. Wells (5):

1 Preliminary design I

Plans, elevations & cross-section

Insc: *Proposed house for H. G. Wells Esquire Vicarage site Sandgate & 1*

s&d: ... March 5 1899

2 Preliminary design II

Basement & ground floor plans, elevations & cross section, suggested amendments have been pencilled in [Fig.23]

Insc: *House for H. G. Wells Esquire at Sandgate "Spade House" & 2*

s&d: ... March 11 1899

3 Design almost as executed

Perspectives of entrance & garden fronts with small-scale inset basement & ground floor plans [Fig.22]

Insc: *Spade house Sandgate Kent for H. G. Wells Esquire*
d: Verso (in pencil, probably in a later hand) 1899
Backed with card (495×370)

Reprd: D. Gebhard, *Charles F. A. Voysey*, fig.64

4-5 Working drawings

4 Detail of letter plate

Scale: Probably FS

Insc: As above, for *H G Wells Esquire at Spade*

House Sandgate & Please return to C. F. A Voysey Archt
... January 1900

On linen (555×345)

5 Plan, elevation & details of entrance gate

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

Insc: *Spade house Sandgate for H. G. Wells Esquire*, with notes on materials & construction

s&d: ... January 1901

(565×385)

BB, 1899, p.38: House at Sandgate for H. G. Wells;

1903, p.47: Additional storey to Spade House, Sandgate for H. G. Wells

Lit: (for executed design) *BA*, LII, 1899, p.292 (illus. of plans, elevations & details); Newman, *NE & E Kent*, 1969, p.429 (brief description); H. G. Wells, *An Experiment in autobiography*, 2nd edn, 1969, II, pp.638-639

The preliminary designs are very similar to each other and are both slightly larger than the executed design. H. G. Wells refused to have any of Voysey's customary hearts in his house. So in the executed design the heart-shaped letterplate shown in No.3 was replaced by a spade-shaped one, to suit the name of the house. The letterplate in No.4 is a heart with a stalk, which only has to be turned upside down to become a spade. The gate shown in No.5 is of open timberwork, with piers of brick or stone set into a rough stone wall. It is similar to the existing gate (1974) except for the latch, and is similar to a gate designed for The Pastures, North Luffenham [109].4. In 1903 Voysey added another storey to the house.

For an item of furniture probably designed for this house see:

[271] Kitchen dresser

[124] SANDWICH (Kent): House

Design, apparently unexecuted, for a house for A. D. Blyth, 1899

Plans & N, S & E elevations

Insc: *Proposed house for A. D. Blyth Esquire at Sandwich*
s&d: ... Novr 1899

BB, 1899, p.40: House for A. D. Blyth at Sandwich, Kent

The main part of the house is a two-storey block, covered by a hipped roof, with the main façades facing approximately N (entrance front) and S (garden front). The staircases and main entrance are contained in a shallow N extension surmounted by three gables. On the S side there are two canted ground floor bay windows with a veranda sheltering between them. At the W end is a small, low extension containing the wood shed &c. The walls are roughcast, the windows have stone dressings and the roofs are covered with red tiles.

[125] NR SHACKLEFORD (Surrey): Norney, now Norney Grange

Preliminary designs & working drawings for house & lodge for the Rev. Leighton Grane, 1897; unexecuted designs for new stable buildings and cottage for J. G. Wainwright, 1903 (10):

1 Preliminary design I for house

Ground floor plan, NE (entrance) elevation & SE elevation; suggested amendments are pencilled in on the plan

Insc: *For the Revd Leighton Grane* (crossed out) *at Shackleford Surrey & This plan was discussed with Mrs & Mr Grane May 29th & 30 1897*, with a note about alterations to the design of the main entrance s&d: ... May 1897

2 Preliminary design II for house

Perspectives of entrance & garden fronts, with small-scale inset ground & 1st floor plans [Fig.13]

Insc: *House for the Revd Leighton Grane at Shackleford* (sic) *Surrey*

s&d: *H. Gaye del July 1897*

Backed with card (490×685)

The amendments suggested in No.1 have been incorporated.

3-4 Working drawings for house

3 Entrance lobby &c: half-plans, half exterior elevation & half interior elevation, section & 1 detail

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

Insc: *Norney Shackleford for the Revd W. L. Grane M.A. & 3*

s&d: ... Octr 28 1897

On line (530×545)

4 Detail of wrought iron support for porch

incorporating the initials LG

Scale: FS

Insc: As above & *This drawing is to be returned to C F A Voysey Carlton Hill NW December 15 1897*

On linen (280×615)

5 Preliminary design for lodge

Ground plan & elevation to road

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

Insc: As above, for *the Revd Leighton Grane M.A., at Shackleford Surrey & 1*

s&d: ... 6 Carlton Hill N.W. (this address crossed out) *23 York Place W* (this address added) *June 1897*

6-7 Working drawings for lodge gate

6 Elevation & details

Insc: *Norney lodge gate for the Revd W. L. Grane M.A., ... to be made in oak*

s: ... 23 York Place Baker St W

w/m: 1894

7 Copy of No.6

Scale: 1in to 1ft, FS

Insc: *Norney lodge gate for the Revd W. L. Grane M.A., ... to be made in oak*

s&d: ... 6 Carlton Hill NW Novr 1897

On linen

8-10 Unexecuted designs for new stable buildings & cottage

8 Design I

Plans, elevations towards drive, house & road & section through stable yard

s&d: ... Octr 1903

9 Design II

Plans & elevations

Insc: *2nd revised plan*

s&d: ... November 1903

Pencil

10 Design III

Plans & elevations

Insc: *Third revised plan*

w/m: 1903

Pencil

8-10 Insc: As above & *Stable for J. G. Wainwright Esquire at Norney Shackleford Surrey*

BB, 1897, p.31: New house for Revd Leighton Grane at Shackleford Surrey. With stables & lodge; 1903, p.50: Additions to 'Norney' for G. J. Wainwright; 1903, p.51: New stables at Norney for G. J. Wainwright
Lit: *Dekorative Kunst*, I, 1897, p.243 (No.2 reprd); *Arts & Crafts Exhibition Society catalogue*, VI, 1899, No.664; *B.A.*, L, 1898, p.130 (illus. of plan & elevation); *AR*, V, 1898, pl.III after p.240 (No.2 reprd); *B.A.*, LII, 1899, pp.234-235 (3 photographs of exterior of house); *Studio*, XXI, 1901, pp.242-243 (2 photographs of interior of house); *Arts & Crafts Exhibition Society catalogue*, VII, 1903, No.394b; H. Muthesius, *Das englische Haus*, III, Berlin 1904-05, p.175 (2 photographs of interior of house); *Studio* XXXIV, 1905, pp.151-152 (photographs of exterior of house & lodge & short description); H. Muthesius, *Das moderne Landhaus*, 1905, p.148 (No.2 reprd); *Builder*, XCV, 1908, p.406 (photographs of exteriors of house & lodge); *Archit*, LXXVI, 1906, p.404 (photograph of exterior of house); J. Brandon-Jones, *A.A.J.*, LXXII, p.252 (No.2 reprd); Nair & Pevsner, *Surrey*, 1971, p.452 (brief description)

The basic form of the house is the same in the preliminary and final designs. The changes in successive designs progress towards a more formal, balanced composition and towards more geometrical, even classical forms. The treatment of the NE elevation does not change greatly in successive designs. However, the form of the entrance projection is developed: a roof of segmental section is replaced by one of semicircular section, and a semicircular canopy is added over the entrance. The design of the SW elevation of the main house is considerably modified in successive designs. In preliminary design I there is a polygonal extrusion at the W corner containing windows and a door. In preliminary design II the extruded corner has disappeared, and a double-storey gabled polygonal bay has been added at the NW end, balancing the one at the SE end. In the final design adjustments have been made to the roofline, middle day windows and veranda, the total effect of which is to balance the composition still further. In all the designs there is a projection on the SE elevation which contains chimneystacks (two in the preliminary designs, one in the final) and inglenooks. The composition is pulled together so that in the final design this projection becomes completely symmetrical with a central semicircular roof and a pair of flanking, double ogee semi-domes. The use of materials is slightly modified in successive designs. Patches and strips of contrasting stonework are eliminated, and asymmetrical window dressings are replaced by evenly laid bands of stone.

The design in No.5 does not differ much from the lodge as executed. As with the house, the executed design is more geometrical and has less broken surfaces than the preliminary design. The plan is rectangular, with a bay window in the centre of one side and a polygonal extruded corner, rather like the one in preliminary design I for the house. There is a pitched roof and a projecting, corbelled window in the gable at one end. The materials are the same as for the house, except for the timber framing of the gable window. The lodge gate in Nos.6-7 is made of open woodwork, and one of the posts is surmounted by a metal lamp. This gate and lamp are the same as those for North Luffenham [109].2, and the lamp is very like gate lamps for Chalfont St Giles [27] and Ty-bronna, nr Cardiff [23].5. This gate does not

survive. The contractor for house and lodge was F. Müntzer.

In Nos.8-10 the new stable yard is sited with its NE side adjacent to the drive. In No.8 a two-storey cottage occupies the SE side of the yard, the stable and coach house with granary over occupy the NE side, and a covered washing area for carriages occupies part of the NW side. In No.9 & 10 there is more generous accommodation for the stable and especially for the coach house and granary, which are now placed on the NW side of the yard. In all the designs the walls are roughcast, the windows mostly have stone dressings, although a few have wood frames, and the roofs are covered with green slates. There are stable buildings and a cottage at Norney Grange apparently designed by Voysey, but they are quite unlike Nos.8-10.

For an item of furniture almost certainly designed for this house see:

[183] Billiard table, w/m 1899

SHOOTERS HILL (Kent): House, perhaps Castle House

For an item of furniture possibly designed for this house see:

[361] Table, 1902

SLINDON

See BARNHAM, nr Slindon [9]

SOUTH FORELAND

See ST MARGARET'S-AT-CLIFFE [121]

[126] STETCHWORTH (Cams): White Horse Inn, now White Horse Stables

Preliminary designs for the Earl of Ellesmere, 1905 (4):

1 Principal elevation of first sketch plan
s & d: ... February 11 1905

2 Principal elevation of sixth revised plan, scheme A
s & d: ... May 12 1905

3 Part-plan & principal elevation, showing alternative treatment of sixth revised plan, scheme B
s & d: ... May 12 1905
(340 x 560)

4 Elevation towards the main road (principal elevation) of 7th revised plan
s & d: ... 23 York Place W (this address crossed out)
10 New Square Lincoln's Inn (added later) June 3rd 1905
Pencil & watercolour on tracing paper (340 x 560)

1-4 Insc: As above & *White Horse Inn Stetchworth for the Rt Hon. the Earl of Ellesmere*

BB, 1905, p.55: Inn at Stetchworth near Newmarket for the Earl of Ellesmere

Lit: *B.A.*, LXIV, 1905, p.440 (plan & elevation corresponding to No.1); LXVI, 1906, p.274 (plans & perspective almost as executed); *Moderne Bauformen*, X, 1911, p.174 (photograph of exterior); *Archit*, CI, 1919, p.54 (photograph of exterior); *AR*, LXX, 1931, p.94 (No.1 reprd)

The plan corresponding to No.1, which is illustrated in *B.A.*, 1905 (see Lit.), shows buildings occupying three sides of a courtyard, the two sides parallel to the main road and one side at right-angles to it. A covered way transects the block adjacent to the main road, and almost opposite this covered way is a gateway leading out of the opposite side of the yard. The main part of the inn and a coffee room lie to one side of the covered way, with a billiard room and clubroom on the other side. The other buildings consist of the offices, coachman's quarters and stables, coach house &c. Nos.2 & 3, as the inscriptions indicate, are closely related to each other. The part-plan in No.3, like the *B.A.* plan of 1905, shows the block adjacent to the main road transected

by a covered way. In this case the main part of the inn lies on one side of the covered way, with the coach house &c on the other side. The inn itself appears to have a T-shaped plan, instead of the L-shape shown in the *B.A.* plan of 1905. The downstroke of the T contains the offices and runs down one of the sides of the yard at right-angles to the main road. Except for the omission of a porch, No.4 closely resembles the design illustrated in *B.A.*, 1906 (see Lit.), which in turn is similar to the design as executed. The plan in *B.A.*, 1906, is slightly smaller than the one shown in the 1905 *B.A.* illustration, and the coachman's quarters and billiard room have been omitted altogether. The shape and position of the inn itself recalls No.3. But a wall and gateway now occupy the position which in No.3 was occupied by the covered way and coach house &c; and almost opposite this gateway is a covered way which more or less occupies the position of the gateway in the 1905 *B.A.* illustration. In Nos.1-4, as in the published designs and executed building, the design is dominated by spreading roofs. These are punctuated by numerous dormers, which usually have hipped roofs, and by gables. In Nos.1-4, and in the executed design, the walls are roughcast, with tarred plinths, the windows have stone dressings on the ground floor and wood frames in the dormers, the roofs are of green slate and there is some timberwork in porches and covered ways. The building survives with only minor alterations (1974).

[127] STOKE POGES (Bucks): House, Grays Park
Apparently unexecuted design & working drawings for a house for J. Hatton, 1906 (3):

1 Perspective, with small-scale plans
s: C. F. A. Voysey *Archit*
On board (310 x 390)

2-3 Working drawings

2 Plan, elevation, section & details of gate, details of hinge & cupboard under circular window in hall & details of door frames in 4¹/₂ partitions & door frames in 2¹/₂ partitions

Scale: 1/8 FS, FS

Insc: As above & 11, with type of Elsley's metal
atch for gate specified

1 & d: ... January 28 1906

s

3 Plan, elevation & details of another gate

Scale: 1 in to 1 ft, FS

Insc: 11B

s & d: ... February 27 1906

1-3 Insc: As above, *House for J. Hatton Esquire at Gray's Park Stoke Poges & (on No.1) Buckingham near Slough*

BB, 1906, p.58: House at Grays Park Stoke Poges near Slough for J. Hatton

Lit: *B.A.*, LXVI, 1906, p.184 (illus. of plans, elevation & sections & perspective corresponding to this design)

No.1 shows a small, rectangular house covered by a pitched roof. At the front (E side) there is a hipped canopy over the main entrance, which is supported on heavy, wooden brackets; the bedrooms are lit by dormer windows. At the S end a chimneystack and inglenook project from the wall, and at the N end is a yard. The walls are roughcast with tarred plinths, the windows have stone dressings and the roofs are covered with red tiles. Nos.2 & 3 show simple gates of open woodwork. The two front gates shown in No.1 correspond with No.2. A similar design was used for a gate at Prior's Garth, Puttenham [118]. There is a house in Stoke Poges which seems to be by Voysey, but it is not like this design (information from Brian Blackwood, 1974).

[128] **STUDLAND** (Dorset): Hill Close, Studland Bay
Design for a studio house for A. Sutro, 1896 (2):

1 Entrance elevation [Fig.7]

Scale: 1/4 in to 1 ft

Insc: *House for A. Sutro Esquire at Studland Bay Swanage*
s&d: ... January 1896

(390 x 570)

Repr: D. Gebhard, *Charles F. A. Voysey*, fig.40

2 Perspective of entrance & side fronts, with small-scale inset ground & 1st floor plans

Insc: *House at Swanage for A. Sutro Esqre*

Pencil & watercolour (245 x 525) on a piece of card

(730 x 525) with 2 other drawings for houses at

Platt's Lane, London [84] & nr Frensham [40]

Exhib: RA 1896, No.1741, 'Houses at Swanage,

Hampstead and Frensham'

BB, 1895, p.26: House for A. Sutro Esqre at Studland,
Dorsetshire; Lodge & motor house at Hill Close,
Studland Bay for Sir H. Cook, Bart

Lit: *BA*, XLV, 1896, p.42 (illus. of plans &

elevations corresponding to this design); *Dekorative*

Kunst, I, 1897, p.254 (photograph of exterior); *Studio*,

XI, 1897, p.21 (No.2 reprd); XXI, 1901, p.246

(illus. of plan); H. Muthesius, *Das englische Haus*, II,

1904-05, p.205 (photograph of exterior); H. Muthesius,

Das Moderne Landhaus, 1905, p.146 (photograph of

exterior); W. Shaw Sparrow (ed.), *The Modern home*,

1906, p.54 (illus. of plans, elevations & sections

corresponding to this design); Newman, *Dorset*, 1972,

p.405 (short description)

Nos.1 & 2 differ from the executed building only in very minor details: No.2 shows a canopy over the main entrance which is missing from No.1 and from the executed building; the tops of the chimneys in Nos.1 & 2 are stone-faced, whereas they are roughcast in the executed building; and a detail of the roof in the drawings differs slightly from the executed design. The house has a rectangular plan with a projection containing the main entrance at the front, a square and a rounded bay window at the back, and a veranda at one side. There is a large studio dormer window on the same side as the veranda. The walls are roughcast, and the window dressings and the roof slates are of local stone. The house survives as built (1974) except for a flat-roofed extension at the front and for some more recent minor alterations, in particular to the studio window. Voysey built a lodge and motor house in 1913, and this building has also been altered.

For an item of furniture probably designed for this house see:

[421] Writing table, 1896

[129] **STUDLAND** (Dorset): Studio house, Studland Bay

Unexecuted design for a studio house for A. Sutro for the use of W. Margetson, 1897

Ground & 1st floor plans, elevations, sections & plan of cistern chamber [Fig.8]

Insc: *Proposed house & studio at Studland Bay Dorset for Alfred Sutro Esquire*

s&d: ... July 1897

BB, 1897, p.32: House for A. Sutro at Studland (for Margetson)

Lit: *Dekorative Kunst*, I, 1897, pp.250 (illus. of plans)

& 251 (illus.); *BA*, L, 1898, p.346 (illus. of plans,

elevations & sections); *The House*, IV, 1898-99, p.161

(illus. of elevations); II. Muthesius, *Das moderne*

Landhaus, 1905, p.149 (illus. of elevations); D. Gebhard

Charles F. A. Voysey, fig.43 (reprd)

The walls are roughcast, the windows have wood frames and the roofs are of green slate. This design appears to be an adaptation of an earlier design for a block of two studios and houses, which was published in *BA*, XLVIII, 1897, p.202. In 1898 Voysey had made yet another unexecuted design for a house for Sutro at Studland. This was published in *BA*, I, 1898, p.94.

SWANAGE

See **STUDLAND BAY** [128] & [129]

[130] **THATCHAM COLD ASH** (Berks): House
Unexecuted designs for a house for H. Tingey, 1914 (5):

1-2 Design I

1 Block plan & elevations

s&d: ... June 18 1914

2 Ground plan, including garden &c, & 2 sections

s&d: ... June 1914

1-2 Insc: *House for H Tingey at Thatcham Cold Ash Berkshire*

3-4 Second scheme

3 Ground plan & 3 elevations

4 Bedroom plan, S elevation & 3 sections

3-4 s&d: ... June 30 1914

Pencil & red wash

5 4th scheme

Plans & elevations

s: C. F. A. Voysey *Archit 10 New Square Lincoln's Inn WC*

Pencil

3-5 Insc: As above & *House at Thatcham Cold Ash for H Tingey Esquire*

BB, 1914, p.80: House at Thatcham Cold Ash, Berks, for H. Tingey

Lit: *BA*, LXXXII, 1914, pp.78 (illus. of plans, elevations & sections corresponding to No.1 with description) & 136 (illus. of plans & elevations corresponding to No.5 with description)

In design I the main part of the house is built round a courtyard, with a glazed ambulatory round two sides of it; in the second scheme the plan is T-shaped; and in the fourth scheme the plan is again T-shaped, but smaller. Design I is of two storeys, and the second and fourth schemes are partly of two storeys and partly of one storey. In all the designs there is a loggia, and in the second and fourth schemes there is a balcony on top of it. In No.1 there is a tower containing wireless apparatus. In all the designs some of the detailing is Gothic, with pointed arches and crenellations, the walls are roughcast with tarred plinths and the windows have stone dressings. In design I and in the second scheme the roofs are of slate; in the fourth scheme they are tiled.

[131] **THORPE MANDEVILLE** (Northants): The Hill
Slightly varying preliminary designs for a house for J. C. E. Hope Brooke, 1897-98 (3):

1 Design I

Plans, elevations & section

s&d: ... Aug. 1897

Repr: D. Gebhard, *Charles F. A. Voysey*, fig.46

2 Design II

Perspective, showing entrance & side fronts

s: H. Gage del.

Watercolour backed with cardboard (310 x 455)

3 Design III

Ground plan, showing layout of garden

s&d: ... April 1898

Pen & wash on linen-backed tracing paper (785 x 540)

1-3 Insc: *House for J. C. E. Hope Brooke Esquire at Thorpe Mandeville Northamptonshire*

BB, 1897, p.32: House for Hope Brooke at Thorpe Mandeville

Lit: A. Graves, *RA exhibitors*, 1898, No.1759, 'House at Thorpe Mandeville'; *BA*, XLIX, 1898, p.346 (illus. of plans, elevations & sections); *Builder's Journal & Architectural Record*, VII, 1898, p.396 (illus. of RA drawing, a perspective sketch similar though not identical to No.2); *Builder*, LXXV, 1899, p.349 (No.2 reprd); Pevsner, *Northants*, 1961, p.429 (short description)

The principal features of the design are the same in Nos.1-3 and in the executed building. The plan is rectangular, on an E-W axis, with a central entrance porch projecting on the S and a wide, shallow projection on the N. On the E side a wall at right-angles to the house screens the kitchen yard and offices from the entrance court. At the SW corner of the house there is a veranda in No.1 and in the executed design and a conservatory in Nos.2-3. The house is of two storeys with a hipped roof, and the walls are roughcast. The plan in No.3 shows changes from that in No.1 which bring it closer to the executed building: these include the substitution of a separate hall and dining-room for the dining hall, the omission of windows flanking the main entrance door and the enlargement and rearrangement of the offices. In the executed design there are small projections at the rear which are not shown in Nos.1 or 3. The front elevation in No.2 shows changes from that in No.1 which also bring it closer to the executed building: these include the substitution in No.2 of straight lines for the curved lines shown in the entrance bay in No.1, and the addition in No.2 of a pair of dormer windows. The elevations in Nos.2 & 3 show stone window dressings and bands and slate roofs, whereas in the executed building all the windows are wood-framed and the roofs are of red tiles. In the existing building (1974) the offices link up at the NW corner with some old farm building which are not shown in the designs.

The BB mentions various other designs of 1897 for Hope Brooke for buildings at Brackley: 19 cottages (not executed), a pair of semi-detached houses, a shop (not executed) and a dairy shop (not executed).

TILFORD

See **NE FRENHAM** [40]

[132] **TONBRIDGE** (Kent): Master's house, Manor House School

Design for a war memorial for Major Arnold, c.1920
Part-elevation & detail of moulding

Scale: 1/4 FS

Pen on linen (205 x 410)

BB, 1920, p.90: War memorial at Manor House Tonbridge (school)

The memorial shown here is a simple stone plaque, carved in relief and partly coloured, bearing a coat of arms with crest and motto, the heading 'Pro patria 1914 to 1919' and a list of names. There is a photograph of the executed plaque at the RIBA, with a note on the back indicating that it was on the wall of the Master's house. There is now no plaque on the Headmaster's house, but the memorial which is in the ante-chapel may be Voysey's design substantially altered (information from Tonbridge School, 1974).

TOTTERIDGE (Herts): Dollis Brae, Barnet Lane

For an item of furniture designed for this house see:

[328] Veranda seat, 1902

BB, 1897, p.31: Chimney piece for Stewart King at

Dollis Brae, Barnet Lane Totteridge; 1899, p.39:

Alterations & additions for C. Stewart King at

Dollis Brae Totteridge; 1903, p.47: New verandah,

drawing room window, garden entrance & various

alterations to Dollis Brae for C. Stewart King

WALLESEY

See NEW BRIGHTON [108]

[133] WALTON-ON-THAMES (Surrey): Church of St Mary

Design for a memorial in the form of a stained glass panel to *James Edward Hutton Freeman killed April 24 1916 aged 19*Insc: Verso (in blue crayon) *WME* (War Memorials Exhibition, 1919) No 921

s & d: Verso ... 10 New Square Lincoln's Inn W.C.

(this address crossed out) *July 18th 1916 73 St James's Street S.W.1*

On coarse buff paper (385 × 290)

BB, 1916, p.83: Memorial stained glass panel for J. H. Freeman Walton on Thames

Lit & reprd: *Studio*, LXXIII, 1918, p.138

The principal motifs are an eagle of victory and a lamb of peace. The memorial is not now (1975) in the church and was probably never executed.

[134] WARWICK: The Cliff, No.102 Coventry Road
Design for glass in Billiard room door at *The Cliff Warwick* for M H Lakin Esqre, 1890

Details

Scale: FS

Insc: As above & Centre panel to be clear glass all other glass cathedral (cathedral crossed out) "muff glass"

s & d: ... 45 Tierney Road Streatham Hill S.W. Sept 1890 (this address & date crossed out) 11 Melina

Place Grove End Rd. St John's Wood N.W.

(680 × 1015)

BB, 1889, p.9: Decoration of hall & staircase at

The Cliff Warwick; 1890, p.13: New wing to The

Cliff, Warwick

Lit: B.A., XXXIII, 1890, p.296 (illus. of plans,

elevation & details of new wing); Pevsner &

Wedgwood, *Warwick*, 1966, p.465 (brief mention

of addition)

This drawing is part of a design, published in 1890

(see Lit.), for adding a billiard room and another

room to an early Victorian house. The addition

— which survives (1974), though slightly altered and

now completely separated from the original house —

has a broad, shallow bow and is roughcast, with a

green slate roof. The drawing shows four grisaille

medallions depicting country scenes: a fisherman,

huntsmen and a country couple. These are not in the

existing house. Similar medallions can be seen in an

Essex wallpaper illustrated in *Dekorative Kunst*,

I, 1897-98, p.274.

For an item of furniture possibly designed for this house see:

[350] Table, 1889

[135] WATFORD (Herts): Heathdene, Langley Road
Design for 2 gates for *proposed stable* for P. Heffer, 1902

Plans, elevations, a section & details

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

Insc: As above, for P Heffer Esquire at Heathdene

Langley Rd Watford & 6

s & d: ... November 4 1902 & Charles Bingleman (?)

Decr 8 02

On linen (595 × 445)

BB, 1902, p.46: Stable building for P Heffer,

'Heathdene', Langley Road, Watford

The main gate is of solid timber work, set between

stone piers, and is similar to the stable gate for the

house at North Luffenham [109].6. The smaller gate

is a simple design of open timberwork, identical to

a gate for Priors Garth, nr Puttenham [118]. The

stable survives, but in a very altered state after

conversion into a house (information from Brian

[136] WESTMESTON (Sussex): House

Design, probably unexecuted, for a house for A.

Newbold, 1898 (2):

1 Ground plan & E & W elevations

s & d: ... March 22. 1898

2 Perspectives from garden & entrance sides, with

small-scale inset ground & 1st floor plans

s: C. F. A. Voysey Architect

(500 × 380)

1-2 Insc: *Proposed house at Westmeston Sussex for**A. Newbold Esquire*

BB, 1898, p.34: Arthur Newbold Esqre. House at

Westmeston

Lit: B.A., LII, 1899, p.238 (No.2 reprd); *Studio*, XVI,1899, p.163 (No.2 reprd); *Builder's Journal &**Architectural Record*, XI, 1900, p.424 (No.2 reprd)

The plan is a rectangle with one long side facing W

(entrance front) and a large indentation in the NE

corner. There is a projecting entrance porch at the S

end of the W elevation; and on the E (garden) side

there are three polygonal bays, two of one storey and

one of two storeys. The elevations are of two storeys

except for the S end, which has a gabled attic storey

and a lantern-cum-tower which lights the staircase. An

interesting feature of the recessed N end of the W

elevation are the segmental ground floor openings on

to the covered yard and offices. The walls are

roughcast, the windows have stone dressings, stone is

used for copings and bands, the roofs are covered

with red tiles and the lantern-cum-tower has a lead

cap with wooden brackets under the eaves. A note

accompanying the illustration in B.A., 1899 (see Lit.),

suggests that the project was abandoned.

[137] WHITWOOD, nr Normanton (Yorks): Institute,

now The Rising Sun public house, & houses

Preliminary design for the institute & houses & final

design for houses for Henry Briggs & Son & Co.,

1904-05; working drawings for the institute for A.

Currey Briggs & Co., 1905 (8):

1-5 Preliminary design for the institute & houses

1 Institute & single detached house: plans, front,

back & side elevations of house, road elevations of

institute & section through billiard room of institute

Insc: *Institute & house for Messrs Hy Briggs & Co. at**Normanton*

s & d: ... September 14 1904

2 Part-plans, part front elevation, end elevation & 2

sections through a terrace of houses

Pencil with coloured washes on board (400 × 665)

3 Copy of No.1 [Fig.43]

4 Copy of No.2

Insc: *Proposed houses for Messrs Hy Briggs Son & Co. at**Whitwood Normanton Yorkshire Types No.1 & 2*

3-4 s & d: ... September 27 1904

On linen

5 Perspective, showing institute, single house & 2

terraces of houses: the buildings are arranged in an

L-shape, with the institute at the corner [Fig.44]

Insc: *Houses for Messrs Hy Briggs & Son at Whitwood**Normanton Yorkshire*; verso (in the unsteady hand ofVoysey's old age) *49 houses & Institute at the corner at**Whitwood Normanton Yorkshire*

s & d: C. F. A. Voysey Architect 23 York Place W'

(the rest added in the hand of Voysey's old age)

Intt et deli; verso (in pencil) 1904

(240 × 620)

There are very minor differences, concerning such

details as chimneys and windows, between the design

shown in Nos.1-4 and that in No.5.

6 Final design for houses

Front & back part-elevations of terrace of houses

Insc: *Houses at Whitwood Normanton for Messrs Hy Briggs**Son & Co. & 1*

s & d: ... March 6 1905

Pencil

7-8 Working drawings for institute

Elevation & details of a weathervane topped by a

metallic bee

Scale: 1/2 in to 1 ft, FS

7 Insc: *Vane for the Institute at Normanton Yorkshire for**Messrs A Currey Briggs & Co*7-8 Insc: *This drawing must be returned to C F A**Voysey ... August 8th 1905*

On linen (1605 × 740, 1395 × 555)

BB, 1904, p.53: Rows of 29 houses & 1 detached,

& Workman's Institute at Whitwood Normanton

for Hy Briggs Son & Co.; 1905, p.55: 29 houses &

Institute for Messrs Briggs & Co., Normanton

Lit: *Dekorative Kunst*, XIV, 1906, pp.193, 196-197

(Nos.2 & 5 reprd); B.A., LXIX, 1908, pp.208, 334

(illus. of plans & elevations of final designs for institute

& for houses corresponding to No.6 & notes); W. L.

Creese, *The Search for environment: the garden city before**& after*, New Haven, Conn, 1966, fig.68 (No.5 reprd);Pevsner, *W Riving*, 1967, p.551 (short description);D. Gebhard, *Charles F. A. Voysey*, fig.66 (No.5 reprd)

The main features of the preliminary and final designs

for the institute and terrace houses are the same.

Houses and institute have roughcast walls, stone

dressed windows and red tiled roofs. The only

significant change between the preliminary design for

the institute (shown in No.1-3) and the final design

(published in B.A., 1908, see Lit.) is in the treatment of

the wing containing living accommodation. This is

made smaller and is placed at right-angles instead of at

an acute angle to the other wing. The main difference

between the preliminary and final designs for the

terrace houses is in the way the two types of house

are juxtaposed. Nos.2 & 4 show one gable at the end

of the terrace and a pair of gables at the centre,

whereas No.6 shows three evenly spaced gables, one

of which is at the end of the terrace.

The exterior of the institute still (1974) corresponds

closely to the final design, but its conversion into

a public house has entailed substantial alterations to

the interior. Only one terrace of houses was executed,

and that differs from the final design in the treatment

of the windows. These all have wood frames and all,

except those in the centre house, have plain glass

instead of leaded panes. Voysey noted in B.A., 1908

(see Lit.), that 'The Company found it necessary to

build the houses so cheaply that architectural

superintendence of the work was perforce left out of

court'. A hall in memory of Henry Briggs was built

at the back of the institute. This is probably not by

Voysey, but is sympathetic to his work in style and

materials.

For furniture designed for the institute see:

[366] Table & chairs, 1905

[374] Table for smoking room, 1907

[373] Table for reading room, 1907

[342] Sideboard, 1907

[375] Dining-room table, 1907

[379] Folding table, 1908

WILMSLOW (Cheshire)

See [586] Letterheading for

[138] Nr. WINDERMERE (Westmorland): Broadleys, now the Motor Boat Club, Gillhead, nr Cartmel Fell (Lancs)

Preliminary & final designs for a house, 1898, working drawings for house, 1898-99, unexecuted design for combined stables & lodge, 1898, design for lodge, 1899, unexecuted design for stable, 1900, working drawings for light fittings for house, 1904, & design for flag for A. Currer Briggs (11):

1 Preliminary design for house
Ground, basement & attic plans & S elevation
Insc: With pencilled notes about alterations
s & d: ... June 1898

2-3 Final design for house

2 Perspective of terrace front, with small-scale inset ground & 1st floor plans [Fig.15]
s: Verso ... 6 Carlton Hill N.W. (this address crossed out) 73 St James's St S.W.1. (added later)
With a light card window mount (265 × 450)

3 N & S elevations
s & d: ... July 1898
(425 × 560)

4-5 Working drawings for house

4 Detail of main entrance door showing hinges
Scale: 1 in to 1 ft
s & d: ... Oct 1898
On linen (275 × 70)

5 Carved ends to beams in hall, to be made in the form of a grotesque mask
Front & side elevations

Insc: With notes, e.g. *This nose must be sharp cut with its true fascis (sic) and not to be round and dumpling shaped C.F.A.V.*
s & d: ... December 18 1899

6 Design for combined stables & lodge, with semi-basement laundry, ranged round a courtyard
Ground plan, semi-basement plan & exterior elevations
s & d: ... Dec 31 1898
Pencil

7 Design for a free-standing lodge
Plans, elevations, longitudinal section & details
Scale: 1/8 in to 1 ft, 1/2 in to 1 ft
Insc: *All details made for house are to apply to this building so far as they can be made applicable & 23*
s & d: ... Feb. 26 1899

8 Design for stables
Plans & elevations [Fig.16]
Insc: *Proposed stable building*, with pencilled notes, chiefly concerning materials
s & d: ... January 1900

9 Working drawing for electric light pendant for dining room, 1904

Details
Scale: Probably FS
Insc: As above & *To be made in gun metal*
s & d: ... April 1904
On linen (740 × 570)
The executed light pendant is illustrated in H. Muthesius, *Das englische Haus*, 1904-05, I, pp.162-163 (see Lit.)

1-9 Insc: As above & *Broadleys Windermere for A. Currer Briggs Esquire*

10 Working drawing for electric light fitting
Details
s & d: ... April 1904
On linen (749 × 570)

11 Design for a flag for Broadleys

Elevation & detail
Insc: As above
Pencil on tracing paper (575 × 780)
In the corner of the flag a pair of nesting birds is depicted.

BB, 1898, p.36: House for A. C. Briggs at Windermere
Lit: *B.A.*, LI, 1899, p.256 (No.2 reprd); A. Graves, *R.A. exhibitors*, 1899, No.1725 'House at Windermere'; *Studio*, XVI, 1899, p.158 (No.2 reprd); *Builder's Journal & Architectural Record*, XVI, 1902-03, p.389 (plans, elevations & section of lodge corresponding to No.7); XVII, 1903, p.29 (plans, elevations & short description of stable corresponding to No.8); *Catalogue of the Arts & Crafts Exhibition Society*, VII, 1903, No.394j; *Studio*, XXXI, 1904, p.127 (photograph of exterior of house); H. Muthesius, *Das englische Haus*, I, Berlin 1904-05, pp.159-164 (illus. of plans of house & block plan showing house & lodge, photographs of exterior & interior of house); *Archit.*, LXXIX, 1908, p.208 (photographs of exterior of house); Pevsner, *N.1 Lancr.*, 1969, p.91 (short description) & pl.90 (photograph of exterior); D. Gebhard, *Charles F. A. Voysey*, figs.48 (No.2 reprd), 49 (photograph of exterior) & 51 (photograph of interior); J. Physick & M. Darby, 'Marble halls', catalogue of an exhibition held at the V & A, 1973, No.35, p.78 (entry for & illus. of drawing for Broadleys)

The principal features of the design are the same in No.1 and in Nos.2-3, and in all three drawings the walls are roughcast, the window dressings and terrace walling are of stone and the roofs are of green slate. The changes between No.1 and Nos.2-3 chiefly concern the main house. In No.1 the terrace stops short of the N end of the W elevation allowing space for a small basement, whereas in Nos.2-3 the terrace goes the whole length of the W elevation and there is no basement; there is an attic over the NE corner in No.1 which is missing from Nos.2-3; the hall is in the SE corner with its bay window facing S, whereas in Nos.2-3 it is in the centre and the position of the S facing window bay is occupied by a recessed veranda; and on the W elevation in No.1 there are only two bay windows, the tops of which are level with the eaves, whereas in Nos.2-3 there are three bay windows which push up through the line of the eaves. There are also a few changes in the service wing between Nos.1 and 2-3.

At the V & A there is another drawing for the final design which, like No.3, is dated July 1898 (E.252 1913). This shows a ground plan which corresponds to No.2 except for modifications to the fireplace openings in the dining-room and hall, a S elevation of the main house which corresponds to No.2 and differs from No.1 only in the arrangement of the eaves brackets, a W elevation and an E-W section.

In Nos.6-8 the same local green slates are shown as those used for the house, but the walls are faced with local rough stone, except for a few areas of roughcast, and the windows have wood frames. The buildings shown in No.6 are ranged round three sides of a small yard. The separate lodge and stable buildings shown in Nos.7 & 8 are simple rectangular structures, but they borrow many motifs from No.6. These include a stepped chimneystack, a pigeon-cote nestling under a gable and a gabled loft supported on slender wooden columns in front of the entrance to the coach house.

The general contractor and joiner were both from Windermere, and the grounds were laid out by Thomas H. Mawson (see T. H. Mawson, *Life and work of an English landscape architect: an autobiography*, 1927, p.78).

The house and lodge survive virtually unaltered except for the filling in of the house's veranda, and for the loss of a chimney on the lodge. The details shown in Nos.4 & 5 correspond to the existing house, but there are no light fittings corresponding to Nos.9 & 10 (1974). There is now no sign of stables.

For furniture &c designed for this house see:

[265] Kitchen dresser, w/m 1898
[328] Veranda seat, 1900
[296] Portable lamp, bed, writing table in window, copper jug & copper sponge basket & soap dish, 1904

[139] Nr WINDERMERE (Westmorland): Broome Cottage
Unexecuted design for a house for H. Rickards, 1898 (2):

1 Plans, elevations & section thro. drawing room
s & d: ... 6 Carlton Hill N.W. (this address crossed out) 10 New Square Lincoln's Inn (added later) July 31 1898
Backed with linen (765 × 550)

2 Perspectives from entrance & garden sides, with inset small-scale ground & 1st floor plans
s: C. F. A. Voysey Architect
(500 × 375)

BB, 1898, p.36: House for H. Rickards at Windermere
Lit: *Studio*, XVI, 1899, p.159 (No.2 reprd); *Builder's Journal & Architectural Record*, XI, 1900, p.190 (No.2 reprd)

The plan is a single elongated rectangle with the longer sides facing NE (entrance elevation) and SW (garden elevation). From SE to NW the rectangle contains the main house, offices, yard and stables. In the centre of the NE side of the main house is a projection containing staircase and porch, and on the SW side of the main house are two canted bays with a veranda sheltering between them. The house and offices are covered by a hipped roof, the line of which is broken by a gable, by square and gabled dormers and by the projecting bays cutting through the eaves, like those at Broadleys [138]. On the SW elevation there is a first floor window which can be read as a dormer or as the upper part of the bay window below it. On the NE elevation there is a band of first floor windows which wraps round the corner of the central projection, another motif which also occurs at Broadleys. The stables are covered with an exaggeratedly hipped, almost pyramidal roof. The walls are roughcast, a few upper windows have wood frames and the rest have stone dressings and the roofs are of green slate.

[140] Nr WINDERMERE (Westmorland): Moorcrag, Gillhead, nr Cartmel Fell (Lancs)
Preliminary designs, 1898, & design almost as executed for a house, design almost as executed for stables, 1900, & working drawing for entrance gate, c.1900, for J. W. Buckley (5):

1 Preliminary design I
Ground plan [Fig.18]
s & d: ... July 1898
On linen (365 × 355)

2 Preliminary design II
Ground & bedroom plans, front & back elevations & cross-section [Fig.19]
s & d: ... July 9 1898 & J.P.
The elevations do not quite correspond to the plans.

1-2 Insc: *Proposed house for J. W. Buckley Esquire at Windermere*

3 Design almost as executed
Perspectives of entrance & garden fronts, with small-scale inset ground & 1st floor plans [Fig.20]
Insc: *House to be built at Cartmel Fell Gillhead by Windermere for J. W. Buckley Esqre*
s: C. F. A. Voysey archt.
Backed with card (535 × 410)

4 Design for proposed stables

Plans, elevations, cross-section through coach house with granary over & details [Fig.21]

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

Insc: As above & (against stable yard gateway) *this gateway not included*

s & d: ... Aug. 1900

5 Working drawing for entrance gate [Fig.66]

Plan, outside elevation & details

Scale: 1in to 1ft, FS

w/m: 1900

4-5 Insc: As above, For J. W. Buckley Esqre & Moorcrag Windermere

BB, 1898, p.36: House for J. W. Buckley at Windermere

Lit: (for executed design for house) *Builder's Journal & Architectural Record*, XVI, 1903-04, pp.176-177 (illus. of plans, photograph of porch & short description) & 182 (photographs of exterior); *Catalogue of the Arts & Crafts Exhibition Society*, VII, 1903, Nos.394k & 394dd; *Architectural Review* (Boston), XI, 1904, p.12 (photograph of exterior); XIV, 1907, p.248 (photograph of exterior); *Studio*, XXXI, 1904, p.128 (photograph of exterior); *Archit*, LXXVIII, 1907, p.296 (photographs of exterior); *Studio yearbook*, 1907, p.41 (photograph of exterior); Pevsner, *N. Lancs*, 1969, p.91 (short description); D. Gebhard, *Charles F. A. Voysey*, fig.50 (photograph of exterior)

In No.1 the plan is L-shaped. The main house is in one wing, the offices are in the other wing. In Nos.2-3 the offices have been moved so that they are contained in a single rectangle with the main house. In No.2 the outer bays on the SW side are of two storeys, breaking through the eaves as at Broadleys [138] and as in the design for Broome Cottage [139] and there is a first floor window which can be read as a dormer or as the upper part of the bay window below it, as at Broome Cottage. In No.3 the major changes are the placing of part of the office slightly downhill from the rest of the house and the creation of more varied - and more sweeping - rooflines.

At the V & A there is a drawing which shows plans and elevations almost corresponding to No.3 inscribed 'This is the plan shown to Mr Buckley at Riggs Hotel Windermere June 23rd 1899 and approved by him and Mrs Buckley in the presence of Mr Mawson' (E.255 1913).

Small details of the executed design differ from No.3 and from the V & A drawing. But one detail, the treatment of the chimneystack on the SE elevation, is closer to No.3 than to the V & A drawing. The materials shown in the RIBA and V & A drawings are the same as those used in the executed building: the walls are roughcast, upper windows are wood-framed and the rest have stone dressings; the roofs are of green slate.

In No.4 roughcast is used in a gable, otherwise the walls are of rough, local stone; the gable, windows are wood-framed, and the rest of the windows have stone dressings; the roof is covered with green slates.

Photographs of the house published before 1907 (see Lit.) show that the present tile hanging covering part of a bay on the SW elevation is not part of the original design. Otherwise, the house and stables survive unaltered, and although the gate itself is missing, the piers correspond to No.5 (1974).

[141] Nr WINDERMERE (Westmorland): House, Rayrigg Estate

Unexecuted design for a house for G. Toulmin, c.1903
Plans, S, E & W elevations & section through hall & c

Insc: *Proposed house at Windermere for G. Toulmin Esq. M.P.*

w/m: J. Whatman 1902

Pencil

BB, 1903, p.50: House on Rayrigg Estate Windermere for G. Toulmin Esq., M.P.

The house forms an L round the W and N sides of a square entrance court. As at Platt's Lane [84] there is a three-sided projection in the acute angle of the L, which contains the entrance lobby. On the W (garden) elevation there are three double-storey semicircular bay windows overlooking a terrace. The northernmost bay is surmounted by a gable, and between and in front of all three bays is a veranda supported on wooden columns. The walls are roughcast, the windows have stone dressings and the roofs are of slate. The house was not built because Mr Toulmin was unable to purchase the site he wanted (information from John Brandon-Jones).

[142] YORK: Minster, memorial to the King's Own Yorkshire Light Infantry, W aisle of N transept

Competition design for *Proposed Memorial for York Minster*, 1920

Elevation, part-section & details

Scale: $\frac{1}{8}$ FS, $\frac{1}{2}$ FS, FS

Insc: As above, with full notes on materials & on details of *Book of Names*

s: ... 73 *St James's St S.W.1*

Pen on detail paper (595×475)

BB, 1920, p.89: War Memorial to the King's Own Light Infantry for York Minster

Lit: *Builder*, CXIX, 1920, p.544 (reprd); Pevsner, *E. Riding*, 1972, p.107 (brief mention)
The memorial consists of a rectangular bronze plaque with a cusped bronze plaque above, set within a trefoil-headed blank arch. Motifs include a pelican in her piety and a heraldic crown, horn and York rose. Details are picked out in precious materials: lapis lazuli, mother of pearl, gold enamel, precious stones, white marble and gilding. A slightly simplified version of this design was executed, without the cusped plaque and heraldic crown.

[143]-[166] Unlocated buildings, parts of buildings, monuments and memorials

Arranged alphabetically by subject &, within subject, in chronological order; only those parts of buildings which are integral fixtures have been catalogued here, but there are cross-references to less permanent fittings which are catalogued in Part V

Bracket shelf

See [867] & [868]

Bracket lamp

See [870]

[143] Design for casements & glazing in stonework, 1919

Elevations & details

Scale: 1in to 1ft, FS

Insc: As above, C. F. A. Voysey Architect, *Drawing No 405 &* (in Voysey's hand) *for fixed light this is essential*

s & d: C. E. Wellstead Ltd, 147-151, St James' Rd., Croydon. 5th Apl 1919

Pencil & coloured washes on detail paper (370×495)

This drawing is not in Voysey's hand.

[144] Suggestion for double gummetal casements

Plan & details

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

Insc: As above & (in Voysey's hand) *white lead & mastic s & d: C. E. Wellstead Ltd 147.151. St James Rd Croydon Surrey 28.11.22*

Pencil & coloured washes on tracing paper (415×625)

This drawing is not in Voysey's hand. The window is opened by a sliding stay instead of the usual peg and stay, and adjustable stays link the two casements, which can thus both be opened by the one stay.

[145] Design for chimney piece for the Q.I.C.

Plan, elevation & details

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

Insc: As above; verso Q.I.C. (16), *Fireplaces - C. Voysey*, Jan. 25. 1893

s & d: C.F.A.V. Desr. 1892

(380×280)

f.31 of Vol.II of the Quarto Imperial Club volumes (q.v.)

The chimneypiece is set in a panelled inglenook fitted out with a seat, cupboards and bookshelves and ornamented with a stained glass window, with a painted wooden panel and with elaborate hinges for one of the cupboards. The chimneypiece itself has curved hobs on either side of the hearth and appears to be made of marble, left plain except for a single panel of low relief carving. The grate appears to be of cast iron and is equipped with a little plate for a copper kettle. A decorative poker hangs from a hook at one side of the hearth.

[146] Design for a church screen for the Q.I.C.

Elevation with part-sections

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

Insc: As above; verso Q.I.C. (17) *Screens*, C. F. A. Voysey, May 30. 93

s & d: C.F.A.V. 1893

Pen with black & green washes on tracing paper backed with cartridge (355×265)

f.36 of Vol.II of the Quarto Imperial Club volumes (q.v.)

The lower part of the screen is solid wood panelling, pierced by two segmental grilles. Wood panelling also encases the base of the piers of the chancel arch. The upper part of the screen is very simple wrought ironwork, surmounted by a pair of candelabras. The rood is a plain beam surmounted by an equally plain wooden cross. There are almost life-sized carved trumpeting angels at the apex of the chancel arch and above the capitals of the piers.

Coat & hat hook

See [873]

[147] Design for a cottage, c.1885

Ground & 1st floor plans & entrance elevation

[Fig.1]

Scale: $\frac{1}{4}$ in to 1ftInsc: Verso (in pencil, not in Voysey's hand) *Lakin*, M.H.s: ... 45. *Tierney Rd. Streatham Hill. S.W.*
(660×475)

Lit: *Archit.*, XL, 1888, p.76 (illus. of plans & elevations of 1885 design); *B.A.*, XXX, 1888, p.407 (illus. of plans & elevations for The Cottage, Bishop's Itchington); *Catalogue of the Arts & Crafts Exhibition Society*, IV, 1893, No.430 ('Design for a cottage' - in fact, at Bishop's Itchington); *B.A.*, XI, 1893, p.292 (perspective sketch by T. Raffles Davison of The Cottage, Bishop's Itchington); *Studio*, IV, 1894, p.34 (illus. of drawing similar to this drawing & description); *Dekorative Kunst*, I, 1897, p.244 (illus. of elevation, same as that illustrated in *Archit.*, 1888); *CL*, III, 1898, pp.196-197 (illus. of alternative designs for The Cottage, Bishop's Itchington); Pevsner & Wedgwood, *Warwick*, 1966, p.214 (brief description of The Cottage, Bishop's Itchington); D. Gebhard, *Charles F. A. Voysey*, fig.12 (reprd)

In 1888 *Archit* published Voysey's design for a cottage for himself (see Lit.) inscribed '7 Blandford Road Bedford Park', where Voysey lived for a short time after his marriage in 1885. Voysey was unable to build his cottage, and later in 1885 the couple moved to Streatham Hill. This drawing [147] appears to be a slightly modified version of the design published in *Archit* in 1888 and was later published in *Studio*, 1894, as an 'artist's cottage'. The drawing shows a cottage which is rectangular in plan. At the front is a single, two-storey block covered by a hipped roof, but at the rear a variety of levels is provided by a taller, square tower and a lower, single-storey block. The uniformity of the long entrance front is broken by half-timbering on the first floor and by the projections and recessions of the buttressed, undercut ground floor. Except for those parts which are half-timbered, the walls are roughcast, the windows have wood frames, mullions and transoms, and the roofs are covered in green slate. The illustration in *Archit* was seen by M. H. Lakin, who in 1888 commissioned Voysey to design a cottage similar to the published design for a site at Bishop's Itchington, near Warwick. A design was provided in two versions, with and without half-timbering. Both versions were later published in *CL*, 1898 (see Lit.). The version without half-timbering was chosen, and was published in the *B.A.* in 1888. The design of 1885 had been altered so as to create both more balance and more variety. On the front elevation the porch was made to project and was moved nearer to the centre of the façade, and the line of the eaves and roof was broken by four dormers with shallow hipped roofs. A bay window was added to the centre of one of the short sides. At the rear the tower was no longer allowed to project above the main hipped roof, and greater variety of roof levels was introduced. The cottage built at Bishop's Itchington was altered in 1900 and still survives (1974).

[148] Two designs for a country cottage to cost £800 for a Country Life architects' competition, 1912 (5):

1-2 Design I

1 Block plan of cottage & grounds

Scale: $\frac{1}{16}$ in to 1ftInsc: *No.2 & 34*

Print

2 Plans, elevations & sections of cottage & garage & more detailed section of cottage

Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ftInsc: *size 27.10¹/₂ × 38.6 × 20 21431 cubic ft at 6D = £535.15s*s: (in the hand of Voysey's old age?) *C. F. A. Voysey F.R.I.B.A. 73 St James's St. S.W.1*

On linen

3-5 Design II

3 Block plan of cottage & grounds

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

Pencil

4 Print of No.3

Insc: (additionally) *No.1 & 35*

5 Plans, elevations & sections of cottage & garage & more detailed section of cottage

Scale: $\frac{1}{8}$ in to 1ft, $\frac{1}{2}$ in to 1ftInsc: *No.1 & size 51 × 23 × 18.7¹/₂ 21749 cubic ft & 35 s: (in the hand of Voysey's old age?) *C. F. A. Voysey F.R.I.B.A. invt et del**

Print

1-5 Insc: As above & *Design for a country cottage; 1, 4, 5 verso* (in pencil in a later hand) *Country Life or Country Life Competition 1912*

BB, 1912, p.78: Sent in 2 designs for Country Life Architects Competition for Country Cottage

Lit: *B.A.*, LXXVIII, 1912, p.426 (Nos.1 & 2 reprd, with description); *LXXIX*, 1913, p.84 (part of No.5 reprd, with description)

The only really noticeable difference between the block plan in No.1 and in Nos.3-4 is in the treatment of the area between the cottage and motor house and the road. In the first there is one gate from the road to a forecourt in front of the motor house and another gate from the road to a short path up to the main entrance, whereas in the latter there is only one gate from the road which leads into a courtyard containing both the cottage and the motor house. The plan in design I is a compact rectangle. On the S side is a projecting canopy in front of a shallow, recessed, triangular porch. Twin doors lead straight into a dining-room on the E and the parlour on the W. To the N are the kitchen, staircase &c. The cottage is covered by a deep, hipped roof, with the bedrooms lit by dormer windows. In design II the plan has been elongated, with the kitchen moved round to the W of the dining-room. The recessed porch has been made square and larger, with a third door which makes it possible to enter directly into the hall; the roof is pitched, with weather-boarding in the end gables. In both design I and design II the walls are roughcast with tarred plinths, the windows are wood-framed and the roofs tiled.

[149] Designs for a pair of cottages for Mrs Cazalet, 1918 (3):

1-2 Design I

1 Plans, principal elevation & section

Insc: *Pair of cottages for Mrs Cazalet*

Pencil & pen on tracing paper (390×465)

2 Same as No.1, with the addition of detail of floors

Insc: As above & *Pair of cottages with special provision for lodger*

s & d: *C. F. A. Voysey Architect 73 St James's St SW1* & (in a different ink) 1918

Pen on detail paper (400×470)

3 Design II

Plans & principal elevation

Blueprint (275×230)

BB, 1918, p.85: Design for a pair of cottages for Mrs Cazalet

Lit: *B.A.*, LXXXIX, 1918, p.45 (No.2 reprd); *Builder*, CXV, 1918, p.158 (No.2 reprd)

Design I shows a rectangular two-storey block with a hipped roof. A pair of wooden porches with tiled roofs projects at the front, and a pair of low extensions project at the rear. The plan is so organized that a lodger may enter at the back and go up the stairs, without crossing any rooms. In many ways design II is similar to design I. Differences include the omission of a rear extension, the inclusion of a bathroom in the first floor plan, the substitution of a pitched for a hipped roof and the fact that a lodger would have to cross the corner of the living-room in order to reach the stairs.

[150] Design for (panelled) room door for A B Sanderson Esqre, 1903

Elevation & details

Scale: 1in to 1ft, FS

Insc: As above

s & d: ... April 1903

(330×475)

[151] Design for panelled door, 1906

Elevation & details

Scale: 1in to 1ft, FS

Insc: As above

s & d: ... July 13 1906

(335×480)

Door, 1914

See [226A]

Door furniture

See [876]-[882]

Firebars

See [884]

[152] Design for a fireplace, c.1893

Front elevation

Insc: Height only given

Print of a pen drawing (160×250)

f.24 of Vol.I of the Quarto Imperial Club volumes (q.v.).

The drawing is among others of fireplaces which are dated 1893. The fireplace has a tiled surround, and the wall into which it is set is decorated with wallpaper, with a frieze which is blank except for the motif of two birds seemingly hovering over the fireplace.

[153] Design for a fireplace for Pilkington & Co. (2):

1 Elevation & section [Fig.113]

alternative colour

Scale: 1in to 1ft

Insc: *To be built in 3 bricks colour no.19 only & with**³/₁₆th white joint woodwork to be painted white*

(290×560.)

2 Details with alternative colour shown [Fig.114]

Scale: FS

Insc: *Design for fireplace for Messrs Pilkington & Co.*

(290×560)

Grate

See [887]

Hat & coat bracket

See [888]

Hinge

See [889] & [890]

[154] Slightly varying designs for a small house (2):

1 Block plan, ground & 1st floor plans; roof plan, NE, SW & NW elevations & longitudinal section showing a pitched roof; NW & SE elevations, unfinished NE & SW elevations & cross-section & unfinished section showing hipped roof crowned by arched chimney

Pencil (625×486)

2 Block plan & ground & 1st floor plans; NW, SE, NE & SW elevations, cross-section & longitudinal section showing hipped roof, similar to that shown is No.1

Insc: 26784 cubic feet at 1/- per cub. foot = 1339.40 x 24 x 46.6

Pencil & coloured washes on board (425 x 480)

1-2 Scale: Block plans $\frac{1}{16}$ in to 1ft, $\frac{1}{8}$ in to 1ft
The designs show two-storey, rectangular blocks which are almost identical except for the roofs. In all the designs the walls are roughcast with tarred plinths, the windows have stone dressings and the roofs are covered with green slates.

Light fittings

See [870] & [891]

[155] Design for a lodge for a Manchester suburb

Sketch plan & perspective

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

Insc: Verso *Q.I.C.* (No.5), *Cottage Architecture*, C. F. A. Voysey, July 31 1890

s & d: ... 1890

Pen on tracing paper backed with cartridge

(255 x 355)

f.34 of Vol.I of the Quarto Imperial Club volumes (q.v.)

Lit: B.A. XXXIII, 1890, p.224 (reprd, with its plan & described as a lodge for a Manchester suburb);

D. Gebhard, *Charles F. A. Voysey*, fig.17 (reprd)

This is a simple, single-storey building covered by a gently sloping, approximately square hipped roof. At the front the eaves shelter a small veranda, with seats in the angles formed by a projecting square-bay window. The walls are roughcast, the windows have wood frames and the roof is covered with green slates.

[156] Design for a memorial cross to John Earle 1824-1903, 1903

Elevations & details of lettering

Scale: $\frac{3}{4}$ FS, FS

Insc: As above (on cross)

s & d: ... February 1903; verso (later) ... 73 St James's St S.W.1

Pencil (565 x 410)

The design shows a simple wooden post with tarred base and two cross-pieces bearing raised lettering.

[157] Design for a wall memorial to Lady Louisa Egerton only daughter of William 7th Duke of Devonshire ... and wife of Admiral the Hon Francis Egerton of St Georges Hill ... b. 1835. d. 1907, set up by her neighbours, 1908

Elevation

Scale: Probably FS

Insc: As above (on memorial)

s & d: Verso ... 23 York Place Baker St W January 8 1908 (this address & date crossed out) 73 St James's Street S.W.1 May 1919

Coloured washes & gold & silver paint, backed with linen (1355 x 655)

The memorial is in the shape of a round-headed arch. The coat of arms is in the tympanum, with the lettering below.

[158] Design for a memorial, 1909

Detail of lettering, Erected by her mother

s & d: ... January 9 1909

Pencil on tracing paper (160 x 1050)

[159] Design for a wall memorial in loving memory of

Susanna Mary Hunt, 1909

Elevation & sections

Scale: FS

Insc: As above (on plaque)

s & d: ... May 5 1909

Pencil on detail paper (730 x 780)

The design shows a simple stone or marble plaque with a rounded projection at the top creating an outline like that of a Serlian window. The plaque is secured to the wall by three pins, and the pin at the top has a wall-plate fashioned into the shape of a fleur-de-lis.

[160] Rubbing of a memorial plaque designed by Voysey, to Claud Romako a Beckett Terrell ... died 1917 ... buried at the British Military Cemetery at Duisans near Arras France (490 x 835)

[161] Design for a memorial in the form of a cross set on a plinth & flanked by shrubs, 1923

Plan, elevation & details

Scale: 1in to 1ft, FS

s & d: ... Novr 2 1923

Pencil (375 x 470)

The cross appears to be of stone, ornamented with Gothic detailing.

[162] Design for a monument to Queen Victoria designed for the *Q.I.C.*

Part-plan & elevation

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

Insc: Verso *Q.I.C.* (19), *Bases of statues*, Feb. 5 1895, C. F. A. Voysey

(390 x 280)

f.41 of Vol.II of the Quarto Imperial Club volumes (q.v.)

The base, which is set on a low, square platform, is treated very simply. It is in two tapering stages, each of which has four concave sides and attached columns at the corners. There is a cornice at the junction of the two stages, with beneath it a low relief frieze incorporating the capitals of the lower columns. A white marble band runs round the upper stage bearing the word 'Victoria' in inlaid copper letters. The bronze statue sits on a throne of Sicilian marble beneath a shallow, gilded dome supported on slender, tapering, octagonal columns of green marble.

Newel

See [895]

Organ case

See [896]

[163] Design for pedestal for Peruvian National Memorial ... to Sir Clement Markham ... President of the Royal Geographical Society for eminent services rendered by him to the history of Peru (2):

1 Elevation & Sample of letter

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

Insc: As above, with materials labelled

s & d: ... January 1921

Blueprint with coloured washes added (590 x 280)

2 Duplicate blueprint, uncoloured

The base of the memorial is a Portland stone block.

On top of this rests a bronze bust on a stumpy octagonal marble column. Above the bust is a Portland stone canopy, resting on four slender, octagonal black marble columns. The detailing is in a free Gothic style, and decorative materials include gold glass mosaic, gilding and enamel.

[164] Design for staircase

Plan, part-plan, elevation of part of exterior of building & section [Fig.39]

Insc: As above; verso *Q.I.C.* (15) *staircases* Nov. 2.1892 C. F. A. Voysey

w/m: 1892

s: C. F. A. Voysey. *Archit* 11 Melina Place Grove End Road N.W. (390 x 280)

Reprd: D. Gebhard, *Charles F. A. Voysey*, 1970, fig.27

f.18 of Vol.II of the Quarto Imperial Club volumes (q.v.)

The exterior is of red brick, with stone dressings and bands of stone and lead domical caps to the towers.

[165] Design for a tower house for a town, c.1889 Plans, elevations & perspective sketch

Insc: As above; verso *Q.I.C.* (11), *Towers*, July 31 1891, C. F. A. Voysey

s: C. F. A. Voysey *Archit*, 11 Melina Place, Grove End Road NW

Pen & pencil with green washes on tracing paper backed with cartridge (355 x 255)

f.62 of Vol.I of the Quarto Imperial Club volumes (q.v.)

Lit: B.A. XXXI, 1889, p.70 (illus. of plans & elevations corresponding to this drawing)

The house is five storeys high. The plans show that two floors contain single rooms - the studio on the top floor and the living-room on the first floor - and that there is a lift as well as two staircases. On the front elevation there is a recessed entrance porch behind a four-centred arch, and at first and second floor levels there is half-timbering. The roof is pyramidal and is crowned by a spike, and there are corner buttresses. The walls are roughcast with yellow cement, the windows have lead quarry glazing and bright blue painted wood frames, the half-timbering is tarred, and the roof is of green slate. Voysey notes in B.A. 1889 (see Lit.), that the design could be adapted for a terrace, and it does seem to have influenced the design for terrace houses in Hans Road, London [76].

[165A] Design for a weathervane in the form of a ship, 1906, reused 1917 (5):

1-3 Perspective sketches, No.1 showing an alternative design in the form of a bird

Pencil (115 x 175, 290 x 230, 240 x 235)

4 Perspective sketch & sketch details

s & d: ... Sept 1917

Pencil (290 x 230)

2-4 s: C. F. A. Voysey

1-4 d: June 1st 1906

5 FS details

s & d: ... September 4th 1917

On linen (1020 x 1355)

[166] Design ... for treatment of domestic window, 1890 (2):

1 Plan, interior elevation & section of a slightly bowed window

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

Insc: As above

s & d: ... August 1890

(280 x 405)

2 Same as No.1

Pen & coloured washes on tracing paper backed with cartridge (255 x 355)

f.47 of Vol.I of the Quarto Imperial Club volumes (q.v.)

The window, which has iron casements, is divided into five lights by moulded stone mullions. The centre and outer lights open and the intermediate ones are fixed. The fixed lights contain oval, stained glass panels. There is a deep sill with cupboards below. The walls, except for a frieze, and the cupboards and window surrounds are covered with wood panelling; the wood reveals are ornamented with cusped blank arches.

Part II Movable furniture

[167] Design for 4 carved angels singing grace, finials for an unpolished oak carving side table; original design 1912, reused 1923
Elevations
Scale: FS

Insc: *These angels to be carved in English oak & not to look either male or female*

s&d: ... March 13 1923

Pencil on detail paper (725×285)

At the RIBA are two photographs, one of a carving side table which is identical to the one shown in a cutting (kept at the RIBA) from a front cover of a 1912 issue of *Illustrated Carpenter & Builder* and another showing the four finials only. The first photograph is labelled on the back 'Carving table with angels singing grace. Designed by C. F. A. Voysey made by F. C. Nielsen carving by Wm. Aumonier. No.14 Total cost £45.16'. The second photograph is labelled 'Angles [sic] singing grace for carving table. Aumonier's price £4.5.0 each, March 5 1923', with the office stamp of W. Aumonier & Son.

[168] Design for an oak bedstead for E. J. Horniman, 1895

Side elevation, half front & back elevations & details
Scale: 1in to 1ft, FS

Insc: As above

s&d: *To be returned to C. F. A. Voysey Archt ... Aug 22 1895 (475×555)*

There are four tall angle posts, and each bed end has fifteen slats in three groups of five. This design is almost identical to the bed for J. W. Buckley, 1901 [169] and to another design for a bed [177]. It was probably intended for Lowicks, Frensham (see [40]).

[169] Design for oak bedstead for J W Buckley Esq, 1901

Elevation, half-elevations & details

Scale: 1in to 1ft, FS

Insc: As above & No 7309, with rough pencil note about amendment

s&d: ... Feb 1901

On linen (290×790)

There are four tall angle posts and the bed ends each have fifteen slats in three groups of five. This design is very similar to the bed for E. J. Horniman, 1895 [168] and to another design for a bed [177]. It was for Moorcrag, Windermere (see [140]) and still exists (1976).

[170] Design for a four-poster oak bedstead & for a washstand for R W Essex, 1902-03 (2):

1 Elevations & details of bed & half-plans, elevation, section & details of washstand
Scale: 1in to 1ft, FS

Insc: As above, with some rough notes suggesting minor amendments

s&d: ... Decr 1902

On linen

2 Same as No.1, except for the incorporation of minor amendments there suggested

s&d: ... February 1903

On linen

The head-board of the bed has a monogram and the date placed at the top, and the inside of the tester is curved and gilded. The washstand has a screen and two short drawers. They were probably intended for Dixcot, North Drive, Tooting Common (see [81]).

Bed back, April 1904

On same sheet as portable lamp, writing table, copper jug & sponge basket & soap dish [296]

[171] Design for a wooden bedstead for A H van Gruisen Esquire, 1905

Plan, half-elevations & details

Scale: 1/4FS, FS

Insc: As above & 2

s&d: ... December 21 1905

On linen (550×790)

The head- and tail-boards have curved tops and are pierced by heart-shaped cut-outs. This design was almost certainly intended for No.37 Bidston Road, Birkenhead (see [16]). There is an almost identical design for S. C. Turner, 1906 [173].

[172] Design for a wooden bed, 1906

Plan, elevations & details

Scale: 1in to 1ft, FS

s&d: ... March 2 1906

On linen (395×560)

The bed has four tall posts connected by top rails, and the bed ends have nine slats in three groups of three.

[173] Design for an oak bed for S. C. Turner, 1906 (3):

1-3 Plans, half-elevations & details

Scale: 1/4FS, FS

1 Insc: *Nielsen's price £4.9.0 for 4/6*

s&d: ... March 1906

2-3 Insc: ... for S. C. Turner Esqre Frinton Essex

s&d: ... Novr 5 1906

There is an angle piece in No.1 which is missing from Nos.2-3, but even in No.1 it is tentatively crossed out. The head- and tail-boards have curved tops and heart-shaped cut-outs. This design is for The Homestead, Frinton (see [41]). It is almost identical to a bed for A. H. van Gruisen, 1905 [171].

[174] Design for a wooden bed and bedside table, 1914 (2):

1 Small-scale plan, showing positions of furniture in bedroom; plan, elevation, section & details of bed & elevation & details of bedside table

Scale: Plan 1/4in to 1ft approx., 1 in to 1ft, FS

Insc: As above

w/m: 1913

2 Same as No.1

s&d: ... August 1914

On linen

The bed has four tall angle posts connected by top rails, the bed ends are slatted. The bedside table contains a cupboard with a shelf and a drawer. The bedside table is similar to one of 1902 for R. W. Essex [403].

[175] Design for bed ends & sides of bed to be made in English oak for W Barclay Esqre, 1915 (2):

1 Elevations & details

Scale: 1in to 1ft, FS

Insc: As above

s&d: ... July 2 1915

Pen on detail paper (560×560)

2 Duplicate of No.1

Print with yellow wash (635×560)

BB, 1915, p.82: 39 Bark Place, Bayswater Road. Alterations & additions for W. Barclay

The bed has four tall angle posts connected by rails, and the tops of the head- and tail-boards are decorated with raked mouldings. The design was almost certainly intended for No.39 Bark Place, Bayswater Road, London.

[176] Design for an English oak bedstead for Miss Marjorie Herron, 1916 (2):

1 Side elevation, half end elevation & details

Scale: 1/8FS, FS

Insc: As above

s&d: ... July 9 1916

Pencil on tracing paper (340×370)

2 Same as No.1

s&d: ... July 10 1916

Pencil with pen inscriptions on tracing paper (340×370)

BB, 1916, p.83: Bedroom furniture for Miss Herron at Kirby, Cheshire

There are four angle posts, and the tops of the tall head- and tail-boards are decorated with raked mouldings.

[177] Design for an oak bedstead

Elevation & details [Fig.51]

Scale: 1in to 1ft, FS

Insc: As above & *to be of well figured oak left clean free from stain or polish*

s: ... 23 York Place Baker St W (not in Voysey's hand)

On linen (435×580)

There are four tall angle posts and the bed ends each have fifteen slats in three groups of five. Photographs of Voysey's own bedroom at The Orchard, Chorleywood, show a bed like this (see Bibliography for literary references to The Orchard). The design is similar to the beds for E. J. Horniman, 1895 [168] and for J. W. Buckley, 1901 [169].

Bedroom pedestal for D'Oyly & Co., post-1891

On same sheet as bedroom chair [208]

[178] Design for a bedside table for Mrs (sic) McKay, 1902

Elevation, 2 half-sections & detail

Scale: Elevations 1in to 1ft, half-sections & detail FS

Insc: As above, *Thallon £3 & 3*

s&d: ... March 28 1902

There is a small cupboard with a shelf above it, and above this is a small drawer. The same design was used for A. H. van Gruisen, 1905 [179]. It was presumably intended for No.30 Shrewsbury Road, Birkenhead (see listing under [16]).

Bedside table for R. W. Essex, 1902

On same sheet as wardrobe & towel horse [403]

[179] Design for a bedside table for A H van Gruisen Esqre, 1905

Elevation & detail

Scale: 1in to 1ft, FS

Insc: As above & 4

s&d: ... December 21 1905

On linen

This was presumably intended for No.37 Bidston Road, Birkenhead (see [16]). It is the same design as the bedside table for Miss McKay, 1902 [178].

Bedside table, 1914

On same sheet as bed [174]

[180] Design for an oak bench for Mrs (sic) McKay, 1902

Elevations & details

Scale: 1/8FS, FS

Insc: As above, *oak settle & 7*

s&d: ... April 1902

On linen (305×565)

This is of simple construction, with legs and stretchers fixed by wooden pins. The underframing on the longer sides is decorated with a heart. It was presumably intended for No.30 Shrewsbury Road, Birkenhead (see listing under [16]).

[181] Design for a bench for the Essex & Suffolk Equitable Insurance Society
Plan, elevation, section & detail
Scale: 1in to 1ft, FS

Insc: *Capel House 54 and 62 New Broad Street E.C.*
(560×365)

The drawing shows a completely plain bench, 8ft 5in long, supported on eight legs. For information about the New Broad Street offices of the Essex & Suffolk Equitable Insurance Society see [80].

[182] Design for a billiard scorer, 1904, reused 1908 (2):

1 Elevation & details

Scale: Probably FS

Insc: With a note about a small amendment

s&d: ... *June 17 1904*

On 2 pieces of linen (325×740) pinned together

2 Same as No.1

s&d: ... *June 12 1908*

(655×766)

This design was incorporated into a design for a cabinet for a billiard room, post-1905 [199].

[183] Design for a billiard table for the Revd Canon Grane, post-1899

Details

Scale: FS

Insc: As above & *To be made in English oak & left clean & free from all stain or polish*

w/m: 1899

s: *The copyright of this is the property of the designer*

C. F. A. Voysey Architect 23 York Place W

(1015×415)

The drawing shows a plain design, with tapering legs resting on hemispherical feet and with moulded metal mounts. This design was presumably intended for Norney, nr Shackleford (see [125]). It was later sold to Thurston & Co., and at the RIBA there is an advertisement of Thurston's showing the billiard table with the caption 'Voysey design. Price, with billiard requisites as per list inside back cover 70 guineas. This table can be supplied in mahogany, walnut, or oak, and is fitted with the "Perfect" low cushions, slate bed, west of England cloth, and Thurston's patent bottomless pockets.' There is an identical drawing among Thurston's records deposited at the V & A which is dated 16 March 1900 and is accompanied by a drawing of a modified detail dated 15 April 1900. A billiard table like this design is shown in a photograph of The Homestead at Frinton (see [41] Lit.) and is illustrated in a photograph in L. Weaver, 'The House and its equipment', *CL*, 1912, p.38.

[184] Design for a birds' bath for P. A. Barendt Esquire, 1914

Details

Scale: FS

Insc: As above, *At White Cliff South Foreland near*

Dover Kent & To be made in teak

s&d: ... *June 1 1914*

Pencil on tracing paper (1320×500)

A circular bowl rests on a baluster stem, which has four carved and shaped supports decorated with raked mouldings. For information about White Cliff see [121].

[185] Design for a *bit case* for Miss G. C. Conant, 1902

Details

Scale: FS

Insc: As above, *House for Miss G. C. Conant at North*

Luffenham Rutland & 28

s&d: ... *April 11 1902 & S S St ... day (? -*

illegible) GCC

On linen

This is shallow cupboard with a panelled door. For information about the house at North Luffenham see [109].

[186] Design for a bookcase for R. W. Essex Esqre, 1893

Two half-plans & elevations [Fig.52]

Insc: As above, *For details full size see design for side*

board & Cootes price in oak polished £15.10.0

d: *May. 26. 1893*

(555×560)

The bookcase incorporates shelves of various depths and heights and a small cupboard with a drop front supported by a quadrant.

[187] Design for a bookcase ... for Mrs C. F. A. Voysey, 1900

Plan, elevations, section & details

Scale: 1 $\frac{1}{2}$ FS, FS

Insc: As above & *To be made in oak slightly oiled only*

... *The Orchard Chorley Wood Herts*

s&d: ... *November 1900*

(395×555)

The bookcase has two shelves for larger books and three shelves for smaller books.

[188] Design for a bookcase, 1903 (2):

1 Front elevation, part side elevation, section & details

Scale: 1in to 1ft, FS

Insc: As above & *to be made in oak*

s&d: ... *June 17 1903*

On linen (230×360)

2 Same as No.1, but with minor amendments lightly pencilled in

Insc: As No.1, with metal fittings by Reynolds &

Bales specified

s: *C. F. A. Voysey 23 York Place W*

(230×355)

The bookcase has a fall-front cupboard at the bottom for larger books. The suggested amendments in No.2 are the addition of strap hinges to the cupboard and a minor rearrangement of the shelves.

[189] Design for a glass-fronted bookcase with cupboards below for A. Heyworth Alderley Edge, post-1903

Plan, alternative half-elevations showing different

treatments of glazing bars, section & details

Scale: 1in to 1ft, FS

Insc: As above, with notes on materials & types of

Elsley fittings specified

w/m: 1903

The shelves are adjustable. The lining, shelves and pins are of Austrian oak, and the outside is painted in white enamel except for the tracery bars which are mahogany. For information about Alderley Edge see [2].

[190] Design for a bookcase for C. F. A. Voysey, 1906

Plan, elevation, section & details

Scale: 1in to 1ft, FS

Insc: As above & *for 14 Briardale Gardens*

s&d: ... *October 13 1906*

(555×525)

This is a completely plain design, showing four shelves, the bottom one taller than the rest. Voysey lived at No.14 Briardale Gardens for a short time before moving to Chorleywood.

[191] Design for hanging book-case for the Home Arts & Industries Association, pre-1896

Elevation, section & details

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

Insc: As above & *Bookcases No 2*

Print

Lit: *Studio*, VII, 1896, p.219 (illus. of perspective sketch)

There is a cupboard below with two doors, and there are two shelves above. The bookcase is decorated with two carved finials in the form of figures of men reading, with relief carvings of birds and plants, and with strap hinges and a heart-shaped lock.

[192] Design for a bedroom bookcase and bureau & for a toilet table and drawers combined, post-1913

Elevations, sections & details

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

Insc: As above, with Reynolds fittings specified w/m: 1913

In the combined bureau and bookcase the writing compartment has a flat fall-front with two drawers below, and the bookcase has two shelves. In the side elevation the gap between the legs is ogee-shaped. In the toilet table and drawers combined the drawers are surmounted by a hinged mirror supported on a ratchet, with flanking cupboards ornamented with strap hinges.

[193] Design for a combined book case and desk for Mr P. Garrick, showing alternative treatments of the angle posts, 1 version surmounted by the carved figure of a man writing, 1902

Plans, elevations, section & details

Scale: 1in to 1ft, FS

Insc: As above & *To be made in oak*

s&d: ... *Sept 1902*

The writing compartment has a flat fall-front lined with pigskin on the writing surface, with underneath a fall-front, glazed cupboard. There are three shelves above the writing compartment, and these also have glazed fronts.

[194] Design for a book and print case for W. H. Tingey Esq., 1901

Half-plan, elevation, section & details

Scale: 1in to 1ft, FS

Insc: As above

s&d: ... *December 1901*

BB, 1901, p.43: Alterations & decorations at 53

Camden Hill Court for W. H. Tingey

The print case consists of two cupboards containing vertical compartments and having drop-fronts supported on quadrants. When the fronts are let down the compartments become horizontal. The exteriors of the cupboards are decorated with strap hinges and heart-shaped locks. There is a shelf for large books above and below the print case, and at the top there are three shelves for smaller books.

[195] Design for a book rest for grand piano for Messrs Collard & Collard, 1900 (2):

1 $\frac{1}{2}$ elevation For fretwork

Scale: FS

Insc: As above

s&d: C. F. A. Voysey Archt 23 York Place W (this

address crossed out) *Novr 1900 10 New Square*

Lincoln's Inn W.C. (added later)

(555×570)

2 Elevation, same design as No.1

Scale: FS

Insc: As above & *now being made by Messrs Collard &*

Collard the owners of the copyright

w/m: 1090

(345×1005)

Repr: C. Holme (ed.), *Modern British domestic architecture and decoration*, published by *The Studio*, 1901, p.194

The fretwork is composed of birds, berries and leaves.

[196] Design for a *boot cupboard* for C F A Voysey
Esquire

Plan, elevation, section & details

Scale: 1in to 1ft, FS

Insc: As above & *Nielsen's price* £4.15.0

s: ... 23 York Pl W

On linen (210 × 290)

The boot cupboard four shelves with a shallow drawer above. It was presumably for The Orchard, Chorleywood.

Bread platter

On same sheet as design for a moulded frame [289]

Bureau & bookcase combined

See Bedroom bookcase & bureau [192]

[197] Design for a cabinet on a stand

Elevation

w/m: 18 ... (rest cut)

Pencil (345 × 275)

There are double doors, each of which folds back in two hinged sections. The angle posts are surmounted by carved angel finials and there are strap hinges.

[198] Design for a cabinet for M. F. Burrows *Esqre*, 1908 (2):

1 Elevations & details

Scale: 1in to 1ft, FS

Insc: As above & *Nielsen's price* £12.18.0 | *Reynolds for 4 hinges* £2.10.0 | £15.8.0

s & d: ... April 28 1908

(770 × 285)

2 Same as No.1, but with fewer inscriptions

On linen (775 × 275)

Two drawers rest on a stand, and a cupboard containing three shelves rests on the drawers. The cupboard doors have strap hinges and the drawers have drop hinges.

Glass-fronted cabinets on stands, 1912

See [66].11

[199] Design for a cabinet for a billiard room, post-1905

Elevation & details

Scale: 1in to 1ft, FS

Insc: Types of W. B. Reynolds metal fittings specified w/m: 1905

The cabinet, which is on a stand, incorporates, from the bottom up, a pair of cupboards with strap hinges and locks, a pair of drawers with drop handles, a pair of glazed drawers which pull out sideways and contain balls, a space for a spirit level and a scorer. The scorer is identical to a design of 1904 which was reused 1908 [182]. The copyright of this design must have been sold to Thurston, because there is a photograph of an executed cabinet among the Thurston records deposited at the V & A.

[200] Design for a *china cabinet* & for a *music cabinet*, both on stands, for J W Gwynn *Esq*, 1910 (2):

1 Half-plans, elevations, section & details of china cabinet & elevation & section of music cabinet

Scale: 1in to 1ft, FS

Insc: As above & 8 *Netherhall Gdns*; (china cabinet) *to be stained & polished mahogany*; Reynolds metal fittings specified for music cabinet

s & d: ... July 14 1910

On linen

2 Same as No.1, but undated

w/m: 1905

BB, 1910, p.72: Furniture for J. W. Gwynn at 8 Netherhall Gardens Hampstead

The china cabinet has three compartments with glass-fronted doors, each containing three adjustable shelves; its stand incorporates a bookshelf. The music cabinet has double doors with strap hinges and three shelves.

[201] Design for a glass-fronted *china cabinet* on a stand for C. T. Burke *Esquire*, 1922

FS details

Insc: As above, with Reynolds metal fittings specified s & d: ... June 19 1922

Pencil (1760 × 620)

The panes are square and the glazing bars are decorated with cavetto mouldings. The under-framing of the stand is decorated with raked mouldings.

[202] Design for a *cigar cabinet* on a stand for the *Arts Club*, 1914

Half-plans, half-elevations, half longitudinal section, cross-section & details

Scale: 1/8FS, FS

Insc: As above, with Reynolds metal fitting specified s & d: ... December 1 1914

(425 × 785)

The top of the cabinet consists of a pair of glazed panels which are supported by quadrants and can be raised by pulling drop handles at either end. The stand incorporates a drawer which has a glazed top which opens in the same way.

[203] Design for *curio cabinet* for Mrs H. A. Voysey, 1910 (2):

1 Half-plans, elevations, section & details

Scale: 1in to 1ft, FS

Insc: As above, Reynolds metal fittings specified & *Nielsen's price without metalwork* £14.10.0 *Reynolds for metalwork* £5.16.0

s & d: ... April 10 1910

2 Same as No.1, but without prices

s & d: ... April 12 1910

On linen

The cabinet consists of a glass-fronted cupboard containing three adjustable shelves, standing on a chest of drawers. Four faceted corner posts rise the full height of the cabinet.

[204] Design for a *cabinet* on a stand for *metal samples*, 1908 (2):

1 Elevations, sections & details

Scale: 1/8FS, FS

Insc: As above

s & d: ... February 28 1908

(365 × 565)

2 Same as I No.1

s & d: ... March 5th 1908

On linen (345 × 570)

The cabinet contains shallow trays supported on pegs, and the stand incorporates a drawer.

[205] Design for a *music cabinet* on a stand for W Ward Higgs *Esqre*, 1898

Elevations, sections & details

Scale: 1/8FS, except details

Insc: As above & *To be in oak throughout & left clean* s & d: ... May 3 1898

(370 × 560)

The cabinet contains both vertical and horizontal compartments. It was made for No.23 Queensborough Terrace, London, and a photograph of it in situ can be seen in *The Furnisher*, 1899. See [86].

Music cabinet, 1910

On same sheet as china cabinet [200]

Cabinet

See also Clothes press [254], Paper case & Ladies' work cabinet [292]

Carving table

See [167] Angel finials for

[206] Design for an *oak case*, 1904 (2):

1 Plan, elevations, section & details

Scale: 1in to 1ft, FS

Insc: As above, *to be left in the white & Thallon 5/6* | *Nielsen* (ditto)

s & d: ... April 1904

On linen (325 × 445)

2 Same as No.1 except for the omission of some inscriptions

On cartridge (315 × 560)

The case contains three open shelves.

Case

See also Showcase [331] & [332]

[207] Design for an *oak chair* for reading room, writing room or hall, post-1883

Front & side elevations & details [Fig.55]

Scale: 1/4FS, FS

Insc: As above, with various amendments suggested, including the omission of padding on the top rail & the seat

w/m: 1883

s: ... *Broadway Chambers Westminster*

Pencil (1020 × 675)

The back uprights, legs and arm supports on each side form a sinuous X-shape. One possible source for this form is the type of folding chair introduced to England c.1600 (see illustration in R. Edwards, *The Shorter dictionary of English furniture*, 1964, p.117); another possible source is the chair designed by A.W.N. Pugin for the House of Commons [50]. 41&42 (see *The Pugin family*, a separate volume in the RIBA Drawings Collection catalogue series). The scrolled ends of the back uprights are given the profiles of swans' heads. The seat and top rail are padded and covered in leather, fixed with brass nails, and are fixed with mortice and tenon joints to the side supports. The amended version of this design, without padding, was made for Ward Higgs, and a photograph of it in situ at No.23 Queensborough Terrace is illustrated in *The Furnisher*, 1899 (see [86]). See also *Dekorative Kunst*, I, 1897-98, p.259 (photograph); catalogue of the exhibition of Victorian & Edwardian decorative arts, V & A, 1952, No.54; E. Aslin, *Nineteenth century English furniture*, 1962, fig.110 (photograph).

[208] Design for a *bedroom chair & pedestal* for Messrs D'Oyly & Co., post-1891

Plans, elevations & details

Scale: 1in to 1ft, FS

Insc: As above

w/m: 1891

Pencil

The chair is of wood (presumably oak), without arms, with a lathe back, uprights capped with mushroom finials and a rush seat. The pedestal has a single, panelled door and contains two shelves.

[209] *Design for a bedroom chair, 1896*

Half-plans, plan of top, half-elevations & section

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

Insc: As above & *Simpson's price in deal* £4.16.10 | *Paulling (?) (ditto)* 2.10.0 | *in oak* 7.5.0. | *Coote's price (ditto) between* £7 & £8
s & d: ... Feb. 23 1896

Lit: *Catalogue of the Arts & Crafts Exhibition Society*, V, 1896, No.237; *The Artist*, 1896, p.13 (photograph); *B.A.*, XLVI, 1896, p.292 (illus. of sketch by T. Raffles Davison); *Builder's Journal & Architectural Record*, IV, 1896, p.149 (illus. of perspective sketch); *The Cabinet Maker & Art Furnisher*, November 1896, pp.117-118 (description); *Studio*, IX, 1897, pp.193-194 (photograph); R. Schmutzler, *Art nouveau*, 1964, p.294 (photograph)

The chair has four corner posts supporting a canopy with an indented front, and the sides, which have the silhouette of a grinning grotesque, are largely enclosed. The design, based on the porter's chair, provides a draught-free chair for an invalid. There are armrests, a canvas or hammock seat, and the legs are on castors. The colour is soft green. The manufacturer finally chosen was A. W. Simpson.

[210] Two designs for chairs, with & without arms, 1898

Plans, elevations & details [Fig.53]

Scale: 1in to 1ft, FS

Insc: *To be made in oak and left quite free from stain or polish & Coote's price for chair* 3.11.6 *without arms* 3.19.6 *with* | *Quennell's price* £3 *without arms* £4 *with*
s & d: ... April 11. 1898

Both chairs have cane seats. The one with arms has a lathe back; the one without arms has a shaped splat pierced by two heart shapes. Both chairs appear to have been for W. Ward Higgs at No.23 Queensborough Terrace, London, and photographs of them in situ are shown in *The Furnisher*, 1899 (see [86]). Modified versions of both designs, with lower back uprights, were exhibited at the Arts & Crafts exhibition of 1900, and an example of the modified version without arms is now (1974) at the V & A (see [211]); *Studio*, XVIII, 1900, p.43; E. Aslin, *Nineteenth century English furniture*, 1962, fig.106.

[211] Design for a chair with arms, 1898 (2):

1 Plan, elevation & details

Scale: 1in to 1ft, FS

2 Section thro dining room chair

Scale: FS

Insc: As above

On linen (1400 × 210)

1-2 s & d: ... Aug 9 1898

Lit: *Catalogue of the Arts & Crafts Exhibition Society*, 1899, p.144 (illustration of sketch); catalogue of the exhibition of Victorian & Edwardian decorative arts, V & A, 1952, E19

This is a modified version of the lathe-back chair designed earlier in 1898 [210]. It was made by F. Coote.

[212] Design for an easy chair for W. Ward Higgs Esqr, 1900, with suggested modifications

Half-plans, elevations, section & details [Fig.58]

Scale: $\frac{1}{8}$ FS, $\frac{1}{2}$ FS

Insc: As above, *To be made in Austrian oak not to be stained or polished & Coote's price in mohair* £8.15.0 *arms* 7/6 *extra Coote's price covered in morocco* £11.0.0 | *stuffed arms* 18.6 *Henry's price* £6.10.0 ... | *in mohair* 5.15.0

s & d: ... February 3 1900

(390 × 560)

The basic chair has a spring and padded seat and a wide, padded panel in the back with a lunette-shaped top. The lower edge of the front seat rail is decorated with raked mouldings. The modifications, which may have been added at a later date, consist of slatted arms and two different kinds of padded arms. This drawing is related to a group of designs of 1902 [218], of post-1905 [309], of 1908 [224] and undated [230].

[213] Design for a child's chair for W. Ward Higgs Esquire, 1900

Plan, elevation & details

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

Insc: As above, N.B. *No nails to be used in making this chair, only oak pegs, to be made in oak & slightly oiled & Meurier's (?) price* £2

s & d: ... Decr 1900

(280 × 390)

This is without arms and has a lathe back. The top rail is decorated with a heart, to be *pierced or inlaid with lead*.

[214] Design for a guest chair for Miss McKay, 1902 (2):

1 Half-plans, elevation & section

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

Insc: *Detail of guest chamber at 30 Shrewsbury Road Birkenhead & 4*

s & d: ... March 29 1902

(370 × 365)

2 Almost the same as No.1

s & d: ... Novr 4 1902

On linen (350 × 310)

Lit: *Arts & Crafts Exhibition Society Catalogue*, VII, 1903, No.295; *Studio*, XXVII, 1903, p.35 (mention) This is an upholstered bedroom chair with a high, rounded back. There is a photograph of it at the RIBA which is marked '£10.10.0'. It was for Miss McKay's house at No.30 Shrewsbury Road, Birkenhead (see listing under [16]). The design was reused in 1905 for No.37 Bidston Road, Birkenhead (see [223]).

[215] Two alternative designs for dining room chair, 1902

Plan, side elevation, half front elevations & details

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

Insc: As above, *to be made in oak oiled slightly and fitted with rush seat & 6*

s & d: ... March 1902

On linen

The designs are for wooden (presumably oak) armchairs with rush seats. One version has a splat pierced by a heart-shape, and the other has a lathe back. The former is identical to the later chair for van Gruisen, 1905, [222]; the latter was exhibited at the Arts & Crafts exhibition, 1903, No.105, 'armchair by C. F. Nielsen £5'. An example of the lathe-back chair was exhibited at the exhibition of Victorian and Edwardian decorative arts held at the V & A, 1952, catalogue No.55, and has been reproduced in H. Hayward (ed.), *World furniture*, 1965, fig.884.

[216] Design for a dining-room chair, with & without arms, for P. A. Barendt, 1902 (5):

1 Without arms

Plan, elevations & details

Scale: 1in to 1ft, FS

Insc: 73 Fitzjohns Avenue NW

(1055 × 770)

2-5 With arms

2 Details

Scale: FS

s & d: ... June 6 1902

(1105 × 370)

3 Same as No.2

(1460 × 355)

4 Details

(1660 × 740)

5 Same as No.4

(1415 × 770)

1-5 Insc: *Dining room chair for P A Barendt; 1, 3-5 ... to be made in oak and to have (or with) stuffed leather seats*
On linen

Both versions have lathe backs. The armless version is very similar to a chair for R. W. Essex, 1902 [219]. For information about No.73 Fitzjohn's Avenue, London, see [72].

[217] Two alternative, similar designs for a chair with an adjustable back & seat, the 1st design definitely for Miss McKay, the 2nd possibly for Miss McKay, 1902-c.1903 (5):

1-2 Design I

1 Half-plans, elevations & details [Fig.54]

Insc: *Details of chair for Miss McKay*

s & d: ... 23 York Place W July 30 1902 (this address & date crossed out) 73 St James's Street S.W.1 (added later)

2 Duplicate of No.1

s & d: ... July 30 1902

On linen

3-5 Design II

3 Half-plans, elevations & details

Insc: (not in Voysey's hand) *Details of chair for Miss D. McKay*

s: ... 23 York Place W

On linen

4 Same as No.3, but untitled

Insc: £2.15.0 & £9 5 0

w/m: 1903

s: ... 23 York Place W (this address crossed out) 73 St James's Street S.W.1

5 Same as No.4, but without prices or signature

On linen

1-5 Scale: 2in to 1ft, FS

Both designs are of wood (presumably oak), with arms. The only difference between them is in the design of the backs. The back in design I contains a panel made of two skins stitched together, whereas design II has a lathe back. Design I, and design II if the inscription on No.3 is to be believed, were for Miss McKay's house at No.30 Shrewsbury Road, Birkenhead (see listing under [16]). There is a photograph of design II at the RIBA which is marked '£3.0.0', a price which does not tally with the inscriptions on No.4. The existence of this photograph probably indicates that the design went into commercial production. A chair made to design II was exhibited at the Arts & Crafts exhibition, 1903 (information from Miss E. Aslin).

[218] Design for an easy chair, the same design as one of the versions given in [212], 1902

s & d: ... December 4 1902

On linen (370 × 560)

Lit: *Catalogue of the Arts & Crafts Exhibition Society*, VII, 1903, No.394m; *House & Garden*, III, 1903, p.209 (photograph)

The chair is of oak, with a sprung and padded seat, padded arms and a wide, padded panel in the back with a lunette-shaped top. The upholstery is fixed by brass nails and the legs are on castors. The lower edge of the front seat rail is decorated with raked mouldings. A chair made to this design by F. Müntzer was exhibited at the Arts & Crafts exhibition in 1903 and cost £12 12s (*see* Lit.). At the RIBA is a photograph of a chair made to this design with the price given as £8 10s, which probably indicates that the design went into commercial production. Later versions of the design were made post-1905 [309] and 1908 [224], and there is a very similar undated design [230].

[219] Design for a chair for R. W. Essex Esqre, 1902 (2);
1 Plan, elevation & details
Scale: 1in to 1ft, FS
Insc: As above
s & d: ... December 1902
On linen (1040 × 685)

2 Same as No.1

This is of wood (presumably oak), with a lathe back, rush seat and no arms. It is very similar to the armless version of the dining chair designed in 1902 for No.73 Fitzjohn's Avenue (*see* [216]).

[220] Design for a chair, c.1902

Plan, elevations & details

Scale: 1in to 1ft, FS

Insc: No.1

On linen (725 × 325)

This is of wood (presumably oak), without arms, and has a splat with a heart-shaped cut-out. It was designed for C. F. Nielsen c.1902, and was made by him in quantity (information from Miss E. Aslin). An example is at the Geffrye Museum, London. Almost identical chairs were designed for Whitwood Colliery Institute in 1905 (*see* [366]).

[221] Design for bedroom chairs, post-1903

Plan, elevation & detail of 1 chair

Scale: 1/8FS, FS

Insc: As above & *To be made in oak*

w/m: 1903

This has no arms, a rush seat and a back decorated with a pierced heart-shape. It is narrower than similar designs of c.1902 [220] and 1905 [222]. There is a photograph of a chair like this design at the RIBA.

[222] Design for a chair for A. H. van Gruisen Esquire, 1905

Plan, elevations & details

Insc: As above & 6 (crossed out) No.2

s & d: ... December 21 1905

On linen (795 × 575)

This is of wood (presumably oak), with arms and a rush seat. The splat is pierced by a heart-shape. This is the same design as one of the alternatives shown in a design of 1902 [215]. It was probably for No.37 Bidston Road, Birkenhead (*see* [16]).

[223] Design for a chair for A. H. van Gruisen Esqre

Half-plans, front elevation & section [Fig.57]

Scale: 1/8FS

Insc: As above, with rough note about amendment

s & d: ... December, 21, 1905

Pen on linen with a little brown wash (255 × 460)

This is an upholstered bedroom chair. It is the same design as a chair for Miss McKay, 1902 [214]. It was probably for No.37 Bidston Road, Birkenhead (*see* [16]).

Design for a light easy chair, w/m 1905

On same sheet as music stand [309]

[224] Design for a light easy chair, 1908

Plan, elevations, section & details

Insc: As above

s & d: ... March 24 1908

On linen (205 × 520)

This design is almost identical to one of post-1905 [309], and similar to ones of 1900 [212], 1902 [218] and an undated design [230].

Design for a chair, 1905

On same sheet as table [366]

[225] Design for a chair, 1908

Details

Scale: FS

Insc: 0/4273 Register no 3278

s & d: ... January 29 1908

On linen (2400 × 750)

This is of wood (presumably oak), with arms and a rush seat. The splat is pierced with a heart-shape. The design is similar to designs of 1902 [215] and 1905 [222]. The inscription suggests that the design was intended for production in quantity, probably by C. F. Nielsen.

[226] Design for revolving chair, to be in oak, for S. C.

Turner Esq., 1908

Plans, elevation & details

Scale: 1in to 1ft, FS

Insc: As above, with notes about minor amendments

s & d: ... July 23 1908

On linen (385 × 480)

The seat is octagonal and is enclosed on three sides by a lathe back.

[226A] Two designs for chairs & design for a panelled door, 1914

Plans, elevations, sections & details of chairs &

elevation & details of door

Scale: 1in to 1ft, FS

s & d: ... August 1914

On linen

One chair is an easy chair with a lunette-shaped panel in the back (cf. [212], [218], [224], [230] & [309]). The other is without arms and has a splat with a heart-shaped cut-out (cf. [220] & [366]).

[227] Design for an easy chair to be made in English

oak for C. A. Hunt Esqre, 1919 (2):

1 Half-plans, half front & back elevations, side elevation & details

Scale: 1/4FS, FS

Insc: As above

s & d: ... April 25 1919

Pencil with pen inscriptions on coarse brown paper (630 × 525)

2 Same as No.1

s & d: ... May 1 1919

Pencil with pen inscriptions on detail paper (645 × 535)

This has interlaced leather webbing in the back and seat, ashtrays in the arms and the legs set on castors. The top rail is shaped and decorated with raked mouldings, and the lower edge of the front seat rail is also decorated with raked mouldings. There is a photograph of this chair at the RIBA which is captioned on the back 'Made by Nielsen ... for £9. Metal work for same £4.12.0. Total £13.12.0'.

[228] Design for a chair for Mr C. E. Wellstead, c.1921

Plan, elevations & details

Scale: 1/4FS, FS

Insc: As above

s: C. F. A. Voysey Architect 73 St James's St S.W.1

Pencil (415 × 480)

BB, 1921, p.91: Chairs & clock case for C. E.

Wellstead (sic), 1923, p.94: Several pieces for furniture for C. E. Wellstead (sic) of Croydon

This is of wood (probably oak) with a lathe back and green leather upholstered seat fixed with brass nails. The lower edges of the seat rails and the top edge of the top rail are decorated with raked mouldings. Voysey designed for C. E. Wellstead's firm (*see* [143] & [144]).

[229] Design for a chair without arms

Details

Scale: FS

Insc: As above

Pencil on detail paper (1210 × 775)

This is of wood (presumably oak), with a rush seat and a splat with a heart-shaped cut-out. There are other chairs of similar design, but this is wider than the bedroom chair of post-1903 [221] and narrower than the chairs of c.1902 [220] and 1905 [222].

[230] Design for an easy chair

Half-plans, elevations, section & details

Scale: 1/8FS, FS

Insc: As above & *To be in Austrian oak not to be*

stained or polished

(325 × 470)

This is similar to designs of 1900 [212], 1902 [218], post-1905 [309] and 1908 [224].

[231] Design for an oak chest to be made for J. W. Wilson Esq MP

Plan, elevations & details

Scale: 1in to 1ft, FS

Insc: As above

s & d: ... Aug 8 1907

On linen (360 × 335)

This is a simple, panelled chest. It was probably intended for Perrycroft, nr Colwall (*see* [32]).

[232] Design for an English oak chest for A. H. van Gruisen, 1919 (2):

1 Elevations & details

Scale: 1/8FS, FS

Insc: As above, for A. H. van Gruisen & (in pen) No.11

s & d: ... Oct. 1919

Blueprint with yellow wash added (260 × 565)

2 Another blueprint, but without No.11 inscribed

The chest is panelled, with two moulded muntins on the front. It was most probable for Hambledon-Hurst, Hambledon (*see* [48]).

[233] Design for a chest of drawers, 1895

Plan, elevations & details [Fig.61]

Scale: 1in to 1ft, FS

Insc: As above, *in oak not to be stained or polished*; verso £7.10.0 in oak with some notes & dimensions given

s & d: ... June 23. 1895

(360 × 280)

The legs intersect the carcass and are carried up the side, like buttresses. A chest of drawers like this is to be seen in photographs of Voysey's own bedroom at The Orchard, Chorleywood (*see* photograph in C. Holme, *Modern British domestic architecture and decoration*, 1901, p.193).

Design for a chest of drawers, w/m 1898

On same sheet as table & cupboard [354]

[234] Designs for chest of drawers & towel rack for Miss Marjorie Herron, 1916 (2):

1 Elevations & details of chest of drawers & plan, side elevation & details of rack

Scale: Elevations of chest of drawers 1in to 1ft,

towel rack probably FS

Insc: As above

Pencil on detail paper (375 × 565)

2 Tracing of No.1 with the addition of a plan of right-hand drawer to 1in scale
 Insc: As No.1 & *Simpson's price* £12 & (in pencil) No 5736
 s & d: ... July 9 1916
 Pencil with a little orange wash on tracing paper (385 × 570)

BB, 1916, p.83: Bedroom furniture for Miss Herron, Kirby Cheshire
 These are very simple designs. They were intended for a house in Kirby, Cheshire.

[235] Two designs for *chest(s) of drawers for C. T. Coggin Esqre*
 Plans, elevations & details
 Scale: 1in to 1ft, FS
 Insc: As above
 (370 × 560)

BB, 1903, p.50: House at Lyford Road, Wandsworth Common, for Clarence T. Coggin (district surveyor); 1912, p.77: Furniture for C. T. Coggin The White Cottage, Lyford Road, Wandsworth Common
 One chest is tall and narrow and the other has broad proportions. They both have ball feet, and the rims of the drawers and the tops and bases are decorated with continuous mouldings. They were presumably for The White Cottage, Lyford Road, Wandsworth.

[236] Design for *upholstered chesterfield*, 1905
 Two half-plans, front elevation, section & detail [Fig.60]
 Scale: 1in to 1ft, FS
 Insc: As above
 s & d: ... July 6. 1905
 (260 × 405)
 This has high, straight arms and the upholstery is fixed by brass nails.

[237] Design for a *chesterfield for S. C. Turner*, 1907 (2):
 1 Plan, elevations, section & details
 Scale: 1in to 1ft, FS
 Insc: As above & *The Homestead Frinton-on-Sea*
 s & d: ... February 25 1907
 (405 × 565)

2 Same as No.1 [Fig.59]
 On linen

Lit: AR, LXX, 1931, p.95 (photograph)
 A chesterfield like this can be seen in a photograph of the billiard room at The Homestead, Frinton (see [41]), and also in photographs of the living-room at Garden Corner, Chelsea, London (see [66]).

[238] Design for a *cheval glass*, 1906 (2):
 1 Plan, elevations & details
 Scale: 1in to 1ft, details FS
 Insc: *Thallon £7 in oak*
 (560 × 320)

2 Same as No.1
 s & d: ... January 10 1906
 On 2 pieces of linen, stapled together (355 × 340, 225 × 345)

The mirror is hinged and is supported by a ratchet.

[239] Design for a *cheval glass flanked by drawers*, 1914 (2):
 1 Elevation, section & details, including alternative treatment of finials [Fig.70]
 Scale: 1in to 1ft, FS
 w/m: 1912

2 Same as No.1
 s & d: ... August 1914
 On linen (550 × 760)

There are five drawers on each side of the mirror, and the two angle posts attached to the drawers and the two standards of the mirror's framework are surmounted by carved angel finials. An alternative form of tiered, conical finial is also shown. The top rail of the mirror's framework is shaped and has raked mouldings and a heart-shaped mother of pearl inlay.

China cabinet
 See [200] & [201]

Cigar cabinet
 See [202]

[240] Design for a *clock case to be made in wood and painted in oil colour*, 1895
 Half-plans, front & side elevations & detail [Fig.108]
 Scale: FS
 Insc: As above, *Cootes price for woodwork* £11.10.0 & rough notes about colour & about omission of some ornamental details
 s & d: ... 11 Melina Place Grove End Road NW (this address crossed out) January 15 1895 6 Carlton Hill NW (added & crossed out) 23 York Place Baker St London W (added)

Pencil, watercolour & gold paint
 Lit: *Catalogue of the Arts & Crafts Exhibition Society*, V, 1896, No.525; BA, XLV, 1896, p.42 (illus. of elevations); *Cabinet Maker & Art Furnisher*, XVII, 1896, p.143 (illus. of sketch); *Studio*, VII, 1896, p.216 (photograph); *Dekorative Kunst*, I, 1897, pp.259 (photograph) & 260 (illus. of elevation)
 The design has an architectural form, reminiscent of a clock tower such as the one over the stable entrance at the Sturgis house near Puttenham (see [117], 23-26). The clock was made for Voysey's own use and was painted by himself. It is shown in interior photographs of The Orchards, Chorleywood (see C. Holme, *Modern British domestic architecture and decoration*, 1901, p.185). It is now (1974) on loan to the V & A from John Jesse. Clocks of a similar shape, but unpainted, were later made of aluminium by W. H. Tingey (one of these was exhibited at the Arts & Crafts exhibition of 1903, No.394c, and was illustrated in *House & Garden*, III, 1903, p.211).

[241] Design for *clock case to be made in bass (sic) wood for painting*, post-1902
 Plans, elevations & details
 Scale: 1in to 1ft, FS
 Insc: As above
 w/m: 1902
 (630 × 560)
 This is for a long-case clock. The hood has a cornice, the centre of which curves upwards to form a platform for a sculpted figure playing a stringed instrument.

Recessed clock case for E. J. Horniman, 1906
 See [66], 2

[242] Design for a *table clock case*, post-1903, pre-1906
 Elevations
 Insc: *Figures & minutes inlaid with ivory. The Whole case to be in ebony. Ivory pins for mortices ... Hinged & panelled door behind with Bales latch & small ivory knob*
 w/m: 1903
 s: ... 73 St James's St S.W.1 (presumably added later)
 Pencil (580 × 425)
 Lit: *Studio*, XXXVIII, 1906, p.69 (photograph); catalogue of the exhibition of Victorian & Edwardian decorative arts, V & A, 1952, S9; J. Cassu, E. Langui & N. Pevsner, *Sources of modern art*, 1962, fig.285 (photograph)
 There is a tiered superstructure with sound holes backed with yellow silk. There is a brass ball at the apex of the superstructure and there are brass ball feet. The clock was made by C. F. Nielsen. It is now (1974) at the Geffrye Museum, London.

[243] Design for a *clock face* (2):
 1-2 Two identical elevations
 s & d: ... January 26 1907
 Pencil & black wash on detail paper (390 × 400)
 The numerals, and the divisions into hours and minutes, are contained in two concentric rings.

[244] Design for a *clock case for the Essex & Suffolk Equitable Insurance Society*, 1907 (2):
 1 Half-plan, part-elevation & sections
 Scale: FS
 Insc: *Detail for clock cases & Elsley & Bales fittings specified*
 Pencil & blue & yellow washes on detail paper (390 × 560)

2 Elevation of dial, larger than FS, showing hands very slightly different from those in No.1
 Pencil & black wash on tracing paper (435 × 375)

1-2 Insc: *Essex & Suffolk Equitable Insurance Society's Offices 54 & 62 New Broad Street E.C.*
 s & d: ... February 27 1907
 This is for a clock to go against a wall. The sides of the front face of the case are decorated with moulded pieces which are mitred into the moulded base and cornice; there is a shallow pediment. The design is similar to the recessed clock case of 1906 for Garden Corner, Chelsea, London (see [66], 2), and to a clock for C. T. Burke, 1921 [251]. For information about the offices in New Broad Street see [80].

Clock case for clerks' office at the offices of the Essex & Suffolk Equitable Insurance Society's offices, New Broad Street, London
 See [80], 5

[245] Design for a *master clock case for E. J. Horniman Esq. M.P.*, 1907
 Plan, elevation & details [Fig.62]
 Scale: 1in to 1ft, FS
 Insc: As above, at *Garden Corner Chelsea S.W.* & notes given on metal fittings of clock face, *all supplied by W. B. Reynolds*
 s & d: ... March 8 1907
 (560 × 425)

There is a panelled door in the front, the top is shaped, and the dial is fitted with a convex glass. The clock still survives (1974) in the entrance hall at No.13 Chelsea Embankment. For information about Garden Corner, No.13 Chelsea Embankment, see [66].

[246] Design for a *clock case ... for S J Pipkin Esqre*, 1907 (4):
 1 Plan, elevations & details
 Scale: 1in to 1ft, FS
 Insc: As above & *to be in oak left clean from plane*
 s & d: ... Decr 6 1907

2 Detail of clock face
 Scale: FS
 Insc: (below dial) *I am the gift of Samuel James Pipkin to Sidney Clavidge Turner. I mark the time and kindly feelings too. December MDCCCXVII*
 s & d: December 4 1907
 On tracing paper

3 Detail of *hands*, with notes on amendments
 Scale: FS
 Insc: As above
 s & d: ... December 5th 1907
 On linen (235 × 340)

4 Detail of *heartshaped bronze rim*
 Scale: FS
 Insc: As above
 s & d: ... December 23 1907
 Pencil on tracing paper (245 × 200)

BB, 1907, p.63: 8ft 6 clock for S. J. Pipkin

This design is for a long-case clock. There is a door in the front of the 'waist', with a shaped top and moulded frame. The hood has attached angle columns topped by Reynolds cast bronze vultures, a front of green slate and segmental pediments front and back. The front pediment contains a pierced heart-shape, rimmed with bronze and backed with orange silk. The hood opens at the side.

[247] Design for a trunk case for a bracket clock, 1908

Elevation & details

s & d: ... *March 12 1908*

The face is octagonal and is surmounted by a metal ring, and the case opens at the side. The design is similar to another design of 1908 [248].

[248] Design for a trunk case for a table clock, 1908
Elevations & sections

Insc: Reynolds & Bales fittings specified

s & d: ... *May 18 1908*

On linen (775 × 1030)

The clock has an octagonal face, which is surmounted by a bronze ring. The case opens at the front and at the back, and stands on bronze ball feet. The design is similar to another design of 1908 [247].

[249] Design for an oak clock case with dial inlaid with red & black wax, 1910

Half-plans, elevation, section & details [Fig.109]

Scale: Probably FS

Insc: As above, *oak is not to be touched with stain or polish* & Reynolds bronze ball feet specified

s & d: ... *October 15 1910*

This is for a table clock, with a trunk case and a circular or octagonal face. The back slides up. The design shows similarities with [247] and [248], both of 1908; and the version with the octagonal face is identical to [250] of 1912.

Clock hands for J. & E. Atkinson's shop, New Bond Street, London, 1911

See [82].3

[250] Design for an oak clock case with dial inlaid with red & black wax, 1912 (2):

1 Plans, elevations & sections

Insc: As above, *oak is not to be touched with stain or polish* & Reynolds bronze ball feet specified

s & d: ... *Feb. 19 1912*

On linen

2 Same as No.1

Print with black, red & yellow washes added (1040 × 690)

The clock has a trunk case with a back which slides up, and the face is octagonal. This design is identical with one of the designs shown in [249] of 1910.

[251] Design for a clock case for C. T. Burke Esqre, 1921
Half-plan & elevation

Scale: FS

Insc: As above & *to be made in box wood & inlaid with lead*, with a few notes to the maker

s & d: ... *October 1921*

Pencil & red wash on detail paper (385 × 470)

BB, 1921, p.91: Table clock & model of eagle for C. T. Burke

The front and back of the case have moulded pieces at the sides which mitre into the moulded base and cornice. At the front the cornice curves slightly upwards to a central apex. This design is similar to the clock for Garden Corner, Chelsea, 1906 [66].2, and to the clock for the offices of the Essex & Suffolk Equitable Insurance Society, New Broad Street, London, 1907 [244].

[252] Design for an ebony clock case for C. T. Burke Esqre, c.1921

Elevations [Fig.110]

Scale: Probably FS

Insc: As above

s: ... *73 St James's Street SW1*

Pen on detail paper (430 × 380)

BB, 1921, p.90: Mantle shelf clock for C. T. Burke

This has bronze ball feet and ivory pins and inlay and opens by a sliding door at the side. It is very similar to a design of c.1903-06 [242], but without the superstructure of the latter.

[253] Design for a pair of clock hands

On linen (185 × 180)

[254] Design for a clothes press with 3 drawers

below & design for a clothes press with a single drawer below, on a stand, 1906 (2):

1 Plans, elevations & details

Scale: 1in to 1ft, FS

Insc: Design priced respectively *Tballon £14.12 in oak*

£16.10.0 in mahogany & Tballon £10.7.0 in oak

£12.13.0 in mahogany

s & d: ... *February 27 1906*

2 Same as No.1

Insc: Designs labelled *No.1 & No.2* respectively

On linen (400 × 780)

Both presses contain four trays each. In the second design there is a shaped apron below the single drawer.

Coat & hat cupboard

See [259]

[255] Design for a commode ... *to be made in English oak for A. H. van Gruisen*, 1919 (3):

1 Design for a dining room (arm) chair *to be made in oak oiled slightly and fitted with rush seat*, the same design as [215], with later modifications converting it into a design for a commode

Plan, elevations & details [Fig.56]

Scale: 1/8FS, FS

Insc: As above & *Nielsen's price £2.10.0 with high back*

5/- more (this seems to refer to the dining-room chair) w/m: 1900

2 Plan, elevations & details of commode ... *to be made in English oak*

Scale: 1/8FS, FS

Insc: As above & *for A. H. van Gruisen Esq.*

Pencil on detail paper (840 × 550)

3 Copy of No.2

s & d: ... *November 12th 1919*

Blueprint

The commode has a splat with a pierced heart-shape, and the top rail is shaped and decorated with raked mouldings. It was presumably designed for Hambledon Hurst, Hambledon (see [48]).

[256] Designs for 2 types of counter & for a pedestal display stand for J. & E. Atkinson, c.1911

Plan, elevations & details of counters & elevations

& details of stand

Scale: 1in to 1ft, FS

Insc: *Three counters like this for south sides of shop ...*

three counters like this for north end of shop, 9 & Messrs

J. & E. Atkinson 24 Old Bond St.

w/m: 1910

The sides of the counters towards the shop are faced with boarding, and there are cupboards, drawers & on the other sides. The base of the stand has four shaped and scrolled brackets, and the finial is carved into the shape of a grotesque head facing four ways. This finial is identical to a design for a 'newel post for an M.P.' (in fact for Garden Corner, No.13 Chelsea Embankment), a photograph of which is at the RIBA. For information about the J. & E. Atkinson shop in Old Bond Street see [82]. A photograph of the interior of the shop shows counters corresponding to this design, but does not show corresponding display stands.

[257] Two designs for cue rests for S. C. Turner Esqre, 1907

Plans, elevations & sections

Scale: FS

Insc: As above & *Copyright of this sold to Thurston & Co. July 1907*

s & d: ... *July 1907*

In one design the cues are kept vertical, in the other they are horizontal. In the former the structure which takes the tops of the cues is decorated with a band of ebony, dovetailed in; in the latter the bracket supporting the cue is carved to represent a grotesque head. These cue rests were designed for The Homestead, Frinton (see [41]) and they are mentioned in C. F. Nielsen's daybook (in the possession of R. R. Nielsen). Thurston & Co., which bought the copyright of these cue rests, also bought the copyright of a design for a billiard table [183] and of a cabinet for a billiard room, post-1905 [199].

Design for a cupboard, w/m 1898

On same sheet as table & chest of drawers [354]

[258] Design for a cupboard for C. F. A. Voysey, 1904

Plan, elevations & details

Scale: 1in to 1ft, FS

Insc: As above

s & d: ... *Sept 2 1904*

On linen (325 × 430)

This is a perfectly plain cupboard, containing three shelves. It was presumably for The Orchard, Chorleywood.

[259] Design for a coat & hat cupboard for the Essex & Suffolk Equitable Insurance Society, 1910 (2):

1 Plan, elevation, section & details

Scale: 1in to 1ft, FS

Insc: As above & *To be oak left without stain or polish*, with descriptive notes, Reynolds fittings specified & *Simpson's estimate £8.17.6 complete in London*

w/m: 1909

(565 × 485)

2 Same as No.1

s & d: ... *March 17 1910*

Pencil with yellow wash on tracing paper (485 × 460)

This has a panelled door and contains hooks for coats, shelves for hats and an umbrella peg. It may have been for the offices in New Broad Street, London [80].

Design for a scullery cupboard

On same sheet as other details for lodge at Laughton [57].26

[260] Design for a stationery cupboard for C. F. A. Voysey, 1896 (2):

1 Plan, elevation, section & details

Scale: 1/8FS, except details

Insc: As above & *Gribbles' price in oak unstained*

£6.10.0 | Polishing 1.0.0 | Lock plate 1.6 | Coote's

price in oak £9.10.0

s & d: ... *9 Decr 1896*

(400 × 570)

2 Same as No.1, but without prices
On linen (405 × 600)

Lit: *Dekorative Kunst*, I, 1897, p.257 (photograph)
This is on a stand and contains four shelves.

Cupboards
See also Cabinets & Clothes press

Curio cabinet
See [203]

[261] Design for *assistant manager's desk* for the Essex & Suffolk Equitable Insurance Society, 1907
Half-plans, half-elevation, section & details
Scale: 1in to 1ft, FS
Insc: As above, 54 & 62 New Broad St Chapel House & 19
s & d: ... Feb 22 1907
(350 × 380)
This is a kneehole, roll-top desk, identical to another desk of 1907 [263]. For information about the offices of the Essex & Suffolk Equitable Insurance Society see [80].

[262] Design for an office desk for the Essex & Suffolk Equitable Insurance Society, 1907
Plans, elevations, sections & details
Scale: 1in to 1ft, FS
Insc: As above, 56, 58 and 60 New Broad St. E.C., No.4 & Reynolds fittings specified
s & d: ... July 23 1907
On linen (475 × 490)
The back and sides of the desk are made of vertical boards and the writing surface is enclosed on two sides by a slatted screen. For information about the offices of the Essex & Suffolk Equitable Insurance Society see [80]. There is a photograph reproduced in *Moderne Bauformen*, 1911 (see [80] Lit.), which shows desks like this in situ.

[263] Design for a *roll top desk* for E. J. Horniman Esq M.P., 1907
Half-plans, half-elevation, section & details
Scale: 1in to 1ft, FS
Insc: As above, with Elsiey metal fittings specified
s & d: ... December 12 1907
On linen (340 × 380)
This is a kneehole desk. The design is identical to the assistant manager's desk for the Essex & Suffolk Equitable Insurance Society, 1907 [261]. It was probably for Garden Corner, Chelsea (see [66]).

[264] Design for office desks for the Essex & Suffolk Equitable Insurance Society, similar to [263], but free-standing instead of being set against a wall
Plans, elevations, sections & details
Scale: 1in to 1ft, FS
Insc: No 26776.A & Essex and Suffolk Equitable Insurance Society
s & d: ... March 17 1910
On linen

Desks
See also Combined bookcase & desk [103], Bedroom bookcase & bureau [192], Writing cabinets, Writing desk & Writing tables

Dining-room table
See Tables [350], [355], [356], [360], [367], [375] & [381]

Display case
See Showcase [331] & [332]

Display stand
On same sheet as counters, w/m 1910 [256]
See also Showstand [333]

Drawing-room side-table
See Table [371]

[265] Design for a *kitchen dresser* for A. Currer Briggs, post-1898
Front elevation, section & details
Scale: 1in to 1ft, FS
Insc: As above & for Broadleys Windermere w/m: 1898
(280 × 385)
This has drawers on one side and drawers and a cupboard on the other. For information about Broadleys see [138]

[266] Design for a *kitchen dresser* ... for W. Ward Higgs Esquire, post-1900
Elevation, section & details
Scale: 1in to 1ft, FS
Insc: As above, The Briars Brewery Road Bognor Sussex & £7.10 complete
w/m: 1900
(390 × 565)
This has cupboards and drawers.

[267] Design for a *kitchen dresser* for A. Heyworth Esq., 1906
Half-plans, elevation, section & details
Scale: 1in to 1ft, FS
Insc: As above & Woodbrook Alderley Edge
s & d: ... February 5 1906
Pencil with yellow wash on detail paper (530 × 400)
This has drawers, but no cupboards. For information about Woodbrook, Alderley Edge, see [2].

[268] Design for a *kitchen dresser* for J. W. Wilson Esq., 1908
Half-plans, elevation, section & details
Scale: 1in to 1ft, FS
Insc: As above, Cottage at Colwall Malvern & 12
s & d: ... May 1908
(450 × 330)
This has drawers, but no cupboards. For information about Colwall see [32].

[269] Design for *dresser* for Major G. A. Porter, 1919
Half-plans, elevation, section & details
Scale: 1in to 1ft, FS
Insc: As above & To be made in English oak
s & d: ... Decr 1919
Pencil with yellow wash on detail paper (515 × 250)
This is probably for Haslington, Malvern Wells (see [103]).

[270] Design for a *kitchen dresser* for George Mintzer
Half-plans, elevation, section & details
Scale: 1in to 1ft, FS
Insc: As above, Littleholme St Nicholas Guildford & 16
Pencil (555 × 360)
This has drawers, but no cupboards. For information about Littleholme, nr Guildford, see [46].

Design for a dresser
On same sheet as scullery cupboard & other details for lodge at Laughton [57].26

Design for a kitchen dresser
On same sheet as chapel door for Higham, Woodford, see [78].5

[271] Design for a *kitchen dresser* for H. G. Wells Esq.
Elevation, section & details [Fig.68]
Scale: 1in to 1ft, FS
Pencil & yellow wash (280 × 390)
This has drawers, but no cupboards, and is largely constructed of vertical panels or boards. It was presumably intended for Spade House, Sandgate (see [123]).

[272] Design for a dumb waiter for Mrs van Gruisen, 1902 (4):

1 Plans, elevation & details
Insc: ... at 37 Bidston Rd Oxtan Birkenhead & 7
s & d: ... March 1902
On linen (410 × 570)

2-4 Very slightly different design from No.1
2 Plan, elevation & details
Insc: ... at Oxtan Birkenhead
s & d: ... 4 July 1902

3 Detail: part-plan
On linen (310 × 385)

4 Detail: part-elevation
On linen (210 × 575)

1-4 Scale: 1in to 1ft, FS
Insc: As above & dumb waiter for Mrs van Gruisen
There are published photographs showing the dumb waiter in situ (see [16]).

[273] Design for a dumb waiter or whatnot, 1908
Plans, half end elevation & sections
Scale: Probably FS
s & d: ... January 1908
This has four angle posts with acorn finials, two shelves, one rectangular and the other shaped, and ball feet.

[274] Design for a *dumb waiter* for Miss McKay, 1909 (2):
1 Plan, elevation, section & details
Scale: 1in to 1ft, FS
Insc: As above & Hollyhurst Shrewsbury Road Birkenhead
s & d: ... February 27 1909
(550 × 405)

2 Same as No.1
s & d: ... March 1st 1909
On linen (775 × 235)

This has rectangular shelves. For information about Hollyhurst see p.20.

[275] Design for a *dumb waiter*, 1909
Plan, elevation, section & details
Scale: 1in to 1ft, FS
Insc: To be made in oak left in the white & Nielsen £4.17.0 | Metal work £1.7.6 | £6.4.6, with Reynolds & Bales fittings specified
s & d: ... April 12 1909
(380 × 555)
This has rectangular shelves and incorporates a cupboard.

[276] Design, apparently for 2 easels placed back to back & enclosing between them a low chest of 3 drawers
Half end elevation of easels & half front elevation of chest
Scale: 1in to 1ft
Pencil (280 × 215)
The details are Gothic and include cusping.

Electric lamps
See Lamps

[277] Design for a glazed fire screen for W Ward Higgs Esqre, 1898 (3):
1 Elevations & details [Fig.115]
Scale: Probably FS
Insc: As above
s & d: ... December 1 1898
(1020 × 675)

2 Same as No.1, but does not show stained glass
s & d: ... December 6 1898
Black wash on tracing paper (750 × 395)

3 Same as No.1
s & d: ... December 12 1898
On linen (970×490)

This is made of wrought metal (presumably iron) and stained glass. Stylized leaves, flowers and a heart are depicted in glass, and the top of the screen is decorated with metal silhouettes of birds and trees. The design may have been for No.23 Queensborough Terrace (see [86]).

[278] Design for a glazed fire screen, 1915

Elevation & details

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

s & d: ... May 25 1915

(700×195)

The screen is glazed with plain, square panes and is mounted on curved supports.

[279] Design for a moulded frame enclosing a profile portrait of YESYOV, A. F. C. in Renaissance costume, 1895

Elevation & details

Insc: As above; verso *Q.I.C., Nov. 13. 1895, (22)*

Frames, C. F. A. Voysey

s & d: ... C.F.A.V.: *Novr 1895*

(390×285)

f.52 of Vol.II, of the Quarto Imperial Club volumes (q.v.)

[280] Design for a moulded picture frame for W. Ward Higgs Esquire, 1898

Details

Scale: FS

s & d: ... July 1898

On linen (385×370)

This was for No.23 Queensborough Terrace, London, and a photograph showing it in situ is illustrated in *The Furnisher*, 1899 (see [86]).

[281] Design for a moulded frame for P. A. Barendt, 1902-03 (2):

1 Detail

Scale: FS

Insc: *To be ebonized and have 2 lines of best leaf gold &*

This drawing must be returned to C. F. A. Voysey ...

September 8 1902

Pen on linen (170×175)

2 Detail, proportions slightly different from No.1

Scale: FS

s & d: ... June 29 1903

Pen on linen (135×165)

This is similar to a frame of 1907 for Perrycroft, Colwall [284].

[282] Design for a moulded frame decorated with burnished gold, 1904

Detail

Insc: *Copy & This must be returned C. F. A. Voysey*

Architect 23 York Place W April 5 1904

Black wash on linen (100×130)

[283] Design for a moulded frame, 1905 (2):

1 Details

Scale: Probably FS

s & d: ... July 20 1905

On linen (370×185)

2 Copy of No.1

The frame has a cavetto moulding which is inlaid with pieces of contrasting wood.

[284] Design for a moulded frame for J. W. Wilson

Esqre M.P., 1907

Section

Scale: Probably FS

Insc: As above, *Perrycroft Colwall Malvern & ... This*

must be returned to C. F. A. Voysey ... August 12 1907

On linen (155×175)

This is decorated with a gilt band and is similar to a design for Barendt, 1902-03 [281]. For information about Perrycroft, Colwall, see [32].

[285] Design for a moulded frame for the Essex &

Suffolk Equitable Insurance Society Limited, 1907

Part-plan, elevation & section

Scale: Probably FS

Insc: As above & *to be made in oak*

s & d: ... August 22 1907

On linen (555×295)

For information about the offices of the Essex & Suffolk Equitable Insurance Society in New Broad Street see [80].

[286] Design for a circular moulded frame, 1912

Elevation & section

Insc: *Please make one in the white & Nielsen's price 4s/-d*

left in the white

s & d: ... June 18 1912

(435×365)

[287] Sketch design for a moulded frame of white enamel with a gilded inner border for Mrs Heyworth

Section

Insc: As above, *Woodbrook Alderley Edge Cheshire &*

To be returned to 23 York Place Baker St C. F. A.

Voysey Archt

Pencil with some inscriptions in pen (185×255)

For information about Woodbrook, Alderley Edge, see [2].

[288] Design for a moulded frame for M. O. Lascombe

Esqre

Elevation & details

Scale: 1in to 1ft, FS

Insc: As above & *to be made in ebony and dull polished*

On detail paper (385×275)

There are boxwood pins, and behind the ebony are layers of mahogany and Euralite.

[289] Design for a moulded frame ornamented with a

gilded band &, on the same sheet, design for a bread

platter

Details

Insc: As above

s: ... 23 York Place W

On linen (135×170)

[290] Design for a moulded frame

Details

Pen & black wash on linen (85×145)

Frames

See also *Mirrors & wall mirrors & frames* [304]-[307]

[291] Design for a wooden garden seat for George

Müntzer Esquire, 1911

Plan, half front elevation, section & details

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

Insc: As above & *at Littleholme Guildford*

s & d: ... April 19 1911

(405×760)

This has arms and a slatted back and seat. For information about Littleholme see [46].

Gas lamps

See *Lamps*

Grand piano

See *Pianos*

Kitchen dressers

See *Dressers* [265]-[271]

Kitchen table

See *Table* [385]

Ladder

See *Library ladder* [301]

[292] Design for a ladies' work cabinet, 1892 (2):

1 Elevations, section & details [Fig.84]

Scale: 2in to 1ft, FS

Insc: *Omit hinge & 15; verso return to C. H. B.*

Quennel 117 Victoria Street Westminster London SW

w/m: 1891

(745×545)

2 Same as No.1, but with slightly different inscriptions & without detail of hinge

Insc: Verso *Q.I.C. (12), Furniture, C. F. A. Voysey,*

Jan 21st 1892

s & d: ... January 1892

Black & red pen & green wash on tracing paper backed with cartridge (250×350)

f.3 of Vol.II of the Quarto Imperial Club volumes (q.v.)

The cabinet contains drawers and has a drop front decorated with strap hinges. It has a stand, the sides of which are ornamented with cut-outs, including a heart-shape.

Ladies' writing table

See *Writing tables* [422]

[293] Design for standard lamp for W. Ward Higgs Esquire, 1900

Half-plans, elevation & details

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

Insc: As above & *Cootes price 5gns*

s & d: ... November 25th 1900

(560×380)

The main standard is flanked for most its height by four subsidiary standards. Cruciform struts or stretchers connect these to the main standard at their tops and bottoms and at one point in between. The lamp is a globe. This design may have been for The Briers, Brewery Road, Bognor (see [266]).

[294] Design for an electric table lamp, 1901

Detail

s & d: ... October 23 1901

On linen (610×250)

The shape is reminiscent of a turned candlestick.

[295] Three designs for table lamp stands, 1904

Details

Insc: With notes about mouldings

s & d: ... April 15th 1904

On linen (425×290)

At the RIBA there is an undated catalogue from the firm of Thomas Elsley Ltd which illustrates three lamps with stands very similar to those in this drawing. They are Nos.220E, 211E and 221E, cost £2 14s 6d, £2 15s and £2 9s 6d, and are of bronze, with copper reflectors. In shape they resemble turned candlesticks.

[296] Details of an electric table lamp, of back of bed, of bracket &c, of writing table in window & of copper jug, sponge basket & soap dish, probably for A. Currer Briggs, 1904

Scale: Not marked, probably FS
s & d: ... April 1904

On linen (760 × 555)

This drawing appears to go with others of the same date, [138].9 & 10, which are definitely connected with Broadleys, Windermere. It is therefore probably connected with Broadleys. The lamp is of turned hardwood and has a curved green porcelain enamel shade, with a white interior surface, which is on slender copper wire supports. The copper jug, sponge basket and soap dish have elegant, curved lines.

[297] Design for an oil table lamp, 1905

Detail

Insc: *Powell's blue opal container specified & Detail 250*
s & d: ... March 7 1905

On linen (550 × 195)

The stand has elegant, curved supports. A lamp very similar to this design was illustrated in *Dekorative Kunst*, I, 1897, p.259. There is also a photograph of a similar lamp at the RIBA, which is stamped on the verso 'W. Bainbridge Reynolds ...', with the price 27s 6d.

[298] Design for an electric table lamp stand, 1913 (2):

1 Half-section

Scale: FS

2 Half-section, a slightly amended version of No.1

Insc: ... *to be turned in mahogany and left ready for painting*

1-2 s & d: ... April 17 1913

On linen (575 × 180 approx.)

The shape is like that of a turned candlestick.

[299] Design for a table lamp

Elevation [Fig.117]

Pencil (565 × 340)

The shape of the stand is like that of a turned candlestick. The shade is approximately hemispherical and is supported by segmental pieces of wire.

Lamp

See also Light shade [302], Bracket lamp [870] & Electric light fittings & table lamp [891]

[300] Design for a *hanging lavatory glass* for E. J. Horniman Esq. M.P., 1906-07 (2):

1 Half-plans, half-elevation & section

Scale: FS

Insc: As above, *To be in oak & Nielsen's price £3*, with Reynolds bronze knobs specified,
s & d: ... *23 York Place W* (this address crossed out)
73 St James's St S.W.1 (added later) March 10th 1906

2 Same as No.1, but without for E. J. Horniman

s & d: ... April 19 1907

On linen

The mirror has a drawer and a towel rail underneath it. This design was presumably made in 1906 for Garden Corner, Chelsea, London (see [66]), but it may have been reused elsewhere in 1907.

[301] Design for a *library ladder for the Right Honble the Earl of Lovelace*, 1901

Elevations & details

Scale: 1in to 1ft, FS

Insc: As above & *Cootes price including castors £11.0.0*
s & d: ... Feb 11 1901

(490 × 310)

The top rail is decorated with a heart-shape cut-out, and the side and back rails are decorated with shaped mouldings. The ladder was presumably for Ockham Park (see [110]).

Lectern

See Reading desk [325]

[302] Design for a bell-shaped *electric light shade*, 1909

Detail of half of it

Insc: As above

s & d: ... Sept 24 1909

Black pen on detail paper (260 × 215)

[303] Design for a *looking glass for Miss McKay*, 1912

Details

Scale: Probably FS

Insc: As above & *at Hollyhurst Shrewsbury Rd Birkenhead*, with price of bracket given

s & d: ... October 30 1912

On linen (750 × 310)

This has a circular, moulded frame and is attached to the wall by a swivel bracket. For information about Hollyhurst see p.20.

Design for an oak looking glass frame, 1901

On same sheet as washstand & table [410]

Looking-glasses

See also Cheval glasses [238]-[239], Hanging lavatory glass [300], Toilet glasses [390]-[391], Wall mirror [304]-[307] & Mirror [308]

[304] Design for a wall mirror for *Ward Higgs Esquire*, 1901

Elevation & half-section [Fig.69]

Scale: Probably FS

Insc: As above, *to be carved in hard wood & gilded. The grain of the wood is not to be filled up & 8*

s & d: ... Decr 1901

This is circular, convex mirror and the frame is decorated with crowns, hearts and leaves carved in relief. It may have been intended for The Briers, Brewery Road, Bognor (see [266]).

[305] Design for a wall mirror for Mrs van Gruisen, 1902 (3):

1 Elevation, with profiles of mouldings shown, & half-section

Scale: FS

Insc: As above, *at 37 Bidston Rd Birkenhead, To be carved in oak & gilded with grains of wood left open & 8*
s & d: ... March 1902

On linen

2 Quarter-elevation, with profiles of mouldings shown, 3 alternative designs for decorative leaf motif & section

Scale: Larger than FS (not marked)

Insc: *To be carved in oak & gilded. The grain of the oak is not to be filled up*

s & d: ... 11 July 1902

3 Same as No.2

Insc: (additionally) *No 8359*

On linen

No.1 shows exactly the same design as the mirror for W. Ward Higgs, 1901 [304]. But in Nos.2 & 3 the design is slightly modified. The mirror was for the new dining-room at No.37 Bidston Road, and it is shown in situ in a published photograph (see [16]).

[306] Design for a wall mirror & frame, 1902

Part-elevation & section

Scale: FS

Insc: As above & *to be in oak*
s & d: ... Feb 17 1902

On linen (775 × 420)

The frame tapers towards the top and has a deep, thin cornice. A framed mirror of identical shape, but painted, is illustrated in *Dekorative Kunst*, I, 1897, p.259, and a published photograph of the hall at The Orchard, Chorleywood, shows a similar mirror (see C. Holme, *Modern British domestic architecture and decoration*, 1901, p.185).

[307] Design for a wall mirror & frame, 1930

Details

Scale: FS

Insc: *To be made in English oak left clean from the plane*
s & d: Verso ... November 3 1930

Blue pen on blue paper (165 × 90)

The mirror has a moulded frame decorated with strips of ebony inlay. Accompanying the drawing are an estimate for £4 from Müntzer & Son dated 3 November 1930 and two photographs of the completed mirror, one inscribed on the back 'No.1231'.

[308] Design for a mirror & frame for Mrs F.M.H.V for F. C. Adams, 1930

Sketch elevation & detail

Scale: Detail FS

Insc: As above, *English oak, Müntzer's price £3.15.6 & dimensions given*

d: Decr 1930

Blue pen (200 × 130)

The frame is very plain, with a single continuous cavetto moulding round the inner rim.

Mirrors

See also Cheval glasses [238]-[239], Looking-glasses [303] & [410], Hanging lavatory glass [300] & Toilet glasses [390]-[391]

Music cabinet

See [205] & [200]

Music rest

See Book rest for grand piano [195] & Piano music rest [324]

[309] Design for *music stand & for light easy chair*, post-1905

Plan, elevation & section of chair & details of music stand

Scale: Chair 1/8FS, music stand FS

w/m: 1905

Lit: (for music stand) *B.4, LXXIII*, 1910, p.78 (illus. of sketch by T. Raffles Davison)

The music stand consists of a music rest on a standard which is supported by four shaped and scrolled brackets. The easy chair has padded arms and seat and a padded, lunette-shaped panel in the back. This design is only very slightly different from a design of 1908 [224] and is similar to designs of 1900 [212], 1902 [218] and an undated design [230].

[310] Design for a *music stand for E. G. Martin Esq.*, 1926

Half-plans, half-elevations & detail

Scale: 1/4FS

Insc: As above

s & d: ... Decr 1926

(560 × 385)

BB, 1926, p.99: Music stand for E. G. Martin

With the drawing is an estimate of £35 10s from Lawrence A. Turner of No.42 Lamb's Conduit Street dated 8 December 1926 for 'making in walnut wood a music stand with four music rests, like your full size drawing returned today'. The stand has a rectangular plan, with four standards, each surmounted by a candle holder, and supports four music rests.

[311] Design for a music stool for E. J. Horniman Esqre, 1913 (2):

1 Plan, elevation, section & details

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

Insc: As above

s & d: ... 23 York Place W (this address crossed out)
July 15 1913 25 Dover Street W (added)

2 Same as No.1, but not signed or dated

This shows a music stool of double width supported on six legs. Some of the stretchers and the tops of the sides of the seat are shaped; all the stretchers and the tops and bottoms of the sides of the seat have raked mouldings.

[312] Design for a music stool for E. J. Horniman Esqre, probably 1913

Plan, elevation, section & details

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

Insc: As above

s & d: ... 25 Dover Street June 30 1917

The date is probably a mistake, because Voysey's office was at No.25 Dover Street only in 1913. The details of this design are very similar to [314].

[313] Design for a music stool for E. J. Horniman Esqre, possibly 1913

Elevations & details

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

Insc: As above

s: ... 10 New Square Lincoln's Inn W.C.

This may well be connected with [311] and [312], although it shows a completely different design. The seat/lid props open on a ratchet, and the underframing is decorated with raked mouldings. There is an unidentified press cutting at the RIBA which reproduces a photograph of a similar stool.

[314] Preliminary & final designs for a music stool & box combined for C. E. Wellstead, 1923 (4):

1 Preliminary design

Plan, elevation, section & details

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

Insc: With notes in red pen

s & d: ... Novr 16 1923

Pencil on tracing paper (415 x 720)

2-4 Final design

2 Plan, elevation & section

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

Insc: Music stool & box combined for C. E. Wellstead Esqre

s & d: ... Novr 19 1923

Pencil on detail paper (285 x 350)

3-4 Details

Scale: FS

Insc: ... music stool for C. E. Wellstead Esq.

s & d: ... November 21 1923

Pencil on detail paper (350 x 385, 155 x 720)

2-4 Pinned together

BB, 1923, p.94: Several pieces of furniture for C. E. Wellstead of Croydon

This is the same design as [312], except for the addition of a box under the seat. Voysey also made designs for C. E. Wellstead's firm (see [143] & [144]).

[315] Design for a music stool

Plan, elevations & details

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

Insc: As above & to be made in oak with rush seat, with faintly pencilled notes suggesting different proportions (555 x 390)

This is a completely plain design for an almost square stool.

[316] Design for a nest of drawers for Mrs Horniman, 1907

Quarter-plans, half-elevation & profiles of mouldings

Scale: FS

Insc: As above & to be in oak well figured and left in the white, with Elsley knobs & bronze bird by W. B. Reynolds specified

s & d: ... April 20 1907

(615 x 485)

This has fluted angle posts surmounted by bronze birds. It may have been for Garden Corner, Chelsea, London (see [66]).

Office desks

See Desks [262] & [264]

[317] Design for a paper case for C. Spooner, 1896 (2):

1 Detail of Inlay for inside of doors of paper case

2 Detail of Back of inlaid paper case, showing rhyme in Gothic script, *The early bird catches the worm...*

1-2 Insc: As above

s & d: ... April 1896

(345 x 565, 395 x 565)

Lit: B.A., XLVI, 1896, pp.272, 274 (reprd); *Dekorative Kunst*, I, 1897, p.264 (reprd)

The paper case (illustrated in its entirety in B.A.) consists of a cabinet which tapers slightly towards the top and has a cupboard with double doors above and an open shelf below, presumably for books. The outside and inside faces of the doors, the back and the sides are inlaid. Most of the motifs illustrate the rhyme 'The early bird catches the worm and all things by land and sea advance right merrily'. There is another drawing for this design at the V & A, which is inscribed '... for C. Spooner Esq' (E.273 1913). A writing case of a similar form was designed in 1902 [418], and another paper case of similar form was illustrated in *Studio*, VII, 1896, p.215.

Paper case

See also Writing case [418]

[318] Design for a cottage piano case, 1892 (2):

1 Half-plan, half front elevation, end elevation, section & details [Fig.71]

Scale: 2in to 1ft, except details

Insc: Cottage piano

s & d: ... Sept 1892

2 Same as No.1

Insc: Cottage piano case; verso Q.I.C. (16) *Musical Instruments*, March 1. 1893, C. F. A. Voysey

s & d: C.F.A.V. September 1892

Pen with green & yellow washes on detail paper

backed with cartridge (255 x 355)

f.32 of Vol.II of the Quarto Imperial Club volumes

(q.v.)

The main part of the piano case is a plain rectangular block; the keyboard is supported by angle posts which are almost the full height of the piano, and the music rest consists of a simple ledge.

[319] Design for an upright piano case, 1894

Half-plans, half front elevation & part-elevation inside roof, section & details [Fig.72]

Scale: 2in to 1ft, FS

Insc: N.B. The folding doors over the music rest was originally designed by Mr W. F. Carr and is patented by Messrs Bechstein

s & d: ... Decr 8 1894

Lit: *Studio*, VII, 1896, p.218 (sketch illustrated)

Angle posts support both the keyboard and a canopy which runs, like a pitched roof, the length of the piano. The front of the piano and the 'pediments' at the ends of the canopy are decorated with pierced work depicting birds, berries, trees and foliage. The music rest is boxed in, with doors having decorated hinges and locks.

[320] Design for a cottage piano for Mrs Voysey, 1902

Elevation, section & details [Fig.73]

Scale: 1in to 1ft, FS

Insc: As above & To be in oak left in the white

s & d: ... May 1902

(505 x 560)

On top of the piano there is a box, presumably for music, with two fall-front doors with strap hinges. Angle posts, the height of the piano proper, support the keyboard, and a sloping music rest is provided. The front of the piano, to either side of the music rest, is decorated with rows of pierced heart-shapes. It was presumably made for The Orchard, Chorleywood. A modified version of this design was made by Collard & Collard, exhibited at the Arts & Crafts exhibition of 1903 (catalogue No.456) and illustrated in *House & Garden*, III, 1903, p.211.

[321] Design for a grand piano case, 1912

Half-plans, elevations, sections & details

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

Insc: Copyright reserved

s & d: ... Sept 17 1912

On linen

For notes about this design see [322].

[322] Design for a grand piano case, 1913 (3):

1 Elevations, sections & details

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

Insc: Types of Reynolds fittings specified, with prices s & d: ... 23 York Place W January 24th 1913 (address & date crossed through in pencil)

On linen

2 Same as No.1, but with prices of fittings omitted

s & d: ... January 28 1913

On linen

3 Same as No.1, with a few prices only given

s & d: ... January 28 1913

This and the preceding drawing show very similar of designs, the main difference being in the treatment of the attachment for the pedals. In [321] the mechanism is exposed, whereas in [322] it is boxed in but can be reached by a pair of floors with strap hinges. The plan of the pianos is rectangular. The keyboard cover consists of two hinged flaps which fold back flat on top of the pianos, and there are two doors on top of the piano which lift up, instead of the more conventional sideways-opening top. In [321] a music rest is shown which folds down under the keyboard cover. At the V & A there is another drawing like [322] which is dated 8 September 1912 (E.276 1913), and at the RIBA there is an unidentified press cutting showing a photograph of a piano like [322], with a music rest similar to [324].

[323] Design for coloured inlay for grand piano for Collard & Collard

Scale: Probably FS

Insc: Verso inlay for grand piano for Messrs Collard & Collard now being made by Messrs Collard & Collard owners of copyright

s: C. F. A. Voysey Archt 23 York Place W (390 x 350)

The design shows leaves and flowers and a pair of birds holding in their beaks a cord twisted into the shape of a heart.

[324] Design for a *pierced wood piano music rest*, c.1913
Half-elevation & part-section
Scale: Probably FS

Insc: As above
w/m: 1911
s: *C. F. A. Voysey Architect 10 New Square Lincoln's Inn W.C.*
Pencil

This shows a pattern of birds and branches very similar to a music rest shown in an undated proof plate which is at the RIBA. In this illustration the rest is shown on a piano like that in [322].

Picture frame
See Frame [280]

Print case & bookcase combined
See Book & print case [194]

[325] Design for a *reading desk* for *C. O. Skilbeck Esquire*

Elevations & details

Scale: 1in to 1ft, FS

Insc: As above, with Reynolds bronze balls specified
This is supported by shaped and scrolled brackets, the bottom rail between the standards is turned and the two other rails are shaped. The reading desk was presumably for Holy Trinity, Bledlow, where Skilbeck was the incumbent (see [19]).

Reading room table
See Tables [373]

Roll-top desk
See Desks [261] & [263]

[326] Design for a *scorer*, 1904, reused 1908 (2):

1-2 Details

Scale: Probably FS

1 s & d: ... *June 17 1904*

On 2 pieces of linen, pinned together (each 325 × 750)

2 s & d: ... *June 12 1908*

On 2 pieces of cartridge, pasted together (325 × 725 together)

This design was incorporated into a design for a cabinet for a billiard room [199].

Scullery cupboard
See [57].26

[326A] Design for *seat* for *recess* for *E. J. Horniman Esqr N.P.*, 1907

Half-plans, elevations, sections & details

Scale: 1in to 1ft, FS

Insc: As above & ... *at Garden Corner Chelsea Embankment S.W.*

s & d: ... *May 3 1907*

(410 × 555)

This has padded seat, back and arms.

[327] Design for a *seat* to be placed below an *existing bookcase* for *Sir R. W. Essex M.P.*, 1916

Half-plan, elevations, section & details

Scale: 1/8 FS, FS

Insc: As above & *at Streatham Pk.*, with notes about details of construction

s & d: ... *Decr 15 1916*

Pencil with pen inscriptions on coarse brown paper (420 × 770)

BB, 1916, p.84: Oak settle & bookcase for Sir Walter Essex; 1916, p.83: Alterations to study & billiard room, 'Dixcot', Streatham Park for Sir Walter Essex
The new seat is a two-seater settle on a plinth.

[328] Design for a *verandah seat* for *A. Currer Briggs Esqre*, 1900, reused for *J. H. Angus & for C. Stewart-King*, 1902 (4):

1 Half-plan, half-elevation & details

Insc: As above, for *A. Currer Briggs Esqre ... At Broadleys Windermere & to be in deal painted*

s & d: ... *May 1900*

On linen (935 × 750)

For information about Broadleys, Windermere, see [138].

2 Half-plan, half-elevation & details

Insc: *Five Diamonds Chalfont-St-Giles Bucks ... for J H Angus Esquire & 20*

s & d: ... *October 31 1902*

On linen (930 × 760)

For information about Five Diamonds see [27].

3-4 Half-plan, half-elevation & details: 2 identical drawings

Insc: *Dollis Brae ... for C. Stewart-King Esquire*

s & d: ... *November 27 1902*

On linen (940 × 740)

BB, 1897, p.31: Chimney-pieces for Stewart King at Dollis Brae, Barnet Lane, Totteridge; 1899, p.39: Alterations and additions for C. Stewart King at Dollis Brae, Totteridge; 1903, p.47: New verandah, drawing room window, garden entrance & various alterations to Dollis Brae for C. Stewart King

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

This is a plain, wooden seat, with arms and a lathe back.

Seat

See also Garden seat [291]

Settee

See Chesterfield [236] & Sofa [348]

[329] Design for a *ball settle* for *A. M. S. Methuen Esquire*, 1901 (2):

1 Plan, elevations, section & details

Scale: 1in to 1ft, FS

Insc: As above, *Nielsen's price £18 & to be made in oak and left clean*

w/m: 1900

(650 × 555)

2 Same as No.1, but with a corrected detail of dovetailing

Insc: (detail) *All these dove tails are shown the wrong way*

s & d: ... *Novr 1901*

On linen (645 × 570)

The sides are given the silhouette of a grotesque mask. The settle was probably intended for New Place, Haslemere (see [49]).

[330] Design for an *oak settle* for *R. W. Essex Esquire*, 1903

Plan, elevations, sections & details [Fig.75]

Scale: 1in to 1ft, FS

Insc: As above & *W. Hurles & Co. 50a Hurley Road*

(?) *Lower Kennington Lane Estimate £20 complete*

s & d: ... *July 27 1903*

(400 × 520)

The settle incorporates a reading chair, two small cupboards, bookshelves and a ledge. The casing is panelled, with wood pins, and the seat, back, arms and one wing of the chair are padded. The other wing of the chair is merely lined with fabric. The upholstery is fixed with small nails. There is a photograph of the executed settle at the RIBA.

Settle

See also Seat [327]

[331] Designs for showcases for *J. & E. Atkinson*, 1911 (2):

1 Design I, *to be made in gun metal*

Half-plan, half-elevation & details

Scale: 1in to 1ft, FS

s & d: ... *November 23 1911*

2 Design II, *to be made in wood with metal fittings*

Plan, side elevation & details

Scale: 1in to 1ft, FS

Insc: *24 Old Bond Street*, with Reynolds gun metal quadrants specified

s & d: ... *Decr 6 1911*

Linen-backed (1010 × 565)

1-2 Insc: As above & *Messrs J & E. Atkinson*

The second design is the one which can be seen in a photograph of the interior of the shop, illustrated in D. Gebhard, *Charles F. A. Voysey*, fig.83 (see [82]). In the first design the side of the case opens, whereas in the second the top opens. In the first design the legs of the stand are richly moulded and the case itself has moulded angle posts with ball finials. In the second design the stand has moulded legs connected by moulded stretchers and there are no angle posts to the case.

[332] Design for a showcase, 1912

Plan, elevations & detail

Scale: 1in to 1ft, FS

Insc: *To be made in English oak left in the white and not stained or polished in any way whatsoever*

s & d: ... *February 28 1912*

(760 × 340)

This is in the form of a table, with a velvet-lined, box-like superstructure with a glazed top. It may be connected with the work at the J. & E. Atkinson shop in New Bond Street (see [82]).

[333] Design for *showstands* for *Messrs J & E Atkinson*, 1911

Part-plans & elevations

Scale: FS

Insc: As above

s & d: ... *November 28 1911*

This has a wooden standard, with turned decoration and a pointed finial and two octagonal metal shelves. Showstands like this can be seen on the counter tops in the photograph of the interior of the J. & E. Atkinson shop illustrated in D. Gebhard, *Charles F. A. Voysey*, fig.83 (see [82]).

[334] Design for a *sideboard* with superstructure for *R. W. Essex*, 1893

Half-plans, elevation, section & details

Scale: 2in to 1ft, FS

Insc: As above & *Cootes' price in oak polished £31*

s & d: ... *May 26 1893*

Lit: *Studio*, VII, 1896, p.217 (sketch illus.); *Dekorative Kunst*, I, 1897, p.261 (photograph); H. Muthesius, *Das englische Haus*, III, 1904-05, p.154 (photograph)
There are four angle posts of equal height. The superstructure has a single shelf, a panelled back, a single rail each side and another rail across the front.

[335] Design for *dining room sideboard* (corner cupboard) for *E. R. Hughes Esquire*, 1898

Plans, elevations & details [Fig.76]

Scale: 1in to 1ft, except details

Insc: As above, *at 7 Lodge Place N.W. & Cootes' price in mahogany stained & polished £19.15.0 in deal stained & polished £14.10.0*

s & d: ... *January 23 1898*

(530 × 560)

Lit: *The Furnisher*, I, 1899, p.96, & supplement (illus.)

This has three angle posts and a screen round two sides, with slats pierced by heart-shapes. The cupboard doors are panelled and have heart-shaped lock plates.

[336] *Design for a sideboard with superstructure for the Right Hon. the Earl of Lovelace*, 1899
Half-plans, elevation, section & details
Scale: 1in to 1ft, FS
Insc: As above, *To be in oak throughout not to be stained or polished in any way & (partially erased) ... 40 Queen's Rd Chelsea; (referring to hinge) Elsley's price 11/6 in brass*
s & d: ... *March 22 1899*
(580 × 560)

The front angle posts are lower than the back ones. The superstructure has three shelves and is open at the sides except for three rails each side. The cupboards have strap hinges, the top rail of the back is decorated with a lead heart-shaped inlay and the underframing is decorated with raked mouldings. There is a wine drawer with a pierced heart-shape for a handle. This design is similar to sideboards designed for Ward Higgs, c.1900 (at the V & A, Circ.518 1963, made by C. F. Nielsen and published in *Dekorative Kunst*, XI, 1902-03, p.366), for P. A. Barendt, 1902 [338], for Mrs van Gruisen, 1902 [339] and for Henry Briggs Son & Co., 1907 [342].

[337] *Design for a sideboard with superstructure for A. M. Stedman Esqre*, 1899
Elevation, section & details
Scale: 1in to 1ft, FS
Insc: As above & *Thallon £24.0.0. Coote's price £30 including hinges &c*
s & d: ... *June 4 1899*

This has four angle posts of equal height. The superstructure is open, with a single rail at each side, and at the back a single shelf and a shaped splat pierced with a heart-shape. The cupboards have strap hinges and heart-shaped lock plates. The design was probably intended for New Place, Haslemere (see [49]).

[338] *Design for a sideboard with superstructure for P. A. Barendt Esq*, 1902
Half-plans, elevation, section & details
Scale: 1in to 1ft, FS
Insc: As above & *73 Fitzjohns Avenue Hampstead NW*
s & d: ... *May 1902*
Pen & coloured washes on linen (575 × 400)
This is almost identical to a sideboard for the Earl of Lovelace, 1899 [336], is similar to a sideboard for Ward Higgs, c.1900 (at the V & A, Circ.518 1963), is exactly the same as a sideboard for Mrs van Gruisen, 1902 [339] and is similar to a sideboard for Henry Briggs Son & Co., 1907 [342]. For information about No.73 Fitzjohn's Avenue, London, see [72].

[339] *Design for sideboard for Mrs van Gruisen*, 1902 (2):
1 Plans, elevation, section & details
Scale: 1in to 1ft, FS
Insc: As above & 4
s & d: ... *March 1902*
On linen (570 × 395)

2 Same as No.1

This is almost identical to a sideboard for the Earl of Lovelace, 1899 [336], is similar to a sideboard for Ward Higgs, c.1900 (at the V & A, Circ.518 1963), is exactly the same as a sideboard for P. A. Barendt, 1902 [338] and is similar to a sideboard for Henry Briggs Son & Co., 1907 [342]. It was for No.37 Bidston Road, Birkenhead, and there is a published photograph showing it in situ (see [16]).

[340] *Design for a sideboard for Dr H Leigh Canney MD Lond.*, post-1903
Half-plans, front elevation, sections & details
Scale: 1in to 1ft, FS
Insc: As above
w/m: 1903
(390 × 555)

The angle posts at the front are lower than those at the back. The superstructure is open except for a back rail. The drawers have decorative knobs in the form of Tudor roses, the cupboards have strap hinges and the top rail and underframing are decorated with raked mouldings. There is a wine drawer with a heart-shaped hole for a handle. This design is similar to a design for Ward Higgs [345].

[341] *Design for a sideboard with superstructure for the Essex & Suffolk Equitable Insurance Society*, post-1905
Half-plans, elevation, section & details
Scale: 1in to 1ft, FS
Insc: As above, with types of metal fittings by Reynolds & Bales specified
w/m: 1905
(555 × 530)

Instead of the usual arrangement of cupboards with drawers above, there are five drawers flanked by a cupboard each side. The superstructure has two shelves and a canopy and is open at the sides except for two rails each side. It may have been for the premises of the Essex & Suffolk Equitable Insurance Society in New Broad Street, London (see [80]).

[342] *Design for a sideboard with superstructure for Institute Normanton for Messrs Hy Briggs Son & Co.*, 1907 (2):
1 Half-plans, elevation, section & details
Scale: 1in to 1ft, FS
Insc: As above
s & d: ... *May 13 1907*
On linen (510 × 565)

2 Same as No.1
s & d: ... *May 15 1907*
Pencil with yellow wash on tracing paper
(510 × 565)

This is very similar to a sideboard for the Earl of Lovelace, 1899 [336], is identical to a sideboard for Ward Higgs, c.1900 (at the V & A, Circ.518 1963) and is similar to sideboards for P. A. Barendt, 1902 [338] and for Mrs van Gruisen, 1902 [339]. For information about the institute see [137].

[343] *Design for a sideboard with superstructure for Miss McKay*, 1909 (3):
1 Plan of dining-room, showing location of sideboard, & half-plans, elevation, section & details of sideboard
Scale: Plan 1/4in to 1ft, sideboard 1in to 1ft, FS
Insc: *Sideboard for Miss McKay at Hollyhurst Shrewsbury Road Birkenhead & No.13 (crossed out), with prices of bolts, locks & hinges given but crossed out*
s & d: ... *February 15 1909*

2 Same as No.1
s & d: ... *February 16 1909*
On linen

3 Details of metalwork: handle, latch & hinge
Insc: Required numbers of each kind of fitting specified
s & d: ... *Feb. 16 1909*
On linen (180 × 575)

There are four angle posts and two intermediate posts at the back. All six posts are surmounted by bronze birds. There are drawers of three different heights and two cupboards. The superstructure has two shelves and is open at the sides except for two rails each side. The cupboards have very elaborate strap hinges and the top rail of the back is decorated with raked mouldings. For information about Hollyhurst see p.20.

[344] *Design for a sideboard with a stand & a superstructure*, 1919
Elevation & details
Scale: 1/8FS, FS
Insc: *No.12, with Reynolds metal fittings specified*
s & d: ... *Sept 28th 1919*
(560 × 780), small rectangle cut out where title of drawing was inscribed

The superstructure has a single shelf and is open except for a single rail at back and sides. The cupboards have strap hinges, and the rails and the underframing of the stand are decorated with raked mouldings.

[345] *Design for a sideboard with a superstructure for W. Ward Higgs Esq.*
Half-plans, elevation, section & details
Scale: 1in to 1ft, FS
Insc: As above, with notes on minor alterations to design
Pencil (385 × 560)
This is very similar to a sideboard for Dr Leigh Canney, w/m 1903 [340].

[346] *Design for a ball sidetable*, 1904 (2):
1 Elevations, section & details
Scale: 1in to 1ft & FS
Insc: As above, with Reynolds drop handles specified
s & d: ... *February 28 1904*
On linen (305 × 345)

2 Same as No.1, but undated
(335 × 320)
This is in the form of a front-opening chest with a superstructure of one shelf and two drawers. The front of the chest slopes slightly inwards and is panelled, with wooden pins securing the muntins, and with strap hinges and a heart-shaped lock plate. This chest is like the lower part of a design for a bookcase, 1903 [188].

[347] *Design for a side table to take table leaves for E. J. Horniman Esqre M.P.*, 1907
Elevations, section & detail
Scale: 1in to 1ft, FS
Insc: As above & *to be in oak left in white*, with Elsley bronze hinges specified
s & d: ... *April 21 1907*
(570 × 440)
This has panelled front and back and doors with strap hinges and heart-shaped lock plates at either end. It rests on ball feet. It was probably intended for Garden Corner, Chelsea, London (see [66]).

Side-table
See also Tables [361] & [365]

[348] *Design for a sofa frame*, 1895 (2):
1 Plan, elevations & detail
Scale: 1in to 1ft, FS
Insc: As above & *To be upholstered*, with rough amendments suggesting cane seat & back, & *Coote's price without caning £4.10.0*
s & d: ... *July 2 1895*
(345 × 375)

2 Same as No.1 incorporating the suggested amendments

Insc: *Cane back & seat Thallon* £6.15.0
On linen (195 × 390)

This is a three-seater, with back and arms of a continuous height.

Sofa

See also Chesterfield [236] & [237]

Stand

See Display stand [256] & Possibly a stand for billiard cues [349]

[349] Design for a *standard*

End elevation & details including *section of rail*

Scale: Probably FS

Insc: As above

Pencil (520 × 565)

The design shows a standard supported on a foot with three ball feet. At the top of the standard is an acorn finial, a few inches below is a narrow shelf, and about half-way down is a wider shelf supported on a shaped bracket. Each standard is linked to the next by a moulded rail. It is possibly part of a design for a stand for billiard cues.

Standard lamp

See Lamp [293]

Stationery cabinet or case

See Paper case [317] & Writing case [418]

Stationery cupboard

See [260]

[350] Design for an *oak table* for M H Lakin Esqre, 1889

Plan, elevations & detail [Fig.77]

Scale: 1in to 1ft, except detail

Insc: As above & *To be fumigated not to be polished*

Price £9.10 (Cootes)

s & d: ... *March 1889*

(275 × 560)

This is a rectangular table with two segmental drop leaves which, when raised, rest on rudder supports.

[351] Design for a *dining room table* for the Right Honble the Earl of Lovelace, post-1894

Plan, elevation & detail

Scale: 1in to 1ft, FS

Insc: As above

w/m: 1894

This has a rectangular draw top with rounded corners, and there are three detachable centre leaves.

[352] Design for *proposed oak table* with a *movable leaf* for E. J. Horniman

Plan, elevation & details

Scale: 1 $\frac{1}{2}$ FS, FS

Insc: As above, *Trace for Lady Lovelace & Cootes' price* £13

w/m: 189... (cut off)

(550 × 555)

This is a circular, draw-top table with a detachable centre leaf. Each semicircular leaf is supported on three legs, with frame and stretchers of triangular plan. There is one bracket between the top and the leg at the apex of the triangle and two larger, curved brackets between the top and the stretchers at the sides of the triangle. This table was probably for Lowicks, Frensham (see [40]).

[353] Design for an *oak table* for C. F. A. Voysey, 1898

Half-plans, elevation & detail

Scale: 1in to 1ft, FS

Insc: As above & *To be left free from stain or polish*

s & d: ... *Oct 6 1898*

(405 × 275)

This has a rectangular top and H-plan stretchers. The base is screwed to the top, and the other joints are secured by wooden dowels. This table is shown in published photographs of The Orchard, Chorleywood (see C. Holme, *Modern British architecture and decoration*, 1901, p.185).

[354] Design for *table, chest of drawers & wardrobe* for H. A. Voysey Esquire, post-1898

Plans, elevations, sections & details

Scale: 1in to 1ft, FS

Insc: As above, *To be in oak & (wardrobe) Thallon*

£16 | *Cootes* £19 | *Robertson* £18, (table) *Cootes' price*

in oak £3.7.6, (chest of drawers) *Cootes' price* in oak £7

w/m: 1898

(550 × 555)

The rectangular table and the chest of drawers are completely plain; the wardrobe has two panelled doors, with hanging space on one side and shelves on the other.

[355] Design for a *dining room table* for A. M. M.

Stedman Esqre, post-1898

Plan, elevations & detail

Scale: 1 $\frac{1}{2}$ FS, FS

Insc: As above & *Cootes' price* £9.5.0; verso *'Hurtmore'*

Haslemere (possibly in a later hand)

w/m: 1898

(775 × 335)

This has a rectangular draw-top, with two detachable centre leaves. It has eight legs and stretchers which run crosswise but not lengthwise. The base is screwed to the top.

[356] Design for a dining-room table, 1900, & a suggestion for a modified design (2):

1 Plans & details

Scale: 1in to 1ft, FS

Insc: *dining room table to be made in oak well-figured*

and slightly oiled and brushed over, alternative diameter

of 4' 0" sketched in in pencil & *Cootes' price* 4ft 4

diameter £12.10.0

s & d: ... *May 22 1900*

On linen (345 × 560)

2 Same as No.1

Insc: *1 leaf only legs 8" from edge & Thallon with one*

leaf £9

Pen (355 × 555)

This has six legs and a circular draw-top, with two detachable centre leaves. The design was reused in

1902 [360].

Design for a table, 1901

On same sheet as washstand & looking glass [410]

[357] Design for a table, 1901

Plans, elevation & details [Fig.78]

Scale: 1in to 1ft, FS

Insc: *No.8*

s & d: ... *September 18. 1901*

(305 × 285)

This has a circular top, four legs, square plan underframing and X-plan stretchers; there are brackets between the top and each leg. This design was reused in 1902 [358], [359] & [363], and similar designs were made in 1907 [374] & [378]. Tables like this are shown in several published photographs of Voysey interiors, including a photograph of the hall at The Orchard, Chorleywood (see C. Holme, *Modern British architecture and decoration*, 1901, p.185).

[358] Design for a *table* for Mrs (sic) McKay, 1902

Plans, elevation & details

Scale: 1in to 1ft, FS

Insc: As above (*Mrs McKay* crossed out in pencil) &

3, with alternative diameter 5.0 roughly pencilled in

s & d: ... *March 1902*

On linen (405 × 300)

This is identical to a design of 1901 [357]. It was presumably for No.30 Shrewsbury Road, Birkenhead (see listing under [16]).

[359] Design for *table* for Mrs van Griusen (sic), 1902

Plans, elevations & details

Scale: 1in to 1ft, FS

Insc: As above, 3 & (in faint pencil) *Mrs (sic) Mac Kay*

3ft 8

s & d: ... *March 1902*

On linen (405 × 300)

This is the same as a design of 1901 [357]. It was presumably intended for No.37 Bidston Road, Birkenhead (see [16]).

[360] Design for a *dining table* for Mrs van Griusen

(sic), 1902

Plans & details

Scale: 1in to 1ft, FS

Insc: As above, 9 & (in pencil) *reduce to 4 $\frac{1}{6}$ for Mr*

Moore

s & d: ... *March 1902*

On linen (405 × 480)

This is identical to a design of 1900 [356]. It was for No.37 Bidston Road, Birkenhead, and can be seen in a published photograph of the dining-room (see [16]).

[361] Design for a side *table* for C. E. S. Phillips

Esquire, 1902 (2):

1 Elevations & details

Scale: 1in to 1ft, FS

Insc: As above & *To be in picked oak & oiled*

s & d: ... *May 1902*

On linen (275 × 520)

2 Same as No.1, but with suggested amendments lightly sketched in: the addition of 3 drawers & of raked mouldings on the underframing

BB, 1902, p.45: House for C. E. S. Phillips at

Shooters Hill, Kent

This has a long, narrow, rectangular top and H-shaped stretchers. Joints are secured by wooden pins. It was presumably intended for Phillips's house at Shooters Hill, Kent, which in Voysey's own address book is called Castle House. The amendments in No.2 correspond to the design for a table for H. W. Sanderson, 1904 [365].

[362] Design for *table* for verandah for Mrs van Griusen

(sic), 1902

Elevations & details

Scale: 1 $\frac{1}{2}$ FS, FS

Insc: As above

s & d: ... *July 3 1902*

On linen (285 × 570)

This has a rectangular top, 6ft 6in by 1ft 6in (with 1ft 10in pencilled in), and four legs with H-plan stretchers. Joints are secured by wooden pins. It was presumably for No.37 Bidston Road, Birkenhead (see [16]).

[363] Design for a *table* for H A Voysey Esq, 1902

Plans, elevation & details

Scale: 1in to 1ft, FS

Insc: As above

s & d: ... *July 14 1902*

On linen (405 × 285)

This is identical to a design of 1901 [357].

[364] Design for an *oak table*, 1903 (2):

1 Half-plans, half-elevation, half-section & details

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

Insc: As above & *No nails or screws to be used in construction*
w/m: 1903

2 Same as No.1 [Fig.79]

Insc: (additionally) *Nielsen £3.15.0*

s & d: ... *Decr 30 1903*

On linen

The top is circular and rests on four curved supports; the ends of these slot into a cylinder which is wedged between two hemispheres; the cylinder is supported by four more curved supports, which are also slotted into it. A table like this can be seen in published photographs of Hollymount, Knotty Green, nr Beaconsfield (see [10]).

[365] Design for a side *table for H W Sanderson* 1904 (2):

1 Elevations & details

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

Insc: As above, *to be in picked oak & oiled, If 2ft 9 wide £7.5 (it is shown as 1ft 3 $\frac{1}{2}$ in wide) Thallon £6.12.0 & Handles fitted to this table were made by E & R Gillins Hill St Birmingham*

s & d: ... *July 19 1904*

On linen (190 × 580)

2 Same as No.1, but without prices or names of manufacturers
(225 × 135)

BB, 1904, p.57: Alterations & additions & decorations at Selwood Lodge, Shanwell, near Staines

This is the same design as the one shown in [361].2.

It was probably intended for Selwood Lodge, Shanwell, nr Staines.

[366] Design for *table & chairs for Messrs Henry Briggs & Son and Co.*, 1905 (2):

1 Plans, elevations & details

Scale: 1in to 1ft, FS

Insc: As above, *For Institute at Whitwood collieries Normanton & 8 chairs Dining room | 6 for Library | 10 for reading room*

s & d: ... *March 31st 1905*

2 Same as No.1

Insc: (additionally) *Thallon's prices Table £7.0.0 | Chair £2.7.6*

s & d: ... *April 6 1905*

On linen (560 × 750)

The table has a long, rectangular top, six legs resting on ball feet and stretchers going lengthwise and crosswise. The chair has a rush seat and a splat pierced with a heart-shape. For information about the institute see [137].

[367] Design for a *dining table for the Essex & Suffolk Insurance Society*, post-1905

Plan, elevations, section & details

Scale: 1in to 1ft, FS

Insc: As above

w/m: 1905

(340 × 780)

This has a rectangular top and six legs. For information about the offices of the Essex & Suffolk Equitable Insurance Society see [80].

[368] Design for a *table*, 1906

Plan, elevations & details

Scale: 1in to 1ft, FS

Insc: As above, *To be left in well figured oak left clean without stain or polish & No.9*

s & d: ... *February 3 1906*

(370 × 775)

This has a rectangular top, four legs and H-plan stretchers. The base is screwed to the top.

[369] Design for a *table*, 1906 (3):

1 Plans & detail

Scale: 1in to 1ft, FS

Insc: *Thallon's price £9.0.0*

s & d: ... *Feb 9 1906*

Pencil (385 × 480)

2 Same as No.1

On linen (390 × 480)

3 Same as No.1

Insc: Alternative dimensions very roughly added in pencil

On linen (425 × 470)

This has a circular draw-top with a detachable centre leaf.

Design for a wood-hinged table which lets down from the wall, 1906

See [29].3

[370] Design for an *oak table for manager's room for the Essex & Suffolk fire office*, post-1907 (2):

1 Plan, elevation & details

Scale: 1in to 1ft, FS

Insc: As above & *Capel House New Broad St. City*

s & d: ... *March 13 1907*

On linen (415 × 560)

2 Same as No.1, but undated

(415 × 555)

This has a rectangular top and eight legs resting on ball feet. Stretchers run lengthwise and crosswise, and the two end crosswise stretchers are curved.

There are published photographs showing this table in situ (see [80]).

[371] Design for a *drawing room side table for E. J. Horniman Esqre M.P.*, 1907 (2):

1 Plan, elevations & details

Scale: 1in to 1ft, FS

Insc: As above & *at Garden Corner Chelsea*

s & d: ... *May 3 1907*

(300 × 445)

2 Same as No.1

Insc: (additionally) *Nielsen's price with bronze ball feet £4.3.0 | With oak (ditto) £3.16.0 & These copper balls were ordered from Mr. Reynolds May 6th by C. F. A. Voysey*

s & d: ... *May 15 1907*

On linen (325 × 440)

This is a rectangular table, with stretchers and ball feet. For information about Garden Corner, Chelsea, London, see [66].

[372] Design for a *circular folding table for E. J. Horniman Esquire M.P.*, 1907 (2):

1 Plan, elevation & details

Scale: 1in to 1ft, FS

Insc: As above & *To be made in oak entirely without metal of any kind*

s & d: ... *May 6 1907*

On linen

2 Same as No.1 [Fig.80]

s & d: ... *May 16 1907*

On cartridge

Lit: *AR*, LXX, 1931, p.95 (photograph)

This has two fixed legs and four gate legs, with two segmental flaps. Each leg is connected to a short central column by one straight and one shaped stretcher, and the gate legs have pins which fit into grooves on the underside of the top. This was for Garden Corner, Chelsea Embankment, London, and there are published photographs showing it in situ (see [66]).

[373] Design for *reading room table for Messrs Hy Briggs Son & Co.*, 1907 (2):

1 Half-plans, elevation & details

Scale: 1in to 1ft, FS

Insc: As above & *for Institute Normanton*

s & d: ... *May 10 1907*

On linen (370 × 560)

2 Same as No.1

Pencil with yellow wash on tracing paper (400 × 570)

This has a rectangular top, six legs resting on ball feet and stretchers running lengthwise and crosswise. For information about the institute at Normanton see [137].

[374] Design for *table for smoking room for Messrs Briggs Son & Co.*, 1907

Plans, elevation & details

Scale: 1in to 1ft, FS

Insc: As above & *at Institute*

s & d: ... *May 10 1907*

On linen (325 × 275)

This is similar to a design of 1901 [357] and even closer to another design of 1907 [378]. For information about the institute at Whitwood see [137].

[375] Design for *dining room table for Messrs Briggs Son and Co.*, 1907

Plan, elevation & details

Scale: 1in to 1ft, FS

Insc: As above, *for Institute ... Normanton & Nielsen's price £8*

s & d: ... *May 13 1907*

On linen (390 × 565)

This is very like the table for the reading room in the institute [373]. For information about the institute at Whitwood see [137].

[376] Design for *tables for basement office for Essex & Suffolk Equitable Insurance Society*, 1907 (2):

1 Plans, elevations, section & details

Scale: 1in to 1ft, FS

Insc: As above & *Capel House*, with Reynolds drawer handles specified

s & d: ... *May 16 1907*

(560 × 390)

2 Same as No.1

On linen (575 × 285)

These have rectangular tops, two or three drawers, four legs on ball feet and stretchers running crosswise and lengthwise. For information about the offices of the Essex & Suffolk Equitable Insurance Society see [80].

[377] Design for a *table for the Essex & Suffolk Equitable Insurance Society*, 1907

Plan, elevation, section & details

Scale: 1in to 1ft, FS

Insc: As above & *Capel House E.C.*, with Reynolds bronze ball feet specified

s & d: ... *June 5 1907*

On linen (170 × 750)

This has a small, rectangular top, four legs, a tray or shelf with moulded underframing and a clamped, sliding tray with a bronze knob which fits underneath the top. For information about the offices of the Essex & Suffolk Insurance Society see [80].

[378] Design for a table, 1907 (2):

1 Plans, elevation & details

Scale: 1in to 1ft, FS

s&d: ... June 12th 1907

On linen (400 × 240)

2 Same as No.1, but undated

Insc: 6 seats of 2' 13"

w/m: 1905

(430 × 330)

This design is similar to a design of 1901 [357] and to another design of 1907 [374].

[379] Design for an oak table for Messrs Hy Briggs & Co., 1908 (2):

1 Plan, elevation & detail

Scale: 1/4FS, FS

Insc: As above & At Normanton Yorkshire

s&d: ... April 10th 1908

Pencil (365 × 765)

2 Same as No.1

On linen (365 × 770)

This has four legs and is circular when two segmental flaps are raised. When raised, these are supported on diagonally opposite legs which pivot on the frame. For information about the institute at Whitwood see [137].

[380] Design for a table for Miss McKay, 1909 (3):

1 Plan & details

Insc: As above

s&d: ... February 9 1909

On linen (365 × 500)

2 Same as No.1

On linen (500 × 410)

3 Same as No.1, but without inscription & undated
On linen (365 × 585)

This design has a circular draw-top with two detachable centre leaves. It was presumably intended for Hollyhurst, Shrewsbury Road, Birkenhead (see p.20).

[381] Design for a dining table, 1909

Half-plans, elevations, section & details

Scale: 1/8FS, FS

Insc: As above, To be made in Austrian oak (Austrian crossed through in pencil) not to be stained or polished & No.10

s&d: ... Sept 30 1909

On linen (530 × 365)

This has a rectangular top, four legs and H-plan stretchers. The base is screwed to the top.

[382] Design for a table, 1909 (2):

1 Plan & details

Scale: 1in to 1ft, FS

s&d: ... July 2 1909

On linen (410 × 520)

2 Same as No.1

Insc: For 10 people & No.11

(390 × 560)

This is a circular draw-leaf table with a detachable centre leaf.

[383] Design for a table, showing alternative treatments for various details, 1912

Plan, part-elevation & details

Scale: 1/4FS, FS

s&d: ... December 16 1912

Alternative circular and octagonal tops are shown. There are eight legs, with octagonal underframing and diagonal stretchers supporting a central circular tray. In the elevation the table edge is straight, the underframing and stretchers have raked mouldings and the edge of the tray has a cavetto moulding. But details of alternative mouldings are given, together with a suggested moulding for the table edge.

[384] Designs for tables for C. T. Burke Esquire (2):

1 Plan, elevation & details of a rectangular table & details of an octagonal table

s: ... 73 St James's St. S.W.1

2 Half-plans, elevations & details of a rectangular table

1-2 Scale: 1/4FS, FS

Insc: As above & To be made in English oak left in the white
(580 × 355)

BB, 1919, p.88: Several pieces of furniture for C. T. Burke; 1923, p.93: Various articles of furniture for C. T. Burke

All the designs show tables with trays or shelves. In No.2 the underframing of the shelf is shaped and has raked mouldings, whereas in No.1 the underframing of shelf and top has raked mouldings but is straight. In No.1 the legs also have raked mouldings, whereas in No.2 they are faceted. In both designs the edges of the shelf are beaded.

[385] Design for a kitchen table for S. C. Turner Esq.

Plan, elevations, section & details

Scale: 1in to 1ft, FS

Insc: As above, At the Homestead Frinton-on-Sea & to be made in oak, with Elsley knobs specified
(295 × 565)

This has a rectangular top, four legs and a drawer at each end. For information about The Homestead see [41].

[386] Design for a table

Plans & detail

Scale: 1in to 1ft, FS

Pencil (325 × 405)

This is a circular draw-leaf table with two detachable centre leaves.

[387] Design for a table

Plan & details

Pencil (333 × 570)

This is a circular draw-leaf table with six detachable centre leaves.

[388] Design for a table

Plans, elevation & details

Scale: 1in to 1ft, FS

Insc: As above

(380 × 285)

This has a circular top, with brackets between the top and the four legs, X-plan stretchers and square-plan, shaped underframing.

[389] Design for a table

Plan, elevation & details

Scale: 1/4FS

(375 × 565)

This has a circular top, five legs, one of them in the centre, and X-plan stretchers.

Table lamp

See Lamps [294]-[299]

[390] Design for a toilet glass, 1906, reused 1908 (2):

1 Half-plan & half-elevation, with a lightly pencilled amendment giving 1 knob instead of 2 knobs per drawer

Scale: FS

Insc: With a note referring to the plain rims of the drawers, This is not right please add moulding as before
s&d: ... May 8 1906

On linen

2 Half-plan & half-elevation; in addition to the design for a toilet glass there is a half-elevation of the head of the double glass

Scale: FS

Insc: As above, with suggested amendments to the design of the toilet glass, giving deeper drawers & a longer mirror with a slightly differently shaped top

s&d: ... February 3 1908

On linen

The toilet glass has a swing mirror fixed by an Elsley, heart-shaped wing nut and two drawers, each with a pair of knobs. This design is similar to earlier designs: similar toilet glasses were illustrated in *Decorative Kunst*, I, 1897, p.258 and in *The Artist*, XXVI, 1899, p.178 and *Studio*, XVIII, 1900, p.45. This design is also similar to an undated design [392]. At the RIBA there is a mounted photograph showing a similar toilet glass, the mount inscribed on the back 'Toilet glass £2.15.0'.

[391] Design for a toilet glass for A. H. van Gruisen, c.1919 (4):

1 Details

Scale: FS

Insc: for A. H. van Gruisen

s: ... 73 St James's St S.W.1

Pen on detail paper (745 × 680)

2 Same as No.1, but without inscriptions

Pencil on detail paper (760 × 680)

3-4 Blueprints of No.1

The design incorporates a swing mirror supported on a ratchet and a drawer with a single handle. Decorative effects include turned supports, shaped rails with raked mouldings and a carved bird's head terminating the ratchet. The design must be c.1919, because it is one of a set of designs of that date for A. H. van Gruisen (see [232] & [255]). It was probably for Hambledon Hurst, Hambledon (see [48]).

[392] Design for a toilet glass

Side elevation & half-front elevation

Pencil

This has a swing mirror, fixed by a heart-shaped wing nut, and a single drawer with two bronze knobs. It can be compared to designs of 1896, 1899 and 1906 (see note to [390]).

[393] Design for a toilet table for R. W. Essex Esqre, 1902 (2):

1 Half-plans, elevation, section & details

Scale: 1in to 1ft, FS

Insc: As above & Thallon £16.10.0 without long drawer

s&d: ... December 13 1902

2 Same as No.1

s&d: ... December 16 1902

On linen

The table has a shaped top, a kneehole and on each side a pair of drawers on a stand. The superstructure consists of a hinged mirror supported on a ratchet, flanked on each side by three drawers on a stand. This design was reused 1905 [394] and 1912 [395]. At the RIBA there is a photograph corresponding to this drawing which is inscribed on the back of the mount 'Toilet Table £16.0.0'.

[394] Design for a *toilet table* for *A H van Gruisen Esquire*, 1905

Half-plan, elevation, section & details

Scale: 1in to 1ft, FS

Insc: As above & 5

s & d: ... *December 21 1905*

This is the same as a design of 1902 [393]. It was presumably for No.37 Bidston Road, Birkenhead (see [16]).

[395] Design for a *toilet table* for *Miss McKay*, 1912 (2):

1 Half-plans, elevation, section & details

Scale: 1in to 1ft, FS

Insc: As above, with Reynolds fittings specified

s & d: ... *October 18 1912*

On linen

2 Same as No.1, but with another detail

s & d: ... *October 20 1912*

On linen

This is the same as a design of 1902 [393]. It was presumably for Hollyhurst, Shrewsbury Road, Birkenhead (see p.20).

Design for a *toilet table* & drawers combined, post-1913

On same sheet as combined bedroom bookcase & bureau [192]

[396] Design for a *toilet table*, 1921

Half-elevation

Scale: 1/4 FS

Insc: As above, for *C. T. Burke* & No.704 (referring to a drop handle)

s & d: ... *Decr 2 1921*

Pencil on detail paper (280×225)

This appears to be a modification of a design for a table for *C. T. Burke* [384].2. It is the same as the latter except for the proportions, the addition of two drawers, the underframing beneath the drawers, which is shaped and has raked mouldings like the underframing underneath the shelf, and some extra beading round the top and round the shelf.

[397] Design for a *towel horse* to be made in mahogany, 1889

Elevations & details

Scale: 1/8 FS, FS

Insc: As above & *Not to be stained or polished*

s & d: ... *June 21. 1889*

(220×360)

This is a very plain design.

[398] Design for a *towel horse*, 1901

Elevations & details

Scale: 1/8 FS, FS

s & d: ... *Decr 1901*

On linen (170×280)

This is almost the same as a design of 1889 [397].

Design for a *towel horse*, 1902

On same sheet as wardrobe & bedside table [403]

[399] Design for a *towel rack* for *E J Horniman Esqre M.P.*, 1907

Half-plan & elevation

Scale: FS

Insc: As above

s & d: ... *May 7 1907*

On linen (355×565)

This has three hinged rails. It was presumably for Garden Corner, Chelsea Embankment (see [66]).

Design for a *towel rack*, 1916

On same sheet as chest of drawers [234]

[400] Design for an *umbrella stand* ... for 28 umbrellas for *E J Horniman*, 1907

Elevation & details

Scale: 1in to 1ft, FS

Insc: As above, with decorative bronze birds by *W. B. Reynolds* specified; verso *Garden Corner originals*

s & d: ... *April 20 1907*

Each of the six uprights is terminated by a bronze kingfisher finial. For information about Garden Corner, Chelsea Embankment, see [66].

[401] Design for an *umbrella stand* for the *Essex & Suffolk Equitable Insurance Society Ltd*, 1908

Elevations & details

Scale: 1in to 1ft, FS

Insc: As above & *New Broad Street E.C.*

s & d: ... *Sept 21 1908*

On linen

Many aspects of this design are similar to a design of 1907 [400].

Veranda seat

See [328]

Veranda table

See Tables [362]

[402] Design for an *oak wardrobe* for *Mrs C. F. A. Voysey*, 1901

Half-plans, elevations, section & FS details

Insc: As above, *To be left clean without polish or stain & Thallon £8.15.0 complete | £8 without knobs*

s & d: ... *August 10 1901*

(335×400)

This shows a hanging cupboard with a panelled door and a drawer underneath. It was presumably for The Orchard, Chorleywood.

[403] Designs for a *wardrobe, bedside table & towel horse* for *R. E. Essex Esquire*, 1902 (2):

1 Plans, elevations, sections & details

Scale: 1in to 1ft, FS

Insc: As above & (against wardrobe) *Hanging cupd both sides & drawers in the middle for Burke*, (against

bedside table & against towel horse) *as it stands for Burke*

s & d: ... *December 14 1902*

2 Same as No.1, but without as many inscriptions

s & d: ... *Decr 1902*

On linen

The wardrobe has a hanging cupboard with a mirror-fronted door. This is flanked by cupboards with panelled doors: one contains shelves and trays and the other contains shirt drawers, with heart-shaped cut-outs. Beneath the cupboards are two deep drawers. The bedside table has a cupboard with a panelled door and a small drawer above. It is similar to a design of 1914 [174]. The towel horse rests on ball feet, and the three top rails are terminated at either end by carved silhouettes representing elephants' heads. A towel horse like this is shown in a mounted photograph at the RIBA; the back of the mount is inscribed 'Towel rail £2.5.0'. The inscription on No.1 indicates that the drawing was reused for designs for *C. T. Burke*, presumably for Hollymount, Knotty Green [10].

[404] Design for a *wardrobe*, post-1902

Two half-plans, half front elevation, side elevation,

half-section, 2 sections, elevation of drawers & details

Scale: Probably 1in to 1ft, FS

w/m: 1902

(545×550)

This is very similar to a wardrobe designed in 1902 [403], but the central hanging cupboard goes right down to the ground, instead of having a drawer underneath, and has a raised top of semicircular section. It may be the wardrobe for *C. T. Burke* which is referred to in an inscription on [403].

[405] Design for a *wardrobe*, 1906

Plan, elevation, section & details

Scale: 1in to 1ft, FS

Insc: As above, *14 Briardale Gardens Hampstead & Nielsen £6.3.0*, with *Elsley & Wragge* metal fittings specified

s & d: *C. F. A. Voysey Architect 23 York Place W*

20 Oct 1906

(450×310)

This is a hanging cupboard with a panelled door.

Voysey lived for a short time at No.14 Briardale Gardens, Hampstead, before moving to Chorleywood.

[406] Design for an *oak wardrobe*, 1907 (2):

1 Elevation, section & details

Scale: 1in to 1ft, FS

Insc: As above, with types of metal fittings by

Reynolds & Elsley specified

s & d: ... *September 22 1907*

(415×425)

2 Same as No.1

On linen (420×440)

This has a pair of panelled cupboards: one is a hanging cupboard and the other contains shelves. Beneath the cupboards are two drawers.

[407] Design for a *wardrobe* for *Mrs Barendt*, 1913

Half-plans, elevation, sections & details

Scale: 1in to 1ft, FS

Insc: As above, *At White Cliff South Foreland & in yellow pine painted white enamel outside & stained yellow inside*, with Reynolds fittings specified

s & d: ... *July 2 1913*

(380×755)

This has a hanging cupboard with a panelled door.

On each side of this are four drawers surmounted

by cupboards with panelled doors. For information

about the house at South Foreland see [121].

[408] Design for a *wardrobe*, c.1913-14 (10):

1 Elevation & details [Fig.81]

Scale: 1in to 1ft, FS

Insc: *Wardrobe with pier glass on one side & shelves on the other and six top panels carved, all to be in oak left free from stain or polish & (in pencil) 5*

s & d: ... *August 1914*

On linen (255×380)

2 Same as No.1, except that the carving in the panels is not shown

Insc: (additionally) *No.2273.AH, No 2 & £27.10.0*

(245×350)

3 Details of carved panels

Scale: FS

Pen

4-10 Details of carved panels

Pencil (380×240)

Lit: *B.A. LXXX*, 1913, p.222 (illus. of elevation & details)

This has a pair of cupboards with panelled doors.

The six panels at the tops of the doors are carved in

relief with figures of angels. Beneath the cupboards

are two drawers.

[409] Design for a *wardrobe*, with amendments

lightly sketched in

Elevations & details

Scale: 1in to 1ft, FS

Insc: ? *Drop handles | Get estimate oak balls*, with

Reynolds fittings specified

(560×340)

This shows a cupboard with a glass-fronted door, with

two short drawers and one long drawer beneath. The

amendments involve making the two short drawers

into a single long drawer and adding oak ball feet.

[410] Design for wash stand for Mrs C. F. A. Voysey, for oak looking glass frame & for small oak table, 1901 Plans, elevations & details

Scale: 1in to 1ft, FS

Insc: As above, *The Orchard Chorley Wood*, (referring to wash stand & table) in oak left clean & (referring to wash stand) *Coote's price £3.16.0*

s & d: ... July 20 1901

The table is a plain design with a rectangular top. The looking glass has a moulded, rectangular frame and is fixed to the wall at the back of the frame. The washstand has two drawers, towel rails at either end and a superstructure supporting a brass rod for a curtain. This design was reused 1908 [413]. At the RIBA there is a mounted photograph of a washstand like the one in this drawing which is inscribed on the back 'Small washstand £3.10.0' which suggests that the design went into commercial production.

Design for a washstand for R. W. Essex, 1902-03

On same sheet as four-poster oak bedstead [170]

[411] Design for a washstand, 1906 (3):

1 Half-plans, elevations, section & details

Scale: 1in to 1ft, FS

s & d: ... May 9 1906

On linen

2 Same as No.1, but undated

Insc: *Nielsen's price £7*

3 Same as No.1, but undated

On linen

This has two small cupboards with double doors, three hinged towel rails at either end and a superstructure consisting of a back-board with corner posts and a shelf supported on a pair of posts.

[412] Design for a washstand, 1907

Plans, elevations & details

Scale: 1in to 1ft, FS

Insc: *Nielsen's price £5*

s & d: ... May 15 1907

On linen (580×580)

This has three hinged towel rails at either end and an open superstructure with corner posts, with two more posts supporting a shelf.

[413] Design for a wash stand for C T Burke, 1908

Plan, elevation & details

Scale: 1in to 1ft, FS

Insc: As above, with Elsley knobs specified

s & d: ... March 26 1908

On linen (775×390)

This is the same as a design of 1901 [410]. It was for Hollymount, Knotty Green, nr Beaconsfield, and can be seen in situ in a photograph reproduced in *Moderne Bauformen*, 1911 (see [10]).

[414] Preliminary design, almost as executed, for a washstand & amendments corresponding to the executed design for Miss McKay, 1912 (6):

1-2 Preliminary design

1 Half-plans, elevations, section & details

Scale: 1in to 1ft, FS

Insc: As above & *and looking glass*, with metal fittings & their prices listed

s & d: ... Octr 20 1912

2 Same as No.1, but with fewer details & undated

On linen (555×505)

3 Design, almost as executed

Half-plans, elevations, section & details

Scale: 1/8FS, FS

Insc: As above & *N.B. The sycamore (sic) is not on any account to be stained but must be left in the white*

s & d: ... October 29 1912

On linen (370×755)

4-6 Showing amendments corresponding to executed design

4 Same as No.3, but without signature or date & with additional details showing minor amendments corresponding to the executed design

w/m: 1911

(565×470)

1-4 Insc: As above & *at Hollyhurst Shrewsbury Rd Birkenhead*

5 *Variations on design*, showing the same details as the additional details shown in No.4

Insc: As above

s & d: ... 8th November 1912

On linen (175×395)

6 Detail of hinge, corresponding to executed design & to a detail in No.1

Scale: FS

Insc: As above & *To be returned to C. F. A. Voysey ... Decr 1912*

In Nos.1 & 2 the bottom stage of the washstand has two cupboards with a long drawer above and a pair of hinged towel rails at each side. The cupboard doors are shown with or without elaborate strap hinges. The upper stage of the washstand consists of a cabinet with double doors and with a top which lifts up, supported on quadrants, like a lid. This cabinet contains a glass surface for washing things, with glass panels at the back and sides. A looking glass is fixed to the inside of the top. In No.3 the bottom stage of the washstand is similar to Nos.1 & 2, but there is a movable sycamore top instead of the glass surface. The upper stage is more conventional: it has a back-board and partly enclosed sides, with a shelf and cup hooks for a curtain rod.

The executed design is illustrated in a photograph at the RIBA which is inscribed on the back 'Made by F. C. Nielsen'. The upper stage is no longer partly enclosed, as in No.3, but has four angle posts supporting the shelf and curtain rod, and the movable top appears to be of marble instead of sycamore, with hollows on the underside to provide a hand-hold. At the V & A there is a drawing dated 16 October 1912 (E.285 1913) which corresponds to Nos.1 & 2. For information about Hollyhurst, Shrewsbury Road, Birkenhead, see p.20.

[415] Design for a washstand, 1914

Half-plans, elevation, section & details

Scale: 1/8FS, FS

Insc: Reynolds metal fittings specified

s & d: ... August 1914

Pen with yellow wash on tracing paper (560×475)

This is related to a design of 1912: it corresponds to the design shown in [414].4, without the additional details showing minor amendments.

Work cabinet

See Ladies' work cabinet [292]

[416] Design for a writing cabinet for W. Ward Higgs Esq., 1900

Half-plans, elevations, section & detail [Fig.83]

Scale: 1in to 1ft, FS

Insc: As above, *to be made in oak & left clean & Coote's price £17.0.0*

s & d: ... Sept 1900

This is in the form of a bureau with a single bookshelf on its flat top and with angle posts at the front reaching to the level of the bottom of the bookshelf. The writing flap is supported on a quadrant and has elaborate hinges which incorporate birds and berries in their design.

[417] Design for a writing cabinet, 1905 (2):

1 Half-plans, elevations, section & details

Scale: 1in to 1ft, FS

Insc: As above, with Reynolds drop handles specified w/m: 1903

2 Same as No.1, but with additional inscription beside detail of flap *The quadrant suitable for this to be submitted for approval C.F.A.V.*

s & d: ... March 3 1905

On linen

This is very similar to a design of 1900 [416], but without the elaborate hinges.

[418] Design for a writing case, 1902 (2):

1 Elevation & detail [Fig.82]

Insc: As above, with materials labelled

s & d: ... Sept 29 1902

On linen (755×565)

2 Sections

s & d: ... Sept 30 1902

On linen

1-2 Scale: FS

Lit: *Catalogue of the Arts & Crafts Exhibition Society*, VII, 1903, No.394c; *House & Garden*, III, 1903, p.211 (photograph)

This has slightly tapering sides, a drop-front cupboard above and an open shelf, presumably for books, below. The front of the cupboard is decorated with three inlaid panels of ebony, mother of pearl and coloured wax. It was made by A. W. Simpson. A paper case of a similar form was designed in 1896 [317], and another was illustrated in *Studio*, VII, 1896, p.215.

[419] Design for writing desk for W. Ward Higgs Esquire, 1901

Half-plans, front & end elevations, cross-section, half longitudinal section & details

Scale: 1in to 1ft, FS

Insc: As above, *To be in oak left clean & fitted with lock key & escutcheon from W. B. Reynolds & Nielsen's price without lock or drawers £11.10.0 | with 3 drawers £12.10.0*

s & d: ... Decr 1901

(350×560)

2 Same as No.1

On linen (350×560)

A drop-front writing cabinet rests on the rear half of a stand, with in front of it a flat ledge with enclosed sides. The lowered front forms a sloping surface resting on the edge of this ledge. At the front of the stand angle posts reach half-way up the cabinet.

[420] Design for a writing table for R. W. Essex Esqre, 1896, & design for an addition, 1903 (3):

1 Design for writing table

Plan, elevation, section & details

Scale: 1in to 1ft, FS

Insc: As above & *Coote's price in oak stained green £19.0.0. Without quadrants handles or stain £17.10.0. £15 without knobs & handles*

s & d: ... October 5 1896

(575×455)

2-3 Design for addition to writing desk

2 Section of existing cabinet & elevation, section & details showing additions

Scale: 1in to 1ft, FS

Insc: As above & *to be in oak left in white*

s & d: ... April 2 1903

On linen (525×180)

3 Same as No.2, but on a drawing section of the existing writing table
Pencil & yellow wash on tracing paper (320×390)

Lit: *Dekorative Kunst*, I, 1897, p.261 (photograph of original writing table)
The writing table has four tall angle posts supporting a canopy, with shaped stretchers at the sides. Beneath the canopy is a recessed writing cabinet. This has a drop front on a quadrant, with drawers above and a bookshelf below. The addition consists of a bookshelf, with a pair of drawers at the bottom of it. This rests on top of the canopy.

[421] Design for a writing table for A. Sutro Esquire, 1896

Half-plans, elevation, sections & details [Fig.85]

Scale: 1/8 FS, except details

Insc: As above & Gribble's price instained in oak | with circular columns £24.0.0 | (ditto) octagonal (ditto) 27.0.0 | staining & polishing £2 extra | lock plates 1.2.0 s & d: ... December 9 1896 (585×565)

This is of the pedestal type. Above each pedestal is a stand with angle posts supporting a nest of drawers, and above the kneehole is a desk with a lid. This was probably for a house at Studland Bay, Dorset (see [128]).

[422] Design for a ladies writing table, pre-1899

Half-plan, half-elevations, section & details

Scale: Appears to be 1in to 1ft, FS (not marked)

Lit & reprd: *The Furnisher*, I, 1899, p.98

This has four tall angle posts and stretchers at the sides and at the back, the ones at the back decorated with inlaid lead heart-shapes. Beneath the flat table top are two shallow drawers flanking a kneehole, and above it are a desk with a lid and a superstructure consisting of four small angle posts, a lunette-shaped backboard and two small drawers.

[423] Design for a writing table for Mrs Tingey, 1901

Plans, elevation, section, half-section & details

Scale: 1in to 1ft, FS

Insc: As above & To be made in oak left clean & slightly oiled

s & d: ... Jan'y 1901

BB, 1901, p.43: Alterations & decorations at 53

Campden Hill Court for W. H. Tingey

This has four tall angle posts supporting a drop-front writing cabinet. The front when lowered rests on slides, the ends of which are given carved silhouettes in the shape of elephants' heads. The front underframing of the cabinet is decorated with raked mouldings, and the rim round the flat top has shaped and raked mouldings. The writing table was probably for No.53 Campden Hill Court.

[424] Design for a writing table, post-1902

Elevation, section & details

Scale: 1in to 1ft, FS

Insc: As above & Nielsens price without hinges £10.0.0 in oak

w/m: 1902

This has four angle posts supporting a canopy. The table top projects, supported on brackets, beyond the front angle posts. Between the table top and the canopy are pigeonholes and a cupboard. The door of this cupboard has three strap hinges, one of which has a decorative cut-out depicting a shepherd and his family. This design is identical, except for an alteration to two of the three hinges, to a design of 1895. There is a drawing for the 1895 design at the V & A (E.274 1913), and the writing table itself is now at the V & A (W.6 1953). It was illustrated in *Studio*, VII, 1896, p.217, and in *Dekorative Kunst*, I, 1897, p.262.

Detail of writing table, 1904

On same sheet as details of portable lamp, bed, copper jug, sponge basket & soap dish [296]

[425] Design for a writing table for S. C. Turner, 1906 (2):

1 Half-plans, elevation, section & details

Scale: 1in to 1ft, FS

Insc: As above &, very faintly suggested but not fully printed out, for S. C. Turner Esquire; metal fittings by Reynolds & Elsley specified & their prices given; Nielsen's price without top part £8 with top part £12.7.0 & rough notes, Both sides to have drawers below desk & add. looking glass for Burke & One as this & one with glass This one to have 2 cupbds & no drawers s & d: ... February 12 1906

2 Same as No.1, without many of the inscriptions

On linen (460×770)

This is of the pedestal type with drawers on one side and a cupboard on the other. Above each pedestal is a small cabinet, with a drop-front cupboard and an open shelf underneath. The ends of the table top, and the supports flanking the kneehole, are curved; all the cupboards have strap hinges. It was probably for The Homestead, Frinton (see [41]), and the inscription on No.1 indicates that the design was reused for C. T. Burke, presumably for Hollymount, Knotty Green, nr Beaconsfield [10].

[426] Design for a writing table for the Essex & Suffolk Equitable Insurance Society, 1910

Half-plans, elevation, section & details

Scale: 1in to 1ft, FS

Insc: As above, To be made in Austrian oak left in the white & 0/8382, with Reynolds fittings specified s & d: ... April 1 1910

On linen (255×770)

This design is identical to the lower part of a design of 1906 for a writing table (see [425]). For information about the offices of the Essex & Suffolk Equitable Insurance Society see [80].

[427] Design for writing table, 1908

Elevations, section & details

Scale: 1in to 1ft, FS

Insc: As above & To be made in oak and left clean

s & d: ... July 19 1908

(360×775)

This is of the pedestal type, with three drawers each side, resting on ball feet. A superstructure rests on the back half of the table top, leaving a ledge at the front. This superstructure consists of a drop-front writing cabinet surmounted by a pair of drawers, with, on either side, a cupboard with an open shelf underneath. The lowered drop-front rests on the ledge.

Part III Graphic design

As far as possible these designs are arranged by subject. In some cases the subject is not clear. In these cases the drawings are put under one possible subject heading, with cross-references from other possible headings. Those drawings for which it has not been possible to find a subject at all have been put at the end in an 'Unidentified' section.

At the RIBA there is an exercise book with a black cover (225×170), in which are mounted specimens and proof prints of a number of graphic designs, together with a typed introductory essay and typed notes. This was probably intended for publication, and the title-page, which is handwritten, reads: ? Title "Symbolism in design (& a little moral philosophy)" | or "Ideas for bookplates & badges" | or "Some hidden meanings in form" | "Badges, bookplates, symbolism & philosophy". | With 80 (seventy & seventy nine crossed out) illustrations. | or "Bookplates, symbolism & philosophy" | By Charles Francis Annesley Voysey | 73 St James's St S.W.1. F.R.I.B.A. | 1930-32. When this book is referred to below, its title will be abbreviated to *Symbolism*.

Symbolism is closely based on 'Modern symbolism', a lecture which Voysey gave at the Carpenters' Hall in 1918 (see reports in *B.A.*, LXXXIX, 1918, pp.27-28, & *Builder*, CXIV, 1918, pp.156-157; a shorter version of this lecture was later published in *Builder*, CXXXVI, 1929, p.634).

[428] Design for an advertisement for Essex & Co's Wallpapers... 1896

d: Verso Stanmore Aug. 9. 1896

Pencil (175×125)

An angel holds one end of a scroll inscribed Essex & Co &c, the rest of which is wrapped around a globe. At the RIBA is a cutting from *Studio* showing the design as published.

[429] Two designs for an advertisement for Essex & Co

Proofs (225×155, 250×185)

Reprd: D. Gebhard, *Charles F. A. Voysey*, fig.3 (recto reprd)

Both designs are proofed on coloured paper in a darker shade of the colour of the paper: one is blue-green, the other green. They have an identical motif depicting an oak tree on the rectos, but the versos, which carry the wording of the advertisement, are slightly different. A BB entry for 1889, p.11, referring to advertisements for Essex & Co., may be connected with [429].

[430] Advertisement for Messrs Ben Parkes & Son Woodsetton Works Yorks near Dudley Makers of...

all wrought or case metalwork connected with fireplaces Proof (285×225)

The motifs include the firm's wares and stylized foliage.

[431] Design for an advertisement for Sanderson & Son: birds & berries with the letter S & the caption under Royal letters patent rough glazed papers washable 12 yds long & free from arsenic

Pencil, black ink & coloured washes on tracing paper (510×575), torn

[432] 48 circular, coloured badges, probably 1927 (5):

1 28 different badges, set out on 1 sheet

Pencil (495×765)

2-65 48 different badges, on 64 sheets; the 48 include the 28 shown in No.1

1-65 Insc: (on some badges) *For J. B. M. Hamilton*
s: (on some badges) *C. F. A. Voysey 1927*
Hand-coloured prints (mostly rectangular pieces of paper, but some circular, 100×100 approx.); the prints are in an envelope which is marked, in Voysey's writing, 18 (19 crossed out) *duplicate coloured badges, included in 75 January 12 1937*
The motifs include birds, animals, insects, flowers and ships.

Badges

See also Bookplates & badges [449]-[547]

[433] Design for a bill-heading for *C. Bechstein, Pianoforte Manufacturer, 40 Wigmore Street, London, pre-c.1895*
Pen (85×165, mounted on a sheet 390×280)
Mounted on the same sheet with the bill-heading is a copy of the bill as executed, which differs slightly from the design
f.62 of Vol.II of the Quarto Imperial Club volumes (q.v.)
The latest designs in Vol.II are of 1895. The bill-heading displays the coats of arms of royal patrons of Bechsteins.

[434] Design for a book cover for Vol.I of *The Studio*, 1893
Black wash on 2 pieces of buff paper backed with cartridge (335×170)
Symbolism No.8
Use, represented by a male figure holding the governor of a steam engine, kisses Beauty, represented by a female figure holding a lily.

[435] Design for a book cover for *The Kyrle Pamphlets No 1 St Paul's Cathedral*, c.1893
Proof (220×145)
This is as executed, and the the finished drawing is at the V & A.

[436] Design for a book cover for price list for *braids and trimmings* for Blank & Co. of Bremen, *Autumn 1894*
Pencil on tracing paper (310×255), torn
Lit: *Dekorative Kunst*, I, 1897, p.280 (a coloured drawing corresponding to [436] reprd)
Motifs include a picture of *the factory*, flowers, berries and birds and the monogram BB.

[437] *Q.I.C. Design for book covers to be printed on canvas*, 1895
Insc: Verso *Q.I.C. (20), March 13 1895, Book covers, C. F. A. Voysey*
s & d: ... *March 1895 C.F.A.V.*
Coloured washes on buff tinted paper (355×230)
f.45 of Vol.II of the Quarto Imperial Club volumes (q.v.)
Motifs include birds, leaves and flowers.

[438] Design for a book cover for *St Mary's Chatham Parish Magazine* for J. Tetley Rowe, c.1895
Proofs
BB, 1895, p.27: Magazine cover for J. T. Rowe (Chatham); 1895, p.27: Repairs & decorations at The Rectory, Chatham for Revd. J. T. Rowe
This shows a picture of the church in a heart-shaped frame, encircled by an oak tree with, below, fortifications and ships. There are also two heraldic shields.

[439] Unexecuted designs for a book cover for "The principals and practice of modern house construction . . .", edited by G. Lister Sutcliffe, published by Blackie & Son, c.1898 (2):
1 Insc: *The principals and practice of modern house construction . . . edited by G. Lister Sutcliffe . . . by Blackie and Son Limited . . .*
w/m: 1896
Pen & pencil (415×275)

2 Insc: *Modern House Construction*
Pencil (290×200)

No.1 shows as a decorative motif a single bird in its nest, whereas No.2 shows a pair of nesting birds. The book was published in 1898 with a different cover design.

[440] Unexecuted design for a book cover for *The Essays of Elia* by Charles Lamb published by *Newnes Ltd Southampton Street Strand WC MDCCCCH*
Pencil & green, yellow & red washes on tracing paper (250×175)
This is decorated with yellow hearts, from which spring red flowers with green leaves. The cover design of the published book is not by Voysey.

[441] Unexecuted designs for a book cover for *The works of Francis Bacon* published by *Geo Newnes, c.1902* (3):
1-2 Design showing pigs & acorns
Insc: *The works of Francis Bacon*
Pencil & yellow wash on tracing paper & pencil & yellow wash on cartridge (215×175)

3 Design showing vines
Insc: *Bacon's works*
Pencil & yellow wash on tracing paper (220×175)
The book was published in 1902 with the same cover design as the *Essays of Elia* by Charles Lamb (see [440]).

[442] Preliminary design & proof as executed for a book cover for *Reason as a basis of art* by C. F. A. Voysey published by *Elkin Mathews, c.1906* (2)
Pencil on card & proof (160×115 approx.)
The preliminary design incorporates a little bird and a flowering sprig, whereas the executed design is plain drawn lettering.

[443] Unexecuted design for a book cover for the *Rubaiyat of Omar Khayyam illustrated by Frank Brangwyn A.R.A., c.1910* (3):
1-2 Details
Pencil on detail paper (175×100, 290×175)
3 Finished drawing
Black & red pen, gold paint & pencil on card (190×125)
This design shows an angel bearing cymbals and emerging from a chalice ornamented with flaming hearts. The executed design, also by Voysey, is used for cover and title-page, depicts a flaming heart and vines, and is No.46 in *Symbolism*. There is a drawing for it at the V & A.

[444] Design for a book cover & title-page for *Individuality* by Charles Francis Annesley Voysey. And published by *Chapman and Hall Ltd. . . 1915 . . .* (2)
Proofs (110×85)
This is as executed. The same design is used for cover and title-page.

[445] Design for a book cover or title-page for *The Federation of British Industries - its work & organisation August 1917* (5):
1-2 Finished drawings
Pen & pencil on linen & pen & pencil on cartridge (250×175, 210×125)
3-5 Proofs showing lettering in black & red (260×190)
W. S. Barclay is listed in Voysey's address book, which is at the RIBA, with the Federation of British Industries as his business address. Barclay was (again according to the address book) a friend of P. A. Barendt.

[446] Design for a book cover for Vol.XXVII, No.17, July 1921, of *RIBA Jnl* (2):
1 Pencil (505×335)
2 On linen (455×380)
BB, 1921, p.91: RIBA Journal new cover

[447] Design for a book cover or title-page for *Catalogue of reference library of the Federation of British Industries* (5):
1-2 Finished drawings
Pen & pencil on linen & pen & pencil on cartridge (245×225, 275×180)
3-5 Proofs showing lettering in black & red (260×190)
See note to [445].

[448] Design, for a book cover or title-page for *I serve An essay on marketing problems by NASCO National Advertising Service . . .* (3):
1-2 Preliminary designs
1 Pencil on buff paper (190×140)
2 Proof (255×140)
3 Design
Proof with a small flier, also printed (225×120, 40×90)
This includes the motif of a feather with a scroll bearing the words *I serve*.

[449]-[547] Bookplates, badges & seals
These are generally small (100×100 approx.), but some are larger. They include proofs, pencil drawings and pen drawings. The supports vary, including cartridge, detail paper, tracing paper, linen and card.

[449] Design for a badge for the King Alfred School Society, 1898 (3)
Preliminary & finished drawings
One finished drawing insc. (verso) with description of symbolism; the same drawing s & d (verso) . . . *February 1898*
Reprd: *Modern bookplates and their designers, Studio* special number, winter 1898-99, p.25
No.7 in *Symbolism*
Another drawing of this design is at the V & A (289-1913 WM 10a). The school was in Ellerdale Road, Hampstead (see [70] & [458]).

[450] Design for a bookplate for Charles Stewart King, 1898
Finished drawing
s & d: Verso . . . *March 6 1898*
Reprd: *Modern bookplates and their designers, Studio* special number, winter 1898-99, p.25
No.34 in *Symbolism*

[451] Design for a badge or bookplate for the AWG (Art Workers Guild), 1899
Finished drawing
Insc: Verso *The Studio Friday*
d: Verso *June 3 1899*

[452] Design for a bookplate for Lily Maud & Charles Stewart King, 1899
Specimen
No.22 in *Symbolism*
There are no drawings or proofs.

[453] Design for a bookplate for Priscilla Mary Annesley Voysey, 1900 (5)
Preliminary drawing, finished drawing & specimens
s & d: (finished drawing) . . . *July 14 1900*
No.14 in *Symbolism*

- [454] Design for a bookplate for Beatrice Emily & James Morton, 1901
Specimen
No.33 in *Symbolism*
Lit: J. Morton, *Three generations in a family textile firm*, 1971, pp.177-178 (illus.)
There are no drawings or proofs.
- [455] Design for a bookplate for Kathleen Müntzer, 1905 (3)
Finished drawings & proof
One drawing s& d (verso) ... *January 1905*
Reprd: *Builder*, CXXVI, 1929, p.634
No.13 in *Symbolism*
- [456] Design for a badge for Archbishop Rowe, 1908 (3)
Finished drawings & proofs
One drawing s& d ... *Octr 25 1908*
- [457] Design for a badge or bookplate for the *Design Club*, c.1909
Specimen
Lit: *Builder*, XCVI, 1909, p.236; CXIV, 1918, p.156 (reprd, together with an announcement advertising a 'smoking concert' to inaugurate the new club)
No.26 in *Symbolism*
- [458] Slightly varying designs for a badge for King Alfred School, 1910 (4)
Finished drawings of 2 designs incorporating the motto *Ex corde vita* & finished drawing & specimen of 3rd design without motto; the specimen is executed in yellow & blue machine-embroidered silk
Finished drawing s& d ... *Feb 1910*
The specimen is pinned to a piece of notepaper with a letterhead incorporating the King Alfred School Society badge [449] with the words *Incorporated 1898 & No.24 Ellerdale Road, Hampstead London*
No.39 in *Symbolism* is one of the designs incorporating the motto
- [459] Design for the Imperial Arts League, executed as a badge in black & white or in embossed paper, 1911 (8):
1-7 Finished drawings & prints including 5 proofs blind embossed on white paper
One finished drawing s& d (verso) ... *May 16 1911*
No.42 in *Symbolism*
- 8 Alternative design for a badge for the Imperial Arts League, 1911
Finished drawing
s& d: Verso ... *June 1911*
d: (as part of design) 1911
- [460] Design for a bookplate for Violet MacNaughton, 1914
Finished drawing
s& d: Verso ... *June 22 1914*
No.17 in *Symbolism*
- [461] Design for a bookplate in black & gold for Joan Mary Naome Voysey, 1914 (6)
Preliminary drawing, finished drawing of black part of design & finished drawing of gold part of design, proof with black part of design on tissue paper laid over another part of design & proofs in black & gold combined
Preliminary drawing s& d (verso) *July 1914*
No.36 in *Symbolism*
- [462] Design for bookplate for C. A. Eccles Williams, 1914 (3)
Finished drawing, proof in black & yellow & proof in black & pink
Drawing s& d (verso) ... *October 20 1914*
No.23 in *Symbolism*
- [463] Design for a bookplate for Cynthia Mary & William Charles Barton, 1915 (2)
Finished drawings
One insc. (verso) ... *January 13 1915*
No.18 in *Symbolism*
- [464] Design for a badge, 1915 (4)
Preliminary drawing, finished drawing & proof
Finished drawing s& d (verso) *Jan 6. 1915*
No.1 in *Symbolism*
This is reproduced on the page opposite the title-page in *Individuality*, by C. F. A. Voysey, 1915.
- [465] Design for a badge or bookplate for Frank Spenlove-Spenlove, 1915 (3)
Finished drawings & proof
One drawing s& d (verso) ... *February 25 1915*
- [466] Design for a bookplate for George Bruce Gosling, 1915 (3)
Finished drawings & proof
One finished drawing s& d ... *August 1915*
No.25 in *Symbolism*
- [467] Design for a badge or letterheading for the Civic Survey of Greater London, 1915 (9)
Finished drawings, proofs & specimens
Reprd: *Builder*, CXXXVI, 1929, p.634
No.4 in *Symbolism*, the date is given in the inscription
- [468] Slightly varying designs for a seal for the Royal Medical Benevolent Fund, founded 1836, c.1915 (2)
Finished drawings
One drawing insc. on verso with note about estimates for wax seal & for embossed paper with & without *diaper*
BB, 1915, p.81: Seal for the Royal Medical Benevolent Fund F. Vigers
- [469] Slightly varying designs for badges in different sizes for the Liquor Traffic Central Control Board, 1916 (12)
Finished drawing for 1 design, finished drawing & proofs of a 2nd design & proofs of a 3rd design
Insc: On the verso of 3 proofs & on 2 separate cards with descriptions of the symbolism
One of the proofs s& d (verso) ... *1916*
Several drawings and proofs are coloured. Two designs are shown in *Symbolism*, No.24.
- [470] Design for a bookplate for Fanny Crompton, 1918 (4)
Preliminary sketch, finished drawing, proof & specimen
Insc: With notes on the symbolism
Finished drawing s& d ... *July 4 1918*
No.70 in *Symbolism*
- [471] Design for a bookplate for Phyllis Reynolds, pre-1918
Finished drawing
Reprd: *Builder*, CXIV, 1918, p.157
No.38 in *Symbolism*
- [472] Design for a bookplate for Arthur à Beckett Terrell, pre-1918, reused 1922 (5)
Preliminary sketch, finished drawing, proofs & specimen
Finished drawing s& d (verso) ... *June 8 1922*
Reprd: *Builder*, CXIV, 1918, p.157; CXXXVI, 1929, p.634
No.2 in *Symbolism*
Descriptions of the symbolism are also inscribed on the verso of the proofs.
- [473] Design for a bookplate for Margaret Annesley, 1922
Finished drawing
s& d: Verso ... *June 8 1922*
- [474] Design for a bookplate for Charles Thomas & Nancy Burke, 1920 (3)
Finished drawing & specimens
Drawing s& d ... *January 27 1920*
No.68 in *Symbolism*
- [475] Design for a bookplate or badge for Nellie & Elsa Osbaldiston, 1921
Finished drawing
s& d: Verso ... *September 7 1921*
No.58 in *Symbolism*
- [476] Design for a bookplate for Frederick R. E. & Isabel Emerson, 1921
Finished drawing
s& d: Verso ... *October 7 1921*
- [477] Slightly varying designs for a bookplate or badge for Arnold Mitchell, c.1922 (8)
Finished drawings & proofs
BB, 1922, p.93: Badge for A. P. Mitchell
- [478] Design for a bookplate or badge for the Brockley Permanent Building Society, c.1922 (2)
Finished drawing & proof
BB, 1922, p.93: Badge of Brockley Commercial & Recreation Associations
No.45 in *Symbolism*
- [479] Design for a bookplate for Laurence Ivan & Lucie Horniman, 1923
Finished drawings & proofs
d: (as part of design) 1923; finished drawings s& d *February 12 1923*
No.48 in *Symbolism*
- [480] Design for a bookplate for Inda Henderson, 1923
Finished drawing
s& d: Verso ... *June 1 1923*
No.49 in *Symbolism*
- [481] Design for a badge for Hillside Convent College, Farnborough, Hants, 1925 (9)
Finished drawings & proofs, accompanied by a letter from the convent originally enclosing Voysey's fee; the badge is used as a letterhead
One of the finished drawings d. (verso) ... *16th July 1925*
BB, 1925, p.97: Design for circular heading & badge for the Revd Mother Roantree of Hillside Convent College, Farnborough
- [482] Design for a badge for Priorsfield School, nr Puttenham, Surrey, c.1925
Finished drawing
BB, 1925, p.98: Design for badge for Priorsfield School
- [483] Design for a bookplate or badge for the Arts Club, 1926 (8)
Preliminary sketches, finished drawing & specimen
One preliminary sketch s& d C.A.F.V. *January 1926*
BB, 1926, p.97: Design for bookplate & badge for the Arts Club
Reprd: *Builder*, CXXXVI, 1929, p.634
The design can be executed in black on white and blind embossed on white paper. The black on white version is No.67 in *Symbolism*.
- [484] Design for a bookplate for Percy Heffer, 1927 (4)
Preliminary sketch, finished drawing & proofs
One proof insc. *The Ferretstone Press 6 Clements Inn W.C.2*
Finished drawing s& d (verso) ... *July 1927*
No.64 in *Symbolism*

- [485] Design for a letterheading incorporating a badge for Rosering Ltd, c.1928 (4)
One design drawing & 3 proofs
BB, 1928, p.100: Badge & heading for Rose & Ring for M. E. Webb
- [486] Design for a bookplate for William Inglis Jnr, pre-1929 (6)
Finished drawings & proofs [Fig.101]
Reprd: *Builder*, CXXXVI, 1929, p.634
No.50 in *Symbolism*
- [487] Design for a bookplate for Robert Donat, 1929 (6)
Preliminary sketches, finished drawings & proofs
One preliminary sketch d. *January 13th 1929*
No.54 in *Symbolism*
- [488] Design for bookplate for William Aumonier, 1929 (5)
Finished drawing, proofs & specimen
s&d: C. F. A. Voysey 1929
No.55 in *Symbolism*
- [489] Design for a bookplate for Walter Albert Nevill Macgeough Bond, 1929 (4)
Finished drawings & specimens
No.59 in *Symbolism*; the date is given as part of the inscription
- [490] Design for a bookplate for Leonard Rome Guthrie (3)
Finished drawings & proofs
s&d: C.F.A.V. 1929
No.53 in *Symbolism*
- [491] Design for a badge for the Royal Institute of International Affairs, c.1930
Unfinished drawing
BB, 1930, p.101: Advised on ventilation for the Royal Institute of International Affairs & designed badge
- [492] Designs for a badge & bookplate for the RIBA, c.1932 (4)
Pencil sketch, proof & 2 specimens
BB, 1932, p.104: Bookplate for RIBA
- [493] Design for a bookplate for Dora Isabel Williamson, 1935 (5)
Finished drawings & proofs
One of the proofs insc. on verso with description of symbolism; the same proof s & d (verso) C.F.A.V.
fecit April 1935
- [494] Design for a badge insc. *From Mabel Ritchie*, 1935 (4)
Finished drawing & proofs, 1 with the addition of gold
Drawing s & d (verso) ... *December 15 1935*
- [495] Design for a bookplate for Ernest Moore, 1937 (2)
Finished drawing & proof
Insc: Verso, with description of symbolism
s&d: Verso ... *March 28 1937*
- [496] Design for a bookplate for Dorothy à Beckett Terrell
Finished drawing
No.20 in *Symbolism*
- [497] Design for a bookplate or badge for the Arts Club (2)
Finished drawing & specimen
s: (on a piece of paper on which is described the symbolism of the design) *Sub hoc signo vinces*
The date of this design may be 1926, like another design for the Arts Club [483].
- [498] Design for a monogram for the Arts Club (4)
Finished drawings & specimens
No.66 in *Symbolism*
The date of this design may be 1926, like another design for the Arts Club [483].
- [499] Design for bookplate for Stanley Austin (4)
Finished drawings & specimens
- [500] Two alternative designs, for a bookplate for William Singer Barclay (5)
Finished drawing & proof of 1 design, specimens of the other
One design is No.40 in *Symbolism*
- [501] Design for bookplate for Beryl Barendt (3)
Finished drawings & specimen
No.37 in *Symbolism*
- [502] Design for a bookplate for P. A. & B. E. Barendt
Specimen
No.9 in *Symbolism*
There are no drawings or proofs at the RIBA, but there are a pen drawing and a proof at the V & A (E.296-1913 WM 10a).
- [503] Design for a bookplate for Margaret Barlow
Finished drawing
- [504] Design for a bookplate or badge for Bedgebury Park, Goodhurst, Kent
Finished drawing
- [505] Design for a bookplate for Helen Briggs (2)
Specimens in black & white & green & white
No.15 in *Symbolism*
- [506] Design for a bookplate for Frederick William Brown (5)
Preliminary sketches, finished drawing & specimens
One of preliminary sketches insc. on verso with description of symbolism
No.47 in *Symbolism*
- [507] Design for a bookplate for M.J.B. & E.A.B.(2)
Finished drawing & specimen
No.6 in *Symbolism*
- [508] Design for a bookplate for Florence Collins (2)
Finished drawing & proof
No.65 in *Symbolism*
- [509] Design for a bookplate for Denise Cowles
Specimen
No.32 in *Symbolism*
There are no drawings or proofs.
- [510] Design for a bookplate for Charles Cowles Voysey & the same design used for a bookplate for Denise & Charles Cowles Voysey (3)
Finished drawings & proof
Proof insc. (verso) *These arms were officially recognised & allowed at the Heralds' visitation of Devon in 1620, to the family of Voysey of Bovey Tracy Culhampton & Dartmouth*
No.73 in *Symbolism*
- [511] Design for a bookplate for Cornelia Cracknell
Finished drawing
No.62 in *Symbolism*
- [512] Design for a badge or sign for the Deptford Chamber of Commerce (2)
Specimens, showing the motif on the corner of an envelope
No.10 in *Symbolism*
- [513] Design for a bookplate for Rudolf Dircks
Finished drawing
No.3 in *Symbolism*
- [514] Designs for a bookplate for Richard Walter Essex (3)
Two preliminary sketches & a specimen [Fig.100] of a different design
Reprd: (specimen) D. Gebhard, *Charles F. A. Voysey*, fig.6
- [515] Design for a badge or seal for the Essex & Suffolk Equitable Insurance Society (2)
Specimens executed blind embossed on white paper
- [516] Design for a bookplate for Louis Gautier (4)
Finished drawing & proofs
- [517] Design in black & white & 4 colours for a bookplate for Robert Heywood & Margaret Dolores Haslam (3)
Finished drawing & proofs
- [518] Design for a bookplate for Theo Bulkeley Hyslop (3)
Finished drawings & proof
No.56 in *Symbolism*
- [519] Design for a badge or bookplate for K.H.
Finished drawing
- [520] Design for a bookplate for Harold Knight (3)
Finished drawing & proofs
No.63 in *Symbolism*
- [521] Design for a badge for Lincoln Grammar School (3)
Finished drawings
No.44 in *Symbolism*
- [522] Design for a badge or sign for the *Little Library*
Finished drawing
Methuen published a series of books called the *Little Library*.
- [523] Design for a badge & title for "Witchwork"
modern ornamental wrought iron work for Mitchell & Co Brockley SE (2)
Proof on coated paper in black on white & printed in orange on a grey folder
- [524] Design for a bookplate or badge for Andrew Noble Prentice
Finished drawing
s: Verso ... *73 St James's Street S.W.1*
No.75 in *Symbolism*
- [525] Design for a badge for the Quarto Imperial Club
Finished drawing
No.43 in *Symbolism*
This badge is used on the front cover of Vol.II of the Quarto Imperial Club volumes (q.v.).
- [526] Design for a bookplate for Phyllis Redfern
Preliminary sketch
The final design is No.74 in *Symbolism*
- [527] Design for a badge or bookplate for William Hugh Cowie Romanis
Finished drawing
No.57 in *Symbolism*
- [528] Design for a badge for a royal warrant holder showing a heraldic lion & unicorn design with the words *By Appointment*
Specimen
- [529] Design for a badge or bookplate for James Risken Russell (3)
Finished drawing & proofs
Drawing s. ... *73 St James's St S.W.1*
No.60 in *Symbolism*

[530] Design for a badge or bookplate for Harold Speed (2)
Finished drawing & proof
No.69 in *Symbolism*

[531] Slightly different designs for a badge for Trinity College of Music (2)
Finished drawings
These are accompanied by what appears to be a press cutting, showing a reproduction of one of the drawings.

[532] Design for a badge or bookplate for Henry van Gruisen (5)
Preliminary sketch, finished drawing & proofs
No.61 in *Symbolism*

[533] Designs for a bookplate or badge for Willhelmina Helena van Oosterwyk Bruyn (4)
Preliminary sketch & finished drawing of 1 design & finished drawings showing a different design

[534] Design for a badge or bookplate for Annesley Voysey (2)
Proofs
No.29 in *Symbolism*

[535] Design for a badge insc. 'Sub hoc signo vinces' (the Voysey family motto)
Proof, accompanied by a specimen piece of notepaper bearing the badge & the address *14 Briardale Gardens Platts Lane Hampstead London NW*
Voysey live briefly at No.14 Briardale Gardens before moving to Chorleywood.

[536] Design for a bookplate for C. F. A. Voysey (2):
1 Finished drawing [Fig.99]
f.61 of Vol.II of the Quarto Imperial Club volumes (q.v.)
2 Specimen
No.72 in *Symbolism*

[537] Design for a bookplate for Ella Annesley Voysey (2)
Finished drawings
No.71 in *Symbolism*

[538] Design for a badge or bookplate for Mary Maria Voysey
Finishing drawing
This shows a portrait of The Orchard, Chorleywood.

[539] Design for a badge or bookplate for Rachel Voysey (3)
Finished drawing & proofs
No.21 in *Symbolism*

[540] Design for a badge or bookplate for Margaret Humphrey Williams (3)
Finished drawing & proofs

[541]-[547] Unidentified badges & bookplates &c
[541] Design for a school badge (2)
Finished drawings, 1 coloured yellow & black
No.35 in *Symbolism*

[542] Design for a bookplate for a lady whose monogram contains the initials N.St.A.C. (?)
Finished drawing
No.19 in *Symbolism*

[543] Design for a badge showing a heraldic lion on a shield blind embossed on white paper (2)
Two proofs

[544] Design for a badge or bookplate, showing a fruit tree growing out of a crowned heart
Finished drawing
Pencil, red, green, yellow & black washes

[545] Design for a badge or medallion bearing the arms of London, Westminster, Lambeth, Southwark, St Marylebone, Holborn, Chelsea & Kensington
Pencil
This may relate to an item mentioned on p.7 of the *Catalogue of an exhibition of the works of C. F. Annesley Voysey F.R.I.B.A. at the Batsford Gallery ...*, 1931: 'The medallion to represent London ... was modelled from my drawings by — Godwin, the son of E. W. Godwin, F.R.I.B.A.'

[546] Design for a badge (?), showing angels, birds, a tree & a devil

[547] Possibly a design for a badge or bookplate, showing a flower with the initials H.F.

[548] Part of a design for a calendar, December 1915
Pen on buff paper (315×195)

[549] Design for a calendar for 1918 for the Liquor Traffic Central Control Board (2)
On linen & blueprint (755×555)
This has a decorative heading incorporating the Board's badge and angels and vines.

[550] Design for a calendar (2):
1-2 Identical except that No.1 is for 1919 & No.2 is for 1925
1 s: ... *73 St James's St S.W.1*
1-2 On linen (480×280, 385×260)
This is very probably for the Liquor Traffic Central Control Board. The decorative heading incorporates a heart encircled by a band and angels holding lanterns.

[551] Design for a calendar for 1924 (29):
1 Design for back page bearing the words *Calendar for 1924*
Pen on detail paper (165×150)
2-29 Proofs of 2 complete calendars, with colour added (135×140)
The colours on the front pages, Nos.2 & 18, are slightly different. The front page shows an angel bearing a flag. On the flag is depicted a dove of peace and 1924.

[552] Design for a calendar for 1926
On linen (390×260)
This is possibly for the Liquor Traffic Central Control Board. The decorative heading incorporates angels playing musical instruments, doves of peace and a heart sprouting vines.

[553] Design for a calendar for 1931
On linen (395×265)
This is possibly for the Liquor Traffic Central Control Board. The decorative heading incorporates angels playing musical instruments.

[554] Design for a card of introduction to Arthur Sanderson & Sons Ltd
Specimen
This shows the motif of a hand holding a heart.

[555] Design for a card of introduction for the Design Club
Proof (56×110)

[556] Design for a Christmas card from *Ella & Robert Donat*
Printed in red on white (65×100)

[557] Design for a Christmas card from *Ella & Robert Donat* (3)
Printed in black on buff leather-grained paper, printed in red on white card & printed in blue on silver card (60×130, 90×165, 90×165)
The decoration consists of an angel holding a heart.

[558] Design for a Christmas card, 1901
Pencil sketch on tracing paper (190×120)
The decoration includes angels bearing a scroll, doves and flaming hearts. The final version of this card, which is No.28 in *Symbolism*, shows that the scroll was to be insc. *Symbols express more than words can say*, and that the card was from Hazeldene, Chiswick, for Christmas 1901.

[559] Design for a certificate of merit for the *Alderley Edge Music Festival* (5)
Specimen certificates, printed in black on white card (230×320)
The design includes an angel ringing a bell, a Gothic architectural frame and the inscription *The Spirit of the heart rings melody from the mind*.

[560] Design for a certificate for the *Carpenters' Hall*, 1919
Insc: *Field Marshal Sir Douglas Haig G.C.B. G.C.V.O. K.C.I.E. 17th Lancers made free by presentation*
d: 1919
Pencil (220×145)
The motifs include heraldry, doves of peace and stylized leaves and berries.

[561] Design for a certificate for the *Carpenters' Hall*, 1917
Insc: *Mary Woodgate Wharrie widow of Thomas Wharrie J.P. & Freeman of the Company made free by presentation*
...
d: 1917
Pencil on detail paper (280×210)
The heading consists of an angel bearing the arms and motto of the Carpenters' Company. Accompanying the drawing is a photograph of a certificate, with a photograph of a drawing of a cylinder on feet, presumably intended to contain the certificate.

[562] Design for a certificate or form for *The Home Arts and Industries Association yearly awards* (2)
Two specimen certificates or forms, printed in black on white (370×555)
The border incorporates roundels showing the various arts and industries being practised.

[563] Design for a certificate for *The mid-Northamptonshire musical competition* (4)
Four specimen certificates, printed in black & red on white (240×470)
The decorative motifs illustrate the music of birdsong, wind and running water. These motifs were also used in a poster [637].14 & 15.

[564] Design for a change of address card, 1882
Insc: ... *ye Architects Master C. F. A. Voysey heretofore of Queen Anne's Gate bath now removed unto ye more commodious premises situate at ye Broadway Chambers Westminster ... CDDCCCLXXXII*
Proof of a pen drawing (165×240)
The card shows a drawing of a herald.

[565] Design for a coat of arms with a crest, the date 1903 & the motto *Aymex loyauté*, 1903 [Fig.116]
s & d: ... *June 1903*
(600×280)

[566] Design for a coat of arms with crest & motto for C. F. A. Voysey (5)
Notes & sketches
Pen & pencil on detail paper & pencil on card (115×85)

[567] Sketch design for a coat of arms with supporters, crest & motto *Tempus fuit est et erit*
Pencil (385 × 205)

[568] Design for a diagram showing *prevailing winds & calms per cent* (2)
Proofs, 1 with coloured washes added (235 × 220, 195 × 165)

[569] Slightly different diagrams showing the points of the compass, such as are often shown on architectural plans (2)
Pen on a scrap of paper & on a piece of notepaper headed *10 New Square Lincoln's Inn* ... (180 × 140 approx.)

[570] Varying designs for a decorative gift tag, showing a bird, with the inscription *The gift of Anne Isabel Noel Blunt to her sister Mary Caroline Lovelace*, 1919 (4):

1-2 s & d: Verso ... *March 16 1919*

Black outline & coloured washes (510 × 370)

3-4 Pencil, blue-black pen, grey wash, 4v blue wash, on detail paper (510 × 365)

[571] Design for a greetings card from *Ellison & Joan Voysey Alderley Edge*

Black pen on buff paper (230 × 250)

The first letter is decorated with two tiny birds wearing halos.

[572] Design for decorative heading for *Essex & Co Westminster* for the outside of an envelope
Specimen envelope
The heading shows a monk drawing a cockerel on a scroll.

[573] Design for a heading for *Essex & Co Westminster* embellished with an angel & birds & flowers
Pen & pencil on tracing paper (145 × 190)
This might be for the outside of an envelope like [572].

[574] Design for decorative heading for *The girl's own paper*, 1894

s & d: Verso *Designed and drawn by C. F. A. Voysey* ... *March 1894*

Pen (240 × 255)

The heading is ornamented with a frieze of flowers.

[575] Design for a decorated heading for *S Andrews West Kensington Easter 1890*

Pencil on tracing paper within double ruled border, on an L-shaped piece of paper (430 × 560 overall)
The decoration consists of an angel pouring rain on to flowers and foliage with a flying bird.

[576] Design for a headpiece for an article on Pugin by Harry Sirr published in *RIBA Jnl* (3)

Finished drawings & proof

Pencil on card & pen on linen (180 × 290 approx.) & proof

No. 27 in *Symbolism*

The motifs include Gothic architectural detail and symbols for *Honest & loving, Religion, Literature, Proportion, Wood & metal, Masonry and Form & colour*.

[577] Design for an illustrated message, *Symbol of my regard for you* (2)

Two slightly differing designs

Pen on linen (195 × 175, 200 × 145)

The words are on a scroll held by a medieval bearded figure who points to a flaming heart.

[578] Design for an illustrated message, *Well done thou good and faithful servant*

Pencil & coloured washes on buff paper (190 × 280)
Thou & servant have been lightly crossed through.

The illustration consists of wavy blue lines and little birds carrying sprigs.

[579] Design for an illustrated verse, *Love is an angel that always has wings, | So listen to that which my loving heart sings ... No distance can matter wherever we be | The spirit is there for your minds' eye to see* (2):

1 Verse without illustration

Pen on squared paper (115 × 125)

2 Illustrated verse

Pen on linen (95 × 235)

The decoration consists of an angel with a harp and a singing bird perched in a rose tree flowering out of a heart.

[580] Design for an illustrated verse, *My messengers are here to tell | the feelings that I fail to show, but | with your sympathy I know, | you'll know* (2)

Pencil on card & pen on linen (115 × 90, 160 × 125)

The illustration consists of two angels supporting a flaming heart.

[581] Design for an invitation or ticket to *Bedford Park Fancy Dress Ball, June 19 1885*

Proof of a pen drawing (245 × 180)

A herald bears a scroll giving details of the invitation.

[582] Design for an invitation card, showing the badge of the RIBA with the words *Admit ... to the complimentary dinner to Charles Francis Annesley Voysey on the 17th of November 1927 at the Painters Stainers Hall Little Trinity Lane* ...

Scale: ... enlarged 4 times

Black outline on tracing paper (495 × 545)

[583] Design for a label *From Essex Mills Battersea to ...*

Proof

The decorative heading shows a ship and birds.

[584] Design for a label for *Holder's Pale Ale bottled at the brewery Birmingham*

Red-brown & yellow washes (95 × 50)

The label shows a crown surmounted by a heraldic lion.

[585] Design for a letterheading for *54 Bassett Road London W10* (6)

Drawing & proofs

[586] Design for a letterheading for *John Bennet & Sons*

Proof

This is decorated with very small birds and flowers.

[587] Slightly varying designs & proofs of embossed letterheading for *Dingley Hill Top Wilmslow Cheshire*

for Nellie & Elsa Osbaldiston (20)

Voysey's address book, which is at the RIBA, reveals that the Osbaldistons had a music studio at Hill Top, Wilmslow, Cheshire.

[588] Design for a letter heading for *D Y Studio 116 Victoria Street SW* (7):

Drawings & proofs; one of the proofs is in yellow instead of black on white & also includes the words *Frank Spenlove-Spenlove, R.I., R.O.I., R.C.A., R.B.C., F.R.G.S., M.J.S., F.R.S.A.*

[589] Design for a letterheading for *65 Eton Avenue*, incorporating a shield bearing a lion rampant, with the motto *Ready eye Ready* (5)

Proofs & specimen piece of notepaper

Letterheading for Hillside Convent College, Farnborough, Hants, 1925

See [481]

[590] Design for letterheading, postcard heading & envelope heading for *Micbell & Co Ltd* (9)
Drawings, proofs & specimens
The specimens have lettering in red, purple and black.

[591] Design for letterheading for *Chelsea Montessori Class for Children* ... *Gladys Poole 115 Beaufort St S.W.*
Pencil on tracing paper (305 × 400)
The illuminated C for Chelsea incorporates an angel with a lamp.

Letterheading incorporating a badge for Rosering Ltd, 1928
See [485]

[592] Design for letterheading for *10 New Square Lincoln's Inn London W.C.* Tele. Holborn 1484

Specimen of notepaper

This was Voysey's office, c.1913-17.

[593] Design for lettering for *A creed for all souls young & old* (45)

Blue-prints (185 × 175)

[594] Design for lettering for a notice, presumably for the Liquor Control Board, *No alcoholic beverages will be sold on Sunday January 6th 1918* ...
s: Verso *C. F. Annesley Voysey F.R.I.B.A. invt et del 73 St James's St S.W.1*
Blueprint (345 × 425)

[595] Design for lettering, *Alford F*
Pencil on detail paper (150 × 445)

[596] Design for lettering for heading for the *Civic Survey of Greater London Diagram of vital statistics* ...
Pen (235 × 195)

[597] Design for lettering, possibly for a memorial, *Requiem aeternam* ...
Pencil on detail paper (70 × 410)

[598] Design for lettering, *The Theistic Church*
Verso: Another version of the same, crossed through (175 × 305 approx.)

[599] Design for lettering for an aphorism, *Owe no man anything but to love one another*
Pen on buff paper (195 × 355)

[600] Design for lettering on a label, *James Ingram Cooke Presented by Sir William Orpen*
Pen on buff paper (65 × 175)

[601] Design for lettering, *Serve & thou shalt be served* ... , a quotation from *R. W. Emerson* (2)
Pencil on buff paper (130 × 145) & proof

[602] Alternative designs for lettering for a notice/message, *To be sure not to err you must refer to the library* (2)
Pen on cartridge & pen on linen (130 × 120, 250 × 165)

[603] Design for lettering for a heading, *Sketches by A. C. Behrend*
Pencil & red pen on buff paper (244 × 185)

[604] Design for lettering for a notice inviting subscriptions for a memorial to *Mr F. E. Bristowe* ... *to found a Bristowe prize for scholarship at the Masonic Boys School*
Red & black pen on grey-green paper (370 × 275)

[605] Design for lettering for a notice inviting contributions to the *Nation's Fund for Nurses*
On linen (560×800)
BB, 1918, p.84: Advertisement for the Nation's fund for Nurses

[606] Design for lettering for a notice, *You are requested not to strike matches on the walls or furniture...*
s: Verso *Exhib. by C. F. Annesley Voysey Esqr 73 St James's Street S.W.1*
Blueprint (715×485)
Duplicate.

[607] Designs for lettering for religious passages; the first letter of each passage is illuminated (14)
Pencil on pieces of buff paper (175×305-275×390), except one detail of an illuminated I, which is pen on linen (155×130)

[608] Design for lettering for a religious quotation, *And ye shall seek me...*

[609] Designs for lettering for religious quotations (2)
Pencil on buff paper (145×385)

[610] Design for lettering, punctuation & numbers to be executed in *written, incised, inlaid, raised or painted* form (6):
1 Preliminary design
Pencil on graph paper (510×345)
2-6 Final design
2 Pen & pencil on graph paper (345×330)
3-6 Proofs (190×255)
Lit: *Building Times*, LVI, No.4, 1935, pp.20-22 (reprd)
Blueprints corresponding to [609] are at the V & A (E.639-1937 Y29).

[611] Design for lettering, with small & capital letters & punctuation marks &c (6):
1 Pencil (110×220)
2 On linen (120×280)
3-4 Blueprints (100×270, 115×275)
4 s: Verso C. F. A. Voysey F.R.I.B.A. (R. D. I. added) *inv et delt 73 St James's St S.W.1*
5-6 Proofs (65×105)

[612] Design for lettering & numbers (10):
1 On linen (460×775)
2 Same as No.1
Blueprint (435×750)
3-10 Scraps of blueprints (86×60 approx.)

[613] Design for lettering & numbers
Pen on coarse brown paper (110×385)

Lettering
See also BIRMINGHAM [17]

[614] A limerick about *two people called Jellisoan*
Print in black on white (65×115)
The lines are decorated with tiny birds and ships.
'Jellisoan' is presumably a conflation of 'Joan' and 'Ellison' Voysey.

[615] Design for *soldiers & sailors map of London made January 1916 for the City of London National Guard by the Civic Survey of London*
Coloured proof (1010×1270)

[616] Design for a *memorandum card from Eli Heyworth & Sons Ltd, 191-*
Proof on card (185×285)
This bears the firm's trade-mark, a heraldic design.

[617] Design for the monogram *SX* (Essex) with the date 1903
On linen (190×475)

[618] Designs for monograms (19)
Pen or pencil on card, cartridge or tracing paper &, in 4 cases, stamped leather with a black, brown or green ground stamped in gold or red & gold (40×45-175×170)
One monogram is d. *November 16 1920*
There are five designs for an *ESI* monogram (Essex & Suffolk Equitable Insurance Society). Four of these are in stamped leather. The monogram was for the leather backs of the chairs in the New Broad Street boardroom (see [80]). Examples of these chairs survive at the V & A and at the William Morn's Gallery, Walthamstow. The monogram as executed is shown on two of the leather samples.

[619] Design for a notice of a *memorial service for the members of the architectural profession who have fallen in the Great War...* 1918
Proof, incorporating the RIBA badge (220×145)

[620] Design for a notice of a dinner *to honour Risen Russell, 1924* (2):
1 Sketch of a mad hare with straw sticking out of its ears
Pencil (115×95)
2 Blueprint of notice, incorporating the hare of No.1 (110×135)
1-2 d: 1924

[621] Design for a notice decorated with heraldry & an open book, *Maurice Beresford Wright MD Edinburgh & Cambridge MCMCCIII ad rem*
Pencil on buff paper (145×200)

[622] Design for a notice to be placed in a library *Members are requested to put back all books... no books are to be taken to the bedrooms MDCCCCXV*
Black & red pen on imitation parchment paper (115×180)
The first letter is ornamented with a little bird and scrolls.

[623] Design for a decoratively framed picture of *Greina Green*, showing a young couple with a blacksmith, presumably asking for a ring (2)
Blueprints (245×200)

[624] Design, possibly for a plate or circular tile, showing hearts, crowns, birds & trees, c.1900
Insc: With colour instructions
w/m: 1900
Pencil (780×560)

[625] Design for playing *card back* pre-1914 (5):
1 Pen on linen (150×130)
s: Verso C. F. Annesley Voysey F.R.I.B.A. *Inv et delt 73 St James's St S.W.1*
2 Coloured proof backed with card (120×100)
3-5 Proof (165×110 approx.)
Exhib: *Arts décoratifs de Grande Bretagne et d'Irlande*, organized by the British government, Palais du Louvre, Pavillon Marsan, Paris, April-October 1914, No.1308 No.41 in *Symbolism*
Another drawing of this design is at the V & A (E.297-1913 WM 10a).

[626] Portrait of *Miss Frances Power Cobbe*, 1873
s & d: Verso *Ch. F. A. Voysey January 6th 1873*
Pencil (90×60)
Three-quarters view, head and shoulders.

[627] Portrait of a lady, 1880
s & d: Verso C. F. A. Voysey *6 Regent St Fulham August 1880*
Pencil (250×185)
Profile view, head and shoulders.

[628] Portrait of a man, 1883 (2)
s & d: (in pencil) C. F. A. Voysey *sculpt Decr 1883*
Engraving (180×155) with a second copy
Profile view, head and shoulders.

[629] Portrait of a man, 1883 (2)
s & d: (in pencil) C. F. A. Voysey *sculpt. Decr 1883*
Engraving (175×150) with a second copy
Three-quarters view, head only.

[630] Portrait of a man, 1883
s & d: (in pencil) C. F. A. Voysey *sculpt Decr 1883*
Engraving (175×150)
Profile view, head and shoulders.

[631] Portrait of *Charles Voysey*, 1884 (2)
s & d: *Drawn & etched also published by C. F. A. Voysey Broadway Chambers Westminster January 1884*
Engraving (200×150) with a second copy
Profile view, head and shoulders.

[632] Portrait of *Priscilla Mary Annesley Voysey*, 1892
s & d: ... *C.F.A.V. March 1892*
Pencil on card (270×190)
Profile view, head and shoulders.

[633] Proof of an engraved portrait of a man, superimposed on a proof of [630]
(140×110)
Profile view, head and shoulders.

[634] Portrait of *Capt'n Hanham*
Pencil (175×115)
Three-quarters view, head and shoulders.

[635] Portrait of a man
Pencil (155×95)
Profile view, head and shoulders.

[636] Designs for an Australian postage stamp, apparently unexecuted (5):
1-4 Design I
1-2 Finished drawings
Pen on linen & pencil on detail paper (165×130, 210×190)
3-4 Proofs (160×105)
5 Design II
Pen on board (235×270)
There are photographs of the drawings kept with them. The motifs are the Australian kangaroo and eucalyptus, and wheatsheaves to suggest agricultural prosperity. The two designs differ only in small details. [636] is No.16 in *Symbolism*; there is a drawing of design I at the V & A (E.298-1913 WM 10a).

[637] Designs for posters for the Central Liquor Control Board to decorate pubs & canteens, mainly in the Carlisle area, c.1915-18 (17):
1-8 Quotations & aphorisms &c illustrated by pictures in roundels
1 Insc: *No 1*
3 Insc: *No 6*
5-6 Insc: *No 7*
1, 3, 5 Coloured washes & black outline on buff detail paper (755×630)
2, 4, 6-8 Black outline on linen (770×610)
Nos.2, 4 & 6 show the same designs as Nos.1, 3 & 5 respectively.

9-15 Quotations & aphorisms &c illustrated by pictures in rectangular frames

9 Insc: *No 3*

13 Insc: *No 5*

9 Coloured washes & black outline on buff detail paper (740×630)

10-13 Black outline on linen (790×670 approx.)

14 Pencil, squared up for transfer (290×395)

15 Black outline on linen (1015×765)

No.10 shows the same design as No.9. No.14 is a preparatory drawing for No.15.

16 Rectangular design, showing birds from many different countries

Black outline on linen (1060×1000)

17 Rectangular design, showing tiger & deer illustrating a quotation from *As you like it*: 'Sweet are the uses of adversity...'

s: Verso ... *73 St James's St S.W.1*

Coloured washes with black outline on cartridge backed with linen (960×1045)

Lit: Catalogue of an exhibition of the work of C. F. A. Voysey held at Batsford's Gallery, 1931, p.4
The posters were printed by 'Sun process' and hand-coloured by Voysey himself. The motifs often resemble other designs, some of which are of an earlier date. Nos.1 & 2 show a man stooping to smell a rose, to illustrate the quotation 'what makes your admiration...'; and similar motifs were used for a design for an inlaid workbox, c.1893 [864], and for an advertisement for Sandersons, of which there is a press cutting at the RIBA. Nos.3 & 4 show a miner, to illustrate 'Laborate et amate'; and there is a similar design of 1902 [642]. No.7 shows an illustration of the 'Early Word catches the worm...', which is reminiscent of a design of 1896 for a paper case [317]. No.9 shows an illustration for 'Use and Beauty' which resembles a design of 1893 for a cover for *The Studio* [434]. No.11 shows an illustration of 'Love and the Pilgrim' which resembles a design of c.1896 for a cover for *The Kyrle Pamphlets* No.1 [435]. No.14 & 15 show an illustration to 'The heavens declare the glory of God', which is the same as a design for a certificate of merit for a Northamptonshire music competition [563].

[638] Design for a programme cover for a reception by the Lord Mayor and Lady Mayoress (Mr & Mrs A Currer Briggs) at the Town Hall Leeds, January 29 1904
d: January 14 1904
Pencil (205×205)

The decoration consists of the arms and motto of Leeds with an owl as a crest and two crowned owls supporting the coat of arms. With the drawing is a proof.

[639] Design for the tailpiece of a book in the form of a winged cupid (11):

1-10 Showing cupid with the bow in his left hand

1 Showing the size to which the design is to be reduced

1-2 On linen (220×130, 165×115)

3-8 Proofs of No.2 (165×120)

9-10 Proofs, reduced size (70×40)

11 Showing cupid with the bow in his right hand; size to which the design is to be reduced indicated

Pencil on tracing paper (210×185)
This has been entered in *Symbolism* as No.57A but has been crossed out.

Title-pages

See also Book covers, c.1910 [443], 1915 [444], 1917 [445], [447] & [448]

[640] Verse entitled *Spemlove*
Pen (250×155)

[641] A verse, written out on ruled lines, *I do not wish thy life all joy and song. | That friend of mine would be to wish thee wrong...*
Pen & pencil on buff paper (165×250)

[642]-[655] Unidentified graphic designs

[642] Decorative designs, 1902 (2):

1 Showing a coal miner at the face with the motto *Laborate et amate*

s & d: ... 1902

Pencil & ochre wash (270×155)

2 Showing a coal miner with the motto *E tenebris lux*

Pencil on tracing paper (235×180)

[643] Design showing a number of birds from different countries, 1925 (2)

1 On linen (805×610)

2 Coloured proof (760×585)

1-2 s & d: ... March 1925

[644] Decorative sketch design showing a young couple in a garden with Tudor buildings in the background

Pencil, squared up for transfer, on tracing paper

(235×260)

[645] Design showing various country characters: scyther, shepherd, thatcher, reaper, ploughman, gamekeeper, poacher &c
On linen (355×400)

[646] Decorative design showing 2 angels holding a triptych, with a halo of birds, a tree & a devil beneath the angels' feet

Pencil on tracing paper (265×190)

[647] Decorative design showing a head with flowing hair which transforms itself into flower tendrils
Pen on tracing paper (170×80)

Reprd: D. Gebhard, *Charles F. A. Voysey*, fig.4

[648] Decorative design showing angels, one writing & one reading

Pencil on tracing paper (155×240)

[649] Heraldic details, lion rampant & fleur-de-lis
Pencil on tracing paper (235×345)

[650] Design for a heraldic shield bearing a lion rampant
Black wash, cut in the shape of a shield (210×160 overall)

[651] Heraldic design

Pen on detail paper (350×345)

[652] Design showing a pelican in her piety
On linen (390×205)

[653] Design showing a sower in a roundel
w/m: 1904

Pencil & coloured washes

[654] Slightly different designs showing *William Barents's ship Amsterdam 1594* (2)

1 Pencil on card (385×255)

2 Pencil on tracing paper (355×290)

Part IV Wallpapers & textiles

The entries in Part IV are arranged in chronological order if the date is known. In later life Voysey sometimes noted on a drawing the date the design was sold to the manufacturer. Drawings with these dates are entered after signed and dated drawings of the same year and together with those drawings dated by watermark or information external to the drawings themselves. Those drawings which cannot be dated are arranged after those in chronological order, first by Voysey's address if that appears on the drawing, then by the name of the manufacturer to whom the design was sold, and finally there are those drawings which are undated and have no further information on them.

Within the entries themselves the most finished drawings are listed first, followed by sketches.

[655] Design for a wallpaper or woven silk showing seahorses, c.1887 (2):

1 Insc: *One of set of seven designs for Papers* [Fig.86]

Green & blue washes (445×420)

2 Insc: *This ... (crossed out) unfinished*

s: ... 45 Tierney ...

Pencil with blue & yellow washes (290×225)

Lit: *Builder*, LXXXVI, 1899, p.349 (illus.)

[656] Design for a textile showing waterlilies growing in a stream, c.1888 [Fig.87]

Insc: ... for 54" cloth ...

w/m: 1888

Yellow, green, blue & grey washes (780×560)

Lit: S. Tschudi, *Art nouveau*, 1967, p.82 (illus.)

[657] Design for a wallpaper or textile showing winged angel figures & devils, 1889 [Fig.88]

Insc: Verso *Arts & Crafts*

s & d: Verso ... April 1889

Blue, yellow, brown washes & black ink (490×410)

[658] Design for a wallpaper or textile entitled 'The Demon', 1889 [Fig.89]

s & d: ... 45 Tierney Road ... ; verso 1889

Yellow, red & green body colour & black ink (430×300)

Lit: *Studio*, I, 1893, p.232 (illus.)

[659] Design for printed velvet entitled 'The Three Men of Gotham', c.1889 [Fig.93]

Insc: *Finished 14/7/96* (in another hand)

s: ... 45 Tierney Road. *Streatham* (crossed out)

w/m: 1889

Yellow, brown, green & blue body colour & black ink (555×725)

Lit: *Studio*, I, 1893, p.236 (illus.)

[660] Design for a wallpaper or textile entitled 'Claudia', 1890

Insc: "*Claudia*" *Southern Ocean*

s & d: ... April 1890 ...

Green, blue & red washes (510×450)

[661] Design for a wallpaper entitled 'Bushey' produced by Essex & Co., c.1890

s: ... 45 Tierney Road ...

w/m: 1890

Yellow, orange & green washes (780×560)

Lit: *Studio*, III, 1894, p.94 (illus.)

[662] Design for a wallpaper showing stylized birds & poppies, c.1890 [Fig.90]

Insc: *Anaglypta & Samson Bros.*; verso circa 1890

(in another hand)

Pink washes (555×375)

[663] Design for a wallpaper & carpet showing stylized flowers & leaves, c.1890 (2):

1 Insc: Verso *Something like this Sold to Line & Son for paper ditto ditto D'Oyly for carpet circa 1890* (in another hand)

s (verso)

Yellow, green, & blue washes (405×265)

2 s: Verso ... 45 Tierney Road ...

Yellow, brown & blue washes (305×225)

[664] Design for a blind showing small flowering plants, c.1891

Insc: *Sold to Newman Smith Newman for blind April 1891*

Pencil (540×325)

[665] Design for a textile or wallpaper showing stylized flowers & leaves, c.1893

Insc: *Sold to O'Hanlon Ochr 1893*

w/m: 18 ... (cut)

Pencil & coloured washes (405×565)

[666] Design for a wallpaper frieze entitled 'Seagull', c.1893 (redrawn 1905)

Insc: *Frieze for 'Seagull' design 1893 - but this watermark '05* (in another hand)

w/m: 1905

Blue wash & green, grey & white body colour (475×565)

[667] Design possibly related to the 'Seagull' frieze [666], c.1893 (redrawn 1905) [Fig.91]

Insc: Verso *Redrawn design of 1893* (in another hand)

w/m: 1905

Pencil & blue wash (785×565)

[668] Design for a wallpaper frieze entitled 'Shallop', showing boats, birds & islands, c.1893 (redrawn 1900) (2):

1 Insc: Verso *Redrawn design of 1893*

w/m: 1900

Design is repeated in green monochrome wash & coloured washes (780×560)

2 Pencil on tracing paper (245×260)

Lit: P. Floud, 'The Wallpaper designs of C. F. A. Voysey', *Penrose Annual*, LII, 1958, fig.16

Cf. similar V & A drawings (E.307 & 308-1974), d. 1893.

[669] Design for a wallpaper entitled 'Heylaugh', showing stylized flowers, c.1895

Insc: *The Heylaugh ... very early before 1900* (in another hand)

s: ... 6 Carlton Hill N.W.

w/m: 1895

Green, purple & yellow washes (775×560)

Cf. similar V & A drawing (E.310-1974).

[670] Design for an embroidered bed quilt entitled 'Squire's Garden', 1896

Insc: *Design for Embroidered bed quilt & instructions given*

s & d: ... *Jany 1896* ...

Pencil & coloured washes (780×510)

Lit: *Studio*, IX, 1897, p.193 (illus.)

Embroidery executed by Mrs Reynolds-Stephens.

Cf. similar V & A drawings (E.1924-1934) & also E.306-1974), d. 1898 for Essex & Co.

[671] Design for a wallpaper entitled 'The Callum', showing stylized leaves & berries, c.1896

Insc: Verso *"The Callum" very early 1896 Wallpaper for Essex*

Pencil & yellow & green washes laid down (500×310)

Lit: *Studio*, VII, 1896, p.208 (illus.: here the design is called 'Mimosa')

[672] Design for a wallpaper showing stylized rose, thistle & shamrock, c.1896

Insc: *Design based on this but different sold to Speed Novr. 23. 1923 All copyrights sold to Messrs H & M Southwell Decr. 1896*

s: ... 73. St. James's St. S.W.1

w/m: 1895

Pencil & green wash (785×560)

[673] Design for a wallpaper showing water snakes among weed, c.1896 [Fig.92]

Insc: *Essex*

Coloured washes laid down (440×420)

Lit: *Studio*, VII, 1896, p.212 (illus.); J. Cassou, E. Langui, N. Pevsner, *The Sources of modern art*, 1962, fig.243

Cf. similar snake design in V & A (E.60-1961) d. 1889.

[674] Design for a wallpaper & tapestry for 1897

jubilee produced by Essex & Morton, 1897

s & d: ... *March 1897* ...

Blue, green, yellow & orange washes on linen (940×805)

Lit: *Buider*, LXXVI, 1899, p.349 (illus.); *Dekorative Kunst*, I, 1897-98, p.276 (illus.)

[675] Design for a wallpaper entitled 'The Union of Hearts' showing linked hearts & crowns, c.1898

Insc: Verso *Produced by Essex & Co. Design for woven fabric to be sent to Arts & Crafts SX. AM. J&M. J&A. Carpet for Tomkinsons*

s: Verso ... 6 Carlton Hill N. W. (crossed out)

73. St. James's St. S.W.1 (added later)

w/m: 1898

Blue, green & red washes (510×340)

Lit: *Good Furniture Magazine*, XXIII, 1924, p.238 (illus.)

Cf. similar V & A drawing (E.173-1974), d. June 1899.

[676] Design possibly for a wallpaper showing acorns & oak leaves, 1900

Insc: *No.3 For year ending April 14. 1901 No.38*

s & d: ... *Feb. 15. 1900*

Pencil & green, blue & brown washes on linen

(1005×390)

[677] Design for a wallpaper showing a bird perching among stylized leaves & berries, c.1900 (2)

Insc: *This has been drawn for Essex only May 5. 1900*

Pencil on tracing paper (570×330, 480×345)

[678] Design for a wallpaper & textile showing a bird perched among leaves, flowers & berries, c.1900

Insc: *This has been drawn up for Alex. M. & Essex. May. 28. 1900*

Pencil & coloured washes (390×340)

[679] Design for a wallpaper & textile showing birds perched among stylized branches with berries & leaves c.1900

Insc: *This has been used for Essex & Morton. May 28. 1900*

Pencil on linen (775×335)

[680] Design for a wallpaper showing acanthus leaves, c.1900

Insc: *This has been drawn for Essex only. May 28. 1900*

Pencil & green & blue washes on linen (595×405)

Cf. similar V & A drawing (E.167-1974) d. c.1897-99.

[681] Sketch of a seagull, c.1900

Insc: *May 28 1900*

Pencil on tracing paper (215×200)

[682] Design for a wallpaper showing a bird, flower & leaves, c.1900

Insc: *This has been drawn for Essex only June 5. 1900*

Pencil on tracing paper (310×265)

[683] Design for a wallpaper showing stylized birds & their nests among leaves, c.1900

Insc: *This has been drawn for Essex only June 5. 1900*

Pencil on tracing paper (360×260)

[684] Circular design, possibly for an embroidery, showing hearts, crowns, birds & trees, c.1900

Insc: Colour instructions given

w/m: 1900

Pencil (780×560)

[685] Design for a wallpaper or textile entitled 'Alena', 1901 (2):

1 Insc: *All the birds are a repeat of this one*

Blue & green washes on tracing paper (235×300)

2 Insc: Verso *"Alena"*

s & d: Verso ... *May 4. 1901*

Pencil & coloured washes on tracing paper (265×270)

[686] Design for a textile, showing birds perched among leaves & flowers, 1901

Insc: *For "White Helena"*

s & d: ... *May 1901*

Pencil & coloured washes on tracing paper (515×265)

Cf. similar V & A drawing (E.186-1974) and textile (Circ.70-1953), silk and wool double cloth.

[687] Design for a textile commemorating Edward VII's coronation, 1901 (2)

Insc: *Sold to Alex Morton & Co. for 1902*

s & d: ... *Decr. 1901* ...

1 Pencil (370×235)

2 Pencil on tracing paper (275×485)

[688] Design for a textile or wallpaper commemorating Edward VII's coronation, showing falcons, crowns, roses & shamrocks, c.1901

Pencil & coloured washes on tracing paper (430×230)

[689] Design, possibly for embroidery, showing fruit & flowers, 1902

s & d: Verso ... *Ochr. 1902* ...

Coloured washes & body colour (715×75)

[690] Design for a wallpaper showing pairs of stylized falcons, c.1902

Insc: Verso *Sent to R.W. Essex. April 6 1902*

Pencil on tracing paper (555×320)

[691] Design for a wallpaper showing birds perched in a flowering tree, c.1902

Insc: *Sent to Essex Novr. 3. 1902*

Pencil & coloured washes on tracing paper (560×565)

[692] Design for a wallpaper showing blackbirds perched among leaves & cherries, c.1902

Insc: *For Essex for 1902*

Pencil & coloured washes on tracing paper

(295×205)

[693] Design for a wallpaper showing small birds sitting under large stylized flowers, c.1902

Insc: *For Essex for 1902*

Pencil & coloured washes on tracing paper (470×370)

[694] Design for a wallpaper showing flaming hearts, c.1902

Insc: *For Essex for 1902*

Pencil & blue & red washes on tracing paper

(265×245)

Cf. similar V & A drawing (E.224-1974) d. July 1918.

[695] Design for a wallpaper showing birds, a thistle & stylized trees, c.1902

Insc: *For Essex. for 1902*

Pencil & coloured washes on tracing paper

(500×295)

Cf. similar V & A drawing (E.320-1974).

[696] Design for a wallpaper showing falcons, hearts & crowns, c.1902
Insc: *For Essex for 1902*
Pencil & coloured washes on tracing paper (255 × 90)

[697] Sketch of small flowering plants, c.1902
w/m: 1902
s
Pencil (565 × 560)

[698] Design, possibly for a wallpaper frieze, showing swimming seagulls & rows of stylized flowers, c.1902
Insc: Colour instructions given
w/m: 1902
Pencil & coloured chalks (780 × 555)

[699] Design for a carpet showing a bird & nest in a tree, 1903
Insc: Colour instructions given
d: *March. 3. 1903*
Pencil & coloured washes on green tracing paper (325 × 395)

[700] Design for a silk tapestry entitled 'Calder', c.1903 (3):
1-2 Insc: *The 'Calder' Silk tapestry Sent to Alexander Morton January 27. 1903*
Pencil on tracing paper (410 × 430, 315 × 180)
3 Insc: *For "The Calder" ... Sent to Essex March 1903 ... For Alex Morton Feb. 23. 1903*
Pencil & coloured washes on green tracing paper (455 × 350)
Cf. similar V & A drawings (E.194-196-1974) d. January 1903.

[701] Design for a curtain print showing climbing roses, c.1903
Insc: *This design was made for Muntzer to print curtain for Miss Conant. Feb. 12. 1903*
s
Pencil & coloured washes on tracing paper (250 × 185)
Voysey designed a house for Miss Conant at North Luffenham, c.1901 (see [109]).

[702] Design for a textile entitled 'Ballad', c.1903
Insc: *For 'Ballad': Alexander Morton February 1903 No 10*
Pencil & coloured washes on green tracing paper (335 × 270)
Cf. similar V & A drawings (E.192 & 193-1974) d. February 1903.

[703] Design for a textile & wallpaper, c.1903
Insc: *Ballad No.8. For. Alex Morton. Feb. 23. 1903. Sent to Essex March. 1903*
s
Pencil & coloured washes on green tracing paper (325 × 465)

[704] Design for a wallpaper showing rose leaves & hips, c.1903
Insc: *No.7 sent to Essex. April 6th. 1903*
Pencil on tracing paper (340 × 260)

[705] Design, possibly for a curtain print, showing roses, c.1903
Insc: *Verso 1903 for Muntzer*
Pencil & green & orange washes (190 × 125)

[706] Design for the 'River Rug', 1903 (18):
1-16 Working drawings
Scale: FS
Insc: Colour instructions given; No.1 *River Rug designed for Yates & Co. 1903*
Coloured washes on squared paper laid down on linen (315 × 640 approx.)

17-18 Drawings of lower left-hand corner of rug
17 Scale: 5¹/₄ in to 1 ft
Insc: *Quality: "Coronation"; verso T. Ginzkey Maffersdo*
Coloured washes on squared paper (165 × 240)
18 Insc: *Quality Coronation*
Coloured washes on squared paper (200 × 265)
With the drawings is a reproduction of a drawing of the rug, insc. on the verso *"The River Mat" Drawings of this design Full size, ruled carpet paper, 100 stitches to the inch made & coloured by C. F. A. Voysey. F.R.I.B.A. 73 St James's St. S.W.1 & in his possession size of rug 8 feet by 4 feet. Working drawing is in small sheets.*
Lit: *Kunst und Kunsthandwerk*, VI, 1903, p.73
The rug was shown at the Arts & Crafts exhibiton 1903 and is still extant.

[707] Design for a textile or wallpaper showing small flowering plants, c.1903
w/m: 1903
Pencil (460 × 560)

[708] Design for a wallpaper or textile entitled 'Halcyone', 1904 (2):
1 Insc: Notes on origin of halcyon *Indigo All to be in nonfading colours*
s & d: ... *March 31st 1904*
Yellow, brown & blue washes with black ink (345 × 330)
2 Pencil & blue & brown washes on tracing paper (215 × 275)
Cf. similar V & A drawing (E.152-1974) d. June 1898.

[709] Nine wallpaper designs for *Essex for 1904*, c.1904 (9):
1 *No 1*
Pencil & red wash on tracing paper (350 × 330)
2 *No 3*
Pencil & coloured washes on green tracing paper (515 × 235)
3 *No 4*
Pencil on tracing paper (425 × 360)
4 *No 5*
Pencil & coloured washes on tracing paper (320 × 210)
5 *No 6*
Pencil & coloured washes on tracing paper (395 × 340)
6 *No 7*
Pencil & coloured washes on tracing paper (305 × 270)
7 *No 8*
Pencil & coloured washes on tracing paper (365 × 260)
8 *No 9*
Pencil & coloured washes on tracing paper (380 × 175)
9 *No 10* entitled 'Hey Diddle Diddle'
Pencil & coloured washes on tracing paper (370 × 400)

[710] Design for a wallpaper showing a large stylized thistle, c.1904
Insc: *Essex for 1904. altered*
s (verso)
Pencil & green wash (570 × 265)

[711] Design for a wallpaper showing bluebells & acanthus leaves, 1905 (2):
1 Insc: *for 1905*
s & d: ... *23 York Place W (crossed out) 73. St. James's St. S.W.1. Octbr 18. 1905*
Pencil & blue, green & yellow washes on tracing paper (785 × 560)
2 Pencil on tracing paper (605 × 315)
Lit: *Good Furniture Magazine*, XXIII, 1924, p.237 (illus.)

[712] Design for a wallpaper showing a bird perched among branches of mistletoe, 1905
Insc: *Essex for 1906*
s & d: ... *December. 13. 1905*
Pencil on tracing paper (790 × 225)
Cf. similar to V & A drawing (E.262-1913).

[713] Design for a wallpaper showing small flowering plants, c.1905
Insc: *Essex for 1905*
Pencil on tracing paper (395 × 370)

[714] Design for a wallpaper showing 3 birds perched on a branch, c.1905
Insc: *Essex for 1905*
Pencil on tracing paper (465 × 215)

[715] Design for a wallpaper showing birds perched among leaves & berries, c.1905
Insc: *Essex for 1905*
s
Pencil & coloured washes on tracing paper (325 × 565)

[716] Design for a wallpaper showing stylized birds & acorns & oak leaves, c.1905
Insc: *Essex for 1905*
Pencil & green wash on tracing paper (625 × 365)

[717] Design for a wallpaper showing falcons perched among large & small flowers & leaves, c.1905
Insc: *Essex for 1904 (crossed out) 1905*
Pencil & coloured washes on tracing paper laid down (710 × 275)

[718] Design for a wallpaper entitled 'Fool's Parsley', 1906
s & d: ... *23 York Pl. W. (crossed out) 73. St. James's St. S.W.1. Decr. 28. 1906*
Pencil & green & yellow washes on tracing paper (420 × 280)
This is a sketch for the design 'Fool's Parsley', V & A (E.265-1913), produced as a wallpaper by Sanderson & Son, 1907.

[719] Design for a wallpaper showing eagles & squirrels in a stylized tree, c.1906
Insc: *Essex for 1906*
Pencil & green wash on tracing paper (760 × 555)

[720] Design for a wallpaper showing a bird perched in a rose bush, c.1906
Insc: *Essex for 1906*
Pencil on tracing paper (305 × 560)

[721] Design for a wallpaper showing stylized leaves, c.1906
Insc: *For Essex for 1906*
Pencil & green wash on tracing paper (770 × 565)

[722] Design for a wallpaper showing stylized roses, hips & leaves, c.1906
Insc: *Essex for 1906*
s & d: ... *Decr ... (year torn)*
Pencil & coloured washes on tracing paper (595 × 570)

[723] Design for a wallpaper showing birds among grapes & leaves, c.1906
Insc: *Essex for 1906*
s (torn)
Pencil & coloured washes (740 × 550)
Same as design [725] d. *July 17 1907.*

[724] Design for a textile or wallpaper showing an antlered stag under a flowering tree, 1907
s & d: ... *23 York Place W (crossed out) 73. St. James's St. S.W.1. June 20th. 1907*
Pencil & coloured washes on tracing paper (350 × 560)
Cf. similar V & A drawing (E.191-1974) d. June 1902, entitled 'Ballad tapestry'. Closely related to Morton Sundour printed linen in V & A (Circ.180-1957).

[725] Design for a wallpaper showing birds among grapes & leaves, 1907
Insc: Colour instructions given
s & d: ... *July 17th. 1907*
Pencil & coloured washes on tracing paper (480×575)
Same as design [723] insc. *Essex for 1906*.

[726] Design for a wallpaper showing a crown & 2 birds linked by a cord, 1907 (2):
1 Insc: *Messrs S. & Sons* [Fig.94]
s & d: ... *Sept. 26th. 1907*
Green & purple washes & black ink on tracing paper (490×565)
2 Pencil on tracing paper (245×215)

[727] Design for a wallpaper showing roses, hips & leaves, 1907
Insc: *S. & Sons*
s & d: ... *September. 1907*
Yellow, green & purple washes on tracing paper (750×555)

[728] Design for a wallpaper showing birds & pomegranates, 1907
Insc: *Messrs S. & Sons* (crossed out)
s & d: ... *Sept. 1907*
Pencil & green wash on tracing paper (495×415)
Lit: *Good Furniture Magazine*, XXIII, 1924, p.236 (illus.)
Cf. similar V & A drawing (E.199-1974).

[729] Design for a wallpaper showing blue birds perched in a briar, 1907
Insc: *Messrs S. & Sons*
s & d: ... *Sept. 1907*
Coloured washes on tracing paper (605×565)

[730] Design for a wallpaper showing pairs of birds among stylized leaves, 1907
Insc: *S. & Sons*
s & d: ... *Sept. 1907*
Yellow, green & purple washes on tracing paper (755×570)

[731] Design for a wallpaper showing thistles & wheat, 1907
Insc: *S. & Son* (torn)
s & d: ... *Sept. 1907*
Pencil & yellow, purple & green washes on tracing paper (750×560)

[732] Design for a wallpaper showing large thistle, 1907
Insc: *Sanderson for 1908*
s & d: Verso ... *Octbr. 1907*
Pencil & purple wash (765×560)

[733] Design for a wallpaper showing black birds among stylized leaves, c.1907
Insc: *Sanderson & Sons for 1907*
Pencil & green, yellow & black washes (765×560)

[734] Design for a textile or wallpaper showing birds among flowers, leaves & berries, 1916
Insc: *No 126*
s & d: ... *10. New Square Lincoln's Inn W.C. January. 1916*
Pencil, blue, green, yellow & orange washes (855×640)

[735] Design for a textile entitled 'Tiger & Lotus', 1918
Insc: *Tiger & Lotus Alex. Morton. 1918*
d: *May. 1918*
Pencil (380×295)
Cf. similar V & A drawing (E.217-1974).

[736] Design for a wallpaper showing birds, butterflies leaves & berries, 1918 [Fig.95]
Insc: *Alex. Morton 1918*
s & d: Recto & verso ... *September 11th 1918*
Pencil & coloured washes (465×390)
Lit: *Good Furniture Magazine*, XXIII, 1924, p.234 (illus.)
Cf. similar V & A drawing (E.233-1974).

[737] Design for a textile or wallpaper showing a stag's head & dove among stylized acanthus leaves, 1918
d: *December 1918*
Green, yellow & blue washes on tracing paper (725×565)
Lit: W. G. Paulson Townsend, *Modern decorative art in England*, 1922, fig.65
Possibly to commemorate end of the First World War. Cf. similar V & A drawing (E.215-1974).

[738] Design for a textile entitled 'Columbine', c.1918
Insc: *Columbine Alex. Morton Octbr. 1918*
Pencil on tracing paper (285×240)

[739] Design for a textile showing various birds perched among stylized leaves & berries, c.1918
Insc: *December 1918. Alex. Morton*
Pencil on tracing paper (440×300)
Cf. similar V & A drawing (E.296-1974).

[740] Design for a textile entitled 'Yew and Arbutus or Strawberry tree', c.1918
Insc: *Yew and Arbutus or Strawberry tree Alex. Morton. 1918*
Pencil & coloured washes on tracing paper (355×235)
Cf. similar V & A drawing (E.219-1974) d. 27 May 1918.

[741] Design for a textile entitled 'Hydrangea', c.1918
Insc: *"Hydrangea" Alex. Morton. 1918*
Pencil on tracing paper (200×260)

[742] Sketches for various textile designs, c.1918 (14)
Insc: *Alex. Morton 1918*
Pencil on tracing paper (400×295 approx.)

[743] Design for a textile showing stylized birds among grapes & vines, c.1918
Insc: *Alex. Morton 1918*, with colour instructions given
Pencil on linen (260×320)

[744] Design for a textile or wallpaper showing a stylized bird perched among large ornamental leaves, 1919
d: *January 1919*
Pencil on tracing paper (565×515)

[745] Design for a textile showing birds in a tree, 1919 (2):
1 Coloured washes on tracing paper (270×150)
2 Insc: *Alex. Morton's Copy*
s & d: Verso ... *February 26. 1919*
Blueprint with colour added (365×120)

[746] Design for a textile entitled 'Fidelis', 1919 (5):
1 Insc: Verso *Alex Morton*
s & d: ... *Decr. 1919*
Blueprint with colour added (375×580)
2 Insc: Verso *Symbol of self sacrifice*
s (verso)
Blueprint with colour added (215×140)
3 Blueprint (375×330)
4 Pencil on tracing paper (335×165)
5 s
Pen on linen (385×340)
Cf. similar V & A drawing (E.222-1974).

[747] Design for a textile showing birds perched among flowers & berries, c.1919
Insc: *Sold to Morton June 1919*
Green wash on tracing paper (370×280)

[748] Sketches for designs for textiles or wallpapers, 1919 (4)
s & d: All d. *1919*, 1 s.
Pencil & coloured washes on various papers (375×265 approx.)

[749] Design for machine-woven textile entitled 'Huntsman', c.1919 (5):
1-3 Black & white printed proofs (330×400)
4 Coloured washes (585×400) [Fig.97]
5 Pencil on tracing paper (590×410)
Lit: *Good Furniture Magazine*, XXIII, 1924, p.235 (illus.)
The same design is in the V & A (E.321-1974) d. 1919.

[750] Design for a textile showing cornflowers, wheatsheaves & birds, c.1920 (2):
1 Insc: *Sold to Morton for fabric April 1920* [Fig.96]
s
2 Insc: *Drawn without corn flower for Mrs. Hind & not taken Sold to Morton for fabric April. 1920*
s
1-2 Printer's proof & coloured washes (540×380)
Lit: *Good Furniture Magazine*, XXIII, 1924, p.236 (illus.)
Cf. similar V & A drawing (E.266-1974) d. April 1920.

[751] Design for a textile or wallpaper, 1923
Insc: *One of the Oldest Symbols of Life*
s & d: Recto & verso ... *December 25. 1923*
Pencil & coloured washes (290×345)

[752] Design for a textile or wallpaper showing abstract pattern, 1923
s & d: Recto & verso ... *December. 28. 1923*
Pencil & blue & purple washes (290×230)
This design is closely related to [760] d. *July 1925*.

[753] Design for a textile or wallpaper showing birds perched among pomegranates, flowers, berries & leaves, 1923 (2):
1 s & d: Recto & verso ... *December 1923*
Pencil & coloured washes (765×550)
2 Pencil on tracing paper (725×410)

[754] Design for a textile entitled 'Fish & Seaweed', 1923
Insc: *No 110 Fish & Seaweed; verso Sold to Morton*
s & d: Recto & verso ... *December 1923*
Pencil & coloured washes (355×340)

[755] Design for a border, 1924
Insc: *Not sold*
s & d: ... *November 1924*
Pencil & coloured washes on tracing paper (130×550)

[756] Sketches of designs for Harold Speed, 1924 (4)
Insc: *Sold to Speed*
d: *1924*
Pencil & coloured washes on tracing paper & cartridge (570×385 approx.)

[757] Design for a textile showing small flowering plants, 1925 (3):
1 Insc: *Something like this Sold to Morton Octbr. 1925*
s & d: ... *January 15. 1925*
Pencil on tracing paper (450×455)
2 Insc: *Sold to Morton in 1925*
Pen on tracing paper (640×555)
3 Insc: *Sold to Alex Morton Octbr 1925*
Pencil (770×575)
Lit: *AR*, LXX, 1931, p.95 (illus.)

[758] Design for a cloth entitled 'Australian Finch', showing finches in a briar trellis, 1925 (2):
1 Insc: *Australian Finch No 106 for Cloth only For sale*
s & d: Recto & verso ... *June 1925*
Pencil, pen & coloured washes (560 × 465)
2 Slightly different design
Insc: *For sale*
s & d: ... *June 23. 1925*
Coloured washes on tracing paper (490 × 450)

[759] Design for a fabric showing large yellow flowers with & without bird, 1925 (2):
1 Insc: *For Fabric only*
s & d: ... *July, 1925*
Pencil & coloured washes on tracing paper (590 × 340)
2 Insc: *Redrawn for Mrs. Hind without bird but not taken*
Pencil & coloured washes on tracing paper (785 × 295)

[760] Design for a textile or wallpaper showing abstract pattern, 1925
Insc: *Alternative treatment*
s & d: ... *July 1925*
Pencil & blue & purple washes on tracing paper (375 × 280)
This design is closely related to [752] d. *December 28, 1923*. Cf. similar V & A drawing (E.300-1974).

[761] Design for a textile or wallpaper showing carnations, 1925
s & d: Verso ... *October. 1925*
Pencil & pink & green washes (510 × 175)

[762] Design for a textile or wallpaper showing geometrical flowers, 1925 (2):
1 Insc: *no 104*
s & d: ... *1925*
Red, yellow & green washes on tracing paper (320 × 305)
2 Pencil on tracing paper (320 × 305)

[763] Design for a textile showing birds & fennel, 1925 (4)
Insc: *Sold to Morton*
s & d: Verso ... *1925*
Blue-print with & without birds & colour added (355 × 310)

[764] Design for 'The Grape' Stripe, 1925 (2)
Insc: *Not sold*
s & d: ... *1925*
Ink & pencil (570 × 75); pencil & coloured washes on tracing paper (455 × 265)

[765] Design for a nursery textile, 1925 (5):
1 s & d: ... *1925*
Pen & coloured washes on linen (260 × 370)
2 Pen on tracing paper (460 × 515)
3 Insc: *Morton*
Pencil (420 × 585)
4 s: ... *73 St. James's St. S.W.1*
Pencil on tracing paper (340 × 465)
5 Pencil on tracing paper (205 × 570)
Cf. similar V & A drawings (E.256-1974) d. August 1919 and (E.328-331-1974) d. October 1929.

[766] Design for a carpet showing flowers, leaves & large orange berries, 1925
Insc: *Sold to Tomkinson March 23. 1932*
s & d: ... *1925*
Ink & coloured washes (765 × 570)

[767] Design for a textile or wallpaper showing abstract pattern, 1925
s & d: Verso ... *1925*
Pencil (200 × 175)

[768] Design for a textile or wallpaper showing a bird perched on a leafy branch, c.1925
Insc: *Sold to Speed Sep. 1925*
Pencil on tracing paper (370 × 345)

[769] Design for a textile showing grapes, vines & flowers, c.1925
Insc: *Sold to Alex Morton Octbr. 1925*
Pencil on tracing paper (320 × 230)

[770] Design for a textile or wallpaper entitled 'Crown & Tulip', 1926
Insc: *no.101 Crown and Tulip*
s & d: Verso ... *April 1926*
Pencil & coloured washes (590 × 570)

[771] Design for a textile or wallpaper entitled 'The Grape', 1926 (3):
1 Insc: *107 The Grape*
s (verso)
d: Recto *June 1926*
Pencil & green & blue washes (460 × 590)
2 s (recto & verso)
Blue, green & yellow washes on tracing paper (460 × 590)
3 Pencil on tracing paper (445 × 320)
Cf. similar V & A drawing (E.255-1974) d. January 1919.

[772] Design for a textile or wallpaper entitled 'Tudor Rose', 1926 (3):
1 Insc: *no 118 Tudor Rose*
1-2 s & d: Verso ... *August 1926*
Ink & coloured washes (720 × 580)
3 Pencil & pen on tracing paper (760 × 575)

[773] Design, possibly for a printed fabric, entitled 'Annual Pheasants-Eye', 1926
Insc: *"Annual Pheasants-Eye" No 119*
s & d: Verso ... *August 1926*
Pencil & coloured washes (455 × 305)

[774] Design, possibly for a printed fabric, showing flowers & vine leaves, 1926
Insc: *No 102*
s & d: Recto & verso ... *October 1926*
Pencil & blue & green washes (605 × 585)

[775] Design for a carpet & textile, 1926 (2):
1 Insc: *Sold to Tomkinson for Carpet May 17. 1928 & Morton Sundour Fabrics*
s & d: Verso ... *1926*
Ink & coloured washes (400 × 645)
2 Insc: *Sold to Tomkinson 1928*
Pen on tracing paper (360 × 610)
Cf. similar V & A drawing (E.283-1974).

[776] Design for a wallpaper showing a eucalyptus, 1928 (3):
1 Insc: *Bought by Speed for paper only February 6th. 1928*
s & d: ... *Feb. 1928*
Pencil & green, yellow & red washes on tracing paper (455 × 450)
2 Insc: *Sold to Speed Feb. 1928*
Pencil on tracing paper (395 × 360)
3 Insc: *Sold to Speed Feb. 6. 1928*
Pencil on tracing paper (450 × 355)

[777] Design for a textile or wallpaper entitled 'The Rose & Shamrock', 1928
Insc: *114. The Rose and Shamrock*
s & d: ... *May 1928*
Pencil & coloured washes (765 × 575)

[778] Design for a textile showing stylized flowers & leaves, 1928
Insc: *Copyright for fabric sold to Alex Morton*
s & d: ... *June. 1928*
Pencil & green wash (470 × 270)
Cf. similar V & A drawing (E.299-1974).

[779] Design for a textile or wallpaper entitled 'Love-in-a-mist', 1928 (3):
1 Insc: *no 128 "Love-in-a-mist"*
s & d: ... *June. 1928*
Pencil & blue & green washes (470 × 580)
2 Pen on linen (305 × 220)
3 Pencil on tracing paper (410 × 300)

[780] Design for a textile or wallpaper entitled 'The Oak', 1928
Insc: *no 103 The Oak*
s & d: ... *July 1928*
Pencil & green wash (525 × 580)

[781] Design for a textile or wallpaper showing an abstract design of a Greek cross, 1928
Insc: *Two distinct designs ... no 124*
s & d: ... *August 15th 1928*
Pencil & red & blue washes (390 × 305)

[782] Design for a textile entitled 'Ich Diene', 1928 (3):
1 Ink on linen (650 × 585)
2 Insc: *Verso Sold to Morton for fabric only Novr. 7. 1929*
s & d: Verso ... *August 1928*
Blueprint (640 × 580)
3 Pencil on tracing paper (285 × 335)

[783] Design for a textile entitled '14th century', showing fleur-de-lis, 1928 (2):
1 Insc: *14th centy Sold to Morton July 9. 1929. copyright in fabric only*
s & d: ... *August 1928*
Pencil & yellow wash (585 × 580)
2 Pencil on tracing paper (425 × 290)
Cf. similar V & A drawing (E.289-1974).

[784] Design for a textile or wallpaper entitled 'Martlets & Ermine', 1928 (2):
1 Insc: *Martlets & Ermine ... 127*
s & d: ... *August 1928*
Pencil & blue wash (760 × 580)
2 Pencil on tracing paper (375 × 350)

[785] Design for a brocade entitled 'Lion & the Unicorn', 1928 (10):
1 Insc: Verso *"The lion & the unicorn, were fighting for the crown, The lion beat the unicorn all around the Town." Old rhyme*
s & d: Verso ... *August 1928*
Blueprint (1405 × 555)
2 Blueprint laid down on linen (1335 × 570)
3 Insc: Verso *The lion & the unicorn fighting for the Crown, etc Des. 230*
s & d: ... *August 1929*
Blueprint with colour added (560 × 415)
4 Ink on linen (785 × 320)
5 Insc: *Sold on royalty system to Donald Bros. October 23. 1929*
Ink on tracing paper (755 × 305)
6 Insc: *Sold to Donald Bros for fabrics only October 23. 1929*
Ink on linen (400 × 220)
7 Insc: *Sold to Donald Bros October 23. 1929. on royalty system - for fabric only*
d: *August 1928*
Pencil (465 × 310)
8 Insc: *Given to Donald Bros on royalty terms for fabric only October 23. 1929*
Pencil on tracing paper (180 × 230)
9 Insc: *Sold to Donald Bros Octbr. 23 1929*
Pencil on tracing paper (240 × 155)
10 Insc: *Given to Donald Bros on royalty terms for fabric only October 23. 1929*
Pencil on tracing paper (180 × 210)

[786] Design for a textile or wallpaper entitled the 'Fenton Arms' showing trefoil & fleur-de-lis, 1928
Insc: *no 120 Fleur De Lisle; verso The Fenton arms*
s & d: Verso ... *September 1928*
Pencil & pink & red washes (335 × 260)

[787] Design for a carpet showing birds among flowers & vine leaves, c.1928
Insc: *Sold to Tomkinson Without bird for carpet May 16 1928*
Pencil & coloured washes on tracing paper (760×560)

[788] Design for a textile or wallpaper showing a bird perched among branches & acanthus leaves, 1929
d: *January 23, 1929*
Pencil on tracing paper (420×345)

[789] Design for a textile or wallpaper showing cornflowers & leaves, 1929
Insc: *No 108*
s & d: ... *April, 1929*
Pencil & blue & green washes (590×305)

[790] Design for a textile or wallpaper showing stylized flowers & leaves, 1929
Insc: *No 113*
s & d: ... *May 1929*
Pencil & blue, green & yellow washes (525×445)

[791] Design for a textile showing abstract pattern, 1929 (2):
1 Insc: *Sold to Morton July 9, 1929 No.4*
Pencil (245×175)
2 Insc: *Alternative schemes single print Sold to Morton July 9, 1929. Copyright for fabric only*
s & d: ... *June 1929*
Pencil & green & orange washes (490×215)

[792] Design for a fabric showing fleur-de-lis, 1929 (2):
1 Insc: *Morton 1929*
s & d: ... *June 1929*
Pencil & green wash (325×220)
2 Insc: *Sold to Morton July 9 1929 No 6*
Pencil on tracing paper (190×120)

[793] Design for a textile showing stylized yellow roses, 1929
Insc: *Morton July 1929*
s & d: *July 1929* ...
Pencil & yellow & green washes (280×235)

[794] Design for a nursery chintz entitled 'The House that Jack Built', 1929 (2):
1 Pen on linen (425×510)
2 Insc: *Sold to Morton with all copyrights, Novr. 7. 1929* [Fig.98]
s & d: ... *September, 1929*
Pen, pencil & coloured washes (490×590)
J. Brandon Jones notes on the drawing: 'This is an early version of a nursery chintz printed by Morton Sundour. In the final design the Rat was omitted. The figure of the "Priest" which was also omitted is a caricature of Voysey's brother who was a Unitarian minister.' Cf. similar V & A drawing (E.332-1974).

[795] Design for a textile showing fish under water, 1929 (4):
1 Insc: *Designed for printed linen Not taken by Morton*
Pen & coloured washes laid down (400×565)
2 Pen on linen (420×545)
3 Insc: *Copy of this, coloured given to Maurice Webb for sale with copyright June 1938*
s & d: ... *September 1929*
Pencil (465×585)
4 Insc: *John Dory*
s: C.F.A.V. del
Pen on linen (120×190)

[796] Design for a fabric or wallpaper entitled 'Vair', 1929
Insc: *For fabric or wall paper Vair*
s & d: ... *December 1929*
Pencil & grey wash & gold (345×315)

[797] Design for a textile or wallpaper showing trefoil & martlet, 1929 (2):
1 Insc: *no 122 Trefoil & Martlet*
s & d: ... *Decr. 1929*
Pencil & blue, black & yellow washes (450×275)
2 Pencil on tracing paper (210×180)

[798] Design for a textile showing a variety of birds perched in a tree, c.1929 (2):
1 Insc: *Sold to Morton July 9 1929*
Pen on tracing paper (760×585)
2 Insc: *Sold to Morton with blotch background July 9, 1929*
Print (740×610)
Cf. similar V & A drawing (E.323-1974).

[799] Design for a textile showing crown & linked hearts, c.1929 (4):
1 Insc: *"The bond of affection is the beginning & end & crowning glory of all things. Sold to Morton July 9 1929 No.1*
Pencil (210×130)
2 Insc: *Sold to Morton, 1929*
Pen on linen (190×190)
3-4 Insc: *Sold To Morton July 9, 1929*
Print (190×190 approx.)
Cf. similar V & A drawing (E.294-1974) d. 1929.

[800] Design for a textile showing an abstract pattern with Greek cross, c.1929 (3):
1 Insc: *Sold to Morton July 9, 1929 No 7*
Pencil on tracing paper (175×160)
2 Insc: *Sold to Morton 1929*
Ink on linen (295×160)
3 Insc: *Sold to Morton July 1929*
Blue wash (320×160)

[801] Two sketches of 2 designs sold to Morton, c.1929 (2)
Insc: *Sold to Morton July 9, 1929 & numbered 3 & 5*
Pencil on tracing paper (250×135 approx.)

[802] Design for a carpet showing birds perched among leaves, c.1929
Insc: *Sold to Tomkinson July 1929*
Pencil on tracing paper (210×220)

[803] Design for a carpet showing stylized flowers & leaves, c.1929
Insc: *Sold to Templeton Octbr. 16, 1929*
Pencil on tracing paper (325×210)

[804] Design for a fabric showing yellow roses, hips & leaves, c.1929
Insc: *Sold to Morton Copyright in fabric only Novr. 7. 1929*
Pencil & red, yellow & green washes on tracing paper (460×300)

[805] Design for a textile entitled 'My Garden', c.1929 (2):
1 Insc: *"My Garden" Sold to Morton for fabric only Novr. 7, 1929*
Pencil (330×360)
2 Insc: *Sold to Morton Copyright in fabric only Novr. 7. 1929*
Pencil on tracing paper (335×340)

[806] Design for a textile showing a nursery motif, c.1929 (2):
1 Pen on tracing paper (435×540)
2 Insc: *Sold to Morton with all copyrights Novr. 7. 1929*
Print (405×555)
Cf. similar V & A drawings (E.326-327-1974) d. November 1929.

[807] Design for textile showing leaves & flowers, c.1929
Insc: *Sold to Morton for fabric only Novr. 7. 1929*
Pen on tracing paper (310×325)
Cf. similar V & A drawing (E.290-1974) d. August 1929.

[808] Design for a textile & carpet showing birds, grasshopper & butterflies among small plants, c.1929 (2):
1 Insc: *Sold to Tomkinsons, 1929 & Morton*
Pen on tracing paper (610×570)
2 Pencil (615×575)
Cf. similar V & A drawing (E.285-1974) d. May 1926.

[809] Design for a textile or wallpaper entitled 'Symbol of the Arts', 1930 (5):
1 Ink on tracing paper (590×585)
2 Insc: *Verso Design made at No 14 Gray's Inn W.C.1*
s & d: *Verso ... January 6-14, 1930*
Pencil (575×580)
3 Insc: *Symbol of the Arts*
3-4 s & d: ... *January 1930*
Print with coloured washes (585×585)
5 Pencil on tracing paper (425×600)

[810] Design for a textile or wallpaper entitled 'Angelic Forest', 1930 (6):
1 Insc: *The Angelic forest*
Pencil on tracing paper (630×575)
2 Pen on linen (610×580)
3-4 Insc: *Verso "The Angelic Forest"*
s & d: *Verso ... June 1930*
Print with coloured washes (585×570)
5-6 Pencil (135×225 approx.)

[811] Design for a wallpaper showing a nursery motif, 1930 (4):
1 Pen on linen (325×715)
2 Pencil (305×715)
3 Insc: *Sold to Tomkinson Ltd; verso Copyright for wall paper only is the property of Lightbown Aspinall & Co.*
s & d: *Verso ... July, 1930*
Print with coloured washes (320×715)
4 Pencil on tracing paper (335×125)

[812] Design, probably for a wallpaper, showing birds & a squirrel in a tree, 1930
Insc: ... *to be hung with 12" of plain ground between each print, no 129*
s & d: *Recto & verso ... August 1930*
Pencil & coloured washes (735×550)

[813] Design for a wallpaper or textile entitled 'Great Kings & Queens', 1930 (3):
1 Ink on tracing paper (310×340)
2 Ink on linen (505×450)
3 s & d: *Verso ... 1930*
Blue-print with colours added (505×455)

[814] Design for a silk cloth produced by Morton
Insc: *For. New. Silk Cloth*
s: ... *23, York, Place*
Pen on tracing paper (310×225)
Cf. similar V & A drawing (E.183-1974). J. W. F. Morton has identified this design as that for Jacquard woven silk of 'Edendale' quality, 1903.

[815] Design for a textile or wallpaper showing chestnut leaves
s: ... *23 York Place W*
Green wash on tracing paper (755×585)

[816] Design for a textile or wallpaper showing eagles & grapes
Insc: *S. & Sons*
s: ... *23 York Place W*
Pencil & blue & green washes on tracing paper (750×565)

[817] Sketch for a design showing small flowering plants
s: ... 73 *St. James's St. S.W.1*
Pencil & coloured washes on tracing paper (295 × 375)

[818] Design for a textile or wallpaper showing leaves & flowers
s: ... 73. *St. James's St. S.W.1*
Pencil (380 × 185)

[819] Design for a wallpaper showing eagles' heads & pineapples
s: ... 73 *St. James's Street S.W.1*
Grey wash on tracing paper (785 × 555)
Lit: *Good Furniture Magazine*, XXIII, 1924, p.239 (illus.)

[820] Design showing small flowering plants
s: ... 73 *St. James's St. S.W.1*
Pencil on green tracing paper (630 × 470)

[821] Sketch for a wallpaper design showing falcon & small bird
Insc: *No.10. Sent 16th April to S.X.* (Essex & Co.)
Pencil on tracing paper (335 × 210)

[822] Design for a wallpaper showing birds in flight
Insc: *SX* (Essex & Co.)
Blue wash on tracing paper (320 × 370)

[823] Design for a wallpaper frieze entitled 'Feudal', (6):
1-2 s: ... 73 *St. James's St. S.W.1*
Pencil & coloured washes (380 × 780)
3-6 Pencil on tracing paper (455 × 360)
There is another version of this design in the V & A (E.269-1913) which has been dated c.1900. Cf. V & A design (E.309-1974) for wallpaper.

[824] Design for a wallpaper & possibly for a textile showing a falcon on a shield in a crown
Insc: *Draw up for AM Abbotsford turn over in 13¹/₂ | When drawn for A.M. No 9 | May 28th This has been drawn for Essex but not for Alex Morton or T. & A.*
Pencil on tracing paper (470 × 600)
Lit: *Moderne Bauformen*, IV, No.9, 1905, p.106 (illus.)
This is a sketch for the design in the V & A (E.264-1913). 'Abbotsford' was a Morton quality.

[825] Design for a carpet or rug showing Tudor rose (2):
1 Insc: *Sold to Ginzkey*
Pencil & coloured washes (330 × 150)
2 Insc: *Ginzkey*
Pencil on tracing paper (370 × 185)

[826] Design for a carpet showing stylized leaves & flowers
Insc: *Ginzkey*
Pencil on tracing paper (440 × 275)

[827] Design for a carpet showing a border of leaves & birds
Insc: *Carpet for Ginzkey*
Pencil on tracing paper laid down (785 × 310)

[828] Design for a textile showing birds in a holly tree (2):
1 Insc: *Sent to Wardle & Co*
Pencil & coloured wash on tracing paper (330 × 270)
2 Insc: *Given to Wardle*
Pencil on tracing paper (180 × 120)

[829] Design for a textile showing deer, small flowers & trees
Insc: *Sent to Alex Morton & Co.; verso Alex. Morton & Co.*
Pencil on tracing paper (785 × 560)

[830] Design for a textile & wallpaper showing a bird in a tree
Insc: *Sold to Morton & Wallpaper Manufacturers*
Pencil (245 × 125)

[831] Design for a textile showing roses, shamrocks & acanthus leaves
Insc: *Part of design sold to Morton for printed fabric*
Pencil on tracing paper (470 × 565)

[832] Design for a textile showing pig, sheep, rooster & bird (2):
1 Pen on tracing paper (480 × 575)
2 Insc: *Morton*
Pencil (490 × 580)
Cf. similar V & A drawing (E.333-1974) d. October 1929.

[833] Design for a textile showing a pineapple
Insc: *Sold to Foxton* (William Foxton)
Pencil on tracing paper (720 × 290)

[834] Design, possibly for a carpet, showing birds among stylized flowers, berries & leaves
Insc: *Brussels omit bird - All copyrights Bought by Messrs H & M Southwell; verso Carpet circa 1900* (in another hand)
Pencil & coloured washes (780 × 275)

[835] Design, possibly for a textile, showing briar roses
Insc: *Bought by Speed*
s: Cut off but W.C. remains
Pencil & coloured washes (185 × 220)

[836] Design for a textile or wallpaper showing squirrel & acorns
Insc: *Drawn for Speed*
Pencil on tracing paper (305 × 170)
Cf. similar V & A drawing (E.269-1974) d. July 1920.

[837] Design for 'Adam & Eve' carpet
Insc: *Sold to Tomkinson*
Print (620 × 495)
Cf. similar V & A drawing (E.302-1974).

[838] Design for a textile or wallpaper entitled 'Pink & Seaweed'
Insc: *No 111 Pink and Seaweed*
s: Verso ... 73 *St. James's St. S.W.1*
Pencil & pink & green washes (465 × 425)
See similar design for a textile [754] insc. *No 110 d. 1923.*

[839] Design for a textile or wallpaper entitled 'I love little Pussy'
w/m: ... 8 (could be 1898 or 1908)
Pencil & coloured washes (555 × 300)

[840] Design for a textile of Helena quality showing stylized flowers & leaves (3):
1 Insc: "*Helena*"
Pencil on tracing paper (510 × 505)
2 Pencil on tracing paper (730 × 310)
3 Pencil on tracing paper (575 × 305)
Cf. similar V & A drawing (E.190-1974) d. May 1901.
Corresponding V & A textile (Circ.477-1962) silk and wool double cloth. 'Helena' was a Morton quality.

[841] Design for a textile of Helena quality showing flowering plants
Insc: "*Helena*"
s: ... 73 *St. James's St. S.W.1*
Pencil & coloured washes on tracing paper (440 × 535)
Cf. similar V & A drawings (E.182 & 312-1974) d. 1901.

[842] Design for a textile of Dunkeld quality showing birds & a stylized wood
Insc: "*Dunkeld*"
Pencil & coloured washes on tracing paper (535 × 340)
Cf. similar V & A drawing (E.184-1974).

[843] Design for a new silk cloth showing blue bird & linked hearts
Insc: *For "New Silk Cloth"*
Pencil & coloured washes on tracing paper (455 × 255)
Cf. similar V & A drawing (E.188-1974) d. May 1901.

[844] Design for a woollen textile
Pencil on tracing paper (785 × 460)

[845] Design for a printed textile produced by Morton showing figures from Tenniel's illustrations of 'Alice in Wonderland'
Pen on linen (590 × 570)
Lit: *Catalogue of an Exhibition of the Works of C. F. Annesley Voysey*, 1931, p.4
Cf. similar V & A drawing (E.334-1974) d. 1930.

[846] Design for a carpet showing stylized leaves
Yellow, blue & brown washes on squared paper (750 × 625)

[847] Design for a carpet showing oak leaves & acorns
Insc: *T. & A. AM No 3. I am not sure if this was sold many years ago C.F.A.V. October 1939*
Pencil & brown & yellow washes on squared paper (660 × 360)

[848] Design for a carpet showing stylized leaves
Insc: *This repeats at A. and A. as well as above 21¹/₂ inches*
Green wash on squared paper (415 × 415)

[849] Design for a carpet showing a large rose
Green, blue, black & yellow washes on squared paper (940 × 380)

[850] Design for a carpet showing a robin under a tree
Yellow, green, red & brown washes on squared papers (410 × 750)

[851] Design for a wallpaper showing, in a roundel, a man & a woman walking (2):
1 Pencil & pen (250 × 175)
2 Coloured washes on tracing paper (230 × 175)
Lit: *Dekorative Kunst*, I, 1897-98, p.274 (illus.)

[852] Design for a textile or wallpaper showing stylized leaves
Pencil (565 × 305)

[853] Design for a textile or wallpaper showing heraldic crowns & lion rampant
Pencil (250 × 200)

[854] Design for a textile or wallpaper showing acanthus leaves & berries
Pencil & green, blue & purple wash (105 × 420)

[855] Design for a textile or wallpaper showing stylized crown, rose, shamrock, thistle & acanthus (3):
1 Yellow, green & purple washes on tracing paper (780 × 585)
2 Pencil & green wash on tracing paper (1525 × 785)
3 Pencil on tracing paper (750 × 335)

[856] Design for a textile or wallpaper showing stylized briar roses (2):
1-2 Insc: *Sanderson/ c1 1908* (crossed out)
1 Red, orange, green washes heightened with white on tracing paper (760 × 580)
2 Green & yellow washes heightened with white (760 × 580)

[857] Design for a textile or wallpaper showing stylized crowns, leaves & flowers with birds swimming in a stream (2):

1 Blue, green, yellow & scarlet washes on tracing paper (770×560)

2 Pencil on tracing paper (785×300)

[858] Design for a wallpaper showing 'four & twenty blackbirds baked in a pie'

Insc: *Sanderson for 1908* (crossed out)

Green, yellow & black ink washes on tracing paper (755×565)

Lit: *Good Furniture Magazine*, XXIII, 1924, p.237 (illus.)

[859] Design for a textile or wallpaper showing briar roses & leaves

Pencil (770×570)

[860] Design for a textile or wallpaper showing birds perching in a grape vine

Pencil & coloured washes on tracing paper (630×205)

[861] Design for a textile or wallpaper showing small flowering plants scattered over ground

Pencil & coloured washes on tracing paper (665×555)

[862] Design for a textile or wallpaper showing 6 birds in a tree (4):

1-2 Blueprint (390×400)

3 Pen on linen (280×165)

4 Pencil on tracing paper (315×240)

Cf. V & A drawing (E.239-1974) d. February 1919.

[863] Pencil sketches (156) of various designs & sizes, undated & unsigned

[863A] Design for a wallpaper showing vultures & lilies, produced by Essex, pre-1899

Insc: *Verso Vulture & lily symbols of purity, 4 & (in a later hand) probably pre 1889*

Yellow, green, pink & orange washes (405×390), framed

Lit: *Builder*, LXXVI, 1899, p.349 (illus.)

This drawing was discovered too late for inclusion in the correct chronological sequence of this section.

Part V Miscellaneous designs

Bolts

See Door furniture

[864] Design for a workbox, c.1893 (3):

1 Plan of top, half cross-section & section of 1 angle

[Fig.104]

w/m: 18... (cut)

(280×565)

2 Same as No.1 except that it does not show the decorative design on the top of the box

Insc: ... *detail of workbox*

On linen (440×370)

3 Elevation of front of box

On linen (275×370)

1-3 Scale: FS

Lit: *Catalogue of the Arts & Crafts Exhibition Society*, IV, 1893, No.243; *Studio*, I, 1893, p.235 (illus.

corresponding to No.3); *Catalogue of the Arts & Crafts Exhibition Society*, VII, 1903, No.394jj; *Studio*, XXVIII, 1903, p.35 (mention only)

The box is of sycamore, with inlaid motifs on the top and front. On the top is a man stooping to smell a rose; and on the front a youth and maid stand on either side of a sapling, with the inscription *Head, hand & heart*. A box like this was illustrated in *Studio* for 1893 (see above) and was probably the box made by James Lewis which was exhibited at the Arts & Crafts exhibition of that year (see above). Another box which seems to have been like [864] was made by C. F. Nielsen in 1903 and exhibited at the Arts & Crafts exhibition of that year (see above). And at the V & A there is a drawing similar to No.1, which is inscribed *panel in stained wood inlaid* and dated November 1905 (E.284-1913 V.1)

[865] Design for an octagonal string box, 1896

Half-plans & elevation

Scale: FS

s & d: ... *July 10 1896*

Pencil (625×400)

Lit: *Catalogue of the Arts & Crafts Exhibition Society*, V, 1897, No.329; *Dekorative Kunst*, I, 1897, p.258 (photograph); *Studio* XIX, 1897, p.194 (mention only);

Victorian & Edwardian decorative arts, catalogue of an exhibition held at the V & A, 1952, S8

The box was made by William Hall in sycamore and other woods, and it now in the collection of C. Cowles Voysey.

[866] Design for a Westmorland green slate box ...

(inscription discontinued), post-1913

Plan, elevations & details [Fig.103]

Scale: Probably FS

w/m: 1913

This has heavy metal mounts, some of which have raked mouldings.

[867] Design for a box for *A d'Beckett* (sic, à Beckett elsewhere) *Terrell Esquire*

Plan, section & details [Fig.102]

Scale: FS

Insc: *To be made in English oak left clean and free from stain or polish*

On linen (305×780)

The bow of the key is pierced with the monogram ABT.

[868] Design for an oak bracket shelf, 1901

Half-plan, half front elevation, side elevation & profiles of mouldings

Insc: *To be left clean & free from stain or polish & to be pinned together with oak pins & no screws to be used in construction but to be fixed to picture rail with round headed brass screws*

s & d: ... *Feb. 1901*

Pencil (220×335)

This shows a semicircular shelf attached to a wall plate by means of a shaped bracket and oak pins; the wall plate is screwed to the wall, and has a shaped outline with raked mouldings.

[869] Design for a bracket shelf, 1913 (2):

1 Plan & elevations

Scale: Probably FS

s & d: ... *June 10 1913*

Pencil (515×325)

2 Same as No.1

On linen (365×320)

The rectangular shelf is attached to a wall plate by means of a bracket and the wall plate is screwed to the wall. Both the wall plate and the bracket have silhouettes carved into the shape of grotesque heads.

[870] Design for a bracket lamp

Half-plan of wall plate & side elevation [Fig.118]

Insc: *To be returned to C. F. A. Voysey Archt 23 York Place W*

Pen on linen with blue & brown washes applied to verso (305×400)

The metal wall plate and bracket are fashioned into the form of the stem of a flower, and the glass shade is in the form of an upturned flower.

Bread platter

On same sheet as design for a frame ornamented with a gilded band (see [289])

[871] Design for a brooch or pin in gold with pearls and enamel for the Revd J. Tetley Rowe, 1896 [Fig.105]

s: C. F. A. Voysey Architect invt et del 6 Carlton Hill N.W.

d: *Verso March 4 1896*

Green wash, turquoise & yellow gouache & gold on card (110×90); the card is in an envelope marked *Design for brooch*

The brooch is in the form of a pair of birds in a tree.

Cabinet hook

See Door furniture

[872] Design for calendar for the Essex & Suffolk Equitable Insurance Society, 1907 (2):

1 Plan, side elevation, half front elevation & sections [Fig.106]

Scale: FS

Insc: *To be made in oak*

s & d: ... *May 1907*

(395×460)

2 Same as No.1

s & d: ... *May 28 1907*

On linen (420×490)

The rectangular front of the case has three openings, behind which are revolving reels showing the day, date and month. Calendars like this are shown in photographs of the offices of the Essex & Suffolk Equitable Insurance Society (see [80]). There is an example in the collection of John Brandon-Jones.

[873] Design for a coat & hat book, 1904 (2):

1 Details

Scale: FS

Insc: *Detail 235*

s & d: ... *April 1904*

2 Same as No.1, but undated

1-2 On linen (205×155 approx.)

[874] Design for a *solid silver cup for the Revd E. A. Voysey M.A. Oxon*, almost as executed, 1933
Details [Fig.111]

Scale: FS

s & d: ... June 26 1933

Pencil (465 × 180)

This is in the form of a cup with a stem and base and a mesh over the top to take flower stems. At the RIBA there are six photographs of the executed cup which are inscribed on the verso: 'Silver vase made by W. B. Reynolds for Revd E. A. Voysey designed by C. F. A. Voysey F.R.I.B.A. for flowers...'

[875] Designs for decorative panel & for a decorative frieze

Elevations with sections of 1 panels & of frieze showing that they were to be executed in low relief
Pencil (565 × 335)

Motifs include stylized trees, ships, buildings and animals.

[876] Design for door furniture: knob, escutcheon & letterplate, 1904 (2):

1-2 Details

Insc: Door handle No 237, lock plate No 225, letterplate No 227 & 228

1 s & d: ... April 22 1904

On linen (560 × 195, 555 × 185)

The lock plate and letterplate are heart-shaped. The letterplate is like an illustration in an undated Thomas Elsley Ltd catalogue at the RIBA: it is catalogue No.180, p.9, price £1 5s, 'bronze letter plate'. The escutcheon is similar to 'cabinet escutcheons' illustrated in the Elsley catalogue, p.9.

[877] Design for door furniture: a cabinet hook, 1904 (2):

1 Insc: Detail 234

s & d: ... April 1904

2 Same as No.1, but undated

1-2 On linen (175 × 255 approx.)

The hinge and the 'eye' have heart-shaped back plates. At the RIBA there is an undated catalogue for Thomas Elsley Ltd, which illustrates a cabinet hook like this, catalogue No.182, p.8 price 5s.

[878] Design for door furniture: a wooden bolt, 1905
Details

Scale: Probably FS

Insc: No. 253A & Simpson's price 6s/9d each

s & d: ... September 21 1905

On linen (345 × 435)

[879] Design for door furniture: a wooden latch, 1906 (3):

1-2 Details

Insc: No.315A & No.1, 30

s & d: ... March 5 1906

On linen (335 × 395)

3 Details, very slightly different from Nos.1 & 2

Insc: No.315A

On linen (280 × 485)

[880] Design for door furniture: a barrel bolt, with a shaped flange
Detail

On linen (555 × 120)

At the RIBA there is an undated catalogue for Thomas Elsley Ltd, and on p.10, No.1, price 5s, there is illustrated a 'bronze barrel bolt' which is like this design.

[881] Design for door furniture: *wooden bolt to bedroom doors*

Details

Insc: No 315B

On linen (200 × 390)

[882] Design for door furniture: knob, rectangular back plate for mortise lock & heart-shaped escutcheon (2):

1 Details

Insc: Knob No.236, lock plate No.229, escutcheon No.226

s: ... 23 York Place W

On linen (225 × 270)

2 Same as No.1, but unsigned

On linen (190 × 235)

There are 'cabinet escutcheons' similar to the one shown here illustrated on p.9 of an undated Thomas Elsley Ltd catalogue at the RIBA.

[883] Design for *drinking post*, 1913

Plans, elevations, sections & details [Fig.112]

Scale: 1/8 FS, FS

Insc: As above, 10 & bolts & screws in Delta metal with prices of metal fittings given

s & d: ... January 24 1913

On linen

The post is made of slate, with elaborate metal mounts. It is set on the slightly raised centre of a square of blue and red tiles, with four grilles let into the tiles for drainage. This is probably the design for a green slate drinking post which was manufactured by T. & E. Nicholls and used for a pleasure ground designed for Kensal in 1913 (see [69]).

Escutcheon

See Door furniture

[884] Design for *iron fire bars made by Messrs Elsley Ltd*, 1906

Details

Scale: FS

Insc: Drawing Referred to in letter from Archt May 25

1906, 13 & W.B.R. & Co. 13/6d

s & d: ... May 25 1906

Pencil & blue wash on detail paper (555 × 760)

[885] Design for a panel of *muff glass*, which is intended to show the use of *outline* & illustrates the theme of *19th century architecture*, 1892

Elevation [Fig.119]

Scale: 1/4 FS

Insc: Outlined in places, lead work to tell the pattern;

verso Q.I.C. (14), Outlines, C. Voysey, Ap. 13. 1892

s & d: C.F.A.V. July 1892

(395 × 280)

f.15 of Vol.II of the Quarto Imperial Club volumes (q.v.)

The panel shows an architect bearing a scroll on which are depicted a rather playful design for a garden pavilion, a sundial and four trees. The background consists of stylized grass and foliage.

[886] Designs for glazed panels of tracery (4):

1-3 Pencil

4 Black wash

1-4 On detail paper (680 × 480 approx.)

These may be intended for a glass-fronted cabinet or bookcase.

[887] Design for a grate, pre-c.1894

Detail of a standard, decorated with motifs illustrating the word 'play'

Pencil on tracing paper (330 × 155)

The grate was made by Thomas Elsley Ltd, and at the RIBA there is an advertisement for it, giving the catalogue No.426 and the date January 1894. This advertisement shows standards &c in brass, but these were later made in iron as well. One standard illustrated 'work' and the other 'play'.

[888] Design for a *hat & coat bracket ... for W. W. and Higgs Esquire*, 1898

Elevations

Scale: FS

s & d: ... May 5. 1898

This consists of a wall plate, to which are attached a hat shelf, supported on two brackets, and coat hooks. The brackets are given silhouettes in the shape of grinning grotesques.

[889] Design for *wrought iron cabinet hinge*, 1892

Details

Scale: FS

Insc: Verso Q.I.C. (13), Metal work, April 13th 1892, C. F. A. Voysey

s & d: C.F.A.V. April 1892

(390 × 285)

f.9 of Vol.II of the Quarto Imperial Club volumes

(q.v.)

The decorative motifs are stylized stems, leaves and buds.

[890] Design for a metal hinge, 1896, reused 1902 (2):

1 Detail of *centre portion of metal hinge for cabinet*

Insc: To be mounted on red leather

s & d: ... C. F. A. Voysey Novr 1896

Black wash on tracing paper backed with cartridge (260 × 405)

f.7 of Vol.II of the Quarto Imperial Club volumes

(q.v.)

2 Same as No.1

Insc: Part of hinge

s & d: Please return to C. F. A. Voysey Architect 23 York

Place W (this address crossed out) 10 New Sqre

Lincoln's Inn W.C. Octr 2 1902

On linen (325 × 575)

Lit: *Dekorative Kunst*, I, 1897, p.263 (drawing corresponding to No.1 reprd); D. Gebhard, *Charles F. A. Voysey*, fig.7 (No.1 reprd)

The decorative motifs include metal silhouettes of a shepherd and his family. A hinge like this was used for a cabinet designed in 1895 which is now at the V & A. This cabinet design was reused with slight changes, including the omission of the red leather mount for the hinge, after c.1902 [424]. No.2 is probably connected with [424]. This design may have been the 'cabinet hinge' exhibited at the Arts & Crafts exhibition of 1903, No.394u.

Knob

See Door furniture

Latches

See Door furniture

[891] Design for electric light fittings & for a table lamp (2):

1 Detail of *electric lamp & ... detail of light pendant*

Scale: FS

2 Details of *Lantern for halls & staircases*

Scale: Presumably FS

1-2 s: ... 73 St James's St S.W.1

Pencil & grey wash with pen inscriptions on detail paper

The electric table lamp has a stand which is like a turned candlestick in shape, and *can be made in wood or metal*; the shade is copper, with a curved outline, and rests on curved copper wires. This design has similarities with table lamps illustrated on p.7 of an undated Thomas Elsley Ltd, catalogue at the RIBA. The light pendant and the lantern are the same as designs of 1904 for Broadleys (see [138].9 & 10); and a light pendant which is similar to that in No.1 is illustrated on p.10 of the Elsley catalogue.

Lock plate

See Door furniture

[892] Design No 8704 proposed mace and chain for the Mayor of Llanelly in silver partly gilt with enamels, 1915 Elevations & part-elevations
Insc: Lettering by Reynolds Ltd (beside title)
s & d: C. F. A. Voysey Archt invt et del 10 New Square Lincoln's Inn 1915 for (the following is stamped on) W Bainbridge Reynolds, Manor House Metal Works, Old Town, Clapham S.W.
These have rich heraldic decoration. The design appears not to have been executed.

[893] Design for a metal mount: a bolt or screw plate in the form of a fleur-de-lis, 1909
Details
Insc: All to be in gunmetal & gilded in best manner & Two of these are required to have coach screws and one to have bolt as drawn & clogged up at end
s & d: ... 23 York Place Baker Street W February 3 1909
On linen (265 x 270)
Metal mounts similar to this were used for a chimneypiece at Garden Corner, Chelsea Embankment, 1906 (see [66], 5 & 6).

[894] Design to be in Rusts' Mosaic, 1885
s & d: C. F. A. Voysey Archt 7 Blandford Road Bedford Park W Aug 1885
Pen on 3 pieces of tracing paper mounted on cartridge (175 x 155 approx.; mount 380 x 555)
There are four figures in the design. In the centre is a crowned, bearded man surrounded by books and seated on a throne decorated with a globe and an astrolabe. Beneath the throne a bishop kneels. To the left of the throne a kneeling man holds a model of a train, and to the right of the throne a standing man holds what appear to be blazing faggots in one hand and a book in the other.

[895] Design for a newel in the form of a seated man writing, 1897, redrawn 1928 (2):
1-2 Identical elevations
1 Insc: Verso figure only 4" high 150 volume (?) — difficult to decipher) Urgent 738 Artist & Hollinshead & Burton Foundary (sic) Thames Ditton
s & d: ... 6 Carlton Hill N.W. 1897 (the date written in a different ink)
Pencil (295 x 180)
2 Insc: 552 3" deep 3a/c
s & d: (on seat) 1928 C. F. A. Voysey
On linen (320 x 135)
Lit: *The Artist*, September-December 1899, p.183 (illus. corresponding to [895]); *Studio*, XVIII, 1900, p.41 (brief description)
Voysey began to make a wax model of the design, but because of pressure of work had to abandon the rest of the execution to Henry Pegram. The figure was executed in bronze and was intended to crown an oak newel.

[896] Design for organ case made without reference to its ultimate position !!!, for the Q.I.C., 1891
Elevation
Insc: Verso Q.I.C. (9), Organ Cases March 6 1891, C. F. A. Voysey
s: C. F. A. Voysey, Archt
Watercolour (355 x 255)
f.59 of Vol.I of the Quarto Imperial Club volumes (q.v.)
This is in green stained wood, in a loosely Queen Anne style. The ornament includes gilded angels, a gilded frieze with painted lettering and figural scenes painted on a gilded ground.

[897] Design, apparently for a framed plaque decorated with stylized inlaid flowers, for Messrs Wolff Abel (? — difficult to decipher), 1888
Elevation & profile of moulding
s & d: C. F. A. Voysey May 17 1888
Pencil (90 x 125)

[898] Design for a relief plaque for a royal warrant holder showing the royal arms, supporters, crest & motto & the words *By appointment*, c.1912
On tracing paper (865 x 735)
There is a duplicate of this at the V & A, which is dated February 1912 (E.290-1913 V.1). The relief plaque may have been for the interior of Atkinsons' shop in Old Bond Street (see [82]). It may also have been exhibited in 1914 at the exhibition of 'Arts decoratifs de Grande Bretagne et d'Irlande', organized by the British government and held at the Pavillon de Marsan, Louvre, Paris: entry No.1067 was a design by Voysey, 'The Royal arms of England in plaster, executed by M. M. J. & E. Nicholls'.

[899] Design for a plaque bearing in raised letters the words *Established in 1802 local branch*, 1909
Elevation with sections through raised parts
s & d: C. F. A. Voysey archt 23 York Pl W Feb 17th 1909 (the date in a different ink & possibly a different hand)
Pencil & pen on detail paper (385 x 785)

[900] Design for decorative relief panels, one of which incorporates the date 1893, 1892
Elevations with sections of mouldings
s & d: ... 1892
Black crayon & pencil
The ornament consists of stylized leaves and flowers.

[901] Design for salt cellar to be made in silver for Dr H. Thursfield F.R.C.P., 1924
Quarter-plans & plan of lid; elevation with an amendment to the outline lightly pencilled in & with 2 fliers showing alternative treatments of the terminal to the lid
s & d: ... March 14 1924
Pencil (435 x 350)
Two labels, printed From W. Bainbridge Reynolds Ltd ... are stuck on to the verso
BB, 1924, p.94: Silver gilt cup for Dr Hugh Thursfield M.D. F.R.C.P. 84 Wimpole St W
This is in the form of a cup with a lid, stem and base. The outside of the cup is engraved with a roundel containing symbols and encircled by a Greek inscription, *Art is long, life is short*. The lid is engraved with a Latin inscription recording the gift of the salt cellar to the Royal College of Physicians by H. Thursfield in memory of his father, T. W. Thursfield. The alternative terminals to the lid are a bird, a pomegranate and a horse's head. A photograph at the RIBA shows the executed salt cellar, with the horse's head terminal to the lid and with the slight amendment to the outline suggested in [901]. Also at the RIBA are some rough sketches made on 28 February 1924, showing antique goblets which might serve as sources for the design. These sketches are pinned together and labelled *Sketches made for Hugh Thursfield M.D. F.R.C.P. of 84 Wimpole Street W.1*. The salt cellar was executed by W. B. Reynolds.

[902] Design for a small model of a seahorse with at the base a 1in screw & bolt
Pencil (150 x 115)
The seahorse was Voysey's own symbol, incorporated into his armorial crest and used for his seal.

Designs for seals
See [468], [515]

[903] Design for a petrol station sign, *The Stormy Petrel*, 1929 (2):
1 Plan, elevations & details
Scale: 1/8FS, FS
Insc: As above & quickly recognisable at any angle or speed, with notes about materials
s: C. F. A. Voysey F.R.I.B.A. 73 St James's St., SW1 (615 x 495)

2 Same as No.1
s & d: ... 1929
Pen on tracing paper (640 x 520)
Lit: *Builder*, CXXXVI, 1929, pp.1158 (brief mention), 1165 (reprd)
This consists of a post, which supports a signboard, and is surmounted by a cast metal petrel perched on a globe. The petrel is to be gilded or painted with luminous paint. Also attached to the post is a metal bracket supporting a pierced metal shield showing between one and four stars. Another design is given for a globe attached to a wall by a metal bracket.

[904] Design for a sign for the Liquor Traffic Control Board
Elevation
Scale: 1/4FS
s: ... 73 St James's St
Pencil, coloured washes & white body colour on buff paper (270 x 365)
The sign, which is similar in design to the badge for the Board [469], appears to be partly executed in painted wrought iron. It is shown suspended from a plaque bearing the name of the inn.

[905] Competition designs for signs for the National Trust (4):
1 Detail of heraldic device
Pencil on detail paper (230 x 135)

2 Design for a signboard supported on a wooden post; the signboard bears a notice & a heraldic device
Small-scale elevation & detail of heraldic device
Insc: No.1 ... No.2 and No.4 & all in teak (385 x 150)

3 Design for a plaque, with a board suspended from it; the plaque bears a notice & the board displays the name of property
Elevation, with profile of frame to plaque
Insc: No.2
Pencil (480 x 625)

4 Design for a heraldic panel to be executed in relief in stone, marble or green slate & let into a wall; design for a metal standard which bears a direction board & is surmounted by a heraldic device executed in rustless steel fretwork
Insc: No.4 & No.5 (630 x 480)

2-4 s: 'Sub hoc signo vinces' & C. F. Annesley Voysey F.R.I.B.A. 73 St James's St S.W.1
The heraldic device used in the above designs is a Union Jack, with a lion rampant as a crest and the motto *Fidelis*.

[906] Design for a stained glass panel entitled *Gentleness*, showing an angel with a dove on its shoulder
s: ... 73 St James's St S.W.1
Black outline on tracing paper (745 x 410)
There is another drawing of this design, in pen and coloured washes, at the V & A (E.287-1913 C.G. YO).

[907] Design for stained glass panel showing the Voysey arms, crest & motto & the date 1899 (3):
1-2 Identical except that No.2 shows the leading & No.1 does not
3 Slightly different from Nos.1 & 2; the leading is shown
s: ... 23 Y... (rest torn off)
Black & coloured washes on tracing paper (510 x 260 approx.)

[908] Design for a stained glass panel showing the Voysey arms, crest & motto, the name *Charles Francis Annesley Voysey* & the date 1917
Black & coloured washes on card (540 x 265)

[909] Design for a heraldic stained glass panel showing a lion on a shield
Black crayon & coloured washes (185×135)

[910] Design for a stained glass panel showing a lion rampant
w/m: 1905
Pencil (775×300)

[911] Design for a stained glass panel showing the Voysey arms, crest & motto with the name *Charles Cowles-Voysey* & the date 1932
s: Verso ... 73 *St James's St S.W.1*
Black & coloured washes on detail paper (625×480)
A similar design is illustrated in *Apollo*, XVII, 1933, p.154.

[912] Sketch design for a stained glass panel showing a pelican in her piety
Pencil (180×115)

[913] Design for a stained glass panel showing the figure of a sower in a roundel (2):
1-2 Identical
1 (765×295)
2 Black & blue-green washes on tracing paper (790×305)

String box
See Boxes

[914] Unexecuted design for a telephone box for G. A. Hindley of Vickers Maxim & Co., c.1923 (5):
1 Plan & elevations [Fig.120]
Scale: 1in to 1ft (plan), 1₄FS
Insc: *Voysey ... BB 42* (not in Voysey's own hand)
Pen on detail paper (810×570)
2 Same as No.1, but with details & more inscriptions
Scale: 1in to 1ft, 1₄FS, FS
Insc: With notes on materials & construction
3 Detail of gilded metal crown
Scale: Larger than FS
Pen on detail paper (325×415)
4-5 Blueprints of No.3
BB, 1923, p.96: Design for street telephone box, for G. A. Hindley Vickers Maxim & Co.
Lit: *Builder*, CXXVIII, 1925, p.664 (brief description, No.1 reprd)
This was to be made of red enamelled plywood, with cresting in cast aluminium, with crowns surmounting the cresting on two sides in gilt, with cast and painted heraldic shields riveted on, flanking the window heads on two sides, and with an unpolished grey granite base. The windows, which have steel grilles, have four-centred, arched heads.

[915] Design, possibly for a tile, showing birds & hearts, c.1901
Insc: *Sent to Barton for Pilkington Octbr. 29. 1901*
Coloured washes on tracing paper (180×175)

[916] Design for tiles: 2 designs showing a bird in a holly tree
Insc: Verso (in a later hand) *Post 1929 Tiles for Pilkingtons*
s: ... 73 *St James's St S.W.1*
(560×240)

[917] Design, probably for tiles, showing a *Repeating pattern* depicting a bird in a holly tree
s: C. F. A. *Voysey invt. et delt FRIBA, RDI*
Backed with card (265×200)
A label attached to the drawing reads *332 Sketch by: - C. F. A. Voysey ... Presented by: - The Artist: with Post 1929 added in pencil.*

[918] Design for a tile depicting fish & waves for the *Dunsmore Tile Co. Messrs Brace & Fisher*, 1933
s: ... *July 13 1933*
(235×280)

[919] Probably a design for a tile depicting a dolphin, 1933
Insc: *Suggestion for colour*
s & d: ... *July 14 1933*
Pencil & coloured washes (170×145)

[920] Design for 4 tiles depicting ships & a fish for the Dunsmore tile company
Insc: *Copyright bought by Dunsmore Tile Messrs Brace & Fisher*
Pencil on tracing paper (250×300)

[921] Probably a design for a tile depicting 2 birds & a sprig of sycamore
Insc: *Sycamore oak holly*
Pencil (355×185)

[922] Design for a tile panel for *Mr Burton*
Insc: Colours marked
On tracing paper (345×275)

[923] Probably a design for a tile depicting a flower & a bird (210×240)

Design, possibly for a circular tile
See [624]

Toilet set, consisting of copper jug, sponge basket & soap dish, 1904
On same sheet as details of portable lamp, bed & writing table (see [296])

[924] Design for a toilet set: metal ewer & basin, 1905
Elevation of ewer & section of basin
s & d: ... *Sept 26 1905*
Pencil on detail paper (550×385)
The ewer is the same as a design of 1904 for Broadleys, Windermere [296].

[925] Design for china toilet set, 1907 (2):
1-2 Details
1 Ewer, basin, small jug, mug, sponge bowl, tooth brush tray & tooth brush jar [Fig.107]
2 Slop bowl & chamber pot
1-2 Scale: Probably FS
s & d: ... *June 10 & June 11* (respectively) 1907
On detail paper (780×580, 395×550)

[926] Designs for tombstones, post-1913
Elevations & details
w/m: 1913
s: ... 73 *St James's St S.W.1*
Pencil (630×565)
The ornamental details include cusps, fleurs-de-lis, Gothic leaf mouldings and scrolls.

[927] Design for repoussé brass or copper tray
Plan & section
Insc: *Metal B18 & Home Arts & Industries Association Royal Albert Hall SW*
s: ... 10 *New Square Lincoln's Inn WC* (this address crossed out) 73 *St James's St SW1*
Print (425×560)
The tray is decorated with flowers, birds and hearts.

[928] Design for a vase for the *bicentenary vase competition*
Part-plans, elevation & details
Pencil & coloured washes with a few touches of gold (755×350)
The vase is black, with relief ornament in white, blue and gold. It is topped by a trelliswork dome with a terminal in the form of a seed pod of the spindle tree; and it sits on an unpolished black marble base, to which it is anchored by a metal pin which allows it to be turned. On the sides of the vase are roundels containing angels bearing scrolls which read *faithful works feedeth the soul.*

[929] Design for a ventilation grille
Detail
Scale: FS
Pencil on detail paper (150×275)
The grille consists of silhouetted birds, trees and grass.

Workbox
See Box

[930] Rough sketches (281)
These include: studies of birds, animals & plants; studies of heraldry; studies of angels; studies of countryside characters; & copies from books, paintings & manuscripts, showing details of various subjects, which were used as sources for Voysey's own decorative designs.
Pencil & pen on cartridge, linen, tracing paper, detail paper & on postcards; all the drawings are small

[931] Volume containing mounted & unmounted sketches of birds & animals
Beige canvas covers (175×125)

Other Voysey material

A collection of press-cuttings, proof prints for published illustrations & photographs concerning Voysey's work

The *Black Book* (see p.15 for description)

Symbolism, a volume containing mounted examples of Voysey's graphic designs (see p.67 for description)

Voysey's own address book

An undated catalogue of Thomas Elsley Ltd of the Portland Metal Works

A volume containing mounted photographs of carpets executed by Tomkinson & Adam of Kidderminster: some of the photographs are dated between 1896 & 1900, & in the front of the volume is Voysey's own bookplate, bearing the date 1899

A photograph of a portrait of Voysey by Mrs Helen Bradford

A photograph of Voysey, taken in 1930 by Elliot & Fry of No.63 Baker Street, and used for the cover of issue No.419 of the *AR* (LXX, October 1931)

The *Visitors' Book* of the Civic Survey of Greater London, beginning in November 1916: this has the badge designed by Voysey (see [467]) stuck on to the outside front cover and the title page appears to have been written in Voysey's hand

A portfolio of photographs of Dutch architecture, pres. to Voysey by his Dutch colleagues on 24 July 1906

APPENDIX A

A chronological list of designs for buildings

1888 [88] London: No.14 South Parade, Bedford Park, unexecuted design

c.1889 [165] Design for a tower house for a town

1890 [24] Castlemorton, nr Malvern (Worcs): Walnut Tree Farm, now Bannut Farm House, designs for house & stables
[155] Design for a lodge for a Manchester suburb

1892 [76] London: Nos.12, 14, 16 Hans Road, Kensington & Chelsea, preliminary design

c.1893-94 [32] Colwall, nr Malvern (Herefs): Perrycroft, Jubilee Drive, design for house

1894-95 [40] Nr Frensham (Surrey): Lowicks House, Sandy Lane, designs for house & garden (& for additions to house, 1905)

1895 [84] London: Annesley Lodge, Platts Lane, corner of Kidderpore Avenue, Hampstead, design
[111] Ockham (Surrey): Ockham Park, unexecuted design for a new house

c.1896 [37] Elmesthorpe (Leics): Wortley cottages, design

1896-97 [117] Nr Puttenham (Surrey): House known variously as Merlshanger, Wancote & Greyfriars, designs for house, stables & lodge

1896 [128] Studland (Dorset): Hill Close, Studland Bay, design

1897 [33] Colwall, nr Malvern (Herefs): House, unexecuted design

1897-1901 [49] Haslemere (Surrey): Hurtmore, later called New Place, Farnham Lane, designs for house, lodge, stables, gardener's cottage, summerhouse & gardens

1897 [59] Limpsfield (Surrey): House, design, probably unexecuted

c.1897-98 [81] London: Dixcot, North Drive, Tooting Beck Common, Streatham, design for house (& design for garden, post-1898)

1897 [125] Nr Shackleford (Surrey): Norney, now Norney Grange, designs for house & lodge (& unexecuted designs for stable buildings & cottage, 1903)
[129] Studland (Dorset): Studio house, Studland Bay, unexecuted design

1897-98 [131] Thorpe Mandeville (Northants): The Hill, preliminary designs

1898 [6] Arley (Warwicks): Bigstones, design, apparently unexecuted, for house & garden
[15] Bexhill (Sussex): House, Collington Avenue, unexecuted design

c.1898 [45] Glassonby, nr Kirkoswald (Cumberland): House, unexecuted design

1898-99 [60] Limpsfield (Surrey): House, designs, apparently unexecuted

c.1898 [114] Oxshott, nr Esher (Surrey): House, design, apparently unexecuted

1898 [136] Westmeston (Sussex): House, design, probably unexecuted

1898-1900 [138] Nr Windermere (Westmorland): Broadleys, now the Motor Boat Club, Gillhead, nr Cartmel Fell (Lancs), designs for house, stables & lodge (& for light fitting for house, 1904)

1898 [139] Nr Windermere (Westmorland): Broome Cottage, unexecuted design

1898, 1900 [140] Nr Windermere (Westmorland): Moorcrag, Gillhead, nr Cartmel Fell (Lancs), designs for house & stables

1899 [31] Colnbrook (Bucks): House, design, apparently unexecuted
[47] Halwill, nr Beaworthy (Devon): Winsford cottage hospital, design

[56] Kidderminster (Worcs): Oakhill, No.54 Hill Grove Crescent, design
[85] London: Gordondene, No.15 Princes Way, Wimbledon, preliminary design (& unexecuted designs for alterations & additions)

1899-1901 [123] Sandgate (Kent): Spade House, Radnor Cliff Crescent, designs

1899 [124] Sandwich (Kent): House, design, apparently unexecuted

1900-01 [39] Fernhurst (Sussex): Oakhurst, subsequently called Ropes & now called Ropes & Bollards, Ropes Lane, design

1900 [97] London: Worcester Park, house, designs, apparently unexecuted

1901 [61] Lincoln: Grammar school, unexecuted design
[100] Madresfield Court, nr Malvern Link (Worcs): Cottages, unexecuted design
[101] Malvern (Worcs): Cuttycroft, design, probably unexecuted

c.1901-02 [109] North Luffenham (Rutland): The Pastures, now Pasture House, design for house & stables

1902 [26] Chalfont St Giles (Bucks): Vache Estate, unexecuted design

c.1902 [63] London: Sanderson & Sons factory, Barley Mow Passage, Chiswick, design

1902-04 [119] Pyrford Common, nr Woking (Surrey): Vodin, now Little Court, Old Woking Road, designs for house, lodge & motor house

1903 [20] Bognor Regis (Sussex): Tower House, unexecuted design
[62] London: House in Abinger Road, Bedford Park, unexecuted design

1903-06 [23] Nr Cardiff (Glam): Ty-bronna, St Fagan's Road, Fairwater, preliminary designs for house & stables
[29] Chorleywood (Herts): Hollybank, now Sunnybank, preliminary design (& design for fitting, 1906)
[50] Haslemere (Surrey): Polecat Lane, Shottersmill, preliminary design for cottages

c.1903-04 [65] London: House in Bracknell Gardens, unexecuted design

c.1903 [141] Nr Windermere (Westmorland): House, Rayrigg Estate, unexecuted design

1904 [22] Bushey (Herts): Myholme, Merry Hill Lane
[78] London: Higham, Woodford, designs for house,

1904-05 [137] Whitwood, nr Normanton (Yorks): Institute, now The Rising Sun public house, & houses, preliminary & final designs

1905 [1] Alderley Edge (Cheshire): Woodbrook, unexecuted designs
[8] Aswan (Egypt): House, preliminary design & design
[28] Chorleywood (Herts): Cottage, unexecuted design

1905-07 [10] Nr Beaconsfield (Bucks): Hollymount, Amersham Road, Knotty Green, preliminary designs & details of executed design

1905-08 [41] Frinton (Essex): The Homestead, Second Avenue, corner of Holland Avenue, design

1905 [126] Stetchworth (Cambs): White Horse Inn, now White Horse Stables, preliminary designs

c.1906 [18] Blackburn (Lancs): Cottages on the corner of Eldon Street & Langham Road, unexecuted design

c.1906, c.1907, 1908 [46] Guildford (Surrey): Littleholme, Upper Guildown Road, preliminary designs & working drawings for house & design for summerhouse (& designs for gardener's cottage, 1908)

1906 [53] Holt Common (Sussex): Wilverley, now called Highlands, preliminary designs for new stable, coachman's cottage & gardener's cottage (& design for extensions & alterations to old house, 1906-07)
[127] Stoke Poges (Bucks): House, Grays Park, design, apparently unexecuted

1907 [42] Frinton (Essex): House, unexecuted design

c.1907 [71] London: Finchley Road, unexecuted design for a pair of semi-detached houses

1908 [11] Beaconsfield (Bucks): House, unexecuted design
[32] Colwall, nr Malvern (Herefs): Perrycroft, Jubilee Drive, preliminary & final designs for coachman's cottage
[43] Frinton (Essex): House, unexecuted design

c.1908 [44] Frinton (Essex): House, unexecuted design

1909 [9] Barnham (Sussex): Bungalow, Barnham Junction, design
[34] Combe Down, nr Bath (Som): Lodge Style, St Winifred's Quarry, preliminary & executed designs

c.1909 [51] Henley-in-Arden (Warwicks): Brooke End, New Road, designs for house, stables & garden

1909 [55] Kendal (Westmorland): Littleholme, No.103 Sedburgh Road, design (& unexecuted design for addition, c.1923)
[64] London: House, Bigwood Road, Hampstead Garden Suburb, unexecuted design

1910 [91] London: Office blocks for Spicer Bros, Tudor Street, City, unexecuted design

1910-11 [52] Holmbury St Mary, nr Dorking, (Surrey): Convalescent home, Pasture Wood, unexecuted designs & working drawings

1910 [108] New Brighton (Cheshire): House in Sea Road, unexecuted design

1911 [14] Belfast (N Ireland): House in Malone Road, design

1912 [46] Guildford (Surrey): Littleholme, Upper Guildown Road, design for gardener's cottage
[115] Porlock (Som): Village hall, unexecuted design
[148] Designs for a country cottage to cost £800 for a *Country Life* architects' competition

c.1912 [58] Lillycombe House, nr Porlock (Som), design

1913 [5] Ampthill (Beds): Cottage, design, apparently unexecuted
[69] London: Pleasure ground, East Row, Kensal, design

1914 [7] Ashmansworth, nr Newbury (Berks): House, unexecuted design
[130] Thatcham Cold Ash (Berks): House, unexecuted designs

c.1914 [113] Ottawa (Canada): Government buildings, unexecuted competition design

1918 [149] Designs for a pair of cottages for Mrs Cazalet

1919 [21] Bradfield (Berks): Cottage, design

c.1919 [3] Alderley Edge (Cheshire): Cottages, designs

c.1920 [57] Loughton, nr Market Harborough (Leics): House & lodge, Brians Hill, unexecuted preliminary designs & working drawings

1922 [54] Jihlava (Czechoslovakia): House, preliminary & revised designs, apparently unexecuted
[122] St Nicholas at Wade (Kent): House, unexecuted design & working drawings

1923 [68] London: Devonshire House site, design for tower blocks

c.1926 [73] London: Masonic Peace Memorial, Great Queen Street, unexecuted competition designs

1926 [79] London: House, Hillingdon, design

1927 [96] London: Town hall, Wimbledon, unexecuted competition design

1936 [75] London: House off The Bishop's Avenue, Hampstead, unexecuted designs

n.d. [154] Designs for a small house

A chronological list of designs for substantial alterations to buildings

1902 [16] Birkenhead (Cheshire): No.37 Bidston Road, Oxtun, design for a new dining-room

1905 [16] Birkenhead (Cheshire): No.37 Bidston Road, Oxtun, design for a new bedroom

1905-06, 1908, 1915, 1917 [2] Alderley Edge (Cheshire): Woodbrook, Woodbrook Road, working drawings for alterations & additions to existing house

1906-07 [53] Holtje Common (Sussex): Wilverley, now called Highlands, design for extensions & alterations to old house

1906-07 [66] London: Garden Corner, No.13 Chelsea Embankment, working drawings for altering & decorating existing house

c.1907-08 [30] Colchester (Essex): Offices of the Essex & Suffolk Equitable Insurance Society, High Street, unexecuted design for altering existing building

1907-10 [80] London: Essex & Suffolk Equitable Insurance Society's offices, Capel House, Nos.54 & 62 New Broad Street, designs for fittings & decoration, part of a scheme of internal reconstruction

1911 [82] London: J. & E. Atkinson, No.24 Old Bond Street, working drawings for remodelling a perfume shop

c.1912 [93] London: Perry & Co., No.165 Victoria Street, design for a shop in an existing building

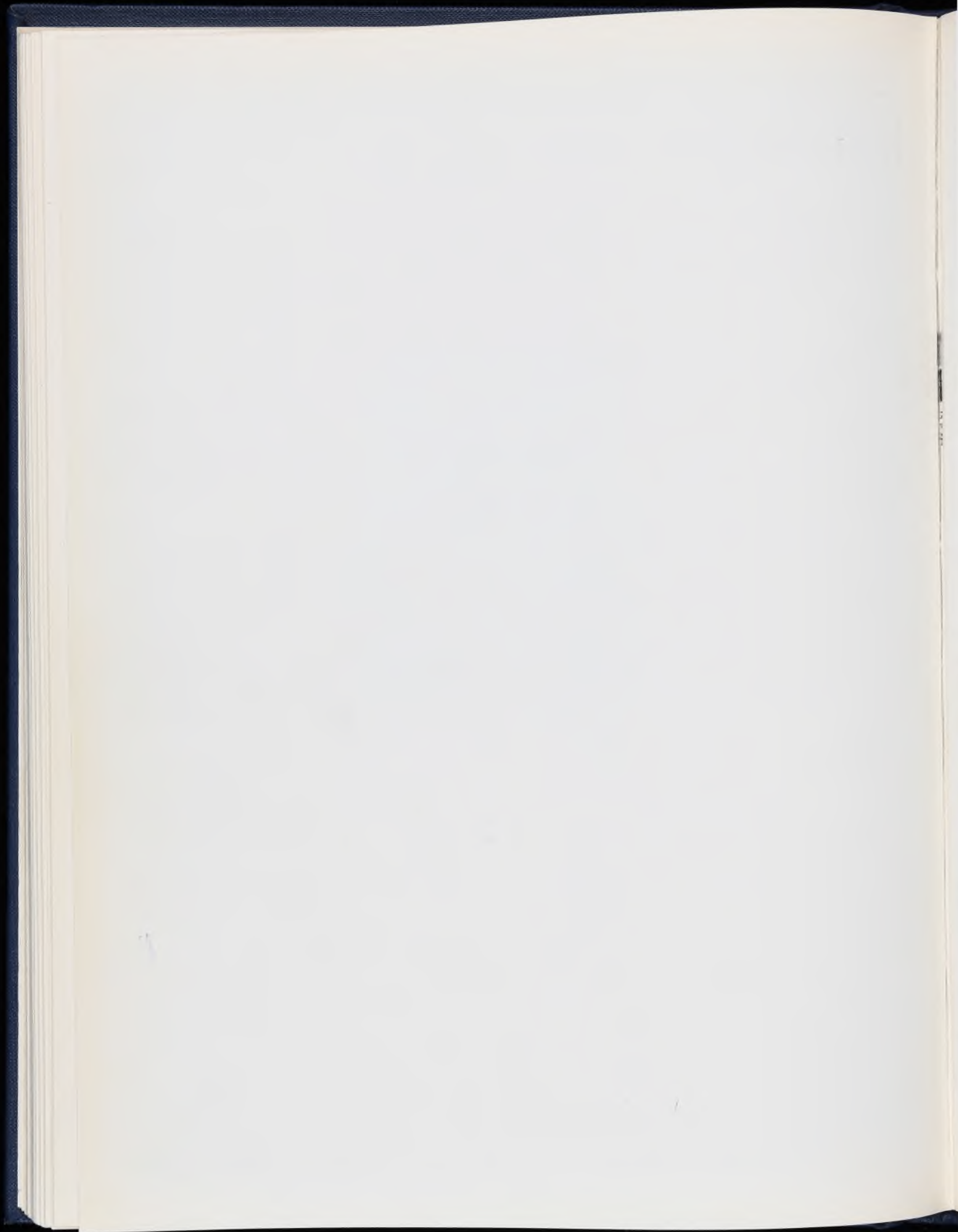
1914 [121] St Margaret's-at-Cliffe (Kent): White Cliffe or The Fairway, now High Gant, design for remodelling & extending

1919 [48] Hambledon (Surrey): Hambledon Hurst, The Green, design for alterations & additions
[103] Malvern Wells (Worcs): Haslington Cottage, now called Cob Nash, Wells Road, design for conversion of coach house into a cottage

APPENDIX B

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DESIGN FOR A COITAGE: 1/4" SCALE © CHANDLER ARCHITECT ESTHERY ST. MARTIN HILLS, NM

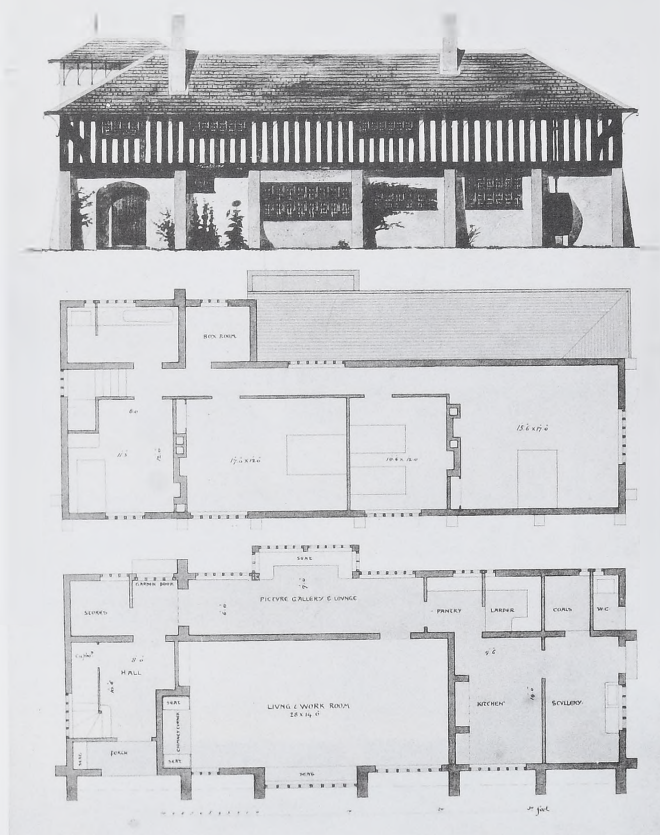


Fig. 1



Fig.2

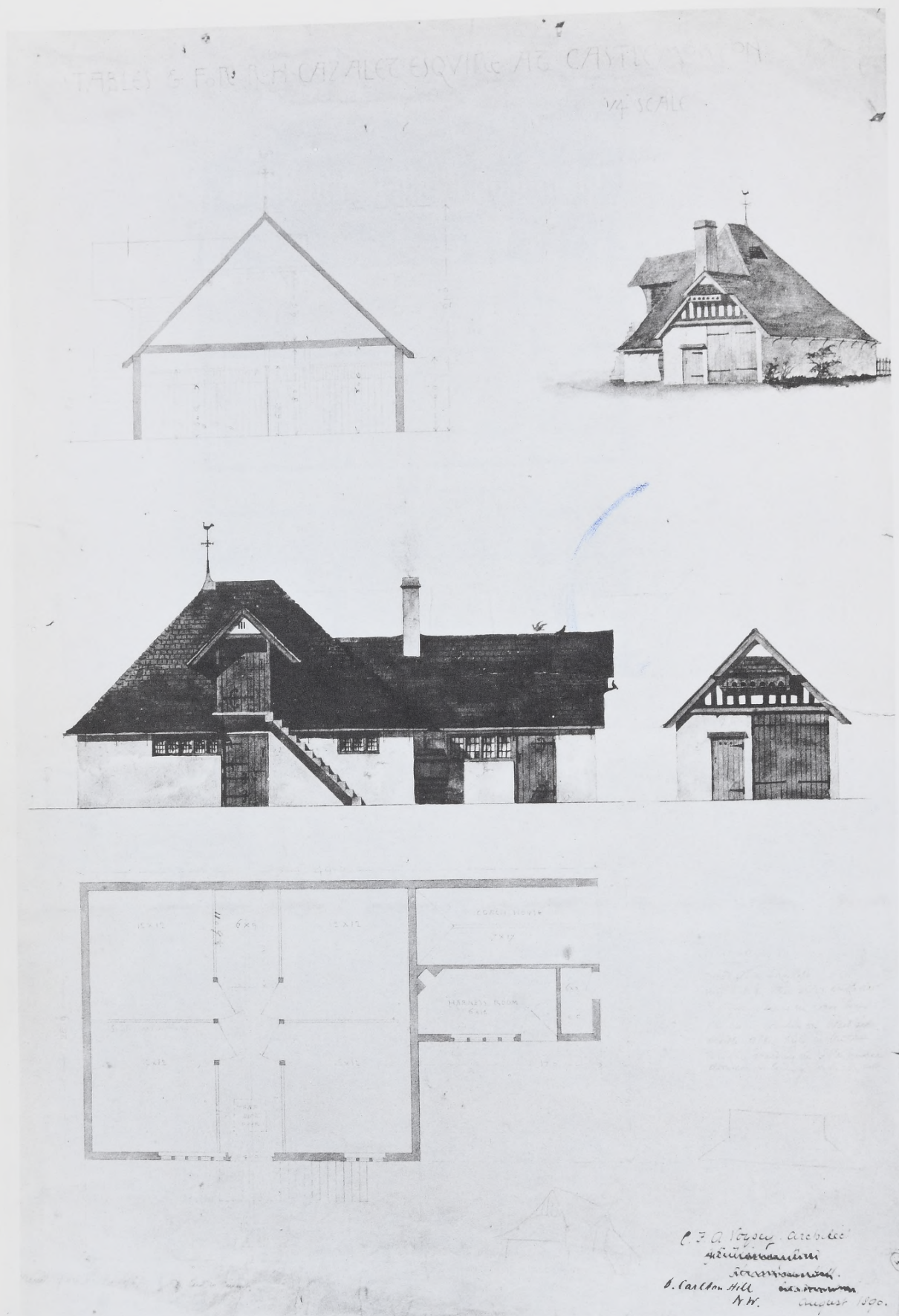


Fig. 3

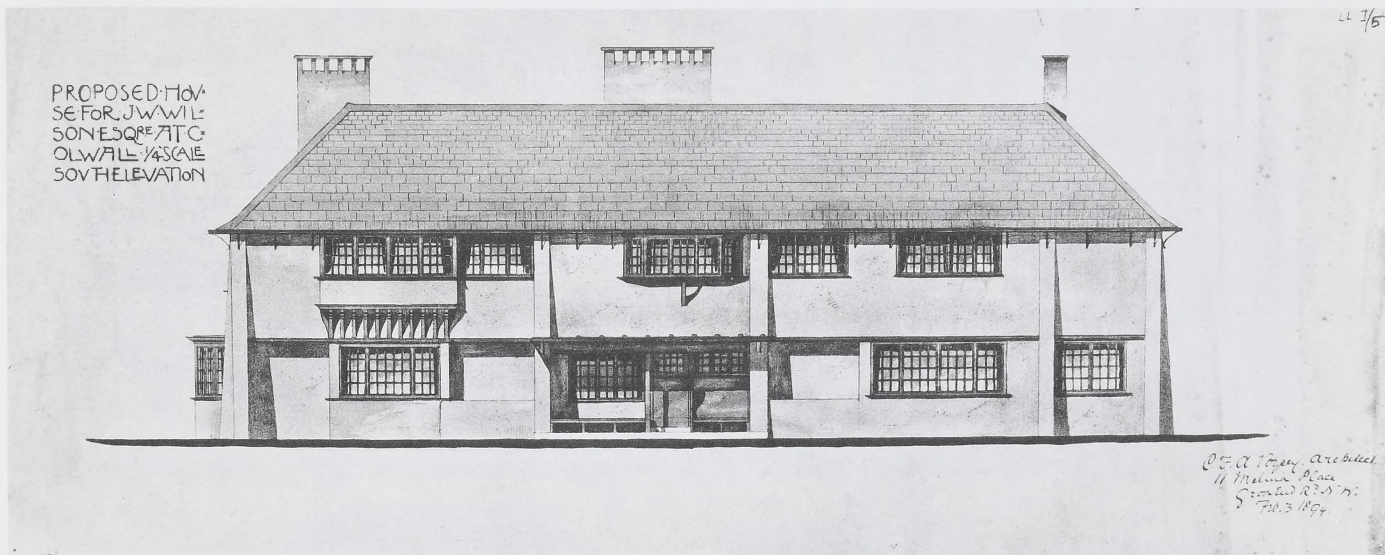


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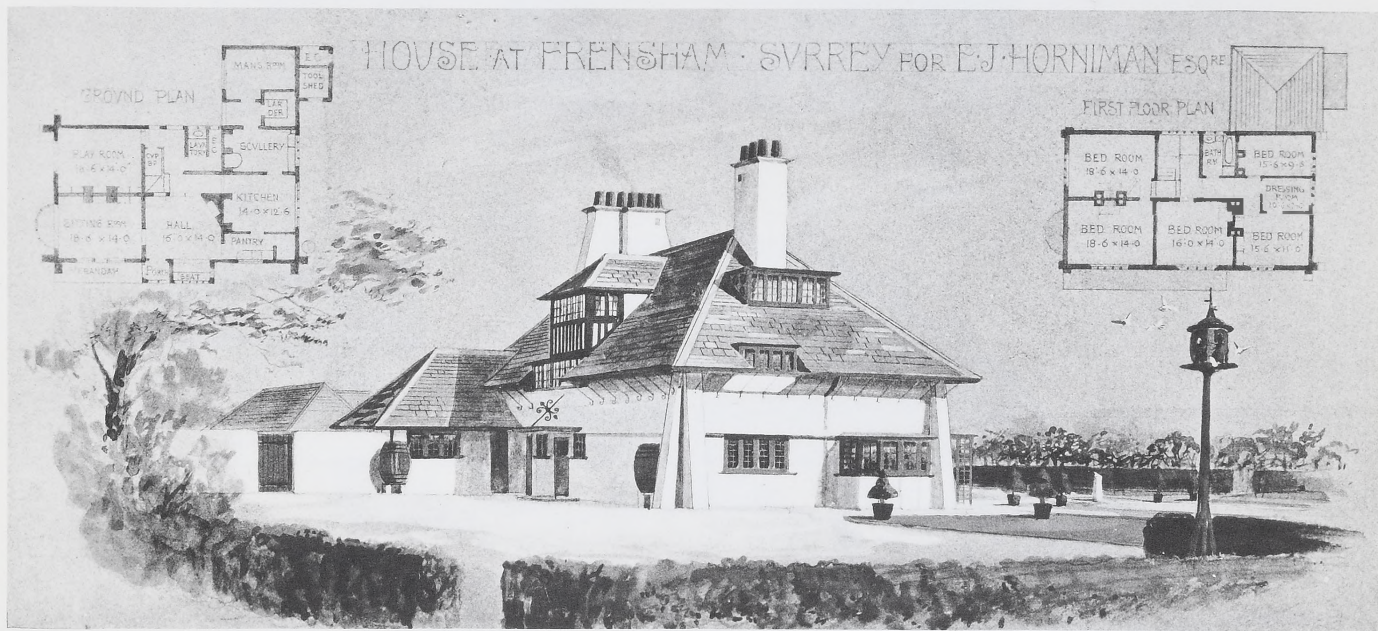


Fig. 5



Fig. 6

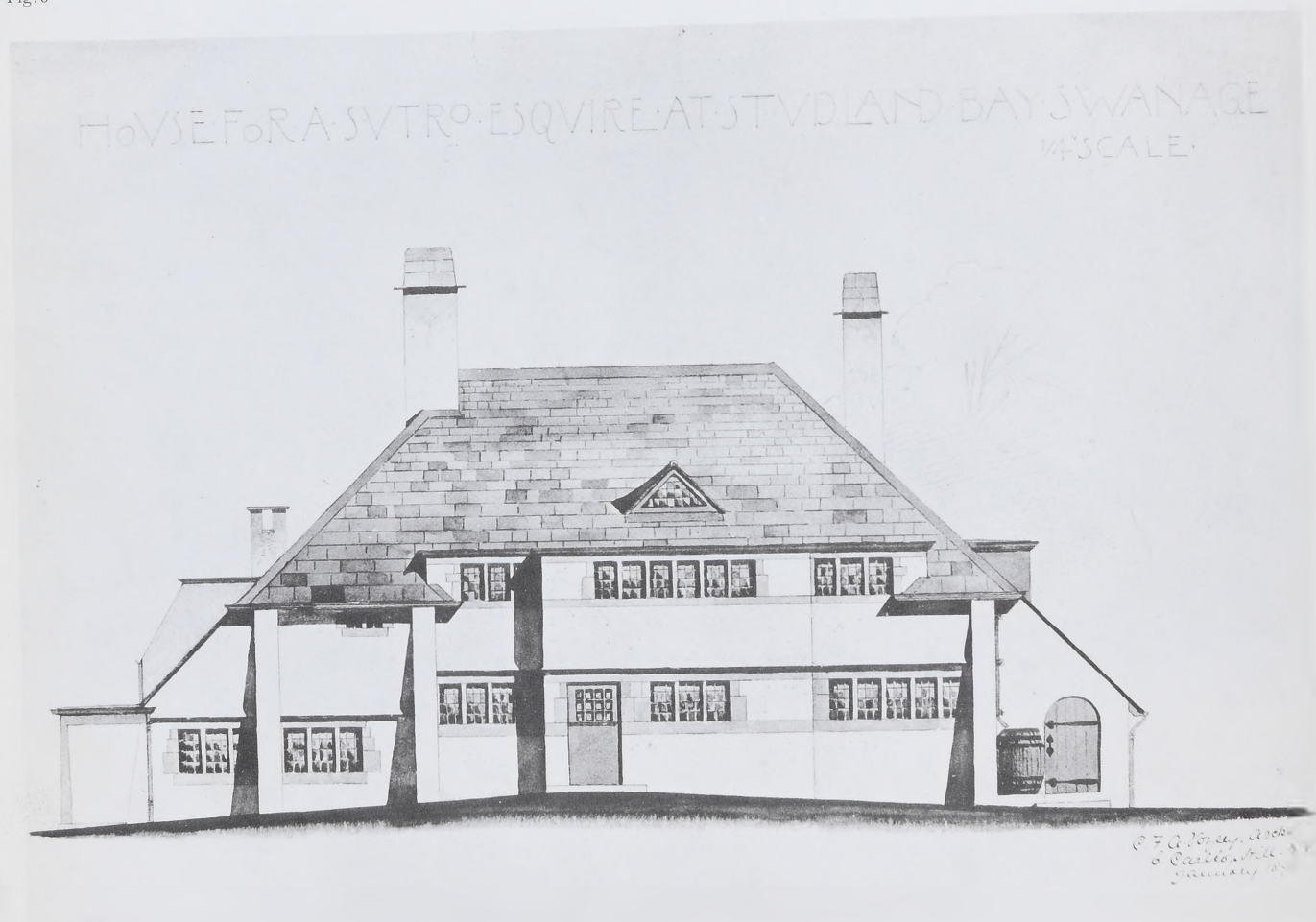
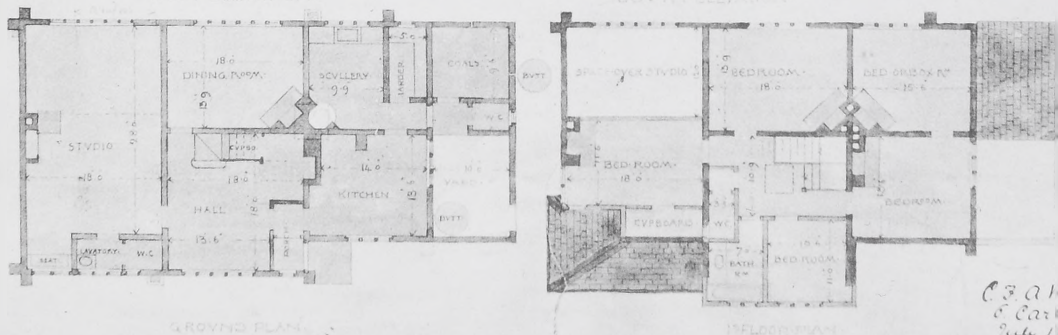
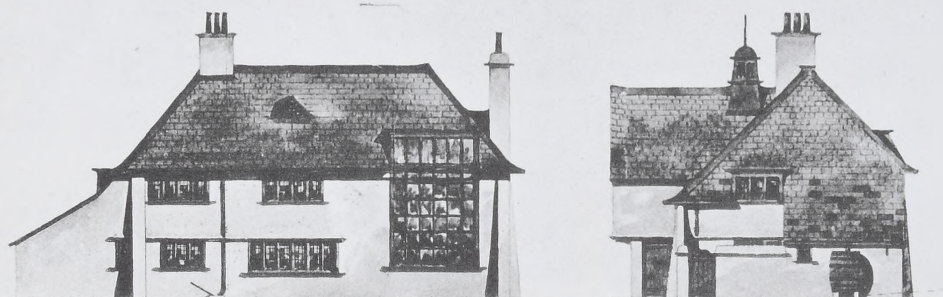
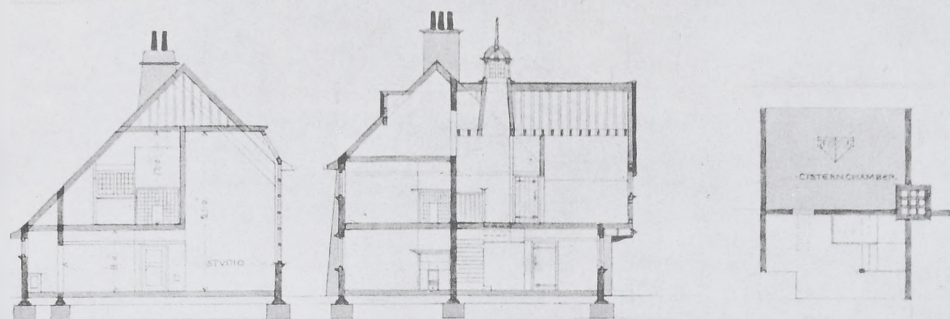


Fig. 7

PROPOSED NEW STUDIO AT ST. JOHN'S HILL, LONDON
 FOR ALFRED SVTRO ESQUIRE 1/8" SCALE



C. & A. L. & Co.
 14, Carter Lane, E.C. 4
 July 1897

Fig. 8

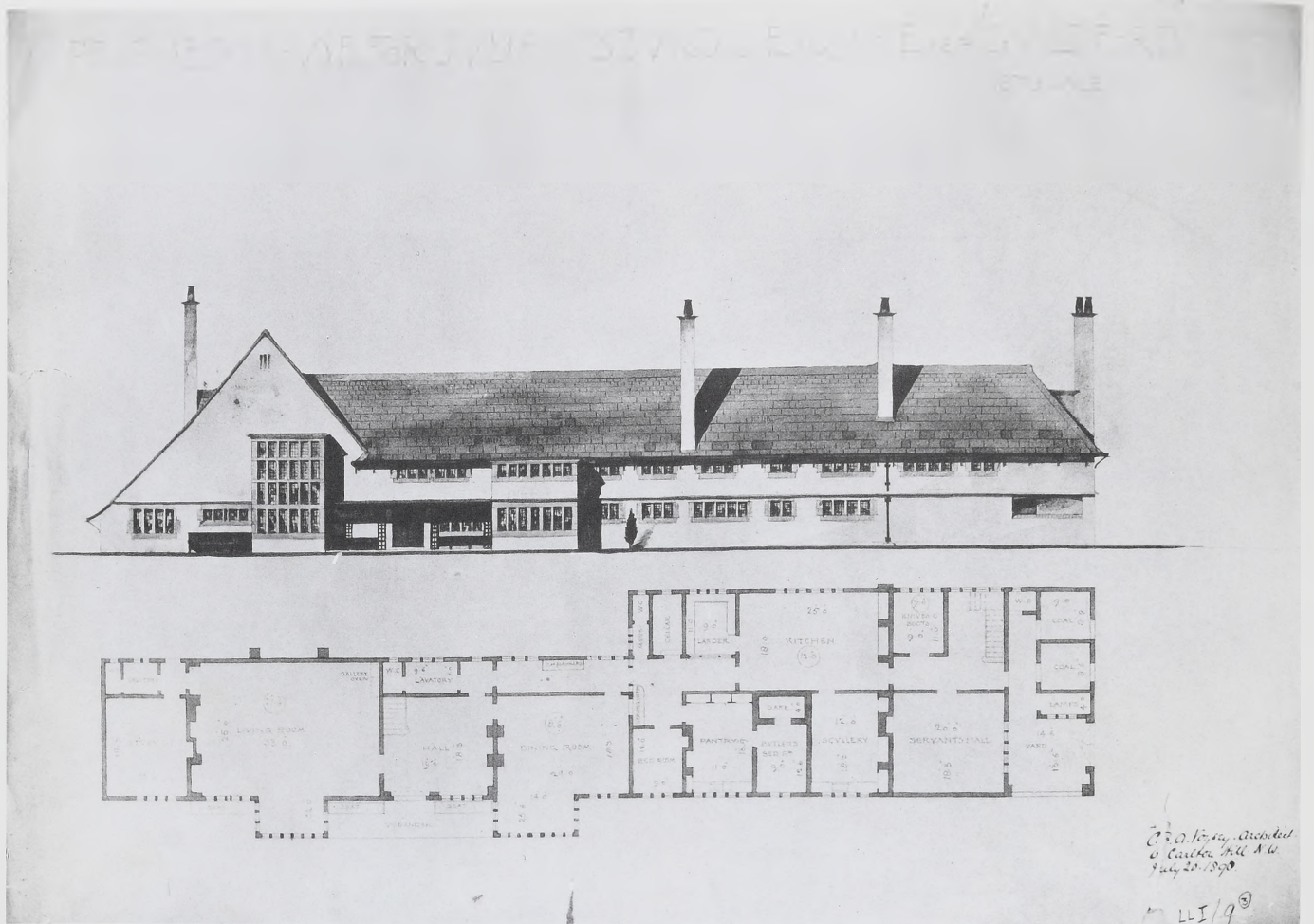


Fig. 9

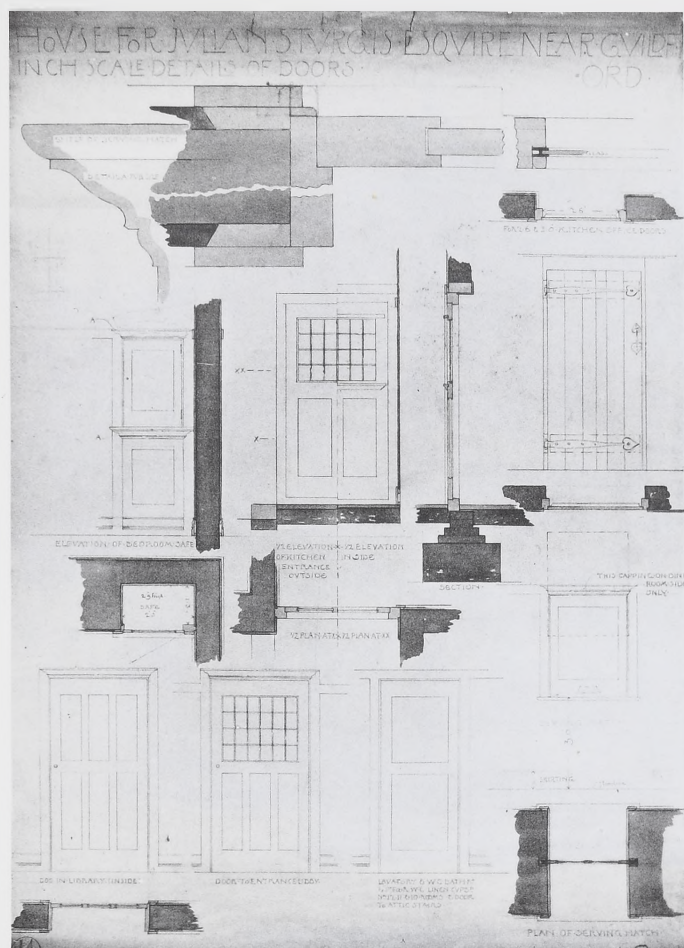


Fig. 10

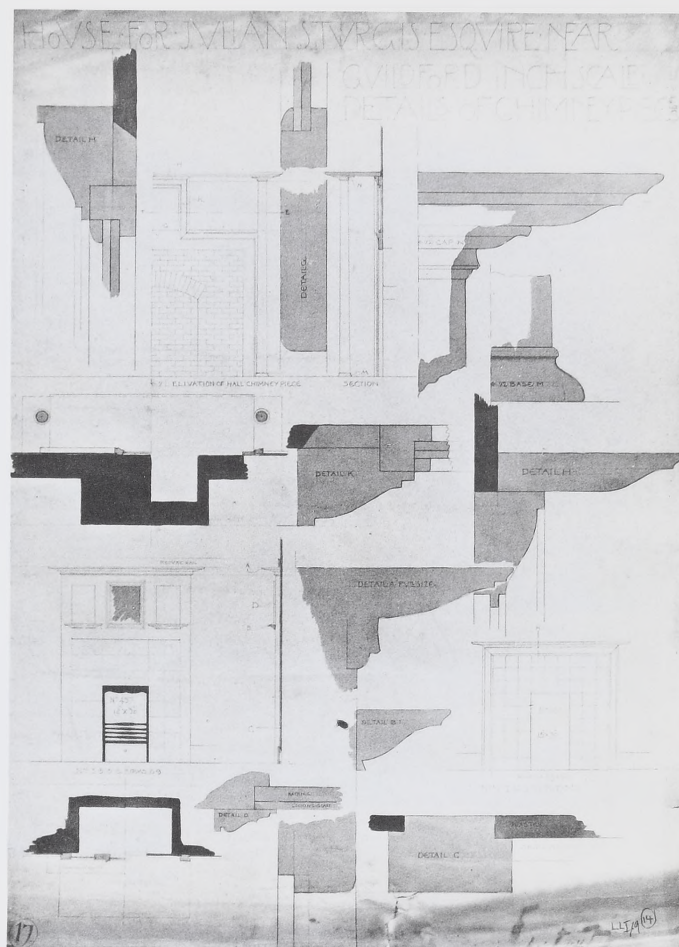


Fig. 11

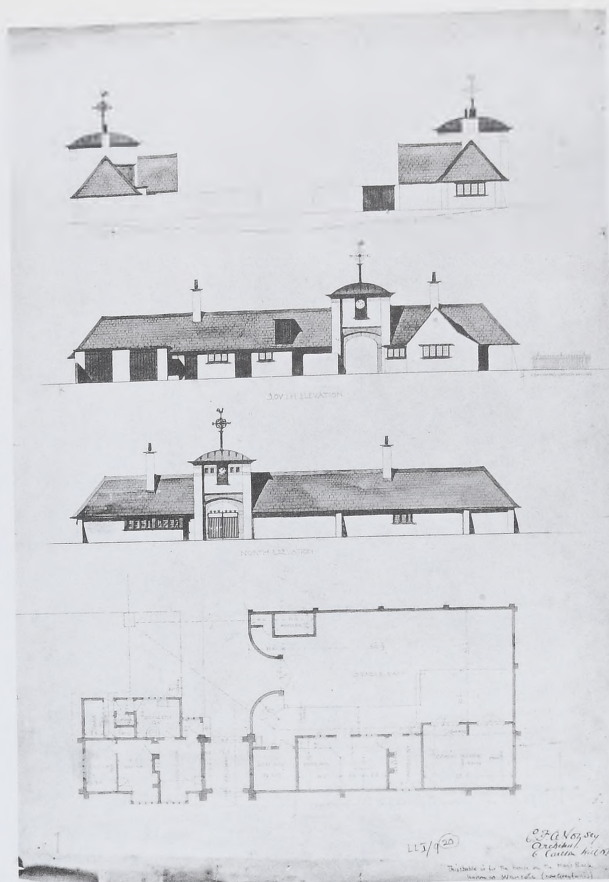


Fig. 12

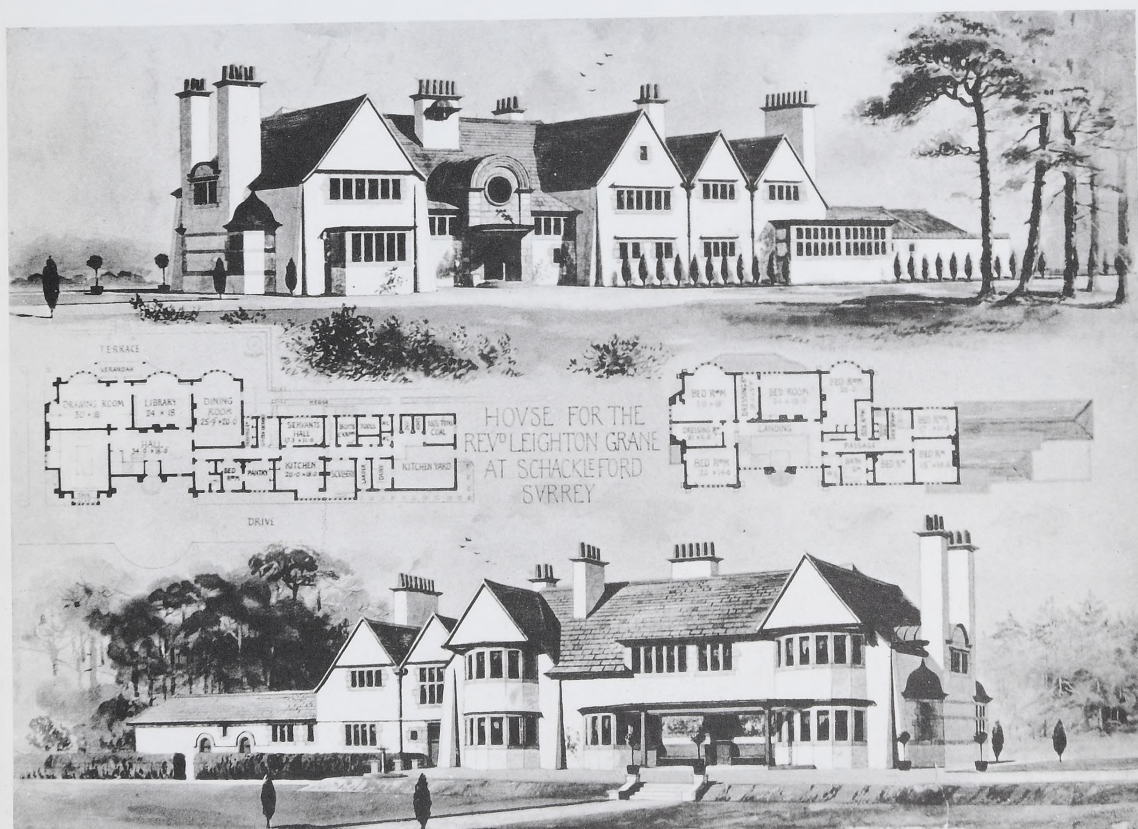


Fig. 13

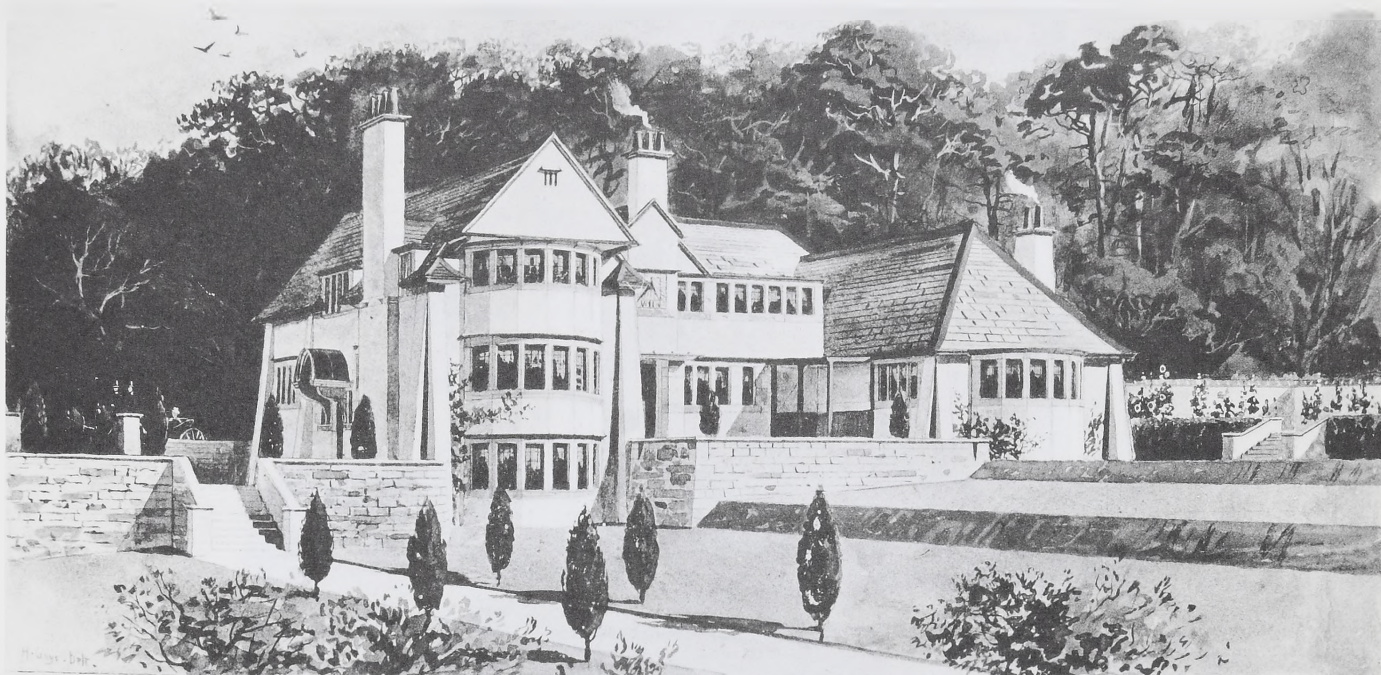


Fig. 14



Fig. 15

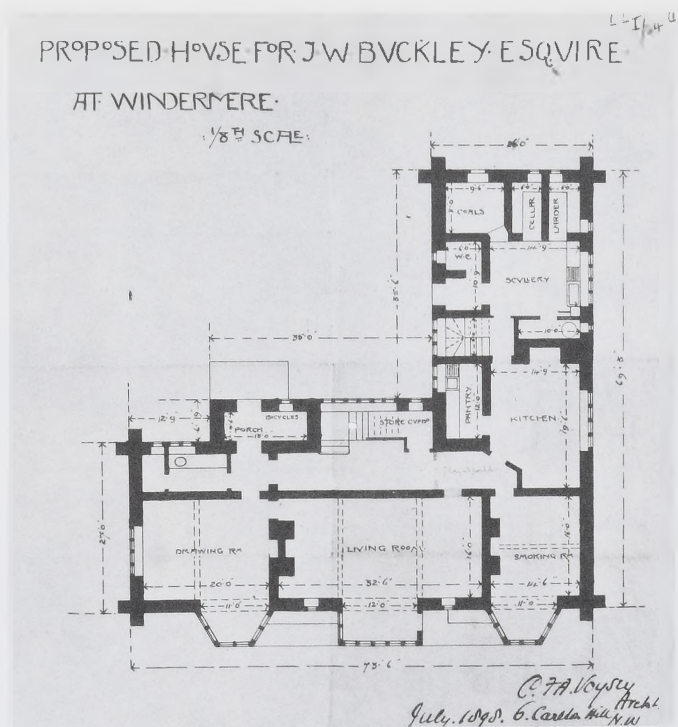


Fig. 18



Fig. 19



Fig. 20

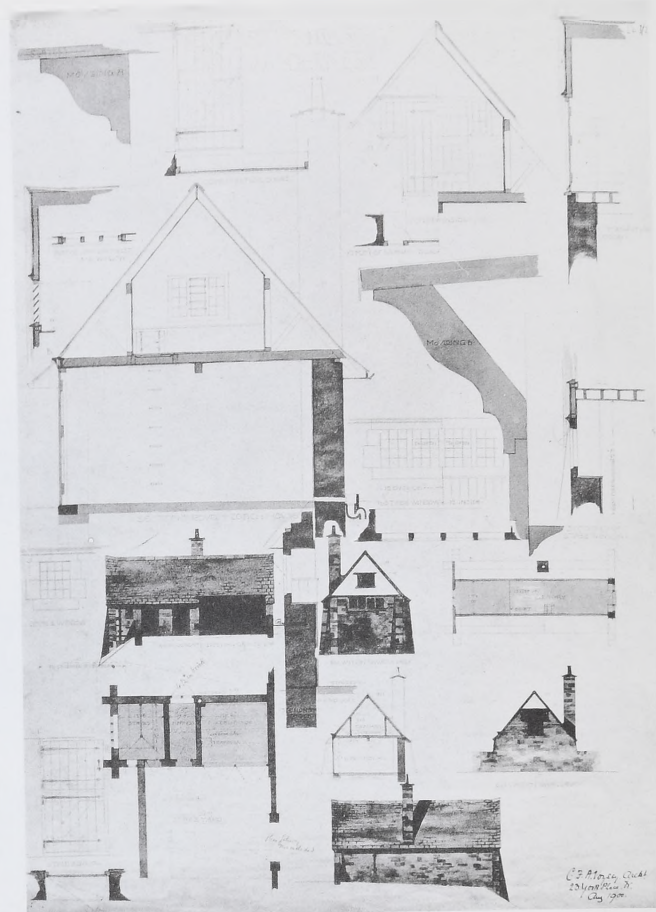


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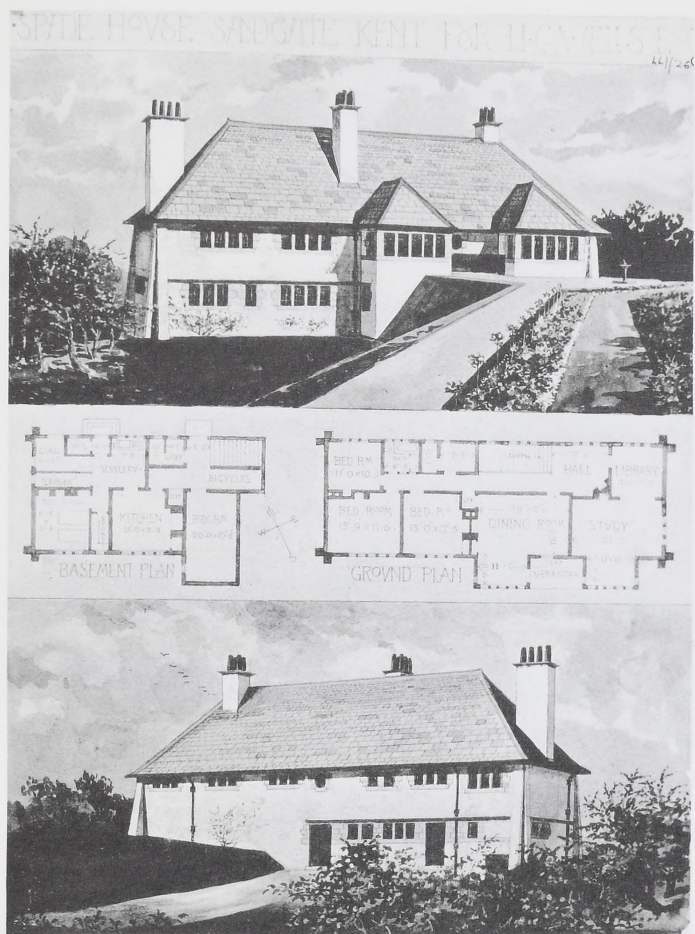


Fig. 22



Fig. 23



Fig. 26

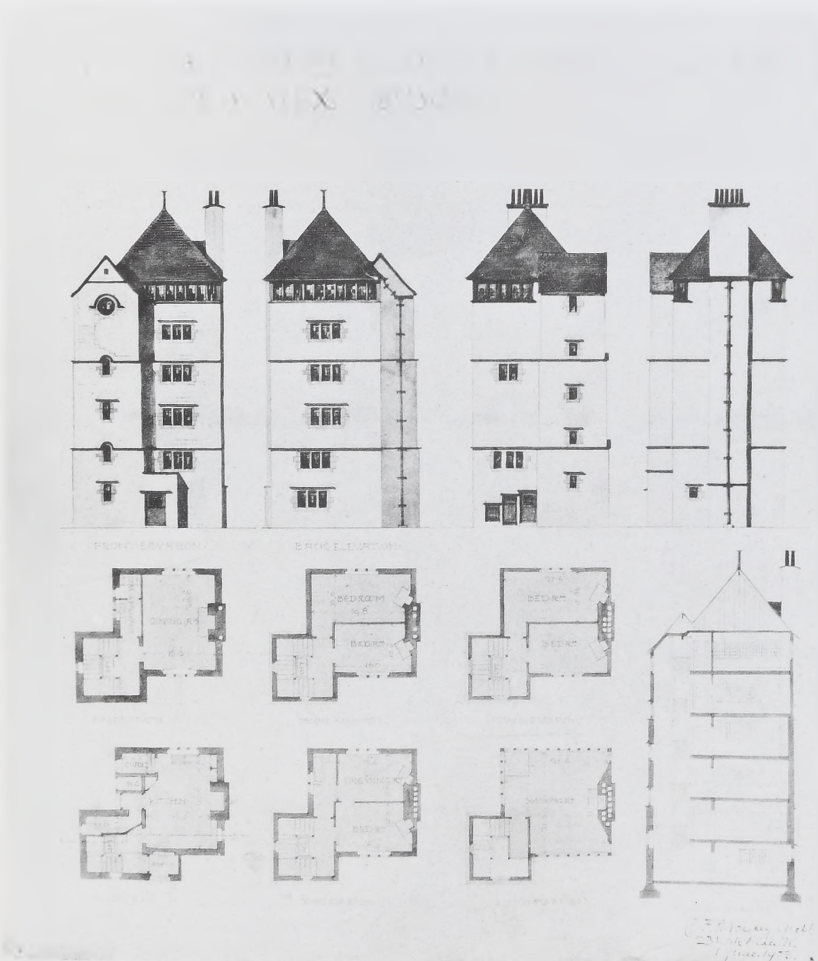
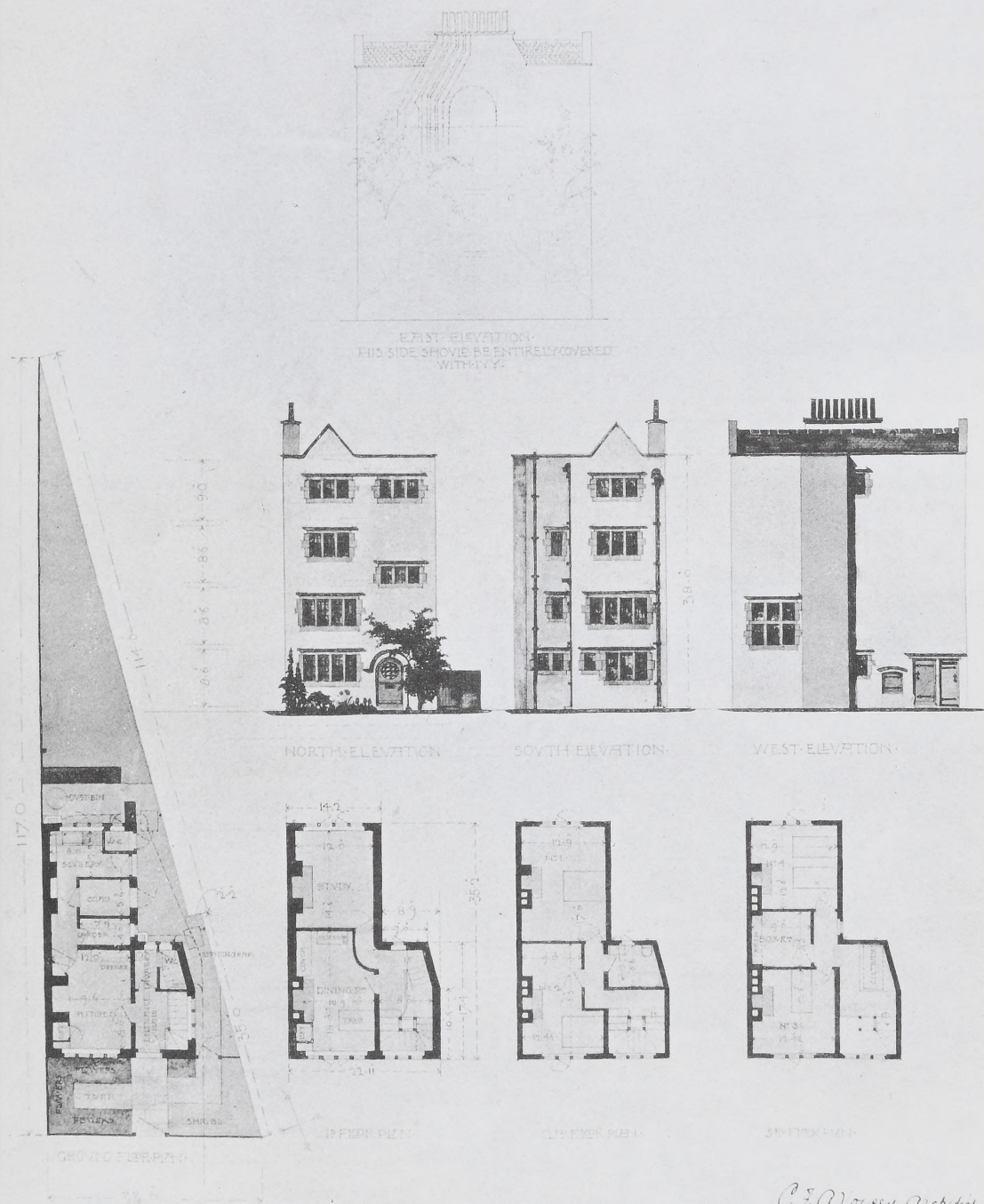


Fig. 27

PROPOSED HOUSE 71 BINGER ROAD BEDFORD PARK FOR M^{RS} H. H. ANGVE ESQUIRE 18TH ST



C. F. Voysey, Architect.
23, PRINCE ST. W.
August 25, 1903.

Fig. 28

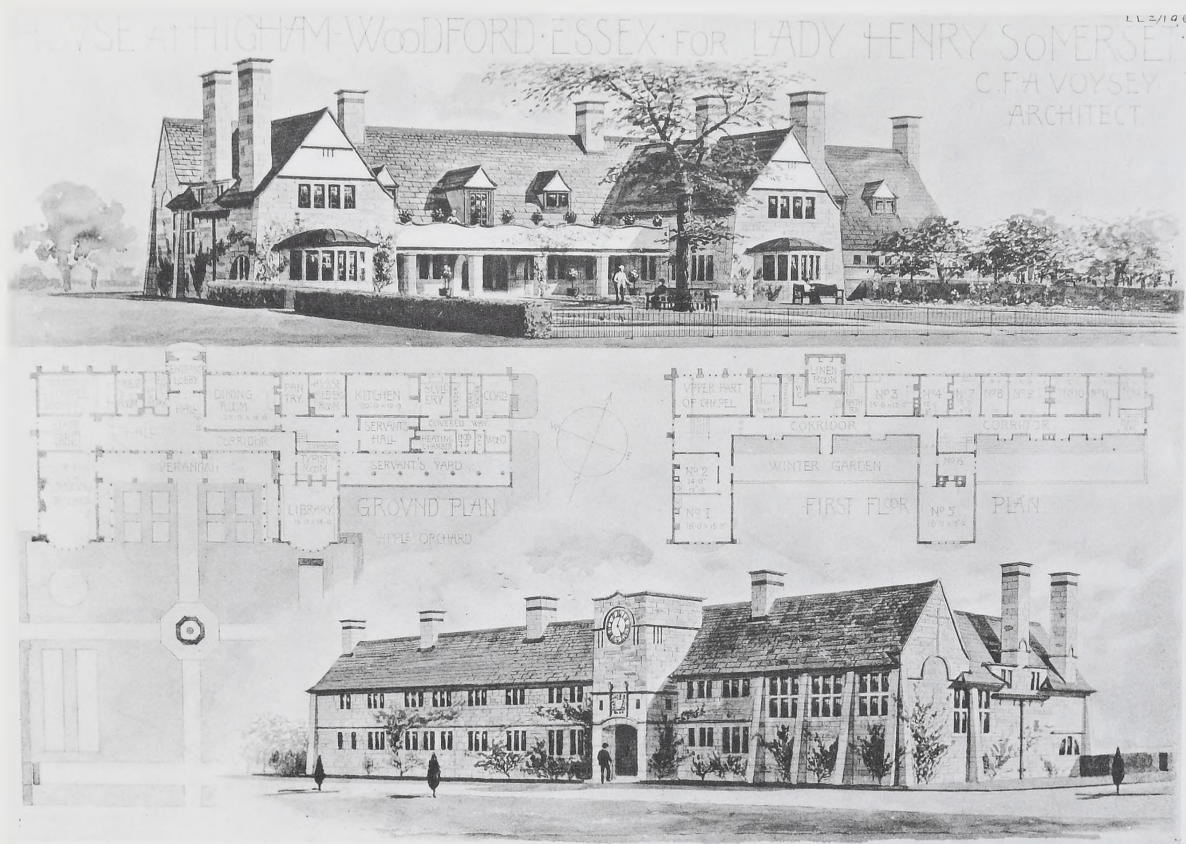


Fig. 29

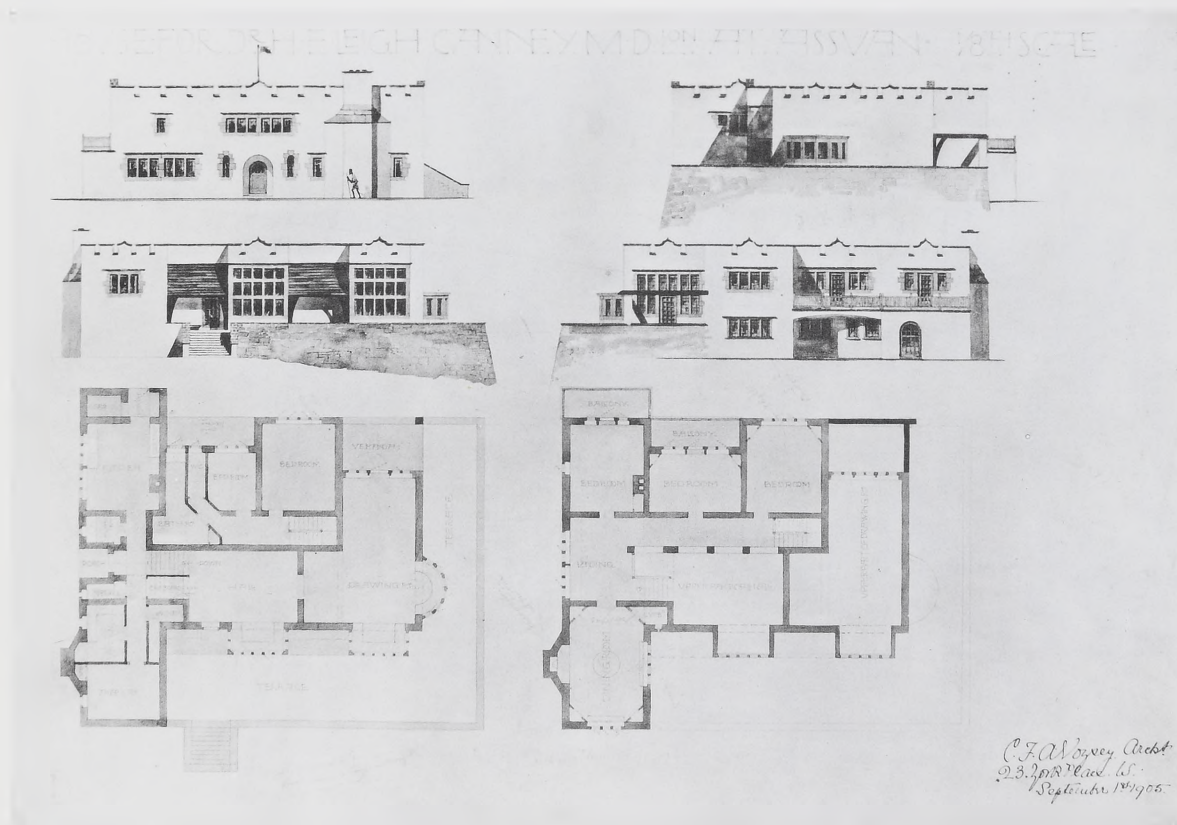


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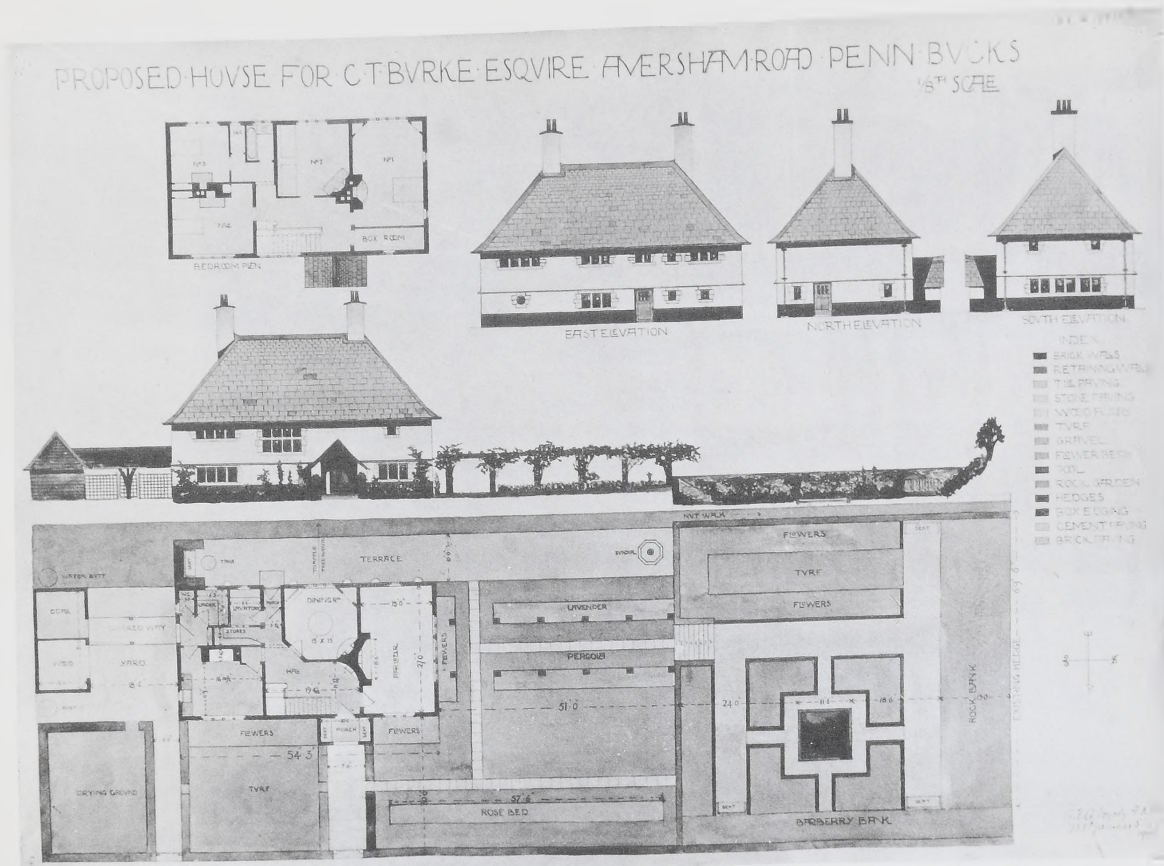


Fig. 31

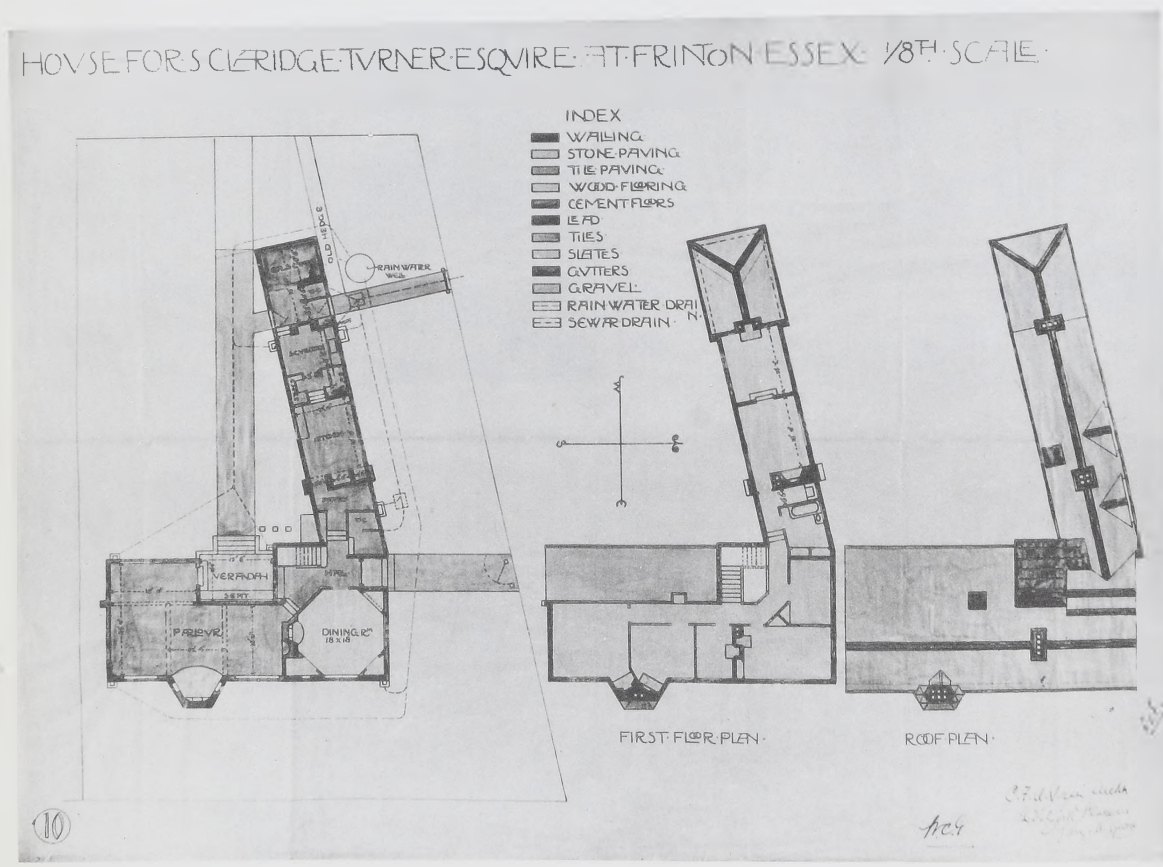


Fig. 32

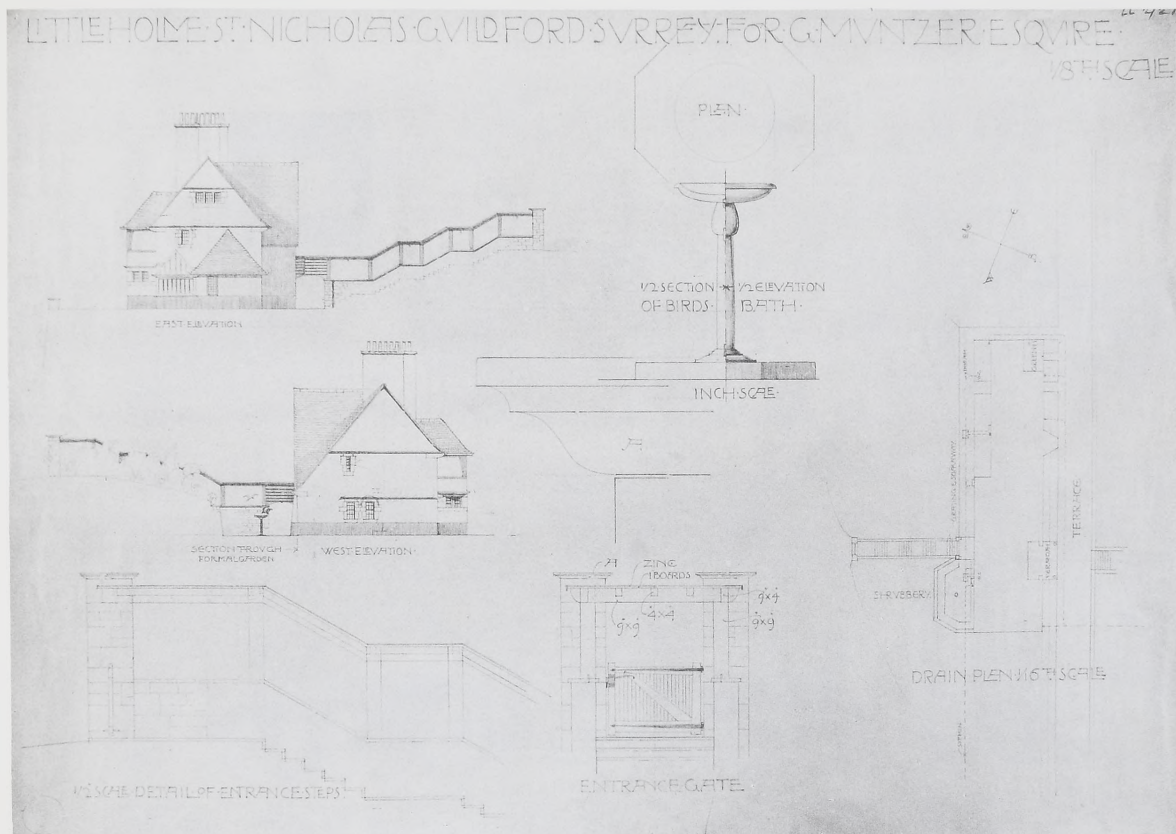


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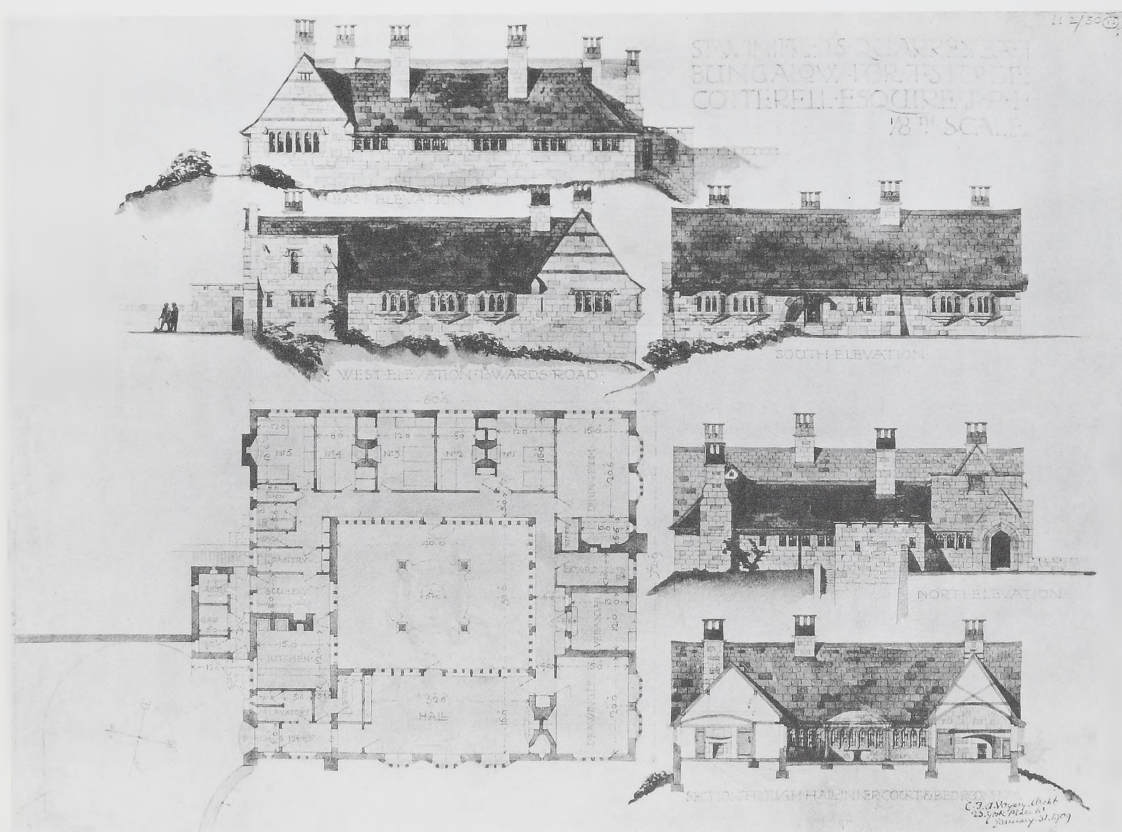


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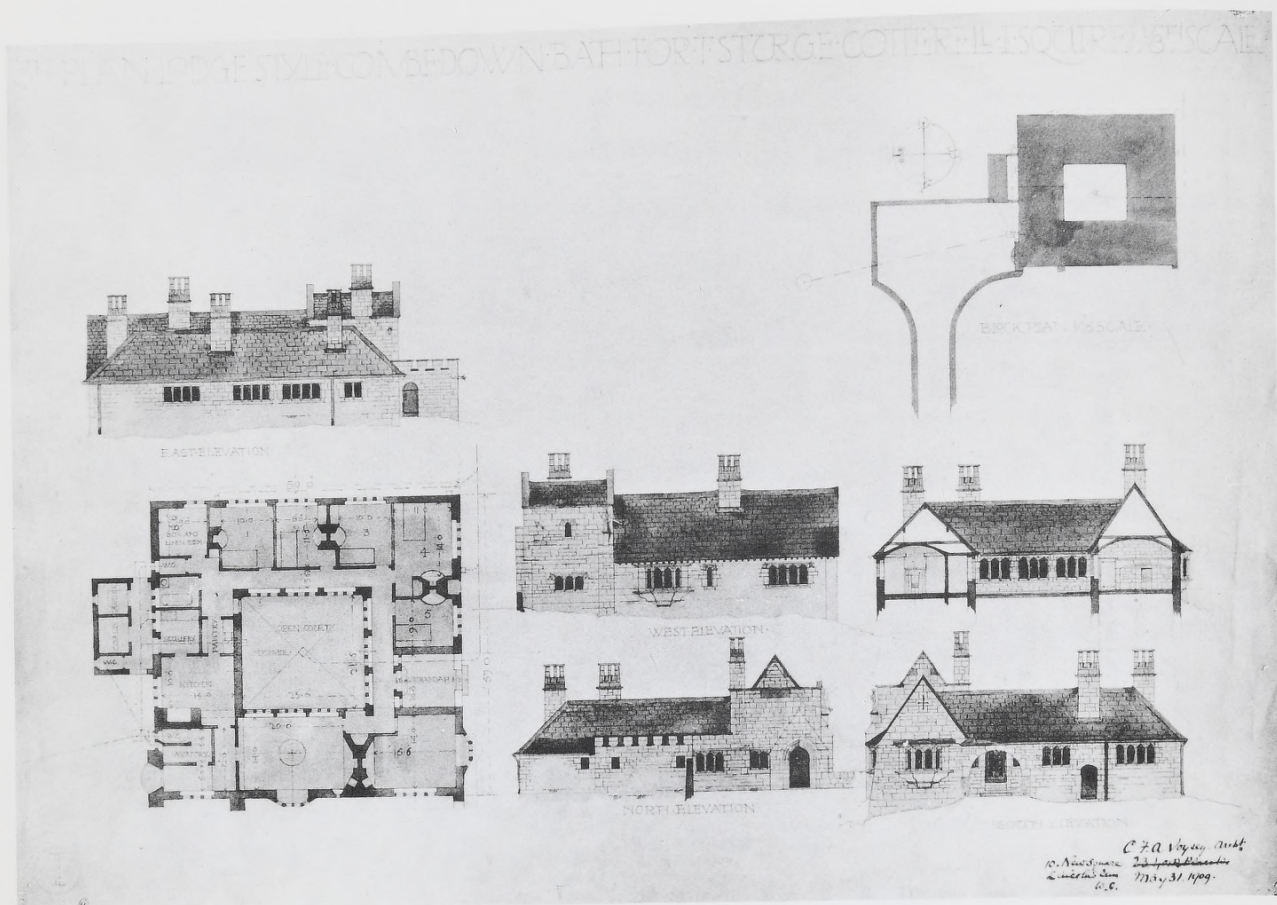


Fig. 35

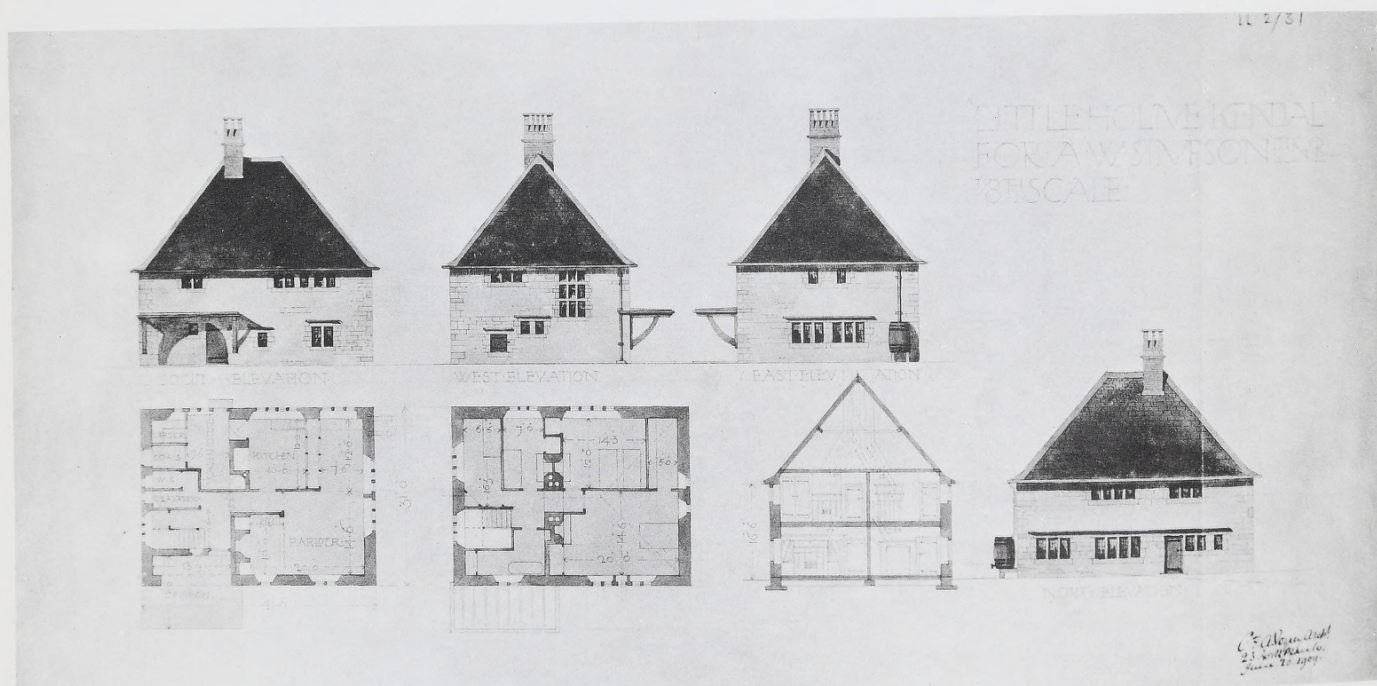


Fig. 36

PROPOSED HOUSE FOR THE MISSES KNIGHT AT HENLEY-IN-ARDEN
WARWICKSHIRE 1/8" SCALE.

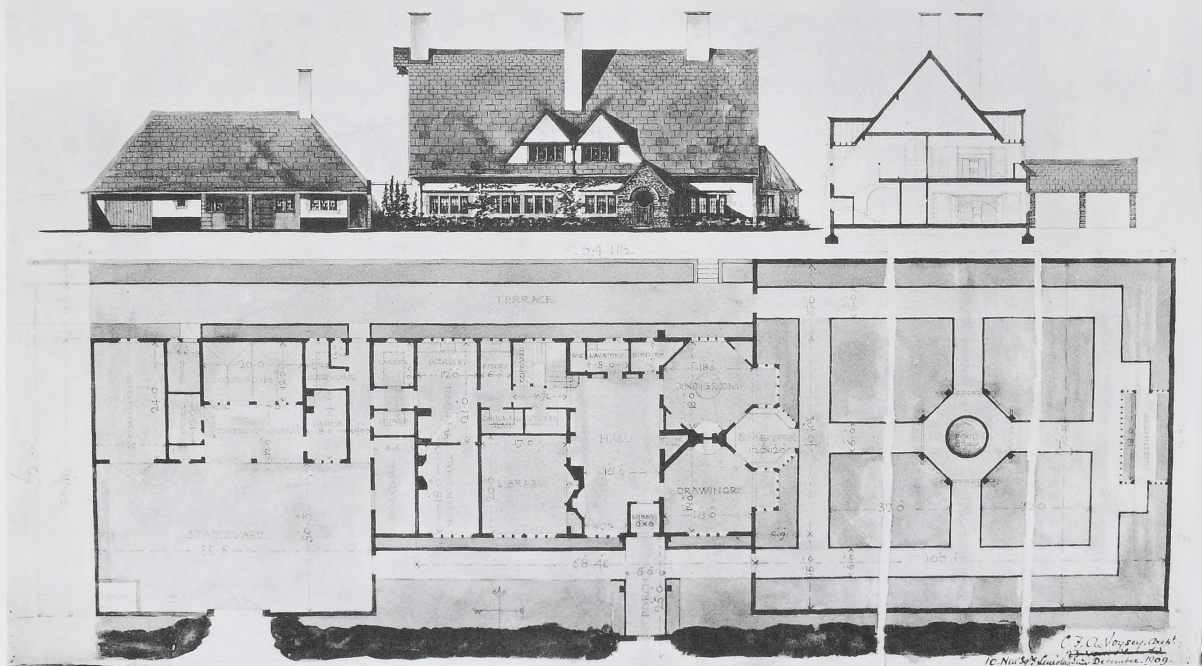


Fig. 37

PROPOSED HOUSE AT ASHMANSWORTH HAMPSHIRE FOR
ARTHUR W. BECKETT TERRELL ESQUIRE 1/8" SCALE.

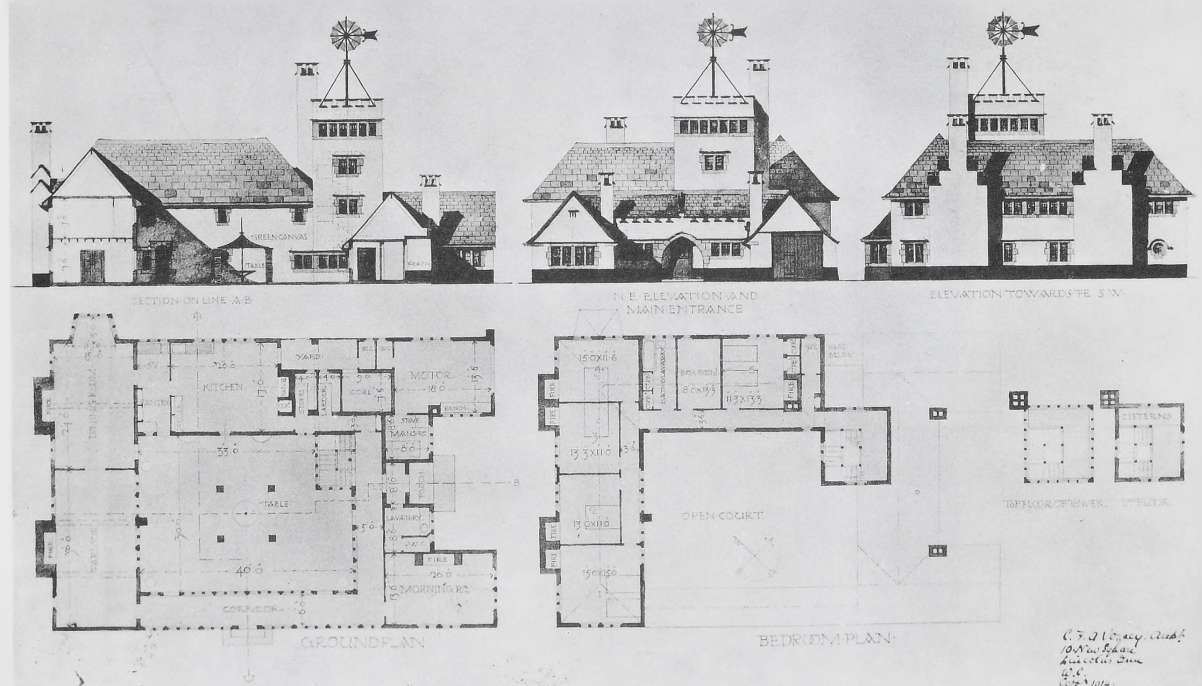


Fig. 38

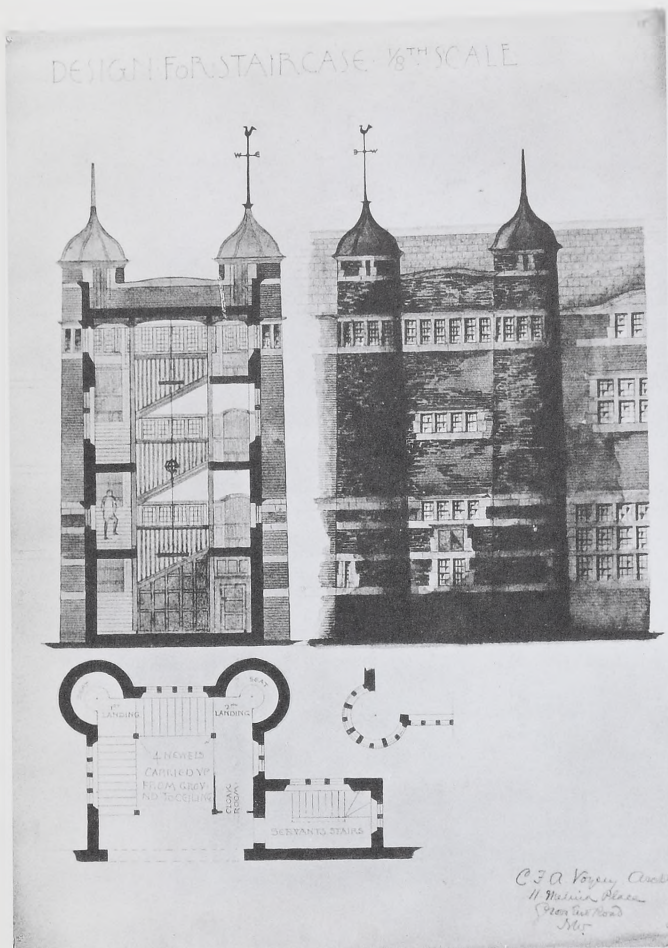


Fig. 39

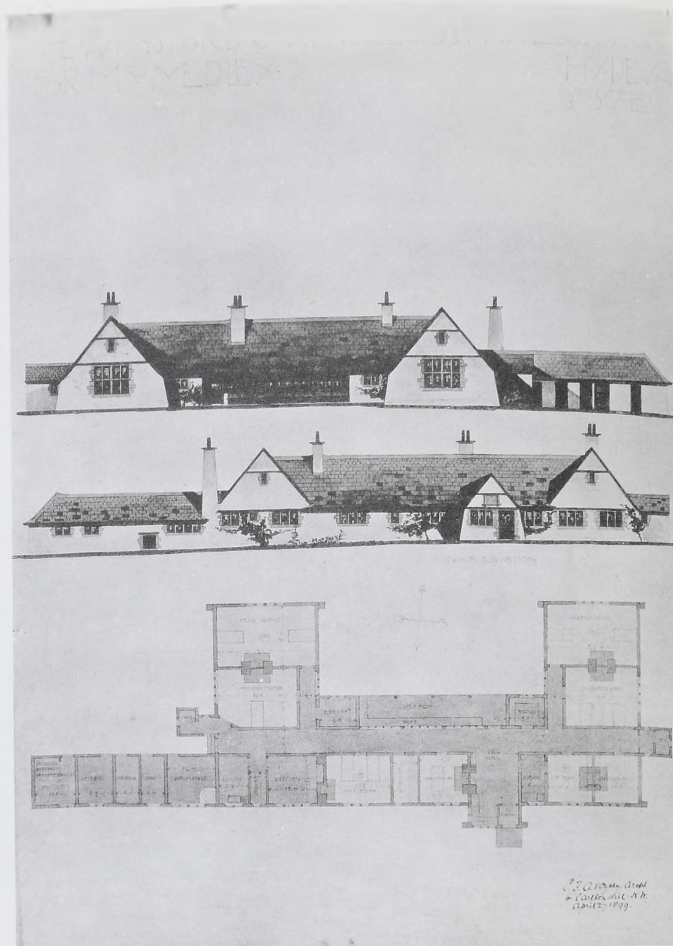


Fig. 40

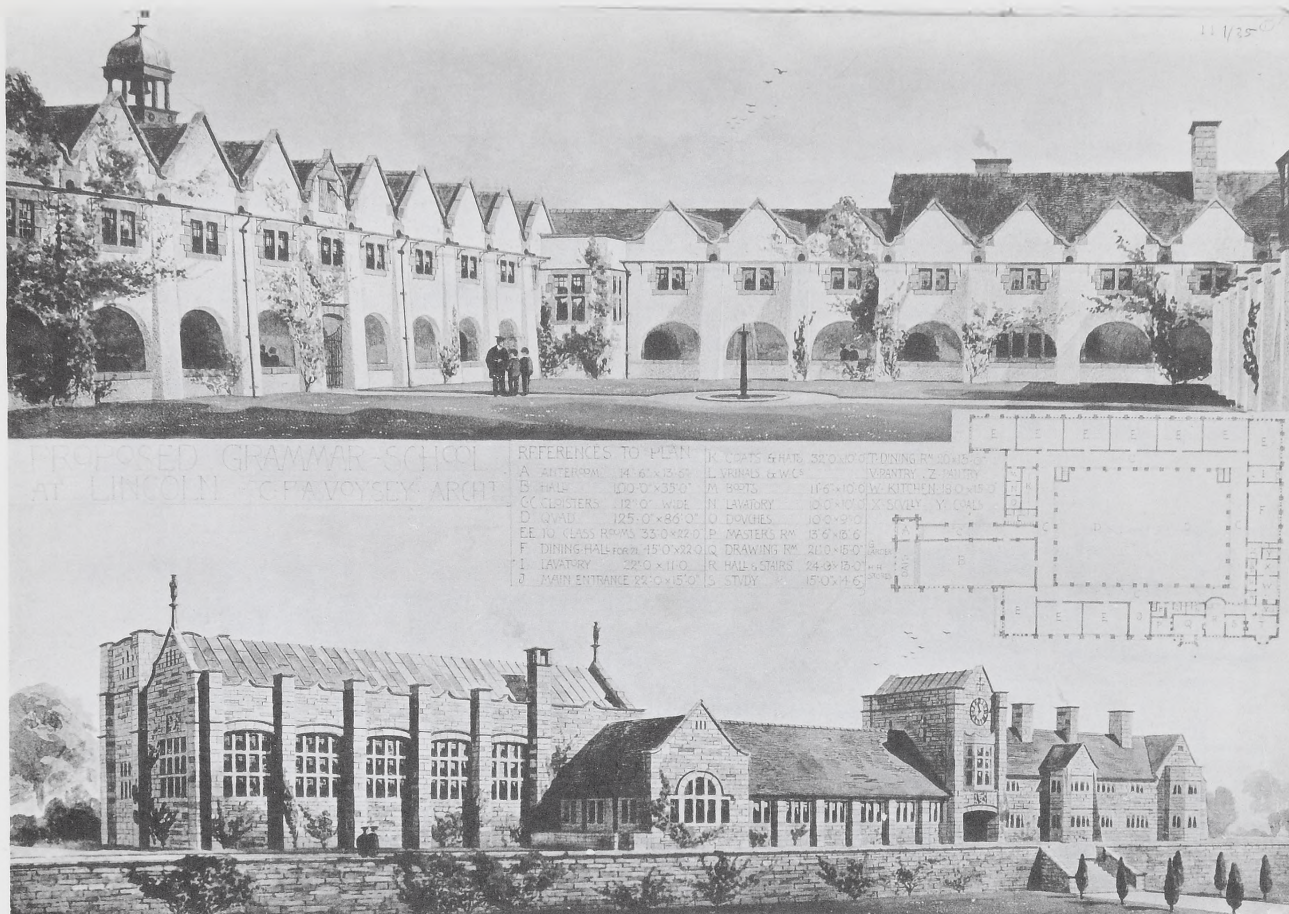


Fig. 41



Fig. 42

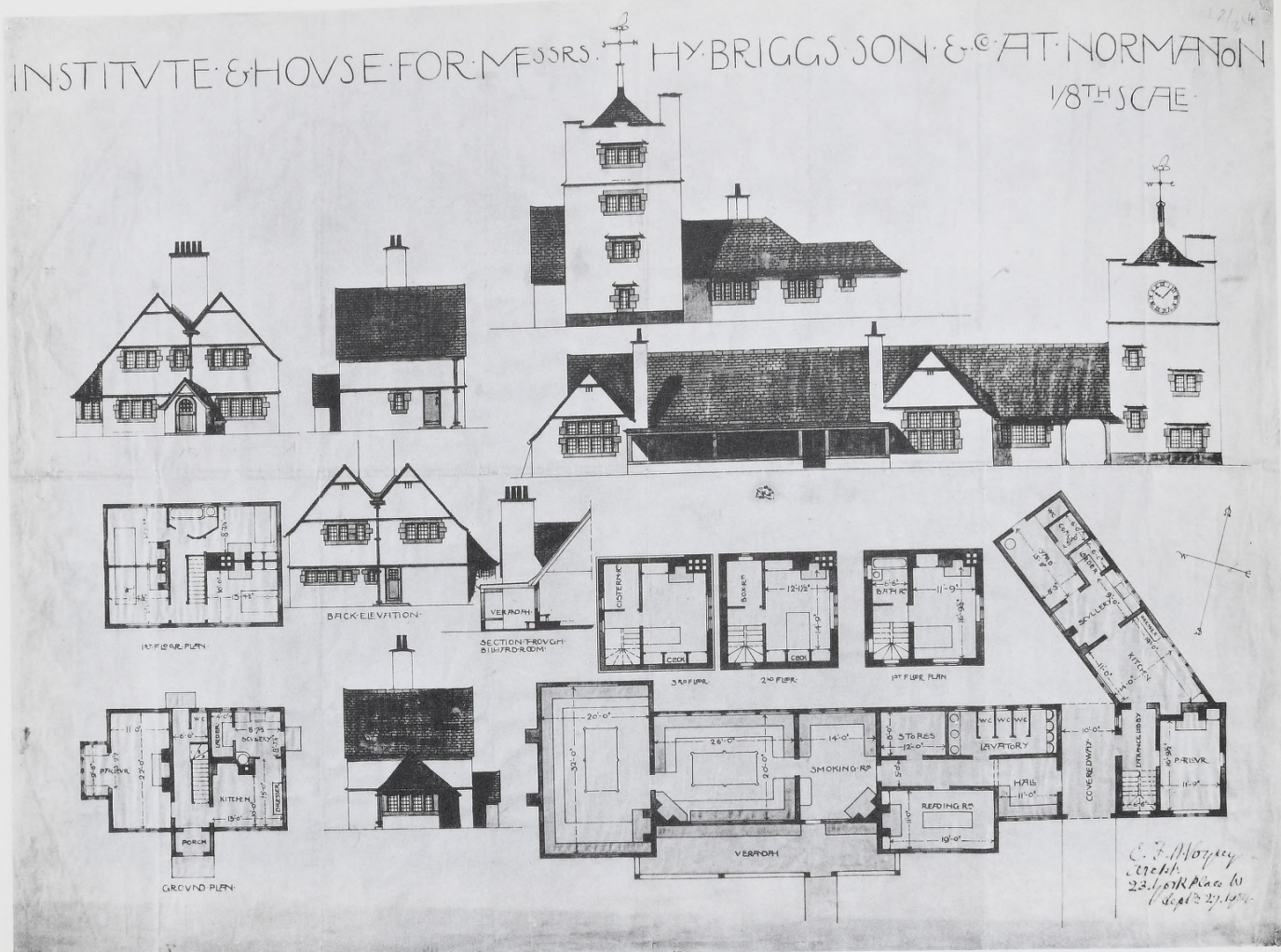


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Fig. 44

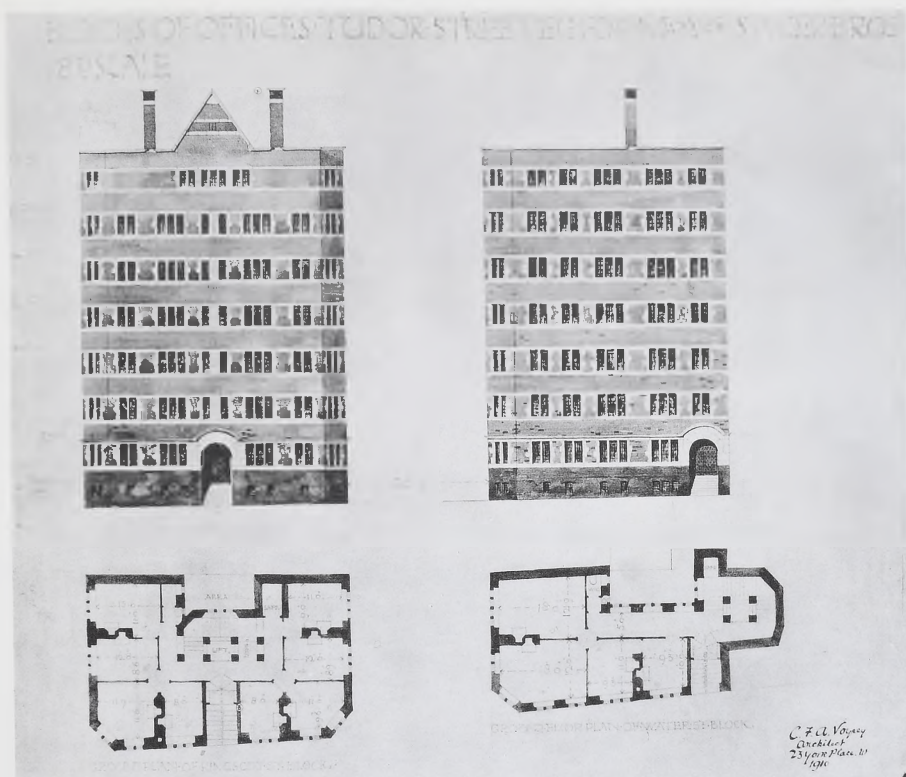


Fig. 45

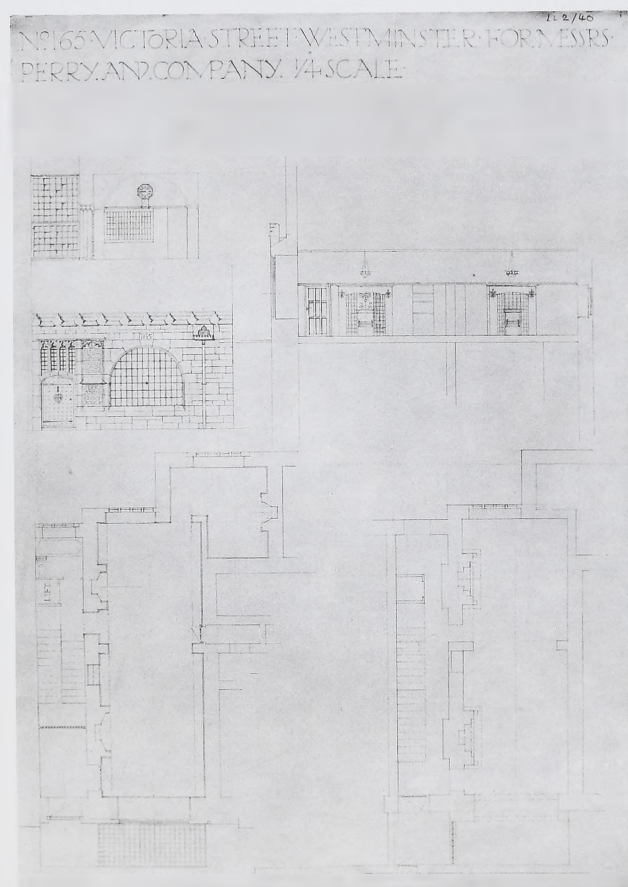
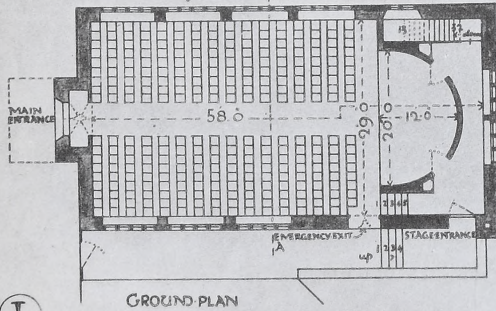
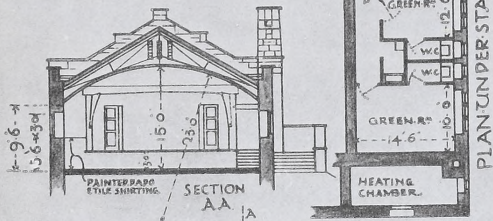
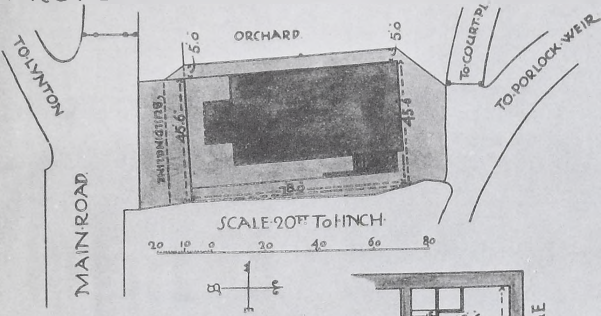


Fig. 46

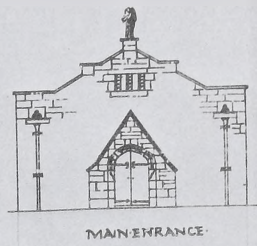
PROPOSED VILLAGE HALL AT PORLOCK SOMERSET 1/8" SCALE



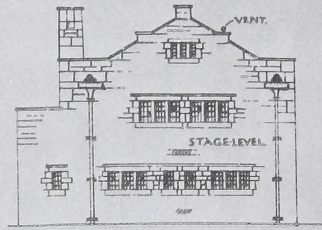
I

GROUND PLAN

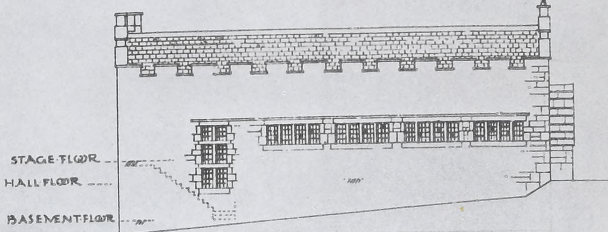
PLAN UNDER STAGE



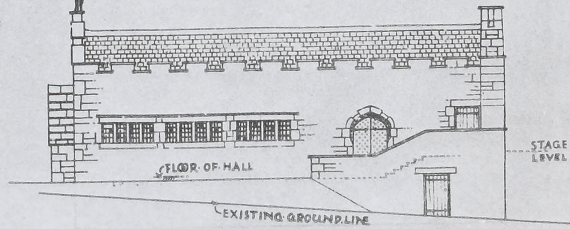
MAIN ENTRANCE



NORTH ELEVATION



WEST ELEVATION



EXISTING GROUND LINE

P. J. A. Joyce
Architect
23 York Place
May 30, 1912

Fig. 47

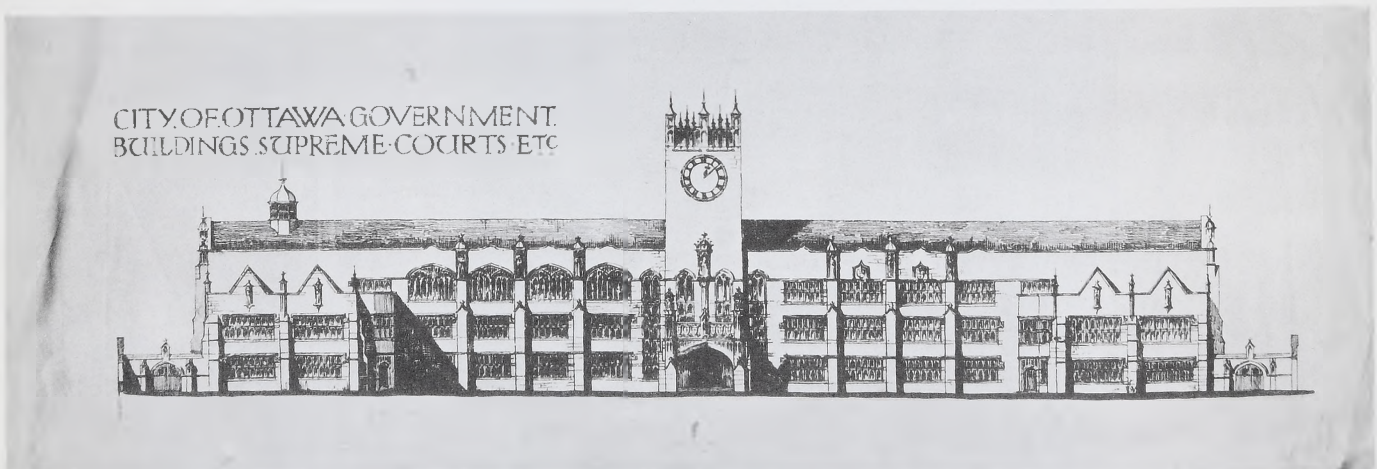


Fig. 48



Fig. 49

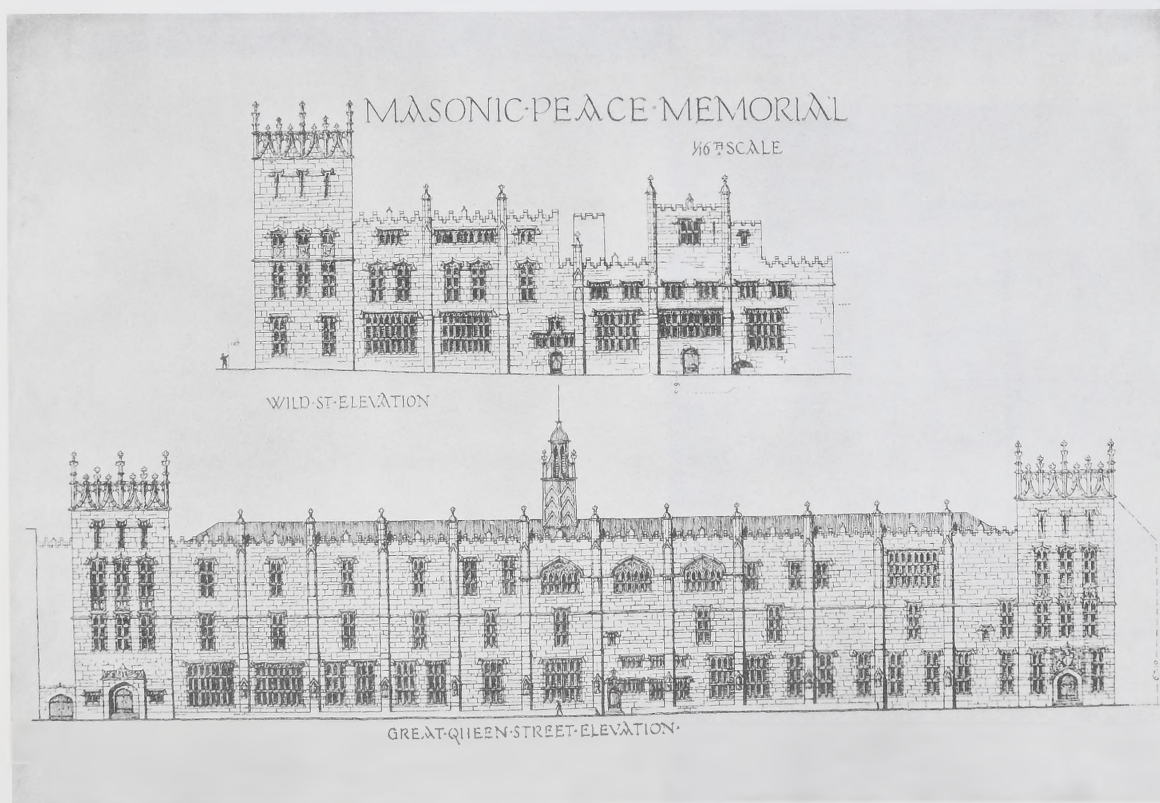
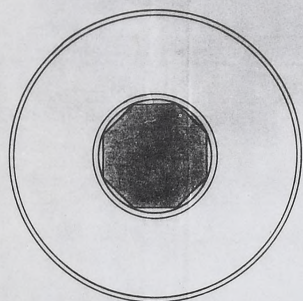


Fig. 50

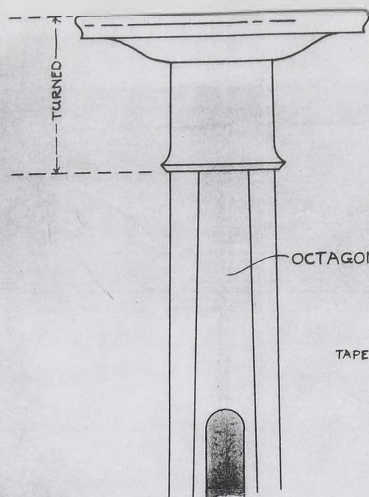
OAK BEDSTEAD.

TO BE OF WELL FIGURED OAK.
LEFT CLEAN. FREE FROM STAIN.
OR POLISH.

INCH.
SCALE.



PLAN OF CAP LOOKING UP.

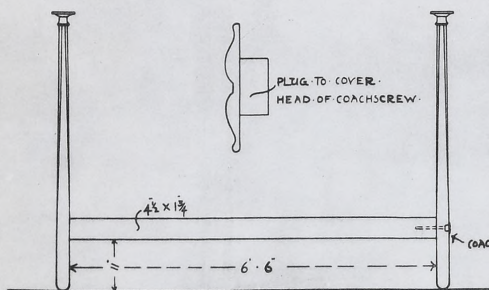


OCTAGONAL

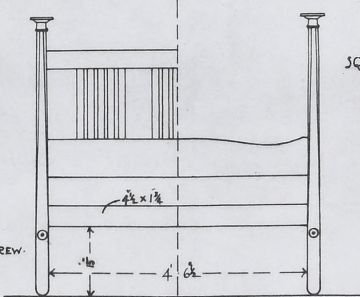
TAPER BEGINS

15 1/2

SQUARE



SIDE ELEVATION.



1/2 ELEVATION OF HEAD + 1/2 ELEVATION OF FOOT.

(16 pages) C. F. A. Voysey
Architect
23, York Place
Baker Street. W.1.

Fig. 51

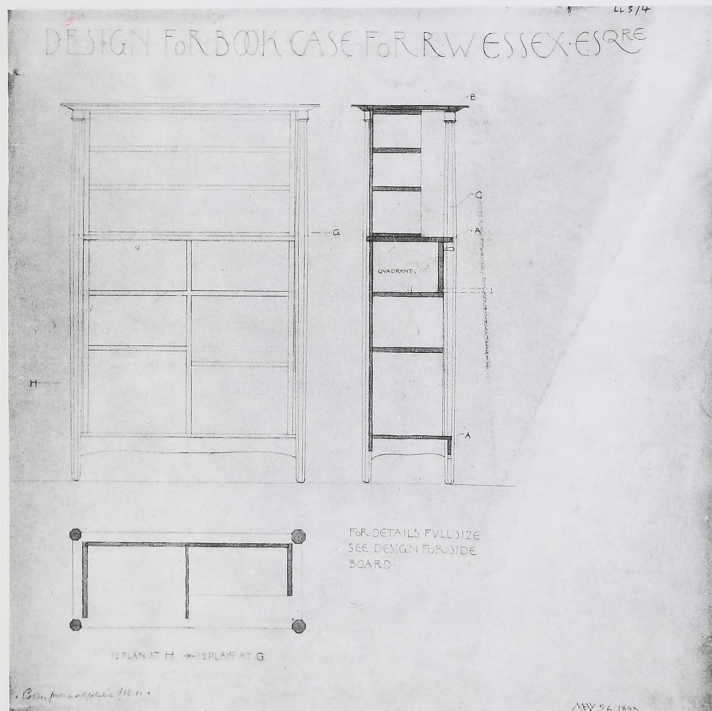


Fig. 52

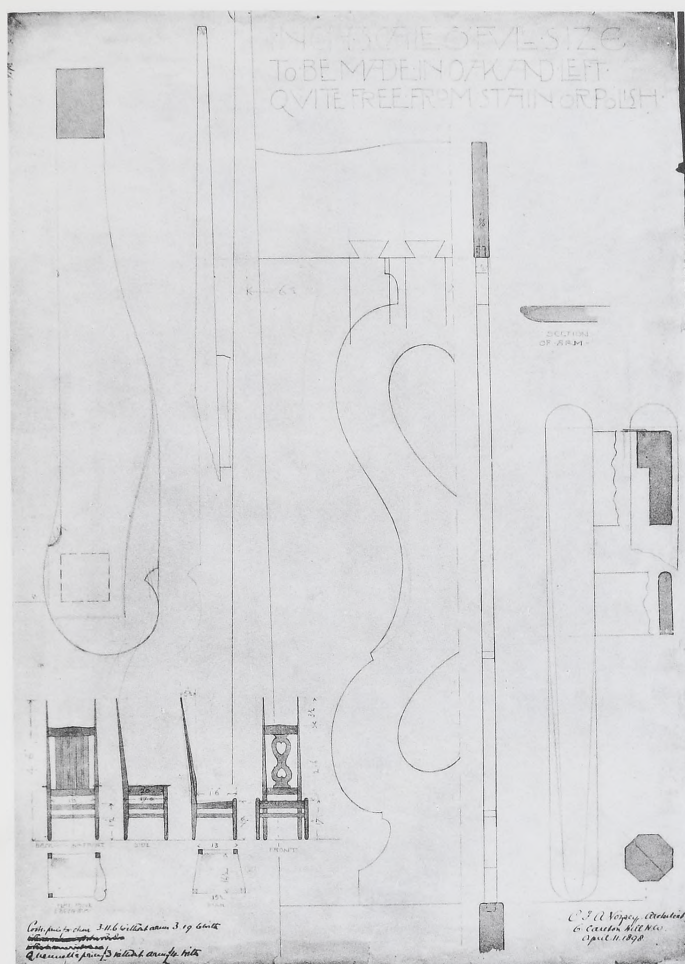


Fig. 53

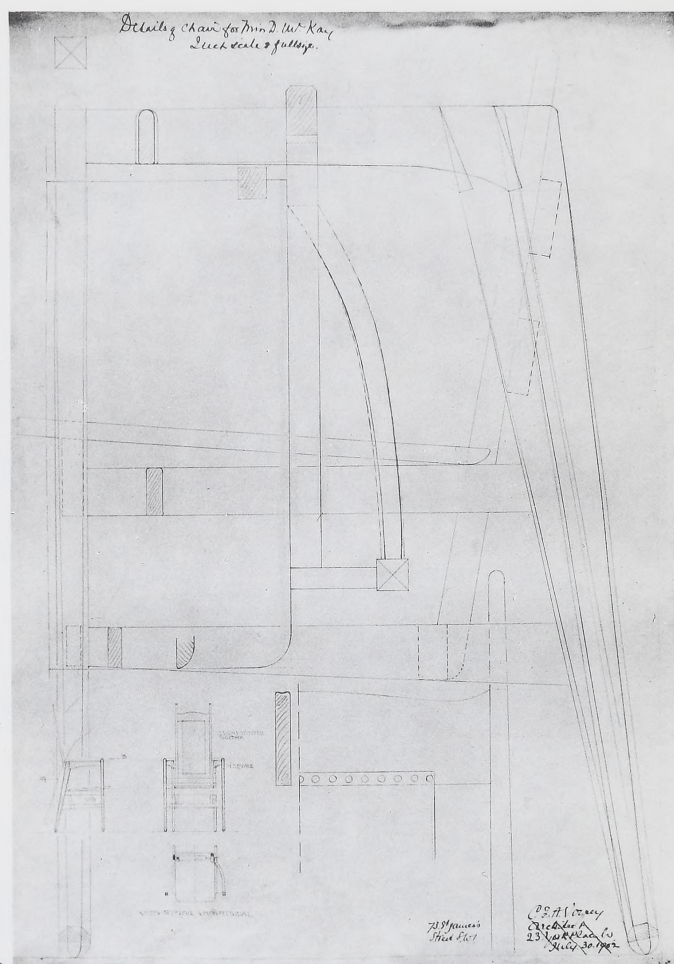


Fig. 54

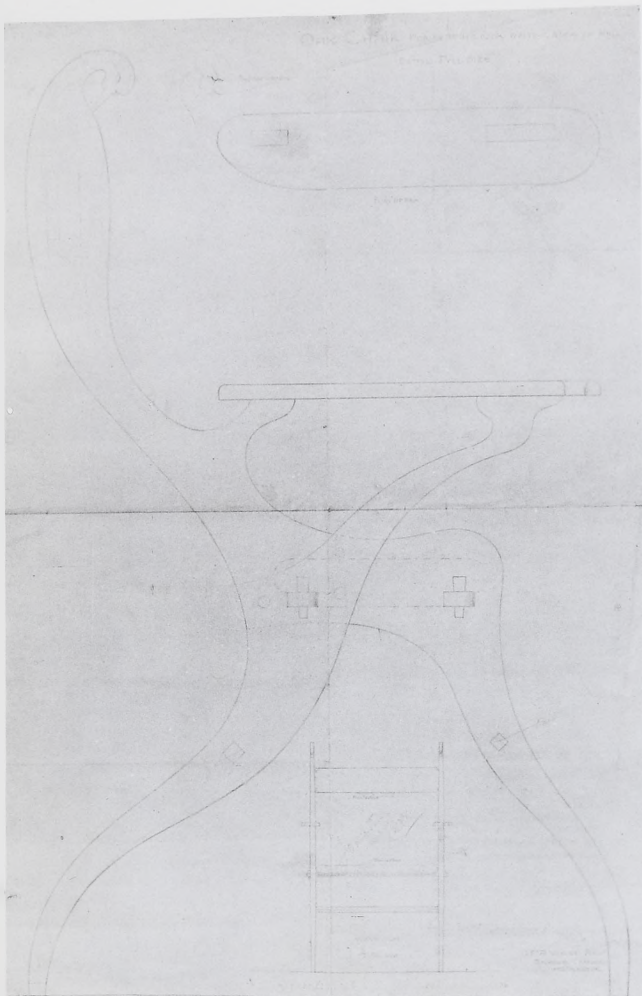


Fig. 55

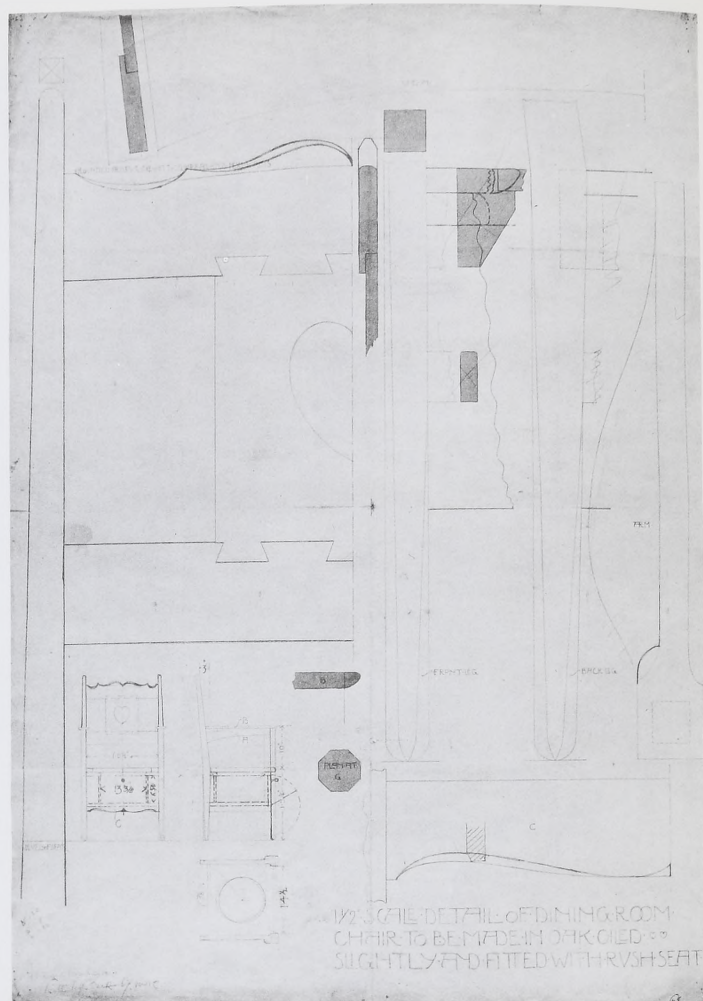


Fig. 56

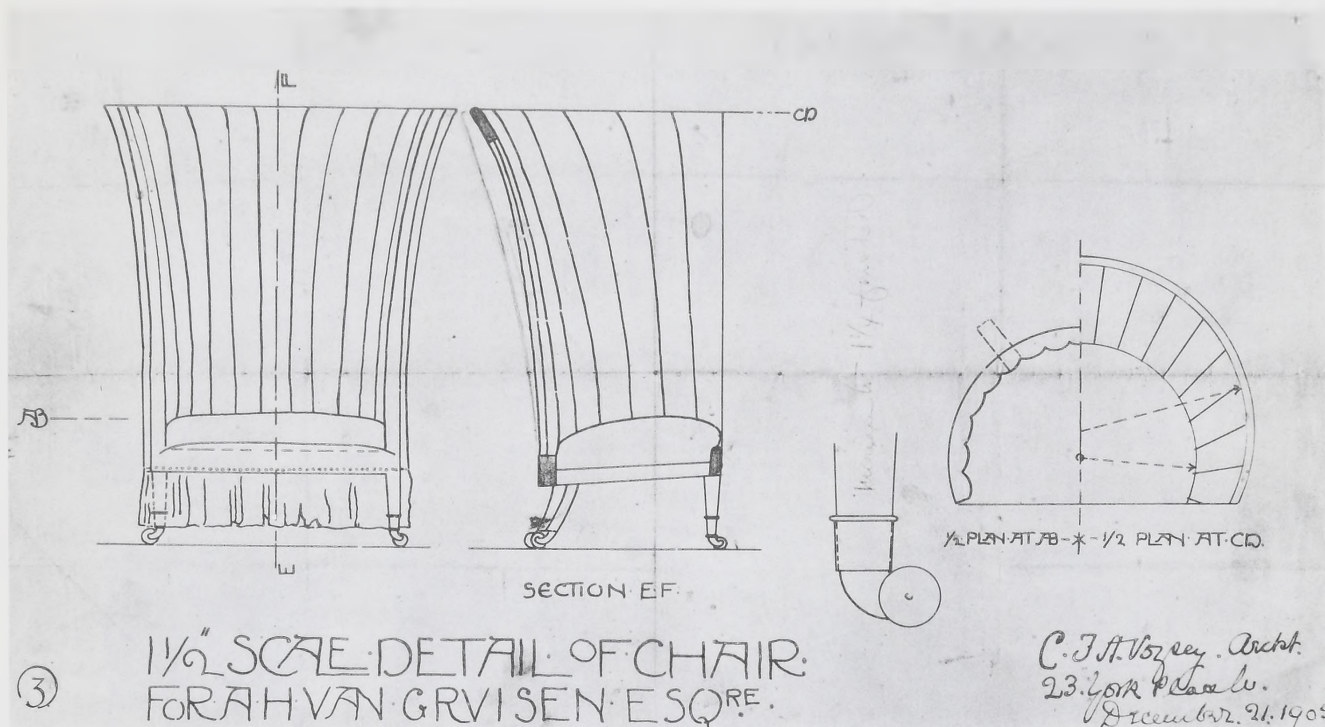


Fig. 57

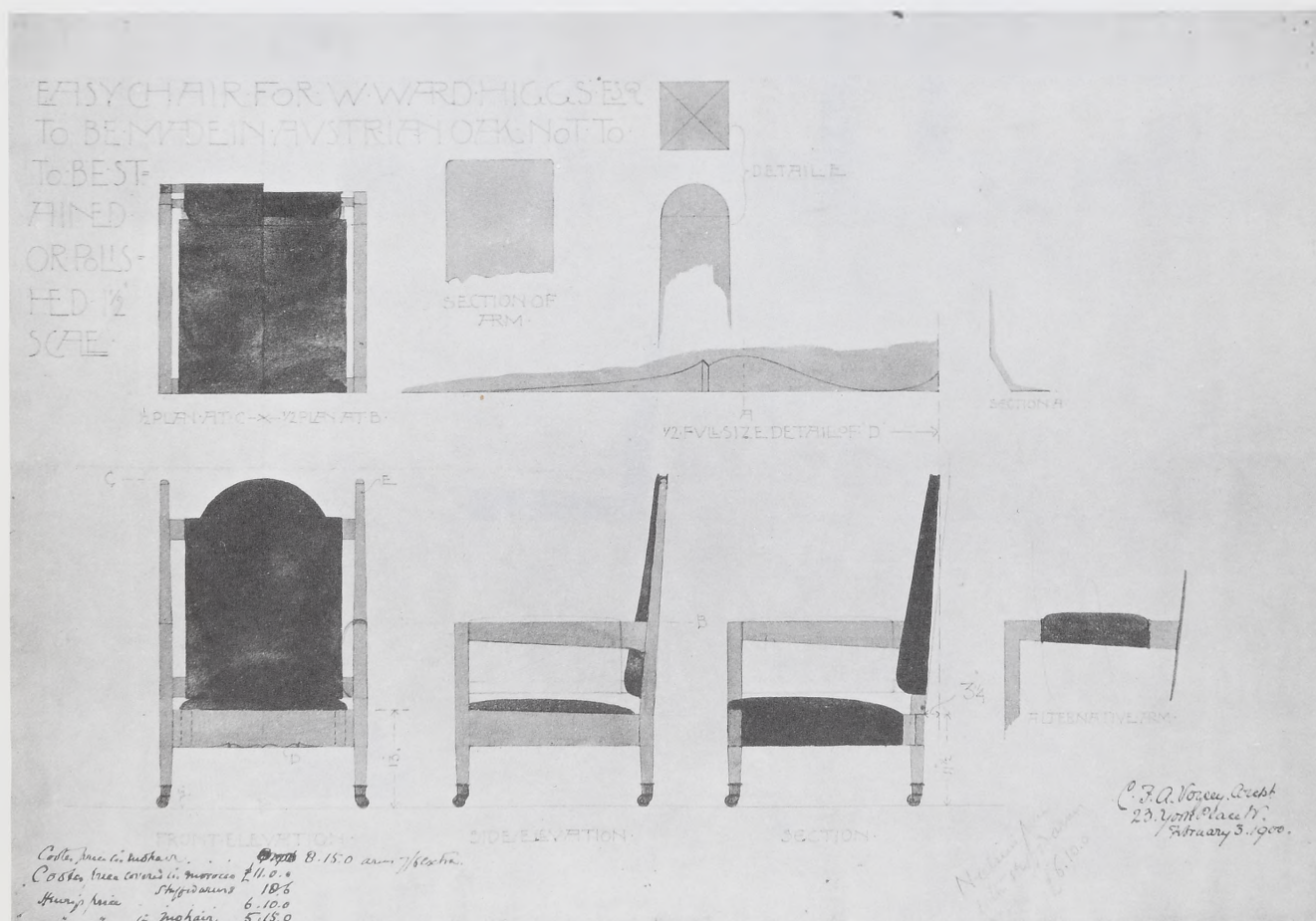


Fig. 58

THE HOMESTEAD, FRINTON-ON-SEA FOR SGT. R. N. ESQUIRE. DETAILS FOR CHESTERFIELD. INCH SCALE AND FIVE SIZE.

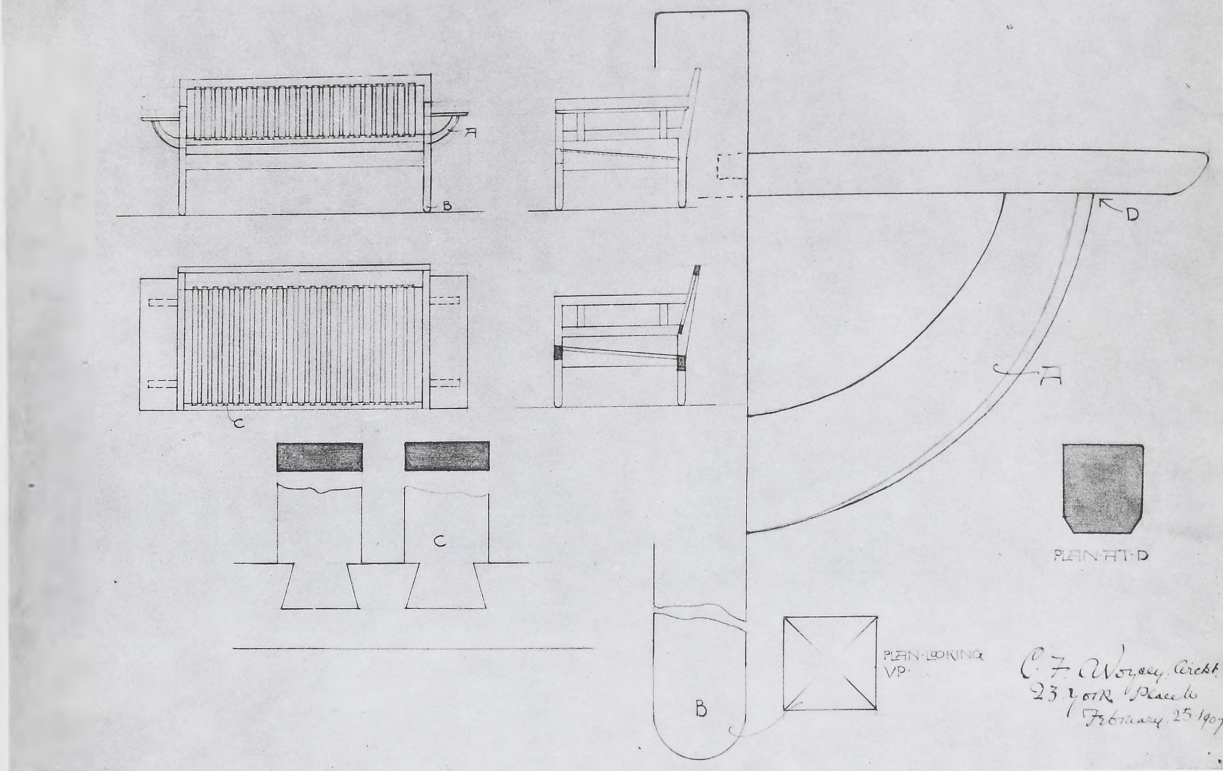


Fig. 59

DETAIL OF VPHOLSTERED CHESTERFIELD. INCH SCALE.

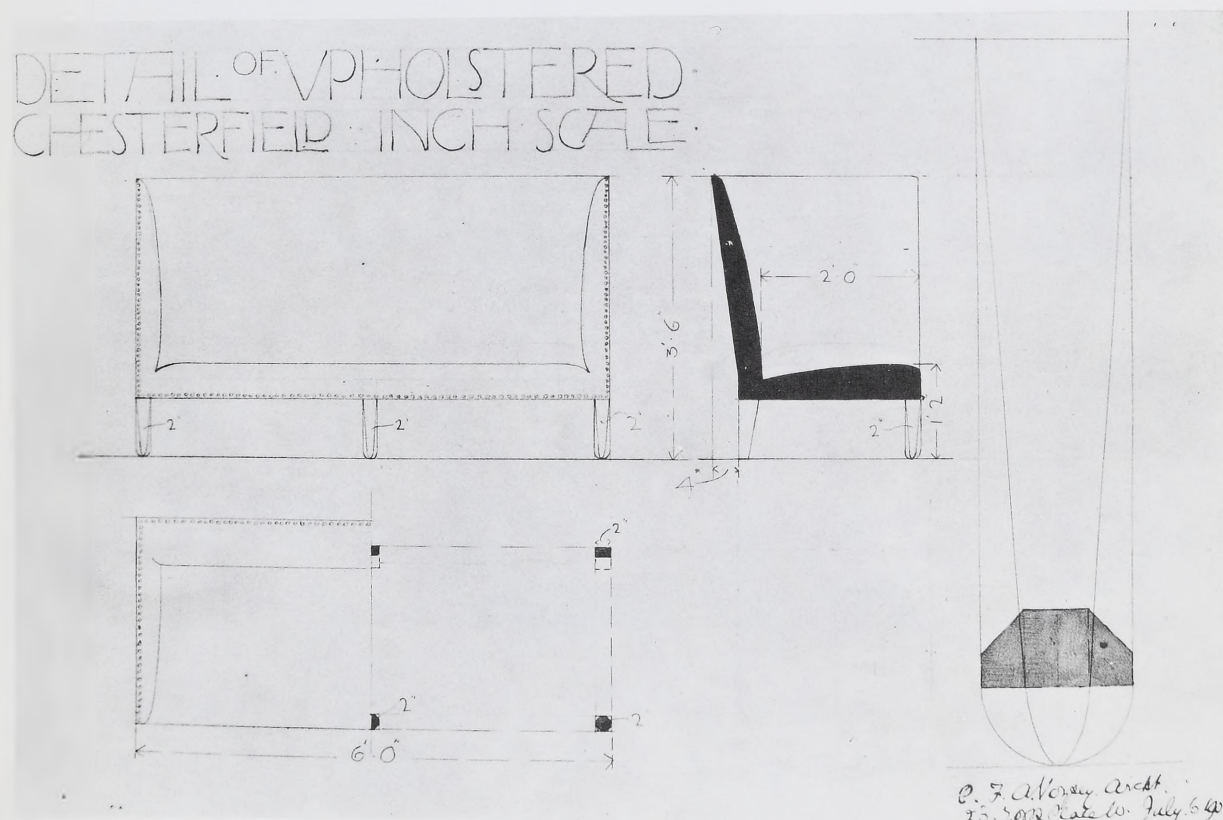


Fig. 60

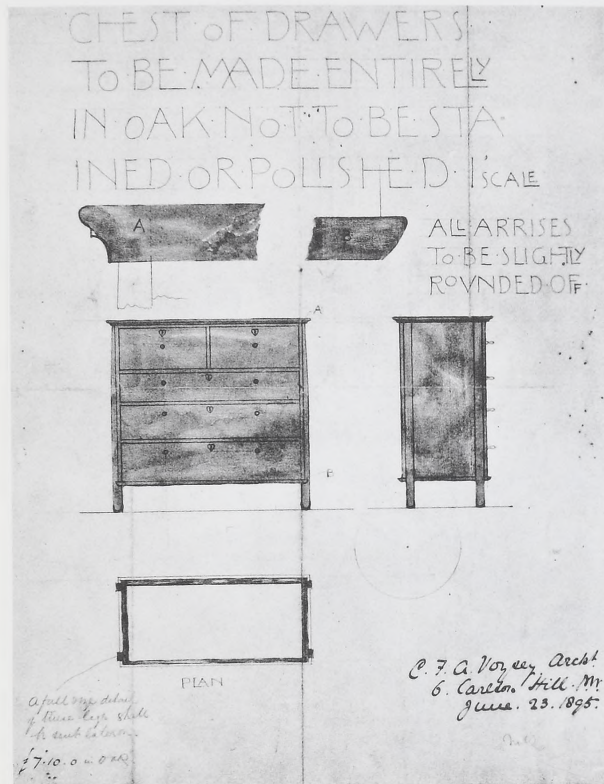


Fig. 61

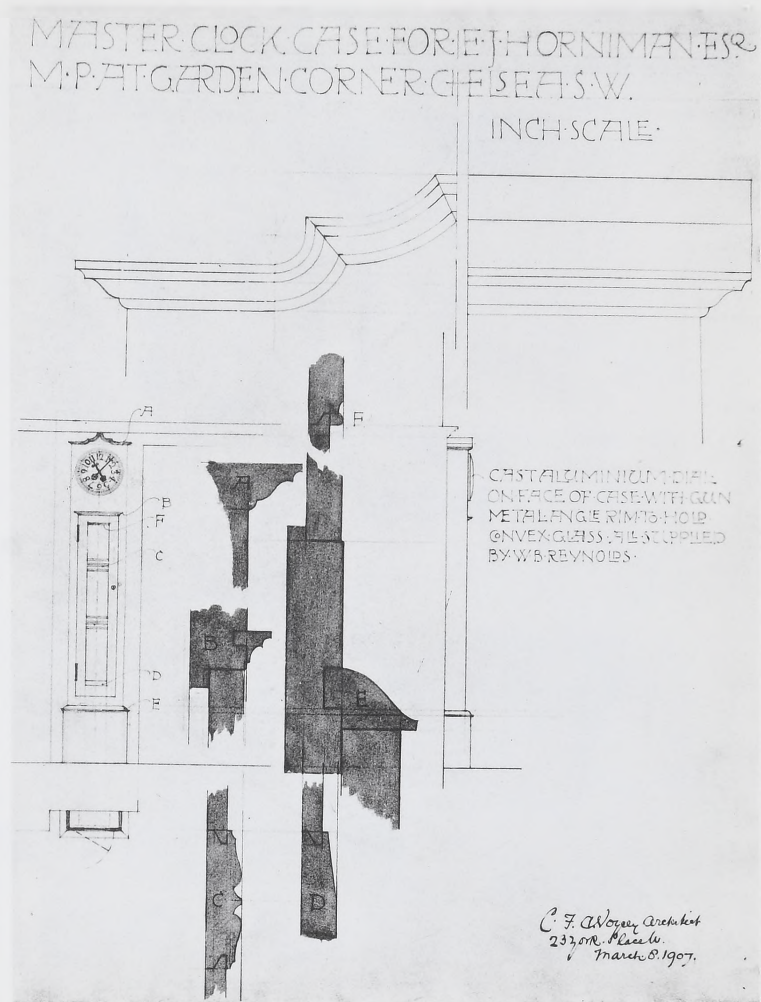


Fig. 62

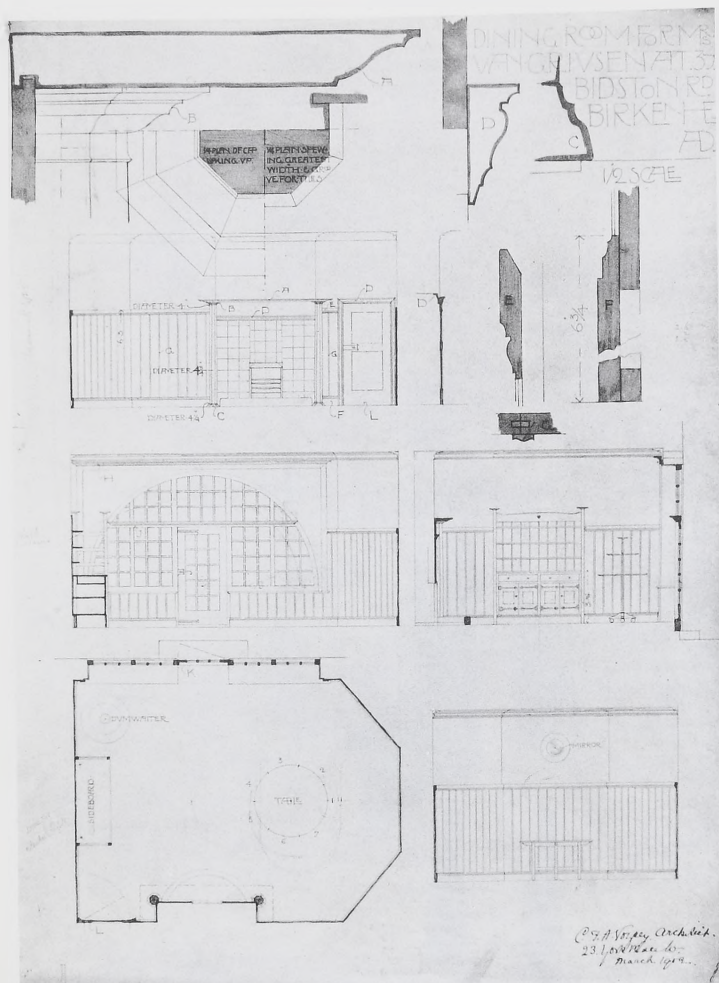


Fig. 63

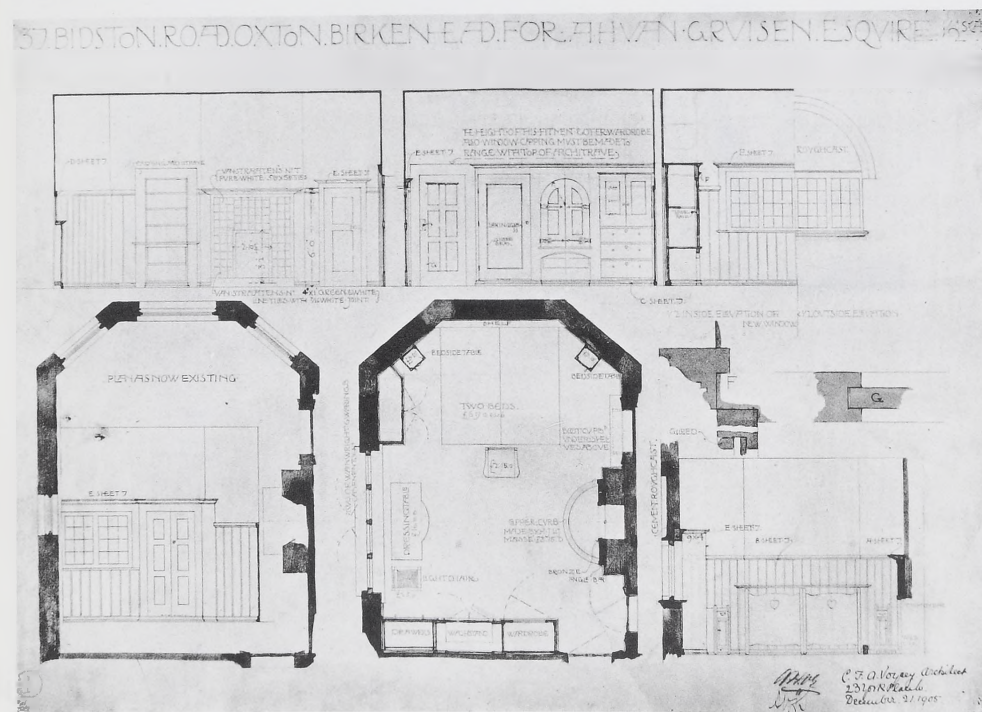


Fig. 64

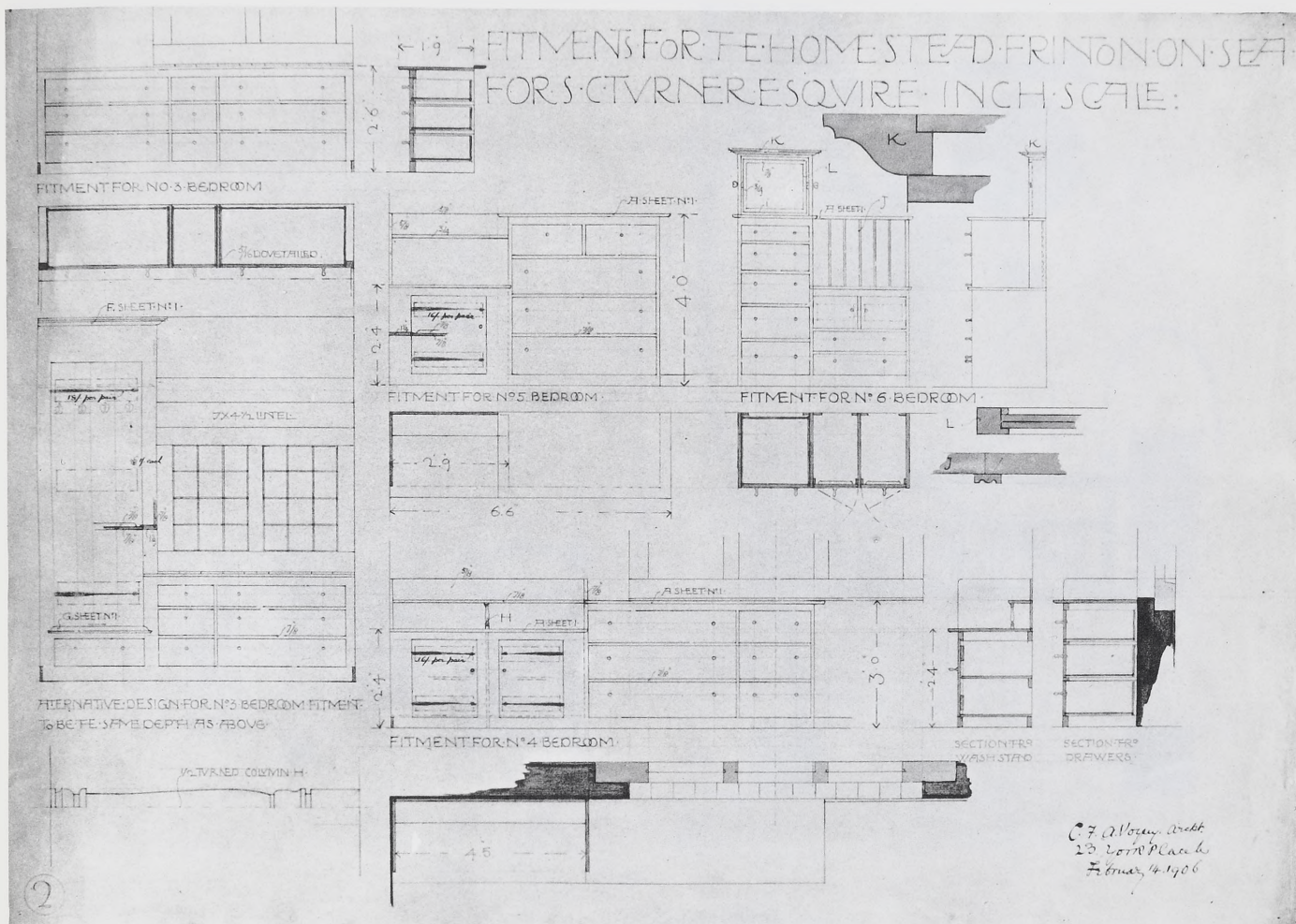


Fig. 65

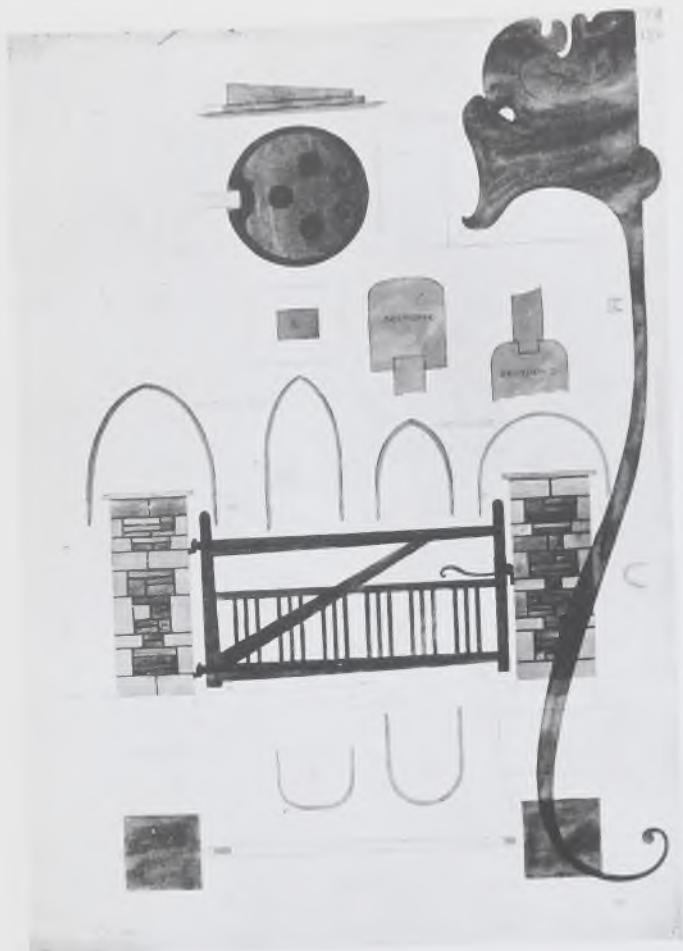


Fig. 66

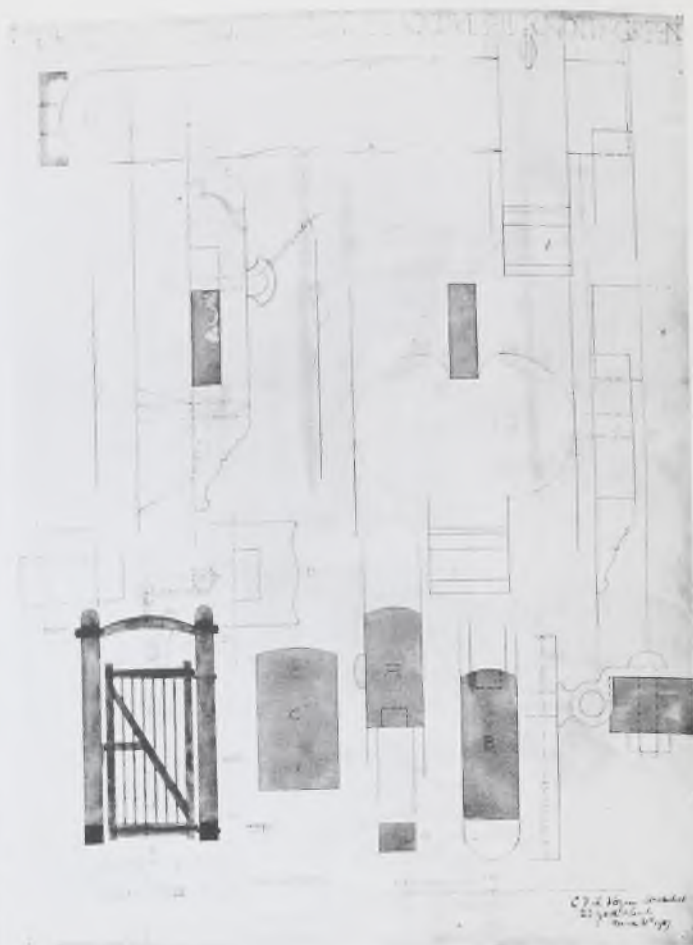


Fig. 67

Fig. 68

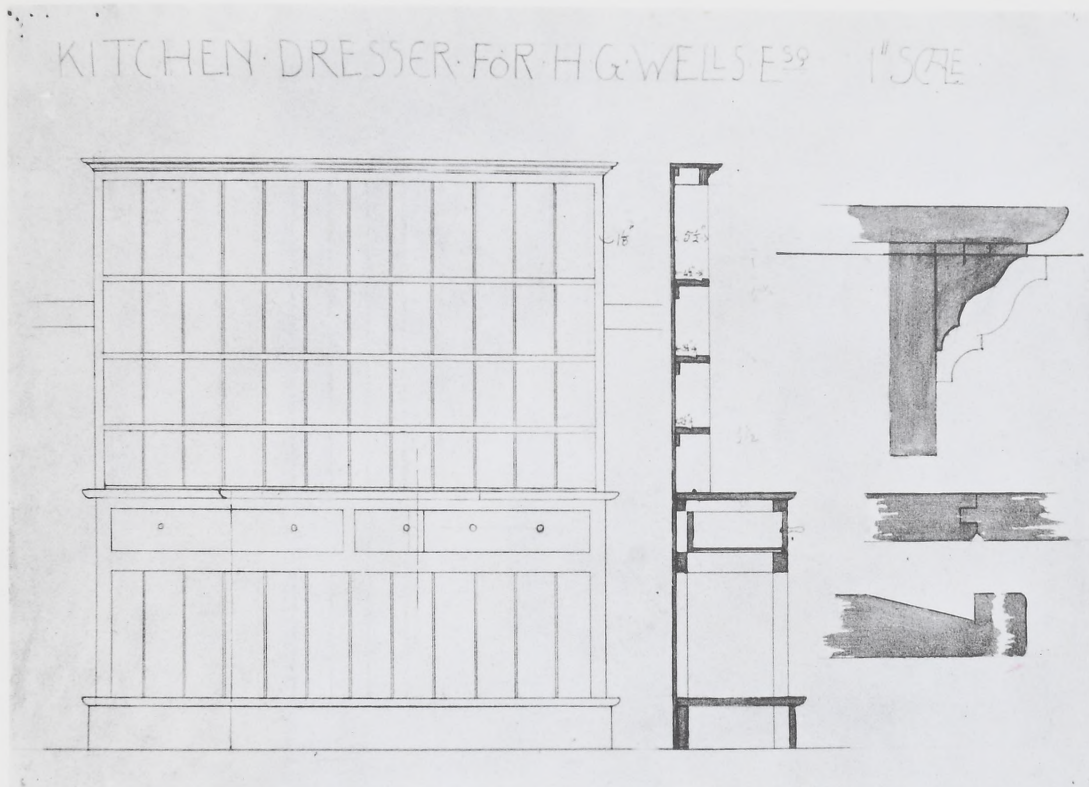


Fig. 68

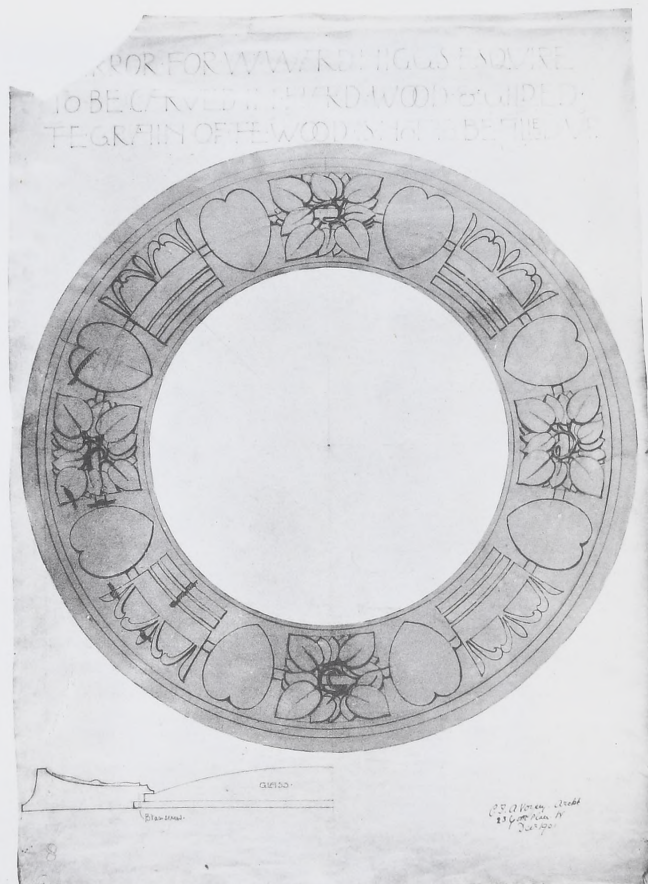


Fig. 69

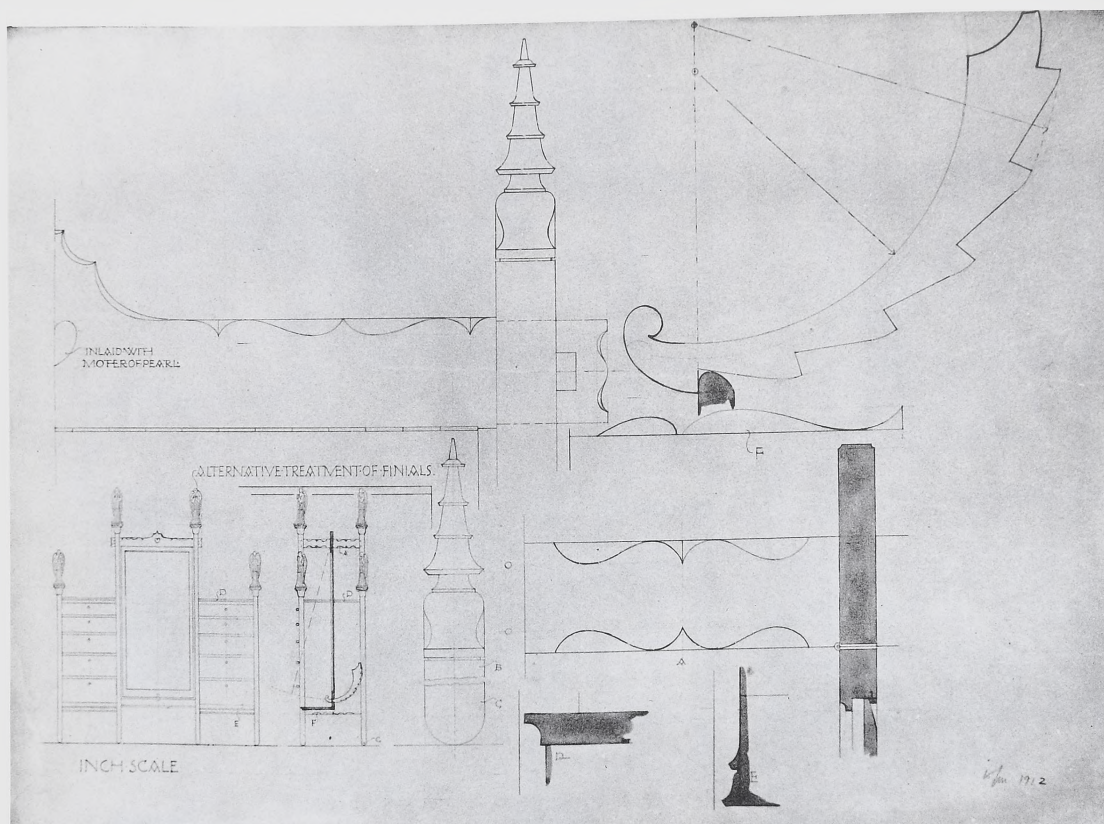


Fig. 70

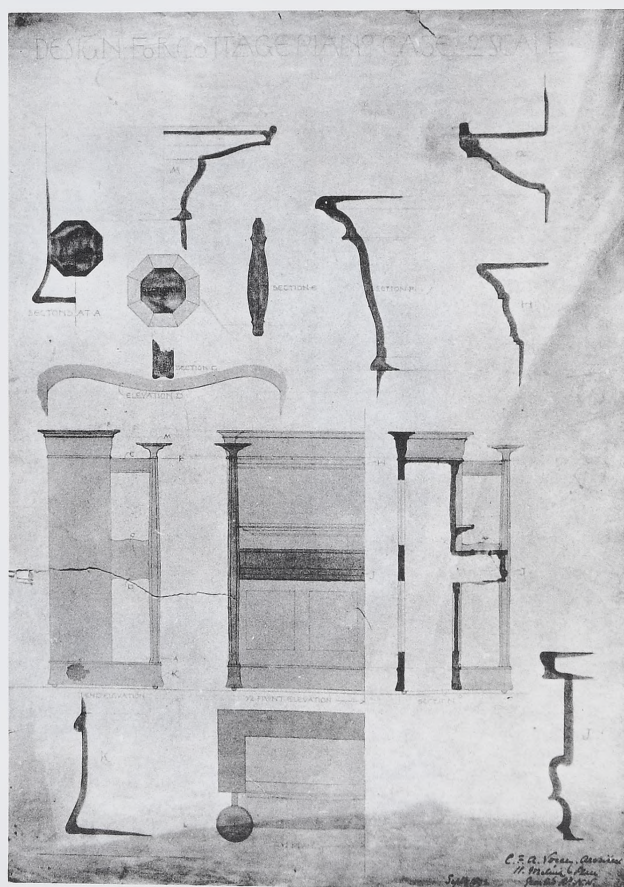


Fig. 71



Fig. 72



Fig. 73

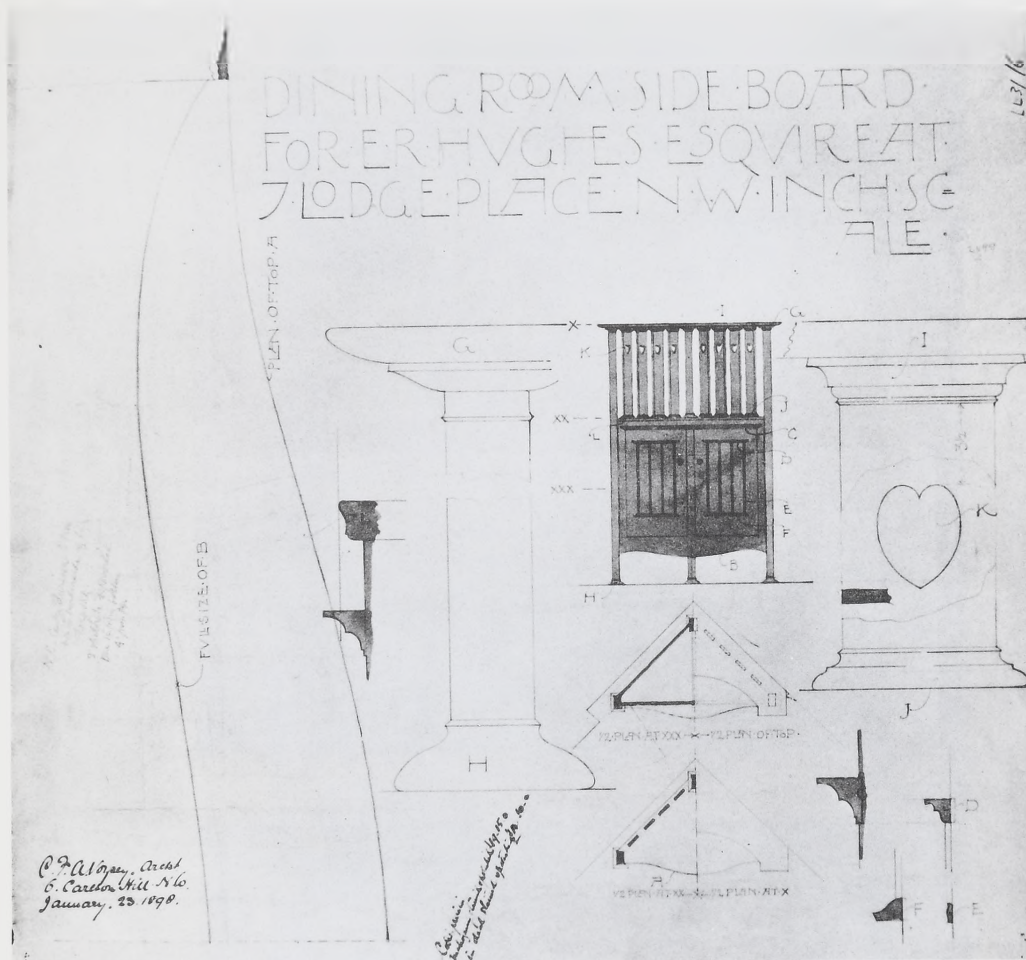


Fig. 76

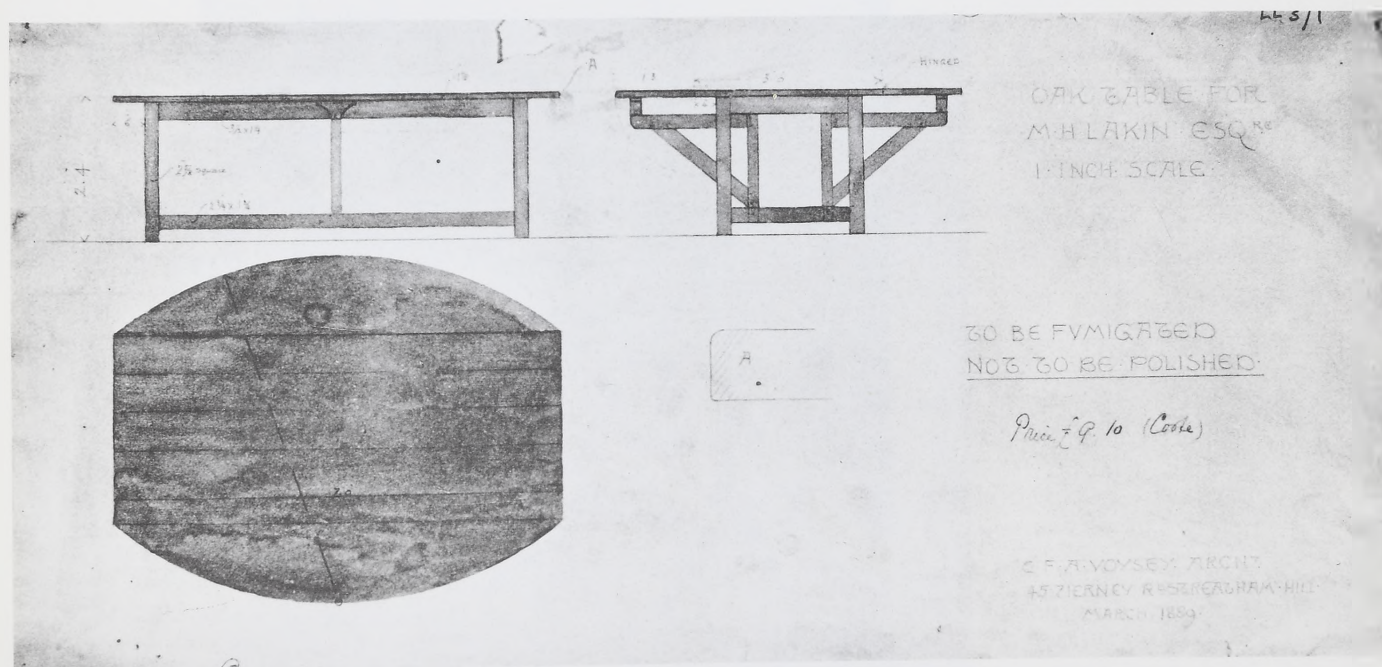


Fig. 77

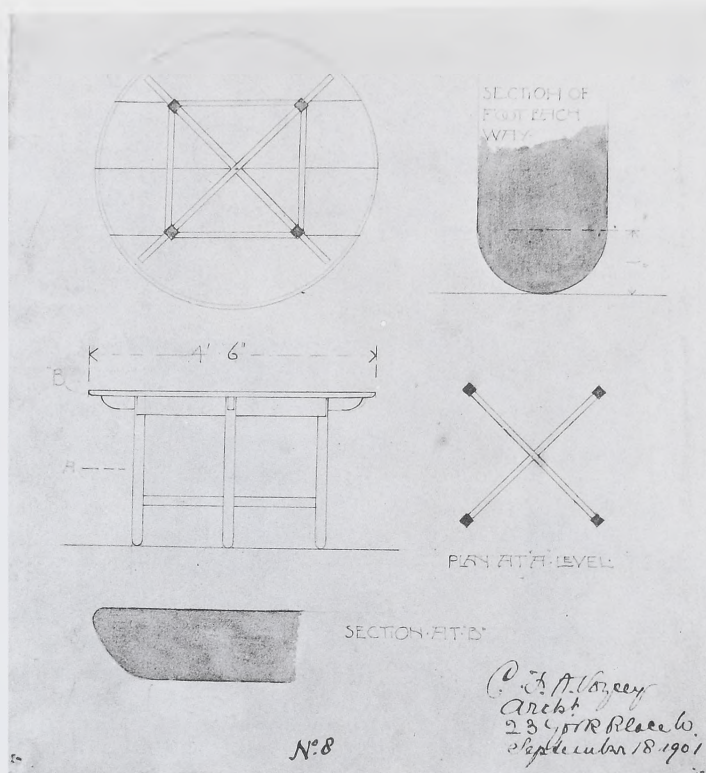


Fig. 78

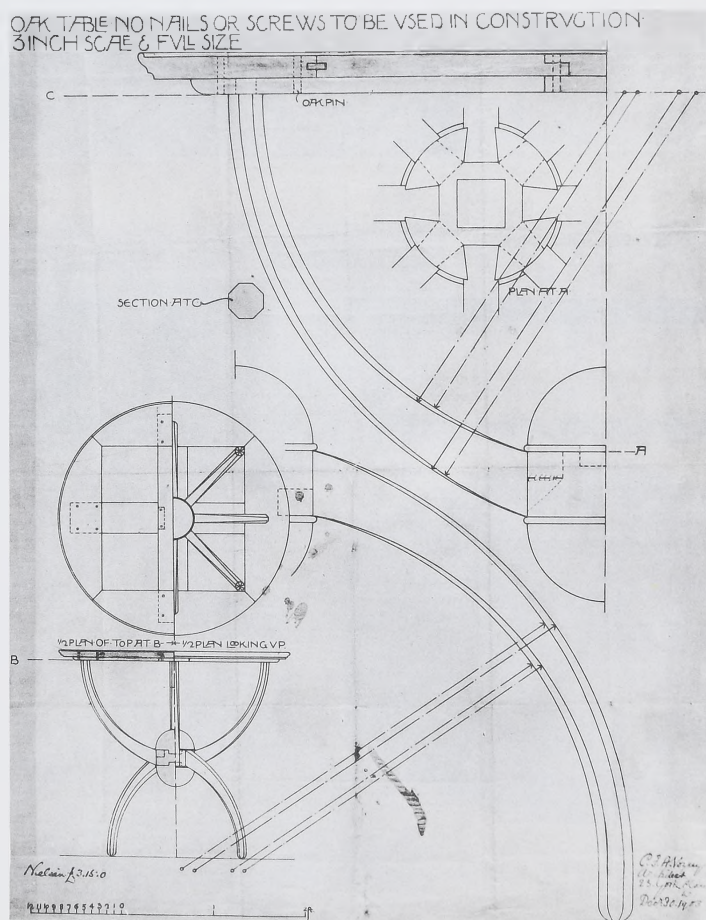


Fig. 79

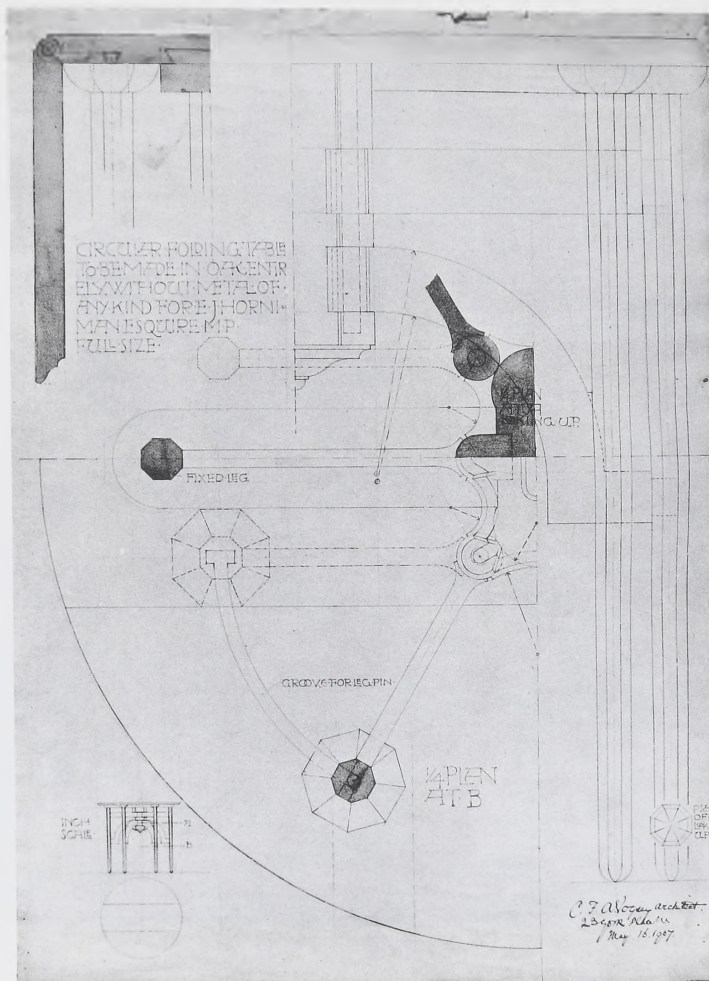


Fig. 80

WARDROBE WITH PIER GLASS ON
ONE SIDE & SHELVES ON THE OTHER
AND SIX TOP PANELS CARVED. ALL
TO BE IN OAK LEFT FREE FROM
STAIN OR POLISH. C.F. AVOYSEY.
ARCHT. 10 NEW SQ. LINCOLN INN

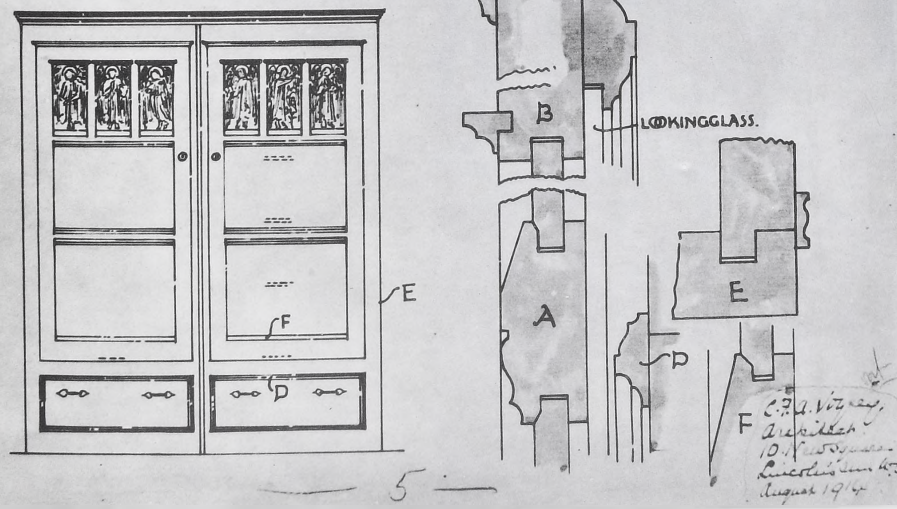


Fig. 81

FVL SIZE DETAILS OF WRITING- CASE.

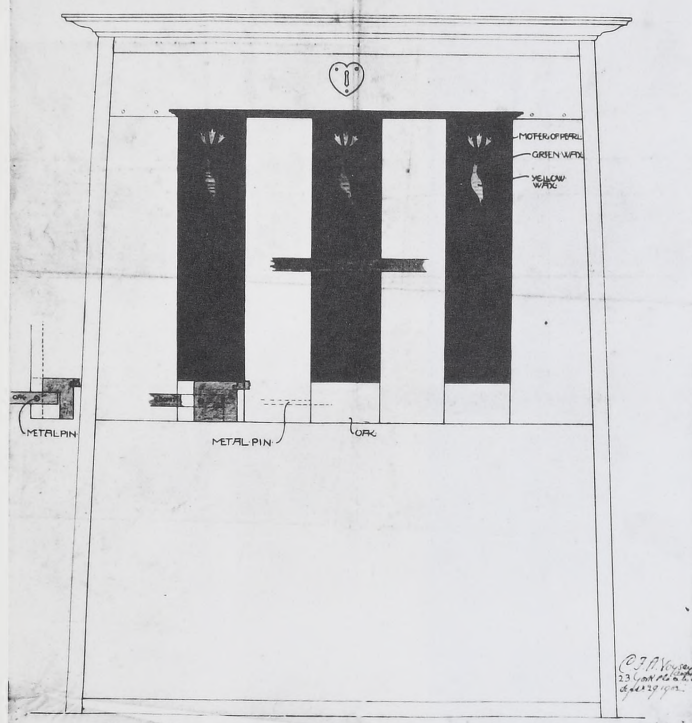


Fig. 82

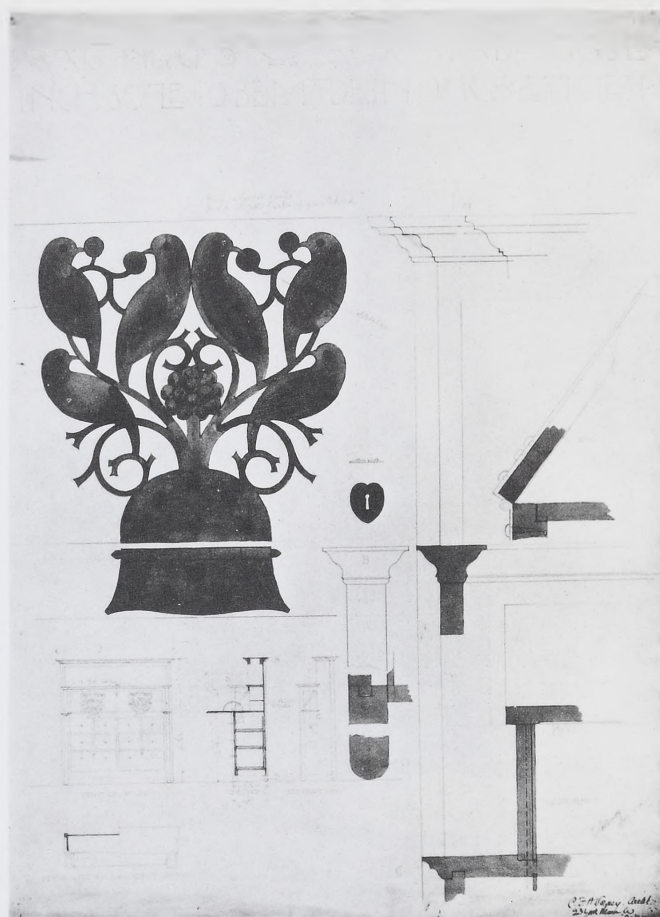


Fig. 83

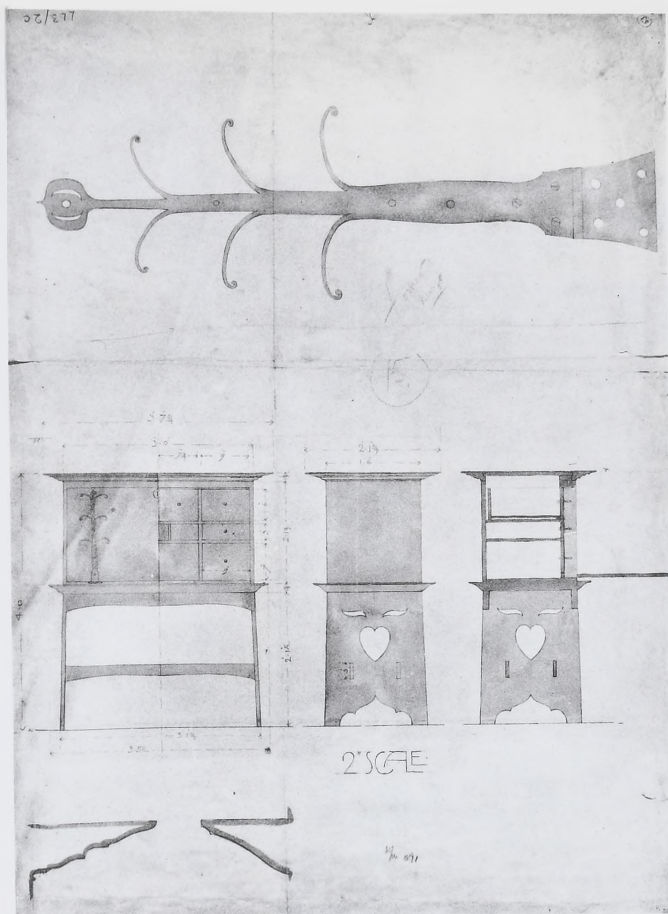


Fig. 84

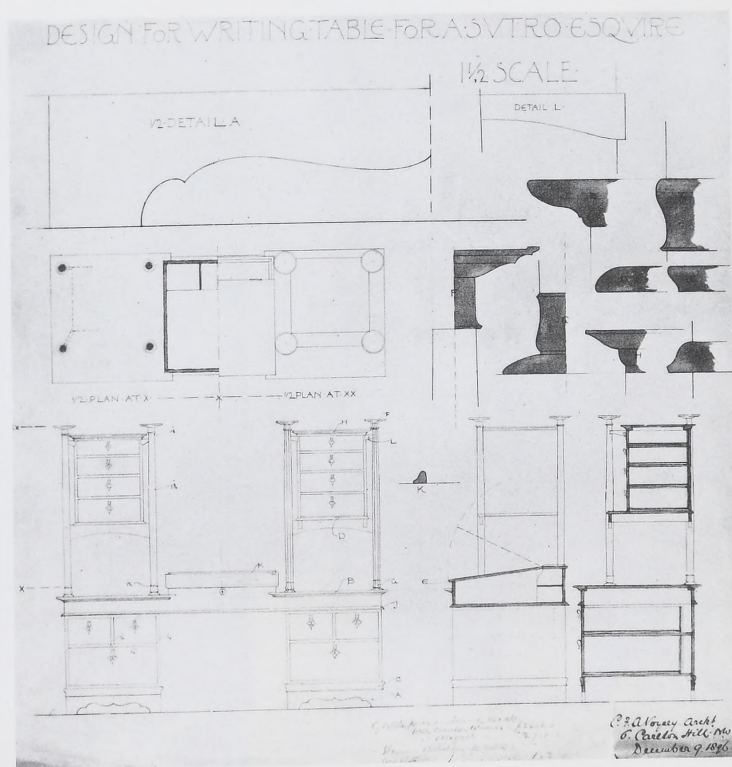


Fig. 85



Fig. 86



Fig. 87

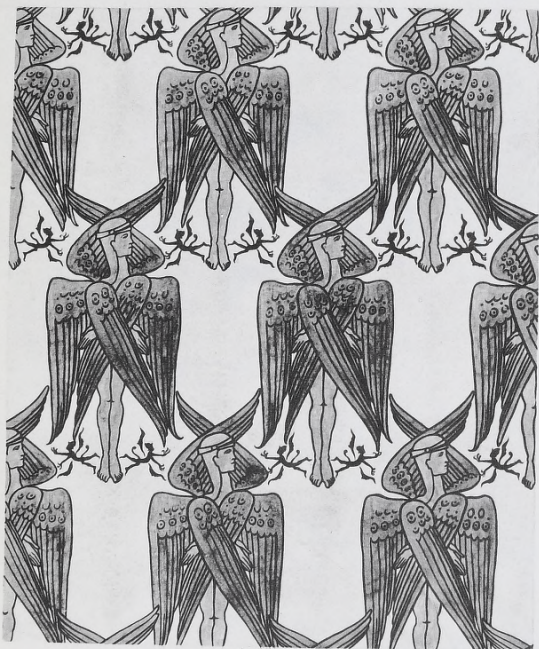


Fig. 88



Fig. 89

Fig. 90

Fig. 92



Fig. 90

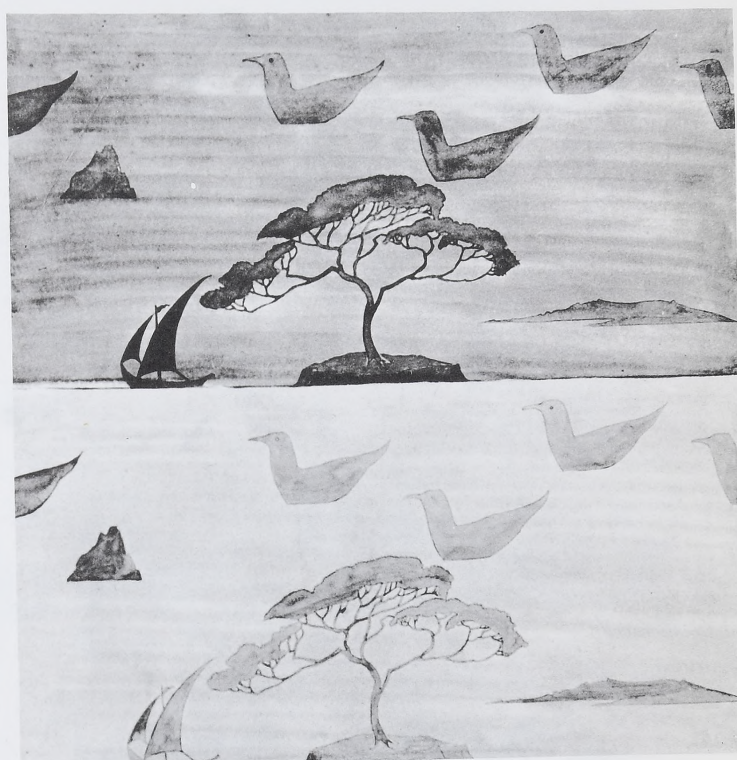


Fig. 91



Fig. 92

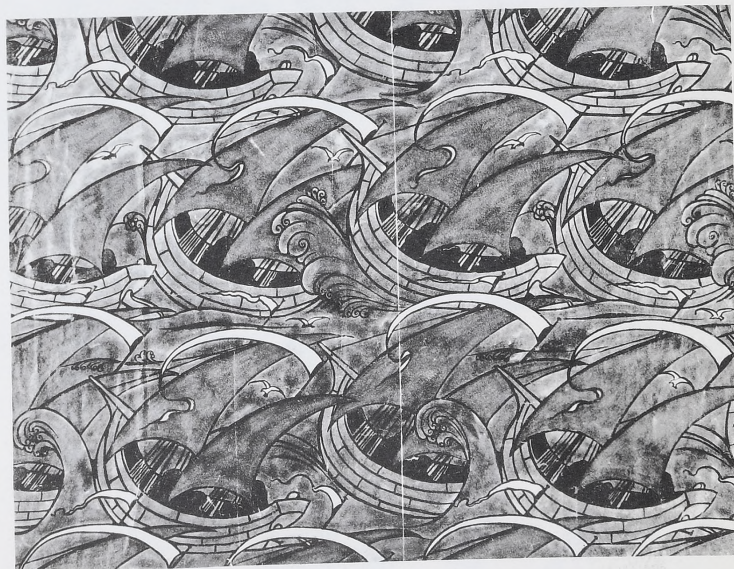


Fig. 93



Fig. 94



Fig. 95



Fig. 96



Fig. 97



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C. A. ... F. B. ...
 7, St. ...
 September, 1929.

Fig. 98

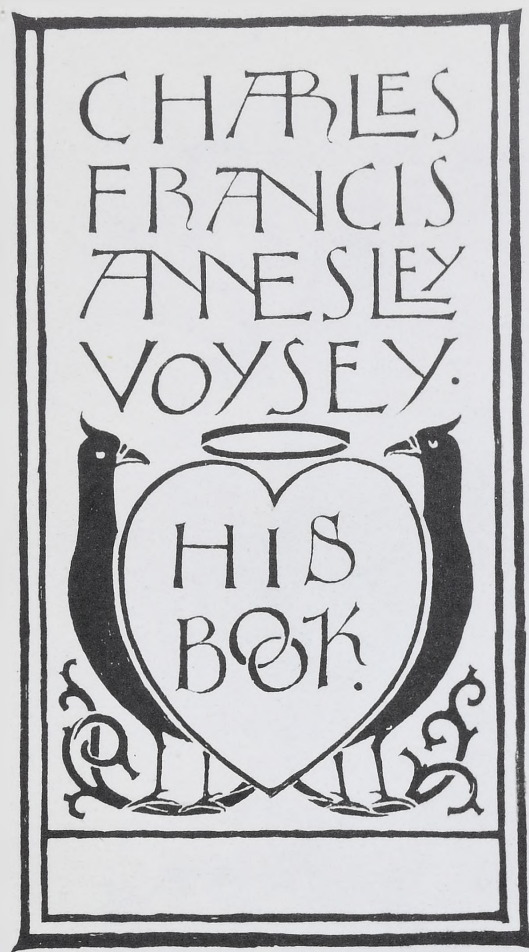


Fig. 99

RICHARD · WALTER · ESSEX



HIS · BOOK

Fig. 100



WILLIAM · INGLIS · JR.
THIS · MY · HEAVEN · OF · BEAUTY · +
THIS · MY · MOUNTAIN · OF · MAJESTY
THIS · MY · SEA · OF · EXULTATION · +
THIS · MY · BOAT · FOR · A · LONG · JOURNEY
THIS · IS · MY · LEARNING · THIS · IS · MY · BOOK

Fig. 101

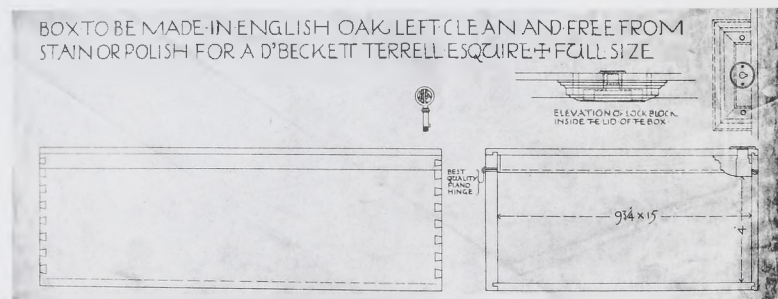


Fig. 102

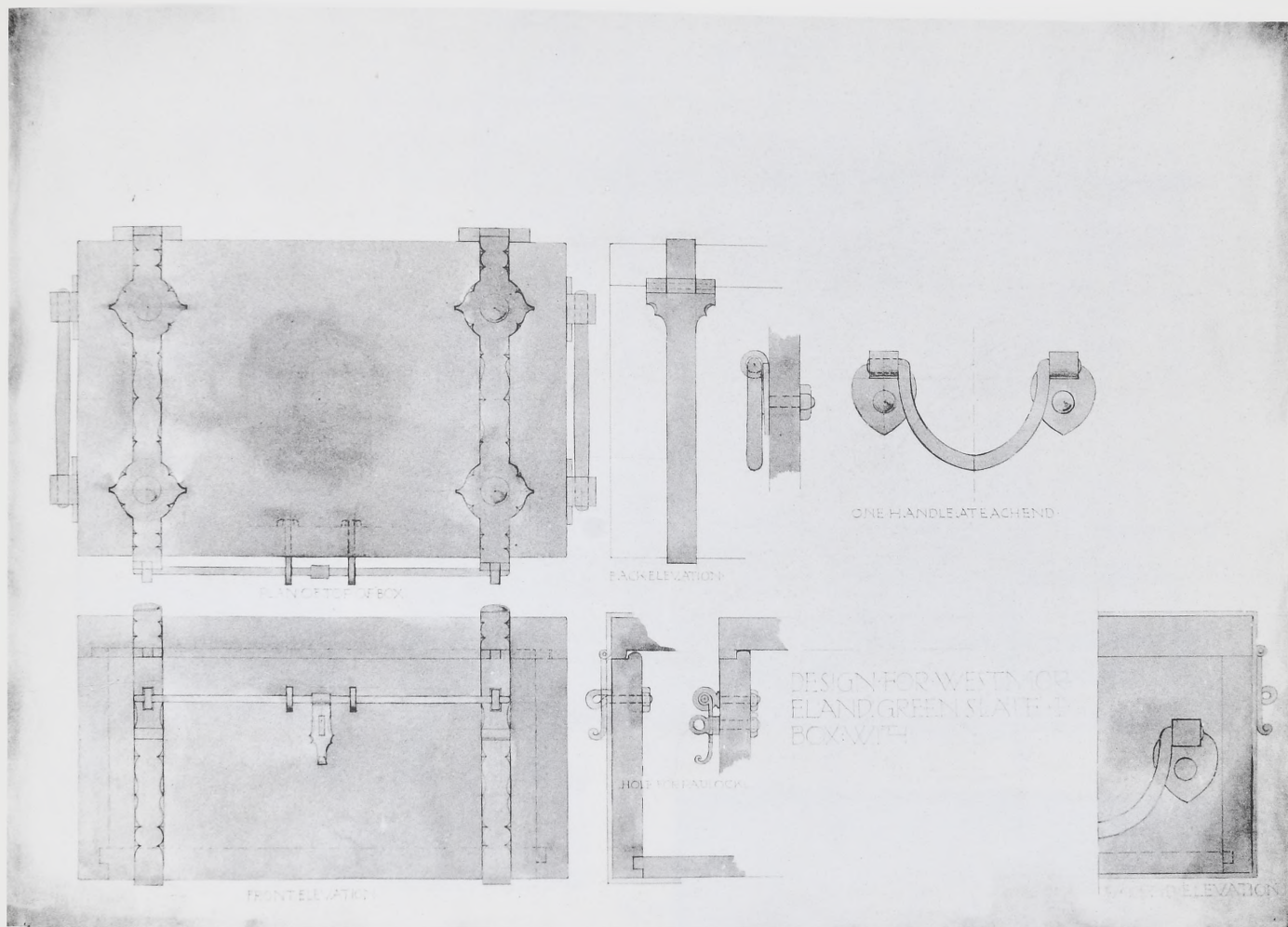


Fig. 103



Fig. 104

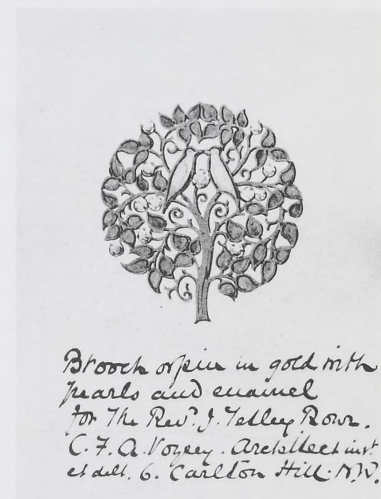


Fig. 105

CALENDAR FOR FRIESSIN AND STAFFORD EQUITY
INSURANCE SOCIETY. FULL SIZE TO BE MADE IN OAK.

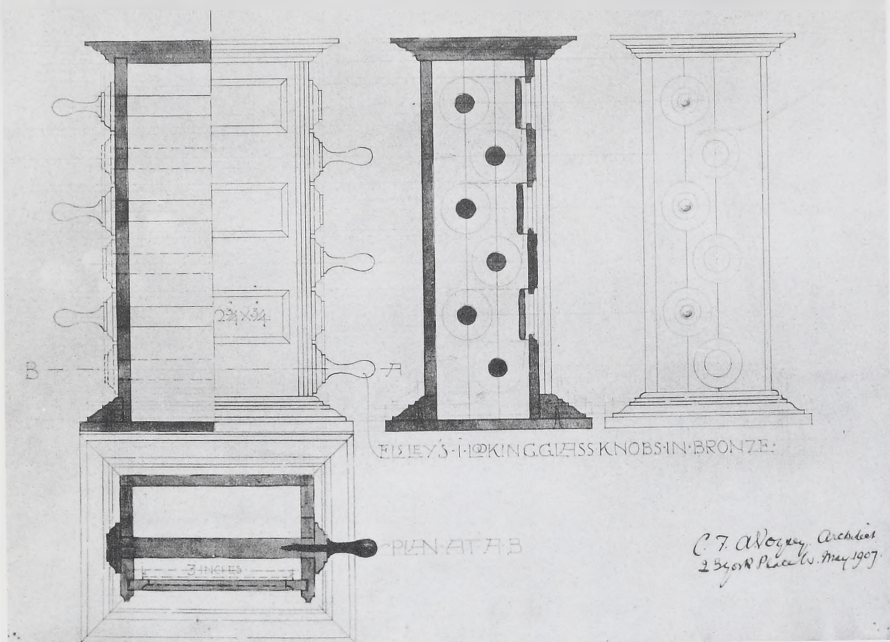


Fig. 106

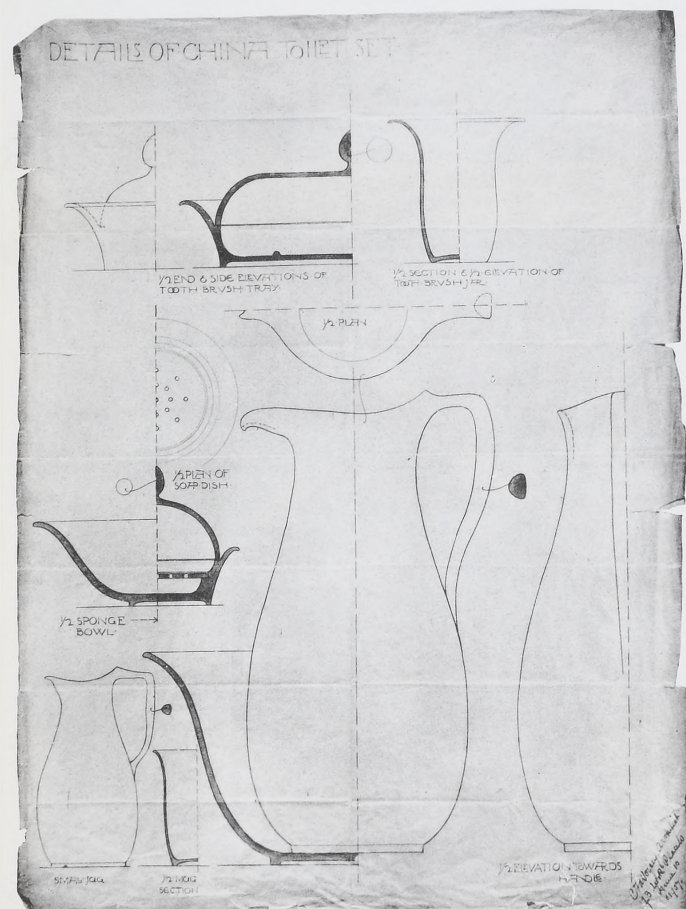


Fig. 107

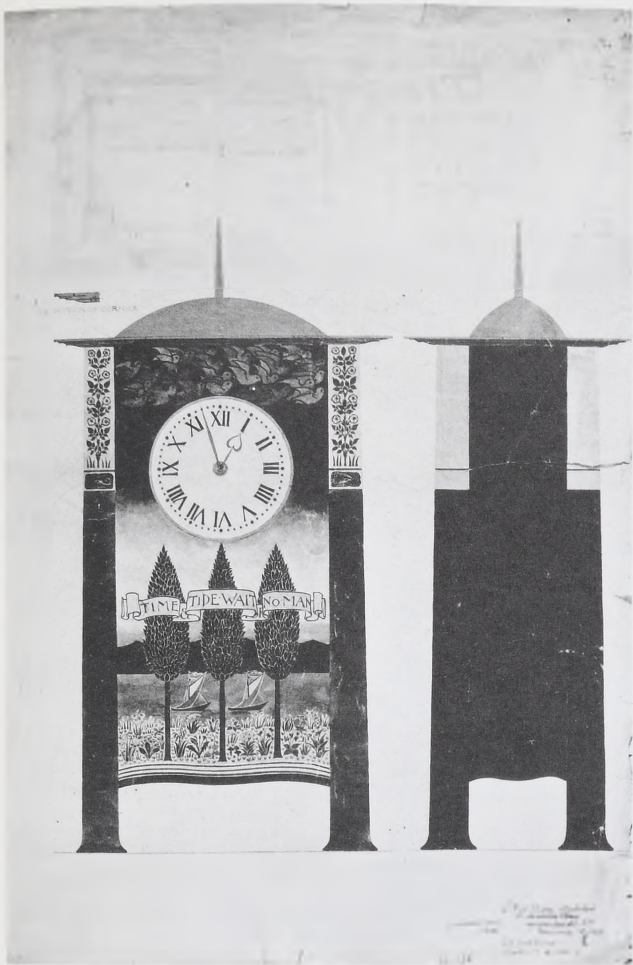


Fig. 108

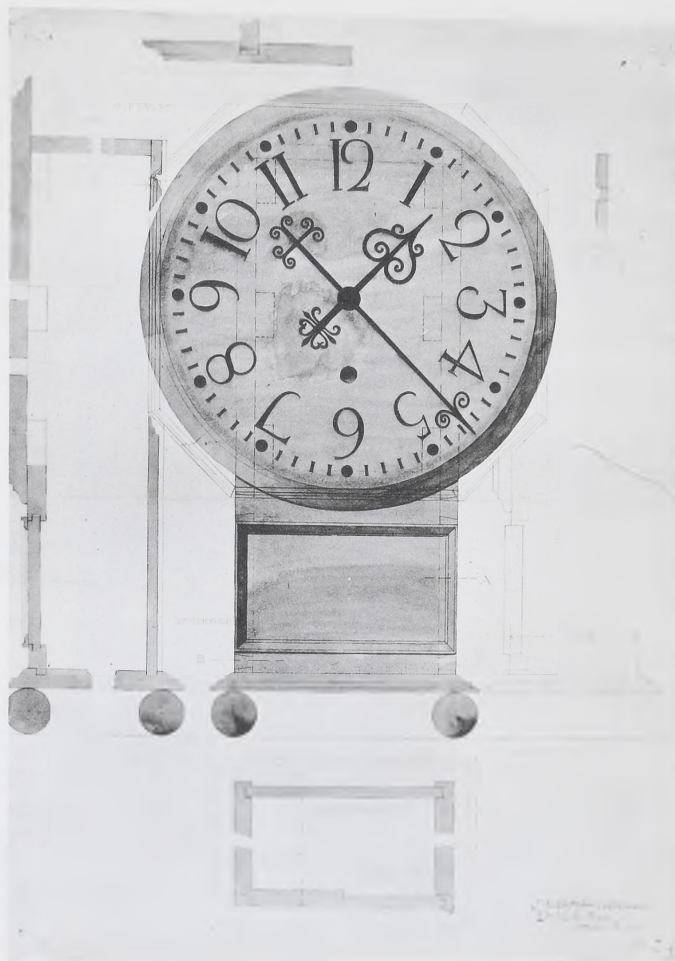


Fig. 109

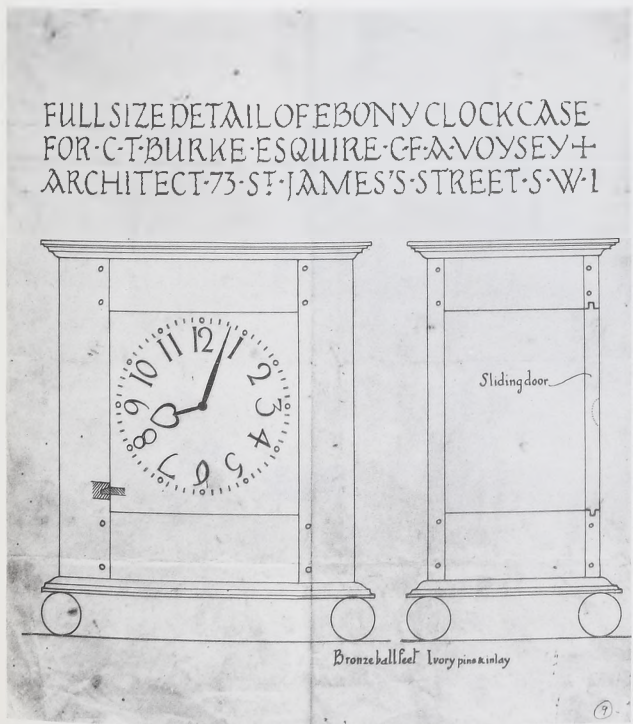


Fig. 110

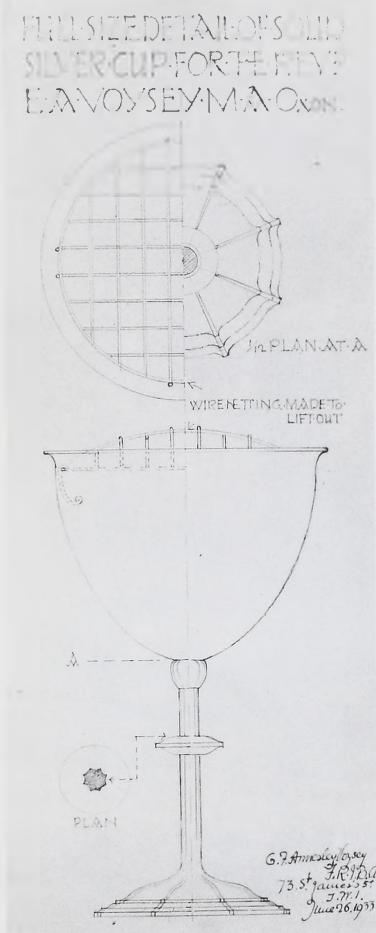


Fig. 111

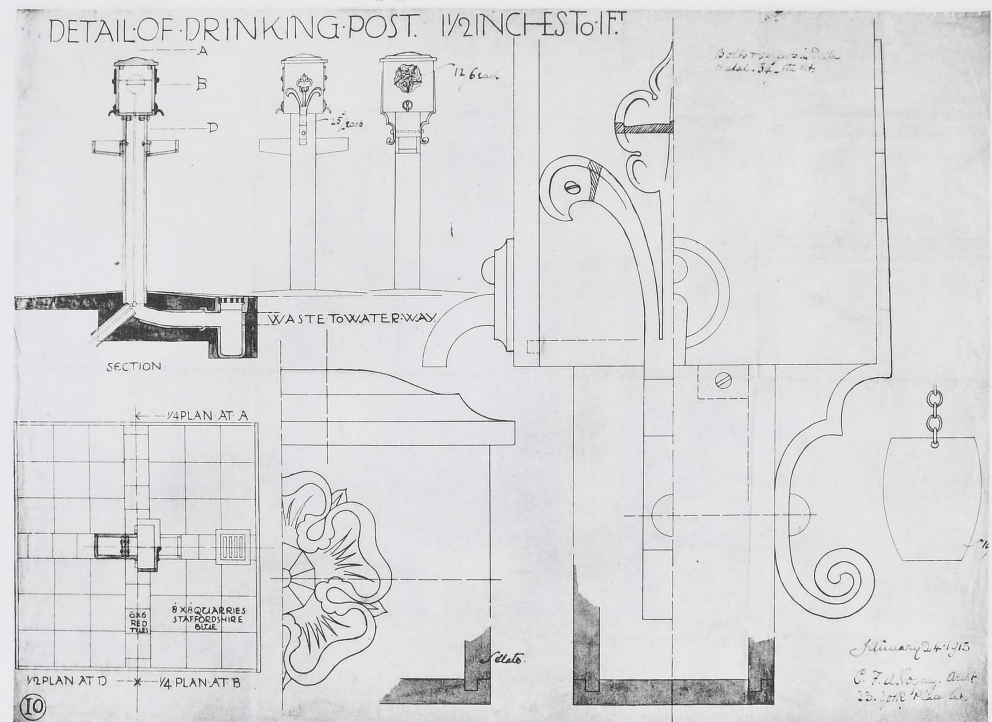


Fig. 112



Fig. 113

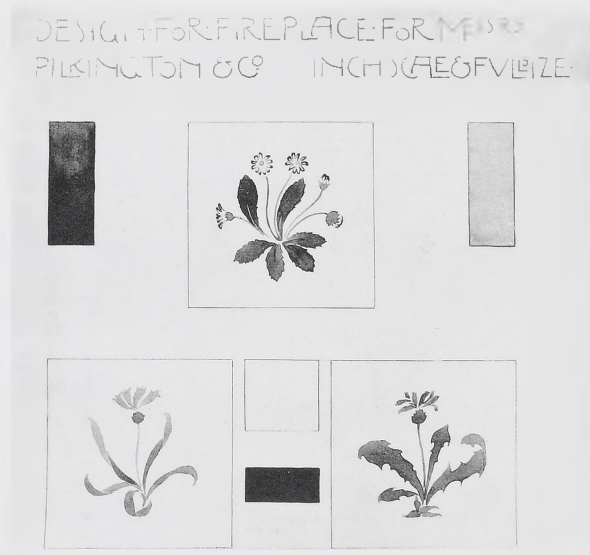


Fig. 114

Fig. 115

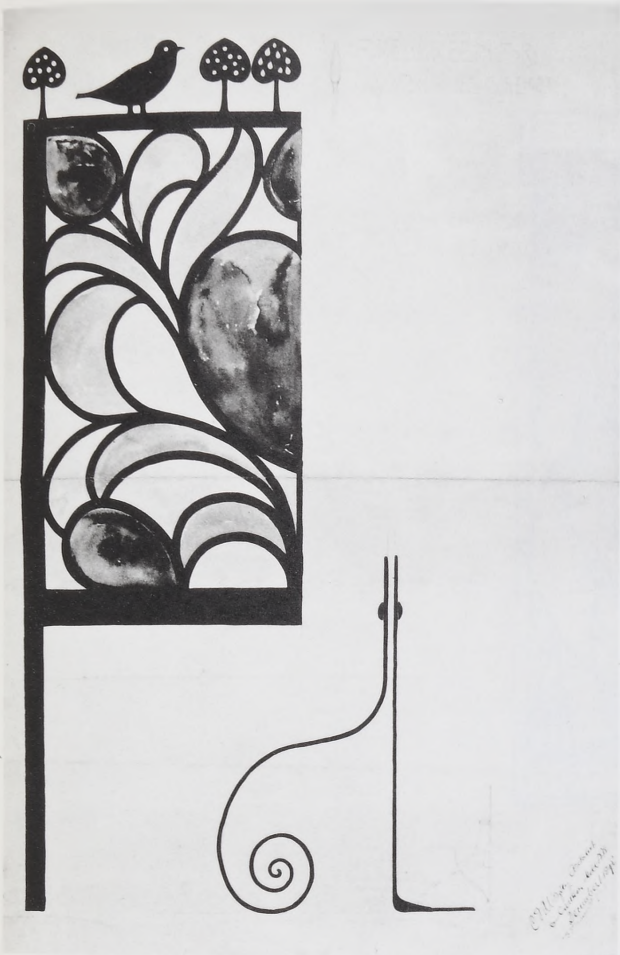


Fig. 115



Fig. 116

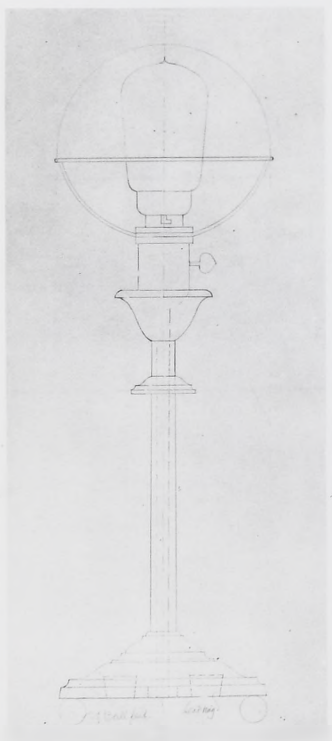


Fig. 117

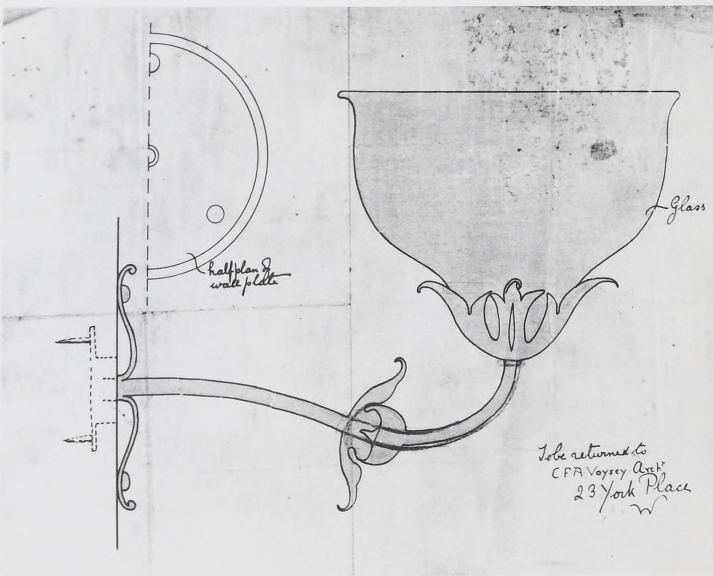


Fig. 118



Fig. 119

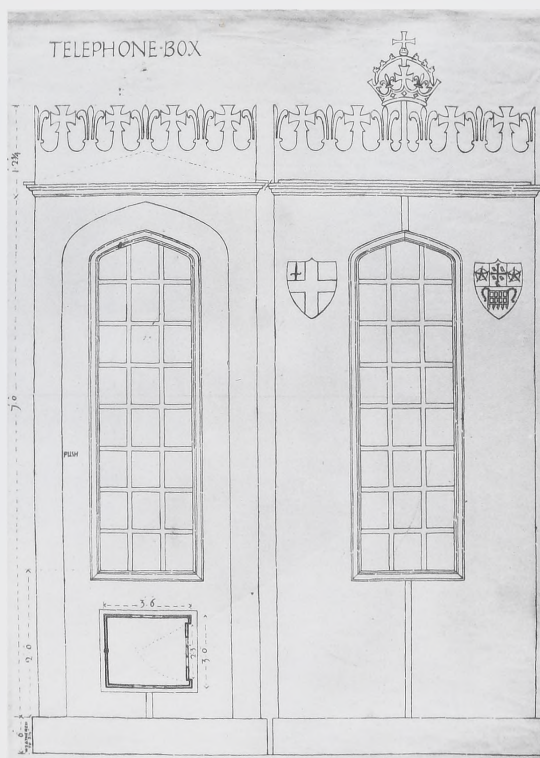


Fig. 120