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ARCHITECTURE OF THE RENAISSANCE IN ENGLAND

ILLUSTRATED BY A SERIES OF VIEWS AND DETAILS FROM BUILDINGS ERECTED BETWEEN THE YEARS 1560—1635, WITH HISTORICAL AND CRITICAL TEXT

BY

J. ALFRED GOTCH, F.S.A., F.R.I.B.A.

Containing One Hundred and Forty-five Plates, One Hundred and Eighteen being Collotype Reproductions of Photographs taken especially for the Work, and Twenty-seven from Drawings by the Author, and One Hundred and Eighty Illustrations in the Text.

THE reign of Elizabeth was a time of great building activity, and was marked by the growth of that general desire for domestic comfort which is so pronounced a characteristic of the English race.

The desire for domestic comfort led to the erection or the re-modelling of a vast number of houses, ranging from those of successful tradesmen to those of high State officials; whilst the desire for display led great noblemen to vie one with the other in the extent and splendour of the palaces they reared. The new style, however, in planting itself on English soil, assumed distinctly English characteristics, which it retained until it became submerged beneath the advancing tide of universal Classic. Many of these buildings, stately, picturesque, and rich in beautiful detail, both inside and out, remain to us to show how problems of design were then solved, which, in their main conditions, come up for solution in the present day.

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A SERIES OF EXAMPLES OF THE DOMESTIC BUILDINGS
ERECTED SUBSEQUENT TO THE ELIZABETHAN PERIOD

EDITED, WITH INTRODUCTORY AND DESCRIPTIVE TEXT, BY

JOHN BELCHER, A.R.A. &
MERVYN E. MACARTNEY

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Italy is mainly responsible for the forms adopted by the architects of the Later Renaissance in England, but these, as developed by and impressed with the distinctive characteristics of the national mind, may claim to form an "English Tradition"; and it is probable that in recognizing this claim, and in appreciating the appropriateness and adaptability of the work of this period, there has come about that sympathetic revival and increased interest in all that pertains to it which undoubtedly exist at the present time.

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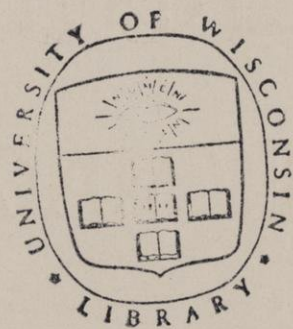
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AND

MERVYN E. MACARTNEY

ONE HUNDRED AND SEVENTY PLATES AND ONE HUNDRED
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VOLUME II

LONDON

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DESCRIPTIVE AND ANALYTICAL NOTES.

HONINGTON, WARWICKSHIRE.

PLATE LXXXIV.

THIS house, while possessing many interesting features common to other houses illustrated in this work, presents some variation in their treatment. The niches with busts are similar in effect to those at Ham House (see Plate XLI.). There, however, the niches are oval instead of circular-headed, and the busts are smaller and supported on brackets, whereas at Honington the niches stop on the window cornice-head and the busts rest on the projection which breaks around the keystone. The curved soffit of these ground-floor window heads and the treatment of the architraves, if not altogether pleasant in appearance, yet satisfies the eye in its effective support of the niche and bust on the keystone, and this a straight lintel could not insure.

The object of the stone facia above the first floor windows is not quite clear, nor the reason for the unequal jointing, though the latter may perhaps be caused by part of the upper course being covered by the wooden cornice. The projection of this cornice is most effective. Another unusual detail is the small flush quoin above the others which project. This, again, may be because it is partly covered by the wooden cornice, and is made flush to obviate the necessity of any break in the latter. On the plate this subject is erroneously given as in Wiltshire.

THE STABLE BUILDINGS, ARBURY PRIORY, NUNEATON, WARWICKSHIRE.

PLATE LXXXV.

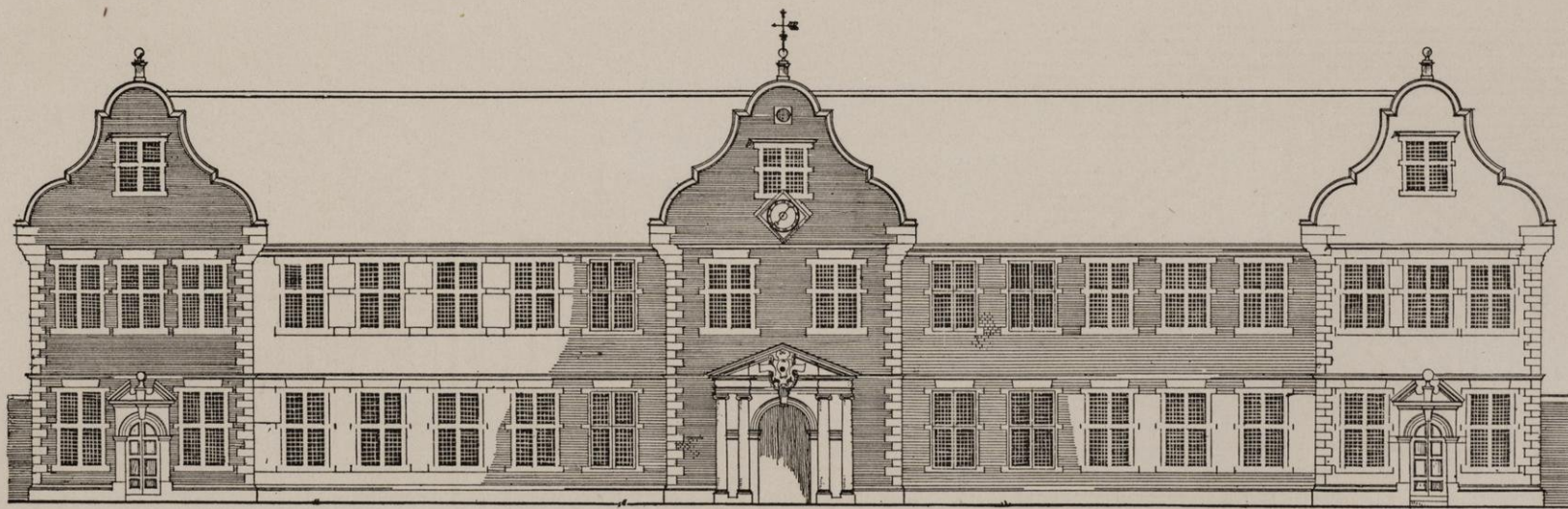


FIG. 87.—FRONT ELEVATION. —A. STRATTON del.

LOCAL tradition ascribes this very interesting building to Inigo Jones; but, with the exception of the entrance doorway at either end of the building, there are no special characteristics which enable us to state this with any certainty. Strange to say, there are two autograph letters of Sir Christopher Wren's referring to the central doorway, and these letters, which are dated from London, 1674, are preserved intact amongst the family records. As Inigo Jones died in 1653, it is not improbable that Wren may have

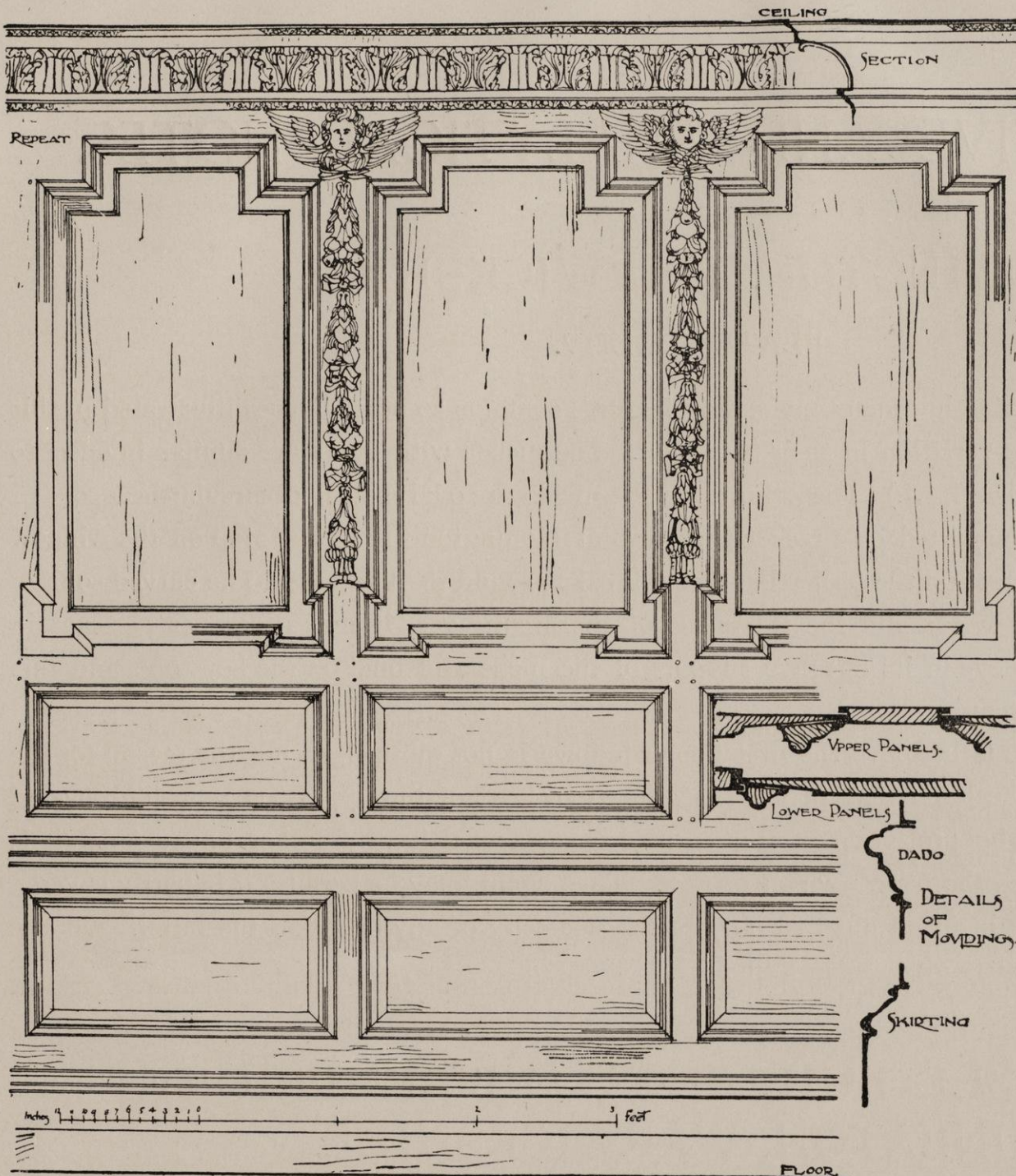


FIG. 88.—PANNELLING IN THE CHAPEL.—A. STRATTON del.

revised and altered this main entrance, the details of which are more refined than those of the smaller doorways at the ends (see Fig. 89). These last, however, are effective, and more in keeping with the rest of the building than the centre entrance. The carving of the shield over the main entrance is unlike any other executed under Wren's supervision; but it must be remembered that at this time he was busy starting St. Paul's Cathedral, and at work on his numerous City churches.

The position of these doorways may be seen on the long elevation (Fig. 87). Details of the centre doorway and an enlargement of the centre part of the façade are shown on Plate LXXXV. The

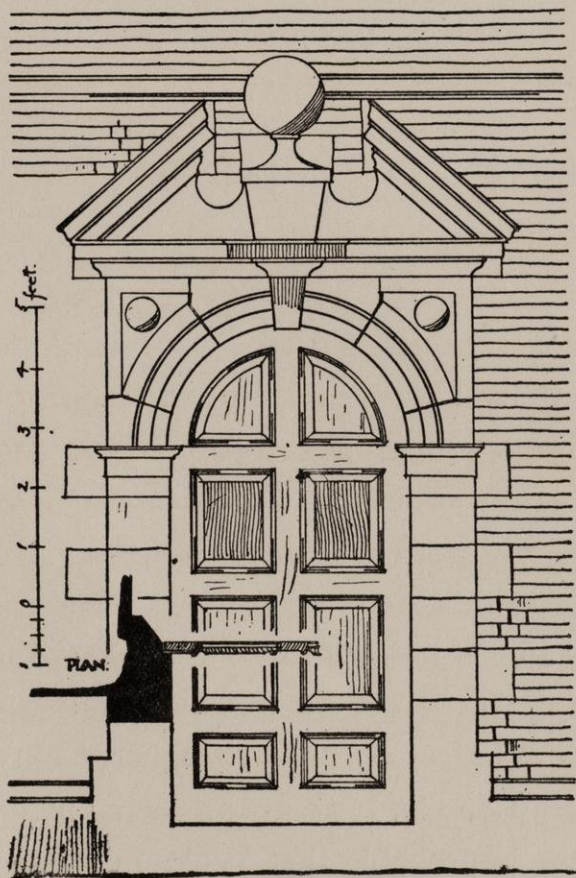


FIG. 89.—ONE OF THE SIDE DOORWAYS.
A. STRATTON del.

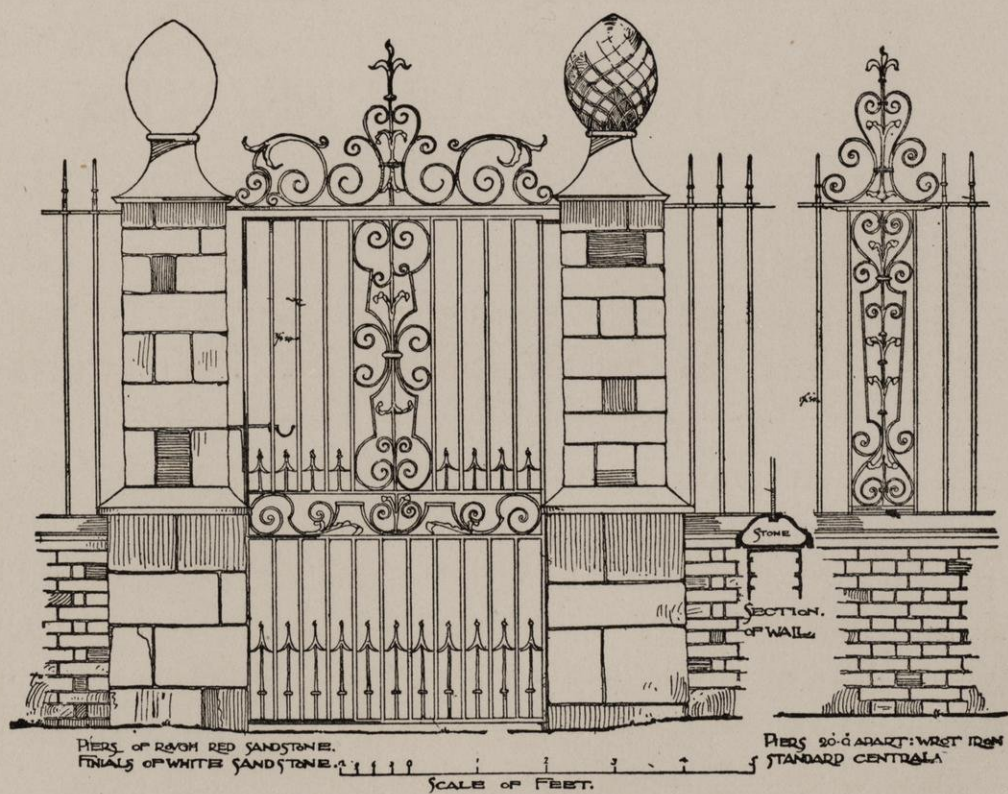


FIG. 90.—GATES AND PIERS AT THE SIDE.—A. STRATTON del.

total length of the building is about 160 feet. It is built of red brick with stone quoins, door and window dressings, etc. An unusual and not altogether satisfactory treatment of the windows is the projection of the dressings two inches in front of the wall face. A bold chamfer mitres round the stones, which are of varied lengths. The roof, which is tiled, would appear to have originally had a row of dormer windows, which are shown on an old print of the building. The garden which runs up to the stable is inclosed by a wrought-iron railing on a brick wall. This, with the gate piers and gate, are shown in Fig. 90.

The mansion near by is of earlier date than the stable buildings; but in the private chapel is some excellent Later Renaissance panelling and wood-carving (see Fig. 88), which reminds one of the panelling in the chapel at Farnham Castle, illustrated on page 51. The ceiling of the chapel is enriched by elaborate plaster-work of good design.

A HOUSE IN TROWBRIDGE, WILTS.

PLATE LXXXVI.

THIS house, situate in the main thoroughfare, possesses many attractive details, which, however, are for the most part concealed by creepers. It is a misfortune that these climbing plants are permitted so frequently to obliterate the careful work of the architect. No such conflict should be allowed between nature and art. The house has been still further damaged by the insertion of a shop front on the left of the entrance and by the removal of a portion of the front railings. The cornice is of bold projection and rich in detail. It breaks round the projecting centre and forms the pediment, but the 'bed-mouldings' only are carried along the front under the pediment, and these break round the small flat pilasters at each angle. The architraves to the front windows are of good section. The carving, however, above the upper windows is too small and not in scale with the other work. The windows on the side elevation seen in the view are mullioned and have transoms and plain architraves. It is probable that those in front were originally like them, but were altered to admit the sash windows, which are evidently modern, and are divided into ill-proportioned panes. The iron gateway and stone piers on the right of the picture are in good scale and proportion.

A HOUSE, UPPER WESTWOOD, WILTS.

PLATE LXXXVI.

AT Westwood, some few miles out of Trowbridge, is a quaint and very unusual type of stone house. The treatment is all very flat and very simple. The front is divided perpendicularly into three by low projecting pilasters, and horizontally by flat string courses of the same projection and stopping against the pilasters. These string courses, again, have drops of the same size and projection serving as supports to the quiet architraves round the windows, which stop on the string course and a small projecting cill. The ground-floor windows have pediments in addition, the inner ones being segmental. Over the central doorway is a quaintly moulded head carried by shaped brackets. Perhaps the most uncommon feature is the stone coved cornice which takes the lead gutter. This cove breaks round the piers and forms a kind of cap for them. The gate piers, ramps, and scrolls of the boundary walls are very good. In fact there is a peculiarly quiet charm about this example which, though it does not assert itself immediately, is powerful in the end.

RALPH ALLEN'S TOWN HOUSE, BATH, SOMERSET.

PLATE LXXXVII.

ALL that remains of this house is the wing shown on Plate LXXXVII., and it must be remembered that this fragment, though of good proportion in itself, formed part of a longer façade. It is said to have been erected for Ralph Allen by John Wood, who subsequently built another house for him at Prior Park. It is in the manner of Palladio, and, though this wing is only about 19 feet wide, the size of the projections and the excellence of the proportions make it appear much larger. Some idea of the projections and details may be gathered from the section and enlargements shown on the plate. The one unpleasant feature is the square cutting of the ground-floor cornice at the sides of the window and door fanlight. In all other respects the detail is excellent.

ENTRANCE GATEWAY, SALISBURY, WILTS.

PLATE LXXXVIII.

THIS is the gateway to one of the fine houses in the Close. It is a simple and excellent in design—good without any apparent affectation. The piers, the spacing between them, the canted steps, and certainly and terminal balls of just the right size, all combine with the iron head to make it an admirable example. The house to which it leads is of a simple and refined type. It has a stone front, with a good cornice separating the attic storey and parapet. There is also a flat pilaster and cap at the top. Unfortunately, these as well as the cornice are covered by the voracious creeper. The entrance doorway is simple and dignified, and the flight of steps leading to it is bounded by a well-shaped stone parapet.

It is simple in character and effort. The size of the well-moulded cap gates, margins, and is also of the quiet the lower part from each end. Unfor-

GARDENER'S LODGE, WIDCOMBE, BATH.

PLATE LXXXVIII.

THIS interesting lodge no doubt once formed a more important feature than it now does, in the group of buildings belonging to Widcombe (Plate LXXXIX.). The ground floor was formerly used as a retreat overlooking the garden. From an architectural point of view this little building is marred by the creeper and the incidence of the garden wall. The arcading in front is not seen, and it is difficult to realize how the 'orders' come one above the other. The cornice is refined, but has been shamefully cut above the rainwater pipe. Near this lodge is the very picturesque dovecote shown in Fig. 91.

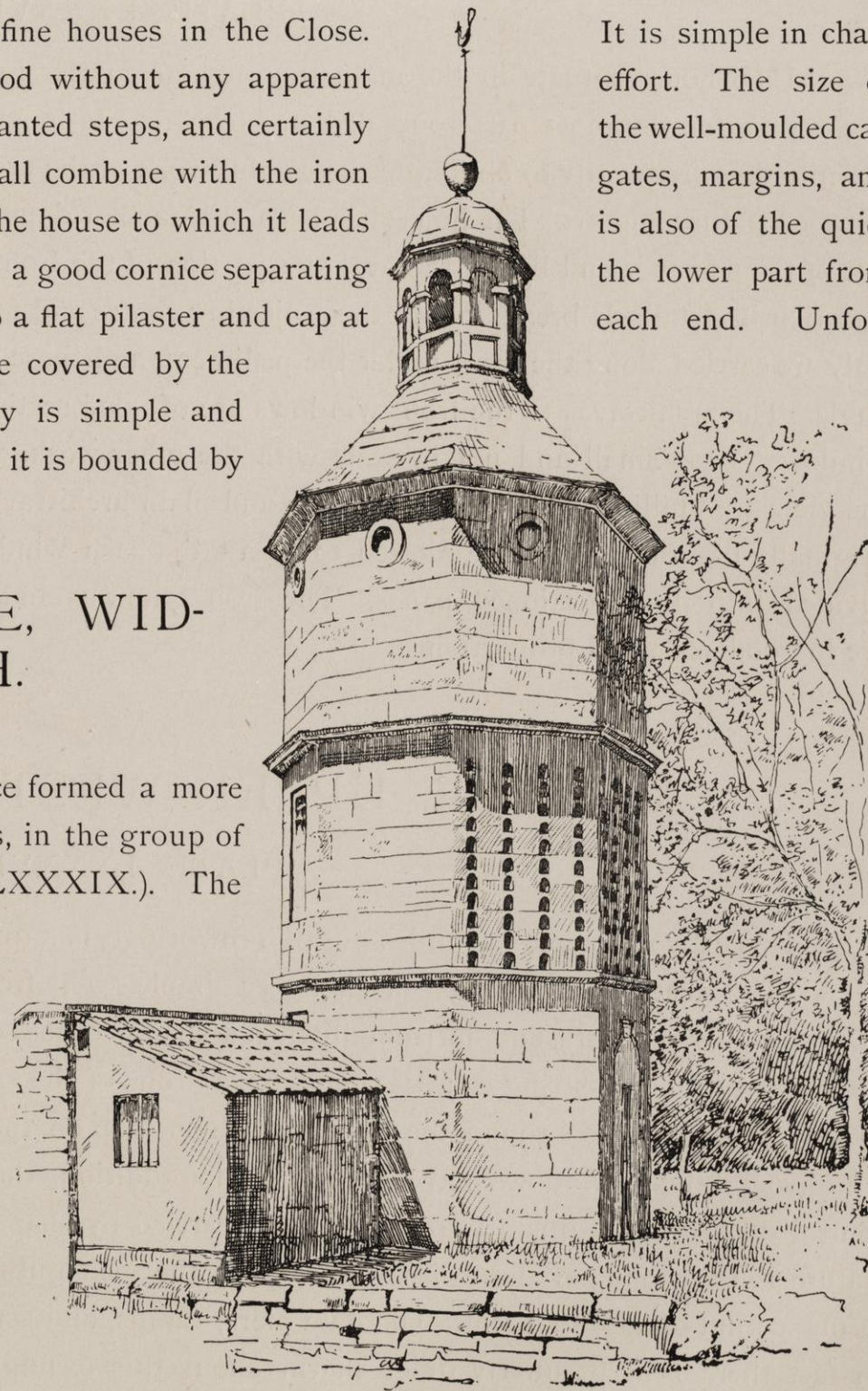


FIG. 91.—A DOVECOT NEAR BATH.—M. E. MACARTNEY del.

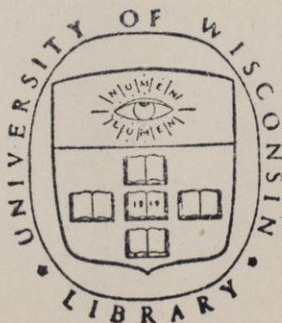


PLATE LXXXIX.

THIS house is separated from the gardener's lodge just described (Plate LXXXVIII.) by a public roadway. The house, like the lodge, has been attributed to Inigo Jones, but they are evidently by a later hand, and in both the influence of French work may be traced. Unfortunately the pernicious creeper, being allowed to run riot, obscures a considerable part of the building. Nature and art may wisely be linked together, but to allow the one to overwhelm the other is both wrong in principle and disastrous in result. Each must be kept in its place, if the beauty and advantages of both are to be enjoyed. The main cornice and the coupled Ionic pilasters at each of the angles are not yet hidden, and they show considerable refinement and beauty of detail. The architrave and frieze of the cornice are returned on themselves at the main angles, which are carried up between them to the underside of the 'bed-moulding.' The cartouches breaking the cornice are unusual features. The bay window, a portion of which is seen in the view, is a recent addition.

PRIOR PARK, BATH.

PLATE XC.

THIS stately mansion was erected for Ralph Allen by John Wood, commonly known as 'Wood of Bath.' The whole frontage, with side wings connected by curved arcades, extends to 1,300 feet.



FIG. 92.—BLOCK PLAN OF THE CITY OF BATH.

The hexastyle portico in the centre is of magnificent proportions, and admirably adapted to the large scheme and excellent position of the house, which is situated on the top of the hill, facing a broad valley. The

fine columns, 3 feet $1\frac{1}{2}$ inches in diameter, carried through two storeys, and thrown out by the deep shadow of the projecting portico, form the grand central feature of the composition. The house itself is best viewed from the upper terrace, as from this standpoint may be seen the rusticated ground floor and the steps from the portico as left by Wood. But the view selected for the plate was taken from the lower terrace, in order that it might embrace the splendid sweeping lines of one of the great lower flights of steps, which were added after a fire had partly destroyed the house. The original flight, in width equal to three intercolumniations of the portico, stopped at the upper terrace. After the fire it was carried down twenty steps lower of the same width, and then divided into two curved flights, the beauty and scale of which may be appreciated in view given.

Altogether this house may be regarded as one of Wood's finest buildings. Both in scale and detail it is superior to any of the buildings he erected in the city of Bath. The several parts are well and effectively grouped. It was this appreciation of fine vistas and careful balance of parts, which led him to introduce these effects into the street architecture of Bath, a city which in many respects may be regarded as a model of what can be effected by unity of design and treatment. In this city, of which a plan is here given (Fig. 92), we may with advantage study Wood's manner of setting out new thoroughfares, so as to combine the houses on either side in a symmetrical design and to give suitable approaches and terminations. The 'Circus' is most ingeniously arranged as a centre to gather up the streets from different directions. The Crescent, again, in its size and proportions is a fine conception, and the effect of its curving line of columns is excellent from every point of view.

BECKETT PARK, SWINDON, BERKS.

PLATE XCI.

THIS example, though small, illustrates the thought and care so generally found in Renaissance work. Having good qualities, it is attributed to Inigo Jones; it is at any rate one of the earliest examples of Later Renaissance garden buildings in England. It is a fishing-lodge and summer-house above a lake, with a boat-house under. The wide overhanging eaves afford shelter to the angler, without the obstruction which columns or posts would necessarily offer to the use of rod and line.

Apart from the suitability of the building to its purpose, the good detail and proportions of its windows and doors give it a distinctive and complete character.

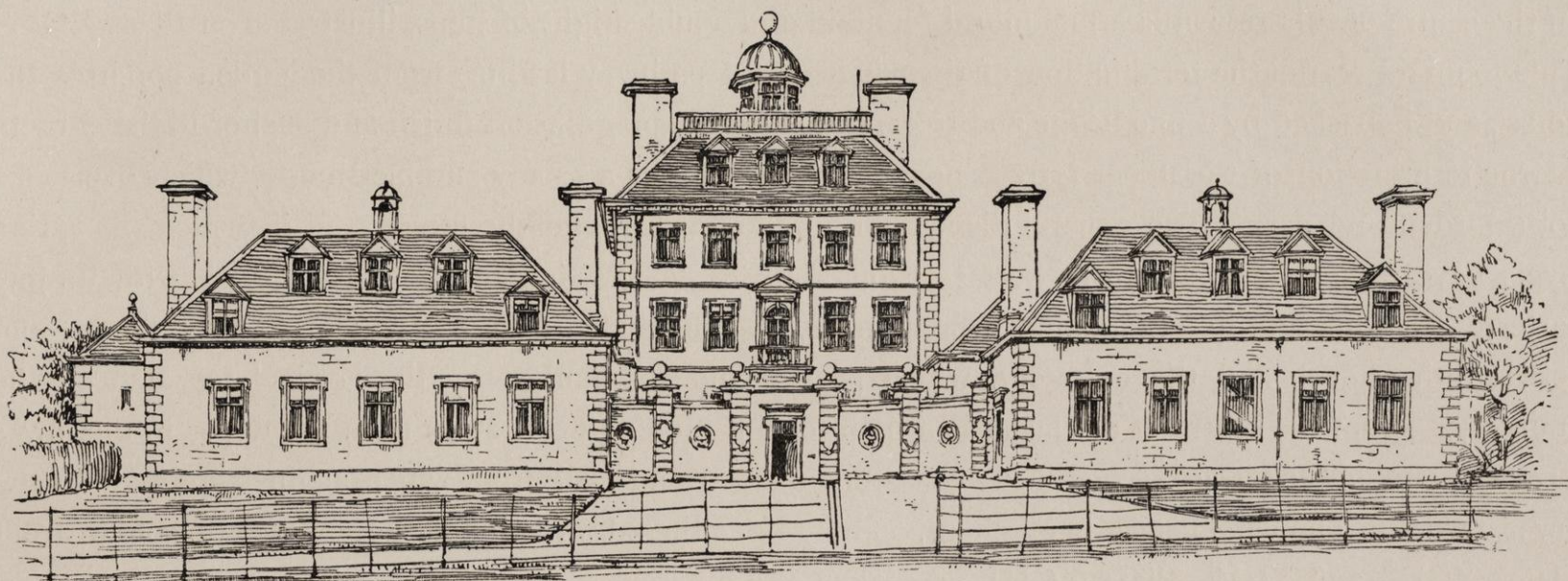
THE FISH INN, BROADWAY, WORCESTER.

PLATE XCI.

THIS example, which forms the companion subject to Beckett's fishing-lodge, is known as the Fish Inn, though how or why it came to be so called it is now impossible to say. It is not near any river or lake, but stands at the top of the steep hill overlooking Broadway in Worcestershire. It is noteworthy, as showing how good design can invest even so small a building with dignity and interest. How cleverly the horizontal lines break up what would otherwise be a mere cube! The double flight of steps is excellent, and well contrived to suit the varying level of the ground. The top step only is moulded, and forms the lintel to the opening below. The stone cornice with a projecting band and frieze with flint panels is most suggestive and decorative, as is also the use of flint above the window on either side of the doorway. The finial to the roof is contrived as a sundial in a very effective manner. The extension in the rear is evidently a late addition.

PLATE XCII.

IT is greatly to the disadvantage of this house, as it appears in the view given on Plate XCII., that the full extent and grouping of the buildings of which it forms the central part could not be included in the illustration, except on too small a scale to show any detail. The small sketch here given, however, will afford some idea of the building as a whole. The front wings being well away from the house are linked to it by a curved wall, added comparatively recently, and ornamented with busts in circular niches. The four chimney stacks have been raised to nearly double the height shown on the sketch—a change which produces a curious effect on the group. Two of the chimney stacks thus heightened can be seen on the left of the plate.

FIG. 93.—SKETCH OF ENTRANCE FRONT.—J. BELCHER *del.*

The front and back of the main house are alike. It is a square building with five windows on each side, which gives the fenestration a rather crowded appearance. The windows were, no doubt, originally leaded like the cupola to the belvedere, which, by the way, is said to have been the first to be used as a beacon light to guide the shepherds home. The removal of the leading has quite spoilt the scale of the several divisions. It cannot be too often observed that the window openings and the size of the glass divisions in wood or lead should be in scale with the building and each other. The notion that the size of the opening should be as large as the glass can be made is fatal to good architecture. There is no advantage in a large sheet of plate glass, except it be for a shop front or studio.

Ashdown House possesses few details of interest, and, as before stated, depends for its effects upon its situation and general grouping. The colour effects are good, the Bath stone of the quoins and dressings contrasting well with the general wall surface, which is in clunch. The buildings are attributed to John Webb, and were probably erected 1665-6.

BOWOOD, WILTS.

PLATES XCIII.—XCV.

BOWOOD cannot be regarded as an excellent example, being in some respects faulty in design. Nothing is known about the architect of the main building, but for some of the additions George Dance is said to be responsible. How much truth there is in the statement it is not easy to say. The designer of Newgate Prison was a man of exceptional ability, and it is difficult to recognize his masculine manner in the additions he is said to have carried out at Bowood. The orangery (Plate XCIII.), which is on the west side of the house, and may be seen in its relation to it on Plate XCIV., was undoubtedly built about

1776-8, a time when both Dance and Robert Adam were achieving popularity. Beyond this, it is not safe to venture a statement. The orangery is cleverly devised to serve as a screen to the extensive stable buildings behind, and is a simple and effective piece of grouping. As may be seen on Plate XCV., it is on a higher level than the house, to which, however, it is quite subordinate. Although it is marked by the fluted facia and flat pateras, and meagre caps and details which were then the vogue, the circular-headed openings and divisional parts are, like the general scheme, large. The clock turret, which really appertains to the stables beyond, is a later addition.

The orangery forms the north side of the formal garden west of the house. It is situated on a wide upper terrace, which also incloses the garden on the third side (the south being open to the park). In the centre of this return is a fine mural fountain and double flight of steps, illustrated on Plate XCIV. This fountain marks the termination of the wide central pathway leading from the garden porch of the house, and is backed by a fine hedge and trees, which form a magnificent finish and shelter to the garden. At the termination of the upper terrace next the park there is a roomy summer-house, which overlooks both garden and park. The general disposition of the garden, and the clever way in which the varied levels have been managed, can be best seen on Plate XCV. A view of the upper terrace with its gay parterres, its fountain, its orange and cypress trees, is commanded from the windows of the large room between the house and the orangery, which project and are flanked by the 'order' repeated on the orangery. From the centre of the latter is a path leading to a flight of steps from the upper to the lower terrace. This lower terrace is bounded by a stone margin and wall, from which again steps lead to the lower garden. The whole effect is excellent, as may be gathered, in spite of the absence of colour, from Plates XCIV. and XCV. Plate XCIII. was taken at a different season of the year.

A HOUSE AT SPEENHAMLAND, NEWBURY, BERKS.

PLATE XCVI.

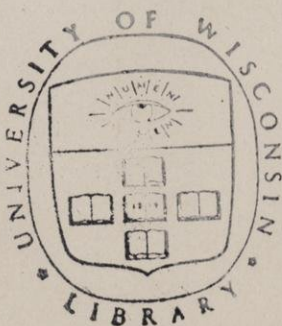
THIS house, built about the end of the seventeenth century, is an excellent example of the ornamental use of red bricks and gray vitrified 'headers.' The true relation of the colours, however, is lost in the process of photography, the gray bricks appearing white.

The composition of the house is interesting. The slight projection of the wings; the centre of each emphasized in red brick; the projection finished with a pediment and arch; the quoins on either side in red brick, with a background of the gray vitrified bricks; all are evidences of good design. The whole of the centre wall face is in gray vitrified 'headers,' with red brick dressings to the windows and string courses. The general effect is both charming and suggestive.

A HOUSE IN HIGH STREET, WALLINGFORD, BERKS.

PLATE XCVII.

HERE, as in the preceding example, the varied effect of red and gray vitrified bricks forms an element in the design. The house must have been built at the end of the seventeenth century, for 'rubbed' brickwork has been employed and the projections are dressed with lead. The detail will repay careful examination, for it is refined and well finished, and displays also considerable variety of treatment. For instance, the ground-floor windows have plain flush arches; those immediately above them are marked by projecting voussoirs and apron-cills; while those yet higher up, on the second floor, have flat arches with curiously shaped key-blocks and apron-cills. The string courses also are



varied; that over the ground floor is bold, and breaks round the pilasters, but the division between the first- and second-floor stops between the pilasters, and is treated as a cornice with ornamented frieze. It is open to question whether the design might not have been improved, if the ground-floor pilasters had been wider and treated more as plinths to the order above. The entrance doorway and its ten-panelled door are very refined and good. The small house on the right is a not ineffective attempt to combine the red and gray bricks in a simple manner.

GREAT MARLOW PLACE, BUCKS.

PLATE XCVIII.

THIS is the central portion of one of four nearly identical façades belonging to a square-planned house at Great Marlow. The design and detail, if not entirely satisfactory, are both somewhat out of the common. In the caps to the pilasters there is a certain resemblance to John Bastard's work at Blandford (see Plate LXXXI.). The pediment is unusual, and the cornice architrave, with three projecting brick courses in place of mouldings, is interesting. Again, the combined effect of the central door and first-floor window, with the semicircular window in the pediment, is very striking. The spreading steps also form an integral part of the design. The windows on each side of the doorway have been refitted with sashes, which in respect of their divisions and bars are hopelessly at variance with the side windows.

A HOUSE AT RAINHAM, ESSEX.

PLATE XCVIII.

AN example combining most of the good qualities and features which mark the ordinary domestic architecture of the Later Renaissance. It possesses a quiet air of distinction and comfort, suggestive of dignity tempered by affection. The detail of the projecting wooden porch, which seems to offer a ready welcome, is very refined. The underside is boldly coffered, and the architrave round the doorway is beautifully curved and finished against the key-block.

The use and distribution of the different materials over the front has been well thought out. Stone quoins and base moulding, moulded stone cills and projecting keystones to the windows, the parapet with its chequer panels, the varied colour and texture of the brickwork, all go to make up a very successful work. The wrought-iron gates and railings are beautiful examples of the best work of the period, and deserve careful study. They rightly complete a very charming composition. The date on the lead water-head is 1729.

A HOUSE AT HIGHWORTH, WILTS.

PLATE XCIX.

TAKEN as a whole, the design of this house is effective, though it fails in certain details. Perhaps the most unpleasant feature is that the keystones to the arches of all the windows are prolonged in the woodwork of the sash frames, and so break the glass line. Again, the cutting of these keystones into the rubbed brick bands weakens the latter, and gives undue prominence to the keystones, thus detracting from the effect of the very delicate keystone to the entrance doorway. On the other hand, where these keystones are combined with the bold stone cornice, which breaks around them, they are effective. The bold panels and moulded stone capping to the parapet are good features.

COLESHILL, BERKSHIRE.

PLATES C.—CII.

INSIDE this house, which was built in 1650, there is a tablet stating that it was designed by Inigo Jones, and there are many features of the building which may be adduced as confirmatory evidence, notably the general proportions, the spacing of the windows, the cupola and belvedere, and the large chimney stacks. These last may be regarded as fine features in the design. They are enriched with bold 'egg and tongue' panels, and have also a raised panel in the centre. The size of the stack has, no doubt, insured the warmth of the flues, so that no pots are required to make them 'draw' well.

The general effect of the house, with its silver- to be rightly appre-

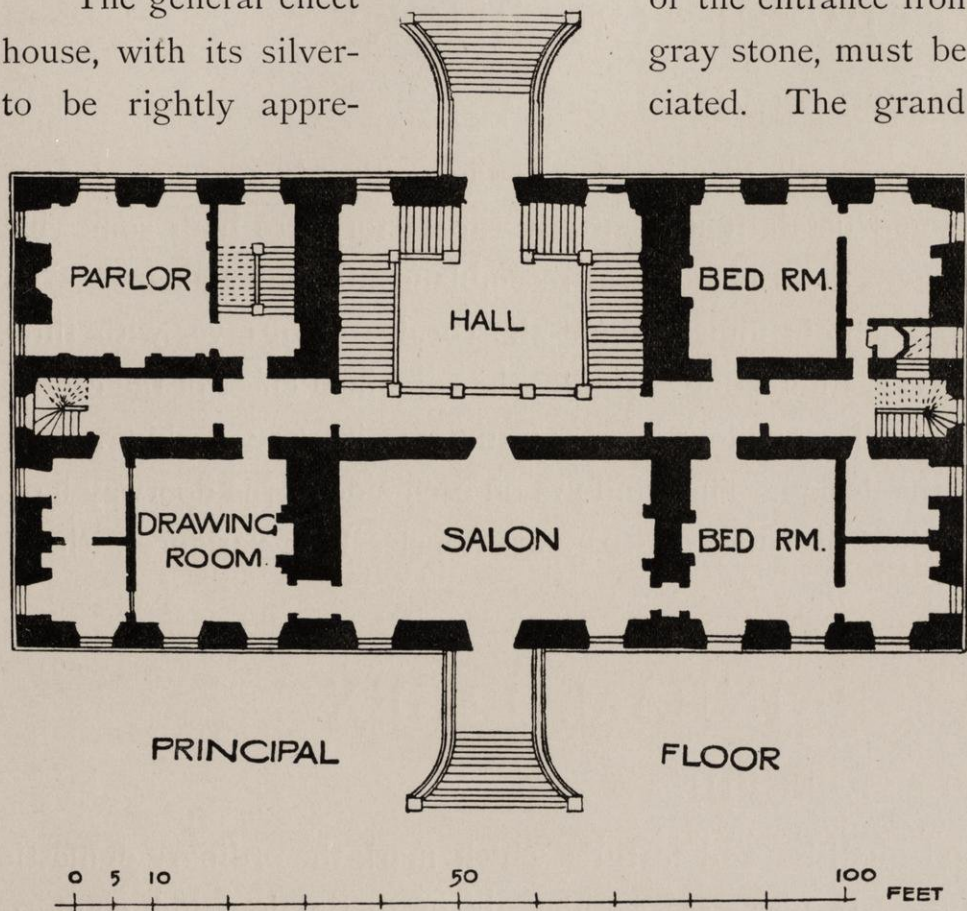


FIG. 94.—PLAN OF COLESHILL, BERKS.—J. C. COOK *del.*

of the entrance front as shown on Plate C. is sombre, but the gray stone, must be seen in the midst of its fine surroundings. The grand scale and careful detail may be better

understood by referring to Plate CII., on which are shown an alcove and the gateway at the back entrance. The former is one of a pair which are placed on either side of a wide pathway leading to the tradesmen's entrance, for whose accommodation, in case of waiting, they are doubtless provided. The architrave in these alcoves is carried down to the seat, and the cornice which supports the shell is ingeniously worked through it to form a cap. The piers of the entrance gates show a similar device in the niches with which they are ornamented, and the bold 'egg and tongue' and cornice are similar to those on the chimney stacks. The circular niches with busts

are not coved like those below and many other examples commented upon, but are taken in with square reveal. The busts are well carved and in excellent scale with the finely proportioned piers. The square rusticated margins are very telling.

The interior of Coleshill is all on the same large scale, as may be judged from the ceiling of the saloon on the first floor, illustrated on Plate CI. This is one of the finest in the house, and has been carefully and beautifully modelled. The shields and swags in the frieze are large and very boldly treated, but do not appear out of proportion to the room, which is of considerable height. Unfortunately the injudicious treatment of the wall service and the badly designed chimney-piece (evidently modern) are quite out of harmony with the grand ceiling.

PIN MILL, STROUD, GLOUCESTERSHIRE.

PLATE CIII.

AS an example of Later Renaissance methods of treating manufacturing premises, the picturesque group of buildings known as Pin Mill is admirable. The general view has unfortunately been spoilt by the erection of the ugly chimney stack seen on the right of the plate, but otherwise the mill-buildings are architecturally excellent. Some good effects are obtained in a very simple manner. The stone rubble-work of the central block and wings has been finished in rough cast, very much in the

manner of foreign buildings of a similar character. Indeed there are strongly marked traces of foreign influence, not so much in the detail as in the general design. It may be that the Huguenot exiles and other foreign workmen, who flocked into England during this period, brought with them not only their skill in weaving, but also their designs for mills. The entrance archway, which forms a porch finished in smooth plaster, is very suggestive of French work. The arms in the pediment, where the ornament is concentrated, are Scottish, the shield bearing three thistles and a lion rampant. The good venetian window in the upper storey is another feature unusual in buildings of this character, though not unsuitable. The rustications are also effective, but the way the quoins are worked is strange. The stones are flush on the return, but on the face the long and the short stones both project, and the former beyond the latter. To the side wings they are flush, and a strong string course is carried across the gables. There are many other interesting mills in this neighbourhood, such as New Mill and Lower Lipyatt.

THE GREAT HOUSE, BURFORD, OXFORDSHIRE.

PLATES CIV. AND CV.

THIS is an example of the overlapping of Early and Later Renaissance work. The battlemented parapet with 'Early' detail seems a concession to the former style. Its ornamentation with vases—under the intention, no doubt, of avoiding a horizontal skyline—only serves to increase the appearance of incongruity. After this display of weakness, the cornice appears quite bold by comparison; but here again the central pediment, which is quite unnecessary and indeed probably an afterthought, only emphasizes the feeling after a broken skyline. The chimney stacks are of unusual size (7 feet by 6 feet 6 inches) and battlemented, which gives them the appearance of small towers, as was no doubt intended. These can be well seen on Plate CV.

The windows to the third floor are alternately circular and octagonal. The openings in the basement have been treated in a similar way, but are oval in shape. The other windows are evenly spaced and good both in proportion and detail, but the sashes are comparatively modern. The centre window over the doorway is marked by the addition of brackets and swags of drapery. On Plate CV. may be seen the return elevation with oval openings on the upper storey. The details of the stonework given on the same plate are all bold and hold good shadows.

THE COUNTY HALL, NORTHAMPTON.

PLATE CVI.

IT has been found impossible to obtain any reliable information as to the architect of this building, though it is sometimes attributed to an amateur named Sir Roger Norwich. As may be seen by a comparison with the adjoining buildings, it is of large scale. It is too an excellent composition, with lofty semicircular openings at each end of the façade flanked by engaged Corinthian columns, and with cornice and pediment, on which are the royal arms. The grouping of the windows and decorative features in the front is clever. Over the Corinthian pilasters, by which the centre is divided, the cornice and architrave are slightly projected, so as to carry a boldly carved shield and 'amorini' holding dependent drapery. This device, which breaks the line of the balustraded parapet, is supported by a smaller shield over each of the side windows, on the architrave of the cornice. Thus a pyramidal form which satisfies the eye is given to the arrangement. On the return front there is another doorway (now in general use) flanked by pilasters carrying the cornice and pointed pediment, the latter ornamented with a shield and swags of fruit. In the interior, and particularly in the Crown Court behind, there are fine plaster ceilings exceedingly well modelled.

STONELEIGH ABBEY, KENILWORTH.

PLATE CVII.

THIS mansion (erected about 1720) is of unusual size and height, but when viewed from the opposite bank of the river on the south-east side, and in conjunction with its extensive outbuildings and conservatory, it does not loom so large. The huge 'order' which forms the corner of each break is an important feature in the design. It is carried up the whole height of the building, and has a fascia and architrave, the cornice only being continued along the building. The purpose of this order is not very clear. It appears unnecessary and suggests a solid mass. The ends of the south-west front project more than the centre, and this again increases the awkwardness seen in the return of the frieze and architrave.

In other respects the detail is interesting. The building is high, but the effect of height has been increased by perpendicular lines. The Ionic piers, for instance, are fluted and the windows are grouped in columns. The ground-floor windows are varied in detail. The curved pediment over the centre and garden entrance does not harmonize well with the smaller pediments on either side of it, but when viewed in conjunction with the window over (which has decorative consoles and carved keystone), it forms a satisfactory composition. The fine flight of steps from the doorway and the wrought-iron balustrading with coats of arms have a fine effect. The inclosing balustrades of the forecourt seen in the view are much wider spaced than usual.

THE TOWN HALL, ABINGDON.

PLATE CVIII.

THIS building, which was erected in 1677, is usually described as a work of Inigo Jones; but unfortunately for this statement, the master had then been dead some twenty-four years! Webb,

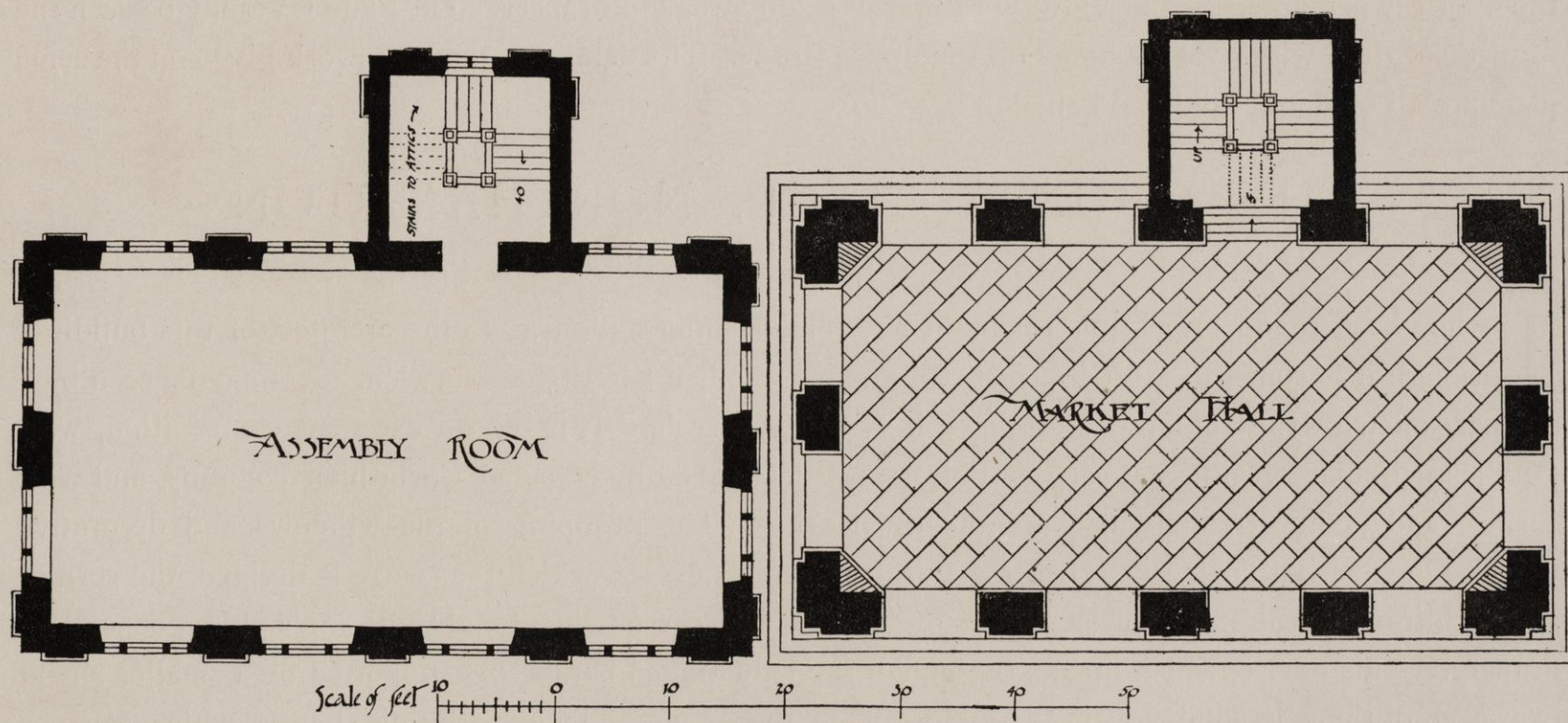
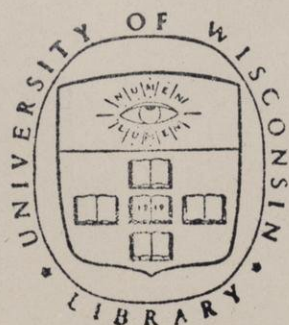


FIG. 95.—PLAN OF GROUND AND FIRST FLOORS.—F. DOUGLAS del.

his nephew and pupil, was also dead. Yet the work is quite in the manner of Inigo Jones, and indeed is worthy of his fame. Here again, as at Stoneleigh Abbey (Plate CVII.), a large 'order' forms the main feature of the composition; but whereas at Stoneleigh the order was built as a pier, here it is only



treated as a pilaster. The building, though only 63 feet 6 inches by 35 feet 6 inches, is wonderfully big in scale. The figures standing under one of the arches and the shop behind give some idea of its size and height. The plan may be seen to be one of extreme simplicity. The open Market Hall on the ground floor, raised three steps above the roadway and laid with diagonal paving, is all that could be desired. This open ground floor forms an excellent porch to the staircase, which leads directly into the Assembly Room over. This staircase is continued to the hall-keeper's and other rooms above, and to the lantern and belvedere on the roof. All the detail is good, and the keystones are well carved.

RADCLIFFE LIBRARY, OXFORD.

PLATES CIX. AND CX.

IT was Wren who first advocated and designed the circular form for a library; but Gibbs, who built the Radcliffe (1737-47), was probably the first to carry out the idea—an idea which has been adopted and developed both at the British Museum and at Washington, U.S.A. At Oxford the circular form not only has the merit of convenience, but, as carried out in the Radcliffe, also groups very effectively with all its surroundings.

The plan given shows the setting out of each floor. Externally there are sixteen pairs of Corinthian columns, but the dome itself is supported by eight piers rising from an inner circle. The effect of these piers showing above the spacing of the columns is ingenious, as may be seen on Plate CX. Each bay, with its double columns, parapet, and vases over, has a pier rising above it in the centre, capped by the cornice and parapet which break round it, and terminating in a vase which forms an apex to the whole group. Referring again to the plan, it will be seen that the space between the piers and outer wall is filled in with a reading gallery divided into separate but communicating compartments. One of the compartments is utilized for the fine staircase from the entrance to the principal floor, while a small circular staircase in the angle conducts to the lead flat surrounding the drum. The large windows in the drum supporting the dome are not noticeable from the outside, but they form the chief lighting for the central part, the compartments between the piers being lighted by separate windows.

Both internally and externally the building is certainly effective, though there are some minor defects which may be pointed out. For instance, arches on the circle, as in the interior (Plate CIX.), are never satisfactory. The arches appear crippled, and this appearance is intensified by the shadows. In many Italian examples the arch is carried up on a straight face with a break on either side, and this without spoiling the circular effect. Again, the single pilaster on the drum is not a happy treatment. It appears too large for the pair of Ionic pilasters below, although it is separated from them by the continuous circular cornice.

II.

E

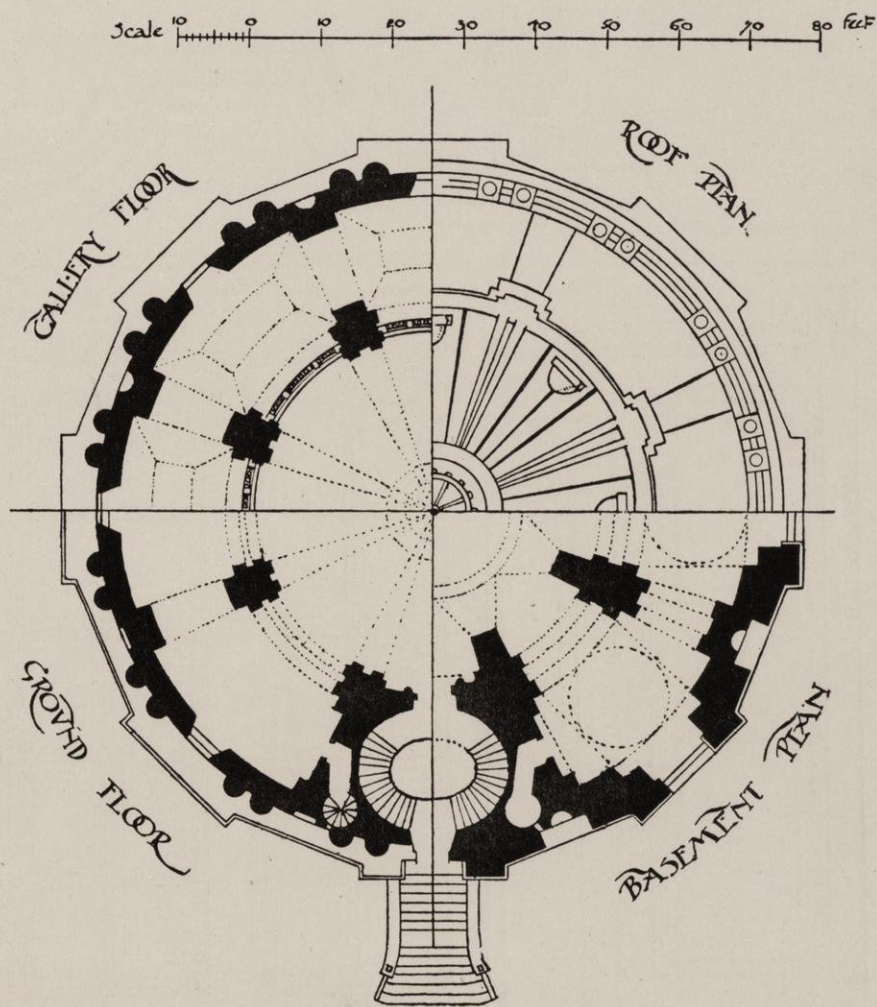


FIG. 96.—PLAN OF THE VARIOUS FLOORS.—H. J. S. VAUGHAN *del.*

The plaster decorations were executed by Artari, an Italian very much employed at this period. Some of them are excellent, notably the cornice and enrichments, which have the merit of being both fresh and readable. The spandrels are by no means so satisfactory, being rather rococo in form. The doorway with the niche above containing a statue of Dr. Radcliffe forms an effective composition, while the label over appropriately fills in the staircase archway.

THE CHAPEL, TRINITY COLLEGE, OXFORD.

PLATES CXI. AND CXII.

THIS chapel was built by Wren in 1667, T. Strong serving as mason. The subject of the illustrations is the excellent woodwork and panelling of the interior. The reredos seen on Plate

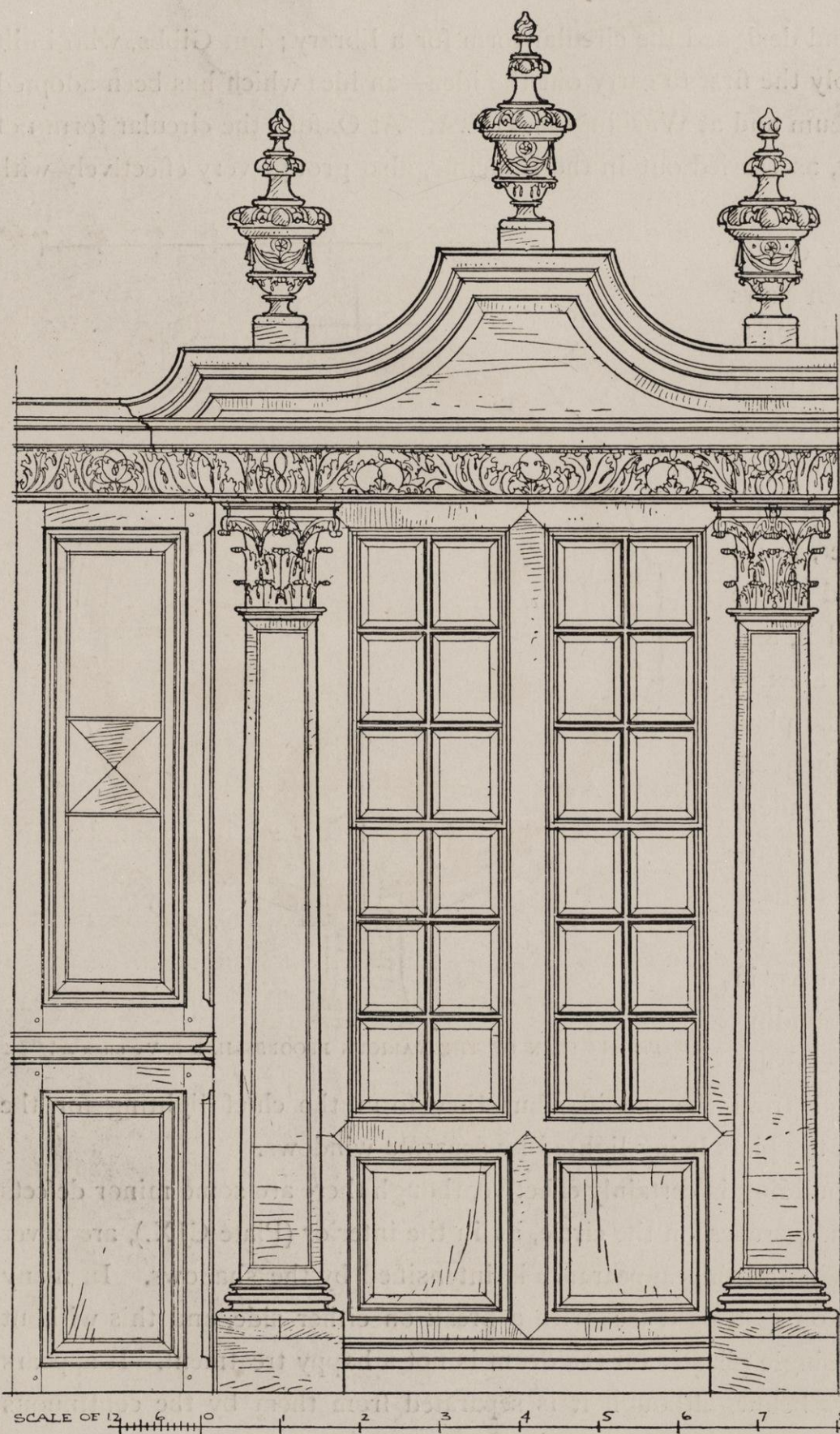


FIG. 97.—DETAIL OF SCREEN IN THE CHAPEL.—J. J. JOASS *del.*

CXI. is a fine design, and the richness of the carving, which is wonderfully undercut, is enhanced by the varied colour of the whole, and by the inlaid panels. The mouldings are all exceedingly refined, and the carved enrichment to the main cornice is an effective and delightful treatment which, with slight variations, has been adopted by the master in many of his works. As may be seen, it has been repeated on a smaller scale to the cornice of the wall panelling.

On either side of the reredos is a screen with glazed sashes, through one of which may be seen a recumbent effigy in a badly damaged condition—a relic from the former college chapel. Regarding this effigy as incongruous and likely to upset his scheme of colour, Wren has hit upon the happy device of inclosing it without absolutely hiding it from view. A drawing of this screen is here given. The sashes are filled with bevelled glass, and the panels below are made to open and show the side of the tomb. The terminal vase (Fig. 98) is of very good outline, and is also used in a modified form for the terminals to the seat ends.

Plate CXII. represents the return screen at the west end of

the chapel, and is particularly interesting. There is a curious break of the cornice over the central opening and under the shield, which is very 'piquant.' The graceful little seat with canopy is simple and effective; the underside of the canopy is inlaid and is shown on the plan.

The carving throughout is particularly good. The panels of the screen, like those to the massive altar inclosure, are very open and beautifully finished on both sides. The figures were probably carved by Cibber; they represent the four evangelists, two at the east end, St. Matthew and St. Mark, and two at the west, St. Luke and St. John. There are also smaller figures of cherubs in the centre of each side of the wall panelling. The figures are commendable as being distinctly wood-carving, which could not be mistaken for anything else. Unfortunately they have been rather highly polished, which causes the wood to catch the light, and the work appears to be too much cut up. The effect of this can be judged from Plate CXI. The plaster-work to the walls and ceiling is not so good as the woodwork, in comparison with which it verges on coarseness. The cove is filled with an enrichment intended to echo that on the wooden cornice below. The setting out of the paving in the aisle is a very good and simple arrangement of black and white squares, very suitable to the building.

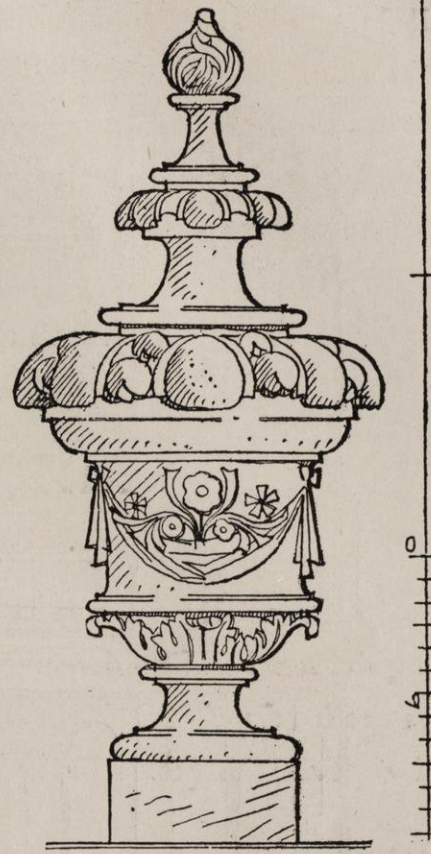


FIG. 98.—ENLARGED DRAWING OF
TERMINAL VASE.
J. J. JOASS del.

QUEEN'S COLLEGE, OXFORD.

PLATE CXIII.

THE entrance from the High Street, together with the adjoining wall and other buildings at Queen's College, was built about 1710 by Hawksmoor. The subject of the illustration on Plate CXIII. is this main entrance with cupola over it, which, whether viewed from the street or from the quadrangle, is one of the most prominent and effective features in the city. The massing of this gateway is excellent, the solidity of the lower part contrasting admirably with the lightness and openness of the cupola. On either side of the entrance are two engaged Doric columns with vermiculated rustications, and also two small niches which serve to give scale to the archway. The walling on either side is filled with curved double niches. The open cupola is planned with double radiating columns, the inner ring supporting the arched drum and stone dome, while the outer row is topped with small vases. A good outline is thus secured, and a picturesque grouping of columns. The tie-rod, whether originally necessary or not, satisfies the eye, which would otherwise be hurt by an appearance of weakness and insecurity. The unfortunate use of local stone has necessitated frequent repairs, which still further increases the appearance of insecurity. The figure of Queen Anne in the centre of the cupola, which at first sight strikes one as too small for the position it occupies, serves the important end of giving large scale to the composition of which it forms a part.

LINCOLN COLLEGE, OXFORD.

PLATE CXIV.

IN the chapel of this college there is some fine panelling with exceedingly refined detail. The screen at the west end is the subject of Plate CXIV. The designer is not known, but the date is said to be

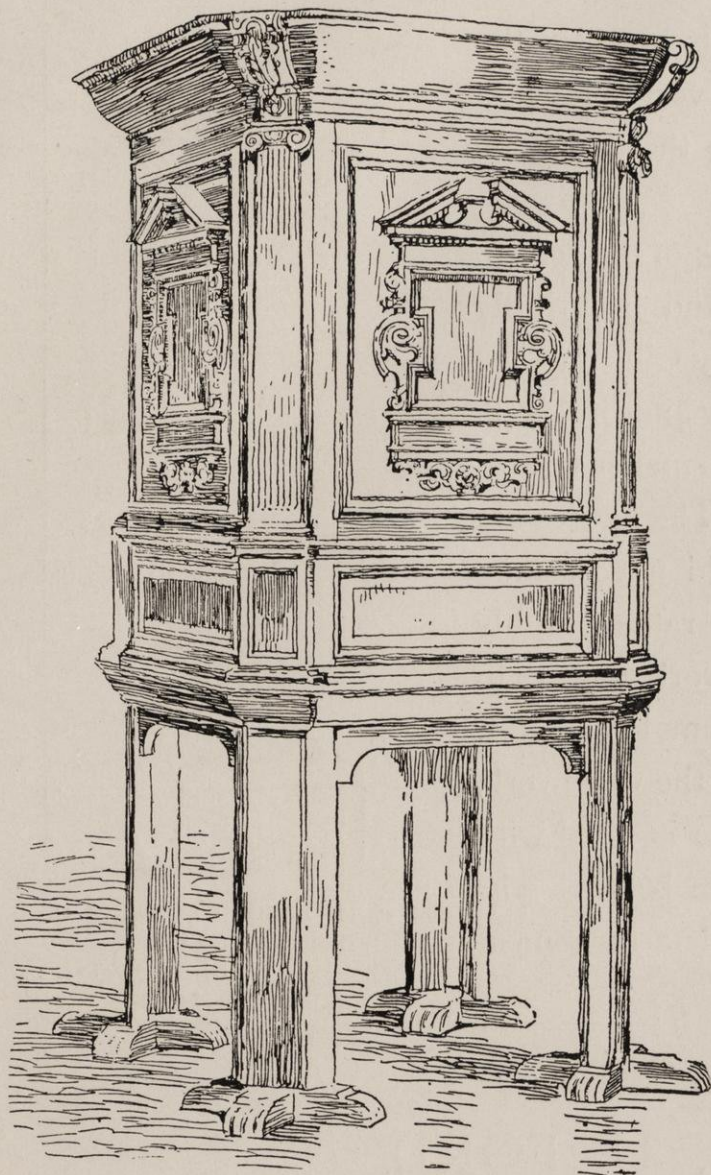


FIG. 99.—SKETCH OF SMALL MOVABLE PULPIT.
J. J. JOASS del.

as early as 1631, a statement which is borne out by the Jacobean character of the filling of the openings on either side of the doorway, and of the door-head itself, which is suggestive of strapwork, as well as by other minor details, such as the form of the panels below the columns. The general proportions of the screen are very pleasing, and the variety of the colour and tone of the woodwork, mellowed and enriched by age, is most effective. The carving, again, is well finished, and the figure in the pediment is excellent. An enlarged drawing is given of one of the shields attached to the door-head. The general details given on the plate will further elucidate the scheme.

The small movable pulpit shown in the sketch (Fig. 99) stands near the screen and possesses many of the same characteristics, but appears to be of an even earlier date. It is a simple piece of wood construction, perfectly reasonable in form. The legs are not solid, but framed, built up in three planks, thus lessening the weight considerably, while at the same time steadiness and stability are secured by the spreading feet. The centre board forms a canted corner or plaster on the angle, and above it the lines are carried up and finished with a relatively proportioned Ionic pilaster, with bracket over to carry the projecting book board.

THE RADCLIFFE OBSERVATORY, OXFORD.

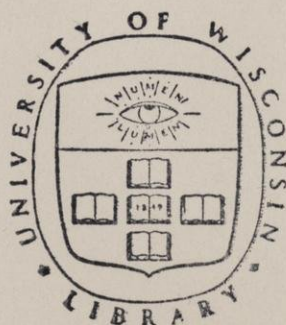
PLATE CXV.

THIS is a remarkable building, both as regards the general design and the planning. It grows naturally, as all buildings should, out of the needs and requirements of the work to be carried out within its walls. The different stages form an effective base to the tower, and the whole groups well from every point of view. If not the work of Robert Adam himself, it is in his manner. One remarkable feature is the use of terra-cotta for the panels and decorative features. The general walling is in Bath stone—much of it laid the wrong way of the bed—which, being itself soft and unfitted for carving, is ornamented with terra-cotta plaques. This use of terra-cotta, which is not a constructive material, in connection with either stone or brickwork, is obviously right and commendable. Nothing could be better than the arrangement and placing of these plaques. The modelling also of the figures and the frieze at the top of the tower of the 'winds and seasons,' and of the signs of the zodiac, is excellent. The reasonableness of the whole is one of the features which make this an excellent example.

ST. EDMUND'S HALL, OXFORD.

PLATE CXVI.

THIS building is a very early example of Later Renaissance work. The stone mullions and transoms and the lead glazing still remain, and there are many other features of interest, the



details being both quaint and effective. The proportions also are curious, but not always equally satisfactory. For instance, the columns on each side of the entrance are too long and taper too suddenly. The architraves to the first-floor windows are so aggressively large as to look like the architrave of the cornice returned round the opening—a treatment which has seriously weakened the appearance of the cornice. On the other hand, the architraves to the ground-floor windows are in proportion to the size of the openings, and the pediments over stop the apron-piece to the first-floor windows cleverly. The details of the window cills are also unusual. The entrance doorway is modelled on Elizabethan lines. On each side of the label is a carving representing a pile of books and supporting a curved pediment—a graceful prototype of many modern commonplace productions.

There are many interesting features in the interior, one of them being the gate in the screen of the chapel, shown on Plate CXVI., where also certain of the details are given.

ASHMOLEAN MUSEUM, OXFORD.

PLATES CXVII. AND CXVIII.

THIS building was erected in 1677 and has generally been attributed to Wren. Mr. Reginald Blomfield, however, has pointed out that in an old print of the building by Burghess the name of the architect is given as T. Wood.

The probability is that we have here the work of at least two men. The entrance doorway and the central window on the side elevation are so superior to the rest of the work as to suggest that they are by a different hand. Their details and carving are refined, while those of the panels and tympanum will not bear comparison with them; indeed the whole of the rest of the building is less finished in character, and it is the entrance doorway and this one window which make the building a notable one.

The proportions of the entrance are perfect. The manner in which the doorway is recessed and the flight of steps is contained in the opening without encroaching on the narrow pathway is delightful. The depth of this opening and its gradual reduction in width can be seen and understood by reference to the plan here given (Fig. 100) and to the view on Plate CXVII. There is no loss of light, yet the shadows are deep. The details and carving of the doorway are repeated on the window, which is Italian both in design and workmanship.

The measured drawing (Plate CXVIII.) shows the beauty of the work. The other openings have bold architraves and flush mullions and transom, but here there is a reveal two feet four inches deep, a flat architrave with 'ears,' side pilasters and brackets; oak casement doors with glass panels open on to a projecting balcony, which is supported by well-carved brackets. This central window is a beautiful feature, and the details are well worthy of careful study.

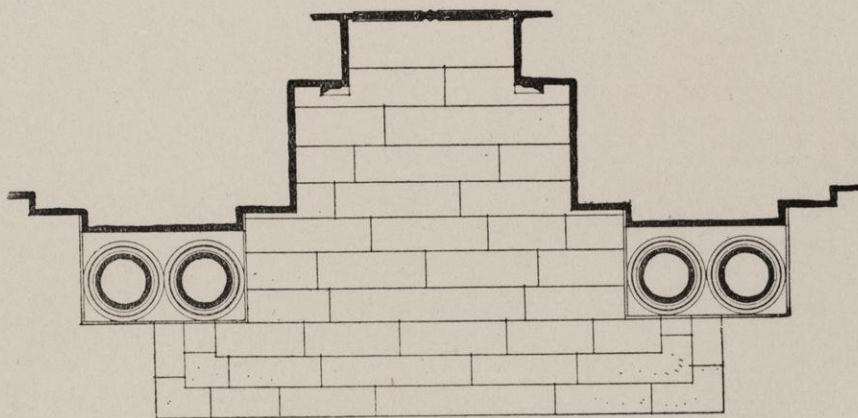


FIG. 100.—PLAN OF THE PORCH.—J. J. JOASS *del.*

THIS picturesque pile, also known as 'Swakeleys,' is a curious combination of Early and Later Renaissance features. It shows that striving after uniformity and balance which marks the later period, as well as the irregular lines and characteristic ornament of the earlier. The leadwork in one place is dated 1630, and this gives the probable date of the building, which, however, has been so altered and modified from time to time as to leave but little of the original now standing. The name of the architect is not known. The gables resemble those by Inigo Jones at Rainham (see Plate CXXXVII.), but there is no ground for supposing that any of the work was by him.

The chimney stacks seen on the side elevation—Plate CXIX.—do not correspond with those showing above the roof, which are of an earlier form. There is also a curious mixture of materials in the building. Purbeck marble has been used for some of the mullions and transoms of the windows, both to the entrance and garden fronts. At one time there would seem to have been a dearth of stone, as a large part of the mouldings, quoins, and string courses are formed in stucco or plaster, and the finishings to the gables and each of the pediments are also filled in with a little decorative plaster ornament treated very flat, as in Jacobean work. The projecting entrance porch and room over represent another epoch, for they are finished with a projecting cornice of wood. The doorway, unfortunately, is spoilt by the creeper which is allowed to cover it, but a curious ramp of the cornice is visible at the side, intended to lift it from the lower to the higher level over the ground-floor windows. The garden entrance seen on Plate CXX. is very poor, and a still later work. The strangest effect of all, probably, is that caused by the removal of the lead glazing and the insertion of wooden sash frames. These give a very wide and unpleasant appearance, particularly from the inside. In some cases the lower half of the central mullion has been removed to form a wider opening. A sketch is here given of the entrance front of Broome Park, Kent, which in the form of its gables and the disposition of its wings is very similar to Swateley Hall.



FIG. 101.—SKETCH OF THE ENTRANCE FRONT OF BROOME PARK, KENT.—M. E. MACARTNEY *del.*

PLATE CXXI.

FOR the Town Hall of a small county town this building is commendably simple and dignified. What ornament there is, is rightly concentrated in the centre of the first floor, where the figure of Justice is seen with the royal arms above and the municipal coat of arms beneath. The division of the lower and upper storeys and the variation of texture in the treatment of the surface are excellent features. The solid parapet with its panel treatment was, no doubt, so designed with a view to maintaining the quiet and official character of the building. The entrance doorway is rather small, and the restraint, which is so satisfactory in other parts, might well have been relaxed in this important public entrance. The municipal character of the building is indicated by the mace-headed gate-posts. The ironwork has been well considered and worked out. On the ground-floor window cills there are some very good and effective wrought-iron 'chevaux de frise,' which are really ornamental as well as useful, though in the view given the appearance is not satisfactory.

TYTTENHANGER, HERTS.

PLATES CXXII. AND CXXII*.

THIS is another of the many buildings attributed to Inigo Jones; but seeing that the great architect died in 1652, and the date of this building is said to be 1654, it is evident that if he was responsible for any part of the design, its erection must have been carried out under other superintendence. It is undoubtedly a very fine work of a robust and captivating kind. As an example of brick architecture it is excellent, being well designed and well set out, and there is no superfluous ornament.

The bold string course above the ground-floor windows gives an excellent proportion to the upper part of the composition, and the large brick quoins subdivide it vertically. An unusual feature is the putting quoins on the internal angles. The windows of each floor are grouped and tied together, and those to the first floor, where the principal rooms are situated, are finished with bold pediments. The centre window on this floor is emphasized by a fine piece of cut brickwork, and, like the pediments, architraves, and cills, is in 'rubbers,' which adds not only to the finished appearance it presents, but also to the colour effect. The field of the pediments is in ordinary red brick.

The house has a plinth of stone, which is seen on the other fronts, the raised garden hiding it on the south side. The eaves are carried by a wide projecting cornice without breaks, which is very simple and dignified. The massive chimney stacks are very fine in effect, and in splendid scale with the composition. The windows with their wood mullions and transoms were originally glazed with lead lights, which may still be seen on the south side (Plate CXXII.) in the ground-floor of the right-hand wing, in the third-floor windows in the central part, and in the attics; also in the windows on the north side. The garden doorway is shown to a larger scale on Plate CXXII*, which gives the detail more completely. The projecting hood is in wood, the underside being panelled and carved.

The whole building is of a most complete and satisfactory type, and worthy of study.

THE DOORWAY FROM A HOUSE AT BURWASH, illustrated on the other half of Plate CXXII*, taken in conjunction with its side-lights, furnishes an interesting subject. The projecting wooden cornice is supported over the doorway—where the projection is greatest—on beautifully carved brackets in wood. The semicircular pediment in the centre is filled in with plaster, and shows some good modelling, which, like that of the panels over the door and of the ceilings of the rooms, was done while the plaster was wet.

A HOUSE AT HERTFORD.

PLATE CXXIII.

ONE of those excellent street façades so frequently found in country towns, and probably the work of some local builder who had studied good detail. In the treatment of the brickwork the value of texture and colour effects has not been lost sight of. The 'cut and rubbed' work is excellent, and the mouldings refined, the dentil course to the cornice being particularly good. The greatest defect in the composition is seen in the Ionic caps, which, though severally well proportioned—each with its order and pediment—are relatively of different scale. There is a similar fault in the two pediments, which are too nearly alike in form and detail, including dentils, to be satisfactory. There seems also to have been no reason for raising the arch in the centre and thus crippling it, except to bring the lintel nearer in size to that of the entrance doorway. The Ionic cap to the pilaster at each end of the façade is delicate and refined, and the pilasters themselves are so brought on to the front as to enable the cornice to return and stop in itself. In spite of faults, the general effect of the whole is good.

A HOUSE AT HERTFORD.

PLATE CXXIV.

THIS is another house in the same town, and is probably by the same author as the foregoing. It is, however, not quite so refined, nor is the cornice so effective, and the fascia is not continued along the front. The Doric pilaster at each end is arranged, as in the last example, so that the cornice may return on the front. The arches over the windows of the ground- and first-floor storeys are very high, and are formed with central keys, like the arches on the top floor of the other house. The window cills on the first floor are moulded, but the ground-floor cills (where lead would not be safe) are of plain stone. The entrance doorway is in wood and of the prevailing 'stock' type. The bases of the fluted pilasters are utilized for boot-scrapers. The door itself is well panelled and has a fine knocker.

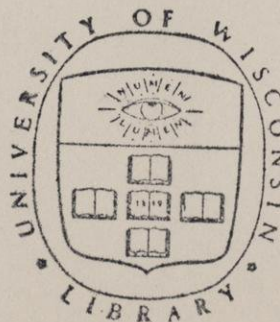
A SHOP AT WARWICK.

PLATE CXXIV.

THIS shop is in the High Street, at the corner next the Town Hall illustrated on Plate CXXI. It is a very successful work in stone and plaster. Although the frontage is small, the scale of the upper part is large, and the whole is admirably conceived. The central feature with its broken pediment and bracketed returns, and the window above it with architrave and shaped side pilasters, are very boldly treated. The lines flow and curve with infinite grace, and the whole design sparkles with life. How well the space between the architrave and pilaster, formed by the projecting ears of the architraves on each floor, holds shadow, and how well the perpendicular line is carried up!

In comparison with this central feature, the Doric pilasters and architrave appear weak and poor. They are not in scale with the fine bracketed cornice above, which is more in keeping with the central feature. The 'bed-moulding' of this cornice breaks round the upper window. The red tiled roof and massive chimney stack add much to the successful appearance of the house.

The shop front possesses considerable merits. It is obviously cut off from the upper part, and is intentionally treated differently. The flat arches to the windows give apparent support to the upper part, and the slight wooden columns on either side of the entry, with caps above the 'springing,' are clearly to strengthen the balcony and not the front.



BALLS PARK, HERTFORD.

PLATE CXXV.

IN spite of many injudicious alterations and additions, this house remains a very effective example. The dormer windows, however, are a particularly ugly feature, and quite out of keeping with the rest of the building. Their weak pediments, too, clash with the pediment to the cornice in the centre of each front, and might well have been dispensed with altogether. There are many curious features and strange discrepancies about the building, which make it difficult to realize what it was like originally.

On the garden front brick pilasters are introduced at each end, and the brick quoins on the angles are repeated on the other side of the pilaster. This has been done, apparently, to make the space between the quoins and the window the same as on the return front. The pilasters do not carry anything, and the brackets of the cornice are curtailed to make room for them.

The Ionic pilasters on each side of the centre window of the entrance front are not treated in the same way, although here too the console is shortened. The caps and bases of the pilasters are in stone, and the Ionic caps on the first floor are exceedingly good and well carved. The ground floor has Doric pilasters, the building being divided into two by a brick cornice covered with lead. The consoles which carry the projecting eaves are also in stone, and are probably an early example of this treatment.

The centre opening under the pediment on each front is circular-headed, and is filled with a casement window opening on to a projecting balcony. On the garden front this balcony is hung up, and has no bracket; on the other it is over the porch, which is of later date. The ironwork to the older balcony is very good. On the ground floor the doorway to the garden is not in the centre under the balcony, but on one side. The ground-floor windows and brick architraves have relieving arches over them, and the reveals of the windows on the garden side are finished in plaster.

PETERHOUSE COLLEGE, CAMBRIDGE.

PLATE CXXVI.

THE chapel of this college was begun in 1632 by Dr. Matthew Wren, the uncle of Sir Christopher, the task of rebuilding other important parts of the college being undertaken at the same time. The author of the original designs for these alterations and additions is not known. In 1709 part of the galleries and arcades which connect the chapel with the other buildings was rebuilt by Grumbold. In the whole of the work there is a strange mixture of Gothic and classic details, as, for example, in the stalls of the chapel shown at the bottom of Plate CXXVI. These are said to be the original stalls erected in 1632, the Gothic panelling behind them being supposed to have been brought from the disused chantry chapel of the parish church. Whatever their history, their effect is charming. The miserere seats and divisions preserve the old lines, the scroll alone being altered. The columns and balusters are of good section, and the finial with brass candlestick is well designed.

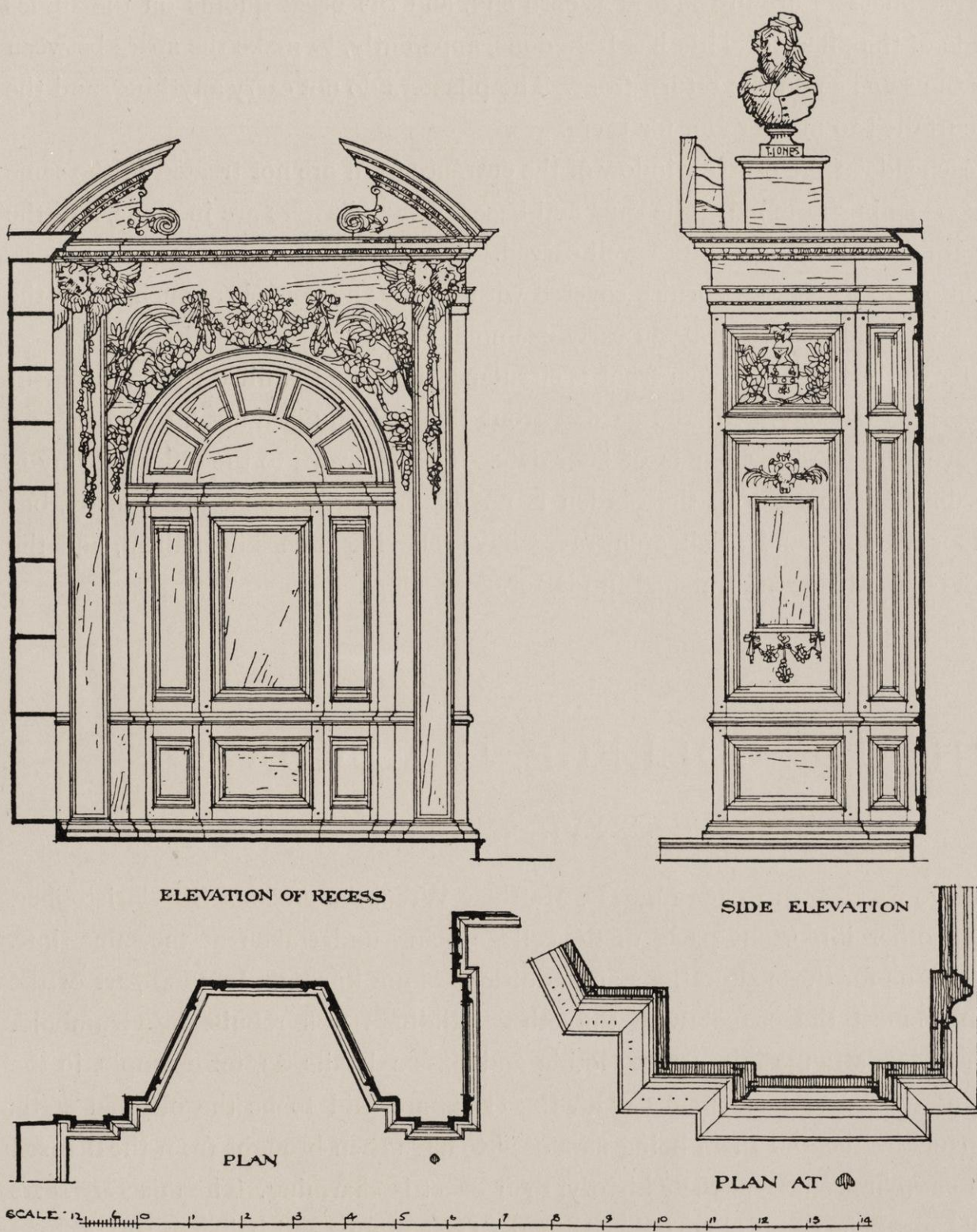
In the library and chimney-piece given on the same plate, the details again show a combination of Jacobean and classic features. The bookcase ends are delightful, and the spreading wings at the foot not only serve to steady the bookcase, but are also most ornamental, being excellently carved. The form, moreover, is most reasonable. No one can be tripped up, as the curve projects sufficiently to keep the feet off the skirting.

TRINITY COLLEGE LIBRARY, CAMBRIDGE.

PLATES CXXVII. AND CXXVIII.

THIS, which is one of Wren's finest works, was erected in 1675. It is on strictly classical lines, and suggests a study of Sansovino's 'Libreria Vecchia' in Venice. The architect's drawings for the building (in the All Souls' College collection) are all most carefully figured, and have been as carefully followed. The beauty of the proportions of every part is most marked.

Wren's ingenious device to obtain a just division in the elevation should be carefully examined. He



decided upon the double 'order' from motives of economy and to avoid spoiling the scale of the adjoining buildings in the quadrangle. As an examination of the interior (Plate CXXVIII.) will show, the windows seen in the view on Plate CXXVII. are all above the level of the bookcases. Thus the light is pleasant and ample, and the books are within reach. The level of the floor, accordingly, is just above the lintel in the arched openings on the ground floor. The filling in of the tympana is an unusual feature which Wren subsequently repeated at Hampton Court—in what is known as the Fountain Court. The effect of the open cloisters in the view of the river front is very fine. The four statues on the parapet piers are by Cibber,

and represent Divinity, Law, Physic, and Mathematics. The interior shows the good results arising from the treatment of the elevation. Wren's own description is as follows: "The disposition of the shelves, both along the walls and breaking out from the walls, must needs prove very convenient and gracefull, and the best way for the students will be to have a litle square table in each cello with 2 chairs." This disposition was carried out, and Wren not only designed the bookcases, but also the tables and chairs.

FIG. 102.—ELEVATION AND PLAN OF RECESS IN PANELLING.—J. J. JOASS del.

The carving to the doors, one pair of which is seen on the right of Plate CXXVIII., is excellent, and the treatment very suited to carving in wood. It was executed by Cornelius and John Austin. The



FIG. 103.—CARVED PANEL IN DOOR.
J. J. JOASS *del.*

applied wreaths (in lime-wood) and other devices in the upper panels were done by Grinling Gibbons. These vary, and one is here given (Fig. 103) to a larger scale. The plaster busts above the cases are probably by Flemish artists, who, as Wren said, "did them cheap."

On either side of the doorway at the end of the room is a recess in the wood panelling, shown in the drawing here given (Fig. 102). These recesses form an effective termination to the bookcases, and complete the row of busts against the wall. The last bust on the left, seen on the side elevation, represents Inigo Jones. Larger details are given (Fig. 104) of one end of the broken pediment, with prettily carved cherubs' heads.

The ceiling was at first left plain, but in 1850 was divided into panels, in accordance, it is said, with Wren's original intention. The window at the end, which supplies the one touch of bright colour, was designed by Cipriani in 1774. The general effect of the vista formed by the projecting bookcases is fine and impressive, and is enhanced by the beauty of their colour.



FIG. 104.—ENLARGED DETAIL OF PEDIMENT OF RECESS.
J. J. JOASS *del.*

TRINITY COLLEGE CHAPEL, CAMBRIDGE.

PLATES CXXIX. AND CXXX.

THE reredos and panelling shown on Plate CXXIX. were carried out about 1720, when Dr. R. Bentley was Master of Trinity. The carving generally is very similar to that at Farnham (Plate LXII.). The Corinthian fluted pilasters are treated in a decorative manner, and give variety to the texture. There is no break in the cornice except in the frieze members; but it projects as a hood, and is carried on cantilevers, the underside being coffered. The stall divisions, shown in the small section on this plate, are simple, and, taken in conjunction with the brackets under the seat, are well designed and effective.

The panelling is continued across the screen in the usual way, and the fine canopied stalls shown on Plate CXXX. form a main feature dominating the whole composition. The canopy is carried by two Corinthian fluted columns, and projects six inches beyond the cornice over the stalls.

There is a curious feature which may be observed in the pediment, the lower portion of which, in line with the bracket, sets back in the centre, while the upper members of the cornice of the pediment break forward. The circular niched back and bench ends are most excellent.

THE UNIVERSITY LIBRARY, CAMBRIDGE.

PLATE CXXXI.

THE front here illustrated was added to the old library in 1754-8 by Stephen Wright. The design is somewhat academic, but not unpleasing. The effect produced by change of texture, however, has not been sufficiently regarded. We cannot but feel that if the whole of the walling to the ground-floor arcading had been rusticated, the composition would have gained thereby. A comparison with the west front of the Horse Guards (Plate XVIII.) will show how great the difference in effect would have been. The wing shown on the left of Plate XVIII. has apparently been the motive of the design for the University Library. The three windows in the centre and the proportions of the lower storey are practically the same; but how different is Kent's treatment of surface from what we see at Cambridge!

Again, on the upper storey the keystones to the centre arch and to the arches to the side wings are far too large, and out of scale with the rest of the work. The niches also to the side wings are not well managed, those below comparing unfavourably with those above. The swags of fruit and flowers arranged as a frieze are graceful in form, but the pateras supporting this frieze between the arches appear as much too small as the keystones from which the 'swags' start are too large. But, in spite of defects, the building has a general appearance of refinement and suitability to its position.

The more masculine work of Cockerell, seen on the right of the plate, possesses different qualities. It may seem a little defiant and stern perhaps, but we must bear in mind that the work actually executed was only part of a larger scheme, contemplated by the University but never carried out; and the part that we see cannot be rightly judged except in its connection with the remainder of Cockerell's design, which was chosen and adopted by the University out of many competing schemes.

CLARE COLLEGE, CAMBRIDGE.

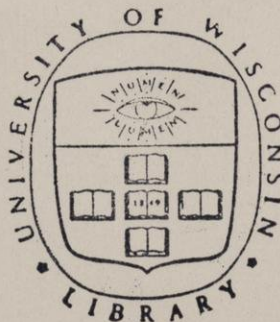
PLATE CXXXII.

TAKEN as a whole, the buildings of Clare College are among the most satisfactory in Cambridge, the river front being particularly good. It would seem, however, that it was only by slow stages, and by a process of continual alteration and addition, that they have been brought to their present pitch of excellence.

That portion of the river front which is illustrated on Plate CXXXII. dates from the year 1671; but the gateway and front on the left of it were built in 1715, in which year also stone mullions and lead lights were removed from the windows. It was not until 1815 that the cills of the ground- and first-floor windows were lowered as we now see them.

The whole treatment of this beautiful front was doubtless largely affected by the work which had already been carried out (1642) on the south side. The bridge leading to the entrance in the view was designed and built, in 1640, by Thomas Grumbold, a Cambridge mason, who also carried out other work at the College, and was succeeded in 1669 by his son Robert. It was Robert Grumbold who remodelled the river front, and, whatever alterations may have been effected since, it is to him that we are indebted for its supreme charm and excellence. He designed it to the height of the adjoining buildings, but by the introduction of Ionic pilasters and by a beautifully proportioned division of the height into two parts, he succeeded in giving to the whole a valuable scale and a solid effect.

A striking feature, which runs like a frieze the whole length of the front, is the line of window heads and pediments on the first floor. The keystones and the breaking forward of the cornice of the pediment were nothing new, but the way Grumbold has adapted and repeated these features is most effective.



The balustrading is in good scale, and the fine chimney stacks are models for all time; indeed much of the effect of the whole composition is due to them. The dormer windows also form an important element in the composition. They are not only in relation to, but appropriately complete, each bay. The entrance archway bay forms a good foil to the work on either side. The small windows light the staircase to each floor, and are necessarily not on the same level with the main windows. They are well separated from the latter by quoins and rusticated piers. The engaged

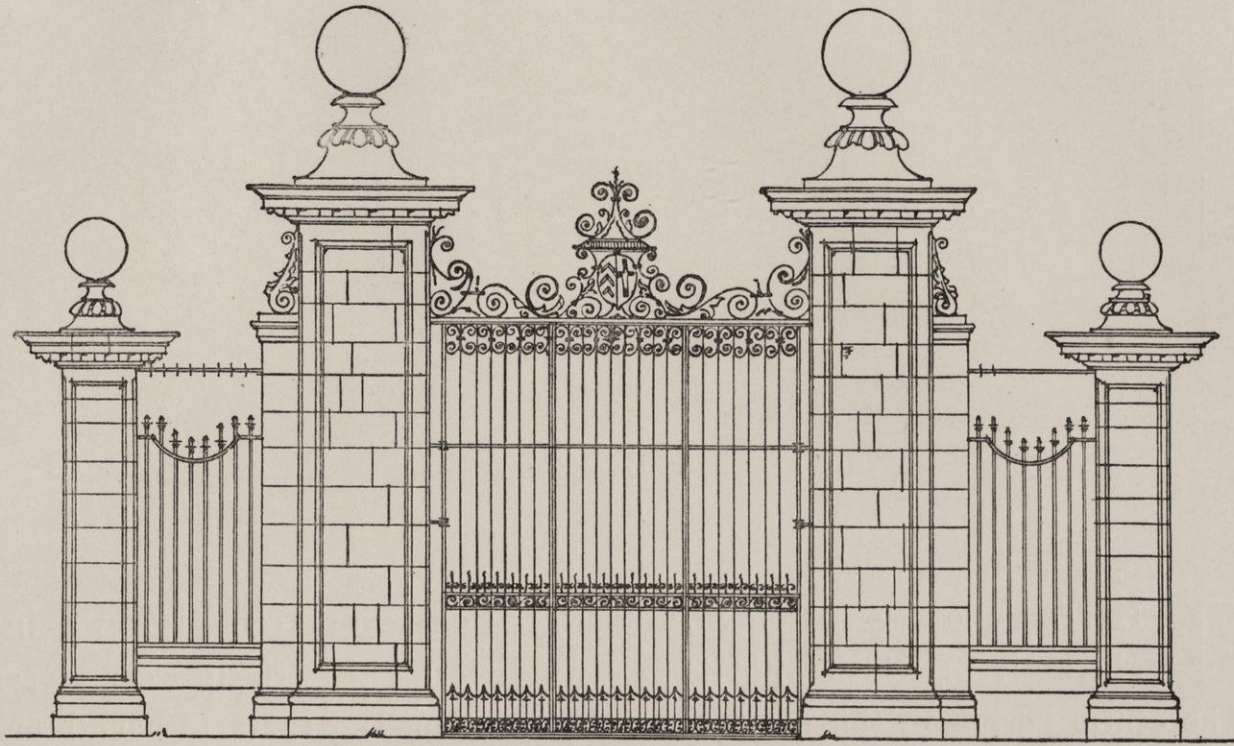


FIG. 105.—ENTRANCE GATES AND PIERS.—W. A. FORSYTH *del.*

columns and architrave which frame the archway are the least satisfactory part of the design. The entrance gates to the college have beautifully proportioned piers, which were probably designed by Grumbold in 1673. The iron gates themselves were added forty years later.

THE SENATE HOUSE, CAMBRIDGE.

PLATES CXXXII* AND CXXXIII.

THE whole of this building was designed and carried out by Gibbs in 1722. Plate CXXXII* shows the interior, the proportions of which are undoubtedly fine, though the fluted columns and pilasters, the cornice, frieze, and projecting balcony, seem almost too ponderous for wood treatment. The planning of the raised dais end is impressive.

The beauty and refinement of the work can be better judged from the measured drawings and enlarged details on Plate CXXXIII.

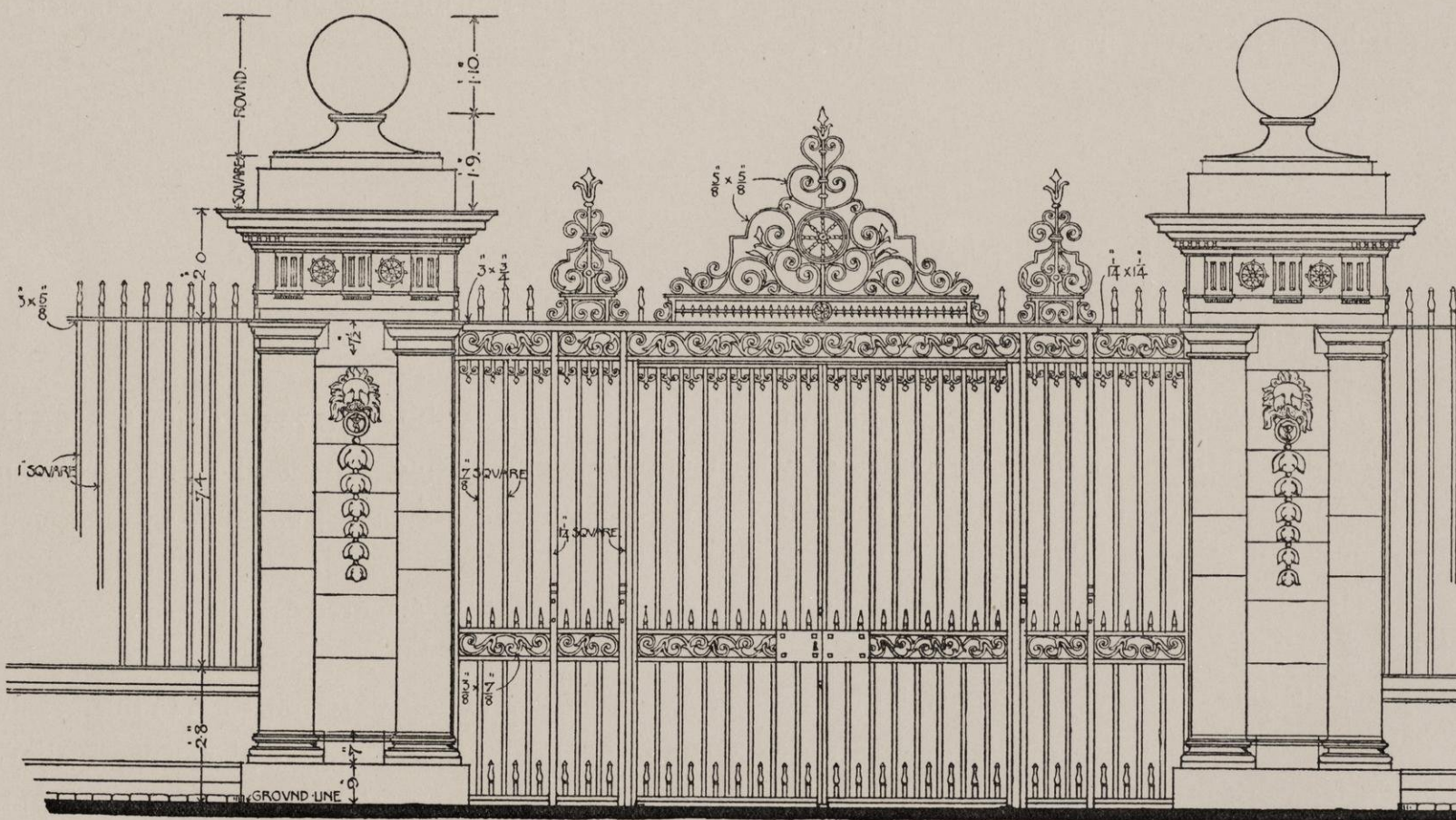
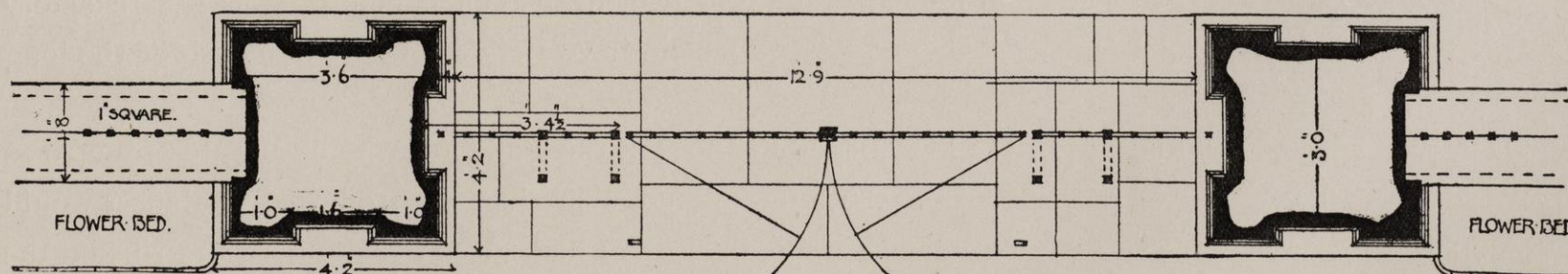
The gallery is excellently managed, its bold projection forming an effective termination to the massive woodwork and columns of the hall, and serving to separate them from the decorative plaster-work above. This plaster-work in the upper stage and in the ceiling is evidently the work of the same man—Artari and Bagutti—as were employed at the Radcliffe Library, Oxford (Plate CIX.).

The ceiling is in many respects well modelled, the ornament in the panels being the least satisfactory part. In order to keep the large panels square, narrow panels have been introduced on each of the long sides.

The brackets to the cornice are not so successful as those at the Radcliffe, where they are arranged as a frieze. Here, if the centre brackets over each window and niche had been omitted, the effect would probably have been better, since the remainder would then have had special relation to the ribs on the ceiling.

FIG. 106.—ELEVATION OF EAST FRONT.—HEATON COMYN *del.*

THE example selected from St. Catharine's College is the central gateway in the east front (see elevation here given), which with its side wings forms the principal court open to Trumpington Street. The centre portion of this front is said by Atkinson and Clark to have been erected in 1679, from the designs of Mr. Elder of London; but the general detail points rather to R. Grumbold, who admittedly built (1694) the chapel on the north side. Ramsden Building, on the south side, is practically a copy of the chapel end, and was built in 1757 by James Essex.

FIG. 107.—ENTRANCE GATES AND PIERS.—HEATON COMYN *del.*FIG. 108.—PLAN OF GATES.—HEATON COMYN *del.*

The windows are still as originally designed—with mullions and lead glazing. There is, however, one rather unaccountable variation in this respect, the mullions to the windows above the archway being plain, while the others throughout the east front are moulded. The former light the staircase only, and the extra light gained by the moulding is of course more valuable in the study, but the windows are ample in size for all purposes.

The central block with the archway is in stone, contrasting sharply with the red brick of the main building on either side, in which, too, the windows are on a different level. The broken pediment with shield in the centre is a very effective treatment, and with the Corinthian columns beneath makes a pleasing composition.

The three-centred rusticated archway and the order below are very similar to those at Clare College (Plate CXXXII.). The relative proportions of the orders, and the character and alternate disposition of the rounded and pointed pediments to the attic windows, form other features of resemblance between the two buildings. Even the chimney stacks, allowing for difference in material, possess the same commendable largeness, so that the work at St. Catharine's must have been either carried out by Grumbold, or have been influenced by his work at Clare, which was already partially completed.

St. Catharine's Chapel is known to be Grumbold's work. The beauty and excellence of the detail to the entrance doorway and window over may be appreciated from the measured drawing here given (Fig. 109). The engaged Ionic columns and projecting pilaster and architrave form a fine base to the high window over it. The cill of this window, which carries the projecting pilaster and architrave, is

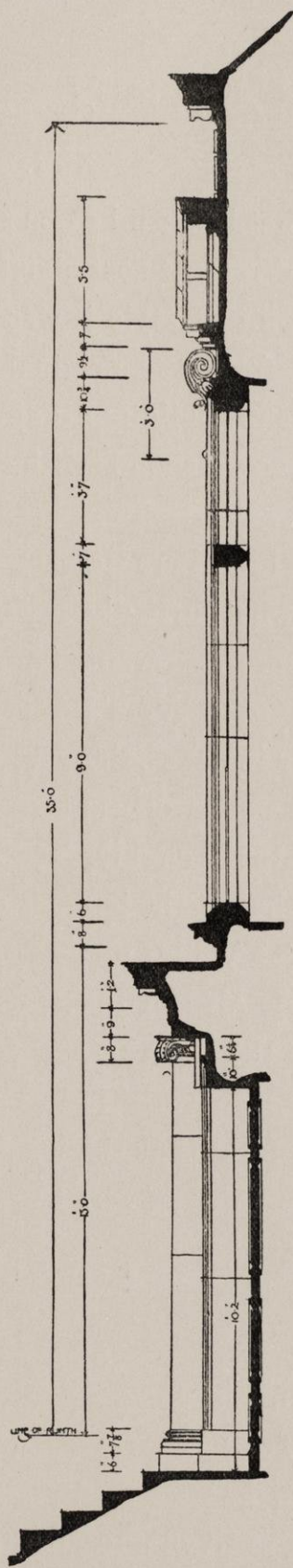


FIG. 110.—SECTION OF FIG. 109.

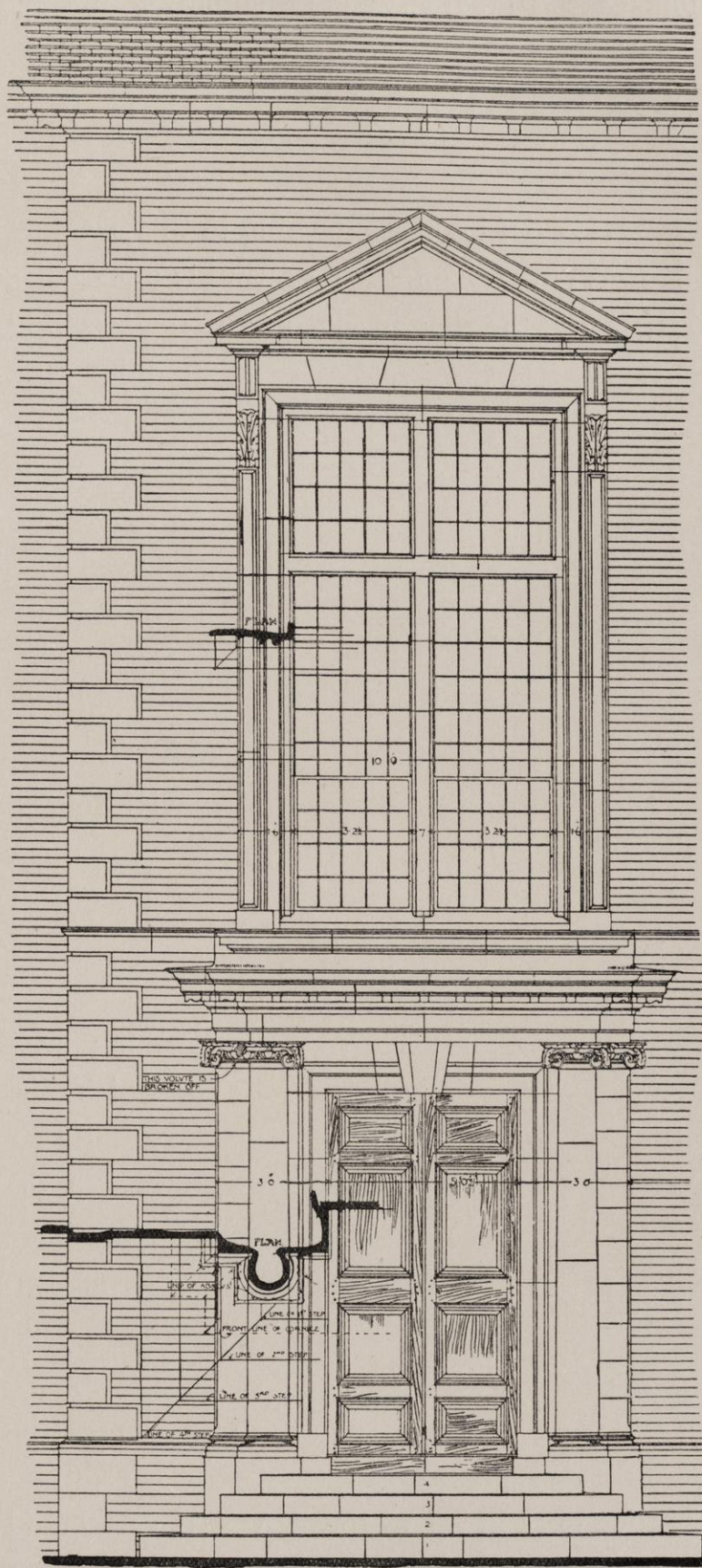


FIG. 109.—ELEVATION OF ENTRANCE TO CHAPEL.
HEATON COMYN del.

unexpectedly carried back (see section given) to the face of the wall, instead of being taken down to project on to the cornice. Whether Grumbold is responsible for the entrance gates (see Figs. 107 and 108) is doubtful. They are fine in scale and proportion, but not so good as those which he designed for Clare College (see Fig. 105). Here the jointing of the piers suggests casing; at Clare they are built up.

PEMBROKE COLLEGE CHAPEL, CAMBRIDGE.

PLATES CXXXV. AND CXXXVI.

THE chief interest attaching to this example is that it is said to be the first work of Sir Christopher Wren—a commission from his uncle, Bishop Wren. It cost about £5,000, and was completed in 1664, before the day specified in the contract. In point of style it was a daring innovation, although quite detached from the original low-pitched college buildings. Hitcham's cloister buildings adjoining were built subsequently and made to correspond with the older work dating from 1360.

The chapel appears to have been somewhat hurriedly executed, for there is a want of finish not found in Wren's later work. For instance, the jointing of the stonework is bad; the stone to the circular head of the niche on the left of Plate CXXXV. is unpleasant, as it is also in the cills; in fact, the jointing, which in Wren's work is usually so carefully thought out as to be worthy of observation and study, seems here to have been entirely neglected. Again, in the setting of the caps, the stone has



FIG. 111.—HEXAGONAL CUPOLA.
W. A. FORSYTH del.

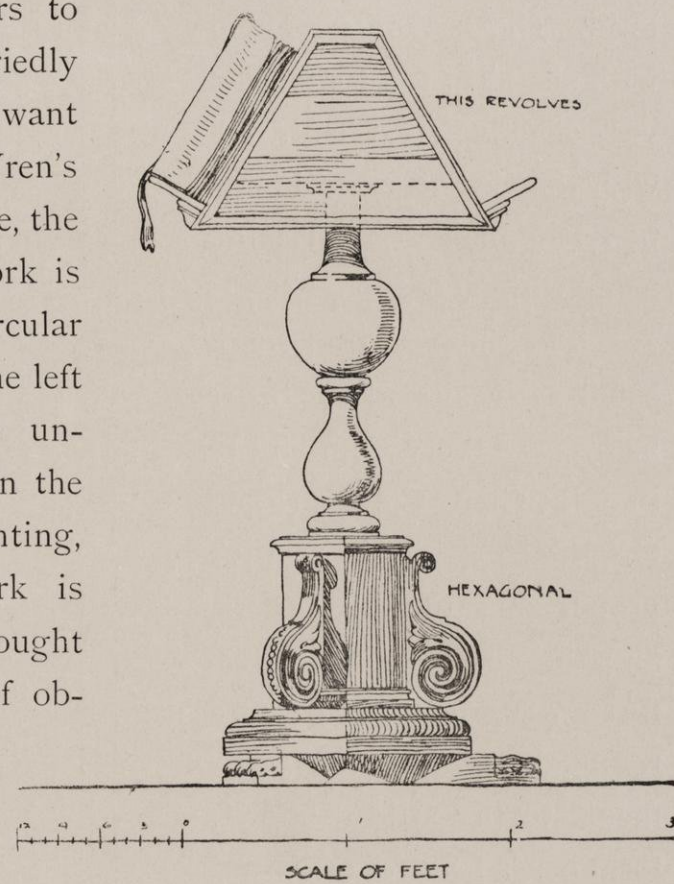
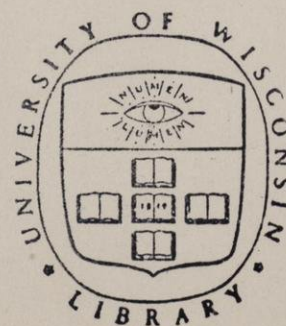


FIG. 112.—HEXAGONAL REVOLVING LECTERN.
W. A. FORSYTH del.

not been worked off to the face of the wall, and the soffit of the architrave to the cornice is unequal. The fascia to the cornice is set back in a curious manner; indeed the whole cornice appears too small for the order. The pediment and hexagonal cupola, however, taken by themselves, are very effective. A sketch of the latter is here given (Fig. 111). The whole work must be regarded as a youthful composition, faulty, but showing promise of better things. Internally there is much of interest, and the woodwork is very satisfactory. An illustration is given (Fig. 112) of the hexagonal revolving lectern.

The organ, of which a measured drawing and details are shown on Plate CXXXVI., was set up in 1707. It is very picturesque and effective. The organ seat and gallery project as shown on the section, and the grouping of the whole is most effective. The details are particularly charming, being carefully thought out with respect to their appearance from below, regard being also had to the material employed.

NOTE.—On Plate CXXXV. the title is printed as *Pembroke College Library* in error.



RAYNHAM HALL, NORFOLK.

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PLATES CXXXVII. AND CXXXVII*.

RAYNHAM HALL, built in 1636, may be regarded as one of the most pleasing examples of the Later Renaissance, combining, as it does, something of the picturesqueness and broken skyline common in the earlier period, with all the repose and refinement peculiar to the later. The work is attributed to Inigo Jones, and certainly the versatility of his genius may account for much of its charm. In the plan (Fig. 113), the disposition of the rooms and the excellent way in which they are combined prove that a regular and symmetrical plan need not be inconvenient.

The view of the house given on Plate CXXXVII. is that of the east front and the return south front. As is usual in works of this period, there is a stone base, which is here carried higher on the east than on the south and west fronts. This variation was probably made when the centre of the east front was rebuilt at the end of the seventeenth century. This central part, which represents the end of a lofty 'salon' on the upper floor, is not quite in sympathy with the older work and is comparatively poor in detail. On the west or entrance front the centre gable is finished more in accordance with those at each end.

The gable ends are the feature which gives such character to Raynham. The roofs are not hipped back as in later examples, but rather resemble those at Swateley Hall (Plate CXIX.), being, however, much more graceful and effective. The little Ionic caps on the top of the scrolls are good, and seem to lift up the cornice and pediment above them. Then too the circular window is right in scale and suits the gable and opposing curves. The chimney stacks are also of commendable size and form, and group well. But perhaps the most beautiful feature in the whole building is the principal entrance doorway (Plate CXXXVII*), which is one of the most refined and delicate examples extant in England.

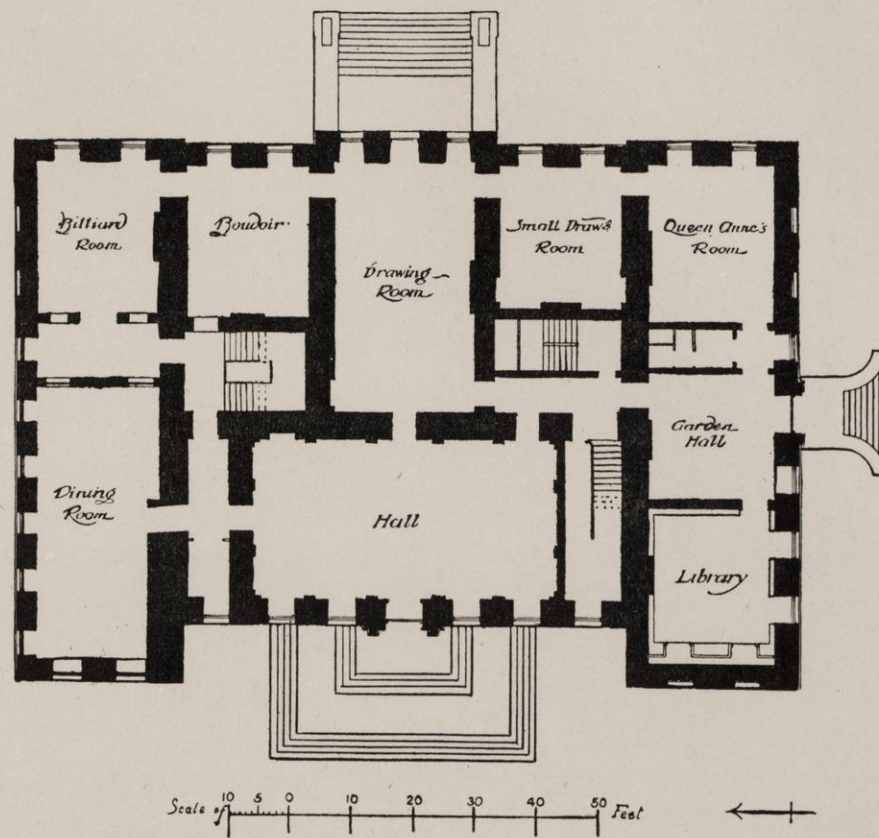


FIG. 113.—PLAN OF GROUND FLOOR.—H. INIGO TRIGGS del.

DRAYTON PARK, NORTHANTS.

PLATE CXXXVII*.

THE picturesque front of which this entrance doorway forms a part may be Webb's work, for he was certainly employed at Drayton in 1653. The central feature is a rich doorway treated like a French casement. A fluted column on either side supports a cornice, on which are lions and trophies. Under the cornice is a beautifully carved head on the keystone. The capitals of the columns are very graceful, and at the angles, instead of the usual volute, are carved figures of birds.

The windows in this front are of fine proportions, with good mouldings and pediments alternately round and pointed. The windows on either side of the doorway, though of the same size as the rest, are differently treated, so as to compose with the central feature. Instead of pediments they have scrolled heads and masks beautifully carved. Above each of the windows is a panel with enriched mouldings, and in front of it a bust on a bracket of good design.

A small break forming a perpendicular line carries the eye up from the ground-floor window to the parapet. This line is stopped by the cornice, and the large bed-mould only is broken by it. In the centre the bed-mould is enriched, to mark still further the importance of this part of the composition.

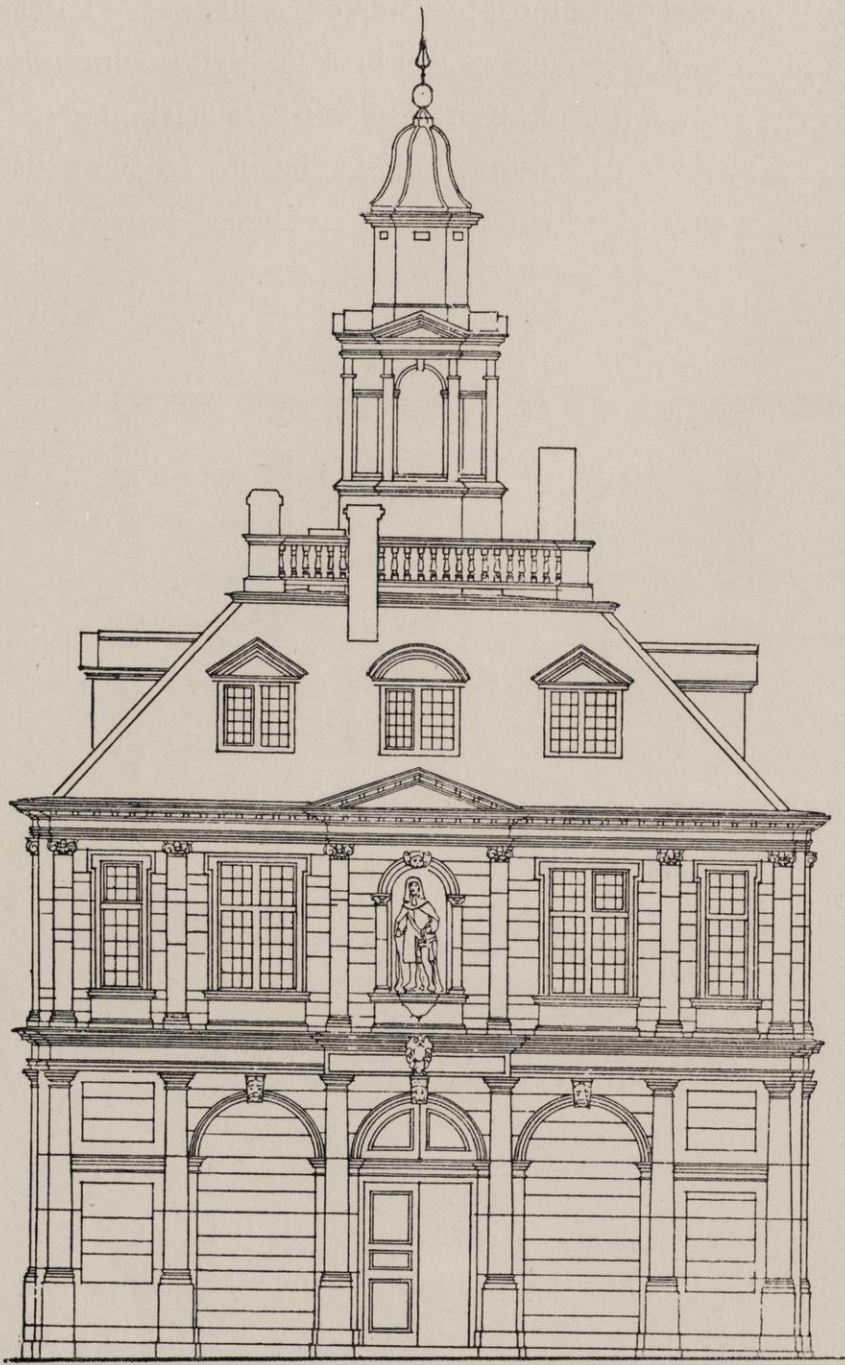


FIG. 114.—ELEVATION OF ENTRANCE FRONT.

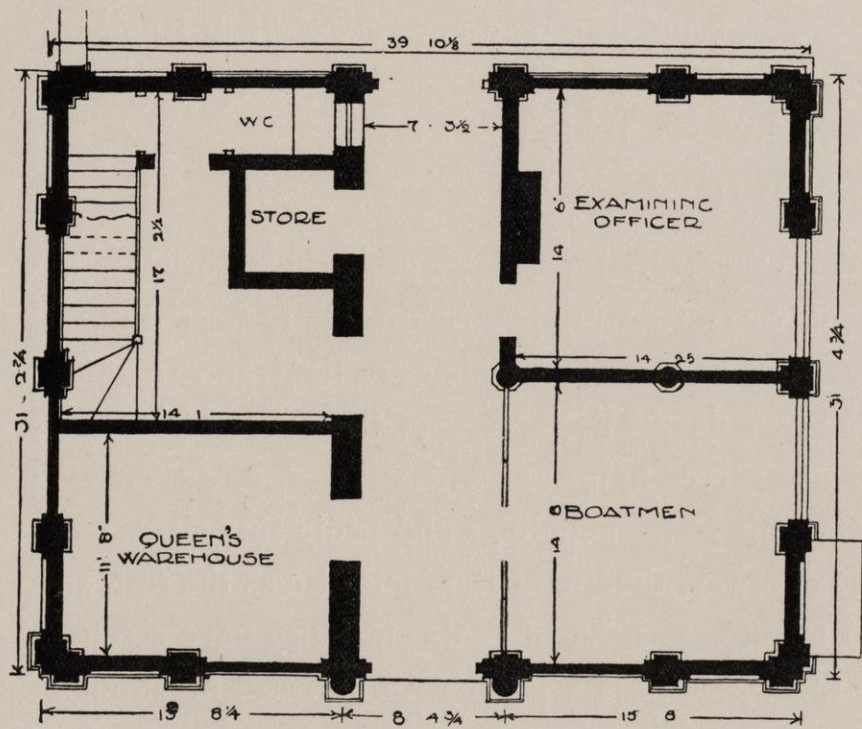


FIG. 115.—PLAN OF THE BUILDING.—H. J. W. HART del.

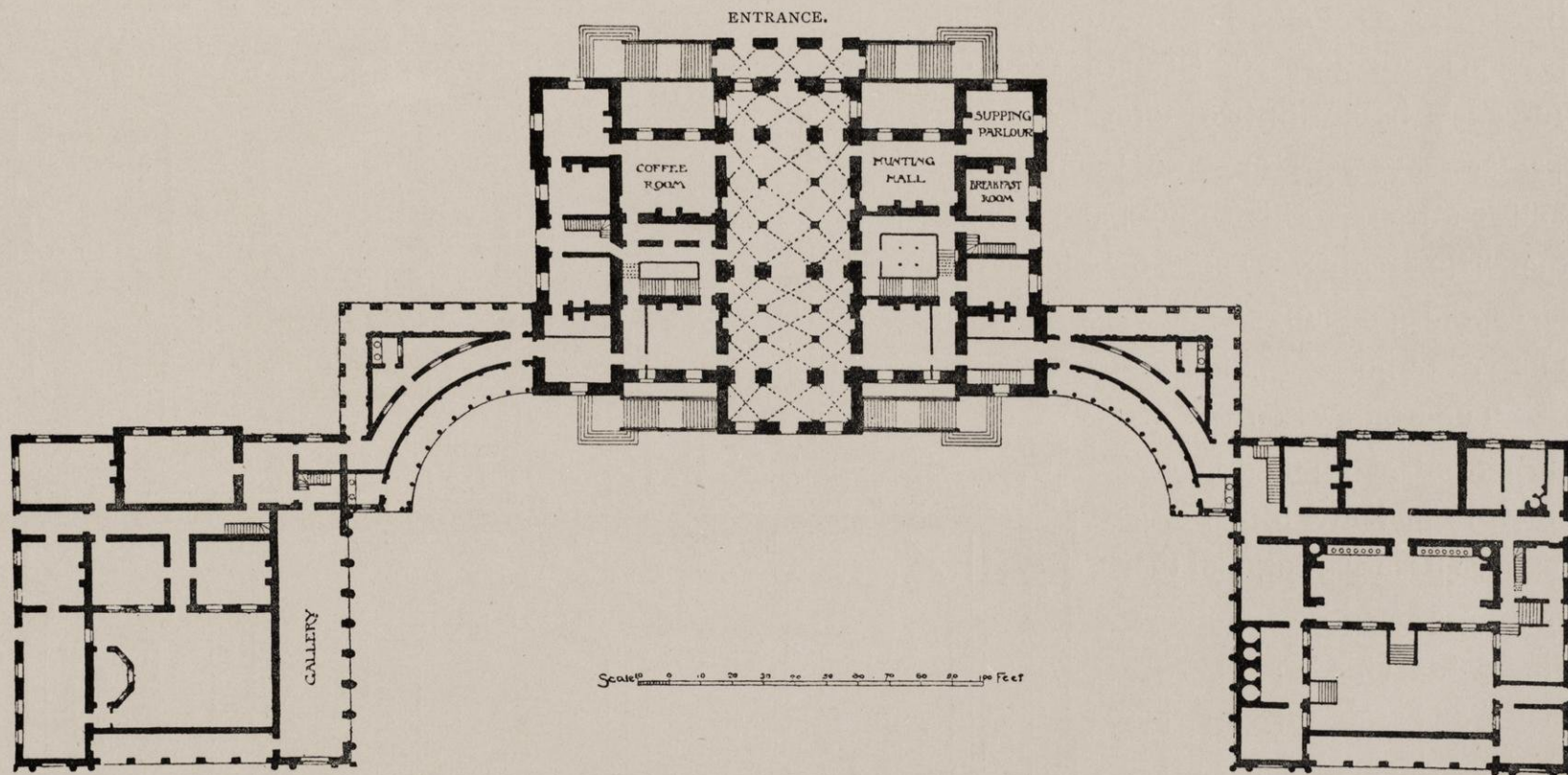


FIG. 116.—ELEVATION OF CENTRE BAY, WITH PLAN.—H. J. W. HART del.

THE country about King's Lynn has been called the Holland of the east coast, both on account of the general flatness of the landscape and the way the river passes through it. Curiously enough, too, the buildings of the town show Dutch influence. The Custom House, which, with the exception of a wooden cornice, is of Portland stone, is admirably placed at the corner of the quay, and groups well with its surroundings. It was erected in 1681 from the design of Henry Bell, a clever local architect, who, according to an old engraving by him, originally intended that it should have a balustraded parapet. In this, as in some other respects, the building has not been carried out in accordance with the design, for the cupola differs considerably in form and detail from that shown in the engraving, and chimney stacks have taken the place of the obelisks at the upper lead flat. It must be admitted, however, that the building as carried out is no less effective than as seen in the engraving. It is surprising to find that it is only 39 feet $10\frac{1}{8}$ inches by 31 feet $4\frac{1}{2}$ inches. The proportions are so good that it appears very much larger. The plan (Fig. 115) shows that originally there were openings on each side under the arches. The walls in these former openings are thin, and the arch is carried through. The internal walls have probably been modified. The elevation of the entrance front (Fig. 114) illustrates the admirable way in which it is set out and the exceedingly refined and careful detail. The latter will be better appreciated by an examination of the centre bay drawn to a larger scale (Fig. 116), showing the doorway with niche and statue over and pediment above the cornice.

HOUGHTON, NORFOLK.

PLATES CXXXIX. AND CXL.

FIG. 117.—GENERAL PLAN SHOWING COLONNADE AND OUTBUILDINGS.—G. P. ARMSTRONG *del.*

THIS magnificent mansion, to be rightly appreciated, must be viewed in the midst of its surroundings, and in relation with the adjoining colonnades and smaller buildings, which serve to give scale and emphasize the importance of the main building. The latter, which has a frontage of no less than 450 feet, is illustrated on Plate CXXXIX.

The building was designed by Campbell in 1723, but carried out by Ripley, and finished in 1727—according to the date on the weather vane. Ripley altered the design by substituting stone domes and

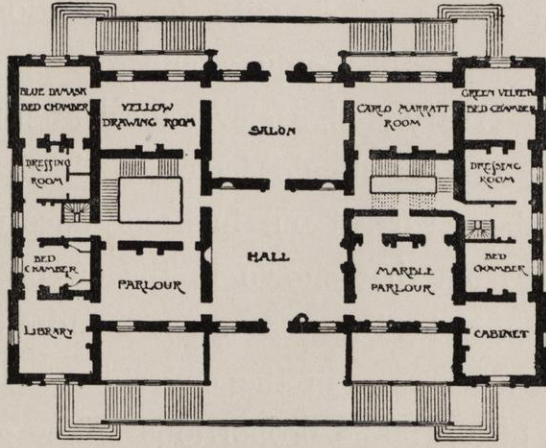


FIG. 118.—PLAN OF PRINCIPAL FLOOR.—G. P. ARMSTRONG *del.*

cupolas for the attic storeys provided over the corner towers. The result is certainly good. His other variations are chiefly in connection with the outbuildings.

Campbell was undoubtedly influenced by Inigo Jones's work at Wilton, but he cannot be said to have improved upon the broad, simple treatment of the great master. The centre window and figures above with centre shield may be seen to bear a close resemblance to similar features at Wilton, illustrated on Plate LXXVII. The proportions are also similar. In each case there is a base with two storeys over and a parapet, but at Houghton Campbell has added a frieze to his cornice, and vases on the balustrading. The Houghton front lacks the quiet dignity of Wilton, where more restraint is exercised in every part.

The windows on the return front at Houghton are treated differently from those on the entrance front, and the architraves and cills are also different. This irregularity may be due to a variation by Ripley, who also omitted the entrance porch and steps shown on the plan published by Campbell and reproduced in Fig. 117. The original intention is indicated in the view by the pilaster and unmeaning vase on each side of the centre.

The plan is a very fine one. From the lower groined corridor hall, which serves many useful

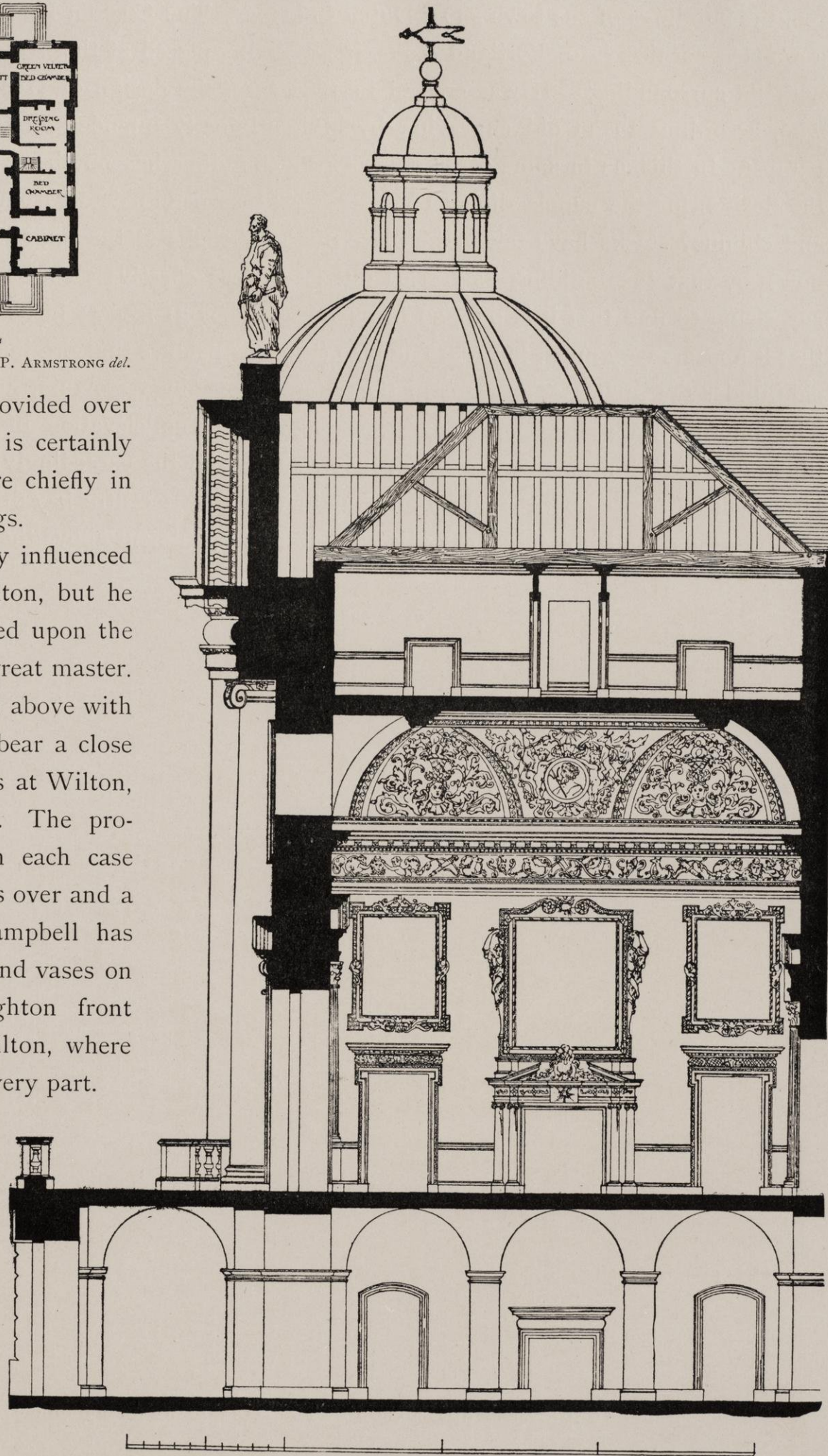
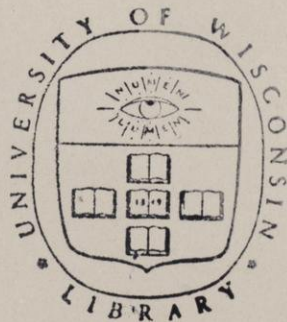


FIG. 119.—SECTION THROUGH PART OF HOUSE.—G. P. ARMSTRONG *del.*



purposes, the main staircase leads to the principal floor, the plan of which (Fig. 118), though symmetrical, may be seen to be thoroughly practical and convenient.

It is said that Kent the architect designed the interior decorative work, of which the marble chimney-piece in the marble parlour shown on Plate CXL. is given as an example. A reference to the plan will show its exact position in the room. The carving was undoubtedly executed by Italian workmen, as was also the panel, which is a clever piece of work. The section (Fig. 119) shows the character of the internal decorations, the fine proportions of the principal rooms, and the height and groining of the lower hall, where no doubt the same Italian workmen were engaged, the chimney-piece here, like that in the marble parlour, being of a characteristic order.

THORPE HALL, PETERBOROUGH, NORTHANTS.

PLATES CXL.—CXLIII.

THORPE HALL, situated between Grantham and Peterborough, was built in 1656 by John Webb, who was at one time, it will be remembered, a pupil of Inigo Jones. Externally it may be considered somewhat ponderous and heavy, but the general effect is not so sombre as appears on Plate CXLI., where it is impossible to show the house in connection with its surroundings, or to express the fine colour of the stonework, tiles, etc. Moreover, the removal of the original mullions and lead glazing from all the windows except those to the staircase on the centre of the return front, has given an entirely different character to the house. The plate-glass casements are largely responsible for the cold and somewhat forbidding aspect it now presents. It is, however, a most interesting work, large in scale and broad in effect.

The plan (Fig. 120) shows a symmetrically planned house with an inclosed forecourt. There is a corridor running through from front to back, with a porch at each door, that to the entrance front being the more ornate, and having an ornamental balustrade above it in lieu of the ironwork shown in the garden front. In other respects the fronts are alike.

The principal rooms are as usual on the first floor, and the windows which light them are correspondingly important. Above the architraves Webb has placed entablatures, such as are often seen in his master's work. The centre window has a segmental pediment and scrolled pilasters on each side of the architrave—a variation in stone of the central window at Tyttenhanger (Plate CXXII.). The middle window of each side group has a pointed pediment. The supporting side scroll is further developed in the side entrance to the stables, shown on Plate CXLII. and marked F on the plan. This is in part hidden by ivy, but can be studied with the small elevation given here (Fig. 121). It is a well-proportioned doorway. The side scrolls and caps are so like those at Tyttenhanger as to make it the more probable that Webb carried out the latter while still with Inigo Jones.

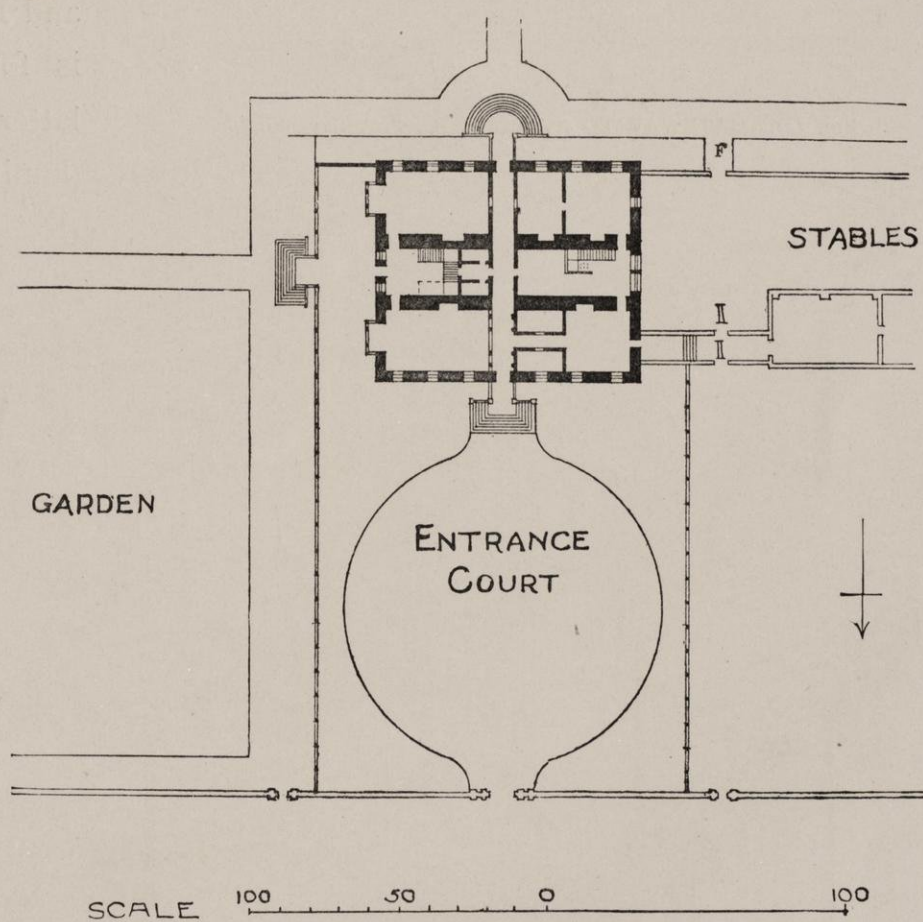
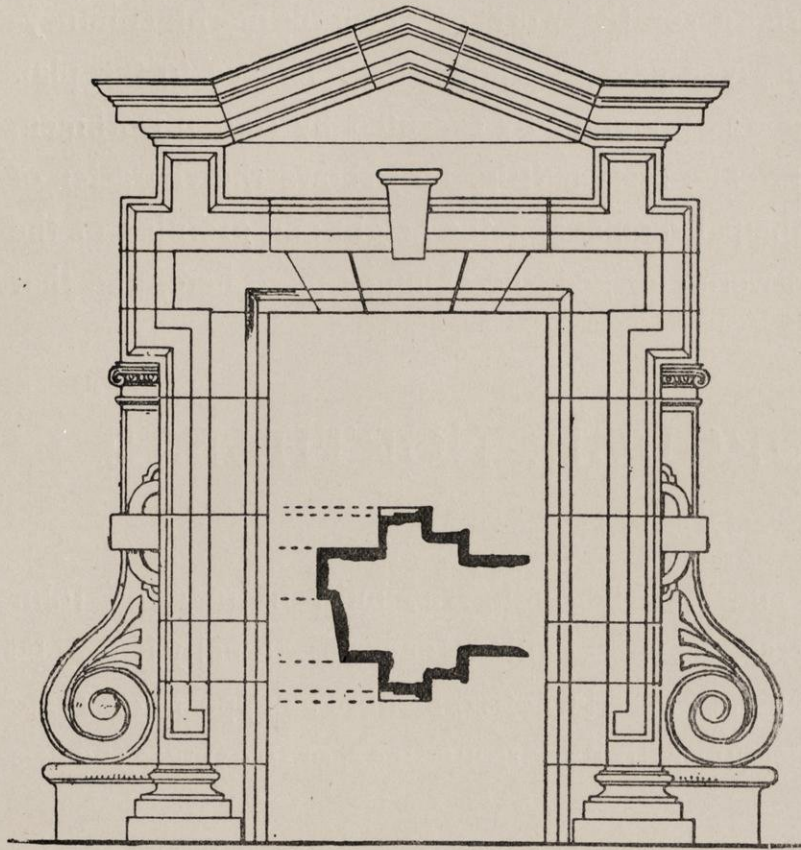


FIG. 120.—PLAN, SHOWING SURROUNDINGS.—G. P. ARMSTRONG del.

The fine chimney stacks show that Webb had learnt from his master's work at Coleshill the importance of regarding these as integral parts of his composition, and his treatment of them at Thorpe with carved cornice—the most important enrichment to the house—is very effective. The main cornice, of which a detail is given (Fig. 122), is in wood with plaster soffit. A similar section of cornice is used for the dormer windows, whose pediments follow those below. The architrave of the centre dormer is slightly varied. The stable buildings, which, as may be seen from the plan, are near the house, are very picturesque. Here the windows retain the old mullions and lead glazing.

The interior presents many very interesting and noteworthy features, chief among these being the staircase, of which the panels and carving are very similar to those of the staircases at Guildford and Eltham, shown on Plates XXV. and LXI. respectively. Here an additional charm is found in the beautiful newel and scroll—the latter suggesting that the supporting scroll was a dominant idea in the work both inside and out.



Scale 1 2 3 4 5 of Feet.

FIG. 121.—GATEWAY TO STABLES.—G. P. ARMSTRONG del.

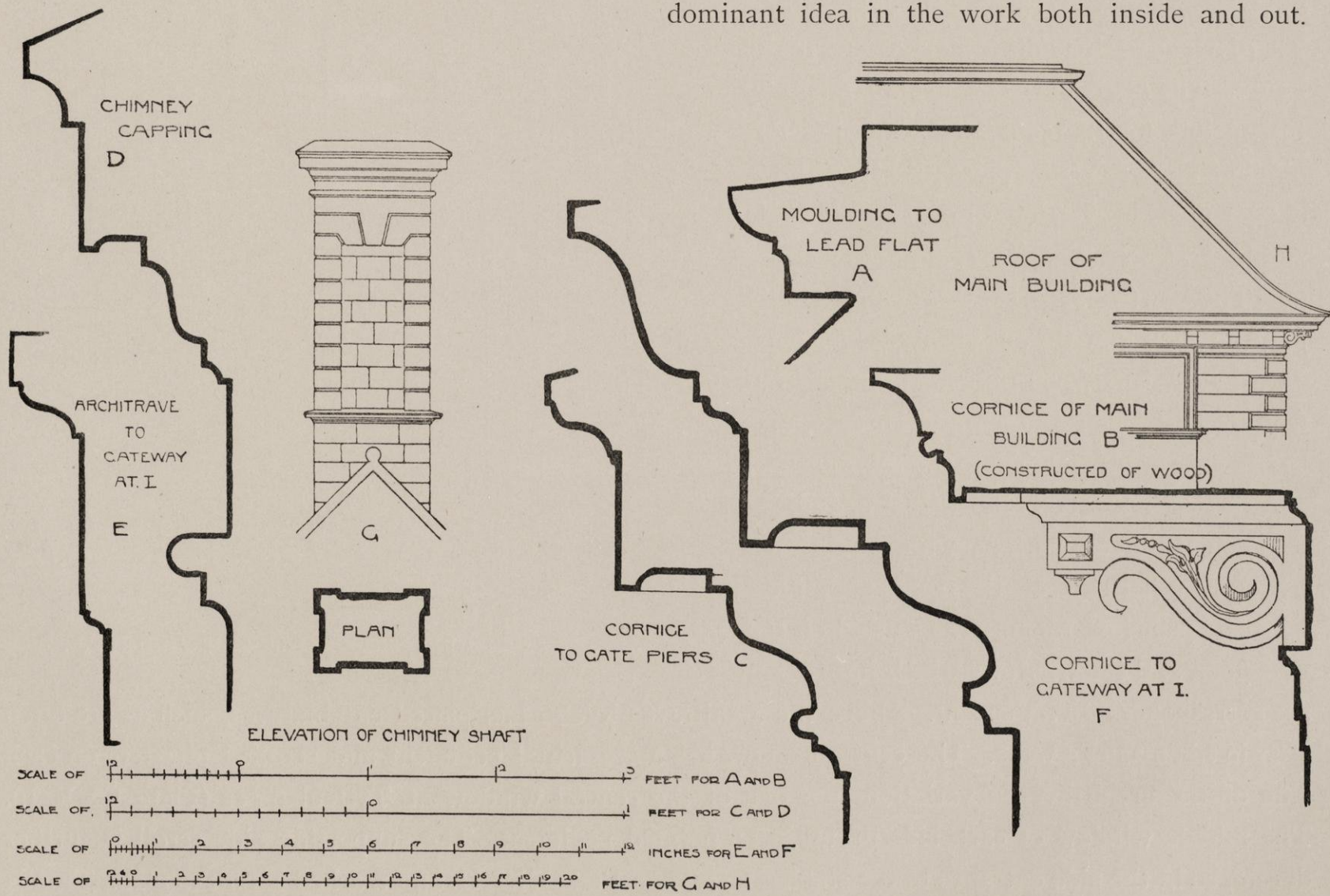


FIG. 122.—DETAIL OF CORNICE AND CHIMNEYS.—G. P. ARMSTRONG del.

The undercutting and perforation of the woodwork generally, and in particular the clever interlacing of the carving in the scroll, is both bold and well thought out. The treatment of the risers in narrow

panels is good. This again may be seen in the staircase at Durham Castle (Fig. 123), where the panels are carved like those already referred to.

There is some excellent panelling in the dining-room, a portion of which is shown with the doorway on Plate CXL. There is a largeness in the treatment, combined with very refined detail. The large panels frame beautifully figured English oak, and are treated with a cornice and frieze. The doorway is also cleverly managed. There is a double architrave. The external one rests on the moulding of the panelled dado pier. Within it the doorway has its own architrave, the projecting ears of which are supported by a delicate panelled pier with carved cap. Above this is a cornice with swags suspended from a well contrived centre scroll. The external architrave is further marked by a centre block panel, round which the bed-mouldings of the cornice slightly break. The whole forms a complete design and is well linked to the general panelling. The ceiling of the dining-room (Plate CXLIII.) also presents the same fine qualities, being beautifully modelled. The effect is not unlike that of the ceiling at Coleshill illustrated on Plate CI. The swags are in a sort of flat cove, which perhaps helps the impression, though the treatment of these swags stretched instead of hanging is undoubtedly finer.

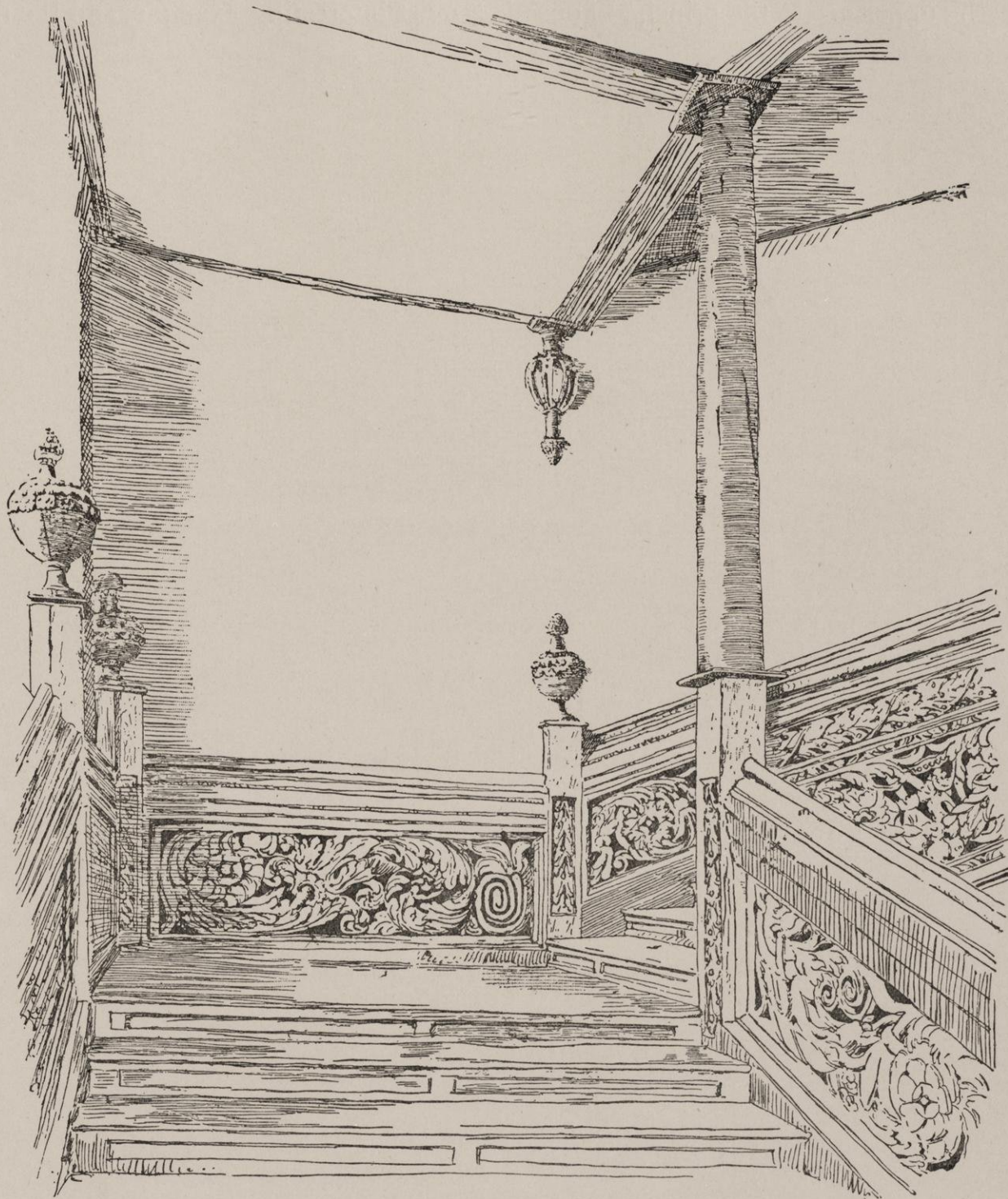


FIG. 123.—SKETCH OF STAIRCASE AT DURHAM CASTLE.—H. J. S. VAUGHAN *del.*

HOUSES IN STAMFORD, LINCOLNSHIRE.

PLATES CXLIV.—CXLVI.

THE town of Stamford is remarkable for a large number of interesting Later Renaissance houses, of a small residential and business type. They are said to have been built after a fire had partially destroyed the town, and they certainly appear to have been all erected about the same time, and to have

been designed by the same hand. They are found for the most part in groups, and in close juxtaposition to older buildings dating from the fourteenth and fifteenth centuries.

The two groups of houses illustrated on Plate CXLIV. are situated near St. George's Church. In the upper group the principal house is a most interesting example, and the measured drawing of it (Fig.



FIG. 124.—ELEVATION OF A HOUSE NEAR ST. GEORGE'S CHURCH.—J. HERVEY RUTHERFORD *del.*

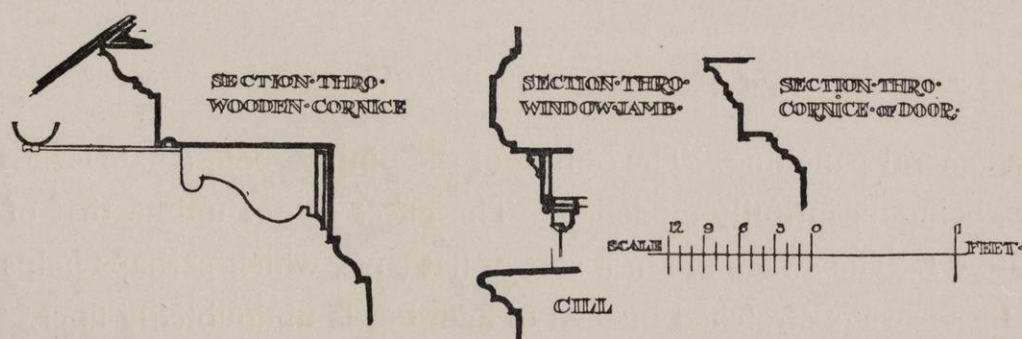


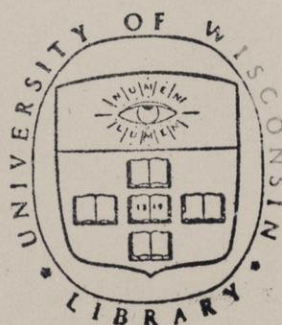
FIG. 125.—SECTION OF CORNICE, ETC.

There is a small house opposite these which, in spite of alterations, still presents an attractive design. An elevation is here given (Fig. 126), and it is interesting to see how large in scale so small a building may be treated successfully. Probably the windows were originally mullioned, and two of them, as may be seen, have been altered to receive sashes of the same size and details as those introduced into the ground-floor windows of one of the houses on Plate CXLIV. The building was apparently designed by the same man, as may be gathered from the section of the cornice (Fig. 127).

The upper part of Plate CXLV. presents another small and picturesque example, situated in the Market

124) should be carefully examined with the view. One very novel treatment will be found in the carrying up of the architrave into the string course from the moulded cill—the first-floor windows also being treated in a similar manner. The string course, however, stops rather awkwardly against the quoins. The section through the window jamb showing the architrave is here given (Fig. 125), together with other details. That of the wooden cornice is simple and in good scale. The slates overhang, and a half-round gutter is projected on rods. The roof is hipped back on either side, and dormers are well grouped on it. There are two very fine chimney stacks, which would of themselves give character to the building.

The other houses on this plate are all simple and of varied detail. The wooden doorway and door in the centre are good, and the panelling excellent.



Place. The shop front is doubtless an alteration. The central pediment and the main cornice are both very good. It will be noted that the designer has made allowance for the foreshortening caused by the projection of the cornice. This is shown on the measured drawing of the pediment (Fig. 128). The escutcheon is well carved. The block to stop the end of the cornice is a repeat of one quoin. The main cornice is of novel section, and the drip on the angle most reasonable. The quoins at each end do not return, and the string course stops awkwardly, but is carried through on the return front. This front has a blank window with pediment over it.

On the lower part of Plate CXLV. is shown another group of houses, situated in St. Mary's Place. The house on the left, of which an elevation is here given (Fig. 130), exhibits an ingenious method employed by the designer to obtain uniformity. There are six openings, three doors and three windows, on the ground floor, and in order to bring one door into the centre of his composition he has introduced two rusticated pilasters. The openings on either side are all alike designed with circular heads, but two are doorways and two are windows. The third window has no architrave, and the end is treated as a wing. This is still further emphasized by a wide string course which stops against the pilasters; the cills of the first-floor windows also run through. The rainwater pipes are arranged to mark the centre as designed; so too are the dormer windows.

The house on the right, which is somewhat out of focus in the view, is another variation, and is treated with an 'order.'

There is a noteworthy pair of houses in High Street, St. Martin's, one of which is given on Plate CXLVI. As in the houses referred to above, the string course stops awkwardly. The quoins and

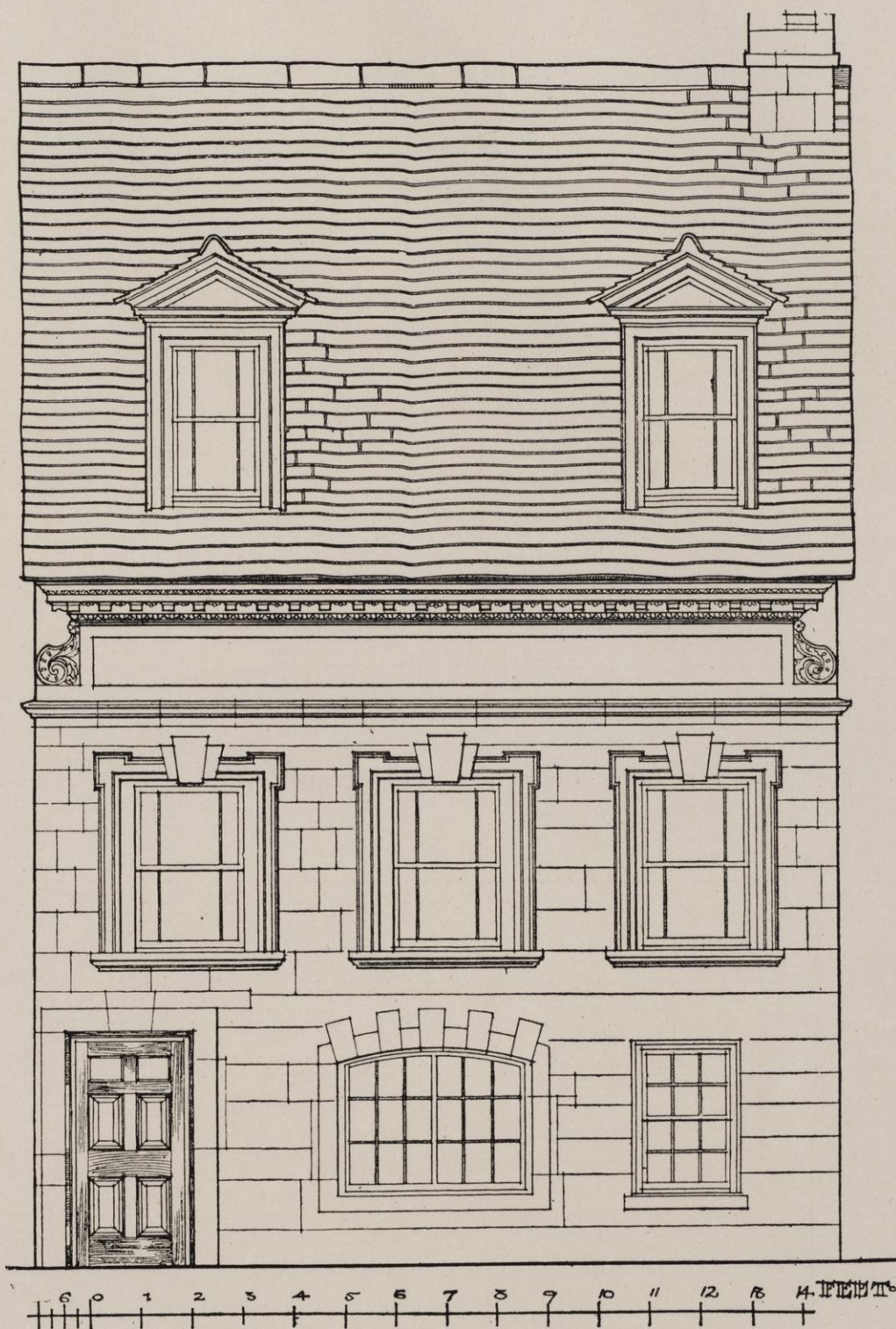


FIG. 126.—ELEVATION OF A HOUSE NEAR ST. GEORGE'S CHURCH.

J. HERVEY RUTHERFORD *del.*

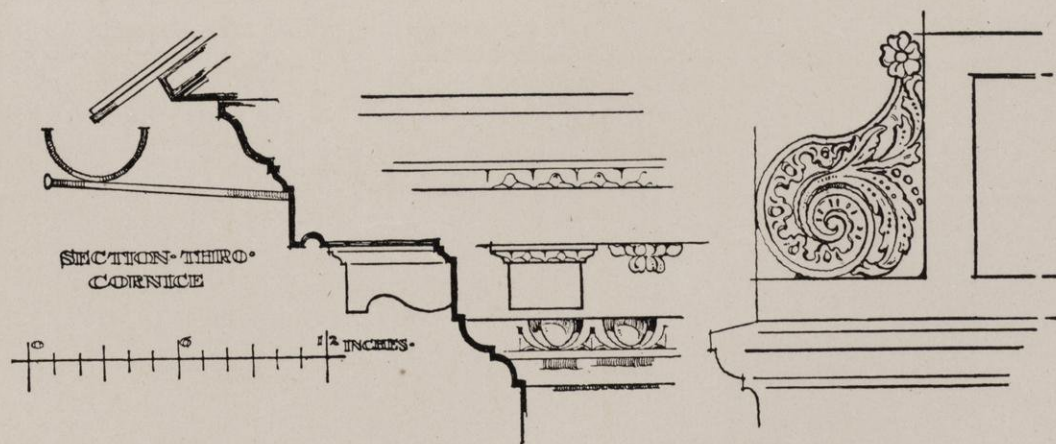


FIG. 127.—DETAILS OF THE HOUSE.

rustications are also similar to those in the previous examples, which are evidently the work of the same man, who has done much to make Stamford remarkable for the excellence of its street architecture. The

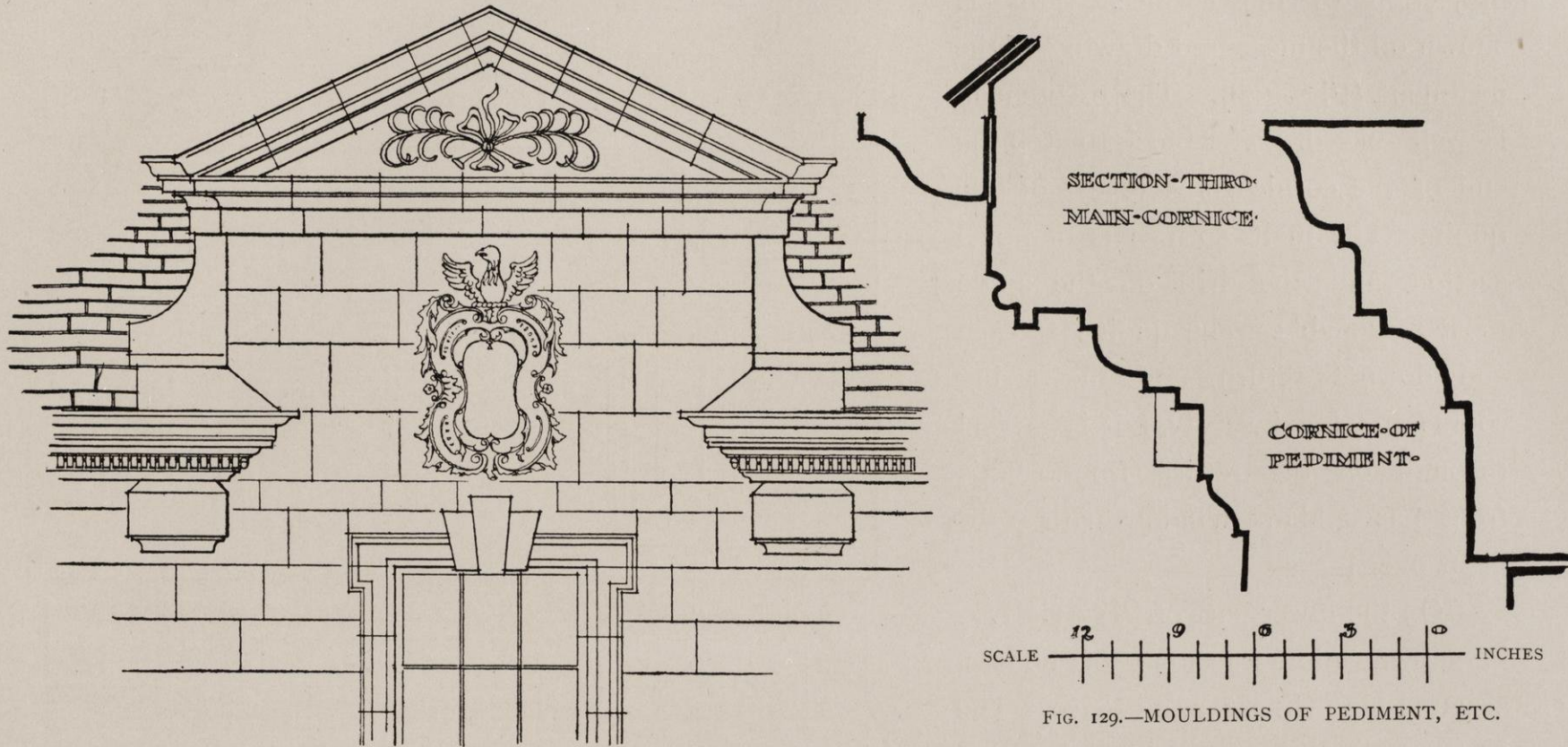


FIG. 128.—DETAIL OF PEDIMENT, HOUSE IN MARKET PLACE.—J. HERVEY RUTHERFORD *del.*

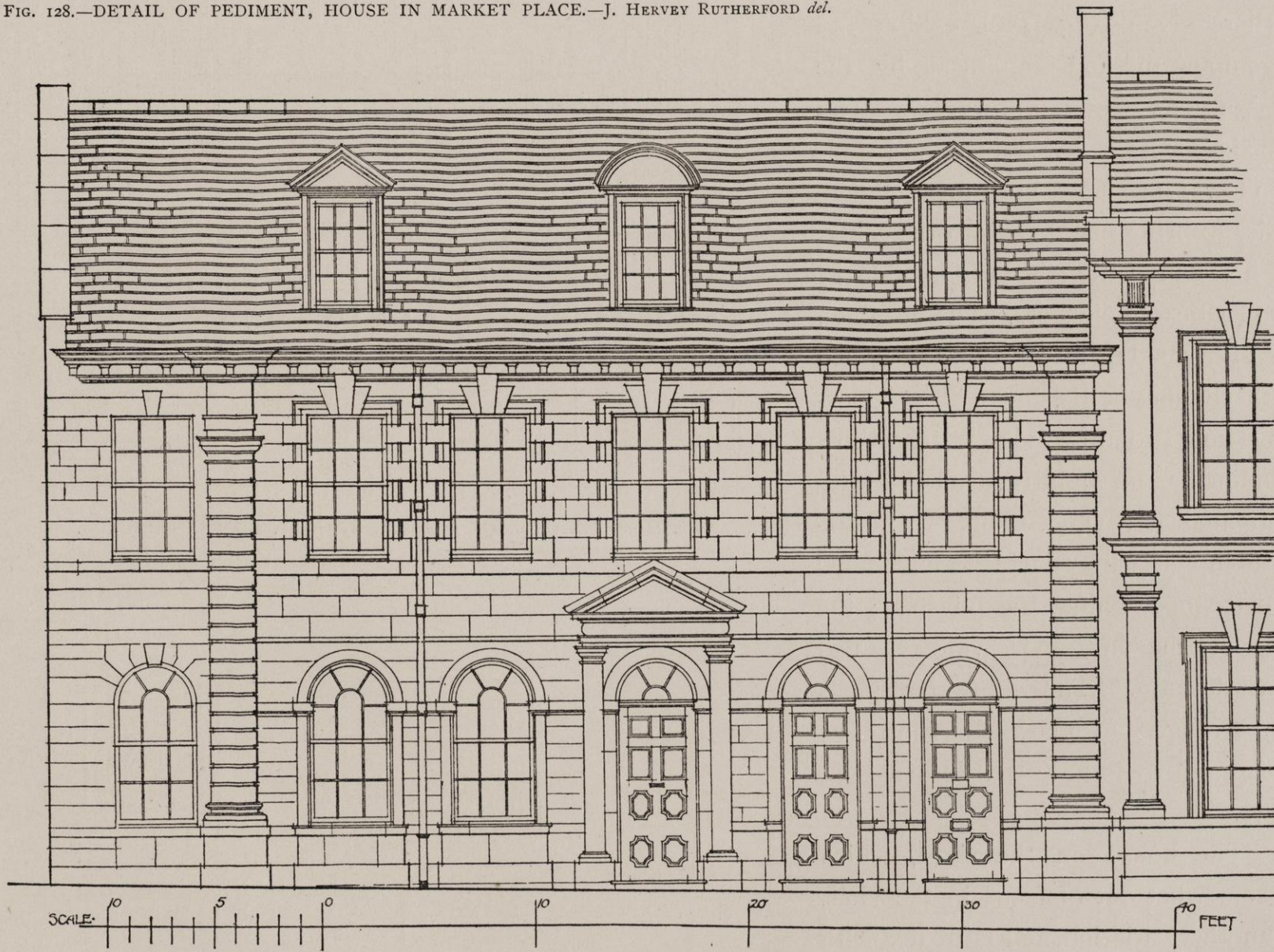


FIG. 130.—ELEVATION OF A HOUSE IN ST. MARY'S PLACE.—J. HERVEY RUTHERFORD *del.*

ground-floor sashes in the house now under consideration have been altered and filled with plate glass—with bad effect. The doorway with fanlight is very good. An elevation is given here (Fig. 132) of the

doorway of the adjoining house, which is the same in detail, except that, the ground falling, there are more steps and a light railing.

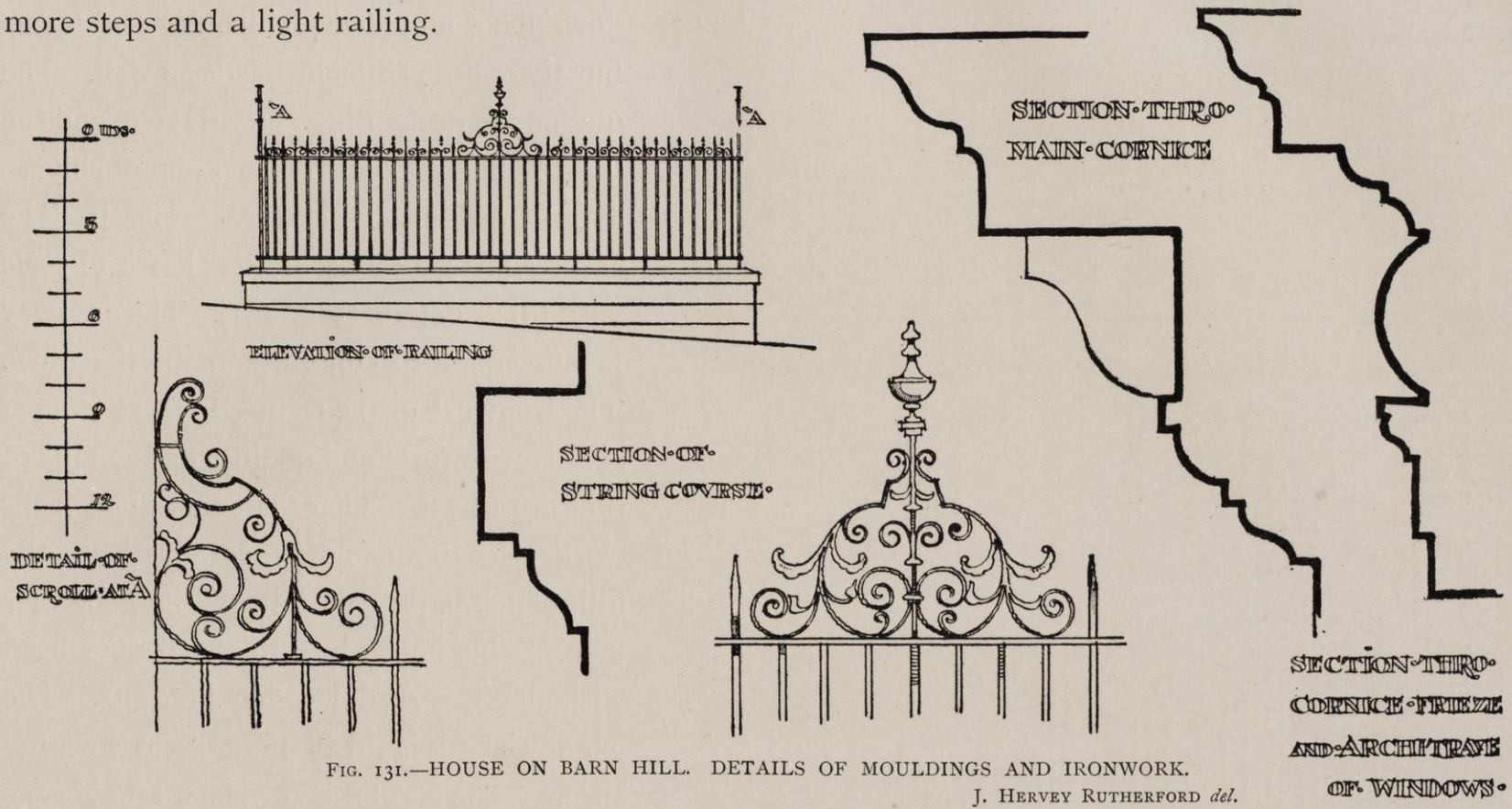


FIG. 131.—HOUSE ON BARN HILL. DETAILS OF MOULDINGS AND IRONWORK.

J. HERVEY RUTHERFORD *del.*

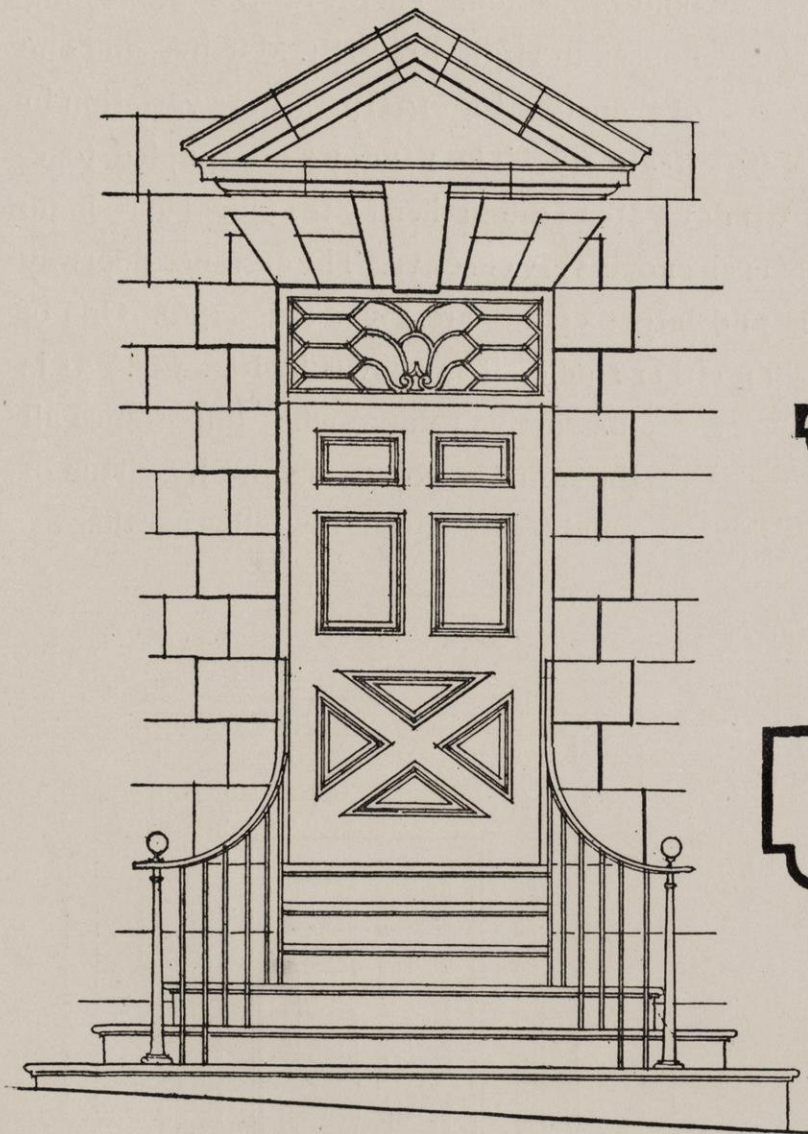


FIG. 132.—DOORWAY OF A HOUSE IN HIGH STREET, ST. MARTIN'S.—J. HERVEY RUTHERFORD *del.*

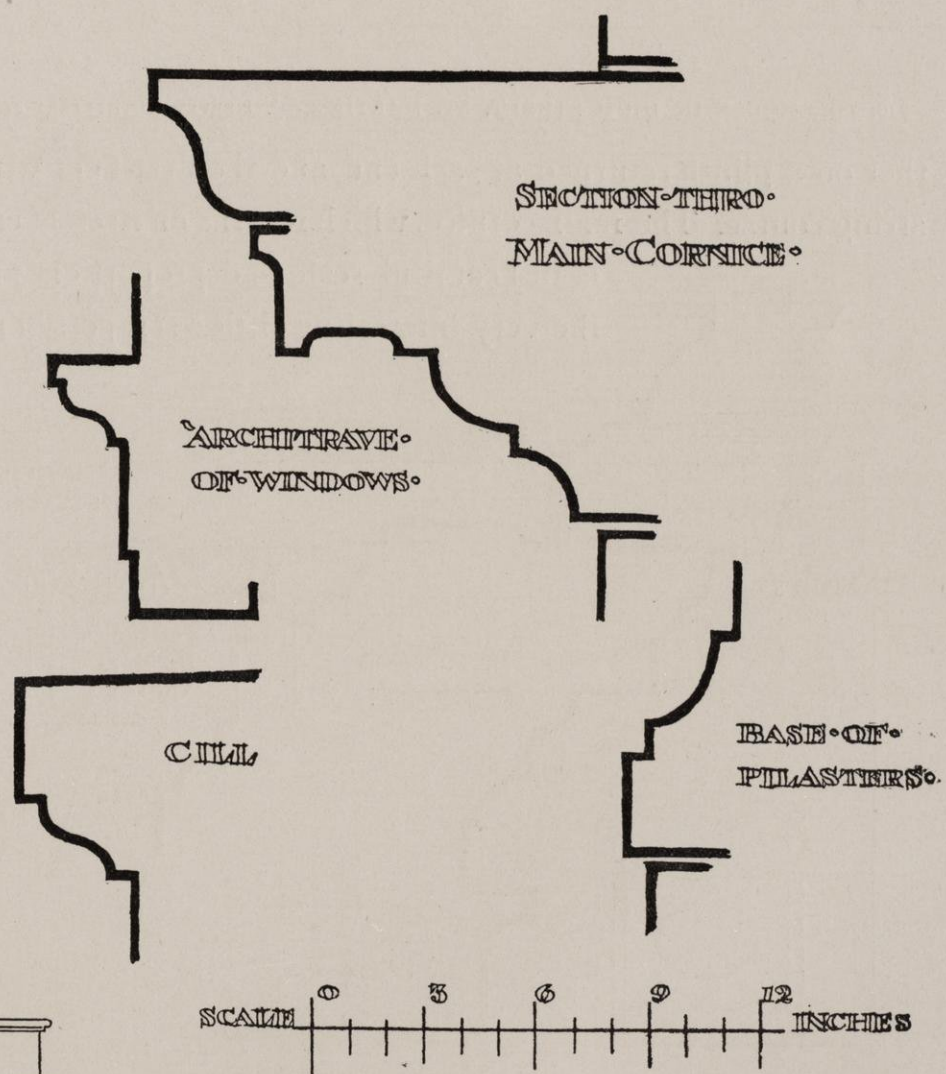


FIG. 133.—MOULDINGS OF A HOUSE IN ST. MARTIN'S.

J. HERVEY RUTHERFORD *del.*

The other house shown on Plate CXLVI. is on Barn Hill, and has also been injured by the introduction of plate glass. As in the last example, the ground-floor windows have rusticated architraves, but here there is a curious and rather effective arrangement of keystones for the arch. The string course

FIG. 134.—HOUSE IN HIGH STREET, ST. MARTIN'S.—J. HERVEY RUTHERFORD *del.*

is treated as before; also the first-floor windows have moulded architraves and 'ears,' but there are pediment heads as well. The quoins are rather differently treated, and the top quoin has been omitted—probably to avoid breaking the cornice round it. The cornice is a good one, and is shown to scale with other details (Fig. 131). The doorway is not equal to some others in the town.

The ironwork of the railing in front is most excellent in form and quality, and details of this are given. There is some good ironwork also to the adjoining house up the hill, which is probably the work of another man. This house has a hooded door-head with finely carved wooden brackets. The windows are again of plate glass in large sheets. The cornice is of plaster and of very bold projection. There are other interesting houses in High Street, St. Martin's, and one of them (see Fig. 134) presents a variation in treatment. The windows are coupled together on a plinth returned at each end, and the first-floor windows are tied together by the cill. There is no string course. The main cornice, which returns on itself at each end, is very effective. The entrance doorway is in beautiful scale and proportion, and larger details are given (Fig. 136). One of the very interesting little 'scrapers' on either side of it is shown in Fig. 135. It is instructive to note what importance all these minor points acquire by virtue of good treatment and excellent scale.

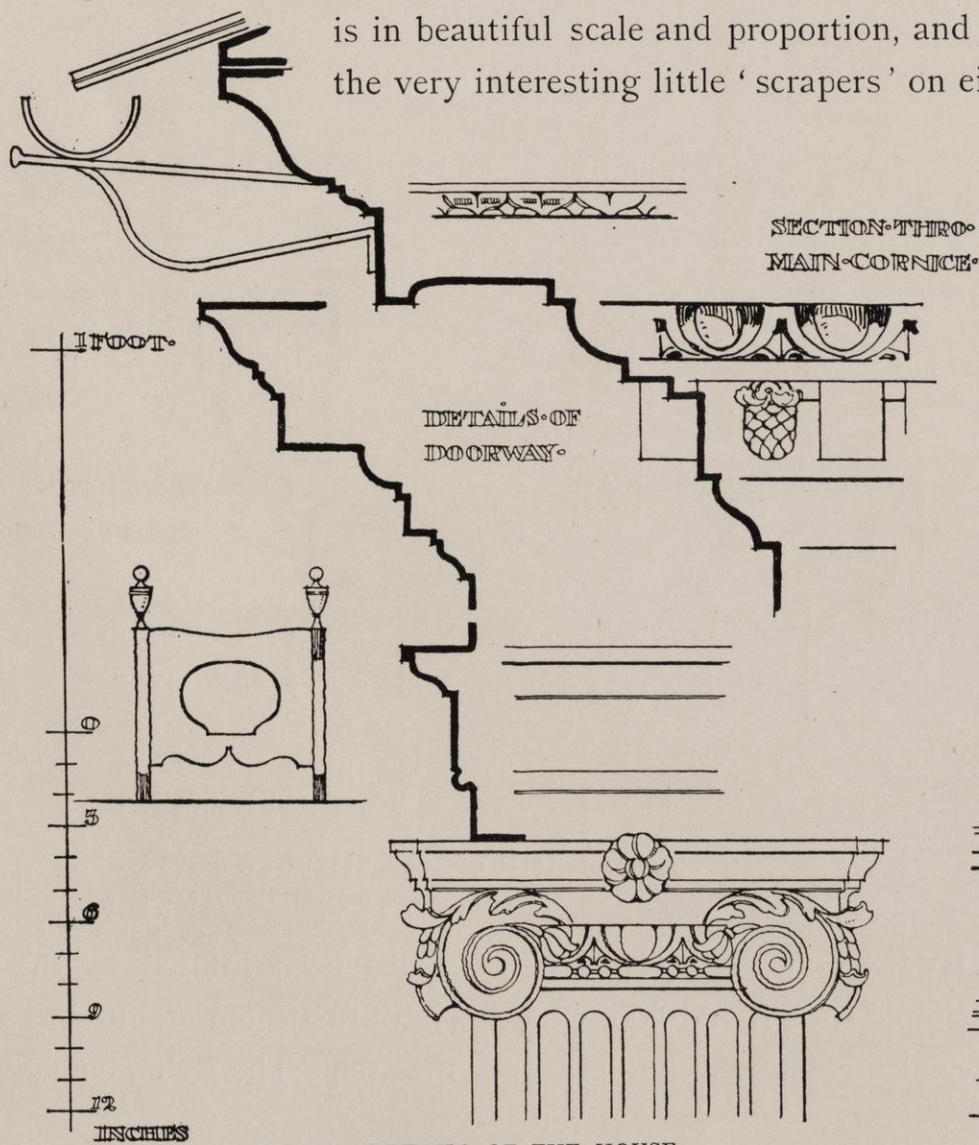


FIG. 135.—DETAILS OF THE HOUSE.

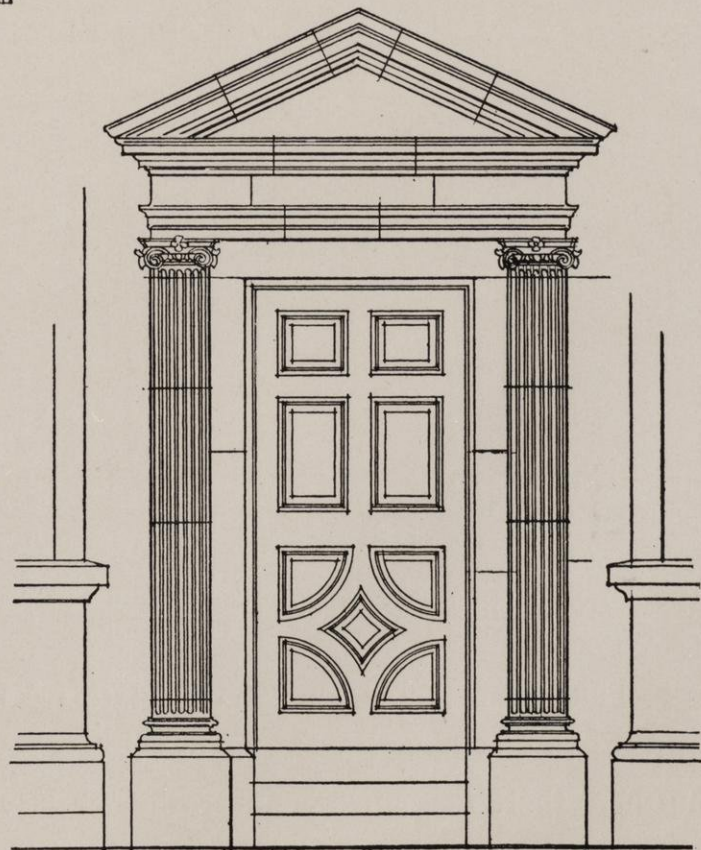
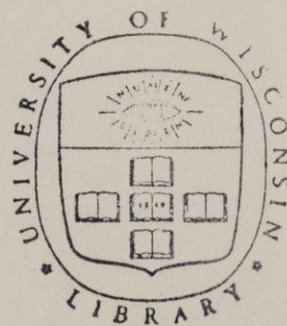


FIG. 136.—DOORWAY TO LARGER SCALE.



UFFINGTON HOUSE belongs to that class of ordinary square-shaped houses, which, though superficially so alike, yet on examination and comparison often reveal a wonderful variety of treatment. It has passed through many changes, some of which have been anything but an improvement either in respect of the appearance or the plan of the house.

The entrance has been shifted from the north to the east side, and this has affected the internal service. The sashes have probably also been changed, and the present badly divided panes, which are too high for their width, substituted for the smaller and heavier bars which accorded better with the large cornice. This cornice is hardly in keeping with the rest of the work, and the modillions are as much too heavy as the quoins are too weak.

There is a short terrace along the front, terminated at one end by an arched recess which leads to the east front, and at the other by a fountain on a lower level. This simple scheme is cleverly thought out.

Internally there is a beautifully carved oak staircase, with walls and ceiling decorated by Verio.

BELTON HOUSE, GRANTHAM, LINCOLNSHIRE.

PLATES CXLVIII.—CLII.

BELTON HOUSE was built in 1689, and is ascribed to Sir Christopher Wren. The date lends a certain air of probability to this statement, which otherwise can scarcely be said to be borne out by anything in the building itself. It would appear that Wren was generally consulted on all the important houses erected about that time, and, while responsible perhaps for the general scheme and important features, must not be supposed to have designed the details. The quoins, for instance, at Belton, are weak and unlike Wren's work. Allowance must also be made for alterations effected from time to time. The entrance doorway, steps, and some of the rooms, notably the library on the first floor, have been altered by Robert Adam or by some one in his manner. The sashes were originally divided as in the ground-floor windows on the left-hand side (see Plate CXLVIII.). The division into five panes instead of six has spoilt the proportion, and increased the apparent thinness of the whole building. The tops of the dormers have also been altered without any advantage. Yet with all these defects it remains a quiet, dignified building, possessing many good qualities, particularly in the interior. The rooms are all lofty and of fine proportions. In the entrance hall and the central saloon there are carvings by Grinling Gibbons; indeed Belton is renowned as possessing some of the finest examples of his work. These carvings are in lime-wood, and affixed to the oak panels or background. Some of the work can be seen round the frames of the portraits over the chimney-pieces on Plates CXLIX. and CLI.; also in the organ gallery on Plate CLII. Certain of the

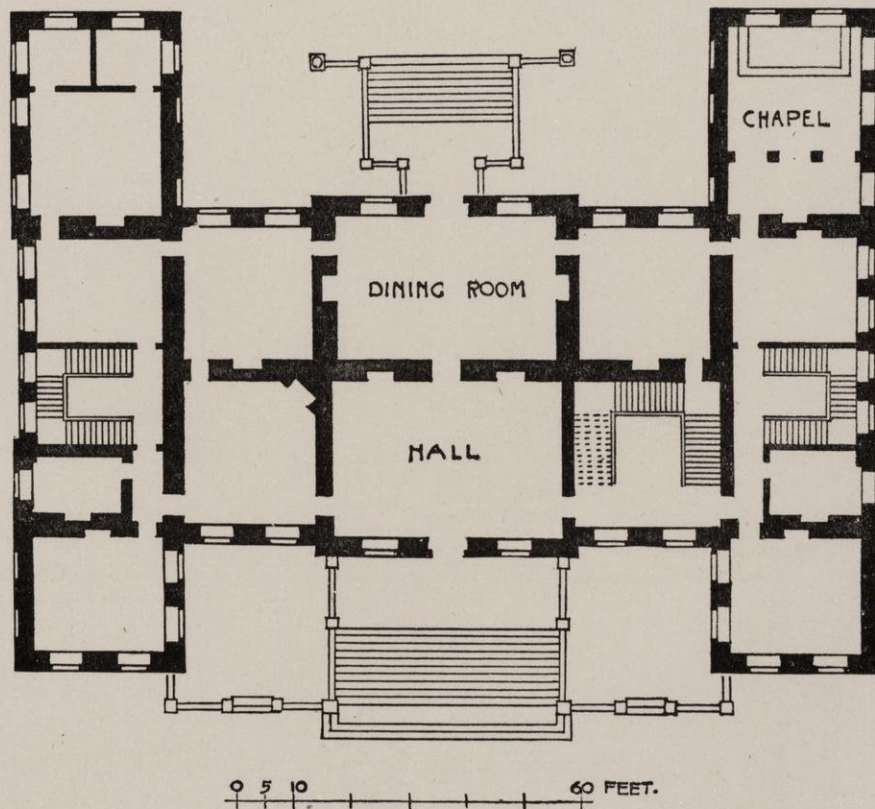


FIG. 137.—PLAN OF GROUND-FLOOR.—G. P. ARMSTRONG *del.*

rooms are all lofty and of fine proportions. In the entrance hall and the central saloon there are carvings by Grinling Gibbons; indeed Belton is renowned as possessing some of the finest examples of his work. These carvings are in lime-wood, and affixed to the oak panels or background. Some of the work can be seen round the frames of the portraits over the chimney-pieces on Plates CXLIX. and CLI.; also in the organ gallery on Plate CLII. Certain of the

plaster ceilings are also ascribed to Gibbons, but are most probably the work of Artari and Bagutti, or some others of the skilful Italian plaster-workers of the same period.

Plate CXLIX. is a view of the dining-room, and serves to illustrate the bold character of the internal oak panelling and doors. The junction of the ceiling and oak cornice is well managed, and the section of the large panel to the ceiling is very effective. The fireplace corresponding to that seen on Plate CXLIX. is shown to a larger scale on Plate CLI. Its carving, though more refined, is less suggestive of Gibbons' realistic work. The metal hinges to the doors are good, as are also the small lion bell levers. The other chimney-piece on Plate CLI. is from a small bed- or dressing-room, and is exceedingly good. The large cornice enrichment is the same as is found to the main cornice in the chapel (Plate CLII.), as well as in Trinity College Chapel, Oxford, and in many others of Wren's buildings. Another variety of this leaf treatment is shown on Plate CL. Here it is in plaster and gilded. The view is of the ceiling above the staircase. It is not so good as the ceiling in the chapel, but is a fine specimen of plaster modelling, being very sharp and clean. In order to obtain a certain amount of delicacy and open work, it became the custom at this time to use lead for the stalks and thin leaves. This of course takes away from its value as plaster-work.

MELTON CONSTABLE, NORFOLK.

PLATES CLII.—CLIV.

THE treatment of plaster decorative work referred to immediately above may be noticed also in the ceiling of the drawing-room at Melton Constable (Plate CLII.), the date of which is 1687, or two years earlier than the last example (Belton House). The legitimate plaster-work in this ceiling is very good indeed.

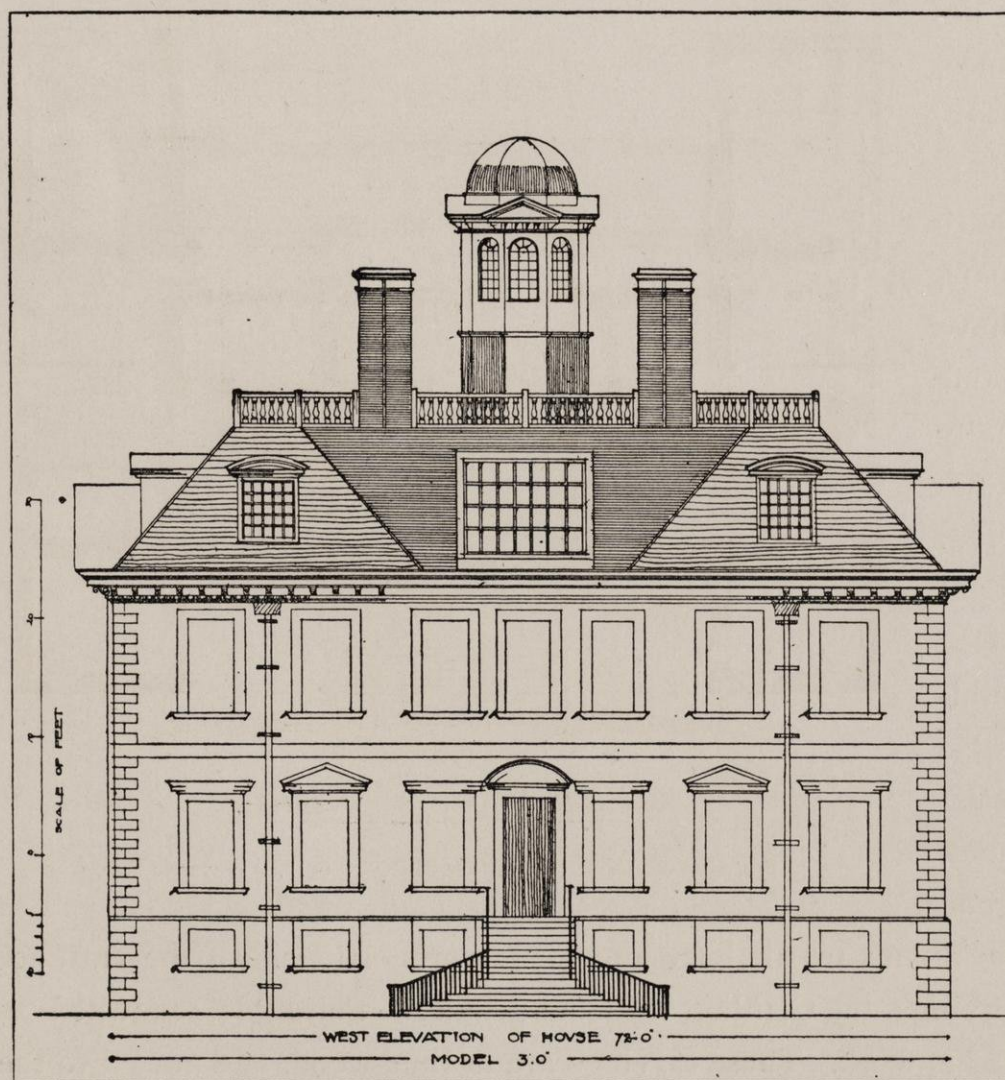


FIG. 138.—ELEVATION FROM A CONTEMPORARY MODEL PRESERVED IN THE HOUSE.—A. STRATTON *del.*

The house itself is a very interesting one. Its general proportions are good, and a happy combination of brick and stone imparts a cheerful and homely appearance. Its crowning feature is an exceedingly fine cornice in wood, which projects two feet five inches from the face of the brickwork. A detail of this is given in Fig. 139. This cornice takes in the central pediment, in which there is a boldly carved cartouche with swags on a red brick background.

It is to be regretted that Melton Constable, like so many other good houses, has suffered from the capricious fancy for large sheets of plate glass. An examination of the windows on the left of the view, viz., in the west front, will show the effect of the window divisions as compared with the appearance of openings

filled with plate glass. The porch on the west front is a later addition, as are also the buildings on the right of the view, which are both out of scale and inferior in detail. These extensive additions in no way detract from the importance of the original house, which still dominates the whole group.

There is a model still preserved, showing the building as it was originally. The drawing here given (Fig. 138) is taken from the model, and shows the west front (before the porch was added), the window in the roof over the staircase, which now has a circular head, and also the parapet round the lead flat and the cupola, of neither of which does any trace remain. The chimney stacks have been rebuilt and are not so effective in appearance as those shown on the model. The rainwater heads on the south front, and the ironwork to the flight of steps to the garden entrance, are worthy of attention.

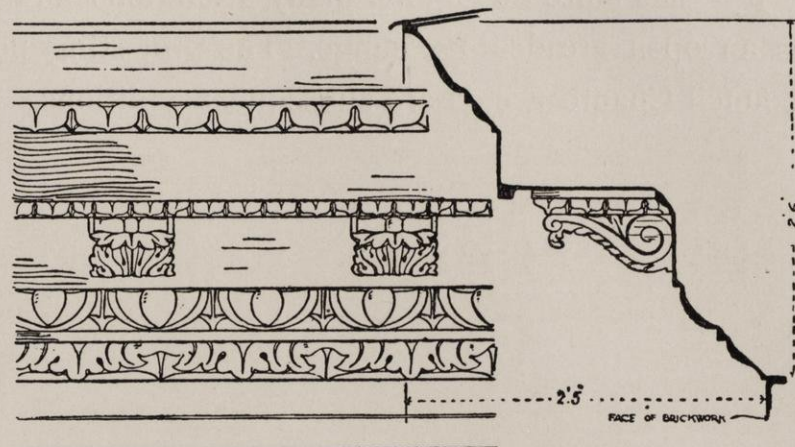


FIG. 139.—DETAIL OF MAIN CORNICE.—A. STRATTON del.

From the plan of the original house, which is also given (Fig. 140), it will be seen that the internal interest centres in the staircase, round which the principal rooms are planned *en suite*. This staircase, which is in oak, with a panelled dado, is of magnificent proportions, and its outer string is well carved. The treatment of the balusters is certainly unusual. The twisted portion with the caps follows the rake of the handrail, and the additional length required for the alternate baluster on each step is provided for in the turned members below. This is shown in the details of the staircase given on Plate CLIV.

The arched openings on the ground floor and to the screen on the landing are bold in detail and most successful in effect. The room marked saloon on the plan was originally the chapel, and the long section on Plate CLIV. is taken through it. Its walls are panelled in oak to a height of nine feet, and there is an elliptical plaster ceiling divided into large panels in the centre and narrower ones on each side, filled with rather heavy plaster-work. The setting out of these panels and details is similar to that in the chapel at Chelsea Hospital. This room is no longer used as a chapel, but has been opened out into the staircase hall, by means of an oak screen formed of three circular arches and a double row of fluted Corinthian columns, the vault between which is panelled in plaster. This change was probably effected when the porch and extensions were added. The details of the oak-work are all interesting and very boldly treated. They are shown on Plate CLIV. The plaster ceilings throughout are particularly sumptuous in character; a portion of the ceiling to the drawing-room is shown on Plate CLII. As already pointed out, there has been a somewhat liberal use of thin lead piping and cord to form stems and stalks (cf. Belton House, above), but some of the modelling is wonderfully good, and the cornice and enrichments are very clear and effective.

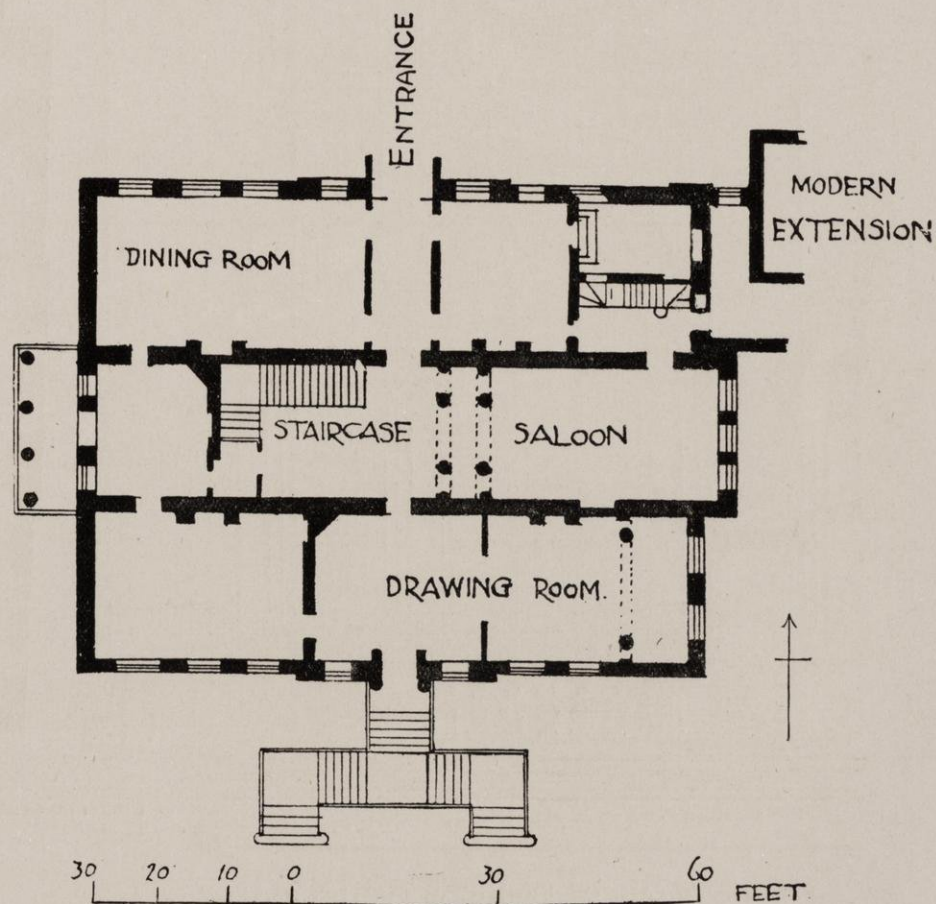


FIG. 140.—PLAN OF GROUND FLOOR.—A. STRATTON del.

THIS building was erected by John Wood of Bath, who died in the year of its opening (1754). It has since undergone many alterations and additions. The ground floor was originally designed as an open arcaded Exchange. The projecting portico and arcade with the extension at the back (for Council Chamber, etc.) are subsequent additions. The building was partially destroyed by fire in 1795.

The present dome, which differs from the original and dates from 1802, forms the centre of the composition from every point of view.

The building was designed for its position at the head of the main thoroughfare, and presents a fine effect on three sides.

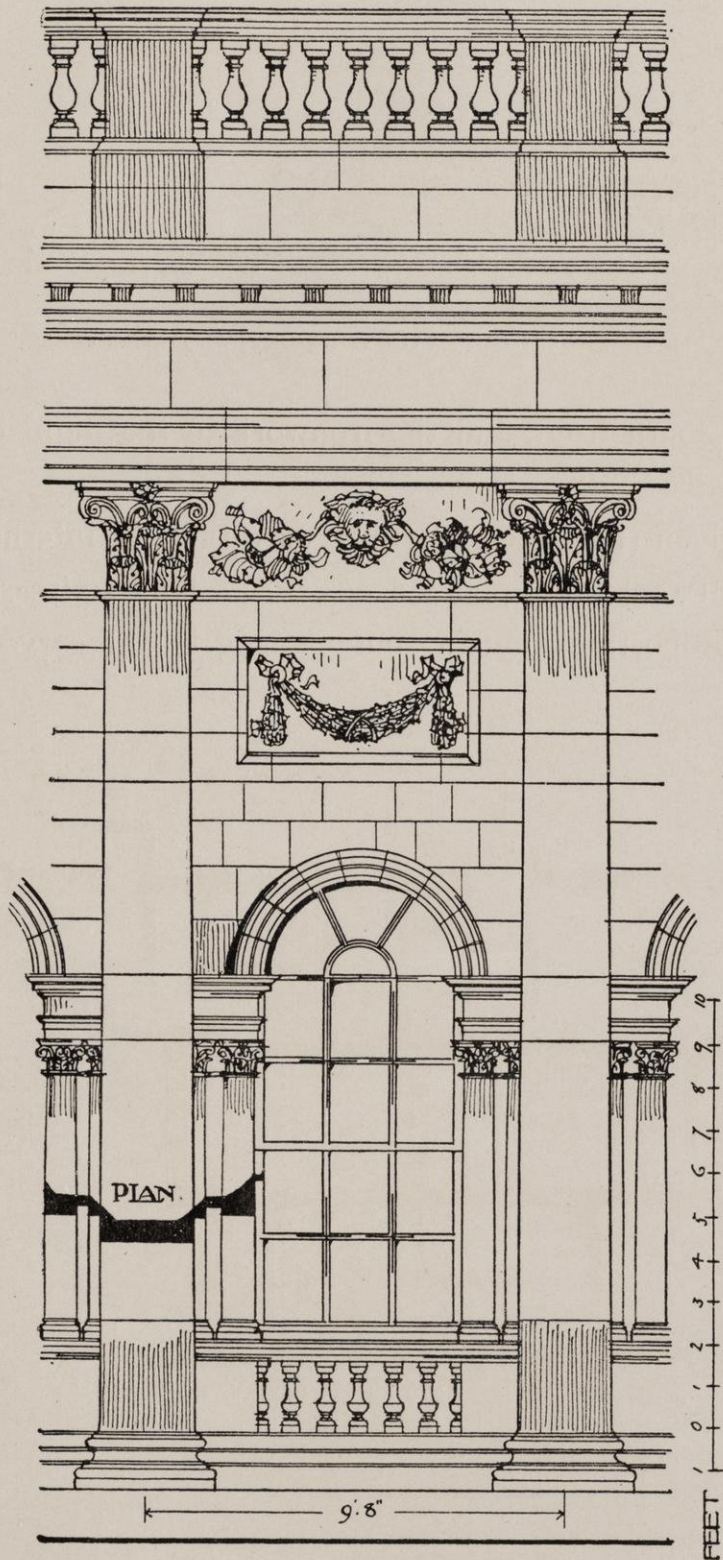


FIG. 141.—DETAIL OF FRONT.—A. STRATTON *del.*

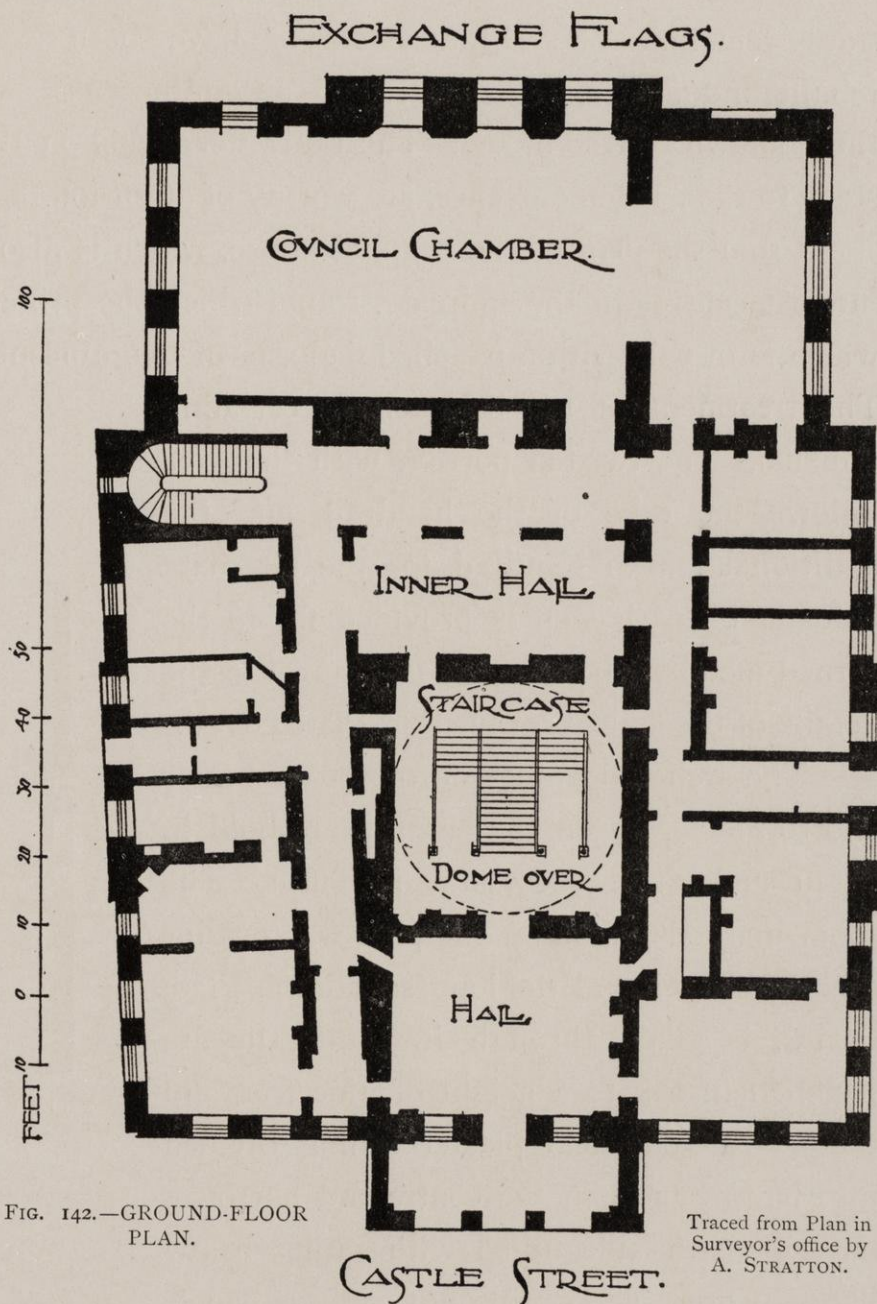


FIG. 142.—GROUND-FLOOR PLAN.

Traced from Plan in Surveyor's office by A. STRATTON.

The site is a little irregular and the plan a very clever one. The rooms on the principal floor, above the one here given (Fig. 142), are well proportioned and arranged, the room over the Council Chamber being a particularly fine one. The principal staircase also, which is open to the dome above the first floor, is impressive. The elevation of one of the bays which is given here (Fig. 141) represents a well-proportioned and scholarly work. Its chief defect is in the use of the same 'order' for the large and small pilasters, which, however, are so far removed from each other both in size and purpose that the fault is not a serious one. The filling in between the large capitals with various ornamental devices gives a frieze-like effect which is pleasing. The cupola and flat dome are admirably designed. The figure of Britannia is in Portland stone. The dark stone used in the building generally combines with the Liverpool smoke to impart a gloomy aspect to this otherwise admirable example of municipal architecture.

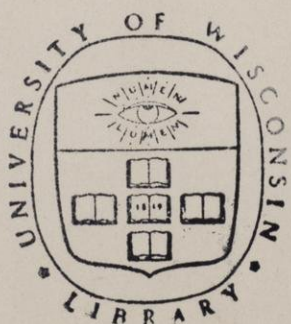


PLATE CLVI.

THE garden front of Croxteth Hall is about 130 feet long, and has four bays on either side of the central part. The general effect of this long façade rising above the high terrace is very stately. The small sketch-plan included in Plate CLVI. shows the arrangement of bays, and also of the terrace and steps to the garden. The building is of red brick with stone dressings and quoins. The quoins are very peculiar in form, indeed are more eccentric than beautiful. Much of the other detail is crude, but there is an element of originality in certain features, such, for instance, as the architrave round the centre panel, of which an enlarged detail is given on the plate. The proportions of the central doorway are bad, and the way the architrave and fascia to the cornice overhang the columns is not only unpleasant, but has resulted in the cornice overlapping the pediments of the windows on either side. These central windows, being wider than the others on the front, compare unfavourably with them.

The carving is for the most part poorly conceived and badly executed. One of the rainwater heads, which is of a somewhat unusual form, is here illustrated (Fig. 143).

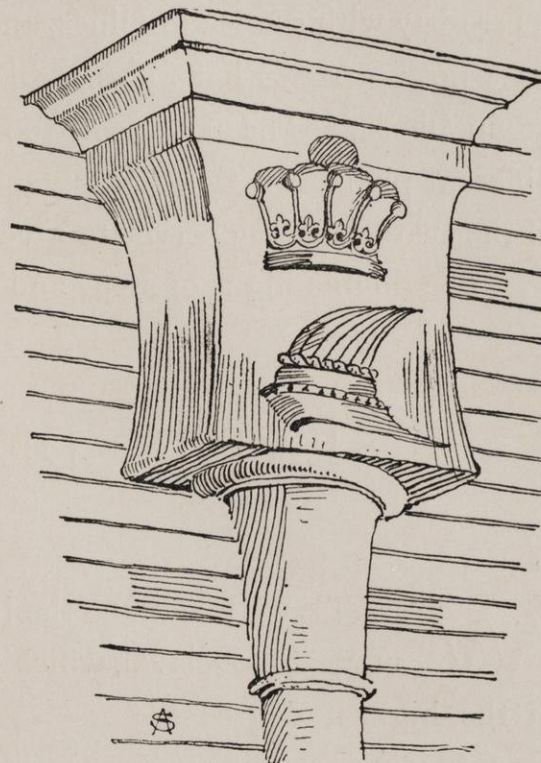


FIG. 143.—A RAINWATER HEAD.

A. STRATTON del.

MORESBY HALL, WHITEHAVEN.

PLATE CLVII.

THIS is a comparatively undisturbed example of a building dating from the beginning of the Later Renaissance period and retaining many Jacobean features, notably the arched entrance quoins and ornamentation on the pilasters. The mullions and transoms with the lead glazing have been left unaltered. The casements, which appear to be affixed to the stone mullion without a frame, are of wood.

The treatment of the wall surface is unusually bold, and the divisions of the rusticated stonework are in imitation of 'English bond.' The stonework of the parapet is treated in a different manner, the V-joint being only formed in the horizontal lines. The central composition combining the entrance doorway and window is good. The design of the doorway is unfortunately obscured by the ivy; but, as may be understood from the cornice and segmental pediment, there are several breaks and features of unusual treatment. The doors are in oak studded with large nails. The architraves to the ground- and second-floor windows are unusual. In the former case key-blocks are inserted between the architrave and label over; in the latter the architrave breaks into the fascia of the cornice.

HIGH HEAD CASTLE, CARLISLE.

PLATE CLVIII.

HIGH HEAD CASTLE, which dates from the reign of George III., appears to have been built in two parts, for occupation by two different families, and accordingly, like a house divided against itself, it has not prospered. For some time it stood unoccupied, and parts of it have been pulled down. The design is probably an amateur's, and the workmanship Italian. Italian workmen were certainly employed on the plaster-work inside, which is hand-worked and not cast.

The general external proportions are good. These must be judged from the right-hand side of the plate, as the windows on the left are somewhat distorted in the photographic view. An examination of the details reveals little of interest. Variation in texture has been secured by marking out the centre bay with rustication lines, and the main cornice is bold and effective. The doorway seen in the view does not appear to have been designed with the front, and the blocking-courses do not respond to the quoin blocks. The pediment, too, though similar in its details to the large central pediment, has a different pitch. In fact, the juxtaposition of these two pediments is a defect in the design. The smaller of the two in no way serves to give scale to the larger, while the latter really crushes the former.

The double flight of steps and open iron railings are effective.

SEATON DELAVAL, NORTHUMBERLAND.

PLATES CLIX. AND CLX.

WHATEVER may be the inherent defects of Vanbrugh's designs, it must be acknowledged that at Seaton Delaval, which is a fine and characteristic example of his work, the effect produced is in the highest degree massiveness in the grouping and surprise. Seaton Delaval, about eight miles from Newcastle-on-Tyne, is situated on a commanding site, and the effect of the great

monumental. There is, too, a certain picturesque and massing of the parts which comes almost as a surprise. The house was built about 1720, and is situated near the north-east of Newcastle-on-Tyne; but the site is by no means commanding.

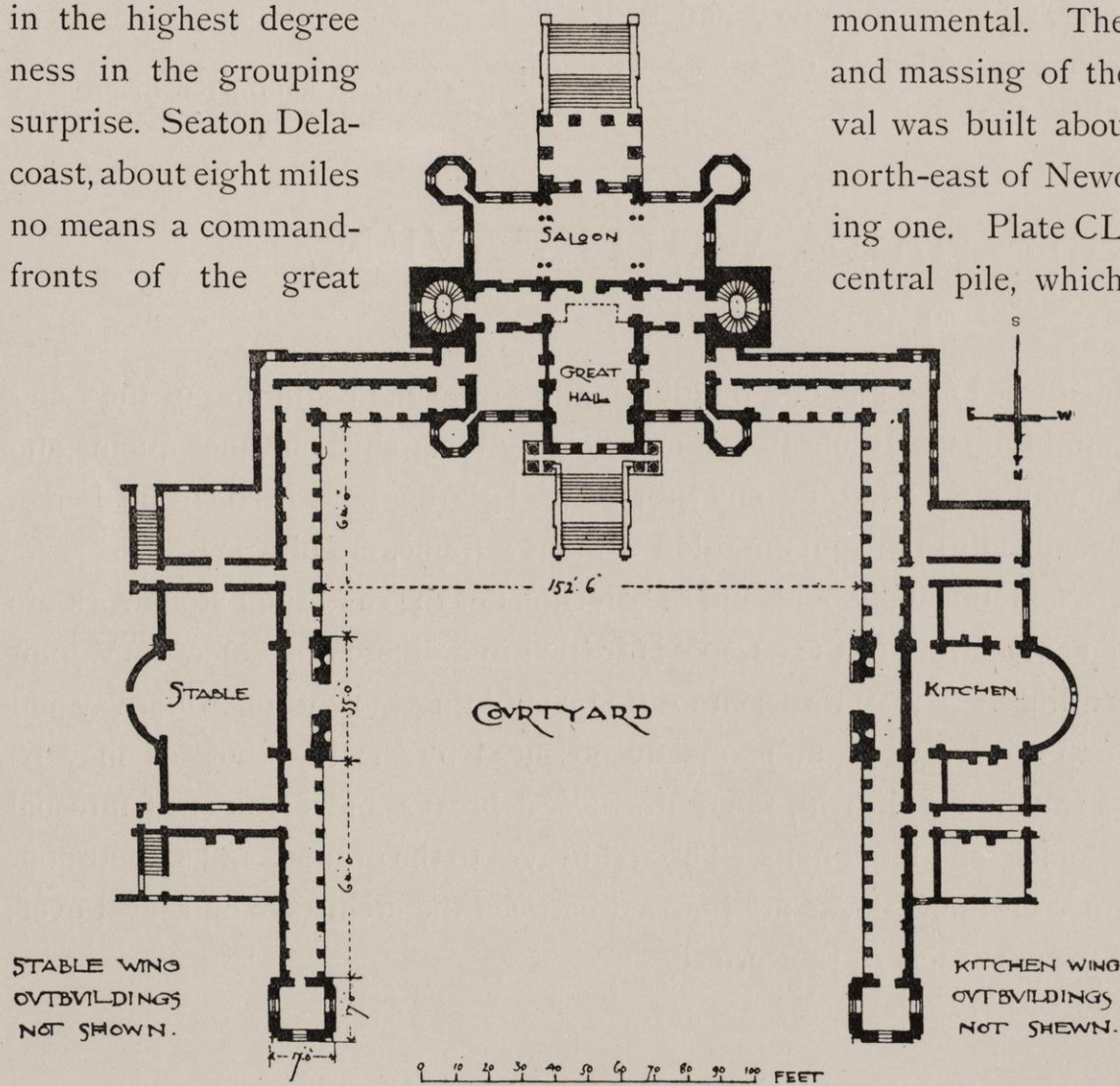


FIG. 144.—PLAN OF GROUND FLOOR.—A. STRATTON del.

planned building, as may be seen by the plan here given (Fig. 144). The house is approached by an arcaded forecourt, 180 feet by 152 feet 6 inches, behind which on one side are the kitchen wing and outbuildings, and on the other the stables and outbuildings. These wings are uniform in design, and the general effect is very impressive.

The house proper, with its four octagonal turrets at the corners and its massive stone staircase, is quite mediæval in arrangement. The whole

structure is built of masonry excellently wrought, but the attempt to obtain dignity by largeness of detail has resulted in a certain heaviness and coarseness of appearance throughout. Unfortunately, in 1752 a great fire seriously damaged the whole building, and, although extensive repairs have been carried out, the centre block still remains practically uninhabitable. The damage is most apparent about the south front, shown on the upper part of Plate CLIX., where the door and window frames are for the most part missing, and the beautiful Ionic portico cannot hide the sad havoc.

The north front, shown on the lower part of the plate, faces the courtyard, and owes its impressiveness to the heavy Doric columns standing on a cushioned stylobate and carrying an elaborate entablature

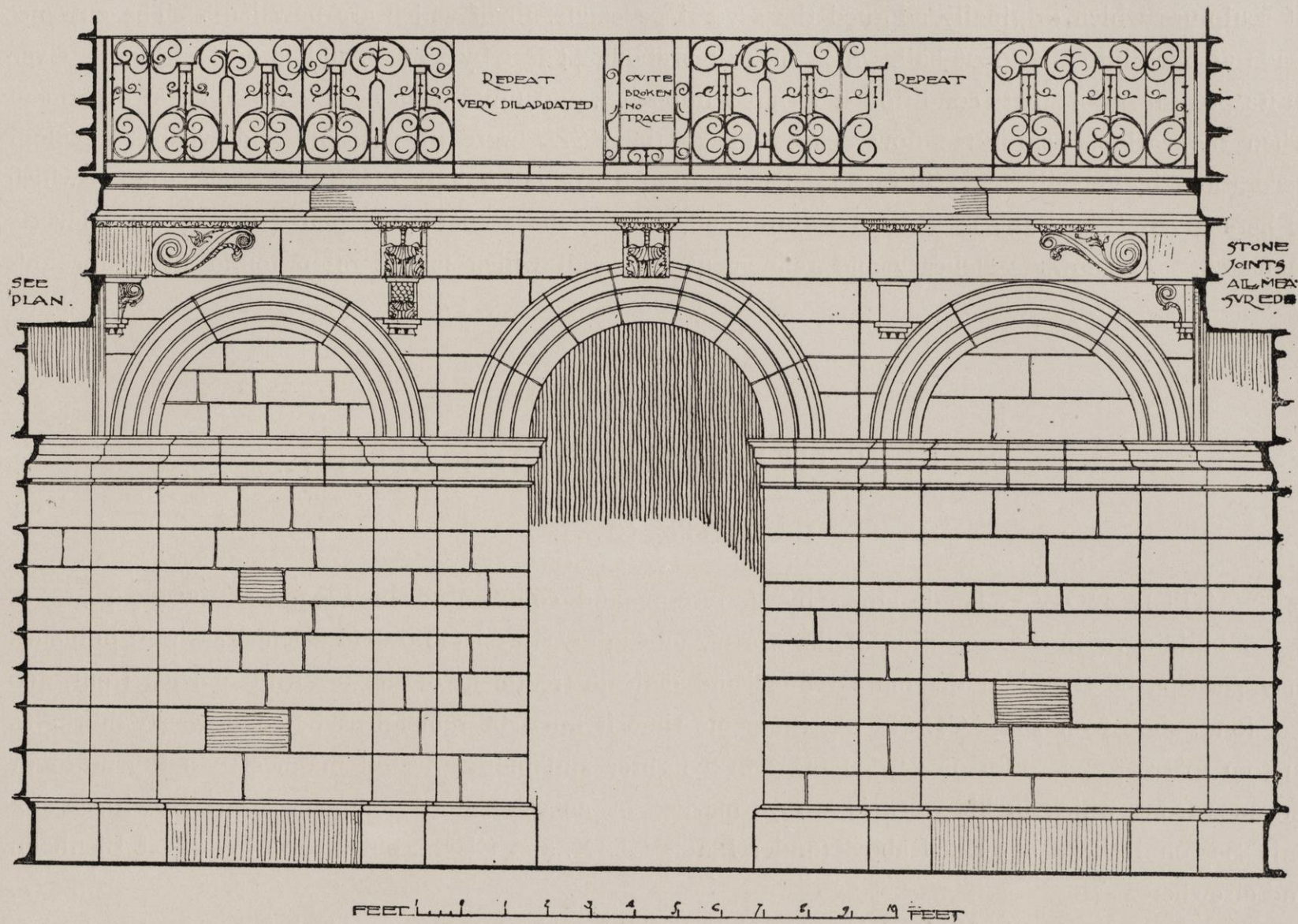


FIG. 145.—ELEVATION OF THE BALCONY.—A. STRATTON *del.*

with triglyphs and variously carved metopes. A detail of the order is here given (Fig. 147). This central portion

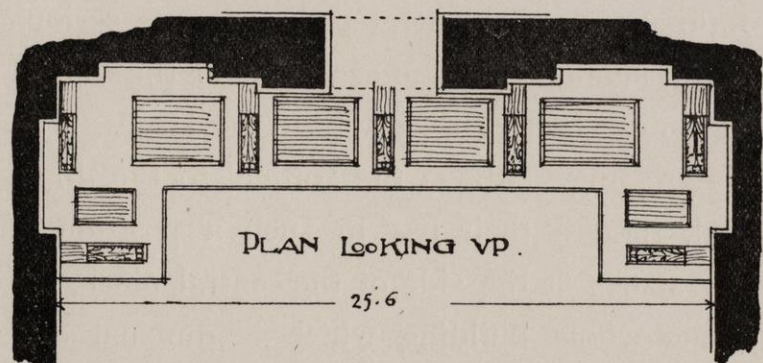


FIG. 146.—PLAN OF BALCONY.—A. STRATTON *del.*

evidently inspired Hawksmoor in his design for St. Mary Woolnoth, E.C.

The north front is severe and frowning in character, and a sharp contrast to the smiling south front, where, in place of rustication and massive keystones to the openings, the wall surface is placid, and the architraves to the windows are finished with graceful pediments and many other more refined details. Here, too, is the magnificent Ionic portico already referred to, with its

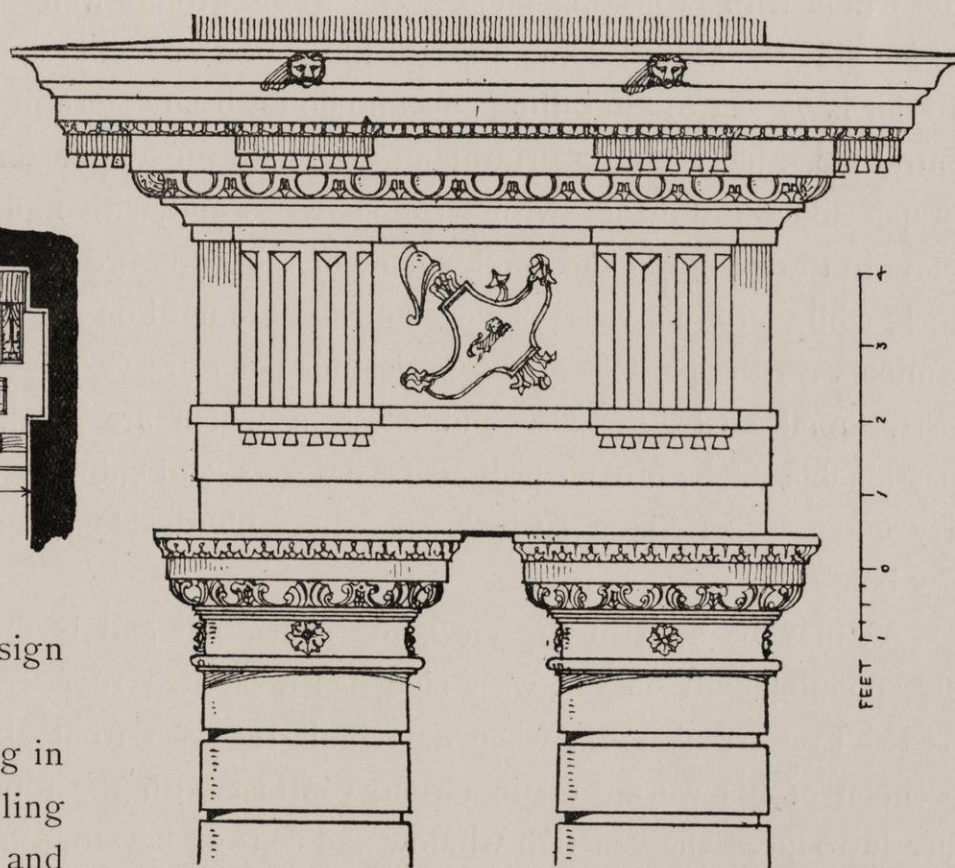


FIG. 147.—DETAILS OF ORDER OF NORTH FRONT.—A. STRATTON *del.*

beautiful fluted columns. The comparison of these two fronts can be better made by examining Plate CLX., which contains measured drawings of both of them. Neither of them, alas! can show the groups of sculpture which originally adorned the several pedestals, all of which are now bare. The entrance leads at once into the great hall, which measures about 44 feet by 25 feet, and is 30 feet high. Even in its present unfortunate condition it is most imposing, and must have been a magnificent apartment when the various sculptures now heaped up in the *débris* were in position, and when the colour decorations by Vercelli were still intact. The hanging balcony or gallery at the end, an elevation of which is here given (Fig. 145), is a good feature, and, as may be seen by the plan (Fig. 146), is cleverly managed. It shows a delicacy and refinement of detail which is not often found in Vanbrugh's work.

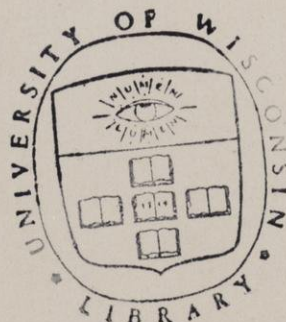
CASTLE HOWARD, YORKSHIRE.

PLATE CLXI.

CASTLE HOWARD, designed by Vanbrugh and commenced in 1702, was twelve years in building. In the execution of the work Vanbrugh was assisted by Hawksmoor, whose influences may perhaps be traced in the more refined and delicate treatment of the beautiful garden front, 300 feet long, shown on Plate CLXI. At the same time it must be remembered that it was Vanbrugh's custom to treat the south or garden front in a lighter and more graceful manner than the north or entrance front, which in his work is always marked by an element of pompous severity—witness not only Seaton Delaval described above (under Plates CLIX. and CLX.), but also his work at Blenheim and elsewhere.

The façade at Castle Howard is regularly subdivided, the lofty centre block being flanked by low side wings with projecting ends. The whole groups well, though from certain points of view on the garden side the central dome appears too far back. This dome is over the great hall. Its height—the interior is 77 feet to the ceiling—has no doubt been determined by considerations of external effect. The central block has a large Corinthian order, with fluted pilasters and a curiously ornamented frieze. The parapet above is finished with terminal vases and with figures over the central pediment. A serious defect in the design is the employment of the same order to a smaller scale on each side of the central block, while terminal vases of the same size are used on the parapet, where they appear too large. The terminals on the parapet of the projecting ends are very interesting. Above the 'order' to the dome are terminal busts, the size and effect of which are good, though their use in such a position is questionable. The broken pediments, brackets, and chimney stacks at the side of the central block, are very good. There is a curious spreading plinth along the whole building which is unusual and very bold.

As may be seen in the view, the south-east end is finished by a low stone dome, whereas the corresponding end on the west side has a pointed roof with terminals. The latter is an alteration effected by Carr of York, when he rebuilt the west front about the year 1763. This front is a good specimen of his work, and in strong contrast with the robust characteristics of the earlier building. Carr introduced the venetian window and console keystone to the south-west end, retaining the height of the parapet for his new wing. He raised the springing of the rusticated arches along his new front by omitting the fascia and altering the cornice. The covering in of the octagonal centre with a flat domed roof obliged him to remove the stone dome at the south-west end, and to substitute the present



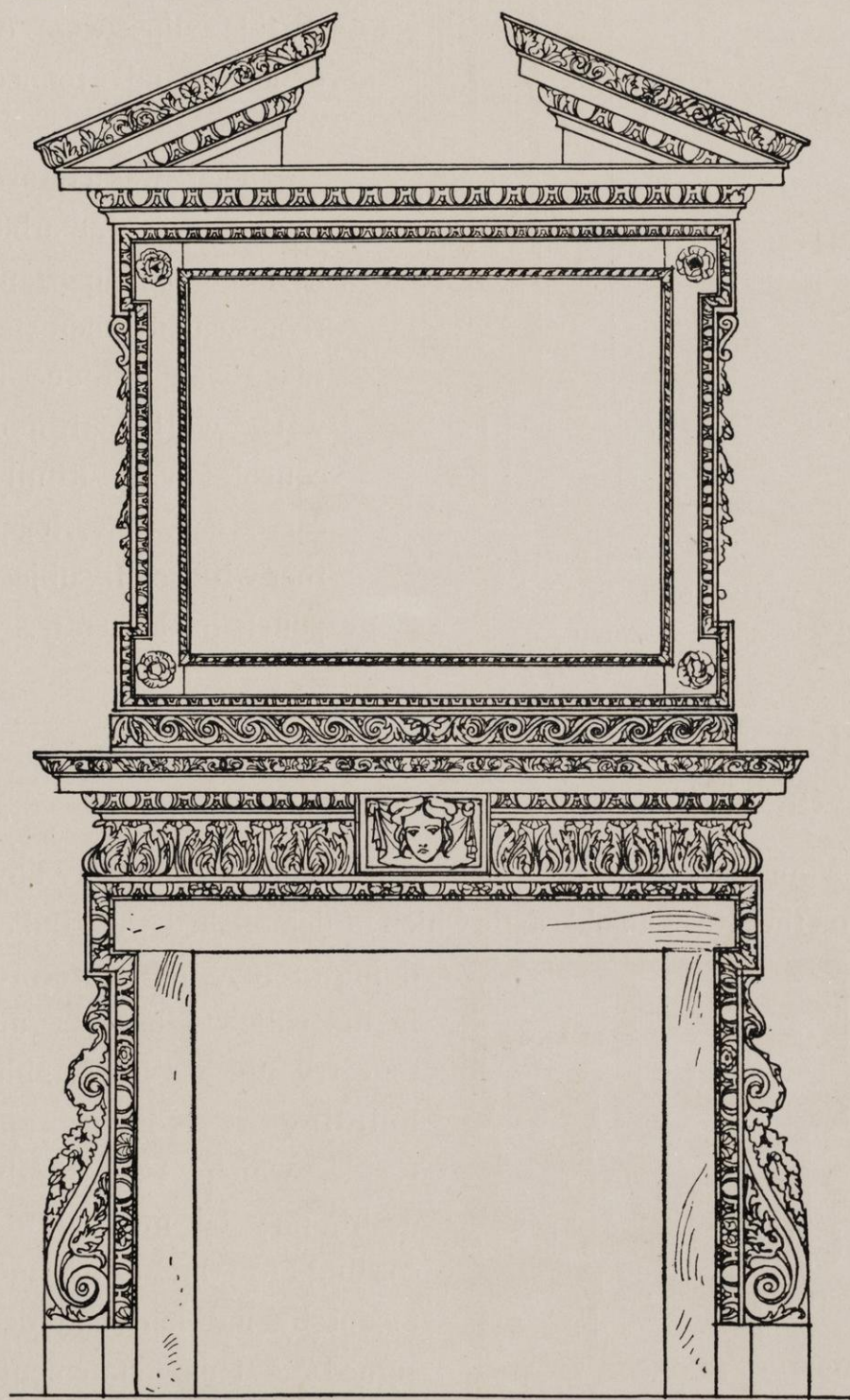
pointed roof. He seems to have had a liking for the vases over the terminals on the south-west projecting end, for he has adopted them at the other end of the west front.

Strangely enough, whether by force of the bad example set by Vanbrugh or not, Carr has fallen into the same error, and used different sized Ionic columns in the windows of the same room. Compare, for instance, the window with pediment with the venetian window on the return.

STOKE HALL, DERBYSHIRE.

PLATE CLXII.

THIS example is one of many similar chimney-pieces scattered about this country and although thoroughly English in character, the workmanship is generally Italian. The caryatid figures are



SCALE OF 1/2 1 2 3 4 FEET

FIG. 148.—CHIMNEY-PIECE FROM A HOUSE IN CAREY STREET.
(Now in the Victoria and Albert Museum.)

exceedingly well modelled and cleverly draped, and the manipulation of the other decorative parts is in good scale. The white marble architrave is evidently the work of another hand. The marble hearth has been spoilt by the marble curb and the bad tiles placed upon it.

The chimney-pieces illustrated in Figs. 148 and 149 are types of two varieties found in houses of the Later Renaissance period. They are of English design, but probably the work of Italian craftsmen. In the first, which is of the eighteenth century and is now placed in the Victoria and Albert Museum, the upper panel is arranged for an oil painting or portrait. The second example (Fig. 149) is from Liverpool. It is exceedingly refined in detail, and the section of the cornice and fascia under the shelf is of good outline and of pleasing effect.

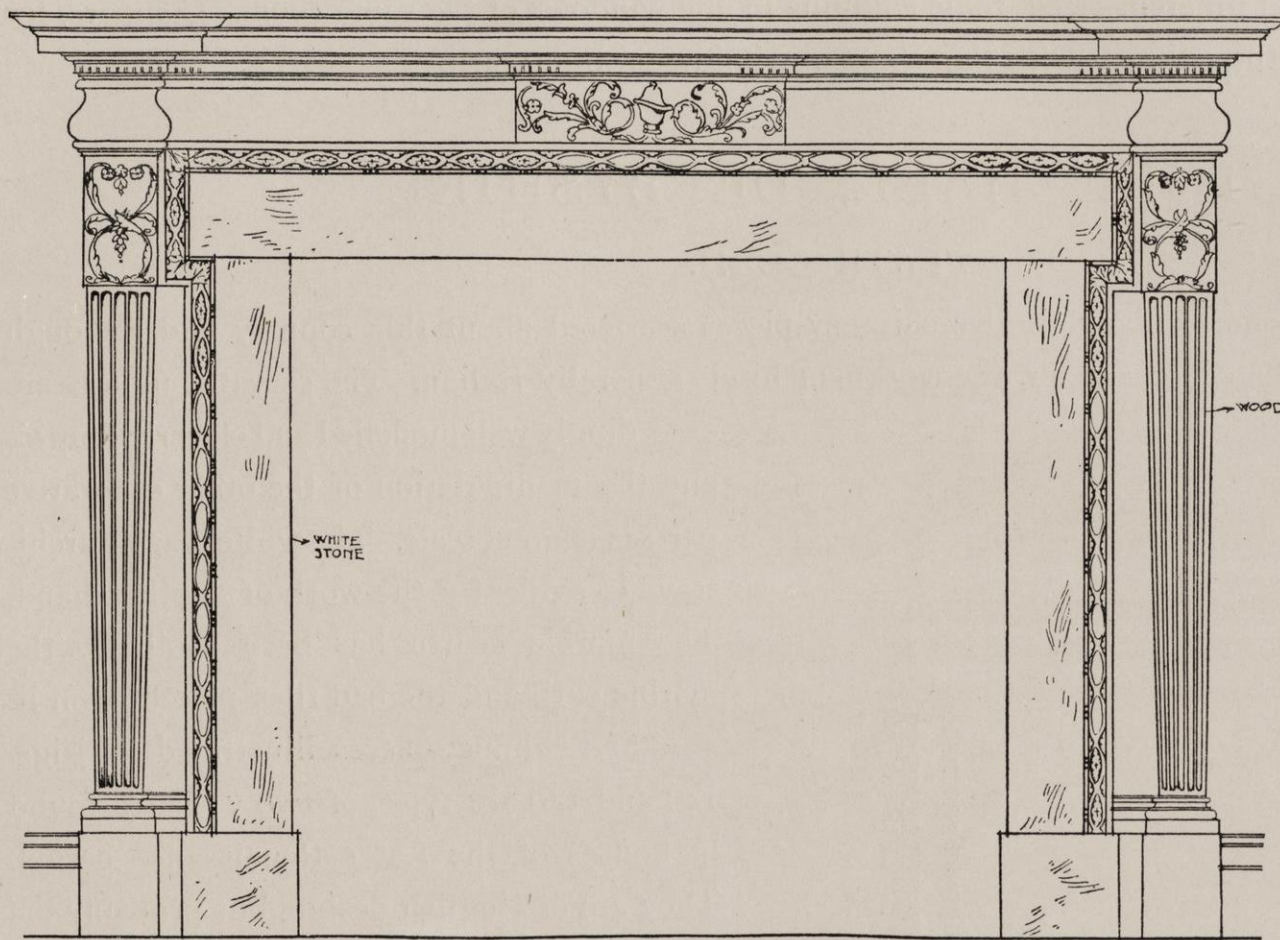
These wooden chimney-pieces are modifications of those originally designed in stone, and are in complete contrast to the chimney-pieces of the Early Renaissance with their sumptuous marble-work and super-imposed columns carried up to the ceiling. These latter were of German design and workmanship. It was Inigo Jones who substituted the more refined Italian methods, and who introduced the form of chimney-piece which, with many modifications and varieties, has remained the prevalent type to this day.

The mantel-piece, with its shelf inclosing the opening, a framed panel filled with a picture

over, a cornice and frieze above, finished with a pediment—these make up the chief elements of its composition, as seen in Fig. 148. Sometimes a long pilaster on either side of the chimney breast was

added, and gave more completeness to the whole; but this was also more general when the walls were panelled.

When wood panelling was superseded by plaster and paper, the upper part of this architectural



SCALE OF 12 5 10 1 2 3 FEET

FIG. 149.—CHIMNEY-PIECE OF A HOUSE AT LIVERPOOL.

From a drawing by R. FRANK ATKINSON.

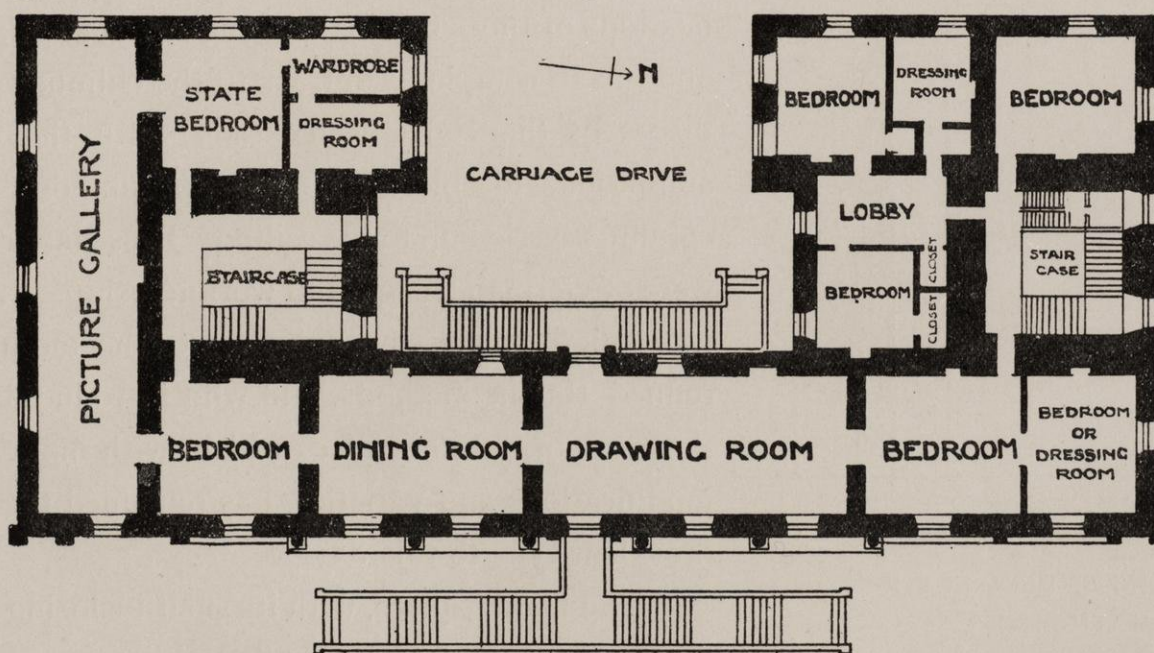
treatment of the chimney-piece was gradually abandoned, and more importance was given to the mantel-piece, as in the example shown in Fig. 149. These wooden frames and marble slips were of delicate and refined workmanship.

There was a return to the use of marble in large or important rooms, chiefly where statuary was introduced, with well-designed consoles or beautifully carved caryatides, together with small subject panels in the centre.

THE CASTLE, NOTTINGHAM.

PLATES CLXIII.—CLXV.

NOTTINGHAM CASTLE, now used as a museum, is a Later Renaissance building commenced by the Duke of Newcastle in the year 1674, on the site of an old castle which he demolished. The duke,



SCALE OF 0 10 20 30 40 50 60 70 80 90 100 FEET

FIG. 150.—PLAN OF GROUND FLOOR.—J. C. COOK del.

dying in 1676, left on record in his will: "I have begun to carry up a considerable building at Nottingham Castle, which I earnestly desire may be finished according to the form and model by me laid and designed." This statement, discovered by Mr. T. C. Hine, effectually disposes of the view which attributes the designs for Nottingham Castle to a Lincolnshire man named March, who was prob-

ably only employed there as clerk of works. The duke had long sojourned in the Netherlands—a fact which may perhaps account for the character of some of the details of the building.

Plate CLXIII. gives a view of the east façade. In the year 1831 the Castle was set on fire by 'Reform Bill' rioters, and the beautiful equestrian statue of the Duke of Newcastle, which filled the centre panel, and the busts over the large windows, were all destroyed. Long a ruin, the Castle was restored in 1875. Certain alterations were then made, but for the most part the old work has been judiciously left intact or made good. In the plan here given (Fig. 150), which is from a plan made by Mr. Stretton in 1800, steps may be seen leading to the principal floor, the centre opening, which is now used for a window, having originally been a doorway. From a photograph of the building taken in 1875, before the restoration, it is noted that these steps were not then in existence.

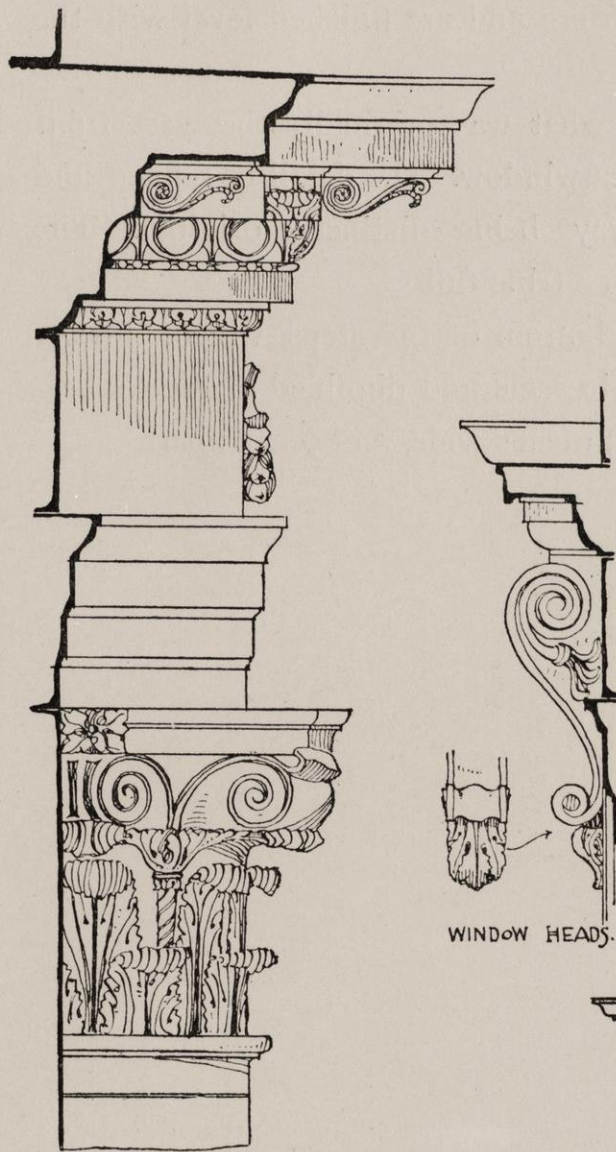


FIG. 151.—DETAILS OF THE ORDER, ETC., IN STONE.
A. STRATTON del.

The measured part of the elevation on Plate CLXIV. shows a building of most excellent proportions, and treated with much originality. The varied surface texture is effectively managed. The principal floor, as usual, is rightly emphasized. The mullions and transoms and also the square pilasters on the ground-floor openings are new, the original parts having been destroyed. The top parapet is also a modern addition. The upper windows have a boldly treated curved framework in large flowing scrolls. The inner circular heads are modern, but not inappropriately designed. The front is divided into nine bays, by large three-quarter engaged

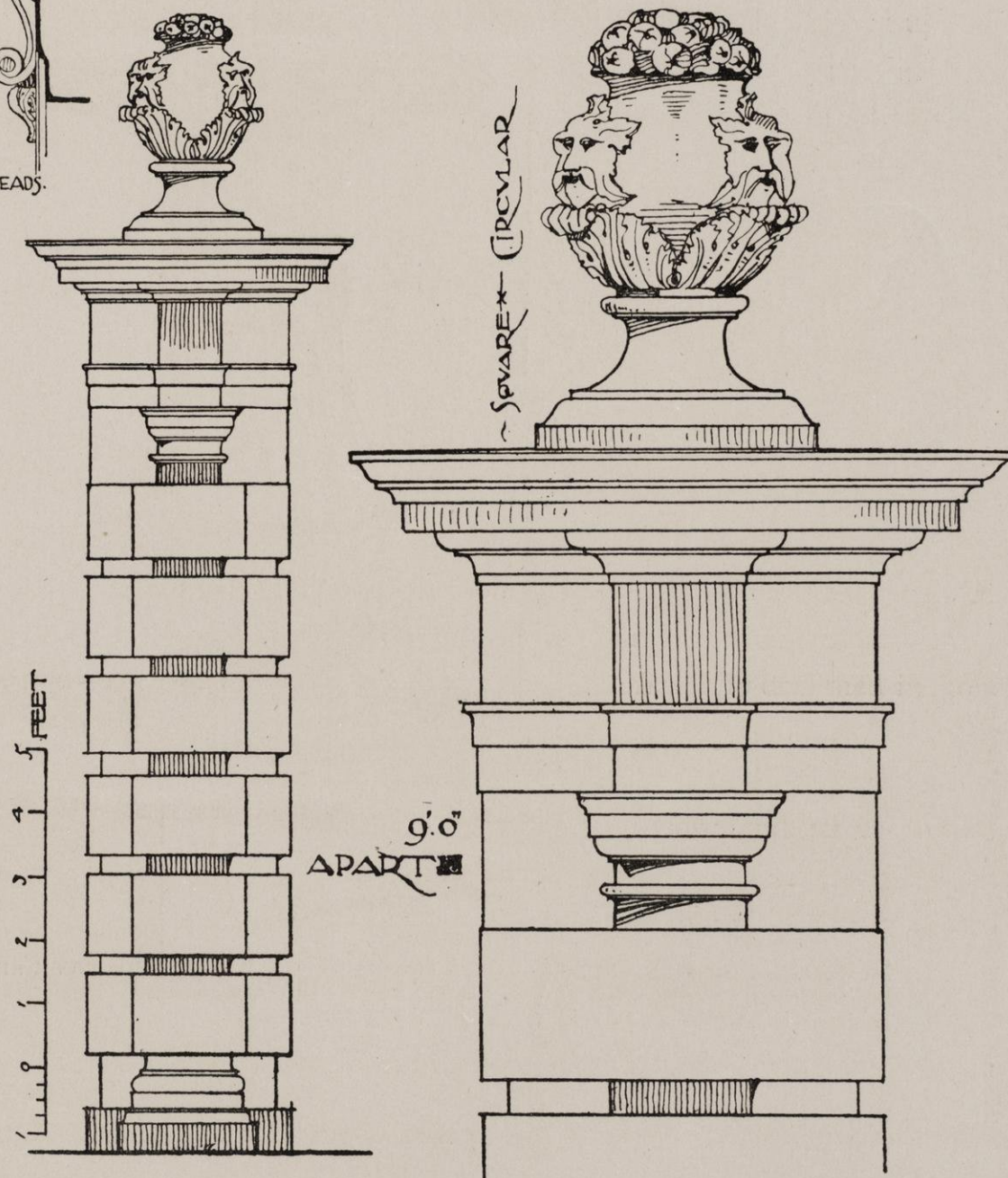


FIG. 152.—A GATE PIER AND DETAIL OF VASE AT TOP.
A. STRATTON del.

columns and pilasters standing upon a continuous base. The cornice is richly carved and breaks forward over the columns, as shown in the detail of it given in Fig. 151. The effect of this cornice in conjunction with the upper window frames, which break over the frieze and are finished level with the necking of the capitals, is most picturesque and delightful.

On Plate CLXV. will be found an elevation and details of what was originally the west front doorway, but is now, like its counterpart on the east front, used as a window. The detail is refined and good, the enrichments, which unfortunately are much worn away, being distinctly original. The architrave is particularly fine. The entasis to the columns is perhaps a trifle full.

A detail is given in Fig. 152 of some large gate piers at the bottom of the steps, which, though they no longer carry a gate, are an interesting study, as being large in scale and dignified in appearance. They stand about 18 feet high to the top of the terminal, are 3 feet 3 inches wide, and 9 feet apart.

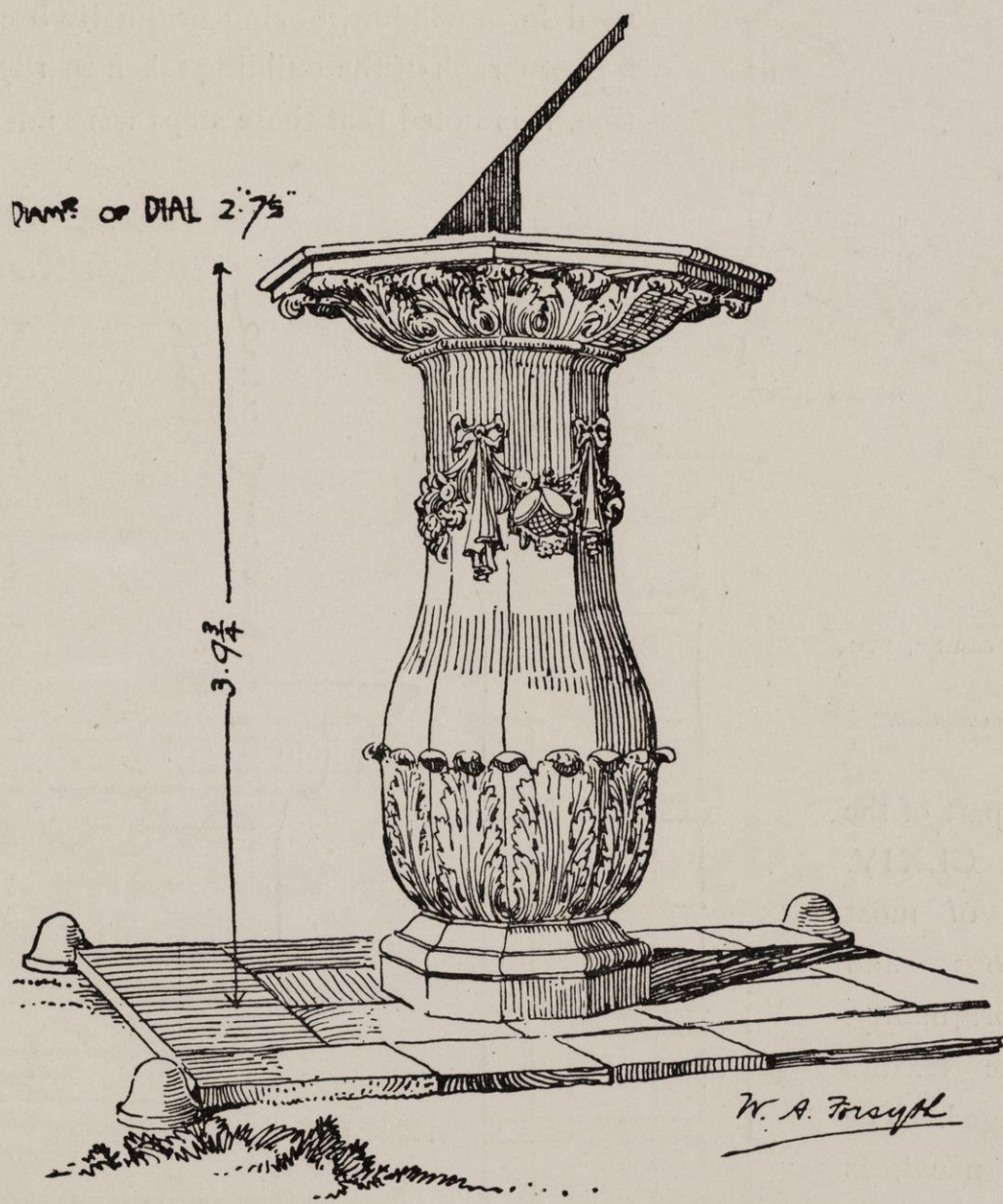
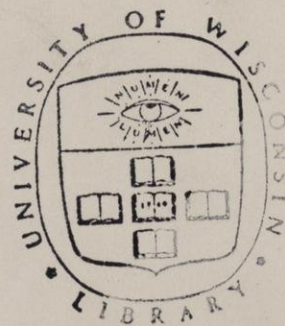


FIG. 153.—A SUNDIAL FROM WREST, BEDFORDSHIRE.

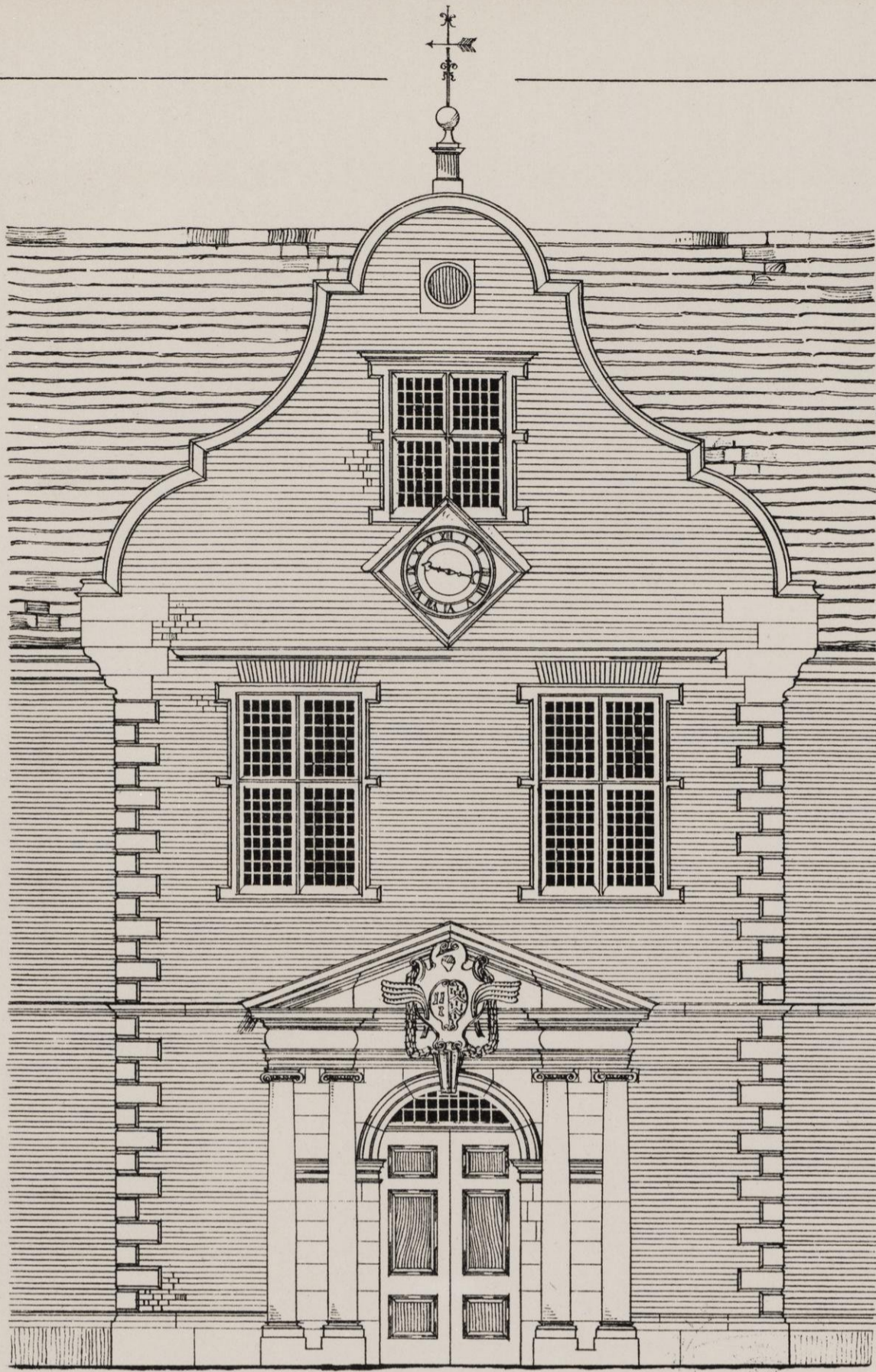
FINIS.



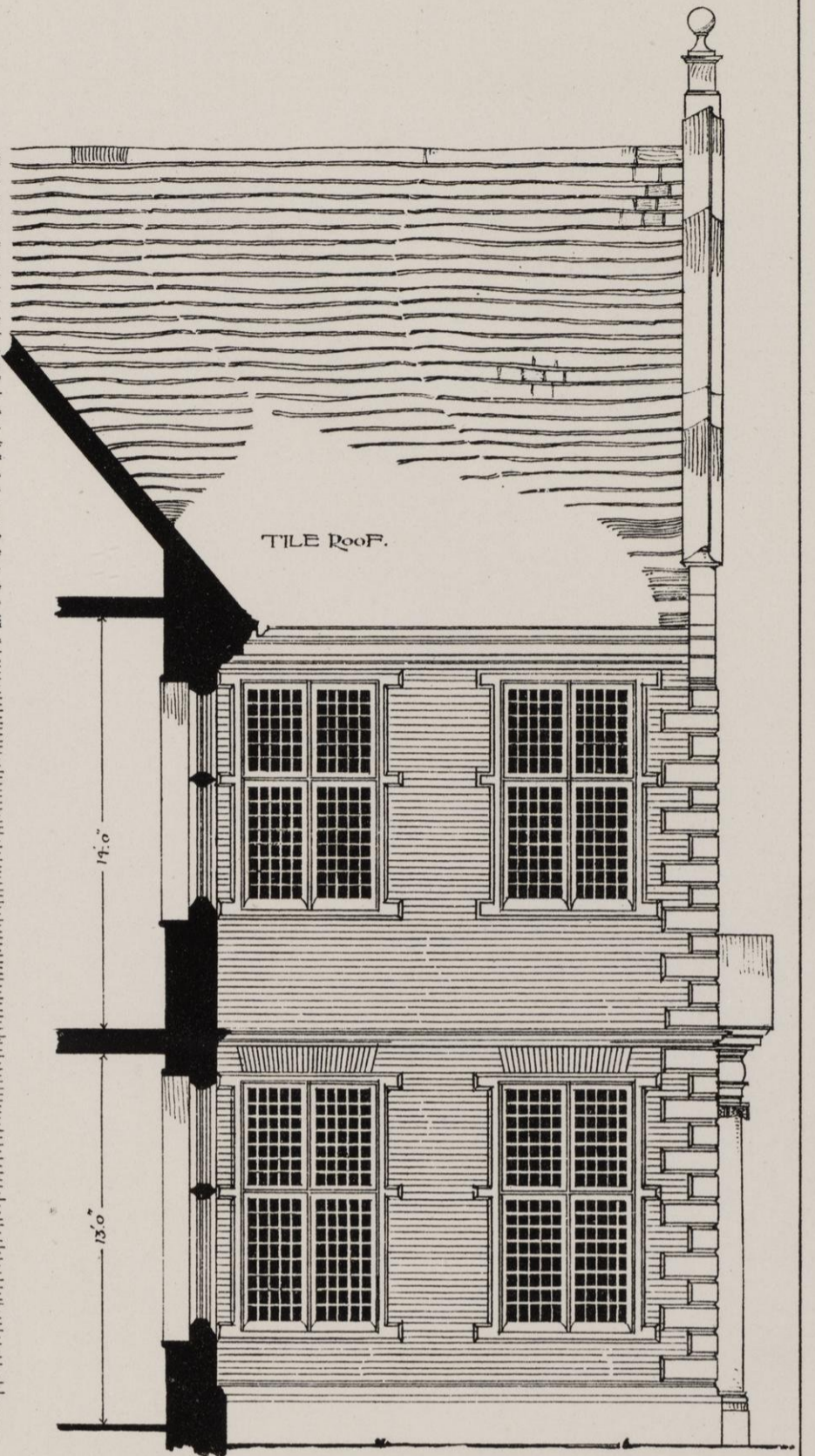


HONINGTON HALL, WARWICKSHIRE.

SCALE OF FEET.
30
25
20
15
10
5
0



PART OF PRINCIPAL FAÇADE.



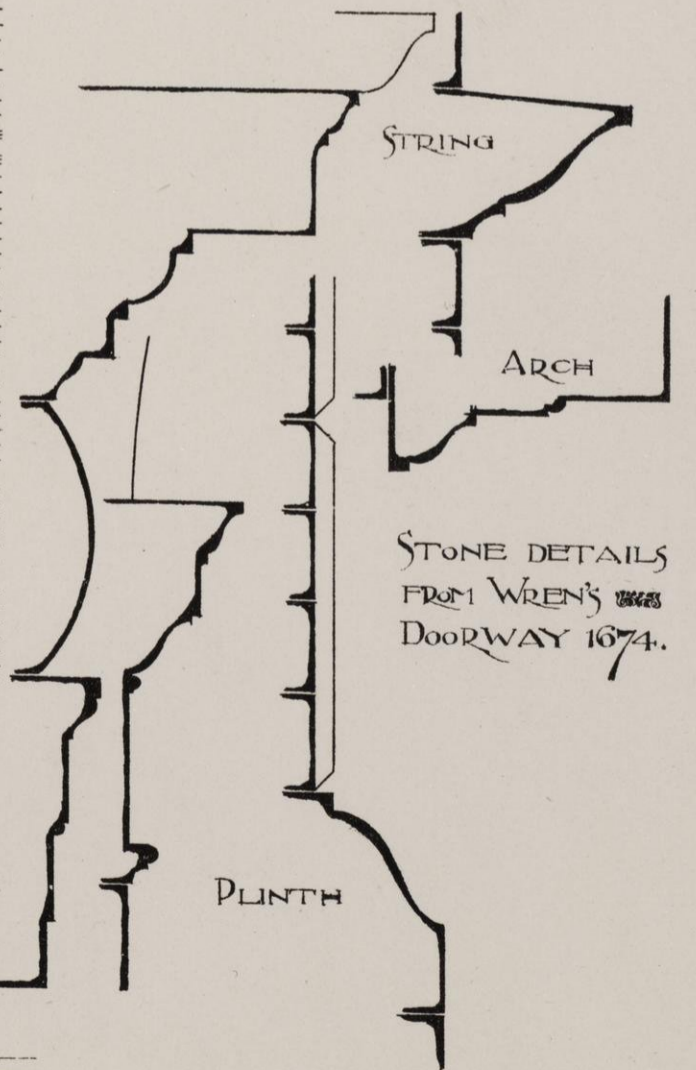
SIDE.



PLAN

DETAIL OF DOORWAY.

1 2 3 4 5 6 7 8 9 FEET.



STRING

ARCH

STONE DETAILS FROM WREN'S DOORWAY 1674.

PLINTH

Photo-Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

Arthur Stratton del.

ARBURY PRIORY, NUNEATON, WARWICKSHIRE.

THE STABLE BUILDING.

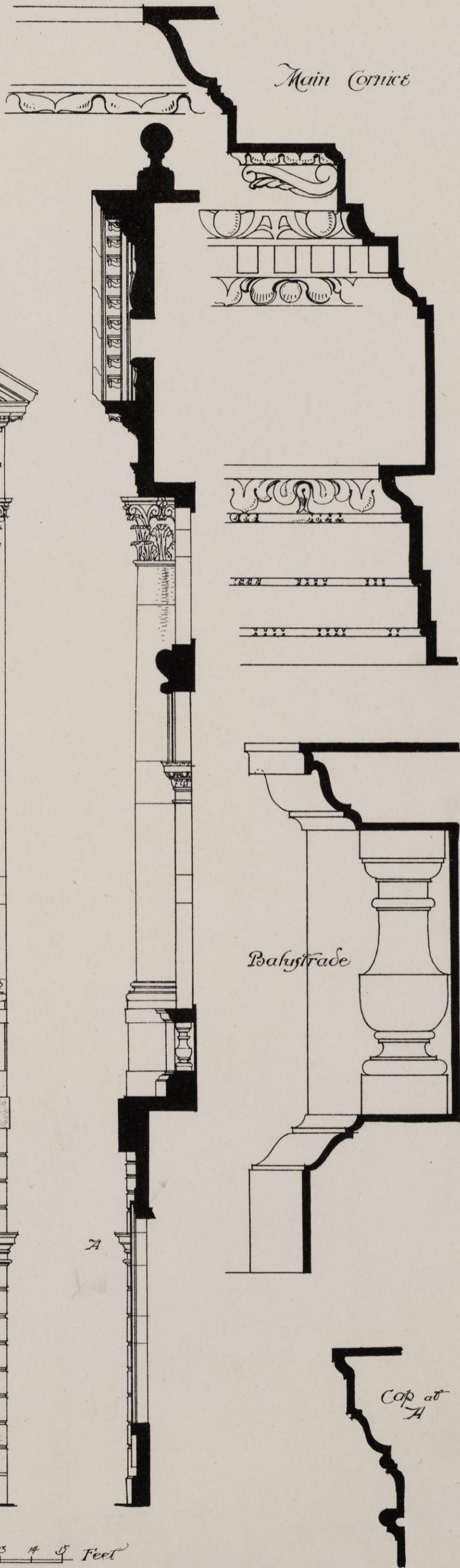
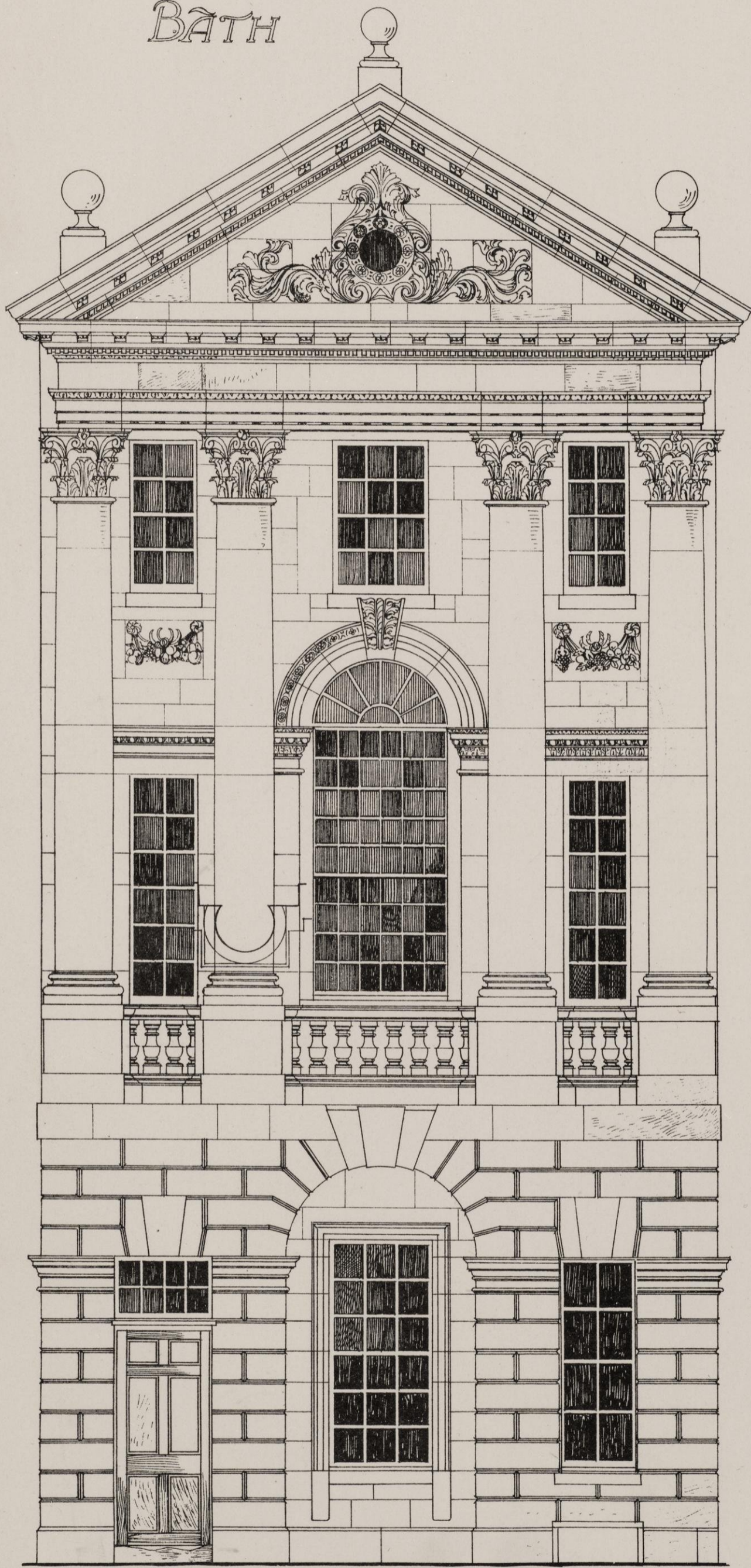


HOUSE AT TROWBRIDGE, WILTS.



HOUSE AT UPPER WESTWOOD, WILTS.

RALPH ALLEN'S
TOWN HOUSE
BATH



Scale for Elevation ^{ms} 12 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 Feet
 Scale for Details ^{ms} 12 11 10 9 8 7 6 5 4 3 2 1 0 1 2 Feet

Photo Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

H. Inigo Triggs & Henry Tanner Junr. del.



AN ENTRANCE GATE AT SALISBURY.



GARDENER'S LODGE, WIDCOMBE, BATH.



WIDCOMBE, BATH.



PRIOR PARK, BATH.
THE GARDEN FRONT.



FISHING LODGE, BECKETT, BERKS.



FISH INN, BROADWAY, WORCESTERSHIRE.



ASHDOWN, BERKS.



THE ORANGERY AT BOWOOD, WILTS.



MURAL FOUNTAIN IN THE GARDEN AT BOWOOD, WILTS.



THE FORMAL GARDEN AT BOWOOD, WILTS.



HOUSE AT SPEENHAMLAND, NEWBURY.



HOUSE IN HIGH STREET, WALLINGFORD.



GREAT MARLOW PLACE, BUCKS.



HOUSE AT RAINHAM, ESSEX.



HOUSE AT HIGHWORTH, WILTS.



COLESHILL, BERKSHIRE.
THE ENTRANCE FRONT.



COLESHILL, BERKSHIRE.
INTERIOR OF SALOON.



AN ALCOVE.



GATEWAY AT THE BACK ENTRANCE.

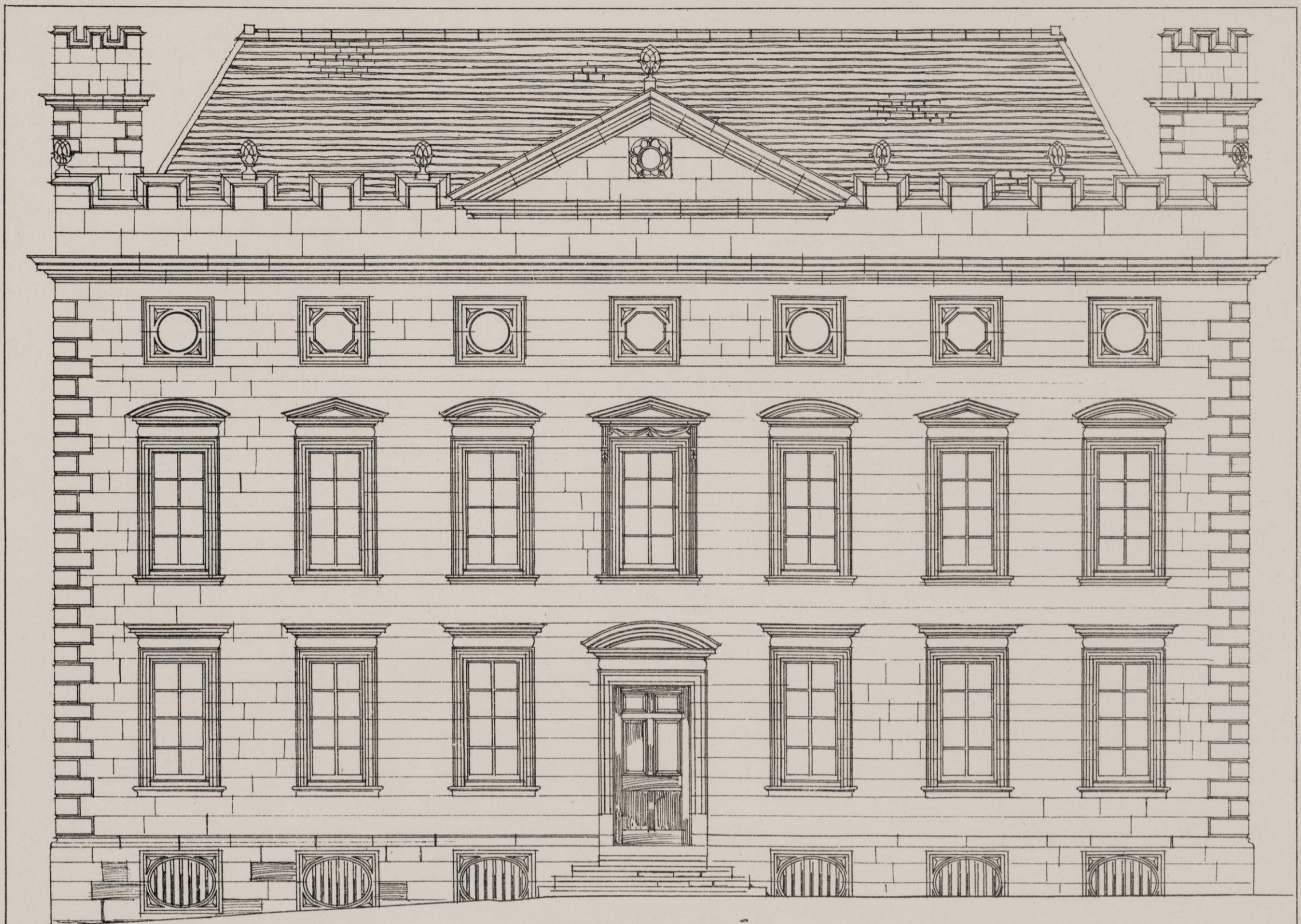
COLESHILL, BERKSHIRE.



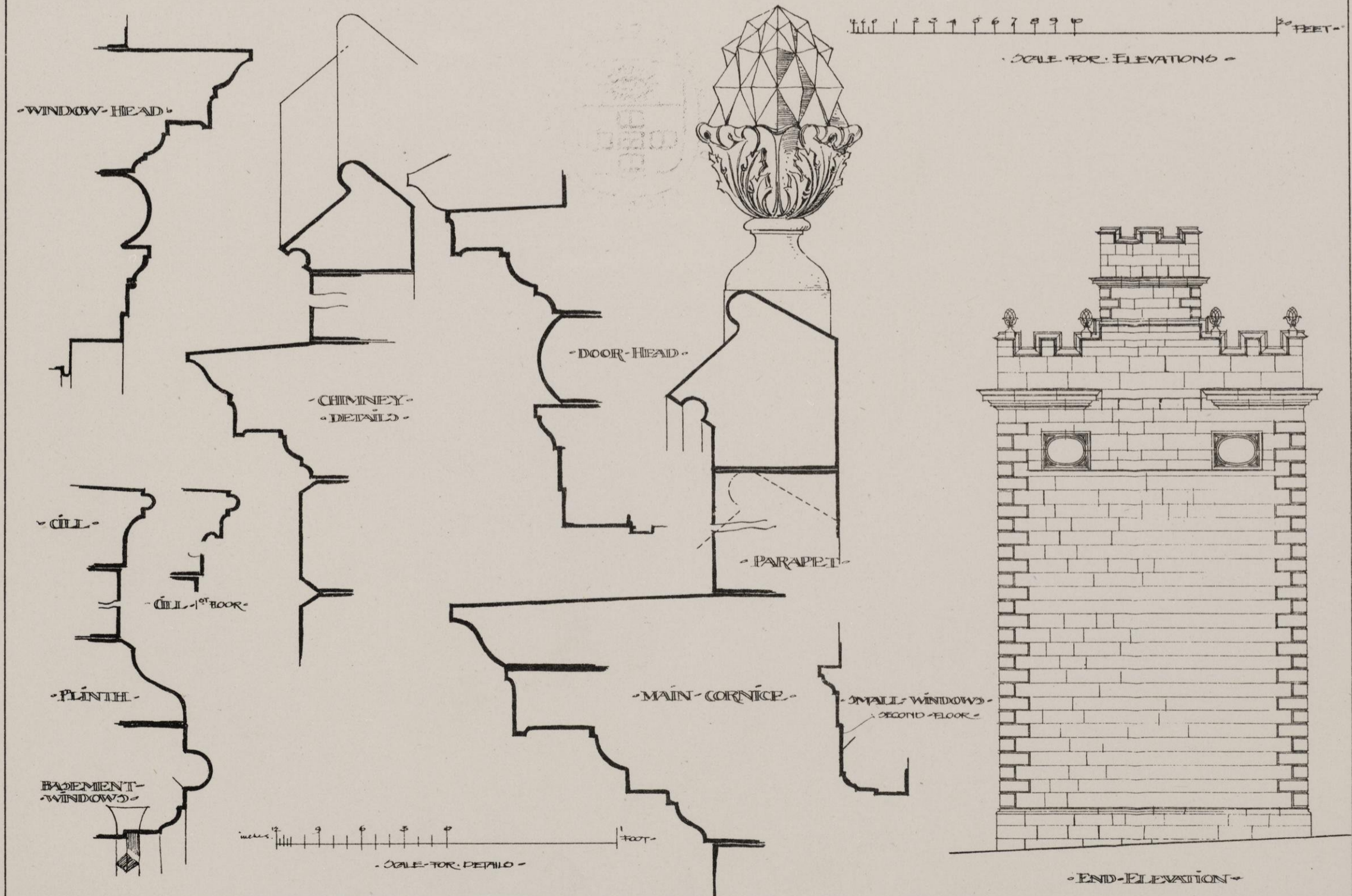
A PIN MILL, STROUD.



THE GREAT HOUSE, BURFORD, OXFORDSHIRE.



FRONT ELEVATION



END ELEVATION



THE COUNTY HALL, NORTHAMPTON.



STONELEIGH ABBEY, KENILWORTH.
SOUTH WEST FRONT.



THE TOWN HALL, ABINGDON.



RADCLIFFE LIBRARY, OXFORD.
THE INTERIOR.



RADCLIFFE LIBRARY, OXFORD.
EXTERIOR.



TRINITY COLLEGE, OXFORD.
INTERIOR OF THE CHAPEL.

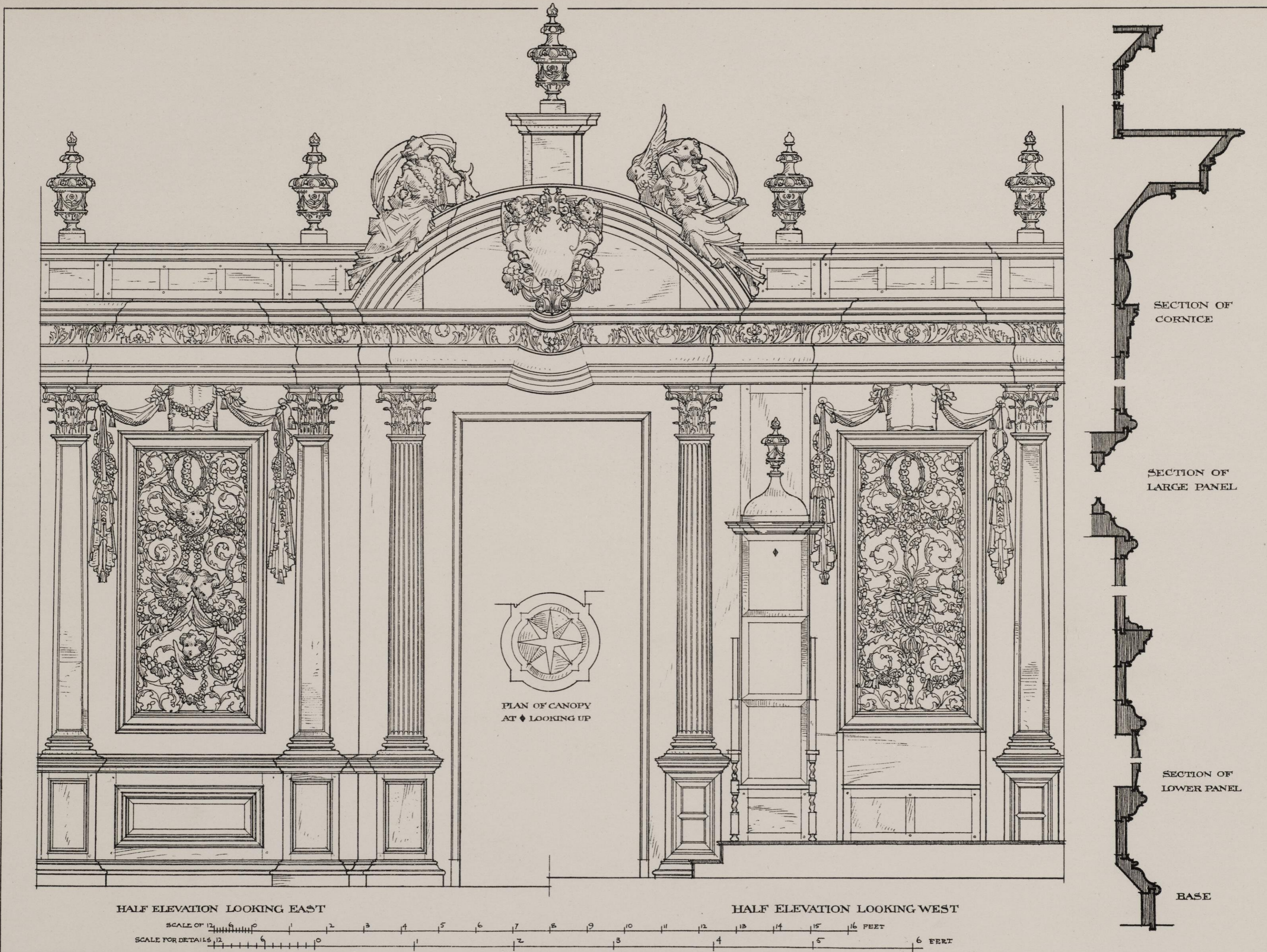


Photo-lithographed & Printed by James Akerman, 6 Queen Square, W.C.

TRINITY COLLEGE, OXFORD.
DETAIL OF SCREEN AT WEST END OF THE CHAPEL.

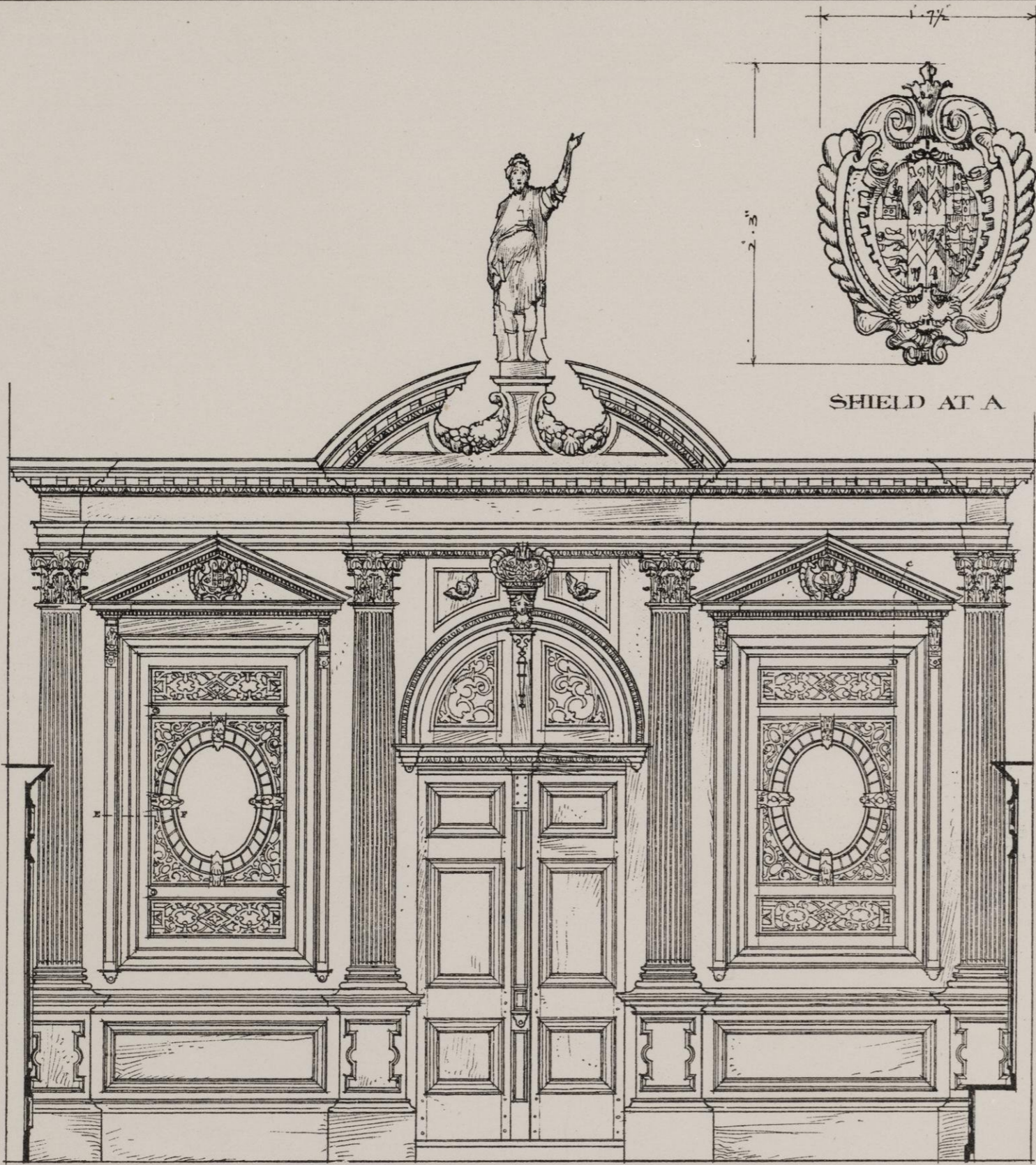
J. J. Joass, del.



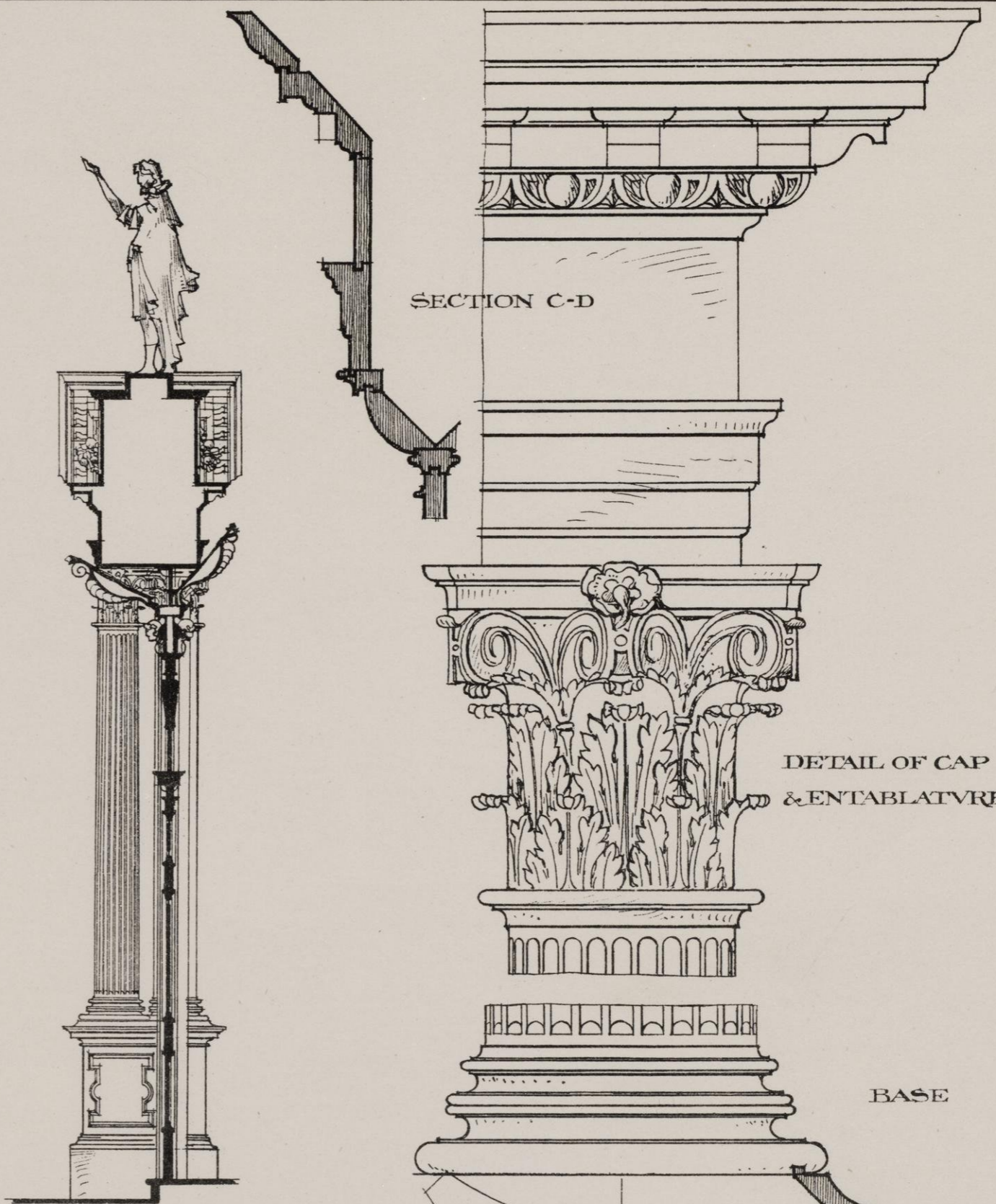
QUEEN'S COLLEGE, OXFORD.
THE CUPOLA.



SHIELD AT A

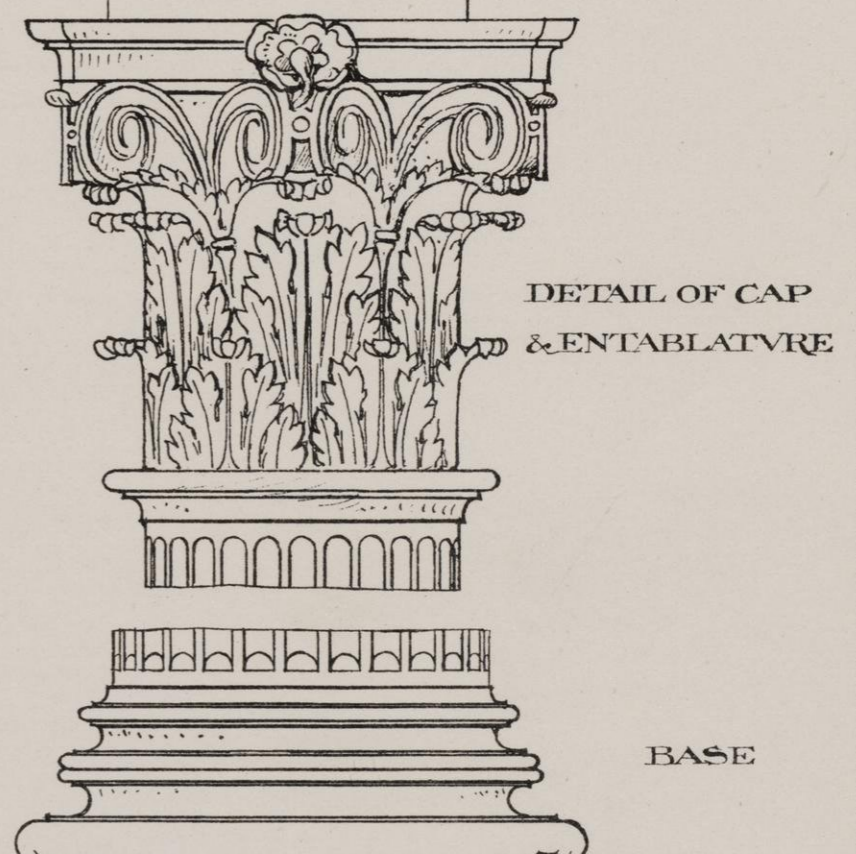


WEST ELEVATION OF SCREEN



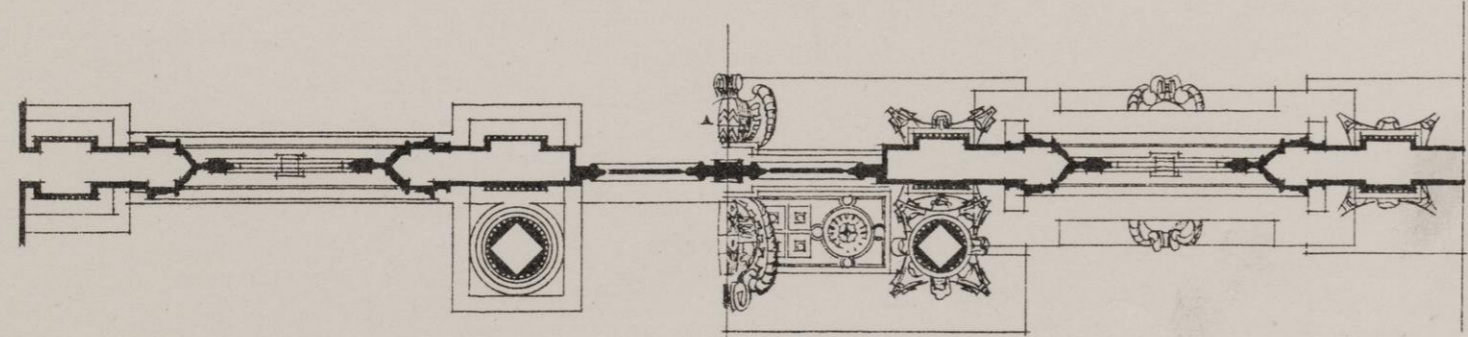
SECTION THROUGH SCREEN

SECTION C-D



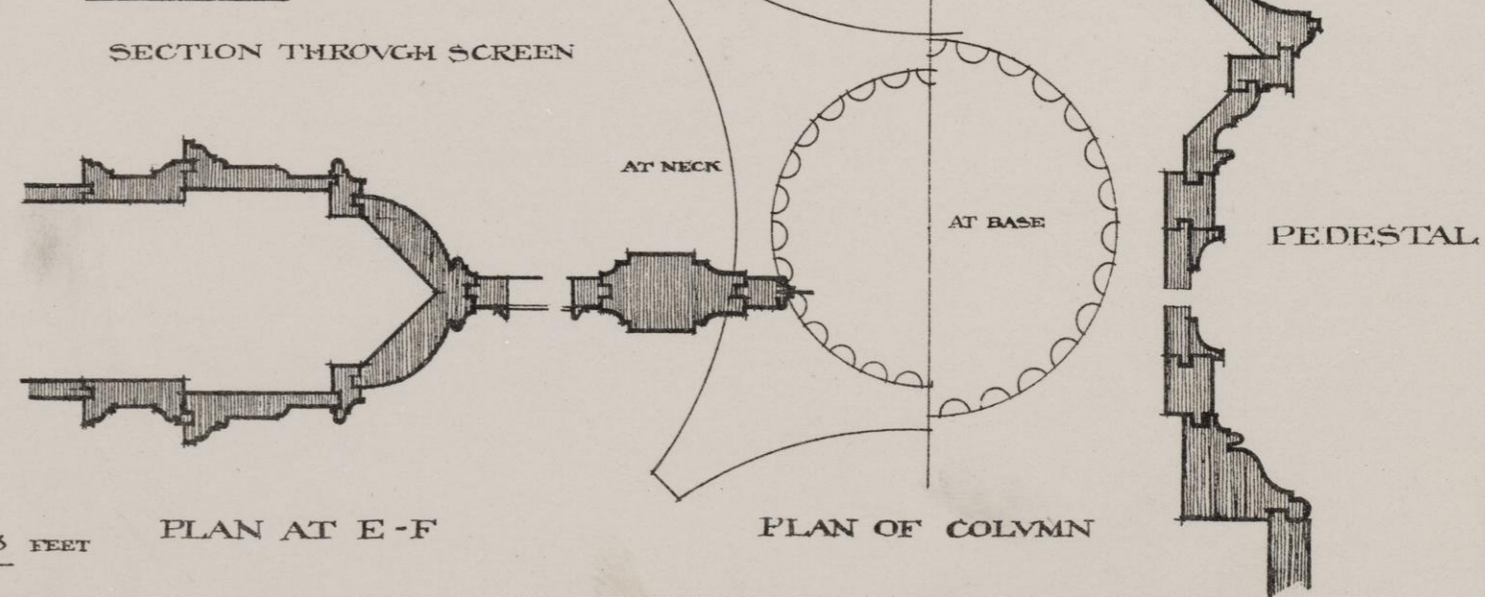
DETAIL OF CAP & ENTABLATURE

BASE



HALF PLAN OF SCREEN

HALF PLAN OF SOFFIT



PLAN AT E-F

PLAN OF COLUMN

PEDESTAL

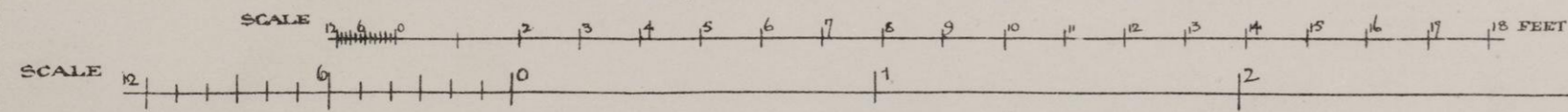


Photo-lithographed & Printed by James Akerman, 6, Queen Square, W.C.

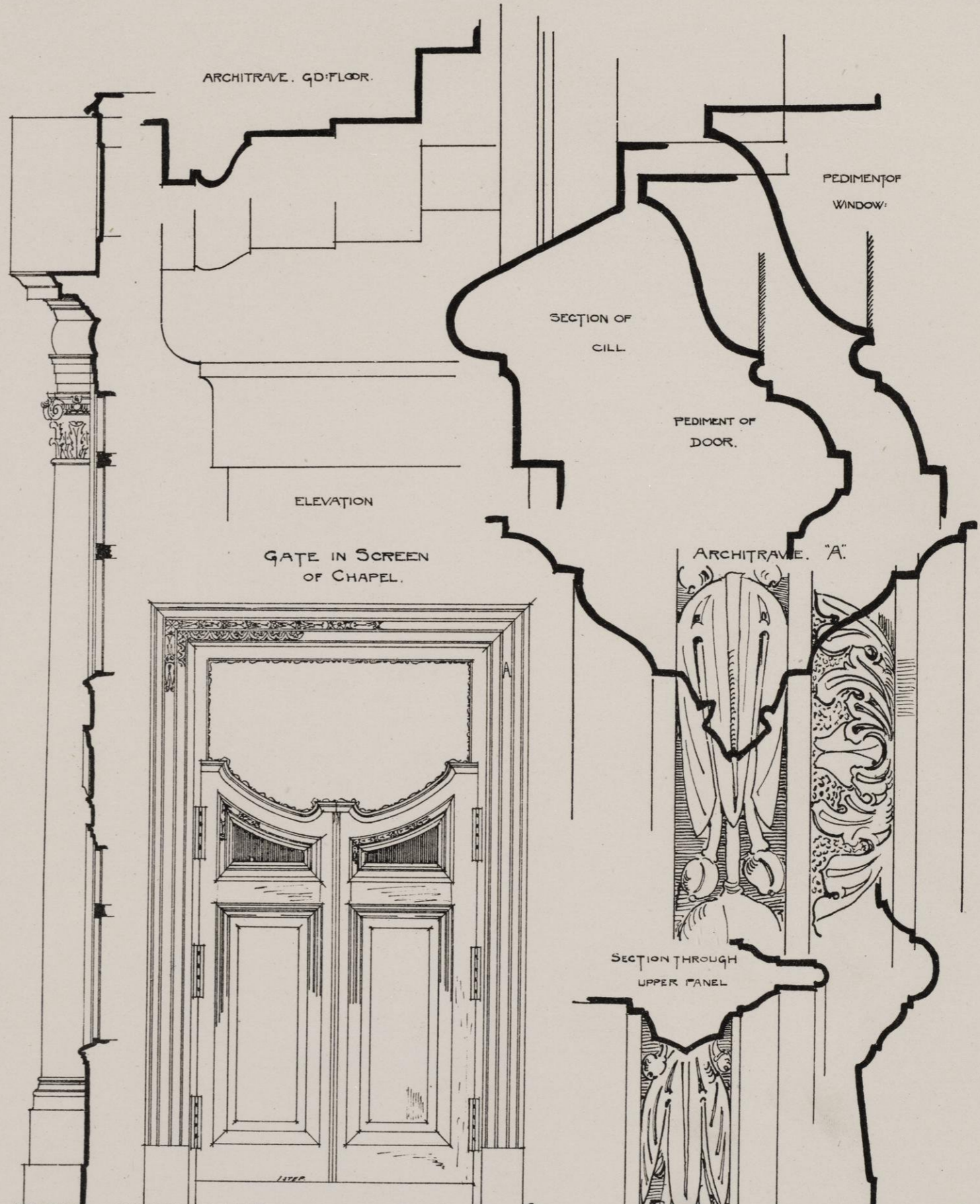
LINCOLN COLLEGE, OXFORD.
DETAIL OF SCREEN IN THE CHAPEL.



THE RADCLIFFE OBSERVATORY, OXFORD.



Scale of Feet. 1 2 3 4 5 6 7 8 9 10

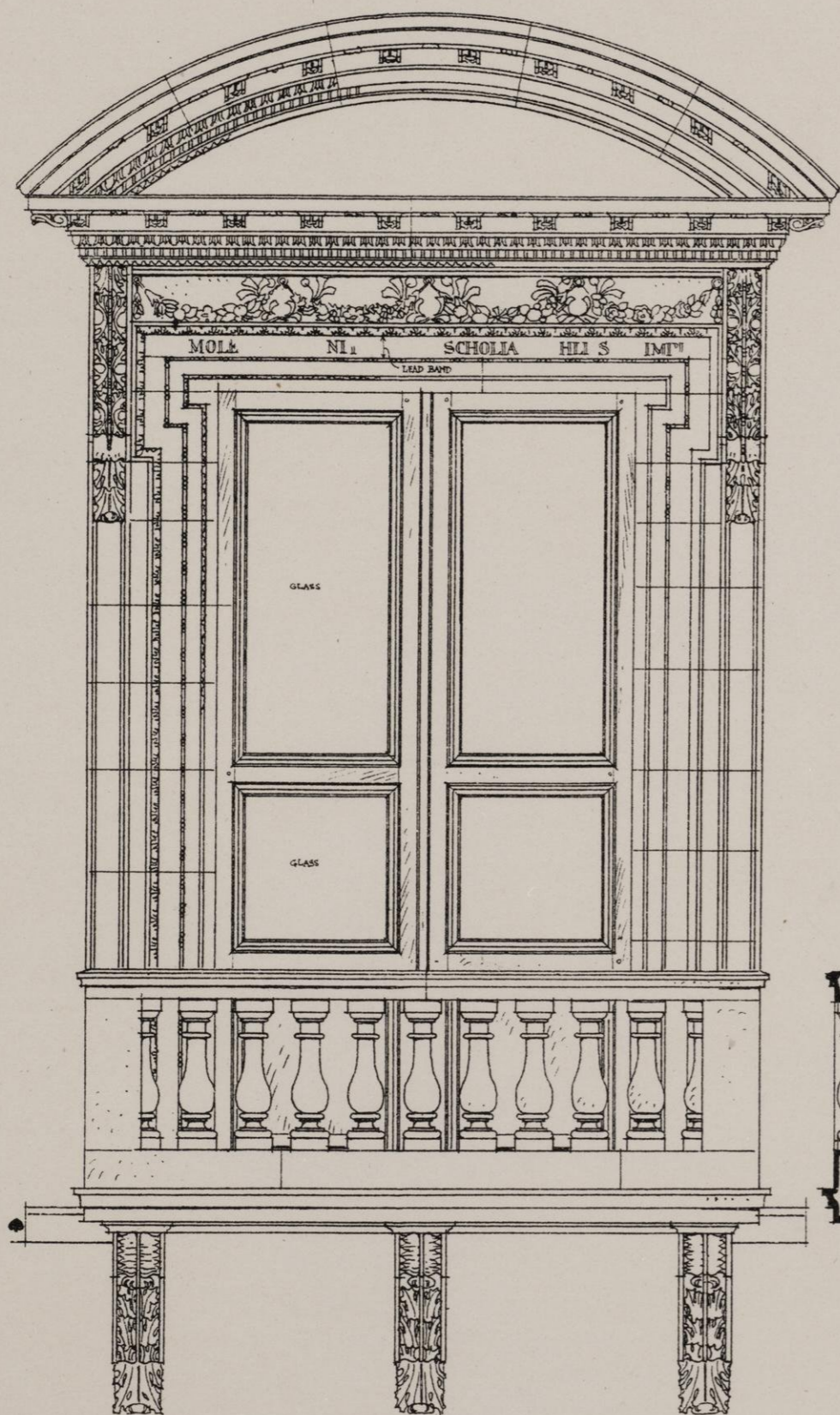


SECTION

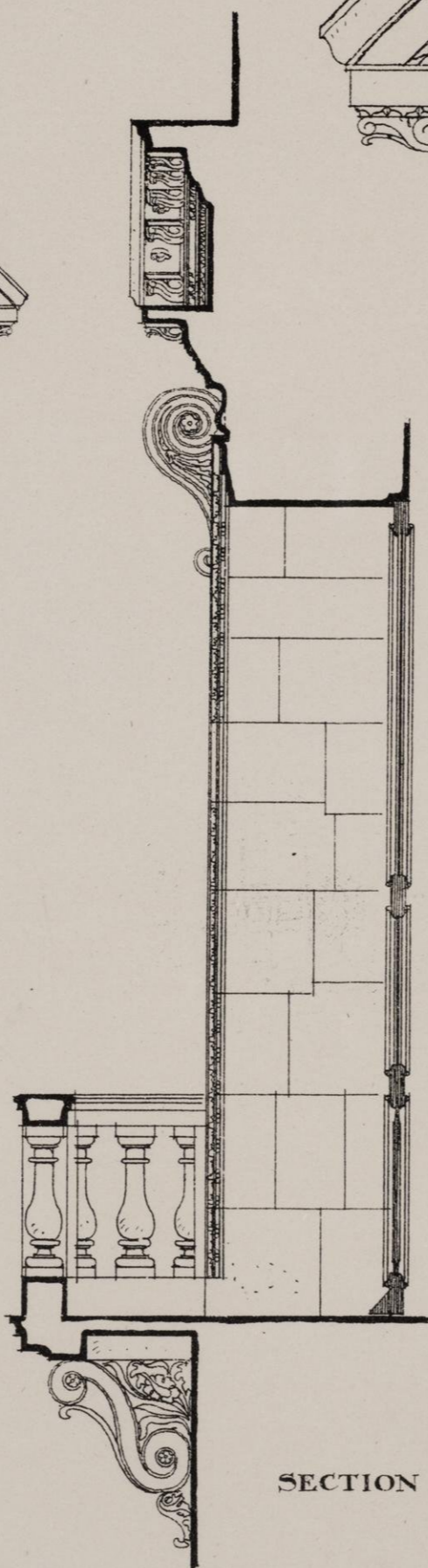
1 2 3 4 5
SCALE OF FEET.
0 1 2 3 4 5 6
SCALE OF DETAILS
INCHES.



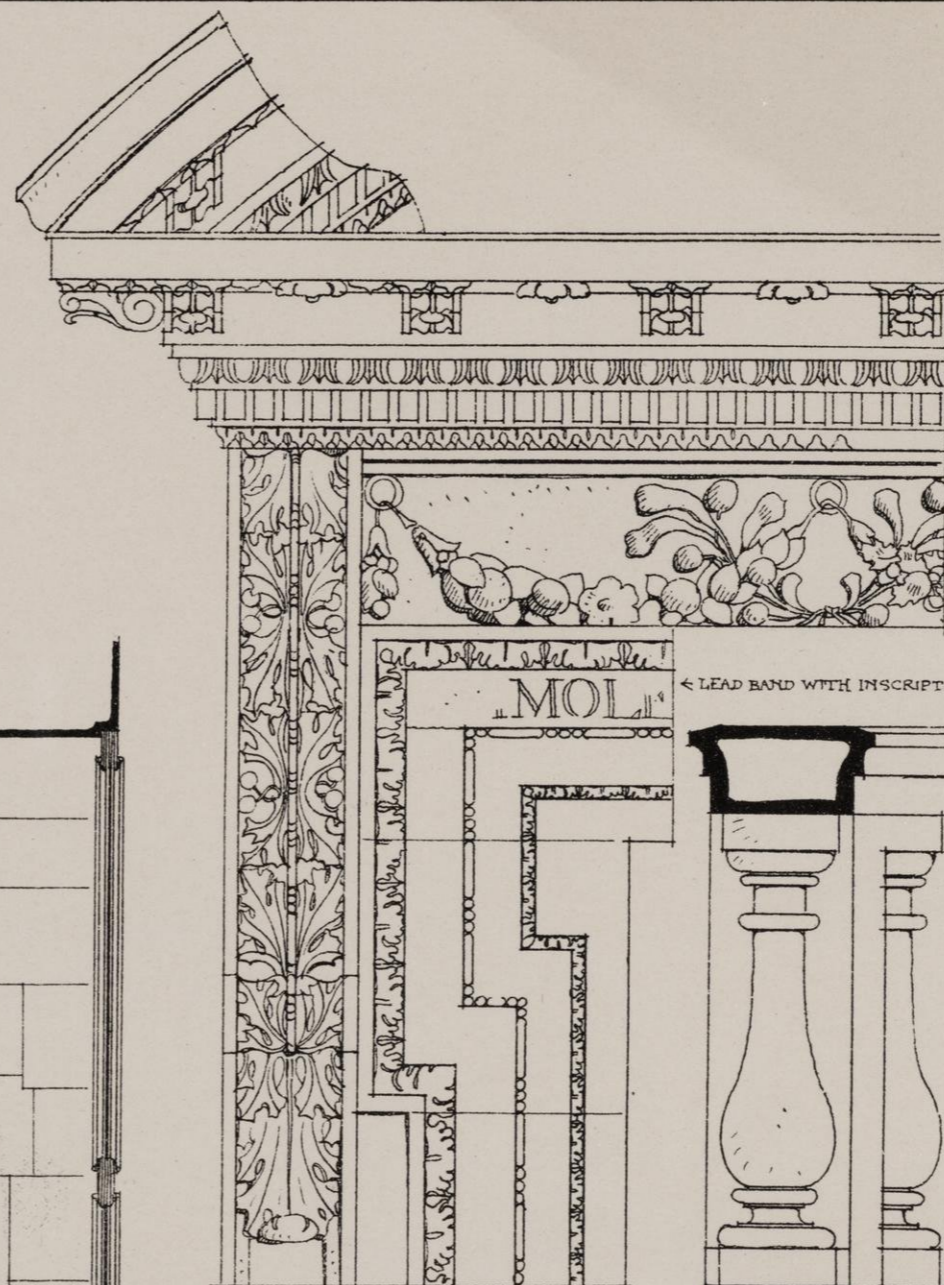
ASHMOLEAN MUSEUM, OXFORD.
THE ENTRANCE.



ELEVATION

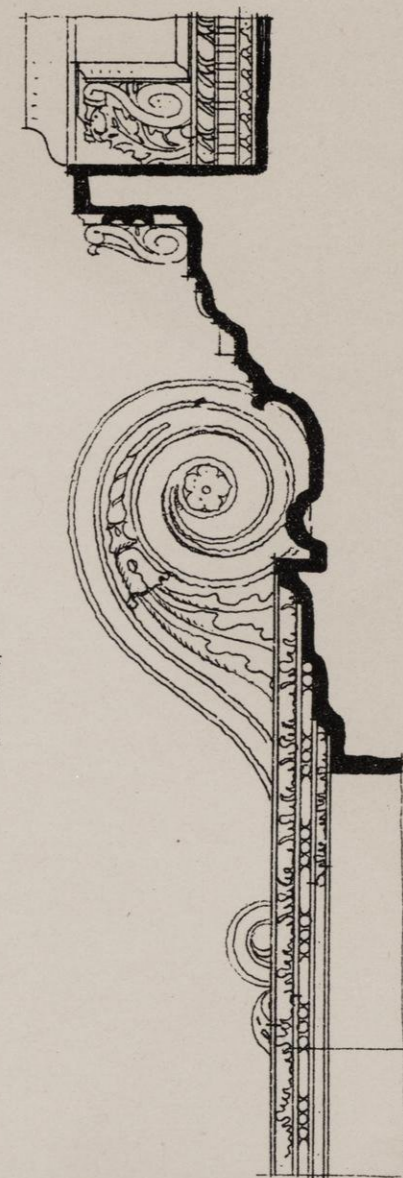


SECTION



ELEVATION AT ♡

FRONT ELEVATION OF BALCONY CORBEL



SECTION AT ♦

SECTION OF BALCONY

SCALE OF 12 6 0 1 2 3 4 5 6 7 8 9 10 11 12 FEET

SCALE OF 12 6 0 1 2 3 4 5 FEET

Photo-lithographed & Printed by James Akerman, 6, Queen Square, W.C.

J. J. Joass, del.

ASHMOLEAN MUSEUM, OXFORD.
DETAILS OF DOORWAY AND BALCONY.



SWATELEY HALL, UXBRIDGE.
THE ENTRANCE FRONT.



SWATELEY HALL, UXBRIDGE.
THE GARDEN FRONT.



THE TOWN HALL, WARWICK.



TYTTENHANGER, HERTS.
THE SOUTH FRONT.



HOUSE AT BURWASH.
DOORWAY.



TYTTENHANGER, HERTS.
ENTRANCE, GARDEN FRONT.



A HOUSE AT HERTFORD.



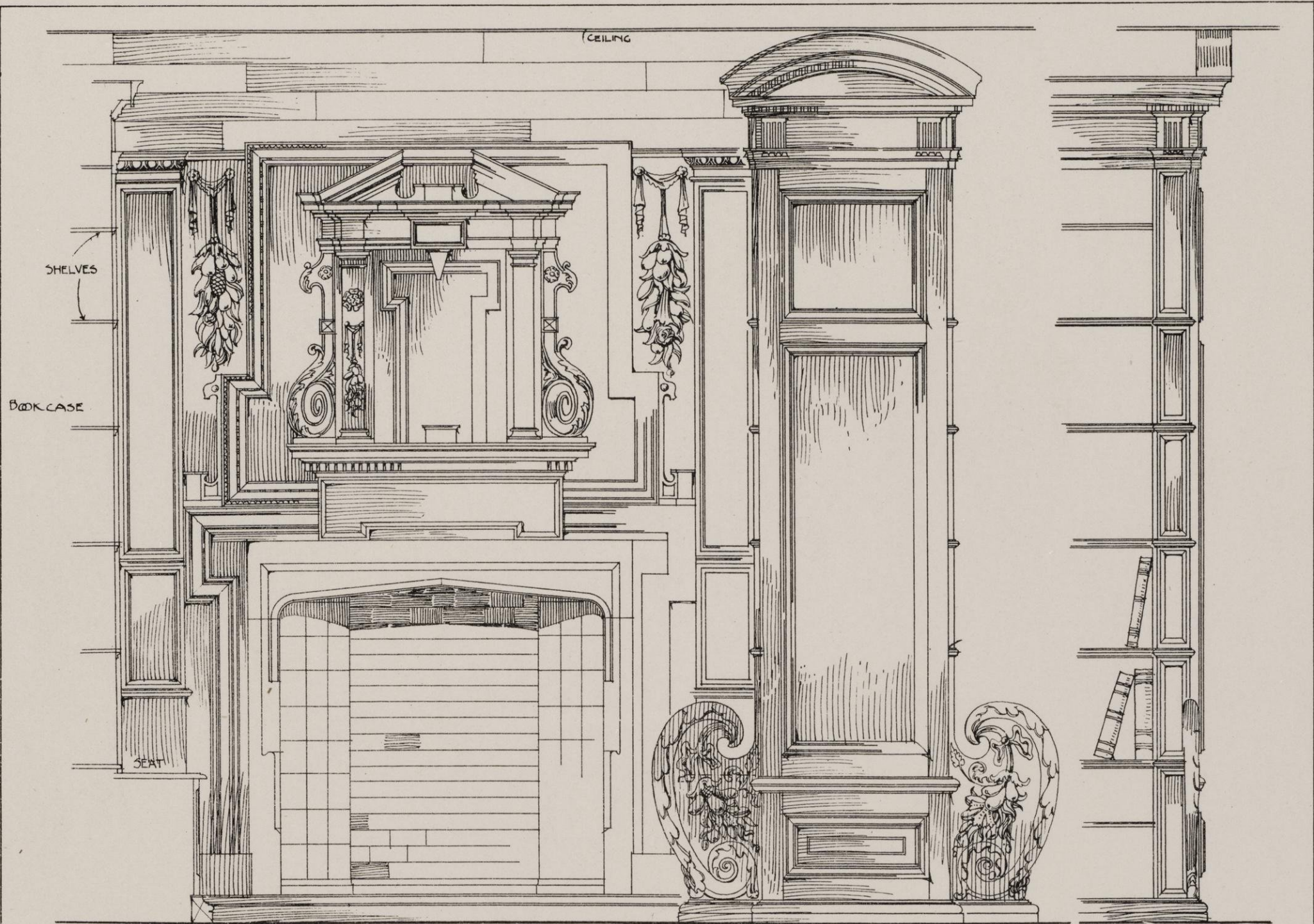
HOUSE AT HERTFORD.



SHOP AT WARWICK.

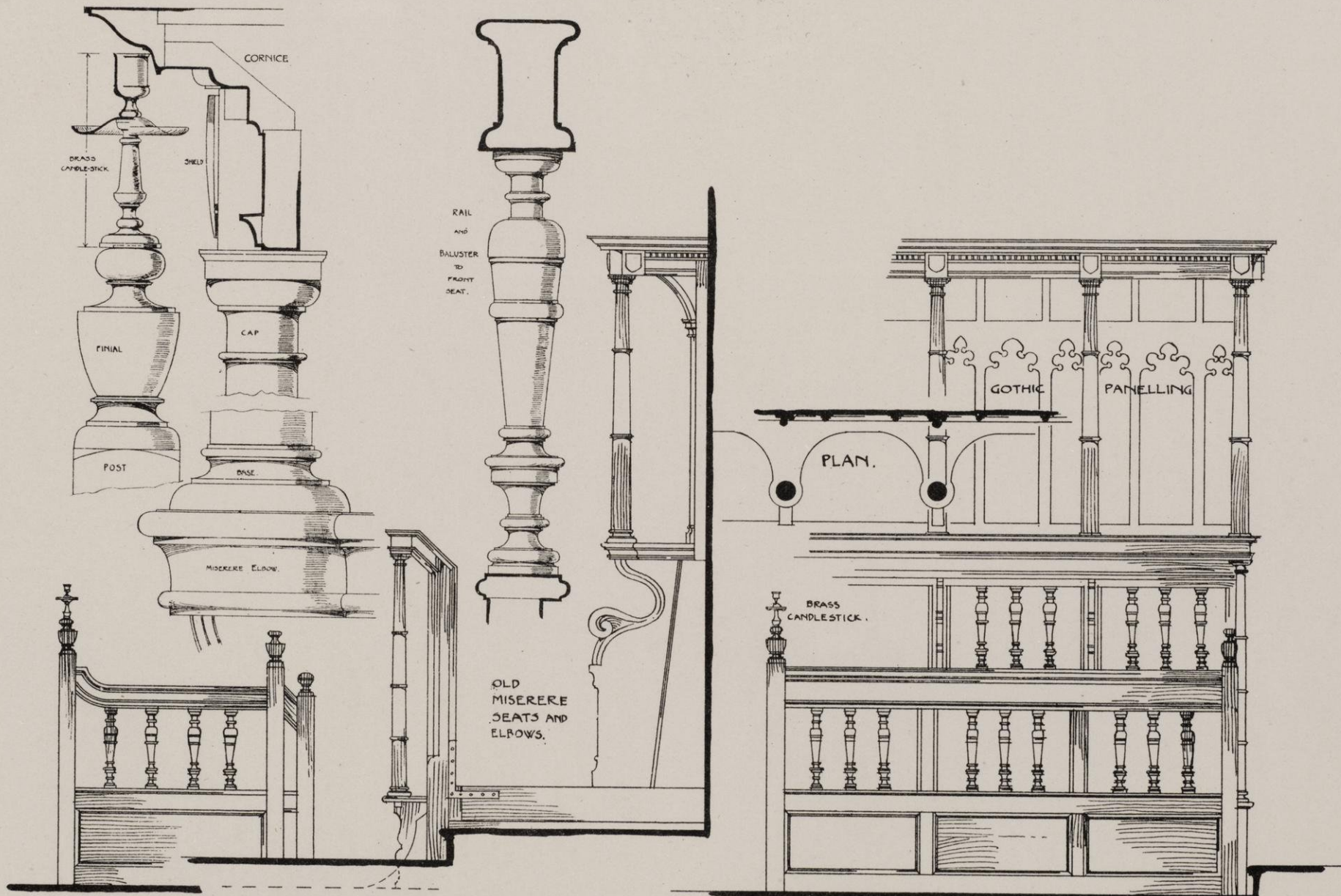


BALLS PARK, HERTFORD.



ELEVATION OF CHIMNEY-PIECE AND END OF BOOKCASE.

INCHES 12 9 6 3 0 1 2 3 4 5 6 7 8 9 10 FEET
 SCALE OF FEET.



SIDE ELEVATION : SCALE OF ELEVATIONS FRONT ELEVATION :
 INCHES 12 6 0 1 2 3 4 5 6 7 8 9 10 FEET
 0 1 2 3 4 5 6 7 8 9 10 INCHES
 SCALE OF DETAILS.

PETERHOUSE COLLEGE, CAMBRIDGE.
DETAILS FROM THE LIBRARY.

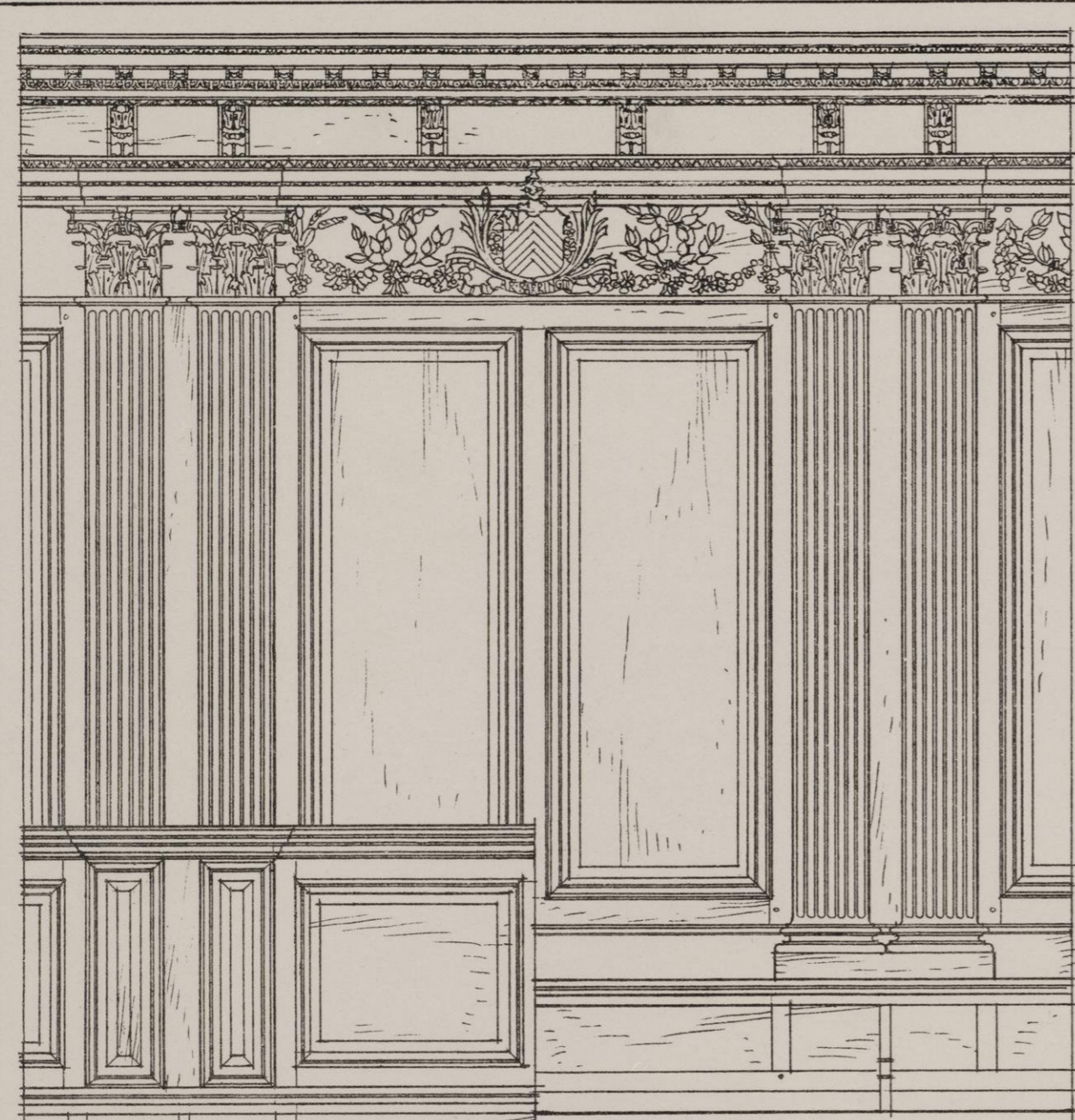
W.A. Forsyth, del.



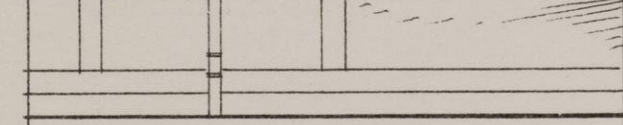
TRINITY COLLEGE LIBRARY, CAMBRIDGE.



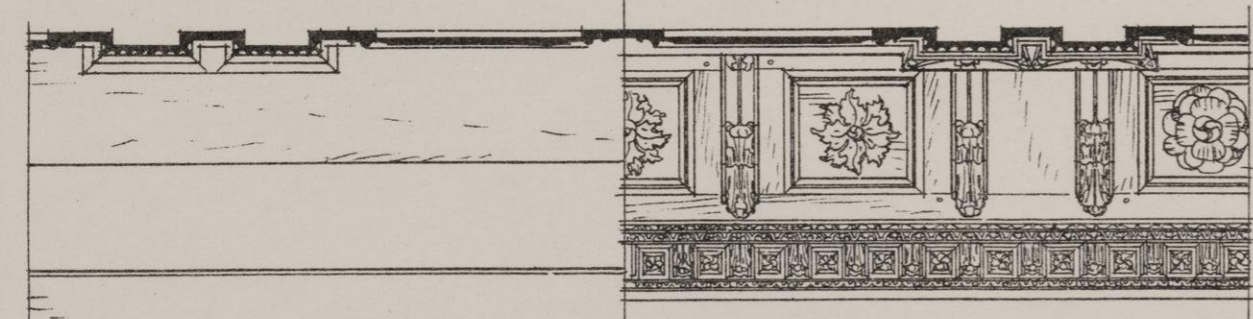
TRINITY COLLEGE, CAMBRIDGE.
THE LIBRARY.



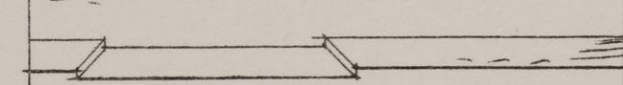
ELEVATION OF PANELLING



ELEVATION OF CHOIR SEATS



HALF PLAN LOOKING UP



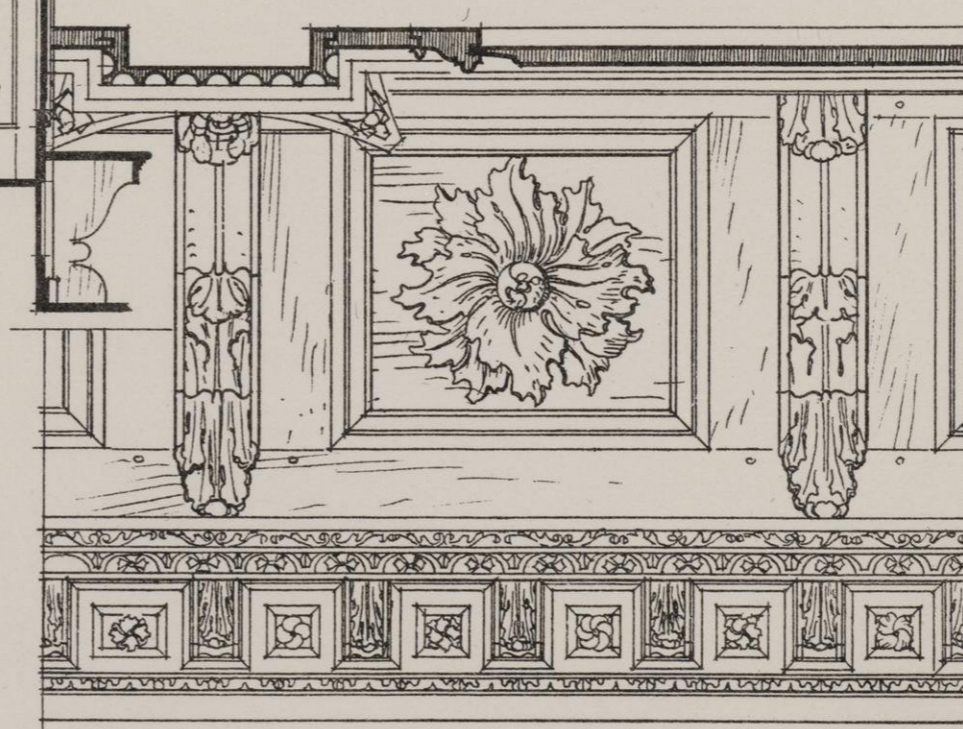
PLAN OF CHOIR SEATS



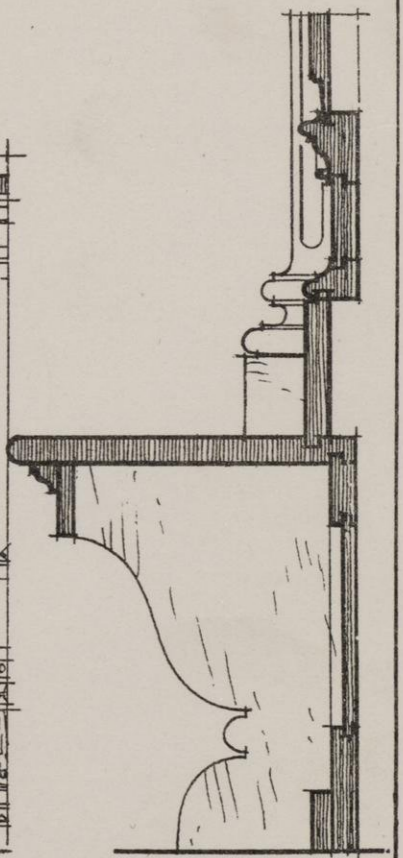
ELEVATION OF FRIEZE AND CORNICE (DETAIL)



SECTION



SOFFIT OF CORNICE



SECTION

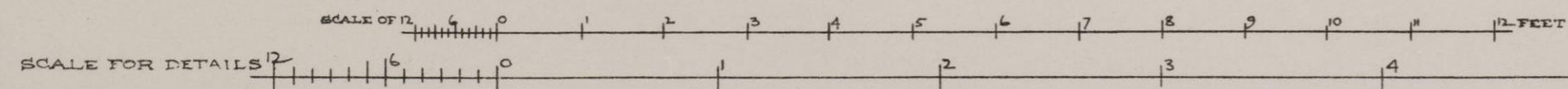
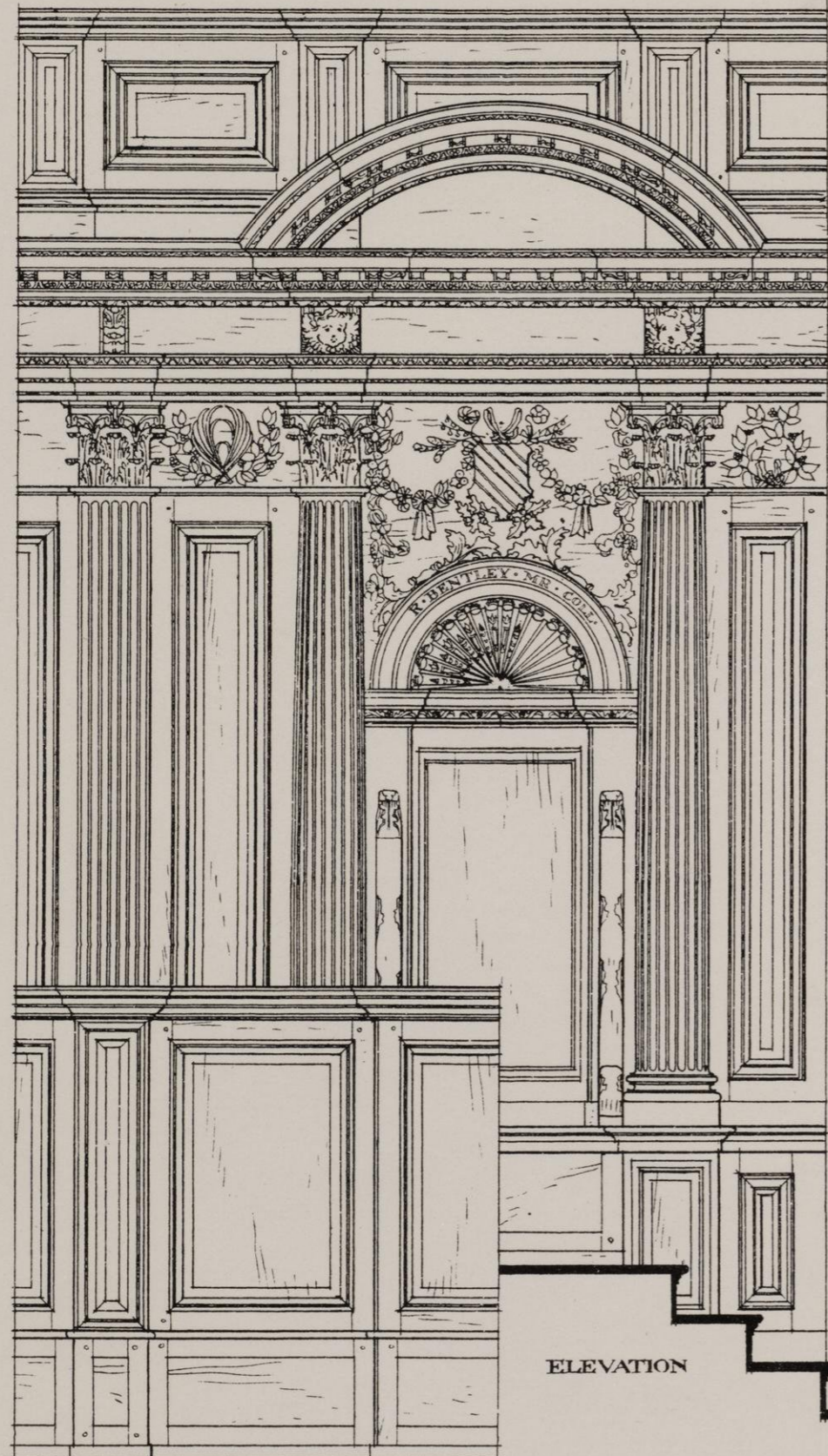
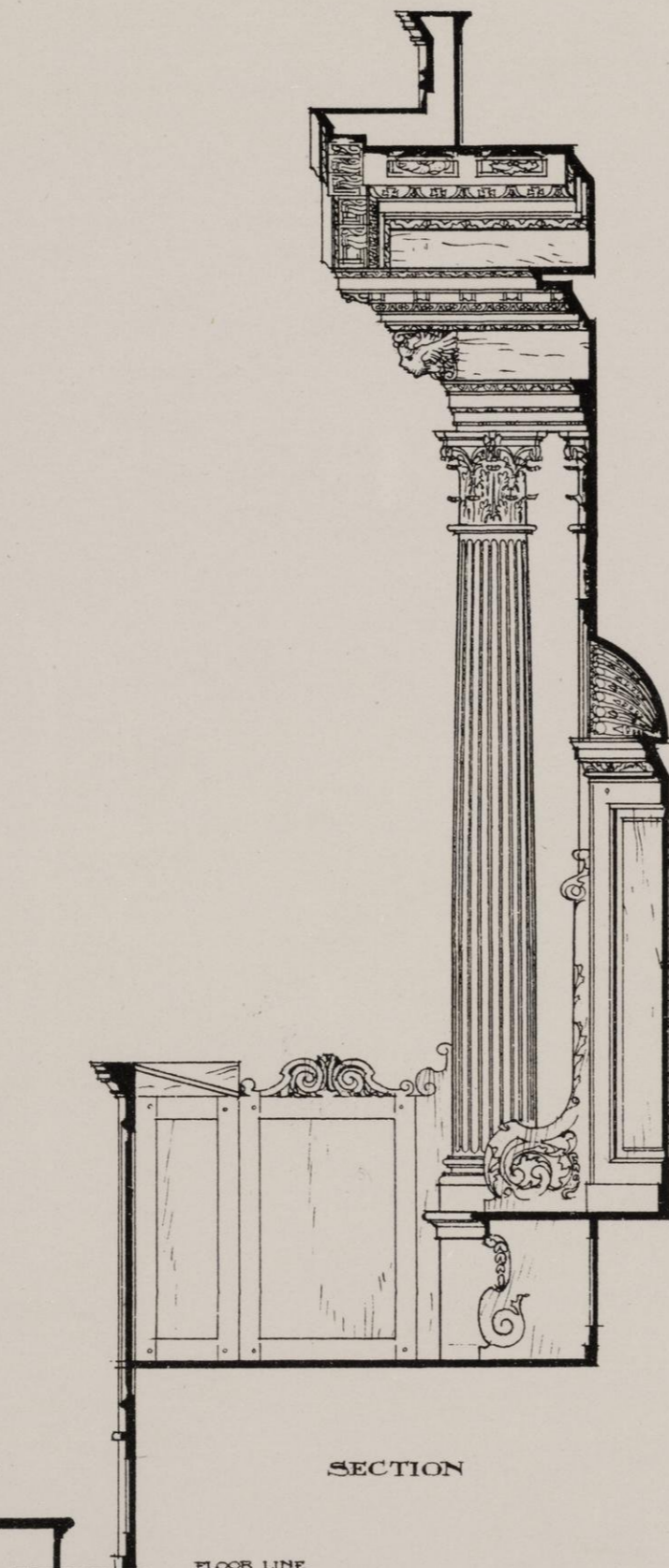


Photo-Lithographed & Printed by James Aherman, 6, Queen Square, W.C.

J. J. Joass, del.

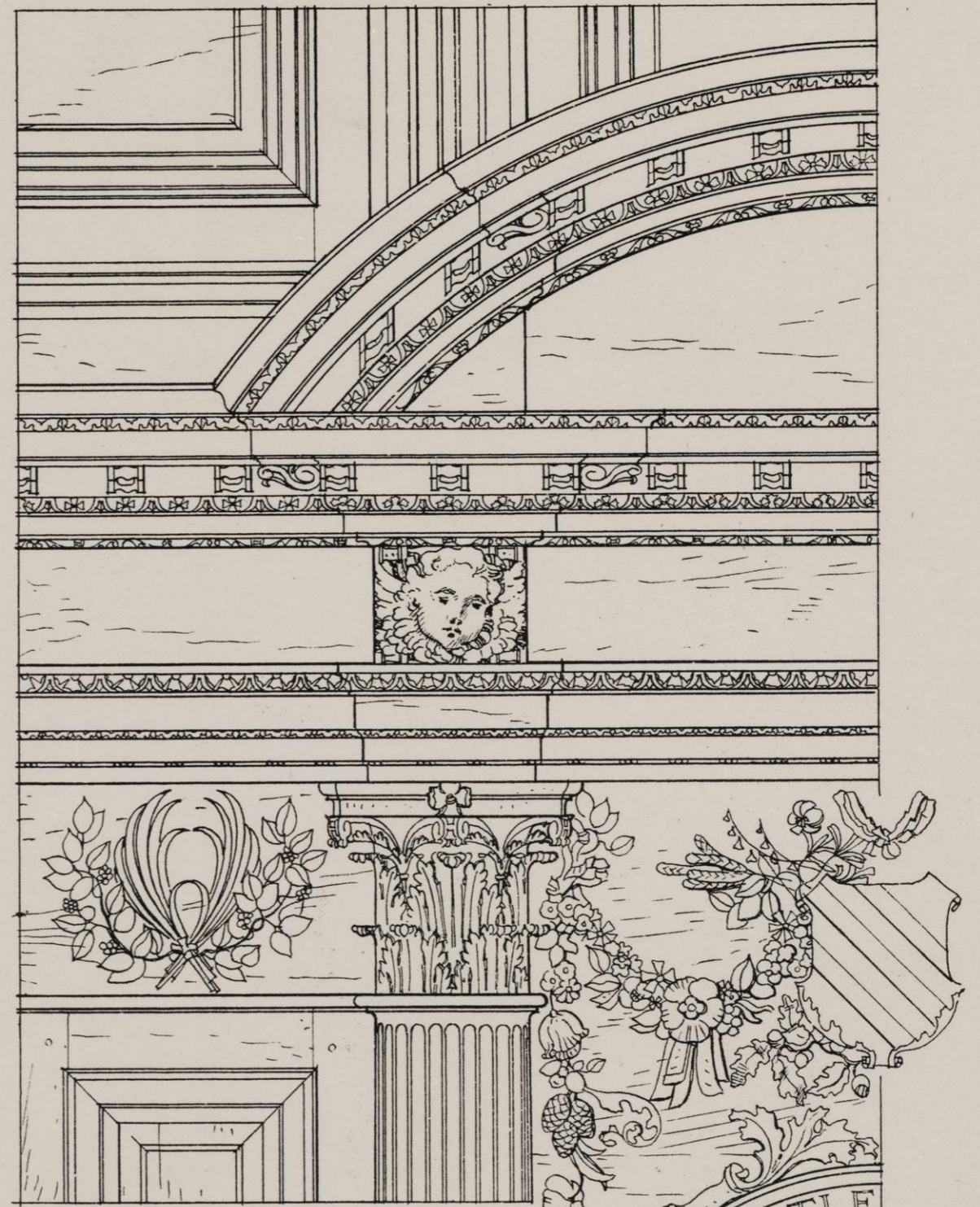


ELEVATION



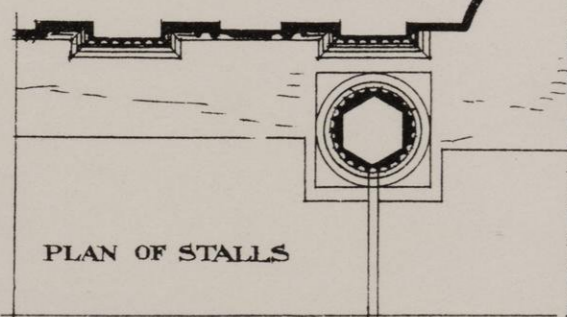
SECTION

FLOOR LINE

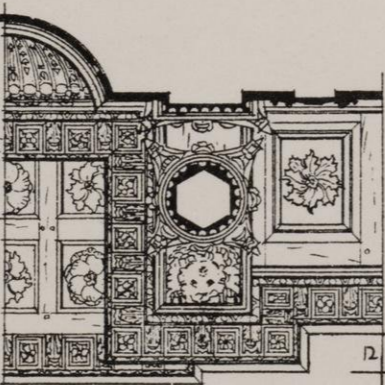


HALF ELEVATION OF CANOPY ETC.

ELEVATION SHEWING BOOKBOARD



PLAN OF STALLS

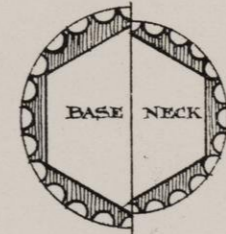


PLAN OF CANOPY
LOOKING UP

DETAIL OF PANNELLING
IN FRONT OF STALLS



PLAN OF COLUMN



SECTION THROUGH
PILASTER AT

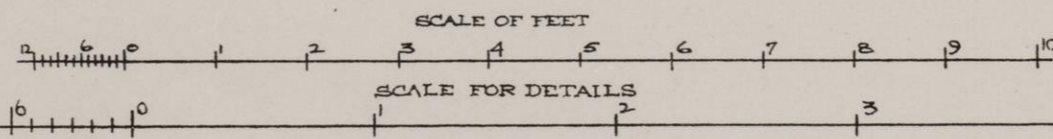


Photo Lithographed & Printed by James Akerman, 6 Queen Square, W.C.



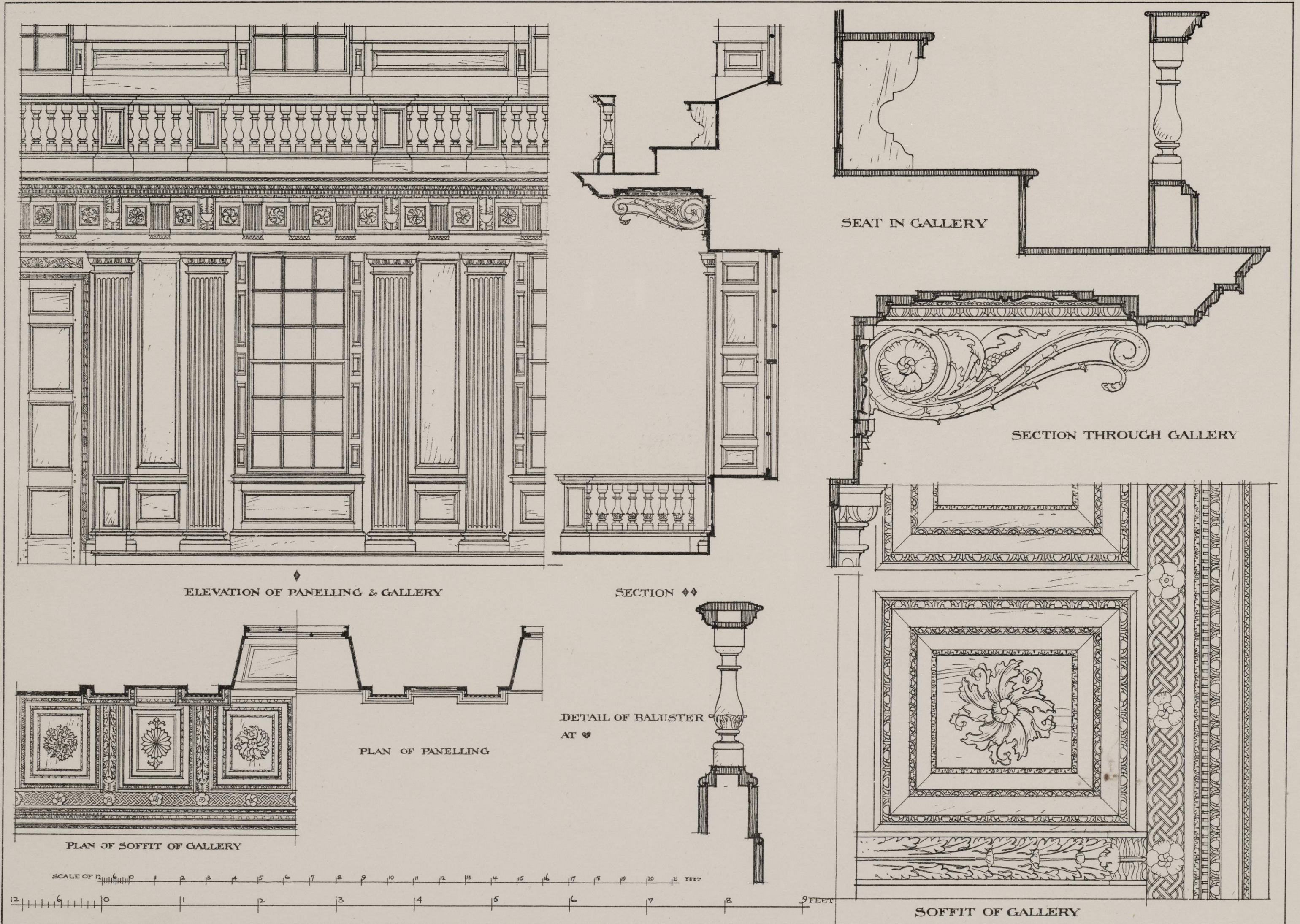
THE UNIVERSITY LIBRARY, CAMBRIDGE.



CLARE COLLEGE, CAMBRIDGE.



THE SENATE HOUSE, CAMBRIDGE.



ELEVATION OF PANELLING & GALLERY

SECTION ♦♦

PLAN OF PANELLING

DETAIL OF BALUSTER AT ♡

PLAN OF SOFFIT OF GALLERY

SOFFIT OF GALLERY

SCALE FOR DETAILS

SCALE OF 12 FEET

Photo Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

J. J. Joass, del.

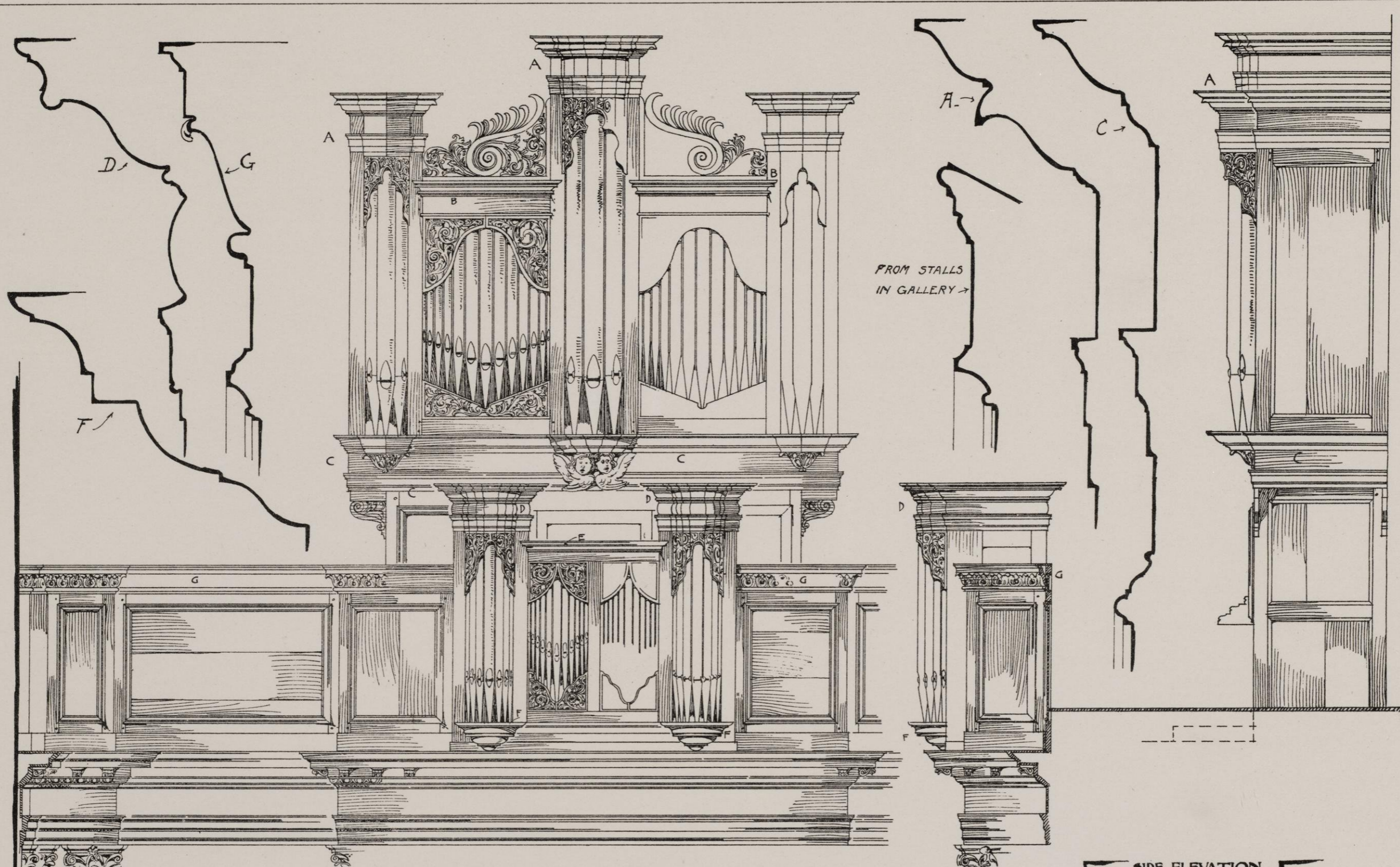
THE SENATE HOUSE, CAMBRIDGE.
DETAILS OF WOODWORK.



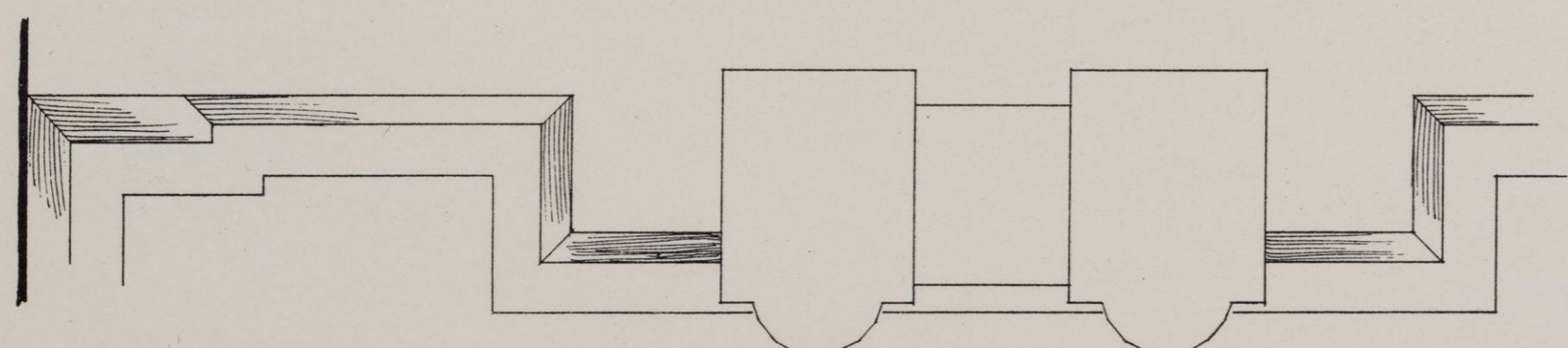
ST. CATHERINE'S HALL, CAMBRIDGE.



PEMBROKE COLLEGE LIBRARY, CAMBRIDGE.



ELEVATION OF ORGAN AND GALLERY - FRONT :



PLAN

INCHES 12 6 3 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 FEET.
SCALE OF FEET.

0 1 2 3 4 5 6 7 8 9 10 12 INCHES
SCALE OF INCHES FOR DETAILS

Photo Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

PEMBROKE COLLEGE, CAMBRIDGE.
ORGAN AND GALLERY IN THE CHAPEL.

W.A Forsyth, del.



RAYNHAM HALL, NORFOLK.



RAYNHAM HALL, NORFOLK.
THE ENTRANCE.



DRAYTON PARK, NORTHANTS.
THE INNER ENTRANCE.



THE CUSTOM HOUSE, KING'S LYNN.



HOUGHTON, NORFOLK.
THE ENTRANCE FRONT.



THORPE HALL, GRANTHAM.
DOOR AND PANELLING IN DINING ROOM.



HOUGHTON, NORFOLK.
DINING ROOM CHIMNEY PIECE.



THORPE HALL, PETERBOROUGH.
THE SOUTH FRONT.

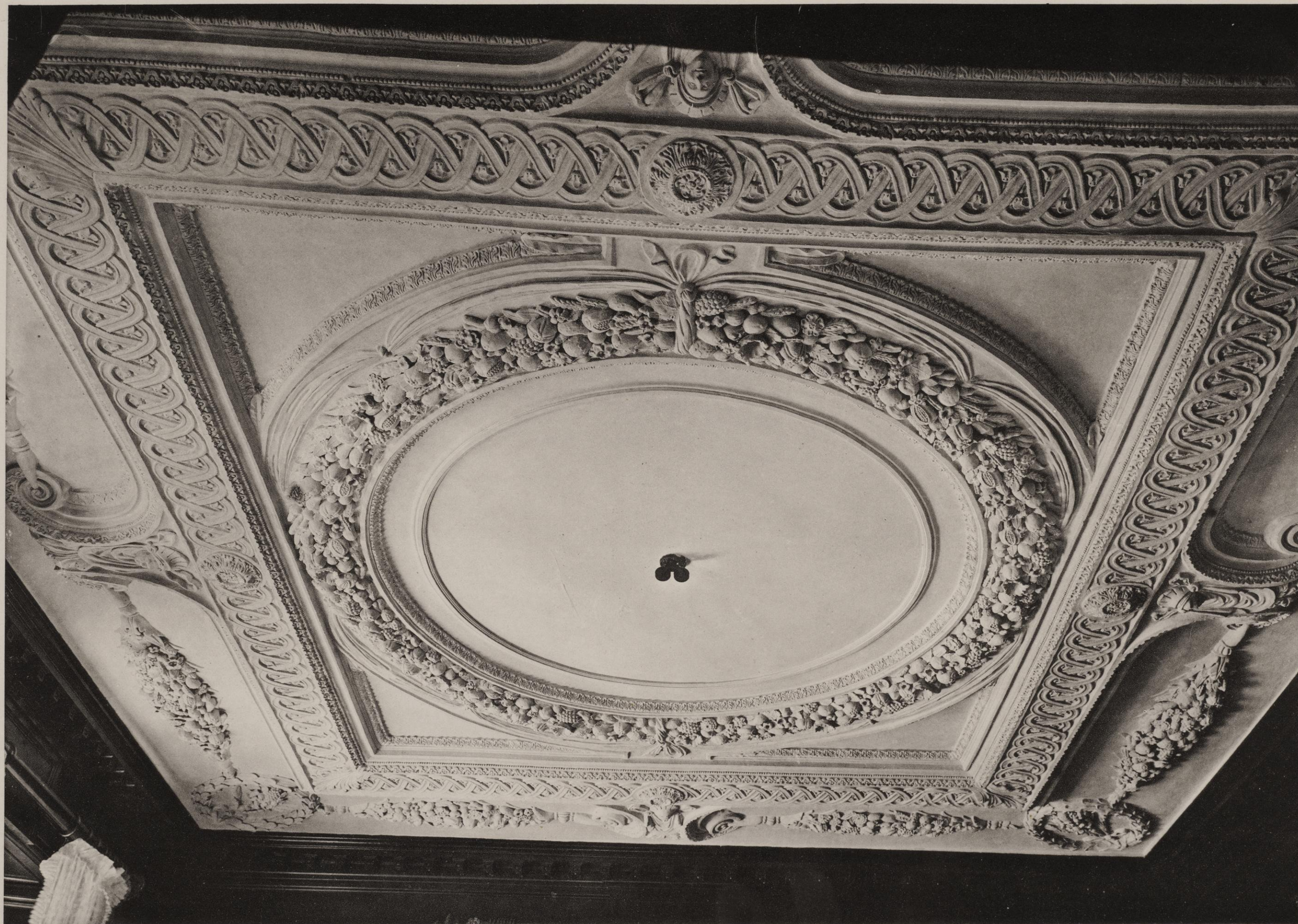


SIDE ENTRANCE TO STABLES.



THE STAIRCASE.

THORPE HALL, PETERBOROUGH.



THORPE HALL, PETERBOROUGH.
CEILING OF DINING ROOM.



HOUSES NEAR ST. GEORGE'S CHURCH, STAMFORD.



B.



HOUSES AT STAMFORD, LINCOLNSHIRE.

A. MARKET PLACE. B. ST. MARY'S PLACE.



HOUSES AT STAMFORD, LINCOLNSHIRE.

HIGH STREET, ST. MARTIN'S.

BARN HILL.



UFFINGTON HOUSE, STAMFORD.



BELTON HOUSE, GRANTHAM.
THE ENTRANCE FRONT.



BELTON HOUSE, GRANTHAM.
THE DINING ROOM.



BELTON HOUSE, GRANTHAM.
CEILING OF THE STAIRCASE.



BELTON HOUSE, GRANTHAM.
TWO CHIMNEY PIECES.



BELTON HOUSE.
PART OF THE ORGAN GALLERY.



MELTON CONSTABLE.
CEILING OF DRAWING ROOM.



MELTON CONSTABLE, NORFOLK.
THE GARDEN FRONT.

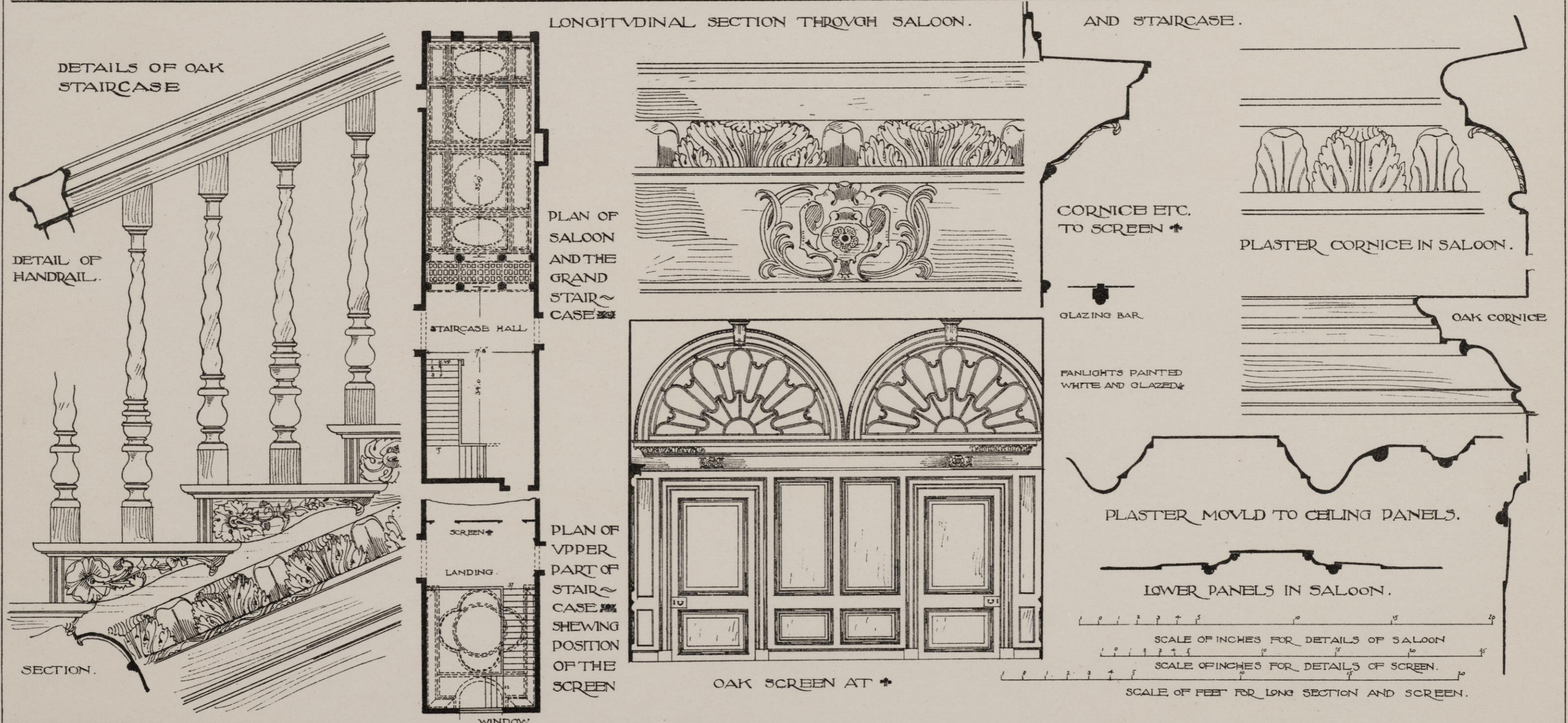
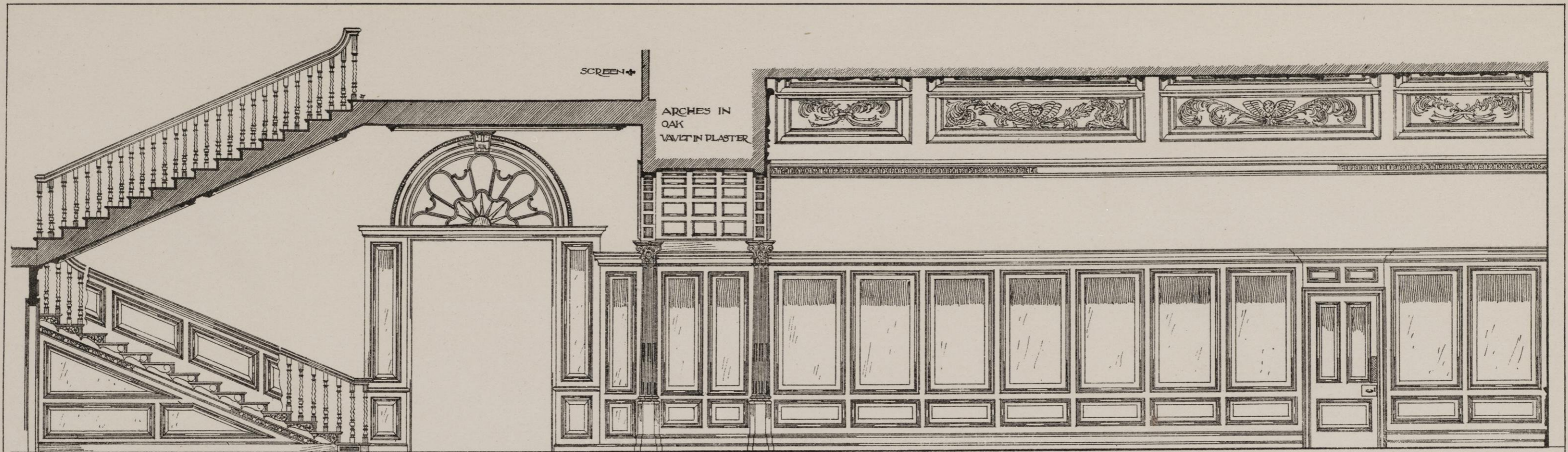


Photo Lithographed & Printed by James Ackerman, 6, Queen Square, W.C.

ARTIST STRATTON MEN ET DELT 1898.

MELTON CONSTABLE HALL, NORFOLK.



THE TOWN HALL, LIVERPOOL.

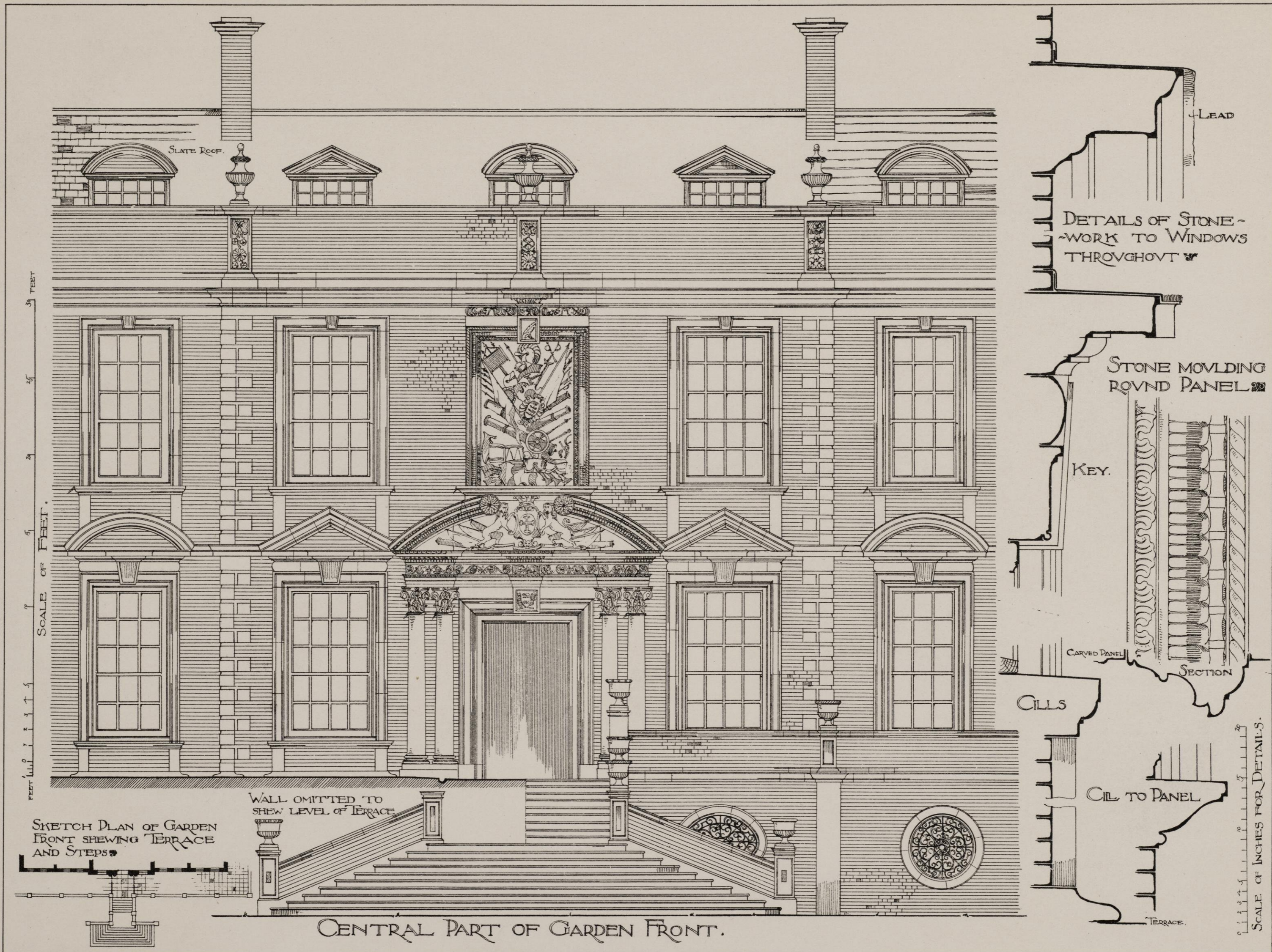


Photo-lithographed & Printed by James Akerman, 6, Queen Square, W.C.

Arthur Stratton, del.

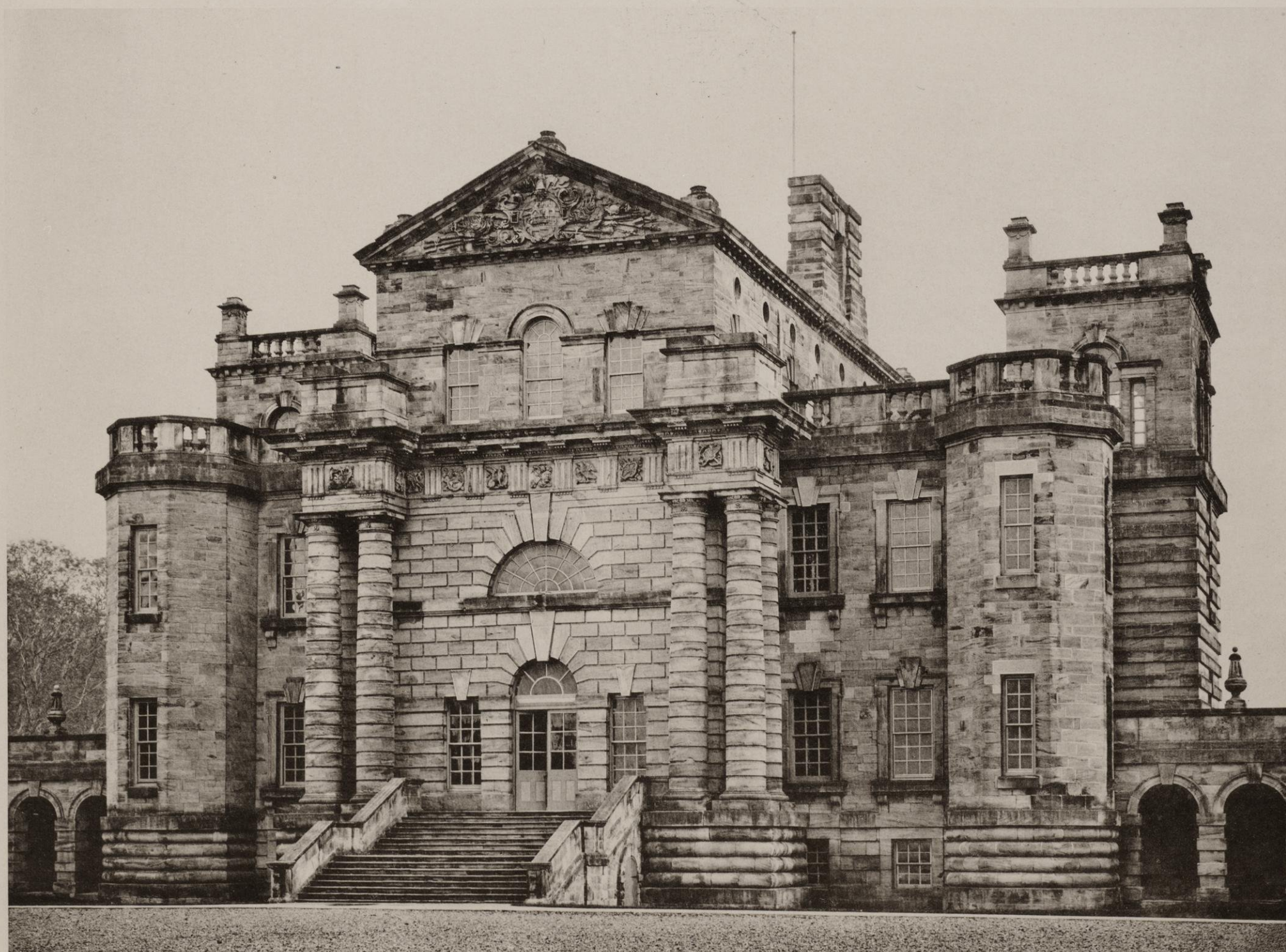
CROXTETH HALL, NEAR LIVERPOOL.



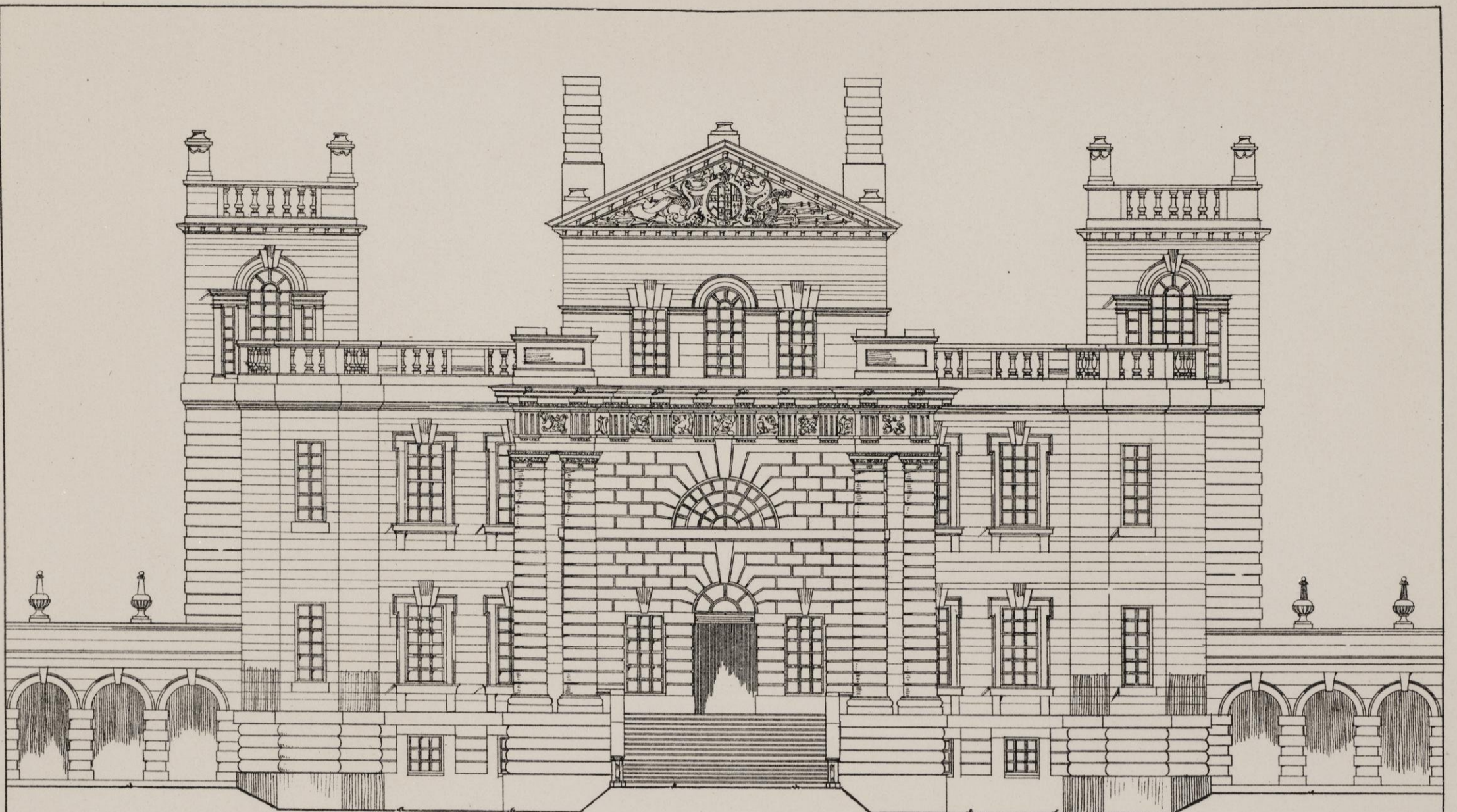
MORESBY HALL, WHITEHAVEN.



HIGH HEAD CASTLE, CARLISLE.



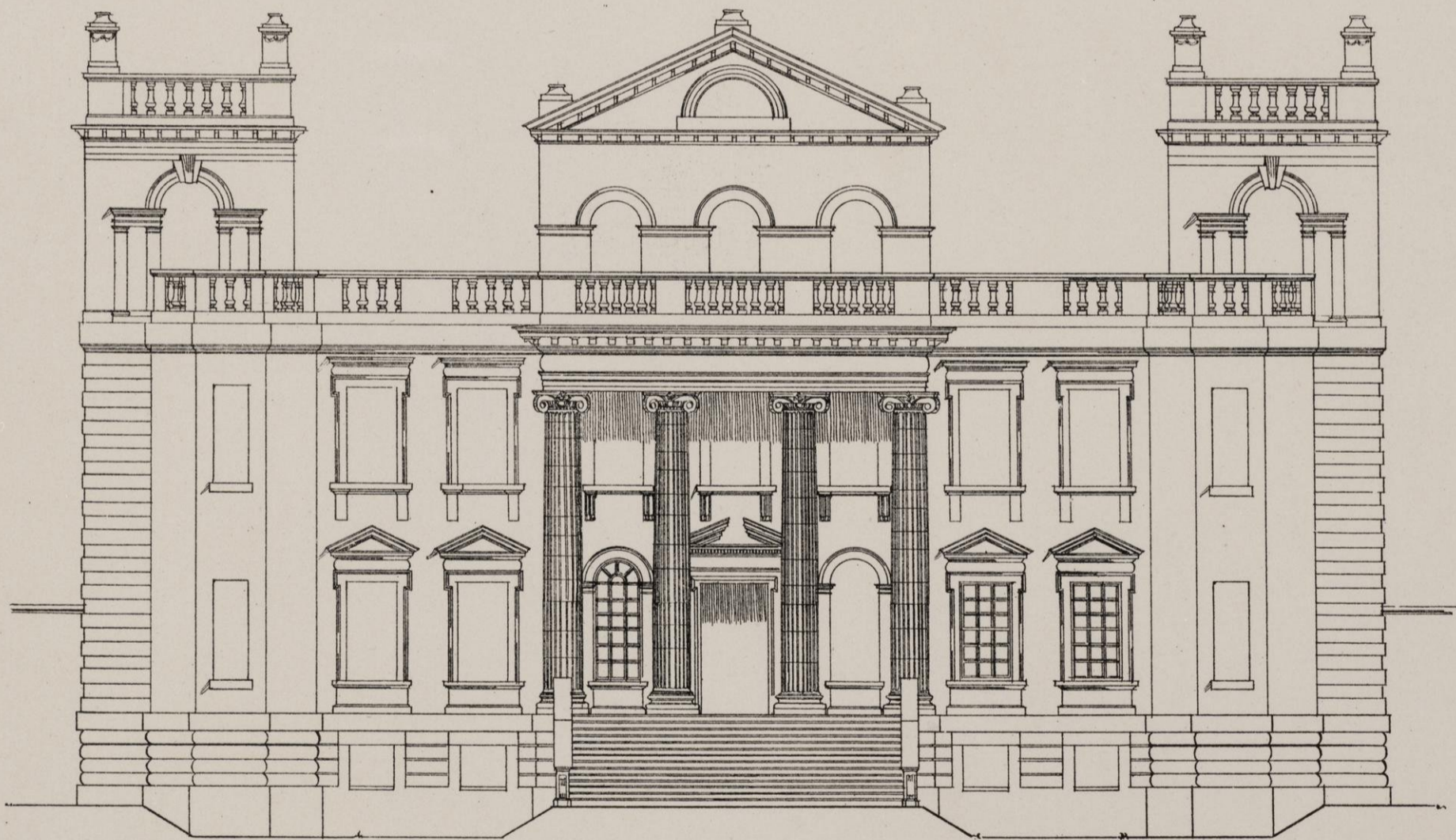
SEATON DELAVAL, NORTHUMBERLAND.



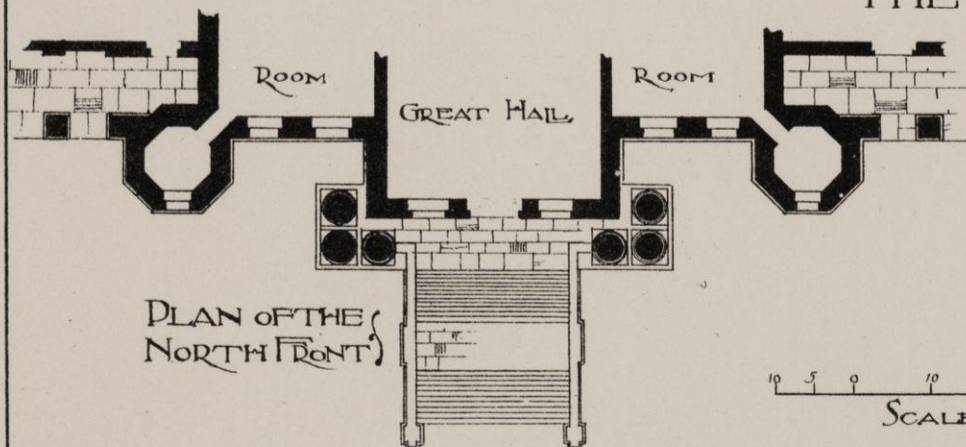
THE FIGURES AND VASES
ONCE CROWNING PEDIMENT
ETC. HAVE COMPLETELY
DISAPPEARED

THE NORTH FRONT

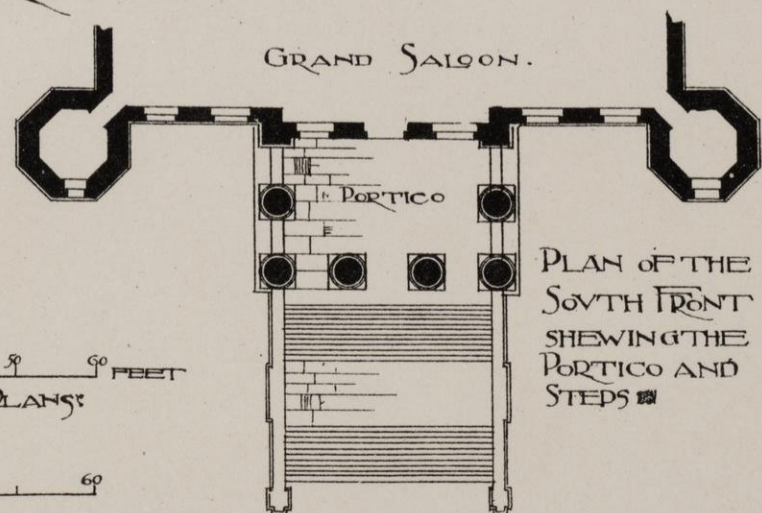
THE BUILDING IS IN STONE
THROUGHOUT:
THE SOUTH FRONT ESPECIALLY
IS MUCH DILAPIDATED



THE SOUTH FRONT



PLAN OF THE
NORTH FRONT



PLAN OF THE
SOUTH FRONT
SHEWING THE
PORTICO AND
STEPS

SCALE OF FEET FOR PLANS

SCALE OF FEET FOR ELEVATIONS



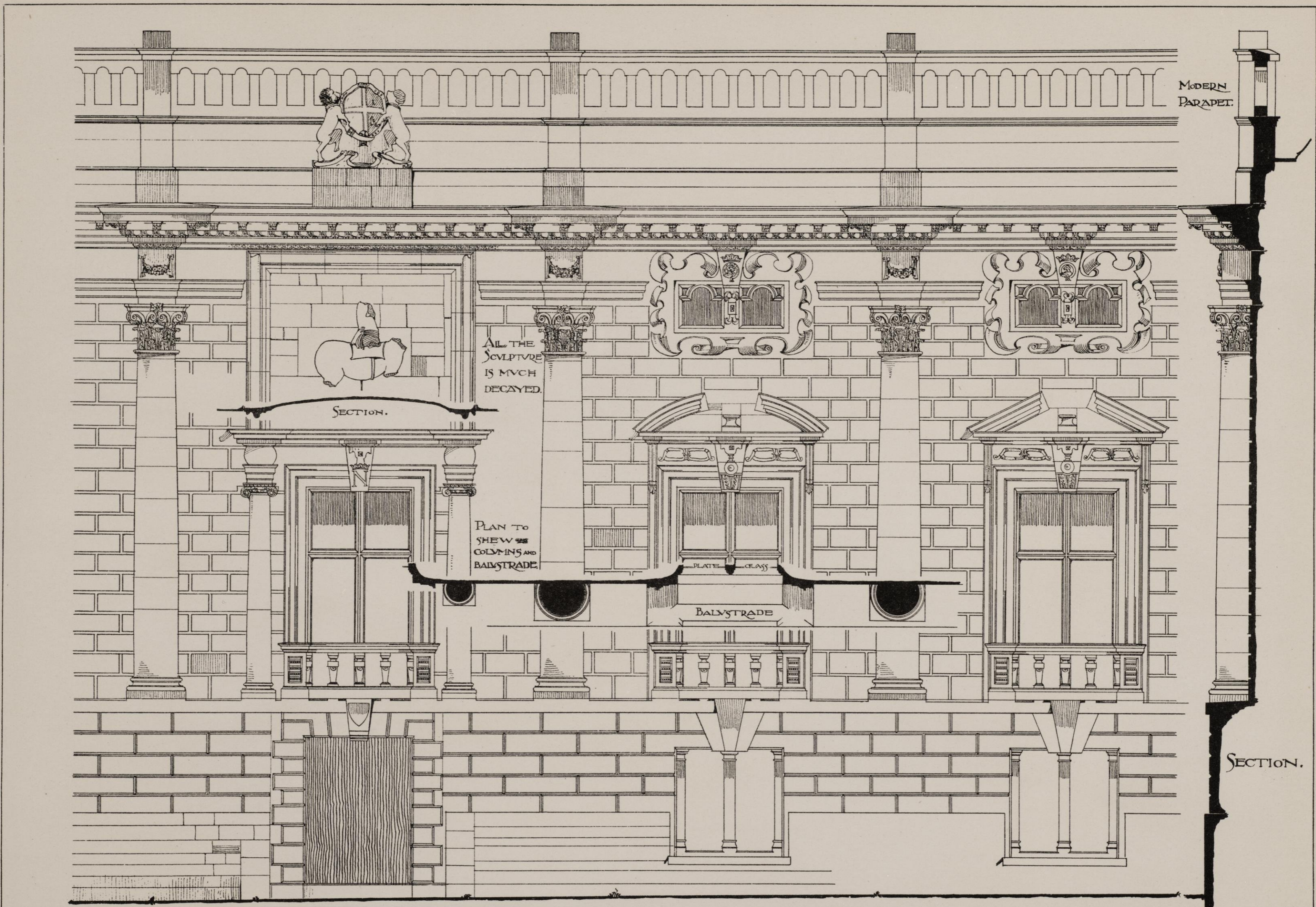
CASTLE HOWARD, YORKSHIRE.



STOKE HALL, DERBYSHIRE.
DRAWING ROOM CHIMNEY PIECES.



THE CASTLE, NOTTINGHAM.
THE EAST FRONT.

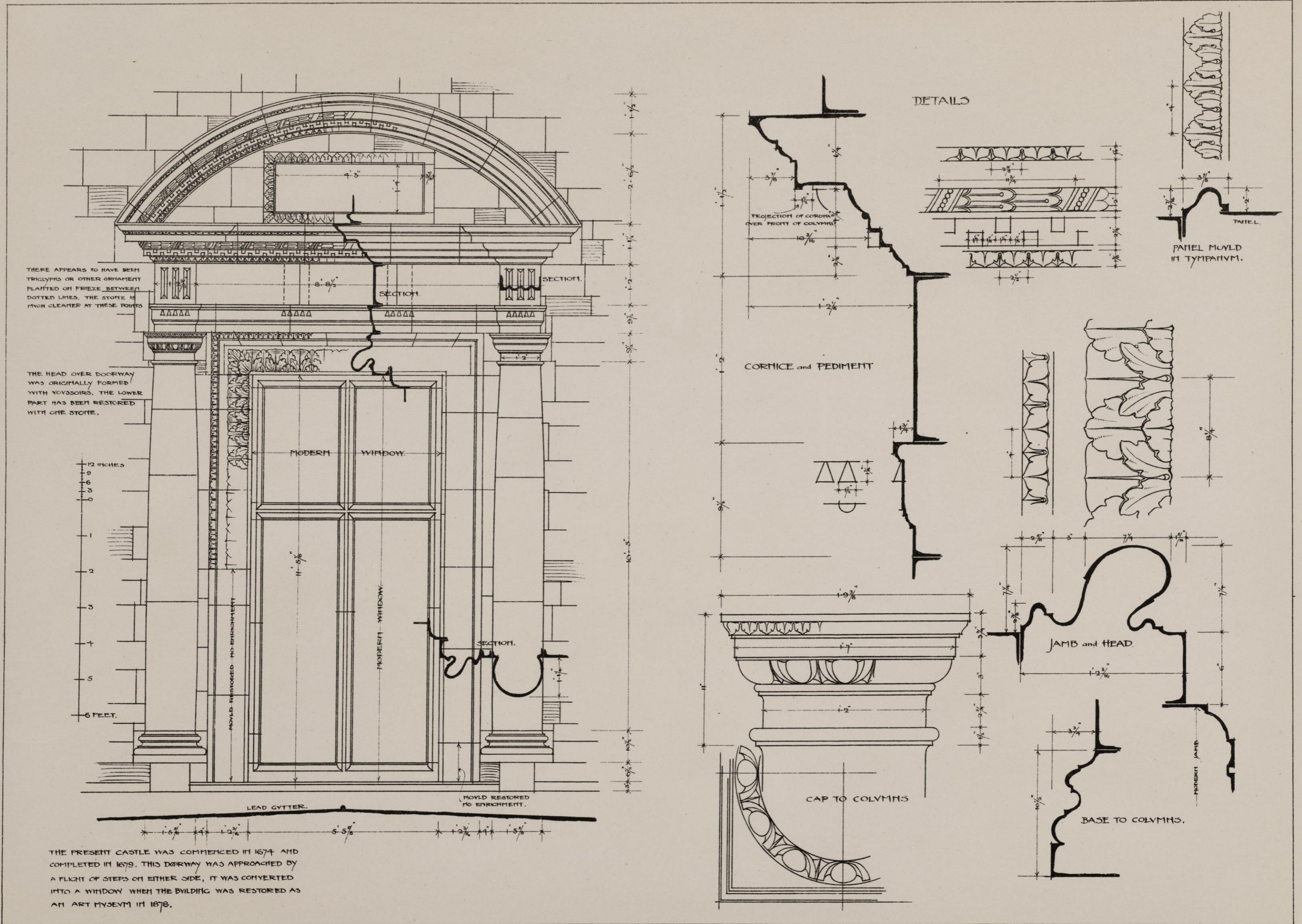


ELEVATION OF CENTRAL PORTION OF MAIN FAÇADE.
 SCALE 1 2 3 4 5 10 15 20 25 30 OF FEET.

Photo-lithographed & Printed by James Akerman, 6, Queen Square, W.C.

Arthur Stratton del.

THE CASTLE, NOTTINGHAM.
 THE EAST FRONT.



THE PRESENT CASTLE WAS COMMENCED IN 1674 AND COMPLETED IN 1679. THIS DOORWAY WAS APPROACHED BY A FLIGHT OF STEPS ON EITHER SIDE, IT WAS CONVERTED INTO A WINDOW WHEN THE BUILDING WAS RESTORED AS AN ART MUSEUM IN 1878.

THE CASTLE, NOTTINGHAM.
WEST FRONT DOORWAY (NOW A WINDOW).

Engr. Lithographer & Printer by James Akerman, 6, Queen Square, W.C.

Fred W. C. Gregory, del.

