

Nostell Priory: History of a House, 1730-85

Volume 2 of 2

Frances Sands

Ph.D thesis

University of York

Department of History of Art

March 2012

List of contents

Catalogue of architectural drawings

Introduction	4
i. Drawings: location and provenance	4
ii. Methodological introduction to catalogue	6
<i>Arrangement and chronology</i>	6
<i>Purpose</i>	7
<i>Scale</i>	7
<i>Dimensions</i>	8
<i>Watermark</i>	8
<i>Hand</i>	8
<i>Inscription</i>	9
<i>Date</i>	9
<i>Notes</i>	10
<i>Illustrations</i>	10

Drawings from the patronage of Sir Rowland Winn, 4th Baronet: 1730-65:

i. Architecture:	
<i>Nostell Hall (catalogue numbers 1-2)</i>	11
<i>Park plans (catalogue numbers 3-4)</i>	13
<i>House plans (catalogue numbers 5-10)</i>	16
<i>Cartouche designs (catalogue numbers 11-21)</i>	22
<i>Kitchen pavilion and link (catalogue numbers 22-26)</i>	28
<i>Presentation drawings for King George III (catalogue numbers 27-28)</i>	33
ii. Interior design:	
<i>State Dining Room (catalogue numbers 29-37)</i>	35
<i>Lower Hall (catalogue number 38)</i>	44
<i>North staircase and balustrades (catalogue numbers 39-50)</i>	46
<i>State apartment (catalogue numbers 51-55)</i>	55
<i>Crimson Bedchamber and Breakfast Room (catalogue numbers 56-59)</i>	60
<i>Saloon (catalogue number 60)</i>	65

<i>Attic storey rooms (catalogue numbers 61-64)</i>		67
<i>Library (catalogue numbers 65-66)</i>		71
<i>Chimneypieces, grates and fenders (catalogue numbers 67-83)</i>		73
<i>Clothespress (catalogue numbers 84)</i>		83

Drawings from the patronage of Sir Rowland Winn, 5th Baronet: 1765-85:

iii. Interior design:

<i>Library (catalogue numbers 85-94)</i>		84
<i>Billiard Room (catalogue numbers 95-96)</i>		94
<i>Family apartment (catalogue numbers 97-100)</i>		97
<i>Saloon (catalogue numbers 101-120)</i>		102
<i>Tapestry Room (catalogue numbers 121-130)</i>		119
<i>State bathroom and water closet (catalogue numbers 131-132)</i>		128
<i>Top Hall and lobby (catalogue numbers 133-178)</i>		130
<i>Vestibule (catalogue numbers 179-183)</i>		171
<i>Basement rooms (catalogue numbers 184-185)</i>		177
<i>Friezes (catalogue numbers 186-187)</i>		180
<i>Chimneypieces, frames, shutters and doors (catalogue numbers 188-197)</i>		182

iv. Architecture:

<i>Adam's 1776 scheme (catalogue numbers 198-207)</i>		191
<i>Family Wing and light well (catalogue numbers 208-223)</i>		199
<i>Billiard Room (catalogue numbers 224-234)</i>		216
<i>Unknown mouldings (catalogue numbers 235-238)</i>		227

Illustrations		231
---------------	-----------	-----

Catalogue of architectural drawings

Introduction

The Nostell archive is held at the West Yorkshire Archive Service in Wakefield. This archive contains numerous letters, but lacks the estate records and building accounts, which no longer survive. As such the conclusions drawn within Volume 1 of this thesis were largely founded on the extant graphic material. The majority of the drawings were discussed in some detail within Volume 1. A full catalogue of the drawings datable from 1730 to 1785 is provided here as an essential supplement. The drawings are mostly from the offices of James Paine and Robert Adam (see thesis for further information). Inevitably the drawings included here originally formed part of a larger corpus. Nonetheless the extant drawings reflect the full spectrum of works at Nostell – both executed and unexecuted.

i. Drawings: location and provenance

The extant architectural and interior decorative drawings for Nostell Priory are held in four different collections. This disposition is due to the provenance of the drawings.

The principal custodian is the National Trust. These drawings were sent to the house by Paine and Adam and are, in the main, composed of presentation and working drawings. These drawings remained at Nostell in the possession of the Winn family. Then in 1994, the Trust acquired some 300 drawings from Lord St Oswald in lieu of inheritance tax.¹ The Trust keeps the majority of these drawings in the attic of Nostell in a drawings press. A handful of these drawings are framed. In 2002, much of this collection was organised by Tim Knox (then architectural historian to the National Trust). He produced something between a hand-list and a full catalogue, although it was never published.² Knox's work has been of enormous benefit to this thesis and catalogue.

Secondly, there are a number of drawings still belonging to the Winn family. These, like the Trust's collection, were sent to the house by Paine and Adam. They too are mostly composed

¹ Carr-Whitworth, R. 'An Extraordinary Achievement: The successful acquisition of Nostell Priory's contents', *National Trust: Arts, Buildings, Collections Bulletin* (Summer issue, July 2011), p. 2.

² Knox, T. 'National Trust Catalogue of Architectural drawings at Nostell Priory' (Research Project, National Trust, Yorkshire Region, Incomplete in 2002).

of presentation and working drawings. The contents of the house were not given to the Trust in 1953 along with the fabric. Much of the furniture is on loan. The drawings which remain in the possession of the family tend to be the more precious items. They include presentation drawings for the fabric; significant furniture; and designs for medallions in the hand of Antonio Zucchi. Unfortunately, access to these drawings was limited. Most, however, have already been photographed for the purposes of record keeping.³

Thirdly, drawings can be found affixed to letters within the Nostell archive. Clearly, these too were sent to the client. Most are drawn to scale, offering summary versions of presentation or working drawings. From the 1770s, the Nostell archive was housed in the Muniment Room. This was designed by Robert Adam to house the 'family writings'.⁴ In 1980, the archive was removed to the West Yorkshire Archive Service in Leeds. Then in 2010, it went to Wakefield.⁵ As most of these drawings were sent in letters, their condition is variable. Owing to their location, they have previously been conflated as part of the archive. These drawings have never before been considered as graphic material relevant to the house. Here they have been included for the first time alongside their counterparts from other collections.

Fourth, and finally, there are a handful of drawings for Nostell in the Adam drawings collection at Sir John Soane's Museum, London. As the Adam office drawings collection, these drawings are principally composed of preliminary designs, office record drawings and rejected or returned schemes. The collection was inherited and arranged into folios by William Adam (junior), the youngest of the Adam brothers.⁶ Then in 1833, the folios were sold to Sir John Soane for £200 by Adam's niece, Susanna Clerk.⁷ Drawings by Robert and James Adam are also to be found in the V&A Museum,⁸ the RIBA drawings collection,⁹ and some small private collections in Britain and the USA.¹⁰ These alternative collections, however, have yielded nothing relevant.

³ Despite conversation with Lord St Oswald, the exact location and condition of each and every drawing was undisclosed. Access was severely limited, and in some cases impossible

⁴ WYAS WYL1352(2) C3/1/5/2/19/2, Memorandum for Robert Adam in the hand of Sir Rowland Winn, 5th Baronet of Nostell, August 1776. A list of questions that the 5th Baronet would like to ask Adam.

⁵ Raikes, S. 'Nostell Priory Room Catalogue' (Research Project, National Trust, Yorkshire Region, 2004): Brief History of the Muniment Room

⁶ Tait, A.A. 'The Sale of the Adam Drawings', *Burlington Magazine*, Vol 120, No 904 (July, 1978), p. 452.

⁷ Ibid., p. 454.

⁸ Rowan, A. *Catalogue of Architectural Drawings in the Victoria and Albert Museum: Robert Adam* (London, 1988).

⁹ Harris, J. (ed.). *Catalogue of the Drawings Collection of the Royal Institute of British Architects*, Vol. 4 (Hampshire, 1973).

¹⁰ Harris, J. *A Catalogue of British Drawings for Architecture, Decoration, Sculpture and Landscape Gardening, 1500-1900, In American Collections* (New York, 1971).

This catalogue encompasses all known eighteenth-century graphic material relating to the house at Nostell. It is worth noting that there are also extant nineteenth-century drawings, but these are not included as they fall outside the scope of this thesis.

ii. Methodological introduction to catalogue

The format of this catalogue – detailed below – follows the well recognized in-house cataloguing conventions of Sir John Soane’s Museum. These cataloguing conventions are detailed in the unpublished Soane Museum cataloguing manual devised by Jill Lever in accordance with the conventions of RIBA cataloguing practice.¹¹

Arrangement and chronology

The drawings are divided into principal groups determined by the patron. These groups are additionally subdivided by architecture and interior design corresponding with the chapters in Volume 1. Within each of these groups the arrangement of the drawings has been devised for ease of use. The arrangement follows a broadly chronological sequence in accordance with starting date. Additionally, the sequence takes into account the logical grouping of drawings for specific features. By these means the drawings for a specific area of activity are described together. This is done even when a group of drawings carries the catalogue beyond the point at which another portion of the house was begun. It is not possible simultaneously to group the drawings by area and to adhere to a strictly chronological arrangement. Indeed, many features of the building were under consideration for a number of years. Within these groupings the drawings have been arranged hierarchically. An example of this for a room interior would show plans for the ceiling first, then designs for the walls and chimneypiece, the carpet and finally any items of furniture. Miscellaneous or unattributed drawings are typically included at the end of the relevant group.

Every drawing has been given a new catalogue number running throughout the length of the entire sequence. Previous reference numbers are also provided to facilitate future research. The current location of the drawing is recorded separately.

¹¹ Lever, J. ‘Cataloguing Manual for the Soane Museum drawings collection’, (in-house guide, Sir John Soane’s Museum, last updated in November 2010).

Purpose

There are a variety of different drawing types included herein. When the purpose of a drawing is clear it is described using one of the following terms:

1. Survey drawing: a means of documenting an existing building/room. Often a basis for future work.
2. View: a drawing showing an extant building within its natural topography.
3. Preliminary design: used as a means of developing early/initial ideas. Often drawn in freehand (rough).
4. Working drawing: drawn to scale or full size. Used as a means of providing comprehensive design instructions for an individual detail to the artisan during construction. An interesting drawing type as it shows exactly how an architect's design was converted into physical reality and the extent to which he retained design control.
5. Finished drawing: a fully worked-up drawing, drawn to scale, usually washed in grey or colour, but with no surviving evidence that it was shown/intended to be shown to the client.
6. Presentation drawing: as with 'finished drawing', but with evidence that it was shown/intended to be shown to a client for the purpose of communicating a design idea.
7. Record drawing: an office copy, albeit not necessarily an identical duplicate. Made for the purpose of keeping a design record. Often partly washed or annotated with details of colour. Symmetrical designs are generally quarter- or half-washed, as only enough detail to be able to reproduce the design is required.

When the purpose of a drawing is not clear it is simply listed as a 'design'. Moreover, the status of execution is listed under purpose in accordance with Soane cataloguing practice. While the executed status of a design is not directly relevant to the purpose of a drawing, its inclusion here is intended to provide immediate and clear access to this essential information.¹²

Scale

Very few architects made use of an in-house standard scale until the end of the eighteenth century.¹³ Ordinarily a drawing scale would be determined by the size of the sheet of paper. As such the relationship between the footage of a building and inches in a drawing is far from

¹² This manner of including the executed status of a design in the purpose of a catalogue entry is in line with Soane Museum cataloguing practice and has proved popular with catalogue users.

¹³ Rowan, A. *Catalogues of Architectural Drawings in the Victoria and Albert Museum: Robert Adam* (London, 1988), p. 27.

simple. It is not uncommon for a relatively obscure fraction of an inch to represent a foot. For these reasons both Paine and Adam made use of bar scales.

In this catalogue I have made an effort to record the scale fully, for example '½ inch to 1 foot', or '3 inches to 10 feet' etc. Where possible, scale is measured from a bar scale. In such cases this is acknowledged with the term 'bar scale of'. In the event that no bar scale is given (possibly having been cropped from the sheet) but measurements annotated onto the drawing allow for a scale to be ascertained, the scale is simply recorded. If a drawing has been drawn to a scale, but there is no means of knowing what that scale is, this is acknowledged with the term 'to a scale'. If a drawing is produced in life-size or half life-size, this is acknowledged with the term 'full size' or 'half size'. If a drawing has been produced freehand this is acknowledged with the term 'not to scale'.

Dimensions

Sheet dimensions are provided in millimeters, height preceding width, to the nearest half centimetre (owing to the uneven edges of the majority of the sheets). When a sheet is cropped into an uneven shape, for example a triangle, the measurements of the sheet at the maximum dimensions are given.

If it has not been possible to take measurements of a drawing, but I have had the opportunity to see it (as in the case of framed drawings) then approximate sight measurements are given.

Watermark

All visible watermarks are described.

Many of the drawings in the Soane Museum collection are pasted into folios. As such it is not possible to record the watermarks.

Hand

The attribution of drawings by Paine is relatively unproblematic as he did not have an office of draughtsmen at this time. Paine's characteristic hand has been analysed at length in the first chapter of Volume 1. Any drawing from the period of 1736-65 not in Paine's hand can be attributed to an unidentified draughtsman. The attribution of hand for Adam office drawings is

more complicated as Robert Adam employed numerous draughtsmen. In the absence of day books or thorough banking records it is difficult to attribute hand with certainty. Moreover, drawings were not signed by draughtsmen. In many cases, however, tentative attributions are made for drawings within this catalogue. These attributions are made on account of date and my recognition of the subtleties in varying hands. By the late 1760s it is unlikely that Adam himself was involved with finished drawings owing to his heavy workload.¹⁴ It is usually only in the case of Adam or Zucchi that attribution can be certain. The majority of rough preliminary designs were drawn freehand by Robert Adam himself. Thereby Adam developed ideas in characteristically confident strokes in pencil or pen. Meanwhile, Zucchi's feather-light charcoal sketches express a greater proficiency with the human form than any of his Adam office contemporaries.

Inscription

All inscriptions are given except in the cases of excessive repetition. It is worth noting, however, that only at the Soane Museum was it possible to utilise a conservation-standard UV lamp in order to transcribe faint pencil marks.¹⁵ Within the Soane collection many of the drawings were inscribed during the early nineteenth century by William Adam. In such cases this is recorded.

In the case of drawings which are extensively dimensioned, or annotated with calculations or indications of colour, a summary of this information is given.

Date

When a drawing is dated this is noted. Alternatively the drawing is categorised as one of the following:

1. Datable to: in the case of drawings where the date is not inscribed but there is no doubt about the year in which it was produced.
2. Date range: in the case of drawings where the date is not inscribed and the exact year in which it was produced is unclear. A date range establishes the parameters of the possible range of years in which a drawing may have been produced.

¹⁴ Rowan, A. *Catalogues of Architectural Drawings in the Victoria and Albert Museum: Robert Adam* (London, 1988), p. 18.

¹⁵ As it was not possible to utilise a UV lamp on the drawings collections belonging to the National Trust, Lord St Oswald, or the West Yorkshire Archive Service, it is possible that there is further work to be done in transcribing faint pencil inscriptions on these drawings.

Notes

The majority of drawings, or groups of related drawings, are followed by a short commentary. Extensive interpretation of individual drawings is left to the text in Volume 1. The purpose of these notes is to introduce the architectural and interior decorative projects in general terms; to refer the reader to the relevant discussion in Volume 1; and where possible, to provide additional archival documentation.

Illustrations

As many of the drawings as possible have been illustrated. Photographs of the drawings from the National Trust collection (NDC) and the collection of Lord St Oswald (LSO) were provided by courtesy of their respective owner. These were either photographed by Jeremy Butler or myself. Photographs of drawings from the Adam drawings collection at Sir John Soane's Museum (SM) were provided by courtesy of the trustees of Sir John Soane's Museum. These were photographed by Ardon Bar-Hama under my supervision. Drawings from the West Yorkshire Archive Service (WYAS) were photographed by me.

Those drawings for which it has not been possible to acquire a photograph are confined to the collection of Lord St Oswald. Access to this collection has been limited as the owner is not certain of the location of every item. Some of these drawings have been removed to Christies and await sale.

Drawings from the patronage of Sir Rowland Winn, 4th Baronet: 1730-65

i. Architecture

Nostell Hall (catalogue numbers 1-2)

Catalogue number: 1

Purpose: Survey plan in an unknown hand of Nostell Hall

Aspect: Ground plan of the remains of a medieval priory, with two wings with seven windows – possibly datable to the late seventeenth century, and arranged around an old priory cloister – with a hall with eight windows, and with a double row of eight columns

Scale: bar scale of 1/2 inch to 10 feet

Inscribed: *The Plan of old house as it now is*

Datable to: c.1730

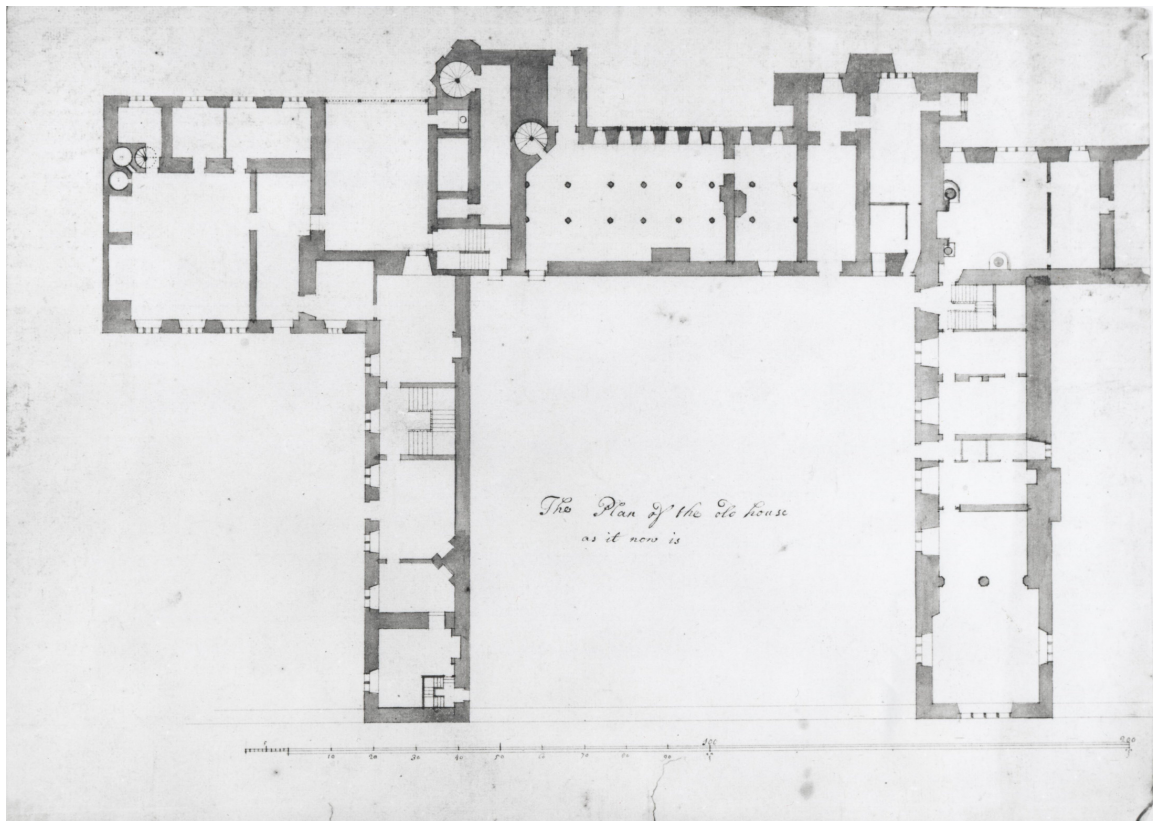
Medium: Pen and wash

Dimensions: 365 x 510 mm

Hand: Unidentified

NT reference: [1], YRK 19763

Location: Private collection of Lord St Oswald



Catalogue number: 2

Purpose : View in an unknown hand of Nostell Hall and Nostell Priory

Aspect: View of Nostell Hall, Nostell Priory, a bridge and windmill

Scale: not to scale

Date range: 1747-65

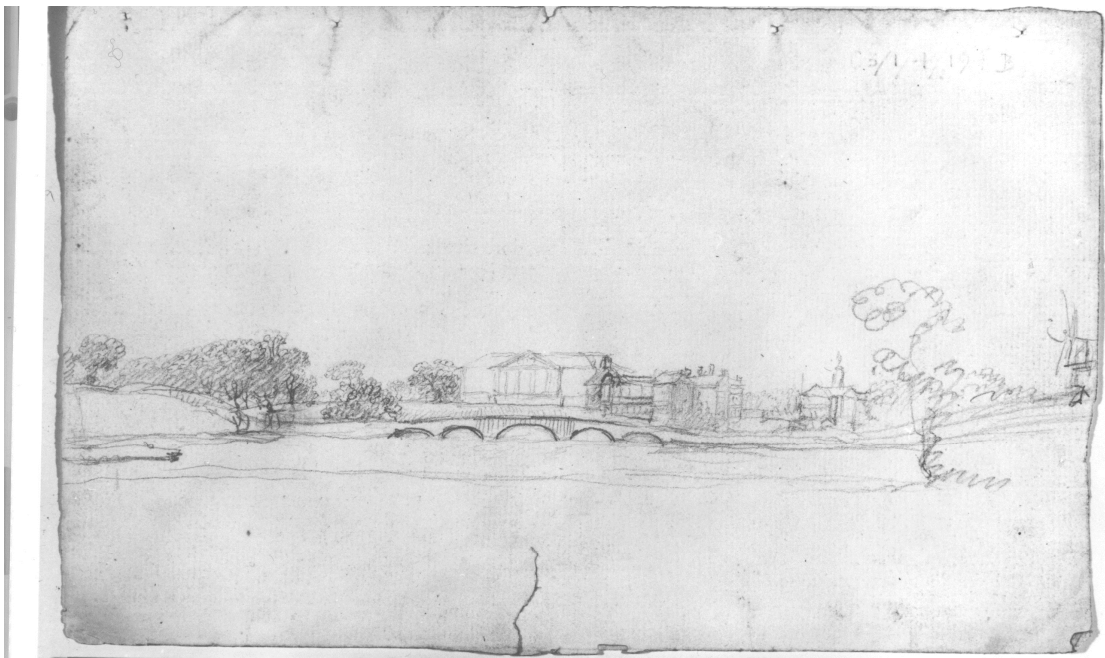
Medium: Pencil

Sight dimensions: 200 x 300 mm

Hand: Unknown eighteenth-century artist

NT reference: Previously uncatalogued

Location: Private collection of Lord St Oswald



Catalogue numbers 1-2: Nostell Hall, notes:

These drawings are discussed in Volume 1, Chapter 1, part i.

Drawing 1, a plan of Nostell Hall, has been widely dated to c.1730 although there is no proof for this. It has been suggested by Judy Frost that the arrangement of Nostell Hall, seen in this plan, followed that of the original monastic cloister.¹⁶ The wings of the building – which from this plan look to be seventeenth-century in origin – appear to follow the footprint of the monastic cloister.

Drawing 2 follows drawing 1, having a date range of 1747-65. It shows the executed central block of Nostell Priory which was completed in 1747. This is shown adjacent to Nostell Hall which was demolished in c.1765.

¹⁶ Personal conversation with Dr Judith Frost, 10 March 2012.

Catalogue number: 3

Aspect:	Plan of the park, with avenues of trees, and an oval lawn to the east of a house composed of a central block with quadrant links and pavilions
---------	--

Scale: to a scale

Inscribed: *A Design for the Plan / at Nostell the Seat of the / Honble Sr Rowland Winn / Bart in the West Riding of / the County of York/ Jos. Perfect Inc Delia / 1731/ The Explanation and annotations, with a key, labelling the various parts*

Datable to: 1731

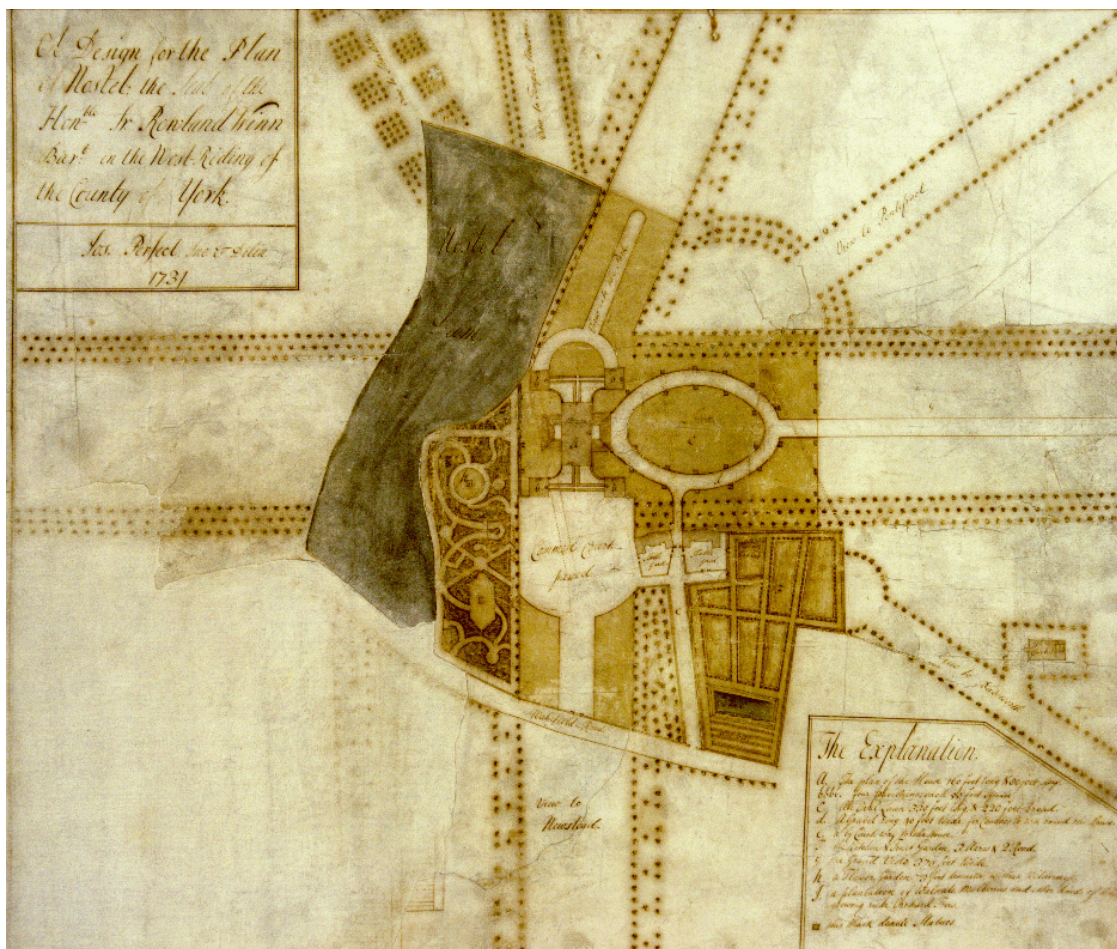
Medium: Pen and coloured washes including sepia

Sight dimensions: 950 x 1100 mm

Hand: Joseph Perfect

NT reference: [44]

Location: Private collection of Lord St Oswald



Catalogue number: 4

Purpose: Design by Stephen Switzer for the park at Nostell; partly executed with alterations

Aspect: Plan of a the park, with an avenue of trees on the east side of a house with a central block and quadrant links and pavilions

Scale: to a scale

Inscribed: Feint inscriptions illegible, but appear to annotate the various elements of the plan

Datable to: c.1731

Medium: Pen and coloured washes including green

Sight dimensions: 1100 x 850 mm

Hand: Stephen Switzer

NT reference: [43]

Location: Private collection of Lord St Oswald



Catalogue numbers 3-4: Park Plans, notes:

These drawings are discussed in Volume 1, Chapter 1, part iii.

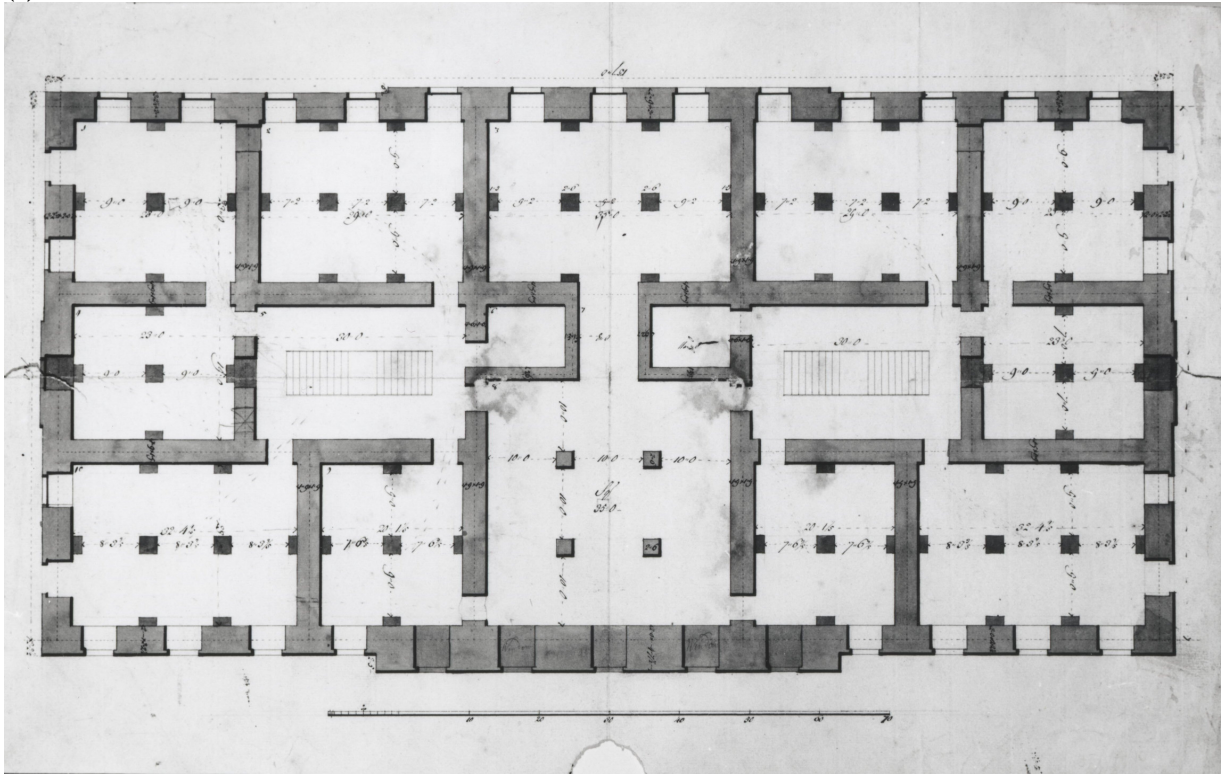
The dating of these park plans has been discussed in Volume 1. Both drawings show the outline of a central block with quadrant links and pavilions. It is apparent that the layout of Nostell Priory – albeit not to the dimensions shown here – had already been decided at this date.

House plans (catalogue numbers 5-10)

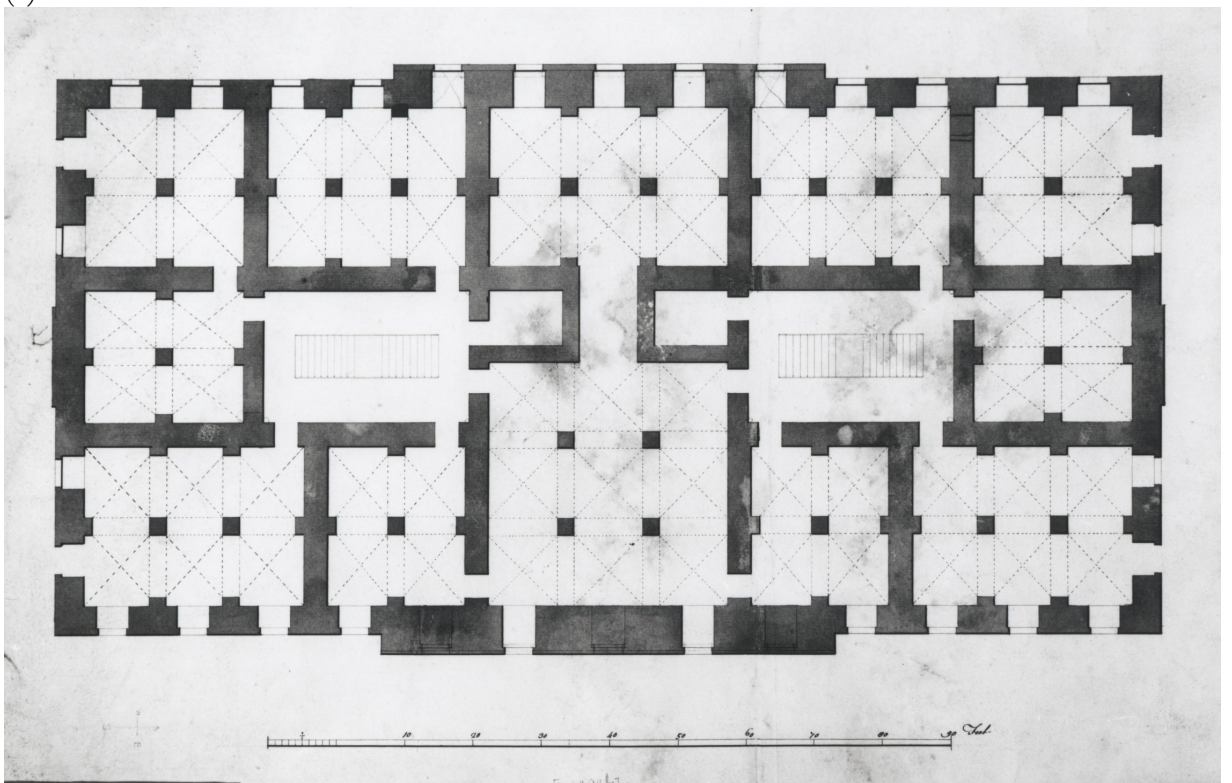
Catalogue numbers: 5-8

- Purpose: (5-8) Preliminary designs by James Paine for the central block; executed with minor alterations
- Aspect: (5) Ground plan of a 13 x 5 bay building, with the central five bays slightly projecting on the principal and rear fronts, and with a staircase to either side of the central axis of the house
(6) Ground plan as drawing 5
(7) Ground plan as drawing 5-6, but with a double row of four columns in the front room on the central axis of the house
(8) Plan of the *piano nobile* level (first floor) of a 13 x 5 bay building, with four engaged columns across the central three bays of the principal front, with two staircases and two backstairs on either side of the central axis of the house
- Scale: (5-8) bar scale of 1 1/3 inches to 10 feet
- Inscribed: (5, 7) Measurements given; (8) *The West Front / East Front / North and South Fronts / East Fronts / Intercolumniation* and measurements given
- Datable to: (5-8) 1736
- Medium: (5-8) Pen and wash
- Dimensions: (5) 390 x 595 mm; (6) 410 x 610 mm; (7) 395 x 600 mm; (8) 265 x 420 mm
- Watermark: (5, 7) *IV* and Strasburg lily; (6, 8) cartouche containing Strasburg lily
- Hand: (5-8) James Paine
- NT reference: (5) [2]1, YRK 19581; (6) [2]2, YRK 19582; (7) [2]3, YRK 19770 and 19773; (8) [2]4, YRK 19788
- Location: (5-8) Nostell Priory drawings press

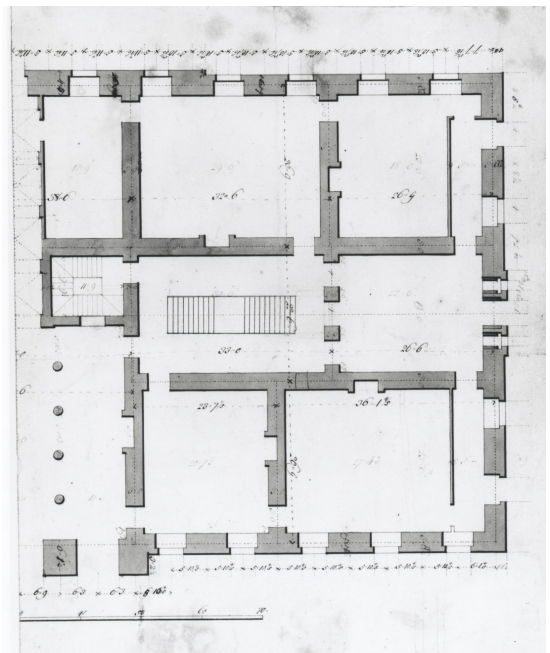
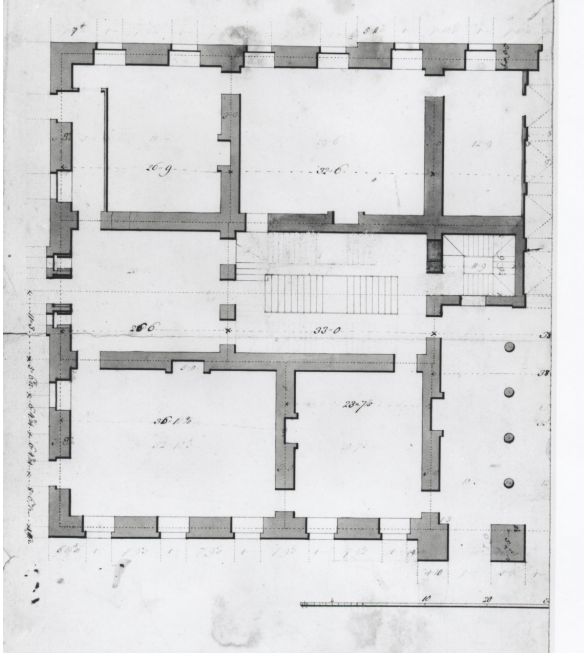
(5)



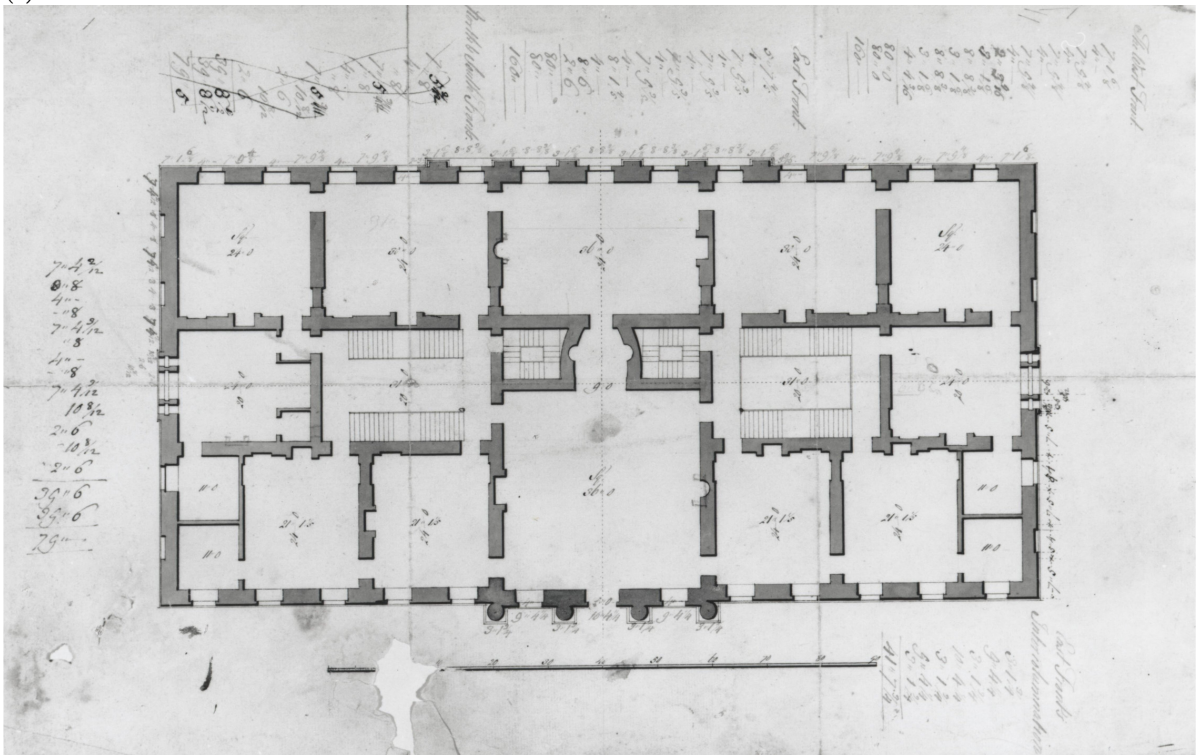
(6)



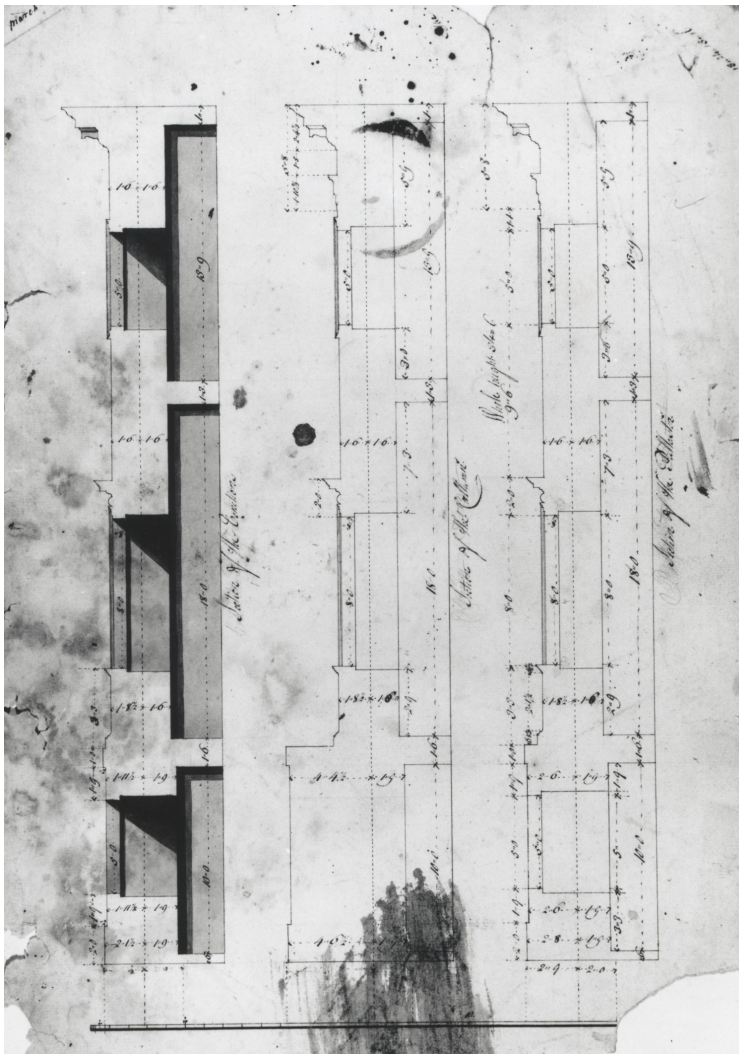
(7)



(8)



Purpose:	Working drawing by James Paine for the walls of the central block; executed with alterations
Aspect:	Vertical sections through three-storey walls
Scale:	bar scale of 2 inches to 5 feet
Inscribed:	<i>Section of the Elevation / Section of the Collumn / Section of the Pillaster / Whole height 34.6 / March</i> and measurements given
Datable to:	c.1736
Medium:	Pen and wash
Dimensions:	385 x 275 mm
Watermark:	<i>IV</i>
Hand:	James Paine
NT reference:	[2]9, YRK 19779
Location:	Nostell Priory drawings press



Catalogue number: 10

Purpose: Preliminary design by James Paine for joists for the southern half of the *piano nobile* level (first floor); presumably as executed

Aspect: Plan of joists for one half of a 13 x 5 bay building

Scale: bar scale of 1/5 inch to 1 foot

Datable to: c.1737

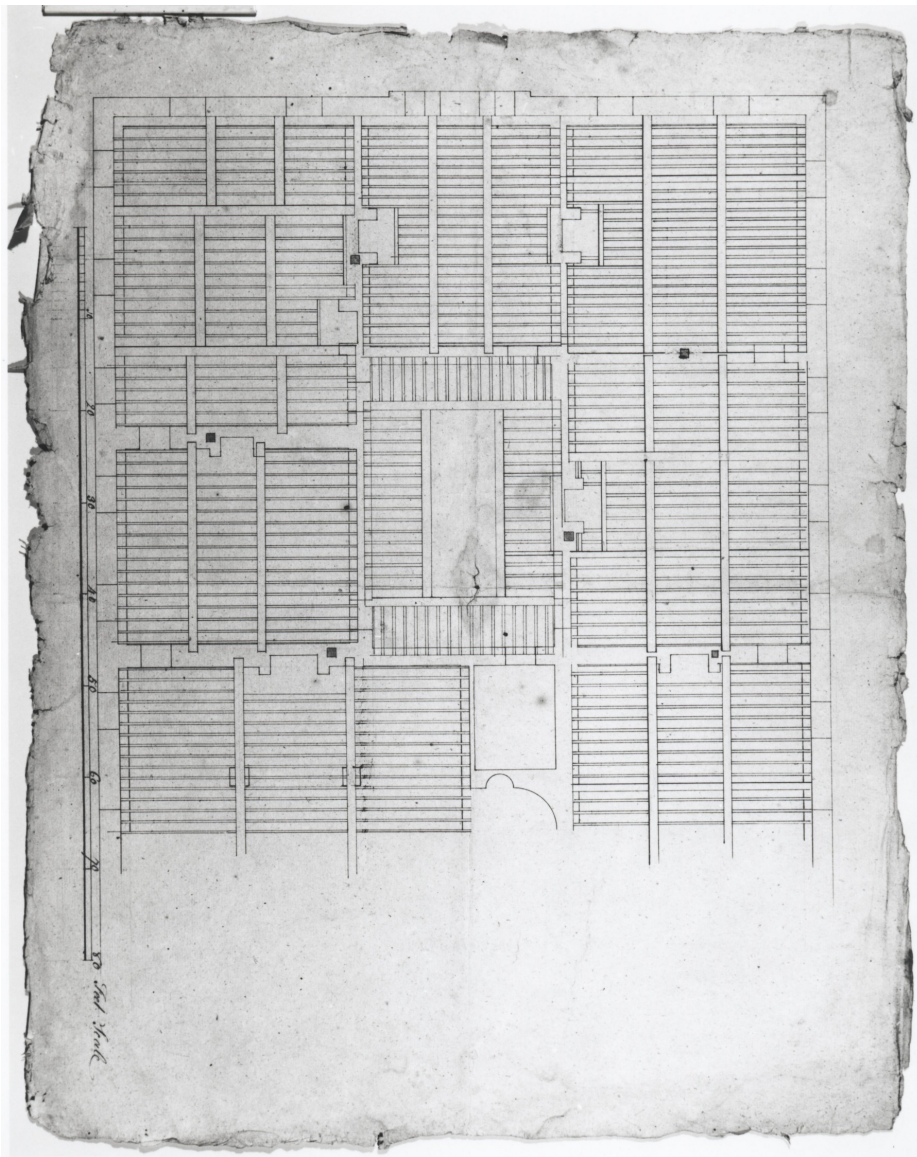
Medium: Pen

Dimensions: 640 x 410 mm

Hand: James Paine

NT reference: [2]5, YRK 19630

Location: Nostell Priory drawings press



Catalogue numbers 5-10: House plans, notes:

These drawings are discussed in Volume 1, Chapter 1, parts iii-iv.

These drawings for the fabric of the house are datable to James Paine's earliest months of work at Nostell. They establish a record of John Moyser's design for the house. There are no extant drawings in Moyser's own hand.

There is little archival material pertaining to this period of construction as Paine was living in Wragby.¹⁷ Owing to this proximity, extensive correspondence was rendered unnecessary.

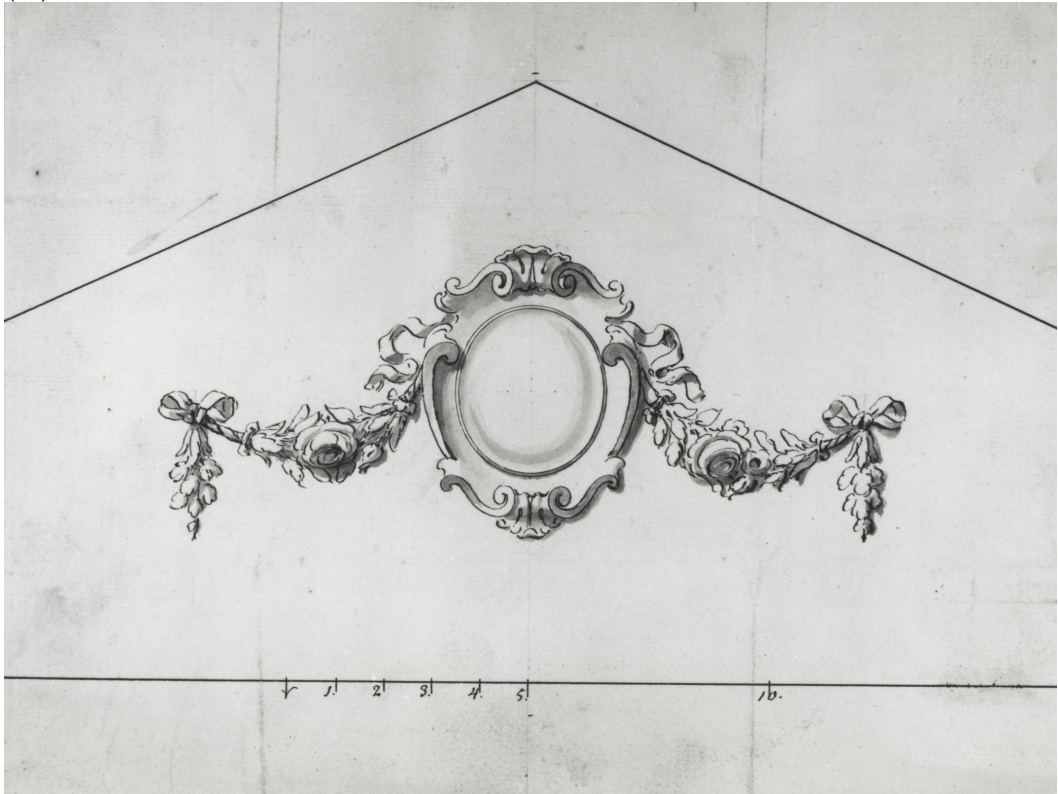
¹⁷ Leach, P. *James Paine* (London, 1988), pp. 22-23.

Cartouche designs (catalogue numbers 11-21)

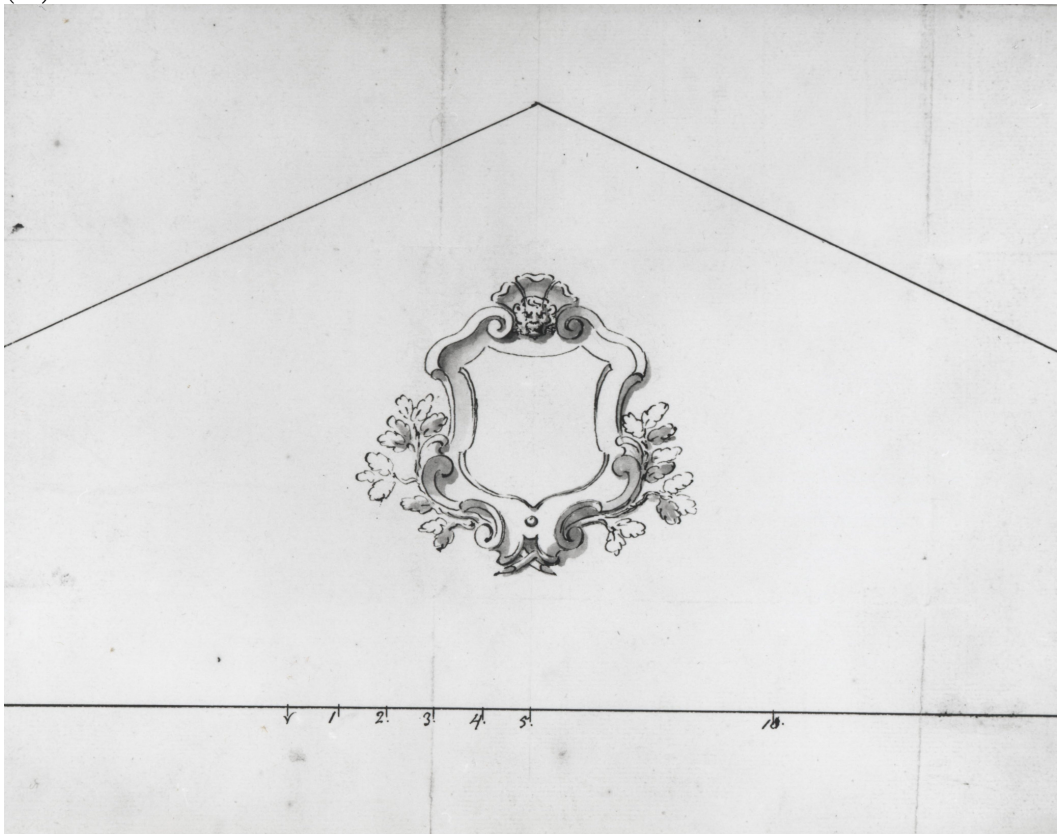
Catalogue number: 11-21

Purpose:	(11-21) Designs by James Paine for a cartouche; unexecuted
Aspect:	(11) Cartouche flanked by festoons within a pediment (12) Cartouche ornamented with oak leaves and a lion mask, within a pediment (13) Cartouche ornamented with laurel leaves and a knight's helmet, within a pediment (14) Cartouche surmounted by a knight's helmet and a Winn eagle, and ornamented with foliage, within a pediment (15) Cartouche ornamented with foliage, and surmounted by a knight's helmet and a Winn eagle, and with a green-man mask at the base (verso) sketch of an eagle (16) Cartouche, flanked by Winn eagles, within a pediment (17) Cartouche flanked by festoons and ornamented with cornucopia, oak leaves and surmounted by a Winn eagle, within a pediment (18) Two alternative cartouches surmounted by Winn eagles (19) Right-hand half of a cartouche with foliate ornamentation (20) Coat of arms within a cartouche, surmounted by a Winn eagle, and ornamented with a green man mask, cornucopia, ribbons and foliage (21) Right-hand half of a cartouche with foliate ornamentation
Scale:	(11-13) bar scale of 1/2 inch to 1 foot; (14-16, 18, 20-21) to a scale; (17) bar scale of 1/5 inch to 1 foot; (19) bar scale of 2 3/10 inches to 1 foot
Inscribed:	(16) <i>Let a Scale be made of ye Triangular / Lines which form the Timpan be let to such a / Distance as will look well in a Drawing / of the front</i> (20) <i>Sr Rowland Winn Baronet / Jacobo Paine Archit. o inv.t 1743 / W.H. Toms sculp.</i>
Watermark:	Strasburg lily
Date range:	(11-21) 1740-47
Medium:	(11-14, 17) Pen and wash; (15 verso, 19, 21) pencil; (16) pen, pencil and wash; (18) pen; (20) engraving
Dimensions:	(11) 215 x 280 mm; (12) 220 x 280 mm; (13) 215 x 280 mm; (14) 165 x 345 mm; (15) 245 x 210 mm; (16) 230 x 370 mm; (17) 195 x 320 mm; (18) 290 x 490 mm; (19) 320 x 195 mm; (20) 255 x 390 mm; (21) 195 x 155 mm
Watermark:	(13) Strasburg lily; (16, 18) <i>IV</i> (17) <i>LVG</i> and Strasburg lily; (19) <i>HS</i> and royal arms within a crowned garter cartouche; (20) Strasburg lily; (21) <i>PRO PATRIA</i> and a half figure
Hand:	(11-21) James Paine
NT reference:	(11) [2]12, YRK 19388; (12) [2]13, YRK 19386; (13) [2]14, YRK 19387; (14) [2]15, YRK 19389; (15) [2]16, YRK 19397; (16) [2]17, YRK 19786; (17) [2]18, YRK 19732; (18) [2]19, YRK 19731; (19) [2]20, YRK 19784; (20) [2]21, YRK 19785; (21) [2]21 verso, YRK 19745
Location:	(11-21) Private collection of Lord St Oswald

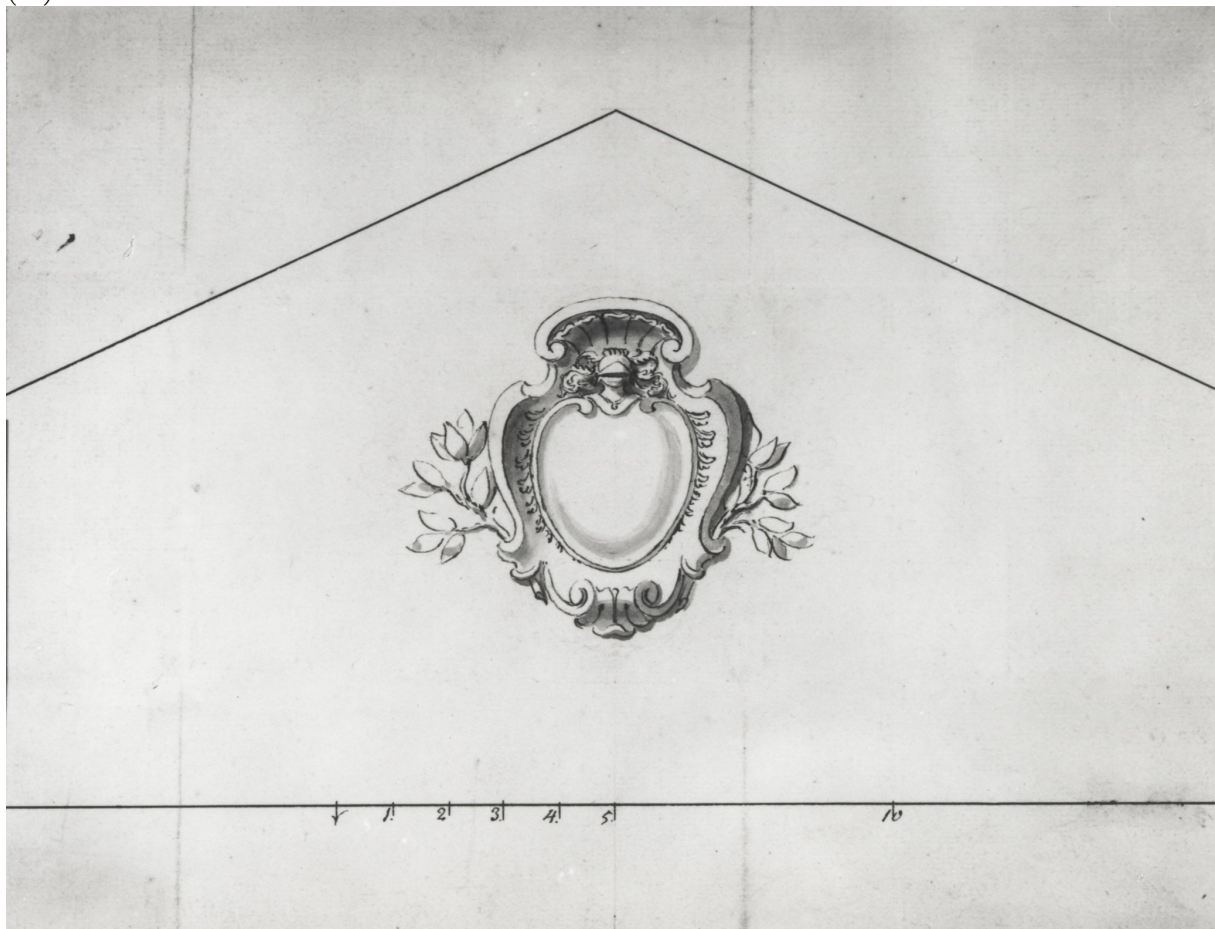
(11)



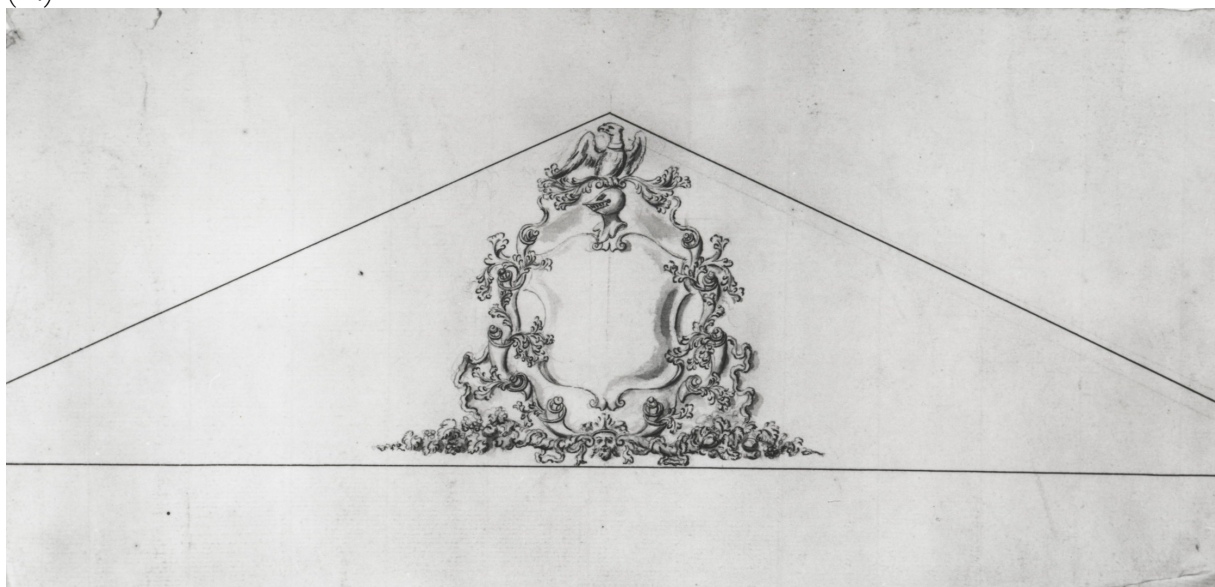
(12)



(13)



(14)



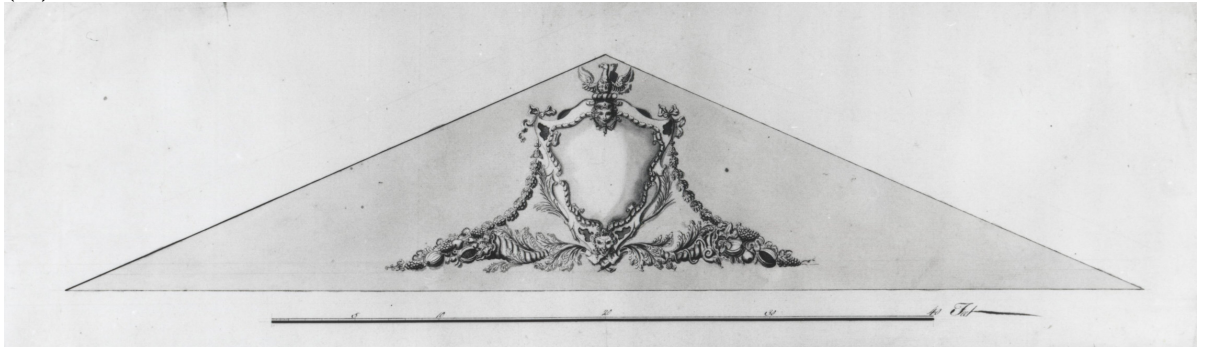
(15)



(16)



(17)



(18)



ERROR: stackunderflow
OFFENDING COMMAND: ~

STACK: