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# *Inside Outside: Changing Attitudes Towards Architectural Models in the Museums at South Kensington*

by FIONA LESLIE

The union of these collections and the addition of the models of *St. Paul's* and various classical buildings, betoken what an Architectural Museum may become, if the individuals and the State will act together. Every foreigner who has seen this commencement sees in it the germ of the finest Architectural Museum in Europe, if the public support the attempt.<sup>1</sup>

From the first years of its establishment in June 1857, to the end of the nineteenth century, the South Kensington Museum had amongst its collections over a hundred architectural models.<sup>2</sup> First they were acquired through a policy of encouraged loans and gifts, followed by pro-actively commissioning model makers; other models, however, were at South Kensington through default, having remained on site where they had been made by 'sappers'.<sup>3</sup> The models, which included examples of Western, Asian and Far Eastern buildings and monuments, were first shown in displays under the headings of Ornamental, Architectural, Economics, and Educational. To give an indication of their initial importance to the museum, the early guidebooks feature architectural models amongst the 'principle objects in the gallery'.<sup>4</sup> Twenty years later most models had been transferred from what were essentially style galleries to the more utilitarian displays concerned with architectural and engineering practices, and within them they were merely included as part of the broader contextual themes. By the turn of the century, with the exception of the 1901 handbook to the models of Italian Renaissance painted interiors, they were rarely referred to at all in museum publications.<sup>5</sup> By 1912 (soon after the Science and Art collections had been divided on either side of the Exhibition Road) most of the models were no longer on display and were thought by senior keepers to be of little use to museum collections.<sup>6</sup> Many had been de-accessioned by the 1970s, when their position in the doldrums was reversed and models were once again included in the museum displays and exhibitions. This article explores the changes in attitude

towards architectural models during the first 120 years of the V&A, focusing on the models of Western buildings.

The setting up of the Museum of Ornamental Art at South Kensington was the first real opportunity for the architectural collections of the Board of Education's Department of Practical Art to be provided with a satisfactory space for their public display. The Design School Museum had been set up by mandate with the establishment of the Government Design School in 1837 in London's Somerset House.<sup>7</sup> A response to anxieties at failing trade margins (and with the full backing of Prince Albert), the collection, which comprised a large number of plaster casts of classical architectural and ornamental details, prints and drawings, was for the students to draw and study. This was underpinned by the concept that through copying examples of well-designed works of art and design, students could improve both their drawing and design skills, which would thus raise the standards of national design and innovation, and in turn improve manufacturing trade. The definition of what constituted 'good' design was a subject of much controversy and one with which the civil servant Henry Cole (1808–82) was a major protagonist. The debate surrounding the Principles of Good Taste, as propounded by Pugin, Ruskin (and later Morris), was followed by Cole, and thus influenced the stance of the Design Schools and later the South Kensington Museum. It was simply that ornament should be based on natural principles and be appropriate to the dimension or function of the designed product, so that, for example, flat surface decoration should have only two-dimensional patterning.<sup>8</sup> Cole went so far as to declare to a Select Committee in 1849 that, 'I think there are certain principles of taste which all eminent artists are agreed upon in all parts of the world'.<sup>9</sup>

The schools and museum soon outgrew the rooms at Somerset House and in 1852 were moved to new premises in Marlborough House where the museum was given the pragmatic name the Museum of Manufactures. Cole was at the same time appointed as Superintendent of the Design School and Museum and started to bring his influence to bear more directly on design education. Spurred by both the British show at the 1851 Great Exhibition of Works of Industry of All Nations which highlighted the poor trade position and the badly designed works shown, which he considered to be gaudy and the antithesis of that which they were attempting to promote, he immediately took charge of the new museum displays. To emphasize his ideas, in the first gallery the visitors were confronted with objects that Cole thought were the epitome of bad design, illustrative of 'False Principles', which were intended as examples to be avoided by designers and consumers alike. This popularly became known as the 'Museum of Horrors' (ironically these were all too often popular pieces that were to be found in many people's homes).<sup>10</sup> The following galleries showed examples of what was considered by Cole to be 'good' design to be copied and inspire. The collections grew rapidly, but largely with acquisitions of more fine original decorative arts pieces and it was soon known as the Museum of Ornamental Art. Unfortunately, the emphasis on decorative arts meant the more architecture-related cast and reproductions collection had very little allocated display space and, as previously in Somerset House, was relegated to stores. Thus when it became the intention of the Government Department of Practical Art (which soon changed its name to the Department of Science and Art) to create a large decorative arts museum for the purpose of displaying examples of 'good'

design, the opportunity arose for the architectural reproduction collections to be seen.

To explain the first distinctions of the displays featuring models, it is necessary to give a brief description of the rather random setting up of the museum collections. The first collections, which included the museums of Patents, Architectural, Ornamental, Economic, Food, Animal Products, the Sheepshanks' painting collection, the Sculpture collection, and the Educational Museum were pre-existing museums or collections that were brought together in 1857 to be housed under one roof. The first buildings were temporary iron sheds, which due to their likeness to industrial boilerhouses, were known by critics as the 'Brompton Boilers'.<sup>11</sup> The space distribution of the collections was significant as at the very beginning they largely maintained their separate identities. Inside, this utilitarian structure was divided by wooden partitions with corridors, aisles and upper mezzanines running along the sides, much like a church. The serendipitous gathering of available collections was tenuously linked under the umbrella of education.<sup>12</sup> This was emphasized by the placing of the Educational Museum itself in the largest space in the centre of the building, through which, at first, all visitors had to pass to reach other displays (of which the art displays were the most popular). In the Division of Buildings and School-fittings there were models of contemporary school buildings and classroom sets with placements of desks and equipment demonstrating examples sanctioned by the Committee of Council. They were to be studied and copied by visitors interested in setting up schools on the most efficient basis, in line with the thinking of the day. The very first guide book brings attention here to a model of Lord Granville's school at Shelton, Staffordshire, which by 1859 had been joined by many more.<sup>13</sup>

Once through the Educational Museum the visitor reached the Ornamental Museum collection, which was largely that from Marlborough House, situated in the West Corridor and Gallery and above which was the Architectural Museum. At this point it is possible to discern a general policy towards the two museums' displays through the stylistic division of these two largely architectural reproductions collections, and so affecting the placing of the models. The Ornamental Art displays were centred on examples from antique Greece and Rome, whilst the Architectural Museum was solely concerned with medieval Gothic and thus it was a question of preference for style. This can be explained by the different leanings towards those styles as sources in the formal drawing education of the two professions. The Design Schools were largely based on the traditional fine art school training, as formalized in England in the eighteenth century at the Royal Academy, which looked to classical art as the ideal source, whilst in the more recent development for training architects and artisans, students were directed to take inspiration from the more 'home-grown' medieval Gothic.

In contrast, the Educational Museum and Economic Museum (the latter contained building designs and materials and within two years this collection formed the core of the Structural Museum) were of a more practical nature, and contemporary in their collections. The subsequent decision to transfer most of the models from the style galleries to the didactic displays, however, is not completely obvious and suggests an ambiguous attitude of curators towards architectural models.<sup>14</sup>

An important precedent for displaying models in a public collection was to be found at the Sir John Soane Museum in Lincoln's Inn Fields, London, which had been given

to the nation by Act of Parliament in 1834. Soane (1753–1837) had collected both architectural models made for his own buildings and others of Ancient buildings. Most of his models were displayed in a designated Model Room, which by 1835, was situated on the first floor where, on a purpose-built mahogany stand, cork models of buildings in their contemporary appearance could be seen alongside models in plaster of the buildings in their ideal condition, bought from the Parisian *modeller* Jean-Pierre Fouquet in 1834.<sup>15</sup> Before this there had been other popular shows of models of a more commercial nature, one of the foremost being Richard Dubourg's models of classical buildings in cork in central London during the eighteenth century.<sup>16</sup>

During the second half of the nineteenth century the role of architecture in the South Kensington Museum was chiefly seen as a source of ornament and style which could be applied to the various industrial arts being encouraged at that time. In effect, it was largely the sculpted part of the exteriors that were regarded as being of interest. Therefore, for architecture (due to its large scale), reproductions, either fragments in plaster, electrotype, painting or photograph, or reduced-scale models, were important for providing examples of those key works which could not otherwise be shown in their complete form within the museum walls.<sup>17</sup> Thus, architectural models included in the earliest displays of the Ornamental and Architectural Museums put the casts of architectural fragments, which hung in rows on hooks along the gallery, into their broader contexts. As the first Keeper, John Charles Robinson (1824–1913) stated, they were 'to show the position of sculptured detail in work'.<sup>18</sup> The General Preface of the later *Guide* of 1874 gives a more expansive definition that emphasizes the intended educative role of the models in the displays:

It needs scarcely be observed that it is not the object of the department to exhibit a collection illustrating the structural characteristics of architecture, though there is a collection of detail casts of mouldings, &c. by no means complete, in the upper gallery. What is here proposed is to show the student how great masters have decorated architecture with sculpture, what amount of relief, of finish, of details, conveys to the spectator the impression the sculptor has intended to produce. It will be found that a certain connexion can be traced between the classical models and the succeeding architecture of Europe, through many changes, from the days of the Roman Empire to those of the renaissance.<sup>19</sup>

The nineteenth-century accounts of the models' displays made no reference to their original functions, their histories or making techniques, for clearly at this period the purpose of the museum collection was to educate.<sup>20</sup> From the beginning, elementary drawing classes were available and for £1 students could enrol for the 'Model and object drawing' class.<sup>21</sup> The placing of reproductions beside originals was not questioned, as they all had the same function: providing examples of form and ornament for the purpose of education, and indeed the guides and handbooks often referred to the 'originals' of which reproductions were actually displayed in the galleries.<sup>22</sup>

The first Museum of Ornamental Art *Guide* provided a step-by-step tour of the collections, referred to individually as museums.<sup>23</sup> In the Ornamental Museum, situated in the west lower galleries, the visitor was taken through the Western architectural styles, past walls hung with photographs on the right side and on the left past bays

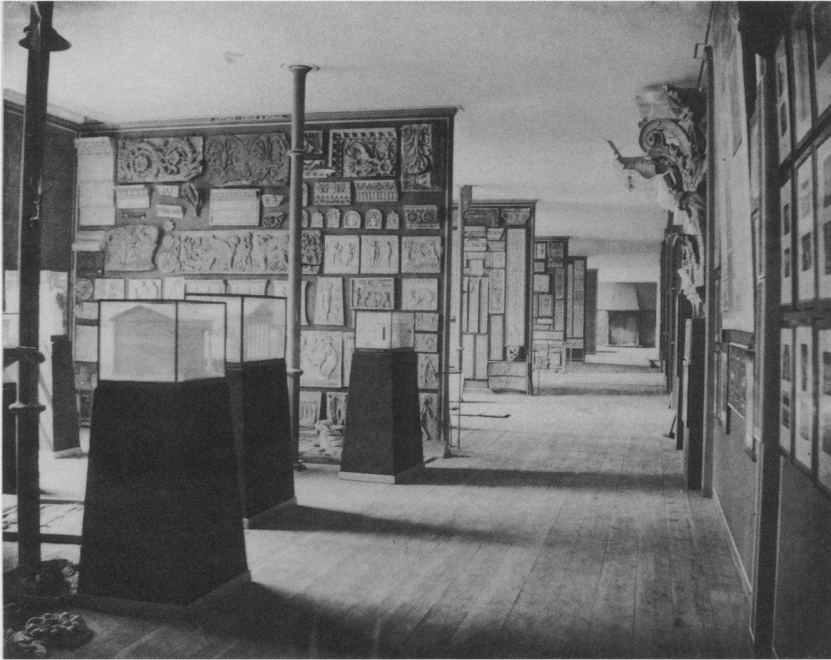
formed by screens hung with plaster casts of architectural details. In the centre of the bays were the related architectural models:

a number of models, being accurate restorations to scale, of the celebrated buildings ... On the pedestals of the latter are hung photographs, which represent these buildings in their actual state of ruin and dilapidation ... These models were made for Mr. Nash, the architect, ...' (Fig. 1)<sup>24</sup>

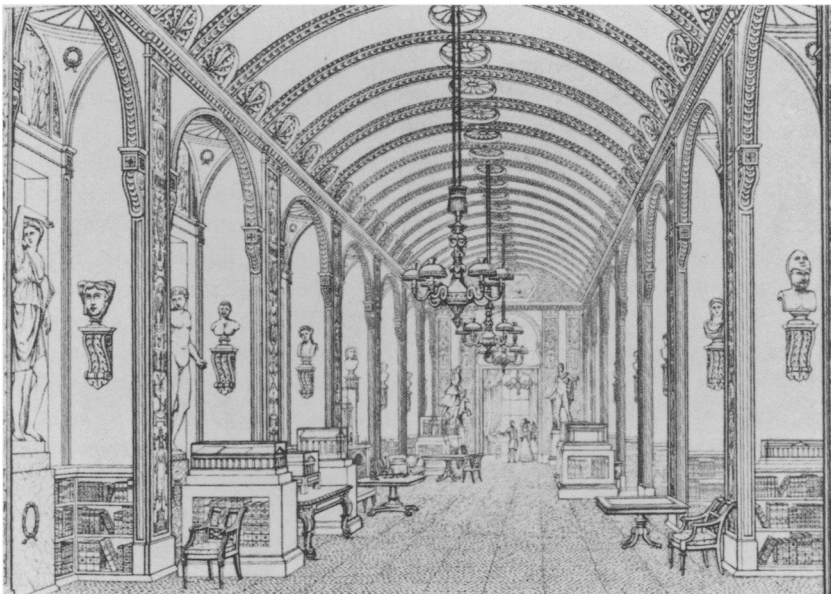
This refers to the fifteen white plaster models of buildings from ancient classical sites in a reconstructed, idealized form, which had come from the collection of the architect John Nash (1752–1835).<sup>25</sup> The diarist Joseph Farington recorded a conversation with Nash regarding the gallery in the latter's new house at 14–16 Lower Regent's Street in 1821: Nash remarked that on a visit to Paris in the previous year he had seen 'some beautiful models of the finest remains of ancient Architecture' and had commissioned a set for himself for the sum of £1,000.<sup>26</sup> Nash had stated that they were by 'a French artist who was then in that city', who can with certainty be identified as the premier sculptor-modeller of the time, Jean-Pierre Fouquet (1752–1829).<sup>27</sup> A contemporary engraving of the upper floor gallery of his house shows the models were displayed under glass shades and on top of plinths containing architectural books (Fig. 2). With its walls painted with copies from Raphael's *Loggia* in the Vatican, the gallery was thought in its time to be a glorious 'union of architecture, sculpture and painting'.<sup>28</sup>

At Nash's death the models were purchased from his estate by the Government and kept at Hampton Court Palace where the Office of Works was housed. From there they were brought, under the instruction of the Chief Commissioner of Works, to South Kensington in 1857.<sup>29</sup> The facts surrounding Nash's purchase of the models had been lost by the 1870s when it was erroneously stated that he made these models himself: 'restored from existing remains, and upon historical authority were executed by John Nash, the Architect'.<sup>30</sup> Most of them are still there today, in varying states of presentation, some having lost their original glass shade cases. A further fine plaster model of a key building from antiquity, the Parthenon at Athens, together with its own deal stand (the stand no longer exists) was bought in 1886. Showing the temple partially restored with the statue of Athena Parthenos in the centre, it was intended to demonstrate the theories for the interior lighting arrangements.<sup>31</sup> In 1859 the Nash models were complemented by seven late-eighteenth or early-nineteenth-century cork models of 'Ancient classical buildings in Italy and Sicily in their present ruinous state' which had been given by Captain Leyland.<sup>32</sup> Comprising the 'Colosseum at Rome executed by Du Bourg' (also known as Dubourg) and the temples at Agrigento and Paestum in their actual fallen conditions, the group was useful to 'serve in some degree to illustrate the present aspect of these buildings' (Fig. 3).<sup>33</sup> The softness, texture, and colour of the cork easily lent itself to modelling this detail, which provided a striking contrast with the smooth, pure, stark white plaster of the idealized buildings, which were erroneously thought, at this time, to have been uncoloured. It was a common museological practice at the South Kensington Museum to represent buildings and sculptures in both their idealized and actual states and in their physical contexts. This was also the case for some large-scale important plastercasts, such as that of Michelangelo's 'David'. Given by the last Grand Archduke of Tuscany in 1857, this full-





**Fig. 1.** *Photograph of the Ornamental Museum, Classical galleries, at the South Kensington Museum, 1857 (showing Nash models)*



**Fig. 2.** *Print of John Nash's gallery in 1821, showing the display of the plaster models, from I. Britton and A. E. Pugin, Edifices of London: Public Buildings (London, 1828); reprinted in John Summerson, John Nash (1935), opposite p. 210*



Fig. 3. Cork model of the Temple of Concord, Agrigento, Sicily, about 1780–1840 (5917–1859)

scale cast also had on its plinth a photograph of the original sculpture in its actual setting in Florence.<sup>34</sup> To this group were soon added the cardboard models of St Paul's, London, and St Peter's, Rome, these two having been presented by Lord Ravensworth in 1858 and which were detailed in the 1859 *Guide*.<sup>35</sup>

The collection of classical, or classically-inspired ecclesiastical models then grew with the additions of other significant examples in the forms of fourteen wooden models of proposals for metropolitan churches which, in response to the museum's call for loans, the Dean and Chapter of Westminster Abbey had 'contributed' to the collection.<sup>36</sup> This was an extremely important group of early-eighteenth-century design models of churches by James Gibbs (1682–1754) and Nicholas Hawksmoor (c. 1661–1736) and others, which, by Act of Parliament of 1711, were intended to have been erected in London. Last recorded in the South Kensington collections in the 1860s, they were thought to have gone with the Royal Architecture Museum when it left South Kensington in 1869, but there is no specific reference to them there and they are no longer extant.<sup>37</sup>

The projected national Architectural Museum referred to in the opening quote by Henry Cole, the first Museum Superintendent, was in fact never fully realized. 'The union' he was referring to was the arrival of the pre-existing Architectural Museum to be housed at South Kensington in March 1857. Initially set up in 1851 and administered by a small group of prominent and enthusiastic architects, primarily for the use of students and art-workmen,<sup>38</sup> the collection comprised over 6,500 specimens demonstrating 'the whole range of Gothic art'.<sup>39</sup> Formed out of gifts, loans and purchases by the committee, treasurer and curator of the museum, it included the substantial cast collection formerly owned by the architect Cottingham (1787–1847),



and fragments which had been removed by A. W. N. Pugin (1812–52) from the Houses of Parliament during their contemporaneous rebuilding, as well as some examples of Venetian carved stonework which had been given by John Ruskin (1819–1900).<sup>40</sup> It was first housed in the loft of a wooden shed in Cannon Row, on the bank of the Thames at Westminster and, on moving to the rent-free accommodation in the Brompton Boilers, it preserved its semi-autonomous status with its own trustees.

Occupying the upstairs of the west gallery of the iron building, the Architectural Museum collections were displayed together with relevant Gothic works from the Marlborough House architectural casts and newly acquired objects. In the gallery there were glass cases containing casts of various material types, drawings of statuary, architectural elements from ecclesiastical Gothic buildings, and architectural models. The 1857 *Guide* draws the visitor's attention to the plaster cast of the effigy of Queen Eleanor from Westminster Abbey (now displayed in a different context in the northern European cast court), and continued, stating that next to her on 'Table (A)' were placed the 'Models of Windsor Castle and the Castle of Saxe-Coburg, Gotha, exhibited by Her Majesty'.<sup>41</sup> These painted cardboard models of examples of royal castles were initially lent and later presented to the museum by Queen Victoria and the Prince Consort respectively. A contemporary photograph of this display, taken before its final arrangement, clearly shows the cased model of the castle (Fig. 4), a view which was also illustrated in an article in the same year in *The Builder*.<sup>42</sup> In 1873 the castle of Saxe-Coburg, Gotha, was included with other classical models in the first displays in the new purpose-built Cast Courts, and survives today (Fig. 5). On 'Table (B)' could be seen a display of British ecclesiastical architecture, which comprised a 'series of Models of Cathedrals, Churches, Fonts, &c.'<sup>43</sup> A year later this group probably included the loan of a small but finely detailed plaster Tower of St Mary, Redcliffe Minster, Bristol, with a glass shade.<sup>44</sup> By 1869, however, the 'Union' was not wholly satisfactory for the Architectural Museum. As the South Kensington Museum collections grew, the committee of the Architectural Museum felt that the museums' previously parallel purposes were diverging, and that the former were more interested in exhibiting objects for the public whilst the latter still wished to retain its primary vocational remit and function as a study collection for artisans.<sup>45</sup> George Gilbert Scott, the treasurer, later noted that as well as the inaccessibility of the museums, 'we felt to be in the way, and felt ourselves to be crushed by our more showy host and companion'.<sup>46</sup> It moved out to purpose-built premises at 18 Tufton Street, where it also assumed the title the Royal Architectural Museum. Unfortunately its fortunes were not sustained there either, and in 1903 the collection and premises were given over to the Architectural Association.<sup>47</sup> A decade later, when the latter was again moving to Bloomsbury, it was suggested that the collections needed better accommodation with improved public access and the V&A was approached. On inspecting the Tufton Street collections in 1915 before their imminent transfer, Eric Maclagan (1879–1951), the Keeper of the Architecture and Sculpture Department, noted that there were 'The Models (fonts, churches etc.)' among the items being retained by the Architectural Association.<sup>48</sup> In 1916 the collection was dissolved and in the subsequent transfer to the V&A of most of the casts and original fragments, no models were included in the lists.<sup>49</sup>



Fig. 4. Photograph of the Architectural Museum, Gothic galleries, at the South Kensington Museum, 1857 (showing model of Castle of Saxe Coburg Gotha)

The breaking up of a Victorian collection dedicated solely to the study of architecture, albeit mainly of casts, parallels the reduction in interest in architectural models and cast collections generally in Europe and the United States soon after the turn of the twentieth century. The V&A collection of casts and reproductions is one of the few to have survived this change in museological approach, and to remain in its original purpose-built galleries.<sup>50</sup>

Many of the models in the early South Kensington Museum were loans.<sup>51</sup> The museum actively encouraged royalty, aristocrats and those with important art collections to lend objects of decorative and design interest in order to swell the collections and so to be able to display fine examples without the necessity of purchasing them. Indeed the 1858 Education Report, which was presented to both Houses of Parliament, stated that 'There can be little doubt that if sufficient space can be provided by the State for an architectural collection which shall properly display the architecture of all periods, the public will considerably aid in filling it'.<sup>52</sup> This was in fact

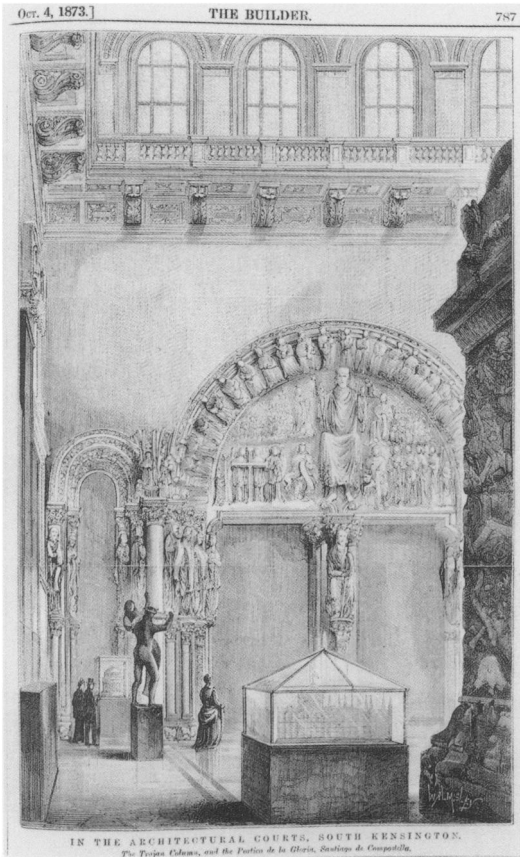


Fig. 5. *The newly opened Casts Courts, The Builder* (4 October 1873), XXXI, p. 787 (showing model of Castle of Saxe Coburg Gotha and a classical temple in the background.)

how many of the architectural models came to the museum and were later acquired as donations. One of the first models to be displayed at South Kensington on loan was the model of St Paul's Cathedral referred to in the opening quotation, which was the famous 'Great Model' made between 1673–75 for Christopher Wren (1632–1723). A magnificent wooden presentation model, it was a loan from the Dean and Chapter of St Paul's Cathedral between 1857 and 1926. Its presence in the early displays at the northern end of the eastern gallery of the iron building was commented on by a writer in *The Building News* who less than a month after the museum opened wrote that it 'appears to be an object of great general interest'.<sup>53</sup> Its dominating presence was captured in a later photograph of the new North Court displays in 1868 (Fig. 6). This large gallery exhibited both casts and original objects side by side and as the *Guide* of May 1871 states, 'This lofty and spacious building is specially appropriated to the exhibition of Sculpture and of Architectural Models and Casts of large dimension'.<sup>54</sup>

Many models lent to the museum were subsequently presented or bequeathed by the lenders. Queen Victoria and Prince Albert were among the first to make gifts of models that had been initially lent. In 1858, Queen Victoria lent, and later presented, to the Art Museum a fine model of the Church of the Holy Sepulchre, Jerusalem, made of





Fig. 6. *Photograph of the North Court with the Great Model of St Paul's Cathedral, 1868, by Burton*

olive wood and inlaid with mother-of-pearl, which by 1864 was in the Construction collection and is unfortunately no longer extant.<sup>55</sup> With this ornate model of a famous building also came a cardboard example of a rather more humble and utilitarian poultry house at Windsor, designed and erected by John Taylor.<sup>56</sup> The interest in a poultry house design may not be obvious in the context of an art museum, but by 1862 many of the models in the former Architectural, Ornamental Art and Educational Museums had been transferred to the Construction Museum (known from 1859 also as the Structural Division). The poultry house was transferred in 1864 together with the cardboard model of Windsor Castle.<sup>57</sup> Another gift to the South Kensington Museum was a design model of a portion of the Berlin Exchange by the architect Freidrich Hitzig (1811–81). Made to one-third scale by M. Dankberg, it had been presented by the commissioners for Prussia at the International Exhibition of 1862, and the following year further additions of a reproduction of its frieze, together with a Corinthian column to full scale, were received.<sup>58</sup> This went straight into the Structural Museum collection and was soon after lent for many years to the Edinburgh Museum.<sup>59</sup> Other loans and gifts acquired during this period, though after the final edition of the construction collections *Guide* in 1876, included a plaster model of Salisbury Cathedral which was given by Mrs. K. Gibbons in 1877,<sup>60</sup> and cardboard models of St Paul's Cathedral, a small but detailed St Bartholomew's Hospital, and two Chinese pagodas which were received from F. Wilby, Esq., in 1879.<sup>61</sup> A further three cork models of Ancient Etruscan Temples were presented by Mrs Hamilton in 1882, but are no longer in the collections.<sup>62</sup>

The Structural Museum was seen as being more relevant to the scientific than to the art collections and contained: 'samples of building stones and marbles, specimens of all the best cements and ashphaltes, examples of the numerous applications of ceramic manufacture to the purposes of construction, more especially in this country and in France'.<sup>63</sup> This collection had been formed largely from the former Economic Museum, which had been given by the philanthropist Mr Thomas Twining, jun., who had made acquisitions from the Paris Exhibition of 1855 and some selected from exhibitors at the Great Exhibition 1851.<sup>64</sup> Between the early 1860s and 1876 most of the architectural models in the South Kensington Museum were transferred to the scientific collection as examples of building construction. This, surprisingly, included those demonstrating architectural styles, such as the ancient classical models in plaster and cork and royal palaces, which had previously been key pieces in the classical and Gothic displays, the contemporary design proposals, models of school buildings and other loans and gifts.

In the 1876 *Catalogue of the Collection Illustrating Construction and Building Materials* there were more than 150 architectural model entries under the section heading 'Models, and specimens of building contrivances'.<sup>65</sup> Models were here to primarily illustrate construction techniques, practical arrangements and the uses of building materials, with the emphasis on demonstrating progressive thinking and the latest inventions and patents for house fittings. These included two sectional models of the roof of the Great Northern Railway station at Kings Cross, a remarkable model of a Fire Escape Dressing Table, another for 'a sink for kitchens and sculleries', and one of 'an Economic Public Drinking Fountain Erected in the Town of Shaftesbury'.<sup>66</sup> These were together with the larger contextual models 'illustrating a Proposal for the Embankment of the River Thames, from Westminster to Blackfriar's Bridge', and one showing the Roof of the Fruitmarket, Mainz.<sup>67</sup> Amongst the many examples of the more functional drain pipes, patents for ventilation, window sashes and chimney-stack ridge trestles, which was the bulk of the collection, could be seen the buildings of Leeds Town Hall (executed by G. Elsley), and models in cardboard of dwellings for the working classes erected in London.<sup>68</sup> In the earlier 1862 catalogue there were also two design models by James Gibbs for St Mary-le-Strand and St Martin-in-the-Fields, with five other models for eighteenth-century London churches (it is unclear from the entries whether the models are also of that date) but were not included in the 1876 edition.<sup>69</sup> How some of these models fitted into the largely practical building collection is hard to understand, and it is no surprise that by the mid-1880s complaints were made both by the public and in Parliament. It was subsequently closed down in 1888 with most of the architectural models then going into store.

Amongst the collection were a significant number of architectural models made as working designs or presentation proposals to be shown to clients or committees, many of which were made by 'sappers' on the South Kensington site.<sup>70</sup> These included a fine cut-away model of a proposal by Captain Francis Fowke (1823–65) for the building interior and façade decoration of the Hall of Arts and Science (by 1876 named the Royal Albert Hall) which was made in 1864. The label on the plinth explains that it was 'presented by Mr. Cole and Mr. Redgrave (a museum Referee) [*sic*] to H.M. Queen Victoria at Osbourne House on 30<sup>th</sup> January 1865'.<sup>71</sup> Another four coloured-plaster relief models of proposals for the hall made for Major-General Henry Young Darracott Scott





Fig. 7. *Model for the Mosaic decoration in the American Episcopal Church of St Paul's Within the Walls, Rome, by Edward Burne Jones, about 1883–84 (365–1895)*

(1822–83) in 1868 also survive and show alternative suggestions for the window treatment and frieze decoration of the façade.<sup>72</sup> A detail of a portion of the proposed Government buildings at Whitehall, made for Lt.-Col. Sir Andrew Clarke in 1869,<sup>73</sup> and at least two complete models for the South Kensington Museum itself were also at the museum.<sup>74</sup> One of these was listed in the 1876 Construction collection catalogue, as being made in 1855 to a design by Professor Semper 'at the request of H.R.H. the late Prince Consort, for permanent buildings for the Museum of Science and Art at South Kensington'.<sup>75</sup> The other South Kensington model was of a proposal by Maj.-Gen. Henry Scott (c. 1822–83), but neither model have survived. Those that remained, like many other models, were never formally acquired, and after having survived a century within the walls of the V&A, were eventually accessioned in 1973. These included the successful design proposal for George Gilbert Scott's Albert memorial, which was purchased for £130 from Scott and displayed with samples of the different marbles and granites that were used in the construction of the monument in nearby Hyde Park.<sup>76</sup> Another more painterly model is by Sir Edward Poynter (1836–1919) for his proposal for the decoration of the Lecture Theatre Apse, South Kensington Museum. Made in 1869, it showed an elaborate scheme after Raphael's School of Athens, which was unfortunately too expensive to execute.<sup>77</sup> Another model of a similar form showed a painted apse semi-dome for the mosaic decoration of the American Episcopal Church of St Paul's Within-the-Walls, Rome by Sir Edward Burne-Jones (1833–98) and given by Charles Fairfax Murray, Esq., in 1895 (Fig. 7).<sup>78</sup> Made in 1883–84, with roughly-hewn

tempera and gilt on gesso painting, the mosaic design was executed in Rome by the Venice Mosaic Company (Burne-Jones never saw the finished work, only a photograph of it). Alfred Stevens' (1817–1875) scale model for the British Museum Reading Room, London, of about 1853 showing his decorative intentions for Sydney Smirke's (1798–1877) domed airy building was in the collection from at least 1863, although not formally acquired until 1890.<sup>79</sup> The finely finished wood and painted-plaster interior contained the book shelves, lead-railed mezzanines and seating arrangements, as well as the decorations which comprised painted lunettes mounted with sculpted figures and stained glass windows, a lavish scheme which was unfortunately not carried out due to its great expense.<sup>80</sup> A later addition was the model for the portico of the Royal Exchange made by R. Day for the architect William Tite (1798–1873) in about 1840 and given by his wife, Lady Tite, in 1873.<sup>81</sup> One of the earliest and most important design models to come to the museum collection (though not formally accessioned until 1939) was John Nash's plaster design for the Marble Arch, London, of about 1825. It was brought with the other plaster models after the antique from Nash's collection in 1857 and was usually noted as being amongst them, although there seems to have been no distinction made between their different categories in their nineteenth-century display contexts.<sup>82</sup>

Following Henry Cole's early enthusiasm to form an architectural museum including models in the displays, it was not until the early 1860s that the museum began pro-actively to purchase, and then to commission models for the collection. This policy went on until the end of the century, though it was not always straightforward.

From about 1862, reflecting the South Kensington interest in the Alhambra as raised by the ideas of Owen Jones, the museum collected a series of Spanish models of portions of the Moorish Alhambra Palace, Granada. Illustrating 'some of the restorations of the Palace' and made by Don Rafael Contreras of Granada, they were acquired from the agents Messrs La Bastida and Co., 43 Hart Street, Bloomsbury, WC, London. These were in the form of framed painted plaster and alabaster reliefs as well as three-dimensional models, and must have been so successful that the museum acquired another twenty-six reproductions of the relief models in 1865.<sup>83</sup> Some of these had casts taken from them and which were sent out to schools for art training. Afterwards a number of other Alhambra models were acquired including in 1897 the loan from Captain Shean of the Torre de la Cautiva by Enrique Linares of Granada, which he had purchased whilst on holiday in Granada, and then made it a gift in 1936,<sup>84</sup> and a splendid plaster model of a Pavilion in the Court of Lions on a walnut stand was bequeathed in 1900, showing an alternative arrangement of the moresque roof details, and which, with some of the other Alhambra models, is still in the collection today.<sup>85</sup>

In 1883 the museum embarked on a period of commissioning architectural models, which was its most assertive, and certainly largest financial investment in this type of object. Thomas Armstrong, the director of the Arts Division, 1881–98, proposed to make a series of accurate reduced models of Italian Renaissance painted interiors. This was sanctioned by the Lords of the Committee of Council on Education in 1883,<sup>86</sup> and from 1883 to 1898 the museum had dealings with a number of model makers, painters, sculptors, gilders and photographers, banking agents, diplomats, and even the Pope, all of whom were involved with the commissions to make the models in Italy. The

negotiations were extremely complicated and the prices paid were relatively expensive for objects which were essentially reproductions, and which, ironically, were soon to become the victims of a change in curatorial policy.

Showing portions of the insides of buildings for their interior decorative usefulness, the choice of this style and period was in keeping with the museum's promotion of northern Italian Renaissance art and design as a highly appropriate form for modern architecture. Indeed, the new permanent South Kensington Museum buildings themselves drew on the terracotta tile techniques, arched colonnades and maiolica tiles of the style for both its interior and its exterior decoration, reflecting and aspiring to the ideals of that flourishing cultural epoch.

It is not clear if all the modelled rooms were chosen at the outset of the project. Armstrong recorded in a minute of 1889 that when he was in Rome overseeing the making of models there, Cavaliere Annibale Mariani had travelled to meet him and, as well as giving valuable consultancy, for which he was paid, they discussed the making of the Sala del Cambio in Perugia, his hometown.<sup>87</sup> This suggests that perhaps they were selected as the project progressed.

The first building selected for copying was St Catherine's Chapel, San Maurizio, Milan, also known as Monastero Maggiore. Armstrong obtained permission to commission Mr Palin, a National Scholar from the National Art Training School in South Kensington in December 1883, and Palin executed it during the first months of 1884.<sup>88</sup> Soon after its arrival at the museum it was copied by Gillow & Co., under the direction of Palin, for other regional museums, although, unlike it, none of the others seem to have survived.<sup>89</sup> This was followed by the reproduction of a portion of the Borgia Apartment in the Vatican, made by Signor Mediti; the paintings were reproduced in tempera by Count Lemmo Rossi Scotti, an artist from the Perugian nobility, and the fine relief work by Signor Adolfo Consolani.<sup>90</sup> Begun in 1885, the making of this model caused quite a stir, involving the British Ambassador in Rome, Mr Errington, who had to get privileged permission from Pope Leo XIII to enter the room, then used by the Vatican Library.<sup>91</sup> The model making required the removal of all the books which lined the walls of the room and partly obscured the Pintoricchio frescoes. Completed in 1887 (with payments to Scotti of £320), the activity created a renewed interest in the room and as a result it was, with the Pope's permission, later opened to the public in 1897. The museum took advantage of this event to advertise the presence of the model in South Kensington in a letter to the London press.<sup>92</sup>

The following year a model of a portion of the Loggia of the Villa Madama, Rome, was also commissioned from Cavaliere Annibale Mariani. This was not so straightforward, as Mariani was held up whilst waiting for permission for the necessary scaffolding to be erected in the room and had to call upon the museum for support.<sup>93</sup> In June 1889 he was pleased to report to the commissioners that it was completed at a cost of £350 and that it had been reported in the local press.<sup>94</sup> Still in the museum, and having retained its original shade case, it is in excellent condition, with remarkably detailed gesso relief work and paintings. This must have been thought successful, as Scotti and Mariani received a further joint commission for a model of the Sala del Cambio, Perugia (Fig. 8), which was sanctioned on the premise that 'a model made of that most interesting example of cinque cento art ... would be most interesting and

valuable to art students'.<sup>95</sup> In 1888 Mariani supplied drawings and an estimate of £500 for the model excluding the reproduction of the paintings which, due to the fine detail of the painting and carving of the *Bancone*, had to be at the larger, one-third scale.<sup>96</sup> The museum agreed, asking that the work be carried out within two months.<sup>97</sup> In 1890 the pair of Italians installed themselves in their hometown of Perugia and began the work, but soon afterwards, in a letter to the director of the Art Division, the Count made it eloquently clear that they would be unable to complete it in such a short time and asked for a further two years and for extra funding.<sup>98</sup> This was reluctantly agreed on the grounds that the costs, from the reproductions budget, would be spread across two financial years.<sup>99</sup> The completion of the model was further delayed by a series of events precipitated by the untimely death of Cavaliere Mariani in 1892.<sup>100</sup> With Count Scotti left to complete on his own, the model took much longer and the final section of the Sala del Cambio was not received until 1897.<sup>101</sup>

In 1892 two more Italian artisans, Signor Consolani and Prof. Guoli, were engaged by the museum to make a copy of the Chapel of St Peter Martyr (also known as the Portinari Chapel) in the Church of Sant' Eustorgio, Milan (Fig. 9).<sup>102</sup> Completed in the same year, unfortunately it no longer exists, but was likely to have been displayed near to the plaster cast of the Tomb of St Peter Martyr which was in the casts collection from 1869 (1869–68).<sup>103</sup> In the same year the museum had commissioned William Herbert Allen (1863–1943), Master of the Farnham School of Art, to make a model of a portion of a room in the Machiavelli Palace, Florence, for the much more modest sum of £25.<sup>104</sup> He had offered to do the work in his holidays and the arrangement must have been thought of as a financially sound proposition, because the following year he was asked to supply drawings of the chapel in the Riccardi Palace.<sup>105</sup> Allen then supervised the making of the model in the workshops of the Palace's owner, Signor Bardini; however, he reproduced the Benozzo Gozzoli frescoes in tempera paint himself in late July 1893, as the museum sanctioned his fees for the model (for which he received in total the substantial sum of £75). In London, some senior museum staff were reluctant that all the costs should come from the reproductions vote and so for that short period of time his allowances were taken from the Vote for Occasional Assistance.<sup>106</sup>

In 1895 he was again sanctioned to visit Mantua to make preparations for a model of the 'Paradiso' of Isabella d'Este (Fig. 10).<sup>107</sup> On his first day there, Allen made contact with the Mantuan scholar, Charles Yriarte, who was able to supply him with a letter of introduction to get access to the *Paradiso* in the Castello San Giorgio.<sup>108</sup> This being granted, Allen then had trouble getting equipment such as ladders into the room to enable him to take accurate dimensions, and had to enlist Yriarte's support to resolve things.<sup>109</sup> As well as the room, Allen was asked for full reproductions of the three paintings that had originally hung therein and it was agreed that he would be paid £300. This was with the proviso that he could make two further models of the room for the museums at Edinburgh and Dublin; but for these two, photographs of the paintings were to be inserted rather than painted copies.<sup>110</sup> Unfortunately, this project also ran into financial excesses which Allen had to bear. He must have found this extra financial outlay a burden, as he wrote to the museum asking for an increase to his fee, and added that if there were any problems the support of Walter Crane, the highly reputable artist, could be called upon to back the report, and that Crane was 'ready to testify to the ...





Fig. 8. *Model of a Portion of the Sala di Cambio, Perugia, by Count Lemmo Rossi Scotti and Cavaliere Annibale Mariani, between 1890–97 (376–1892, 271–1893, 660–1897)*

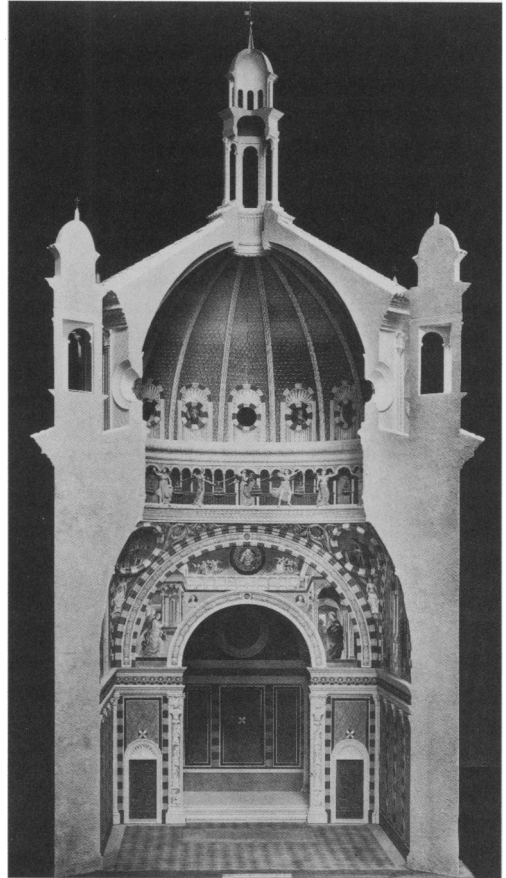


Fig. 9. *Model of the Chapel of St Peter Martyr, Milan, by Signor Consolani and Prof. Guoli made in 1892 (375–1892); it is no longer extant*



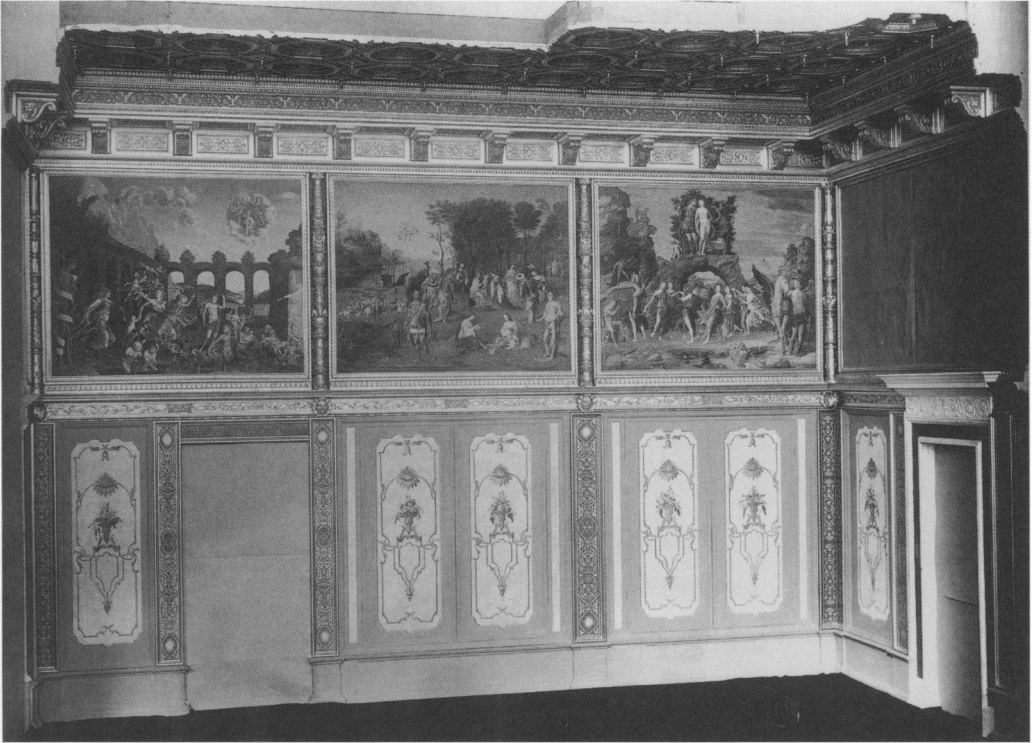


Fig. 10. Model of a portion of Isabella d'Este's 'Paradiso', Mantua, by W. H. Allen (66–1898); it is no longer extant

utility of the models for the purposes of instruction in Art'.<sup>111</sup> Armstrong supported this and the museum, after much internal debate, agreed, especially after it was pointed out that other models such as the Chapel of St Peter Martyr and St Catherine's Chapel were smaller than the *Paradiso* and the *Sala del Cambio* and to a lesser scale, yet cost considerably more. Allen's fee was raised accordingly. The model was finished and brought back to the museum in 1898, the last of the eight Italian painted interiors to join the collection.<sup>112</sup>

The *Paradiso* model was given a glowing write up by Yriarte in the *Art Journal* for that year where he praised the commissioners of the Art Museum at South Kensington for attempting to fulfil his ambitions as an art historian to see the three paintings commissioned by Isabella back in the space for which they were intended, 'that dream has become a reality through the director of the Department of Sculpture and Architecture in the South Kensington Museum'.<sup>113</sup> As such, this project was perhaps the most ambitious and interesting for the art historian, as it was an attempt to restore an historic interior, whereas all of the others were merely straightforward copies of that which was still in existence.

It was not until four years later that the handbook to the series was published.<sup>114</sup> Ironically the models play a minor role in the publication, which refers to the original

buildings, although it was clearly intended to be used in conjunction with seeing the models, as it states 'with the model and plan before us little description of the scheme of decoration is necessary'.<sup>115</sup> There is disappointingly little reference to their display in the museum at the time. They were certainly on display in 1911 (the only models apparently still in the V&A galleries) when Mr Palin wrote to Sir Cecil Smith, the V&A Museum director, and noted that he was very proud to see his model of the Chapel of San Maurizio in the museum 'and being placed in such a good position', although he does not specify where it was situated.<sup>116</sup>

In 1912, however, the tide had turned for what was by then the considerable collection of architectural models amassed in the former Construction collections in the Science Museum. In 1909 the Art and Science collections had become formally separated and renamed accordingly (between the renaming of the South Kensington Museum to the Victoria & Albert Museum (V&A) in 1899 and the 1909 division of the Art and Science objects, the Science collections had come under the V&A umbrella name). The new Science Museum was reorganizing its galleries and stores, and, on finding the latter full of architectural models, decided that room had to be made for their future plans. In February 1912 rumblings against the space-consuming models were heard within the Science Museum as there was no longer 'any use for them in our new Sc[ience] M[useum] Scheme' and dialogue was initiated with Sir Cecil Smith, the director of the V&A, and it was suggested that 'All the objects that came from the A[rt] M[useum] should be returned thither'.<sup>117</sup> A series of frank memorandums then followed until 1916, as curators and directors debated as to the best course of action. There was little welcome for them back at the V&A, where the director stated with dismay that 'The items do not for the most part appear to be very desirable for us, either for exhibition or reserve'.<sup>118</sup> In brief, it was agreed that all the models should be transferred to the V&A and decisions about individual objects would be made there. Eric Maclagan, the Keeper of the Architecture and Sculpture Department, made his views clear in an internal minute to Mr Oppe of 1912: 'Such models are really very little use to students in a well equipped museum. Would it not be possible to offer them through Circulation for permanent loan to some of the provincial Museums, where they might very likely be of interest to visitors?'<sup>119</sup> On a more positive note, Mr R. F. Martin then wrote to Mr Bailey,

I have seen these models and consider that certain of the classical examples *could well be lent* to such Museums as have Galleries of casts as at Aberdeen, Dundee, Glasgow, Salford, etc. I cannot agree with Mr. Maclagan's view as to their being of little use in well equipped Museums, on the contrary I think they would be of great use, especially if photos of the ruins as they are at present are also exhibited; the position of the original as shewn by casts in a Museum, could be pencilled out on the model and thus give a better idea of the object to the student.<sup>120</sup>

Yet his approval of the models was selective, for he finished his letter with the proposal 'Certain of the models of modern work might usefully be destroyed'. Indeed some models were thought to have been of no further use either to the V&A or the regions, and so very soon there were references to 'their cremation' and also to the inclusion of other objects from the India collections to the 'cremation ceremony'.<sup>121</sup> By the end of May 1916 the director was informed that all of the plaster classical models

had been transferred to the Circulation Department, four having been lent on 'indefinite [*sic*] loan' to the Aberdeen Sculpture Gallery.<sup>122</sup> Remarkably, most of the more than thirty-six models on the transfer lists (which were not complete) are still in the V&A collections or formerly transferred elsewhere, and only three are untraceable. As to whether the latter and other non-model objects on the lists did end up on a South Kensington pyre is unclear, but the negative attitude towards architectural models persisted.

Although there was no official change in museum policy towards models (and reproductions) between 1913 and the post-Second World War period, one person can be singled out as being highly influential in discouraging the collecting of architectural models during this time, and probably for influencing subsequent keepers: Sir Eric Maclagan was keeper of the Department of Architecture and Sculpture from 1921 to 1924 when he succeeded as museum director, in which post he remained until 1945. This shift cannot, however, be attributed entirely to any one individual. The main thrust of Maclagan's approach to the collections reflected a general but highly significant curatorial change in approach to objects at this time. There was a marked shift in the classification of objects and purpose of Museum displays, away from education and towards connoisseurship (one which perhaps George Gilbert Scott had anticipated as early as the 1860s). With the rise of the cult of the art object the institutional commitment to educating the artisan and improving public taste had waned during the 1880s. From the earliest years of the museum's founding there had been tensions between the two museological camps: the one intending to influence taste (Henry Cole) and the other documenting the history of taste (J. C. Robinson), and it seemed that at the beginning of the twentieth century the latter persuasion had won through.<sup>123</sup> Possibly reinforced by the large acquisitions from the Hildeburgh and Salting collections in 1909–10, this change was also reflected in the reorganization of the collections at this time. The re-classification of objects from thematic to material-centred departments meant that objects were arranged and regarded more for their individual and technical virtuosity than for their collective usefulness as influential examples of ornamental design for educational purposes. Thus architectural models, as individual objects, could not really compete on the grounds of their technical, material or aesthetic excellence against, for example, a fifteenth-century Italian Renaissance gilt bronze sculpture: it was the cult of the original over the copy. Where reproductions had for decades been placed side by side with originals, this practice of using cheap substitutes was no longer regarded as acceptable (Wren's St Paul's model and the more recent acquisition of the model after the Tempietto being probable exceptions to this). Most of the classical plaster casts were transferred to the British Museum and the Nash models might have followed except that Maclagan did not think they would want them.<sup>124</sup> Most of the models remained in the Art Museum store.

Despite these prevalent attitudes, occasional models continued to be collected and displayed, albeit at a low level, during the period. There is photographic evidence of some of the Armstrong models of Italian painted interiors on display in the Italian Cast Court in 1920 (Fig. 11). In 1922 two stray models of a Greek temple and Strasbourg Cathedral were found to be still languishing at the Science Museum, across Exhibition Road. The latter offered them to Maclagan who thought they would be of no use to the



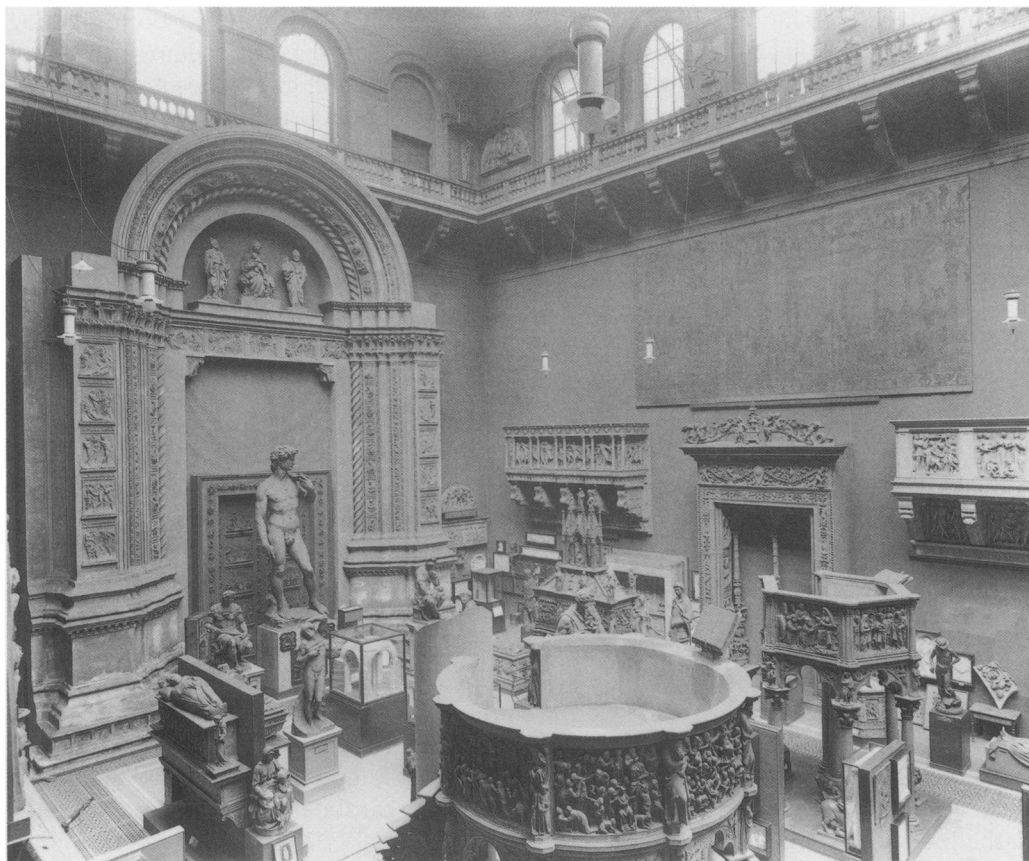


Fig. 11. Photograph of the Italian Cast Court showing models, left to right: Chapel of St Catherine, Villa Madama, the Tribune in the Chapel in the Medici/Riccardi Palace, taken c. 1920

V&A.<sup>125</sup> In the Architecture and Sculpture departmental daybook for 25 July 1923 there is an entry for a papier-mâché model of Brighton Pavilion, sent as a gift to the V&A by HM Queen Mary, which is no longer in the collection.<sup>126</sup> In 1928 the V&A branch museum at Bethnal Green acquired two mid-nineteenth-century cardboard models of French cathedrals from a local donor: one depicting the façade of the Cathedral of Notre Dame, Reims, and the other the doorway to the south transept, Beauvais Cathedral. They were considered by the Bethnal Green staff to be ‘very carefully made, and would serve as useful illustrations of those two masterpieces of French medieval architecture’.<sup>127</sup>

During the Second World War Maclagan made his position clear in correspondence with the widow of the architect and painter Sigismund Christian Hubert Goetze (1866–1939) whose will specified that certain objects were to be given to the V&A.<sup>128</sup> This bequest included Goetze’s large model of the designs for the Foreign Office frescoes (height 3 ft by length 8 ft) of 1914 and what he and his friends believed to be

his 'improved' version of Alfred Stevens's proposals for the British Museum Reading Room. Goetze was keen that these would, together with the existing Italian series, form the core of a new department of models showing interior mural decoration.<sup>129</sup> His interest in this and his keenness to promote such a policy were such that he also included in his will the sum of £500 to commission another young architect/painter to make a further model 'of a notable building preferably in Italy'.<sup>130</sup> This put Maclagan in an awkward position, but after visiting Mrs Goetze in 1940 to see the models for a second time, and then getting agreement from the keeper of the Architecture and Sculpture Department, Miss Longhurst, and obtaining backing from the Secretary of the Board of Education, he resolved not to take them. Not wishing to offend Mrs Goetze, he explained the situation to her on the grounds that space was of a premium and that:

we had spent very considerable sums in the nineteenth century on models of Italian painted rooms, and that these were now a considerable embarrassment to us and apparently of little practical use to students ... In consequence they have shifted from place to place, never very satisfactorily, and it seems very improbable that we should be able to form a department for such models, even in the sense of setting aside some small room or part of a room for their exhibition. It is in any case really impossible to consider such a change in our policy at a time when the majority of Staff are absent on other duties ... When we return to normal times ... may very likely take the form of exhibiting less rather than more.<sup>131</sup>

After the Second World War it would appear that, indeed, models continued to have marginal positions in V&A displays. There is a note in the Sculpture Collection files about displays in the Italian Cast Court, stating that in the centre were the Riccardi Chapel, the Villa Madama, St Catherine Chapel, Borgia Apartment and the Machiavelli Room. On screens 'A' and 'C' nearby there were also related panels of the arch soffits of Villa Madama.<sup>132</sup> Another note says that the two cardboard models of St Paul's Cathedral were on display in 1957 in the Cast Courts.<sup>133</sup> No models were acquired between 1939 and 1970.

Not until the late 1960s, with the efforts of a curator, Harold Barkley, in tracking down various loans-out to other museums did curators seem to pay any attention to models. Barkley's investigative efforts resulted in the return of the four plaster models still lurking in two Aberdeen schools (having been lent there by the Aberdeen Sculpture Gallery Museum). In 1971 the museum received another gift from the city of Florence in the form of a resin cast from Brunelleschi's model of the Lantern of Santa Maria del Fiore for help with conservation after the disastrous floods of the late 1960s. Interest was greatly rekindled with the enthusiasm of John Physick and Michael Darby's 1973 V&A exhibition 'Marble Halls' for which forays were made into the Art Museum store. Models were brought out into the light of day once more and conserved for the exhibition and photographed for the splendidly illustrated accompanying catalogue.<sup>134</sup> Combining models with architectural drawings, this exhibition raised the profile of the great Victorian secular architectural projects, executed and unbuilt, and their remaining design proposals. With the redisplay of the English primary galleries in 1975, three of the plaster models of Antique buildings were included in the display around the Croome Court Library room set. Three were placed in a row on a desk where they sat as examples of objects typically on show in a private library of this time and type.





Fig. 12. *Model for the Rationalisation of Westminster*, by Lt.-Col. Andrew Clarke, 1869–70 (National Archives 1–2003)

In the last thirty years the use of models in V&A displays has continued. Some design models have been collected in the Design Section of the Word and Image Department. With the setting up of the Ornament Gallery in 1992 by the Head of the Designs Collection, Michael Snodin, models were reintroduced to demonstrate the story of the handling of meaning, proportion, and ornament in the classical orders. Both interiors and exteriors could be seen through the inclusion of the plaster Temple at Palmyra, the painted and stucco Villa Madama and the relatively recently acquired model after Bramante's Tempietto. A grand work in pearwood and maple, with variations to the real building, it was thought at one time to have been a Renaissance piece, but is now believed to be a nineteenth-century teaching model.<sup>135</sup> With the highly significant Heritage Lottery-funded redisplay of the British Art and Design Galleries in 2001, models were used in quite different ways. Under the general areas of patronage, architectural influence, architecture as an intellectual art form and as three-dimensional contextualization, models functioned on many levels. New models were commissioned of, for example, Northumberland House Drawing Room, which was to show the relation of the fragmented parts in the collection. Another of Chiswick House in limewood, by the Network Modelmakers, London, has a cut-away section and shows

the purity of the ideals of neo-classical design.<sup>136</sup> More recently, the National Designs Collection has become a recognized place of deposit for the National Archives (Public Record Office) and has taken a range of more recent models of inner-city housing schemes, and one for the Greenwich Dome, c. 1999, by Richard Rogers Partnership for the New Millennium Experience Co. Ltd. Also from this source is the magnificent complete model of the Proposal for the Rebuilding of Whitehall (Fig. 12),<sup>137</sup> which directly relates to the Whitehall detail already in the collection. The latter was featured in the small display of architectural models in the V&A in 2002, when examples from across all the collections were brought together in an examination of the original functions and purposes of models.

The Ornament Gallery will shortly be dismantled due to the alterations to the Henry Cole Wing necessitated by the current V&A and RIBA Architecture Partnership. One of the objectives of this project is to jointly develop a dedicated Architecture Gallery which opens in autumn 2004. The gallery will contain over fifty models, being drawn largely from across the two collections, which will be placed in sections dealing with design and style, and function and structure. The second part of the partnership will be the rehousing of the RIBA drawings and model collections at the V&A, also in autumn 2004, which will result in what together will be a highly important collection of models under one roof.

For the first time in over one hundred years architectural models will be seen making a significant contribution to the museum's displays. Models have had an ambiguous and fluctuating place in the South Kensington collections; but today, with the renewed interest in architecture and its display within the museum context, architectural models, both old and new, are again playing a significant role in the interpretation of architecture, ornament and visual culture at the Victoria & Albert Museum.

#### ACKNOWLEDGMENTS

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**HANDLIST OF EXISTING WESTERN AND CLASSICAL  
ARCHITECTURAL MODELS IN THE VICTORIA & MUSEUM  
COLLECTION**

(Information as available at time of publishing)

BUILDING NAME (TODAY)

ARCHITECT/ MAKER

MATERIALS

DATE

MUSEUM NO.

DESIGN MODELS:

1

Bath, Herman Miller Factory  
Nicholas Grimshaw Partners  
Cardboard  
1960s

2

Berlin Exchange. Portion with frieze and Corinthian column  
Freidrich Hitzig (1811–81). M Dankberg  
Painted plaster on wood and marble  
19th C  
SCPL.114  
(in 14 parts)

3

Birmingham, Bordesley, Inner City Village. Birmingham Heartlands Development  
Corporation  
c. 1988–97  
LOAN:PUBLIC RECORD.2–2002

4

Dublin, St Patrick's Cathedral. Spiral staircase  
Sir Thomas Drew  
Wood  
20th C  
A.169–1929

5

Italy, Church apse end in two parts  
Italian  
Wood with painted and gilded gesso decoration  
c. 18th C  
A.4–1912

6

London, British Museum Reading Room. Internal arrangements and decoration with slice missing for viewing

Alfred Stevens. Sydney Smirke

Painted plaster, gesso on wood and lead railings

c. 1853

349-1890

7

London, The Greenwich Millennium Dome. Dome area with River Thames

Richard Rogers Partnership for the New Millennium Experience Co. Ltd

Plastic, painted

c. 1998

LOAN:PUBLIC RECORD.1-2002

8

London, The Greenwich Millennium Village School

English Partnerships

Edward Cullinan

2001

LOAN:PUBLIC RECORD.4-2002

9, 10, 11

London, Heathrow Airport, Terminal Four (three versions)

Rodney Fitch Associates

Plastic

c. 1989

E.948, 949, 950-1990

12

London, Marble Arch. Design model for the celebration of the victories at Trafalgar and Waterloo

John Nash

Plaster on metal entablature, on a wooden base (in original case)

c. 1825

A.14-1939

13

London, Royal Albert Hall (previously the Hall of Arts and Sciences). Proposal for interior

Sir Frances Fowke. Sappers

Wood, plaster, paint, watercolour

1864

A.10-1973



14

London, Royal Albert Hall (previously the Hall of Arts and Sciences). Examples of exterior windows and friezes

Maj.-Gen. Henry Young Daracott Scott. Sappers

Plaster and paint on wood

1868

A.11-1973

15

London, Royal Albert Hall (previously the Hall of Arts and Sciences). Examples of exterior windows and friezes

Maj.-Gen. Henry Young Daracott Scott. Sappers

Plaster and paint on wood

1868

A.11:A-1973

16

London, Royal Albert Hall (previously the Hall of Arts and Sciences). Examples of exterior windows and friezes

Maj.-Gen. Henry Young Daracott Scott. Sappers

Plaster and paint on wood

1868

A.11:B-1973

17

London, Royal Albert Hall (previously the Hall of Arts and Sciences). Examples of exterior windows and friezes as executed

Maj.-Gen. Henry Young Daracott Scott. Sappers

Plaster and paint on wood

1868

A.11:C-1973

18

London, Royal Exchange. Portico and part of the building

Sir W. Tite. R Day

Plaster, wood, paint (mahog. Case)

c. 1850

1069-1873

19

London, Sainsbury's, Camden Town. Supermarket with adjacent townhouses along canal

Nicholas Grimshaw & Partners

Grey plastic

c. 1989

E.477-1998

20

London, St Bartholomew's Hospital. Buildings with inner court  
Cardboard and paint

19th C

SCPL.L.271

21

London, Tower Hamlets Housing Association Trust T project (THATT)  
Painted wood and plastic

Dated 1994

LOAN:PUBLIC RECORD.3-2003

22

London, Victoria & Albert Museum. Lecture theatre semi-dome in apse  
Sir Edward Poynter

Painted gesso on wood, fabric

1869

A.12-1973

23

London, Victoria & Albert Museum. Tower (fragment from a larger scheme)

Possibly by Semper and sappers

Pen and ink and bodycolour on paper applied to Wood

19th C

SCPL.L.829

24

London, A house in Westminster. Interior decoration schemes for Michael Berry,  
(Later Lord Hartwell)

Felix Harbord

Painted and gessoed cardboard and wood

1950s

E.2379 to 82-1987 & E.2383 to 86-1987

25

London, Westminster Cathedral. Design for mosaic ceiling decoration in Chapel of  
Blessed Sacrament

Boris Anrep

Painted gesso on wood

c. 1969

E.663–1970

26

London, Westminster Cathedral. Design for mosaic ceiling decoration of Chapel of St Paul

Boris Anrep & Justin Vulliamy

Painted gesso on wood

c. 1963

E.2933–1995

27

London, Whitehall Government Buildings. Detail showing an end section through staircase and lightwells

Lt.-Col. Andrew Clarke. Sappers

Wood and glass and polychrome

1869

A.14–1973

28

London, Whitehall Government Buildings. The North side of Whitehall from Trafalgar Square to Parliament Square

Lt.-Col. Andrew Clarke. Sappers

Pen and ink on paper, bodycolour, wood and glass and polychrome, gesso, moss, cardboard

1869–70

Loan: Natarchivespro.1–2003

29

Naples, Chapel ceiling. Sketch model for a painted cupola, Life of St Anne

Ascr. Francesco Mancini, Rome

Oil on canvas

c. 1750

534–1889

30

Oxford, Ice Rink

Nicholas Grimshaw Partners

Cardboard and mixed media

1983–84

Not yet assigned acquisition number

31

Rome, American Church of St. Paul Within-the-Wall. Apse semi-dome design for mosaic decoration

Edward Burne-Jones

Tempera paint and gilt on gesso and wood

1883–84

365–1895

32

Tokyo, Japan, the Wall Façade for office and café project

Nigel Coates

Found materials – Plasticine, wire, wood, wood, tissue paper, scrap electrical components

1988

E.307–1994

**MODELS AFTER EXISTING BUILDINGS (SOME RELATED TO RESTORATION WORK)**

33

Alhambra Palace, Granada. Window detail

Don Raphael Contreras £4 10s. *od.*

Painted and gilded stucco relief in frame (scale 1 in. = 1 ft)

459–1865

34

Alhambra Palace, Granada. Reduced model

Painted wood and stucco

Loan: Mcleay.1

35

Alhambra Palace, Granada. Detail

Firm of F. Gillet, Paris. Bought 1890 £19 18s. *od.* (transferred from BGM 1982)

Lava, enamels, gilt

230–1890

36

Alhambra Palace, Granada. Copy of relief model of Lateral Arch in the Hall of Comares

Original model 462–1865 by Don Raphael Contreras Granada

Painted plaster and alabaster on wood and framed

c. 1880s

Repro.1890–52



37

Alhambra Palace, Granada. A Gateway Pavilion in the Court of the Lions  
Plaster, alabaster on a wooden (walnut) stand and with original case

927 + A-1900

38

Alhambra Palace, Granada. Torre de la Cautiva

Enrique Linares

Painted plaster

A.26-1936

39

Athens, Parthenon. Complete building with interior restored showing the statue of  
Paris Athene

Plaster (white) In original case [deal stand missing]

Before 1886

338-1886

40

Bristol, St Mary's, Redcliffe. Gothic porch and tower

White plaster

First half of 19th century

L.7

41

Florence, Santa Maria del Fiore, lantern. Cast from original model for Lantern by  
Brunelleschi

Casting made in Florence

Epoxy resin cast, brown (after wood)

c. 1970

A.1971-1

42

Gotha, Palace of Saxe-Coburg, Germany. Exterior of palace

Painted cardboard (in original case)

SCPL.270

43

London, St. Paul's. Exterior with removable dome

Cardboard, grey white hue

19th C

6501-1858

43

London, St Paul's Cathedral

Cardboard, white/yellow

19th C

L.820

44

Rome, St John Lateran. Façade of basilica

Painted cardboard

19th C

SCPL.10

45

Rheims Cathedral

Made by E. .C Hakewell

Painted wood and cardboard

19th C

Misc. 3-1928

46

Rome, St Peter's Basilica, with removable dome

Painted Cardboard

19th C

6500-1858

47

Rome, Tempietto. External (differs to existing building)

Carved walnut and pearwood

Probably 19th C

A.5-1987

48

Salisbury Cathedral. Exterior of building

Painted plaster

19th C

SCPL.9

49

Vauxhall Gardens, London. Made for V&amp;A 'Rococo' exhibition

Painted plaster, wood and fabric

1984

E.481-1985

50

Whiteladies House, a miniature modern house and garden.

Moray Thomas

Painted plaster, pipecleaners

1936

W.3-1937

## CLASSICAL MODELS BY JEAN-PIERRE FOUQUET

51

Athens, the Choragic Monument of Lysikrates

J. P. Fouquet

Plaster (in original case)

c. 1820

Circ.224-1916

52

Athens, the Erechtheion

J. P. Fouquet

Plaster

c. 1820

Circ.223-1916

53

Athens, Temple of Ilissus

J. P. Fouquet

Plaster

c. 1820

Circ.217-1916

54

Athens, the Theseion

J. P. Fouquet

Plaster (in original case)

c. 1820

Circ.221-1916

55

Athens, Temple of the Winds

J. P. Fouquet

Plaster (in original case)

c. 1820

Circ.222-1916

56

Palmyra, Syria, Monument, Four columns and base

J. P. Fouquet

Plaster

c. 1820

SCP.L.243

57

Palmyra, Syria, Tomb

J. P. Fouquet

Plaster

c. 1820

Circ.218–1916

58

Pola, Austria, Temple of Augustus

J. P. Fouquet

Plaster

c. 1820

Circ.220–1916

59

Rome, Arch of Constantine

J. P. Fouquet

Plaster (metal armature)

c. 1820

Circ.215–1916

60

Rome, Temple of Saturn or Vespasian

J. P. Fouquet

Plaster

c. 1820

Circ.214–1916

61

Rome, Portico of Septimus Severus

J. P. Fouquet

Plaster

c. 1820

Circ.219–1916



## CLASSICAL TEMPLES AT AGRIGENTUM AND PAESTUM IN CORK

62

Temple

Possibly by Dubourg or Southern Italian

Cork and moss on wood

Late 18th C or early 19th C

5912–1859

63

Temple

Possibly by Dubourg or Southern Italian

Cork and moss on wood

Late 18th C or early 19th C

5913–1859

64

Temple

Possibly by Dubourg or Southern Italian

Cork and moss on wood

Late 18th C or early 19th C

5914–1859

65

Temple

Possibly by Dubourg or Southern Italian

Cork and moss on wood

Late 18th C or early 19th C

5915–1859

66

Agrigento, Sicily, Temple of Juno Lacinia

Possibly by Dubourg or Southern Italian

Cork and moss on wood

Late 18th C or early 19th C

5916–1859

67

Agrigento, Sicily, Temple of Concordia

Possibly by Dubourg or Southern Italian

Cork and moss on wood

Late 18th C or early 19th C

5917–1859

V&A COMMISSIONED REPRODUCTIONS OF PAINTED ITALIAN INTERIORS  
(EXTANT)

68

Florence, Chapel in (Medici) Riccardi Palace. Portion of Sanctuary or Tribune in  
Chapel to one-tenth scale

W. H. Allen

Painted plaster on wood

1893

1277–1893

69

Perugia, Sala del Cambio. Portion of room to one-third scale

Annibale Mariani (scp) and Count L. R. Scotti (ptgs)

Tempera paint and carved wood

1888–97

376–1892, 271–1893, 660–1897, L.305

70

Milan, Church of San Maurizio (Monastero Maggiore). Chapel of St Catherine, to one-  
tenth scale

Mr Palin

Painted paper applied to wood

1884

877–1884

71

Rome, Borgia Apartment, Vatican. Portion of the Borgia Apartment, to one-tenth scale

Sig Adolfo Consolani (scp) and Count Lemmo Rossi Scotti (ptgs)

Tempera paint on wood and gesso

1888

28–1888

72

Rome, Villa Madama, Central hall. Part of hall to one-tenth scale

Annibale Mariani

Painted plaster (tempera) on wood

1889

334–1889

## NOTES

- 1 Introductory address by Henry Cole, Superintendent of the South Kensington Museum, on the 'Functions of the Science and Art Department', delivered 16 November 1857, *Cole Fifty Years*, 2 vols (London, 1884), II, p. 292.
- 2 Models are included in the first museum guide books: *Guide to the South Kensington Museum*, No. 1, 20 June 1857; No. 7, 15 September 1859; No. 8 (April 1860); No. 9 (October 1860, 1871, 1874/6), and of the Structural Museum: *Classed Catalogue of the Museum of Construction in the South Kensington Museum* (London, 1859); *Catalogue of the Collection Illustrating Construction and Building Materials in the South Kensington Museum*, 2nd edn under revision (1860); 2nd edn (1861); 3rd edn (November 1862); latest edn (1876). For a full list of V&A early publications, see Elizabeth James, *The Victoria and Albert Museum: a bibliography and exhibition chronology 1852–1996* (1998).
- 3 *Sappers* was the popular name given to the foot soldiers of the Royal Engineers.
- 4 *Guide to the South Kensington Museum*, 20 June 1857, No. 1, p. 4.
- 5 Italian Wall Decorations of the 15th and 16th Centuries: A Handbook to the models, illustrating Interiors of Italian Buildings in the Victoria and Albert Museum, South Kensington (London, 1901). (A variant issue of this published before the death of Queen Victoria bears a different heraldic crest (Department of Science and Art) containing 'VR' on the front cover and title page; copies thereafter have 'ER' in the crest.)
- 6 V&A RF: 12/5668.
- 7 Anthony Burton, *Vision & Accident: the Story of the Victoria and Albert Museum* (1999), pp. 1–23.
- 8 Clive Wainright, 'Principles true and false: Pugin and the foundation of the Museum of Manufactures', *Burlington Magazine*, vol. 136 (July 1994), pp. 357–64; Anthony Burton, *Vision & Accident: the story of the Victoria and Albert Museum* (1999), pp. 29–33.
- 9 *Ibid.*, p. 32.
- 10 *Ibid.*, p. 32.
- 11 John Physick, *The Victoria and Albert Museum: the History of its Building* (1982), p. 25. From 1864, the so-called 'Brompton Boilers' were taken down from South Kensington as more permanent buildings were built there, and were partly re-erected in the London Borough of Bethnal Green to form the Bethnal Green Museum in 1874. These changes may in part explain the moving out of some of the models from the Art Division.
- 12 Burton, p. 54.
- 13 *Guide to the South Kensington Museum* (1857 and 1859), p. 3.
- 14 By 1871, apart from a general discussion of the new galleries, there are no specific references to models on display in the Art Division (as the Museum of Ornamental Art was known after Henry Cole's rationalization of the collections in 1860), *Guide to the South Kensington Museum* (1871), p. 25.
- 15 Helen Dorey and Peter Thornton, *A Miscellany Of Objects from Sir John Soane's Museum* (1992); G. Cuisset, 'Jean-Pierre et Francois Fouquet Artistes Modeleurs', *Gazette des Beaux Arts*, May/June (1990), pp. 227–40.
- 16 Richard D. Altick, *The Shows of London* (1978), p. 392. This is a possible source for the remaining cork models in the V&A collection.
- 17 Where possible, however, the acquisition of more-or-less complete rooms was desirable, with examples such as the Renaissance Santa Chiara chapel by Giuliano de Sangallo which was collected in 1861. See Figure 6.
- 18 *Fifth Annual Report of the Department of Science and Art* (1871), p. 70.
- 19 *A Description of the Architecture and Monumental Sculpture in the South East Court of the South Kensington Museum* (1874), p. 4.
- 20 As pointed out by R. G. W. Anderson writing on the history of the Science collections during this same period, which after 1860 contained most of the models: 'The curators ... saw their primary function as providing a museum of science education, not the history of science.' R. G. W. Anderson, 'Connoisseurship, pedagogy or antiquarianism?', *Journal of the History of Collections*, 7, no. 2 (1995), p. 224.
- 21 *Guide to the South Kensington Museum* (1857), p. 10.
- 22 *A Description of the Architecture and Monumental Sculpture in the South East Court of the South Kensington Museum* (1874), p. 5.
- 23 Soon after its inception Cole made several attempts to rationalize the collections which also resulted in the names of the collections changing. The 1860 reorganization led to a change in nomenclature of the separately identified museums to divisions (although the Art Museum persisted as a general term well into the

twentieth century). After the major reorganization of 1909 divisions became departments, at which point architecture had its profile raised with its inclusion under the Department of Architecture and Sculpture.

24 *Guide to the South Kensington Museum*, 20 June 1857, p. 2.

25 *Ibid.*, p. 2. The models are also referred to in the context of the South Kensington Museum in the *Fifth Report of the Department of Science and Art* (1858), p. 71, and are later published in the catalogues of the *Collection Illustrating Construction and Building Materials in the South Kensington Museum*. (Note: the 1862 edition has some changes in the buildings' names with two variants.) For extant objects, see Appendix A.

List of fifteen plaster models transferred from Art Museum to Museum of Construction in 1860 (building names as published in all but 1862 edition): The Temple of Vesta, or The Tibutine Sibyl, Tivoli, The Erecthein, Athens, The Propylea, entrance to the Acropolis, Athens, Choragic monument of Lysicrates, The Temple of Ilissus, Athens, The Temple of Fortuna Virilis, Rome, Temple of Segetse, Sicily, The Portico of Septimus Severus, Rome, The Temple of Augustus, Pola, The Temple of Augustus, Nismes, The Temple of the Winds, Athens, The Temple of Theseus, Athens, The Arch of Constantine, Rome, Tomb at Palmyra, Syria, Temple of Saturn, or Vespian, Rome. The allotted initial Art Museum numbers were never properly assigned and so when in 1916 they were transferred back to the V&A's Department of Circulation they were renumbered. Four of them were immediately sent on loan to Aberdeen Art Gallery (referred to in correspondence both as Aberdeen Sculpture Gallery and Aberdeen Art Gallery and Museum) who in turn lent them between Aberdeen High School for Girls and Aberdeen Grammar School for Boys. Four other temples (August, Nimes; Segesta, Sicily; Fotuna Virilis, Rome; Vesta or Tibutine Sybil, Tivoli) which were on loan to the Manchester Municipal School of Art, were destroyed in the Second World War (V&A, RF: BOS 46/2003). In 1969 their whereabouts was not altogether known and Harold Barkley, a V&A curator, traced the models in Aberdeen which were then brought back to South Kensington (V&A, RF: 69/864). All the remaining models except the four in Scotland were transferred into the Architecture and Sculpture Collection.

26 James Greig (ed.), *The Farington Diary 1821*, Vol. VIII (1928), p. 300; *Country Life* (July 1919), xivc?, pp. 27–28.

27 Jean-Pierre Fouquet worked with his son François making models for architects and collectors. Their individual work has been distinguished by the sizes of the models: the V&A versions being slightly larger than others, such as those at the Soane Museum which have been identified as being by Francois Fouquet, and so must be by the father. The first known model by J.-P. Fouquet was ordered by Thomas Jefferson to be used as a source for the *Capitol of Virginia*, United States. Fiske Kimball, *The Capitol of Virginia: A Landmark of American Architecture* (Richmond, Virginia, 2002); G. Cuisset, 'Jean-Pierre et Francois Fouquet Artistes Modeleurs', *Gazette des Beaux Arts*, May/June (1990), pp. 227–40; Helen Dorey and Peter Thornton, *A Miscellany Of Objects from Sir John Soane's Museum* (1992).

28 James Yorke, 'Tiny Temples of Mr Nash', *Country Life* (8 February 2001), pp. 66–67.

29 *Guide to the South Kensington Museum*, 20 June 1857, p. 2; *Science and Art Report* (1858), p. 71.

30 *Catalogue of the Collection Illustrating Construction and Building Materials in the South Kensington Museum* (1876), p. 207.

31 V&A Sculpture Collection object card: 338–1886.

32 *Guide to the South Kensington Museum* (September 1859), p. 2.

33 *Ibid.*, p. 2; *Guide to the South Kensington Museum* (1876), p. 208, cat. 39Y; the seven cork models were transferred from the Art Division to the Structural Division in 1860 where they were given different accession numbers (and from where the Coliseum model was transferred to Melbourne Museum in 1929 and remains), but on their return to V&A the objects assumed their original accession numbers.

34 I am grateful to Chris Whitehead for this information. This practice can also be seen on the 1920 photograph of the casts courts beneath the sculpture of the Madonna and Child (Fig. 11).

35 *Guide to the South Kensington Museum*, 15 September 1859, p. 2. These two models were transferred to the Structural Division in 1868 and were later loaned to Edinburgh Museum together with the Berlin Exchange. On their return to London in 1925 they were declined by the Science Museum and so taken by the V&A (V&A, RF: 1924/8071 and 1925/666, 3274).

36 *Report of the Science and Art Department* (1858), p. 71; *Guide to the South Kensington Museum* (September 1859), p. 2.

37 There is a note in a V&A memorandum that the fourteen 1711 church models became the property of the Architecture Museum collection which was temporarily housed at the South Kensington Museum, and that they left with it in 1869 (V&A, RF: 64/2726). There is no mention of them in subsequent Royal Architectural Museum or V&A catalogues or transfer lists, although Eric Maclagan noted in 1915 that he saw models that



- were being retained by the Royal Architectural Museum (V&A, Nominal file: The Architectural Association, 30 November 1915); Paul Jeffrey, 'The Commissioners' Models for Fifty New Churches: Problems of identity and attribution', *The Georgian Group Journal* (1995), pp. 81–96.
- 38 *The Architectural Museum Prospectus* (1856), p. 1.
- 39 *The Architectural Museum Prospectus* (1856), p. 1.
- 40 John Summerson, *The Architectural Association 1847–1947* (1947), pp. 35–36.
- 41 *Guide to the South Kensington Museum* (June 1857), p. 4.
- 42 *The Builder*, 4 October 1873, xxxi, p. 787.
- 43 *Guide to the South Kensington Museum* (June 1857), p. 5.
- 44 *Museum of Construction catalogue* (1876), p. 208, cat. 37Y.
- 45 *The Architectural Museum Prospectus* (1856), p. 1.
- 46 George Gilbert Scott, *A Guide to the Royal Architectural Museum* (1876), p. 2.
- 47 John Summerson, *The Architectural Association 1847–1947* (1947), pp. 37–41.
- 48 V&A, Nominal file: The Architectural Association, 30 November 1915. Scott refers to taking other objects with them, 'allowing us to "spoil" our former hosts by taking some of their specimens with us'. George Gilbert Scott, *A Guide to the Royal Architectural Museum* (1876), p. 2.
- 49 John Summerson, *The Architectural Association 1847–1947* (1947), p. 41; *Review of the Principal Acquisitions during the year 1916* (London, 1919), pp. 6–7.
- 50 Betsy Fahlman, 'A Plaster of Paris Antiquity: Nineteenth-Century Cast Collections', *Southeastern College Art Conference Review*, 1 (1991), xii, pp. 1–9.
- 51 *Department of Science & Art Fifth Annual Report* (1858), p. 71. In 1862 the museum held the loan exhibition 'Art Wealth of the Nation'.
- 52 *Fifth Report of the Science and Art Department of the Committee of Council on Education* (London, 1858), p. 71.
- 53 *The Building News*, 17 July 1857, iii, p. 740.
- 54 *Guide to the South Kensington Museum* (May 1871), p. 25.
- 55 *List of the Bequests and Donations to the South Kensington Museum now called the Victoria and Albert Museum* (London, 1901), p. 55. This model was possibly made by James Davies Smith (1837–1914) of Deptford, London (V&A Sculpture Collection object file, museum no. 5910–1858). This was transferred from the Art Division to the Reproductions Division in 1863, and then to the Structural Division in 1868. In 1923 papers were raised for its de-accession and on 16 February 1925 it was destroyed (Science Museum registry no. 1864–55).
- 56 *List of the Bequests and Donations to the South Kensington Museum now called the Victoria and Albert Museum* (London, 1901), p. 55; *Catalogue of the Collection Illustrating Construction and Building Materials in the South Kensington Museum* (1876), p. 206, cat. 15Y.
- 57 *Ibid.*, p. 206, cat. 14Y. *List of the Bequests and Donations to the South Kensington Museum now called the Victoria and Albert Museum* (London, 1901), p. 55. This is possibly a model which is in a great state of disrepair and barely recognizable in the Sculpture Collection.
- 58 *Ibid.*, p. 211, cat. 58Y; V&A, RF: 88/626; *List of the Bequests and Donations to the South Kensington Museum now called the Victoria and Albert Museum* (London, 1901), p. 71.
- 59 This returned in 1925, together with the four models of the façade treatments for the Royal Albert Hall, which had also been on loan. It does not seem to have been assigned an accession number (V&A, RF: 24/8071, 25/666, 3274). The original building is no longer standing.
- 60 *List of the Bequests and Donations to the South Kensington Museum now called the Victoria and Albert Museum* (London, 1901), p. 161.
- 61 *Ibid.*, p. 264. This second model of St Paul's Cathedral differs from the one acquired in 1858 in that it represents Wren's building as it was completed. The first model seems to derive from an engraving published shortly before the cathedral's completion (*Wren Society*, xiv (1937), pl. XXX) which differs in its treatment of the turret roofs and proportions of the dome. Noted by RTC in 1957 on the object card for 6501–1858 in the Sculpture Collection records.
- 62 Nominal File, Science Museum, 1912/524, 3rd list.
- 63 *Catalogue of the Collection Illustrating Construction and Building Materials in the South Kensington Museum* (1862), Introduction.
- 64 *Guide to the South Kensington Museum*, No. 1 (1857), p. 9.
- 65 *Catalogue of the Collection Illustrating Construction and Building Materials in the South Kensington Museum* (1876), p. 203.

66 *Ibid.*, pp. 203–25.

67 *Ibid.*, p. 209.

68 *Ibid.*, p. 204.

69 *Catalogue of the Collection Illustrating Construction and Building Materials in the South Kensington Museum* (1862), pp. 144–45.

70 During the nineteenth century there was a predominance of Royal Engineer officers involved with the rebuilding and new building of many public buildings. There was a permanent presence of a small corps of *sappers* on the site during Cole's incumbency, as he had been most impressed with their work during the great Exhibition of 1851. The accurate construction and drawings of architectural details onto paper, which was then attached to the wooden structures, was good training for soldiers' draughtsmanship and map-drawing skills. Anthony Burton, *Vision & Accident: the story of the Victoria and Albert Museum* (London, 1999), p. 83.

71 John Physick, *Marble Halls: Drawings and Models for Victorian Secular Buildings* (1973), p. 203, cat. 142. There are the remains of a further model of this building from this period in the Royal Albert Hall archive, seen there by the author in 1996.

72 *Ibid.*, pp. 203–04, cat. 142A; exhibited in 'The Model Architecture', Mappin Art Gallery, Sheffield (1974). There were six of these in the 1912 transfer lists (V&A, Nominal file, Science Museum).

73 *Catalogue of the Collection Illustrating Construction and Building Materials in the South Kensington Museum* (1876), p. 205, cat. 13BY. John Physick, *Marble Halls* (1973), p. 45, cat. 10A.

74 There is photographic evidence of two further models by Maj.-Gen. Henry Daracott Scott: an 1869 version, John Physick, *The Victoria and Albert Museum: The History of its Buildings* (1982), pp. 162–68; and a later 1874 version, *ibid.*, pp. 166–72.

75 The Gottfried Semper (1803–79) model: *Catalogue of the Collection Illustrating Construction and Building Materials in the South Kensington Museum* (1876), cat. 54Y. There is an unidentified fragment of a model for a building of this type in the Sculpture Collection which is possibly from the 1855 model.

76 G. G. Scott wrote to Henry Cole on 4 January 1866 justifying the cost of the model, 'the cost of perfecting the model will be £130 ... the great cause of outlay is the necessity for modelling the subjects'. Not until a year later did Cole sanction the money for it. V&A, RF: 12/524, 1227. The model was made by Farmer and Brindley, the sculpture by H. H. Armstead. It was sent to the Paris Exhibition of 1867. John Physick, *Marble Halls* (1973), p. 213, cat. 150.

77 Poynter was given 300 guineas to make this model, which included a research trip to Venice, to study the mosaics. John Physick, *The Victoria and Albert Museum: The history of its building* (1982), p. 122. John Physick, *Marble Halls* (1973), p. 206, cat. 145. The Word and Image Department has recently acquired three preparatory design drawings in chalk by Sir Edward Poynter for this model scheme (E.1410–2001, E.883, 884–2003).

78 List of the Bequests and Donations to the South Kensington Museum now called the Victoria and Albert Museum (London, 1901), p. 206.

79 There is mention of this model as having been 'normally displayed' with other Stevens' works 'in the Central Hall of the Museum' by Eric Maclagan in V&A Nominal file on Goetze, minute sheet 1123/1940. In 1955 it was lent to the British Museum and on its return in 1973 it was extensively conserved.

80 John Physick, *Marble Halls* (1973), p. 192, cat. 135; Susan Beattie, *Alfred Stevens 1817–75* (1975), p. 35, cat. 39.

81 On the back of the model's case there is a label stating: 'William Tite, 17, St. Helen's. Portico of the London Exchange'.

82 This was usually listed together with the other plaster models from Nash's collection. It has an unclear history since 1857 when it came to the museum: in the *Catalogue of 1876* it states that it came to the Structural Division in 1862, and yet it is in the *Catalogue of 1860*. Andrew Saint, 'The Marble Arch', *The Georgian Group Journal* (1997), vii, pp. 75–93.

83 *Catalogue of the Collection Illustrating Construction and Building Materials in the South Kensington Museum* (1862), p. 156, cat no. 90; M. A. Enriqueta Harris, 'La Alhambra en el Museo Victoria & Albert: Un catálogo de las piezas de la Alhambra y de algunas obras neozarías', *Separata de Cuadernos de Arte e Iconografía* (Madrid, 1988), pp. 201–44.

84 V&A, Nominal file, Captain Shean, RF: 36/4839.

85 This model was exhibited in the V&A display, *Buildings in Miniature* (September to November 2002) which explored the categorization of models by their original functions: working designs, presentation, souvenirs, exemplars, demonstration examples, and religious ritual, and a range of the models included in the show can be seen on the V&A website [www.vam.ac.uk](http://www.vam.ac.uk)

- 86 *Italian Wall Decorations of the 15th and 16th Centuries: A Handbook to the models, illustrating Interiors of Italian Buildings in the Victoria and Albert Museum, South Kensington* (London, 1901), p. xi. This resulted in the Museum commissioning models of: i. the Paradiso of Isabelle D'Este in the Ducal Palace, Mantua; ii. Chapel of St Peter Martyr in the Church of Sant' Eustorgio, Milan; iii. Chapel of St Catherine in the Church of San Maurizio, Milan; iv. the Appartamento Borgia in the Vatican, Rome; v. the Villa Madama, near Rome; vi. the Sala del Cambio, or the Hall of Exchange, Perugia; vii. the Chapel of the Medici, now called Riccardi, Palace, Florence; viii. a portion of a room in the Machiavelli Palace, Florence. *Ibid.*, p. viii.
- 87 V&A, Nominal file MA/1/M790, 89/5697.
- 88 V&A, Nominal file MA/1/C2413, 83/7463.
- 89 In 1886 arrangements were made for the V&A model to go to Gillow & Co. for copies to be made of it for Bradford Museum and possibly also for Preston, Edinburgh and Dublin Museums (V&A, Nominal files 359/1886, MA/1/W583). Copies were also made of some of the other models and there are records of them being in the following collections, but apparently they no longer exist: National Museum of Ireland, Dublin, 'Paradiso Room' (no number), 'Borgia Apartment': 1899.208; in the National Museum of Scotland, Edinburgh: 'Paradiso Room' 1898.251; and the accompanying three paintings by Allen, 1899.267–269, destroyed in 1949.
- 90 V&A, Nominal files MA/2/A, 1885/7377; 1887/3857, 4127, 4251, 4535, 87/6884, 6055.
- 91 V&A, Nominal file, *ibid.*, 97/13747.
- 92 V&A, Nominal file MA/2/C, RP: 89/3261.
- 93 *Ibid.*, 1888/1025.
- 94 *Ibid.*, 1889/3261.
- 95 Memo from Sir Carlisle to Thomas Armstrong, 16 November 1889, RF: 1767/90.
- 96 V&A, RF: 1071/888–1897.
- 97 V&A, RF: 188767/90.
- 98 *Ibid.*, 22 December 1889.
- 99 *Ibid.*, 14 April 1890, 5 June 1890, 4 June 1890.
- 100 *Ibid.*, March 1892.
- 101 *Ibid.*, 15 March 1897.
- 102 V&A, RF: 29397/92.
- 103 This was accidentally destroyed (V&A, RF: 66/3206, museum no. 375–1892).
- 104 V&A, RF: 5247/92.
- 105 *Ibid.*, 2 November 1893.
- 106 *Ibid.*, 22 July 1893.
- 107 V&A, RF: 55967/95.
- 108 *Ibid.*, December 1895.
- 109 *Ibid.*, April 1896.
- 110 *Ibid.*, December 1895.
- 111 *Ibid.*, 14503/97.
- 112 *Ibid.*, 14503/97.
- 113 Charles Yriarte, 'The Camerino of Isabella D'Este, Marquise de Mantua: A model exhibited in the South Kensington Museum', *Art Journal*, February–April (1898), pp. 41–44, pp. 102–05. This model no longer exists. Museum no. 66–1898.
- 114 In the *Handbook* to the models (London, 1901), ironically, there is little reference to the contribution of Allen, or the other model supervisor/makers.
- 115 *Ibid.*, p. 64.
- 116 V&A, MA/1/P/19.
- 117 H. W. Dickinson (of the Science Museum) to the Director of the Science Museum (V&A, Nominal File, Science Museum, 19 November 1912). Models acquired after the 1876 catalogue were not subsequently published and so some models that appear on the 1912 list (which was incomplete) are otherwise not known elsewhere.
- 118 *Ibid.*, 13 May 1912.
- 119 *Ibid.*, 17 May 1912. Ironically, in contrast to his views here, his department bought an eighteenth-century design model of an Italian church apse in that year: see handlist, Appendix A.
- 120 *Ibid.*, 24 July 1912.
- 121 *Ibid.*, 27 January 1913.

- 122 Ibid., 8 June 1916.
- 123 Burton, *Vision and Accident: the story of the Victoria & Albert Museum* (1999), p. 36.
- 124 V&A, Nominal file, Science Museum, 17 May 1912.
- 125 V&A, RF: 23/20, 14 December 1922. *Catalogue of the Collection Illustrating Construction and Building Materials in the South Kensington Museum* (1862), p. 145, cat. 12M.
- 126 V&A, RF: 1923/5053 (museum no. A.81–1923).
- 127 V&A, BGM RF: March 1928 and BGM daybook entries 3 March 1928 (museum nos Misc. 3 and 4–1928; the latter no longer extant).
- 128 V&A, Nominal file, Goetze, minute sheet 1123/1940. Goetze's 'improved' version of the British Museum Reading Room is now in the RIBA collection acquired in 1942.
- 129 Ibid., minute sheet 1123/1940. Extract from Goetze's will.
- 130 Ibid., minute sheet 1123/1940. Extract from Goetze's will.
- 131 Ibid., 13 July 1940.
- 132 Unfortunately this file no longer exists.
- 133 V&A, Sculpture Collection object card: 6501–1858.
- 134 John Physick, *Marble Halls: Drawings and Models for Victorian Secular Buildings* (London, 1873).
- 135 It had been thought at one time that this might have been a design model by Bramante, but after extensive technical investigations by the V&A Furniture Conservators Enio Panetta and Tim Miller, who produced an in depth report on this research, it was found to be of the nineteenth century.
- 136 This cost just over £43,000.
- 137 John Physick, *Marble Halls* (1973) p. 44, cat. 10; Eunice Gill, 'A Model Transfer!', *Records Management News* (October 2003), pp. 12–13. The full title as inscribed on the ivory plaque is: 'A Sketch Model of a Design For the Concentration of All the Government Offices of London Except the Revenue Departments on the Western Sides of Charing Cross, Whitehall & Parliament Street by Lieut. Col. Andrew Clarke R.E. Director of Works of the Navy. Messrs. E. I. Woodhead & G. L. Brighton Assistants, 1869–70.'