

**Thomas Badeslade** (active c. 1719–1750), was an English topographical draughtsman and surveyor, who worked extensively with the engraver W. H. Toms (1712-50 - the teacher of John Boydell). One of his early works was to draw the illustrations for the *History of Kent* published in 1719 by Dr. John Harris. Most of the plates were aerial birds-eye views of country houses, drawn in the style of Leonard Knyff, a Dutch artist working in England in the early 18th century. Harris was inspired by the publication in 1707 and 1708 of two editions of Knyff's drawings of British estates, engraved by Jan Kip, and decided to attempt a similar work for country houses in Kent.

Harris wrote the text himself, and commissioned Badeslade to produce the drawings, of which there were 36 in total. Harris paid for Badeslade to draw the views of Rochester and Chatham, and for a bird's-eye view of Tunbridge Wells from the south. For the other drawings, the arrangement was that the owner of the estate would pay for the plate to be made, and Harris would pay for the printing. Most of the drawings were engraved by Jan Kip and the rest by another John Harris (not the author). The history was published in 1719, but the drawings and plates were probably completed several years earlier. In the 1720s and 1730s, Badeslade produced several volumes dealing with river navigation and canals, such as *The history of the ancient and present state of the navigation of the port of King's-Lyn, and of Cambridge, and the rest of the trading-towns in those parts...*, a 1725 treatise on fenland navigation and drainage. It is unclear whether Thomas was the "J. Badeslade" or "T. Badeslade" who is credited along with John Rocque as an illustrator of Colen Campbell's *Vitruvius Britannicus*, or the *British Architect*... Three volumes appeared between 1715 and 1725, and these appear to credit J. Badeslade, who may have been a relative. A small edition of the fourth volume was published in 1739, and this clearly credits Thomas Badeslade and John Roque.

In 1741, Badeslade worked with W. H. Toms on "*Chorographia Britanniae or a New Set of Maps of all the Counties in England and Wales*". The maps were republished on 29 September 1742, with additional place names. An engraving by W. H. Toms of Badeslade's drawing of Hawarden Castle (c. 1740) is reported to have inspired Welshman John Boydell to leave Flintshire for London to learn the craft of printmaking.

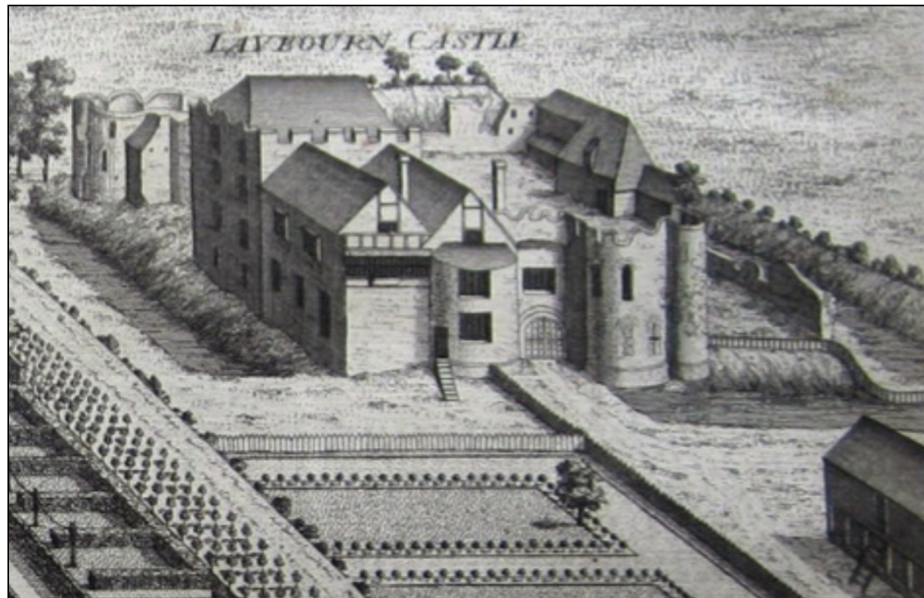


Fig. 150 Leybourne castle (c. 1300). Thomas Badeslade (artist), with Jan Kip (engraver), in the *History of Kent*, by John Harris, (c. 1666-1719): Copper engraved view; plate size 34,5 x 41 cm. Apart from showcasing the country seats of the nobility, it also gives a glimpse of everyday life in the early 18th century with its little scenes of domestic life and country pursuits.

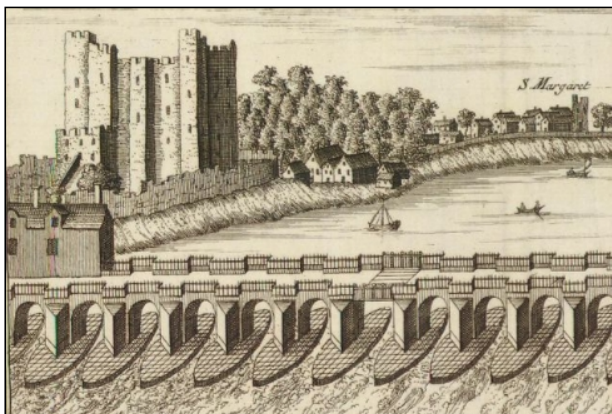


Fig. 151. Thomas Badeslade, Rochester bridge and castle, for John Harris, c. 1719 *History of Kent*. :32.2 x 14.6 inches, 81.8 x 37.1 cm



Fig. 152. Thomas Badeslade, Knole House, c. 1719. From the *History of Kent*, John Harris. Engraved by J. Kip.



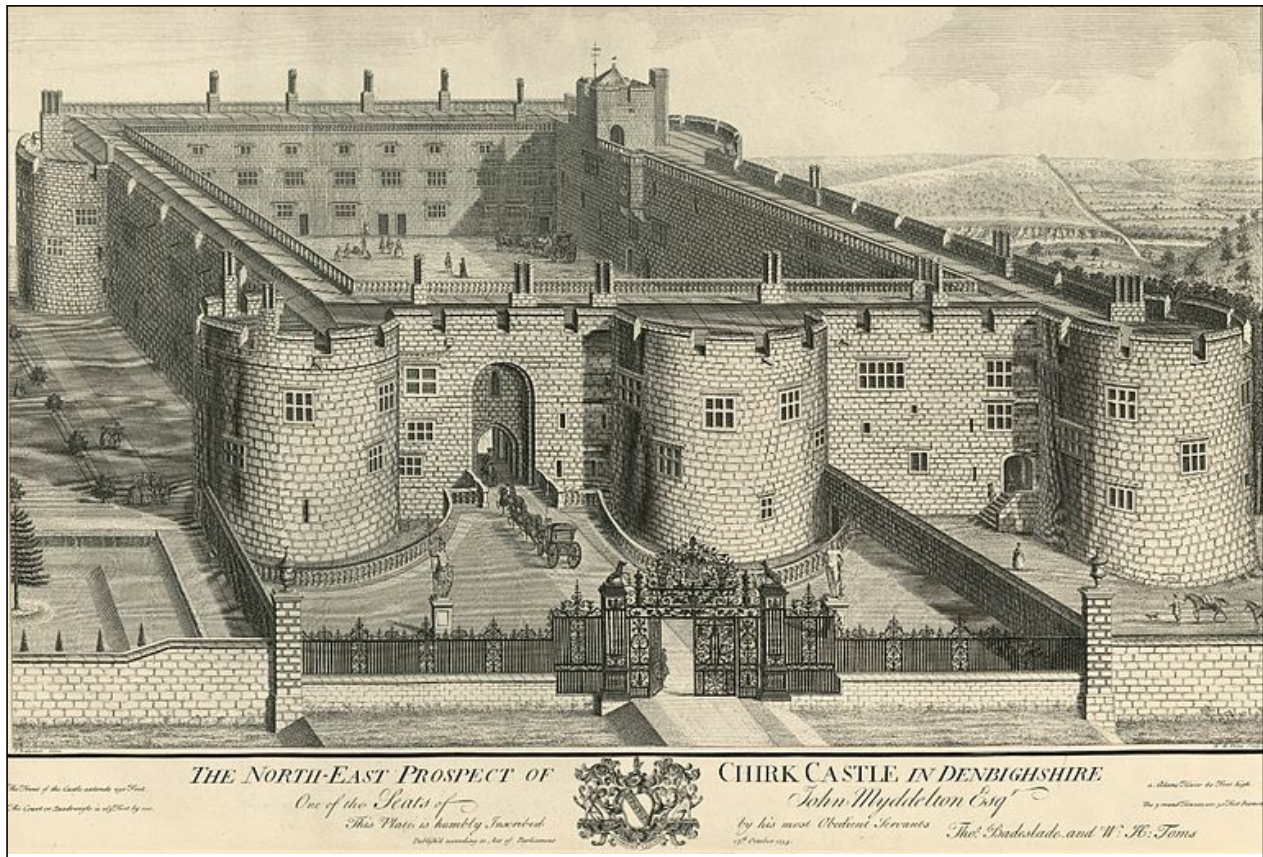


Fig. 153. Chirk Castle, Thomas Badeslade, c. 1735. Although it lacks a classic formal twin-towered gatehouse Chirk is similar to Beaumaris in many points of design. The high outer arch with its machicolation slot also accommodated a round portcullis groove and fits into a pattern of early 14th century entrance designs.

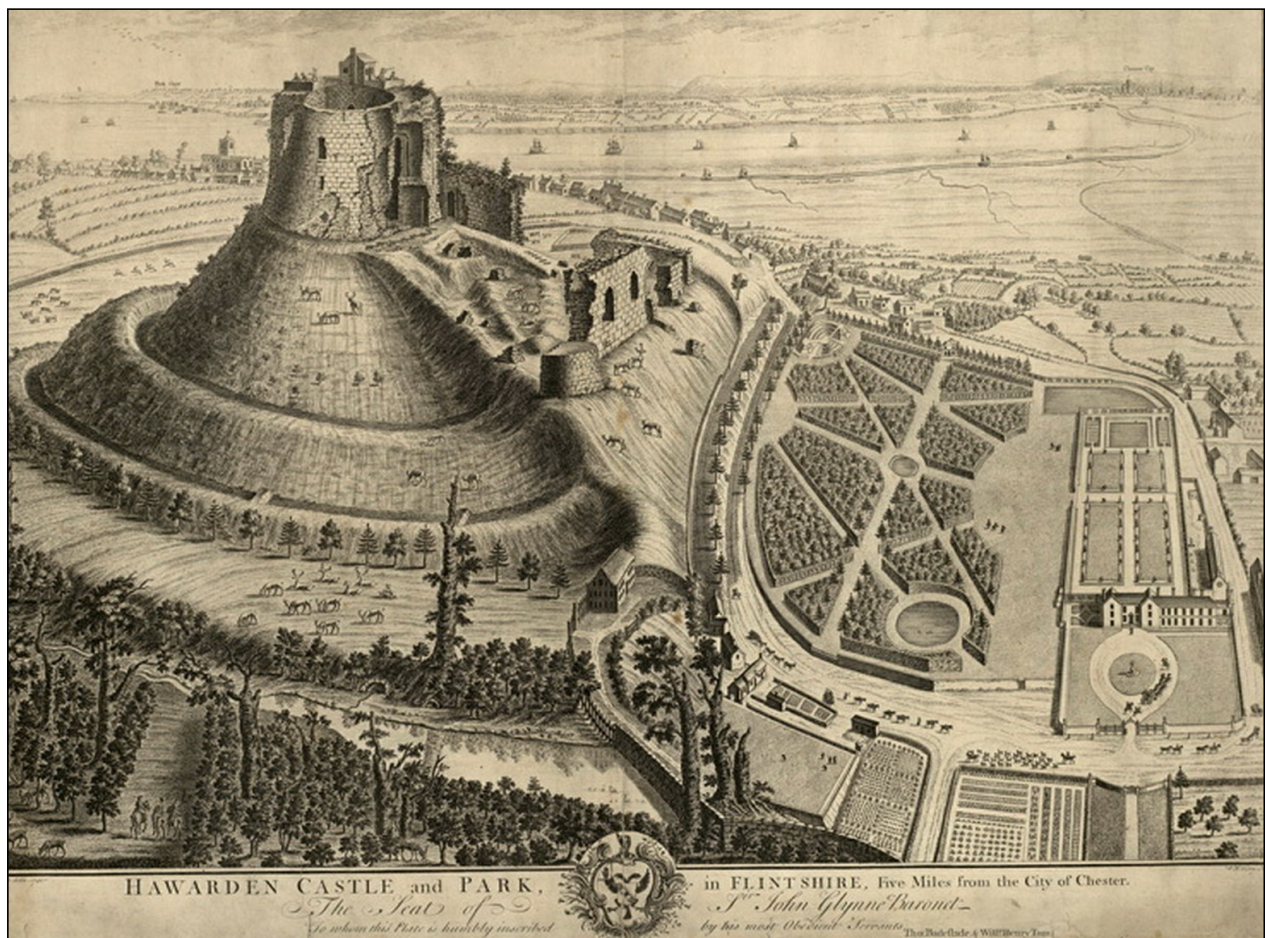


Fig. 154. Hawarden Old Castle, by Thomas Badeslade, engraved and published by W H Toms, 1740-1. Commissioned by Sir John Glynn (1713-77). In 1752 he built a new Hawarden castle (later castellated) in the grounds of the old ruin. It is best known as the home of Victorian Prime Minister W. E. Gladstone, whose wife was Catherine Glynn.