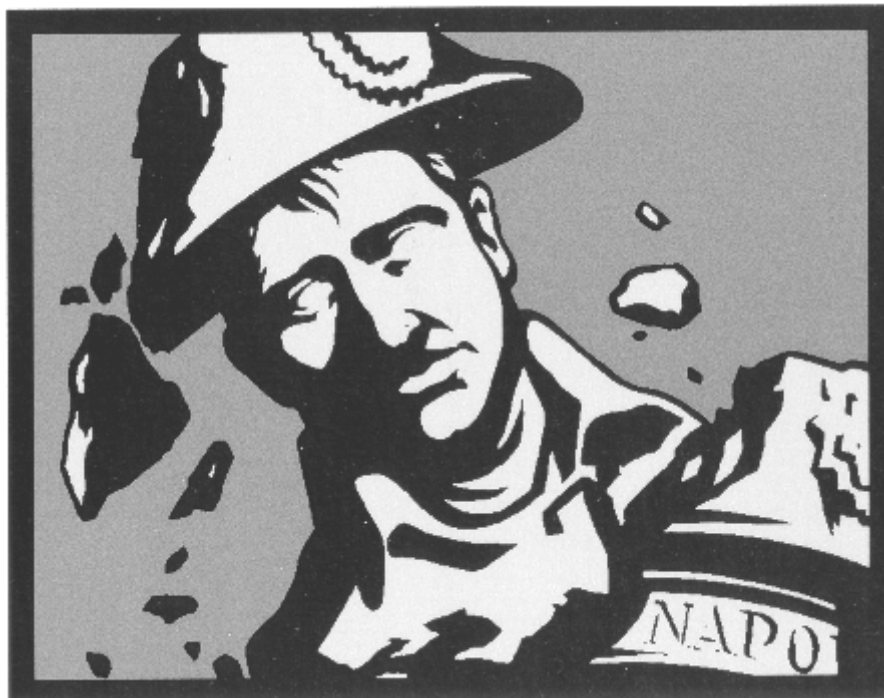


Art, Architecture, and Illustration

in the

World of Sherlock Holmes



AN EXHIBIT

UNIVERSITY OF MINNESOTA

Special Collections and Rare Books

July – September, 1998

Cover: Artwork by Ivan Allen from a postcard used to promote the hardcover edition of *The Oxford Sherlock Holmes*, 1993. The card illustrates an even from *The Adventure of Six Napoleans*.

“Art in the Blood is liable to take the strangest forms.”

Sherlock Holmes

The Greek Interpreter (1893)

At the beginning of *The Greek Interpreter* Sherlock Holmes and Dr. John H. Watson are having a pleasant conversation which finally settles on the subject of “how far any singular gift in an individual [is] due to his ancestry and how far to his early training.”¹ Holmes believes his gifts are due to his ancestry more than to any training he received. The artistic talents of his great-uncle Émile Jean Horace Vernet (1789-1863) — a French artist who specialized in martial scenes — have evolved into the keen observational and deductive skills of Sherlock and his brother Mycroft.

The artists, architectural students, and illustrators featured in this exhibit document the visual evolution of Holmes and his world over the last one hundred and eleven years. The creators of these objects have used their artistic abilities to depict the world of Sherlock Holmes through the application of their own observational and deductive skills — with varying degrees of success.

The first illustration of Holmes — by David Henry Friston in *A Study in Scarlet* (1887) — looks quite odd to the modern eye. This portrait of Holmes wielding a magnifying glass while examining the word ‘Rache’ shows the detective without the physical characteristics and props to which we have grown accustomed. One commentator thought that Holmes appeared “neither handsome nor intellectual; he wears an undertaker’s sidewiskers, an Ulster with a cape, and a hat like nothing on sea or land — a sort of bastard child of a bowler and a sombrero.”²

It was not until the detective’s portrayal by Sidney Paget and Frederic Dorr Steele that the accustomed iconographic traits were introduced. Holmes’ aquiline nose, high forehead, prominent chin, and tall handsome appearance were fixed in our collective imagination by the drawings of these artists. The deerstalker hat with its bill fore-and-aft, the Inverness cape, and the curved pipe were added by Paget and Steele to Friston’s magnifying glass to form the completed icon of Sherlock Holmes.

The mixture of a child’s imagination and Holmes’ world provides another interesting set of images. In *Basil of Baker Street* (1958) author Eve Titus and illustrator Paul Galdone describe the adventures of mice who live with Holmes at 221 B. Author and illustrator Murray Shaw, in one of his adaptations for children, gives the Holmes stories a feline twist in his *The Case of the Missing Pickled Herring: A Sherlock Holmes All Cats Mystery* (1997). The popular appeal of the comic book is represented by the dramatic depictions of the Holmes stories in *Classic Comics* and *Classic Comics Illustrated*.

The architectural models and designs from the class offered by Derham Groves and Richard Fooks at the Royal Melbourne Institute of Technology provides a unique opportunity to see how the foreboding world of *The Hound of the Baskervilles* can be translated into actual home designs.

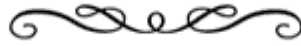
While the contents of this exhibit do not appear to fit the customary definition of “strange,” there are a few — such as the illustrations by Alfred Roloff for “The Secret

Files of Sherlock Holmes” series or the Martha Hudson teapot — that are certainly unusual manifestations of the world of Sherlock Holmes.

1. Doyle, Arthur Conan, “The Greek Interpreter,” *The Memoirs of Sherlock Holmes*, edited by Christopher Roden, Oxford University Press: Oxford, 1993, p. 193.

2. Pearson, Edmund, “Holmes Among the Illustrators,” *The Bookman*, August 1932, p. 33.

Jamie F. Hubbs
JULY, 1998



Nine Houses Inspired by ‘The Hound of the Baskervilles’

Derham Groves B.S.I.

In the world of Sherlock Holmes, houses fit people like gloves. Stoke Moran and Dr. Grimesby Roylott; Hurlstone and Reginald Musgrave; and, of course, 221 B Baker Street and Sherlock Holmes are three examples which immediately come to mind. In my view, it would be a good thing if more architects could learn to design ‘real’ houses which also did this. So, last year, Richard Fooks, an engineer, and I ran a design class for students in the first two and a half years of the Bachelor of Architecture course at the Royal Melbourne Institute of Technology (RMIT), which involved designing contemporary houses in Avondale Heights, a suburb of Melbourne, for Mr. Frankland, Jack and Beryl Stapleton, and Sir Henry Baskerville, characters from the best known of Sherlock Holmes’ cases, *The Hound of the Baskervilles*. Sixteen students took part in this class: James Christophidis; Feng Ming-Ta; Sebastiano Ghezzi; Carmen Ip; André Konarski; Kwong Wan Huay; Low Wen Shyong; Chan Luu; Lisa Ngan; Damir Ockerby; Ong Chin Boon; Fraser Paxton; Natalie Robinson; Rachel Tan; Hazarin Thobrani; and Luan Trinh. Following are brief descriptions of some of the students’ house designs.

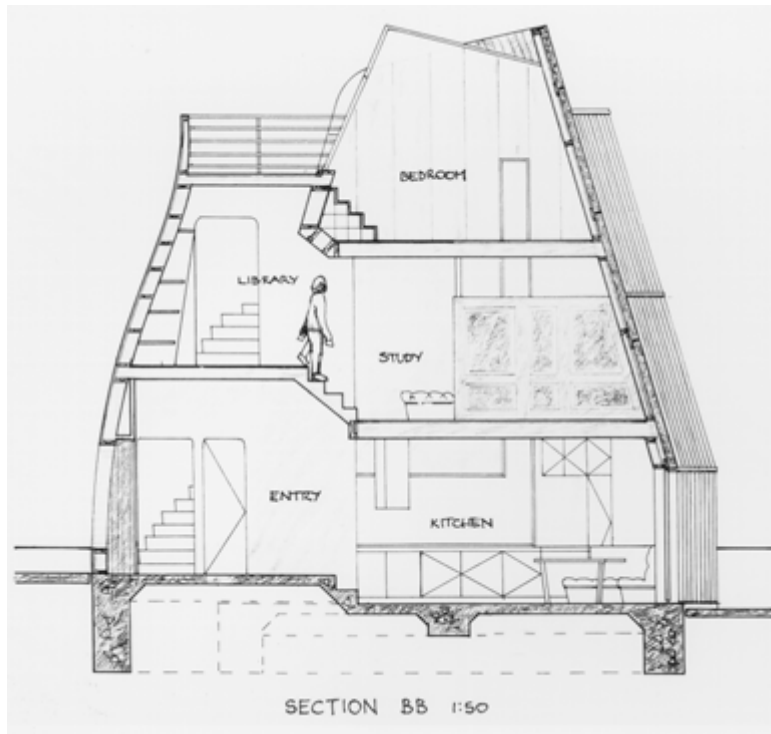
Lafter Hall

Mr. Frankland (Christian name unknown) is one of the most fascinating characters in the entire Canon, let alone ‘The Hound of the Baskervilles’. He is an elderly widower who lives about four miles to the south of Baskerville Hall. One of his favorite hobbies is astronomy, although one strongly suspects this is merely a ruse for spying on his neighbors with his ‘excellent telescope’. Another is suing his neighbors at the drop of a hat for the most trifling reasons. Despite living near the great Grimpen Mire on Dartmoor, all-in-all not a very cheerful place, Mr. Frankland’s house is named, ironically, ‘Lafter Hall’. This cantankerous old devil was surely modeled on Sir Arthur Conan Doyle’s friend, the much younger but equally ‘mad’ Dr. George Budd, who Doyle once described as ‘a man born for trouble and adventure, unconventional in his designs and formidable in his powers of execution’.

André Konarski designed a house which is roughly the shape of a lunar landing module, because he considered Mr. Frankland's interests, astronomy and the law, to be 'voyages of discovery in their own way'. The three-story house is constructed from bricks and timber shingles in such a way to suggest armor plating. Furthermore, it is surrounded by a moat which, like the moor in the story, adds to the sense of isolation and remoteness. A porch built over the moat curves up to the front door. On the first level is an open-plan lounge room, dining room and kitchen; a wing-shaped patio off the lounge room, which is also built over the moat; and a laundry tucked under the stairs. On the second level is a study with a big, round, dormer window which looks like the lens from a giant telescope; a library crammed with musty law books; and bathroom. And on the third level is a bedroom with steps up to an observation deck for gazing at the stars or spying on neighbors. The lounge room, the patio and the observation deck all provide dramatic views of Melbourne's skyline.

To symbolize Mr. Frankland's interest in astronomy, **Natalie Robinson** designed a single-story, split-level, brick and timber house based on moon and star motifs. As a consequence, most of the rooms are odd shapes. However, this also serves to indicate Mr. Frankland's eccentric personality. A path shaped like a dog's hind leg leads to the lopsided front door. Steps lead down from the entrance hall to an open-plan dining room and lounge room. On one side of the lounge room, steps lead up to a kitchen and a laundry; and on the other side, more steps lead up to a bathroom and a bedroom. The bathroom has a window shaped like a mouth, to represent Mr. Frankland the plaintiff, who is feared by his neighbors. And the bedroom has a window shaped like an eye, to represent Mr. Frankland the astronomer, who is at least tolerated if not exactly loved by his neighbors. Adjoining the bedroom is a glass observatory which is a small, private, almost secretive room, even though it is completely transparent. From the outside, the house also exhibits odd shapes, merely reinforcing Mr. Frankland's true character.

Rachel Tan focused on Mr. Frankland's interest in astronomy and designed a two-story, brick, steel and timber house based on a telescope. The plan of the house is long and narrow, like a telescope. On the first level is an open-plan lounge room, dining room and gallery; a kitchen; a bathroom; a study; and a semi-circular library. The glass wall at the end of the lounge room moves on tracks, so it can be pulled out and pushed in, also like a telescope. And on the second level is a bedroom which takes the form of a cylinder on its side, once again like a telescope. The playful form of the house was inspired by the work of the American sculptor, Claes Oldenberg, who is famous for making large, heroic sculptures of small, everyday objects.



Section BB of André Konarski's design for Lafter Hall

Merripit House

Jack Stapleton and his sister, Beryl, live within walking distance of Baskerville Hall. When their new neighbor, Sir Henry Baskerville, takes a romantic interest in Beryl, Jack becomes unnaturally jealous, possibly indicating an incestuous relationship between brother and sister. As it turns out, Jack and Beryl are really husband and wife and only masquerading as siblings. What comes as an even bigger surprise is that Jack is a long-lost member of the Baskerville family and attempts to obtain the Baskerville fortune for himself by setting a vicious, hellish-looking dog first on his uncle, Sir Charles Baskerville, and then on his cousin, Sir Henry. Even worse, Jack also physically abuses Beryl. Thus one feels that Jack's passion for catching butterflies and moths may have more to do with his murderous and sadistic side than his interest in natural science. The Stapleton's residence, Merripit House, also has an ironic name, as the great Grimpen Mire is hardly a 'merry pit'.

Sebastiano Ghezzi designed a brick house based on a butterfly, to symbolize Jack's hobby, entomology. The two wings of the butterfly/house are separated by a patio and an outhouse which could easily double as a doghouse. One wing has hardly any windows, to represent Jack's dark side, while the other lets in the light, to represent his public face. The dark wing is single-story with a lounge room-cum-library and a circular study hidden behind a fireplace. The bright wing is double-story. On the first level is a bathroom, a kitchen and a dining room; and on the second level is a bedroom, significantly, the only one for brother/husband and sister/wife. The roof is clad with timber shingles and sweeps up to a sharp point, to represent the flight of a butterfly. Sebastiano was influenced by the

houses of the American architect, Bruce Goff, who is sometimes affectionately known as the 'King of Kitsch'.

Kwong Wan Huay designed a single-story, brick house, which reflects Jack Stapleton's twisted personality. The outer walls of the house are divided into four layers, similar to the way a sponge cake is sliced to add the cream. However, the layers do not sit neatly on top of each other, but are skewed at odd angles. To add to this effect, each layer is a different color. In the process of creating this 'twisted-look', some very interesting interior spaces are created, which also ingeniously accommodates cupboards, shelves and bench tops. The house consists of two wings connected by a central hall with glass walls, to introduce 'nature into the house'. One wing has a lounge room, a dining room, a kitchen and a study; while the other has two bedrooms and a bathroom. So Jack can keep his eye on Beryl, she must pass through his bedroom to get to hers. Although the basic idea behind this house is extremely simple, the final result is nonetheless very effective.

To suggest Jack Stapleton's 'hidden fires', **James Christophidis** designed a house with the exterior in conflict with the interior. The exterior takes the form of an oval shell, constructed from curved timbers like the hull of a boat, and clad with timber shingles. It resembles a cocoon, to symbolize Jack's interest in entomology, and also a mask, to hide his secret identity and split personality. Steps descend a meter below ground to a board walk, which zigzags over a patch of boggy ground, the Grimpen Mire in miniature, and ends at the front door. Inside, brick walls form narrow passages and triangular rooms, designed to have hard edges, sharp corners and murky shadows (since the only windows in the house are narrow slits in the exterior shell). There is a study; a lounge room; a bedroom; a bathroom; a laundry; and an open-plan kitchen and dining room. The rooms do not have ceilings, so the interesting roof structure of the exterior shell is exposed to view. James was influenced by the geometry of the buildings designed by Mario Botta, an Italian architect.

Baskerville Hall

Sir Henry Baskerville is a young, pugnacious, Canadian farmer who inherits Baskerville Hall following the mysterious death of his uncle, Sir Charles Baskerville. Sir Henry vows to carry out his uncle's plans to rebuild and improve his ancestral home, although he seems like a fish out of water in such a gloomy place. In melodramatic terms, Sir Henry is the 'hero' of the story and consequently lacks the color of either Mr. Frankland or Jack Stapleton. On the other hand, Baskerville Hall is one of the most evocative houses in all of crime fiction.

André Konarski considered Sir Henry Baskerville to be showy and vain, so he designed a large, imposing house based on a peacock. The house comprises a cluster of towers, more Disneyland in style than medieval, which have a basalt or 'bluestone' base topped with bricks made from clay quarried on the site, and two modern-looking, metal and glass wings. The towers represent the peacock's body and also the 'old' Baskerville Hall, while the two wings represent the peacock's tail and also Sir Henry's 'new' Baskerville Hall. The towers contain a foyer shaped like the toe-end of a shoe, 'Sir

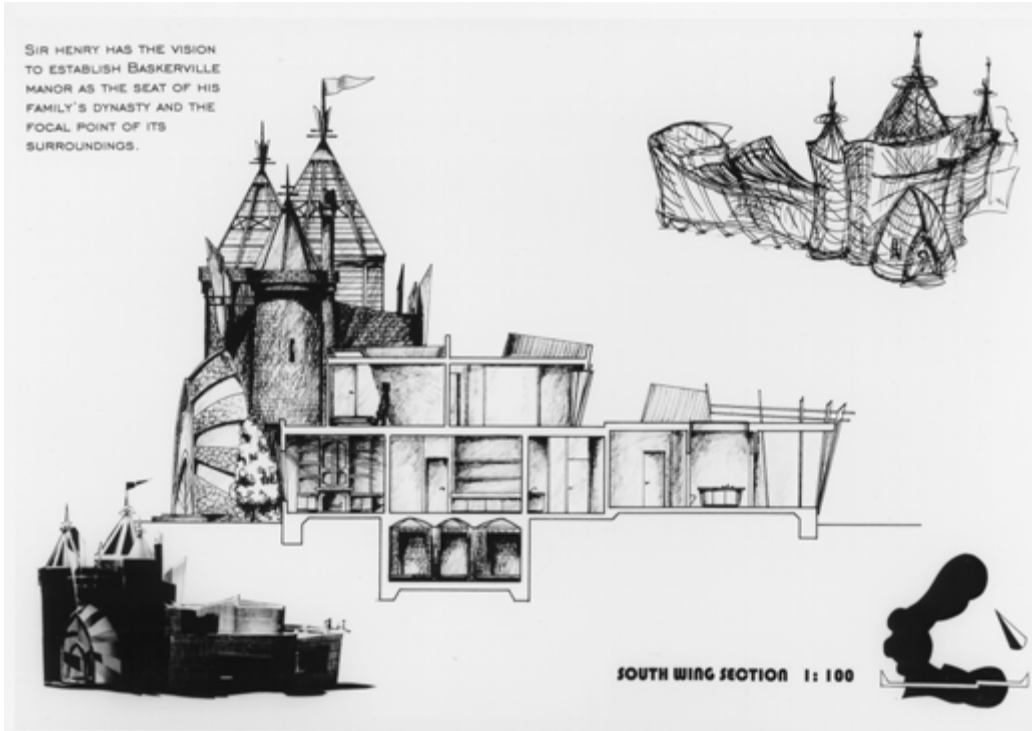
Henry's lost shoe found at last', and a lounge room on the first level; a master bedroom with an adjoining bathroom on the second level; a garden atrium on the third level; and a turret on the fourth level. The north wing contains a dining room, a kitchen and a rumpus room on the first level; and a sun room, a bedroom with an adjoining bathroom, and an outdoor deck on the second level. The south wing contains an underground cellar; a billiard room, a bathroom, two bedrooms adjoining another bathroom, and a garage on the ground level; and a study, a bedroom with an adjoining bathroom, and an outdoor deck on the next level. One person aptly described this house as 'Bruce Goff meets the Addams family'.

Sebastiano Ghezzi chose a real English mansion, Whitmore Hall, as a model for the exterior of Baskerville Hall. To reflect Sir Henry Baskerville's confusion over the curse which has dogged his family for several generations, Sebastiano designed a two-story house with a labyrinth-like interior, 'where one is forced to go in search of rooms by stumbling around in a lost state'. Optical illusions on the walls of the corridors also add to this effect. On the first level is a library; a study; a billiard room; a smoking room; a drawing room; a dining room; a kitchen; a bathroom; a laundry; and a toilet. All of these rooms are contained within a rectangular space. And on the second level is a lounge room; four bedrooms; two bathrooms; and a 'signal room' where Sir Henry's butler, Barrymore, signaled his brother-in-law, the escaped convict, Selden. However, on the second level the central axis has been twisted, resulting in the modern, steel-clad interior 'crashing' through the traditional, stone exterior in some places. This is not only evidence of Sir Henry's efforts to modernize Baskerville Hall, but also, more importantly, his 'cowboy' upbringing on a farm in Canada.

Hazrin Thobrani designed a four-story, brick mansion which appears to be 'fracturing' — at least in plan, because it is made up of several, intersecting, vertical planes. On the first level is an open-plan gallery and library; an indoor/outdoor dining area; a kitchen; and a lap pool. On the second level is a study which overlooks the gallery and library below; and a guest bedroom with an adjoining bathroom. On the third level is a billiard room; a lounge room; another gallery (this one long and narrow); three bedrooms which all adjoin a balcony; and a bathroom. And on the fourth level is a master bedroom with an adjoining bathroom; a balcony; and a rooftop garden. A special feature of this house is the ample gallery space for the portraits of the Baskerville family stretching back several generations, which ultimately convinced Sherlock Holmes that Jack Stapleton was, in fact, a Baskerville. In my view, the north elevation of the house is the most interesting. A row of curved, wooden columns look like the skeleton of some animal, perhaps the spaniel which belonged to Dr. Mortimer, Sir Henry Baskerville's friend and neighbor. And metal panels of various shapes and sizes along the wall look like shields on one hand, and coffins on the other.

One of my long-time interests has been exploring the relationship between detective fiction and architecture. While this has never been a popular field of research at RMIT, I am in good company, as several respected architectural theorists, including Colin Rowe, Robert Harbison and Anthony Vidler, have also written on this subject. Certainly, in the areas of place-making and place-recording, it is my belief that architects can learn a great

deal from the likes of Sir Arthur Conan Doyle (incidentally, the son of a public works architect).



South Wing Section of André Konarski's design for Baskerville Manor



"Mr. Frankland spies the luminous hound"
LINO-CUT BY DERHAM GROVES

Case 1:

Doyle, Arthur Conan, "A Study in Scarlet," *Beeton's Christmas Annual*, (28). Ward, Locke and Co.: London, 1887. Open to the illustration of Sherlock Holmes by David Henry Friston. "A Study in Scarlet" was the first appearance of Sherlock Holmes and Dr. Watson. This copy was owned by Jerome Kern and then by Philip Hench.

Leather ownership bookplate of Jerome Kern. Photocopy.

Doyle, Arthur Conan, "A Study in Scarlet" *Beeton's Christmas Annual*, (28). J. M. Gibson, editor. Conan Doyle Books: Pagham West Sussex, 1987. Facsimile edition showing the original cover art for the *Beeton's Christmas Annual* of 1887.

Case 2:

Manuscript page from *The Hound of the Baskervilles* by Arthur Conan Doyle. (1901) This is the eighth page of chapter 12, "Death on the Moor."

The page describes the discovery of Selden's body by Holmes and Watson on the moors. They initially mistake the body for that of Sir Henry Baskerville because Selden is wearing Sir Henry's discarded suit. Selden was an escaped convict from nearby Princetown Prison.

Doyle, Arthur Conan, *The Hound of the Baskervilles: Another Adventure of Sherlock Holmes*. George Newnes, Ltd.: London, 1902. First English edition; March 25, 1902. Cover design by Alfred Garth Jones. Features illustrations by Sidney Paget.

Case 3:

Preliminary cover design by Frederic Dorr Steele for the December 1911 issue of *The American Magazine*.

Steele's cover design as it appeared on *The American Magazine*, vol. 73, no. 2. The magazine contained the story "The Disappearance of Lady Frances Carfax." Photocopy from the original cover in the collection. A copy was used due to the fragile condition of the original magazine.

Preliminary sketch by Frederic Dorr Steele for the illustration of Charles Augustus Milverton entitled "There was something of Mr. Pickwick's benevolence in his looks." This illustration appeared in *Collier's Weekly*.

"There was something of Mr. Pickwick's benevolence in his looks." in *Collier's Weekly*, March 26, 1904.

Cover of *Collier's Weekly*, vol. 32, no. 26, for the story "Charles Augustus Milverton."

“A Scandal in Bohemia,” illustrated by Sidney Paget. *The Strand Magazine*, vol. 2, July-December, 1891.

The Strand Magazine, vol. 6, no. 34, October, 1893. This monthly edition contains “The Naval Treaty” and “A Chapter on Ears.”

The Strand Magazine, vol. 2, July-December, 1891. Deluxe bound edition of the magazine with gilt pages.

Case 4:

Preliminary drawing by Frederic Dorr Steele entitled “The rascally lascar who runs it,” from “The Adventure of The Man with the Twisted Lip.”

Doyle, Arthur Conan, “The rascally lascar who runs it,” *The Adventures of Sherlock Holmes*, vol. 1, Heritage Press: New York, 1950. Edited by Edgar W. Smith, Introduction by Vincent Starrett.

Preliminary sketch by Frederic Dorr Steele entitled “You couldn’t come any other time-eh?” For *Colliers Weekly*. Signed “Steele 1904.”

“You couldn’t come any other time-eh?” *Colliers Weekly*, vol. 32, no.26, March 26, 1904.

Case 5:

Artist proof of woodcut by George Overlie entitled “Baskerville Hall he said,” 1997. Lettering in the caption is based on Arthur Conan Doyle’s handwriting as shown in the manuscript pages of *The Hound of the Baskervilles* in the Sherlock Holmes Collections, University of Minnesota Libraries. Donated by the artist.

Woodblock for “Baskerville Hall he said.” Donated by the artist.

Morton, Richard. *The Ghost of Sherlock Holmes*. Francis, Day & Hunter: London: 1894. Written by Richard Morton. Composed and sung by H. C. Barry.

Kamil, Selma. “Mrs. Hudson Tea/Coffee Server.” Cliffside Park, N.J.: Privately Produced, 1983. A handcrafted, glazed server with a removable head/cover; five-cup capacity. Production limited to 21 numbered and signed servers.

Case 6:

“Die Falschmünzer von London,” *Aus den Geheimakten des Welt-Detektivs*. Band 12, Verlaghaus für Volksliteratur und Kunst: Berlin, April 9, 1907. “The Counterfeiters of London,” *From the Secret Files of the World Class Detectives*, Number 12. The German

language original of *The Secret Files of Sherlock Holmes* series. Edited by F. Butsch. Illustrated by Alfred Roloff.

“Kinai balvanyimadas,” *Szemelvenjek egy Sherlock Holmes vilag-detektiv titkos aktaibol.* füzett 18, Adam Geza: Budapest, August 1, 1908. “The Chinese Idol Worshippers,” A *Selection from the Secret Files of Sherlock Holmes, World Class Detective*, number 18. A Hungarian language edition of *The Secret Files of Sherlock Holmes* using Alfred Roloff’s artwork.

“O homem da mao decepada” *Aventuras extraordinarias d’um policia secreta.* no. 179, Anno IV, F.A. Miranda e Sousa: Lisbon, November 21, 1912. “The Man with the Severed Hand,” *Singular Exploits of a Secret Agent*, no. 179. Year 4. A Portuguese language edition of *The Secret Files of Sherlock Holmes* with artwork very similar to Alfred Roloff’s.

“A Filha Do Usurario” *Aventuras extraordinarias d’um policia secreta.* no. 2, Empreza Literaria Universal: Lisbon, no date. “The Usurer’s Daughter,” *Singular Exploits of a Secret Agent*, no. 2. A Portuguese language edition of *The Secret Files of Sherlock Holmes* with artwork very similar to Alfred Roloff’s. Variant cover design from the Miranda e Sousa edition.

“Plemic-lopov,” *Detektiv Sherlok Kholmes: cuveni dogadaji iz njegova zivota.* Sveska 10, serija II, Gjuro Trpinac, knjizar: Zagreb, March 28, 1908. “The Aristocratic Crook,” *Detective Sherlock Holmes: Famous Events in His Life.* no. 10, series II. Gjuro Trpinac, publisher A Serbo-Croatian edition of *The Secret Files of Sherlock Holmes* using Cyrillic characters and artwork by Alfred Roloff.

“Posljednji dani Messine,” *Detektiv Sherlock Holmes i njegovi znameniti doživljaji.* Svezak 47, Gjuro Trpinac, knjizara: Zagreb, May 8, 1909. “The Last Days of Messina”, *Detective Sherlock Holmes and his Famous Adventures*, no. 47, Gjuro Trpinac Bookstore. A Serbo-Croatian edition of *The Secret Files of Sherlock Holmes* with artwork by Alfred Roloff.

“Las joyas sangrientas” *Memorias intimas del Rey de los Detectives.* (First Series) No. 9, Editorial Atlante: Barcelona, no date. “The Bloody Jewels” *Intimate Memoirs of the King of Detectives*, number 9. A Spanish edition of *The Secret Files of Sherlock Holmes* with artwork by Alfred Roloff.

“La bella hermana enfermera” *Memorias intimas de Sherlock Holmes.* (Second Series) No. 6, Editorial Atlante: Barcelona, no date. “The Beautiful Nurse,” *Intimate Memoirs of Sherlock Holmes*, no. 6. A Spanish edition of *The Secret Files of Sherlock Holmes* with artwork by Alfred Roloff. Illustrates the change from a blue to a red background color in the cover designs between the first and second series of the Spanish editions.

“Den förrädiska Kodak,” *Sherlock Holmes Detektiv-Historier.* häftet 19, Skandias Bokförlag för Folklitteratur: Stockholm, 1908. “The Treacherous Kodak (Camera)”

Sherlock Holmes Detective Stories, no. 19. A Swedish edition of *The Secret Files of Sherlock Holmes* with artwork by Alfred Roloff.

“Ganji Toolik Assrari” *Shauluq Hulms Kayzly Dousiehlary*. Iqbal Kutubkhan-i: Istanbul, circa 1935. “The Secret Treasure of Toloke,” *The Secret Files of Sherlock Holmes*, File 1, Iqbal Bookstore. A Turkish edition of *The Secret Files of Sherlock Holmes* with artwork by Alfred Roloff.

“Qatili Sanduq” *Shauluq Hulms Kayzly Dousiehlary*, Iqbal Kutubkhan-i: Istanbul, circa 1935. “The Bloody Trunk,” *The Secret Files of Sherlock Holmes*, File 4, Iqbal Bookstore. A Turkish edition of *The Secret Files of Sherlock Holmes* with artwork by Alfred Roloff.

Artwork on Wall near Cases 5 and 6

Advertising poster for *Sherlock Holmes et la collier de la mort*. Design attributed to Richier Laugier, 3 Rue Barthelemy, Paris, Visa number 1.115. The film was originally released in Germany under the title of “Sherlock Holmes und das Halsband des Todes” in 1962. It was re-released in an English-dubbed version as “Sherlock Holmes and the Deadly Necklace” in February 1968.

Hall, Cindy, “Sherlock and Watson Visit a House.” Acrylic, 1996. Ms. Hall is a commercial artist whose work includes decorative painting, murals, and lettering for various businesses in the Twin Cities. Holmes’ likeness is based on Tim Chaffee, Ms. Hall’s boyfriend, and the maid and Watson are drawn from magazine models. On loan from the artist.

Case 7:

Top Shelf:

Doyle, Arthur Conan, *The Hound of the Baskervilles: Another Adventure of Sherlock Holmes*. Edited with an introduction by W.W. Robson. Oxford University Press: Oxford, 1993. Jacket illustration by Ivan Allen. Part of *The Oxford Sherlock Holmes* series.

Doyle, Arthur Conan, *The Hound of the Baskervilles: Another Adventure of Sherlock Holmes*, Edited with an introduction by W.W. Robson. Oxford University Press: Oxford, 1994. Cover illustration by Frederic Dorr Steele. Assigned reading for the “Hound of the Baskervilles” architecture class.

Postcards used to promote the hardcover edition of *The Oxford Sherlock Holmes*, 1993. The cards illustrate events from *The Hound of Baskervilles* and *The Adventure of Six Napoleans*. Artwork by Ivan Allen especially for series. Oxford University Press issued these cards as premiums for early orders.

Photograph of the site in the Avondale Heights neighbourhood of Melbourne, Australia, used for the “Hound of the Baskervilles” architecture class.

Groves, Derham, *Sherlock Holmes: Just What You're Looking For*. The Black Jack Press: Melbourne, April 26, 1997. Number 8 of 19.

Middle Shelf:

The syllabus for the "Hound of the Baskervilles" architecture class.

Groves, Derham, *You Bastard Moriarty*. Littlewood Press: Melbourne, 1996. Standard edition. Assigned reading for the "Hound of the Baskervilles" architecture class.

The Sherlock Holmes Scrapbook, New English Library: London, 1973. Edited by Peter Haining. Foreward by Peter Cushing. Assigned reading for the "Hound of the Baskervilles" architecture class.

Biographies of Derham Groves and Richard Fooks. They were the instructors for the "Hound of the Baskervilles" architecture course.

Groves, Derham, *Sherlockian Visiting Cards*, Black Jack Press: Brunswick West, Victoria, Australia, 1997. Number seven of twenty produced. Signed by the author.

Groves, Derham, *More Sherlockian Visiting Cards*, Black Jack Press: Brunswick West, Victoria, Australia, 1997. Number seven of twenty produced. Signed by the author.

Groves, Derham, *Even More Sherlockian Visiting Cards*, Black Jack Press: Brunswick West, Victoria, Australia, 1998. Number four of twenty produced. Linocut illustration by Huey Groves.

Groves, Derham, *Do-It-Yourself Letterbox*, typescript, Minneapolis, 1996. Dissertation related to Groves' Ph.D. at the University of Minnesota. The work discusses the construction and design of personalized mail boxes.

Bottom Shelf:

Derham Groves, circa 1996.

The "Hound of the Baskervilles" architecture class picture.

Groves, Derham. *The Sherlock Holmes Centre*. University of Minnesota Libraries: Minneapolis, 1983. Contains the designs for a proposed building to house the Sherlock Holmes Collections at the University of Minnesota.

Case 8:

Architectural model and designs for Lafter Hall by André Konarski.

Architectural model and designs for Merripit House by James Christophidis.

Architecture Designs on the Wall near Cases 7 and 8

André Konarski's designs for Baskerville Manor or Baskerville Hall. The display includes Mr. Konarski's artistic rendition of Holmes and the hound of the Baskervilles.

Sebastiano Ghezzi's designs for Merripit House.

Natalie Robinson's designs for Lafter Hall.

Design Book on the Table Opposite Case 8

House-Designs Inspired by The Hound of the Baskervilles, edited by Derham Groves and Richard Fooks, Department of Architecture and Design, Royal Melbourne Institute of Technology: Victoria, Australia, 1997. Collection of the sixteen students' designs enrolled in "The Hound of the Baskervilles" architecture class offered at the Royal Melbourne Institute of Technology during the fall 1997 term. Published with the support of the Norwegian Explorers of Minnesota.

Case 9:

Shelf 1:

Titus, Eve, *Basil of Baker Street*. McGraw-Hill Book Company: New York, Toronto, London, 1958. Illustrated by Paul Galdone.

Titus, Eve, "Die Verschwundenen Zwillinge," ("The Missing Twins") *Basil der Mäusedetektiv*. Otto Maier: Ravensburg, 1987. Translated by Frank Jacoby-Nelson.

Walt Disney Company, "The Great Mouse Detective," *Disney's Wonderful World of Reading*, No. 55, Random House, Inc.: New York, 1986.

Walt Disney Company, *Basil l'investigatopo*, Arnoldo Mondadori Editore: Milano, 1986.

Walt Disney Company, "The Great Mouse Detective," Buena Vista Home Video: Orlando, 1992. Review copy of the Disney animated feature. VHS video cassette.

Walt Disney Company, "Basil," Stuffed Animal manufactured by Caltoy, Korea, 1986.

Shelf 2:

Doyle, Arthur Conan, "The Adventure of the Speckled Band, The Sussex Vampire," *Match Wits With Sherlock Holmes*, vol. 5, Carolrhoda Books, Inc: Minneapolis, 1991. Adapted by Murray Shaw and illustrated by George Overlie.

Shaw, Murray, *The Case of the Missing Pickled Herring: A Sherlock Holmes All Cats Mystery*. Privately printed by the author: Phoenix, 1997. Presentation copy to the Friends of the Sherlock Holmes Collections, signed by the author.

Shaw, Murray, *A Peek into the World of Sherlock Holmes*, Privately printed by the author: Phoenix, no date. First State. This work evolved into the *Match Wits With Sherlock Holmes* series.

Shaw, Murray, *Match Wits With Sherlock Holmes*, Early State, no date. Drawings by Murray Shaw for “The Adventure of the Beryl Coronet,” “The Adventure of the Priory School,” “The Naval Treaty,” and “The Crooked Man.”

Shelf 3:

Doyle, Arthur Conan, “The Adventures of Sherlock Holmes”, *Classic Comics*, no. 33, Gilberton Company, Inc.: New York, April, 1945. First Printing. Illustrated by H. C. Kiefer. Printed price is 10¢ and the highest reorder number is 33. Includes both “A Study in Scarlet” and “The Hound of the Baskervilles.”

Doyle, Arthur Conan, “The Adventures of Sherlock Holmes”, *Classics Illustrated*, No. 33, Gilberton Company, Inc.: New York, January, 1947. Reprint. Illustrated by H. C. Kiefer. No printed price. Price of 15¢ stamped on the cover. Highest reorder number is 53. Contains only “The Hound of the Baskervilles.”

Doyle, Arthur Conan, “The Adventures of Sherlock Holmes”, *Classics Illustrated*, no. 33, Gilberton Company, Inc.: New York, January, 1947. Illustrated by H. C. Kiefer. Reprint. No printed price. Highest reorder number is 53. Contains only “The Hound of the Baskervilles.”

Doyle, Arthur Conan, “The Adventures of Sherlock Holmes,” *Classics Illustrated*, no. 33, Gilberton Company, Inc.: New York, January, 1947. Reprint. Illustrated by H. C. Kiefer. Printed price is 15¢ and the highest reorder number is 89. Contains only “The Hound of the Baskervilles.” Above identical issue opened to show Kiefer’s artwork.

Shelf 4:

Doyle, Arthur Conan, “The White Company,” *Classics Illustrated*, no. 102, Gilberton Company, Inc.: New York, December, 1952. First Printing. Illustrated by Alex A. Blum.

Doyle, Arthur Conan, “A Study in Scarlet,” *Classics Illustrated*, no. 110, Gilberton Company, Inc.: New York, August 1953. First Printing. Illustrated by Seymour Moskowitz. Includes both “A Study in Scarlet” and “The Speckled Band.” Above an identical issue opened to show Moskowitz’s artwork.

Doyle, Arthur Conan, "Three Famous Mysteries." *Classics Illustrated*. no. 21. Gilberton Company, Inc.: New York, April, 1945. Reprint. Illustrated by Zansky. Printed price of 15¢ and the highest reorder number is 114. Contains "The Sign of the Four."

Doyle, Arthur Conan, "Three Famous Mysteries," *Classics Illustrated*. no. 21, Published by *The Courier*, Richmond Hill: New York for the Gilberton Company, Inc.: New York, April, 1945. First Printing. Illustrated by Zansky. Printed price of 10¢ and the highest reorder number is 21. Contains "The Sign of the Four."

Model House on Display in front of Case 9

Shaw, Dorothy Rowe, "Model of 221 B," Privately Produced. An eight room recreation of Sherlock Holmes and Dr. Watson's flat at 221 B Baker Street. Includes working light fixtures, Mrs. Hudson's apartments, a detailed rendition of the sitting room, and a water closet. Mrs. Shaw is the wife of the late John Bennett Shaw. Mr. Shaw gave his extensive collection of Sherlockiana to the University of Minnesota in 1984. The model was recently featured in the March, 1998, issue of *Miniature Collector* magazine.

