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Photo: E. Dockree.

THE ROMAN BATH AT BATH.

Brydon at Bath.—I.

THE death of Brydon, in May, 1901, when his work at Westminster had barely risen above the level of the ground, was a public loss. Born in 1840, he had still apparently many good years before him. So far, he was little known outside a limited circle in London, though he had been a very regular exhibitor at the Royal Academy since 1872. Only three years before his death he was appointed by the Government to design and carry out the most important buildings to be erected since Barry's Palace of Parliament. This distinction Brydon undoubtedly owed to his work at Bath.

He first went there about ten years before his death. At that time, architectural students who visited Bath for the sake of the noble buildings left by the eighteenth century—buildings which have but just found their historian in Mr. Mowbray Green—observed that taste was literally dead. In fact, a kind of opposition to good work had sprung up. The best views, for example, of the famous Crescent were, and are, spoilt by the intrusion of a modern Gothic spire which is incongruous without picturesqueness. The famous north side of Queen Square has suffered, but not so much perhaps, from an intrusion at the western end, now partly hidden by a climbing plant. The front of the Guildhall in High Street was injured by the addition of semi-Gothic archways; while, to the south-east, a Police Barrack, and, later on, a vast hotel, which in style or want of style defies the language of architectural description, helped to indicate that the Bath of the Woods and of Baldwin, of Allen and Nash, was a thing of the past. In pure destruction, too, this era was equally active; and, in making approaches to the hotel just mentioned, the oldest example of a Palladian house was ruthlessly swept away.

Up to that time Brydon's strict views on art seem to have kept him in comparative obscurity. There was no room in the London of the Albert Hall or the Natural History Museum for an artist who had studied Inigo Jones's Whitehall designs, and had analysed the composition of Wren's City churches. He is said to have employed himself in designing furniture, and when he first appears on the walls of the Royal Academy it is with drawings of villas, and especially of studios. A foreign genius, Tissot, was in England in those days engaged in the uncongenial work of drawing caricatures. He appears to have early recognised Brydon's abilities: a studio in Grove End Road led, when Tissot had returned to his own land, to a château in France. Both studio and château figured in exhibited drawings. Summerfield, near

Roehampton, and Lewins, in Kent, followed, and after them some work among the picturesque hills which surrounded Bath. Here he was introduced to such examples of the eighteenth century as Titan Barrow, Widmore Manor, and Prior Park. He must have frequently visited and admired the city itself, where the squares, the crescents, the streets, and many individual houses must have attracted his attention. To a student of proportion the problems here presented were most absorbing, and, at first, must have seemed almost inexhaustible. The Gothic architect of the so-called revival had somehow completely missed them. He had never perceived that proportion reigned at Salisbury in the thirteenth century and at Westminster in the fourteenth, or that pointed arches and window tracery are not enough by themselves to constitute a style without harmony. It is true the modern Gothic never took much hold at Bath. The stiff steeple near the railway station may have acted as a warning to anyone entering the city from the south. But instead of it or of the old local style of Greenaway and Strahan, of Baldwin and the Woods, a kind of anomalous fashion, eclectic perhaps, came into use; and, though it never quite reached the depth marked by the Brompton Boilers or the Imperial Institute, that was chiefly because in the sixties and seventies of the nineteenth century very little building was going on. Brydon, however, now made acquaintance with one element in his subsequent success, the splendid local building-stone. His largest works in London, the hospitals in Euston Road and Henrietta Street, and the houses in Chenies Street, had been carried out in brick. At Bath he worked in stone.

The state of architecture at Bath was thus by no means satisfactory in 1891. Local influences were very strong, and when in the course of that year a competition was resolved upon for additions to the existing Guildhall in High Street, it seemed more than likely that they would prevail. The situation may be briefly described, though the events to which it led are too recent for more than a sketch. The municipal buildings, as they were then, consisted externally of a front by Thomas Baldwin, of minor wings and of certain buildings, including a market and a gaol in rear. The architectural part of the front was admirable, as was the almost completely hidden western elevation in rear. It was built in 1775 and the three years immediately following, and, as Mr. Mowbray Green observes, must have been strongly influenced by the style of Robert Adam, for though it



STAIRCASE, GUILDHALL, BATH.

Photo: E. Dockree.

has not the vigour of that of the two Woods, it is more decorative in character. An Ionic pediment forms the central feature, to which, as we shall see, a low dome was added behind in 1895, and a figure of Justice, but not blindfolded, in lead, crowns the gable, and marks the fact that it covers the law court, with apartments for the magistrates and the jury. The staircase is very like a speci-

men of Adelphi Adam's work, the plaster mouldings being exceedingly fine, a form of decoration which appealed powerfully to Brydon, as it had formerly appealed to Wren. To this building it was proposed to make considerable additions.

The city required municipal offices, and there was more than a talk of such things as art schools

and picture galleries. The first question was, naturally, how far it would be needful to meddle with the existing building. The addition involved only portion of the available space, but the idea of a southern wing to Baldwin's centre, with the possibility of a northern wing later, was not evolved until some time and thought had been spent on the subject. With regard to the local influence, it may be sufficient to say that neither by inclination nor apparently by previous architectural training did those by whom it was wielded seem able to supplement, without alteration, the work of Baldwin. As the competition proved, many wholly incompatible schemes were put forward. No fewer than fifteen sets of drawings were exhibited on the walls of a vacant house in Pulteney Street. Of these, one was obviously not only the best from the artistic point of view, but also in its compliance with all the important conditions presented by the scheme. The second and third prizes went to designs which, although they were both very superior to the others, were by no means equal to this one. Of all the rest there would be little to be said, except for a circumstance to be noticed immediately. They were all inferior from want of harmony with the existing work, or for proposing alterations to the central block, or from excessive cost; several of them included a lofty tower, which would have come into unhappy competition with the venerable belfry of the Abbey Church. Of the twelve, one, however, and that, according to several independent critics, the least suitable of all, was undoubtedly favoured by the aforesaid "local influence." From a public point of view its adoption would have been more than a local misfortune. All England is interested in Bath, a fact recognised more or less clearly by the open competition. The principle that external aid might be worth invoking was acknowledged when the authorities decided to hold a competition. But in matters of taste, and especially where taste is largely influenced by personal feeling, competitions are often abortive as a means for securing the best designs. In the case of Bath there could be no doubt as to the destination of the prizes. The first design was Brydon's, the second and third might have been reckoned very good, only that they came into comparison with his; but on account of the feeling already mentioned, there was a moment when it seemed as if neither his nor even theirs would be selected. Happily, after a struggle, but only after a struggle, the first prize design was accepted by the city council. Brydon was duly appointed to add to Baldwin's Guildhall, and to provide in his designs for a north wing as well as for that in which the municipality was more immediately interested.

The problem presented was briefly as follows: A single central building facing west, into High Street, was to be supplemented with wings, north and south, of which that to the south, comprising new municipal offices, was to be erected first. The existing accommodation included a town hall on the first floor and under it a sessions court. There were jury-rooms, robing-rooms, and other offices; but for a city of the size and importance of Bath a great deal more was required. Brydon's elevation showed that he would place all the new municipal offices in the south wing and the further space obtained by continuing the new building along a south front between the end of his western front and the entrance to the police barrack. At the acute angle forming the corner between High Street and Orange Grove he made a quadrant-shaped building with a doorway and hall. Adjoining the hall he placed a staircase which was surmounted by a turret. Without disturbing the old arrangement of the centre block, he made a new police court, adjoining the sessions court, and over it a council chamber. Adjoining the court, on the ground floor, are various legal offices, and a barrister's robing-room is at the foot of the new staircase. Beyond it, on the south front, are the offices of the city engineer. A large, well-lighted corridor gives access to the court, and connects the staircase with a convenient exit at the extreme east end of the buildings. On the first floor, besides the council chamber, there is a committee-room, looking on the High Street, and adjoining the mayor's parlour. Over the quadrant forming the angle between the High Street and the Orange Grove fronts are the town clerk's offices, the treasurer's and other necessary chambers, a small staircase from the eastern extremity of the public corridor giving access to the exit already mentioned. From the northern side of this corridor the public gallery of the council chamber is entered.

It will be perceived that by this plan the existing courts and chambers were not interfered with, while all the conditions of municipal life were provided for, and—what by no means must be overlooked—this was done with a regard for architectural effect and picturesqueness rare indeed in such buildings. The only external addition to Baldwin's central block was the small dome, which shows well between the two new turrets.

These turrets are particularly pleasing. While they are not so lofty as to come into competition with the neighbouring tower of the old Abbey Church, they are sufficiently important to enhance the dignity of the new front, and are, besides, eminently picturesque in themselves. They and a band of sculpture, by Mr. G. A. Lawson, on the semi-circular corner building at either end are



COUNCIL CHAMBER, GUILDHALL, BATH.

Photo: E. Duckree.

almost the only ornamental features of the design.

A glance at the accompanying views will make this at once apparent. Not only are the Mayor and Corporation of Bath well and conveniently lodged, but the new courts and chambers have a beauty of their own of which Bath may well be proud. Visitors to Italian cities have often remarked how every inhabitant is able to point out to the stranger the best view of the local *uffizzi* or

domo. Perhaps at some future date the citizens of Bath will be able to appreciate the remarkable buildings with which Brydon endowed their city.

The dimensions and some other particulars of the new court and the staircase may be added here. By the kindness of Messrs. Hayward and Wooster, the contractors who carried out the work of the new buildings, these particulars have been obtained direct from the working drawings in their possession. The principal feature of the design is



CORRIDOR, CONCERT ROOM, BATH.

Photo: E. Dockree.

unquestionably the Council Chamber. It measures 45 ft. from north to south, and 36 ft. from east to west, reckoning the space behind the columns in a kind of aisle or gangway at the ends. The columns, in fact, which are of scagliola, in imitation of red marble, mark off a central square of 32 ft., over which is the segmental vaulting, beatifully ornamented with emblematic figures representing the arts, sciences, commerce,

and justice, by Mr. Schenck, all with scroll-work in low relief in plasterwork. A fine brass chandelier by Mr. Spence hangs from an appropriate boss in the centre of the vaulting, 22 ft. 6 in. from the floor. The wall panelling and fittings, all carefully designed, are carried out in American walnut, as well as seats for fifty-six members, in mahogany, all having been carved in Bath. In fact, everything in the new buildings has

been made on the spot. Behind the Mayor's seat are the arms of the city of Bath, carved, coloured, and gilt by Mr. Aumonier, and near it are hung the portraits of bygone worthies, several of them very good as works of art.

The staircase, though it is not very large, is so designed as to produce a grand effect. The proportions are simple and are not disguised by ornament. It is finely vaulted; the vaulting, in plain white stone, being supported by Tuscan Doric columns of dark marble, with balustrades of carved mahogany, the only decorative feature being the arms of Bath within a floral wreath, finely sculptured above the stair-head.

Brydon's next work at Bath was concerned with the very remarkable Roman remains discovered in the Abbey Churchyard, adjoining the old Pump Room. The building, meanwhile, of the north wing went steadily on, together with improvements in the markets at the back of the Guildhall and a new entrance to them. Technical and other schools of the sort were established in the north wing, which eventually led to the building of a picture gallery and other useful additions.

Meanwhile, Brydon came out in a new light. He had never joined the Society of Antiquaries, although a very profound knowledge of ancient, classical, and Gothic architecture was among his acquirements. No doubt, at his visits to Bath, the singular remains of Roman work, some of the more interesting parts of which had been but recently revealed, attracted his attention. Those of the citizens who were interested in the ancient baths had, about this time, considerable cause for anxiety. No other town in England could boast of classical—actually classical—antiquities on so large a scale. Yet, according to the highest authority in the kingdom on such matters, namely, the Society of Antiquaries, things were not going well with them. Anyone who wishes to know what had been done to the Roman baths up to 1892, under the superintendence of the City Architect, had better read the volumes of the proceedings of the Society between 1881 and 1887. A little book by the late Major Davis, sold on the spot, gives a somewhat different view of the questions at issue; but, though it is necessary to mention them, there is no need to go further. The controversy led, of course, to more local feeling, but eventually Brydon was called upon to complete the arrangements for preserving the remains of the ancient buildings; and, at the same time, to design a new concert-room which would harmonise with the old Pump Room, and could be combined with a kind of museum for objects discovered or to be hereafter discovered among the subterranean ruins.

Bath owes its very existence to the hot springs.

They rise between the heights of Lansdown on the north and the river Avon on the south. What must at one time have been a low meadow, at a bend of the river, produced unceasingly an outflow of hot water which can only be measured by thousands of gallons daily. The yearly flow exceeds a million tons; it is known to have been going on for two thousand years, and the heat at the source is uniformly a hundred and twenty degrees.

It is evident that not only has provision to be made for this remarkable gift lest it should be wasted, but that the perpetual flow may be so directed as to prevent injury to the buildings which lie in its way. There is abundant evidence that during the middle-ages attempts were made to suppress it, to hide it underground, to build over it. Yet there seems never to have been a time, at least since the days of the Cæsars, when the water was not resorted to for the cure of disease. The Saxons, finding here a Roman fortification or castrum, as at Winchester, Silchester, and so many other places, called this one Akeman's Chester, and the road to it from the east country was known, and in places is known still, as the Akeman's street. Who was Akeman? Why did he bear a name so appropriately descriptive of the pilgrim who fared to Bath to be healed of his pains? No better interpretation of the name has yet been propounded. Dr. Guest says (*Origines Celtica*, ii. 400): "Akeman Street came from Bath, and passing into the London basin by the gap at Tring, joined the Watling Street at Verulam." There is still an Akeman Street at Tring.

Brydon's task at the Roman bath was only to preserve what had been left uninjured, and to provide a place for preserving what might subsequently be found. By 1893 some idea of the value of the antiquities in their charge had dawned on the members of the Corporation. They were not unanimous in this respect, but at least the time was gone by when they had allowed their architect to build walls across one of the ancient baths, and had sold £70 worth of the old Roman leadwork, as in 1884. Restoration had been the order of the day, and the old Roman piers and pilasters had accordingly been "restored," while other "improvements" were in progress which, as was reported to the Society, "would effectually prevent any of the old work being seen." Even in the deliberations of the Antiquaries, "the strong personal feeling" which had been aroused in this matter could not escape notice. "Through the persistent opposition to the proposed plans on account of their destructive character," as we read in the Secretary's report (Proc. Soc. Ant. 1887, p. 341), some of the Roman work was preserved, but the Society felt itself warned off,

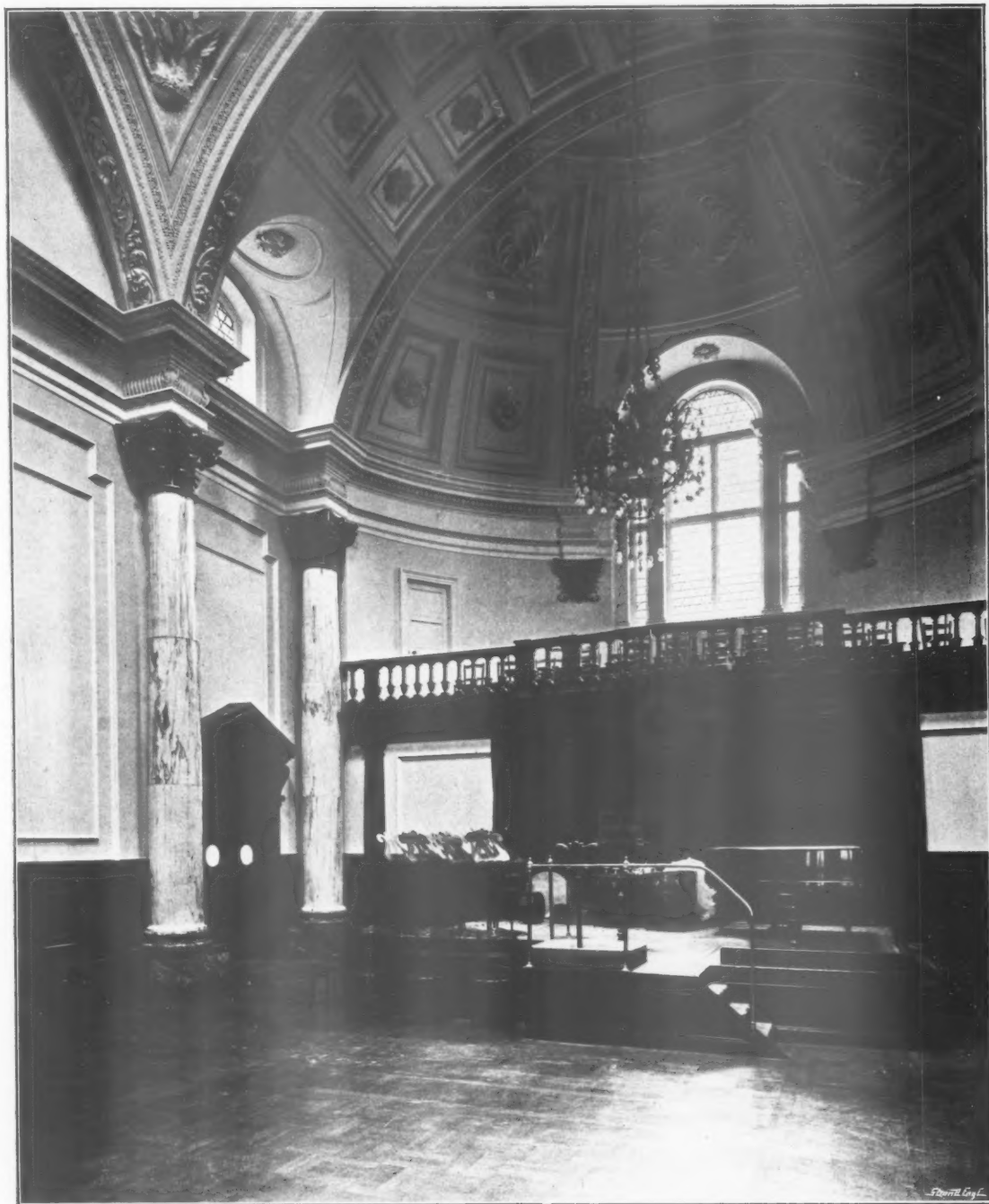


Photo: E. Dockree.

NORTH END OF THE CONCERT ROOM, BATH.

and for ten years Bath was left "severely alone." Then came a welcome change, for, though the old local influence continued to fret, Brydon had been called in, and at a meeting of the Society in December, 1897, a letter was read in which he drew attention to what he had been permitted to do. None of the Roman work had been disturbed, new columns had been placed on the ancient piers,

just as they stood, and the architect, enclosing a careful photograph, called the attention of the Society to the absence of "restoration" of any kind. In reply, the President conveyed to Mr. Brydon the expression of the Society's satisfaction that "early portions of the work have been preserved intact, and will be safely handed down to posterity."

A Study of Roof Building.

THE roof is the most important part of architecture, as also it is the most ancient. It was the first building need of primitive man, and there is no paradox in saying that roofs were built before walls or foundations. It is still of the first importance, for here, at any rate, our necessities are much the same as those of our prehistoric ancestors. I wish to compare, briefly, some characters of two orders of roof building, both immensely old, yet both, in evolved forms, commonly used among us. They may conveniently be named, as Ruskin named them, the Northern, or high-pitched, roof, and the Southern, or low-pitched, roof—on the understanding, of course, that the difference of pitch is not the essential difference between them.

The Northern roof is an evolution from the primitive wooden hut, a structure which was, in fact, a roof only, formed of rude rafters fixed in the ground, fastened together at the apex, woven with a lattice-work of twigs, and covered with some sort of thatch. The antiquity of the hut admits of no dispute. If we may trust the evidence of the Périgord cave drawings, huts appear to have been built even so far back as the palæolithic age, and are, without doubt, the oldest type of building known in our islands and in Western Europe. In one form or another hut-dwellings appear to have existed from those remote times until well within the historic period; nor even now are they quite extinct. When we reflect upon the long period of uncounted centuries during which our ancestors—palæolithic, neolithic, British, Anglo-Saxon—lived in huts, we may be sure that this type of building was not without merit, and we may expect to find that it left a mark in tradition and hereditary feeling. And, in good truth, the hut-dwelling, as we may imagine it in its more developed form, was by no means a contemptible production of those distant ages; while its influence upon the roof builders of later times is shown in two important peculiarities of the Northern roof: namely, in a conception of the roof, first, as a dwelling-place, and, second, as a structure sustained by abutments.

First, then, the Northern roof is not a mere cover for a building, but is itself always regarded as a place to live in. It is a habitable part of

"the house." This tradition of roof building, originating from the primitive hut, has survived unbroken to the present day. In England we still build, and have always built, in such a way as to use the roof, or part of it, as a place to live in. The common feeling among us that a roof is not properly made use of unless there are rooms formed in it, is an unconscious survival from a time when our ancestors dwelt in buildings which were roofs only, and would perhaps be hardly understood by an inhabitant of Southern Europe or Asia. The influence of this tradition extends over all the buildings of the Middle Ages, secular and ecclesiastical alike; and is evident in the open timber roofs of churches and great halls, as well as in humbler domestic buildings. Even in the great vaulted churches the crowns of the vaults are commonly carried as high as possible into the roof.

Secondly, the Northern roof is a structure supported, not by horizontal beams, but by powerful abutments and counterforts. The hut required no horizontal beams for its construction; the ends of its rude rafters once firmly driven into the solid ground, the primitive builder's soul was troubled with no apprehension of thrust. It was a roof in which the earth itself provided an unlimited abutment. It is curious and interesting to observe how, throughout the Middle Ages, the builders seem to have approached the problem of roof construction under the influence of this idea. General statements are dangerous, and there are always exceptions; but the rule is probably true that roofs were not constructed in England, or in Northern Europe, on the principle of horizontal tie-beams until late in the seventeenth century.¹ The mediæval roof-builder always seemed to take it for granted that the walls were immovable and rigid, and he certainly did his best to make them so by sheer bulk and massive buttresses. Instead of sustaining his roof upon beams in order to get rid of thrust, he counteracted thrust by enormous counterforts. I can hardly doubt that an inveterate habit like this, leading to so much imperfect construction, had been formed in times when roofs really did rest upon something immovable, upon the solid earth itself, and had become a blind obedience of tradition. One may easily

¹ From this rule, and from my remarks generally about the Northern roof, I except, of course, the nearly flat roofs which became common in England in the fifteenth century. The origin and structure of these roofs require a separate investigation.

excuse the mediæval builder; not easily the modern imitator of an obsolete method.

Further consideration of these two roof-building traditions, inherited from the prehistoric hut-builders, may perhaps explain the high pitch which is a marked characteristic of the Northern roof. Those who have given attention to the subject know that Ruskin was mistaken in supposing that the high pitch was a necessity imposed by the rigours of a northern climate. Both high and low-pitched roofs have existed side by side since early times among the snows of Switzerland; in our own country low-pitched roofs were built at least as far back as the fifteenth century; and throughout Northern Europe roofs of both kinds have been in common use since the seventeenth. But when a roof is a place to live in, or when it is always thought of in that way, manifestly convenience demands as steep a pitch as possible—its *accommodation* is increased by a high pitch. If anyone thinks that a practical idea of this sort would apply only where the necessity really existed, and not, as in the naves of great churches, where it did not exist, I think he misunderstands the force of tradition, especially among people who read little and reason little. Again, the idea of a roof as a structure sustained by force of abutment would probably confirm the traditional preference for a high pitch; because the steeper the pitch the more nearly vertical the thrust on the walls would appear to be, and consequently the greater the resistance of the abutment to it. I believe that in reality it makes very little difference, because as the pitch is increased the height and weight of the roof are increased also, and what is much more serious, the power of the wind upon it is increased. The great aim of roof construction—we cannot too often remind ourselves—is to bring the whole weight of the roof, even under the utmost pressure of wind, as vertically as possible upon the walls.

The Northern roof, interesting as it is, has not accomplished this problem so well as the Southern roof. Of the earlier forms of the Southern roof no trace or record exists; but it is not impossible, perhaps, to reconstruct them in imagination. The first ancestors of our race probably haunted the verges of the tropical forests of Asia; and travellers tell us of primitive tribes still living under conditions not widely dissimilar from theirs. We are to remember that the circumstances of life in tropical and semi-tropical lands make building very different from what we are accustomed to—not warmth, but coolness, is the object; shelter from the hot sun and the vertical rains, not from the cool breeze. We shall probably not be far wrong, therefore, in assuming that the primitive dwelling was something from which the

verandah and the peristyle were afterwards evolved; something not unlike an awning, a flat or slightly inclined roof of wood and thatch, wide-spreading, suspended high on posts, or at first perhaps on stems of trees. Some such construction as this we may suppose to have been the earliest effort at building made by man—a roof only, without walls. Later, when walls came to be built, it would be to enclose probably only a part of the space covered by the roof, which would remain, as before, supported on posts. Change is slow among Asiatic peoples, and I am told that in some parts of India native workmen still build bungalows on this immemorial tradition—the roof fixed upon the posts of the verandah, and the walls which enclose the rooms built up independently of the wooden construction. Space, of course, forbids any detailed examination of the steps by which the Southern roof, as we know it in historic times, was evolved from the primitive construction I have suggested. It is enough to indicate its origin, and that it was probably brought to South-eastern Europe in the early migrations from Asia.

On this assumption we are able to understand some of the characteristics of the Southern roof. It is not a structure to live in, but a shelter for the dwelling-place; therefore, so far as purpose is concerned, it may be flat, and probably it always would have been flat if it had been possible to make it impervious to rain. It always tends to be as nearly flat as possible, its pitch is the least required to make it waterproof. It follows from this that, in fulfilment of its original purpose as a sun-shelter, it is built to cover much wider spans than the Northern roof; and this capacity has had important results. Again, the flat roof, or the roof inclined slightly one way only, presents no difficulty of construction; it has no thrust and needs no abutments; its weight is always nearly vertical upon its supports. No idea of abutment can ever have suggested itself to the builders of the primæval verandah-shelter, suspended high above the ground; and consequently we find the Southern roof independent of abutments. The horizontal beam is always the principal feature of its construction, the original and basic idea of the whole roof. Upon this beam rest the inclined rafters, supported to the necessary height in the centre by posts or struts. This simple principle underlies the innumerable variations in the structure of the Southern roof, from the rude first efforts of primæval man in the Asiatic forests to the elaborately calculated roofs of the Renaissance.

It is interesting to note that although the Southern roof must have been introduced into our island during the Roman occupation, there is no

evidence that the Saxons adopted it when they began to settle and build. Were the Roman roofs all burnt during that terrible conquest, or was the force of ancestral tradition too strong? Certain it is that when we come to the historic period of English architecture we find the Northern roof. I admire—who can but admire?—the roofs that remain to us from the Middle Ages, but with some reserve. We may say of them that their construction is as good as the conditions would allow; skill, even genius, is manifest in them. But we must remember that thrust, though it may be diminished by ingenious framings, is a persistent force; it tends always to increase, while the resistance of abutments tends to decrease. Many mediæval roofs probably failed, many were rebuilt with the flat roof of the fifteenth century, many more in later times, and perhaps only the stronger specimens have survived. A condition approaching to rigidity is postulated in these constructions, rigidity both of material and of jointing; and this condition is not fulfilled by even the hardest oak. It could only be fulfilled—if at all—by steel with riveted joints. Our admiration of these beautiful roofs, like Westminster Hall, must not make us insensible to their defects—imitation of arched structure, which is false in carpentry, traceries and mouldings repeated from mason's work. Nevertheless the Northern roof long retained its place in English building. Even the Renaissance with its Italian ideas did not disturb it. The English of Elizabeth's time were willing to take from Italy the detail of their ornaments—the pilasters and architraves—but they were tenacious of their own methods of building; hence the Elizabethan period, structurally considered, is a continuation of the mediæval. One change, however, an important and instructive change, did take place during this period in roof construction, and it is worth consideration. The Elizabethan roof is the same, in purpose and structure, as the mediæval roof; yet how different are the mental pictures that we form of the two! The typical mediæval roof has gables at the ends and long horizontal lines of eaves or parapets at the sides, seldom broken by a gable unless there is a real projection, or an absolute necessity such as a window or a chimney. The typical Elizabethan roof, on the other hand, has rows of gables all along the sides as well as at the ends—it bristles with gables. Of course a general statement like this is qualified by numberless exceptions; nevertheless I think everyone will admit, on consideration, that this difference of *tendency* exists: in the mediæval roof to a horizontal and unbroken eaves as far as possible; in the Elizabethan roof to rows of successive gables placed transversely to the longitudinal roof. A change like this was not

due to classical ideas, which would have opposed it; nor is it to be considered a mere freak of fashion. It was the result of a remarkable change of plan.

Buildings of a single storey in height are capable of indefinite extension on plan in any direction, because in every part they can obtain access to light and air by skylights or clear-storeys. Thus there is no limit of plan to a weaving-shed, a railway station, or a church. But buildings of more than one storey are conditioned in their width on plan by the necessity of light and air; and consequently must be either one chamber, or two chambers, in width—with or without a passage of access in either case. Now, excepting churches and castles, the single-chamber type of plan was almost invariably followed during the Middle Ages: religious houses and secular edifices, colleges and hospitals, all were arranged on the same general plan of single-chamber buildings, surrounding quadrangular courts. But in the Elizabethan period, though the single-chamber plan was retained to some extent, it was very largely superseded by the double-chamber plan; or as it appears to have been called (as in Bacon's Essay) the "double house." The idea of the double house was probably brought from Italy by the travelled nobles of the court, or by their Italian architects; its advantages, however, were unmistakeable and convincing. The Elizabethan builders turned the traditional quadrangular plan into a double house by pushing together the two "single houses" on two opposite sides of the quadrangle, and so forming a double house with wings. The result was the well-known **H** plan, the **M** plan, and other variations formed from the single or double quadrangle. But this change of plan involved a change of roof. The builders of that time were only accustomed to roofs wide enough for the "single house," and seem to have been always timid of wide spans; as, with their method of construction, they might well be. To put a roof in one span across the double house was probably beyond their power, it was certainly beyond their intention. Neither did they, in adopting so many Italian ideas, adopt the Southern roof. It was impossible to put two "single-house" roofs together side by side on account of the centre gutter. Sometimes one half of the double house has a roof and the other half a flat. But the solution which appears to have best satisfied them, and which was a permanent addition to building ideas and roof construction, was to place the "single-house" roof along the centre of the double house, and to fill out the space each side by rows of gabled roofs, with gutters between, transversely to the main roof. Or the "single-house" roof was placed on one half of the double

house, and the transverse gabled roofs on the other half.²

It has not unfrequently happened in the history of building that the solution of one difficulty has led indirectly to the solution of others. So it was in this case. No sooner was the system adopted of roofing by means of a succession of gables transverse to the main roof than two advantages became manifest from it. First, the window-light and convenience of the roof-storey were increased to such an extent that the chambers in this storey were hardly inferior to those below. Second, the builders had unconsciously solved the great difficulty of the Northern roof—the difficulty of thrust—by devising a roof which, in constructional *principle*, either annihilates thrust or reduces it to an insignificant minimum. It is probable that these advantages were instantly perceived, for we find the new system of intersecting roofs applied as freely to buildings of the “single-house” type as to the double houses: and it should be an impressive lesson to us to observe the process by which the Northern roof in the last phase of its remarkable career attained structural equilibrium and independence of abutments.

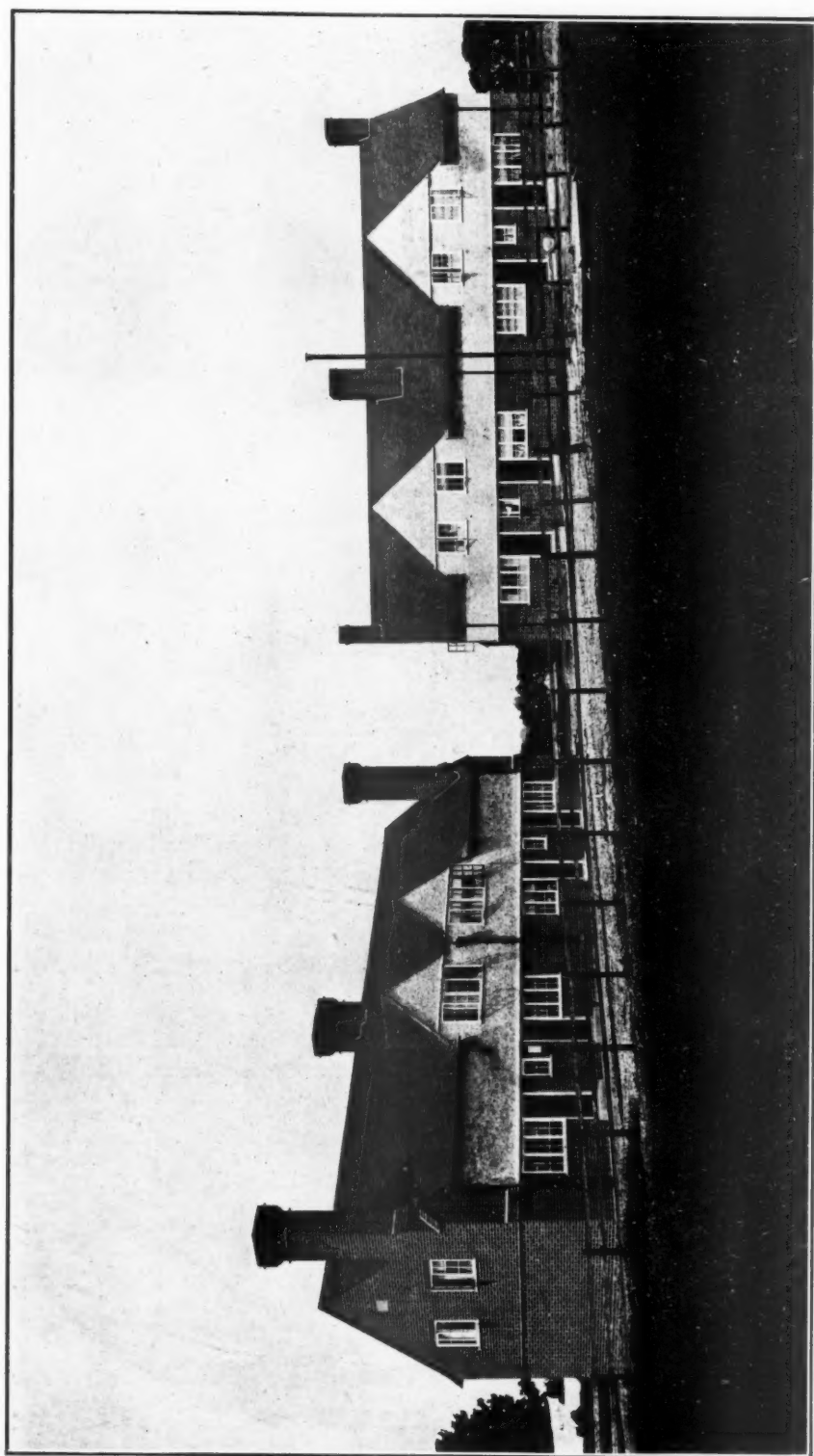
The Elizabethan age, which in architecture includes the early Stuarts, was the final period of the Northern roof; the end, that is, of its general acceptance as the one model of roof-building. It is impossible to assign limits of date to any form of roof: there is always a tendency in a well-understood type to become localised, and to persist long after the introduction of new methods. Roofs built on mediæval or Elizabethan principles were not uncommon throughout the eighteenth century, and perhaps have never become extinct in some localities. But we may conveniently fix the Restoration of Charles II. as the point at which the old traditional supremacy of the Northern roof ended. It was not immediately succeeded in general building by the true Southern roof as introduced to England by Inigo Jones; but by a composite form, having some of the characteristics of the Northern roof and some of the Southern: Northern in purpose but Southern in structural principle. This may perhaps be called, for the purpose of distinction, the Wren roof; not, of course, as “invented” by that eminent man, but as covering the period of his long activity, and associated with much of his work. The Wren roof came to us from France, and is a charming compromise. In purpose it follows the Northern idea of being a place to live in, and is

therefore high-pitched; in construction it is on the Southern model of horizontal tie-beams. But the introduction of tie-beams made an important difference in the disposition of the roof-chambers, which could no longer be placed partly within the roof and partly below it, as was usual in mediæval and Elizabethan roofs. The tie-beams lying on the tops of the walls were therefore made to coincide with the floor-joists of the roof-storey, which was thus formed entirely within the roof; just as in fact the primitive dwelling was formed. It is evident that garrets of this kind could have been of little use in the narrow roofs of the “single house”; but the Wren roof, sustained on horizontal beams, and not dependent upon abutments, was able to include the whole width of the double house in one great span. The pitch, though not so steep as formerly, was still a high one; seldom less than half a right angle, seldom much more; and, as the double house was often a considerable width, the triangle formed in such a roof afforded an ample space for the formation of pleasant chambers. The constructional details of the Wren roof, and of the roofs of more precise Southern type which succeeded or accompanied it, are a fascinating subject which must not be entered upon here. It is enough to say that the eighteenth century was the grand age of structural carpentry in England.

Modern roofs are often disappointing from not being constructed on any clearly-defined principle. The plan of the building may indeed form a convenient succession of rooms, but it seems as though the roof had not been considered with it until too late, and then only by way of getting over difficulties which ought never to have existed. No plan is likely to be successful unless the roof has been foreseen from the first; the roof with all that belongs to it, the dormer-windows, the gables, the chimneys. The student must learn to think of a plan as an arrangement of such and such rooms placed, not anywhere, but within a roofed structure; and he is to remember that every angle, every projection, every fireplace, will affect the roof. At the beginning of this article I have remarked that, historically, the roof preceded all other parts of building; I conclude by advising the student to give it a like precedence in his mind. We have been taught to classify buildings by parts of secondary importance; by the contour of an entablature, by the pattern of a tracery. Would it not be well also to classify them by the fashion of the most important part, the roof?

J. L. BALL.

² It may be suggested that the double-house plan, and perhaps this method of roofing it, was used before the Elizabethan age in the street buildings of London and other large towns. Possibly; but the indications that remain—inns, for example—show the quadrangular form even in towns. It must be remembered that land had a very different value in the earlier Middle Ages from what it had in the later.



COTTAGES AT THE FIRST GARDEN CITY (LETCHWORTH). GEOFFREY LUCAS, ARCHITECT.

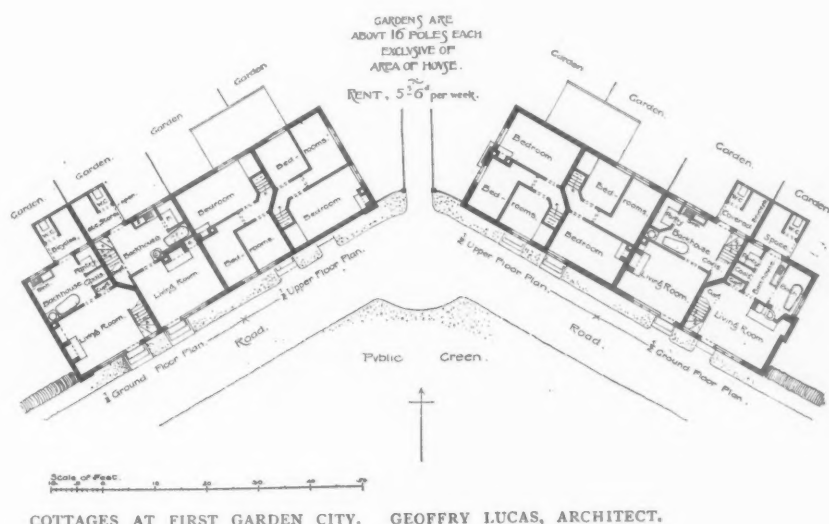
The First Garden City.—I.

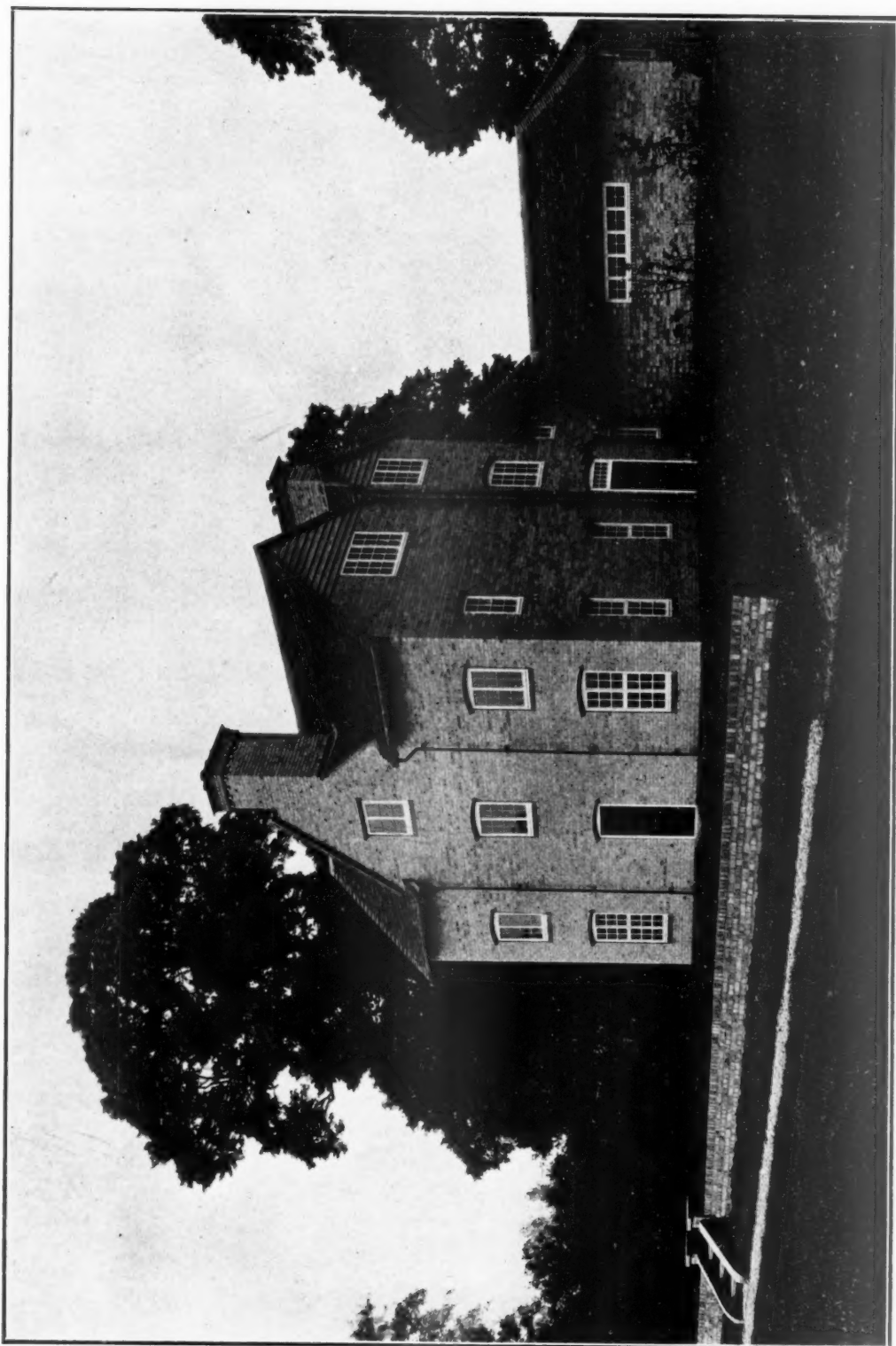
WHEN the first article on Garden City, written by Mr. Ernest Newton, appeared in the December number of THE ARCHITECTURAL REVIEW for 1902, the whole scheme was still somewhat indefinite. The prospectus of the Garden City Pioneer Company Limited had been issued barely six months, and the estate finally selected was not acquired by the company till September 1903. Since Mr. Newton wrote, therefore, there have, naturally, been certain alterations not only in the state of public opinion towards the enterprise but also in the actual plans of the city itself. Scepticism and cheap sneers at "philanthropy at five per cent." have been followed by confidence. As Mr. G. K. Chesterton truly pointed out not long ago, there is nothing freakish whatever about the conception of Garden City. All cities grow up round a definite object, be that object a temple, or a racecourse, or whatever it may be. Garden City, therefore, which is springing up round the idea of the promotion of social improvement, so far from being a wild fantasy is simply pursuing a normal development

Now, the present article is primarily concerned with Garden City as it exists to-day, and with its future development so far as that can be accurately foreseen, as judged from the architectural standpoint. Accordingly there will be no need to refer to the original designs except in so far as those designs either have been altered for the better or worse, or else, if retained, call for special comment. And special attention, it may here be mentioned, will be given to the Exhibition of Cheap Cottages commencing this month at Garden City, as not only has this movement been

attracting very general attention recently, but many of the cottages exhibited are meant to be permanent.

If, then, we turn first to the general scheme we shall find that a great improvement has taken place. As originally conceived by Mr. Ebenezer Howard in his "Garden Cities of To-morrow," the plan of the town is described (a description, as he says, which is, however, merely suggestive and will probably be much departed from) as consisting of concentric circles. This arrangement, as Mr. Newton pointed out, would hardly have proved a success. "The natural form of a building is rectangular, and the buildings have shaped the streets on which they abut. Miles of curved streets would probably be monotonous and would certainly be difficult to treat architecturally." It is also worth remarking that the projected "Grand Avenue" which was to have been 420 ft. wide and to have formed a belt of green upwards of three miles long has been abandoned. The present plan, so far as we may judge from the roads and buildings already finished and from the latest maps, is much more rational. The centre of the town will be taken up by the municipal buildings, upon which a number of straight roads converge like the spokes of a cycle upon the hub, and round this centre will be conveniently grouped such buildings as the public hall, institute, museum, school, post office, and so forth. This part of the town all lies south of the G.N.R., which runs right through the middle of the estate, and half a mile or so eastwards come the factories. By this arrangement the factories not only gain direct access to the main line through



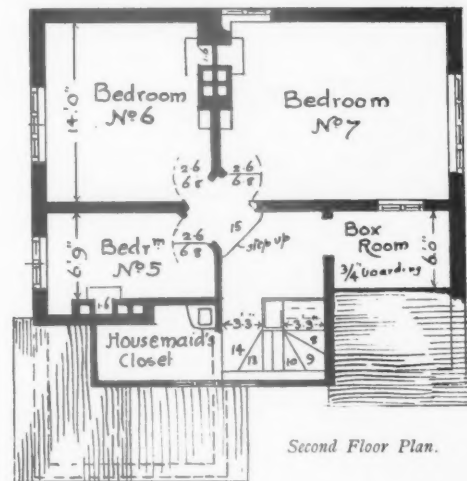
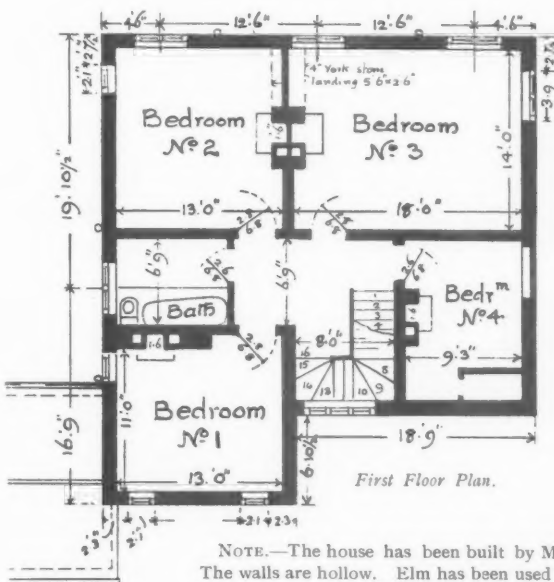
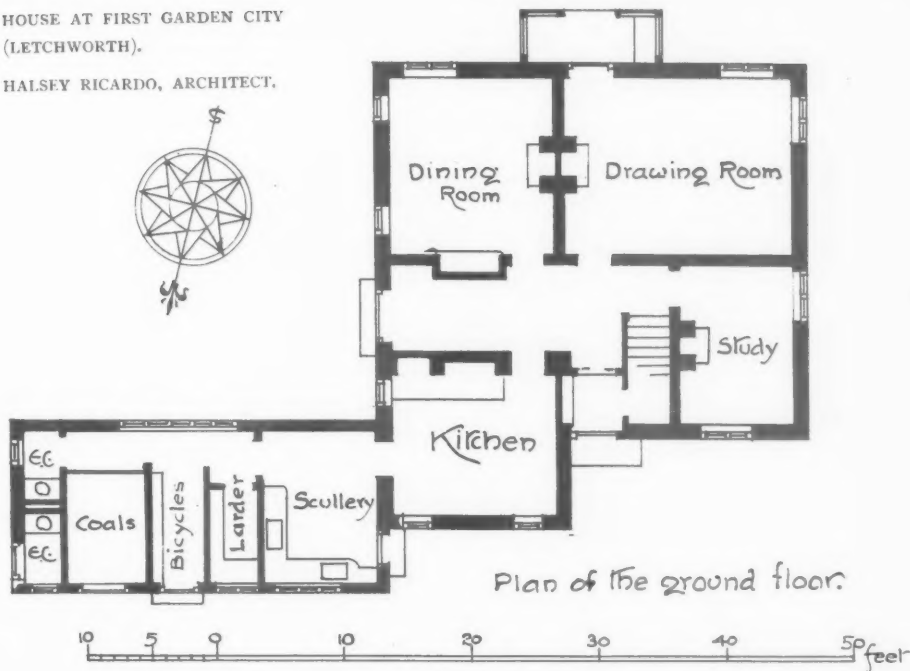


HOUSE AT FIRST GARDEN CITY (LEITCHWORTH), SOUTH FRONT.
HALSEY RICARDO, ARCHITECT.

NOTE.—The oak porch to the door on this front has yet to be fixed.

HOUSE AT FIRST GARDEN CITY
(LEITCHWORTH).

HALSEY RICARDO, ARCHITECT.



NOTE.—The house has been built by Messrs. Wm. Seymour & Son of Hitchin, of local white stock bricks. The walls are hollow. Elm has been used for the weather-boarding in the gables. The house has been fitted by Messrs. W. A. S. Benson & Co. with a gas installation on somewhat new principles. The difficulty of having gas lights in low rooms has been got over by using inverted Welsbach mantles.

their goods station and sidings, but also are so placed that their smoke, smell, and noise will be carried away from the town by the prevailing wind. Two main roads, one running north and south and the other east and west, meet at right angles near the railway line. To the north of the railway are now to be seen the cheap cottages, the exhibition of which commences on July 15, and the success of which is expected to play no small part in solving the "Back to the Land" problem. As most of these cottages are not merely for ex-

hibition but are also intended to be permanent, we may give them our first attention.

The exhibits fall into three main groups: (a) the now famous £150 cottages first advocated by Mr. J. St. Loe Strachey, (b) pairs of five-roomed cottages not to exceed £300 the pair, (c) group of three or four cottages, no one cottage to contain more than six rooms, including scullery, and not to cost over £35 per room. Of these group (a) is the most important. The final award will take into consideration such points as appearance,



HOUSES IN THE CHEAP COTTAGES EXHIBITION.

accommodation, comfort, durability, material workmanship, and skilful planning so as to catch the maximum of sunlight possible. Of the £150 cottages entered for the exhibition seventy-two are, at the time of writing, either completed or in course of construction, and five more are expected to be put up by July 15. It should perhaps be added that the ideal requires (1) one living-room and scullery or kitchen-scullery not under 7 ft. 6 in. high; (2) three bedrooms with two fireplaces, and the same height as the living-room, and with a cubic space of 2,000 feet. Individual criticism is of course impossible, and it will be only possible here to single out a few cottages for especial mention.

One particularly charming cottage being built by Messrs. Shrouder and Matthews is timber-framed and weather-boarded. The architect, however, Mr. O. P. Milne, has chosen wood not merely for appearance sake but in order to obtain increased space. The brickwork in this case extends only to chair-rail height, and from this point the walls break off to 5½ in. studwork; so that, as an all-brick wall would mean 10½ in. when rough-cast, etc., ten inches are saved on a room—which is no inconsiderable advantage. On the exterior of the ground floor the cottage has rent-lath and rough-cast, while on the upper storey there is weather-board creosoted, the planks overlapping 1½ in. Inside, of course, the cottage is plastered. The living-room is 15 ft. 6 in. by 12 ft., the scullery 9 ft. 6 in. by 8 ft., and the three bedrooms upstairs (each of which has its separate door facing on a small landing, so that one has not to pass through one room to get to another) are respectively 14 ft. by 9 ft., 14 ft. by 6 ft., and 8 ft. by 9 ft. It will be noticed what especial importance is attached to a large and airy living-room. The Garden City authorities, indeed, are extremely keen on this feature, and in this respect they will perhaps encounter a certain amount of opposition. The love of the artisan class for a separate "parlour," be it ever so small, is well known, and it remains to be seen if they will cheerfully acquiesce in the new and beneficial arrangement. Next door, we may note, is another similar cottage by the same builders and architect, which contains less woodwork, but which has the old-fashioned weather boards with brackets over the windows.

A decidedly striking cottage is that built by the Concrete Machinery Company. The concrete blocks of which it is formed are 32 in. long by 10 in. thick by 9 in. high, and have all been made on the spot by an ingenious instrument, by means of which two men can easily turn out one hundred blocks a day. As the instrument is, within certain limits, readily adjustable,

the blocks can be turned out in different sizes and shapes if required, and thus can be put together without any cutting to waste. In good dry weather the blocks are fit for use in about ten days from the time of their manufacture. But, while the actual construction is thus made a very simple matter, the appearance cannot be so unreservedly praised. For a small cottage the use of such sturdy blocks seems quite unnecessary, and the cottage itself looks rather like a small prison. Altogether it is "too, too solid." The partition walls, it should be noticed, are made of bricks. It is not easy to see why this should be so. It would be perfectly simple to make another machine which should manufacture blocks of an altogether smaller size, and in this way the company should be able (according to their present claims) to still further reduce the cost of construction. Still, in any case, the experiment is an interesting one, and is particularly valuable because it not only simplifies the actual process of building, but saves considerable trouble by enabling the bricks to be made up as required on the site itself.

Of the other cottages, perhaps there is no one which calls for very special attention. Among the list of builders, it may be noted, is the New Expanded Metal Company, of York Street, Westminster. The idea sounds promising and ingenious, but, unfortunately, no such cottage had been commenced when the present writer paid his visit. It is to be hoped, however, that the building will have been put up by the date of the competition. To give a general criticism it may be enough to say that, on the whole, the cottages promise to fulfil their object quite adequately. Here and there, perhaps, the workmanship appeared to have been somewhat slovenly, though in some cases, no doubt, this was due to the work being "rushed" in order to be up to time. And in some cases, also, the designs were much too stereotyped and of the "doll's-house" order. Lack of imagination can hardly be excused by the necessity of sternly keeping down the cost price, and when one considers what an excellent opportunity the exhibition will afford, both to builders and architects alike, it is to be regretted both that the designs incline to be rather dull, and that more people have not had the enterprise to seize a golden chance of distinguishing themselves. It is much the same also with the £300 pair cottages. There is far too little originality shown, and in some cases where an attempt has been made to strike a new note the effect has been gained at the expense of the house accommodation, especially of the bedrooms which develop into rooms with hardly anything straight about them but the floor. If the competition was worth

entering for at all it was surely worth a man's best and most careful thought.

The exhibition, however, is not everything. Garden City is now sufficiently advanced to be a fair subject for criticism. A rough outline of the town has already been given, and a few more words of description will be enough, especially as so much has lately appeared in the different newspapers. The plan has been drawn up in harmony with the contour of the country, and can now be executed without the destruction of any existing trees or of such existing features as Letchworth Park and Norton Common. As the official guide book puts it :—

For the Central Square of the town a level plateau has been chosen near the existing station. It is marked on the spot by three isolated oak trees, and lies between the contour lines which mark 290 and 295 feet above sea level. From this plateau the ground slopes gently down on all sides, except towards Letchworth. The roads radiating from this Central Square, which will give ready access to all parts of the town, have been so planned that glimpses of the open country will be obtainable along them from the heart of the town, while they will afford to those approaching from the outskirts good views of the central buildings.

And again, to quote from the same authority:—

Care has been taken to plan the roads so that they will have easy gradients without much departure from the natural ground level, and except where the nature of the contours or other definite reasons have suggested curves, straight roads have been adopted, in many cases for the special purpose of affording views

of the parks, commons, country, and main buildings, which may add so much to the charm of the town. Some of the roads shown on the plan may not be considered necessary in actual practice. The width of the roads will probably vary from 40 to 60 feet, with the exception of the Main Avenue, which will vary from 100 feet to 150 feet wide. During the earlier stages of development the roads will not be made the full width, but the Directors will preserve ample space for future widening, and so avoid the necessity of repurchasing land for that purpose.

It is proposed to have considerable variety in the character of the roads, and while the actual roadway will be adapted to the probable volume of traffic, the total width will be increased in many cases by grass margins between the roadway and footway, in which trees will be planted, or by continuous strips of grass or garden between the roadway and the houses.

It is, of course, obvious that Garden City will not truly begin to be a city until it has got a population of workers. The purely residential buildings are of secondary importance. It is satisfactory, therefore, to be able to say that the gas-works, which are to supply six million cubic feet per annum, are expected to be ready this month, and that the manufacturing district generally is rapidly approaching some degree of completion. But the workers must of course be housed, and, while as yet no large residential houses have sprung up, workmen's houses are being built with astonishing rapidity south of the railway. These houses, either put up by Garden City Company or by private builders, compare very



OLD CHIMNEY AT PUNCHARDEN HALL.



A COTTAGE IN THE CHEAP COTTAGES EXHIBITION.

favourably with the competition cottages, and, so far as could be judged from brief conversations with some of the inmates, are giving entire satisfaction. The applications for allotments (no sites on the estate, be it noted, are sold outright) are coming in, it is said, at the rate of about twenty per month, so that the present activity is as nothing to what will shortly be witnessed. A city of some thirty thousand inhabitants is the goal aimed at, and it looks as if this aim were now well on the way towards realisation.

But no description of Garden City, however slight—and there is the material for many fat books in the subject—would be complete without some reference to Letchworth Hall and church. Dating back to the fifteenth century, Letchworth Hall is as fine as many a much more famous building. It is one of those low, red-brick, somewhat straggling buildings of which novelists are so fond, with fine chimney stacks, lattice-work windows, quaint doorways, and that wealth of roofs on different altitudes which is one of the greatest charms of old English country houses. It has now

passed, after many changes, into the hands of the company, and settled down as a temperance hotel which prides itself upon its old baronial hall and its Jacobean mantelpiece. Even more venerable is the old church only a few yards away, which was built in 1280. Letchworth Church has only one fault—and that, unhappily, only too common a one—it has been spoiled by some quite unworthy stained glass windows. Outside, and especially in its “spire,” if one may so signify the little wooden structure that bestrides the roof, it is not unlike the church at Perivale, near Ealing, and both churches, curiously enough, look out upon golf links. Inside, the old stone pillars and the simple old wooden pews, and even the floor with its tombs adorned with brass plates picturing and speaking of the departed dead, form a solemn and impressive link between long-bygone ages and a new-born town, the future influence of which upon the whole country may yet prove beyond what has been dreamed of by the most optimistic of modern sociologists.

M. H. H. MACARTNEY.

Eighteenth-Century Architecture of Bath.

The Eighteenth Century Architecture of Bath. By Mowbray A. Green, A.R.I.B.A. £2 12s. 6d. net. Bath: G. Gregory. 1904.

MUCH care and research must have gone to the making of Mr. Mowbray Green's stately and interesting volume on the building of the modern city of Bath. The social conditions which made possible, and the men who initiated, designed, financed, and carried out, the various great schemes are also dealt with, thereby helping us to a clearer understanding of the whole process of the city's architectural evolution. Reproductions of maps of different periods are a further aid. One of these by Gilmore, dated 1694, has on its margins views of the principal buildings standing at the time, and one cannot but regret that practically nothing is left of the sixteenth and seventeenth century civil and domestic work, for it looks very attractive even in these little engravings, with closely-set and many-mullioned bay windows, gables, and other features of a stone-built mediæval town.

The transforming of Bath was chiefly the work of the two Woods, father and son. The former combined the functions of architect and builder—speculating builder to wit—with great success; and although at times in financial difficulties, managed to win through and died in a fine house of his own design. He was not only a man of big ideas, but gifted with capacity and energy to carry them out; and in the obtaining of such large sites, even helped as he was in some cases by the authorities, landowners, and clients like Ralph Allen, there must have been many difficulties to overcome and rival interests to reconcile, apart from the problems of design and construction, as indeed Mr. Green shows. Of course the prosperity of Bath from the earliest times has come from the virtues of its waters, and so along with the building of houses went the providing of new, the improvement of the old baths, and the raising of fine places of resort and entertainment.

Wood's theory of design may well have been "Take care of your masses and proportions, and the details will take care of themselves," for much of the detail is dull and uninteresting, and its endless repetition would be oppressively monotonous were it not for the fine lay-out and able handling of the masses and proportion. Much of this detail has indeed been sadly mutilated—window sills

cut down, balustrading removed, the old subdivided sashes replaced by hideous sheets of plate glass, destructive of all scale and proportion in the openings. In spite of this the fine effect of the whole is not seriously damaged. Compare Wood's drawing of Titan Barrow and the photograph, and the many other examples throughout the book.

The interior work is more varied, and both plaster-work and joinery (staircases in particular) are mostly refined and charming. The very beautiful staircase in No. 15, Queen Square, according to Mr. Green the finest in the district, should be noted, for this is in the elder Wood's first residence in Bath. The rest of the interior work of this house is very rich and good, and no doubt the architect spent much care and thought—and money—on its furnishings. The plans which the author has measured and drawn are very interesting records. Some of the arrangements would not suit modern notions. For instance, a bedroom whose only access was originally through the drawing-room, with yet another bedroom opening out of the first. This did not remain for long unaltered, and much cutting through of walls ensued to give separate accesses.

Ingenious, too, is the dovetailing into each other of the houses in the Circus, to avoid the awkward shapes set up by radiating party walls. Party wall! "the very word is like a bell, to toll me back to"—the limitations of bye-laws. Another excellent feature of our author's book is the reproduction of some of Wood's (and other architects') original designs and contract drawings. Of the latter those of Titan Barrow, a house designed by Wood for Mr. Southwell Piggott in 1748, throw an instructive light on the methods of the day. The plans are in outline, without hatching or tinting of the sectional parts, and on the floor space of each room is written, in not very precise terms, the manner in which it is to be finished. For instance the drawing-room is described thus: "The floor of this room is to be boarded with clean Norway oak, doubled, an architrave chimneypiece in Freestone to be carved, a white and veined marble slab, the room to go up to the Roof and to be coved a third or $\frac{2}{3}$ of its altitude as shall be directed, and a compartment in the ceiling with an enrich'd bed moulding within. A Corinthian entablature round the room fully enriched

in freestone, double architraves round the doors and blank door. Tabernacles round the windows with scrolls, festoons, and rolls. Wainscot Sur Base high and the walls lined above to the Entablature with slit deal. The timbers of the floor to be 6 inches deep and ceiled or otherwise close to prevent air or damp from penetrating into the room."

Equally vague notes for the other parts of the house are given, and if these very sketchy and elastic instructions were all the four contractors (who were under a heavy penalty for not completing by the contract time) had to estimate from, they must have had a very good rule-of-thumb method, and an accurate idea of what their architect expected from them. The whole house cost £752 10s., and Mr. Green says it could not now be built for less than £2,500.

The speculative risk of the large building

schemes seems to have been lessened by arranging as far as possible for the houses to be taken before being started. No doubt if a fair number were thus bought or leased by influential or fashionable people, the remainder were more easily disposed of. A sound plan.

Of Wood's son, contemporaries, successors, and their work in carrying on the development of Bath, Mr. Green has much that is interesting to tell us. Indeed the whole story, architectural and social, of this stately little city is a fascinating one.

The book is beautifully printed and got up, but the photographs and their reproduction leave something to be desired. In the measured drawings allowance has not been made for the reduction of the lettering by photography, with the result that much of it is barely legible.

GODFREY PINKERTON.

Notes.

Christopher Kempster—The Ufficio Regionale of Italy—The Architect in Fiction—The Glasgow Royal Infirmary—"Thoughts for the Strong."

WHEN writing in these columns in January 1903 I had occasion to mention Christopher Kempster. He was the "undertaker" of the Market House at Abingdon, a building locally assigned to Inigo Jones for no particular reason except that any building which shows features at all out of the common and which was erected in the seventeenth century is so assigned in most places in England. Hackwood in Hampshire, the Chantry House at Bradford, the old Guildhall at Bath, the Manor House at Widcombe—a hundred more are thus attributed, and the proof in most cases is summed up in the question, "Don't you think it might have been by Inigo Jones?" At Abingdon the answer to such a question may be very brief, namely, "No, it has not the faintest resemblance to his work." Moreover, we know, from the papers preserved by Mr. Arthur Preston and kindly lent to the writer of your article, that the Market House cannot have been even projected till 1677, and that Inigo had died in 1652; that is, quarter of a century before. Two or three other hard facts, as well as two or three matters of opinion, intervene. Apart from the date difficulty—which, by the way, occurs also in the cases, and many like them, mentioned above—there is the fact that no architect is named, unless Christopher Kempster was the architect, and that there is not even mention in any contemporary document or inscription of Webb, Jones's architectural heir, the only Webb

who occurs in the accounts being a timber merchant of that name.

The fact—or perhaps it would be safer to say the opinion of an architectural critic—is and must be that the work not very distantly resembles that of Wren. In other words, there is a possibility, apart from evidence, that the Market House of Abingdon was designed by Wren. But we have the name of the "undertaker," another Christopher, who was apparently as little known to fame at Abingdon in 1677 as he was in 1903; for his surname, when it first occurs in the accounts, is spelled "Kemser," though we know from subsequent entries that it was "Kempster." Was Kempster a builder only, or was he an architect? Was he, in short, capable of designing such a building as the Market House at Abingdon?

Among the few facts regarding Kempster that seem well established one is briefly that he was an inhabitant, if not a native, of Burford in Oxfordshire. Of necessity therefore—I need only refer to Mr. Guy Dawber's account of Burford in last July's number of this Review—he had opportunities of making himself acquainted with architecture such as was in vogue in the reigns of the two first Stuarts; moreover, he was owner, or part owner, of a quarry at Burford. A vein of oolite, now it is said worked out, bore the suggestive name of St. Kitt's. Some of it was used at St. Paul's and in other London buildings after the Great Fire of 1666. There are many entries

in the Abingdon accounts for stones—small sums for the most part, such as £5, £20, £17 11s., and so on to different workmen. These I take to be for “stones used about the cellars” and the like, but not the fine ashlar blocks used in facing the building and in carving the architectural features. They, no doubt, would come under the much larger sums paid to Kempster, which presumably would include materials sent from the Burford quarry. Kempster was employed at Abingdon from January 1677 to January 1682, when we have this entry: “To Christopher Kempster, in full, for all his work done at the Market House, £345 10s.”

I have found two more entries respecting Kempster. In speaking of the building of that lovely church, St. Stephen's, Walbrook, Elmes says: “The subordinate part of builder of this church was faithfully and well performed by Thomas Stone, son of Valentine Stone . . . in this business Thomas took Mr. Christopher Kempster as his assistant” (Elmes, p. 315). The second is his epitaph, which occurs on a monument in Burford Church, and which fixes the date of his death in 1709.

A full copy of this epitaph and a reference to the passage in “*Parentalia*,” which corresponds with the above quotation from Elmes's “*Life of Wren*,” would probably go to show whether or not I am justified in supposing that Kempster was one of the numerous clerks of the works employed, with the six Strongs, at St. Paul's and elsewhere in London during the rebuilding; that he was particularly in charge of what must have been Sir Christopher's most important minor piece of work; that as St. Stephen's was begun in 1672 he was busy there till its opening in 1679, two years after the work at Abingdon was begun, and that, after St. Stephen's was finished, Kempster, coming fresh, so to speak, from Wren's most intimate working-room, was able to devote his attention to the Market House for the next four years and to make it what it is.

Perhaps some of your readers will be so good as to supplement this note with (1) a copy of Kempster's epitaph; (2) the passage in “*Parentalia*” mentioned above; (3) any local notes about Kempster which may still linger at Burford, whether the quarry “St. Kitt's” may still be identified, and whether it is the case that a particular pattern of tombstone is known by his name in that somewhat out-of-the-way part of Oxfordshire.

If Kempster's name can be restored to the list of English seventeenth-century architects it may be that a diligent search will reveal other works of the same hand.

W. J. LOFTIE.

THE misfortune which has befallen Venice in the loss of her chief architectural feature and landmark excited world-wide sympathy, and not a little critical interest in the Government administration of the innumerable artistic heirlooms which modern Italy has inherited from her wonderful historic past. The modern Government of a united Italy, in taking possession of all the public monuments and abolishing the laws of mortmain in 1870, assumed responsibilities which were hardly appreciated at that time in their full force. The innumerable churches and other buildings containing precious works of art have now to be maintained at the expense of the State; but the funds at one time available for the purpose have naturally become attenuated under the circumstances, and the upkeep of these monuments has to be provided for by other and more modern means. There is now some little difficulty on the part of the Ministry of Public Instruction to supply the funds so urgently needed in all parts of the peninsula for this purpose in cases where in former days the money would have been forthcoming from the incomes of civil or ecclesiastical corporations. But as a matter affecting the interests of art and the preservation of art treasures there can be no doubt that the Italian “*Ufficio Regionale per gli monumenti*” is a most admirable institution, and the best method of meeting the difficulty. It is a popular system, and where it can be kept free from that bane of Italy—politics—it seems to work admirably. It also increases the popular appreciation for historic art and archæology and is an important educational factor.

In each of the provincial capitals—such as Venice, Milan, Turin, Florence, Bologna—a permanent technical office, under a properly qualified architect, is now established. The duty of the architect and his assistants or inspectors is to supervise the work of the Department in the different provincial districts. In each of these districts is a local committee composed of the gentlemen of the locality whose interest and qualifications in art and archæology have led to their election for the purpose. These gentlemen at their meetings receive reports from local sources, and study the fate of ancient edifices and works of art in public or private ownership within the district. The labours of these local committees are assisted by reference to the central provincial commission instituted for that purpose in each provincial capital, which possesses sufficient power to enforce the observance of the decisions of the local committee. The whole system depends upon the Ministry of Public Instruction, and its professional advisers and officials, acting as an ultimate court of appeal.

The Public Works Department of Italy is no

longer the guardian of the national art monuments, a reform which the artistic importance and circumstances of the country imperatively demanded. Art and architecture are no longer classed with merely utilitarian or sanitary engineering, or the construction and maintenance of roads and bridges. It is at length felt that the great churches and other monuments of antiquity, which may require an attention involving the profoundest knowledge of scientific building construction, cannot be any longer left to the tender mercies of the military engineers, or to the spontaneous developments of local genius. With the new century an apparently admirable system for preserving the historic memorials of the country has been inaugurated, and one which meets with a popular approval in spite of appearing somewhat to infringe on the rights of property in a manner which would perhaps be thought intolerable in any other country. This latter circumstance may be partly due in the case of Venice to a generally expressed feeling, which has been gaining ground of late years, that as the palaces and monuments of the famous old Republican patricians are no longer owned by their descendants, the State has a certain right to act as guardian in the interests of the educated world at large. In other places the rights of private ownership would perhaps be supported with greater energy, and certainly the maintenance of the old private chapels of the churches would be a privilege insisted upon by the living representatives of their founders.

This sketch of the new Italian Government department intended to preserve the national monuments, and the circumstances under which it has been formed, naturally leads to some comparisons between modern Italy and other countries where such an institution is unknown. In France, about the middle of the nineteenth century, a Government administration of national buildings, such as the Gothic cathedrals, was formed under the guidance of Viollet le Duc, and many of these great buildings were "restored" in his very drastic manner. But the French system is not so comprehensive as the Italian, and the popular and localised element is absent; it is merely a branch of P. W. D. and centralised in Paris. The restored cathedrals of the days of Viollet le Duc are unsatisfactory from every point of view; even the restored town of Carcassone, which is intended to be in a more conservative style, is almost as much *overdone* as all the other French work of the kind.

In England and the more northern countries of Europe popular opinion has never yet insisted on a Government supervision and control of national monuments, from a conservative point of view,

although as strong and sufficient reasons might be urged as in Italy. In England a certain popular sentiment is represented by a society for protecting ancient buildings; but as this society has no Government status or recognition, its protests against modern vandalism are to a great extent ineffectual, and its influence on the general public is practically nil. England has still immense quantities of art and archæological treasures surviving the destructions and restorations of the nineteenth century; and although a copy of the Italian "Ufficio" would not suit the case, perhaps, still some regular recognition by the Government of the importance of protecting our old historical objects of interest seems desirable, although it would have been of greater use fifty years ago. When one remembers the destroyed village churches, the swept and garnished cathedrals, the innumerable works of a local art cleared away in obedience to the theories of cranky art-critics or the sectarian prejudices of irresponsible officials, one's regret for the past freedom from all recognised control in such matters must be indeed deep and strong. In Italy the "Ufficio Regionale" admits no vexatious questions as to the comparative value of monuments or works of art; all are alike interesting and making for history. Under the tutelage of such an organisation nothing can take place resembling the vandalism of twenty-five years ago in England, when "Perpendicular" work was destroyed at Norwich Cathedral for the purpose of "restoring" sham "Norman," or, in a later instance, the interesting architecture of Wren was to have given place to sham "Gothic" at Lincoln. Such an institution as the "Ufficio" would not of course protest against sanitary alterations in ancient churches; but it would insist upon the ancient gravestones and monuments being replaced or taken care of under such circumstances.

Much vandalism did take place in Italy also during the past quarter century in such cities as Rome and Florence; but neither to the same extent nor for the same reasons as in England—indeed the two cases can hardly be at all compared. In Italy the rebuildings and ridiculous "Gothic" restorations of ancient monuments are so rare as to be quite remarkable. But a vast amount of ancient art has disappeared in the more natural way of decay and gradual replacement, without any attempt to represent what may have once occupied the same position. For instance, Florence has lost many curious little churches and the halls of the "Arti" or civic guilds, which were swept away at the "sventramento" of 1890. Rome lost a great many mediæval and some classic remains during the nineteenth century, and the less important cities have suffered in their

degree like Milan, which lost many old churches, palaces, and other buildings in 1860. But Italy was never subjected to the wave of destructive art criticism which at one time visited England and induced the occupiers of many more or less public buildings to "restore" them in what was supposed to be the more correct and purer style of some earlier period. In Italy the lamentable destructions in the "sventrati" centres of the old cities have been caused by a necessity for improvements and a changed mode of life; no pseudo-classic church has ever been pulled down for the purpose of erecting a modern "Gothic" one in its place; and although Rome has been overbuilt with hideous blocks of lodging-houses, there are fortunately very few instances of cockney suburbs replacing the characteristic old villas and their gardens surrounding provincial towns.

Italy has been very fortunate during the past century; its monumental and historic art has been singularly well preserved as compared with other countries, and in no city of the peninsula can this be better seen than in Venice. The new "Ufficio Regionale," an organisation of the very highest value for all parts of Italy, is of particular advantage to Venice, where, without such an institution, the unclaimed monuments might have fallen a prey to the caprices of their irresponsible official or private owners. The copy of such a system in the interests of art and archaeology might not be applicable to other countries; but certainly the generally satisfactory results already obtained are greatly to be desired wherever historic monuments still exist in an unrestored state.

* * * * *

IN the JUNE ARCHITECTURAL REVIEW attention is called to the fact that "contemporary fiction has luckily left the architect almost alone." Perhaps it may not be inopportune to recall to your readers a recent novel entitled "The Nebuly Coat,"¹ which is chiefly concerned with the experiences of a somewhat ordinary architect's assistant, a character faithfully portrayed by an author who evidently knows something of the profession and its ways. The "hero," a young man called Westray, is sent down by a very probable "Sir George" (a great cathedral restorer, of whom one has little difficulty in finding an actual prototype) as his representative to superintend the restoration of a fine old church in a sleepy and decaying little town. The description of the great pile in the middle of a formerly busy market place, surrounded by picturesque and respectable old houses, will remind every reader of some place he has met with in his travels: perhaps Shoreham in Sussex, or some of the old East Coast towns, best answer to this tale of

departed prosperity. Within the church, and affected by the restoration, is the feature which gives so strange a title to the book, a window bearing in its magnificent stained glass the heraldic device of the Nebuly Coat, the arms of the lords of the place; a coat which has been besmirched by the recent history of the family. The last scion of this house has lived all his life abroad, and when he returns to his native town in early middle-age he finds himself unknown, and with a family history that sadly needs the blots erasing from its pages. Here then comes our architect, and here he pitches his tent in rooms belonging to a lady in "reduced circumstances," but possessed of a niece whom the author wishes us apparently to consider captivating. Besides these characters, there are two more principals: a possibly exaggerated parson of the most fussy and subservient type imaginable, cringing to Sir George, overbearing to his menials; and lastly the old organist of the church, a weird and mournful man, mysterious and uncanny in his history. His gruesome death at the keyboard is the most tragic part of the book, as the final disaster in the last chapter, fulfilling Westray's predictions, is the most thrilling.

It is certainly a story out of the common, and worth reading for this, though it may be thought heavy in some parts. But it is with the personality of this hypothetical architect that we are mainly concerned, and as a character-study it will probably be voted a success by members of the profession. His enthusiasm for his work is a frequent characteristic of his calling, and the lurid way in which he is depicted as working far into the night at his drawing-board will appeal to anyone who has tasted the sweets of life in "diggings." Another amusing touch is the description of his discussion with his landlady as to the removal of certain of the ornaments in his sitting-room, culminating in a heated argument as to the merits of a very aggressive painting of flowers. This picture plays an important part subsequently in the plot of the novel. Whether the author is true to life in representing him as a somewhat anæmic youth, rather limp from overwork and too much midnight-oil, and apparently free from any desire for holidays or recreation, is a point which readers will settle according to their own experience.

One thing is certain: this is just the book to give to any irresponsible youth of amatory inclinations about to enter the spellbound atmosphere of "diggings" with an attendant fairy such as the so-called heroine of the book. For surely never was there any such insipid and flaccid love-making as our architect is represented as carrying on, and

¹ "The Nebuly Coat" (by J. M. Falkner).

when the fascinating stranger with the blue blood and the black whiskers steps in, while Westray is far away up a ladder measuring mouldings, our sympathies are not, it is to be feared, with our brother architect, but rather with the gallant peer. For the honour of the profession it must be urged that such half-hearted and lukewarm methods are not always the rule, and that though we are content to welcome Westray to our ranks as a deserving youth who may eventually win the "Soane" if he goes on trying, we hope that he will also eventually become a more interesting person socially than he appears to be in "The Nebuly Coat."

M. S. BRIGGS.

THE Glasgow Royal Infirmary competition has been one of the most unsatisfactory which has been held in recent years. To begin with, it is now pretty generally admitted that there should have been no competition for an infirmary on this site, which is practically in the centre of a city having a population of nearly one million. The majority of the medical profession admit that long before this building could be completed and occupied the scheme would be recognised as a hopelessly retrograde proceeding, perpetuating indefinitely a grave and costly blunder. As Dr. James Finlayson, chairman of the house committee of the infirmary, says: "That 660 sick persons should be piled up in six flats, with a dense population of the living on one hand and of the dead on the other, and with chemical and other works in the near vicinity, is a plan against which, as a physician, I must protest." The Manchester Infirmary has been frequently instanced as a precedent, but we now know that the common-sense of the citizens of Manchester has triumphed over the enthusiasm of those wedded to plans of tall buildings similar to the one adopted by the Jubilee "executive" in Glasgow.

The Jubilee Memorial block is the one which faces Cathedral Square. For it £90,000 has been received, but in order to complete the scheme a further £170,000 will be required to carry out these "discredited plans," and this money is about to be appealed for.

Readers of this journal will remember how the award of the assessor of the competition, Sir Rowand Anderson, was set aside, and how the committee, for no apparent reason, accepted the plans of another architect not in the premiated list.

But in addition to the plea of a number that the present infirmary ought merely to be put in a

state of thorough efficiency as an emergency hospital, and that a new building ought to be erected outside the city, there are the architectural objections to which the Glasgow Institute of Architects, the Art Club, and the Archæological Society have drawn attention, namely, that the work of Robert Adam will be destroyed, and that in its place will be erected an immense block, which, being taller and standing on higher ground than the cathedral, will greatly injure the appearance of this very fine mediæval building.

* * * * *

THE Correspondent to whom I am indebted for a former frank expression in the Whitman manner of his thoughts on latter-day architecture, now continues to lash the generation with the following lines:—

THOUGHTS FOR THE STRONG.

Why should we architects live in such perpetual rebellion with the present?

We talk about picking up the thread of architectural tradition where it was broken. Is it not really an excuse to go back a couple of hundred years or so, that we may get away from the needs and conditions and stern realities of modern life?

We cannot so quietly leave out centuries of history, nor is the thread of national tradition so easily broke; history will see to that.

The scientists have been truer to their generation.

The impressive dignity, the beauty, the perfect fitness, and the style of a modern express locomotive is incomparably finer than the best work of the best architect of to-day.

If we could only build with the same fitness, the same science, the same *unchallenged acceptance of modern material and modern conditions*, and the same sincerity; if we could only think of our building as an entirely modern problem without precedent (and it is an entirely modern problem without precedent), just as the railway engine is; then, without a doubt, the same beauty, the same serene dignity would inevitably accompany our efforts, and the ruins of the past might crumble to dust, but the architectural tradition would remain with us still.

We must begin at the foundation and not at the cornice. We must put aboriginal constructive force into our work, and leave it to speak for itself: no mere ingenuity will suffice; tricky combinations of style and smart inventions are fool's play.

* * * * *

In the skeleton of the Tower Bridge we have a structure rational, scientific, acceptable in design and modern to the core, the modernity of which the architect has spent so much energy in obliterating by covering the real piers with a thin skin of Engineers' Gothic.

It makes little difference whether the style be Engineers' Gothic, or Institute Classic, or something perhaps more spirited or vigorous than either of these, the truth remains that applied "Architecture" is unapplied architecture!

The same argument applies to our modern buildings, and all such work as may be called "Architects' Architecture." The grave yawns for "Architects' Architecture." The same problem has to be solved, and is solved in a measure, in our mills, our warehouses, our back elevations (they are not so godless as we thought them). The demands of our tasteless clients for plate-glass fronts and the like are rational enough; but we, schooled from our apprenticeship in traditions and unreality, rebel against any problem which cannot be solved by traditional methods.

We are ashamed of our nakedness—and yet it is in the frank confession of our nakedness that our regeneration lies.

In conclusion, let it be said that only the aboriginal force in any building can be called architecture, and to introduce any form that is not contemporary, is to hinder progress and the true expression of the modern in architecture.

Competitions.

THE WESLEYAN METHODIST CHURCH HOUSE, WESTMINSTER.—The trustees of the new Wesleyan Methodist Church House at Westminster, having selected nine designs from the 132 originally submitted by architects, have, acting upon the advice of Sir Aston Webb, their professional assessor, finally accepted the design of Messrs. Lanchester and Rickards, of London. It is thought that the cost of the building (which has a large dome and will be loftier than either the Westminster Hospital or the Westminster Palace Hotel) will amount to £140,000. The style of architecture chosen is the Renaissance. In working out the design its proportions and massing have been allowed to develop from the necessities of the case, the form of the large hall being naturally the dominating influence, while the expressed desire for a building of monumental character has been an important factor in determining the treatment

of the detail. Applied ornament and sculpture have been sparingly used, and figure-work has been almost wholly avoided, as unsuited to the purposes of the building. In the basement there will be a tea-room to seat 550, and another to seat 450. The mezzanine at ground level will comprise thirteen offices, two strong-rooms, and a lavatory. The ground floor will comprise a conference hall to seat 300, reading-room, library, small hall, four committee-rooms, librarian's room, vestry, and two lavatories. The mezzanine above the ground floor will contain twelve offices and two lavatories. On the first floor will be the assembly hall, seating 1,401 on the floor, cloak-rooms and lavatories, two vestries, a reception-room, and eleven offices; on the second floor, galleries accommodating 1,155, making a total seating accommodation for the assembly hall of over 2,500. The librarian's house will be on the third and fourth floors.



ACCEPTED DESIGN BY LANCHESTER AND RICKARDS.
(For Plans and Sections see pp. 30, 31.)

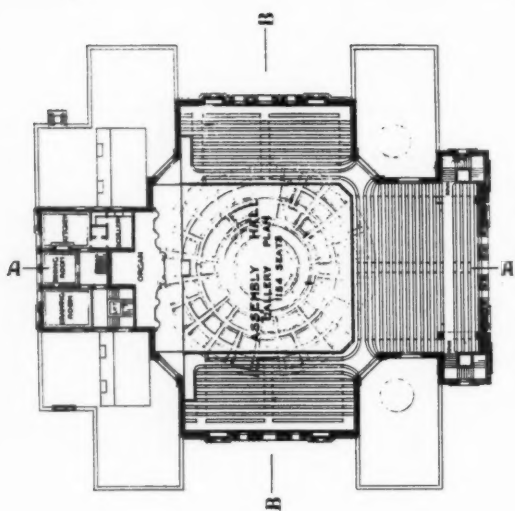


Design submitted by Crouch, Butler, and Savage.

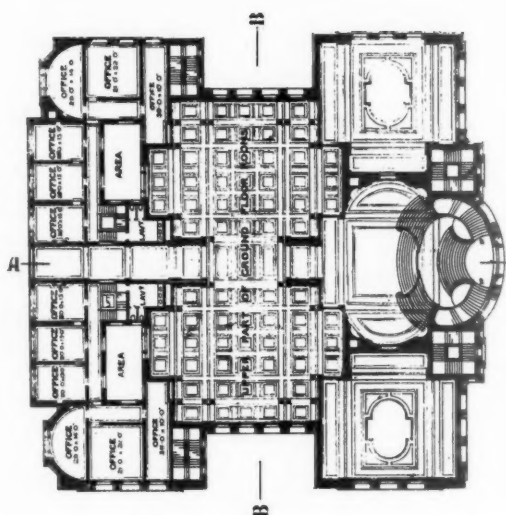


Design submitted by C. E. Mallows and A. W. S. Cross.

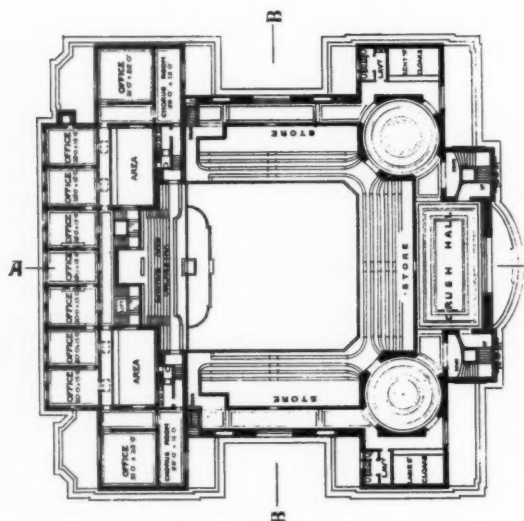
THE WESLEYAN METHODIST HALL COMPETITION.



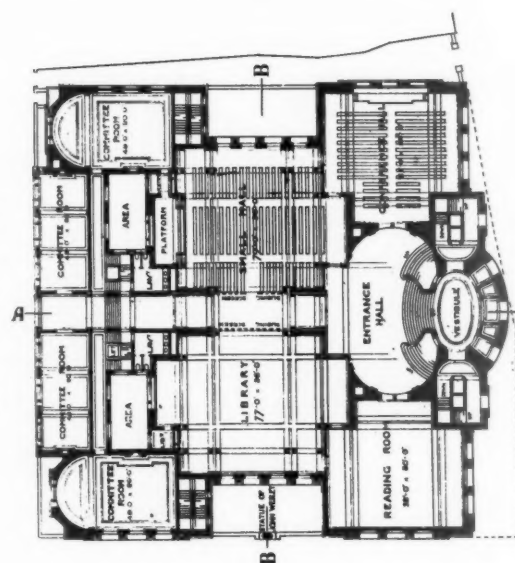
THIRD FLOOR PLAN



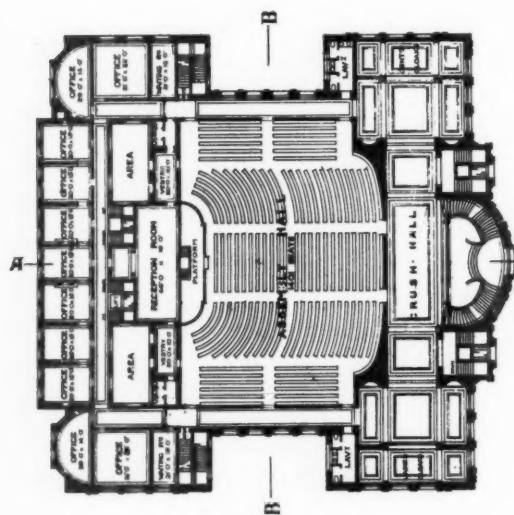
MEZZANINE ABOVE GROUND FLOOR



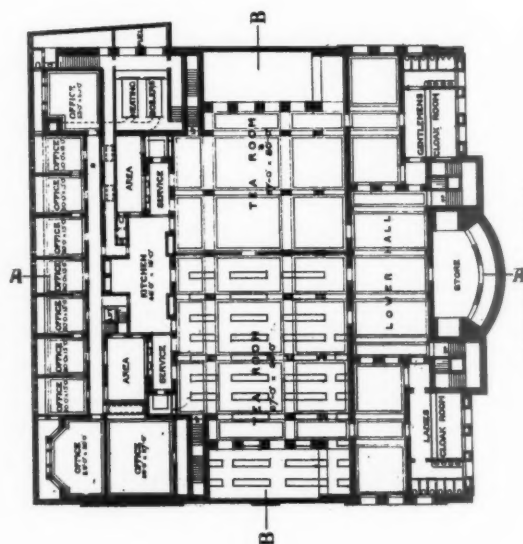
SECOND FLOOR PLAN



GROUND PLAN

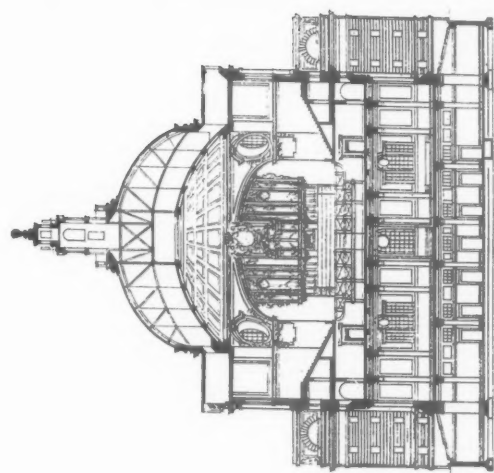


FIRST FLOOR PLAN

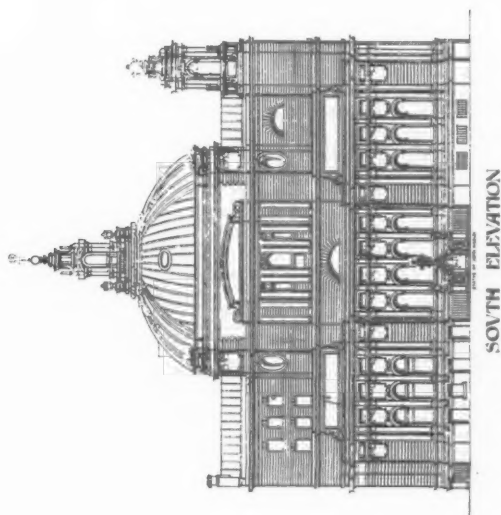


BASEMENT PLAN

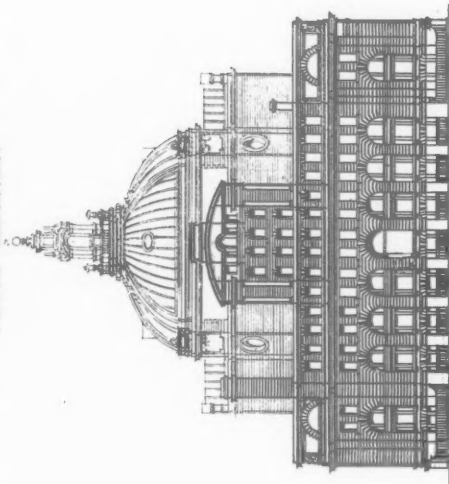
WESLEYAN METHODIST HALL AND CONNEXIONAL OFFICES, WESTMINSTER, ACCEPTED DESIGN BY LANCHESTER AND RICKARDS.



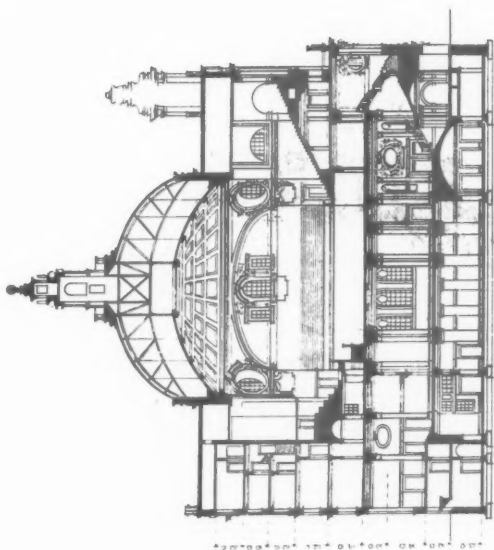
SECTION B B



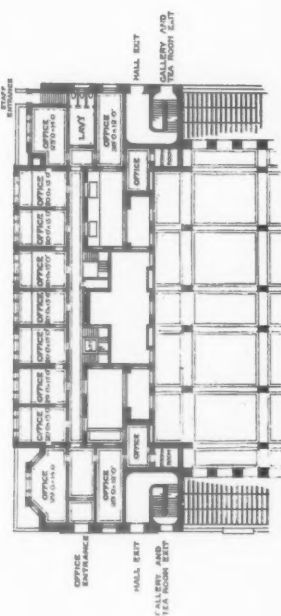
SOUTH ELEVATION



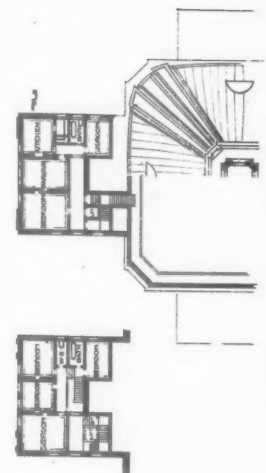
WEST ELEVATION



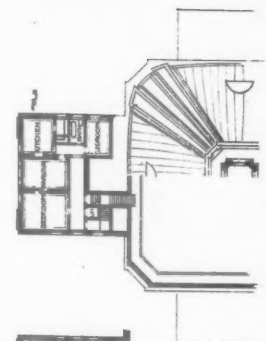
SECTION A A



MEZZANINE AT GROUND LEVEL



FOURTH FLOOR
LIBRARIAN HOUSE



FIFTH FLOOR
CARETAKER

WESLEYAN METHODIST HALL AND CONNEXIONAL OFFICES, WESTMINSTER. ACCEPTED DESIGN BY LANCHESTER AND RICKARDS.

Current Architecture.

NEW HOUSES OF PARLIAMENT, STOCKHOLM.

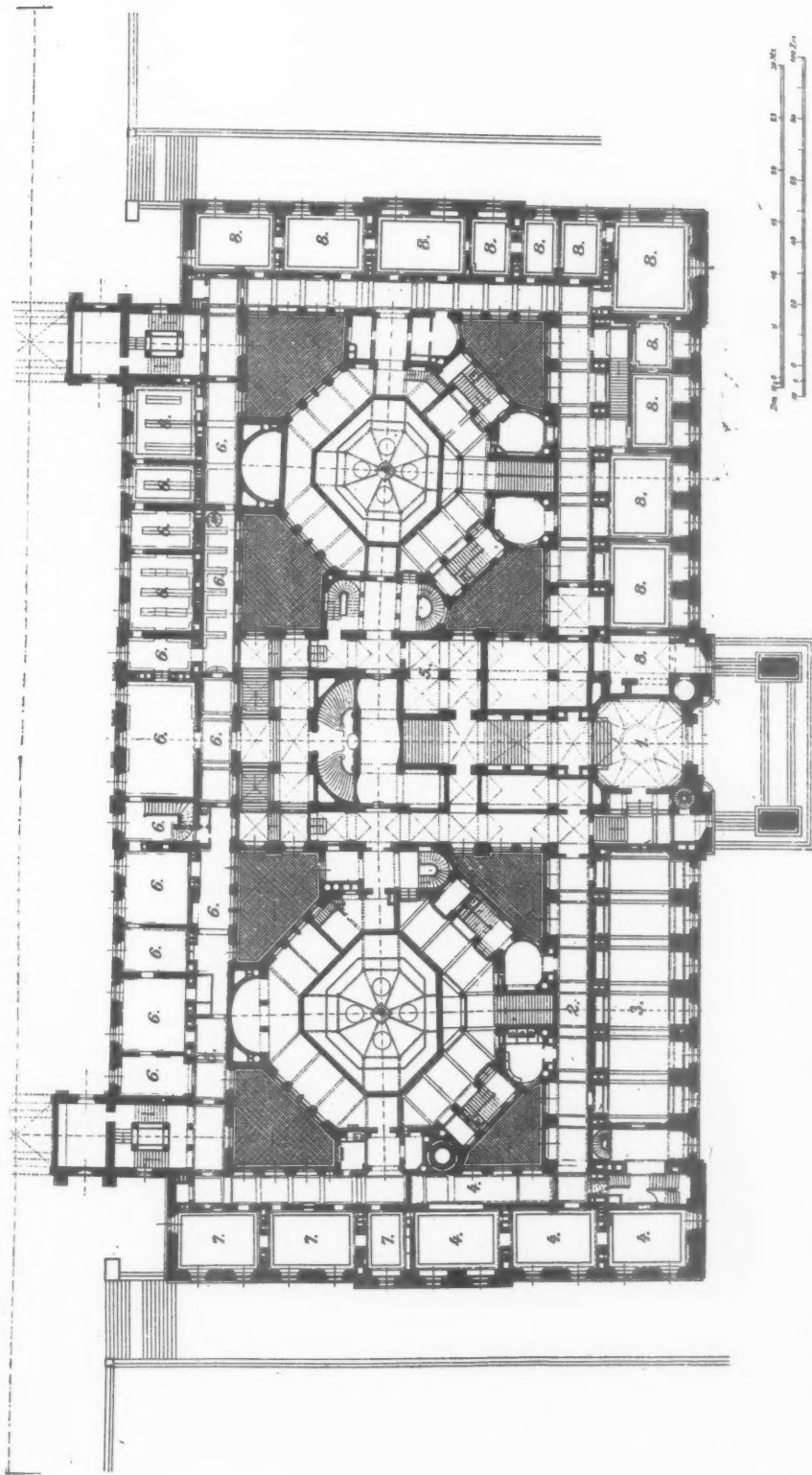
—There are few more picturesque cities in Europe than the capital of Sweden, with its varied elevations and its abundance of water, but these favourable natural conditions have not always been exploited or considered in the happiest manner in the placing and designing of new buildings. Opinions were very much divided when the Helgeandsholmen, a small islet to the right of the Norrbro when one faces the castle, was finally selected as the site of the new Houses of Parliament, and the choice gave rise to a heated and protracted discussion. The Stockholmers were afraid that the new Houses would detract from the grandeur and dignity of the castle and, worse still, interfere with the freedom of the

view up and down the stream in the midst of which it now rises. On the other hand one cannot wonder at the legislators giving preference to this position, which, from their point of view, is simply perfect. Mr. Aron Johansson, the architect, had a difficult task set him. The foundation stone was laid with much solemnity on May 13, 1897, and the building was ready for the 1905 Riksdag on its assembling in January. At the back the building has, by means of arches, been connected with the new building of the National Bank of Sweden, the two buildings supplementing each other architecturally so as to constitute an excellent whole. The material used for the outer surface is granite, which imbues the structure with a restful strength and which lends



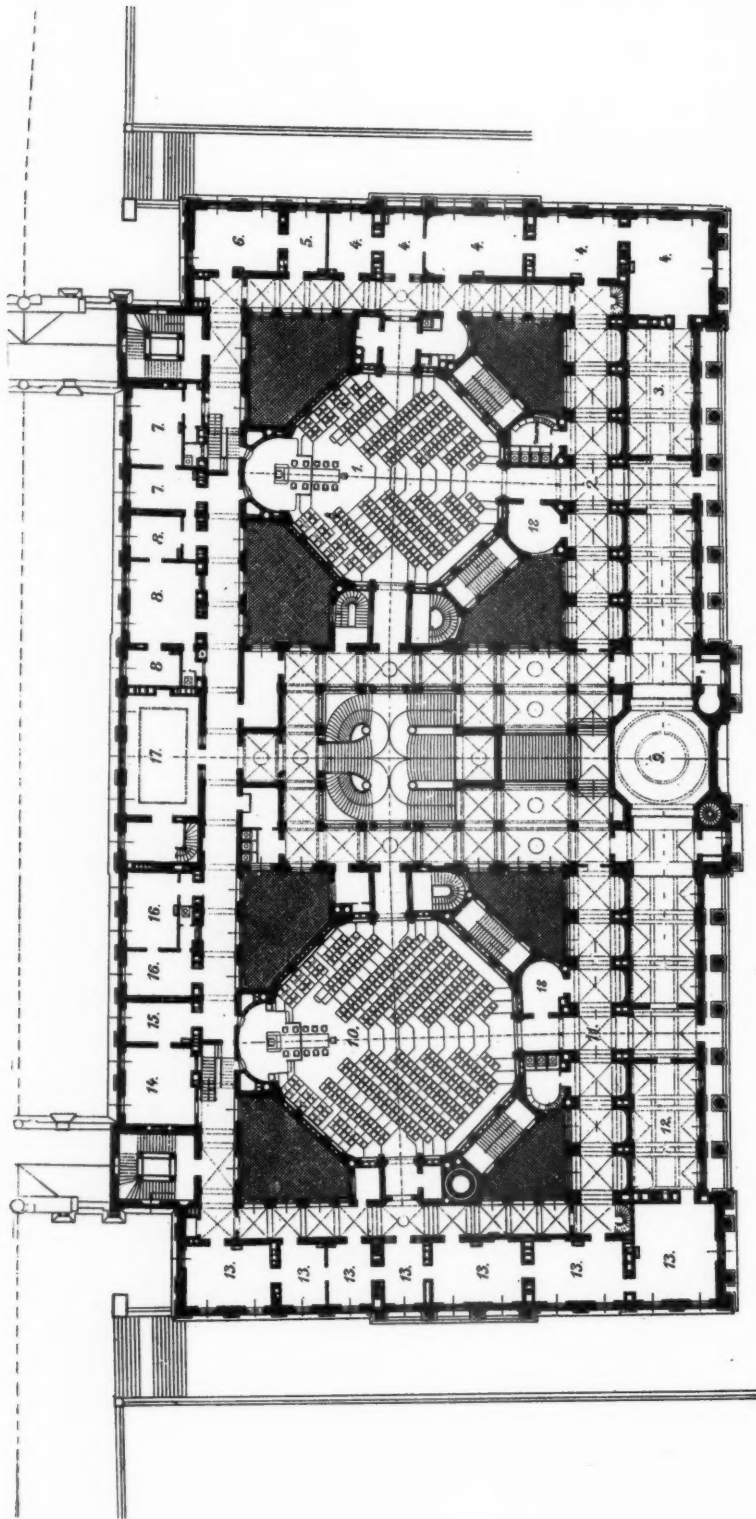
THE NEW HOUSES OF PARLIAMENT, STOCKHOLM.

A. JOHANSSON, ARCHITECT.



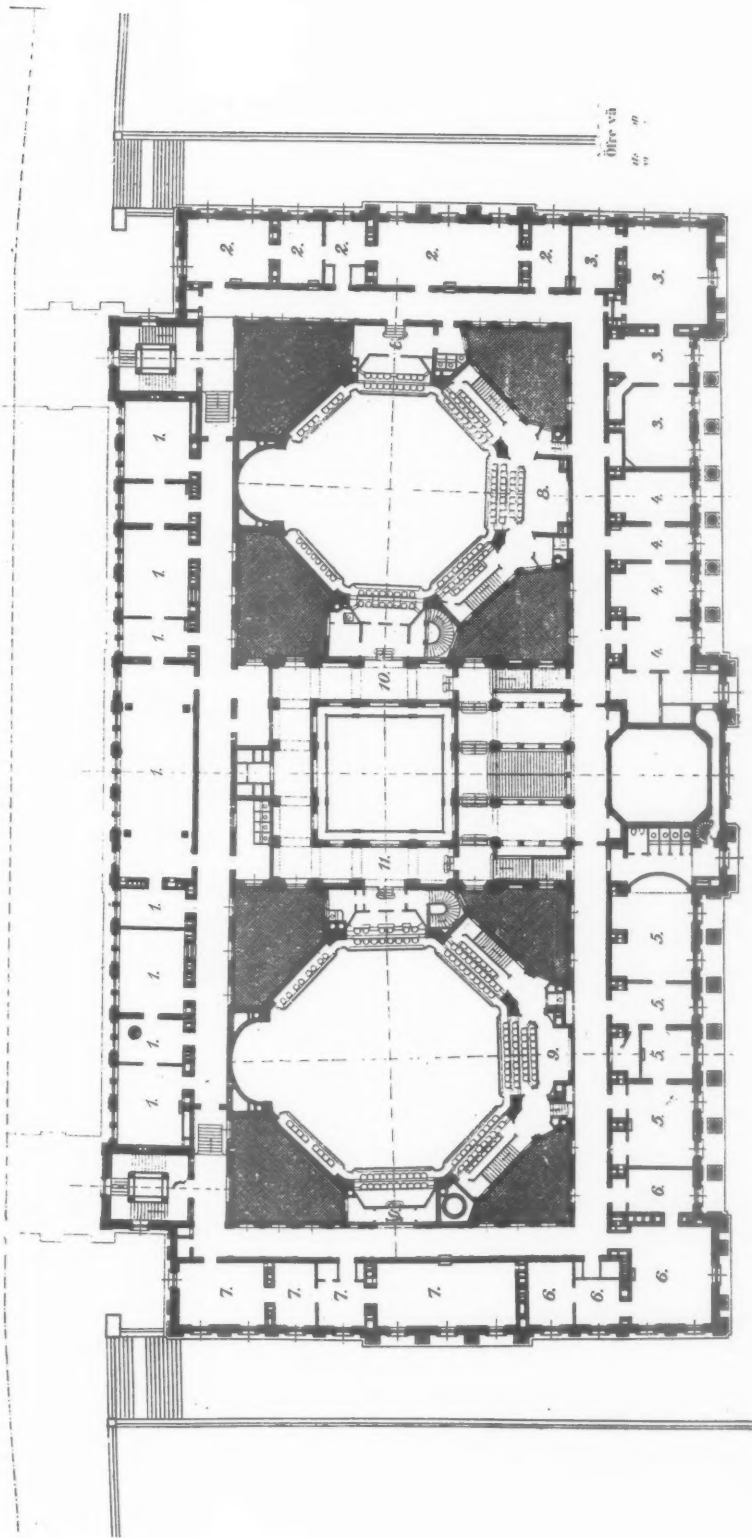
THE NEW HOUSES OF PARLIAMENT, STOCKHOLM. GROUND FLOOR PLAN. A. JOHANSSON, ARCHITECT.

References :—1. Vestibule. 2. Cloakroom Corridor. 3. Dining Room. 4. Coffee and Smoking Rooms. 5. Telegraph. 6. Library and Reading Rooms. 7. Principal Councillor of State (Prime Minister). 8. Treasury Department.



THE NEW HOUSES OF PARLIAMENT, STOCKHOLM. PRINCIPAL FLOOR PLAN. A. JOHANSSON, ARCHITECT.

References:—1. First Chamber. 2. Cloakroom Corridor. 3. Refreshment Room. 4. Club Rooms. 5. Secretary. 6. Secretary's Clerks. 7. The Speaker (First Chamber). 8. Council of State. 9. General Meeting Hall. 10. Second Chamber. 11. Cloakroom Corridor. 12. Refreshment Room. 13. Club Rooms. 14. Secretary's Clerk. 15. Secretary. 16. The Speaker (Second Chamber). 17. Great Library. 18. Telephones.

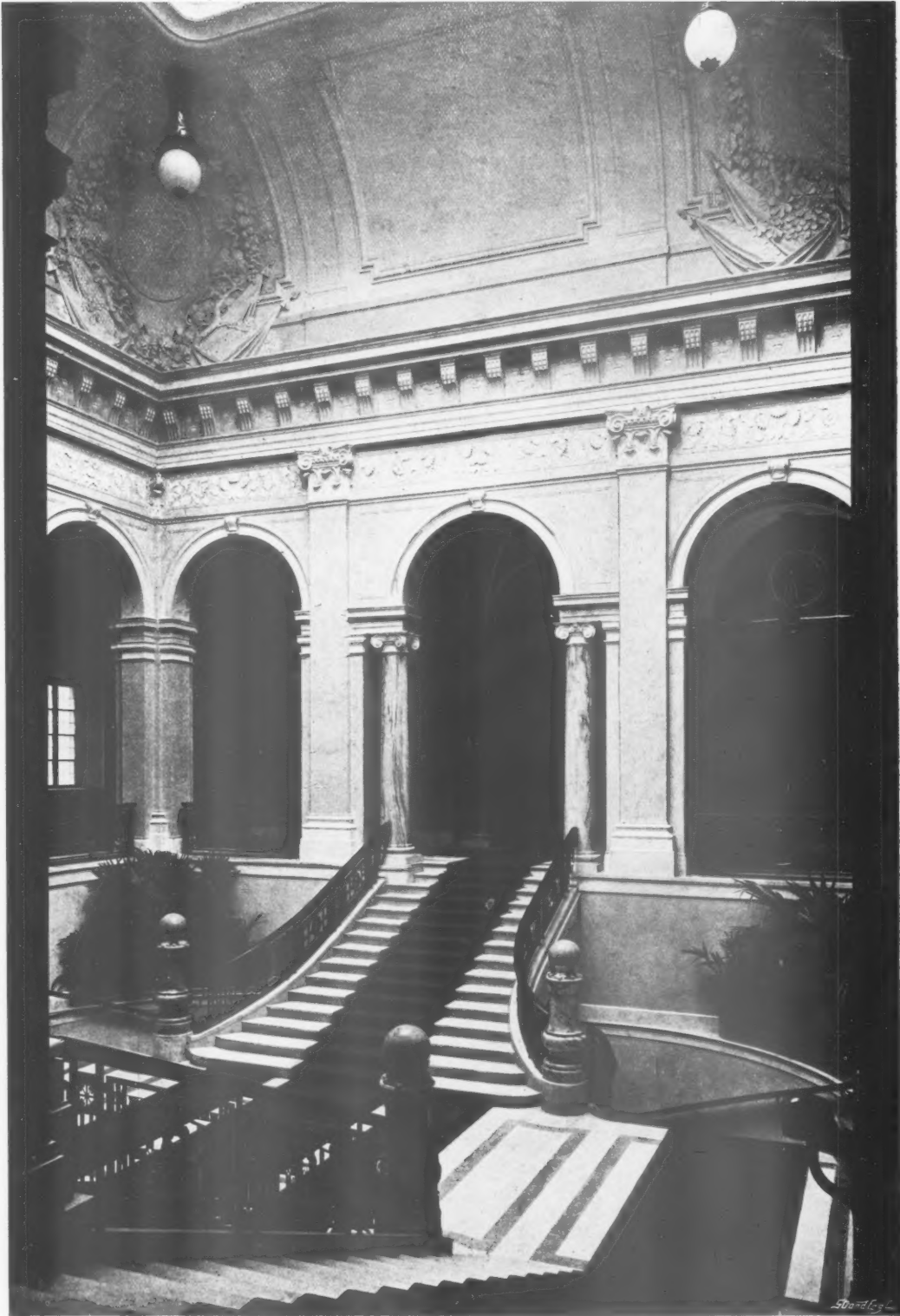


THE NEW HOUSES OF PARLIAMENT, STOCKHOLM. UPPER FLOOR PLAN. A. JOHANSSON, ARCHITECT.

*References:—*1. The State Committee. 2. Grants in Aid Committee. 3. Finance Committee. 4. Occasional or Spare Rooms. 5. Finance Committee. 6. Law Committee. 7. Constitution Committee. 8. First Chamber Gallery. 9. Second Chamber Gallery. 10, 11. Reporters' Galleries.



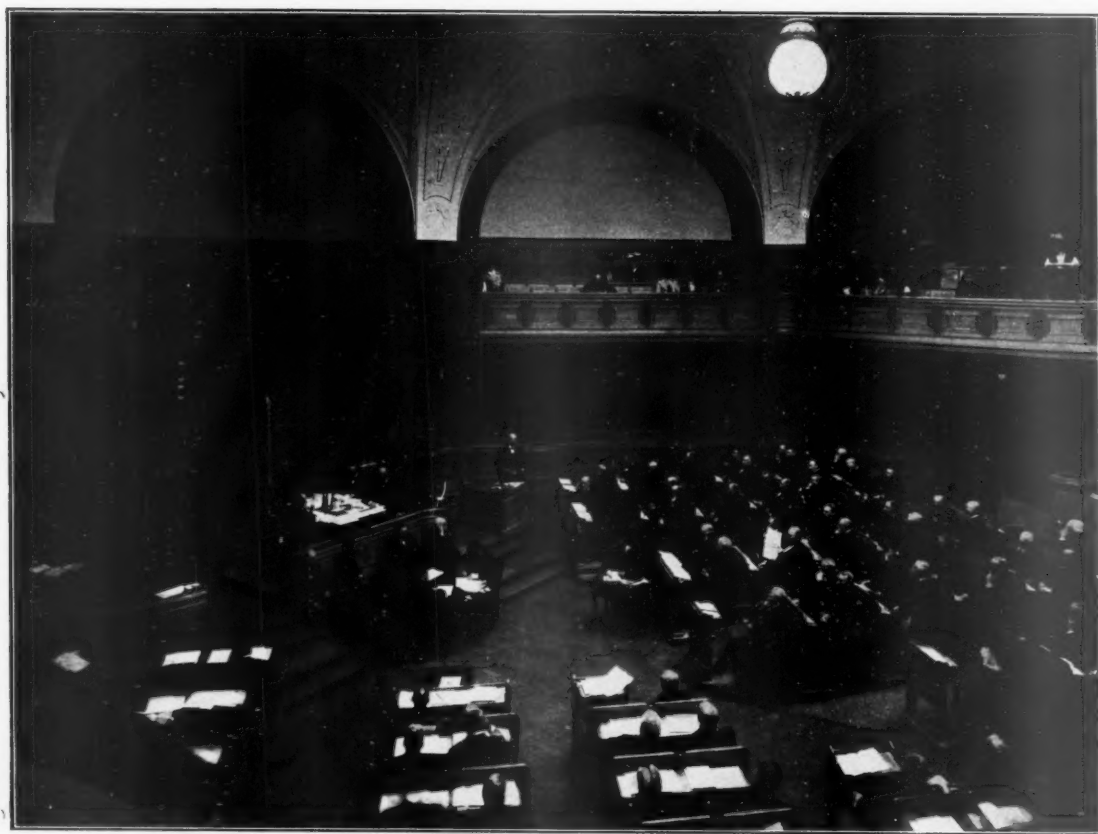
THE NEW HOUSES OF PARLIAMENT, STOCKHOLM. THE GRAND STAIRCASE.
A. JOHANSSON, ARCHITECT.



THE NEW HOUSES OF PARLIAMENT, STOCKHOLM. THE GRAND STAIRCASE.
A. JOHANSSON ARCHITECT.



Detail of Main Entrance.



Interior of the First Chamber. (Note.—The Second Chamber is exactly similar.)

THE NEW HOUSES OF PARLIAMENT, STOCKHOLM. A. JOHANSSON, ARCHITECT.



THE NEW HOUSES OF PARLIAMENT, STOCKHOLM.

ARCHES CONNECTING WITH THE NATIONAL BANK OF SWEDEN.

A. JOHANSSON, ARCHITECT.

itself equally well to the mere mural motifs of decoration and to the large coats of arms over the main entrance, as well as to the four large figures, representing the four classes or "Ständer" of the kingdom, and the still larger figure of Svea (Sweden), which forms the consummation of the central portion. Pillars and pilasters have been used with considerable effect; exception might perhaps be taken to the grooving between the stone blocks of the ground storey being somewhat exaggerated—a failing very common in Germany, the town hall of Hamburg being a flagrant

example. The illustrations are, however, sufficiently clear to make any detailed description unnecessary. The interior may, in a way, be said to form a contrast to the outer treatment of the building, inasmuch as plaster and paint have been resorted to in lieu of marble or stone. Light colours predominate on the ground staircase and in most of the rooms and corridors, and the impression received is perhaps not quite that one expects in the palace of a country's legislature. The arrangements, however, are practical throughout, and many details have been most carefully



Photo: Bedford Lemere and Co.

WAREHOUSE—21, LITTLE PORTLAND STREET, W.
BERESFORD PITE, ARCHITECT.



Photo: Bedford Lemere and Co.

AMES HOUSE—ANGLE OF GREAT AND LITTLE TITCHFIELD STREETS.
BERESFORD PITE, ARCHITECT.

*Photo: Bedford Lemere and Co.*

AMES HOUSE, MORTIMER STREET, W., FROM ANGLE OF GREAT TITCHFIELD STREET.
BERESFORD PITE, ARCHITECT.

considered. The halls for the two Chambers are octagonal, panelled (with beech wood), and awaiting some final artistic decoration. Both these halls have top lights, an arrangement which, however practical, does not always tend to enhance the architectural beauty of a hall. The dimensions are: length 105 metre (350 ft.), breadth 57 metre (190 ft.), and height from the pavement to the upper line of roof 21.5 metre (72 ft.).

AMES HOUSE, MORTIMER STREET, W.—This is a residence and restaurant in connection

with the Young Women's Christian Association, and is wholly the gift of Alfred Ames, Esq. Messrs. Lindsay Neal & Co. supplied the steelwork; Messrs. Benham & Sons, Ltd., the cooking apparatus; and the general contractor was Mr. A. A. Webber. Professor Beresford Pite is the architect.

WAREHOUSE, 21, LITTLE PORTLAND STREET, W.—This building, from the designs of Professor Beresford Pite, was also erected by



Photo: Bedford Lemere and Co.

AMES HOUSE, MORTIMER STREET, W. ENTRANCE.
BERESFORD PITE, ARCHITECT.

Mr. A. A. Webber, Messrs. A. D. Dawnay & Sons supplying the ironwork.

REGISTRY OFFICES FOR THE UNIVERSITY OF WALES, CATHAYS PARK, CARDIFF.—This building forms the offices for the Registrar of the University of Wales and his clerical staff, the offices being on the ground floor, packing and unpacking rooms, strong and storage rooms on the basement, and further store rooms on the first floor,

together with accommodation for the resident caretaker. The building is of fireproof construction throughout, and faced with Portland stone. The iron posts in front of the forecourt are surmounted by a representation of the Welsh dragon cast from models made by Goscombe John, A.R.A. The carving of capitals and escutcheons has been carried out by George Houghton, of Swansea. The contractors for the work were Messrs. James Allan & Sons, Cathays, Cardiff, and the architects Messrs. Wills and Anderson, of 4, Adam Street, Adelphi, London.



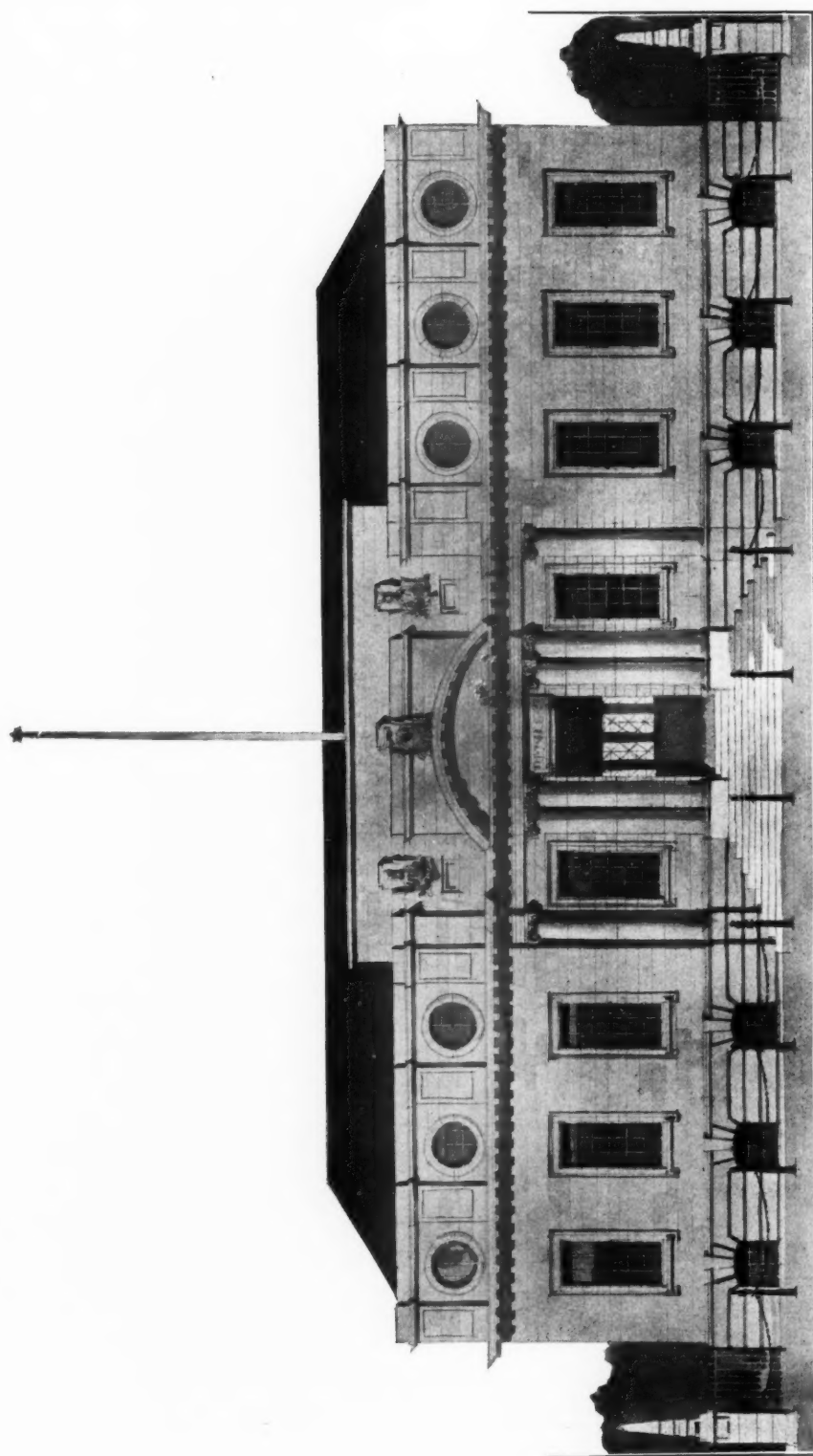
Photo: J. O. Long

THE REGISTRY BUILDING, CARDIFF UNIVERSITY. WILLS AND ANDERSON, ARCHITECTS.

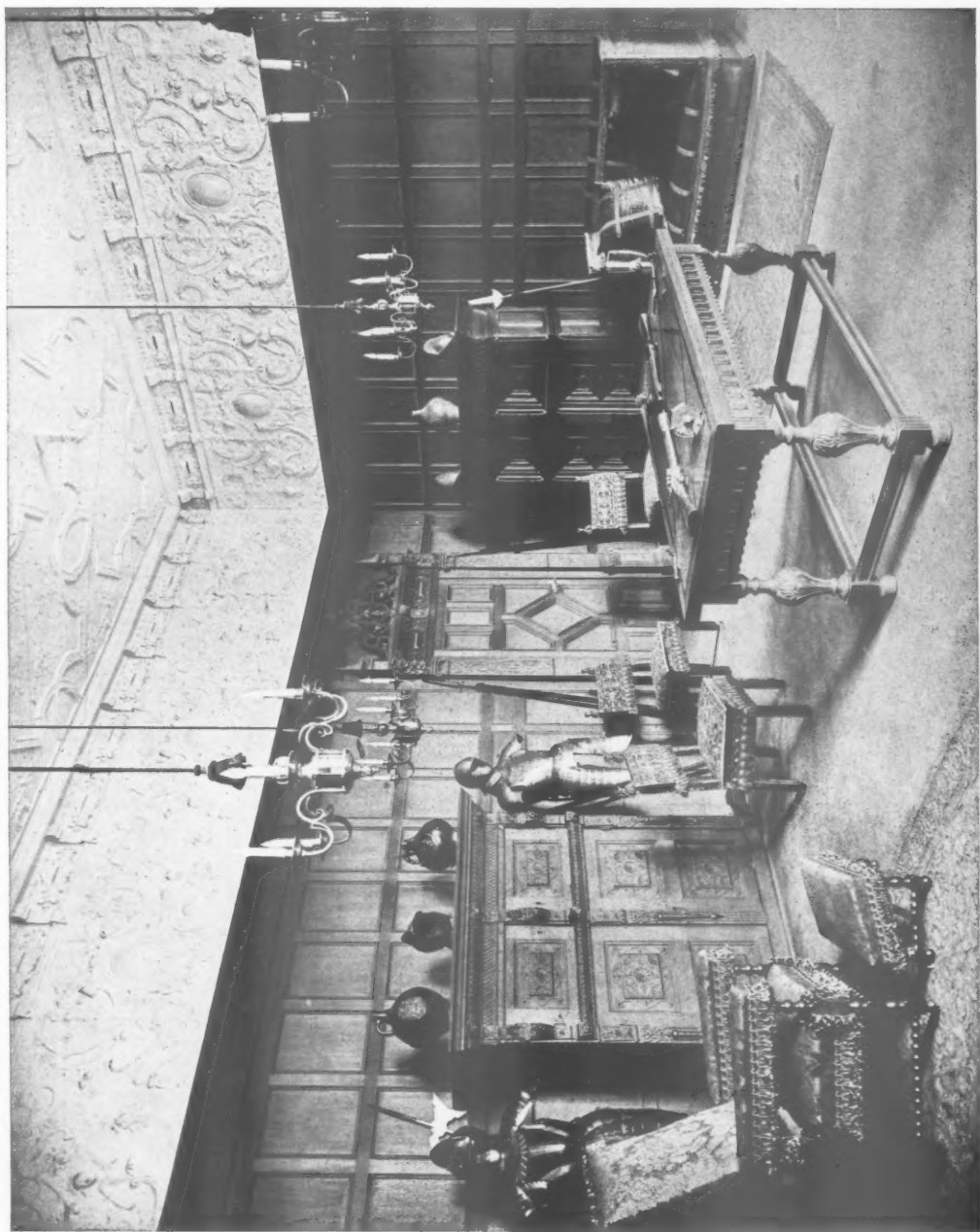


Photo: J. O. Long.

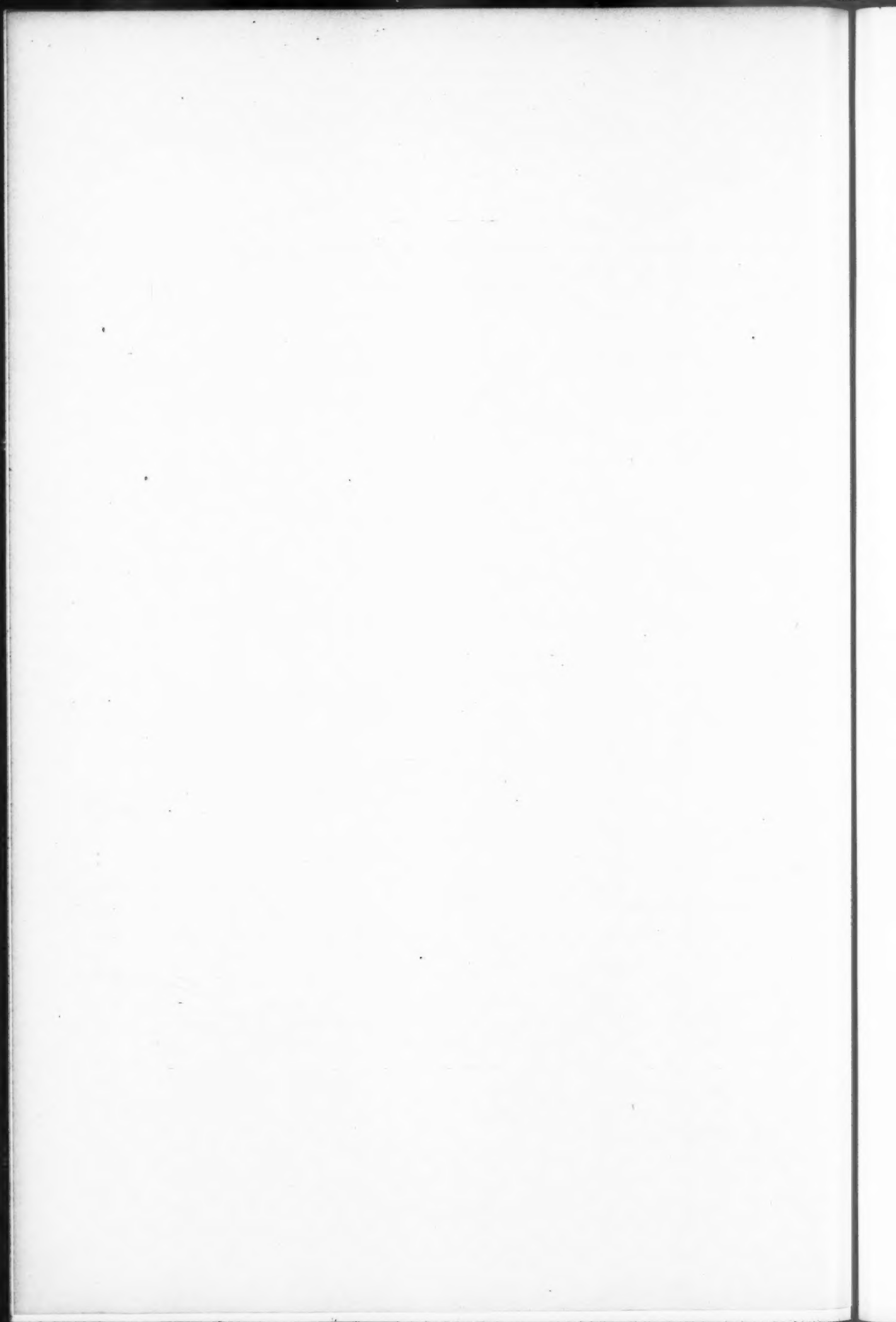
THE REGISTRY BUILDING, CARDIFF UNIVERSITY. WILLS AND ANDERSON, ARCHITECTS.

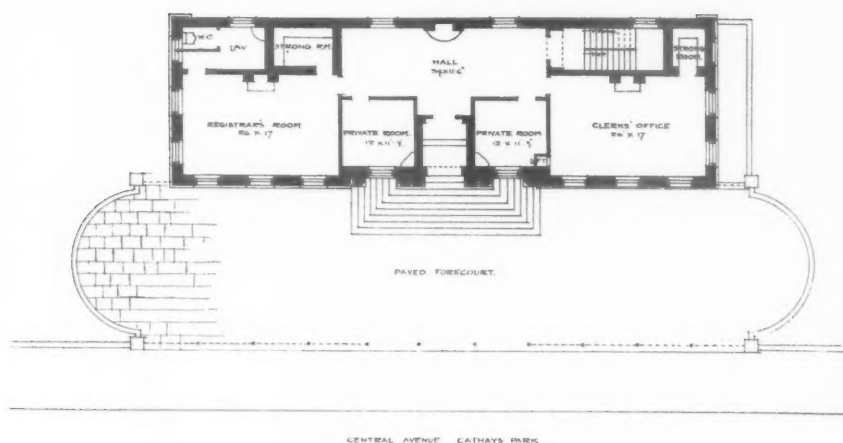


THE REGISTRY BUILDING, CARDIFF UNIVERSITY.
WILLS AND ANDERSON, ARCHITECTS.
Scale elevation: 12 feet to one inch.



Decorations and Furniture lately carried out by Messrs. GEORGE TROLLOPE & SONS and COLLS & SONS, Ltd., West Halkin Street, Belgrave Square, S.W.

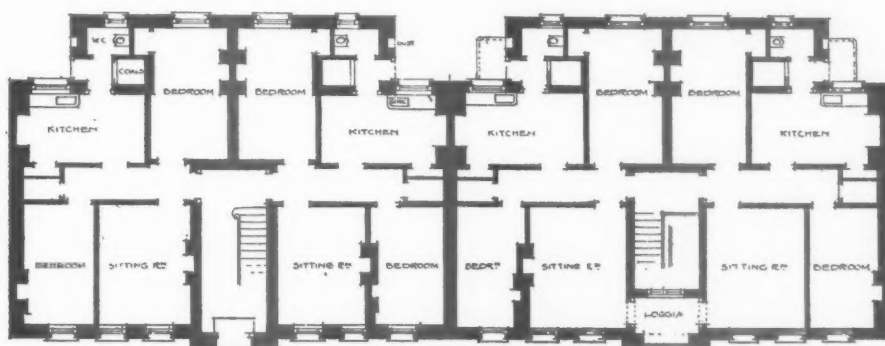




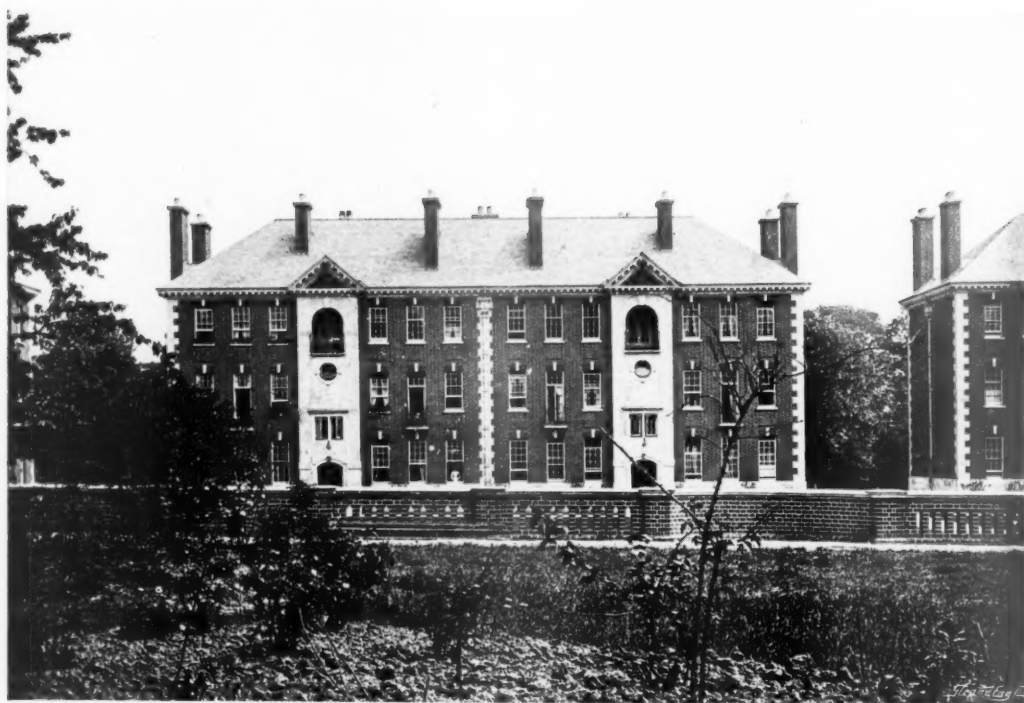
THE REGISTRY BUILDING, CARDIFF UNIVERSITY. GROUND PLAN.
WILLS AND ANDERSON, ARCHITECTS.

"QUEEN ALEXANDRA'S COURT."—This name has been given to the homes for necessitous widows and daughters of officers which are being erected at Wimbledon. The scheme is the outcome of Sir James Gildea's action in starting an officers' branch of the Soldiers' and Sailors' Families Association in 1886, the object of which was to make pecuniary grants to necessitous officers' widows. In 1898 the idea of providing homes for these ladies was conceived by Sir James, and twelve flats on one staircase were rented in Elm Park Mansions; and this proving satisfactory, the site of 3½ acres at Wimbledon was obtained, and building begun. Queen Alexandra subscribed £5,000 from her War Fund to it. The qualifications are that the officer's daughter or widow who occupies one of the flats must be between fifty and eighty years of age, with an income between £40 and £100 a year. They can bring two daughters or nieces or other female

relatives to live with them. They will live free of rent and taxes, the only charge being for gas or electric light. Sixty small flats constitute the available accommodation. There are to be four blocks of buildings, built on three sides of a quadrangle. The two smaller blocks each have twelve self-contained flats, while the others possess fifteen each. Each flat consists of a sitting-room, two bedrooms, and a kitchen. The floors are parquet, walls distempered, and there are good doors, locks, and cupboards, with gas stove for cooking, and grates in all the rooms. The fireproof partitions throughout were constructed on dove-tailed corrugated sheeting by the Fireproof Company, Limited, 7, York Buildings, W.C. Messrs. Ernest George and Yeates, as honorary architects, supplied the design for the buildings, and Mr. C. E. Lancaster Parkinson has undertaken the direction and supervision of the work.



"QUEEN ALEXANDRA'S COURT," WIMBLEDON. GROUND AND SECOND FLOOR PLANS.
ERNEST GEORGE AND YEATES, HONORARY ARCHITECTS.



Photos : Advance Photo Co.

"QUEEN ALEXANDRA'S COURT," WIMBLEDON.
ERNEST GEORGE AND YEATES, HONORARY ARCHITECTS.