

THE ARCHITECTURAL
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NO. 113.



Photo: E. Dockree.

WREN'S REPUTED HOUSE IN BOWDOLPH LANE, LONDON. TO BE DEMOLISHED.

Wren's Reputed House in Botolph Lane.

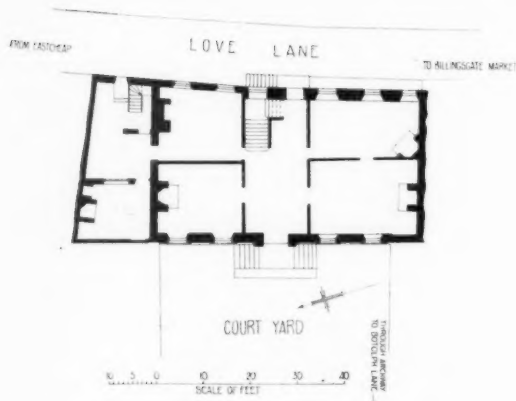
THE rebuilding of London after the Fire of 1666 afforded unquestionably the greatest opportunity for architectural designing that the modern world has seen. Other cities have been rebuilt, indeed, but it has been done piecemeal; London was almost destroyed within a week, and its rebuilding was largely the work of one man; not, indeed, as he had wished, on a systematic plan, but showing traces of his ideas in many places, and with its cathedral and fifty churches, besides halls of City guilds, directly his work. He is described in his famous epitaph in St. Paul's as "The builder of this church *and city*"; and as all details of his life are interesting, his own house, especially if designed by himself, would be the most interesting of all. He lived, however, in many places in accordance with the necessities of his work—Hampton Court, Oxford, Greenwich, Clapham, St. James's Street, and the City may all

claim him as a resident—but a very intelligible sentiment prompts men to ask where he was living when he designed St. Paul's. Tradition has it that he lived in a house off Botolph Lane, Eastcheap, but there is no positive record of his having done so. By "the cathedral" most people understand the present structure; but Wren patched up the remains of old St. Paul's, an arrangement which lasted for a few years, then made more than one design, as is well known, for a new church, and finally the one adopted for the building that we see. The works extended over many years, and Wren lived in many places during their progress. The house to which this tradition clings is a fine example of the City architecture of the time; it embodies the idea of a private residence of a gentleman whilst men still lived in the City. From its design, detail, and general appearance a careful observer would be strongly inclined to say that



FRONT ELEVATION.

MEASURED AND DRAWN BY NORMAN JEWSON.



PLAN. THE MODERN PARTITIONS ARE NOT SHOWN.

Wren built it, and not improbably built it for himself. Its prevailing note is dignified simplicity; its proportions are excellent; it makes no pretensions to be picturesque, but it possesses a certain stateliness and sense of repose which are very satisfactory to the eye.

Botolph Lane slopes down rather steeply from Eastcheap to Lower Thames Street; it is narrow, inconvenient, and crowded with carts and people passing and repassing to Billingsgate Market. Some way down on the left or eastern side a wide opening of the kind not unusual in the City gives entrance to a fair-sized "cobble" paved court, and on its farther side stands the house. The entrance is wide enough for a carriage to enter with ease, and is exactly at the south-western angle of the court. The latter is 46 ft. deep by 48½ ft. wide; three of its sides are occupied by buildings of no particular interest, whilst the fourth, facing the spectator as he enters, is occupied by Sir Christopher's reputed dwelling.

The building is of three storeys, built of small bricks black-pointed—the smallness of the bricks indeed is very noticeable. It has a fairly bold cornice. The roof is flat and covered with lead. There are five windows to each floor, the centre window in each case being the largest. The doorway, with an arched fanlight, has a wide projecting hood like a "sounding board." There is but little detail, save a small broken pediment over the central window, and plain stone dressings to all. The doorway is approached by a *perron* with a double flight of steps and iron handrail; it is open beneath, possibly for use as a dog-kennel.

The design is simplicity itself. The house actually extends somewhat beyond the width of the court on either side, and its interior is spacious. A wide entrance-hall flagged in black and white marble extends through the house, a depth of 32 ft. A "grand staircase" of oak, the wall being panelled to a height of 4 ft., with newels panelled

and carved—long panels, each carved with a flowing leaf pattern—gives access to the upper rooms. The balusters are "Caroline," well opened, with blocked bases and caps. The date, 1670, appears in plaster overhead. There are windows to each landing, and of these, as indeed of all the windows, it may be noted that they are somewhat wider in proportion to their height than is generally found at the period. The long use of the building as a school, its present emptiness preparatory to its sale, and the many coats of paint and whitewash which have been bestowed upon it tend to mar the interior and conceal a great deal of detail.

To the left immediately upon entering is a small room panelled throughout, with a fine chimney-piece and highly wrought ceiling. The panels are high, moulded, and painted with a series of elaborate but somewhat confused scenes of apparently tropical forests with Indians and Europeans, and it has been suggested that these represent the landing of Columbus in the New World, or Sir Walter Raleigh's expedition to the Orinoco; but they are more curious than beautiful. The paintings are dark with age and varnish, and not easily decipherable. The second panel on the east side bears the artist's signature, "R. Robinson, 1696." The ceiling is of extremely rich and elaborate work in plaster. The restoration builders had abandoned the intricate lines and patterns of the Italian stucco workers found in the Tudor and Elizabethan houses, and the time was approaching for "painted ceilings" on which "to stare, Where sprawl the saints of Verrio and Laguerre." Here we find something different from either. The central space is circular and surrounded by a deep and rich band of fruit and flowers, with four smaller bands at the cardinal points, all in plaster; the spandrels are equally elaborate in the same style. The chimney-piece is handsome, of dimensions suited to the room, boldly framed within a marble moulding; outside it is a smaller moulding of wood deeply carved underneath; above is an exceedingly rich piece of carved fruit and flowers; above all is a small shelf.

On reaching the first floor we find evidences of considerable alterations. Three handsome doorways meet the eye, with curved pediments and elaborate mouldings, but this was not the original plan. The wall is brought out to within a pace of the head of the stairs, and its central door seems to come upon the spectator too abruptly. Originally one wide landing stretched right from the stair-head to the large central window overlooking the court; to the right and left were doors giving entrance to different rooms. The present arrangement is a makeshift for the purpose of enlarging a classroom, but the original appearance of the



THE PRINCIPAL ENTRANCE.

Photo: E. Dockree.

stairs and great landing flooded with light must have been very spacious and dignified.

In the room to the left a small but beautiful chimneypiece deserves attention. On either side are pilasters very deeply and sharply fluted and partly "cabled," with "acanthus" capitals. Above on either side are two urns in low relief, the only feeble part of the design. Right across runs a series of marble rosettes in delicate carving

with outer bands of coloured marble. A moulded cornice surmounts the whole.

The rest of the house has been so modified in minor details and received such plentiful coats of whitewash, graining, and paint, that it calls for no particular description. There is a small additional staircase at the north-east angle for service purposes leading to a small yard. The back entrance from Love Lane—the back wall being not quite

*Photo: E. Dickree.*

THE STAIRCASE, FIRST FLOOR.

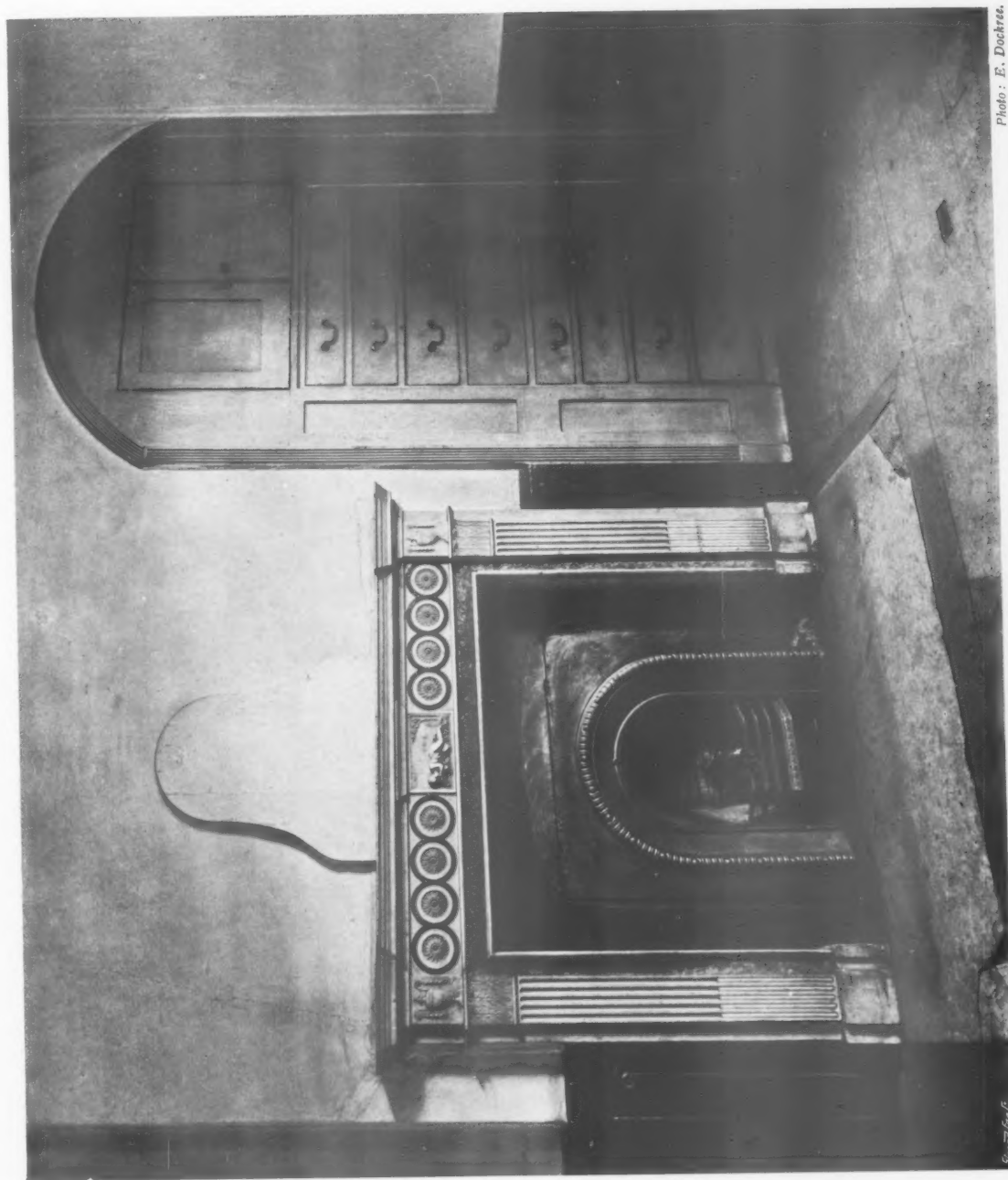


Photo: E. Dockree.

MARBLE CHIMNEY-PIECE IN ONE OF THE BEDROOMS.



Photo: E. Dochree.

DINING-ROOM, GROUND FLOOR.

tendency of cities to "level up" has affected this neighbourhood like every other, and the general rebuilding makes it very difficult to imagine the approaches to the house even as they were a few years ago, and still more as they were in the great architect's own day.

J. C. PAGET.

EDITORIAL NOTE.—Since this note was written we regret to learn from the Governors of the Sir John Cass Foundation, to which the house belongs, that a dangerous structure notice has been served in respect of it, and the place must be demolished forthwith.

*Photo: E. Duckers.*

THE BACK DOOR TO LOVE LANE, AND DETAIL OF STAIRCASE.

The Practical Exemplar of Architecture.

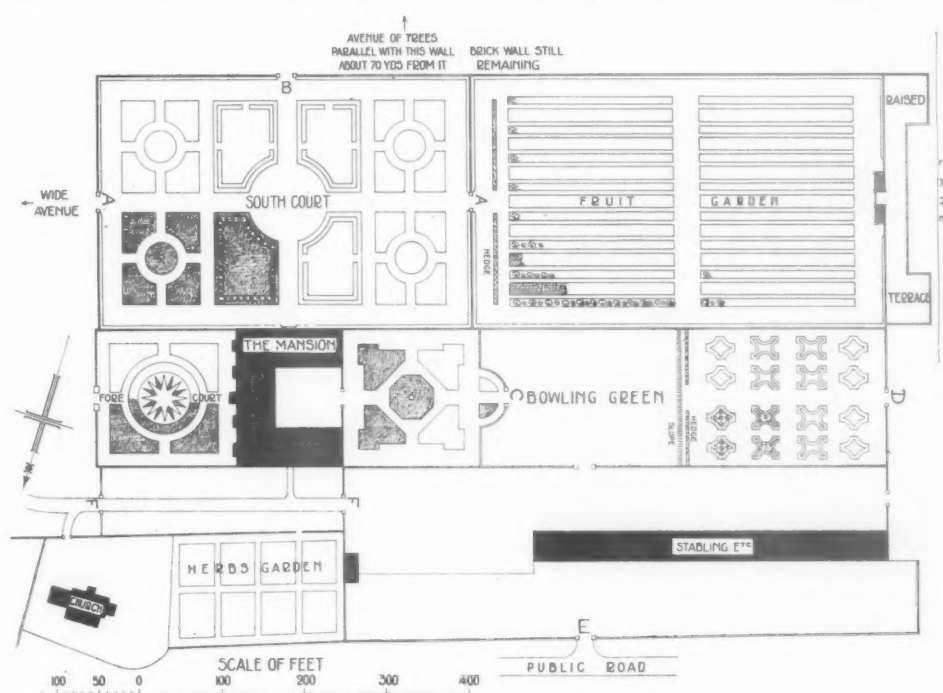
PREFATORY NOTICE.

IN this number of THE ARCHITECTURAL REVIEW we make a new departure by publishing the first plates of our "Practical Exemplar of Architecture." To be frank with our readers, our intention is by photographs and measured drawings to place before architects an absolutely reliable and correct reproduction of all that pertains to the practice of architecture, so that any architect, or for that matter anyone, could reproduce any given subject, from a chimney-stack to a door-knob. It is not intended that the host of adapters should be increased so much as to ensure that the adaptations should be correct. It is for the use of those who want to study examples of the masters in architectural design and construction, and to show them how these problems have been approached, and in many cases mastered. The dull copyist will exist under any circumstances; we cannot eliminate him, but we can provide him with "pot-hooks" that are worth imitating. Though not our aim, still it will be a consolation to know that under the worst aspect we shall not be lowering the standard. As regards the more

practical side of the question, the plates will, as far as possible, be printed free from letterpress. It is intended that this series should continue for an indefinite time, and at certain intervals volumes will be issued solely of the "Practical Exemplar of Architecture." But though Vol. I may contain a dozen examples of, say, piers, there is nothing to prevent Vol. 20 having two dozen examples of the same subject. And that may be repeated in Vol. 50. This venture has not been attempted in any country as yet, and we should value any assistance that young architects can give us in connection with the illustration and measuring of architectural details. We want to show by photographs and actual measurements the appearance and method of construction of any of the details.

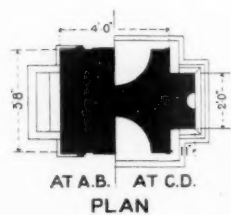
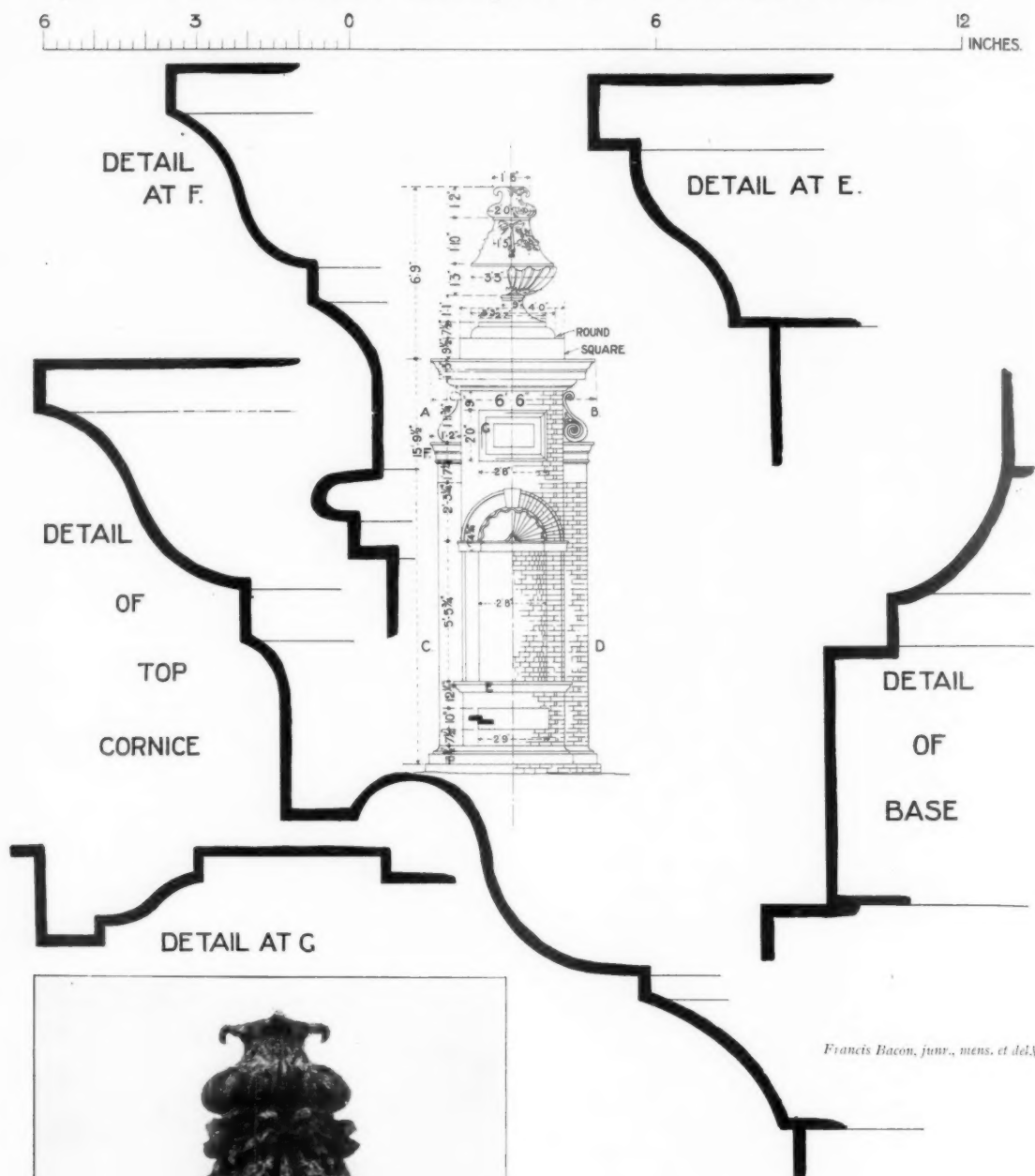
We shall be pleased to consider measured drawings or clean sharp silver-prints of any good details in the United Kingdom; and students who are contemplating sketching tours, etc., might, with possible advantage to themselves, communicate their intentions to us. Communications should be addressed to The Editorial Secretary at the offices.

I.—Gate Piers.—Examples at Hampstead Marshall, Berks.



PLAN OF THE DESTROYED HOUSE AND GROUNDS AT HAMPSTEAD MARSHALL, BERKS, AS WORKED OUT BY W. NIVEN.

The Gate Piers still in existence and shown on succeeding pages are indicated by the letters A, B, C, D, E, and F.



12 6 0 1 2 3 4 5 6 7 8 9 10 FEET

DRAWING NO. I.
GATE PIERS "F.F." HAMPSTEAD MARSHALL, BERKS.
For general view, see opposite page.

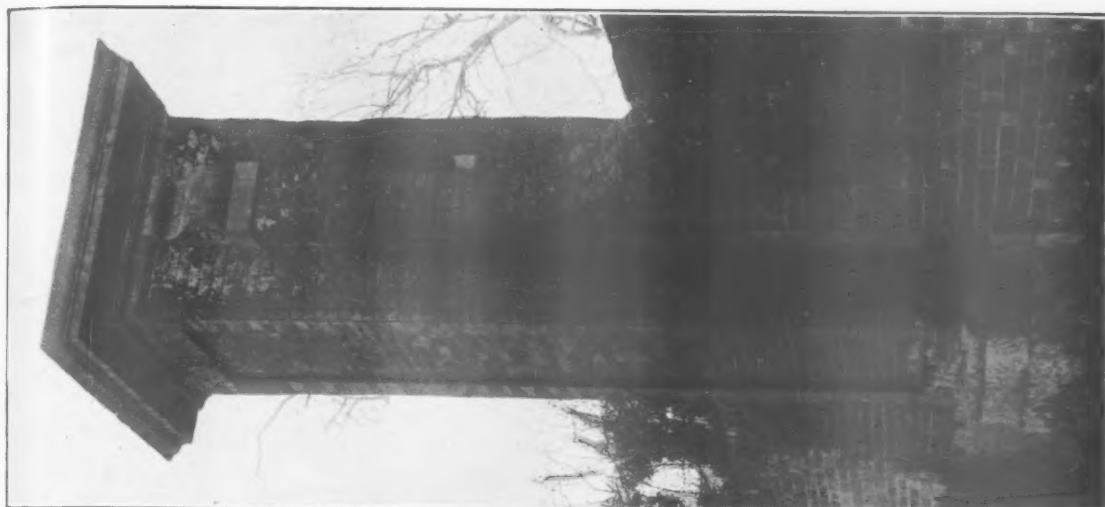


There are two pairs of these Piers, see *F.F.* on plan.
For measured details, see Drawing No. 1.

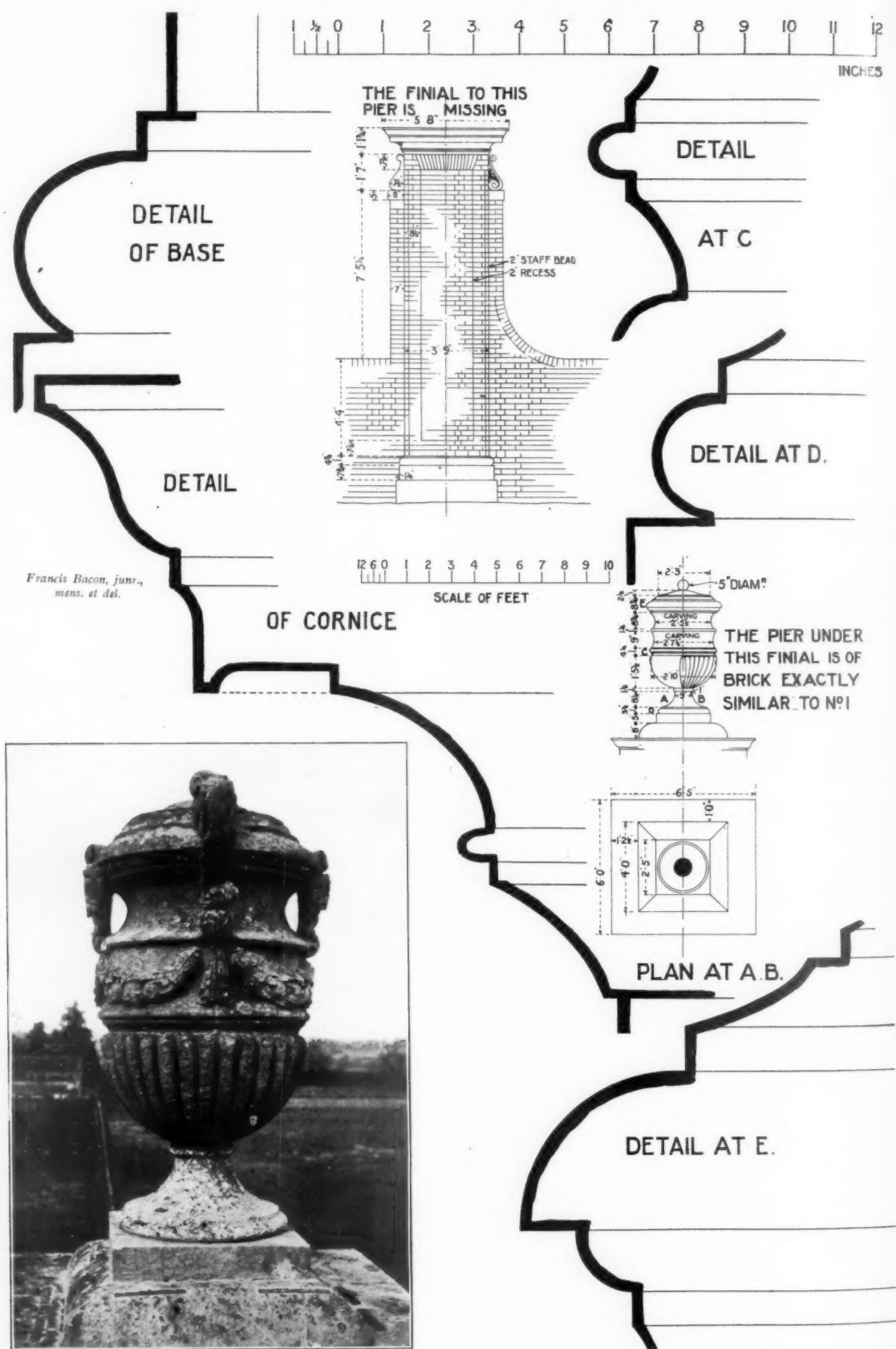
GATE PIERS: HAMPSTEAD MARSHALL, BERKS.



There are two pairs of these Gate Piers, see *A.A.* on plan, page 155.
Measurements of this finial on Drawing No. 2.
The Pier is exactly similar to that on Drawing No. 1.



For position, see *E* on plan, page 155.
For measured details, see Drawing No. 2.

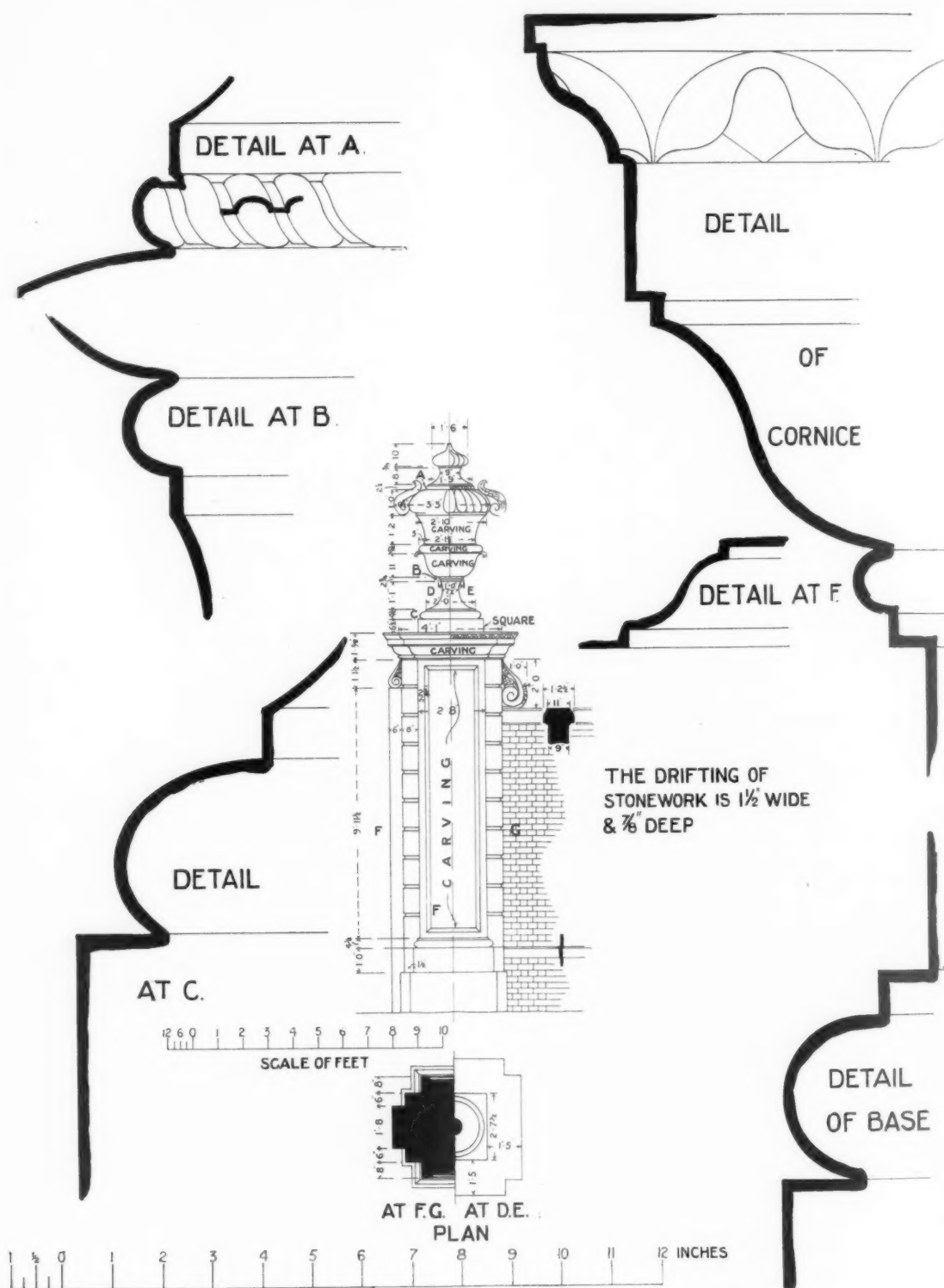


DRAWING NO. 2.
GATE PIER "E," HAMPSTEAD MARSH, BERKS.
For general view, see previous page.

Measured details of finial on Gate Piers A.A.
For general view, see previous page.



GATE PIER "C," HAMPSTEAD MARSHALL, BERKS.
For measured details, etc., see next page.



Francis Bacon, junr., men. et del.

DRAWING NO. 3.—GATE PIER "C," HAMPSTEAD MARSHALL, BERKS.
For general and detail views, see previous page.



GATE PIER "B," HAMPSTEAD MARSHALL, BERKS.
For measured details, see next page.

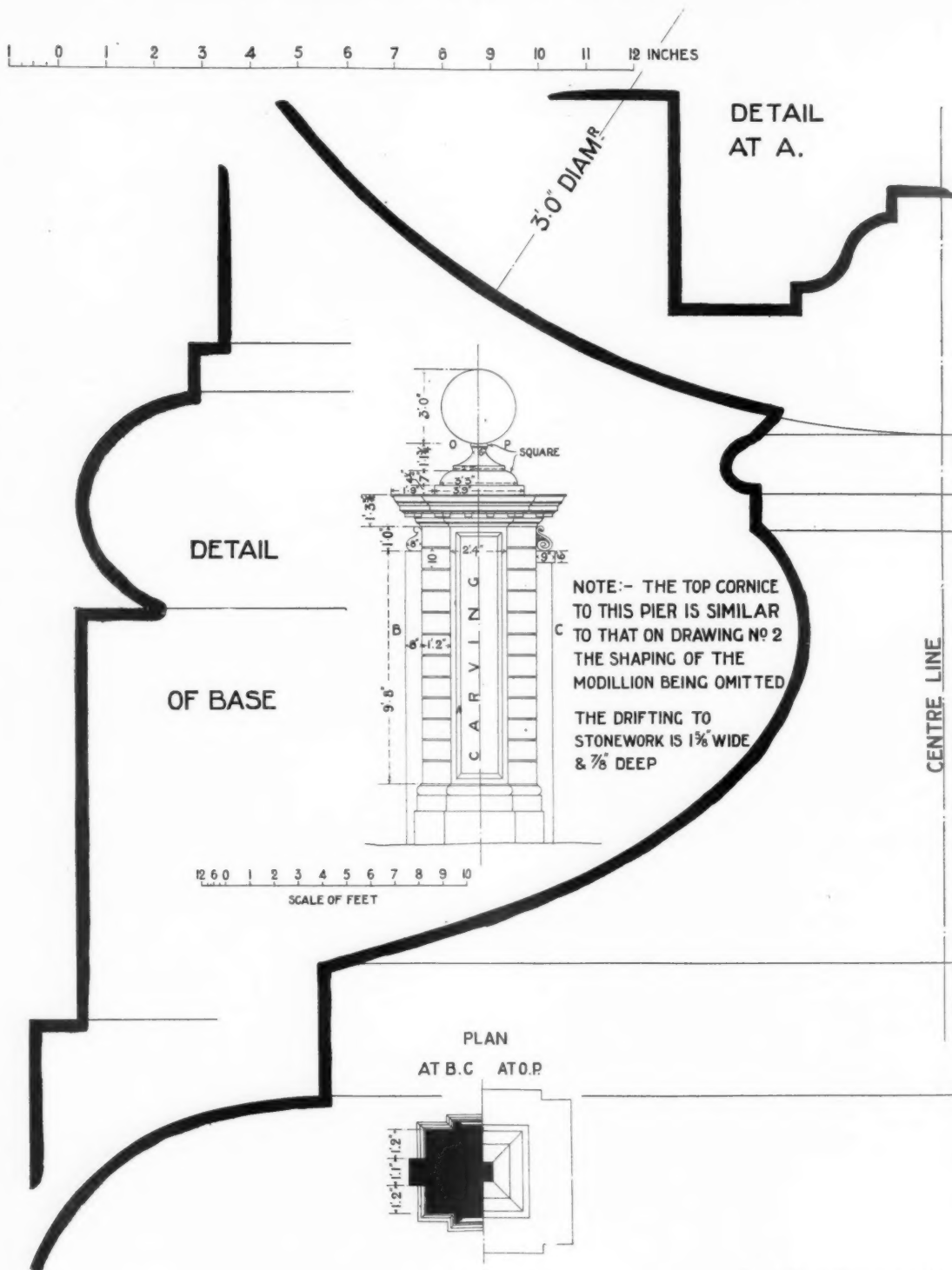
GATE PIERS, HAMPSTEAD MARSHALL.—Hampstead Marshall was a mansion built between the years 1662 and 1665 for the then Earl of Craven. The house was destroyed by fire in 1718, and never afterwards rebuilt. The arrangement of the house and gardens is shown in the plan on page 155, which has been worked out by Mr. W. Niven. The gate and wall piers shown on these pages are all that remain of what must have been originally one of the most magnificent palaces in England. Sir Balthazar Gerbier, a contemporary and rival of Inigo Jones, was the architect, and this building was his last work. He is said to

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have stayed at the house after it was built and to have died there. In the church close by is his tomb on which is inscribed, "Here lyeth the body of Sir Balthazar Gerbier, Kt., Arch., who built a stately pile of buildings in the year 1662-1665 for the Rt. Hon. William, Earl of Craven, the greater part of which was destroyed by fire in the year 1718, and never afterwards re-built." The attribution of these gate piers to Gerbier is disputed by Mr. Reginald Blomfield, who assigns them to Captain Wynne, Gerbier's pupil, as more in consonance with Wynne's than Gerbier's other work.

Besides inferences based on the quality of the work, Mr. Blomfield supports his conclusion on certain statements in Walpole's *Anecdotes*, and by animadverting Gerbier's admittedly wild roving disposition and his frequent straits for money. He further contends that Gerbier was disgraced and discredited at the time of the Restoration and that he died in 1662, before the work in question was commenced. Mr. Blomfield puts forward the view that there was a prior house at Hampstead Marshall built in 1620, of which Gerbier may have been the architect. Upon the site of this the more famous house was built.





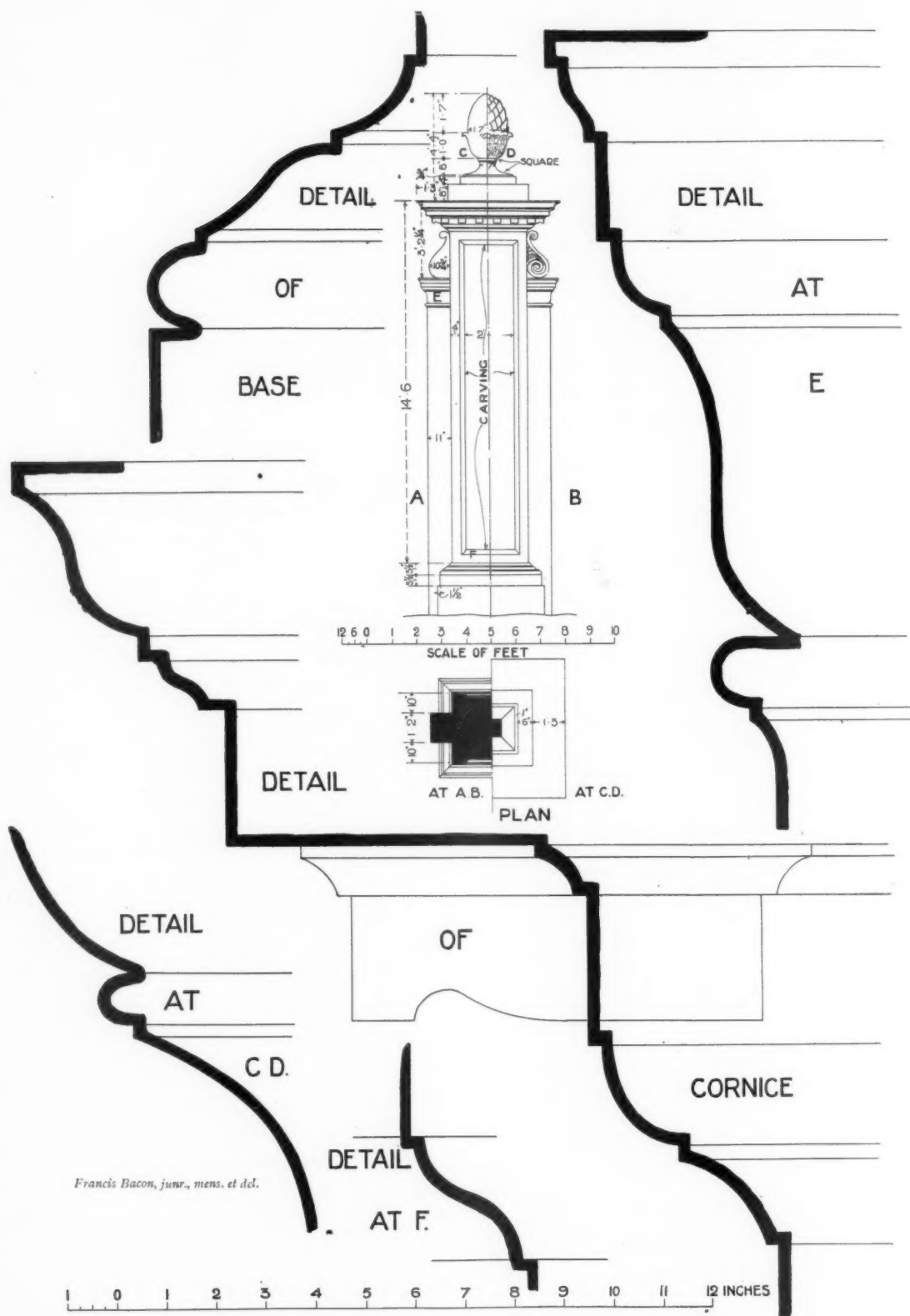
Francis Bacon, junr., mens. et del.

DRAWING NO 4. GATE PIER "B," HAMPSTEAD MARSHALI, BERKS.
For general and detail views, see previous page



PIER "D," HAMPSTEAD MARSHAL, BERKS.

For measured details, see next page.



DRAWING NO. 5. GATE PIER "D," HAMPSTEAD MARSHALL, BERKS.

For general and detail views, see previous page.

Notes.

How to Choose the Style of a House—"Wrencote," Croydon—Proposed National Collection of Drawings of Ancient Architecture—Relation of Architecture to History—Liverpool University Students.

"WHAT style do you recommend for my house?" is almost invariably the first question which the client puts to his architect. It is in the hope of offering some few useful points of advice on this subject that the present article has been written. For those readers of THE ARCHITECTURAL REVIEW who have not noticed it, it may be worth pointing out that this same problem is now being discussed in America, and forms the subject of an excellent article in the February number of *House and Garden*, written by Mr. Frank Miles Day, President of the American Institute of Architects.

Now, in attempting to answer the question, there is a considerable amount of spade work to be done first. Thus, to begin with, it is utterly useless to decide upon any style until you have made yourself acquainted with your client's disposition. Apparently American architects are more fortunate in this respect than their English colleagues. At any rate, Mr. Day states emphatically that "it is obvious that the architect's training and predilections for certain style will, in the main, exercise a far greater influence on the house than will those of the owner." And again, after referring to the passion which Mr. Thomas Hastings has for the French styles, and Mr. R. A. Cram for the Gothic styles, and so on, he writes: "In the face of obsessions such as these, how futile it is for the owner to talk of choosing his own style." For our part we can only envy our more fortunate American colleagues, and are bound in all seriousness to say that with us the client's character is the first consideration. With the client of very decided and constantly changing ideas it is out of the question to select any style which depends for its effect upon symmetry. In dealing with a man like this, who runs through two or three centuries of architectural change in five minutes, the "higgledypiggledy" style alone is suitable. It is a case of Hobson's choice. Architecturally, the seeming confusion of this style is the result of the numerous additions of centuries. The client produces the same effect in a moment.

This, perhaps, is as good an opportunity as any of referring to a new method of buying a house which is briefly described by Mr. J. M. Haskell in the March number of the same magazine. Illustrations are given of a house completed under the new system by Messrs. Hoggson Brothers. Acting

as the owner's representatives they attended to the making of the plans for the house by a New York architect approved by the owner, to the designing and planting of the grounds by a landscape architect, and the building of the house and the grading by local labour under a local contractor. The advantages claimed for this method of contracting are, first, that the owner is guaranteed a certain maximum cost with a variable minimum cost dependent upon the saving effected over the first estimates (for the owner stipulates that the entire house and grounds complete shall not exceed a certain figure, and that if it costs less he shall be credited with his share of the difference); secondly, that the owner is freed from all worry; and thirdly, that the inclusion under one contract of all parties engaged ensures unity and uniformity not otherwise possible. Here again we notice that the American client is prepared to allow his architect a much freer hand in the designing, though it is, of course, conceivable that if the contractors proved cantankerous the architect might find he had only exchanged one tyrant for another.

In the second place the main dividing line, of course, is whether the house is to be built in the country or town. Mr. Day's article deals only with country houses, and it is with them that we also shall here be mainly concerned. But a few words about town houses may not be out of place. Naturally the necessity for making the greatest possible use of the available space and cubical contents is of the first importance and overweighs everything else, and even with the slight compensation of only being responsible for one elevation the architect of a town house has a difficult task to carry out. For very often the situation is roughly as follows: He is called upon to design a house for an old square, the houses of which represent a definite scheme and are of equal floor levels and parapet heights (these last, unfortunately, only too rare in London), built, say, one hundred and fifty years ago, and having therefore some historical interest. Probably a two-fold conflict ensues. In the first place you must contend against the old practice of house-building, which made the two lower floors very high and squashed the upper ones into a smaller space than is now permitted by the Building Act. And in the second place you must hold the balance between sentiment for the surroundings and the

practical nature of the building; and so, while trying to avoid any jarring effect, you may annoy the client, who wishes to obtain an increased rental, or else may refuse to rebuild altogether. Under such circumstances the heroic course is the only course. You assume boldly that all the remaining leases will fall in, soon, and that the probable reconstructions will follow your own example. The assumption is not really so wild as it may appear, and it is therefore very important to get as much approval of your design as possible. The combined action of ground landlords, in fact, offers the one chance the big landholders have of beautifying London without burdening the leaseholders with undue expense. The frontages ought to be approved by the R.I.B.A., and, even if the frontages were not precisely identical, at least such definite features as the height of cornices, copings, etc., should be paid much greater attention. One could not do better than close these few brief remarks on town architecture than by referring the reader to the speeches made at the 1905 annual dinner of the American Institute of Architects. For the principal result of the dinner was to give definite official approval to the idea that the day of unrelated buildings had passed, and that the capital city of the United States should be enlarged, extended, and made beautiful in an orderly and systematic manner. The addresses then delivered by prominent men—by no means all of them architects—were of great variety in the treatment of one main theme, the promise of American architecture. The significance of the occasion lay not in any achievement accomplished, but in the anticipation of the eventual success of two great hopes and aims of the Institute. One of these aims, the placing on a substantial and adequate foundation of the American Academy in Rome, does not concern us here. But with the second aim we are concerned intimately. For when the Institute undertook to oppose the prevailing practice of constructing Government buildings without regard either to the original plan of Washington or to any established order, and particularly the threatened mutilation of the historic White House; and when an expert commission, created by this agitation, reported in favour of a return to the L'Enfant plan for the treatment of the Mall, and not only prepared extensions of that plan to meet the new conditions, but also schemed out a means of bringing into an harmonious whole a system of outlying parks and boulevards, then a forward step was taken which interested not only the people immediately concerned, but all their colleagues all over the world who have similar difficulties to contend against.

We can now turn to the main body of our

subject—namely, how to select a style for a country house. The first factor, it goes without saying, is the site. Is the country mountainous or flat, open or wooded? For the first thing any architect must aim at is to keep in harmony with nature. No matter what be the size or the style of the building, it must appear, as it were, to grow from its site. A building which looks as if it had been dumped down upon the ground is a failure artistically. To dogmatise is impossible, but it may be stated generally that the low building will grow more naturally out of a plain than a high one, and, in the majority of cases, perhaps, will also look better upon the top of a hill; whereas, on the other hand, where you have a background of the side of a hill the high building is the more pleasing because the eye likes to be deceived by the illusion of the high structure plunging down into the indefinite depth. How impossible it is to lay down any hard and fast rule is shown by the examples quoted by Mr. Day. While he, too, thinks that long level lines harmonise best with quiet stretches of landscape, he is forced to admit that his example of Groombridge Place is counterbalanced by Josselyn in France with its animated style, Chenonceaux spanning the quiet waters of the Cher with its series of bold arches and the massing of turrets and gables at the one end, and again by Azay “with its strong verticals and its agitated roof-lines looking supremely beautiful in broad meadows with the folds of the Indre wrapped about its base.”

The second consideration to be taken into account is the style of the houses in the locality. Where houses are sparse this consideration naturally will weigh less, but where the buildings are fairly numerous it should be impossible to ignore them or not to consider beforehand whether some style mentally agreed upon will or will not dovetail in with the general character of the neighbouring houses. In fact, to build roughly in accordance with the style of the locality is almost invariably a very sound working rule. The only question which then arises is whether the particular locality affords any examples of houses you want to copy. For example, your client may be a millionaire who intends to settle in a poor agricultural neighbourhood. In such circumstances this rule can hardly hold good. The locality contains nothing but instances of the cottage style, and to swell the cottage style to a big house has never yet been done with any complete success. It is a mistake which has been and is continually being made, and invariably produces a fussy effect. A small style and small detail cannot suit a big building. Conversely there is the mistake in the opposite direction.

One has not to walk very far in the country without seeing specimens of the grandiose style which originally belonged to some "Baronial Hall" type of building applied grotesquely to a small week-end retreat to which the truly cottage precedent had far better have been adapted. It is hard to say which of these two mistakes is the more unsightly, the mock modesty of the one or the snobbish self-assumption of the other.

How all too common this mistake has been in the United States may be gathered by those who have not crossed the Atlantic from the words of Mr. Elihu Root in the speech he delivered at the meeting of the American Institute already referred to. "Since then (the days of Jefferson)," he said, "we have passed through a dreadful period. The stern requirements of conquering a continent, the engrossment of hardened toil, withdrew our people from the consideration of the elegant and the beautiful in life which the Virginia planters were at liberty to cherish. In this period the first acquisition of wealth, bringing a longing for ornament, found the people untrained and ignorant of art. Basswood castles and sawed scrollwork were the first expression of a desire for the beautiful. A multitude of men calling themselves architects covered the face of the country with horrible objects of ingenious distortion, including a vast number of libels upon that excellent lady whose name has been given to the supposed style of Queen Anne. The American idea, that any American can do anything, prevailed in architecture. The simple dignity of the log cabin, born of its conditions, wedded to its environment, gave place to the meretricious adornment of the confectioner. The perfectly appropriate and charming little white house with green blinds, with a persistent survival of classical details at the hand of the good honest carpenter, gave way to wooden towers and arches, and to cheap pretence."

Arising out of this regard for the surrounding buildings comes, of course, the question of employing local materials. In this there is naturally more and more elasticity. Before the invention of railways, to bring materials except from the nearest available source was practically unheard of. Transport was a slow and difficult operation. All this has been altered by modern industrial conditions. The architect to-day is faced with the problem whether he shall, say, set up a red brick mansion amongst the granite houses of Aberdeen, or bring Aberdeen granite to a town like Reading, or build respectively in the local granite and almost universal red brick. The answer, it is obvious, varies in different localities and countries. In the United States, as Mr. Day notes, local traditions have been largely broken

with and "for the most part throughout our land there is no local way of building that rises above the commonplace." He himself would evidently like definite local traditions in the art of building; but such traditions cut both ways. Slavish similarity invariably leads to monotony. Where the neighbourhood is one in which "the turrets of the rich and the hovels of the poor" are pretty evenly divided, it is often unwise to employ the same local materials for both classes indiscriminately. Material as much as style requires to be decided by the actual building to be put up. Moreover there are localities (it would be invidious to mention them by name) in which the local traditions are uniformly bad, and surely it then becomes the bounden duty of any architect to break away completely and inaugurate a new tradition even at the cost of clashing with the old bad style and materials. But, take it all round, it is pretty safe to say that the local materials should be employed as far as is practicable. Sentiment covers a multitude of sins, only sentiment should not lead us into false methods. To build an honest brick wall, nail strips of wood against it, and plaster the space between them, is indeed a preposterous imitation of a once reasonable method of construction only too often found in the districts of the real old half-timbered houses, and just as false art as that seen in many shops to-day where apparently solid columns really support nothing at all beyond the hats or umbrellas which may be hung upon them.

And last of all comes the personal bias of the architect himself. Exactly how far that personal bias should be developed in the architect, or at any rate, if it be almost necessarily spontaneously developed, how far it should be indulged or repressed, is a nice question. It is the old story of the specialist and the general practitioner. Were every architect frankly a specialist in some particular style clients could then select their architect according to the general type of house they wished to have built; whereas nowadays, while few architects profess to be experts only in one style, almost all have a natural hankering after some particular style, and are sometimes too ready to drag it in where it is really quite unsuitable. After all it is surely not an unmixed compliment to say of an architect that his style can never be mistaken.

In conclusion it must be again repeated that to give any hard and fast rule is absolutely impossible. But there are certain broad, general considerations which are more or less applicable to the majority of cases, and the study of which may possibly render easier the problem of choosing the style for a house. It is just these broad generalities which have been given here.



"WRENCOTE," CROYDON.

Photo: R. S. Ponting.

"WRENCOTE," CROYDON. — This house stands in the High Street, Croydon, and is reputed to be the work of Sir Christopher Wren. On the 15th of March it was sold by auction, and its fate at the present time is undecided. The new owner is said to be the proprietor of the Grand Theatre adjoining, and it is rumoured that he requires part of the property for a new exit from the theatre. It is thought that this would not involve the appropriation of more than the coach-house entrance which is shown on the extreme right of our view, and there is some hope therefore that the house itself will be allowed to stand.

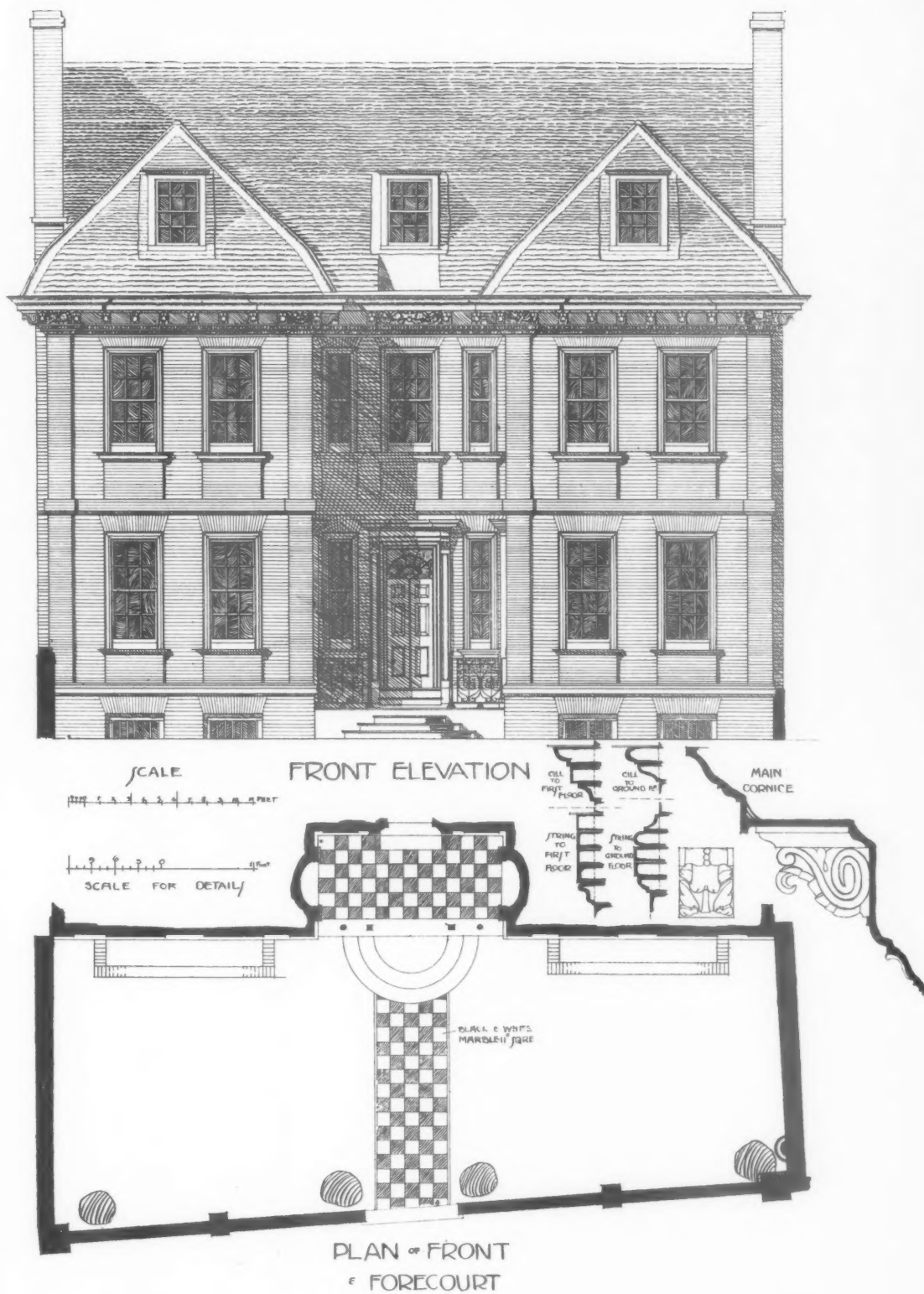
Regarding the building itself, the pilasters, string-courses, sills and labels to windows are in 2 in. gauged light red bricks, and the quoins to the windows are of the same colour, but the bricks are 3 in. with $\frac{1}{4}$ in. joint. All the headers are purple stocks (brindles, according to a correspondent), and the rest of the bricks are a pale yellowish red. Internally the staircase, the woodwork round the kitchen and a panelled room, all in their original condition, are the things of principal interest. The fine carved cornice to the house is attributed to Grinling Gibbons. Details of this, the staircase, and the entrance gate will

probably appear in future parts of "The Practical Exemplar."

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IN our last issue we published a note stating that the Spiers Testimonial Committee have handed over to Mr. R. Phené Spiers the sum of £79, being the balance in hand of the fund after paying the costs of the medallion, presentation of books, dinner to Mr. Spiers, and publication of his volume of essays, "Architecture East and West." We now understand that Mr. Spiers proposes to hand over this sum to a small committee consisting of himself, Professor Lethaby, and Mr. R. Weir Schultz to deal with as the nucleus of a fund, to be added to by subscriptions or otherwise, for the purpose of forming a collection of drawings of ancient architecture, in continuation of the work of the Spiers Testimonial Committee, such drawings to be deposited at the South Kensington Art Library or at the British Museum, and to be available for access by students of every kind. The committee now invite architects and others who possess such drawings to place them at their disposal for this purpose.

They will also be glad to receive any information from architects or others interested in the



"WRENCOTE," CROYDON.

MEASURED AND DRAWN BY HAROLD W. BRITAN.

proposal as to the existence of such drawings or of sketch-books or other material of a similar kind. Photographs of buildings which no longer exist or which have been materially altered will also be received for the collection.

The committee will be glad to receive notification of available drawings, and will make arrangements for the collection of these. Communications to be addressed to Mr. R. Phené Spiers, 21, Bernard Street, London, W.C. Mr. Spiers, Mr. E. F. Knight, Mr. Lethaby, Mr. Schultz, Mr. Sidney Barnsley, Mr. A. H. Christie, Mr. E. W. Gimson, Mr. F. W. Troup, Mr. Cecil Brewer, and others have already promised drawings.

Sir Aston Webb writes: "I need hardly say I entirely sympathise with the proposal to collect reliable records of our fast vanishing ancient buildings, and shall be pleased to place any records I have at the disposal of the committee or to join in contributing to the necessary funds. I think Mr. Spiers's desire to place the balance of the Testimonial Fund as the nucleus of a fund for this object is a most generous one which I am sure all will appreciate."

* * * * *

THE ARCHITECTURAL REVIEW has no politics, but we feel very inclined to scold the Prime Minister. If he had made a little journey in the obvious, he would not have sent the Right Honourable James Bryce to Ireland to wrestle with Devolution and the drainage of the Ban. He would rather have erected a Ministry of the Fine Arts (with special reference to Architecture) and have put Mr. Bryce at its head. Mr. Bryce, historian, one knows; Mr. Bryce, philosopher of architecture, one was delighted to meet at the Carpenters' Hall on March 1. The relation of Architecture to History is a large question, and the limits of a popular lecture are not large, but the lecturer dealt with his subject in the luminous fashion which might be expected from his scholarship. He emphasised the two aspects of the relationship, the illustration of history which buildings afford, and the light which history throws on the development of building. The broad distinctions between classical and mediæval architecture were sketched to show the differences of mental and spiritual attitude which distinguished the pre-Christian and Christian periods of European history. The permanence of type of the classic temple through eight centuries indicated the pre-eminence and unity of Greek, and afterwards Roman, thought, untouched by external influences. The diversity and incessant expansion in idea of mediæval architecture showed the sensitiveness to mutual influence of the different nationalities and politics of Western Europe.

Mr. Bryce took another example from the faithfulness to type of the buildings of the Orthodox (Eastern) Church, as compared with the infinite variety and growth of ecclesiastical architecture of the West. The creed of the Eastern Church became consolidated (Mr. Bryce said "petrified," but it is a harsh word) by the sixth century. Its constitution became settled, and the tendency of the settlement was to check intellectual and æsthetic growth. The creative sense was put to sleep. Even in the Armenian and Georgian churches (*e.g.* Tiflis), technically heretical and outside the circle of pure Orthodoxy, the Constantinopolitan type overshadowed everything. In the Western Church, as active as Orthodoxy was passive, the development of belief stimulated a development of architecture.

Mr. Bryce took up his parable as to the place of buildings as historical "documents" by referring to the castle architecture of these islands.

The nobly planned and ornamented castles of England and Wales (*e.g.* Carnarvon and Conway) exhibit the wealth and power of the English nobility. The lower standard of comfort in East Scotland, the still lower architectural importance in West Scotland, where the castle had become a rough tower, and the rude fortified towers of Ireland, beyond the Pale, show the descending scale from the feudal lord of England to the petty chief who could provide no more than the irreducible minimum of protection. Mr. Bryce pointed out that without a knowledge of British history the architectural student would have a difficulty in explaining the variation in the buildings.

On the other hand the historian of primeval communities of which no written records, or very few, have come down, has to go to architecture for an explanation of the social conditions of the people.

The temples of Egypt, such as Karnak, indicate the wealth of early Egypt, its settled government, without which so sustained an effort would be impossible, and the large available supply of slave labour.

Mexico was a case of arrested development. The arrival of the Spaniards destroyed the native architecture which was evolving. The survivals, however, show that the Mexicans had got to the stage when figure work and ornament were high in the æsthetic scale, and the way was clear for the development of a native architecture. Architecture, like literature, proceeds from the small to the big. As lyrical poetry precedes the epic, so does decorative art lead up to the larger art which can produce the temple which is the offspring of large conceptions.

Again, the linking of history and architecture is nowhere more marked than in the study of the

diffusion of differing types over different areas. Here architecture comes to the help of history. Political boundaries change, but the buildings remain to define the old areas.

The architecture of Islam affords a notable instance. Based as it was on the Byzantine manner, it had a development all its own, culminating in the Mosque of Cordova. Creeping along the Mediterranean littoral, it pierced territories which the Mussulman did not conquer, and affected the Christian architecture of Portugal and Southern Italy.

India, too, presents remarkable evidences in her buildings of being a battleground of religious and æsthetic influences. Alexander the Great's campaigns carried the Hellenic spirit into Northern India, where the rock temples of Buddhism have the grace and refinement of Greek ideals grafted on to the strength of the native style. The Mussulman conquest of the thirteenth century took the architecture of the Mediterranean into India, and the domes of Delhi remain as an echo of S. Sophia. The native Hindu architecture never understood the uses of the arch, and save where the tide of Islam flowed strongly the advent of the arch was resisted. Europe again leavened India in the sixteenth and seventeenth centuries, when Portuguese architects worked for Akbar and other Mussulman emperors.

In the face of such a heterogeneous mass of influences Indian architecture would be inexplicable, save for the light of history. Mr. Bryce is gloomy as to the help the architecture of the British Raj of to-day will give to the historian of the future. The Gothic railway station of Bombay will be a melancholy and indecipherable document 500 years hence, and our railway tunnels and cuttings will be our best legacy.

Of mediæval architecture Mr. Bryce feels that each century spoke the same architectural language, as it spoke the same official language (Latin), and had one faith. Each nationality had its dialect, which gave a diversity to the underlying unity, but the unity remained. Nationalities have consolidated as in Italy, but the main divisions of Lombard, Tuscan, and Southern Italian architecture crystallise the history of past divisions.

In Great Britain vernacular architecture is less vocal, but Scandinavian influence remains at Kirkwall, and French influence in Scotland and in much of England, to hold a candle for the historian. Even the tides of politics leave their marks. The ecclesiastical dominion of the middle ages has stamped the impress of its wealth and power on cathedral and abbey. The rebirth of religious feeling in the nineteenth century has its architectural incarnation in the thousands of new

churches. The growth of municipal life is storied in the town halls of the present day, as surely as was the local patriotism which crystallised in such buildings as the Communal Palace of Siena and the Town Halls of Bremen and Ghent.

The philosophy of history is written in the arts of the nations. Architecture shows the immense influence of emotion as well as of intellect in human development. As art begins in worship, so we have to thank religious emotion for all great architecture. Mr. Bryce cited the essential irreligion of Rome of the emperors as the reason for the lack of beauty in Roman architecture, save where it borrowed Greek forms. Its practical and imperial but unspiritual mission robbed Rome of her art.

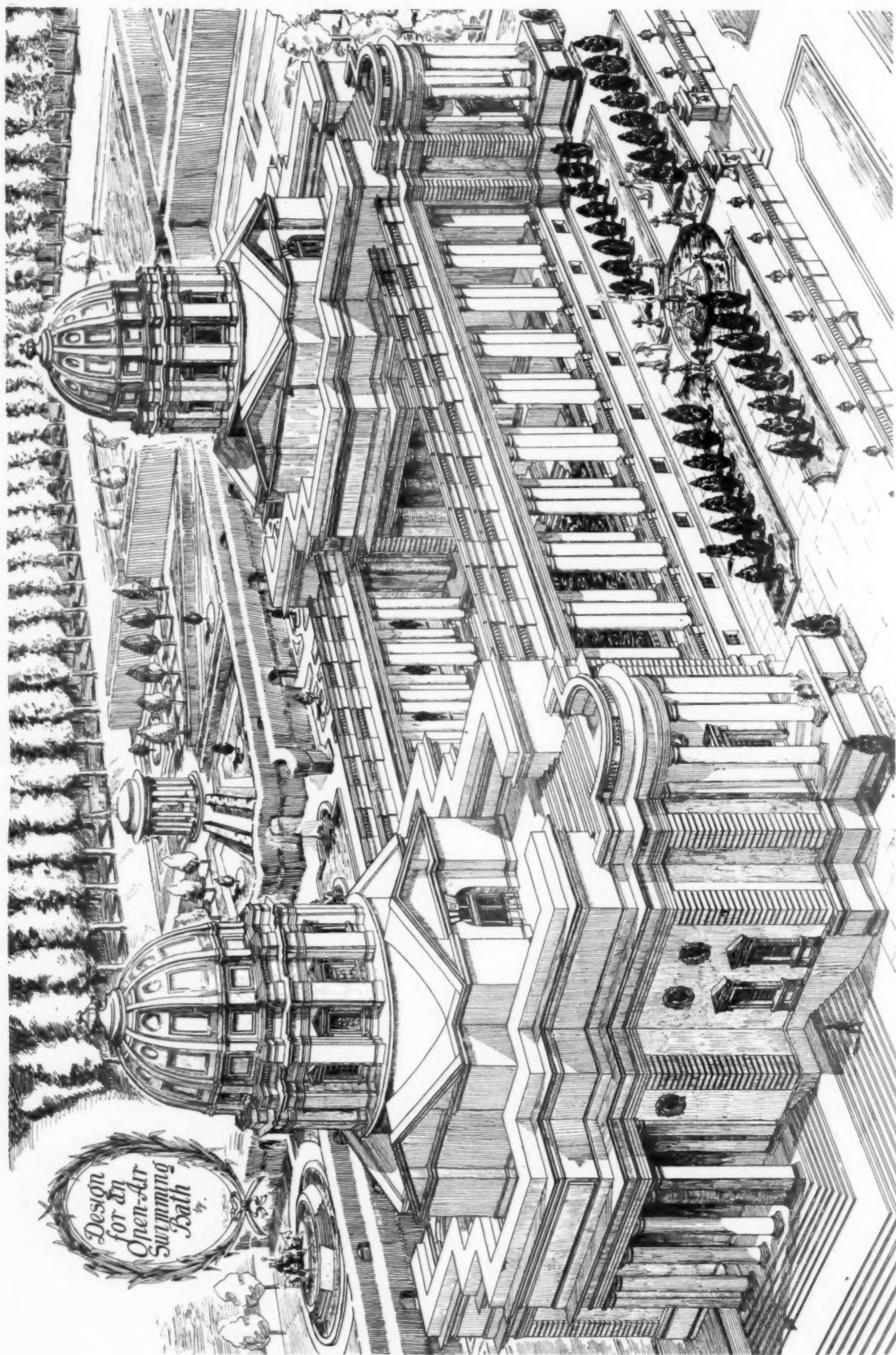
Mr. Bryce's view was necessarily hurried and sketchy, but we must be grateful to him for the broad basis on which he put a most stimulating subject, and also to the Carpenters' Company for giving an opportunity to the student and to the public, to benefit by the ripe reflections of so eminent a scholar.

* * * * *

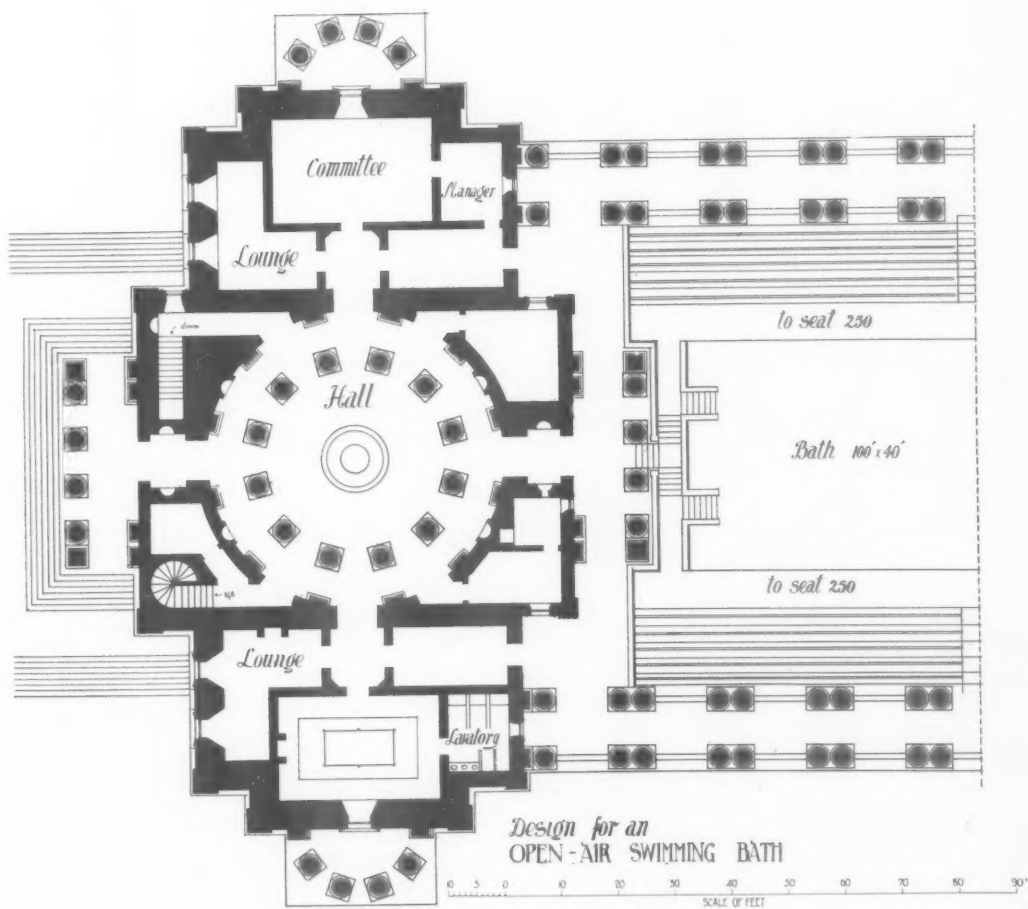
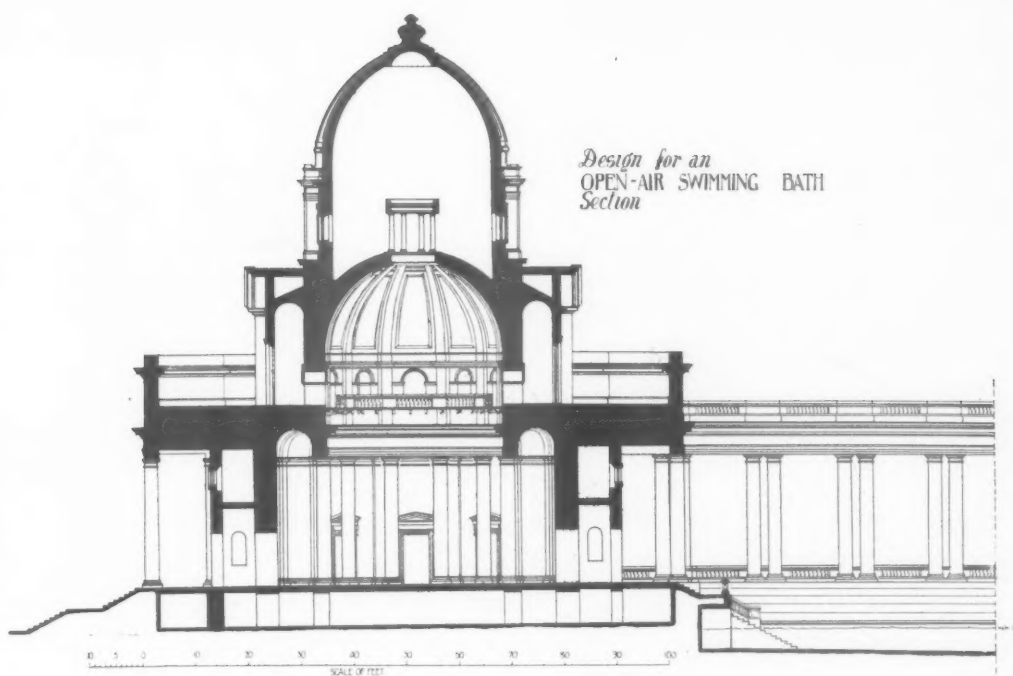
LAST month we published the winning design for the Tite Prize. This month we are publishing another design, submitted in the same competition, by Mr. L. K. Adams. A third design, by Mr. Maurice Lyon, is unfortunately crowded out of the present number, but will appear in the May issue. The two last-named designs are the work of students at the School of Architecture of the University of Liverpool, and both designs were prepared in the studio there by the students named, in the last term of their second year. Seven or eight designs were so produced by second-year students, who are about 19-20 years of age, and have left school less than two years. Of these seven or eight designs, three were adjudged good enough to send up to compete for the prize.

The second-year students also, as part of their ordinary work, competed for a competition block of five cottages at Port Sunlight, limited by Mr. Lever to architectural assistants and students not yet in practice. Some fifty Liverpool assistants went in for the competition, and a day student in the Liverpool school, Mr. W. N. Adams, won with the design he prepared in the studio there. This student is also an articled pupil in an office, going there in his afternoons and in the vacation.

The school now has some thirty students taking regular courses of either two or three years, leading to a certificate or a degree. The staff consists of Professor C. H. Reilly and Mr. B. M. Ward, with other assistants for special work. Messrs. Mervyn Macartney and John Slater are the visitors appointed by the Board of Architectural Education, and Mr. John Slater is external examiner.



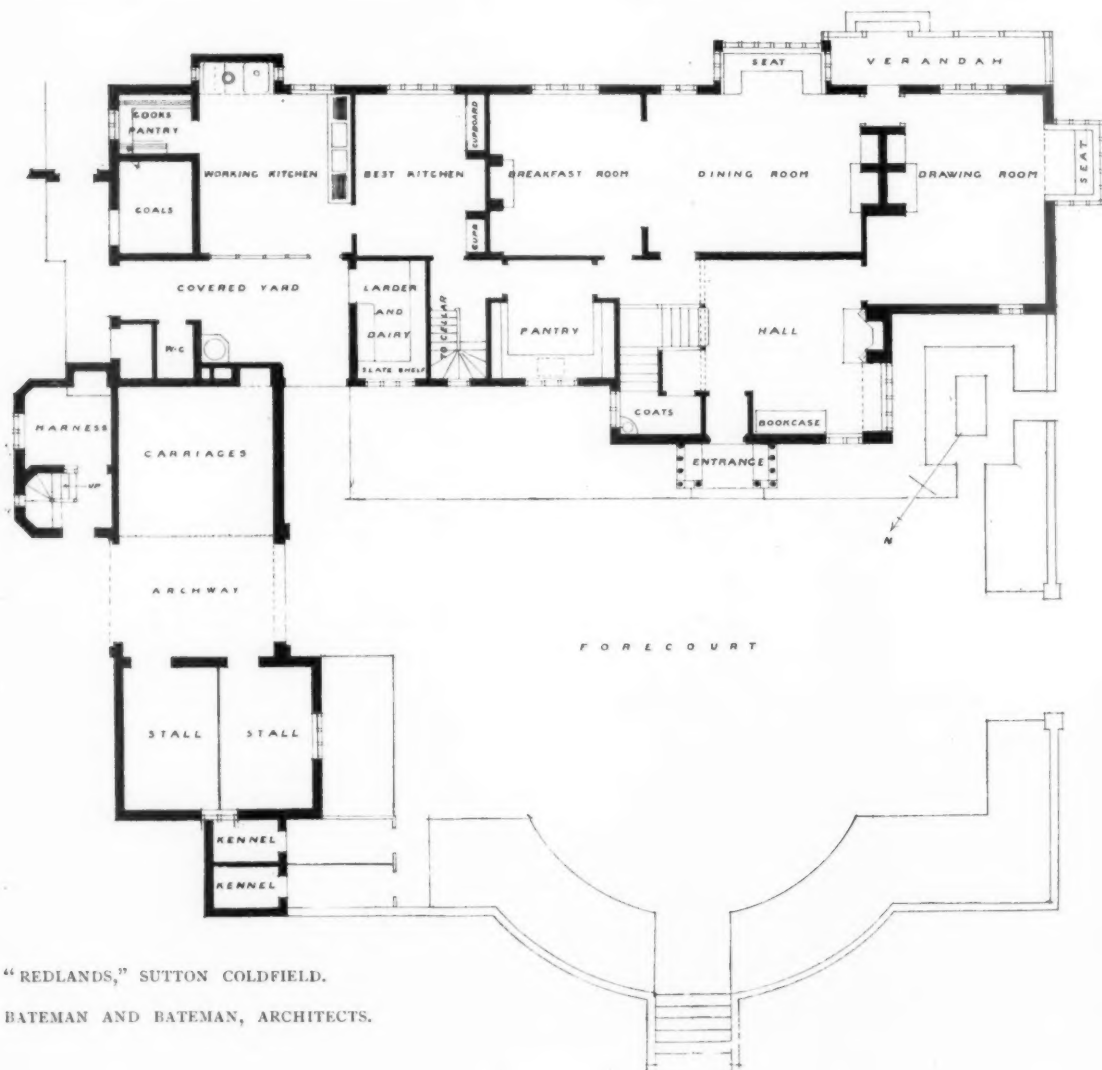
DESIGN SUBMITTED FOR THE TITE PRIZE BY L. K. ADAMS.



Current Architecture.

"REDLANDS," HARTOPP ROAD, FOUR OAKS, SUTTON COLDFIELD.—This house is built on sloping ground, having a sunny aspect and being well sheltered from the north, west, and east by a belt of trees. Old bricks have been used throughout for the external facings, with wood windows, the roofs being covered with red tiles. The hall is on the right-hand side of the entrance porch. The kennels and stabling form one side of the forecourt, the tradesmen's entrance being in the angle. There are eight bedrooms on the first floor. The general contractor was Mr. Isaac Langley, of Tyburn Erdington, and the foreman Mr. W.

Shuttleworth. The stone fireplaces were supplied by Mr. Smith, of Sutton Coldfield; the steel work by Messrs. Wade & Co., of Aston. The casements and fittings were supplied by Mr. Glover, of Birmingham; the stoves, grates, and marble work by Messrs. Ward & Croft, of Birmingham. Mr. Yates, Smethwick, supplied the stained glass and leaded lights; Messrs. Hurrell & Bowman, Birmingham, supplied the door furniture; Mr. Fletcher, Birmingham, provided the electric light fittings; and the electric wiring was carried out by Mr. Vaughton, Birmingham. Messrs. Hewitt & Co., Solihull, supplied the shrubs and trees and executed the garden work.



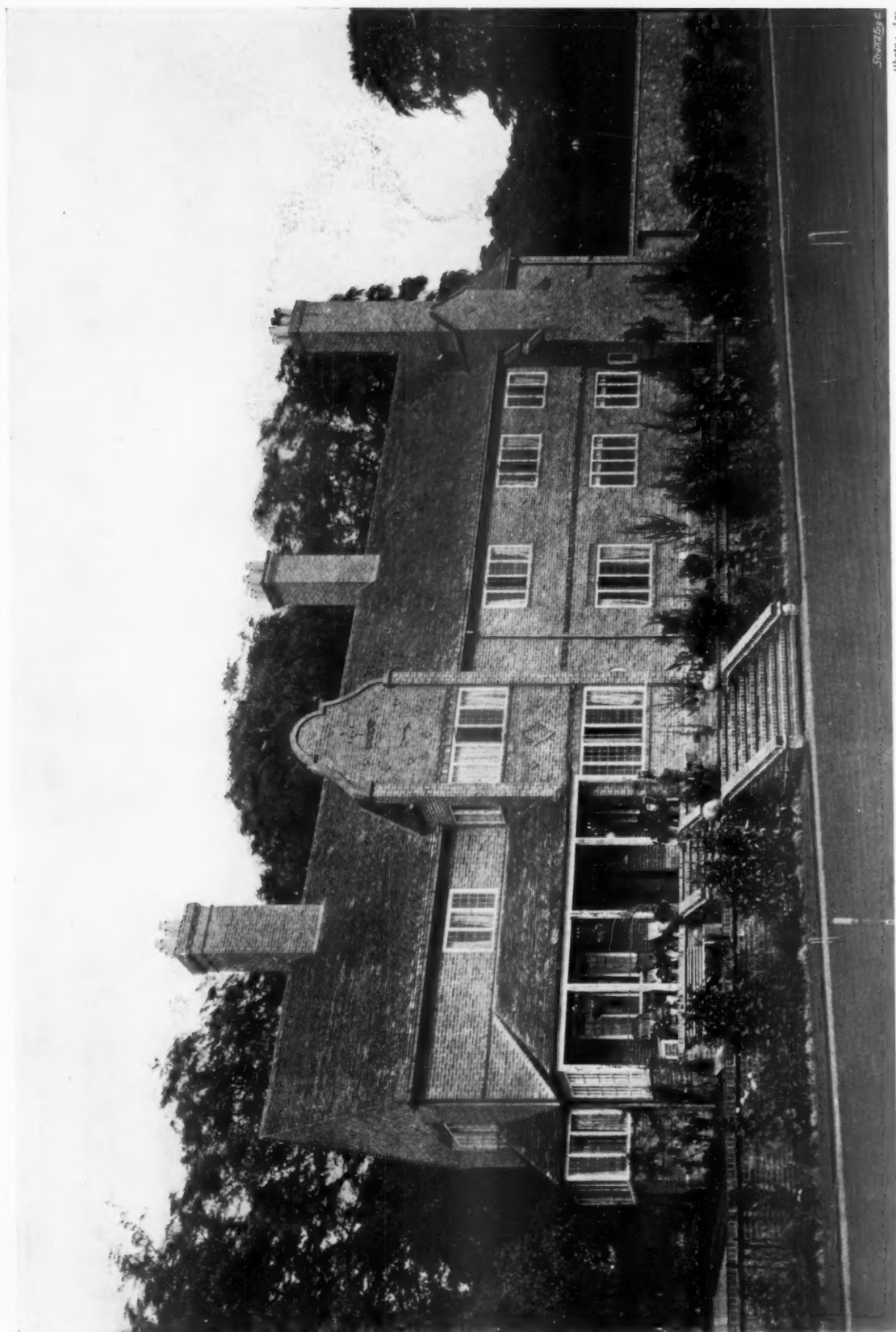
"REDLANDS," SUTTON COLDFIELD.

BATEMAN AND BATEMAN, ARCHITECTS.



Photo: Ars.

"REDLANDS," SUTTON COLDFIELD. ENTRANCE FORECOURT.
BATEMAN AND BATEMAN, ARCHITECTS.



"REDLANDS," SUTTON COLDFIELD. SOUTH OR GARDEN FRONT.
BATEMAN AND BATEMAN, ARCHITECTS.

Photo: Arb.

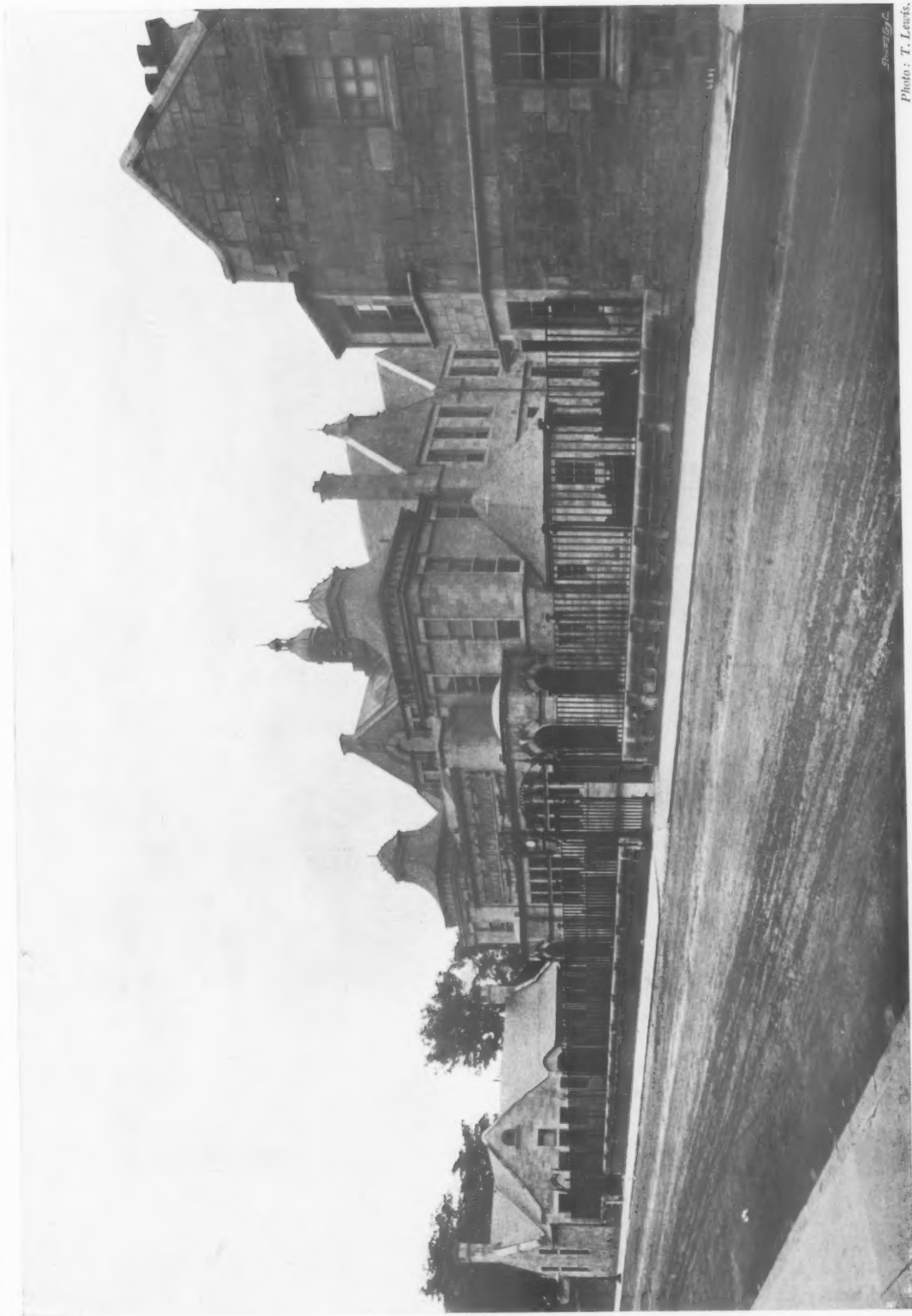
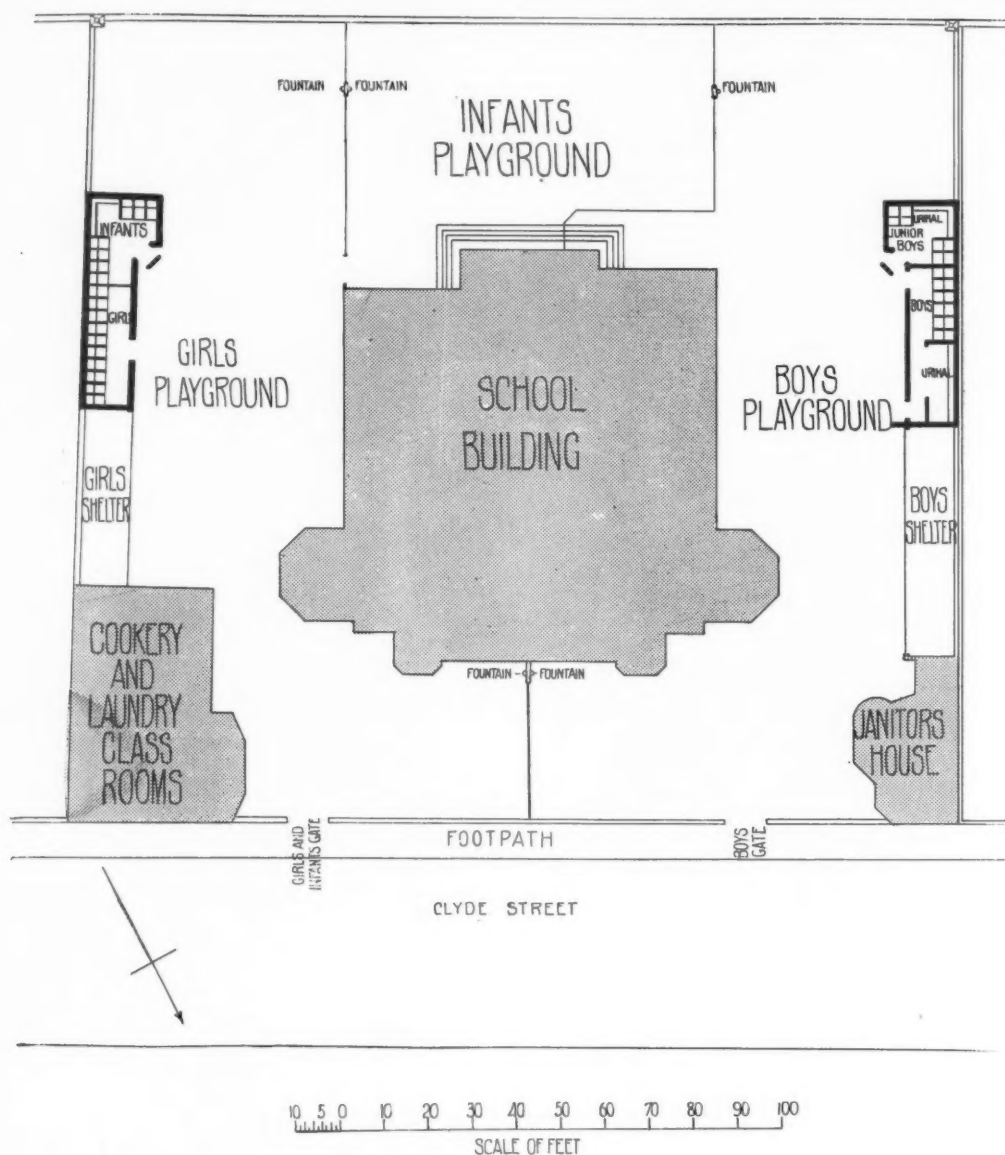


Photo: T. Lewis.

CLYDE STREET PUBLIC SCHOOL, HELENSBURGH, N.E.
A. N. PATERSON, ARCHITECT.

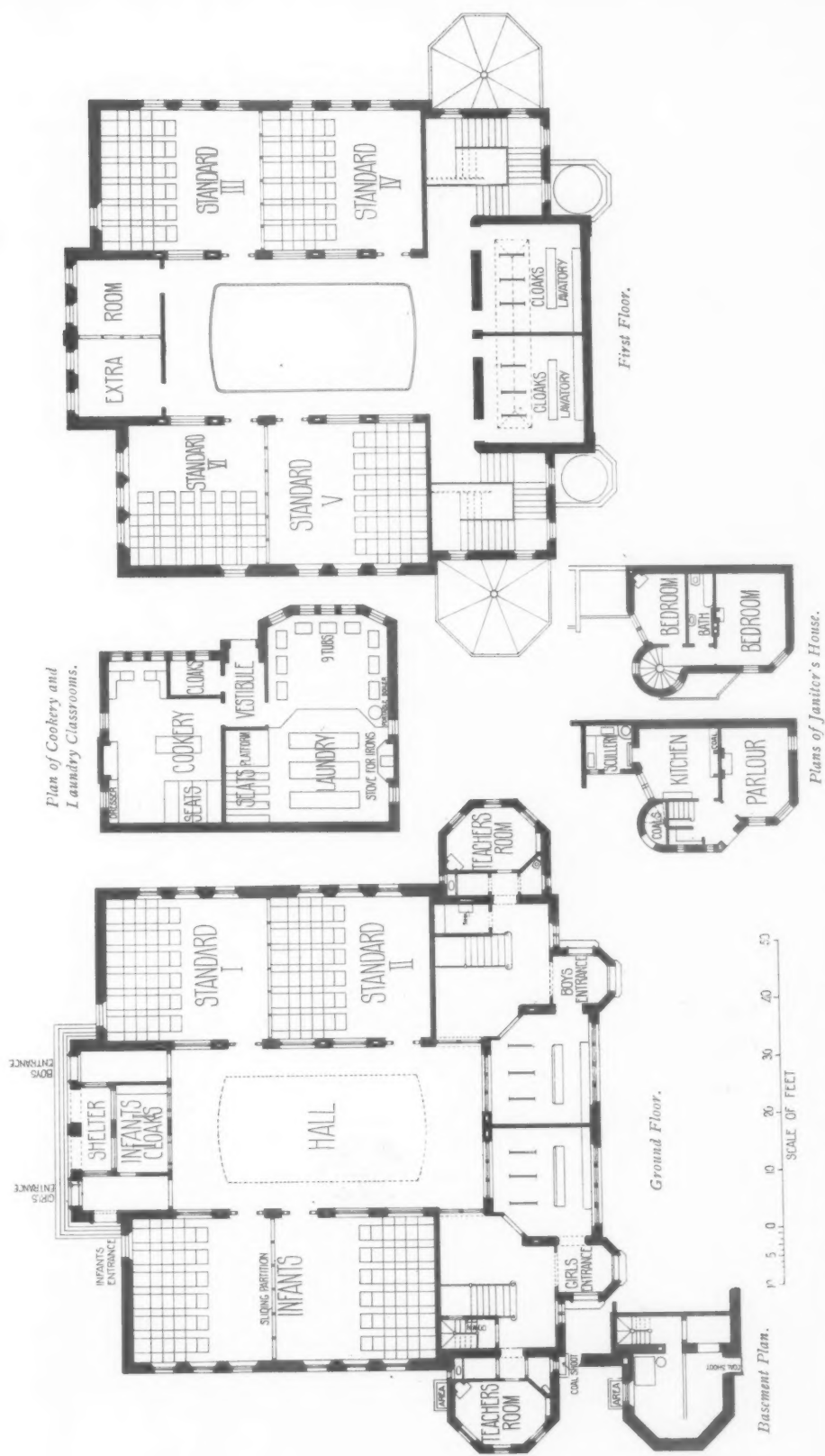


CLYDE STREET PUBLIC SCHOOL, HELENSBURGH. BLOCK PLAN.

A. N. PATERSON, ARCHITECT.

CLYDE STREET PUBLIC SCHOOL, HELENSBURGH.—This school occupies an open site between the sea-beach and one of the principal streets. The latter forms the north frontage, which is therefore devoted to entrances, stairs, and cloakrooms, so as to give the classrooms the sunniest aspects. These are grouped round a central hall according to the plan generally in favour in the Glasgow neighbourhood. The hall, in addition to the usual roof light, has a large three-light window in the north gable, over the first-floor cloakrooms. The north-east and north-west angles of the site are occupied respectively by a separate building for cookery and laundry classes,

and the janitor's house. The walls are of Dalreoch freestone; the roof is covered with Aberfoyle green slates; the lower walls of vestibules, hall, and staircases are faced with tiles by Cochran & Fleming; the internal wood finishings generally are of kauri pine and Canary wood (American poplar). The building contracts were sub-divided after the usual Scottish fashion, the two principal ones being held in this case by Messrs. Anthony Traill & Son, masons, Helensburgh, and Messrs. Shedden & Sons, carpenters and joiners, Dalry, Ayrshire. The architect was Mr. Alexander N. Paterson, M.A., of Glasgow.



CLYDE STREET PUBLIC SCHOOL. HELENSBURGH. PLANS.
A. N. PATERSON, ARCHITECT.

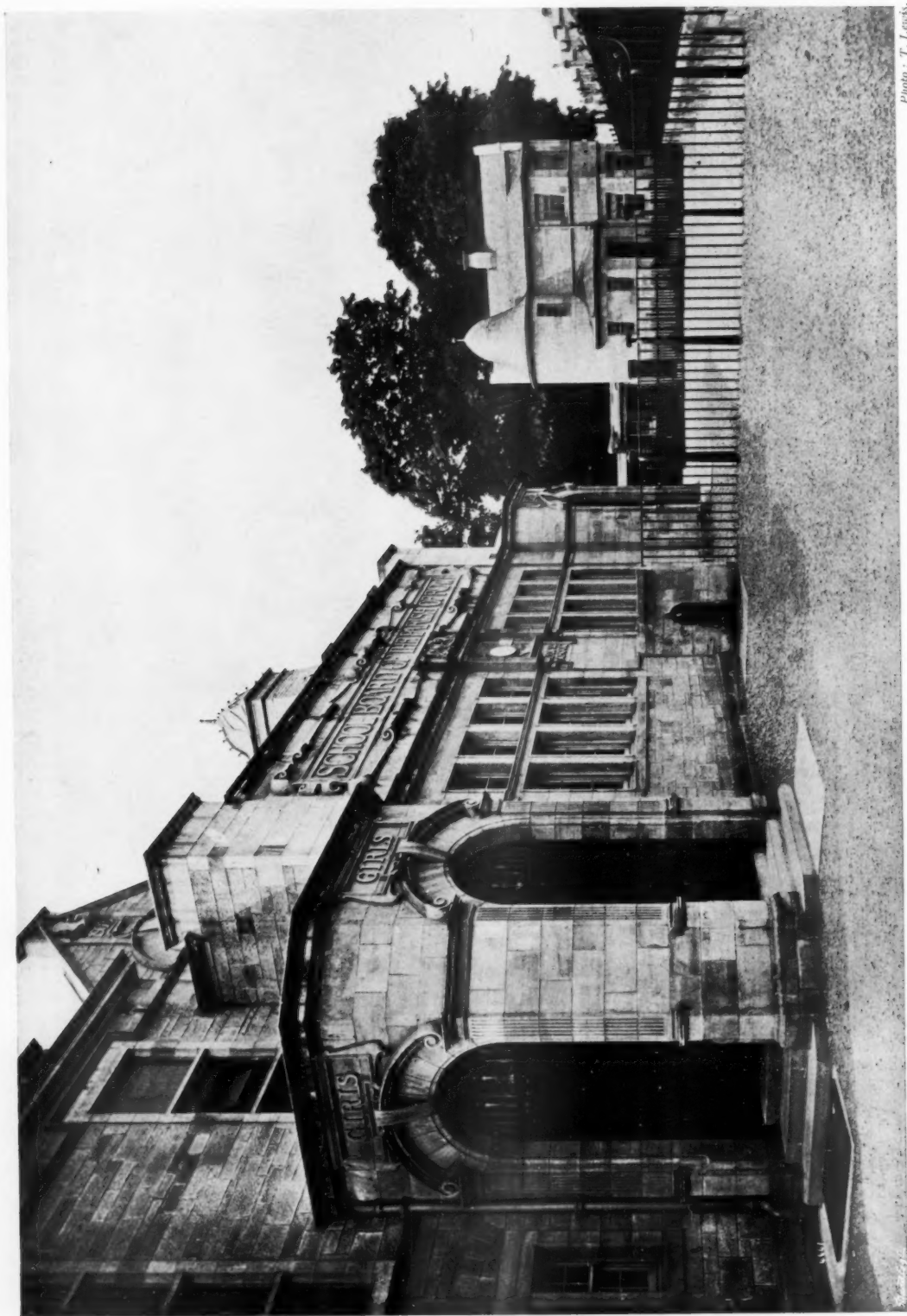


Photo: T. Lewis.

CLYDE STREET PUBLIC SCHOOL, HELENSBURGH, N.B.
A. N. PATERSON, ARCHITECT.

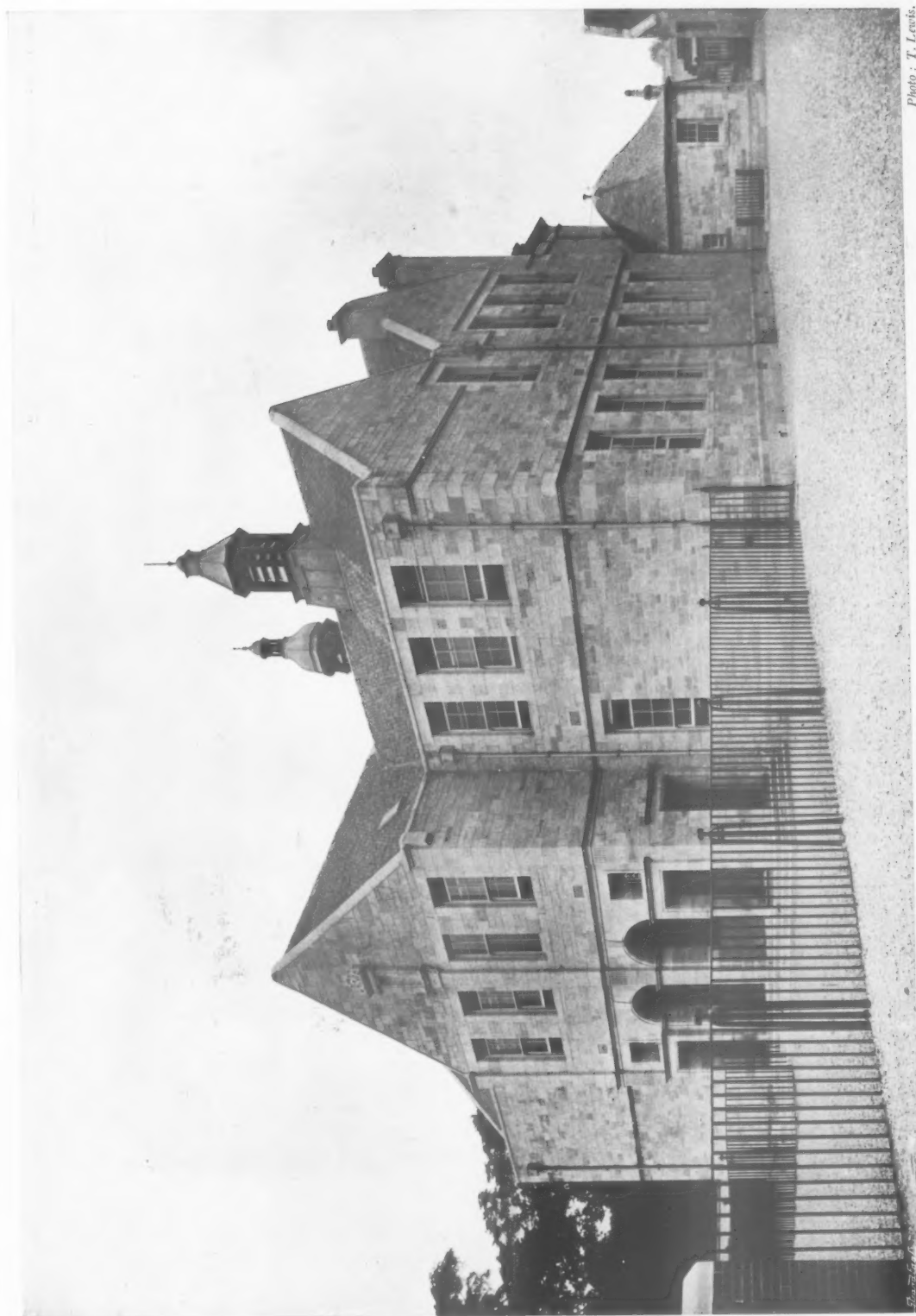


Photo: T. Lewis.

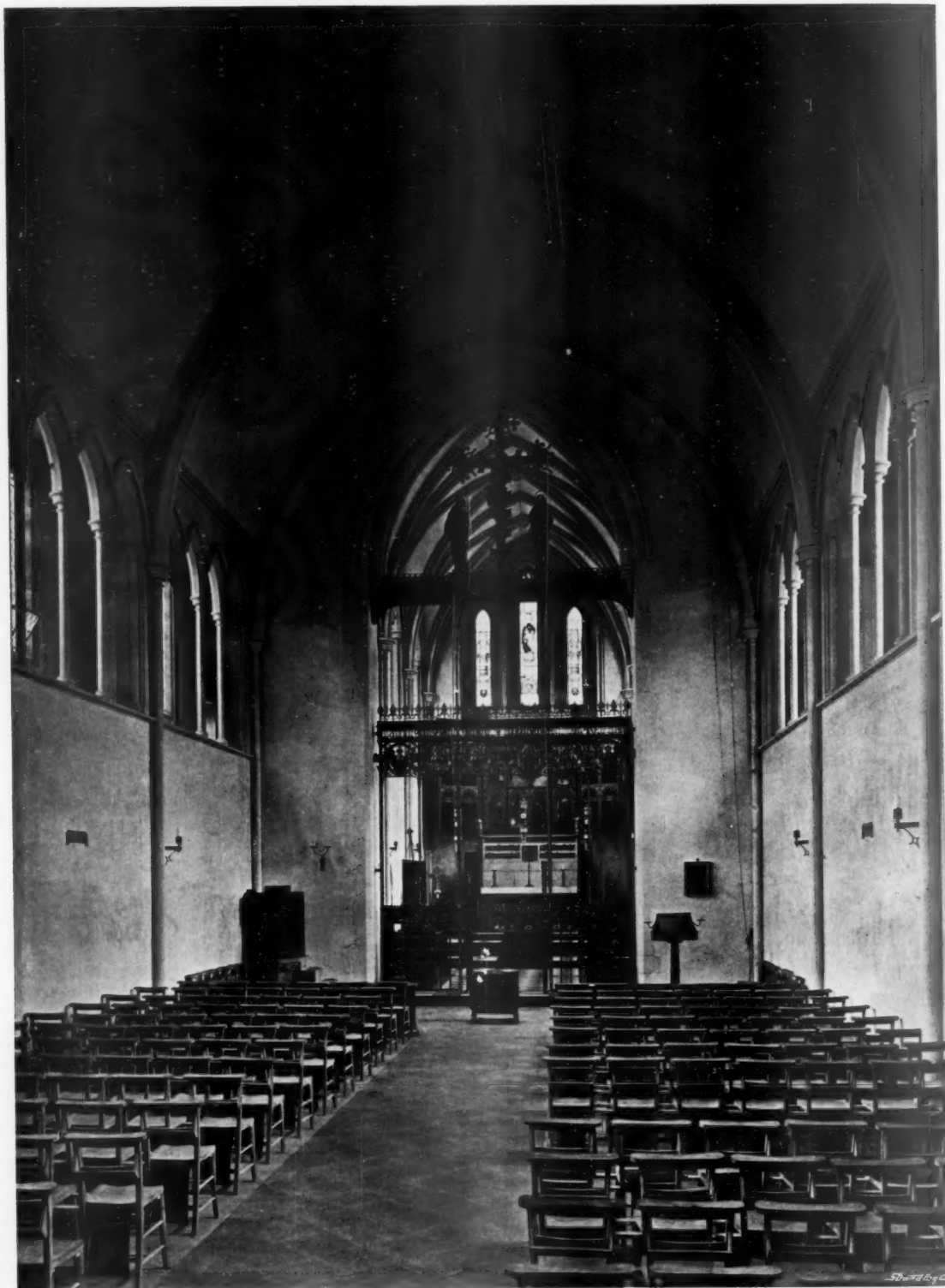
CLYDE STREET PUBLIC SCHOOL, HELENSBURGH, N.B. FROM THE BACK.
A. N. PATERSON, ARCHITECT.

*Photo: T. Lewis.*

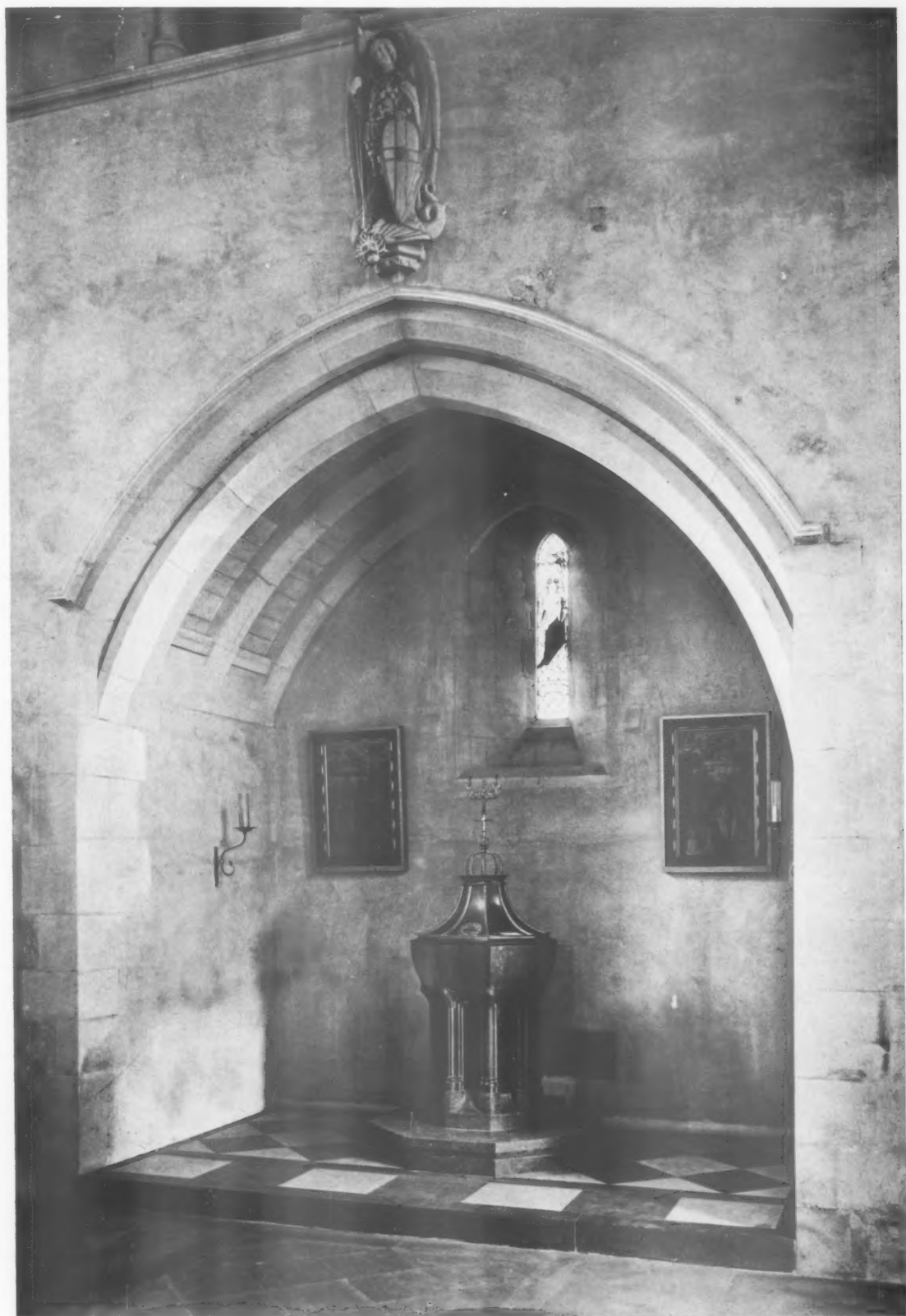
CLYDE STREET PUBLIC SCHOOL, HELENSBURGH, N.B. THE SCHOOL HALL.
A. N. PATERSON, ARCHITECT.



CHURCH OF THE ASCENSION, MALVERN LINK.
WALTER J. TAPPER, ARCHITECT.



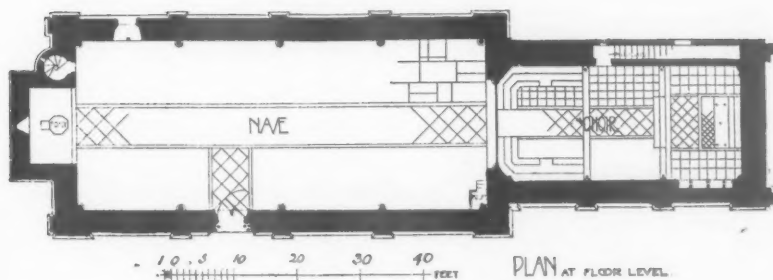
THE CHURCH OF THE ASCENSION, MALVERN LINK.
GENERAL VIEW OF INTERIOR, LOOKING EAST.
WALTER J. TAPPEP, ARCHITECT.



CHURCH OF THE ASCENSION, MAIVERN LINK. THE FONT.
WALTER J. TAPPER, ARCHITECT.



CHURCH OF THE ASCENSION, MALVERN LINK. THE EAST END.
WALTER J. TAPPER, ARCHITECT.



CHURCH OF THE ASCENSION, MALVERN LINK. PLAN.
WALTER J. TAPPER, ARCHITECT.

CHURCH OF THE ASCENSION, MALVERN LINK.—This building is a chapel of ease for the parish of Malvern Link, and has been erected as a memorial to the late Archdeacon Livingstone by his widow. It is Early English in character; the walls, 3 ft. thick, are built of Guiting stone with inside dressings of Bath stone. The roof is covered with Colley Weston slates. The special feature of the church is a combination of triforium and clerestory running completely round the building. There are no windows at the ground level, clerestory lancet windows lighting the interior. The vestries are below the chancel, the ground falling towards the east. At the east end the three lancet windows contain a representation of the Ascension, the glass being executed by Mr. Victor Milner of Haverstock Hill, London. Below them is a triptych depicting the Child Christ on the knee of His Mother, with four attendant worshippers, and in the six other panels are figures of Saints Patrick, Etheldreda, Hugh, Edmund the King, Frideswide, and the Venerable Bede. This is the work of Sister Catherine Ruth of the All Saints Community, Margaret Street, London. The chancel is separated from the church by a wrought-iron screen carrying at the top six angels bearing shields with emblems of the passion. On the rood beam is an oak crucifix with figures of S. Mary and S. John, carved at Ober Ammergau. The pavements of the chancel and baptistery are of black and white marble, the nave of stone with wood blocks under the chair seating. The pulpit and lectern are of oak. The sculptured roof on the flat tower at the west end represents the Ascending Lord in the act of parting benediction, with attendant angels, and was executed by Messrs. Farmer & Brindley, London. The baptistery occupies the ground floor of the tower, the font being of dark grey marble; the cover is of copper, with a silver dove in relief above. On the arch above, carrying the organ gallery, is a sculptured figure, S. Michael

victorious. The organ was built by Mr. Hunter of Clapham, London. In the belfry over the organ loft are two bells, and a sanctus bell is fixed in a turret over the chancel arch. These were supplied by Messrs. Taylor & Co. of Loughborough. The heating and ventilating were carried out by Messrs. Haden & Sons of Trowbridge. The building is lighted with incandescent gas, the brackets and fittings being of wrought iron of special design. These, with the screen, font cover, sanctuary lamps, altar ornaments, processional cross, and silver vessels, were executed by W. Bainbridge Reynolds, Ltd., of Clapham. The altar frontal and hangings were supplied by Messrs. Watts & Co. of Baker Street, London. Messrs. Stephens, Bastow & Co., Ltd., of Bristol, were the builders, and Mr. Walter J. Tapper of 1, Raymond Buildings, Gray's Inn, London, is the architect.

WORKS FOR MESSRS. ROBERT MACLEHOSE & CO. LTD. (UNIVERSITY PRESS): OFFICE BLOCK, ANNIESLAND, GLASGOW.—The offices are built across the end of a short street, with the works (for printing and bookbinding) extending over a large area to the rear and on either side, but enclosed, or to be enclosed, by surrounding buildings. The offices contain, on the ground floor, general counting-house, waiting-room, board-room, etc.; on the first floor private rooms for the members of the firm, with small dining-room and adjacent kitchen, etc. The walls are faced with the Cleghorn Co.'s terra-cotta pressed bricks with dressings of white freestone from Giffnock quarry, the roofs covered with Westmoreland green slates, the internal finishings generally of Californian red (or Sequoia) wood. The general contractors were Messrs. John Green & Co., Ltd., Glasgow, and the architect was Mr. Alexander N. Paterson, M.A., of 266, St. Vincent Street, Glasgow.



PRINTING WORKS FOR MESSRS. ROBERT MACLEHOSE AND CO.
DOORWAY TO OFFICE BLOCK, ANNIESLAND, GLASGOW.
A. N. PATERSON, ARCHITECT.

Photo: Annan

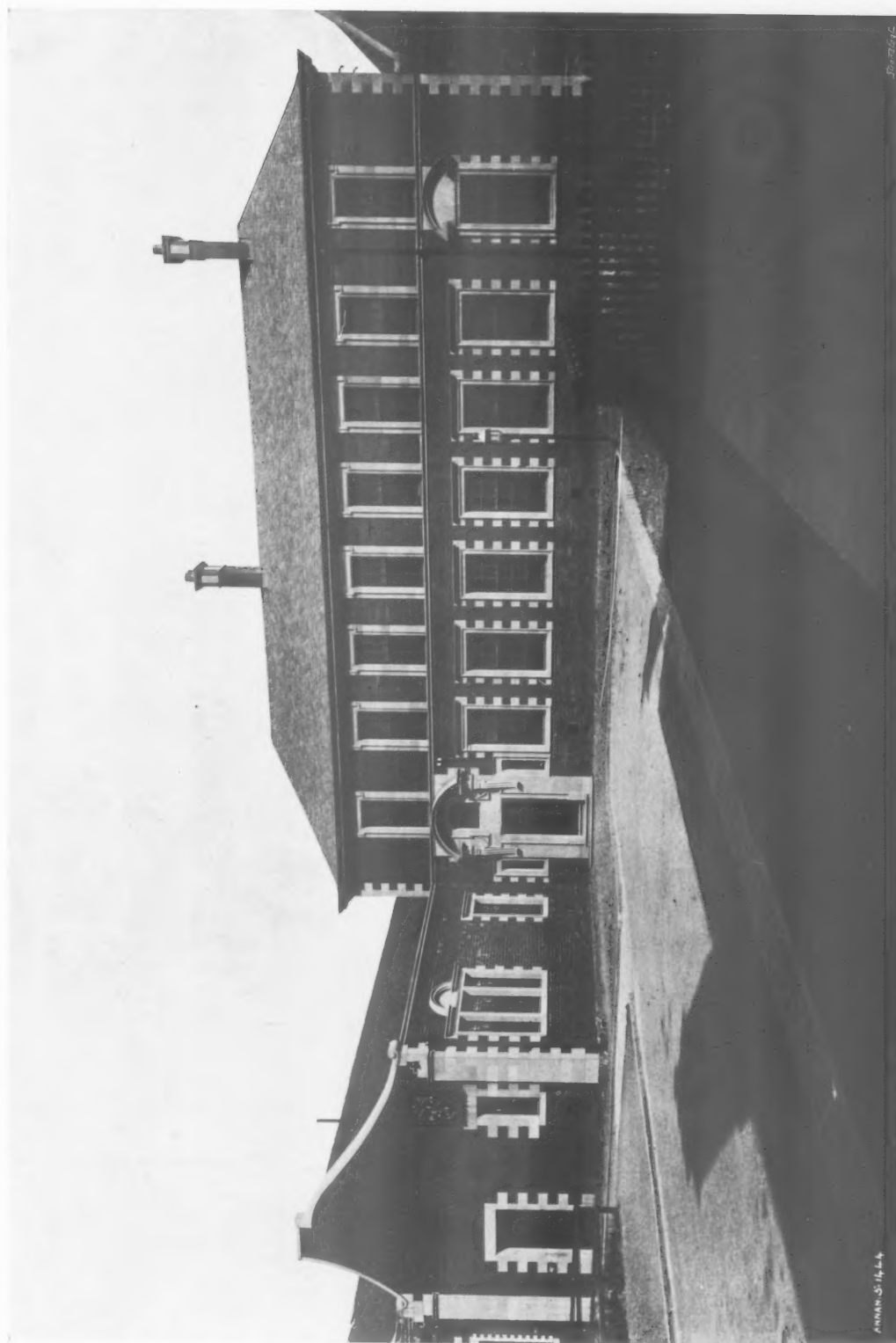
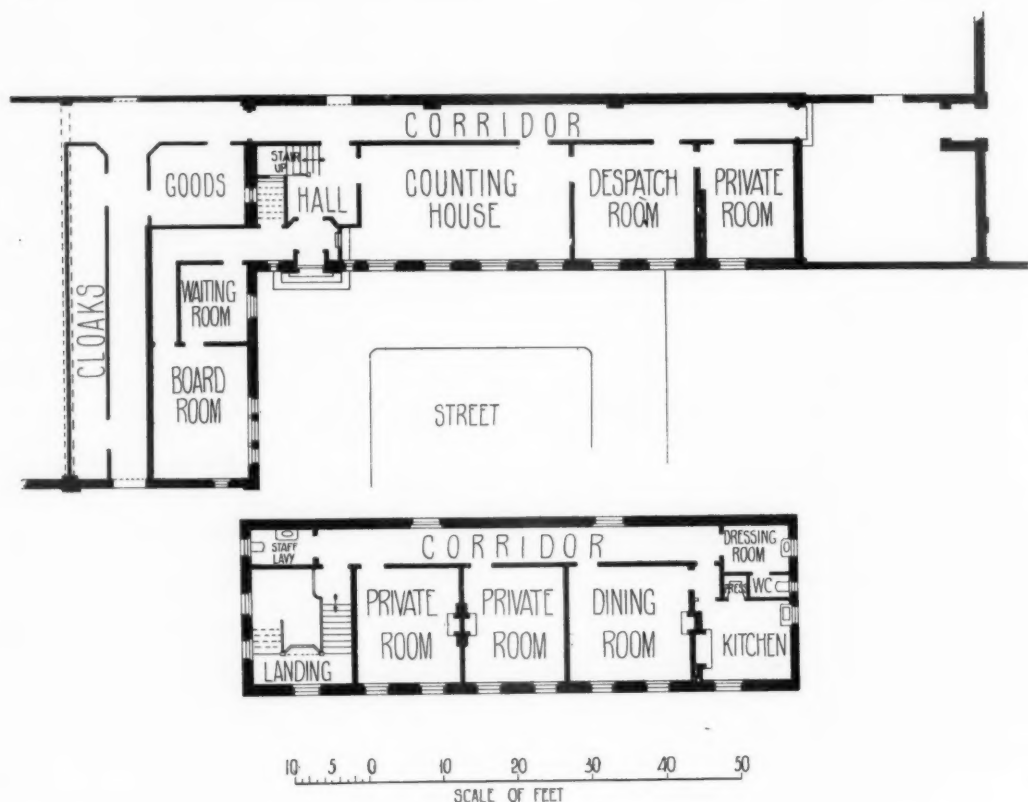


Photo: Annan.

PRINTING WORKS FOR MESSRS. ROBERT MACLEHOSE AND CO., GLASGOW. THE OFFICE, ANNIESLAND, GLASGOW.
A. N. PATERSON, ARCHITECT.



PRINTING WORKS FOR MESSRS. ROBERT MACLEHOSE AND CO.
OFFICE BLOCK, ANNIESLAND, GLASGOW.
A. N. PATERSON, ARCHITECT.

Books.

THE MODEL VILLAGE AND ITS COTTAGES: BOURNVILLE.

The Model Village and its Cottages: Bournville. By Alexander Harvey, Architect. Price 8s. 6d. net. London: B. T. Batsford, 94, High Holborn.

MR. HARVEY'S book on Bournville is welcome for many reasons. It illustrates very fully the able way in which he has carried out an experiment which is of great importance, both architecturally and socially. If we have a complaint to make against this admirable book, it is that Mr. Harvey has told us too little of the social and economic sides of Bournville. He modestly says that "it would be certainly out of place to discuss the housing problem," but it is precisely the relation of Bournville to the housing problem, and the lessons which his experience has made clear, that might have been stated rather more particularly. It is inevitable that any consideration of Bournville involves some comparison with Port Sunlight (upon which, by the way, a book uniform with Mr. Harvey's might well be written).

The differences, both architectural and social, are well marked. At Bournville Mr. Harvey has been, up

to the present time, sole architect, and the book under review illustrates his work only. At Port Sunlight many architects have been employed. At Bournville the village has not been built solely for Messrs. Cadbury's employees, whereas at Port Sunlight the building scheme was devised for the benefit of those engaged at Messrs. Lever's works.

At Bournville only 41·2 per cent. of the population work in the village; 18·6 per cent. work within a mile, and 40·2 work in Birmingham, which is four miles distant. Another notable feature of Bournville is that the tenants are not exclusively hand-workers—13·3 per cent. are clerks and travellers, and there are doubtless some further brain-workers (we use the word in its loose sense) among the unclassified occupations. These figures have an interesting bearing on the development of the housing problem in the direction of the provision of improved housing for the black-coated as well as for the corduroy brigade. The houses which Mr. Harvey has built range from 4s. 6d. to 12s. per week (excluding rates), and a few at higher rentals. We should have liked some figures as to the relation these rentals bear to the incomes of the tenants,



BOURNVILLE. COTTAGES "TREATED IN THE DUTCH STYLE."



BOURNVILLE. SOME COTTAGES.
By courtesy of Mr. B. T. Batsford.

a factor of great importance in considering the possibility of Bournvilles elsewhere. To turn to the architectural aspect of the model village, the feeling which Bournville gives (and it is confirmed by going through the charming illustrations lavished on the book) is that it is a little more "model" than "village." We hope it is not ungracious to say that Bournville is rather self-conscious. A walk through the estate suggests that the architect, in his natural and most admirable desire to escape a dull uniformity, has gone just a little far in the other direction. There are, perhaps, too many "features." In some of the houses one can scarcely see the architecture for the "features." Gables and dormers vie with rather larkly chimneys and oriels to attract our attention, and the effect is sometimes a little short of restful. Mr. Harvey, in some valuable notes on the laying-out of a model village, lays stress on the need of an advisory architect for any such scheme, and says: "A greater variety, however, in the plan and design of the houses might perhaps be secured by employing more than one architect. A man's ideas are apt to run in a groove; and even if variation is introduced in detail there is likely to be a similarity in general character."

It is to be attributed to Mr. Harvey's ability that Bournville shows in its parts no similarity that makes for dullness. In the essential matter of plan, there is not only a reasonable diversity, but the published plans show great thought, and a nice appreciation of the social needs of the tenants. One feels, however, that Bournville would have gained by a greater diversity of broad effects, a diversity possible only where several brains are at work. The diversity of "features" and details, inevitable where one architect, even so able as Mr. Harvey, is engaged on a large scheme, involves a strain on invention. This is suggested by the cottages of Plate XXX. (reproduced) "treated in the Dutch style," which are somewhat overloaded with "features." Mr. Harvey is much happier in his simpler work—e.g., the street of smaller cottages shown in Plate XIX. (reproduced). These are frankly cottages, and frankly English. One immense advantage Mr. Harvey has over his less fortunate brethren building near London. None of his roof lines are spoilt by the outcrop of the obtrusive party wall. It would have been valuable had Mr. Harvey given in an appendix a *précis* of the building by-laws under which he worked. With regard to the all-important question of cost, the figures given are somewhat baffling. As most of the examples given have been built by the Bournville Village Trust the figures include an addition to the net cost of $3\frac{3}{4}$ per cent. as builder's profit. There is something almost millennial in the suggestion that $3\frac{3}{4}$ per cent. would satisfy the ordinary builder, if one assumes that "net cost" means cost of materials and labour. Also the figures refer to buildings put up in different years. One could wish that Mr. Harvey could have reduced the costs to some common denomination, and tabulated them in relation to cubic capacity and number of rooms. This would have given a valuable index to the respective costs of different types of elevation.

Some of the Bournville houses step out of the cottage category, having three sitting-rooms; but this is a part, and a very valuable part, of the Bournville philosophy. It is undesirable that a community, least of all a community which aspires to be "model," should be drawn exclusively from one social stratum. A diversity in character and in means is much more likely to lead to levelling up, and the same is true architecturally. The standard of social decencies will tend to rise where examples of better conditions can be seen. The devising of architectural amenities would necessarily flag if there existed an inelastic minimum of accommodation for which to plan. We have no space to do more than refer to Mr. Harvey's excellent general notes on construction and decoration, or to his suggestions for the laying out of a model village. Times are changing, and there is a growing tendency to treat building schemes in a more coherent fashion, and to regard the architecture of inexpensive property as a not altogether negligible factor. It has still to be shown that such a scheme as Bournville can be dealt with on purely commercial (as opposed to partly philanthropic) lines. While that time is coming, and when it has come, Mr. Harvey's book as well as Mr. Harvey's work is and will be a document which no one can neglect without loss. At Bournville social and architectural problems have met. The result gives great promise for the future, apart from the actual achievement, which is as sound as it is stimulating.

CREMATORIA IN GREAT BRITAIN AND ABROAD.

Crematoria in Great Britain and Abroad. By Albert C. Freeman. London: St. Bride's Press, Ltd., 24 Bride Lane, E.C.

THE steady and increasing progress which cremation continues to make in all the civilised countries of the world demanded the preparation of some work like this, and Mr. Freeman is to be congratulated on having made interesting and informing what some people will regard as a very gruesome subject. The exact architectural expression to be given to sepulture in this form has taxed the skill and ingenuity of architects, as witness the extraordinary and heterogeneous collection of buildings illustrated in the book. Not the least difficulty has been the necessary furnace shaft, which does not group happily with either Greek temples, Renaissance domes, or Gothic chapels, and in the majority of cases has been concealed within a tower, a course hardly to be commended on truthful grounds. The Americans seem to be less trammelled; the Earl Crematorium at Troy, N.Y., in Richardsonesque Romanesque, and the Odd Fellows' Crematorium, San Francisco, in indifferent Renaissance, both have uncompromising chimney-shafts. The most recent British Crematorium, that at Bradford, will be illustrated in the May REVIEW; and views of one of the most successful crematoria, that at Golder's Green, by Messrs. Ernest George and Yeates, were given in the REVIEW for April 1905.