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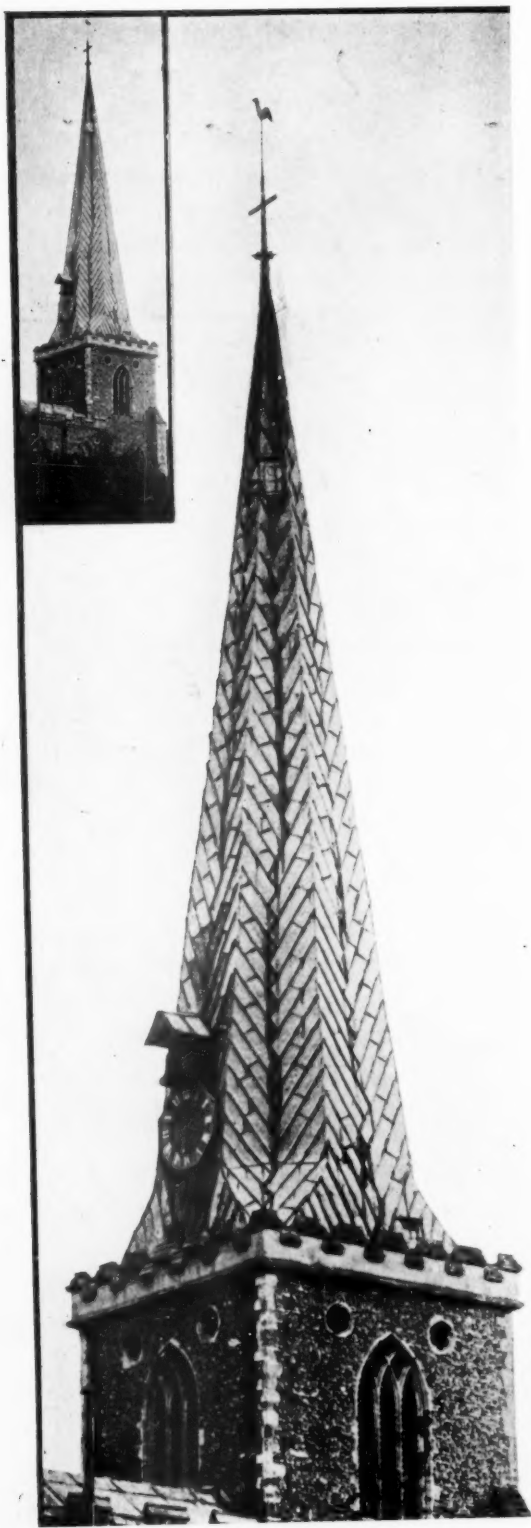


FIG. 1.—HADLEIGH, SUFFOLK.



FIG. 2.—CHESTERFIELD.

English Lead Spires.



THE grim comment on the Russian soldiers in the Crimea that "they showed a marked tendency to die" may fairly be applied to lead spires. If the nation is happy which has no history, the national art of lead roofing must be unhappy indeed, for it has more history than being. This much is clear when we remember that not one

fear the print cannot be claimed as in any sense contemporary, for the spire was destroyed in 1561. The print is undated, but I am told by those who are knowledgeable in these things that it was done not very early in the seventeenth century. A great merit of the engraving is its (comparative) wealth of detail, which is absent from Braun and Hogenberg's view, drawn by Joris Hoefnagel, and from Wyngaerde's. The latter was published about 1545, but is very sketchy. The important features

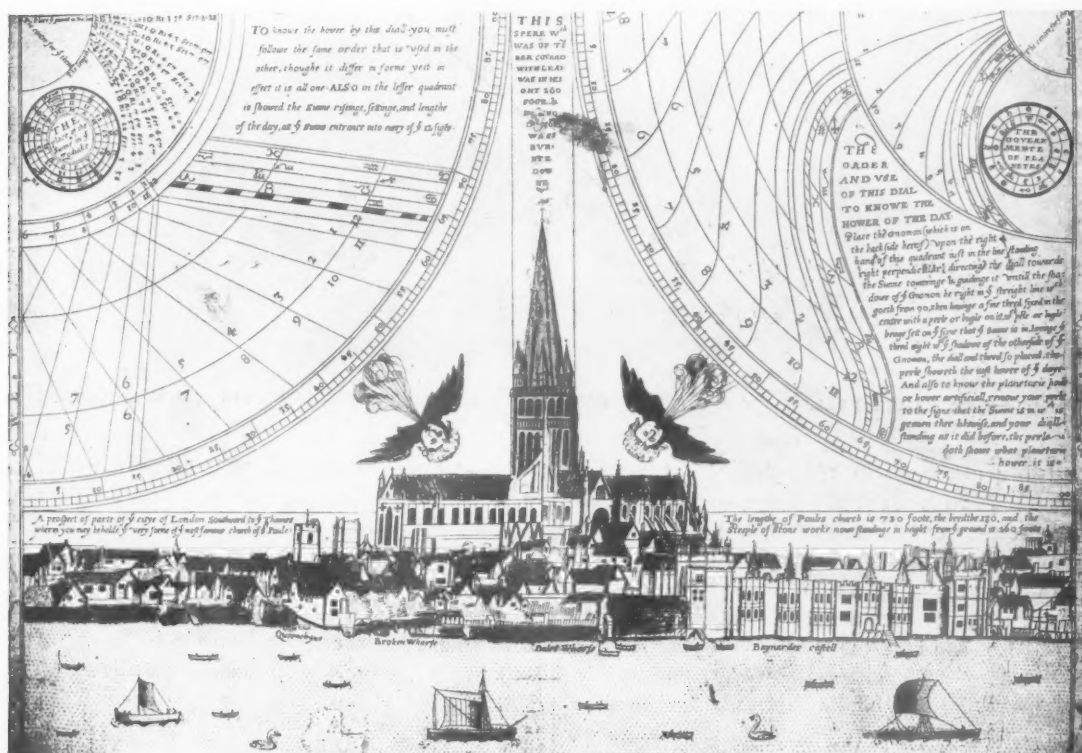


FIG. 3.—OLD ST. PAUL'S.

(Reproduced by kind permission from a print in the possession of the Society of Antiquaries.)

of the cathedral lead spires remains. In the lead spire the art of lead roofing finds its apogee; and rude as are the sketches from Dugdale's *Monasticon Anglicanum*, they are sufficient witness to the variety and power of what has gone. In dealing with the cathedral spires the place of honour must be given to Old St. Paul's. I am fortunate in being able to reproduce (I believe for the first time) a rare engraving which shows the spire. Apart from its intrinsic charm it emphasises the proud way in which St. Paul's dominated London. I

of this spire, in its relation to those that remain, are its pinnacles. These (to use Mr. Prior's phrase) "assert the English principle of angle accentuation." If the engraving is to be trusted so far in detail, the pinnacles themselves were of two storeys and stood within the parapet. Dugdale's *St. Paul's* gives the height of the spire as 274 ft. and of the tower and spire together as 520 ft. Stow's figures are 260 and 260, and the engraving says, "This spere wch was of tiber covered with lead was in height 260 foot." The first steeple built in 1221

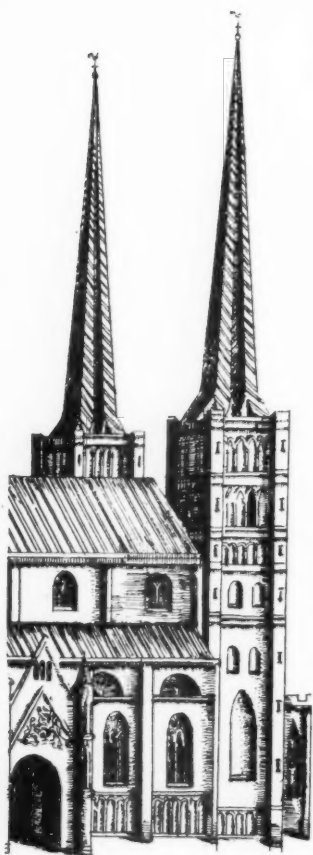


FIG. 4.—DURHAM CATHEDRAL.



FIG. 5.—CANTERBURY CATHEDRAL.

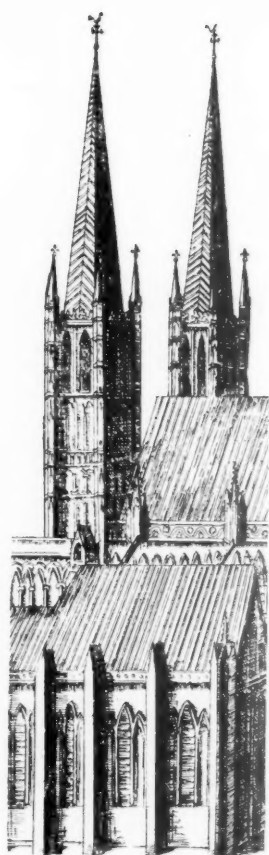


FIG. 6.—LINCOLN CATHEDRAL.

had become weak in 1315 and was thoroughly repaired. In 1561 lightning and the ensuing flames destroyed in four hours the proudest English spire. I am inclined to think that in 1639 there may have been an idea of rebuilding it. There is a record that on 29 October the Chamber of London received £150 "towards the work of the steeple." Perhaps, however, "steeple" is here used loosely, and refers only to the tower. Mr. Lethaby, in a quotation from Longman's *Three Cathedrals*, which was in turn a quotation from Dugdale, has written in *Leadwork* of the relics of the saints which rested in the pommel of the cross to save the spire from lightning, and other interesting particulars.

I trust I may be pardoned the solecism of self-quotation when I refer to a paper on *The Earlier Lead Spires* in the Journal of the R.I.B.A. of 24 March 1906. I there dealt in some detail with the development of the various types of spires, and now repeat my classification in skeleton below,¹ to make my references to it more intelligible.

An examination of the reproductions from Dugdale shows (or at least suggests, for the artists were not conspicuous for accuracy) that nearly all the types classified were represented in the cathedrals.

The west front of Canterbury is still probably the most interesting west front in England; but it has, in losing the lead spire on the north-west tower of Lanfranc, lost half the charm of its irregular grouping. The drawing by Thomas Johnson, part of which is shown in Fig. 5, is one of the best in Dugdale. It shows the spire as being of more slender proportions than the view in Dart's *Canterbury*. In this it agrees with the painting at Lambeth Palace. The spire was removed in 1705. Mr. W. D. Caroë dealt so fully with the Canterbury towers in *THE ARCHITECTURAL REVIEW* of January 1905 that I need say little more here. The Dugdale drawing seems to show, however, that the pinnacles engaged with the base of the spire in the same way as they do at Long Sutton. If this were the case Canter-

¹ Classification of lead spires:—

Pathless (i) Collar-type, e.g. Ryton.
(ii) Broach-type, e.g. Barnstaple.
(iii) Pinnacled-type, e.g. Long Sutton.

Parapetted (i) Collar type, e.g. St. John's, Perth.
(ii) Broach-type, e.g. Hemel Hempstead.
(iii) Straight-sided-type, e.g. Minster.
(iv) Spirelets, e.g. Sawbridgeworth.

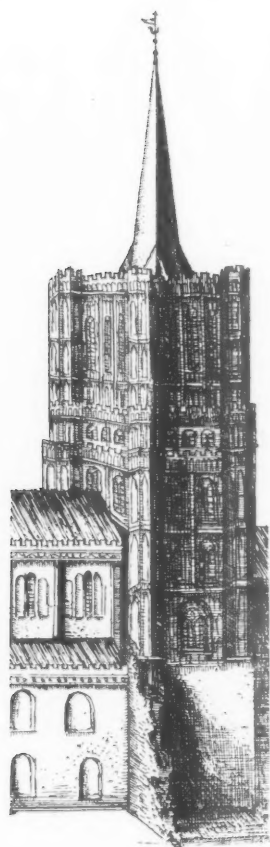


FIG. 7.—ELY CATHEDRAL.

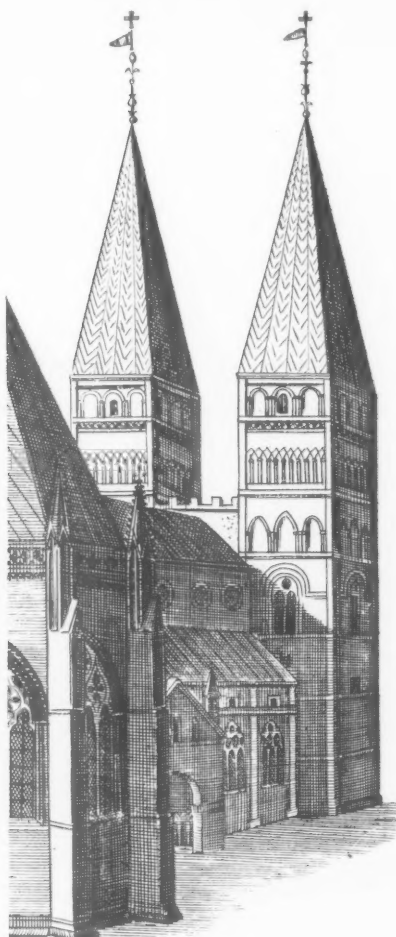


FIG. 8.—SOUTHWELL MINSTER.

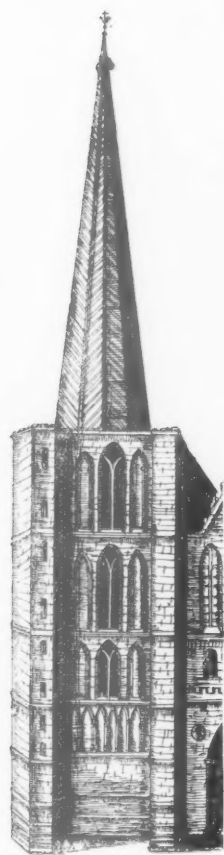


FIG. 9.—RIPON CATHEDRAL.

bury would be of the Pathless-pinnacled type. Quite different were the west towers of Lincoln (Fig. 6), and also the central tower. These spires were obviously of the parapetted type, and stood well within the walls, leaving a path between the spire and the parapet. This path cuts off the spire from the pinnacles. Though the leaded pinnacles remain on the three towers of Lincoln, they cannot be regarded as organic parts of the spire, as are those at Long Sutton, and as were those at St. Nicholas, Aberdeen, before fire destroyed both spire and pinnacles.

The top of the central spire of Lincoln is said to have been 524 ft. from the ground. This figure sounds suspiciously like a local attempt to say 4 ft. better than Old St. Paul's, but as the spire was destroyed in 1548 by a tempest, the question must remain unsettled. Whatever the height, the effect of the three spires must have been unique. Everyone who has done no more even than pass Lincoln in a train must have been struck with the dominance of the cathedral towers. When they

stood double the height, the effect must have been amazingly increased.

At Durham (Fig. 4) the west towers had lead spires which appear to have been of broach-type. At Ely (Fig. 7) the west tower had a curious spirelet of broach-type. Bishop Geoffrey Ridal built in 1174 the west end and steeple. In 1454 Bishop William Grey "bestow'd great Sums of Money on building the Steeple and West end of his Church." It is quite likely that the broach spirelet was Grey's work of 1454. It could not have been a copy of Ridal's steeple of 1174. Ridal's work was probably on the lines of the pyramidal roofs (they can hardly be called spires) of Southwell Minster, which are illustrated in Fig. 8. The Southwell pyramids have been restored, and this form may be regarded as the normal type of Norman spire, square on plan. It is the first step in the development of the roof into the spire, the next step being the collar-type of octagonal spire (*e.g.* Hadleigh, Fig. 1).

At Ripon the two west towers (one of which is illustrated in Fig. 9) and the central tower had lead

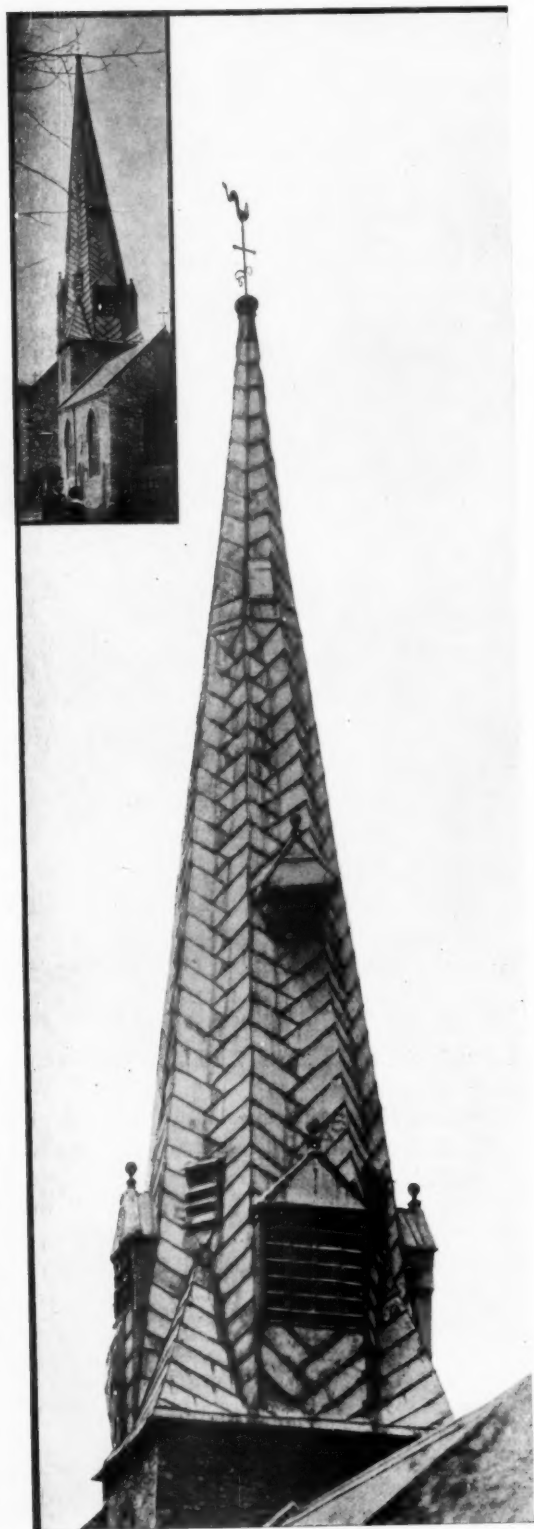


FIG. 10.—BARNSTAPLE.

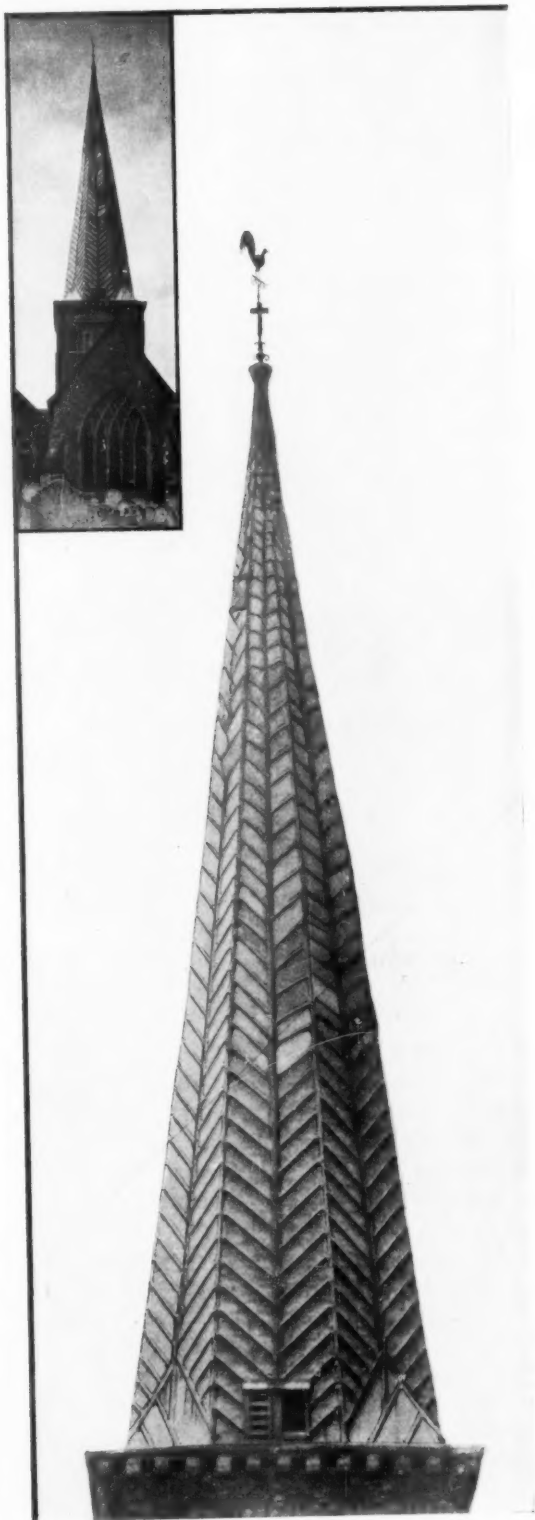


FIG. 11.—GODALMING.

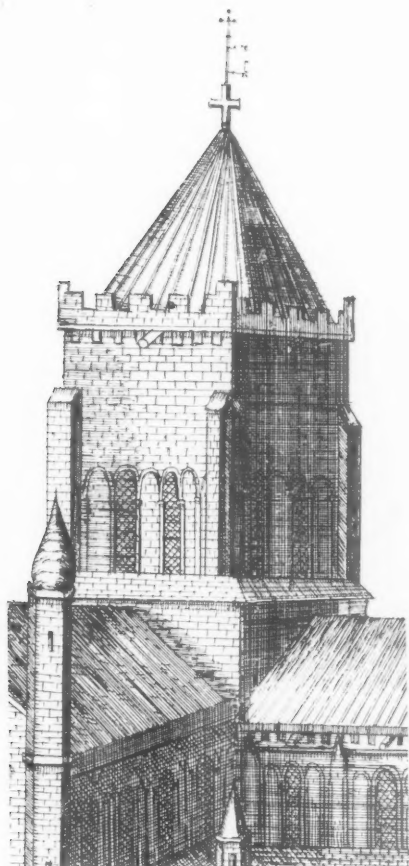


FIG. 12.—HEXHAM ABBEY.

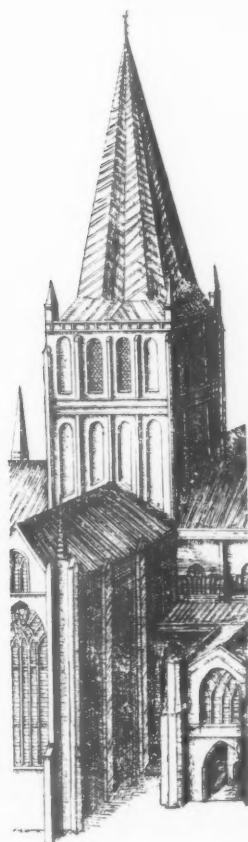


FIG. 13.—HEREFORD CATHEDRAL.

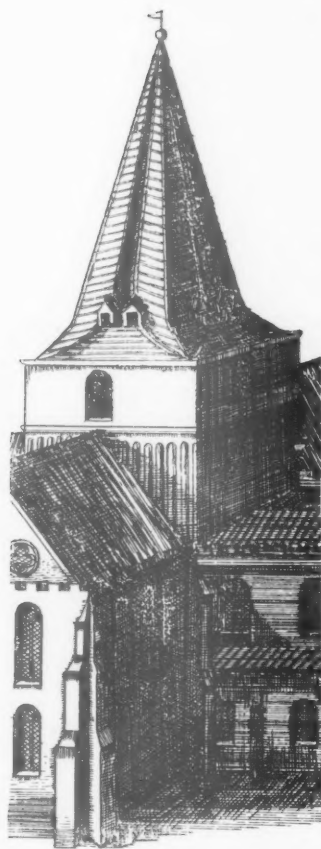


FIG. 14.—ROCHESTER CATHEDRAL.

spires, all apparently of the straight-sided type without broaches. Hexham Abbey (Fig. 12) had a pyramidal roof on the way to being a spire. The engraving in Dugdale is somewhat mysterious. It was drawn by S. Anderton and engraved by David King. Some corner turrets are surmounted by queer pinnacles, shaped like bulging carrots. These pinnacles look as though they might have been leaded.

The central tower of Hereford Cathedral (Fig. 13) had a lead spire. It was apparently early and of collar-type.

At Rochester (Fig. 14) the central tower was also crowned with lead, with queer little spire-lights.

I illustrate one half of the west front of Norwich Cathedral (Fig. 17) for the sake of the very lofty pinnacles, which were as large as the spire of a parish church.

Nor has the hand of the destroyer been less active in doing away the lead spires of parish churches. St. Nicholas, Great Yarmouth, until 1803 had a lead spire. The old spire was 186 ft. in height, rather loftier than the present one. It had been struck by lightning in 1683, and

whether from that cause or through shrinkage of the framework was crooked. In 1807 the tower was repaired and the spire altogether rebuilt.

The spire of Shakespeare's church at Stratford-on-Avon is of stone and 83 ft. high. The tower, however, was originally crowned by a timber spire covered with lead and about 42 ft. in height. This was taken down in 1763 and the present spire of Warwick hewn stone built in the following year.

At Thorpe-cum-Soken, near Frinton-on-Sea, there is a spirelet in a curious middle state of dissolution. The lead has gone, but the open timber framework remains. The district was an important military area in the Great Rebellion, and local tradition credits Oliver Cromwell with stripping many roofs and steeples to provide his men with bullets. This may be true. It is fair to Oliver's memory to point out, however, that many Cromwell legends, when critically examined, prove to be attributable to Thomas Cromwell (or better Crumwell), the complaisant Vicar-General who understudied Henry VIII in his ruffianism.

It admits of little dispute that the bulk of "Cromwell" destruction of England's buildings should properly be laid at the door of Thomas and

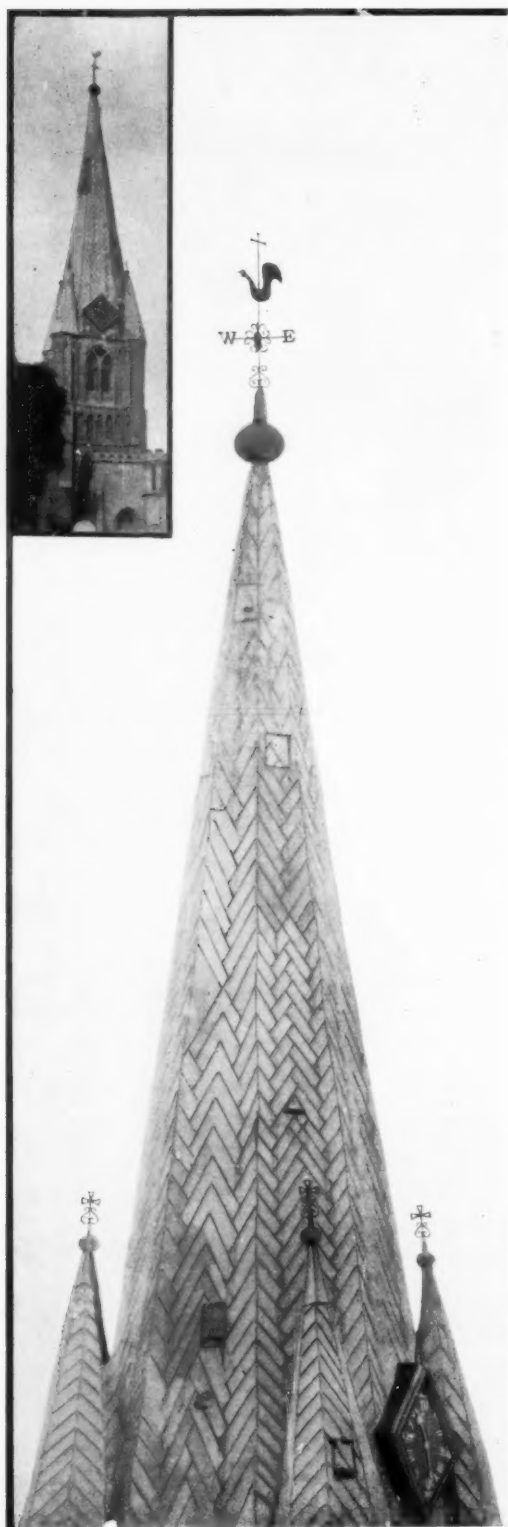


FIG. 15.—LONG SUTTON, LINCOLNSHIRE.



FIG. 16.—MUCH WENLOCK.

not of Oliver. Moreover, Oliver destroyed from conviction, unhappy in its operation, but sincere; Thomas from sheer rapacity.

I turn now to the existing examples, a less melancholy study, and describe them in the order of my classification.

PATHLESS: COLLAR-TYPE.

Hadleigh (Fig. 1).—This Suffolk spire calls for special remark. It properly belongs to the pathless type, although it now has a parapet. The latter is quite modern, and must therefore be disregarded for the purpose of classification. Before this addition of some thirty years ago, there was a wooden railing round the spire, which was called the cradle. This cradle was doubtless a piece of churchwarden carpentry, provided to make repairs easier. Originally, there is no doubt, the spire rose from the tower walls direct. The present parapet is a frank absurdity: it protects no footway round the spire, and is merely a frilling in stone.

Danbury (Fig. 20).—At Danbury, Essex, is an interesting if somewhat cross-bred spire. It is in fact an epitome of various methods of covering a timber spire. The lowest part from the collar downwards is covered with copper. The top part is leaded, and the middle is shingled. I am informed that the structure of the spire dates from 1402; but in 1749, when it was struck by lightning, the apex was burned. Perhaps the amount now leaded indicates the extent of the damage and of the restoration.

PATHLESS: BROACH-TYPE.

Barnstaple and Godalming (Figs. 10 and 11).—Of all lead spires Barnstaple is perhaps the most graceful and interesting. It has stood for 517 years. The alterations in the seventeenth century, when the spire-lights were opened, add considerably to its charm, as will be seen by a comparison with the neighbouring picture of Godalming, which lacks the openings. It will also be noticed that the cardinal faces of Godalming spire stand a little within the wall of the tower, whereas at Barnstaple the lead sheeting overhangs. Very valuable is the sense of perfect roofing at Barnstaple which this overhanging gives. It gains over Godalming also by its much

more strongly marked broaches and the almost impertinent little opening with louveres at the point of the broach. The little twist is enough to give it interest, without inspiring nervousness as does the spire of Chesterfield.

The arrangement of the rolls at Godalming is simpler and more regular than at Barnstaple. Of the two methods that of Barnstaple is the commoner and, I think, the more interesting. It takes the middle course between the severity of the Godalming rolls and the almost self-conscious irregularity that obtains at Hadleigh (Fig. 1).

PATHLESS: PINNACLED-TYPE.

Long Sutton (Fig. 15).—This spire is, as far as my information goes, unique in England; it is certainly very beautiful.

Professor E. A. Freeman, in his notes to Wickes's "Spires and Towers," is, however, very scornful about it. He says: "The examples of Witney and Oxford Cathedral show that pinnacles may be very well combined with a broach spire, either with or without turrets, at the corners of the tower. Sutton shows an unsuccessful attempt in the same direction . . . the effect is very bad, being neither that of pinnacles set on the squinches, nor that of turrets rising, as they generally do, higher than the tower."

Despite the eminence of the authority I cannot think the effect is very bad. On the contrary, this spire and that of St. Nicholas, Aberdeen (which was similar), seem to me quite extraordinarily successful, and of the two Long Sutton is the more cunningly designed. The plan at the joining of tower and spire is full of interest, whereas that of Aberdeen shows

no particular invention. The achievement of the architect of Long Sutton is the more notable, in that we have all the grace and beauty that pinnacles add to a spire, without any surrender of the "roof" idea, which goes when the parapetted type of spire is adopted, as, for instance, at Norwich Cathedral and Kettering.

Mr. Lethaby has pointed out the delightful effect which is gained at Long Sutton by the leaning inwards of the pinnacles, a refinement which Wickes apparently did not observe, for it is not brought out in his drawing. I fear that Wickes had a poor idea of lead spires altogether,

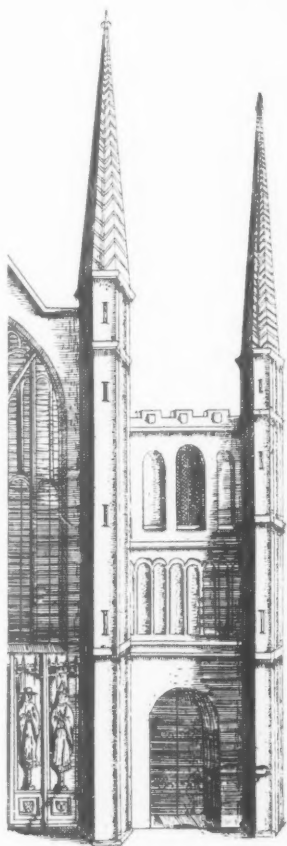


FIG. 17.—NORWICH CATHEDRAL.

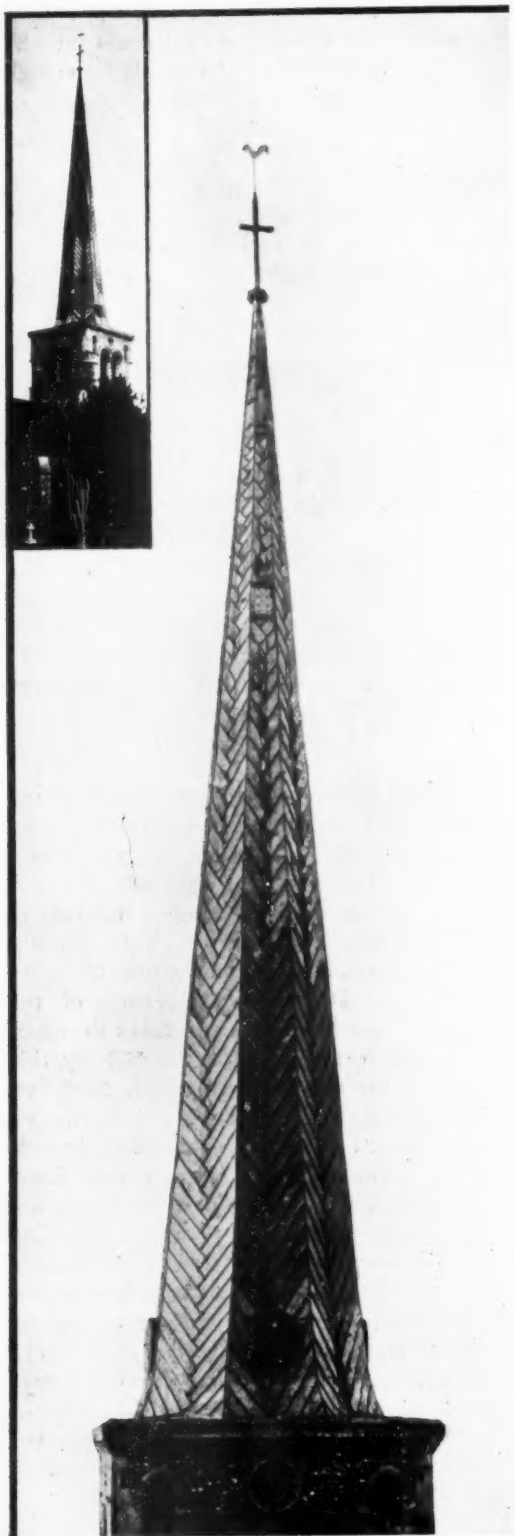


FIG. 18.—HEMEL HEMPSTEAD.

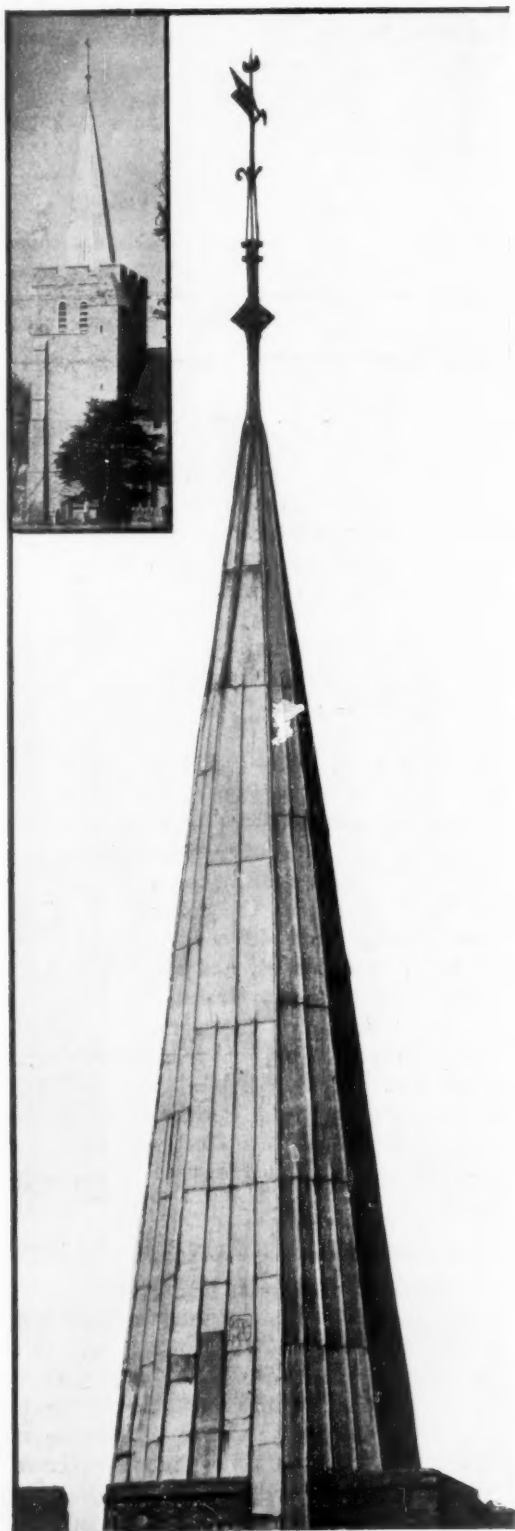


FIG. 19.—MINSTER, KENT.

for the only other he shows is that of Wickham Market.

Later students are less scornful. Measured drawings of St. Mary's, Long Sutton, appear both in the "Spring Gardens Sketch Book" (Vol. 5), and in the "A.A. Sketch Book" (Vol. 1).

I am not concerned with the insides of lead spires, but these measured drawings are a liberal education in timber construction. The boarding to which the lead is fixed at Long Sutton is rough oak, 1 in. thick, and the height of the spire is 84 ft. 6 in.

It is, of course, quite impossible to suggest a date for the earliest lead spires, but this much is clear, that they are much earlier than stone spires.

The towers drawn in the Benedictional of Ethelwold (tenth century) are covered with pyramidal roofs, but they can hardly be called spires; and though the drawing of these roofs suggests lead-work, one cannot build a theory on so uncertain a foundation. They may have been shingled. There is little doubt that Long Sutton is the earliest existing lead spire. Mr. Francis Bond points out that it is "hardly clear of transitional detail," and Mr. Prior puts it late in the twelfth century.

Mr. Bond, in referring to the early spires, and amongst them Long Sutton, says that they did not produce schools. While this is unquestionably (and I think unfortunately) true as to Long Sutton, I am inclined to think that the spire of St. Nicholas, Aberdeen, may have been influenced by Long Sutton. I have no documentary evidence to bring in support, but it is a not impossible theory. The lead for the spire and roof of St. Nicholas was largely English, and why not the design? An English plumber, John Buruel, was employed to cover with lead the roofs of Aberdeen University in 1506, and the spire of St. Nicholas was being built at this time. Buruel might not impossibly have seen Long Sutton spire, and advised his Aberdeen friends to follow so admirable an example.

PARAPETTED: BROACH-TYPE.

Hemel Hempstead (Fig. 18).—This spire is probably of the fourteenth century, and is one of the loftiest remaining. On the east face of the spire, shown in the illustration, will be seen an oblong lead plate about 12 ft. from the top. This plate covers a hole which was probably left for purposes of repair. At Chesterfield there is a similar opening.

PARAPETTED: STRAIGHT-SIDED TYPE.

Minster.—Few lead spires show the delightful whiteness to which lead will weather with age

so well as does Minster. In the corner photograph of Fig. 19 it will be noticed that the spire shows even whiter than the sky. Of this type of spire Professor Freeman, in his notes on Wickes's book,² is so sweeping as to say that "when the spire rises within a mere ordinary battlement without any connection with the tower, the effect is always displeasing." If this severe standard were approved, this class and the spirelets would be ruled out. Only the broach and collar-type spires would pass the test, for there are no lead spires resembling the later stone spires which were connected with the parapet by pinnacles and flying buttresses.

Chesterfield (Fig. 2).—This spire with its amazing twist is a cause of such controversy that one needs, when dealing with it, to behave even as Agag, and walk delicately. John Henry Parker, by writing that "the lead is so disposed as to give the appearance of the spire being twisted," was not a little misleading. Some have gathered from this that the spire has an apparent but not a real twist. Happily a good photographic lens is not so subject as the retina to optical illusion, and my illustration is quite emphatic as to the reality of the twist. As to the cause of the twist it is generally thought that the warping of the main timbers is responsible. Equally careful investigators, however, have examined the timbers, and have declared with equal emphasis, indeed with equal heat (*venenum archæologicum* is not far behind *odium theologicum* in fervour) that the timbers show every sign and that they show no sign of having warped and sprung at the joints.

One is a little suspicious when "spirals" are imported into architectural discussions. Some people want to read spirals into everything. Assuming, however, that we may properly look for a purpose in the twist of Chesterfield, the spiral theory seems tenable. About 1370 practically the whole structure of Chesterfield parish church was rebuilt. The nave and tower are good ordinary work of the period, and we are asked to assume that the architect determined on a spire which should give extraordinary distinction to an otherwise ordinary church. The whole structure of the spire rests on four massive beams which are built into the top of the tower, cross-wise, forming on plan nine small squares. The corner squares are intersected diagonally by cross pieces which take the diagonal faces of the octagon. From each corner of the middle square rise the great stanchions which form the real core of the work. The spire is built in sections from 18 to 20 ft. in height, and it is affirmed that each succeeding section is twisted

² As Freeman's name is not on the title page of "Wickes's Spires," it may not be known universally that the notes were by him, Wickes's only literary contribution being a rather hectic preface.

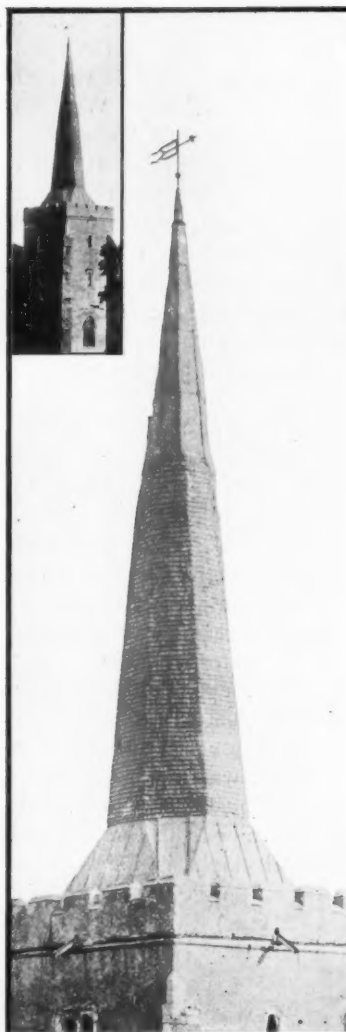


FIG. 20.—DANBURY, ESSEX.



FIG. 21.—ASH, KENT.

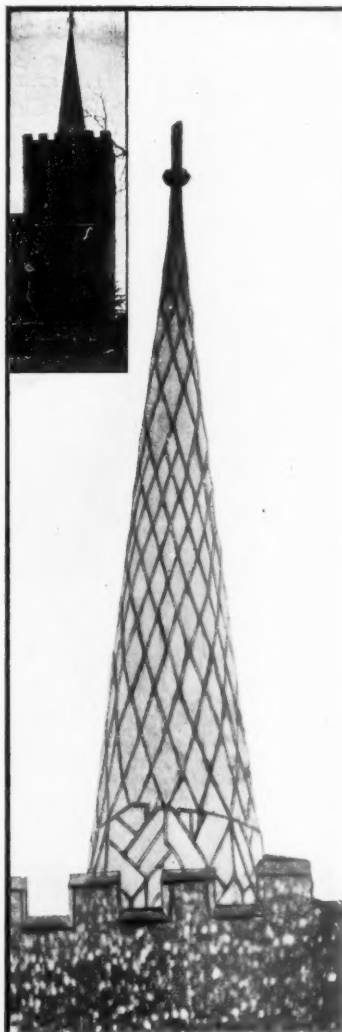


FIG. 22.—SAWBRIDGEWORTH.

intentionally at a regular degree above the one beneath. Obviously such a construction leads to all manner of difficulties in the direction of keeping the spire at all plumb. The theorist³ is obliged to admit that when the steeple rose to about two-thirds of its height the builder got alarmed at the amount it was out of plumb, abandoned the system of twist, and made for the summit by the straight route. I state this theory for what it may be worth. I am not vastly impressed by it, but being quite inexpert in the mysteries of carpentry, leave it to experts to settle the point. That the twist is due to the great weight of the lead and the warping of imperfectly seasoned timber seems a simpler explanation. It should be remembered that Chesterfield is not alone in

possessing a marked twist. The lead spire at Walsingham, Norfolk, though not so large, is considerably bent at a point about one-third from the top. The shingled timber spire of Cleobury Mortimer is also badly twisted.

One other point with regard to the Chesterfield spire deserves mention. The herringbone arrangement of the rolls produces an optical illusion, which, though more noticeable to the eye when looking at the actual spire, is also to be observed in the photograph (Fig. 2). It might be thought that the plan of the spire, instead of being a plain octagon, is an octagon of which the eight faces recede in V fashion inwards, or (to put it another way) that the plan is a sixteen-sided star, and that an imaginary line connecting the outer

³ For the "twist" theory, shortly set out above, I am indebted to a long article in the *Derbyshire Courier* of November 14, 1903, by whom written I do not know. My attention was kindly drawn to it by Mr. Francis Bond.

N.B.—Being a man of peace, I have eschewed the Mesopotamian word "refinement" in dealing with Chesterfield. It would be a dreadful fate to be the *corpus vile* for both Mr. Prior's rapier and Mr. Goodyear's bludgeon.

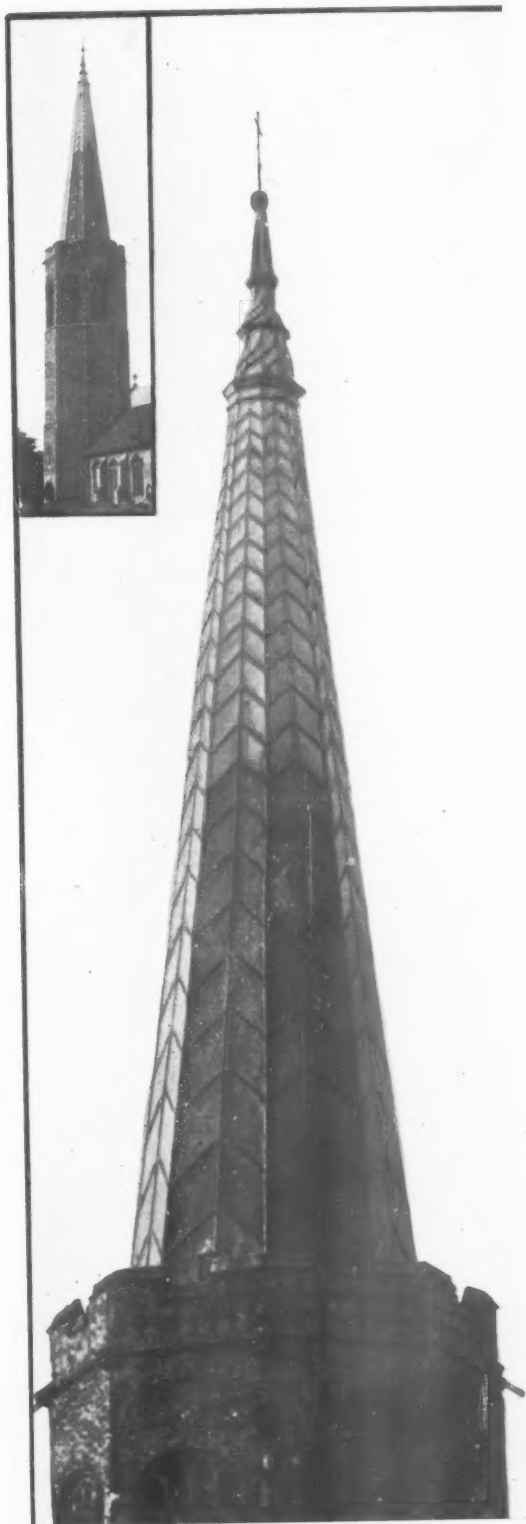


FIG. 23.—WICKHAM MARKET.

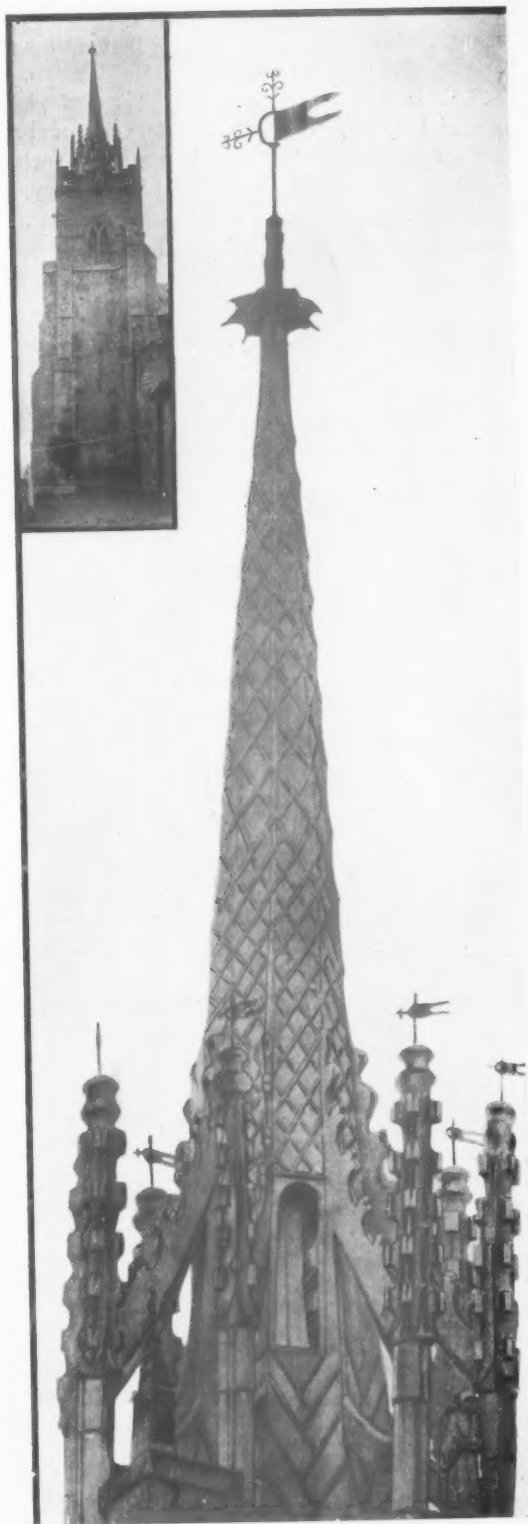


FIG. 24.—EAST HARLING.

points of the star would form an octagon. This is not, of course, the case; the suggestion of a star-shaped plan is purely an optical illusion.

Wickham Market (Fig. 23).—This example has especial interest in that it is an octagonal spire on an octagonal tower. A pleasant variation from the ordinary apex is afforded by the mouldings which encircle it, the rolls on the two little stages so made being arranged spirally. One cannot help wishing that some builder of lead spires had built an octagonal or, better, sixteen-sided spire, and arranged the main rolls in strongly-marked spirals from the base up. The result would be singularly unrestful, but as it is presumably the business of a spire to aspire, it would have been an interesting experiment, and certainly amusing.

Much Wenlock, Salop (Fig. 16), has no vertical rolls between the angle rolls, and consequently the horizontal sheets are very narrow. There are openings with meagre luffer boards, and below them some rolls arranged in network fashion, which gives variety. I am informed that this spire was erected in 1726, but the tower is of the thirteenth century, so probably the present spire took the place of an earlier one.

St. Margaret's, Lowestoft, has a lead spire of the straight-sided type standing well within the parapet, and calls for no special remark.

PARAPETTED SPIRELETS.

For the highly Gothic person such spirelets as we find at *Sawbridgeworth*, *Hitchin*, and *East Harling* can have no justification. They are, however, very delightful things, and should be jealously preserved. I am informed that two years ago a good lead spirelet at *Brandon, Norfolk*, was taken down without any faculty being obtained. This is bad enough, but I regret to report that the criminal does not appear to have been dealt with in any suitable Gilbertian way, such as with melted lead, an omission one cannot sufficiently regret. There was a similar spirelet on *St. Albans Abbey*. Whether this was grimthorped I know not. At *St. Albans* nothing is astonishing, but the spirelet has gone.

East Harling, Norfolk (Fig. 24), is an exquisite composition. The spirelet stands on a drum. At each point of the drum rises a leaded pinnacle, and from each pinnacle two flying buttresses are thrown to the spire. The upper tier of buttresses is crocketed with seven crockets to a buttress. Mr. Leonard Stokes's sectional drawing in the "A.A. Sketch Book" (Vol. 1, Plate 18) shows the woodwork only down to the roof of the tower, but the beams run down to and rest on the sills

of the windows in the belfry storey. The timber work is of oak throughout. As to the leading, the lead is dressed over each face of the pinnacles and lapped on the edges. The rolls on the spire are solid (without wood core), and they form reticulated patterns which vary not only on different faces, but between the top and bottom of the same face. As far as I could judge, the leading on the lower parts of the main pinnacles has been restored recently, as also the leading of the drum, but the spire proper and the tops of the pinnacles may well be the original work.

The finial at the apex of the spire is of umbrella form, not unlike that on the lead *flèche* at the *Law Courts*. The total height of the spire is 52 ft. 6 in.

Sawbridgeworth, Herts (Fig. 22), has a charming spirelet. The diamond-shaped arrangement of the rolls on the upper part is unusual, and of happy effect. The larger diamonds coming above smaller give a pleasant irregularity. The haphazard arrangement on the lower part is possibly the result of comparatively recent repairs.

Ash, Kent (Fig. 21).—Of this there is little to say save that the little spire groups oddly with the corner turret.

Bramford, Suffolk, has a plain spirelet of considerable merit.

There are other spirelets of interesting character, such as that on the parish church of *Chelmsford*, at *Shipdham*, and elsewhere, but they are later in date.

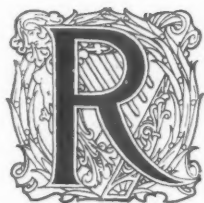
The outstanding characteristic of Gothic lead spires is their obedience to seven types, all of which form regular steps in a clearly marked development. With the advent of the Renaissance this obedience was thrown to the winds. Wren in his London steeples juggled with various architectural elements with his customary disregard of precedent. The results are always interesting and sometimes beautiful. The elements of cupola, lantern, and spirelet are, however, dangerous in the hand of the incompetent, as were many of Wren's imitators. The lead steeple of *St. James's, Piccadilly*, is a terrible example of architectural parody, and an unpleasant reminder of the distance we have travelled since *Barnstaple*, *Long Sutton*, and *East Harling*.

[For permission to reproduce photographs I am much indebted to Stanley H. Page, Esq. (Mins:er), and to George Clinch, Esq. (Ash). The *Barnstaple* print is from my collection of leadwork photographs taken by Mr. Galsworthy Davie. Those of *Chesterfield* and *Much Wenlock* are by Messrs. Valentine.]

LAWRENCE WEAVER, F.S.A.

A Comparison.

Two Reputed Houses of Sir Christopher Wren.



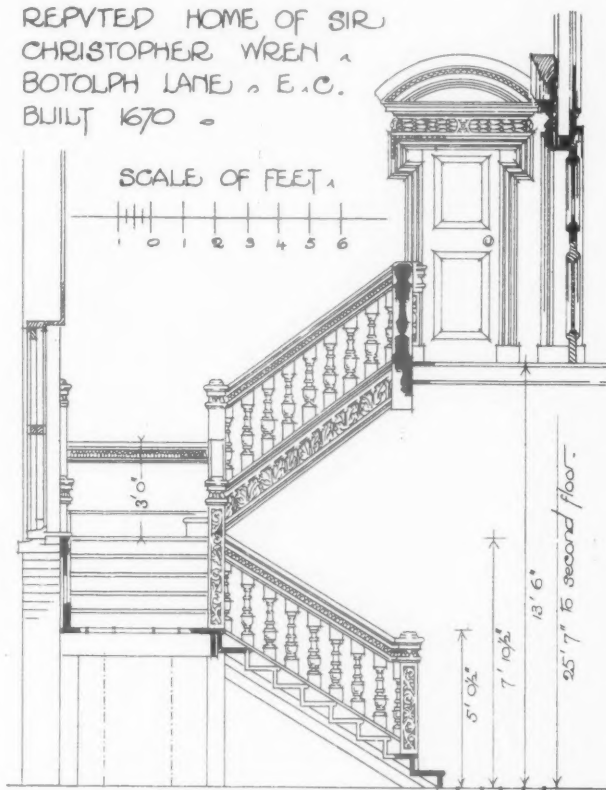
READERS of THE ARCHITECTURAL REVIEW will remember a recent article by Mr. J. C. Paget on "Wren's reputed house in Botolph Lane," admirably illustrated by photographs. It is unnecessary for me, therefore, to accompany the measured drawings of this house with any detailed description; but it is interesting, for the purposes of comparison with No. 21 College Hill, to repeat Mr. Paget's remark, that "The house is a fine example of the architecture of the time, and embodies the idea of a private resort of a gentleman whilst men still lived in the City." There appears to be no proof that Wren lived there. The house was dated 1670, and is now demolished.

No. 21 College Hill, often erroneously called Buckingham House, is similarly situated with regard to orientation as was the house in Botolph Lane, and has perhaps the closer claim of the two to authenticity. Both are reputed to have been built by Wren, and indeed the similarity between the two houses is in many particulars peculiar, though of course this is no attempt to prove that he built them. The house in Botolph Lane suggested a slightly more elaborate treatment exteriorly than No. 21 College Hill, but the latter possesses an imposing entrance to the small remnant of the courtyard, suggesting, by its design and position with respect to the remaining part, a larger house than was in Botolph Lane. The entrance to No. 21 College Hill is of stone, and consists of several rooms superimposed on two archways decorated with florid sculpture, and is thought originally to have been a lodge. The staircase, doors, and panelling in the house are somewhat similar to those that were in Botolph Lane, but of lighter design. Both houses have auxiliary staircases from the kitchens communicating with the main staircase on the first floor.

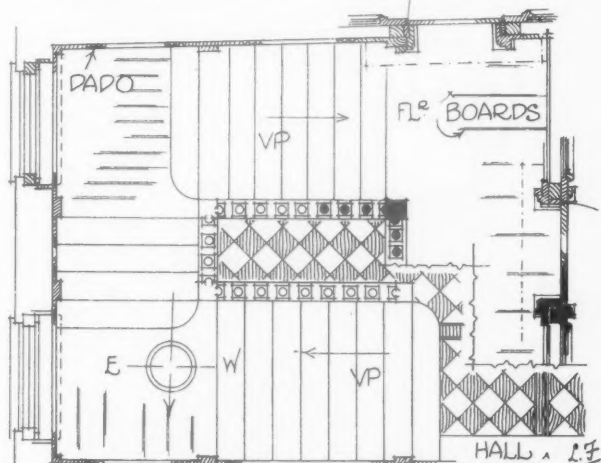
The origin and history of No. 21 College Hill have been the subject of much discussion. The late Mr. Robert Fox, writing in 1889 to the *Athenæum*, protesting against the threatened demolition of the staircase, though I understand that he had been misinformed and that there was no ground for his anxiety, says, "There is in College Hill, Cannon

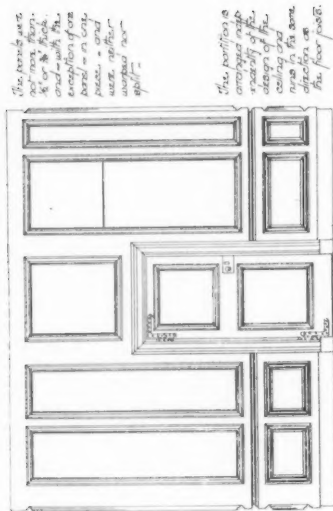
Street, a fine old house," and after referring to its supposed history and occupation by the second Duke of Buckingham, who died in 1718, he continues: "besides that it is architecturally interesting, . . . I make no doubt that the house now there is the identical house, to which opinion

REPUTED HOME OF SIR CHRISTOPHER WREN, BOTOLPH LANE, E.C. BUILT 1670

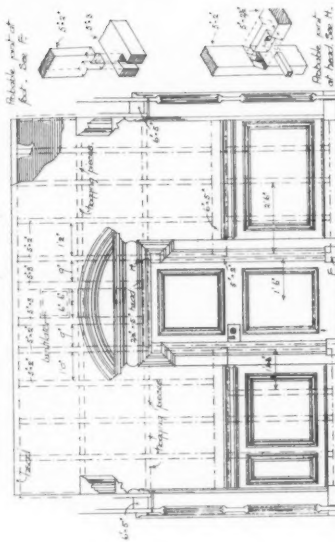


PLAN AND SECTION OF STAIRCASE & HALL TO FIRST FLOOR

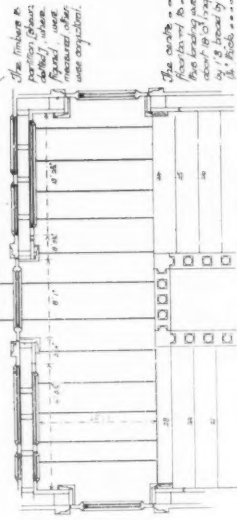




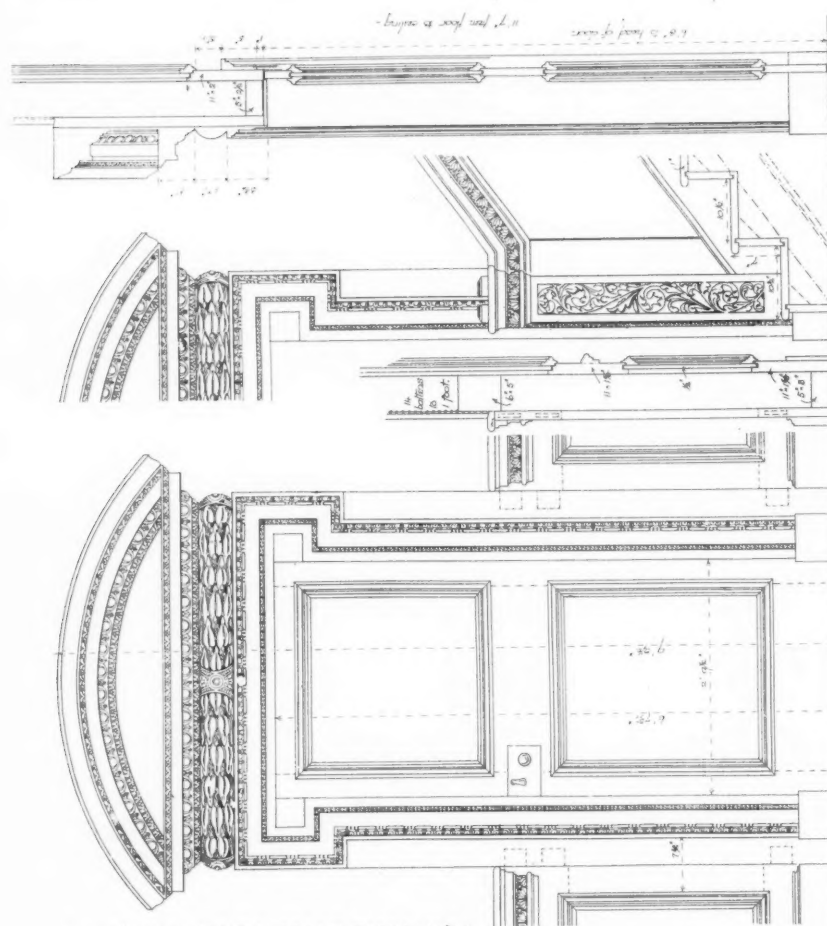
Interior Elevation of Doorway.



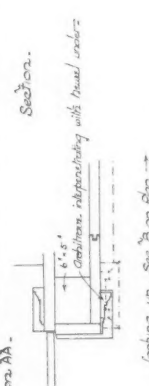
Exterior Elevation of Doorway.



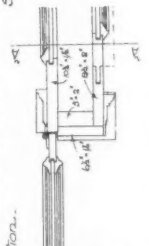
Plan of Doorway and Opening on First Floor.



Section AA.



Section BB.



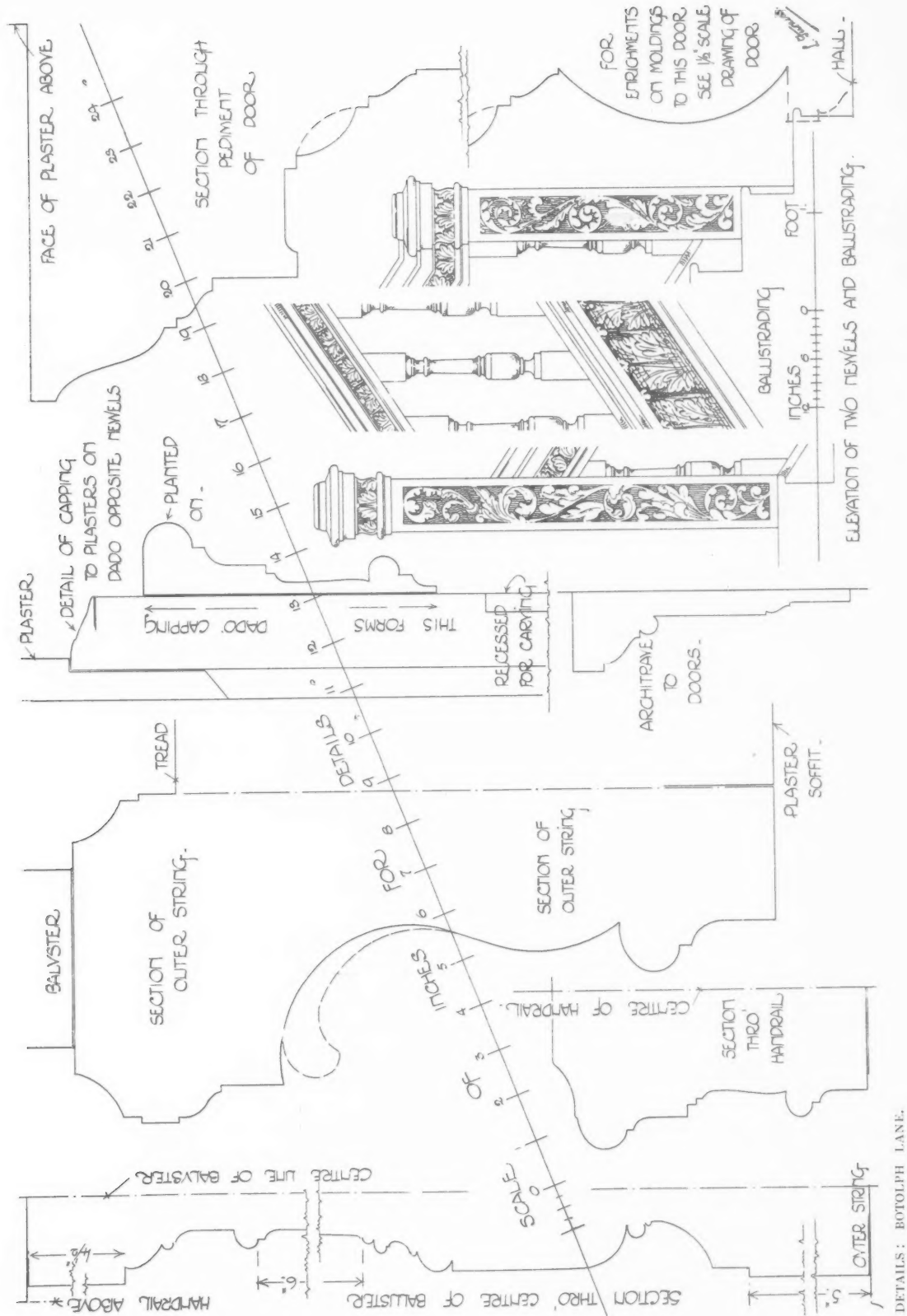
Section CC.

Looking up. See 'on Plan'.

Plan looking down.

Plan looking up.

Scale for details of door	Scale for plan & elevations of doorway
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1/8" = 1'-0"	1/8" = 1'-0"
1/16" = 1'-0"	1/16" = 1'-0"
1/32" = 1'-0"	1/32" = 1'-0"
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1/128" = 1'-0"	1/128" = 1'-0"
1/256" = 1'-0"	1/256" = 1'-0"
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1/1024" = 1'-0"	1/1024" = 1'-0"
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DETAILS: BOTOLPH LANE.



SKETCH OF HOUSE IN COLLEGE HILL.

I am guided principally by the staircase, which is a good specimen of the period . . . the church almost adjoining is Wren's, and this house looks like his and the carving like Gibbons'." This is followed by a letter from another correspondent disputing the genuineness of the house, and suggesting a reference to the deeds, the difference of opinion arising from the contradiction of the authorities from whom they drew their information, some stating that Buckingham House stood on the east side, and some showing it on the west side towards the top of College Hill, where it undoubtedly was.

I have not sufficient room more than briefly to recapitulate the different authorities. Hatton (1708) and Cunningham state that the house

stood on the east side, though Cunningham contradicts himself elsewhere, and it was on these, I think, that Mr. Fox based his argument; but in Strype's map (1720) and in Noorthuuck's map (1773), also Roke's map (1750), and most distinctly in Ogilbie's map (1688), Buckingham House is shown on the west side. On the last-named map it is shown with an entrance into College Hill almost opposite the present position of the entrance to No. 21 College Hill.

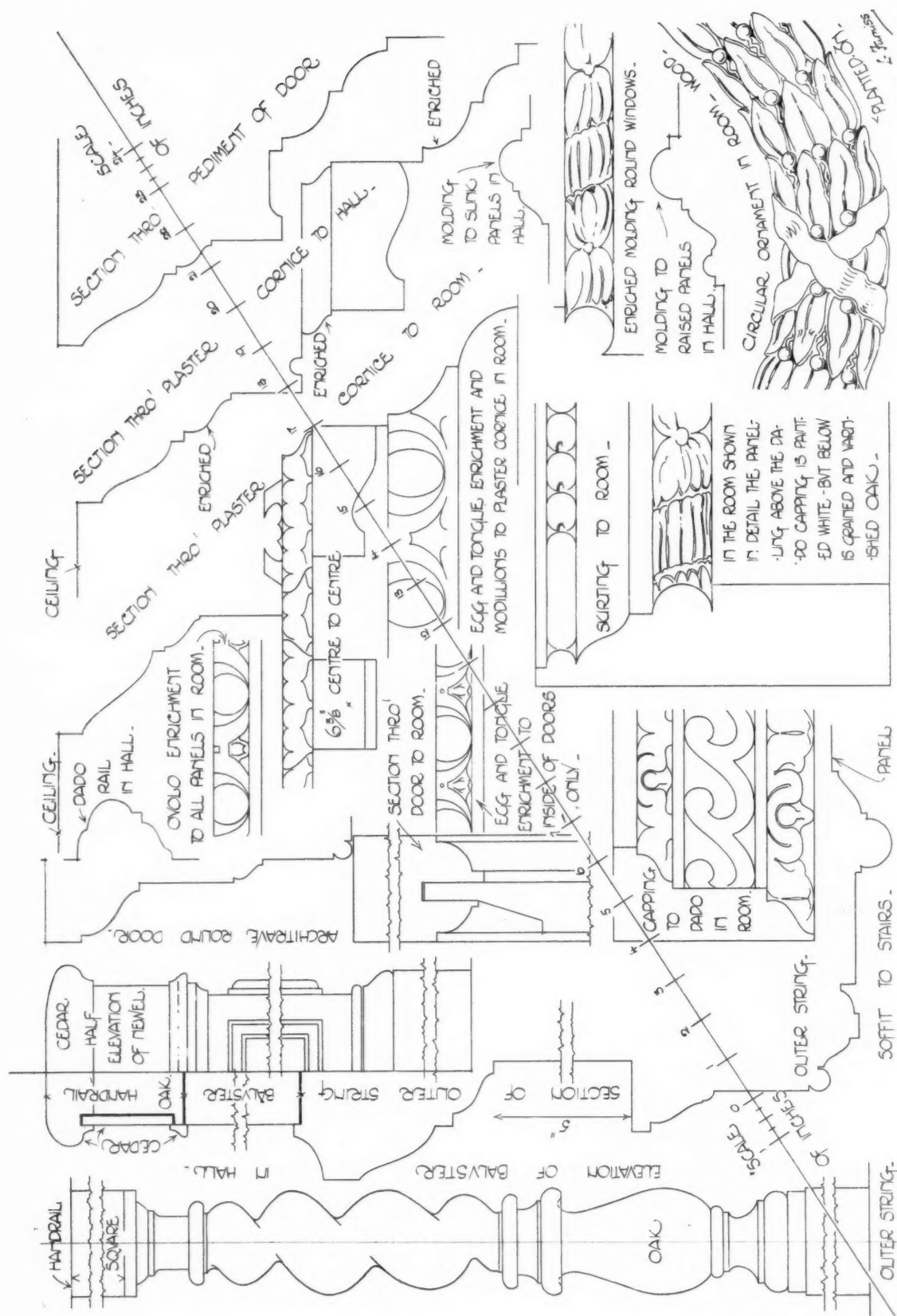
Owing to the courtesy of the present owner of No. 21 College Hill, Mr. E. J. Wilde, in whose family's possession the house has been for nearly one hundred years, I have been enabled to consult the deeds. Mr. E. H. N. Wilde, to whom I am indebted for my legal information, can trace the title as far back as 1709, the date of the will of Sir John Lethieullier, an eminent merchant, sheriff and alderman of London, whose ancestors probably fled from France at the time of the Huguenot massacres (Stow).

The will clearly shows that he was at that time occupying Buckingham House, formerly the residence of the second Duke of Buckingham (Stow), and that Sir Henry Furnese was occupying the house which Sir John subsequently leaves to his daughters, and which is undoubtedly, I think, No. 21 College Hill.

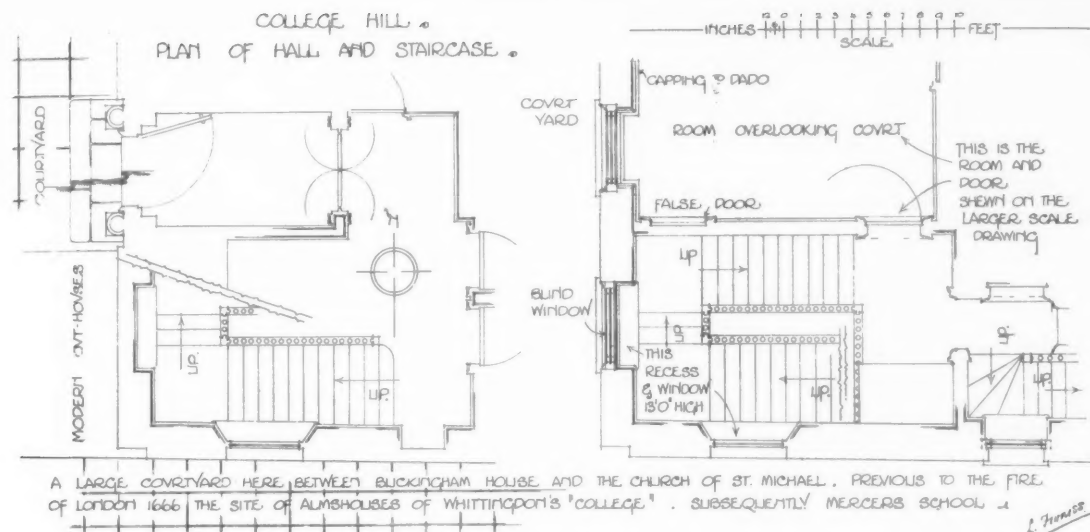
This house remained in the possession of the Lethieullier family until 1769, and then passed by a marriage settlement into the family of Sir Edw. Hulse, Bart. In 1819 the house passed from the Hulse family to the

family of the present owners. The will of Sir John proves, of course, that the house No. 21 College Hill is not Buckingham House (though unfortunately some of the drawings have been wrongly named, as the will was found after the drawings were reproduced), and must have been built towards the end of the seventeenth century, or very early in the eighteenth century at the latest, and that it was an important house is proved by the number of titled people who have at different times occupied it.

Mr. Robert Fox, in another letter with reference to No. 21 College Hill, remarks that even if the house be deprived of the personal historical interest supposed to be attached to it, its interest and value as a fine specimen—perhaps the



DETAILS: COLLEGE HILL.

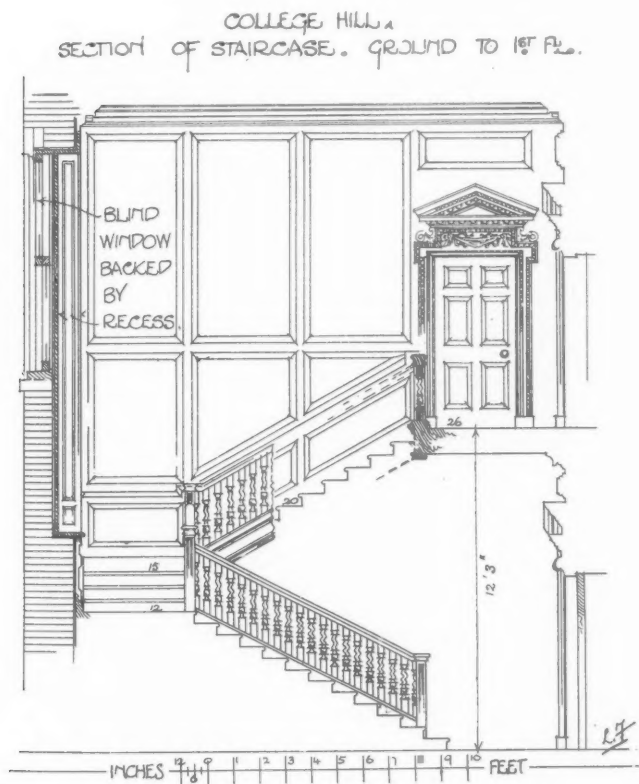


finest remaining in London proper—of the domestic architecture of the period remain; and, in an unpublished letter, he says: “from the style of

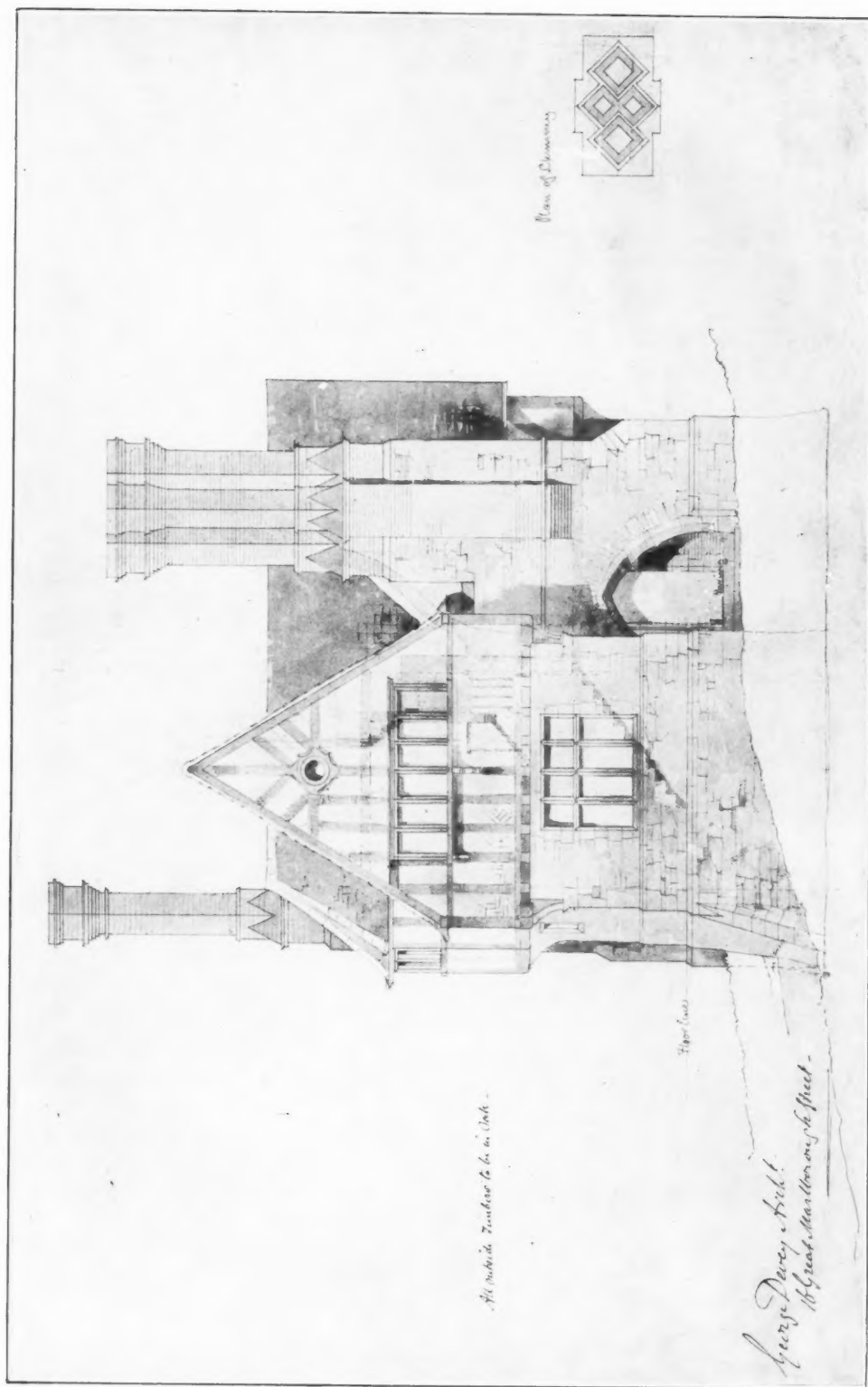
what remains it was no doubt built immediately after the fire, and probably from Wren's designs too. There is a list of Wren's designs, but I have it not within reach.” The gateways are included, I believe, amongst Wren's works by Elmes.

There are very large cellars under the house, which can easily be accounted for by the fact that this house stands in Vintry Ward, and Stow remarks that since the reign of Edward I “many fair and large houses with vaults and cellars for stowage of wines, and lodging of wines and of Burdeaux Merchants, have been builded.” It is believed by some that the cellars and entrance are older than the existing house.

The hall, staircase, and room on the first floor, with the exception of the chimney in the latter, show no signs of structural alterations, the design of the ceilings and panelling being unimpaired. There is a false door in the room on the first floor overlooking the courtyard, placed apparently for the sake of symmetry; also a blind window in the hall, backed by part of a high recess presumably for the same purpose. The staircase is of oak with handrail of cedar.



LAWRENCE FURNISS.



SKETCH ELEVATION OF A COTTAGE, FROM THE ORIGINAL WATER-COLOUR DRAWING BY GEORGE DEVEY.

The Work of George Devey.—I.



THE position occupied by the name of George Devey in the existing annals of English nineteenth-century architecture is not by any means the position which is the due of his high talent or of his vigorous originality. To those architects whose memory goes back to the sixties and the seventies his work is well known, and such men are unanimous in according to his taste and skill a very sincere recognition; but the younger generation is less well informed concerning the man who did as much as anyone to foster the great development of domestic architecture, and who may be not unjustly considered the first to have started it in the direction of what is now regarded as unmistakably the "best work." There is no doubt that architecture was in a serious decline at the beginning of the century. The glories of the Later Renaissance had passed away, and even the temporary charm with which the brothers Adam had been able to invest the already cold classicism of their time failed to save a style so obviously doomed to die. It is clear that the energies of the nation were absorbed in quite other spheres of work, and architecture was left to languish until a new movement of surprising vigour awakened public taste to some consciousness of the poverty of contemporary design.

The Gothic Revival was a great movement; its achievement, too, was great; but its results were still greater, in that they exceeded the utmost aims of its promoters, and indeed covered quite other fields than they had anticipated. The Gothic Revivalists may have been mistaken in the application of their idea, but in the formulation of their principles the verdict of posterity pronounces them to have been perfectly right, for they said, in effect, that those who live in an age which is unproductive of any work even moderately worthy of being called "art" are not justified in remaining content with the current lack of ideals, but turning, each in his own way, to the highest achievement of the past, learning from it and being

inspired by it, they may endeavour to produce work, not indeed of supreme merit, but having some little indication of a higher aim and a worthier purpose. If this had remained merely an academic creed, no further result might have occurred than the printing of a few books and pamphlets embodying certain pious aspirations,



GEORGE DEVEY, 1820-1886.

BUST IN THE CHAPEL CLOISTER, MINLEY MANOR.

W. H. MABEY, SCULPTOR.

GEORGII DEVEY FELICISSIMO INGENIO ARCHITECTI
AMICI ACCEPTISSIMI HANC EFFIGIEM IN AEDIBUS
IPSIVS ARTE AMPLIFICATUS EXORNATISQUE
IN MEMORIAM POSUIT. B.W.C. MDCCCLXXXVII.

for such counsels of perfection when confined to theorising have little effect upon the actual course of events. Happily, however, a vigorous effort towards the application of these ideas was made in the revival of those mediæval forms which had fallen into disrepute for full three centuries, and a band of enthusiastic artists and architects began preaching earnestly a new gospel, chiefly indeed of art, but touching also society, industry, and many another sphere, bidding men look back to the days of the guilds, the master masons, and the craftsmanship of the Middle Ages. I would emphasise again the fact that this enthusiasm was badly needed, and was a more important asset of the new movement than the actual end to which it was being temporarily directed. Gothic architecture has still its champions, men of power and of deep conviction, men whose ideals have a very large claim upon our sympathies; yet, at the risk of their protest, it must be said that the style which was the direct outcome of the peculiar domination of men's minds which the Roman Catholic Church exercised, the style which was identified with the genius of that great spiritual empire, does not really provide the fitting means of expressing the forces that underlie the life of to-day. There is some definite relation, dimly perceived perhaps, but none the less certain, between the spirit of the age and the habiliments in which it seeks to clothe its expression; and so,

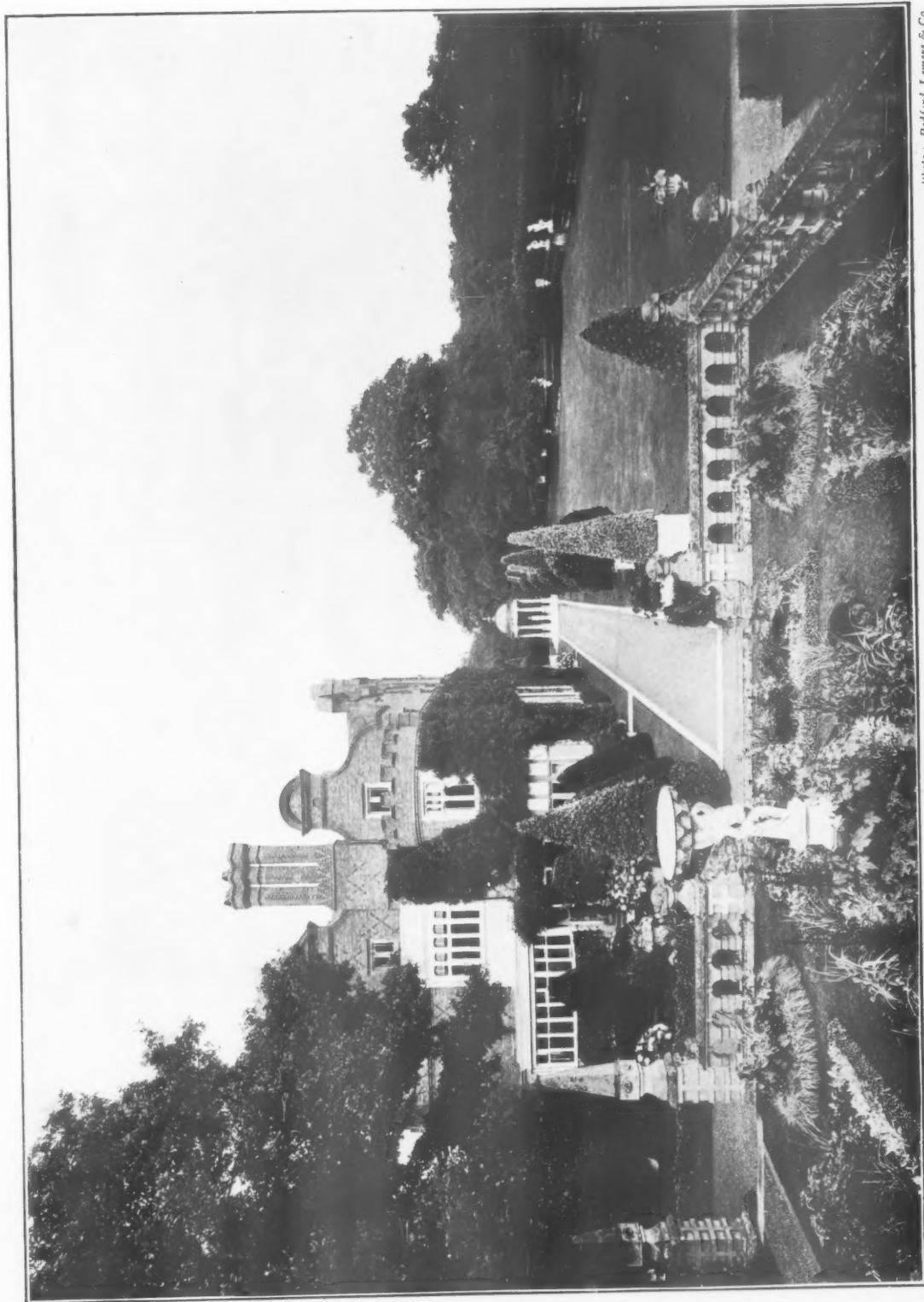
when the Gothic Revival had with magnificent energy awakened architecture from its sleep in the lap of tradition, experiments had to be made in many directions before the most suitable paths were found for the new advance.

It is in the light of this fact that I speak of George Devey's originality, and the chief debt to be paid to his memory is our recognition of the immense service he rendered to English domestic architecture in introducing a free treatment of Early Renaissance work, and preparing the way for the school with which the names of Norman Shaw, Philip Webb, and W. E. Nesfield have been so closely connected.

George Devey was born in 1820, and was the junior of the younger Pugin by eight years. Of the earlier period of his work we have very slight record, but it is easy to see the general trend of his own development. A thorough artist by nature, he was anxious to become one by profession, and commenced his studies under John Sell Cotman and J. D. Harding; and though, later, his opportunities led him into the paths of architecture, he never lost the exquisite delicacy of touch in draughtsmanship and colour which he acquired quite early in life. From the artist's standpoint he learned to love the beautiful buildings which remained from the days of brilliant achievement in England and on the Continent, and it was a simple matter to transplant this predilection into



BETTESHANGER: FROM A SKETCH BY THE AUTHOR.



COOMBE WARREN, KINGSTON, SURREY, FROM THE FLOWER-GARDEN.

Photo: Bedford Lemere & Co.

the sphere of architectural activity. In fact it was the spirit of his time, and he gave himself to the study of "old work" with an assiduity worthy of the best of the current enthusiasm, but with this slight divergence from the majority of his contemporaries, that whereas his love of Gothic work was second to none, yet he was able to perceive the essential beauty of the work of the sixteenth and seventeenth centuries, its capability of picturesque grouping, and its natural fitness for all domestic work, from the veriest cottage to the palace planned after Bacon's own heart. The three volumes of sketches in the library of the Royal Institute of British Architects give just an indication of the wideness of his observation, and show the deft skill with which his pencil was endowed in placing these observations on record. One volume is entirely devoted to stacks of chimneys, and it was in this way that he acquired an exhaustive knowledge of detail, which happily seldom militated against his powers of composition, but proved an invaluable help thereto.

It was early in the forties that George Devey started practice for himself, and in 1851 he was engaged upon his first work of importance—the restoration of parts of Penshurst Place from "churchwarden" Gothic to their original form. For Lord De L'Isle he also built a number of

cottages in the district, which show that he had fully made up his mind to reproduce the spirit of Elizabethan work and add to the store of our village architecture examples of native method and traditional beauty. Years later these cottages of stone and timberwork have been repeatedly photographed as actual buildings of Elizabethan times, and they are in every way worthy of this unconscious compliment. In 1856 George Devey joined the Royal Institute of British Architects as a Fellow, and it is in this year, on the authority of Mr. Percy G. Stone, that we can place his work for Lord Northbourne (then Sir Walter James) at Betteshanger, near Dover.

The reconstruction of this house is especially interesting if I am right in considering it the starting-point of that far-reaching movement—the "rebirth" of Renaissance treatment which has increased ever since, and bids fair under favourable conditions to attain to new and important developments. The large alterations at Betteshanger were not carried out at one and the same time. In the course of successive improvements Mr. Devey gradually remodelled the original house and added enough new work to leave it, in the end, a characteristic example of his own methods of composition and detail. But in 1856 he struck the key-note by introducing the brick Dutch gable,



THE BAY HOUSE.

COOMBE WARREN, KINGSTON, SURREY.

Photo: Bedford Lemere & Co.

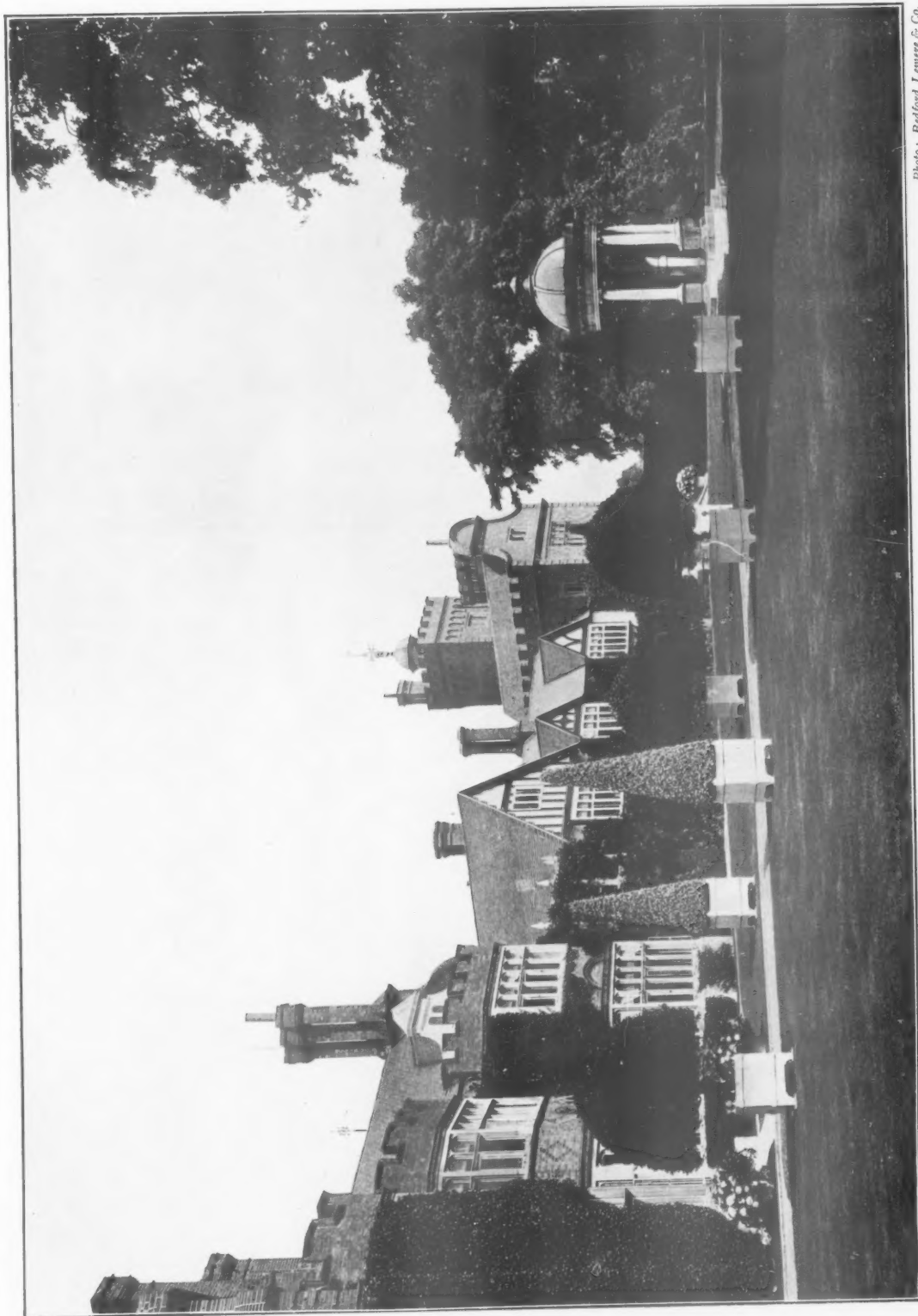
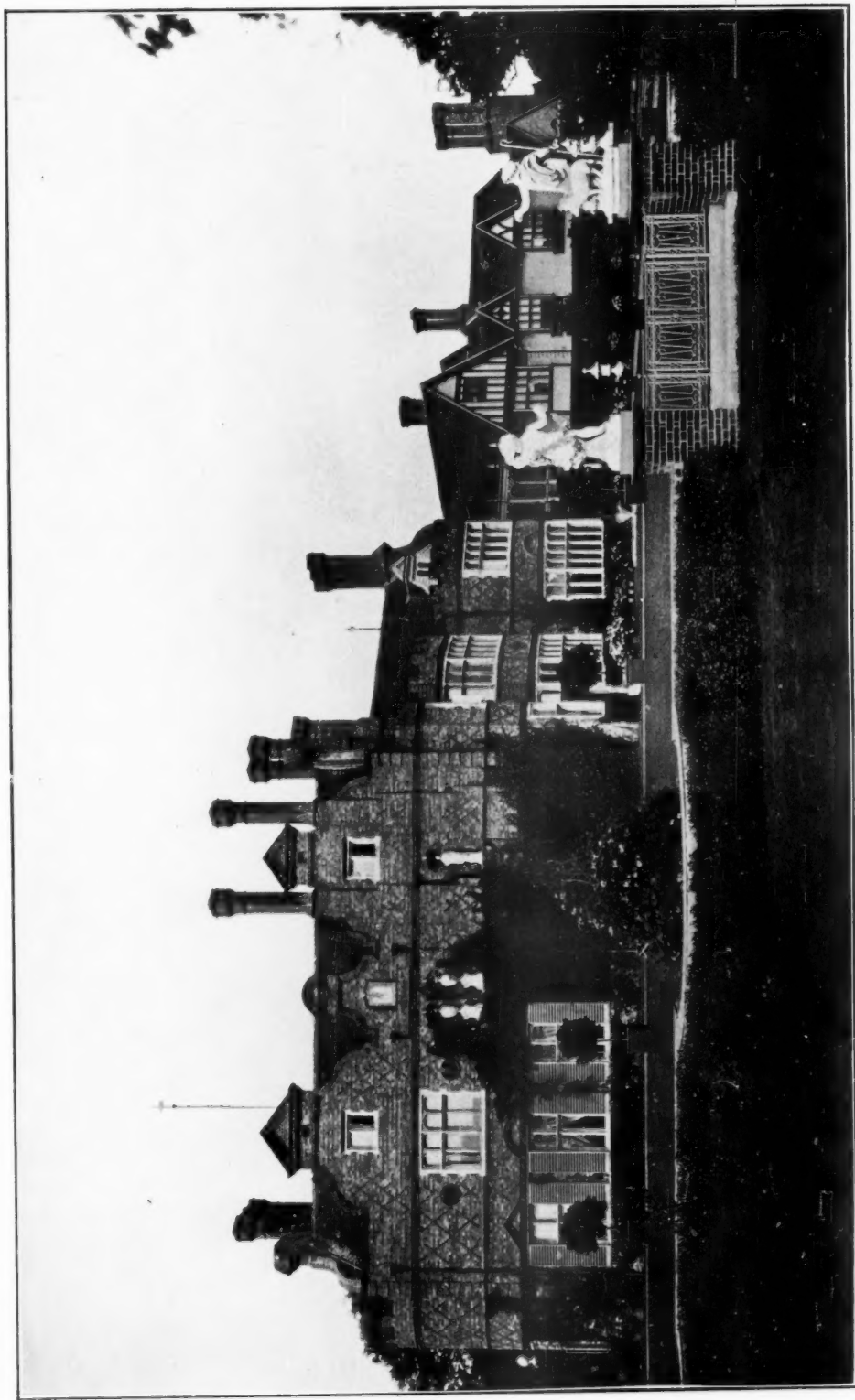


Photo: Bedford Levers & Co.

COOMBE WARREN, KINGSTON, SURREY. FROM THE LAWN.



COOMBE WARREN, KINGSTON, SURREY. FROM A PHOTOGRAPH TAKEN IN DEVEY'S LIFETIME.

Photo: Belford Lemere & Co.

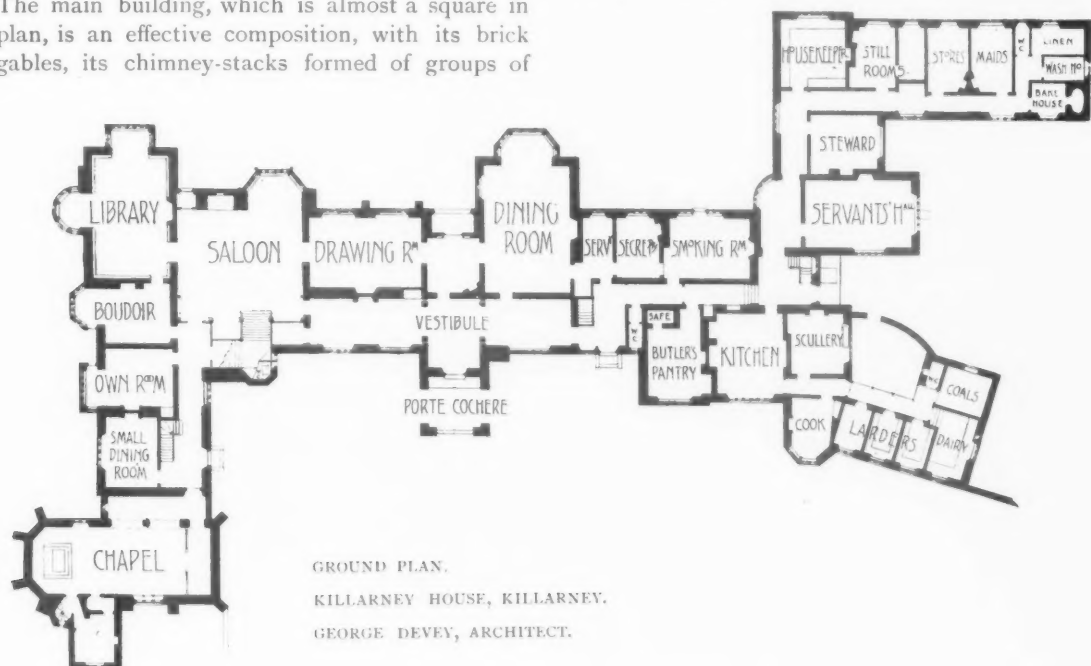


Photo: Bedford Lemere & Co.

COOMBE WARREN, KINGSTON, SURREY.

a feature which, in varying form, he never tired of employing, and in which he perhaps excelled when building the beautiful house for Mr. Currie which is illustrated here. At the same time a *porte cochère* was built, with coffered semi-circular arches quite in the Renaissance manner, save that in the gable above was placed a stone oriel, and the brickwork, instead of being carried up like the other gables, was stopped beneath projecting eaves, and sheltered behind a moulded barge-board. Such inconsistencies may have shocked the purists of other days, but to-day they have become part of the architect's stock-in-trade, and have long been legitimised by widespread custom. The main building, which is almost a square in plan, is an effective composition, with its brick gables, its chimney-stacks formed of groups of

angle-shafts, and its wide bay windows, the last-named being further enhanced by a clever use of brick and stone, which at one part concentrates the interest and at another relieves the design of heaviness or monotony. From the main portion runs a lower range of buildings—evidently existing work remodelled—and this, on the garden side, turns a right angle and finishes in a massive brick tower, with an octagonal staircase, which restores balance to the whole grouping of the house. One is tempted to linger over the subject of this building in introducing Mr. Devey's work, not only because it was the object of his comparatively early judgment, but because it



includes so much that is peculiar to his taste and the aim he had in view. In the larger works, of which we shall have reason to speak directly, he did determine some definite style of external treatment at least, and remained consistent to it, although internally the rooms differed according to their purpose. But in such buildings as readily lent themselves to treatment of a less restrained character, in virtue of their moderate size or of the necessity of incorporating parts of already existing houses, Mr. Devey delighted to draw upon the complete resources of the Elizabethan period and freely to indulge his wonderful powers of picturesque grouping. There is a mysterious charm in all the buildings of that somewhat curious period between, say, 1550 and 1650, which comes not from purity of style, but from the graft of the new style upon the traditional Gothic methods. The windows divided by bold mullions and transomes, the oriels with gracefully curved soffit or corbelling, the half-timber work, the barge-boards freely carved with running tracery, the overhanging storeys with fascias moulded Gothic-wise, the four centred arches of doors and chimney-piece, the tall stacks of chimneys in rows of angle-shafts—all these are mediæval forms which were assimilated by the new style, they represented the "homeliness" of English domestic architecture, and could scarcely be placed ruthlessly upon one side. Yet one quality more there was, of even greater importance, in Elizabethan work, which can be quickly felt but not so easily analysed: the grouping of the various parts of a building was of a free and picturesque nature, and rebelled long against the yoke of the classic symmetry of composition. Perhaps some critics may urge that this alone is a sufficient ground to assume that the early style was assimilating the new forms rather than *vice-versâ*. For us, however, it is important only to note that this special period was a time of transition, that its features had much in common with mediæval work, but were being steadily informed with a new life from classic sources, and that yet the most essential characteristic of the style is to be found in the deft grouping of its parts to form, not a symmetrical whole, but a composition the charm of which is apparently the careless disposition of its features, but is really a natural and artistic balance of the masses of building. This power of grouping George Devey possessed in a wonderful degree, and indeed it was with him an almost unerring instinct which never left him. The smallest cottage of one floor, built of plastered walls and thatched roof, gives in its own way as plain a proof of this as the mansions of Hall Place, Adderley Hall, or Longwood, Winchester. And to this quality pre-eminently is owing the

pleasure which one feels in observing even the less successful among his works, for skilful composition reconciles the eye to many minor faults and preserves the general appearance unimpaired.

One of Mr. Devey's most successful designs in red brickwork with Dutch gables has already been mentioned in passing—the house called Coombe Warren, at Norbiton, Surrey. Through the kindness of the present owner, Mr. Laurence Currie, I am enabled to give a very good idea of the character of the work by means of the excellent photographs that he has placed at my disposal. When Mr. Devey was called upon first to design the house for Mr. Bertram W. Currie it was desired to incorporate certain existing buildings, and the style chosen was less pretentious than the present building shows, being of overhanging gables of plaster, or tile-hung, and mainly confined to two storeys. This first design was carried out, but the house was destroyed by fire soon after erection, and it was then arranged to build the larger house which is illustrated here, the working drawings of which are dated 1870. Some photographs still remain to show how charming the earlier house had been. Irregular to a degree on plan, it possessed an unrestraint both in the disposition of features and choice of materials which is most refreshing, and anticipates in a remarkable way much of our best modern work. The walls were of stone some six to eight feet above the ground, and thence red brick was employed as far as the eaves, with tall angle stacks carried up in brickwork. A profusion of wide bay-windows or oriels was made to group well, on the one side with low gables and heavy chimneys, on the other with a massive square tower of low proportions, adjoining which was a high garden wall. This was pierced by the entrance to an alcove, beneath a miniature Dutch gable that rose above the coping. Every legitimate art seems to have been employed to make the whole design excite the observer's interest, and yet there is little evidence of any straining after effect. The overhanging parts above in plain plaster, together with the gables, formed a pleasant variation from the brickwork, while it in its turn reasserted itself in the tower and chimney-stacks, till it succeeded in breaking the sky-line. The design of this house recalls that of Calverley Grange, Kent, a most picturesque building designed for the late Mr. Neville Ward, at about the same date. At Calverley the work has better proportion and more homogeneity, being decidedly better knit together, but both designs have an appearance in common, and constitute a very interesting type among the many different methods which Mr. Devey used.

WALTER H. GODFREY.

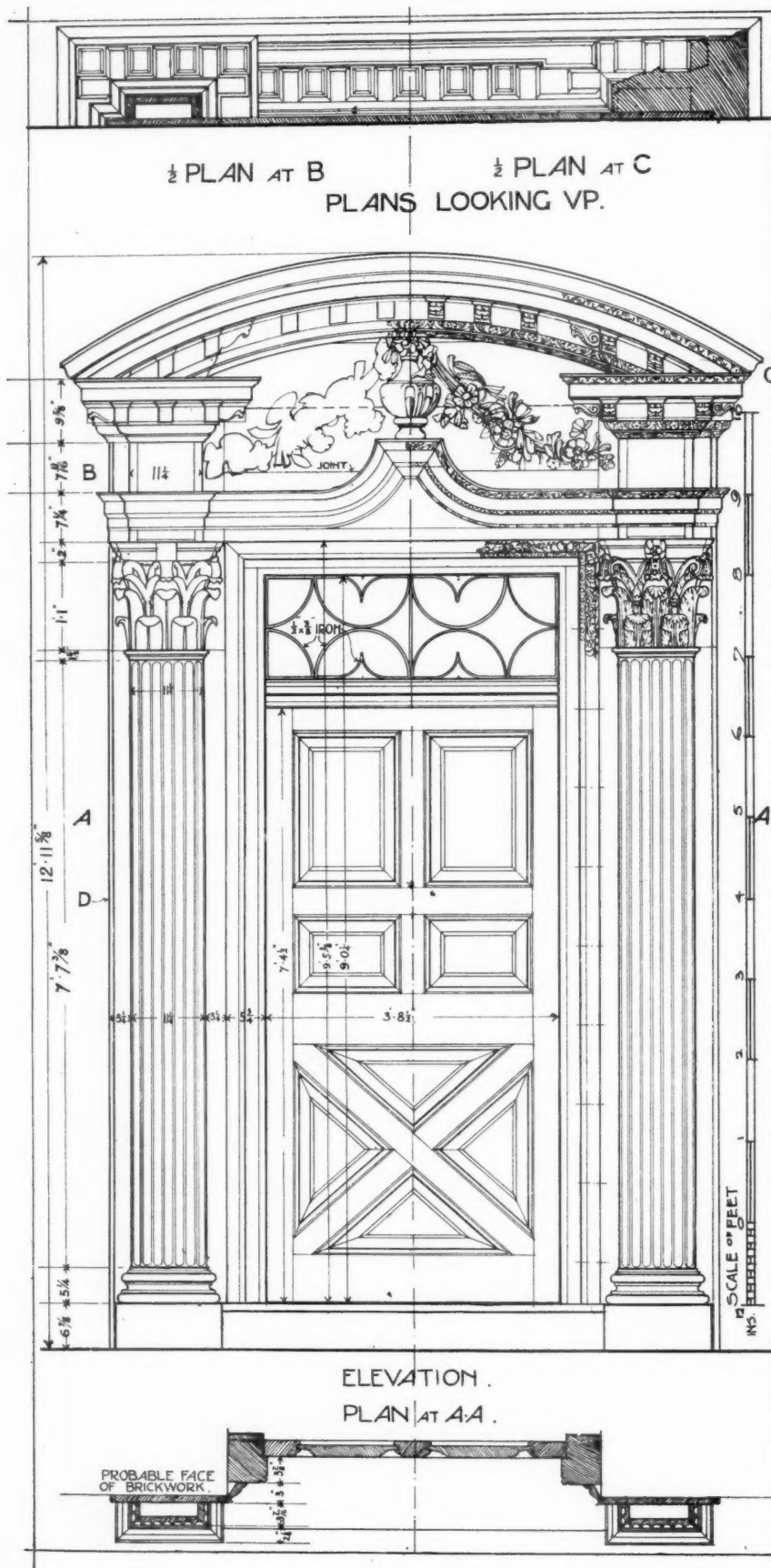
(To be continued.)

The Practical Exemplar of Architecture—IX.

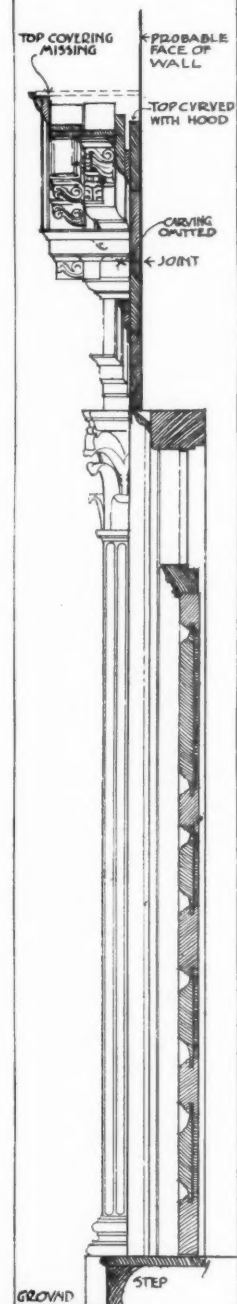


DOORWAY REMOVED FROM A HOUSE IN CAREY STREET, LONDON, W.C.
Now in the Victoria and Albert Museum, South Kensington.

Photo: Arch. Review.

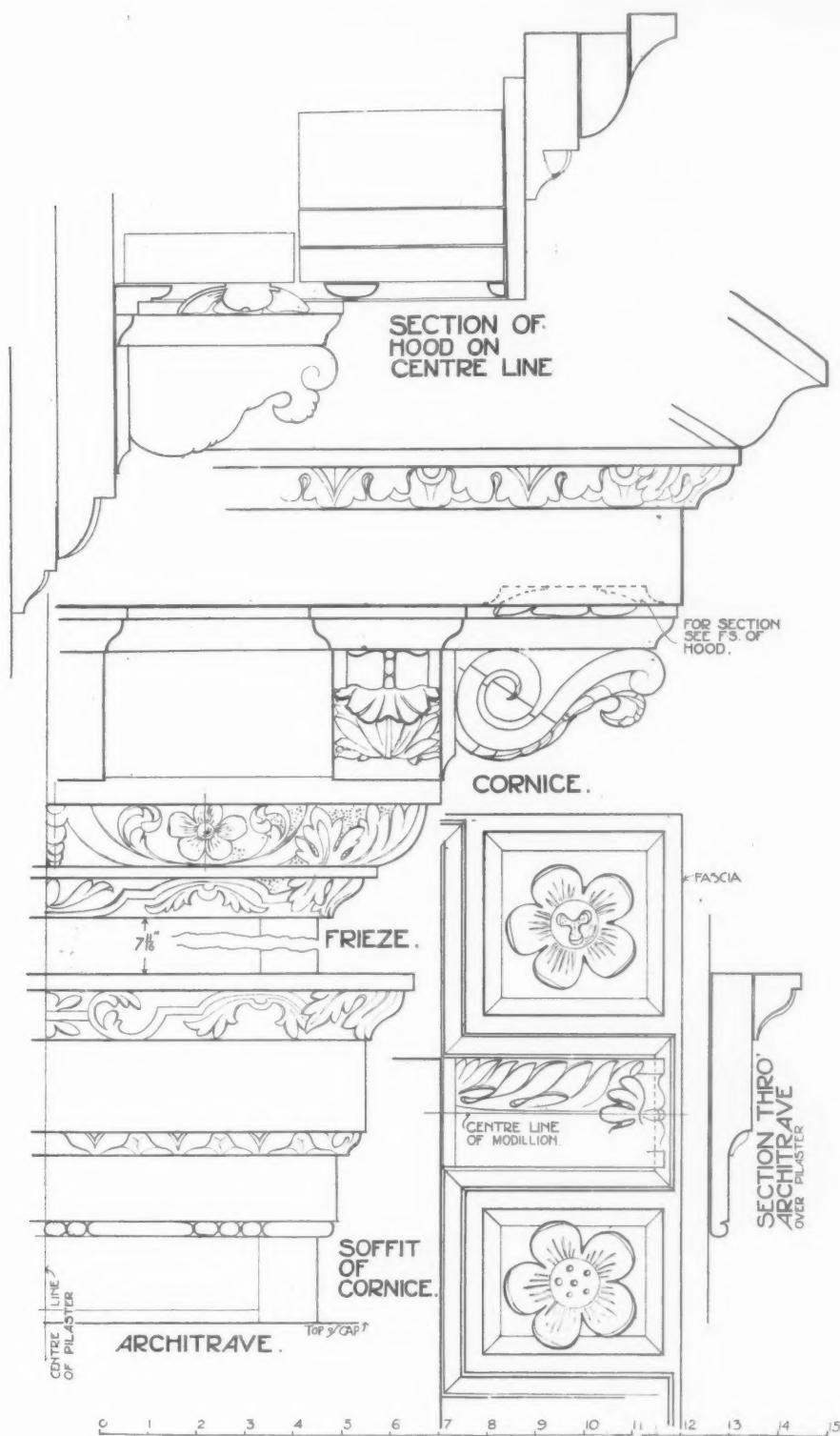


DOORWAY
FROM A HOUSE
IN CAREY ST. W.C.



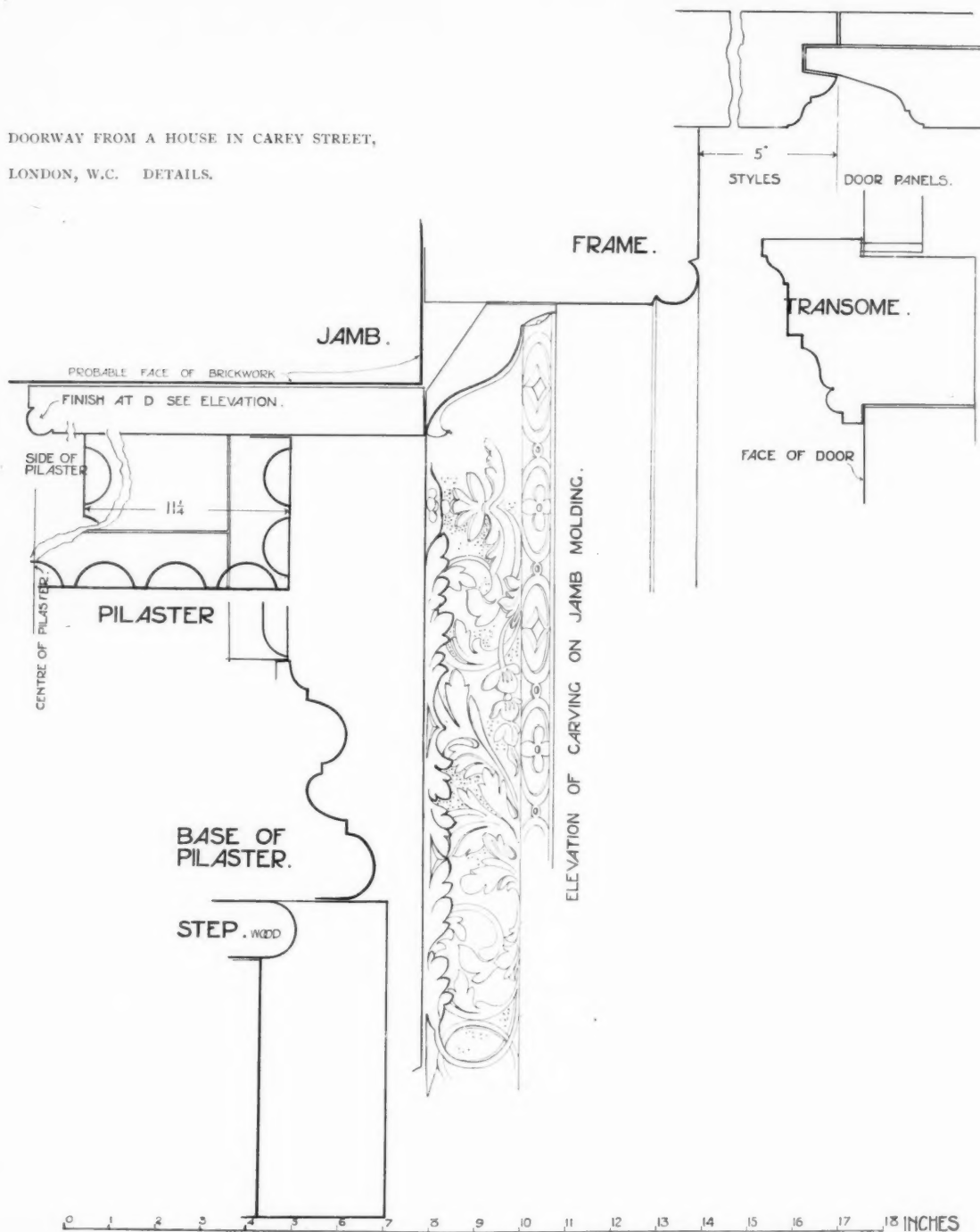
SECTION ON
CENTRE LINE

T.F.G. AND A.B. MEAS. & DELT



DOORWAY FROM A HOUSE IN CAREY STREET, LONDON, W.C. DETAILS.

DOORWAY FROM A HOUSE IN CAREY STREET,
LONDON, W.C. DETAILS.

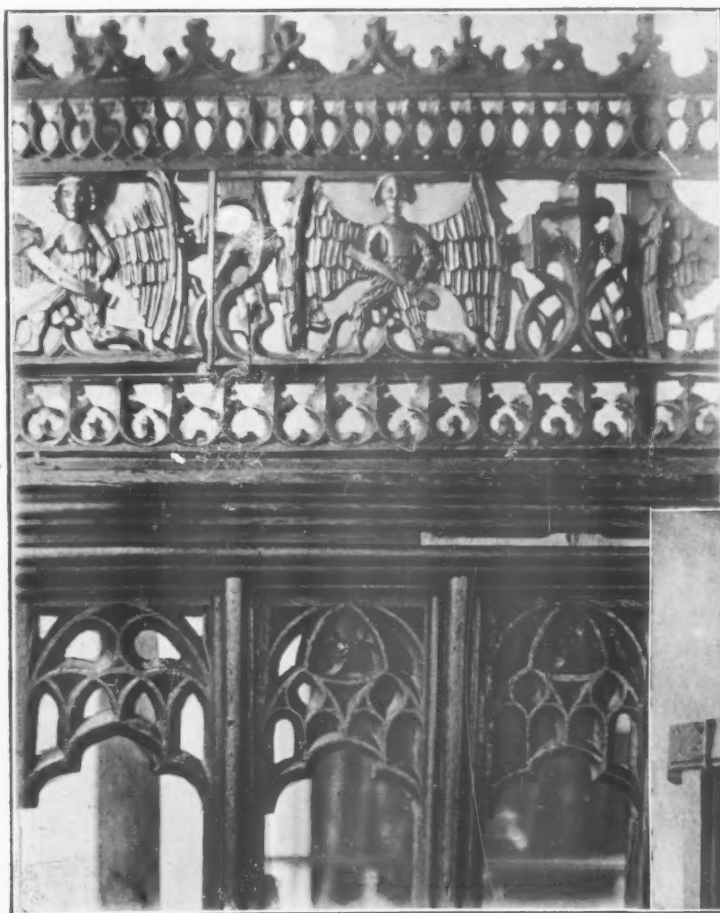


It may be useful to recapitulate some of the statements in regard to this feature which were published in an announcement accompanying the December issue. The *Practical Exemplar* proved a very popular feature last year, and will therefore be continued; many fine details have been secured

for publication. Acting on several suggestions received, it has been decided from the present issue onwards not to limit an instalment to the illustration of one particular class of detail, but to publish a selection of various details each month. Arrangements have also been concluded with Mr. A. W. S. Cross, M.A., F.R.I.B.A., and Mr. H. W. Wills, F.R.I.B.A., to contribute a series of articles on lines similar to those of the



Photos: G. H. Parry.

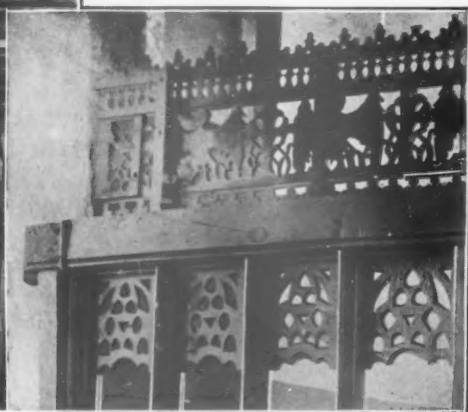


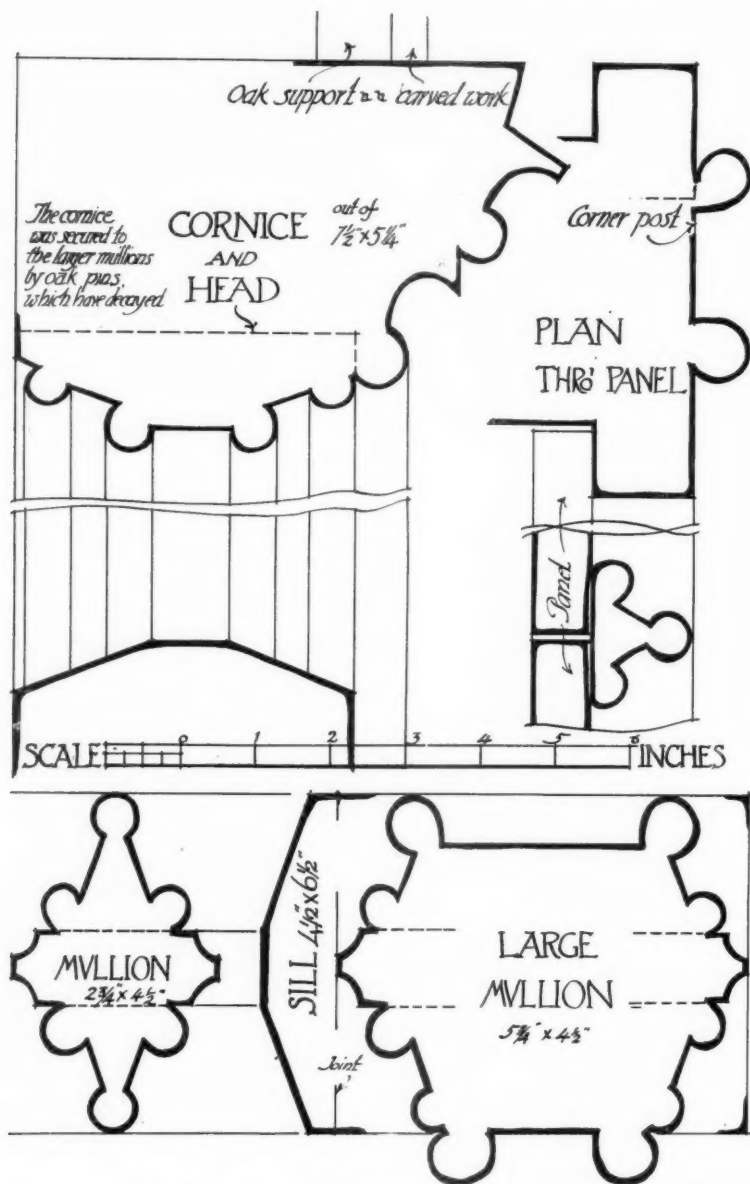
SCREEN, SILCHESTER CHURCH,
HANTS.

General View from the Nave.

Detail of Front of Screen.

View of Back from the Choir.





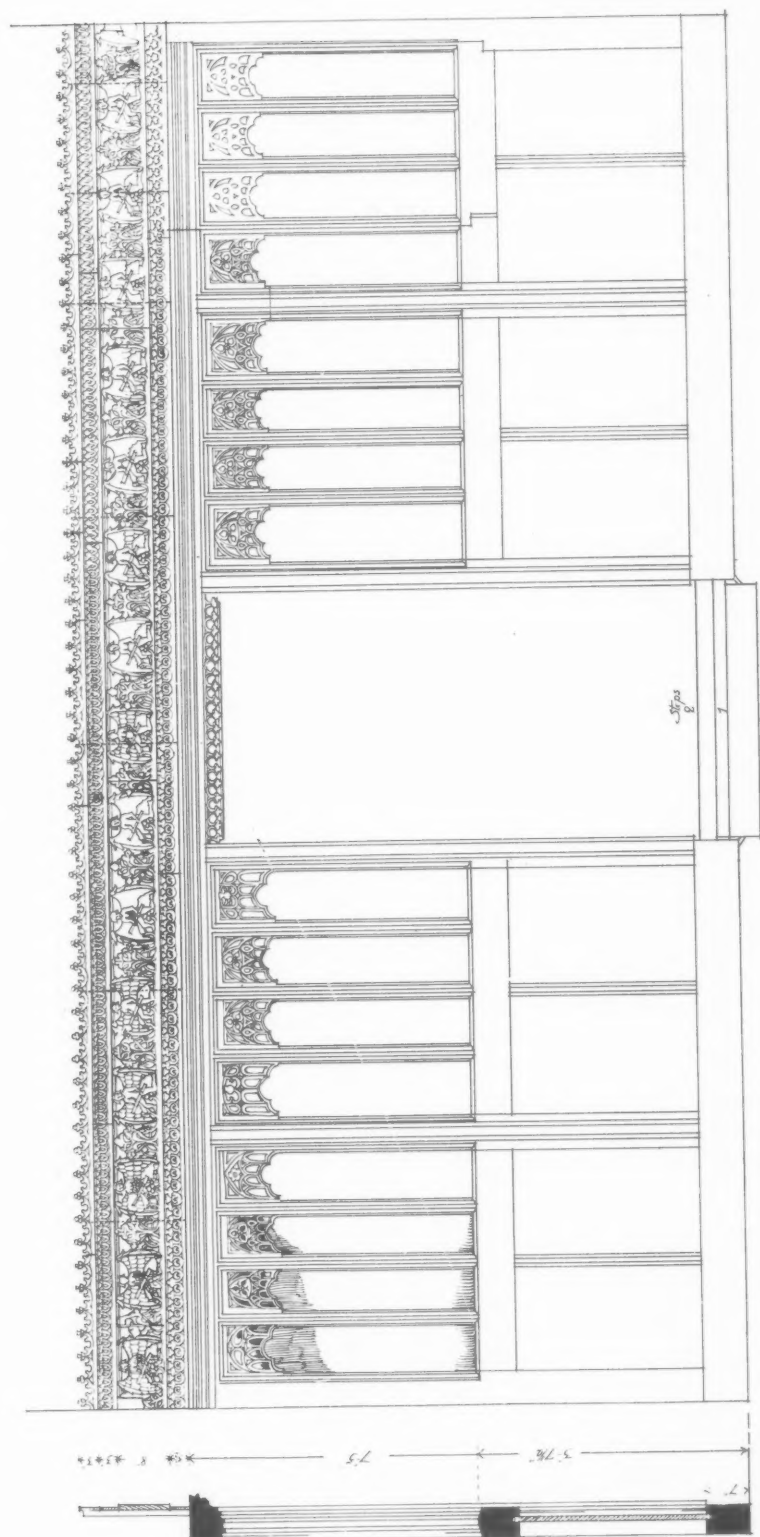
SCREEN, SILCHESTER CHURCH. DETAILS.

See following pages.

Practical Exemplar, dealing with Georgian work in London.

Of the details given with the present issue attention may be drawn to the screen in the little church at Silchester, presented from photographs and measured drawings by Mr. G. Herbert Parry. The fine old doorway from Carey Street, Lincoln's

Inn Fields, now preserved in the Victoria and Albert Museum, South Kensington, is familiar to most students and London architects, who may nevertheless be glad to have measured and detailed information regarding it. The measurement and plotting of this very intricate piece of detail has been done under the direction of Mr. T. Frank Green.



ELEVATION

10 feet

Scale of 1/4" = 1 foot

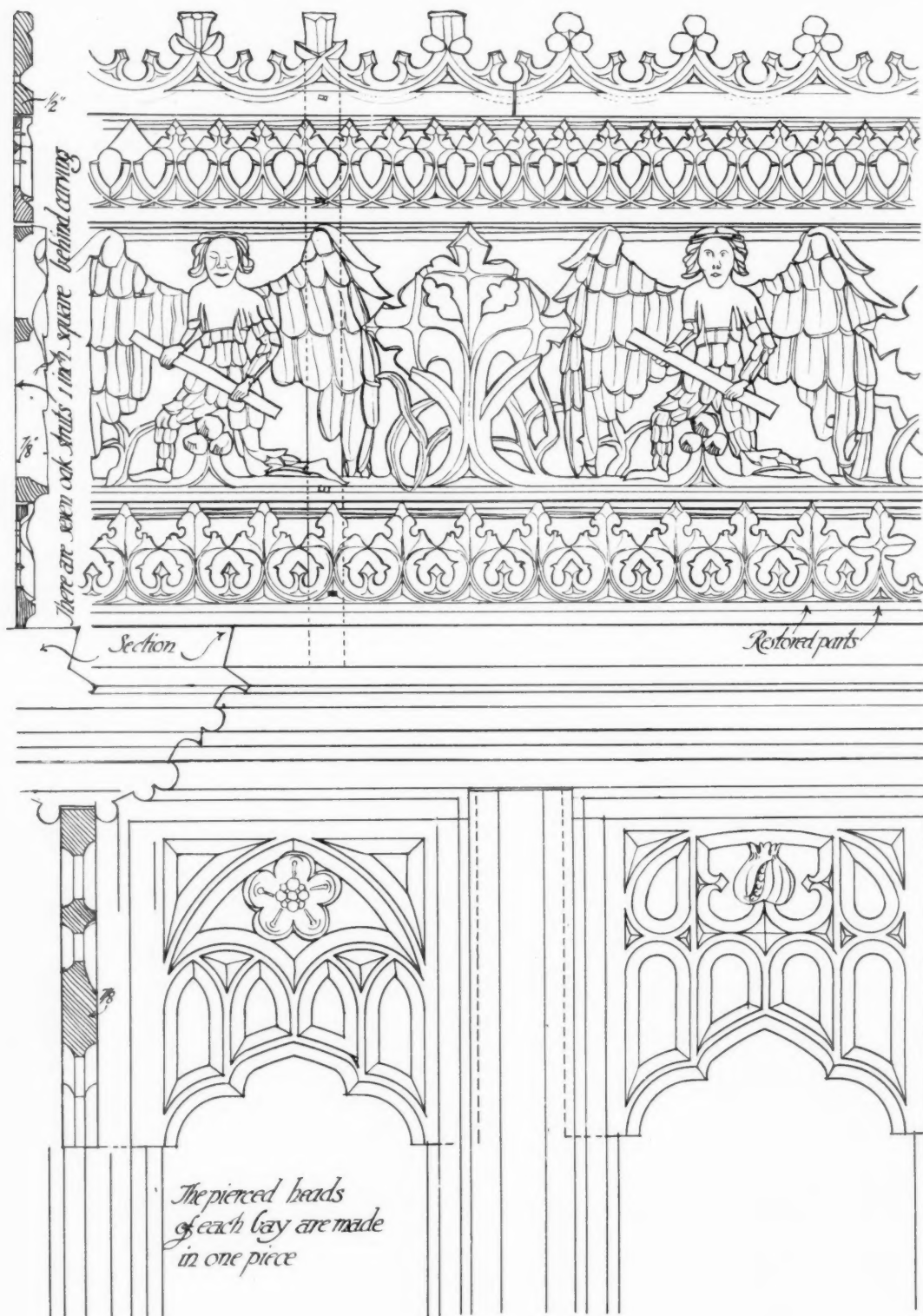
PLAN

2

1

18' 3 1/2"

MEASURED AND DRAWN BY G. HERBERT PARRY.



SCREEN, SILCHESTER CHURCH, HANTS. DETAILS.
MEASURED AND DRAWN BY G. HERBERT PARRY.

Current Architecture.

Business Premises, Copenhagen—St. John's Church, Edmonton.

BUSINESS HOUSE, KONGENS NYTORV, COPENHAGEN; FRED. LEVY, ARCHITECT.—The difficult task of endowing the street frontage of a house entirely intended for business purposes with distinct and attractive architectural features has been most satisfactorily compassed by Mr. Fred. Levy in the house of which a view and plan are given. It faces one of the largest and handsomest squares in Europe, the Kongens Nytorv, Copenhagen, and has for its neighbour the building of the Standard Insurance Company. The materials are hand-made red brick and grey granite, the facings round the windows, the cornices, the balustrades, &c., are of Bremen sandstone, and the different materials are remarkably well matched both in colour and proportion. The buildings are fitted with five elevators, and the large counting-house, at right angles with the side of the big square, has another street frontage, the site being cleverly utilised and laid out. GEORG BROCHNER.

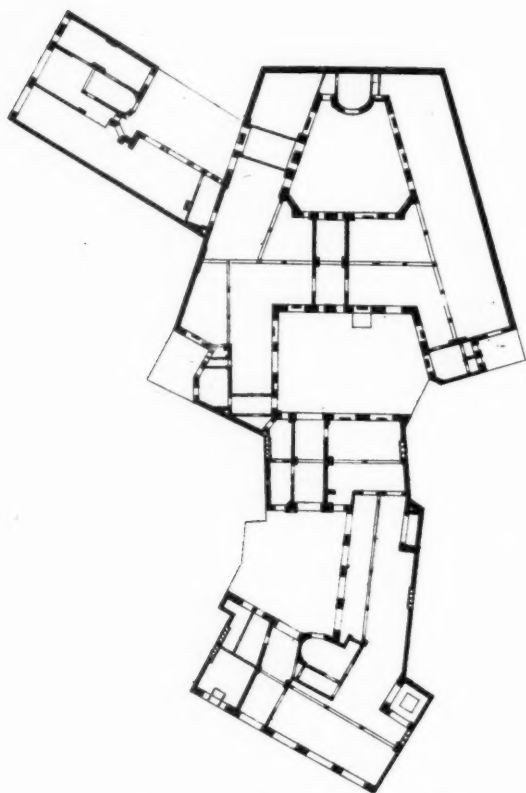
CHURCH OF ST. JOHN THE EVANGELIST, DYSON'S LANE, UPPER EDMONTON; C. H. B. QUENNEL, ARCHITECT.—The situation of this church is uninteresting and flat, the surrounding streets being of the uniform terrace type of small houses. To the south-east of the edifice is situated a large gasworks, with several gasometers of great size, and it was therefore decided not to erect a tower or spire which might suffer in scale by comparison. The walls inside and out are faced with local yellow stocks, as much variation in colour being secured as was possible. With these certain bands of Luton grey bricks were introduced. The roof is covered with hand-made red tiles. Stone was used sparingly for springers and window reveals, while the copings, &c., were carried out in blue brick.

Internally the roof timbers are left visible with sawn surfaces finished with Carbolineum. The interior appearance is very much helped by the



NEW BUSINESS PREMISES, COPENHAGEN.

FRED. LEVY, ARCHITECT.



BUSINESS PREMISES, COPENHAGEN. PLAN.
F. LEVY, ARCHITECT.

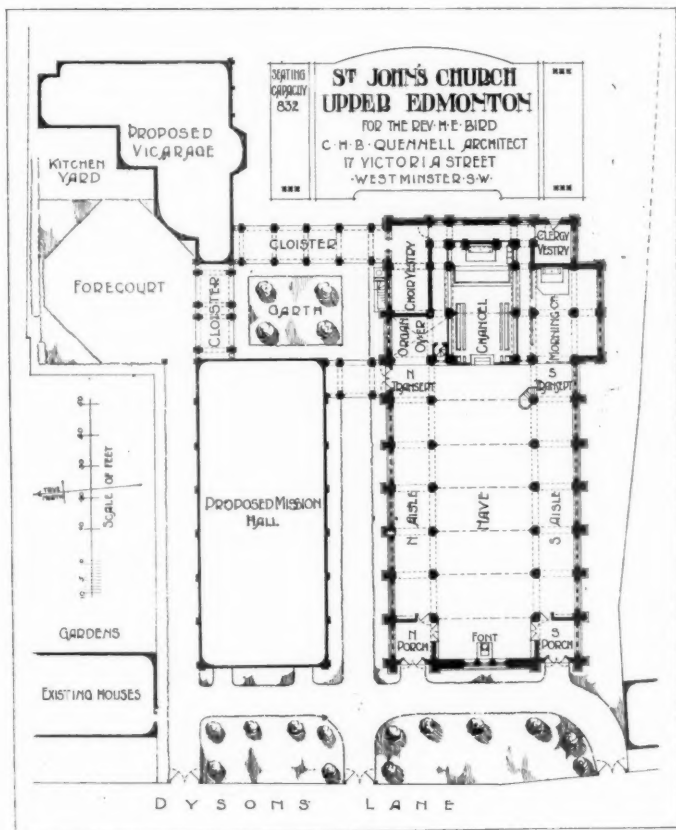
glass, which, though simple, has distinct character, and was designed and made by Mr. Paul Woodroffe. The panelled dadoes to the piers and morning chapel are in deal painted a blue-green. The choir stalls, screen, &c., are in Canadian white wood, and were executed by the builder. The roofs to the aisles are in concrete, stiffened with expanded metal, and covered externally with Limmer asphalt, the soffits inside being finished in plaster to a hand-floated surface. The floor to the nave is in pitch-pine, and the floors of the chancel and porches are covered with plain 9-in. red tiles.

The heating is by hot-water pipes, the boiler being fixed below the choir vestry, and the pipes being laid in the ordinary ducts or trenches, which, however, have fresh-air inlets, so the air coming in is warmed by the pipes underground, and runs up through gratings under the radiators. There are also fresh-air inlets behind the

radiators standing against the external walls. The iron screens to chancel and grills at sides and Communion rails were made by the Crittall Manufacturing Co. of Fenestra glazing bars with simple scrolls inserted. The entire building was built and finished for £7,400, the amount of the contract, which is £8 17s. 10d. per head, the accommodation, including choir and clergy, being 832. The contract included the front fencing, heating and ventilation, choir stalls, and, in fact, everything with the exception of the pulpit, lectern, altar cross and candlesticks.

Mr. Albert Monk of Lower Edmonton was the general contractor; the stone was from the Box Ground Quarry, Bath; the figure of St. John in the niche on the west front was carved by Messrs. Martyn of Cheltenham. The casements and fittings and the iron chancel screens, &c., were made by the Crittall Manufacturing Co.; the wood block flooring was laid by the Acme Flooring Co.

Messrs. Ramsden & Carr made the altar cross, candlesticks, &c. The heating and ventilating were executed by Messrs. C. Kite & Co.; Messrs. Thomas Elsley, Limited, were responsible for the gas fixtures, door furniture, locks, &c., Messrs. John Warner & Sons supplied the bells, and Messrs. J. W. Cray & Son the lightning conductors.





VIEW FROM THE NORTH-EAST, ST. JOHN'S CHURCH, UPPER EDMONTON.
C. H. B. QUENNEL, ARCHITECT.



THE NORTH TRANSEPT AND ORGAN CHAMBER.

ST. JOHN'S CHURCH, UPPER EDMONTON. C. H. B. QUENNEL, ARCHITECT.



GENERAL VIEW OF INTERIOR, LOOKING EAST.

ST. JOHN'S CHURCH, UPPER EDMONTON. C. H. B. QUENNEL, ARCHITECT.



The High Altar.



Choir Stalls.

ST. JOHN'S CHURCH, UPPER EDMONTON. C. H. B. QUENNEL, ARCHITECT.



The Chancel Screen.



The Morning Chapel.
ST. JOHN'S CHURCH, UPPER EDMONTON. C. H. B. QUENNELL, ARCHITECT.

The Alliance Assurance Building, St. James's, London.

R. Norman Shaw, R.A., and Ernest Newton, Architects.



VIEW FROM PALL MALL.

Photo: E. Deckree.



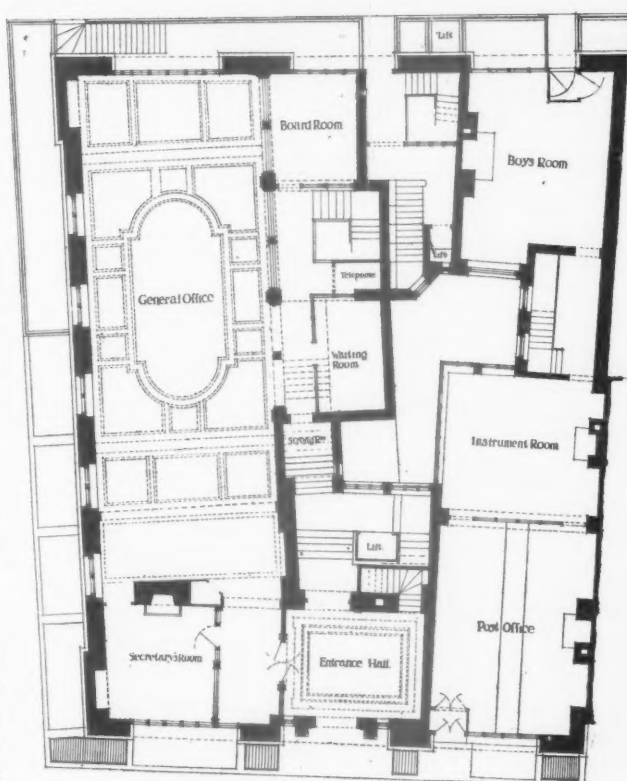
Photo: E. Deckree

THE ENTRANCE HALL.

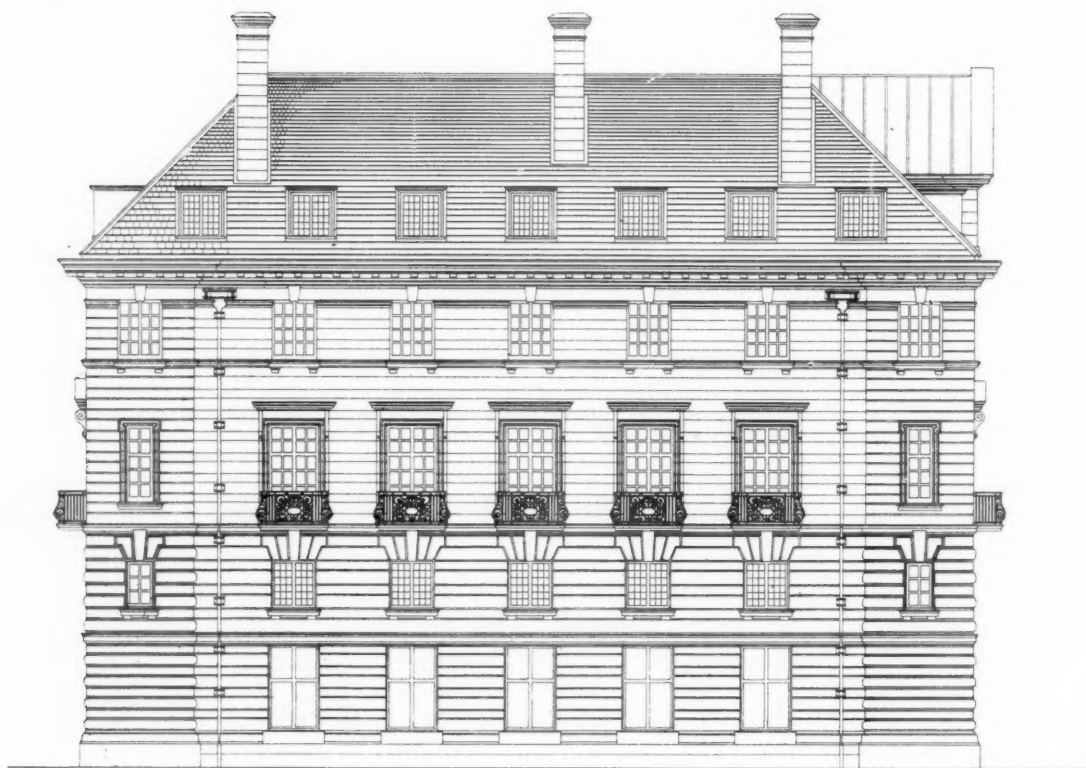


HIS building has been erected at the south end of St. James's Street, facing up Pall Mall, and having frontages to St. James's Street and Cleveland Row, being also opposite to St. James's Palace. It has the ground floor, basement, and sub-basement arranged as business premises, the entresol, first, second, and third floors being designed as bachelors' flats, with servants' rooms, kitchen, &c., on the fourth floor, the residential quarters being kept quite separate from the business portion. The building is arranged round a central light court.

The ground floor is divided between the Assurance Company's Offices and the Post Office premises, with entrances back and front (including staircases and lifts) to the upper floors. In the Post Office on the north side the accommodation comprises the general office, having separate entrance from St. James's Street, with instrument

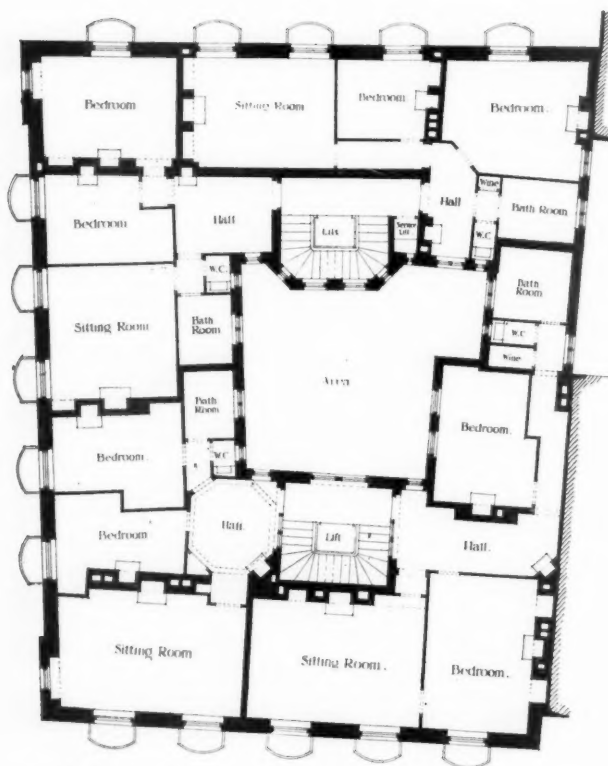


GROUND FLOOR PLAN.



Cleveland Row.

Scale: 10 20 30 40 50 60 70 80 90 100

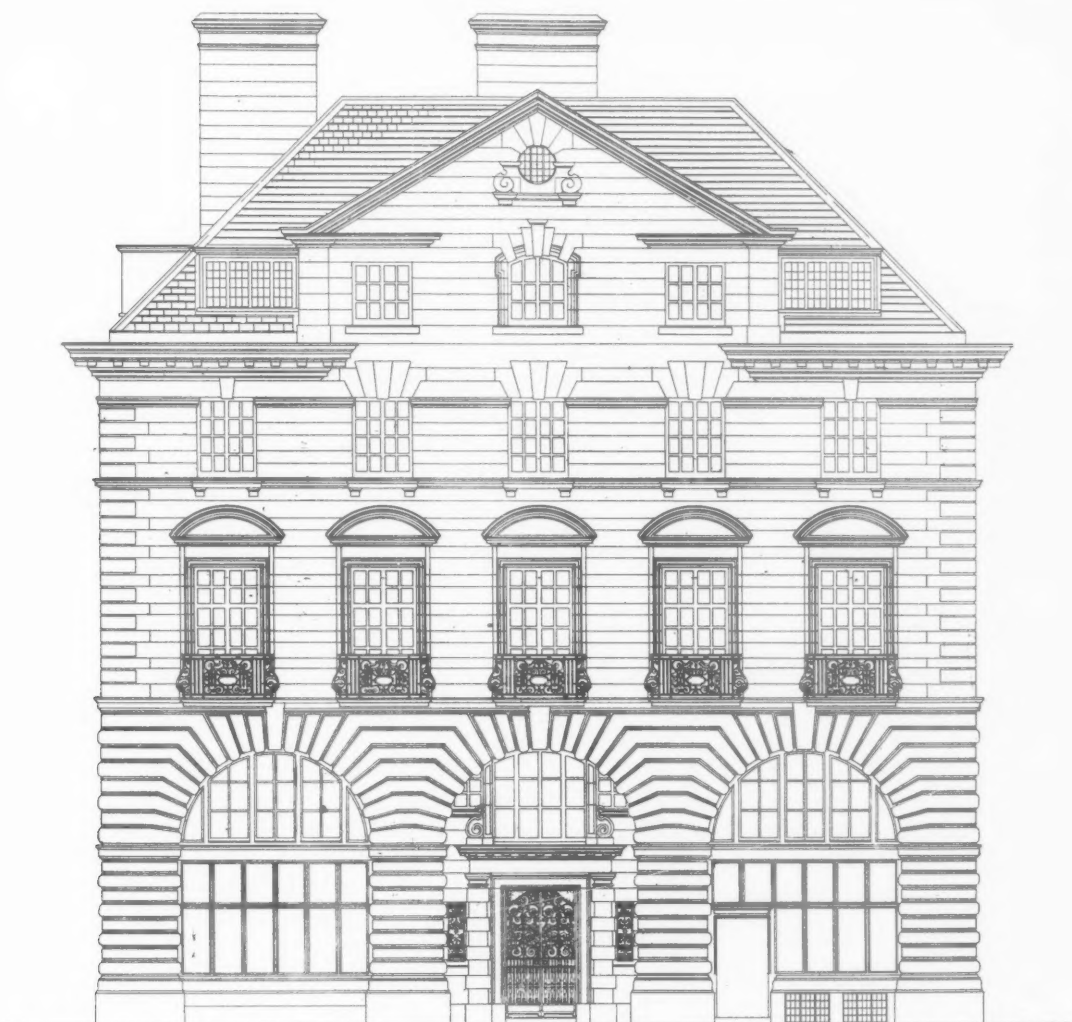


SECOND FLOOR PLAN.

room behind and a boys' room for the telegraph messengers which has a separate entrance from Russell Court at the back. In the basement below are kitchen, &c., for the postal employés.

The Assurance Company's Offices occupy the south side and are entered from the centre main doorway in St. James's Street, which also serves as one of the entrances to the residential flats above. The accommodation comprises a secretary's room, board-room, waiting-room, telephone box, strong-room, and the large general office, 66 ft. long by 24 ft. wide and 22 ft. high, extending to the full height of the entresol floor. The walls of the last-named are panelled in Italian walnut to a height of 13 ft., being lined above with Istrian marble relieved with bands of Siberian cipollino. The room has an enriched plaster ceiling. In the basement is a large office for clerks, lavatories, &c.

In a sub-basement are coal and storage vaults, the heating apparatus and the electric lift machinery, the lifts being supplied by the Otis Elevator Company. One of these has a rise of some 60 ft. and a capacity of half a ton at 200 ft. per minute, being operated from the car by means of a two-speed switch; the other on the Russell Court side has a rise of 36 ft., only



St. James's Street.

Feet 10 20 30 40 50 60

serving four floors, and is operated by a fully automatic push button device.

The entrance hall is paved with Portland stone and marble, marble also being used to line the walls, and the gates are of wrought iron, and with the railings and balconies on the second floor were supplied by Thos. Elsley, Ltd.

The second-floor plan shows the arrangement of the flats, there being four, each with a sitting-room, two bedrooms, hall and bathroom, &c., two being reached from the front entrance, and two by the rear staircase.

The building is faced entirely with Portland stone; the floors are of steel and concrete, and Aston's fireproof partitions of asbestos composition have been erected on the upper floors. The roofs are covered with Westmorland slates.

The general contractors were Trollope & Sons

and Colls & Sons, Ltd., who also executed the marble work, the enriched plaster, and the special woodwork. The major part of the fitting work, including the casements and fittings, plumbing and sanitary work and fittings, electric wiring, heating, electric bells and telephones, was carried out by Wenham & Waters. The electric light fixtures throughout were supplied by Shirley & Co. The lamps carried by the bronze standards on the various desks are controlled individually by means of a "flute key" action suggested by Mr. Norman Shaw, and for single lights globe fittings are used generally. These are of a type devised by Mr. Newton several years ago and have been found efficient as a dust-proof fitting. Messrs. Shirley & Co. also executed the two bronze name tablets on either side of the main entrance facing Pall Mall.

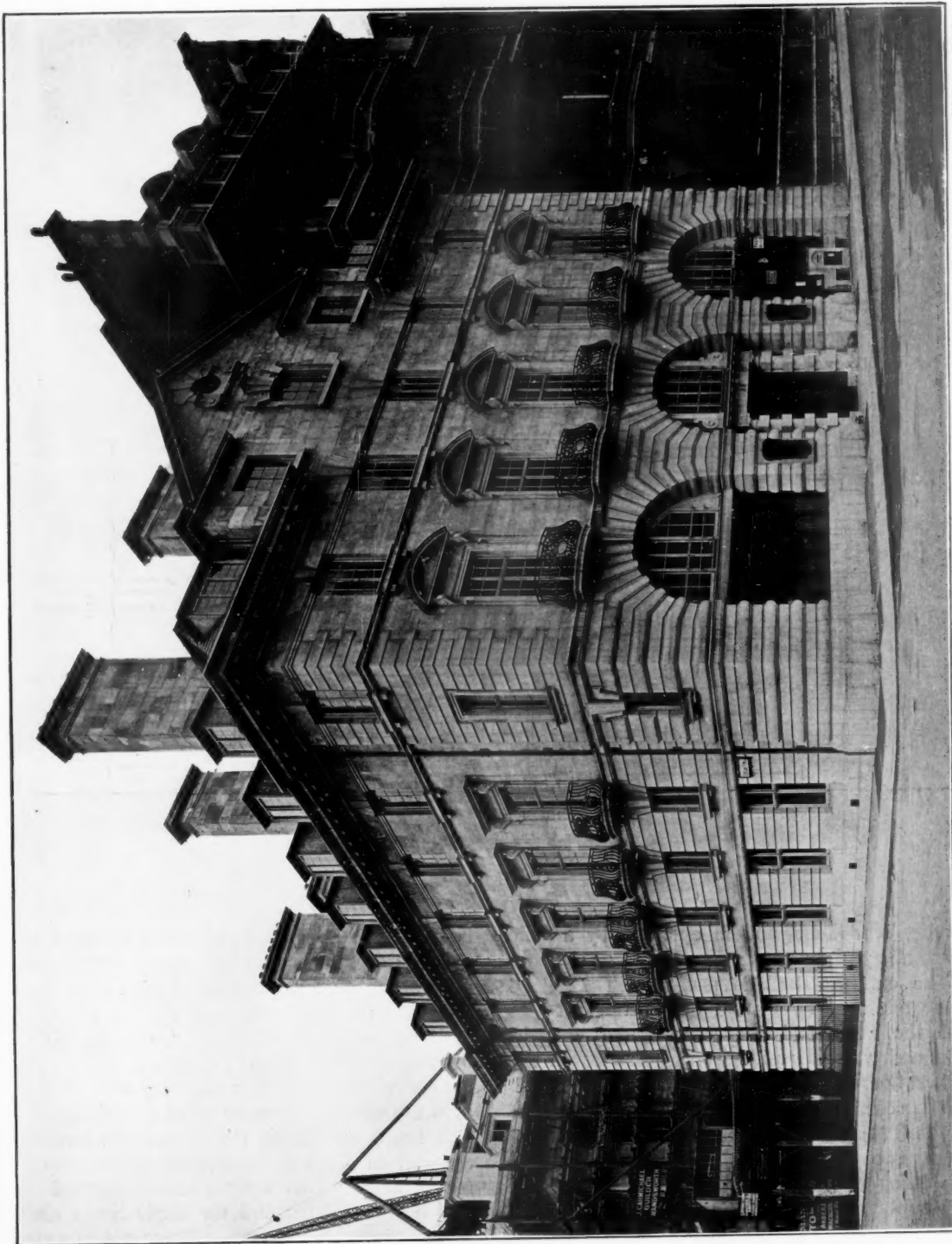
The Alliance Assurance Building.

Photo: E. Dochres.

VIEW FROM MARLBOROUGH GATE.

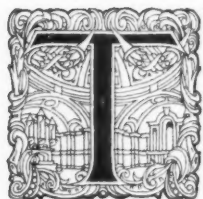


Photo: E. Dockree.

INTERIOR OF THE GENERAL OFFICE.

The Blue Coat Hospital, Liverpool.

Briggs and Wolstenholme, F. B. Hobbs, and Arnold Thornely,
Architects.



THE Blue Coat Hospital is the oldest charity in Liverpool, and was formerly housed in School Lane, Liverpool. The new buildings are situated in Church Road, Wavertree, on the outskirts of the city. The site, which is some eight acres in extent, is of red sandstone rock, with a fall of 17 ft. from east to west. On the west side it overlooks the Wavertree Playground, a large open space of over 100 acres.

The accommodation is for 250 boys and 150 girls; the former are educated up to fourteen years of age, and the latter up to sixteen years. The buildings comprise, beside the living quarters, a gymnasium, swimming-bath, and sanatorium. The clock tower over the main entrance has not yet been built. The chapel, costing £10,000, was a special gift to the trustees by Mr. F. Fenwick Harrison, of King's Walden Bury, Hitchin.



CHERUB HEAD KEYSTONES.

The arrangement of the buildings indicated on the plans shows the main entrance under the projected clock tower, facing east to Church Road, flanked by offices on either hand, with the sanatorium, gymnasium, and swimming-bath on the extreme right, and the chapel on the extreme left. Behind this front block the fall in the level of the site permits of a sub-ground floor below the entrance level. This comprises the kitchen and offices, recreation-rooms, class-rooms, dining-hall, laundry, joiner's shop, masters' and mistresses' rooms, &c., arranged round two large quadrangles. Above these, on the entrance level, is the large central hall, this being placed over the dining-

hall, and the matron's rooms, dormitories, and servants' bedrooms take up the remaining accommodation on this and the first floor.

The foundation stone was laid on August 5, 1903, by the Earl of Derby, and the building was opened on June 12, 1906, by the Bishop of Liverpool and Col. H. Holinshead Blundell, C.B. The exterior facings are of 9 in. by 2 3/4 in. red wire-cuts supplied by J. C. Edwards, Ruabon, with dressings of Grinshill stone. The stone carving was executed by E. O. Griffith, of Liverpool, the main features being the cherub-head keystones to the windows, about fifty of these heads, all varied, being introduced over the buildings. The capitals in the chapel also contain cherub heads and symbolical emblems, and over the main entrance the Liverpool coat of arms, an idealistic rather than a heraldic treatment being aimed at. For the interior of the chapel Monks Park Bath Stone has been used.

The wood-carving in the chapel was carried out by Earp, Hobbs & Miller, of Manchester, and Wilson & Thompson, of Liverpool.

In conjunction with the architects, George Wragge, Ltd., have designed and carried out the whole of the electric light fittings, those in the chapel having cupids introduced, were specially modelled by Mr. Miller (of Earp, Hobbs & Miller), the whole being in bronze and toned to a rich brownish green colour. They also cast the large bronze memorial tablet in the chapel to the memory of the wife of the donor of the building, and also the tablet commemorating the laying of the foundation stone of the main buildings, both designed by the architects. They also provided and fixed the

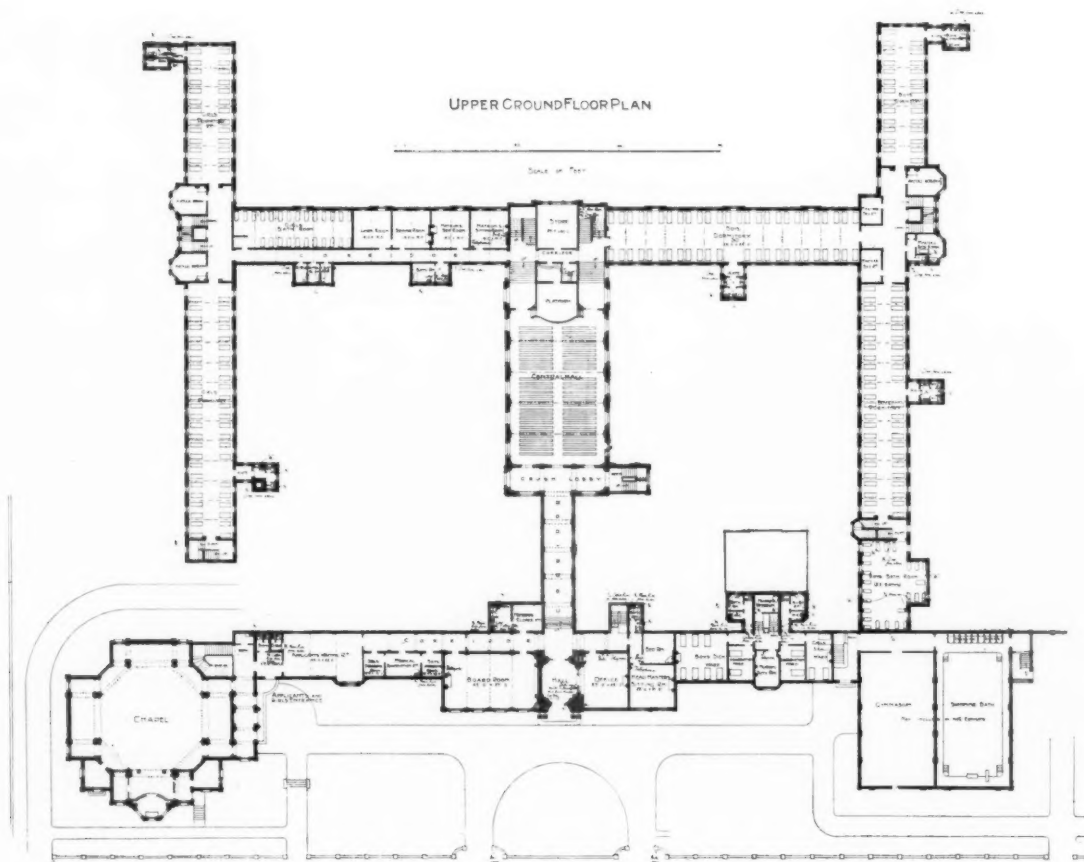
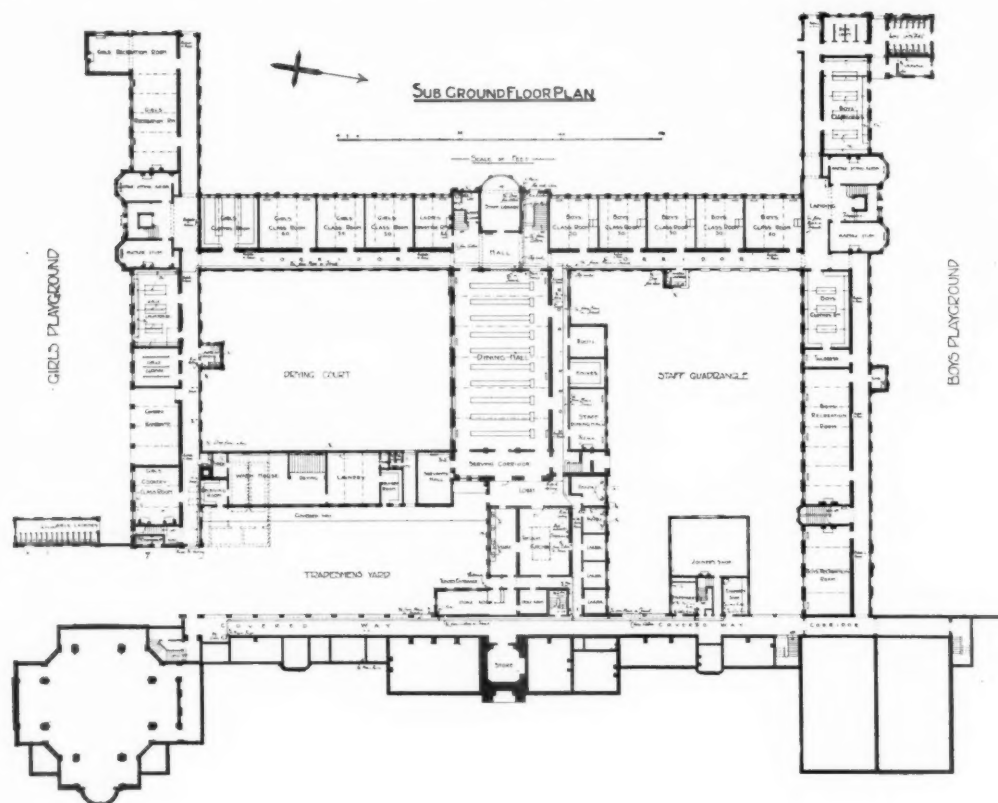


BRONZE MEMORIAL TABLET IN CHAPEL.



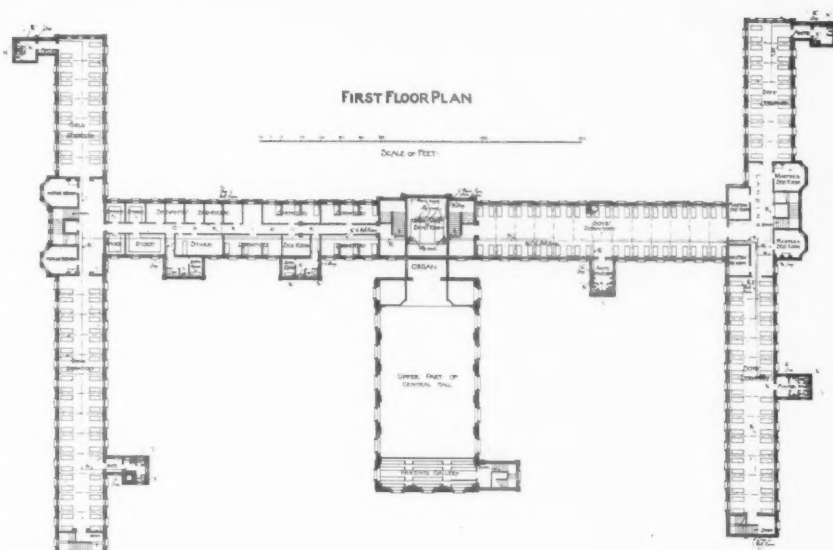
Photo: Balford Levere & Co.

VIEW FROM THE SOUTH IN THE GIRLS' PLAYGROUND.



metal frames and glass for the chapel windows, and the large cross terminal in hammered iron to the apex of the chapel.

The corridors, halls, staircases, and central hall are of fireproof construction, the steelwork being partly supplied by Pearson & Knowles. The class-rooms, recreation-rooms, dining-hall, board-room, and other important rooms have oak block floors, and the dormitories have oak boarded floors. The school corridors have a dado of brown glazed brick, and the kitchen, scullery, and larders are lined with white glazed bricks, the glazed bricks being supplied by the Aston Hall Coal and Brick Company. The central hall and the corridor approaching same have panelled dados of American white-wood left its natural colour. The dining-hall has panelling of American white-wood stained green and flat varnished, and the woodwork generally throughout the building is of the same character, and treated in the same manner.



The plaster work has been executed by John Tanner & Son, Liverpool.

The casements and fittings are the work of Jas. Gibbons, of Wolverhampton; the stoves, grates, &c., being supplied by the Well Fire Co., Liverpool, and the sanitary fittings by Musgrave & Co. and Doulton & Co.; Lockerbie & Wilkinson, Birmingham, supplied the special rain-water heads, and the flats are covered with Val de Travers asphalt.



EXTERIOR OF THE CHAPEL.

Photo: Bedford Lemere & Co.

*Photo: Bedford Lemere & Co.*

THE WEST FRONT.

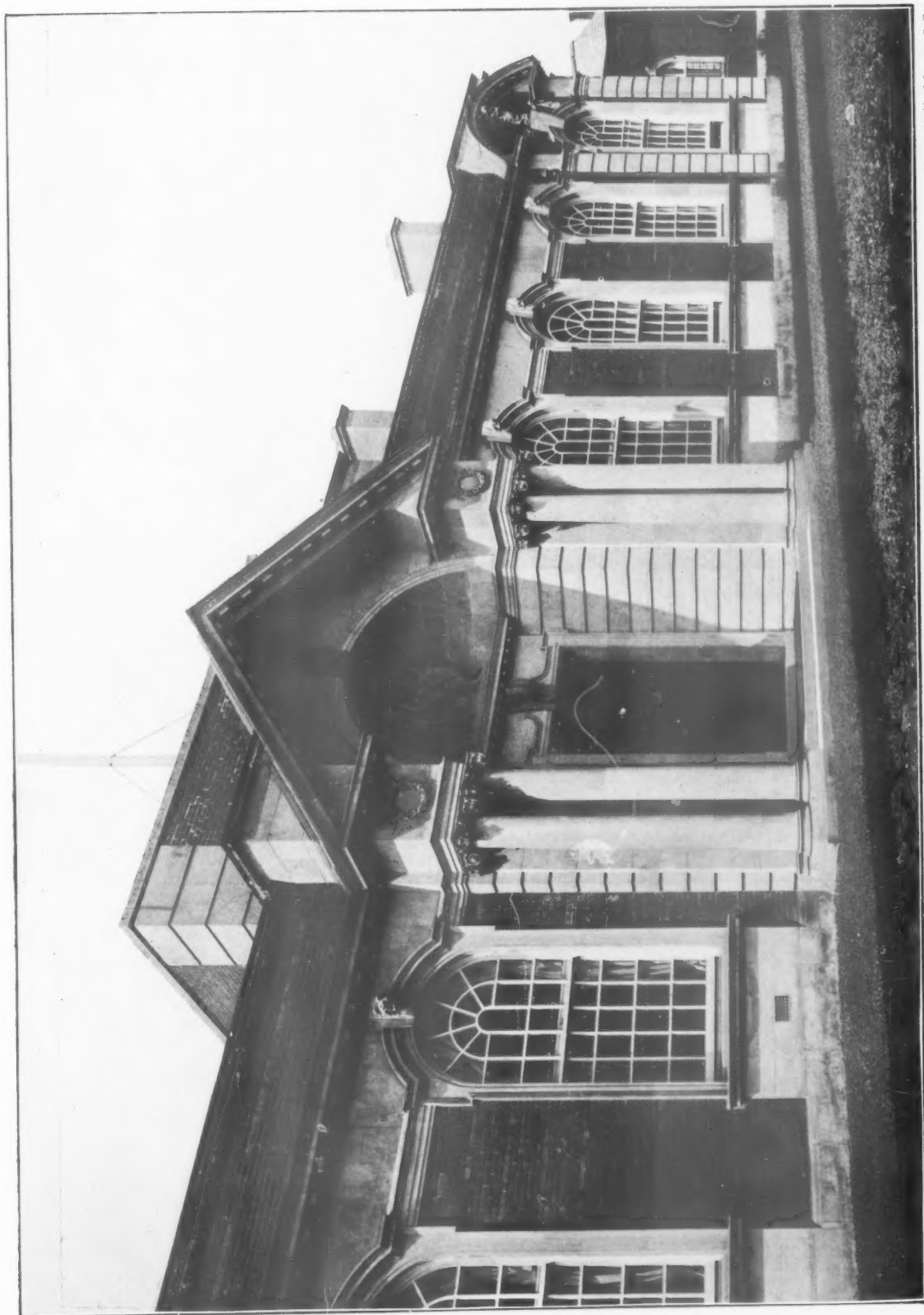


Photo: Bedford Lemere & Co.

DETAIL OF CENTRE BAY, ENTRANCE FRONT.

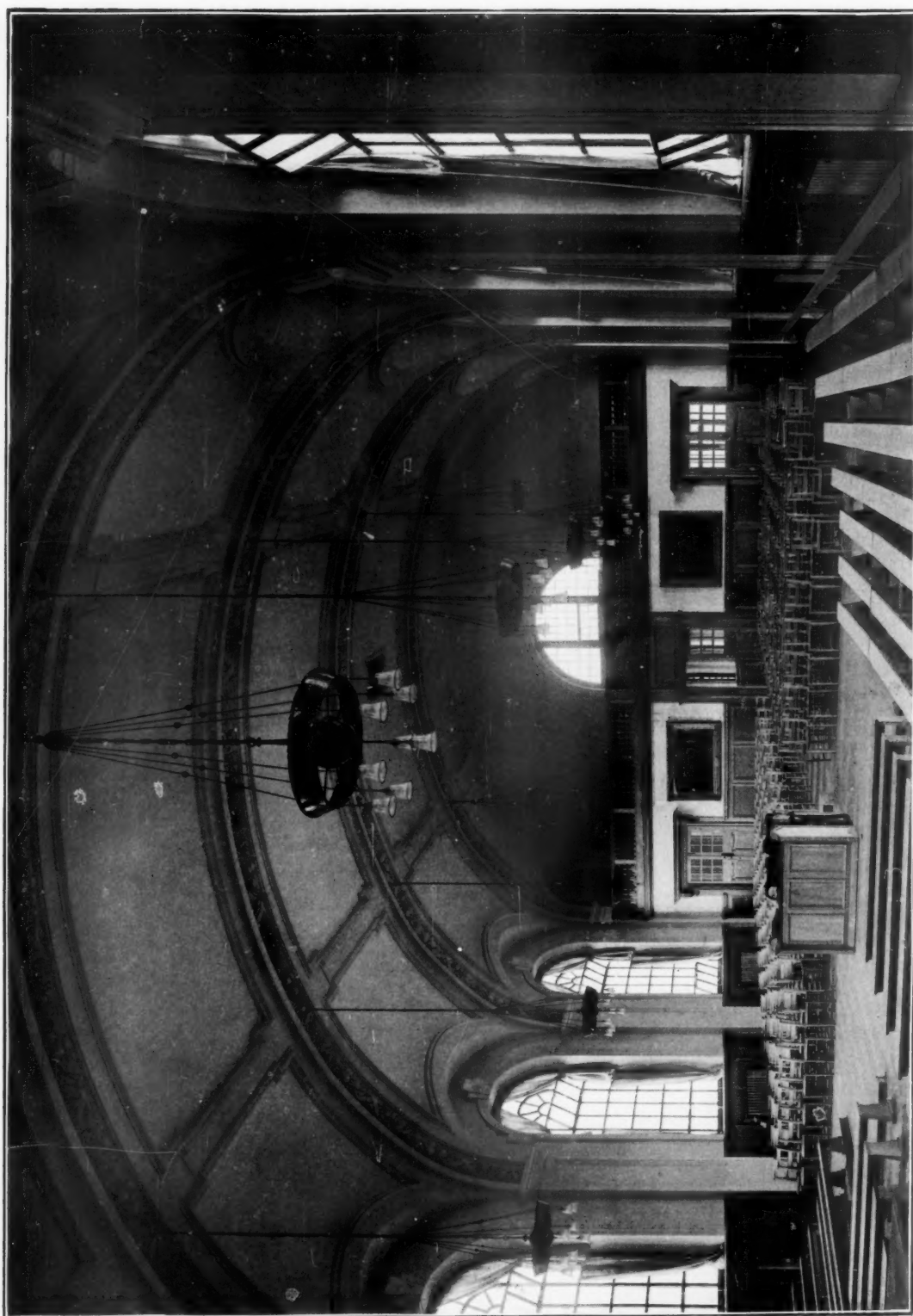


Photo: Balford Lemere & Co.

THE CENTRAL HALL.

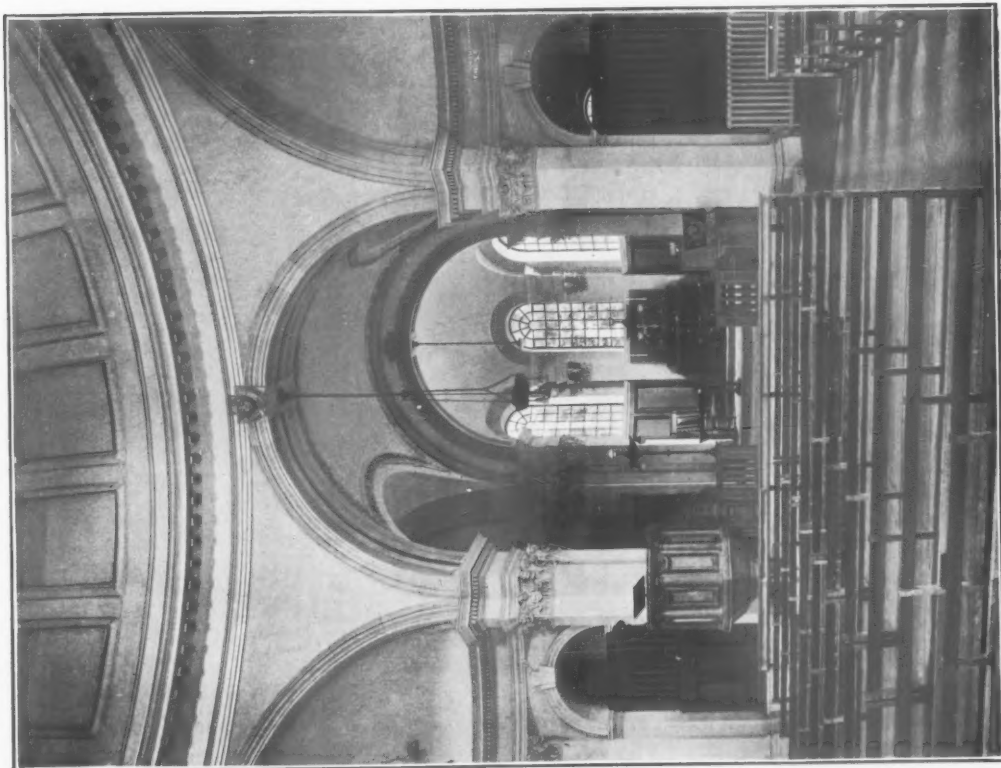
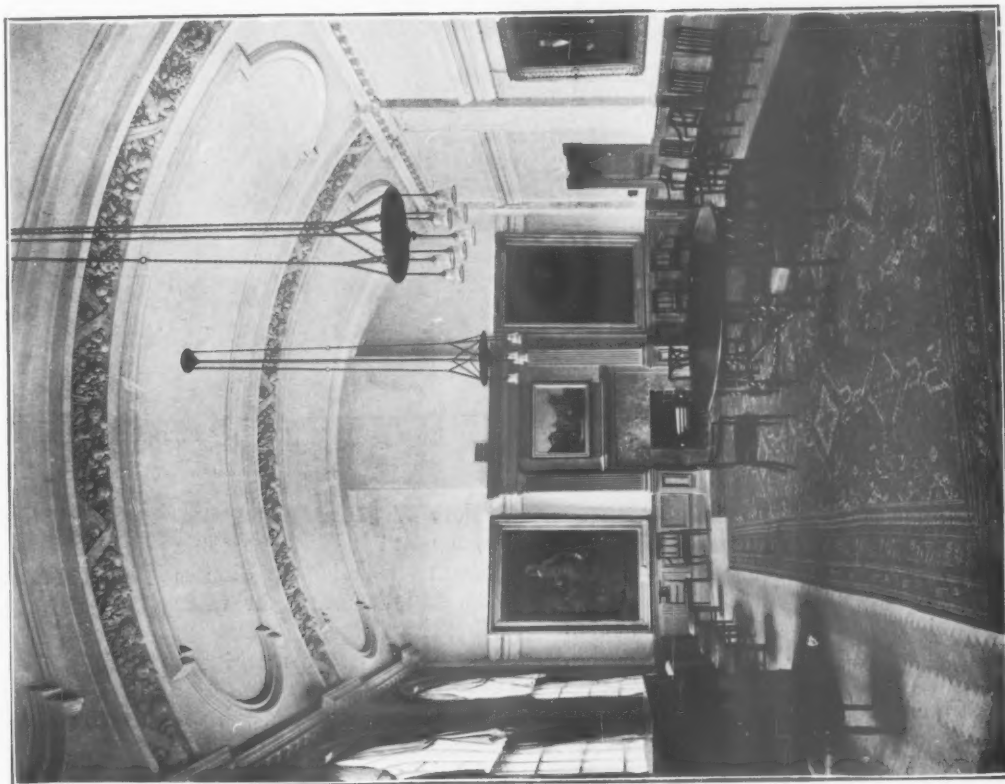


Photo: Belford Lemere & Co.

INTERIOR OF CHANCEL.



THE BOARD ROOM.



THE MASTERS' HOUSE ON THE NORTH SIDE.

Photo: Bedford Lemere & Co.

The massive wrought-iron exterior railings were made by Thos. Brawn & Co., of Birmingham; Worral & Co., of Liverpool, supplied other gates, railings, handrails.

The heating and ventilating, boilers, etc., were executed by Dargue, Griffiths & Co., Liverpool; the electric wiring and bells were carried out by the Alliance Electrical Co. The new organ in the chapel was built by J. W. Walker & Sons, of Francis Street,

London, W.; Archibald Smith & Stevens, London, supplied the lifts, consisting of three hand-lifts, one for taking up dinners and serving two floors, and the other for taking up goods and serving three floors.

The new laundry machinery was supplied by Thomas Bradford & Co., of Salford, who also removed and refixed the old.

The general contractors were Morrison & Sons, of Wavertree, Liverpool.

The County Hall, Northallerton.

Walter H. Brierley, Architect.



THIS building was opened early in 1906. The entrance gates, about a hundred yards from the Northallerton railway station, open upon an extensive piece of ground lying between the front of the building and the road, so that there is ample space for a view of the front elevation in proper perspective. It is simply treated in the Renaissance style, the facings of the best Red sand stocks, supplied by Gibbs Brothers, of Loughborough, being relieved by a liberal proportion of white stone dressings. The roof is covered with Elterwater Light Sea Green slates from the Buttermere Slate Co., Ltd., of Keswick. The slates were in small sizes—about 18 in. at eaves diminishing to 12 in. at the ridge. The iron screen gates bear the county arms in the form of shields, beyond which the swing doors lead from the outer vestibule to the arched entrance hall, which is divided into bays by polished Hopton Wood Stone columns. The pillars have black marble caps and bases, the same materials being used in the grand staircase which faces the main entrance, and the balustrade is of fossil Frosterley, a kind of marble in which the fossil formations are very clearly marked. Across the top of the main staircase runs a corridor, which, like the rest of the corridors, has a floor of black and white marble, the former Belgian and the latter Sicilian. It is laid in effective geometric form, and has a vaulted ceiling. All marble work was carried out by John Lowes & Sons, of Durham.

The council chamber is a spacious apartment 45 ft. square, and lies at the rear of the building, the ante-room forming the connecting link between the two. Here, of course, the most elaborate part of the work is to be seen. To a height of 25 ft. from the floor, which is laid with wooden blocks, rises the domed ceiling of fibrous plaster, from which shafts of light are thrown into the chamber through four lunettes. On each side is a large semicircular window at a considerable height from the floor, and the lighting is adequate without being too glaring. These windows and those of principal staircases were fitted with leaded glazing by T. G. Hodgson, of York. The interior has pilasters and columns of the Corinthian order, and the wall space between them is boldly treated with raised panels of fibrous plaster. A Cuban mahogany panelled dado runs round three sides,

and behind the dais on which is the chairman's seat the panelling is carried to a height of 8 ft. and enriched with carving. This and all other carving was done by Farmer & Brindley, of London. The members' seats facing the chairman are in three rows, and of mahogany, upholstered in green morocco leather and provided with desks, and the press and public are accommodated in a small gallery, practically on the floor of the chamber, facing the chairman and behind the rearmost bench. The officials' table is in the centre, and the clerk, of course, sits immediately below the chair. The flooring here and in the offices was carried out by Roger L. Lowe, Ltd., of Farnworth, near Bolton, the offices in pitchpine blocks, and the Council Chamber with Austrian Crown wainscot oak blocks, 9 in. by 3 in. by 1½ in., solid tongued and grooved, and afterwards cleaned off and wax polished. The heating and ventilation are on the "Plenum" mechanical system, the air being forced in by a fan driven by an electric motor, making it possible to change the air in the room at least six times in an hour. Throughout the building, indeed, the Nuvacumette system has been installed for heating, and the boiler-house, outside the

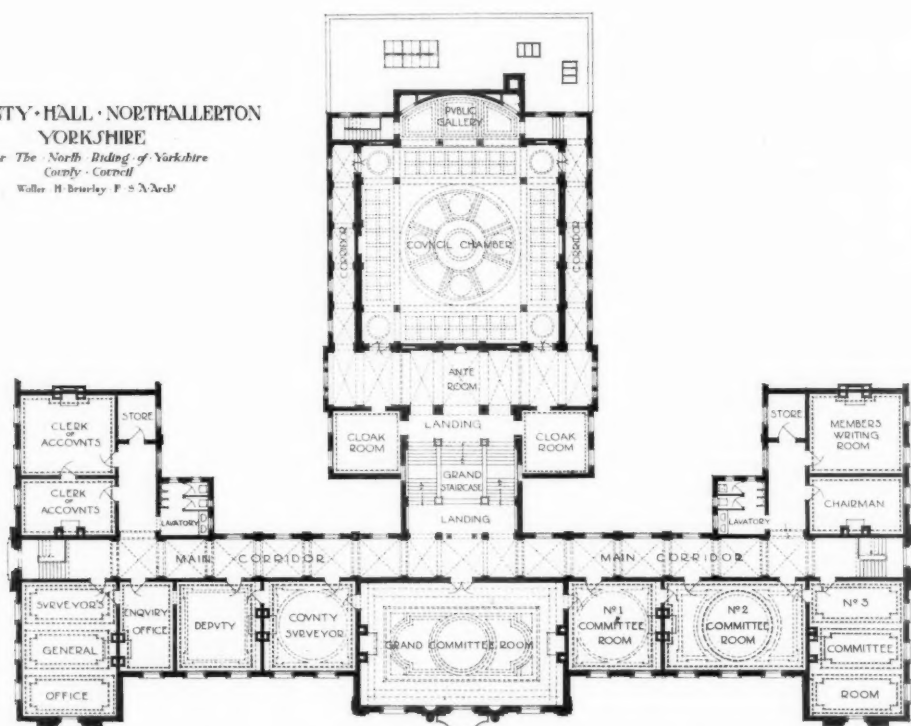


Photo: T. Lewis.

ON THE GRAND STAIRCASE.

COVNTY · HALL · NORTHALLERTON
YORKSHIRE

*For The North Riding of Yorkshire
County · Council*
Walter H. Brerley F.S.A. Archt.

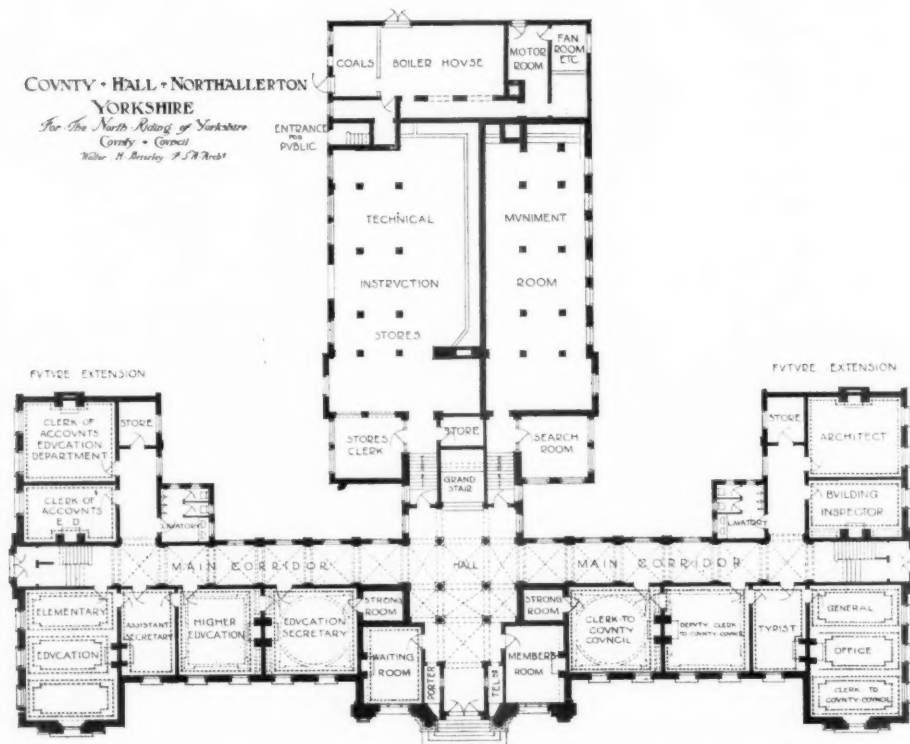


Feet 0 1 2 3 4 5 6 7 8 9 10 11 12

FIRST FLOOR PLAN

COVNTY · HALL · NORTHALLERTON
YORKSHIRE

*For The North Riding of Yorkshire
County · Council*
Walter H. Brerley F.S.A. Archt.



Feet 0 1 2 3 4 5 6 7 8 9 10 11 12

GROUND FLOOR PLAN

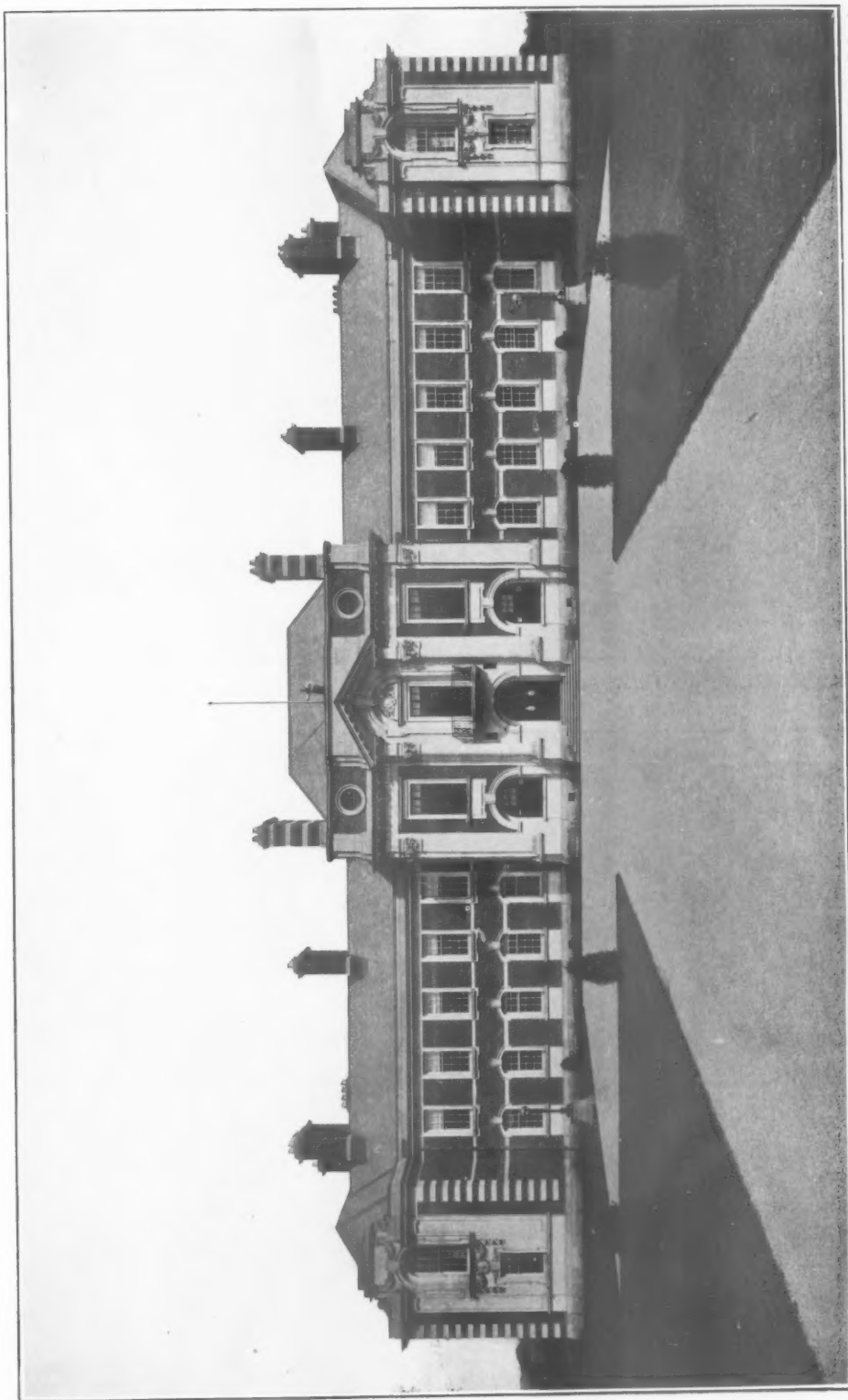
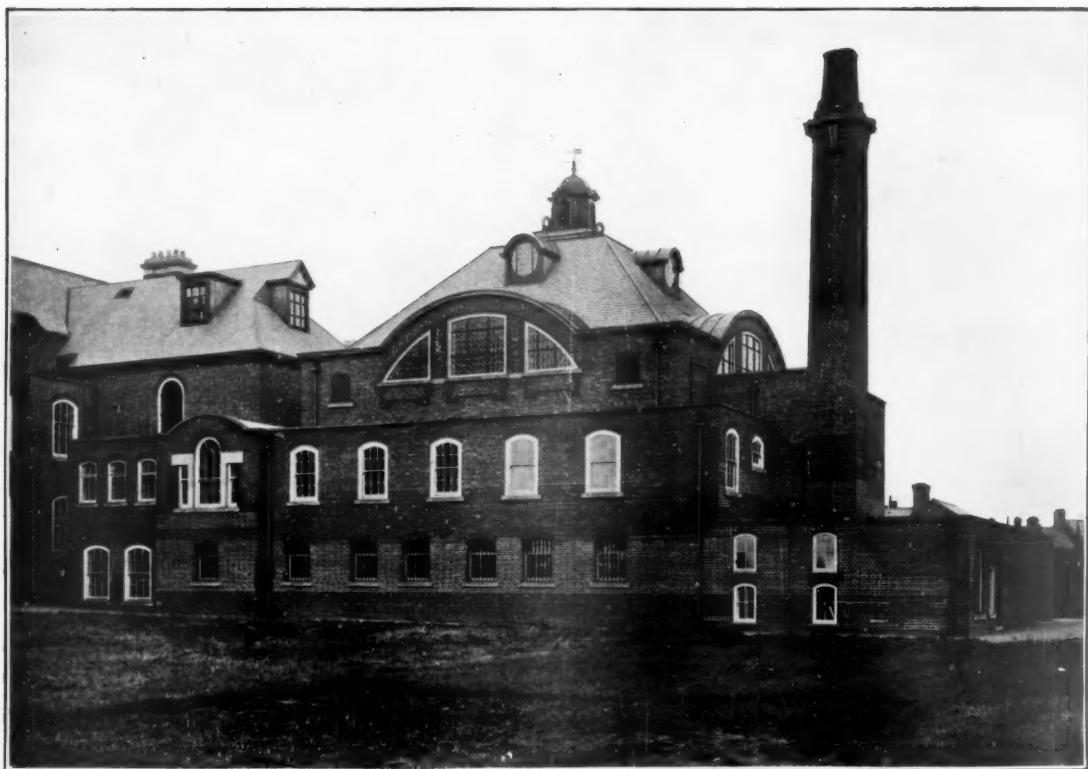


Photo: T. Lewis.

THE COUNTY HALL, NORTHALLERTON. MAIN FRONT.

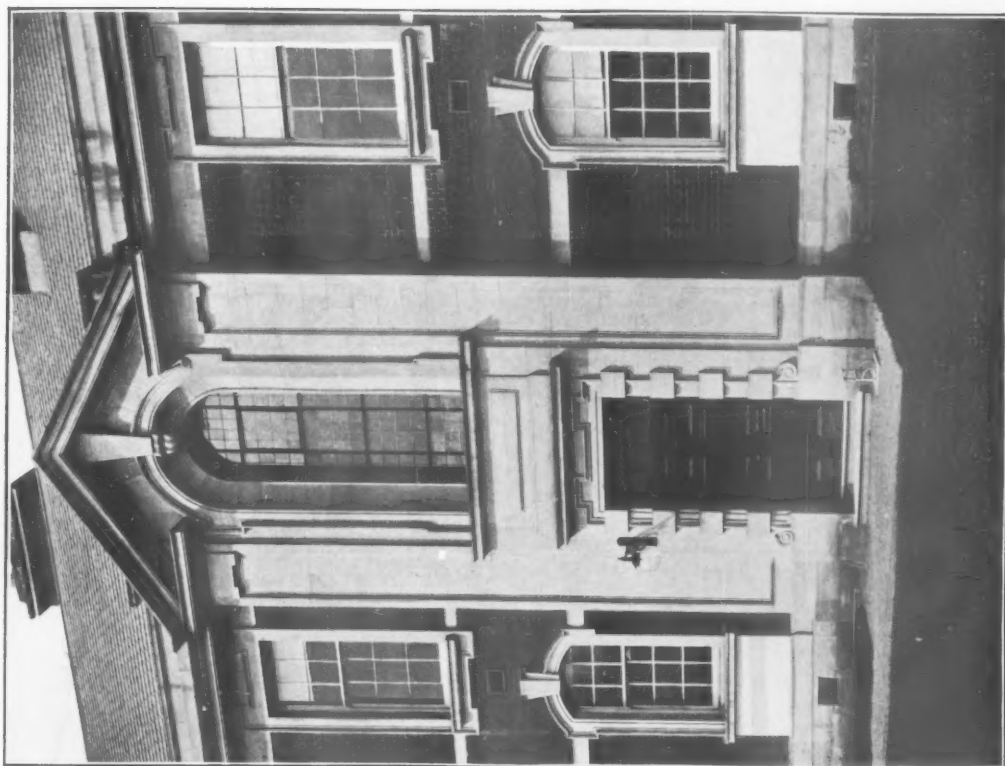


COUNCIL CHAMBER: EXTERIOR VIEW.



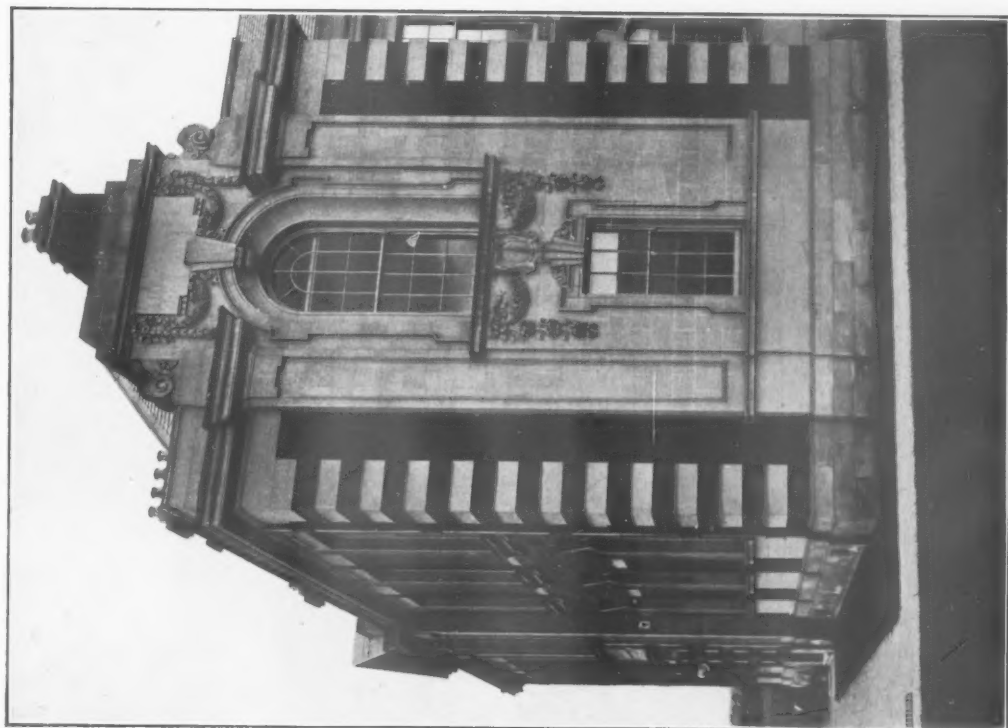
ANTE-ROOM, FIRST FLOOR.

Photos: T. Lowry.



Photos: T. Lewis.

DETAIL, SIDE FRONT.



DETAIL OF BAY, MAIN FRONT.

*Photo : T. Lewis.*

THE COUNCIL CHAMBER.

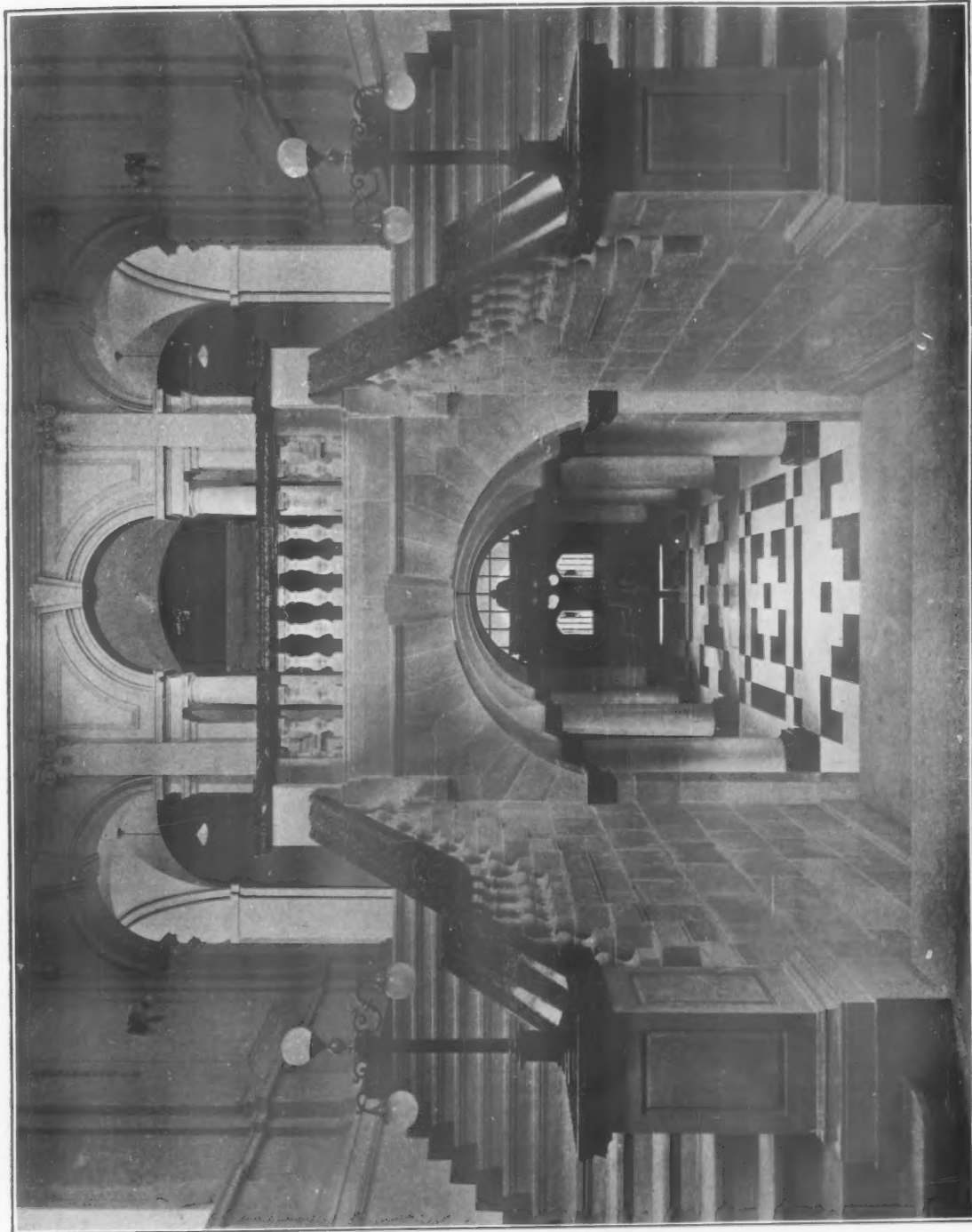
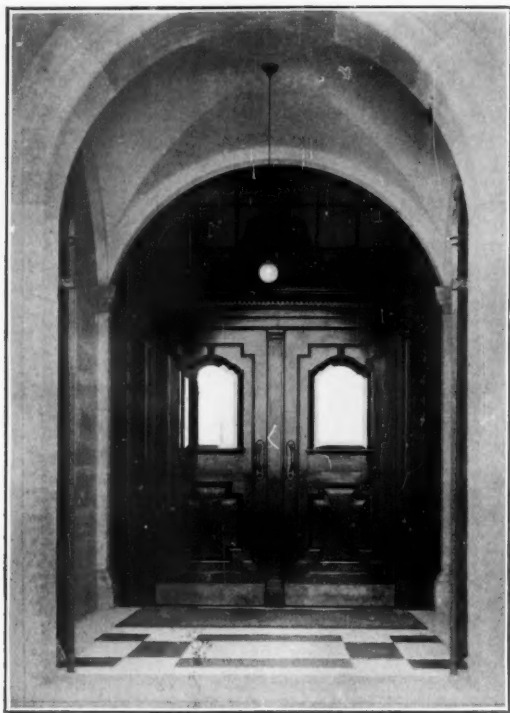


Photo: T. Leeds.

GRAND STAIRCASE.



MAIN ENTRANCE DOOR.

Photo: T. Lewis.

main building and on the ground level, is large enough to allow of the doubling of the installation if additions are made in the future.

Next to the council chamber the most important of the bigger apartments is the grand-committee room. This is approached from the ante-room by way of the second flight of the chief staircase. Although not quite so elaborate in construction as the council chamber itself, it is of fine proportions, the dimensions being 46 ft. by 28 ft. Fluted Corinthian columns carry the enriched cornice, and the introduction of a large cove, pierced by lunettes and terminating in a decorated ceiling, adds to the loftiness of the room. This has Hopton Wood stone fireplaces, with bright steel grates and "dogs." Like the other committee rooms, the furnishings are of mahogany and morocco leather. Three other committee rooms *en suite*, the chairman's room, and members' smoking rooms complete the accommodation on the south half of the first floor, the other part being reserved for the county surveyor and clerk of accounts. The Hopton Wood stone was supplied by the Hopton Wood Stone Firms, Ltd. (A. Guttridge & Co., London agents).

All the offices are furnished in harmony with the general plan of the work, and mahogany doors and mahogany lockers and cupboards are fitted in room after room, the architect having specially designed the furnishing so that no jarring note should spoil

the general concord. The front railing and entrance gates and pillars were executed by Elgood Brothers, of Leicester, from sketches by the architect, as also was the door furniture, &c., much of the latter, with umbrella stands and cupboard and drawer fittings, being in bronze. Electric light from the local mains is provided in all parts of the new hall, the council chamber, for instance, having four electroliers with nine good lights apiece, with others standing out from the walls. The building contractors were J. Howe & Co., of West Hartlepool, who also carried out part of the woodwork. The whole of the special interior fittings, panelling, and furnishings were carried out by Goodall, Lamb, and Heighway, Ltd., of Manchester; the electric light fittings, designed by the architect, were manufactured by Singer & Sons of Frome; and the cream linen blinds and fittings were supplied by Kirby & Nicholson, Ltd., of York.

The building has been fitted by R. C. Cutting & Co., of London, with a 1 in. by $\frac{1}{8}$ in. solid copper lightning conductor, which runs up the boiler chimney stacks; Longden & Co., London, supplied stoves and grates; Doulton & Co., London, supplied the sanitary fittings and carried out the sanitary work; G. P. Bankart, Bromsgrove, supplied the special lead rain-water fittings, and the plaster work was executed by A & S. Wheater, the modelling being by Gilbert Seale, of London.



Photo: T. Lewis.

ENTRANCE HALL AND GRAND STAIRCASE.

Notes.

Public Officials and Architecture—The Site for the County Hall—Lead Ventilating Quarries—Ruskin's Position To-day—A Lead Balustrade.

[The Editor does not necessarily identify himself with opinions expressed in these contributions.]



THE Royal Institute is to be congratulated. It is hardly conceivable that an ordinary body of men, endowed with the usual complement of elemental passions, could have steered through a debate of such noisy possibilities as that on "Public Officials and Architecture" without letting the cat out of the bag. Surely never has such a merry farce been played with the unwelcome feline so securely "suppressed" (in the Lewis Carrollian sense) as in this fine frenzy of indignation and soft sawder that the Institute designates a discussion. It is true that one public official, in defence of his clan, was more than inclined to call spades spades, or even qualified shovels; but at the first rise of temperature the windows were raised, the calm atmosphere of compromise floated in and filled the chamber, and "the discussion" ended in as reasonable a reversal of the original proposition as could have been devised. After all, what are the facts? There is an increasing tendency among the various municipal and public bodies to appoint architects as permanent salaried officials. It is contended this course makes for economy, but its immediate effect is to reduce the amount of work (and that of the most profitable kind) available for the outside practising architect. That individual is very naturally opposed to a course that is likely, especially in the provinces, to seriously diminish his earnings. But personal advantage is not a handy or pleasing weapon to advance in public discussion; wherefore the sacred lamp of Architecture (poor lady!) is dragged into the controversy as in danger of being extinguished if the wicked courses of the municipalities are not immediately stopped. How they are to be stopped by fulminations from No. 9 Conduit Street passes the wit of man. A previous resolution on this subject, circulated by the Institute among the various municipalities, was received in most instances with laughter and contumely, and the cause of architecture is not advanced by the public ridicule of our chief body of architects, however ignorant and unthinking that derision may be.

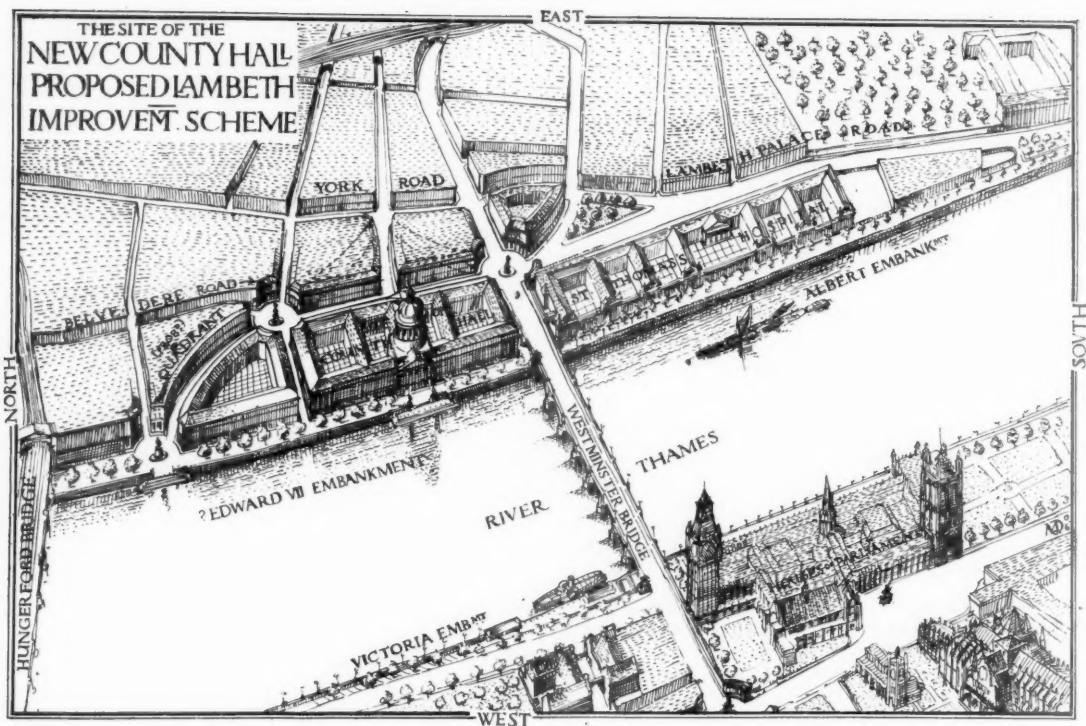
It is undeniable that a great deal of official architecture is atrociously bad; much of it is below the standard of suburban villadom, but the same thing might be truthfully said regarding the work generally of members of the Royal Insti-

tute. Still, a fair amount of official architecture is distinctly good; it is futile to deny that the Architects' Department of the London County Council under Mr. Riley has produced many buildings which architecture and London can only regard as acquisitions. Furthermore, many of these official architects are members of the Institute itself, and an official cursing of some members by others seems a futile proceeding, apart from questions of good taste. The art of architecture is in as great a danger of degradation by its votaries as by outside surveyors and engineers. Bad art still predominates, and until the general standard of education and refinement in the Institute ranks is beyond reproach, and till all its members are artists as much as constructional experts, there will always be opportunities for the retort discourteous on the subject of the pot and the kettle, and the mote and the beam. Fortunately the Institute has among its members a considerable number pledged to a policy of advanced education, though all the education in the world will not make a man an artist. Genius will always proclaim itself, and the rest—well, they must be dragooned into tolerable mediocrity after the Beaux-Arts fashion. The Institute can do much more for its members in this matter by suggestion and persuasion than by proclamations *au grand sérieux*, which meet with the derision of the butcher, baker, and candlestick maker on the borough councils. These have already shown that they are not to be coerced; but they might be cajoled. *Bis peccare in bello non licet.*

* * * * *



NOW that the arrangements for the competition for the new County Hall must be nearly complete, I venture to draw attention to the scheme shown in the accompanying sketches which illustrate the possibilities of development of this future civic centre. Doubtless, at the eleventh hour, it is presumably impossible to consider a complete improvement scheme for the Surrey side of the river with the new building as a focus to work from. It is a matter for regret that our public buildings have been, up to the present, considered irrespectively of their surroundings and have not been considered as an integral part of



a complete architectural arrangement; one example is the bungle of magnificent buildings at South Kensington. Examples of what has been done in the right way are too well known on the Continent, and even in our own colonies.

The scheme shown is principally designed with a view to the possibilities of the new building being connected up to a future scheme of improvement. It particularly shows how the thoroughfares in the immediate vicinity could be dealt with at a minimum of cost, while giving, at the same time, a maximum of effectiveness and dignity not only to the new building but also to the Lambeth side of the Westminster Bridge. Another "motif" is the continuity of the embankment; this, which is inevitable in the near future, is accomplished by firstly widening and straightening Belvedere Road, making its new axis intersect that of the bridge continued and the Lambeth Palace Road, and by secondly connecting it with the new embankment by a quadrant (the only additional street required). This gives a fairly symmetrical arrangement of approaches with that now existing on the hospital side of the bridge. Vehicular traffic can pass round the new buildings and the hospital back again on to the embankment. From the river aspect, the elevation of the new buildings to the quadrant would be equal to the length of the hospital, with the bridge as axis.

Further, I would suggest that two circuses and two half circuses (one at the Westminster end of the bridge approach) be formed at the

crossings of the new streets, as shown on the sketches. To facilitate the circulation and give dignity to the quarter, they could have loggias on the re-entrant angles, to serve as waiting places for the trams, and perhaps a group

