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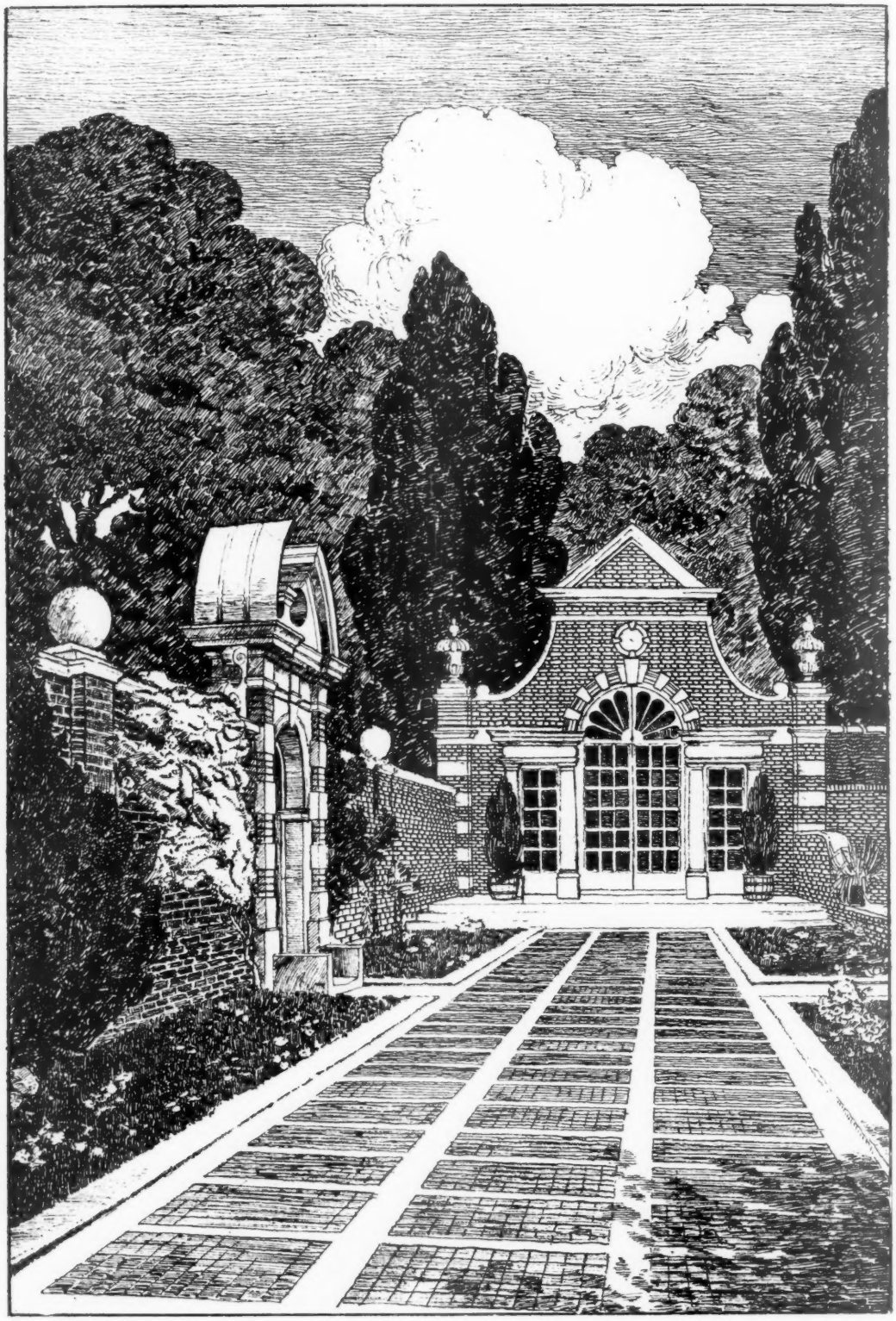

THE ORANGERY, COOMBE WARREN, KINGSTON HILL.

FROM A DRAWING BY EDMUND L. WRATTEN.

"THE WORK OF GEORGE DEVEY," *see p.* 83.

Notes of the Month.

The Architect and the Public—Canterbury and Coal Smoke—Mr. Stannus's Reformed "Speling"—Modern Church Design—A Modern Italian Bronze (Illustrated)—Selby Abbey and Ammergau Carving—Architectural Diplomas at Cambridge—The "Twa Brigs" of Ayr (Illustrated)—The Decoration of the Law Courts—The London County Hall Competition—The Campaign against the City Churches—London Parks.

HOW were the great architectural masterpieces of bygone ages regarded by the populace of their day? Did former Londoners enthuse over Henry VII's Chapel, the Banqueting House, or Wren's St. Paul's? Did de L'Orme's contemporaries rave over the Tuileries or at it? Did the Pantheon thrill the Romans with emotion, or the Pyramids stir the pulses of the ancient Egyptians? One wonders! Of the opinions of the governing or educated classes in most countries we have slight record. Of the ideas of the masses we have none. Perhaps they had none; perhaps they were not allowed to have any. Doubtless—

> God bless the Squire and his relations,
> And keep us in our proper stations,

was a sentiment that ruled with a real force then. Yet they must have had ideas. It is intensely provoking that we shall never know them; for we are consequently defrauded of any means of judging the public attitude towards architects and architecture in the past. The architect to-day feels slighted and neglected; we cannot know whether he is treated better or worse than his predecessors. The attitude of the educated, the governing classes, tells us nothing. There have always been those who praised and those who blamed. Occasionally the criticism was sound; more frequently amusing. The opportunities for saying the correct and advantageous thing, for currying favour with a powerful patron or possible enemy, would always outweigh considerations of justice to the artist. To-day we find the masses, in spite of education, still inarticulate. "The great heart of the people, o'erflowing with purity and honesty," may respond to the whisper of the demagogue, but it remains deaf to the megaphone of the artist. And, to add to our woes, educated people to-day are seemingly not less indifferent. To them architecture is a question of taste, an opportunity for caprice or whim. Of its history, its traditions, and its technique they know little and care less. With the Regent Street shopkeeper a fine street in a great city is less important than the suppositional advantage of an extra foot width in his shop-front. To the Liverpool merchant a certain period of Gothic architecture is the only setting for religion; one would almost imagine it was so prescribed by Biblical injunction. To the Cockney Bentley's great cathedral is a power station, and his campanile a water-tower or factory chimney. To others it is a "non-Christian" style, though Christianity was cradled in it.

Possibly criticism is getting a little narrow. Our critics are or have been painters, sculptors, writers, or dramatic authors, and criticise their respective arts with a keen knowledge of technique. Thus work to the layman devoid of interest reveals to them marvels of chiaroscuro, modelling, phrasing, or construction. Want of knowledge on the one side, want of consideration on the other, bring these two estimable people to a gorgeous contempt for each other, and alienate any attempt at understanding on the part of the layman. The scathing contempt of the artist for the people of Brixton is not calculated to increase the desire of Brixton to make his acquaintance or study his productions.

Time and time again it has been deplored that a knowledge of architecture is no longer a necessary part of a gentleman's education. With Greek threatened at the Universities, the polite arts and accomplishments are hardly likely to be extended by the inclusion of Architecture. One can only hope that education will veer round from its present purely material outlook to take note of some of the graces of life.

But to-day "the man in the street" (a handy if not very elegant term) cares little about the fine buildings that are growing up around him, and his interest, as a rule, is centred in the question of cost, and in watching the evolutions of the contractor's workmen in operating the great derricks now so frequently used to raise the materials into position. The genius of the designer, under whose ægis the material is brought together and welded into a beautiful and organic whole, impresses him not at all.

SIR WILLIAM RICHMOND has made Mr. Caröe's further report on the main tower of Canterbury Cathedral the text for a sermon on the evil effects of Coal Smoke on buildings, and has pointed out that though stringent laws are in force against the pollution of the air by smoke from electric light stations, the Canterbury central station is an offender, and as the electric light works are now in the hands of the Corporation he denounces the councillors as less appreciative of the beautiful old building in their midst than the more mundane and commercial considerations of the undertaking.

The Mayor of Canterbury, Mr. Bennett-Goldney, replied to this indictment in a vigorous letter to *The Times*, stating that the main cause of the decay of the material of the Angel Tower was the carelessness of the mediæval builders in face-bedding their stone, which method is more likely to have serious results in the case of Caen than some other stones. The Mayor attributes this carelessness more particularly to the building of the present Angel Tower with old material.

It was inevitable that Mr. Caröe would return to the subject, though, owing to absence in Italy, his reply has been somewhat delayed. In *The Times* of January 22, however, he denounces as a pure fiction the statement that the Angel Tower was largely erected out of old material, and refers for more detailed particulars on this question to the article he published in our columns of January, 1905. It is not denied, however, that a good deal of the stone is face-bedded; due, unfortunately, to the ignorance or carelessness of mediæval builders about face-bedding generally, and not to any special negligence in this particular case, as the Mayor would seem to imply.

Mr. Caröe still adheres to his statement that the recent and rapid decay has nothing whatever to do with face-bedding. "The fact that stone which has stood in a purer atmosphere for hundreds of years is now beginning rapidly to disintegrate owing to a definite chemical change in its structure would seem to afford evidence enough of some fresh stress to convince the most incredulous. The chemical analysis proves to the hilt that the fresh stress is Coal Smoke. Obviously, face-bedded stone, being the most tender, is generally the first to give way to such adverse influences; but even so, some of the face-bedded stone is in better condition than some of the other."

Mr. Caröe points out that the older the Caen stone used at Canterbury the better its quality and condition, and he points out that if the Angel Tower was standing in the open country it would remain to us nearly as perfect as when Goldstone fixed the last stone in 1503. The fact that Coal Smoke is becoming an evil at Canterbury can easily be seen from the scaffolding at present round the Tower.

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MR. STANNUS appears to be attempting a reform in the spelling of certain classical words. A short time ago, at the Architectural Association, he astonished the more conservative with the word "Korinthic," and in the prospectus of a course of lectures which he is announced to give at the Northern Polytechnic Institute he gives us also "Etruskan," "Mosq," "Romanesq." The spelling of "Muhammadan," also, will seem a little peculiar to many readers, though its authenticity is not to be questioned.

While Mr. Stannus's innovations in the matter of spelling will hurt no one, is it worth while to alter the established customs? We are reminded of the English daily newspapers, which seem to vie with each other in discovering different ways of spelling the names of places that are for the moment of political or geographical importance.

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A CORRESPONDENT laments the recent developments in our church design. Commenting on a suburban church recently erected, he criticises it as being like a fortress. Well, there are authentic instances of churches being constructed like fortresses in stirring mediæval times, or rather of ecclesiastical buildings being so erected that they were capable of defence against the attacks of the enemy, although in the present day such precautions may appear unnecessary—always supposing we do not emulate our Gallic neighbours in starting a quarrel between Church and State.

Complaint is also made of the extremely high and narrow windows, which must afford very restricted lighting, and the general poverty in the matter of decoration. Our correspondent also thinks that much money is unnecessarily sunk in the provision of morning chapels, when the general church could be used quite as effectively for early services. With some of these dicta we should be in more agreement if our correspondent (who is a layman) did not so obviously ignore the trend of modern thought in the Church itself, which the architect cannot well forget. The High Church

BRONZE BAS-RELIEF PRESENTED TO THE NATIONAL LIBRARY, TURIN,

BY THE BIBLIOGRAPHICAL SOCIETY OF THAT TOWN. L. BISTOLFI, SCULPTOR.

The relief, in which the figures are life-size, represents, symbolically, the presentation of literary gifts from the Society to the Library. The panel has been "built-in" in the principal hall of the Library.

or Anglican party (certainly most energetic in the matter of church building) is predisposed to a minimum of lighting, and the architect has, therefore, fewer opportunities for designing "fine tracery work," as our correspondent deplores, than he had in the last decade. The deprivation of light generally results in narrow lancet windows being used, and these are set high up in the walls; in many cases where the site is a restricted one, and hedged around with buildings, no windows are placed in the aisle walls, the whole light of the church being derived from the clerestory.

Possibly another reason for the fortress-like aspect which our correspondent denounces is the fact that church architects are nearly always hampered by want of money. In many instances only the commonest materials, such as brick, can be used, and the architect, to get any effect, has to rely on massing effects and texture. Very often the money will not admit of his using a brick which has any decent texture whatever, and he is thus driven back to massing effects alone. Want of money also accounts for much of the poverty of the interior fittings. An architect cannot be expected to produce miracles of art at a cost of £8 per sitting.

One commendable feature of most modern churches is the evident desire to secure loftiness. When an architect is denied sufficient money (and this is his usual fate) to employ either fine material or good decorative work, he may yet achieve a feeling of sanctity and mystery by the factor of height.

Another feature in modern church building (to which our correspondent does not draw attention) is the restriction of the aisles to use as passages or ambulatories. A more important development is the increasing use of the Byzantine style. This is still opposed by numbers of people on the ground that it is a "non-Christian" style, which is an amazing statement for any professing Christian. Possibly it is only that sub-conscious and unreasoning aversion of the English mind to anything that is not "British"—the insular prejudice, in fact. But Christianity is not the exclusive prerogative of the British Isles.

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MR. W. H. ST. JOHN HOPE, writing to *The Times*, confirms the rumour that the woodwork of the choir at Selby Abbey is to be done by the Ammergau people, and that the reredos is to have a copy of Leonardo's "Cenacolo" carved by the same people. This rumour was first communicated to him by one of our "best-known antiquarians," and he finds from what has come to his knowledge since that the statement is substantially correct.

We presume that the great development in the use of Ammergau carving in the English churches is due to the interest which someone possesses in pushing this work in this country; one can hardly imagine the Ammergau people enploying commercial travellers to push their wares. If the scheme as stated is carried out, Selby Abbey will not be the only edifice in England which has been decorated with Bavarian woodwork, and it need hardly be said that carving like this, so entirely foreign and unsuitable in sentiment, is chosen because it appeals to some of the more emotional of our clerical authorities. Perhaps another good reason may be found in the fact, as suggested by Mr. St. John Hope, that it is cheaper than our own good English work.

That a building with the architectural history of Selby Abbey should be decorated with cheap Bavarian carving seems about the worst fate that could befall it. It is gratifying, therefore, to find that Mr. J. Oldrid Scott, the architect entrusted with the work of restoration, is by no means so impressed with the artistic value of the Ober-Ammergau carving, for he states in a reply to Mr. St. John Hope's letter that: "Some enthusiasts, who have been attracted by the beautiful simplicity of the lives of the Ober-Ammergau people, have jumped to the conclusion that they are not only good sculptors of sacred subjects, which within limits they are, but that they are also high-class joiners and workers in wood, which they are not; while they are half inclined to believe that, in addition to their accomplishments, they are heaven-born architects."

Mr. Scott appears to have restricted the Ammergau carving to the reredos, the subject of which will not be Leonardo's "Cenacolo," but the "Crucifixion," as it was before the fire. All the elaborate framework and foliage carving will be done in England, and all the design of the woodwork will be kept in Mr. Scott's hands.

There is something of an ultimatum in the last sentence of Mr. Scott's letter; but it is gratifying to find an architect making a strong stand against the whims of irresponsible building committees.

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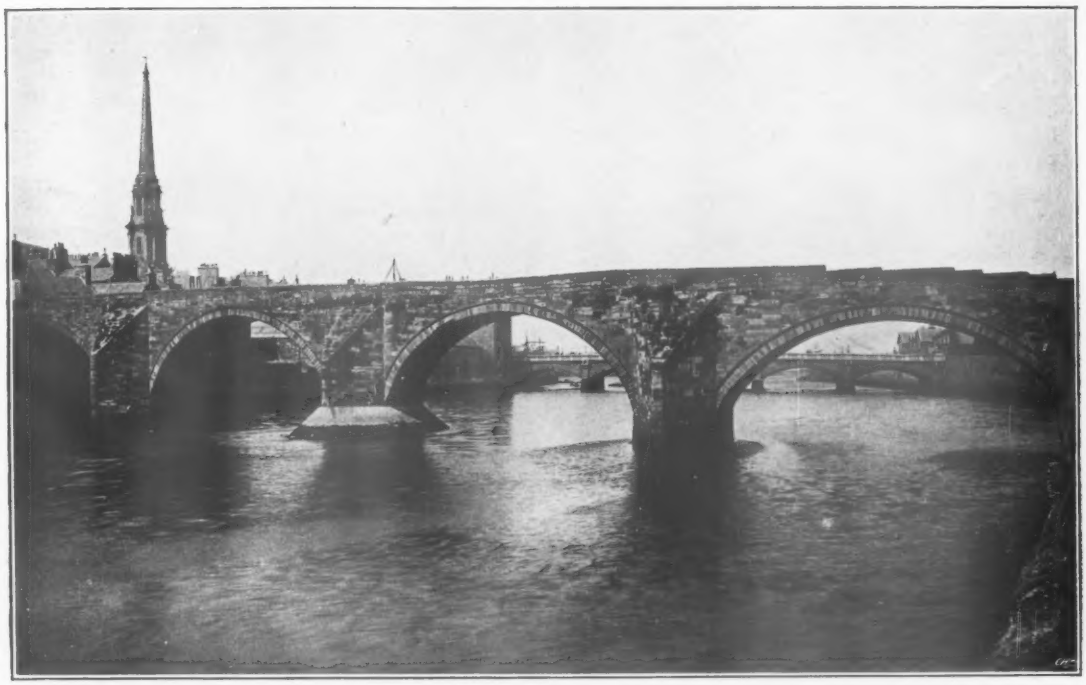
THE proposal to institute a diploma for architecture at the University of Cambridge merits the hearty support and sympathy of all members of the profession. If, as we have been told by a recent President of the R.I.B.A., it has become necessary to educate the public in architectural styles and scholarship, here is a



THE "TWA BRIGS" OF AYR.

The "Auld Brig" in the foreground, immortalised by Burns, is in urgent need of reparation. Lord Rosebery recently reproved Scotsmen for the poor response to the appeal for funds to repair it. The illustration is from a photo kindly lent by Mr. J. A. Morris, F.R.I.B.A., of Ayr, who wrote an article on this subject published in THE REVIEW of December, 1903.

method of reaching some of the more cultured of the community.

Although the small amount of special "reading" that would be required from the man who only aspires to a "pass" degree in arts would not necessitate any considerable knowledge of either the history or theory of architecture, yet the information so obtained would be, to say the least, as useful in after life as an equal measure of knowledge of either of the following subjects, viz., law, theology, botany, history, or chemistry, in any of which an undergraduate has been able for many years past to obtain his degree.

To enable any proposed course in architecture to be of practical value to embryonic practitioners it should be formulated on much the same lines as the popular "Engineering Tripos," and the curriculum of study and the arrangements made for the demonstration of practical work should be approved by the Council of the R.I.B.A. Time was when a knowledge of architecture was considered an essential part of every gentleman's education, but that opinion has long since been changed, and now some of our architects are bitterly opposed to and deprecate compulsory architectural training and scholarship! The University of Cambridge is ever progressive in its educational tendencies, and from authoritative information that has been received from that seat of learning there is no doubt that a school of architecture will be instituted either with or without the official assistance and approval of the R.I.B.A.

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A WRITER in *The Morning Post*, complaining of the paucity of decoration in the Royal Courts of Justice, says he has often considered how this state of things might be remedied. "Statuary, of course, cannot be expected to be supplied off-hand, but one method of decoration at all events is obvious. There are at the National Portrait Gallery a large number of portraits of former judges which originally hung in New Inn, Clifford's Inn, &c., and which Sir C. Holroyd would doubtless be only too pleased to transfer to the Law Courts." Possibly Sir Charles would be, but the naïveté of the statement is delightful. The same correspondent goes on to advocate the merits of heraldic glass work, and opines that Mr. Street evidently wished for it, but was prevented by lack of funds from using anything more than the "miserable apologies for heraldry which at present appear in the windows of the hall." It is suggested that, as all the judges who are appointed have their coats of arms emblazoned in the windows

of the hall of the Inns to which they belong, they might be induced to present copies for insertion in the windows of the hall, courts, passages, and staircases, "so that before long the Courts would be bright with colour both on walls and windows, and the present state of desolation be a nightmare of the past."

We have had many suggestions for the decoration of these two great modern Gothic buildings—the Palace of Westminster and the Royal Courts of Justice—but we doubt whether either of the suggestions above would add to the beauty of the Law Courts; certainly the latter suggestion is the more possible one of the two, but it would seriously affect the lighting of the building, and that, if we are to believe all we hear, is none too good at present.

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T is not surprising that the conditions drawn up by the Establishment Committee of the London County Council for their New County Hall Competition have caused a considerable stir in the architectural profession, and not a little adverse comment. It is singular, too, that of the eight architects who are to be invited to submit designs in the final competition, at least five have had little or no opportunity of acquiring the experience ordinarily deemed essential to the designing of a large public building of this character, and the list is at least as remarkable for the names which are omitted as for those which have been included. One need only mention the omission of architects like Messrs. Lanchester and Rickards, Messrs. Warwick and Hall, Mr. J. S. Gibson, Mr. C. E. Mallows and Sir Alfred Brumwell Thomas, all of whom have had experience in designing large municipal and other public buildings, to show how faulty the selection has been.

Another unsatisfactory feature of the conditions which has not received so much attention is the enforced partnership between Mr. W. E. Riley, the Council's architect, and the successful competitor, in the carrying out of the design. This is of course no reflection upon Mr. Riley personally, but the practice of fastening an assessor on to the successful competitor, after the precedent at Liverpool, seems likely to spread. Furthermore, Mr. Riley is to have discretionary power in all matters relating to the internal economy, building construction, and stability. Such a wide scope leaves little to the successful architect except the exterior elevations, and it is obvious that if the building is to be an artistic whole, the treatment of the elevations must proceed from the plan. In the present case it appears more than likely that any scheme of treatment which gains the first premium will have to be cut to fit Mr. Riley's plan, or that an unworthy treatment must be accepted because the plan most closely follows Mr. Riley's ideas.

Another condition which has already been very unfavourably received is the determination of the Council to make the competition a world-wide one, which is a gross reflection on the capabilities of British architects. It also unnecessarily increases the size of the competition and the inevitable waste of time and effort.

That our American brethren fare no better in the matter of competitions may be gathered from the report of the committee of the American Institute of Architects on this subject last year, in which they say, "Initiators of competitions do not really impose improper conditions wilfully, but ignorantly, and most frequently because they find members of the profession, well-educated men of reputation, eager to make and present drawings with or without conditions. The character of the programme, no matter how faulty, is no bar to the zeal with which members of our profession work day and night, spending energy and brain power on elaborate drawings without any reason to expect, or even to hope, that the best scheme or the most artistic building will be the result of their labours." There is a moral in this which intending competitors should quickly discover.

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N spite of the defeat sustained by the Bishop of London over his attempt to demolish the Church of All Hallows, Lombard Street, his lordship is still busy with a campaign against the City churches.

Since the fate of the above church was decided, attacks have been made on St. Peter-le-Poer, Old Broad Street; Holy Trinity, Gough Square; and St. Alphage, London Wall. The Bishop's opportunity in all cases is the death of an incumbent. There have been also tentative proposals on foot for amalgamating the benefices of St. Margaret-Pattens, Rood Lane, and St. Mary-at-Hill, Monument, with the object, probably, of demolishing one of them. Both of these are Wren churches.

The usual plea advanced to favour the destruction of the City churches is that they have outlived their usefulness and that they have practically no congregation and very few parishioners. No account is taken of the fact that energetic incumbents have found a very large work to do in the

City churches during week-days. As regards St. Margaret-Pattens and St. Mary-at-Hill, the former church is the home of the High Church party in the City, and is a centre of active work. The latter is Prebendary Carlisle's church, and is not large enough for the work he is at present carrying on. With neither of these buildings can the usual plea be truthfully put forward.

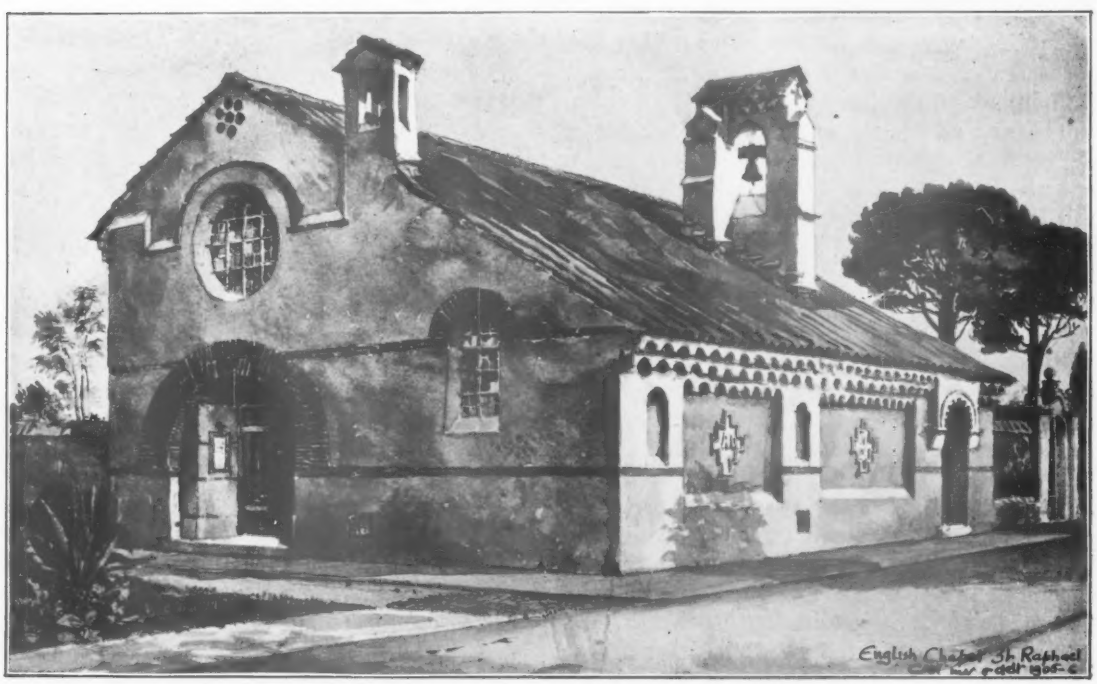
St. Peter-le-Poer, architecturally speaking, is by no means a bad specimen of Georgian church architecture, but the fact that it is not a Wren church and that its congregation is small militated against a successful defence. Holy Trinity, Gough Square, is a hideous brick barn next door to THE REVIEW offices; and St. Alphage, London Wall, is a small building dating from the year 1777, devoid of architectural merit. The base of the tower, however, is of considerable interest, and dates from pre-Reformation times. We shall publish in our next issue particulars and measured drawings of this work which Mr. Philip Norman has kindly sent to us.

The City Churches Preservation Society at a recent meeting decided to offer no opposition to the demolition of the church, but expressed a strong hope that it would be found possible to preserve the mediæval part of the structure or incorporate it in any new building erected on the site.

Regarding the two Wren churches upon which the Bishop has had his eye, matters went no further than a tentative proposal to the Corporation of London, who have the next right of presentation to the now vacant living of St. Margaret-Pattens. The Corporation has, however, refused to surrender its right.

Though the majority of Church people will find it hard to reconcile with their faith the destruction of churches and the relegation of sacred ground to mundane uses for merely mercenary ends, the great stumbling block to opposition on this ground is the fact that the Bishop feels forced to disregard the claims of sentiment and sanctity in regard to these buildings, hallowed as they are by centuries of worship. It remains for determined opposition to destruction on their purely material status as national works of art.

The City Churches Preservation Society is carrying on a gallant and praiseworthy work in fighting these attacks, and we would urge all those who desire to assist in combating the Bishop's proposals, to enrol themselves as members. There is no subscription; the society keeps a substantial balance in hand, and only appeals to the members when funds are required for any specific purpose. Mr. Alfred Moore, the Honorary Secretary, 7, Leadenhall Street, E.C., will be glad to receive names of intending members, or if they are sent to THE REVIEW offices they shall be forwarded on to him.



THE ENGLISH CHAPEL, ST. RAPHAEL.

SIR C. A. NICHOLSON, BART., ARCHITECT.

(Exhibited at the Royal Academy, 1906.)

QUITE recently, and as a factor in the forthcoming County Council Election, one of our contemporaries published a page of views from some of the County Council parks, with certain laudatory letter-press exhorting the Londoner to show his gratitude to the particular party our contemporary represents for the work which it claims to have done in connection with the open spaces of London. We can give the Council credit for good intentions, but good intentions, we know, pave the main road to a certain undesirable locality. Some attention should certainly be drawn to the extraordinary amount of money that is wasted on these "Lungs of London." Not that the County Council is the only offender; H.M. Office of Woods and Forests is sometimes equally shortsighted, while Borough Councils who have charge of parks in their respective districts are the largest spendthrifts of all.

No one would oppose the expenditure of money calculated to improve the beauty of these places, but the payment of large sums of money without any adequate return in this direction should be vigorously opposed, more especially as much of the expenditure has the exactly opposite effect of diminishing the beauty and convenience of the parks on which it is spent.

Some time ago the Office of Works, or the Office of Woods and Forests—whichever body undertakes these small works—pulled down a fine old wall in Kensington Gardens and replaced it with little clumps of evergreens, badly arranged, and bearing no relation to the general scheme of the gardens. More recently one of these bodies, or both of them, has been pulling down the oak pale fence in Regent's Park, replacing it with iron railings, and destroying the rural aspect of the place, so that even the genial "Dagonet" has been moved to wrath.

An outcry has also been raised in the general press on the waste occasioned by burning the trimmings of the trees in Kensington Gardens; such might have been sold for firewood, or been given away to poor people. The trimming this year has been on a very elaborate scale, and for some inscrutable reason the authorities have chosen to burn it rather than deal with it in the manner indicated. The County Council is apparently seized with a feverish desire to show that it is doing something in the parks, and we presume that the large staff of gardeners it keeps must do something to justify their existence. What *they* do may be seen from a recent "improvement" in Lincoln's Inn Fields. The grass round the central paved walk surrounding the bandstand has never grown very well underneath the big plane trees, so that many years ago trailing ivy was planted to cover the bald places. This ivy has recently been grubbed up, and many tons of stone have been brought and planted about on raised beds, the ivy being again replaced, with numerous feeble little shrubs that will never survive in the present situation. What the precise value of this costly alteration is would be hard to determine; unless, as we surmise, it is to find work for the gardeners.

As an instance of the enlightened manner in which the Borough Councils view their duties, we may mention the Bishop's Park at Fulham. This consists of a narrow strip of ground on the north foreshore of the Thames above Putney Bridge, the whole of which has been presented to the borough by the Ecclesiastical Commissioners, it having formed part of the grounds of Fulham Palace, outside the moat.

The gift was made in two portions, the second part having been handed over about five years ago. The Borough Council has spent a considerable but necessary sum of money in embanking the side against the river, though the type of fence used on the river wall is a direct incitement to children to commit suicide. The first part of the park appears to have been set out in a fairly sensible manner, with large grass-plots for playgrounds. By the time the Council received the second gift of land they had more inflated ideas, and the second part was accordingly embellished with a shelter (open to the four winds of heaven), a terra-cotta balustrade of very bad design, a sand-pit, and a pond which affords a very insecure refuge to some much-harassed ducks. The sand-pit was situated on the edge of the pond, and we suppose there was some idea in the minds of the councillors that the children who played there would feel that they were at the seaside.

That sand-pits may be a very suitable playground for children is undoubted; the sand-pits in Victoria Park were a proof of it twenty years ago; but the Fulham sand-pit and pond not only looks idiotic, but must prove a fruitful source of illness to children.

It is against this waste of money, no less than the urbanising of the parks, that most people will protest. The laying out of spaces for cricket, tennis, hockey, bowls, or other outdoor games, is a policy to be encouraged, but when our public bodies commence landscape gardening it is high time that educated opinion should step in and insist that the work, if carried out, should be done under the supervision of a capable and talented artist.

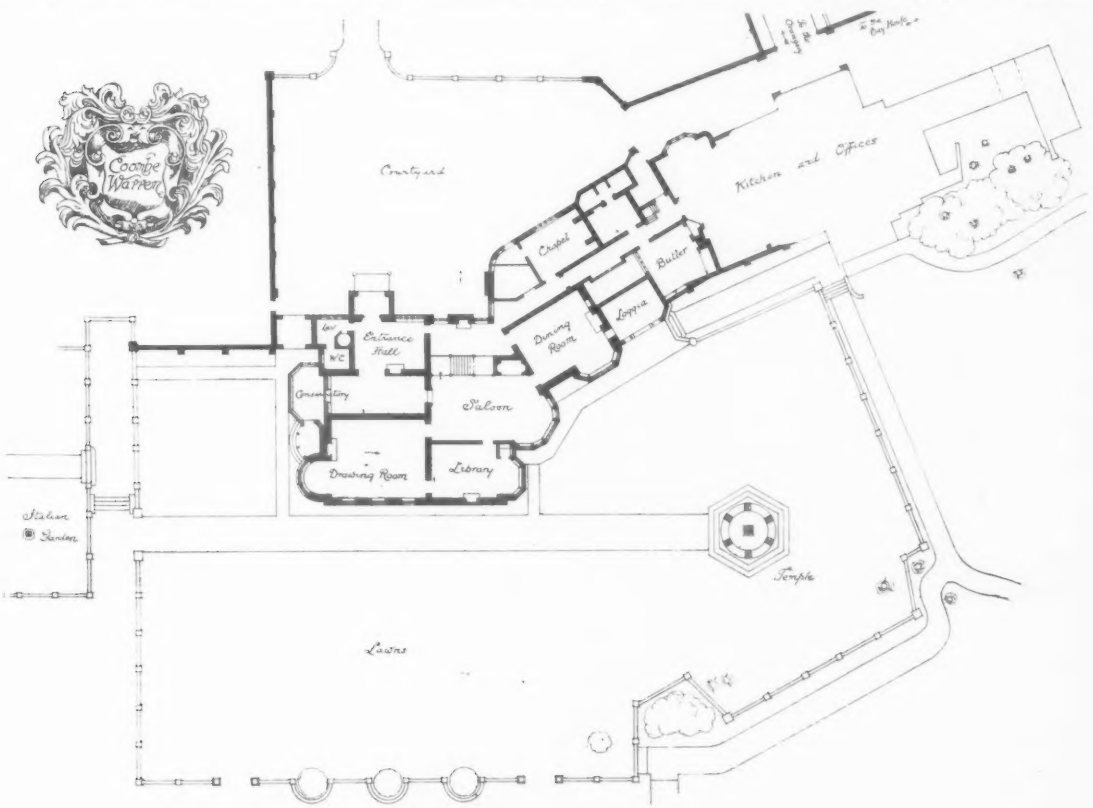
The Work of George Devey.—II.

TO return to the second and existing building[1] at Coombe Warren, we have to notice first that this holds an almost unique position among Mr. Devey's works, in virtue of the interest in the brickwork itself; and, second, that it includes a large variety of garden buildings and adornment whose charm quite equals that of the house and lodges. The plan of Coombe is not a typical one; it was a compromise between the use of the remains of the first house and the fullest realisation of those advantages which the beautiful situation offered in point of view and prospect. The accompanying ground plan shows only the later part of the house in detail, although the whole was reconstructed, and the elevation entirely altered. It will be noticed that there are two faces of the main block—that towards the lawn and that towards the courtyard—which show no appreciable projections, but are carried up in one plane to the top of the gables. The treatment of these façades comprises some most beautiful work, and that facing the garden is quite a triumph in its way. The proportions of the Dutch gables, and their association with the angle chimney-stacks, form a most pleasing sky-line, which is admirably set off by the long line of lower buildings to the right; while the use of diagonal lines of dark headers in the brickwork, with the niches and medallions so skilfully arranged between the windows, makes the whole thing a composition of inexpressible charm. The offices, which occupy the position of the first building, are built in timber and roughcast, with the upper storey overhanging, and barge-boards or fascias to the gables. The same diversity of treatment is to be noticed at Betteshanger, and is a feature of several of Mr. Devey's works where old buildings were to be incorporated with the new. The line of this part of the house recedes a considerable distance, and partly encloses the garden, with the little temple which holds the bust of Gladstone.[2] In the curve of this recess are three very wide and beautiful bay-windows, belonging respectively to the library, hall, and dining-room, and their position gives the observer from within not only excellent views of the gardens, but charming vistas of the house itself.

The internal work at Coombe Warren is very elaborate, and is well represented by the photographs. The central hall or saloon is entirely panelled in oak, with great refinement of detail. The arches which screen the staircase, their

[1] The first house built on this site by Mr. Devey was destroyed by fire. It was an entirely new building, and not an adaptation of existing work, as stated in error in the first article.—W.H.G.

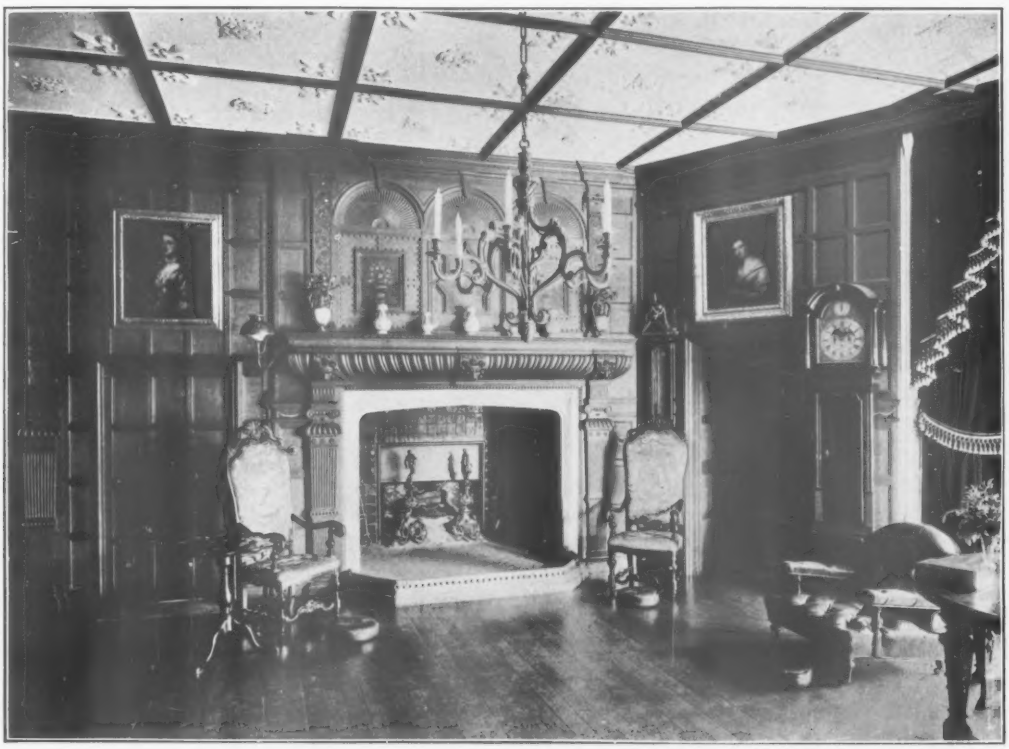
[2] On 29 March, 1884, Mr. Gladstone held a Cabinet Council in the dining-room of Coombe Warren, when staying there indisposed.



The Drawing-room.

The Dining-room. *Photos: Bedford Lemere & Co.*

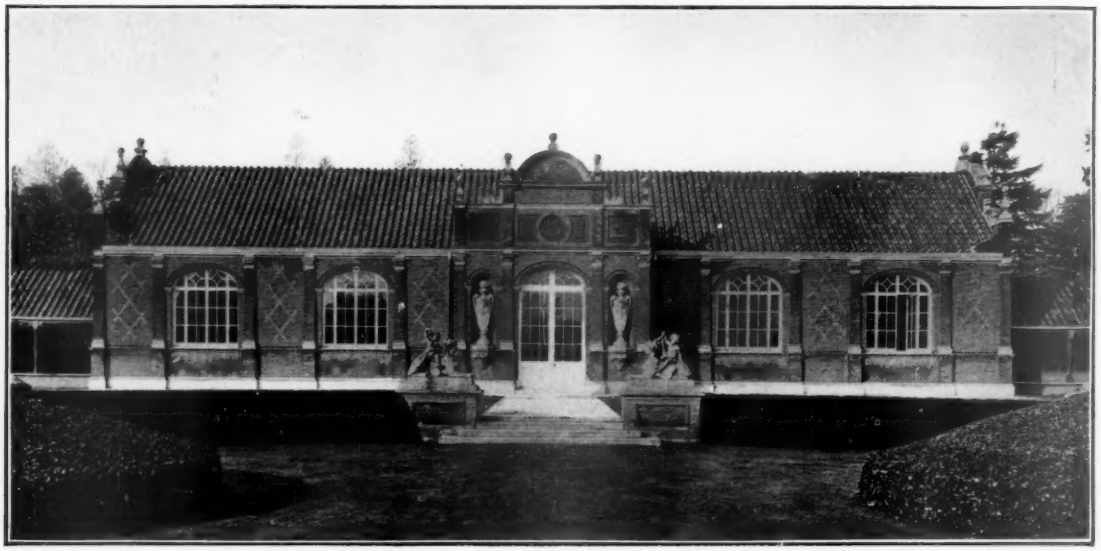
COOMBE WARREN, KINGSTON, SURREY.



COOMBE WARREN: THE SALOON. *Photo: Bedford Lemere & Co.*

pilasters, and the fine carved chimney-piece, form quite an *embarras de richesses*, and are worthy of comparison with the best of Jacobean work, while the excellent taste in which the room is furnished gives it an appearance as harmonious and exquisite as one could wish. The ceiling is divided by moulded oak ribs into square panels of plaster, relieved only by modelled fleurs-de-lys and roses. The panelling in the drawing-room is divided into bays by fluted and decorated pilasters, reaching to the full height of the room, and contains elaborate framing for pictures, which form a definite part of the scheme. The work is reminiscent of Knole House. The woodwork is coloured an ivory-white, some of the panels being "brushed in" with a hard brush to produce a rough texture in the paint. Above the carved frieze and cornice a ceiling of moulded plaster ribs arranged in a flowing pattern gives an excellent finish to a room in which no pains have been spared to express dignity and a light and graceful beauty. The circular bay-window, in close proximity to the fireplace, was a favourite device of Mr. Devey's, for not only did it enable him to give great comfort to a room, and add to the effect of its decoration, but it afforded a special opportunity for picturesque grouping in the exterior of the building.

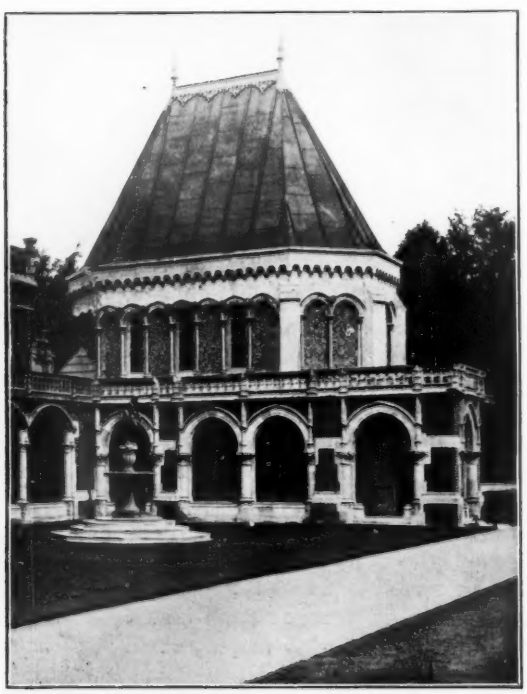
Turning from the house to the gardens, we reach a sphere of design in which Mr. Devey had very exceptional gifts. The external setting of a building can so easily be spoiled by a lack of restraint, and yet requires much elaborate care to support and enhance the effect of the architecture. Devey believed in broad terraces and lawns, keeping such flower-gardens as were near the house in a rich luxuriance within definite boundaries, and relying for his architectural effect upon the essential features of terrace walls, flights of steps, archways, and garden-temples. The work at St. Albans Court, Kent, of which we shall have to speak later, and the beautiful gardens at Killarney, in the planning of which he received such skilful and enthusiastic help from Lady Kenmare, are other examples of his happy taste and invention; and there is no doubt that they add immensely to the charm of the houses themselves. The illustrations in last month's REVIEW show how beautiful is the detail of the garden-work at Coombe Warren. The terrace-wall which skirts the so-called Italian garden brings to mind the famous walks at Haddon; the temple sheltering Gladstone's bust and terminating the long path by the house seems to introduce an added atmosphere of beauty by its delicate proportions; the bay-house at the end of the high wall of the enclosed garden shows a skilful treatment of an octagonal room in stock and red brickwork, the walls within being freely decorated with designs in plaster. But perhaps the best work is to be seen in the orangery, the front of which, with the path leading to it, is well



THE ORANGERY, MINLEY MANOR.

shown in Mr. Wratten's pen-and-ink sketch. The building is of red brick with stone pilasters, pediments, vases, &c., and is the chief ornament of the enclosed garden indicated in the drawing.

There is not space to describe the lodges, cottages, and stabling on the estate, though one thatched lodge (recently tiled) was one of the most picturesque of Mr. Devey's design, and is the subject of a beautiful water-colour sketch from his hand. But before we leave the work done for Mr. Currie it will be necessary to say a few words on the subject of Minley Manor, his country seat. By some curious misapprehension the design of Minley has been quite generally ascribed to Mr. Devey, but the main fabric was built some years before by Henry Clutton, and possesses no characteristic in common with Devey's accustomed manner. Some very extensive alterations, however, were carried out, the plan was greatly improved, and the additions were made as consistent as possible with the existing work, and are therefore by no means normal specimens of the architect's design. The orangery, perhaps, was not affected by the style of the house, but the stables, entrance, and lodge all show signs of influence. On the main entrance front of the house, the tower (up to the balustrade) and the porch are Mr. Devey's, and the exquisite little private chapel which is illustrated here. It is in the cloisters of this chapel that there is to be found Mr. C. H. Mabey's medallion portrait of George Devey, with the generous and appreciative tribute to his architect's genius which the late Mr. Currie has given to posterity (see the January REVIEW, page 23).



THE PRIVATE CHAPEL, MINLEY MANOR.

So eloquent a eulogy of George Devey's character and genius from one who was both client and devoted friend turns one's thoughts to the less public side of the man's work, a side which possesses a very real, if less obvious, importance. Among the members of a profession which exists so largely upon personal connections and friendships Mr. Devey was certainly pre-eminent as an example of the value of this "personal equation." He was the happy possessor of a nature that endeared itself to all whom he met, and while his opportunities brought him into contact with persons of no ordinary calibre, his susceptibilities enabled him to select men and women of true

refinement and nobility of taste, between whom and himself was possible that exchange of knowledge and ideas which makes friendship so fruitful and pleasant. And the influence of his friends upon the architect and his work is no less evident than the display of his own personality. For the aristocracy and landed proprietors of our islands have in their keeping many sacred traditions, traditions from ages of greater splendour than our own, which to some extent succeed in keeping at bay the iconoclasm of our so-called modern progress, and preserve a heritage of charm and beauty for each succeeding generation. It has been well said that we hide our best architecture in the recesses of the country, and indeed, if we except our Cathedral and University towns, which hold the triumphs of mediæval art, we might almost say that the only architecture worthy the name is to be found in those country-seats around which our attenuated rural life still circles. The pride in the ancestral home has preserved much of that lavish work with which the wealth and taste of Elizabethan times had invested the country, and although it has compelled the owners to enlarge their mansions and add to their comfort, it has called forth in most cases an anxiety to keep the later work as consistent as possible with the original design, and worthy in some degree of being placed by its side. It is no wonder, therefore, that Mr. Devey, who was so often called upon to advise in these delicate and important matters, should acquire such a taste and discrimination as should fit him for the invention and design of those large mansions which seem to breathe the very spirit of the period which did indeed inspire them.

We have already mentioned, in passing, the beautiful seat of the Earl of Kenmare which occupies one of the finest sites in the world, overlooking the lakes of Killarney. The plan of this house, which appeared in last month's REVIEW, and that of Goldings, Hertford, which was built for Robert Smith, Esq., the banker, constitute the two most important and interesting designs which came from Mr. Devey's office, and they are very typical of his customary methods of treatment. The freedom which the transition style allows in the grouping of the several parts of the building—a quality already mentioned in these pages—extends to the plan a much greater liberty than the later symmetrical fashion permits, and as a consequence Mr. Devey's plans seem always to be happily free from any obvious restraint or forced reserve. In fact, a first glance at many of his most ingenious designs gives the impression of an almost accidental and careless arrangement, which, however, on closer scrutiny, reveals an intimate knowledge of the requirements, and a most fertile invention in meeting their every need. The Killarney plan was of course conceived entirely in relation to the wonderful views, and both the main garden front and the eastern wing overlook a series of descending

KILLARNEY HOUSE, KILLARNEY: FROM THE SOUTH-EAST

KILLARNEY HOUSE, KILLARNEY: SOUTH FRONT.

terraces, the beautiful park, and all the lakes and hills beyond. And to anyone who has walked through the long suite of bedrooms, and, as in some fanciful fairyland, has seen picture after picture of blue waters and restful mountain scenery framed anew by each well-chosen window, it will come as no surprise that the planning of this house was the mature work of a great architect, and that it engrossed his whole heart and energy until it was completed. The plan of the house lends itself also to a most effective treatment of internal decoration in which no pains have been spared to invest it with a dignity and grace worthy the position it occupies and the purposes which it has to fulfil. Passing from the porte-cochère, the visitor enters a long corridor or hall (78 ft. by 14 ft.) treated with charming simplicity, having a 7 ft. dado of panelling painted white, in which the doors, although of exquisite workmanship, are disguised by being the same design as the panels. The east end of this corridor has, however, two large doorways with broken pediments and portrait medallions, one of which opens upon the saloon or central hall, which is very lofty and possesses a heavily moulded plaster ceiling. The hall is panelled in oak to within a little of half its height; the broad staircase turns within a bold screen of panelled oak with fluted columns, over which runs a gallery with balustrade of dwarf pilasters and arches in the Jacobean manner. Here, as in all Mr. Devey's houses, the oak is of exceptional quality and workmanship, the Killarney work being done by Messrs. W. H. Lascelles & Co., Ltd., who have published a well-known photograph of the hall. The side opposite the stairs is almost entirely filled by the fireplace and the large bay window which lights the hall. On either side, the main rooms range themselves along the principal front, the east wing being occupied by private rooms, terminating in a beautiful chapel; while the west wings (for there are two) include the whole of the domestic offices. The southernmost of these two wings makes a return towards the south, and was intended originally to be taken to the height of the rest of the buildings; but this intention was not carried out, and it remains one storey high. From this cause perhaps, and from the further disadvantage of the stone dressings being in a red sandstone which does not "marry" with the red brickwork in the happiest way, the external effect has not quite the charm of Goldings, but viewed from a little distance it presents the appearance of an Elizabethan mansion of great dignity, and the tall chimney-stacks and gables crown the hill with a bold outline of distinguished beauty.

In both Killarney House and Goldings at Hertford, which is now the residence of the Hon. Mrs. Reginald A. Smith, there is a great similarity in style; indeed, there has clearly been no effort to free either design from the guiding lines of the Elizabethan work, although it is said that Mr. Devey prided himself on building no two things exactly alike.

WALTER H. GODFREY.

(To be continued.)

The Old War Office.—I.

THE War Department has been lodged for many years in a row of old houses on the south side of Pall Mall. When we consider the importance of Pall Mall, and the importance of the War Office, and when further we observe the names still or formerly attached to these houses individually, we cannot but be surprised at their insignificant appearance. If we reckon Schomberg House, York House, and Buckingham House each as one, and add to them the intermediate buildings, we find that no fewer than eleven, or, reckoning Schomberg House as three, thirteen, are comprised under the single appellation "War Office." Few of them have distinctive architectural features, or call for much notice here; but to each of the eleven a history is attached, and the topographers of old London are very much confused in their statements concerning them. In their anxiety to connect them with the unsavoury annals of Charles II. and to drag in the names and misdeeds of his courtiers they have hopelessly tangled the history of the War Office; but it may be worth while to say before going further that Nell Gwynn never lived on any part of the site, or in any one of the heterogeneous buildings which have occupied it or occupy it now.

Among all these buildings the three named above may be described as of architectural interest. The oldest of these is undoubtedly Schomberg House, or rather what is left of it. Until 1850 it consisted of a centre and two wings, the wings of a type very common in London and elsewhere in England under the Stuarts of the Restoration. They contained a single chamber on each storey, and have been reckoned inconvenient of late years, many of them having been pulled down. A very good example disappeared from Lime Street in the City only a couple of years ago. They were neither of the gabled pattern of Kew or of Swakeleys, nor of the regular classical form of Wren's domestic buildings; and their stately proportions, their marble halls and fine oak panelling, have saved but few of them. Lop-sided as Schomberg House now looks, like one of the veterans who may sometimes be seen about its portals, it retains that grandiose air which its architect meant it to show among meaner dwellings, and reminds the passer-by that long ago it was inhabited by a duke and a hero. There are views of it in the Crace Collection, and both water-colour drawings by Bream and Shepherd and also plans are comprised among the pictures of old London in the possession of Mr. Gardner, who has kindly allowed them to be examined for the purposes of this article.

The house cannot have been built for the celebrated Captain General of the Forces under William III. who was created Duke of Schomberg on the 10th April, 1689, and was killed at the battle of the Boyne on the 30th June, 1690. The patent creating the dukedom was made with what lawyers call "a special remainder." The first duke and his eldest son might, in course of nature, have succeeded to a German principality; so the English dukedom was limited to the younger sons. Of these the fifth, Charles, became second duke, but does not appear in English history, having, like his father, been killed in battle, in 1693, when he was succeeded by his elder brother, Meinhardt, already Duke of Leinster, in Ireland. He was probably the only one of the three who resided at all in London. A prince in his own country, Commander-in-Chief in England, as well as in Ireland and Scotland, a Knight of the Garter, and entitled to half a dozen foreign orders of the highest rank, it is no wonder Bishop Burnet complains of him as being "too haughty" in his manners. He either built Schomberg House or so altered and improved an old house on the site that it assumed the appearance, familiar to Londoners, which it bore until 1850. The style shows that it is mainly contemporary with other buildings of the reign of William III., and goes to prove that while Wren was busy close by at Marlborough House, and on such works as Tring Park, Hampton Court and Trinity College, bringing in what we now designate "Queen Anne," a different class of architectural art was active alongside. Examples may be found in all our older towns—Stamford, for instance, or Worcester, or Shrewsbury, and we need not suppose that the architect was a foreigner. At this time the south side of Pall Mall, from St. James's eastward, was bounded by the palace gardens, out of which Queen Anne granted a site to the Duchess of Marlborough. From the back of Schomberg House a passage led into the grounds of the palace, a passage which under the Regency led to the garden of Carlton House, and which still

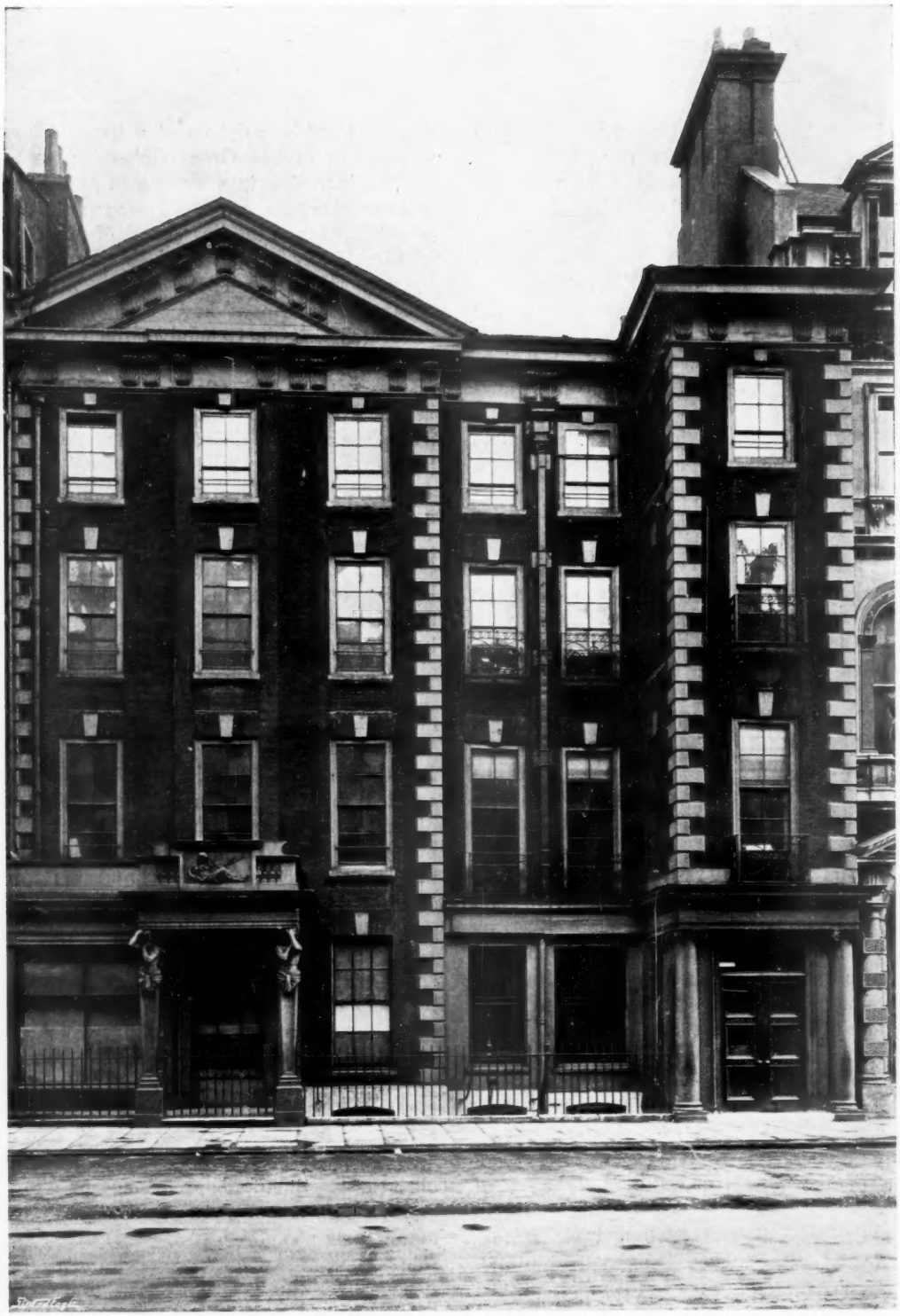


Photo: E. Dockree.

SCHOMBERG HOUSE.

Photo: E. Dockree

YORK HOUSE.

Photo: E. Dockree

THE PORTICO OF YORK HOUSE.

exists, marking off what was then the Marlborough from what was the Schomberg "compound." The whole open space has been covered with the more or less temporary buildings required for the War Office, and none of the older features of Schomberg House are now to be seen from the rear. Meinhardt, Duke of Schomberg and Leinster, employed one Peter Perchett to paint the staircase in panels, but none of his work survives. The duke died in 1719, and the house passed to

Photo. E. Dockree.

THE STAIRCASE OF YORK HOUSE.

his son-in-law, Robert Darcy, third Earl of Holderness, and from him to his son, the last earl, by whom it was let to the great Duke of Cumberland, the hero of Culloden. He did not occupy it long, and in 1765 it was bought for the modest price of £5,000, by John Astley, a portrait painter, when what may be called its modern history began.

Astley was a strange character—a portrait painter who, without attaining to any great

eminence in art, was able to lay by a fortune. A wealthy marriage, no doubt, contributed to the purchase of Schomberg House, and to Astley it owed its division into three. To him also it owed the portico, with a Caryatid and a Persian, and a recumbent figure of "Painting," with a palette in her hand; this marks the central part of the house. The Ionic side portico looks too late for Astley, and a Doric doorway now built up is appended to the rebuilt eastern wing. It might have been thought that even in the dark age of architecture denoted by the date 1850 it was not necessary to make the new buildings quite so anomalous and ugly; but, assuming that an architect was employed to design the front, it is difficult to understand how so much that is unbecoming could have been piled up as in the buildings which intervene between Schomberg and York Houses. This ugliness served one good purpose if it prevented the authorities from pulling down the rest of Schomberg House.

It was inhabited after Astley's time by a long succession of remarkable tenants. Among them may be mentioned two great artists, Gainsborough and Cosway, for whose tenancy the reader is referred to the many local historians: but the little rooms occupied by Gainsborough from 1777 to 1783, and that in which he died, as described by Sir Joshua Reynolds, may be identified, being reached from a narrow staircase and a prettily decorated lobby, by the door which is shown in the photograph on p. 90. Bryan, a picture dealer, Jervas, and after him Hone, artists, and in particular Payne and Foss, the great booksellers, may be mentioned among subsequent tenants. In the now pulled down east wing was Harding's, a haberdasher's, visited by George III. and his daughters. The back shop, with its shelves and fittings, still exists as a War Office store. Next door was a house long occupied by Christie, the founder of the firm of auctioneers, whose rooms in King Street, to which they removed in 1823, are well known. The house was not, perhaps, very attractive, but at any rate was not actively ugly like its successor, designed apparently by the same builder—it is impossible to say "architect," —as the east wing of Schomberg House. It is three bays in width and as many storeys in height above the basement, and has an east front which looks into the courtyard of York House, the principal building of all those which go to form the War Office.

York House itself has borne various names, but was built for Edward Augustus, Duke of York, brother of King George III., who entered the Royal Navy as a midshipman in June 1758, was made a post captain in less than a year, and an admiral in 1761. In September 1767, while on a cruise in the Mediterranean, he died at Monaco. The apartments he occupied in the Prince's palace are familiar to anyone who has visited Monte Carlo. A few months before his death, during the same year, the supplemental volume iv. of "Vitruvius Britannicus" was edited by Woolfe and Gandon. The second building illustrated in it is entitled "The Duke of York's Palace in Pall Mall," and three plates are given, namely: one of the front, "which is of brick, with an Ionick cornice, a ballustrade and dressings to the door and windows of Portland stone"; one showing plans of the ground and principal floors; and lastly the third plate, oddly misnamed "the fourth," containing a section from north to south. The principal rooms are finished, we are told, "in an elegant stile." It is curious to observe that though the mansion is described as a palace, and though "its situation is very eligible, having from the principal apartments on the south an agreeable and pleasant prospect over St. James's Park and the county of Surry," there is no mention of an architect. This omission is supplied in the plates. To the elevation the name of "Brettingham, Archt." is appended; to the second drawing that of "Brickingham"; and to the third, that of "Brettingham" again. It is certain that one architect is denoted. Of his life and achievements something may possibly be recorded, but he is not so far known to fame as to have attained mention in the "Dictionary of National Biography."

The front as shown in Woolfe's print consists of three storeys, seven windows wide, the place of the central window on the ground floor being taken by a plain doorway. The building is now furnished with a plain portico of four columns. There is a string course below the upper storey, the windows of which appear to have been enlarged when the front was refaced in stone and the wings were added. The hall staircase and principal rooms are still much as they were left by Brettingham. The style of decoration is not for a moment to be mistaken for that of Adam, but is of the same delicate character, and does not appear to have been materially altered in a century and a half. A small but well-modelled head is added within the wreath of palm branches on the staircase, but it is probably original, though not seen in the engraving. The very elaborate and handsome ironwork of the stair rails is shown in the print, as are also the fine mouldings of the ceiling in the principal apartment. The mantelpieces have departed—to the new War Office in Whitehall.

W. J. Loftie.

(To be concluded.)

The Practical Exemplar of Architecture—X.

Enlarged detail of carving on Lintel

General View of Chimney-piece.

CHIMNEY-PIECE IN OLD DINING-ROOM, ARGYLE'S LODGING, STIRLING. 1632.

ARGYLE'S LODGING STIRLING 1632

DETAILS OF CHIMNEYPIECE IN OLD DINING ROOM

SCALE OF INCHES

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

LION'S HEAD

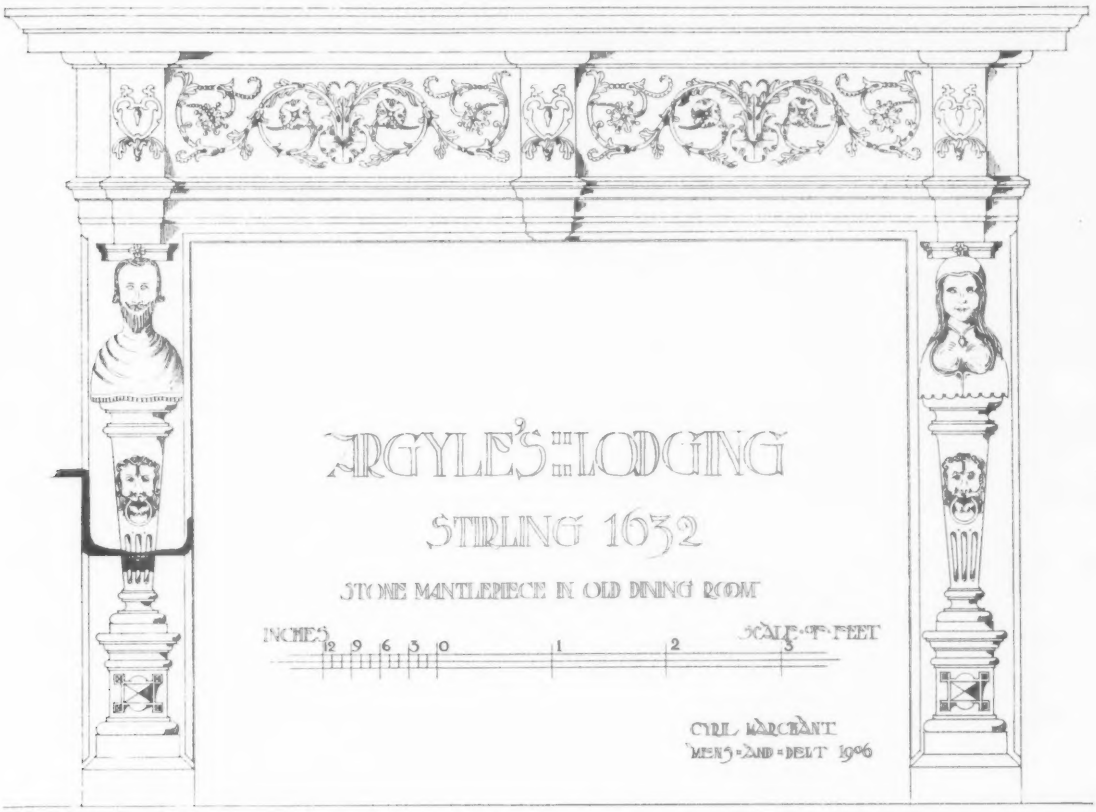
PATTERN ON PEDESTAL

CORNICE FRIEZE ARCHITRAVE TOP OF HEAD

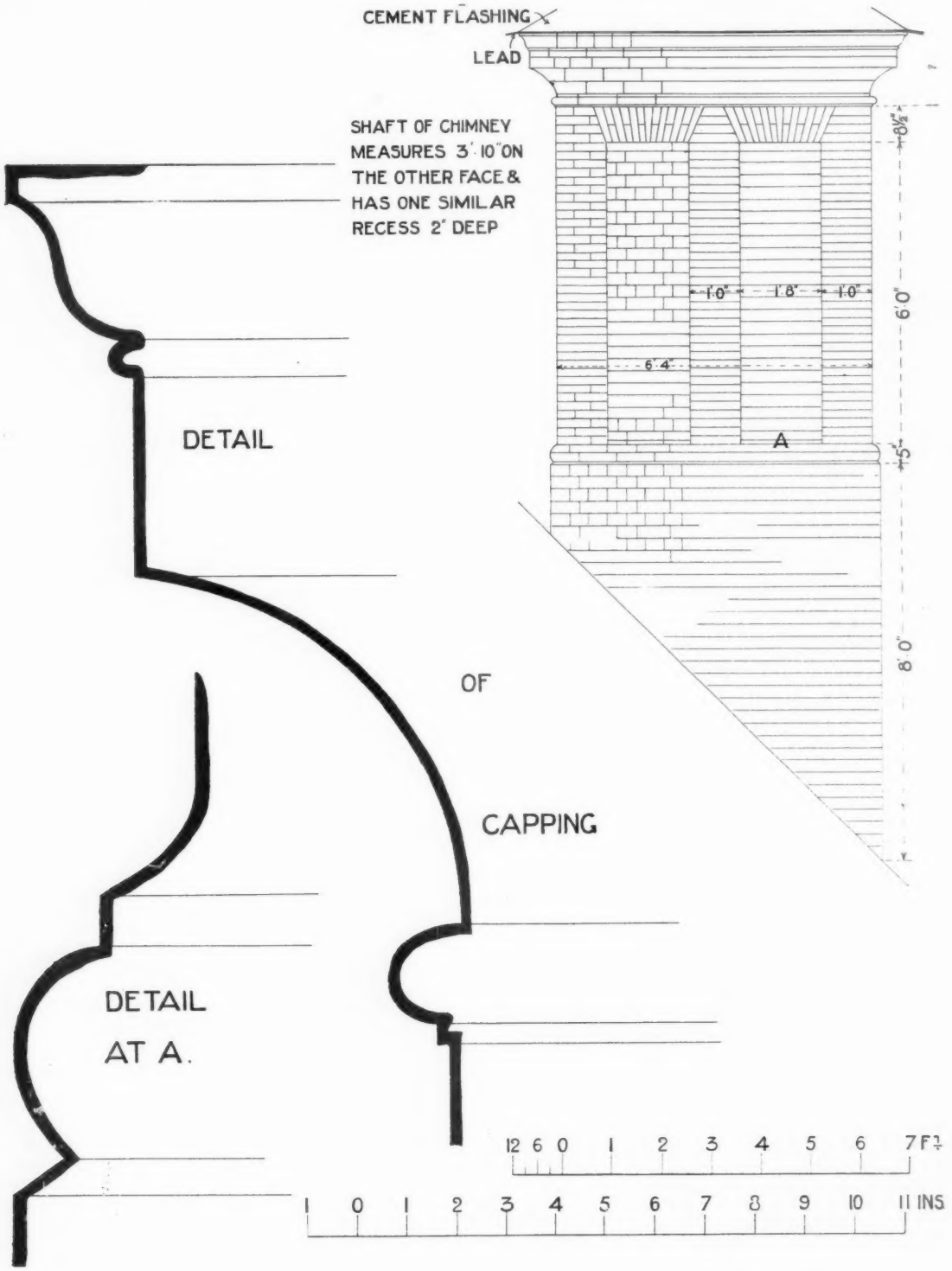
BASE PEDESTAL

CYRIL MARCHANT MEAS. AND DELT. 1906

ORNAMENT ON FRIEZE

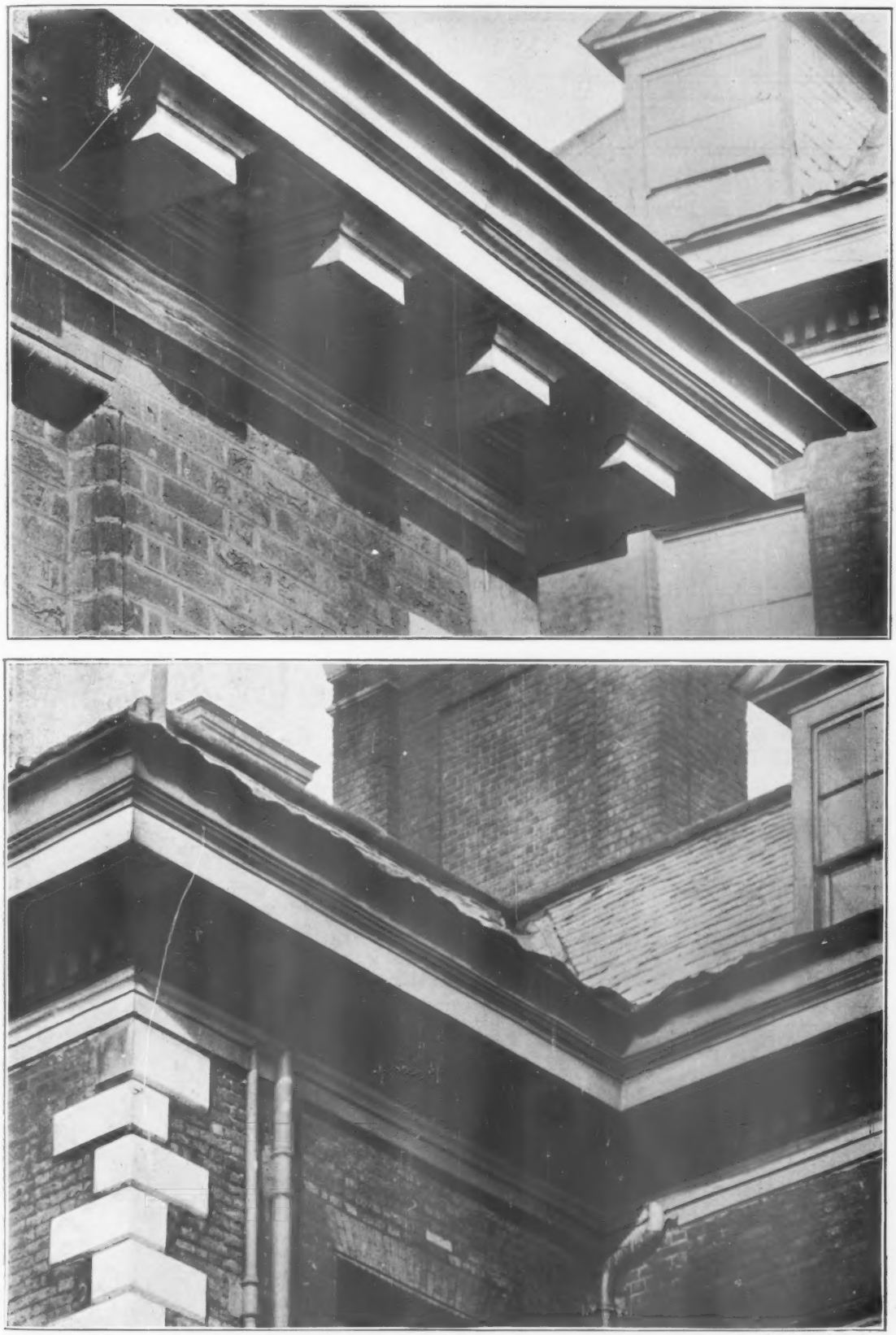


CHIMNEY, MARLBOROUGH COLLEGE.



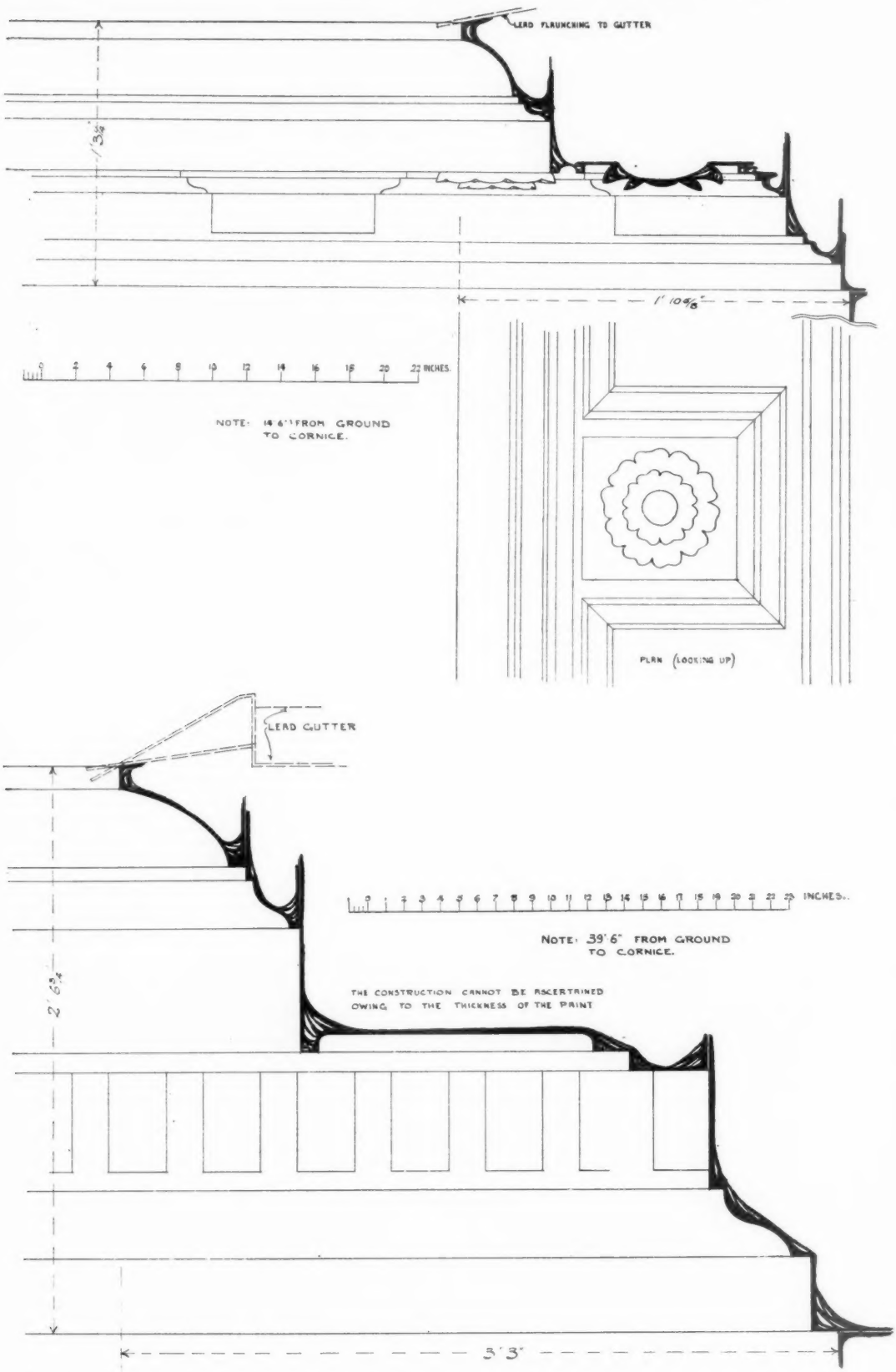
CHIMNEY AT MARLBOROUGH COLLEGE.

MEASURED AND DRAWN BY FRANCIS BACON, JUNR.



Photos: Arch. Review.

TWO WOODEN CORNICES, ROYAL HOSPITAL, CHELSEA.

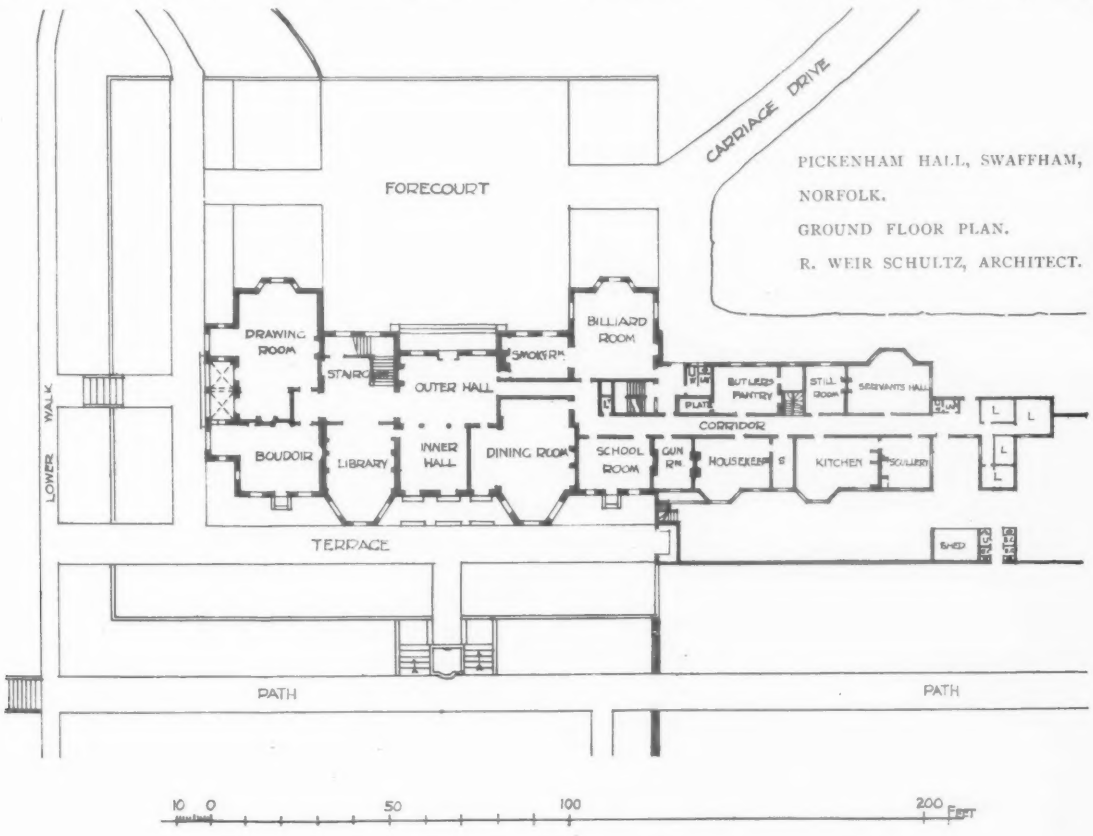


TWO WOODEN CORNICES, ROYAL HOSPITAL, CHELSEA.

MEASURED AND DRAWN BY FRANCIS BACON, JUNR.

Current Architecture.

PICKENHAM HALL, NORFOLK.—Pickenham Hall is about three miles south of Swaffham. It lies in the valley of the River Wissey, which runs through the grounds. The old house was in a very dilapidated state, and had been much pulled about at various periods. There was nothing of much interest in it. It had been transformed about 1830 by the Chutes, the former owners, into a porticoed mansion with Greek Ionic columns, pilasters, and entablature in Roman cement. Everything had been sacrificed to the portico, and the house was very badly arranged inside. The property passed into the hands of Mr. G. W. Taylor in 1902, and his instructions to the architect were to save as much of the old house as was reasonably possible, and to incorporate it in a larger house to be built of red brick with white cornice and good chimneys. The old house was found, on being cut into, to be in a much worse state than was expected, and eventually only the bare walls of the central portion were kept, and one of the rooms of the 1830 period, viz. the library. The house as now completed consists of main block and office block, all built in red brick. The windows are casements, opening inwards to main part of house. The cornice is of wood painted white, and the roof is covered with red tiles. The entrance and inner hall and the billiard and smoking rooms are panelled in oak. The main staircase also is of oak. There are ornamental plaster ceilings in the hall, dining-room, and drawing-room; most of the modelling for these was done from the architect's sketches by the proprietor, Mr. Taylor. The facing bricks, five courses to the foot, were supplied by Messrs. Allen & Sons, of Sudbury, Suffolk, and the roof tiles by Messrs. Tucker & Sons, of Loughborough. It is interesting to note that these tiles are made in the old manner which has helped to make old English manor-houses and country dwellings so picturesque to-day, the craftsmen being trained specially by one of the members of the firm whose family has for generations been familiar with this nearly extinct method of manufacture. In the present day, when architectural requirements show a reaction from the harsh results of labour-saving machinery, it is pleasing to find a revival in the old hand-made goods which tends towards the extinction of the soulless uniformity of machine-made materials of the present generation. Ancaster stone was used for the front door, and Mr. Bertram Pegram modelled the design for the carving over the front door from the architect's sketches, the carving being



PICKENHAM HALL, SWAFFHAM, NORFOLK.
GROUND FLOOR PLAN.
R. WEIR SCHULTZ, ARCHITECT.

Photo: Campbell-Gray.

View from the Lower Walk.
PICKENHAM HALL, SWAFFHAM. R. WEIR SCHULTZ, ARCHITECT.

done by Mr. Lawrence Turner, who also did the brick carving under the two hooded windows in east front and some wood carving and modelling in the interior of the house. The electric light installation was designed and carried out by Mr. V. G. Middleton, of Broadway Chambers, Westminster. The generating plant is in the stable buildings, and consists of two 13½ h.p. oil engines driving multipolar dynamos. Current is supplied to 364 lights in house, stables, &c., and also to a motor driving a pump which supplies water for domestic purposes to the house. This pump delivers to a tank in house, and a simple arrangement is fitted whereby, as soon as the tank is filled, the motor is automatically stopped. A large centrifugal pump is also electrically driven, this pump being placed beside a receiving tank into which all sewage into the tank is directed. Owing to unfavourable levels the sewage has to be forced by the pump some 300 yards before it can be disposed of, and electrical arrangements are so designed as to permit of the pump being started from the engine-room, automatically stopping itself when the level of liquid in receiving tank has been reduced to a pre-arranged height. The whole of the wiring has been carried out in screwed steel conduits, permitting in actual practice the ready withdrawal of wires without disturbance of wall surfaces, &c., in case of failure. Messrs. Musselwhite & Sapp, of Basingstoke, whose tender was the lowest, were the general contractors for the house, and they have carried out the work at a cost of over £20,000. Mr. W. F. Milne was the clerk of works. The architect for the whole of the work was Mr. R. Weir Schultz, of 14, Gray's Inn Square, W.C.

Photo: Campbell-Gray.

The Entrance Front.

PICKENHAM HALL, SWAFFHAM. R. WEIR SCHULTZ, ARCHITECT.

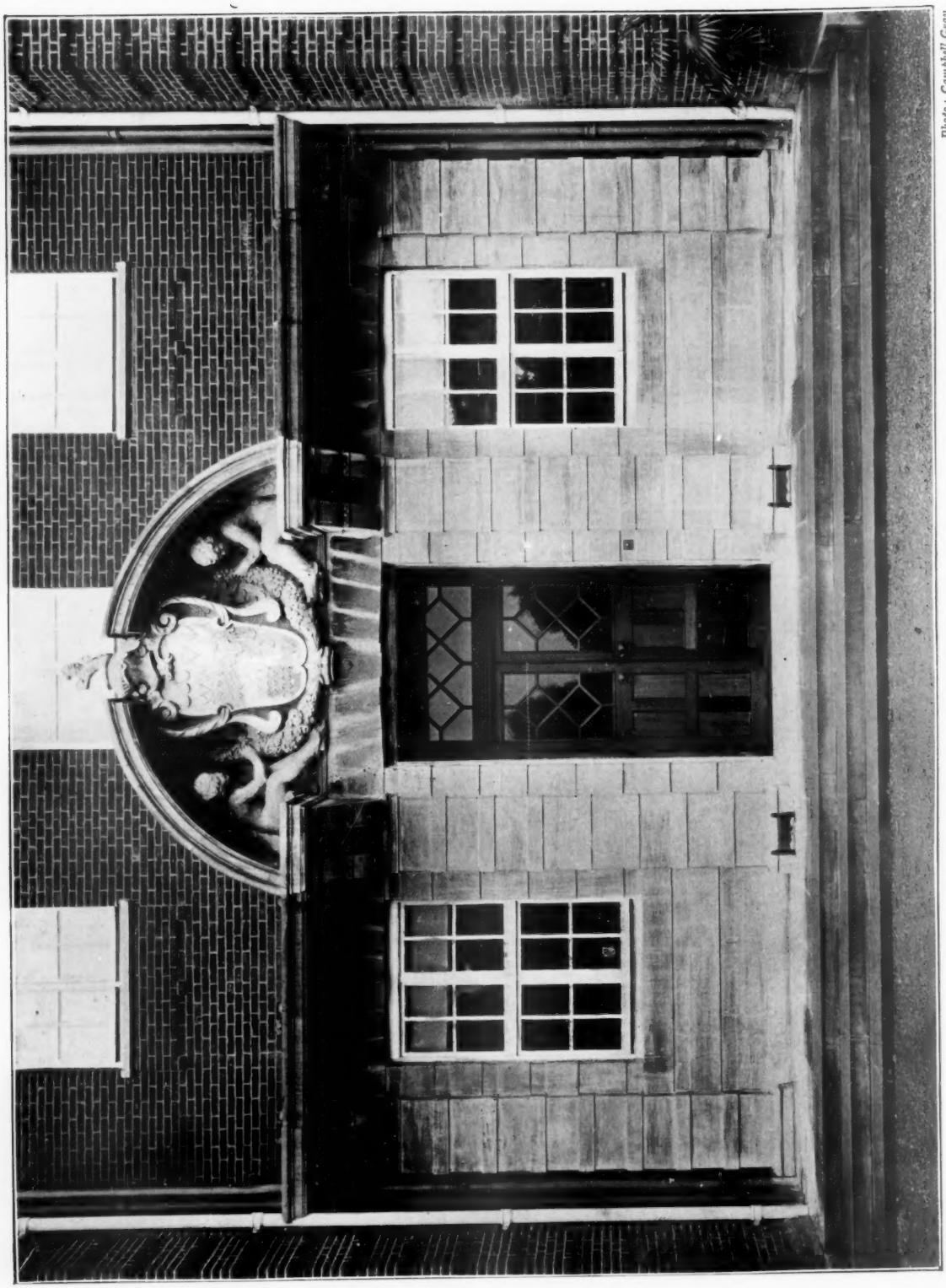


Photo: Campbell-Gray.

Main Entrance.

PICKENHAM HALL, SWAFFHAM. R. WEIR SCHULTZ, ARCHITECT.

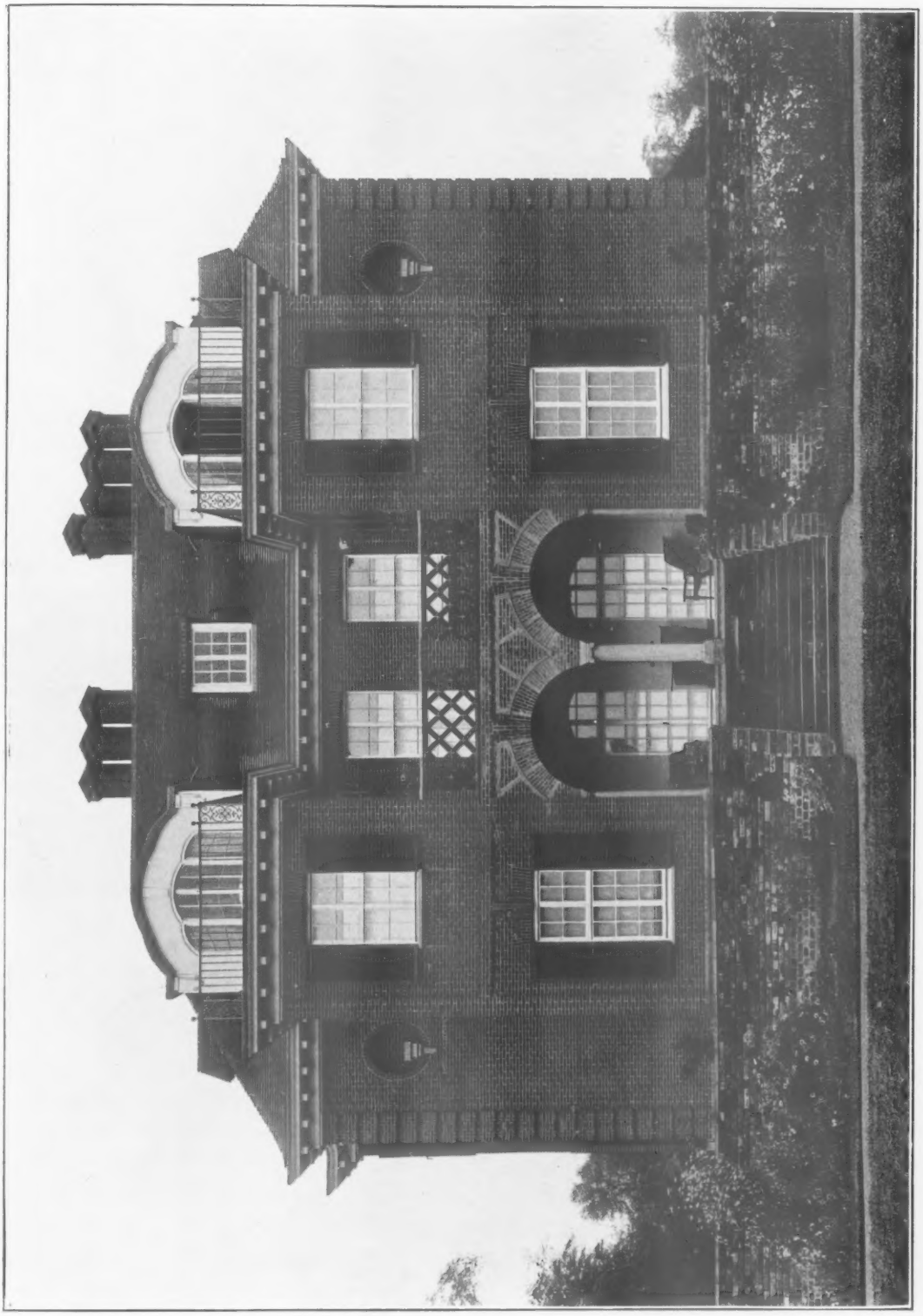


Photo: Campbell-Gray.

Loggia to Drawing-room.

PICKENHAM HALL, SWAFFHAM. R. WEIR SCHULTZ, ARCHITECT.

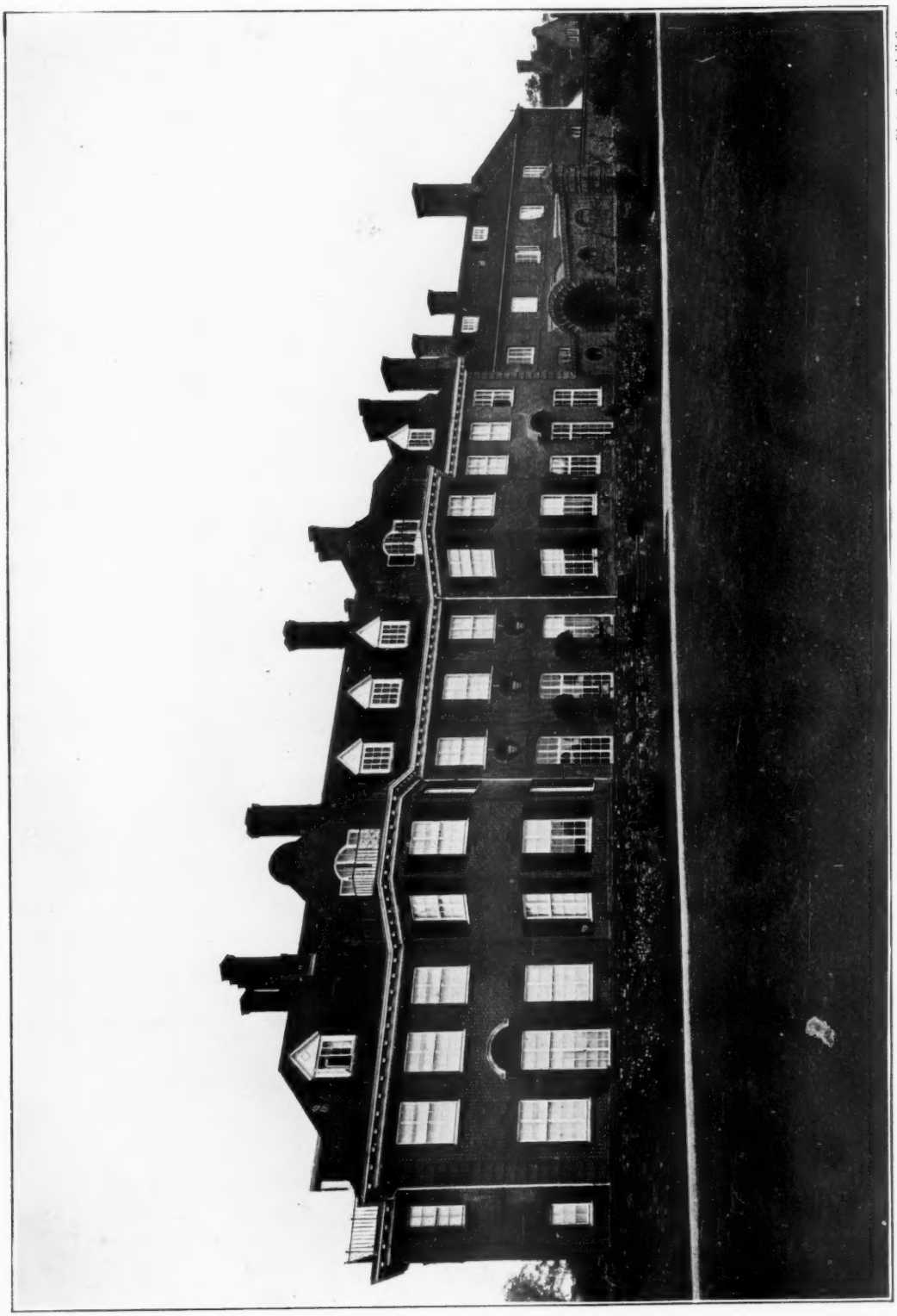


Photo: Campbell-Gray.

The Garden Front.

PICKENHAM HALL, SWAFFHAM. R. WEIR SCHULTZ, ARCHITECT.

Photo: Campbell-Gray.

The Outer Hall.

PICKENHAM HALL, SWAFFHAM. R. WEIR SCHULTZ, ARCHITECT.

Photo: Campbell Gray.

The Dining-room.

PICKENHAM HALL, SWAFFHAM.

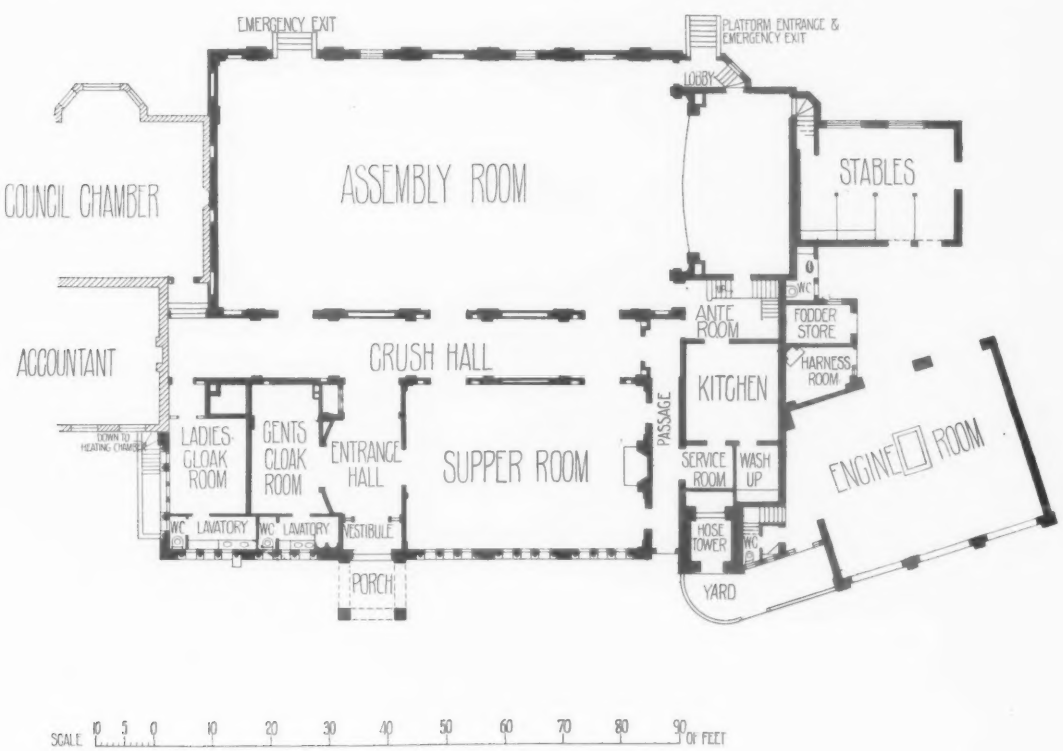
Sutton Coldfield Town Hall.

Arthur R. Mayston, Architect.

THE New Town Hall, in King Edward Square, adjoining the existing Council House, was opened last September by the Mayor and Mayoress (Councillor and Mrs. R H. Sadler). The building consists of large assembly hall, reception or supper room, entrance and crush halls with cloak-rooms and lavatories for both sexes. Dressing-rooms and a green-room have been provided in connection with the platform, which is also convertible to stage purposes. The clock tower acts as a ventilating shaft. The style adopted has been Georgian to harmonise with local tradition, the materials used being red local bricks, and Monk's Park Stone with Kentmere slates for the roofs.

The general contractor was Mr. T. Elvins, of Birmingham. The Monk's Park Bath stone was supplied by the Bath Stone Firms, Ltd.; the locks, door, and window furniture, springs, &c., by Messrs. Ramsay and Brothers, of Birmingham; the clock in tower by Messrs. Evans and Sons, of Birmingham; the stone-carving by Mr. Gilbert Seale, of London; the Granolithic paving by Stuart's Granolithic Company, of London; and the heating and ventilating engineering were carried out on the Atmospheric Company's steam-heating system.

The electric lighting was carried out under the superintendence of Mr. Trevor Duesbury, the Borough Electrical Engineer. Mr. Arthur R. Mayston, A.R.I.B.A., of London, was the architect, and as no clerk of works was employed he was assisted in the superintendence by Mr. W. A. H. Clarry, A.M.I.C.E., the Borough Surveyor. The new Fire Station, which really forms part of the building, was opened in November last.



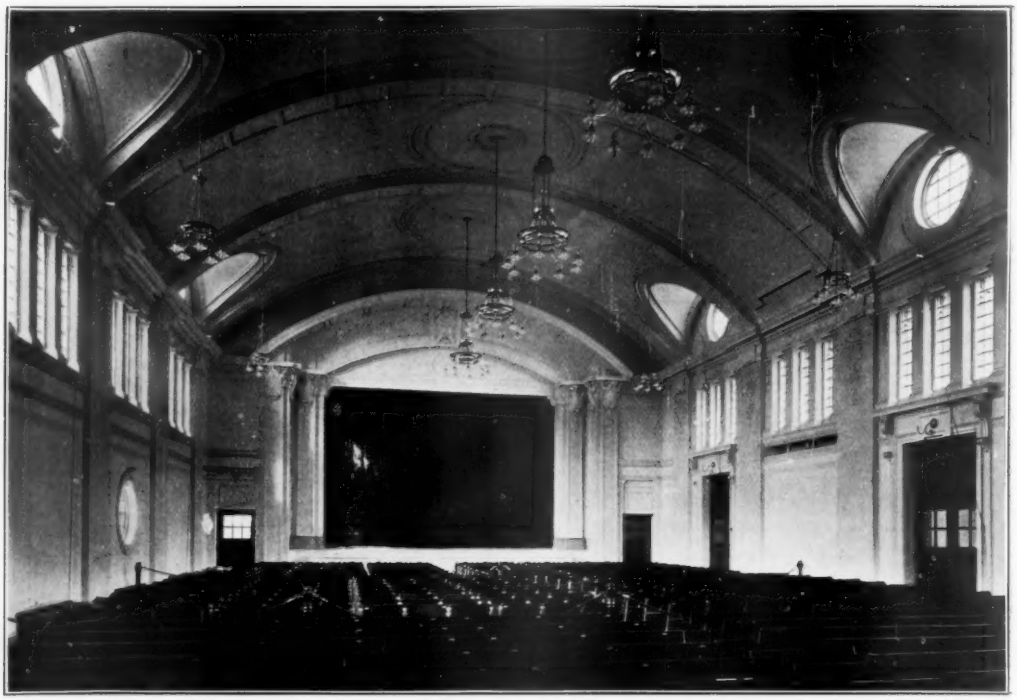
REAR VIEW.

Photos: T. Lewis, Birmingham.

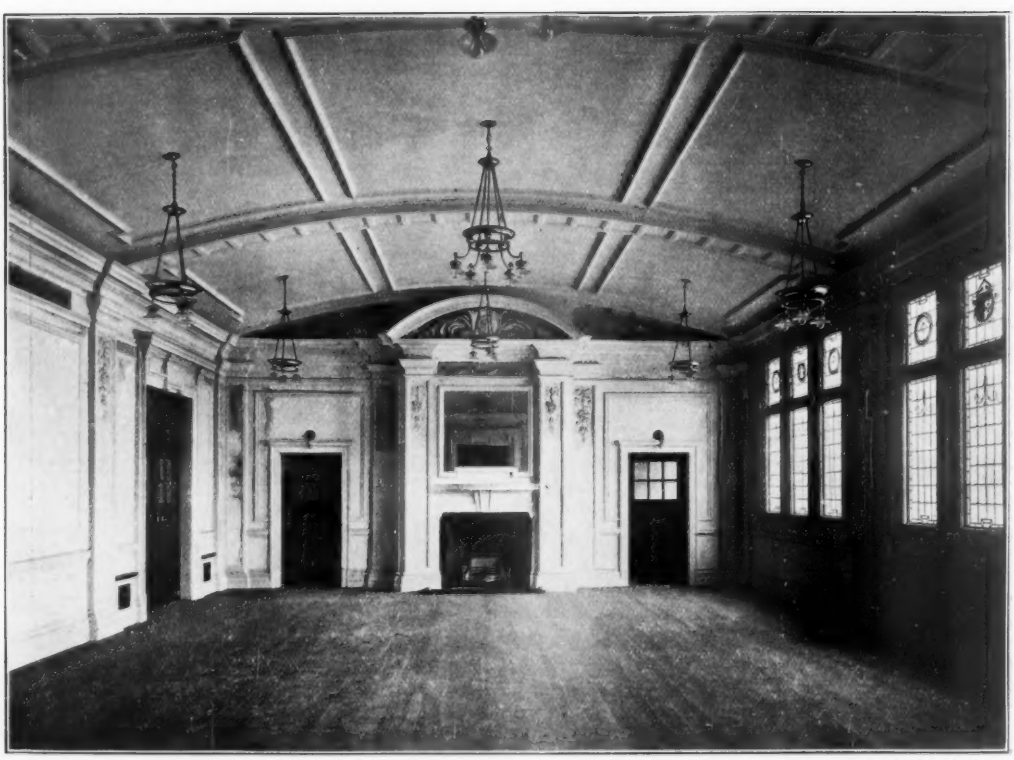
THE FIRE STATION.

Photo: T. Lewis, Birmingham.

GENERAL VIEW.



THE ASSEMBLY HALL.

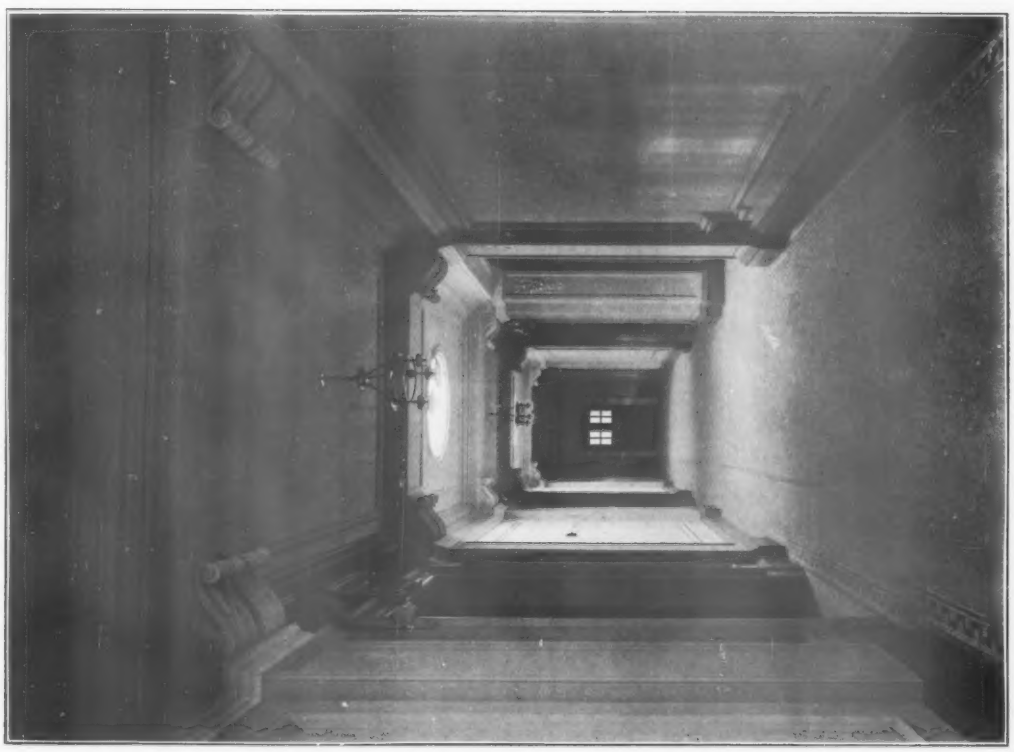


Photos: T. Lewis, Birmingham

THE SUPPER ROOM.

Photos: T. Lewis, Birmingham

CHIMNEY-PIECE IN THE SUPPER ROOM.



VIEW IN CORRIDOR.

Secondary and Elementary Schools, Rotton Park, Edgbaston, near Birmingham.

Herbert T. Buckland and E. Haywood Farmer, Architects.

IN planning these schools chief attention has been directed to placing all class-rooms in each department upon one floor level. Class-room accommodation is provided for 300 boys and 300 girls in the Secondary School, and in the Elementary School 400 children in a mixed department, and 200 infants.

The Secondary School is planned with two large central halls, one each for boys and girls, with laboratories, lecture-room, art-room and gymnasium on the upper floor in a central position approached by stairs from each of them. Dining-rooms and kitchen are provided in the basement, similarly approached.

In the boys' department rooms for instruction in wood and metal working are planned at the end of the building, with access from the boys' corridors, near to the entrances. In the girls' school provision is made for instruction in cookery and laundry work, and large class-rooms are provided for this purpose.

The building occupies a long narrow site in one of the highest parts of Birmingham, with a north-west aspect to the City Road. The shape of the site has largely influenced the planning of the building, as it was necessary to provide access from it to four playgrounds, viz.: secondary boys, secondary girls, elementary girls and infants, and elementary boys, and the offices for the last had of necessity to be placed in the front, an arrangement which would not have been selected from choice.

The external facings are entirely of Black Country bricks, ranging in tone from a buffish red to a deep purple; the mortar used for external jointing was made with silver sand, struck with a wiped joint as the work proceeded. The stone dressings are of Mottled Hollington, which harmonises well in colour with the brickwork. The roofs are of Hartshill sand-faced tiles.

Internally, the walls of all class-rooms, corridors, cloak rooms, lavatories, &c., have a dado of crown glazed bricks, while the Secondary School halls and ante halls have a deal panelled and painted dado about 7 ft. high.

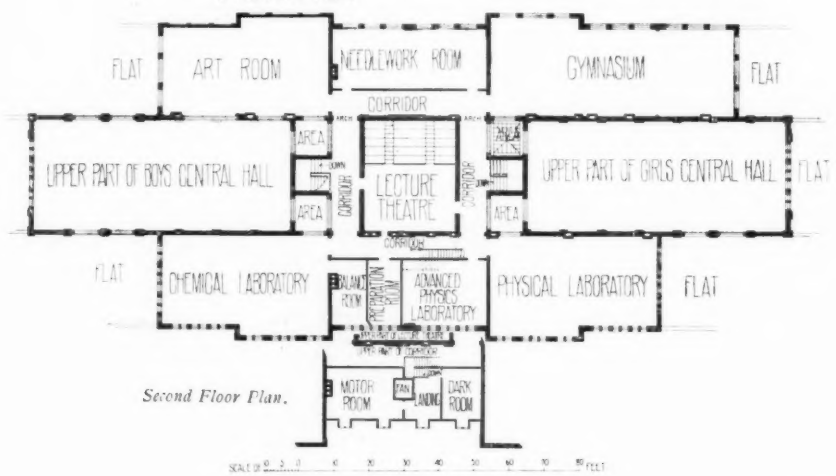
The heating is by means of atmospheric steam on the "Nuvacuumette" system, and the ventilation upon an exhaust system. Two large centrifugal fans, driven by electricity, draw the foul air through underground ducts from the various rooms to the fan chamber, and discharge it up the tower into the outer air. Outlets in the rooms are provided in the riser of a step at the back of each room. Fresh air is admitted to the rooms by ventilating gratings at the back of the radiators, and by opening windows.

The ventilation of the chemical laboratory is upon a separate system in connection with the fume cupboards which are provided on the working benches, a separate fan and motor fixed in the roof over the laboratory provide the necessary exhaust power, and discharge the fumes through the roof ventilator provided for the purpose.

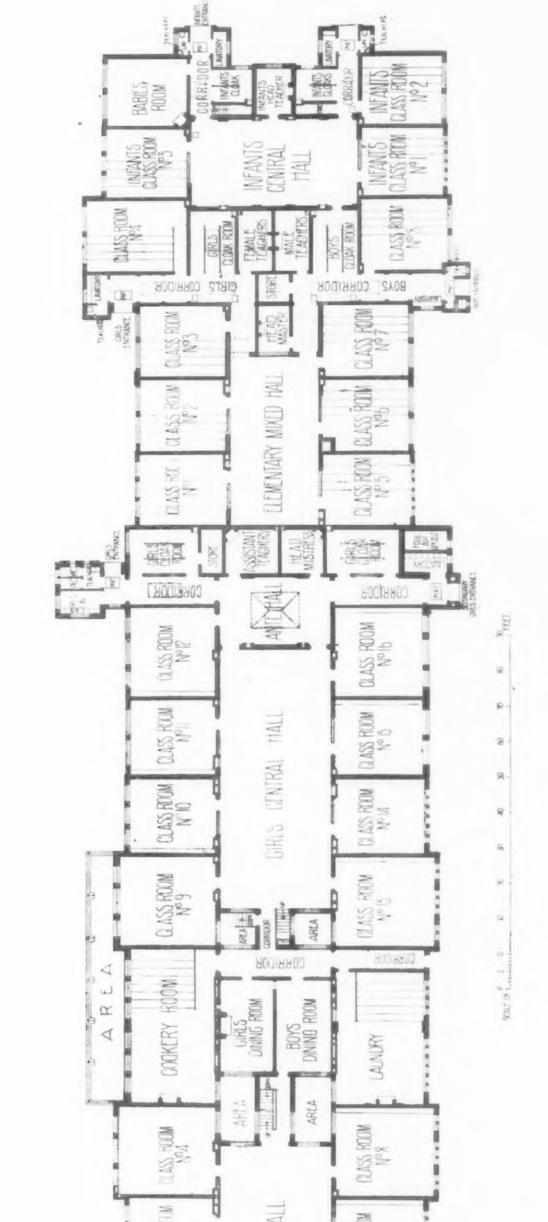
The artificial lighting throughout is by means of high-pressure incandescent gas, the compressor driven by electric power being in the basement.

Mr. Anthony Rowse was the quantity surveyor; Mr. Horace R. Appelbee was clerk of the works; and Messrs. T. Lowe and Sons were the general

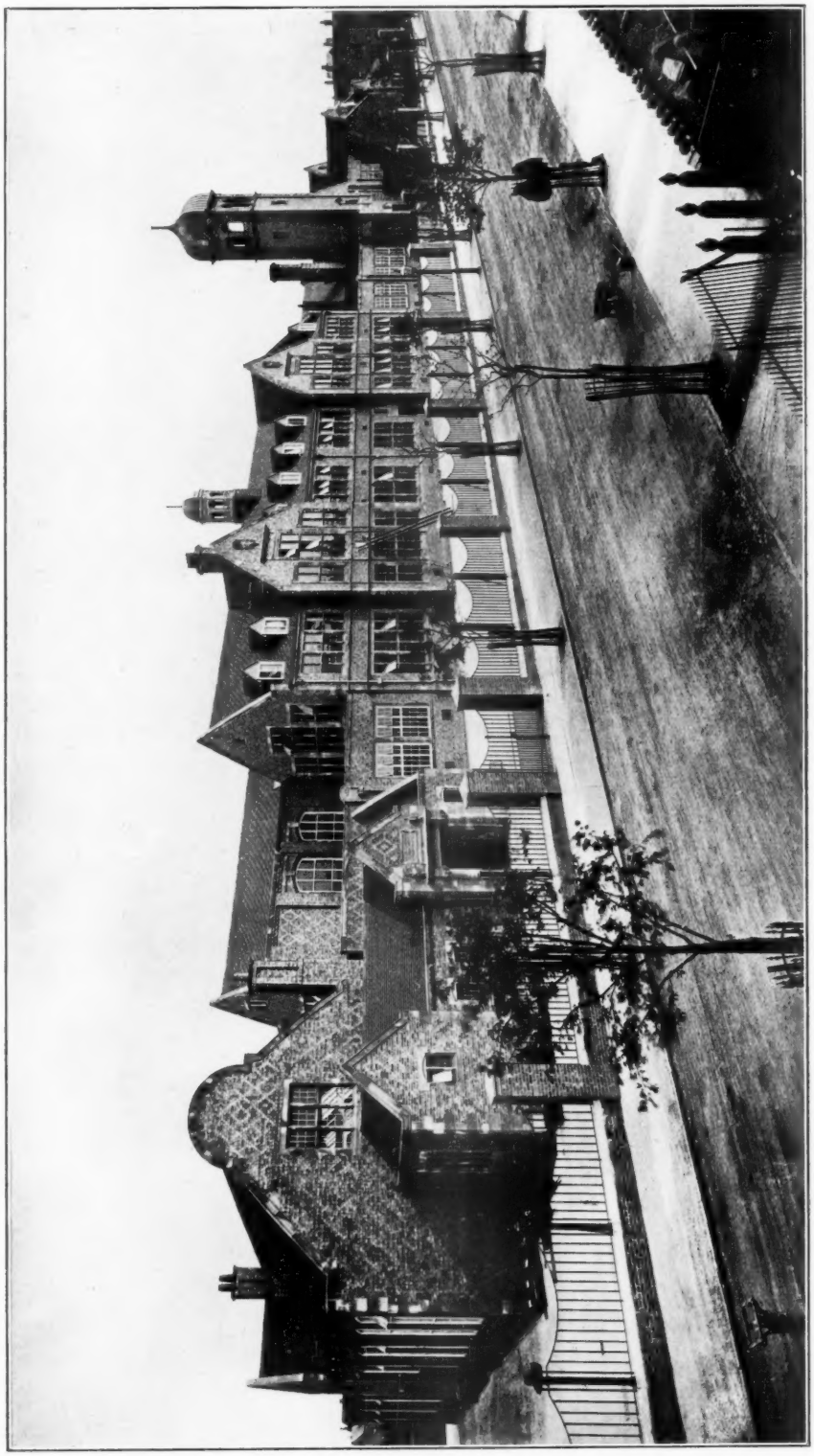
First Floor Plan.



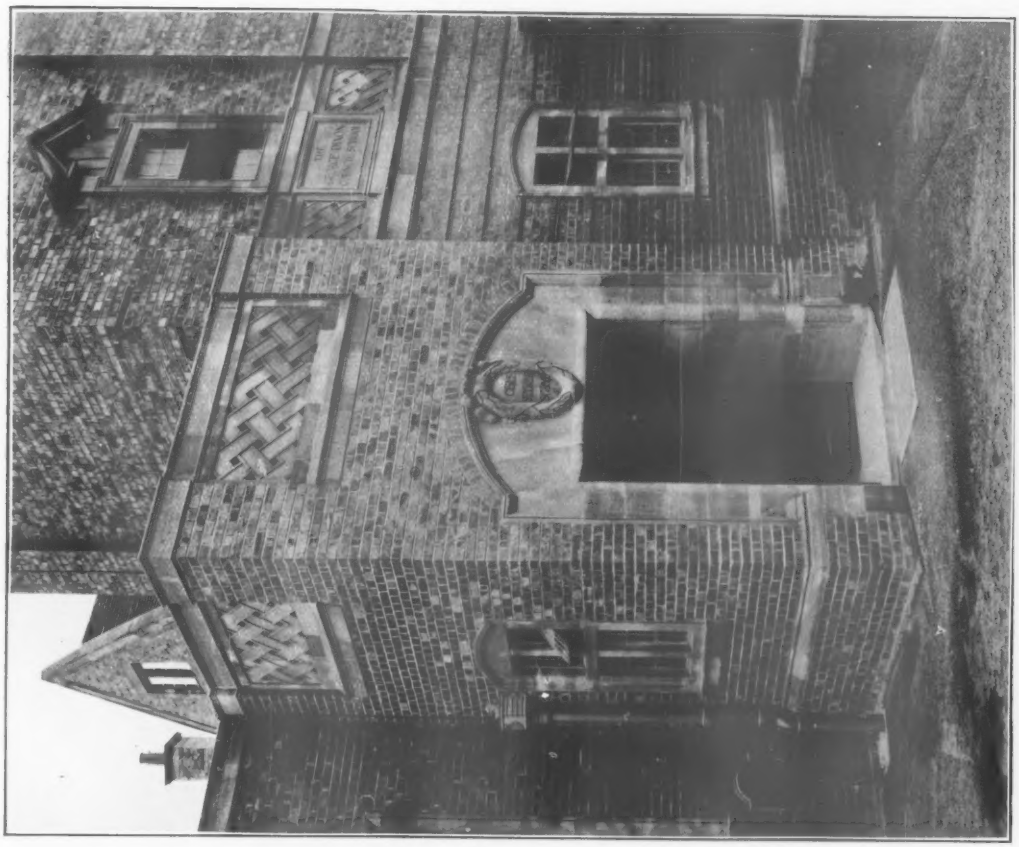
Second Floor Plan.


BABIES ROOM
INFANTS CENTRAL HALL
ELEMENTARY MIXED HALL
GIRLS CENTRAL HALL
AREA
COOKERY ROOM
GIRLS DINING ROOM
BOYS DINING ROOM
LAUNDRY
BOYS CENTRAL HALL
ANTE HALL
METAL WORKING ROOM

GROUND PLAN.



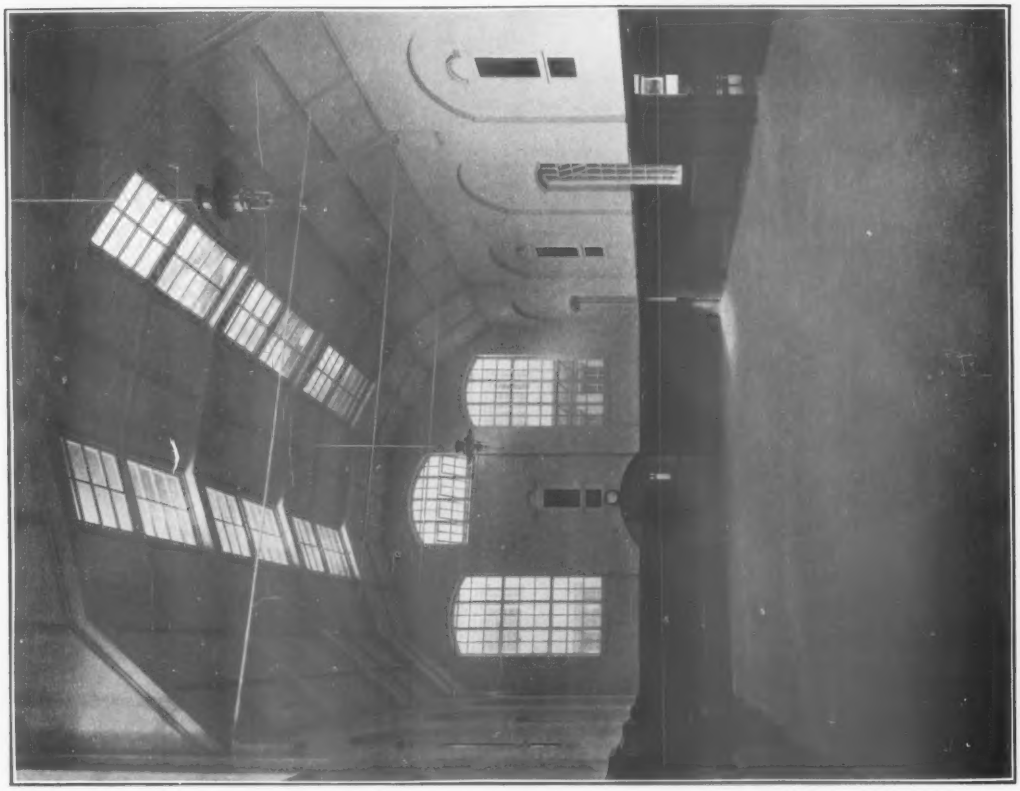
GENERAL VIEW.



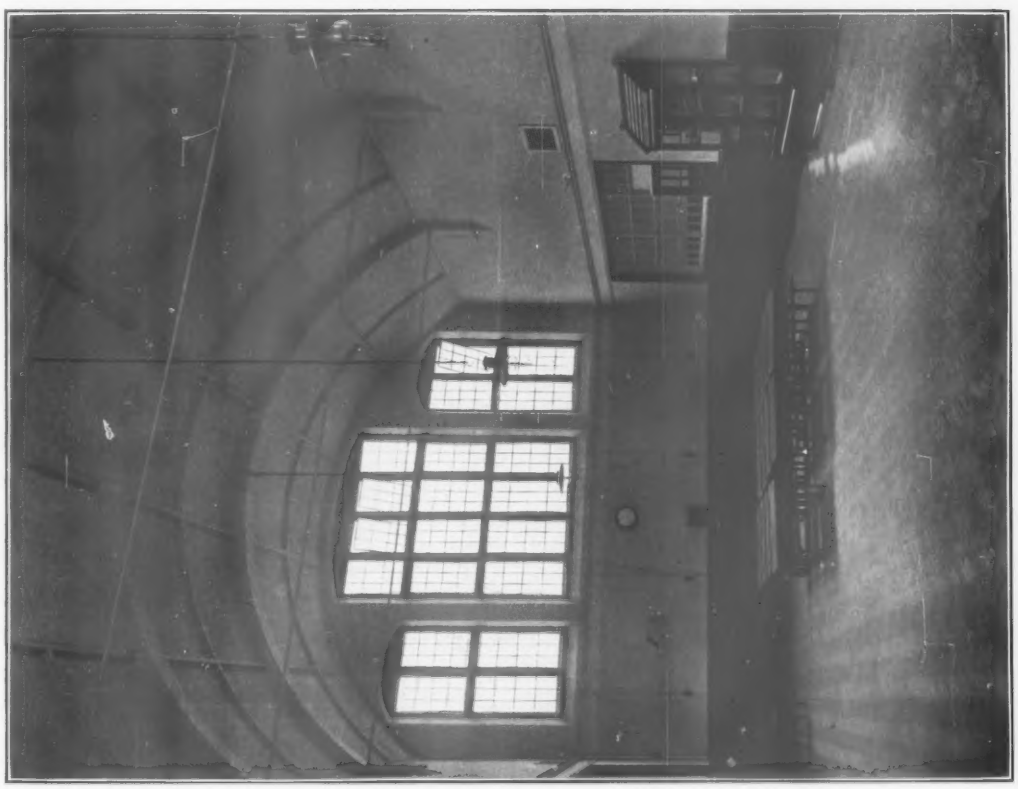
DETAIL OF ENTRANCE TO GIRLS' SECONDARY SCHOOL.

DETAIL OF FRONT.

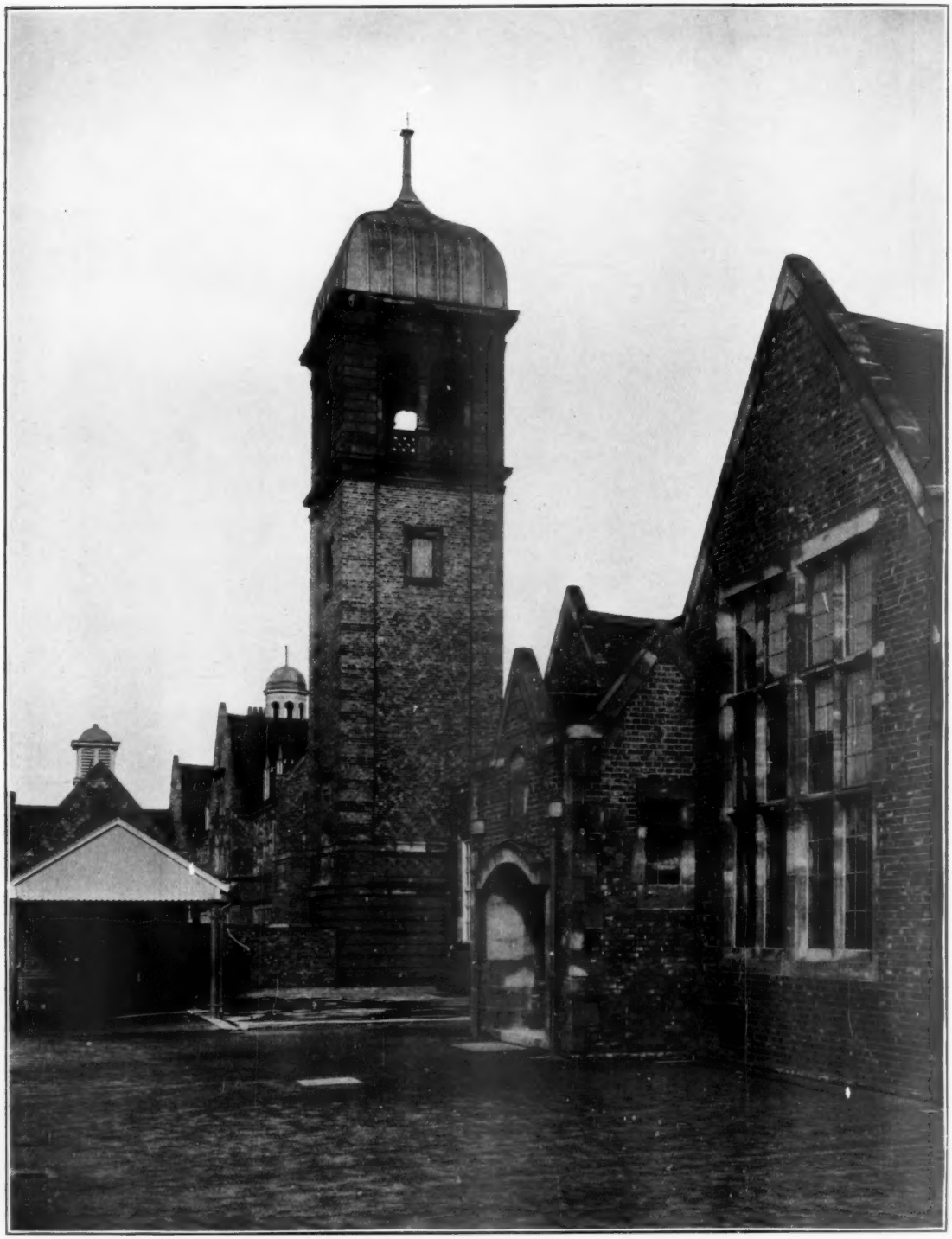
BACK VIEW OF SECONDARY SCHOOL.



SECONDARY SCHOOL: A CENTRAL HALL.



ELEMENTARY MIXED SCHOOL: CENTRAL HALL.



VIEW OF TOWER AND BOYS' ENTRANCE.

contractors. The gas lighting was carried out by Messrs. James Keith, Blackman & Co.; the sanitary works by Messrs. Doulton & Co., Oates and Green, Ltd., Shanks & Co., and Twyford's, Ltd. The closets supplied were Messrs. Doulton's isolated trough type in strong fireclay. With these there is no contact between the different users. They are of a special height to suit infants and children, automatically flushed, and provided with inserted wood seats.

Messrs. Henry Hope and Sons, Ltd., supplied the metal casements and lead lights, and the stone carving was executed by Messrs. W. Aumonier and Son.

Here and There.

A Hansa League Relic—Mr. Ricardo's Forerunner—The Philadelphians' Exhibition—The Nugent Memorial—More Lead Fonts.

IN days when the hated foreigner perturbs our fiscal minds a relic of the greatest continued assault on England of the foreign merchant is not without interest. The mysterious Hansa League had its depots almost everywhere on the Continent, and its political as well as its commercial power was immense. In London its home was at the Steelyard, and though Elizabeth expelled the Hansa merchants they came back again quietly. The peculiar interest of the white stone shield now illustrated is its late date. It can hardly be earlier than the middle of the eighteenth century, but bears a motto which translated reads: "The sign of the German Hanseatic merchants of London residing in the Kingdom of England."

The shield now adorns a rockery in Bickley, and nothing is known of its origin, but it evidently was fixed to a wall, as fragments of brick still adhere to the back. As a piece of architectural heraldry it is a pleasant change from some of the outrageous vagaries which too often find a place on modern buildings and give opportunity to the enemy to blaspheme.

The practice of indicating heraldic colours in carving or in engraving by different sorts of hatching is a comparatively modern custom which should be rigidly eschewed. It has no root in the times when heraldry was a real need and had real meaning. If we are to borrow from antiquity and use a dead language for decorative purposes in an age when it has no relationship to modern habits, we can at least avoid foolish anachronisms, and fancy hatching to express colours is one of them.

* * * * *

PROBABLY few recent buildings have created so much interest as the coloured house built to Mr. Halsey Ricardo's design in Addison Road, Kensington, which, by the way, will soon be illustrated in these pages. The writer of this note lately came upon a delightful biographical pamphlet of the end of the eighteenth century on Irish painters, sculptors, and architects. The notes are signed "Pasquin," a convenient cloak for a writer who indulged in the wildest personalities. In general, however, he reserved his vitriol for painters, and was civil to architects. Of the work of James Gandon, who was invited to Dublin to build the Custom House, Pasquin says that it was "all executed with considerable taste and some magnificence."

It was one James Hagarty, however, who suggests Mr. Halsey Ricardo. "He occasionally amused himself with decorating or illuminating the outsides of houses. He was a great humourist, but a worthy man." "But" is a priceless word.

* * * * *

WE have received the catalogue of the thirteenth annual Exhibition of Architecture and the Allied Arts of the Pennsylvania Academy of the Fine Arts and the T-square Club, Philadelphia, which, as is usual with the American catalogues, contains a large number of illustrations of the principal exhibits, amongst which mention may be made of the United States Court and Post Office

[*Photo: A. P. Monger*

MEMORIAL TO MONSIGNOR NUGENT IN ST. GEORGE'S SQUARE, LIVERPOOL.

F. W. POMEROY, A.R.A., SCULPTOR.

The cost was defrayed by the subscriptions of every denomination and creed.

Building, Indianapolis, a fine and well-proportioned classical building by Messrs. Rankin and Kellogg; also a design for an immense Automobile Club by M. Jean Hebrard. A house at Colonia, New Jersey, by Mr. G. Nichols, and another at Saratoga, New York, by Mr. Charles Barton Keen, show that the American house architects are taking a few hints from our domestic work. Mr. Frank Chouteau Brown has also picked up some of the traits of our modern domestic work; these are not, however, the best ones.

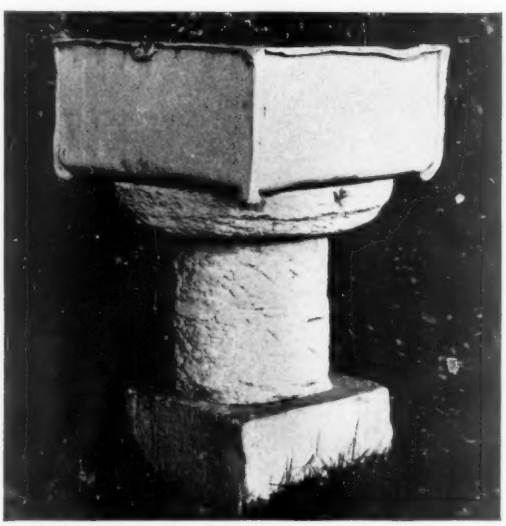
Two studies for painting in the pendentives of the Essex County Court House by Mr. Blashfield show an effective treatment of classical drapery, but the models were evidently types of modern American beauty.

We note that there are a certain number of English architects whose works are included among the exhibition, and this is certainly a very laudable development. Some day it is to be hoped that we shall have an exhibition of architecture in England, to which it will be possible to invite our American *confrères* to send drawings and photographs.

* * * * *

IN an article in March last I gave what purported to be a complete list of English Lead Fonts, twenty-seven in all. This must now be brought up to twenty-nine owing to the discovery of two more. One at Penn, Buckinghamshire, is a plain, heavy, circular bowl, probably of the beginning of the seventeenth century. The other I illustrate. It stands on the lawn of Greatham House, near Pulborough, and the attention of the eminent authority on fonts, Dr. Alfred C. Fryer, F.S.A., was drawn to it by Mr. R. Garraway Rice, F.S.A. It has fallen to the low estate of a flower-pot, a fate unhappily too often reserved for old fonts when churches are "restored." This is not a dissertation on the relations of baptism and horticulture, but it is a little odd that the restorers of fifty years ago were so pleasantly unanimous as to the proper use for old fonts. The Greatham lead font was disestablished some forty years ago. It is a simple, unassuming thing, and I can hazard nothing by way of date. Rectangular, built up of sheet lead ¼ in. thick, and with little feet at the corner, its only ornaments are small circles on the faces. There are indications of where the lock and hinge for the cover have been fixed. I am indebted to Dr. Fryer for the photograph.

LAWRENCE WEAVER, F.S.A.



LEAD FONT AT PULBOROUGH.

Books.

PUBLICATIONS OF THE ALCUIN CLUB.

1. *The Sign of the Cross in the Western Liturgies.* 1s. 6d.
2. *The Edwardian Inventories for Huntingdonshire.* 10s.
London: Longmans, Green & Co., 39, Paternoster Row, E.C. 1906.

THE former is one of the "Tracts" of the Alcuin Club, by which name they are distinguished from its "Collections." As it deals not with the Cross itself but with the Ritualistic practices for which there is precedent, more than a passing reference to it would seem out of place in THE REVIEW.

With the latter the case is different, for it helps to fill out the story—the blackest in English history—of the abolition by Henry VIII. of the lesser and greater monasteries, and the desecration and spoliation by his successor of all the religious houses in England, and corporations such as the guilds.

"Begun in 1535 under the pretext of suppressing some of the lesser houses on account of their corruption, this policy of sacrilege went on until every religious house was gone" (until, according to some authorities, hardly less than a third of the land had changed hands). "In 1545 it was extended to colleges, chantries, and free chapels, and even to the parish churches it was extended in Edward's reign." Inquiries as to the goods of those churches were made of the Bishops in 1547, and the following order of the Privy Council was issued on March 3, 1551: "Forasmuch as the King's Majestie hath need presently of a masse of mooney therefore Commissions should be addressed into all Shires of England to take into the kings hands such church plate as remaineth to be employed unto his Hignes use." The making of all these inventories was the next business, and the Alcuin Club could hardly be better employed than in publishing such as it can. It must be love-labour for the most part, and that most likely accounts for the thoroughness which distinguishes the editor's work.

Because every guild had its patron saint, but chiefly because it had money, whereof the king needed a "masse," the guilds were abolished also, and if the artistic crafts ever recover from the blow which was struck at them then, those successors of Ruskin and Morris, the members of the Church Crafts League, will not have laboured in vain.

RIDEAL'S SEWAGE PURIFICATION.

Sewage and Bacterial Purification of Sewage. By Samuel Rideal, D.Sc. (Lond.). 3rd edition. 16s. *net. London: The Sanitary Publishing Co., Ltd., 5, Fetter Lane, E.C.* 1906.

DR. RIDEAL'S third edition comes at a very opportune moment, owing to the very fluid state in which our knowledge of this important science is at the present moment. He has been able to include in this edition further experience gained in the bacterial methods of sewage disposal during the past five years, and has also incorporated the conclusions of the Royal Commissioners so far as they have been published.

A perusal of the notes on Bacterial Purification shows that the subject is getting more complex if anything than it was supposed at the beginning, and that the treatment involves very delicate handling. At the same time many installations have given every satisfaction.

Dr. Rideal is the strong advocate of preliminary anaerobic treatment, and the conclusions which he has incorporated in this new edition very strongly bear out his ideas.

It is hardly possible in the compass of a short review to enlarge upon the more technical points of Bacterial Purification, but the main difficulty has been to get rid of the matter in suspension, which, partly organic and partly mineral, has combined to choke most of the filters which have been designed for the purification. Dr. Rideal shows that the preliminary anaerobic treatment which he advocates, and which is entirely a natural operation, very largely reduces the amount of sludge. Thus the liquid sludge at the Birmingham works, under septic treatment, is only 128,000 cubic yards for 21,500,000 gallons flow daily (dry weather), as against 281,000 cubic yards for 20,000,000 gallons flow daily (dry weather) in 1896 under the old lime process.

At Manchester the sludge removed averaged per 1,000,000 gallons of sewage 8¾ tons (consisting of 85 per cent. of water), as against 18 tons (consisting of 88 per cent. of water) per 1,000,000 gallons during the former chemical treatment.

These enormous decreases, which are only two out of those quoted, show how helpful this preliminary treatment is in eliminating the most troublesome polluting feature of the sewage.

The book will be invaluable to all those who are concerned or interested in this question.

SANITARY ENGINEERING.

Sanitary Engineering with respect to Water Supply and Sewage Disposal. By Leveson Francis Vernon-Harcourt, M.A., M.Inst.C.E. With 287 Illustrations. Price 14s. *net. London: Longmans, Green & Co., 39, Paternoster Row, E.C.* 1907.

THIS comprehensive work has occupied the leisure time of Mr. Vernon-Harcourt for the last five years, having been commenced in 1901, when the publishers noted that they had no work specially connected with the important branches of Water Supply and Sewage Disposal. Mr. Vernon-Harcourt's previous work on "Civil Engineering as applied in Construction" had just been printed off, and they requested him to remedy the omission.

Mr. Vernon-Harcourt in his preface draws some attention to the erroneous theory concerning the design of Masonry Reservoir Dams which became current in March, 1905, when a scare was raised as to the stability of the Assuan Dam.

The book is divided into two parts, the first of which deals with Water Supply, and the second with Sewage Disposal. The work is clearly arranged in paragraph form with heavy type heads, and the information is given in a very concise and lucidly written form. The illustrations are commendable for their clearness, and have been the work of Mr. Edward Blundell, Mr. Vernon-Harcourt's assistant. It is needless to say that the examples given are very recent and the information on Dams and Impounding Reservoirs is very complete.

Of the 396 pages of information, 284 are devoted to Water Supply, and the Sewerage matter is, if anything, rather inadequately dealt with, considering that a chapter is taken up with Interior Plumbing Arrangements. The information on bacterial purification is not very full, and it is clear that Mr. Vernon-Harcourt is not so much at home with the biological and chemical sides of this branch of engineering as he is with waterworks and the more constructional side of the engineering profession. Indeed, the manner in which the Sewage Disposal information runs from House Drainage to Refuse Destructors is quaint, and this important subject is disposed of in four pages, which can hardly be considered adequate treatment.

This defect, which also occurs in Colonel Moore's great work on Sanitary Engineering, is really due to the anxiety of the publishers to cover more subjects than can be conveniently incorporated within the covers of one book. Water Supply requires at least a volume to itself. Sewage Disposal requires another, and in the latter subject refuse destruction hardly has a part. Refuse Destruction should really be incorporated in a work on Scavenging, and for a good work on this subject there has been an opening for some time.

The subject of Sewage Disposal at the present day has become so important and so complicated that it is more than probable we shall in the future find engineers specialising in this branch alone.

It would, however, be unfair to criticise Mr. Vernon-Harcourt too strongly for what is probably the fault of his publishers. As an introductory study to the two important subjects of modern engineering the work will be found of very considerable value, and we can recommend it to everyone who desires to get an adequate grasp of these subjects before studying them in detail.

MIDDLETON'S MODERN BUILDINGS.

Modern Buildings: Their Planning, Construction, and Equipment. By G. A. Middleton, A.R.I.B.A., assisted by a specially selected Staff of Contributors. In Six Volumes. Volumes II., III., IV., V., 10s. 6d. each net. London: The Caxton Publishing Company, Clun House, Surrey Street. 1906-7.

MR. MIDDLETON'S enterprise has now reached its penultimate stage, and it is possible to gather some idea of the scope and value of the work. The number of works of a more or less encyclopædic character which have appeared during the last few years is very large. Some of these have been designed for technical readers alone, some for the general public; it is a little difficult to say into which category Mr. Middleton's work should be placed. We have an idea that it is intended to captivate both classes, for the information generally is given without too much technicality, and in a manner that would be understood by an intelligent layman.

The policy of illustrating the various branches of modern building construction, with examples of actual buildings erected, is certainly one to be commended, though in places, it is to be noted, such examples do not bear out the ideas given in the text, and some examples given are not ones which should have had a place in any work of this character.

In the fifth volume there is an interesting part devoted to Australian Building, from which we see that in domestic work, at all events, this colony has much to learn from the old country.

Mr. Middleton has gathered around him a capable band of contributors, and the sections on Armoured Concrete and Steel Construction are among those most ably written.

We have no doubt that the work will be found of considerable value to those who desire a better acquaintance with building construction.

BUILDING DETAILS.

Building Details: Drawings from Architects' working drawings verified with the work as executed. Drawn and published by Frank M. Snyder, Architect, New York. Part I. Windows and Doors. Plates, 16 in. × 22 in. 6s. 6d. post free. Publishers in the United Kingdom: Technical Journals, Ltd., 6, Great New Street, E.C.

AMERICAN architects are doing so much good and monumental work that it is satisfactory to receive the first part of a series of portfolios of details by the best United States architects. Mr. Snyder has drawn these out very clearly to large size, and they will be found excellent for purposes of reference and study. The opening part now before us shows sliding, pivoted, swinging, casement, sash, and box-head windows, and double and single-acting doors. In future issues of these Details it is the intention to cover not only all the different parts of building work, but also the various grades of each particular part of work, and only such will be selected as will illustrate the most approved methods of construction of each particular grade. The following will give a general idea of the work to be covered in the following issues: wood door frames with pivoted, sliding, swinging single and double-acting doors; wood window frames with sliding, pivoted, swinging and casement sashes and with outside, inside, box, sliding, rolling and Venetian blinds and shutters; bay, oriel, and dormer windows; wood cornices, stairs and partitions, together with special furniture and fittings for offices, libraries, laboratories, schools, kitchens, pantries, laundries, stables, barns, &c.; brick, terra-cotta, stone, marble, and granite cornices; balconies, balustrades, &c.; metal, brick, concrete and Guastavino domes and vaultings; exterior and interior iron stairs, railings, elevator and other grills, iron and glass partitions, floors, skylights, &c.; gates, doors and sashes; marble stairs, balustrades, toilet and other partitions; sheet-metal cornices, leaders, flashings, skylights, ventilators, &c.

LANCASHIRE CROSSES AND HOLY WELLS.

The Ancient Crosses and Holy Wells of Lancashire. By Henry Taylor, F.S.A. Price 42s. net. Manchester: Sherratt and Hughes, 34, Cross Street. 1906.

THE Crosses and Holy Wells of Lancashire have been made the subject of an exhaustive treatise by the author of "Old Halls in Lancashire and Cheshire," and complete satisfaction with the manner in which he has handled the matter is the result of perusing the work. *In order to correct an impression which in a particular case has been the result of inattention in a Reviewer, Mr. Taylor has circulated a note intended to make it quite clear that all the latest information about Pre-Norman Lancashire Crosses—the result of his own independent work during the last nine years—will be found in the present volume, but a lot of time might be spent, neither wisely nor well, in correcting reviewers' mistakes, and it can hardly have been worth while.* If all the stone crosses of England could be reinstated, a most wonderful view we should have of God's earth as it was of old; for, omitting Consecration Crosses, some of which may yet be discovered, and dealing with Lancashire only, Mr. Taylor accounts for the following kinds:—Preaching Crosses, Churchyard Crosses, Roadside or Weeping Crosses, Market or Proclamation Crosses, Boundary Crosses and Meare Stones, Crosses at Cross Roads, Crosses at Holy Wells, Sanctuary Crosses, Crosses as Guide Posts, Memorial and Murder Crosses. He regards as the most important part of his subject the above-named Pre-Norman Crosses, and important they are not only because all Saxon work is so rare, but because the decorative work of that time was far in advance of the building, and the finest examples are beautiful. For convenience of treatment he takes the Lancashire Hundreds in order, indicating the position of all these crosses in maps specially drawn for the purpose.

To account for so many crosses we have only to think of the part that Faith and Hope must have played in the lives of those who left their homes in those early days; of Nature herself as cruel rather than kind, and of the consequent importance of signs such as that of the Cross whereby guidance might be obtained. Even more interesting than crosses are the numerous Holy Wells which also are dealt with here. Originally objects of wonder on account of their healing properties, the Christianising of all the feelings that they evoked ensued as a matter of course when the worship of Christ prevailed. Consequently Crosses are common where there are wells, and no holier trysting places have ever been seen in the land. The Crosses and Wells of other counties have already had their historians, whose researches seem likely to cover all England in time; but much of the matter is of necessity common to all these books, and the possessor of Mr. Taylor's will have his mind so enlarged that pursuing his studies in other fields will be easy when the time comes. It is altogether a splendid work, to which justice cannot be done in the space we can give it here.

The Antiquary for February contains an interesting article on "Rutland Antiquities," with illustrations of a Neolithic skull, an Anglo-Saxon bucket, and various pieces of metal work, such as shield-bosses, fibulae, etc. Mr. J. H. MacMichael continues his articles on "London Signs and their Associations," and Mr. J. Tavernor Perry has a short note on a fine shield of arms from an outbuilding of the old Manor House of Hanworth, in Middlesex, which is connected with the Dukes of St. Albans.