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*Photo: Campbell-Gray.*

THE CLOISTERS, LETCHWORTH, GENERAL VIEW. W. H. COWLISHAW, ARCHITECT.

*See page* 198.

# Notes of the Month.

*Vanishing Twickenham—The Palazzo dell' Arte della Lana, Florence—Two Studies by Sir James Thornhill—Crosby Hall—The County Hall Controversy.*

It is scarcely possible to describe the change effected in the old-world suburban village of Twickenham by the opening of the tramways; the main street has an air of confusion, architecturally speaking, and the rebuilding, which includes several handsome structures, notably the bank at the junction of the roads, is on a scale which reduces the little old Caroline and Georgian houses, with their tiled roofs and slightly overhanging "first floor" storeys, to insignificance. The little street nearer the river yet remains, with even quainter and more modest fronts—a street which Pope and Swift and Horace Walpole must have known so well. House after house, however, has been deserted by famous residents, among the last to go being the exiled princes of the House of Orleans. A feature peculiar to Twickenham is that the main road passes the "back front" of several riverside houses; under it tunnels have been made to connect these gardens with others, virtually continuations, across the road. This is the case with Radnor House built in the eighteenth century by an Earl of Radnor, modernised about 1841, and now the property of the District Council; this has saved its garden from the builder—the garden whose "whimsical jumble of statues, obelisks, and Chinese temples," caused Horace Walpole to dub it "Marland." Close by is the curious structure, half old English house, half Swiss châlet, "with a Chinese-Gothic tower," known as Pope's Villa. But it is not the house built by the poet; this was pulled down in 1807; it is near but not quite on the former site; his famous grotto was another instance of a tunnel under the road, lined with shells, spars, and crystals, and used sometimes as a *camera obscura*.

Most fortunate is it that Strawberry Hill—the "fantastic fabric, the romance in lath and plaster," of the man who has immortalised Twickenham—should still stand where it did, a remarkable testimony to Horace Walpole's courage in reviving Gothic, or rather a taste for Gothic, in an age which had forgotten it. He wrote to Sir Horace Mann early in 1750 that he was "going to build a little Gothic castle," it was to stand "in about fourteen acres, with a terrace the whole breadth of his garden": he was his own architect in an age when such an accomplishment was still not unusual, and accompanied by Bentley as draughtsman, travelled through a large part of England to study Gothic detail in cottages, manor houses, and cathedrals. The result was a rambling pile, low and picturesque, with Tudor chimneys, centred about a keep—a round tower flanked by a light French turret with a pointed roof, the whole at a little distance most effective. The part towards the high road is inferior, the detail justifying Macaulay's remark about its "pie-crust battlements." In our own time the building was much improved by Lady Waldegrave, a new wing of more substantial appearance was added, and its detail has no look of "pie-crust"; the result of a deeper study of Gothic and the styles derived from it—a study, however, to which Walpole greatly contributed. The place is now the property of Lord Michelham, who, it is to be hoped, will continue to live there, a few proprietors of the old sort helping unquestionably to preserve the entire river bank from the advancing army of villas—rather pleasant villas in colour, and otherwise satisfactory, but fatiguing to the eye when repeated with scarcely a variation for a mile together. At the St. Margaret's end of the village a land of gardens and avenues, with the fine but simple pile of the Royal Naval Female School conspicuous, is divided from the Old Deer Park by the river. The school building was raised by the late Earl of Kilmorey for a Thames-side *villa*, when the word was still used in the Italian sense. But between the old bridge and that which carries the railway, the Middlesex shore, now green and leafy, is threatened with another attempt at "housing" by building on flooded meadows. In truth, if the Thames at Richmond is not to be as the Thames at Hammersmith, no time should be lost in saving it. And there is much characteristic architectural detail of the prosperous Georgian days, and some even of a later period, which might well be saved with it.

JOHN C. PAGET.

ON account of the improvements in the centre of Florence a few interesting old buildings were marked for demolition; but their danger raised not only a general protestation, but led, moreover, to the reparation instead of destruction of these artistic and historical structures.

One of these is the Palazzo dell' Arte della Lana (Wool Merchants' Corporation Palace), which is now to be seen in its primitive state, like a gem among other buildings of doubtful artistic beauty.

The Palace of the Wool Corporation dates from 1200, after the period when Florence was a prosperous business town; it was badly restored, then converted into a lodging-house, and finally quite abandoned and almost hidden by the old ugly houses of the Central Market (Ghetto). During the last century the Provost of the Church of St. Michael, near by, occupied the first floor, while the ground-floor rooms were converted into shops. In 1890 it was comprised in the general expropriation and was to be demolished, when a Literary Club (Società Dantesca) obtained this old palace for a trifle, on the condition that the club repaired the building.

The bad condition of the structure rendered necessary much research and work, which was entrusted to Henry Lusini, architect. Not only has he restored the general architectural line, which had almost disappeared, but he has reduced the windows to their primitive form and the battlements have been restored.

At the northern corner of the palace has been replaced a fine tabernacle, which for a long time had laid in a cellar of the Palazzo della Signoria; the twisted columns and the ornamental band under the fresco are modern, the rest is of the fourteenth century. The door leading to the first floor is surmounted by a coat of arms belonging to the family Masseni, of Siena, a member of which was for eight years President of the Corporation during its prosperous days. Near this door is the old and well-preserved roof, an interesting example of wood-carving in the thirteenth century.

Well worthy of mention is the opposite corner of the palace, which has been almost entirely rebuilt according to data found in the archives. It consists of a lodge formed by two round arches and three columns ended by very finely carved capitals of the second part of the fourteenth century. The two windows of the first floor of the lodge differ from the others; the window is formed by two trefoil heads with a thin mullion in the middle. Under the roof is an ornamental frieze painted with geometrical figures, from which project the brackets supporting the eaves.

The reparation of the Palazzo dell' Arte della Lana has been a success, and the building has once more its original aspect and grandeur.

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IT is a matter of some surprise, considering the high position occupied by Sir James Thornhill as an architectural painter, that at the present day comparatively little interest is taken in his work. At country houses examples of his work yet remain unchronicled, while such of his paintings and studies as are well known to the public are hardly considered worthy of remark or criticism. Yet Thornhill is perhaps the one Englishman who was thoroughly successful in a branch of painting almost invariably entrusted to foreigners. At a period of English history when an unparalleled stimulus was given to building and decoration, when the standard of public taste was raised to a level never since surpassed, he succeeded in producing work which not only satisfied the critical judgment of his day, but which was more ambitious in conception and more excellent in technique than that of the numerous foreign painters, Verrio, Laguerre, and others, specially imported from the Continent to decorate the palaces and great houses of England.

Born in 1675 at Melcombe Regis in Dorset, of a good family, embarrassed with financial difficulties, Thornhill, while yet a youth, was sent up to London to study painting. He was placed at first under Thomas Highmore, the King's Serjeant Painter. By the end of the century he appears to have been expert enough in his profession to undertake commissions; for his sketch-book, dated 1699, in the British Museum, shows him to be at that date a talented and competent draughtsman. During the greater part of his working life, *i.e.* from 1708 to 1727, he was engaged on painting the ceilings and walls of the Great Hall at Greenwich Hospital; but it was within this period that, in addition to travelling in Belgium and Holland, he also carried out the other important commissions with which his name is associated—the interior of the dome of St. Paul's Cathedral, between 1715 and 1719; the ceiling of the Queen's State bedchamber at Hampton Court Palace, in 1715; and, at various dates, work at Blenheim Palace, Moor Park, Chatsworth, Easton Neston, Stoke Edith, Hanbury Hall, as well as at various houses in London, and in the chapels of Oxford colleges.

STUDY IN OILS BY SIR JAMES THORNHILL FOR THE CEILING OF THE GREAT HALL AT GREENWICH HOSPITAL. IN THE VICTORIA AND ALBERT MUSEUM.

STUDY IN OILS BY SIR JAMES THORNHILL FOR THE CEILING OF THE QUEEN'S STATE BEDCHAMBER AT HAMPTON COURT. IN THE SOANE MUSEUM.

The Soane Museum possesses an excellent study in oils painted by Thornhill for his ceiling at Hampton Court. By some strange oversight this study has always been described as a design for the ceiling at Greenwich Hospital, but it is obviously the preliminary sketch for the ceiling of the State Bedchamber at Hampton Court, which, from the Public Records, it is well known that Thornhill executed. The ceiling, moreover, follows the study very faithfully. The composition depicts Aurora driving her golden chariot from the sea, while the framework encloses portraits of George I, George II (then Prince of Wales), Caroline, Princess of Wales, and their son Frederick. An effect of relief and height is gained by making the centre light and the framework dark, a device which Thornhill often favoured.

The illustration of Thornhill's great work, the ceiling at Greenwich Hospital, here reproduced, is taken from the artist's study in oils now in the Victoria and Albert Museum. The work is an allegorical composition intended to be highly flattering to the meritorious reigns of William and Mary. The King and Queen are represented seated on a throne, attended by Concord, Peace, and Liberty, while on all sides Vice, in different forms, is being crushed by Virtue. In the finished ceiling the groups around the frame refer particularly to naval victories and scientific discoveries of the day; the *Blenheim* man-of-war is represented, as well as portraits of great scientists, with symbolical figures of the four elements, Earth, Air, Fire, and Water, and the principal rivers of England. This ceiling must be considered Thornhill's masterpiece. He seems here to have risen

to a height which hitherto had been beyond his reach. A certain harshness of drawing and crudeness of colouring characteristic of most of his work is fortunately wanting in this Greenwich ceiling, and, whether or not assisted by the happy lighting of the hall, the work blends itself into a splendid harmonious composition, as if time had thrown over it a veil of mystery.

OLIVER BRACKETT.

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CROSBY HALL is announced as the subject of the ninth monograph of the Committee for the Survey of the Memorials of Greater London. Its authors, Mr. W. D. Caröe and Mr. Philip Norman, will without doubt present us with a fitting memoir of this last and beautiful example of our City palaces, and will have written the closing chapter of its somewhat chequered history. We cannot congratulate the people of London on the equanimity displayed when they see these glories of other days fall one by one to make room for the modern house of business—which cannot possibly find other sites?—but the architectural world will welcome the records of the great city merchant's hall, to admire if not to emulate. If the standard of the Survey Committee's earlier publications is maintained, the new volume should be of great interest and value. We understand that it is to include a fine series of measured drawings, lately completed, of all that remained, and a careful account of the buildings will differentiate the genuinely early portions from the "restored." As is the custom of the committee, this monograph will be issued free to all its members, and the surplus of the issue will be offered to the public at 25*s.* a copy. The annual subscription is one guinea for honorary members, while the "active" committee is not asked to subscribe, but obtains the publications in return for its services. The committee thus affords a splendid field for the energies of the young architect or antiquary, who is invited to make drawings or prepare monographs, which, if of sufficient value, will in due course be published. In the great task to which the members of the committee have put their hands they need, we are sure, all the skilled help that is available, and not less do they need the steady support of those lovers of London who will join their ranks and become permanent subscribers. The chief merit of the publications of this society in our eyes is the frankly architectural character of their records, which makes them at once practical, intelligible, and useful. We hope the recent appeal issued by the friends of the committee, and including the names of the Marquis of Ripon, Lord Curzon, Lord Monkswell, Lord Balcarres, Mr. Walter Crane, &c., will meet with a wide response, and that we shall be enabled thus to see in course of time a comprehensive record of all the ancient buildings of London.

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WE cannot help thinking that the outcry against the accepted design for the London County Hall is, in all ways, deplorable. The disappointment of competitors not only in the final but also in the trial heat is natural and inevitable; but the dictates of decency and good order should limit the extent to which that feeling is publicly expressed. One may believe that the judgment of the Assessors has been misplaced, that the intrinsic merits of other designs did not receive full recognition, and that one's own design, say, was vastly superior to all the others. That belief is entirely pardonable, entirely accountable. But any attempt to work the natural chagrin of oneself and others into an organised attack on the Assessors' award is, to say the least of it, bad judgment. If architects do not respect themselves, how is it possible that they should expect the public to respect them? To that extent the etiquette that prevents one medical man from criticising another before the patient has practical as well as worldly advantages.

Quite apart from the practical or worldly aspect of this question, but not less deserving of attention, is, if we may say so, the sporting side of it. Each competitor had and took his sporting chance; he entered the competition with his eyes open, knowing the assessors and knowing the conditions. One may reasonably ask what grounds there now are for grumbling. It was once the boast of Britons that they could take defeat smiling; but the memory of several recent competitions leaves one with the impression that either this boast is now unfounded, or that architects are not Britons in the full sense of the word. This bickering and wrangling over each successive competition award leaves an unpleasant impression on the mind. It looks as if the character of Britons, and educated Britons too, was deteriorating. One can almost fancy Oxford and Cambridge wrangling over the umpire's award if it came to a matter of inches at Mortlake.

No, this controversy cannot redound to the credit of its authors. It is un-English, unwise, and it is not "playing the game."

# The London County Hall.

## The Final Competitive Designs.

THE business of the assessors in a competition is to discover the best conception of how to treat the problem given, and not to allow themselves to be too much hampered by the conditions advanced theoretically to the competitors. The man who can produce this can be safely trusted to carry out the real conditions when they are presented to him in an actual and tangible shape. I take this to have been the view of the three assessors in this case, and on this assumption their decision is beyond question.

I am afraid—had I been the assessor—I should not have had the courage to take so broad a view of the matter, and in the attempt to deal out justice to the last tittle, I should in the end have produced an injustice and defeated the true aims of the competition. I say this in self-defence, because in my attempt to review some of the plans I come clothed with some preconceived suppositions which I cannot shake off, and which must obstruct my attitude and my touch when I come to engage with them. I may as well state these suppositions, and so purge myself, if I may, of using undeclared standards in my endeavours at estimation. First of all, I feel very strongly that the site and its entourage have claims to be considered and accepted. As at present plotted, it has something of the shape of a cutlet, and three of its boundaries are, to all appearances, immovable. The river-front of course is, and so also is Westminster Bridge Road, and the south front of the new building ought to align with the latter. The line, dating from Great George Street, given by Bridge Street and the bridge itself is a very strongly marked line, and St. Thomas's Hospital's refusal to recognise this is a prominent irritation. Next: as there must, of course, be entrances to the new building on the south front, these should be on the Bridge Road level, and the front should seem to stand on and rise from that ground and not be submerged like its neighbour opposite with its access to it obtained by a bridge spanning the chasm below. Moreover, it seems to me to be outside question that there can be no carriage entrance from Bridge Street; the ordinary street traffic is too incessant and too crowded to admit of such an obstruction as this would make. Only people on foot should enter on this front.

That—considering what is likely to be the future of Belvedere Road—the east front of the new building should align with the general trend of the street. Of course, to make a big open square in front of the east elevation would be a fine thing; but property across the road would have to be bought, and the expense added to the estimate of the total cost of the new County Hall.

Lastly, that notwithstanding the liberal accommodation to be provided for the councillors, the new building is mainly to be a beehive and a workshop rather than a palace—Somerset House should be the model rather than the Houses of Parliament.

These suppositions received a severe shock when I visited the Medical Hall and saw the twenty-three schemes for the new building. Ten ignored the general direction of the east and south boundaries entirely. Excepting Mr. Dawson's design, with a river-side entrance, and Mr. Lutyens' design, which requires water for barge entrances and dock traffic, these designs might be placed in St. James's Park, or anywhere where sufficient level area could be procured or constructed; they would, indeed, look better, since the entrance front would get some chance of being properly seen. Several competitors go so fat in their block plans as to suggest how the Belvedere Road and neighbourhood should be re-shaped to contribute to the effective access to their east fronts.

The assessors, I gather from their selection of the final design, are of opinion that the building makes the site, and that a building should be rectangular—or perhaps that is putting too strong a construction on their choice, and that to stand four-square self-contained is a merit, is as much as I ought to impute to them. It is indeed a merit, and I can see that the Belvedere front could be made to give something of the effect of the shelter and dignity of a quadrangle, looking at it from the Bridge Road; but I hold that the direction of the bridge, in considering the south front, is too strong to allow any divergence of alignment to be tolerable. Only two competitors shared my view, and that but very imperfectly—Messrs. Warwick & Hall giving what might be called a circus effect, and Mr. Dawson an uncomfortable flexion. Why the first-named didn't make the chord of their curved front align with the Bridge Road must be explained by their not feeling this alignment a necessity: so that, really, I am left with a single supporter. And yet I would ask any of my readers to start at the Boadicea end of Westminster Bridge and walk considerately along, easterly, picturing to himself the new building as it sits on its own embankment, with its shoulder edged resolutely away from the bridge and its

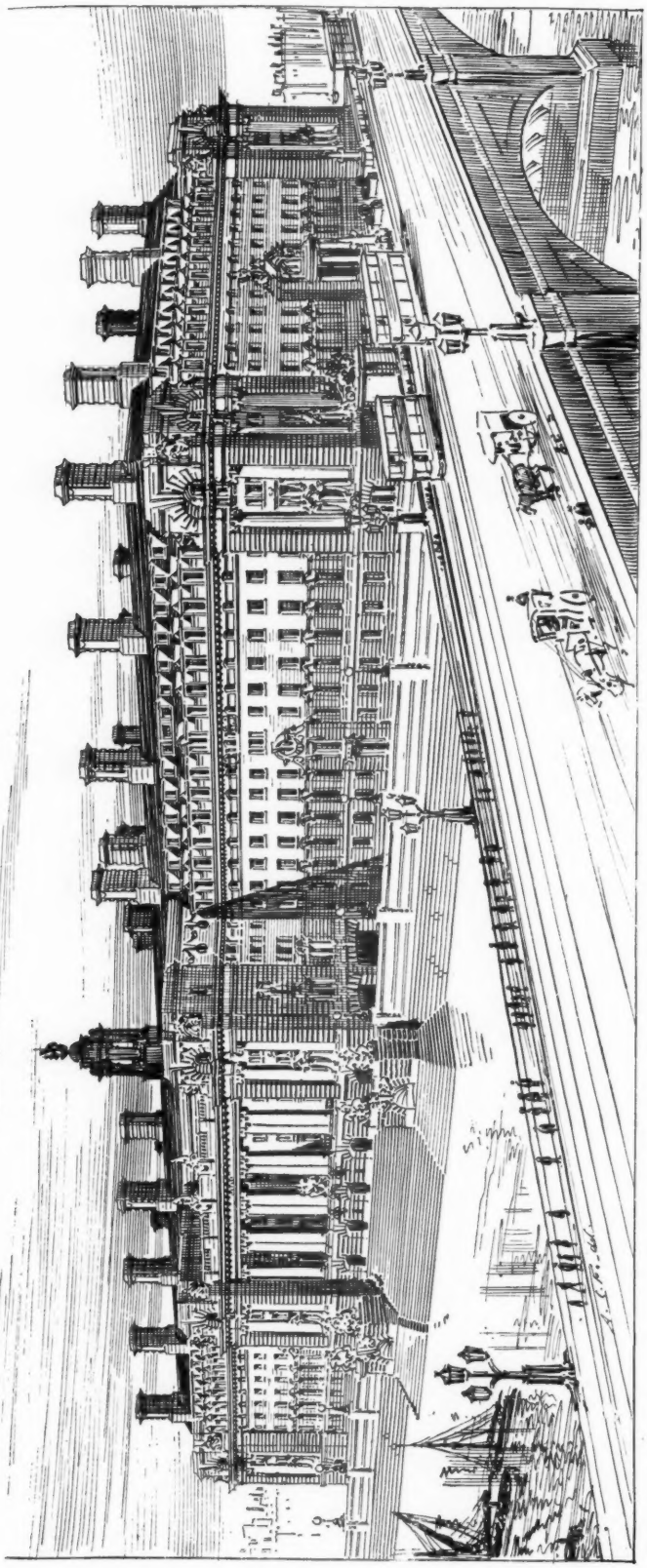
traffic, and the kind of sullen dissociation that such attitude would imply. On a small scale, you have the effect of the Hospital—but on this side it will be on a much larger scale, and the disregard, of the bridge's direction more painful.

I am surprised to find three competitors proposing to put the main carriage entrance on the Bridge Road. Two of them—Messrs. Jemmett & McCombie (108) and Messrs. Gardner & Hill (114)—survived the winnowing process this arrangement notwithstanding; and yet it seems to me that it would prove a quite impracticable project. Mr. Dawson suggests an important entrance from the river—justifying in a measure, I suppose, the L.C.C. fleet of steamboats. Mr. Knott started out with a fine splash of steps down to the river level, which led to hopes that the chairman, aldermen, and councillors meant to have water processions with gilded barges, or (less antiquated) emblazoned steamboats. But, alas! these steps exist, and will exist, only on paper; the assessors, and even the architect, repudiating them as things of fancy and (though it seems an odd name for a flight of steps) mere water bubbles. Seventeen out of the twenty-three have agreed to make the main entrance in the Belvedere Road—with varying degrees of splendour. That of Mr. Atkinson's (123) has the most pomp, and is most theatric, but it requires an open space to do it justice; in a not over-wide street such scenic effort seems uncalled for.

The Assembly Hall seems to have been a general nuisance to each planner. Mr. Dawson and others on the one hand virtually incorporate it with the vestibules and adjuncts of the Council Chamber, making it available for receptions and so forth. Mr. Knott on the other hand fairly thrusts it outside, disconnected from anything belonging to the new building. It could be let to a strolling troupe of players or to a circus, and so earn something of a dividend on its outlay, but for the rest its vocation is mysterious, and its merit that it is so easily detachable. I hope it will disappear—it is too small to be impressive, yet there is enough of it to be an aggressive obstruction. Kick it away.

Most of the other competitors locate this perplexing item in the north-east corner of the site, looking like some stranded hulk—since the miserable thing has to conform to theatre regulations and can have no offices on top of it, or stores beneath it—lodging it there with a kind of malison, connecting it to the main building by some scraggy neck or other, feeling that its proper place is with the dead moons of yester-year. Either it was wanted in connection with the main building, or it wasn't wanted at all. Mr. Knott hints that it isn't wanted, and the assessors, I conclude, were of a mind with him.

If this competition is to be taken as representing the cream of the talent of to-day, I draw the reluctant conclusion that we are unprepared really to tackle so big a subject as this is in a fine architectural manner. Mr. Knott's scheme—the best of them all—is a good beginning—a good first preliminary sketch, and we may assume that a man who can do as much as this will be able to carry it out much further, and, let us hope, make a fine thing out of it. But the majority of the competitors have been so obstructed by the raging vortices of the conditions that, though there are many fine examples of planning, of wonderful attention to the preposterous minutiæ stipulated for in the requirements, there is no example of a fine inspiration mastering the conditions in a large, good-humoured, imaginative way. Not every design is even an entity, and most seem well-composed agglomerations of not over-interesting motives treated in a gentlemanly tame way—with attempted emphasis by means of idle domes, minarets, and in one case a campanile. I have an uneasy sense that other nations—say the French—would have got something more living and stirring on the site. They seem able to disregard the infinite accumulations of vexatious pettiness that paralyse our architects—that reduce us to a quaking sense of responsibility even in the matter of providing an adequate supply of wash-basins for the clerks without overdoing or underdoing the provision—and so avoid the solemn and weighty way of saying nothing, which seems to characterise so much of our work. I am, I suppose, too much out of sympathy with the type of design shown by (say) 104, 117, and 101 (to take examples as they rise in my memory) to do justice to their architectonic qualities. They are clearly very ably planned, all proper care (except perhaps as regards the lighting and the airing) of the officials and the clerks has been taken, and yet—and yet—they are inhuman official buildings. I see them in the murky daylight of London (our commonest wear) brooding upon the riverside in a kind of grim discontent, unappeasable, because when all is said and done there isn't much to complain of. There is the absence of poetry—but then, should there be poetry in an immense official pile? There is the flicker of a smile about Mr. Lutyens's (115) conception, with its dock gates and barge landings, and the blocks of buildings overstepping the footway of the embankment on the river front have something very engaging in their beautiful proportions; but the smile fails to lighten the dour prose of the conditions. There is an anachronism lurking on the embankment, dancing about the features of the design, and playing the mischief with its entrails. Dark corridors, departments locked off, blocking through communication—these be prices



THE LONDON COUNTY HALL. PERSPECTIVE SKETCH OF ACCEPTED DESIGN.
RALPH KNOTT, ARCHITECT.

that possibly might have been paid cheerfully in Samuel Pepys's day—but we live in a more complicated contact with our fellows now. It is the hard fact that we must make our own romance (if we can) in our own 1908 way, with our present-day conditions and materials, and it must be involved, not imported. I thought Messrs. Mackenzie's (119) plan was going to prove romantic—the great sweeps should look very impressive and also purposeful. But looking at it from the middle of Westminster Bridge—in fancy built—I think the flat-terraced inner curved podium some two storeys above the embankment, with the deep gulf behind it, from the abyss of which the farther and greater structure emerged concentric, would look anything but simple or intelligible, and the ditch behind seemed to swallow up the sense of substantiality that the podium offered to give me. It was as if the base of the building were to be served separately. The notion of great curves, on this particular site, seems to me admirable. Something like the Royal Crescent at Bath appeals to me as a possible solution, more by token that with such a form as that one could get the south front to align with the axis of the Bridge Road. Be the weather what it may, there is always perceptible and ever-changing gradation of light, shadow, and colour on a curved surface, which one could heighten by having reversed curves. I believe the T square and set squares stand in the way of our plotting curved forms of large radius—the drawing board offers an obvious resistance, and the centres of our curves betray a determination to find themselves outside its limits.

I think the colonnaded quarter-deck on which the councillors are to promenade—of the accepted design—will give me some of the romance I am looking for; but will it survive the sort of handling it is likely to get when the architect comes to close grips with the actualities of his problem and (with respect be it spoken) the Finance Committee?

His design, as I said before, can only be called a beginning; a counter wherewith to win the competition. I do not suppose the Council Chamber will be of the height and shape proposed, on more consideration. I doubt if internal corridors 240 ft. long and lit at the ends will be endured; it is a retrograde step on the accepted method of treating official arrangement. The external hall will, I trust, be whittled away, and I should imagine the crescent part of the east-front—the *raison d'être* of whose form was to shelter the Assembly Hall—will be differently treated; the assessors say that "the great projection of the centre portion of the river front requires modification," and the author himself abandons the fine flight of steps into the river. So what the new building is to be like lies in the Lap of the Gods and the councillors; all we know is that it must be re-designed.

Here comes in the inconsistency of a competition. Theoretically the competition is embarked on to discover the best plan and design to be carried out. To this end an enormous set of conditions, regulations, statements about areas, and the rest of it, is compiled, a suggested plan at some considerable expense provided, and an actual expenditure by the London County Council of £7,000 in cash, at lowest computation, in order to discover talent. To this expense must be added the expenditure of the nine and ninety other unsuccessful competitors, which, if we assess at half the figure which the Council considers proper remuneration for the successful candidates in the first heat, comes to close upon £10,000. Had the Council been strong enough to have selected an architect at the first instance, all this labour, this anguish of invention, and lastly, and quite leastly, this expense—had been saved. But it shirked this direct responsibility and put its duty into commission, paying £7,000 odd for this dereliction of its business. The answer that this competition has discovered talent of which they (and their advisors) were unaware is apparently valid. But had they nominated their architect and set him to work with all the assistance that their technical staff could afford, and all the confidence that they could disclose (vital and necessary conditions, but impossible to furnish in a competition), they would have got—what we may fairly assume they will in the issue get—the best building that could be devised to meet the case and do justice to the site, without all this cruel waste of labour, brain work, and money. Their architect, by the nature of the case, would not have been an unknown man; but then experience is of consequence, and he would have brought this together with his abilities to the task. The public, ignorant of what architecture really is, naturally underrates the value of experience, and is ready to back youth and liveliness against practice and resource. In a competition you may elicit the former qualities, and in this competition we have the assessors' word speaking unanimously for it that the design selected is "a fine design for the new County Hall." It would be absurd in me to offer the assessors—the highest authorities on such matters that we possess—my cordial concurrence in their verdict, though I should like to; or express my recognition of the anxious task they must have had in estimating the various conflicting excellences of the competing plans. The desire to play scrupulously fair to all parties and the desire to discover the best design so far as the public is concerned, and not so far as the bundle of conditions or the unwritten laws of

official planning may claim, must have made the decision a difficult one. The problem presented was in some respects simple: a Council Hall with its departments in comfortable juxtaposition; an easy access for the public to all lawful offices and audiences; with a site sufficiently large to put the requirements on. But when one comes to view the twenty-three variations on this simple theme, it is surprising what a quantity of differences have been adopted, and to give comparative values to these harmonies and discords was not to be done easily. But I think there could never have been any real doubt in their minds after the first winnowing had been made as to what should be the accepted design. The new building is to be of granite and Portland stone. I hope this matter of the use of stone—in this locality—will receive the consideration the question deserves. Neither Portland stone nor any other will stand the corrosion of the air in this district, and it will be unfair to posterity to hand over to it the grievous legacy of a building that has cost three-quarters of a million to be a further lasting tax on it in the matter of interminable repair and renewal.

HALSEY RICARDO.

*Photo: Russell & Sons.*

MR. RALPH KNOTT, THE SUCCESSFUL COMPETITOR.

The successful architect, Mr. Ralph Knott, is quite a young man, being only twenty-nine years of age. He was educated at the City of London School, and at the age of seventeen entered the office of Messrs. Woodd & Ainslie, architects, of Westminster, as articled pupil. After being a little over three years with this firm, he entered the office of Sir Aston Webb, where he is at present. Like the generality of other young architects, he has given attention to open competitions, and though he has not before gained a first place, he was placed second in the competition for the Bristol Central Library, and second also in the competition for the new library at Malvern.

# The Late Edward W. Mountford, F.R.I.B.A.

THE death of Mr. Mountford, which occurred on February 7th, at the early age of fifty-two, has removed from the front rank of the profession a very able and distinguished architect.

He was born at Shipston-on-Stour, Worcestershire, in 1855, and educated at Clevedon, Somerset, so that most of his early days were spent amidst the delightful surroundings and charming architectural work of the West of England. Perhaps his early associations with the beautiful buildings in what is called the Broadway Country decided his career, at any rate he always retained his affection for that picturesque district, and his domestic work shows the same influence.

*Photo: Elliott & Fry.*

THE LATE E. W. MOUNTFORD, F.R.I.B.A.

In 1872 he was articled to Messrs. Habershon & Pite of Bloomsbury Square, and it is perhaps not without interest to remember that among his contemporaries in this office were Mr. W. H. Seth-Smith and Mr. A. R. G. Fenning. He afterwards went into Mr. George Elkington's office, and was for some time with Messrs. Giles, Gough & Trollope. He commenced practice in 1881, and some of his earliest works, chiefly churches and schools, were carried out in conjunction with Mr. H. D. Searles-Wood. Not having a large private practice, he devoted a great deal of time and energy to competitions, chiefly for public libraries, hospitals, and convalescent homes.

In many of these he was successful, but the crowning success by which he made a name for himself came in 1890, when in an open competition for Sheffield Town Hall his design was placed first. This success was quickly followed by others; to mention only a few, Battersea Town Hall and Polytechnic; St. Olave's Grammar School, Southwark; Northampton Institute, Clerkenwell; New States House, Guernsey (this fine design was unfortunately never carried out); Museum and Technical Schools, Liverpool; and finally the new Central Criminal Court, Old Bailey, all won in competition in the short space of ten years.

The late John Brydon and William Young were not permitted to see the completion of the great works they had designed for the new Government Offices in Whitehall; but, although in bad health, Mr. Mountford was fortunately able to be present at the new Central Criminal Court when opened in state by H. M. the King in the early part of last year.

In connection with this opening ceremony it is pathetically interesting to recall an extract from his Presidential address to the Architectural Association in 1893:[1] "When a large public building is opened by Royalty, honours are showered upon all concerned with it excepting the architect, whose name may or may not appear in next day's account of the ceremony along with those of the lesser officials. This is not as it should be or as it used to be, but it will not trouble the true architect who has had the delight of seeing the work grow under his hand from day to day, watching every moulding in the building as it is worked in the mason's shed, and who regards the whole thing as a child of his own and loves it accordingly. To him it is always a sad day when, a building being completed and opened, his official connection with

[1] *A. A. Notes*, November 1893.

it comes to an end; but it always remains his child, and his interest in it never ceases."

Unfortunately he was not destined to see the completion of his designs for the Town Hall, Lancaster, and the new premises for the Northern Assurance Company, Lothbury.

Although he designed numerous churches and houses, it will be on account of his many notable public buildings that he will be chiefly remembered, for he thoroughly understood the art of planning on a large scale. In the competitions for the Strand Improvement and the New County Hall, the London County Council invited him to compete as a selected competitor.

Yet with all his work he gave up a great deal of time for the benefit of his profession, being for many years on the Committee of the Architectural Association and the Council of the R.I.B.A. He was elected President of the A.A. 1893–4, and after vacating the chair he never allowed his interest in that body to diminish. He regularly attended the annual excursion, a meeting of old friends which he always looked forward to, and where his genial presence will be sadly missed. He resided many years at Wandsworth, where he was very popular and widely respected for the interest he took in parochial and local affairs, and a few years ago he built himself a finely situated country house at Munstead near Godalming, but his failing health compelled him to reside nearer his work, and recently he had lived in London.

When elected President of the A.A. he was described in the official journal as "a bluff, kindly, humorous, thoroughly English President," a description which all old members of the A.A. will endorse. He was always fond of all kinds of sport, especially fishing, rowing, football, and cricket, being a well-known member of the Surrey Cricket Club, and he enjoyed nothing so much as an afternoon at Kennington Oval.

That one who a few years ago was so full of vigour and energy should be stricken down in the midst of his career is extremely sad and pathetic, and his early death means not only a great loss to his profession but to his many friends both in and out of it.

F. Dare Clapham.

# St. Mary, Highweek, Devonshire.

## Edmund Sedding, Architect.

THIS new church, dedicated to St. Mary the Virgin, has been erected on a new and open site about a mile from Newton Abbot station. Local limestone of a reddish tone was chosen for the general external walling, from quarries situated only a few miles away. The face of the stone has been left a natural surface, the stones being laid in level random courses. The windows are wrought out of Corsham stone, which has been used throughout for the wrought stonework of parapets, weatherings, and "flyers" of the buttresses.

It will be seen from the south-west view that only the "stumps" of the pinnacles have been built at present, the upper surfaces being temporarily protected with cement.

The large west window is about twenty-five feet wide, with two large chamfered mullions, each 2 ft. wide, dividing it into three compartments.

All the windows are glazed with clear leaded glass, except the three east windows, which contain painted glass by Messrs. Clayton & Bell.

The foundations for the future tower have been laid at the south-west corner of the church.

It will be seen from the ground plan that the church is divided into a nave rather more than forty feet wide, with north and south aisles of six bays each, covered by lean-to roofs, the full width of nave and aisles being 60 ft. The chamfered piers and arches are 2 ft. 6 in. thick, the clearstory walls above being 3 ft. in thickness; the extra thickness of the walls is given to the inside in order to obviate the thrust of the barrel roof, and it is supported by a bold hollow moulding relieved by carved pateræ.

The principals, wrought out of Baltic pine, rest on cylindrical shafts, 7 in. in diameter, with carved capitals; the lower parts of the shafts are 6 in. clear of the piers, owing to the additional thickness of the wall above.

The chancel is narrowed to 31 ft. in width, and is separated from the nave by a low stone screen, above which is the chancel arch, a series of chamfers dying on to square responds. Space for the organ is provided on each side of the chancel behind the choir seats in the form of shallow transepts, the north and south arches being carried up as high as possible for acoustic reasons. The vestries are placed at the north-east and south-east corners of the building, and communicate with each other by an ambulatory, from which north and south doors open into the sanctuary.

The whole of the interior wall surface is lined with Bath and Bere stone, the two varieties being used to avoid monotony.

The main west wall is carried on three cham-

fered arches opening into a central baptistery, and north-west and south-west porches, all of which are covered by a continuous lean-to roof.

The roofs of nave and chancel are of barrel form, with arched ribs connected by purlins forming panels, which are boarded and painted white. All the structural timbers are of pine; the apex of the barrel roof is 45 ft. from the floor.

The chancel is paved with large slabs of Sicilian, Irish, and Devonshire marbles, while the whole area of nave and aisles is paved with Oregon blocks, laid on concrete.

The roofs are covered with best Cornish slates secured by copper nails. It may be interesting to note that it was found by experiment that the common ribs—which are 5 ft. by 4 ft., 13 in. apart, with 5 ft. by 4 ft. rafters connected by 7 ft. by 4 ft. collars—were capable of sustaining the weight of the roof without the addition of the main ribs and purlins which are placed under them for additional strength and effect inside the church.

The length of the chancel is 35 ft., the nave being 97 ft. long, while the full internal length of the church is 145 ft.

The heating is by low-pressure with floor-level and overhead pipes, the latter arranged at the apex of aisle roofs, the heat being conducted into the nave through openings in the arcade walls, masked with open tracery panels. The lighting is by incandescent gas.

# Pastoral Cross, St. Crantock, Cornwall.

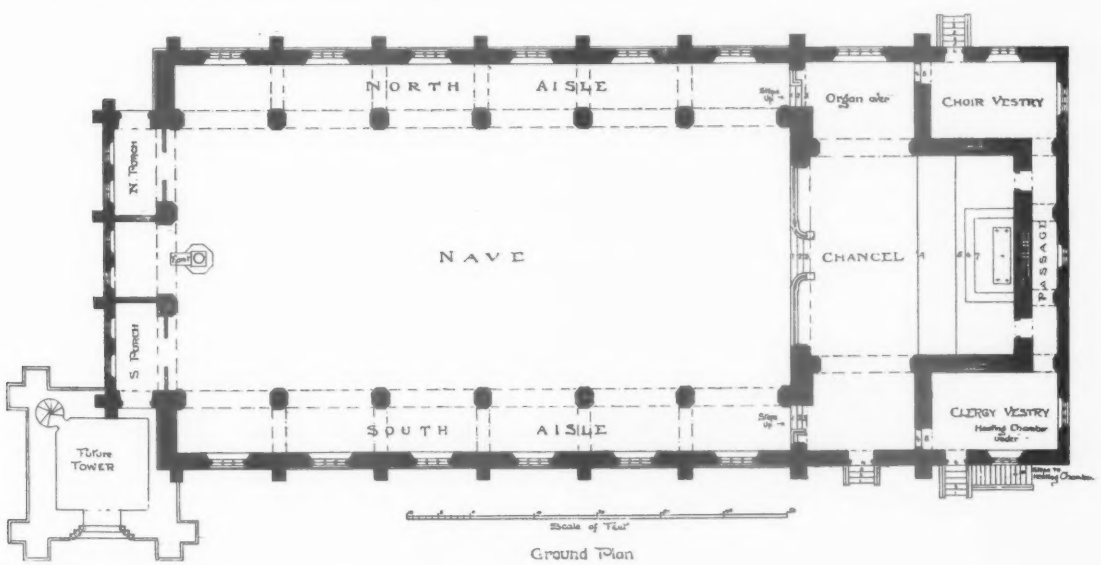
## Edmund Sedding, Architect.

(*See illustration on p.* 168.)

SELDOM does an architect have the opportunity of designing such an elaborate and costly cross for a country church, and it is unlikely that the incumbent would have attempted to obtain funds for such an ornamental one, especially after the strenuous and prolonged efforts he has made to preserve and restore his very interesting church. The pastoral cross was the gift of a friend of the parish, who had it made by a guild of expert jewellers near Madras. The cross itself is of silver work, the arms being 2 in. wide, and 1 in. thick. The spaces between the vine leaves and grapes are pierced, which gives the cross a light effect.

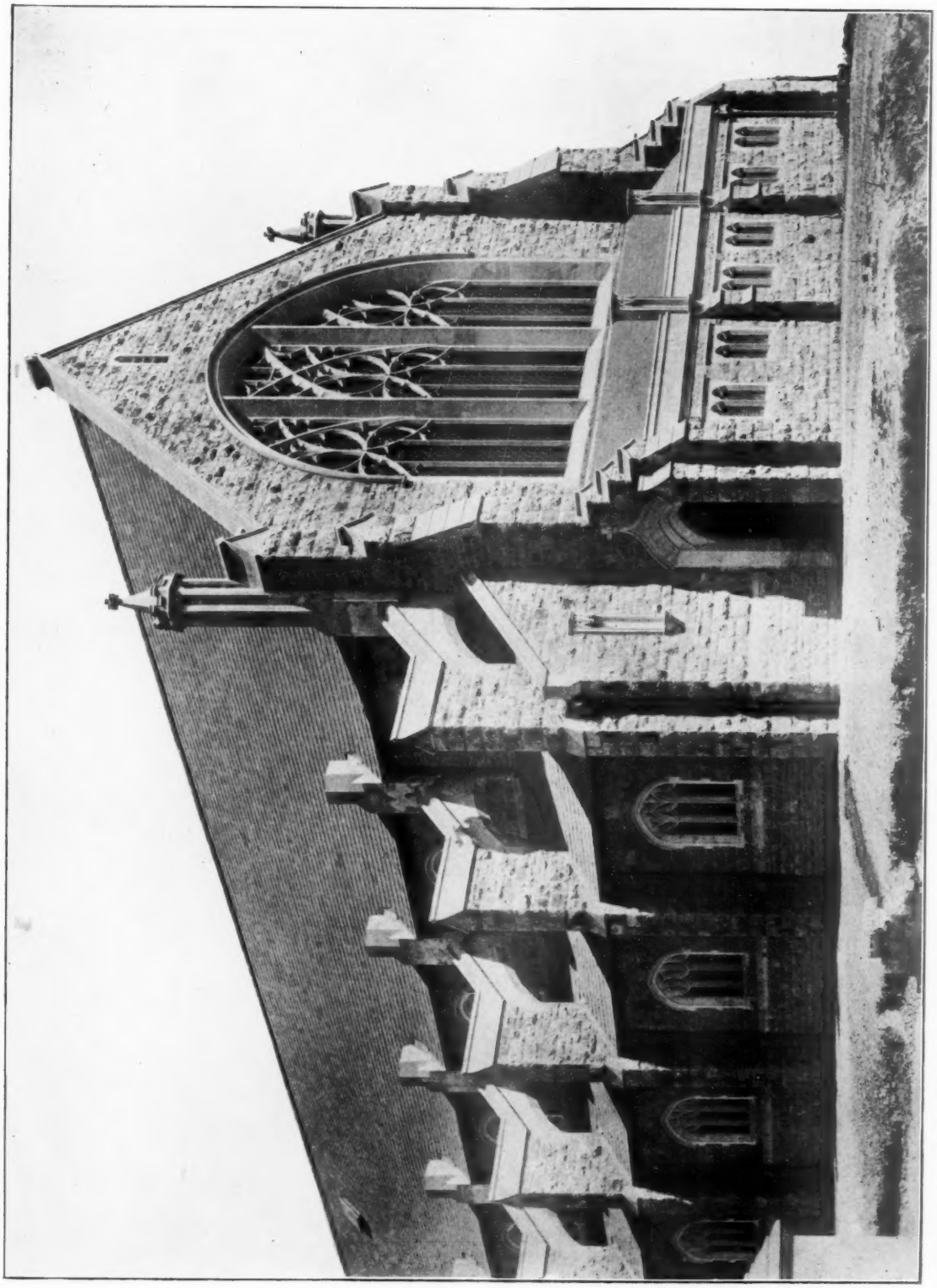
The pelican, symbolical of self-sacrifice, is introduced in the lower part of the cross, and doves symbolising the Holy Spirit are interspersed amongst the vine foliage. The flowers at the terminations of the arms are adaptations of St. John's wort, named after the favourite disciple of the Redeemer. The large stones are opals of various hues, while the small sapphires are used for the centres of the flowers.

The staff is of hard Indian wood, richly carved with twisted foliage, the fittings being of silver; the full height of the cross is about six and a half feet.

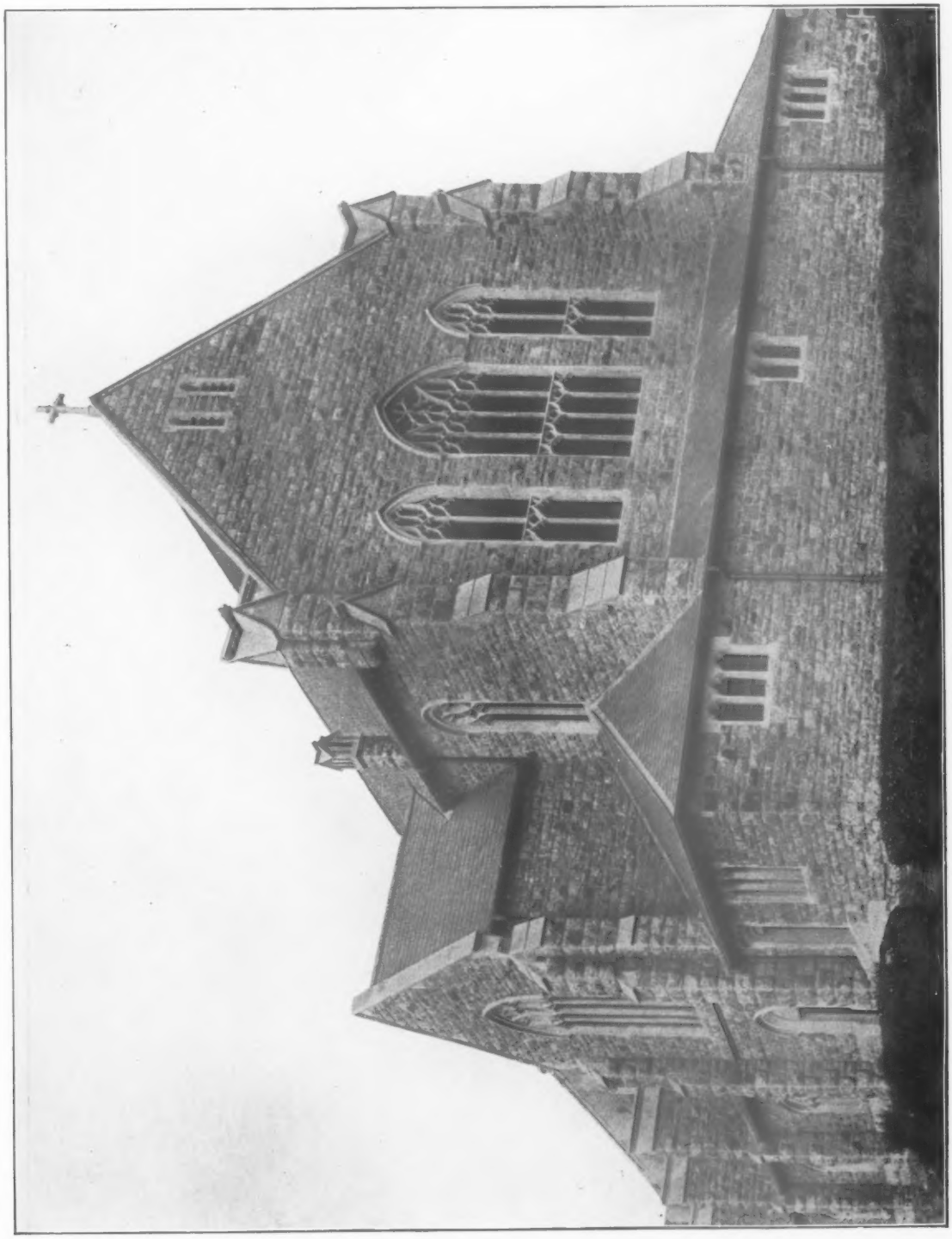



Ground Plan

ST. MARY, HIGHWEEK, DEVONSHIRE.



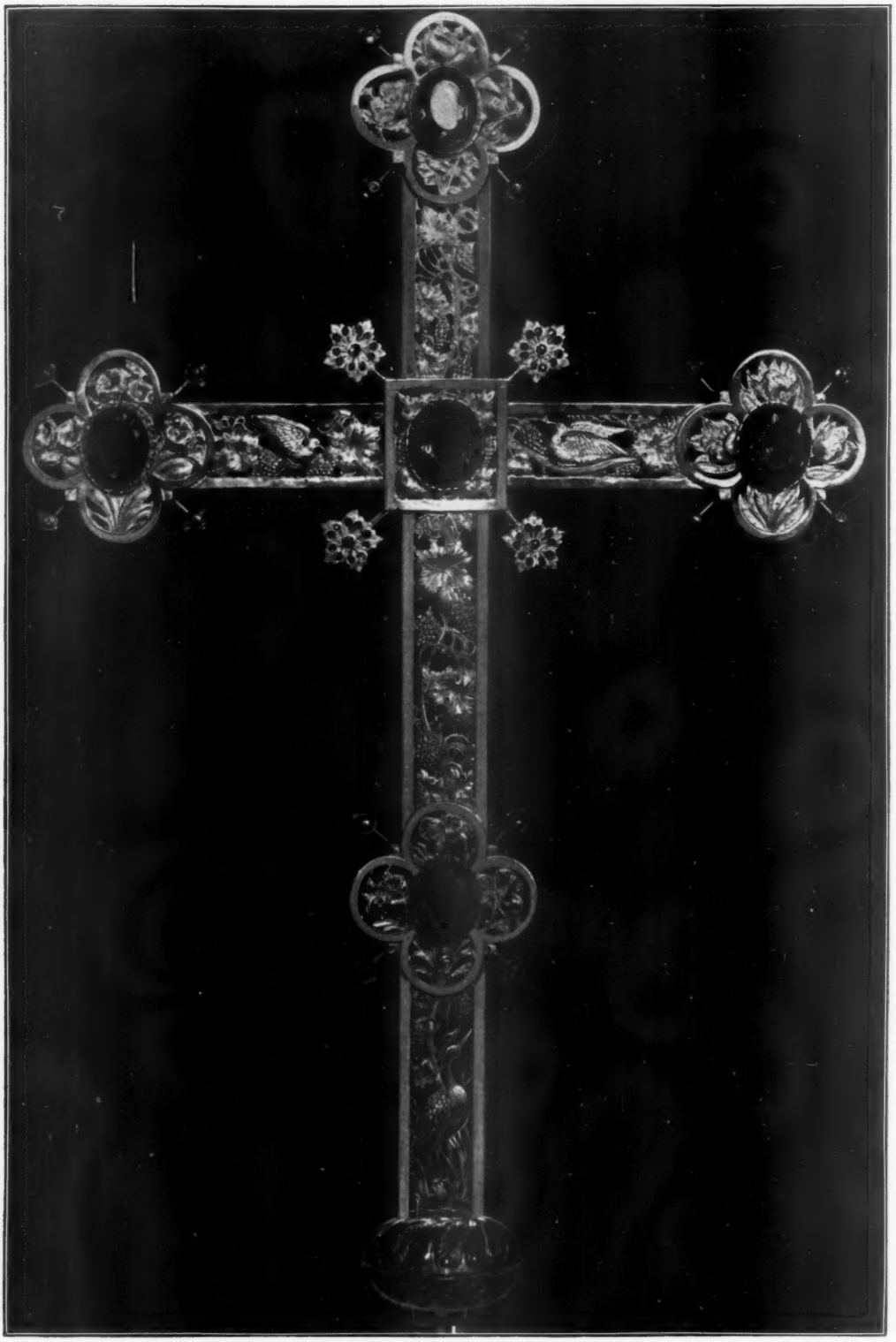
GENERAL VIEW FROM THE NORTH-WEST.



VIEW FROM THE SOUTH-EAST.

THE NORTH AISLE.

GENERAL VIEW OF THE INTERIOR, LOOKING EAST.



PASTORAL CROSS FOR ST. CRANTOCK, CORNWALL.
DESIGNED BY EDMUND SEDDING.

# The London, Edinburgh, and Glasgow Assurance Building, London.

## Beresford Pite, Architect.

THE new office of the London, Edinburgh, and Glasgow Assurance Co., Ltd., is close to all the railway termini which abut on Euston Road, and it has for near neighbours Euston, St. Pancras, and King's Cross Stations, of the London and North Western, the Midland, and Great Northern Railways respectively; also stations of the Metropolitan, City and South London, and Charing Cross and Hampstead Railways.

The elevations are of Portland stone in a monumental style of classic architecture particularly suitable for the offices of a great corporation. The great size of the internal apartments has enabled the front to be laid out with a sense of scale that is not usually obtainable in buildings in narrow city streets; ample light and dignified proportion, with architectural restraint, are the keynotes of the design.

The building, though in the neighbourhood of similar architectural monuments of great interest, such as University College, the entrance to Euston Station, and St Pancras Church, being a public office is of a different character, but maintains the architectural traditions of these great neighbours successfully. The porch, situated near the angle of Euston Road and Euston Square, is spacious and solid, having polished granite columns carrying the curved pediment and archway, within which is the great keystone of the principal entrance which was put in position on November 6, 1906, by Sir Richard Biddulph Martin, Bart., and is surrounded by a treatment of acanthus foliage. The carved oak doors open into the public hall. The finishings in this the public part of the building have been executed in dull glazed faience by Doulton and Co. Ltd.

The internal walls of the entrance hall and the several archways in general offices are treated in Parian ware of two general tints, viz. primrose yellow and a low-toned sage-green, whilst the natural variations of each of these produced by the firing have been welcomed by Professor Pite, thus adding much to the richness and artistic character of the general effect.

Special mention must be made of the grand chimney-piece in the entrance hall, with its severe lines and the heraldic devices of the cities on the three slightly curved disks, the pattern work being boldly painted on the surfaces, and the colours of course fired on to the Parian ware.

The door from the entrance hall leads to the directors' staircase, by which we ascend to the board room, which is over the entrance hall. The room is severely treated with large plain oak panels, with windows looking upon the Square, the one point of colour being the handsome marble chimney-piece executed by Farmer & Brindley.

The lot of the clerk will be a very different one from that of the ordinary City clerk. He is here in a light and airy building surrounded with the necessaries for his daily work, with comfortable cloak-rooms close at hand, with safety fire staircases and access, to say nothing of telephones and electric lights, and the special heating appliances which are provided for the staff of the company. Further, provision has been made in an economical part of the building—that is, on the top floor—for staff dining-rooms in connection with the caretaker's establishment.

The basement of the building contains the life records of the hundreds of thousands of lives who have assured with the company. These records are most important, and the company have made it their policy to preserve them religiously. This basement is specially designed to be a great storehouse like one of those in the British Museum, to receive the files which are incessantly accumulating. It extends across the areas and under the footway in Euston Square. It provides accommodation for the present needs of the company. Reached by a separate entrance from the street is the engineering department, where are the boilers which generate the steam for the heating apparatus. Ventilating is conducted by electric motors, and the whole is contained in the fireproof annexe.

The marked economy in the construction of the building, the strict attention to the financial side of the building works, and the happy results which have been attained, were only made possible by the evident sympathy which existed between the directors and their professional adviser, Professor Beresford Pite, F.R.I.B.A., and the building will ever stand as a pleasing reward for their joint labours.

A contract for ironmongery executed by James Gibbons comprised the fitting of the exterior and all principal doors with patent mortise locks, and the internal doors with rim locks; casement

# 170 *The London, Edinburgh, and Glasgow Assurance Building.*

*Photo: Arch. Review Photo. Bureau.*

GENERAL VIEW.

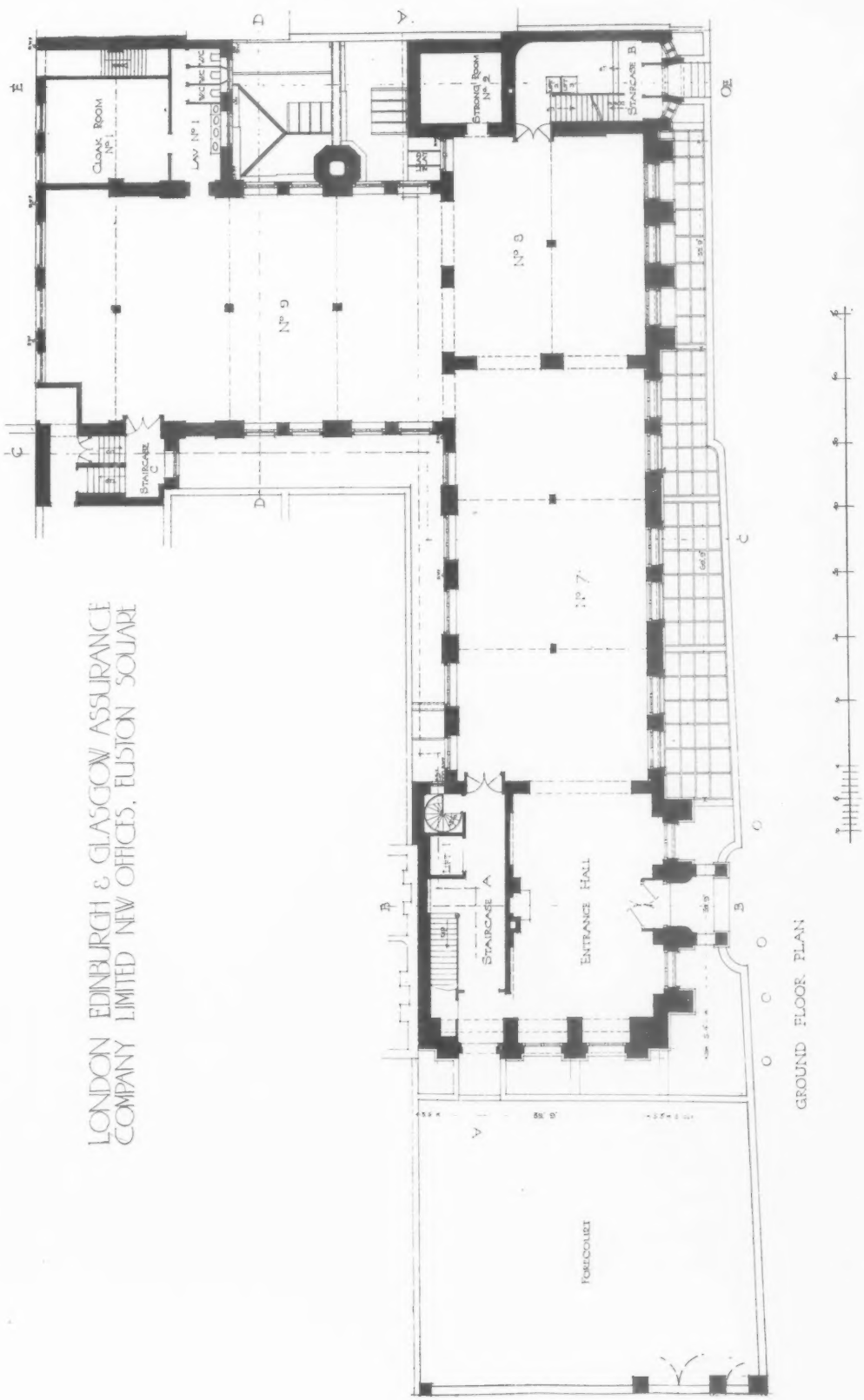

LONDON EDINBURGH & GLASGOW ASSURANCE COMPANY LIMITED NEW OFFICES, EUSTON SQUARE
GROUND FLOOR PLAN
CLOAK ROOM Nº 1
LAV Nº 1
STAIRCASE C
STRONG ROOM Nº 2
STAIRCASE B
Nº 9
Nº 8
Nº 7
STAIRCASE A
ENTRANCE HALL
FORECOURT


*Photo: Arch. Review Photo. Bureau.*

THE ENTRANCE HALL.

*Photo: Arch. Review Photo Bureau.*

CORRIDOR: FIRST FLOOR.

*Photo: Arch. Review Photo. Bureau*

BOARD-ROOM CHIMNEYPIECE.

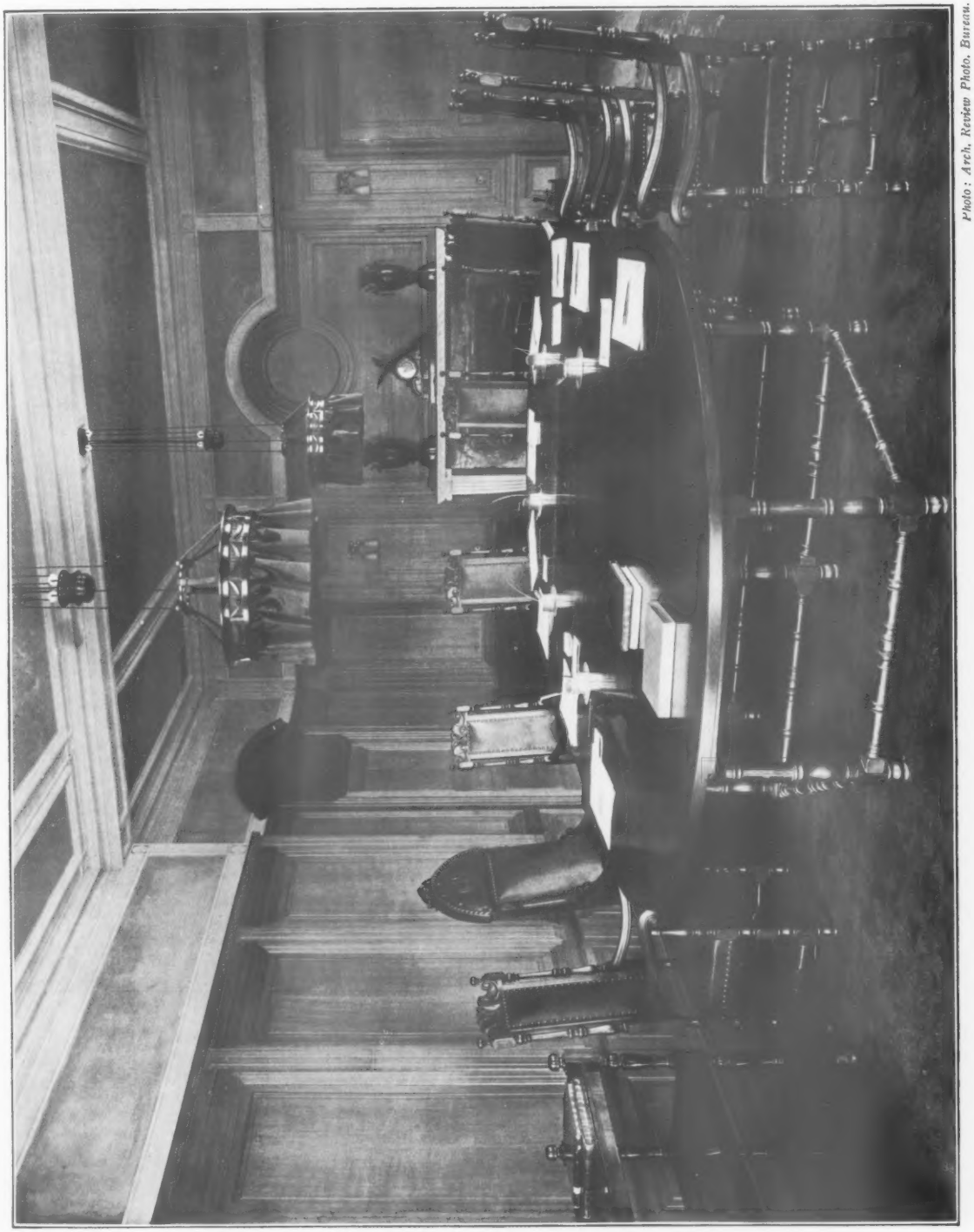


*Photo: Arch. Review Photo. Bureau.*

THE BOARD-ROOM.

stays and fasteners to the single casements; special gratings and ventilators; special grip handles, finger and kicking plates, to the architect's own design. The various cupboards and drawers have also locks made to differ *en suite* to master key.

Robert Adams supplied his screwed rod and regulator gearing for opening and closing the sashes and casements; also his Victor double-action door springs.

Rust's Vitreous Mosaic Company executed the paving in the hall.

The warming, ventilating, and hot-water supply plants were arranged and carried out by G. N. Haden & Sons.

The system adopted for warming the building is "hot-water" on the "low-pressure" principle, in conjunction with the "Reck" patent accelerating appliances. The radiators are of Haden & Sons' ventilating pattern.

The gas and steam-cooking apparatus was supplied by Benham & Sons, Ltd. The structural steelwork and fireproof floors were executed by Archibald D. Dawnay & Sons, Ltd. The automatic push-button lift was supplied and fixed by R. Waygood & Co., Ltd.

## LONDON, EDINBURGH, AND GLASGOW ASSURANCE BUILDING.

PROFESSOR BERESFORD PITE, F.R.I.B.A., Architect.

FOSTER & DICKSEE, General Contractors.

SOME OF THE SUB-CONTRACTORS.

DOULTON & CO., LTD.—Tiling and Faience.
A. D. DAWNAY & SONS, LTD.—Steelwork.
G. N. HADEN & SONS.—Heating.
THOS. BRAWN & CO.—Railings, &c.
FARMER & BRINDLEY.—Marblework and Carving.
R. WAYGOOD & CO., LTD.—Lift.
BENHAM & SONS, Ltd.—Kitchens.
RUST'S VITREOUS MOSAIC CO., Garden Wharf, Church Road, Battersea.—Mosaic Floor.
ROBERT ADAMS, JAMES GIBBONS } Ironmongery, Casement Fittings, &c.

# The Waldorf Hotel, London.

## A. Marshall Mackenzie, LL.D., A.R.S.A., and Son, Architects.

OCCUPYING a conspicuous site in the broad new crescent connecting the Strand with Kingsway, the new Waldorf Hotel strikes a dignified architectural note in this improved heart of London. The façade to Aldwych is of Portland stone upon a basement of Aberdeenshire granite, and like the rest of the building inside as well as outside is designed in the restrained style of Louis XVI. The architectural basis is one of scale and quality. The parts are large and the outlines are bold and simple—an effect of magnificence being attempted without the aid of ornament. It may be said that the only ornament is the sculptured frieze capitals and vases. In the centre of the front there is an architectural screen of the Ionic order which gives interest and variety, and corrects what would otherwise be a monotonous array of numerous and regularly placed windows, which are of course necessary for the purposes of an hotel. In the matter of planning the architects are said to have visited America and made a study of American requirements as well as English.

The excavations and foundations were done three years ago, but the contract for the building proper dates only from September 1906. In the remarkably short time of eighteen months the contractors, the Waring-White Building Company, Ltd., 1, Cockspur Street, have completely finished, and Waring & Gillow have furnished and equipped, the building to which visitors to London are now flocking. This achievement has been possible by the method of construction adopted, viz., a skeleton of steel standards and girders supporting the floors and roofs, with an outer shell of stone and brick walls and slated roof. The floors as well as the roofs are constructed of fireproof materials—steel and concrete by the Patent Indented Bar Company, Ltd.—the floors having an upper covering of hard wood boards, and the roofs an outer covering of lead and slates. Thomas Faldo & Co., Ltd., carried out the whole of the asphalt work on the building.

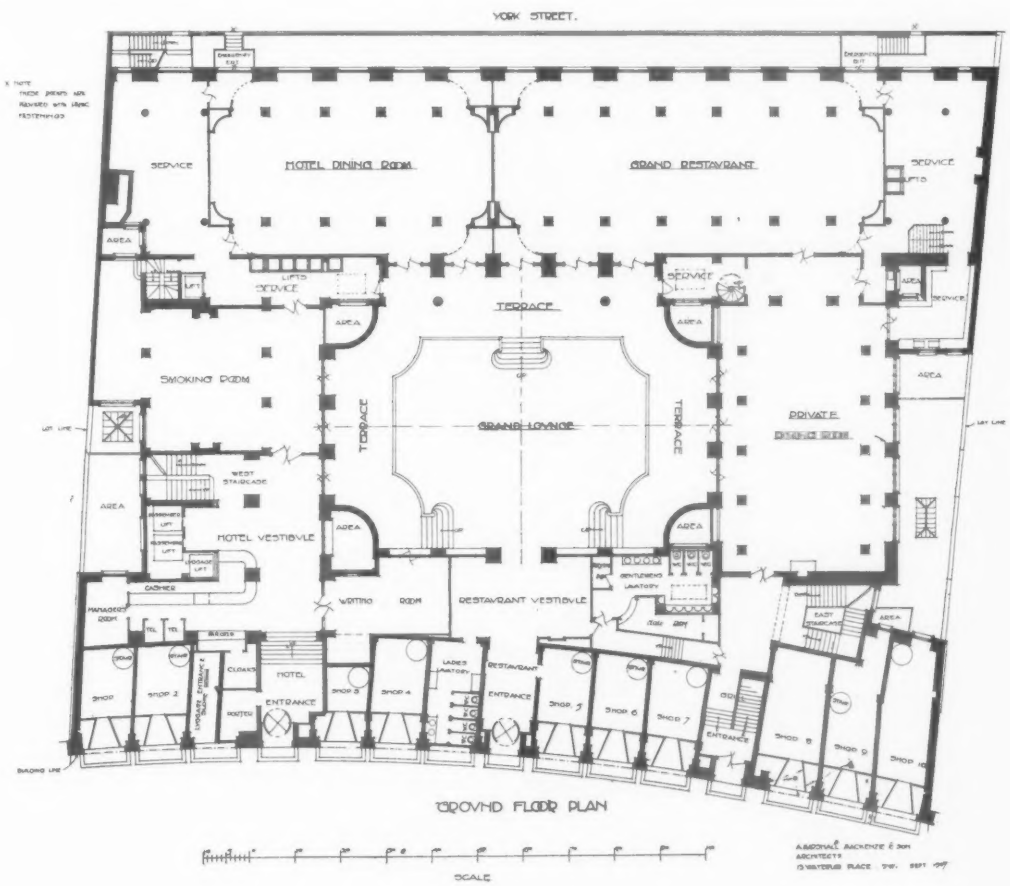
The partitions between the rooms are of Mack's slabs supplied by J. A. King & Co., the use of which made for time-saving in the erection of the building. It may be noted that the partitions between rooms are of double construction for "deafening" purposes. The floors of the bath-rooms are of "Doloment," a new flooring substance said to be warmer than marble or tiles, and better as a non-transmitter of sound, supplied by

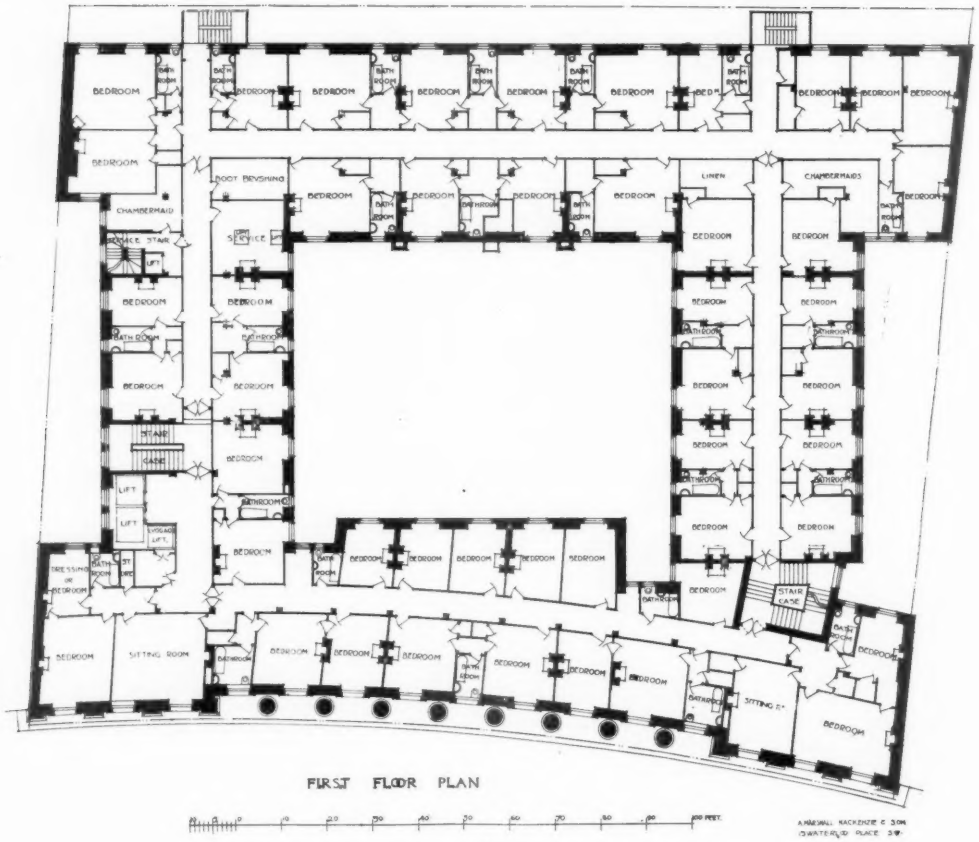
the British Doloment Company, Ltd. The decoration and furnishing of the interior by Waring & Gillow is, like the rest of the building, in the style of Louis XVI. The grand lounge in the centre measures 80 ft. by 60 ft., and is surrounded by the public rooms of the hotel and restaurant, as will be seen by the accompanying plans. The grill-room and grill-lounge and masonic temple rooms are in the basement, and the drawing-room, the billiard-room, and private dining-rooms are on the entrance floor. There are 400 bedrooms and 176 bathrooms, many of the bedrooms having bath-rooms attached, while several of the rooms are arranged in small flats with sitting-room, bed-rooms, and bathrooms.

The sanitary fittings are by Shanks & Co., Glasgow, the two electric passenger lifts by the Otis Elevator Company, the service lift by R. Waygood & Co., Ltd., the warming and ventilating, hot and cold water services, and fire hydrants by R. Crittall & Co., Wardour Street. Fresh air is driven into the grill-room and grand lounge by means of two 15-in. double-inlet cased fans, each direct-coupled to a 1½-b.h.p. electric motor, and before being distributed to the various rooms is thoroughly washed and filtered, thus being made perfectly free from all extraneous matter. In cold weather the air is warmed by being driven over hot batteries.

The vitiated air from the grill-room, lounge, restaurant, ballroom, smoke-room, and masonic hall is carried up a vertical shaft to roof, and extracted by means of a 40-in. fan. All the gratings in the various rooms are provided with regulating plates for the purpose of adjusting the volume of air passing through. The kitchen, scullery, still-room, bakery, &c., are ventilated by a separate installation in a similar manner to the above. The whole scheme has been so arranged that there is an entire absence of draught or noise. The public rooms on the basement and ground floors, as well as the corridor, staircase, lavatories, and entrance halls throughout the hotel, are heated by means of low-pressure steam radiators.

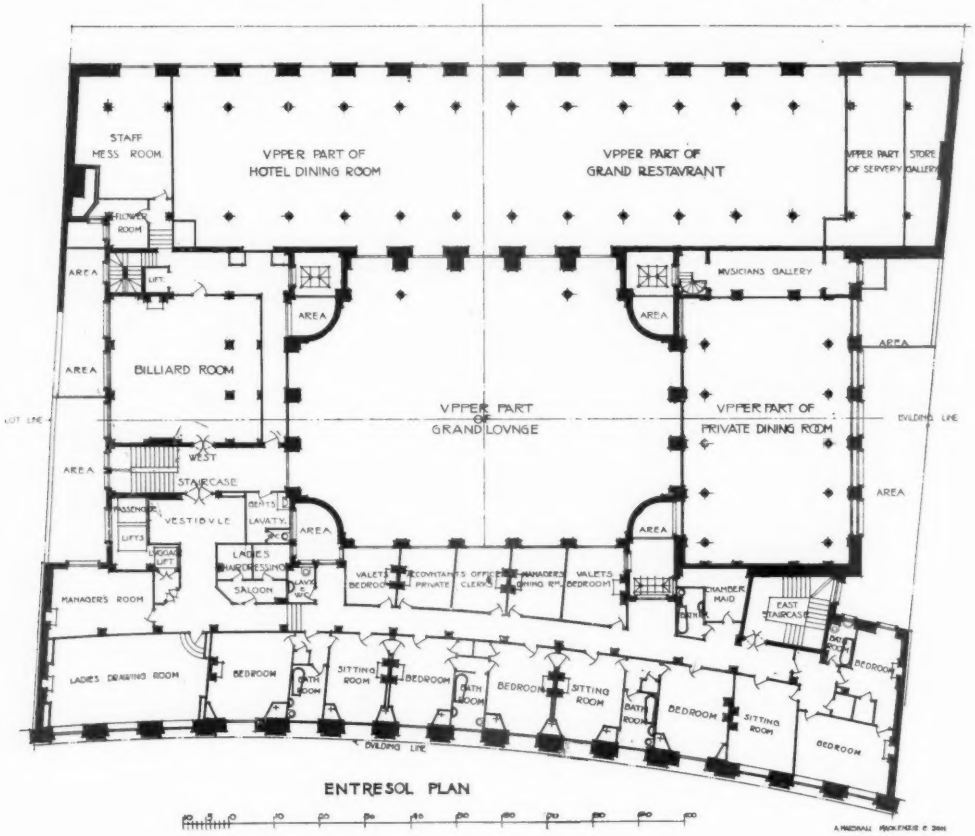
The cold water supply is pumped up from the main intake-tank in the basement by electrically-driven pumps capable of dealing with 5,000 gallons per hour. Storage tanks for 24,000 gallons of water have been provided. There are steam-heated calorifiers with automatic steam control, capable of supplying 4,000 gallons of boiling water per hour, and a complete system of fire mains and hydrants has been installed on all floors. The boilers are of the Economic type.






FIRST FLOOR PLAN






ENTRESOL PLAN

*Photo: Arch. Review Photo. Bureau.*

GENERAL VIEW FROM ALDWYCH.

*Photo: Arch. Review Photo Bureau.*

THE LADIES' WRITING-ROOM.

The principal kitchen and service-room fittings were provided by Benham & Sons, Ltd., of Wigmore Street, including a central range 24 ft. 6 in. long by 6 ft. wide, one of the largest in London, and steam ovens, steam hot-closets, and carving-tables.

Expanded metal cup lathing was used for the suspended fire-resisting ceilings, while patent indented steel-bars were used for reinforcing.

The fire-escape staircases were supplied by the St. Pancras Ironwork Company, Ltd., and the principal joinery work was executed by Samuel Elliott & Sons, Ltd. The marble was supplied by Fenning & Co. The plate-glass windows to the shop fronts under the hotel are secured with patent fastenings supplied by the Library Bureau, Ltd., the ordinary framing being thus dispensed with. The whole of the very extensive contract for plain and modelled plasterwork was executed by H. Johnson & Sons.

## THE WALDORF HOTEL, LONDON.

A. MARSHALL MACKENZIE, LL.D., A.R.S.A., & SON, Architects.

THE WARING-WHITE BUILDING CO., LTD., General Contractors

SOME OF THE SUB-CONTRACTORS.

J. A. KING & Co.—"Mack" Fireproof Partitions.
ABERDEEN ELECTRICAL ENGINEERING Co., Aberdeen.—Electric Light Installation.
THOMAS FALDO & Co., LTD.—Asphalt.
ASSOCIATED PORTLAND CEMENT Co., LTD.—Cement.
STUART'S GRANOLITHIC STONE Co.—Granolithic Stairs and Paving.
R. CRITTALL & Co.—Heating, Ventilating, Hot and Cold Water Services, and Fire Hydrants.
THE OTIS ELEVATOR Co.—Passenger Lifts.
R. WAYGOOD & Co., LTD.—Service Lifts.
SHANKS & Co.—Plumbing and Sanitary Fittings.
S. ELLIOTT & SONS, Reading.—Joinery.
H. JOHNSON & SONS, Liverpool.—Plastering.
W. ALLARD & Co.—Slating.
ST. PANCRAS IRONWORK Co., LTD.—Fire Escape Staircases.
FENNING & Co.—Marble.
PATENT INDENTED STEEL BAR Co.—Reinforcing Bars.
LIBRARY BUREAU, LTD.—Fastenings for Shop Window Glass.
WARING & GILLOW.—Joinery, Decoration, and Furnishing.
W. BENHAM & Co.—Kitchen Fittings.
NEW EXPANDED METAL Co., LTD.—Expanded Metal Reinforcements.

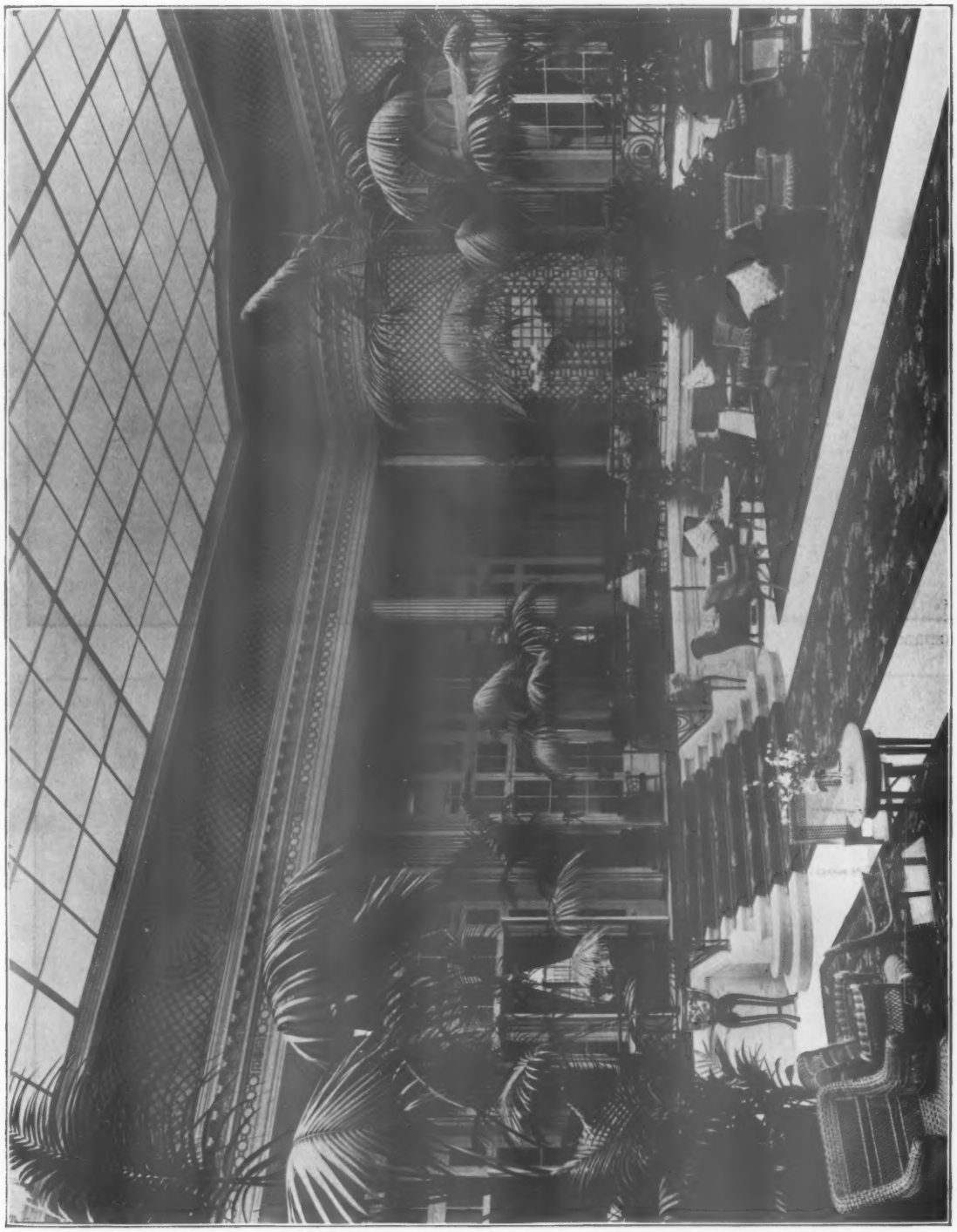
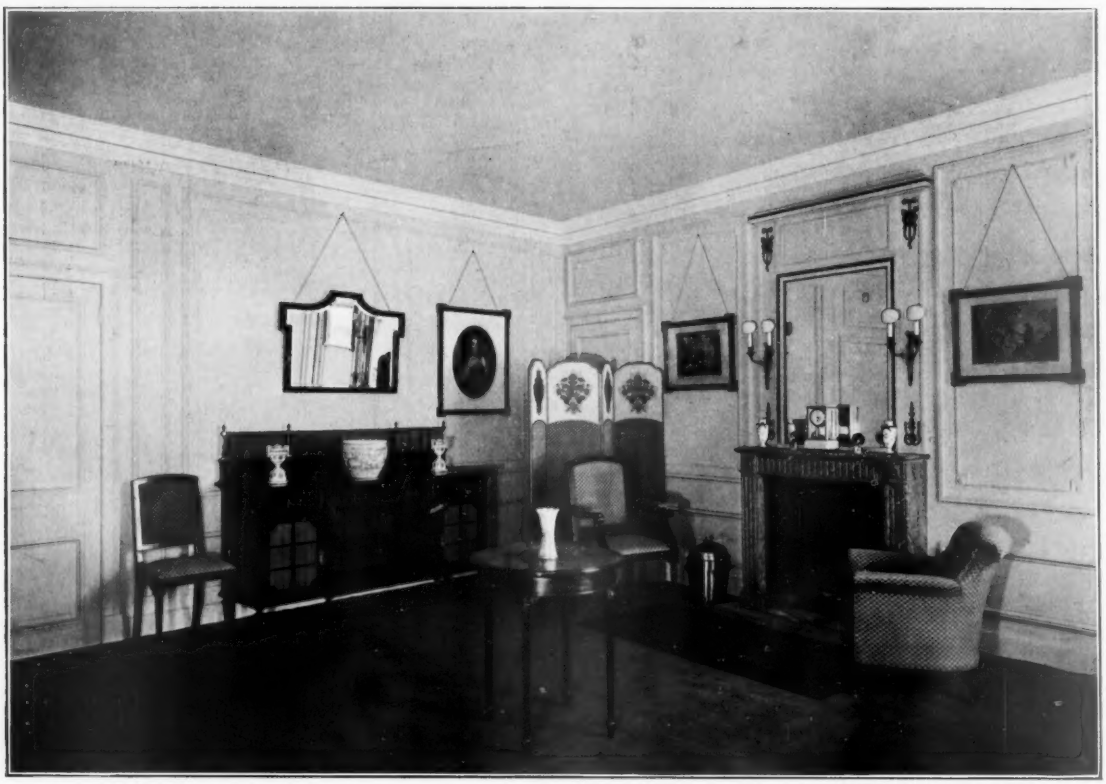


*Photo: Arch. Review Photo. Bureau.*

THE LOUNGE.

A BEDROOM.



A PRIVATE SITTING-ROOM.

*Photos: Arch. Review Photo. Bureau.*

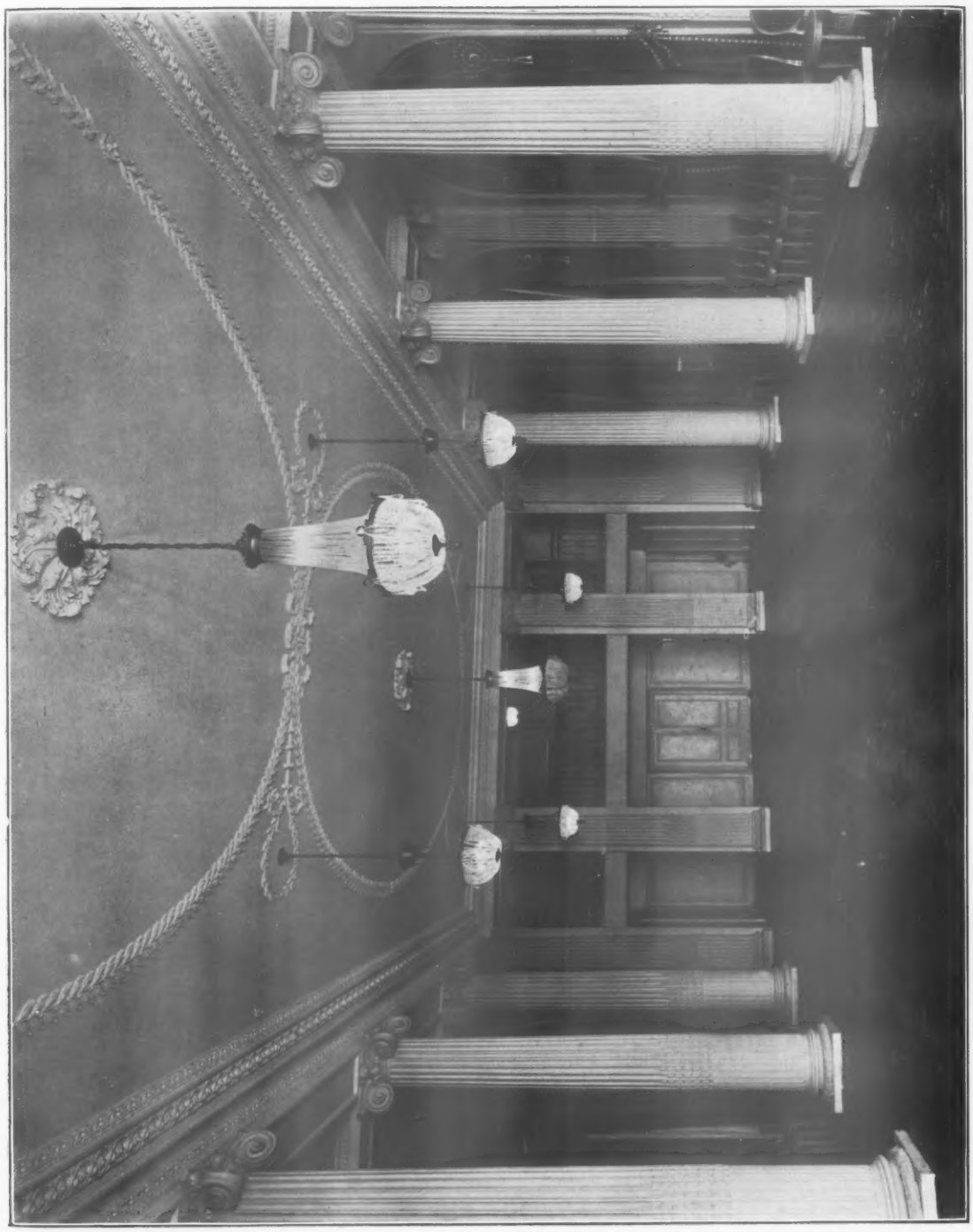


*Photo: Arch. Review Photo. Bureau.*

THE BALLROOM.

RUINS OF THE WALL ROUND VISBY, ISLAND OF GOTHLAND, SWEDEN.

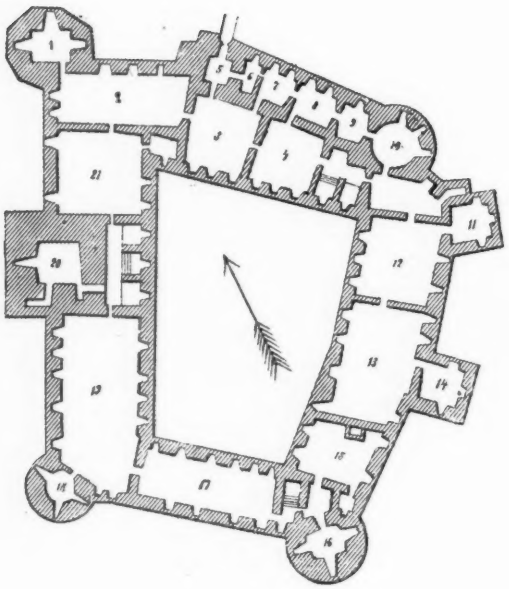
# Some Famous Swedish Castles.—II.

*(Conclusion.)*

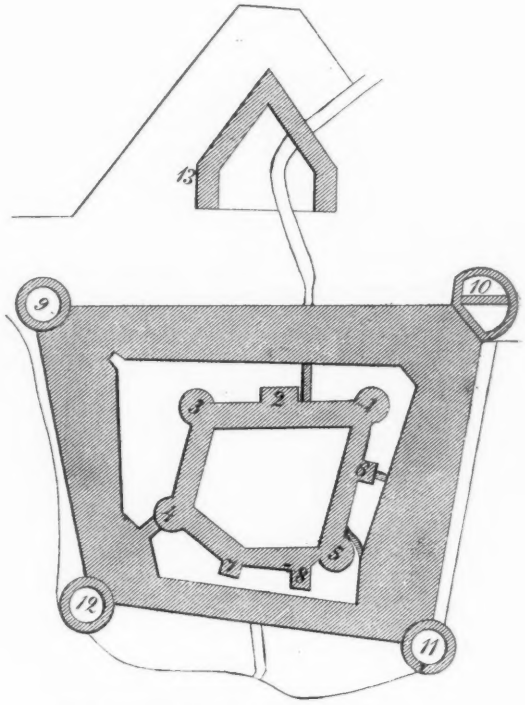
THE castle of Kalmar in many ways resembles that of Gripsholm. We find, as the plan will show, the same irregular square of exceptionally massive and solid buildings, flanked by strong protecting towers and with a good-sized open courtyard in the centre. Kalmar Castle, however, hails in its first form from a much earlier period, the towers probably from as far back as the year 1100. There was a round tower in each corner, and, in addition, the north (north-eastern) and the west (north-western) side were protected by separate towers, the one on the western side being a huge square tower, the Water Tower, so called on account of a well found within it. This tower formed what in Sweden is known as "Kärnan," the stronghold in which the inmates or garrison could seek refuge in case of emergency. Those who have passed down the Sound will probably have noticed a big square red tower above the town of Helsingborg; this is an old "Kärnan" (by which name it is also generally known) and all that remains of the ancient fortifications. It will be readily understood why the well was placed in this tower. During the years 1337 and the following years the castle of Kalmar was materially strengthened by outer walls and auxiliary towers; it was then considered strong enough to hold its own against all comers, and was with pride called "The Key of Sweden."

Time went on and more effective instruments of siege had to be rekoned with, so Gustavus Vasa determined to pull down the outer walls and in their place construct earthen ramparts with strong corner towers, where good-sized cannons could be placed. The King himself made the designs, and took the greatest interest in the progress of the work; it was, however, not completed in his lifetime, nor was it much advanced during the short reign of Erik XIV.; but his successor, Johan III., at once gave orders to have the work proceeded with in accordance with his father's designs. Of the castle itself, the towers, as already stated, had been built some centuries previously, but it was only during the reign of Gustavus Vasa and his immediate successors that the present castle was

THE CASTLE OF KALMAR, SWEDEN.



Plan of the Upper Storey



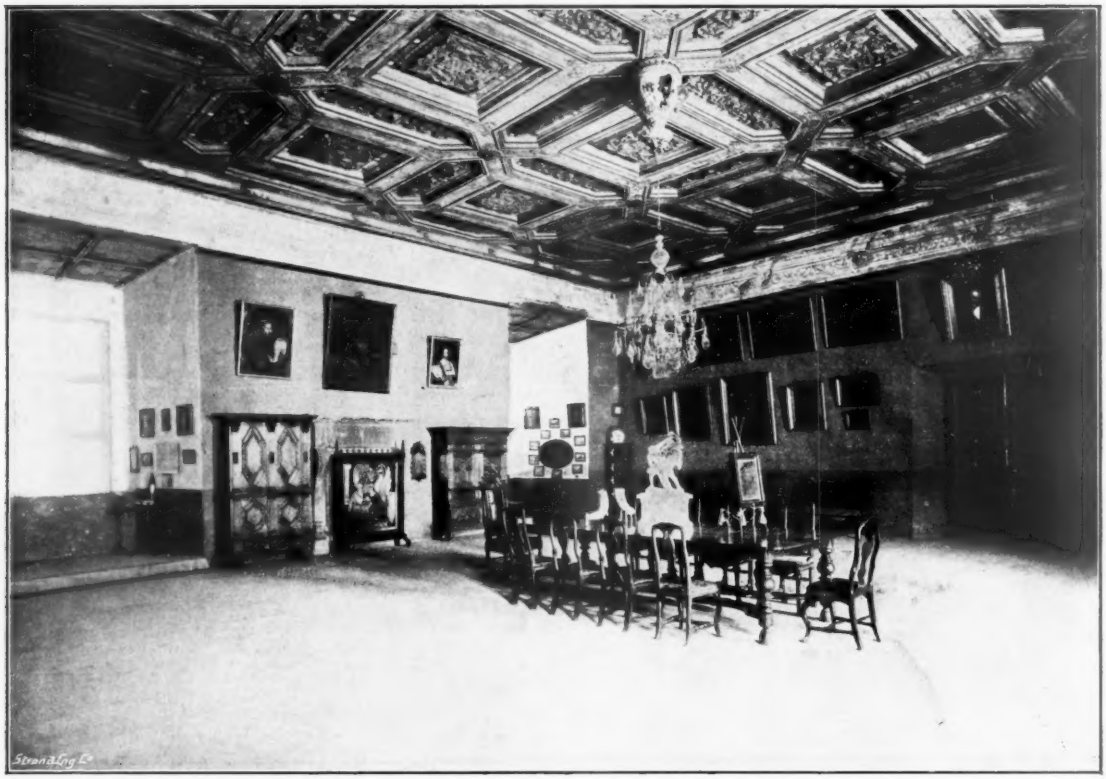

Plan showing the Fortifications.

CASTLE OF KALMAR, SWEDEN.

THE DINING-ROOM, KALMAR CASTLE.

designed and completed. It was transformed into a representative royal residence in the style of the period, the Renaissance, each of the three kings, Gustavus Vasa and his two sons, Erik XIV. and Johan III., however, bestowing a certain amount of personality upon the work done in his time. The former has to his credit the rebuilding of the northern and the western wing; the King was anything but lavish, and it was left for his son, afterwards Erik XIV., who in the year 1558 had taken up his residence at Kalmar, and who craved for some of that luxury and style prevalent at some of the continental courts of the period, to complete and beautify the interior. Able German craftsmen, such as painters, joiners, and stone-masons, were engaged, and the southern and eastern wings were rebuilt. Johan III. took great interest in the architectural profession, and had an admirable adviser in Dominicus Pahr, who after only a few years' sojourn in Sweden was appointed Master Builder to the King. Aided by a staff of competent assistants, Pahr transformed the castle of Kalmar into an elaborate and luxurious royal residence. Under Johan III., whose interest in the arts and crafts was akin to enthusiasm, Kalmar reached its climax, although subsequent kings also at times resided there. Kalmar suffered much from the pillaging of the Danish soldiers during the Kalmar war, just as the castles of Fredericksborg and Kronborg in Denmark did from the Swedish invaders. Later on, the castle of Kalmar lost its prestige to a lamentable degree, and at one time even served as a Crown distillery.

Better times, however, came, and now the castle of Kalmar stands restored, as far as has been possible, to its former grandeur and beauty. Of its apartments, few, if any, can vie with what is called the Old King's Chamber, or Erik XIV. Chamber, which is situated in the North Tower, and which was probably used by royalty far back in the mediæval ages; then, however, it was a low, arched apartment, with small windows. In the year 1540 and the following years it was completely transformed, the walls were panelled, the windows enlarged, and the ceiling raised, a wooden ceiling being at the same time substituted for the arched brickwork. Erik XIV. was not satisfied with the change his father had made, and at his instance the apartment was further elaborated and embellished, new ceiling and panels being made from costly wood, richly inlaid; the former was finished in the year 1562, and the panels two years later. It is asserted that King, or, as he then was, Duke Erik himself took an active part in the work, but nothing definite appears to be known about it. The painted decoration was doubtless done by Dominicus Ver Wilt, who spent a couple of years at Kalmar.



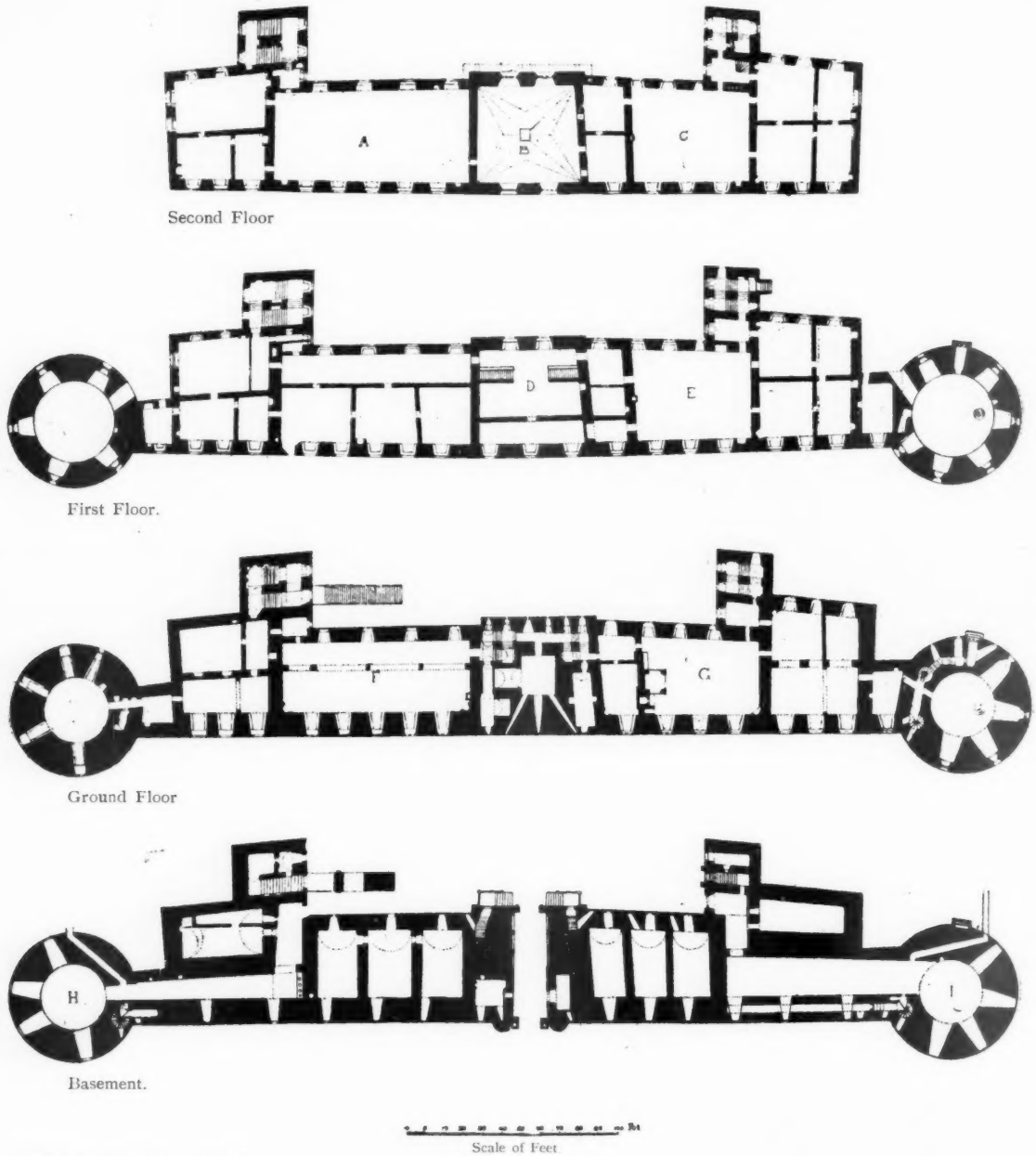
A ROOM IN KALMAR CASTLE.

ERIK XIV. CHAMBER, KALMAR CASTLE, SWEDEN.

The Old King's Chamber has been pronounced one of the most complete and beautiful specimens of Renaissance in the whole of Scandinavia. The frieze above the panelling represents hunting scenes in relief stucco, afterwards painted. The fireplace is of later date and hails from 1654, when King Carl X. Gustavus was at Kalmar. Next to this apartment is a long room facing both north-east and north-west, the Grey Room, or dining-room, until the year 1575 divided into two rooms, in one of which "the King was wont to get his food." This apartment was also panelled and decorated with paintings. These rooms, with a score of others, including the church, are all on the first floor.

Vadstena, the third of the castles under notice, on the borders of Lake Vättern, is the oldest, and some think the handsomest, of the Vasa castles, its charm and renown being further enhanced by the ancient town from which it derives its name. Like Gripsholm and Kalmar it forms in a way a square, a round tower at each corner; but the castle itself is only one block or one wing, forming the one side of the square, the other three sides being represented by limestone walls. The plan shows that the round towers at each end are outside though in connection with the main building, and that on the side facing the courtyard there are two square towers which, unlike the corner towers, are of the same height as the castle, which consists of basement and three storeys, above which rises the central portion as a mighty self-contained tower, ending in a singularly striking and well-designed spire. Vadstena, too, was a very strong fortress, granite being used as building material in some parts, as, for instance, in the round corner towers, where the walls, coated on the inside with brick, are 9 ft. thick. The building of this Vadstena Castle was commenced in 1545, but not finally completed until 1620, which year is to be found on the western gable. It was, however, so far advanced in the lifetime of Gustavus Vasa that he, then fifty-six years old, in the year 1552 could celebrate his third wedding there, the bride being Katarina Stenbock, a member, as was also his second Queen, of the Swedish nobility. Subsequent events in the history of the castle were less auspicious and joyful, and Vadstena, like Kalmar, was in course of time put to somewhat base uses, until it more recently has been partly restored, and is now used as a record office. On account of the long span of years over which the building of it extended, Vadstena Castle is in some parts more

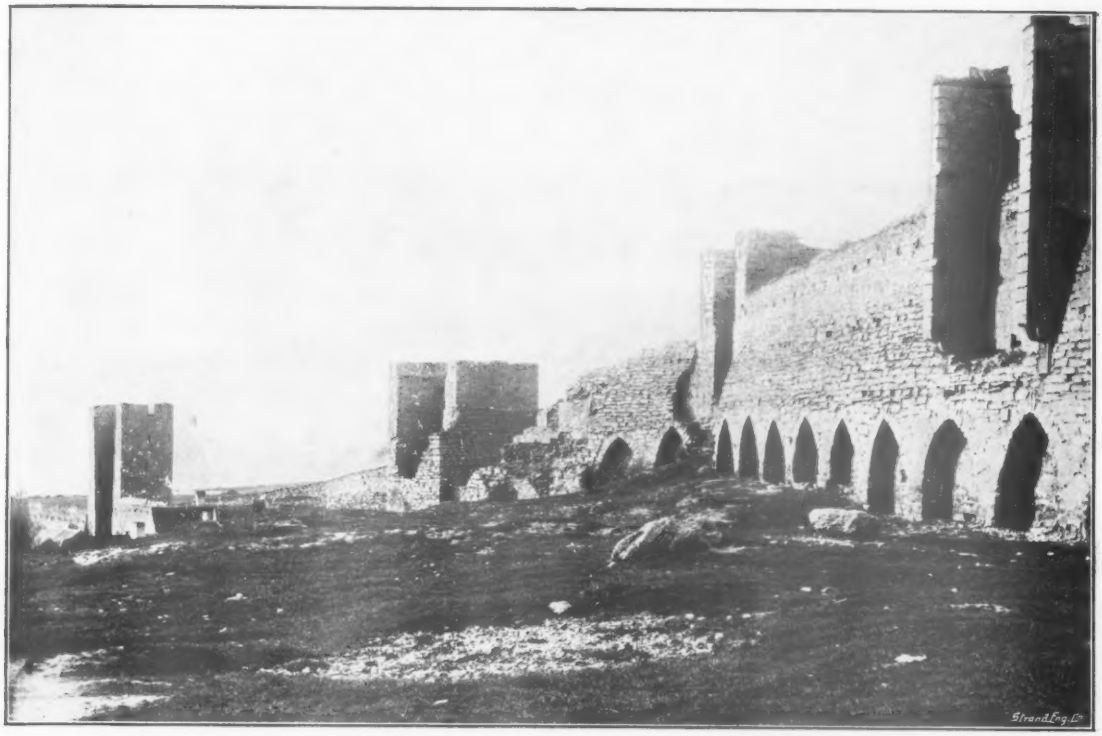

VADSTENA CASTLE, SWEDEN.



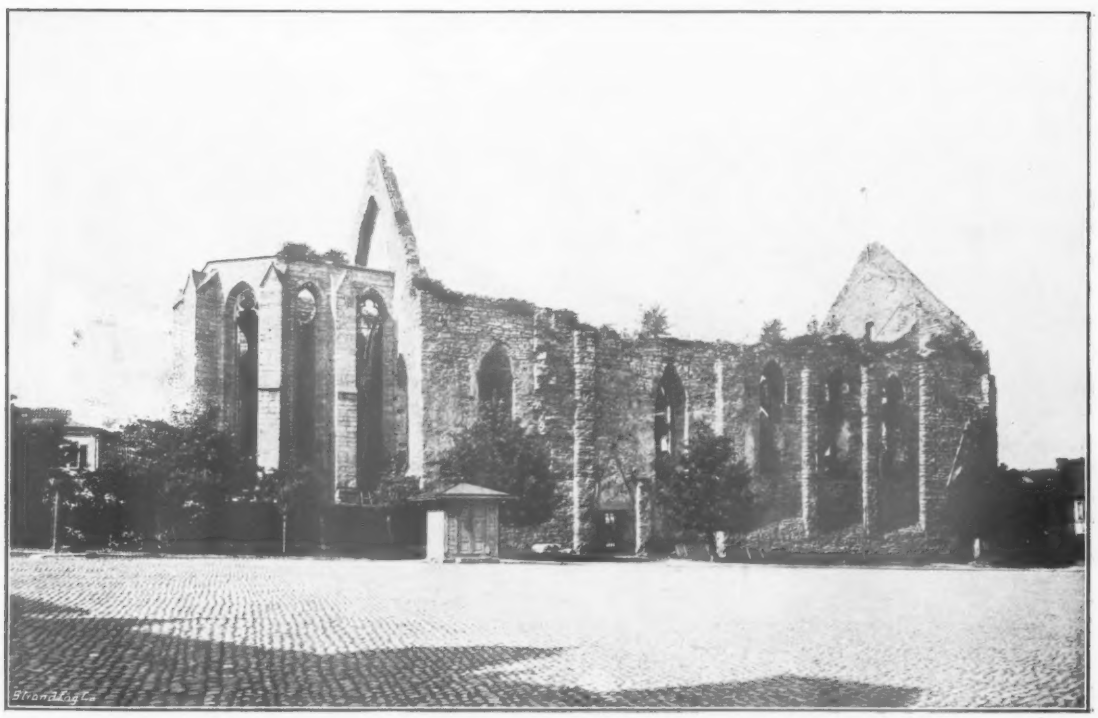

VADSTENA CASTLE. PLANS.

Gothic, in others pure Renaissance, and in others again Baroque. The Gothic style prevails in the central portion of the upper storey, whilst otherwise Renaissance is mostly to the fore. Some of the doorways, and perhaps more especially the gables, are very handsome, and in various places one recognises the Dutch style of the period, several Dutch craftsmen having been employed as well as a number of German. Prominent amongst the former was Arendt de Roy, who worked at the castle from 1566 to his death, 1590.

More than all the kings and queens who at various times visited Vadstena has the name of Birgitta ("the most famous woman in Christendom of her time") shed lustre over the place. At some previous Vadstena Castle, Birgitta, who died in Rome on July 23, 1373, had one of her revelations, in which she was told to found a new Christian order, for which a convent was to be built at Vadstena, and a most famous convent it became. It numbered kings' daughters amongst its nuns, and was the coveted burial-place of more than one great queen. By the year 1600 the convent of Vadstena had about run its course, but part of the cloister wall still remains. A



RUINS OF THE WALL ROUND VISBY, ISLAND OF GOTHLAND, SWEDEN.



RUINED CHURCH, VISBY, ISLAND OF GOTHLAND, SWEDEN.

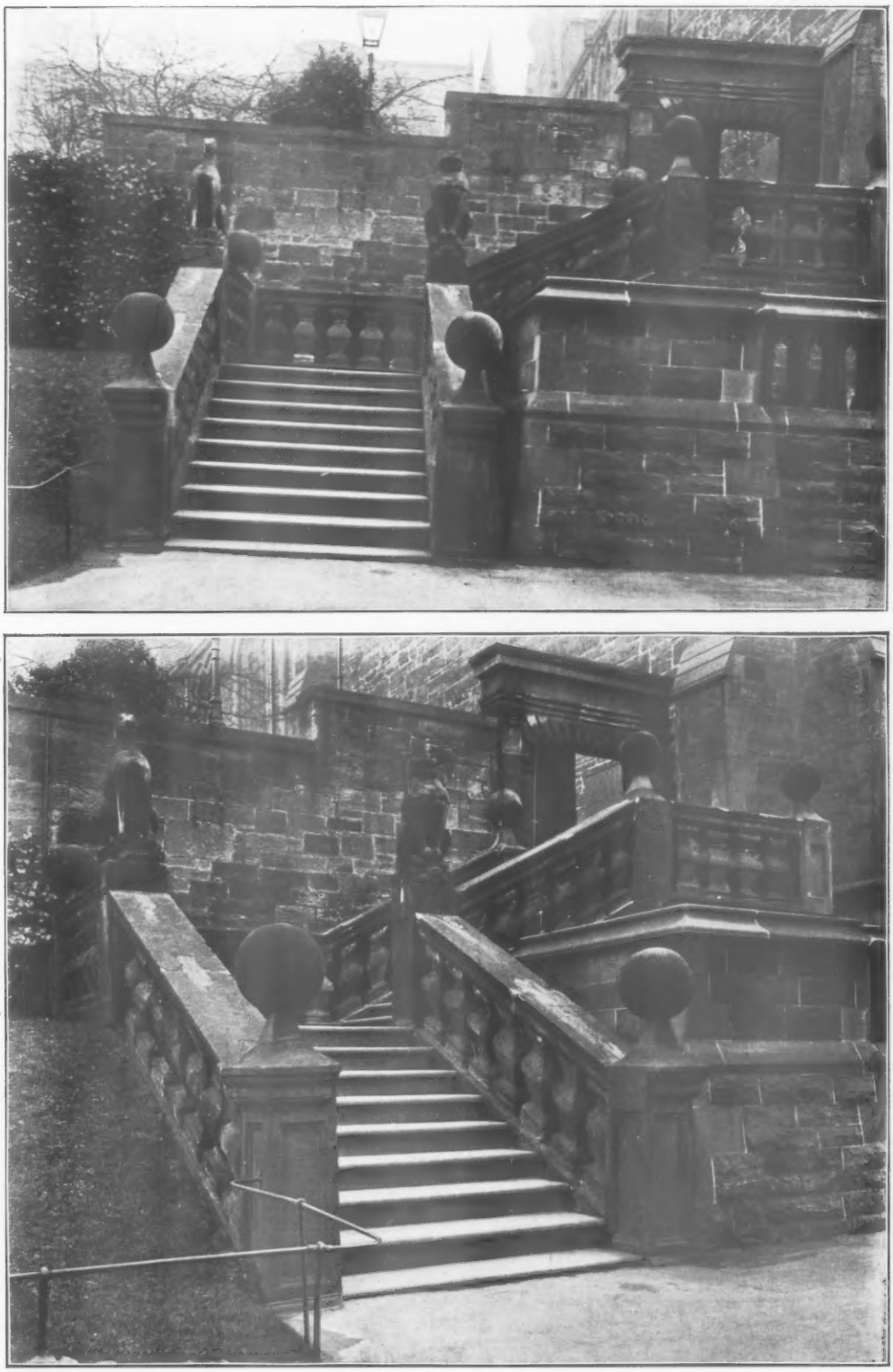
better fate befell the convent church, in which the remains of St. Birgitta were deposited by four bishops on Trinity Sunday, 1393, although the church, built according to minute instructions left by St. Birgitta, was not ready for final consecration until the year 1430. The church, the dimensions of which are very considerable, is a Gothic structure of great beauty, built as St. Birgitta had ordained, mostly of granite and limestone, and still intact.

In conclusion, a few words about the accompanying illustrations of the imposing architectural remains of Visby, the city of ruins and roses, as it has been called. The name dates from the heathen time, "Vi" signifying a place of sacrifice. In the twelfth and thirteenth centuries Visby, in the island of Gothland, had become an important shipping and trading centre, the most important, in fact, in northern Europe, as it was one of the leading cities in the Hansa Union, formed about 1240. The witnesses of Visby's vanished glory are innumerable and striking, first and foremost amongst them being the city wall, with its three strongly fortified gates, and its numerous defensive towers, a marvellous ruin both as regards grandeur and preservation. Then there are the many church ruins, the houses of old burghers, &c.—matter enough for a volume, and to which not even a passing reference can be made in this article, my object in mentioning them being a desire, whilst dealing with ancient Swedish architecture, to draw the attention of my readers to these absolutely unique remnants of the Middle Ages.

GEORG BROCHNER.

DOWNSIDE ABBEY, NEAR BATH.

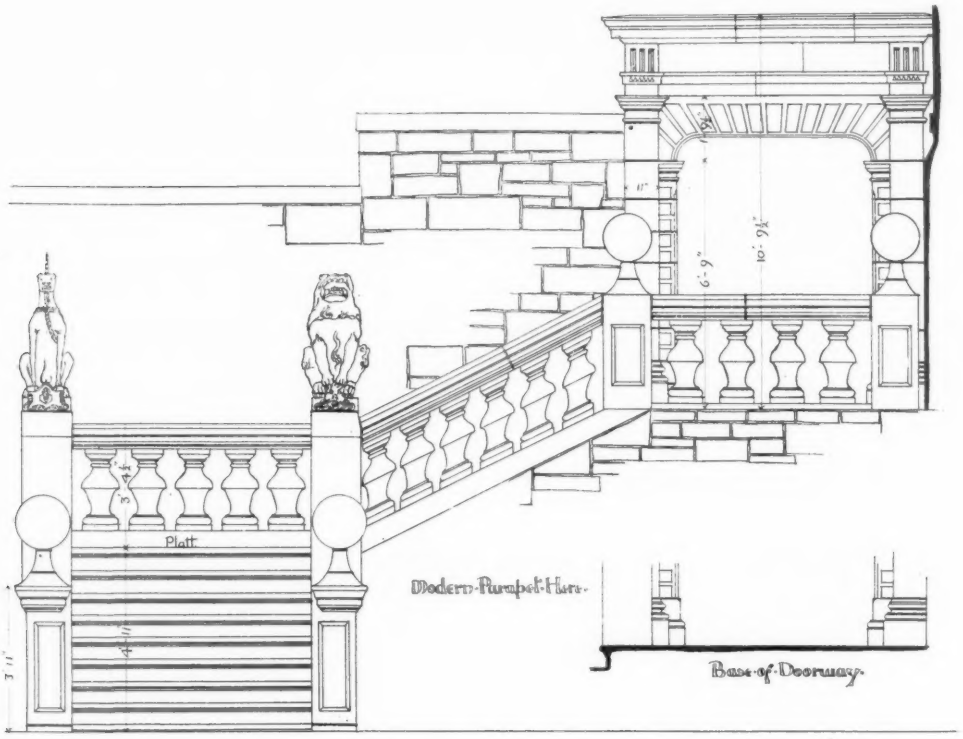
# The Practical Exemplar of Architecture–XX.



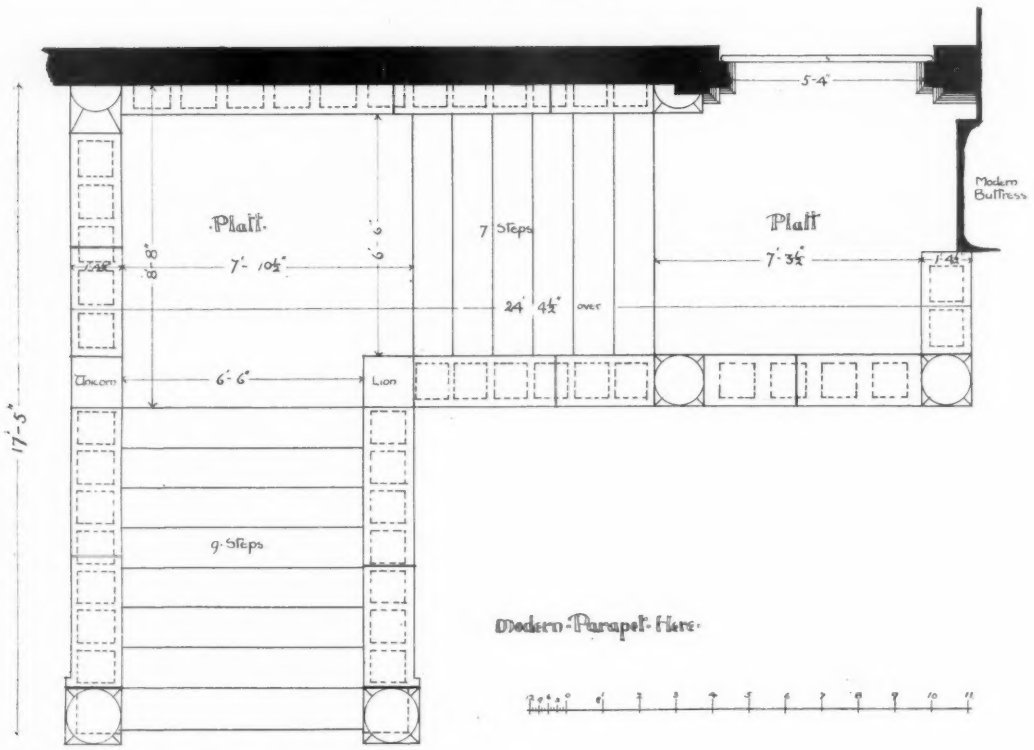
EXTERIOR STONE STAIRCASE, GLASGOW UNIVERSITY.

"In 1690 a rail of stone balusters was put on the Great Stair leading to the Fore Hall, with a Lion and a Unicorn upon the first turn, at a cost of Twelve Pounds sterling."—*The Annals of Old Glasgow College.*

It would be curious also to note that the flat arch over doorway is a monolith extending from side to side, and includes the pilasters. The original position of the doorway was immediately facing the head of the stairs. The whole staircase was re-erected in its present position in Glasgow University some years ago. The University was built by the late Sir Gilbert Scott.



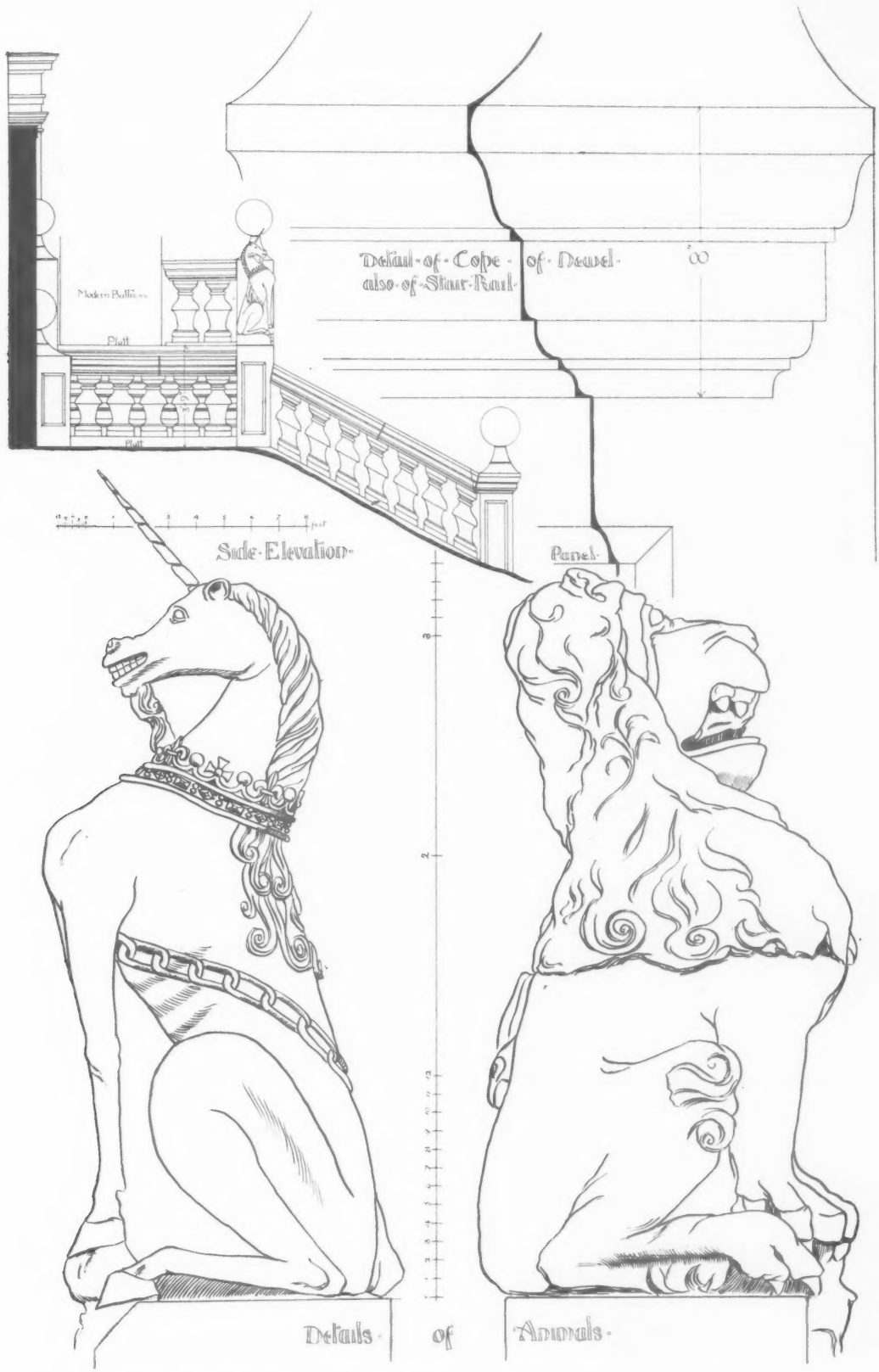

Front Elevation.



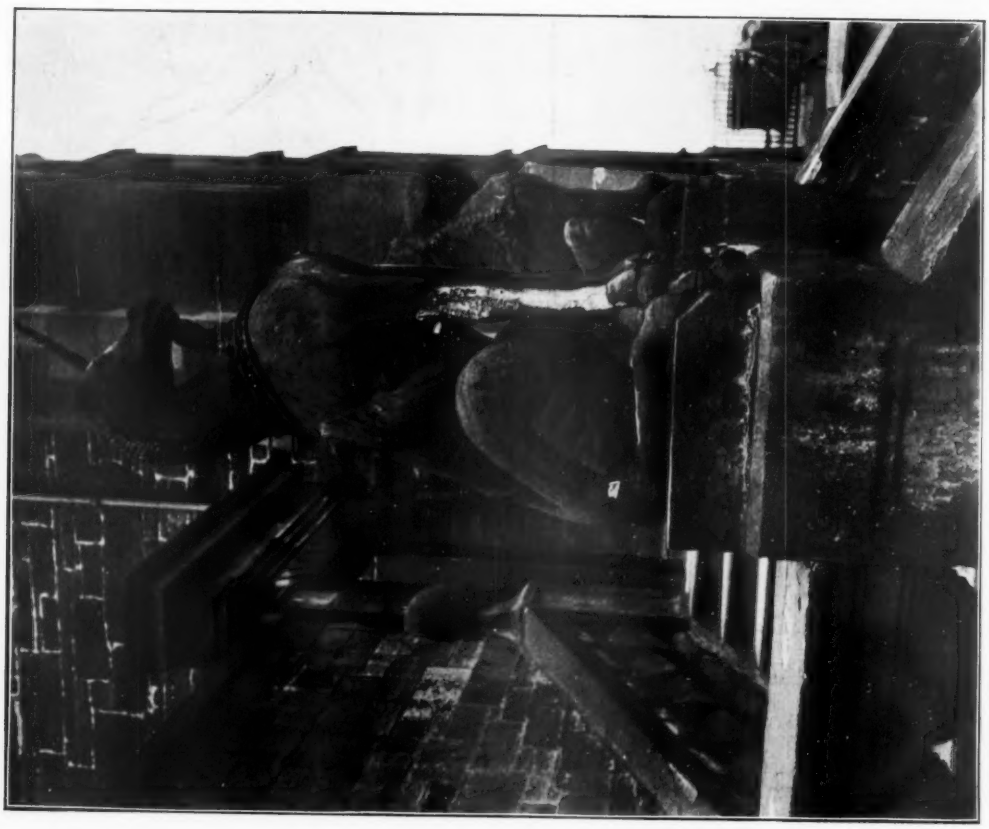

Plan.

EXTERIOR STONE STAIRCASE, GLASGOW UNIVERSITY.

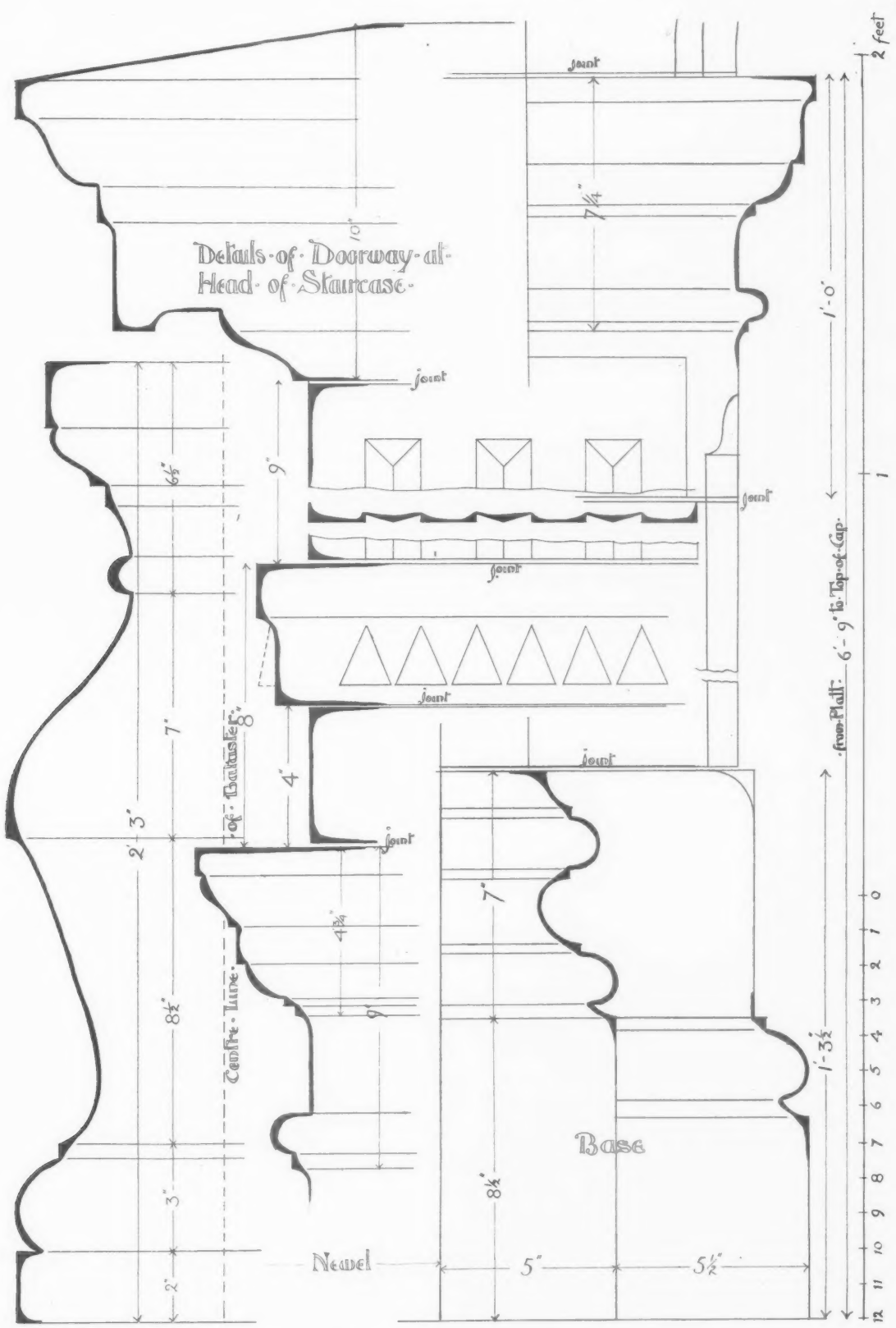
MEASURED AND DRAWN BY J. S. MAITLAND.




EXTERIOR STONE STAIRCASE, GLASGOW UNIVERSITY.
MEASURED AND DRAWN BY J. S. MAITLAND.



EXTERIOR STONE STAIRCASE, GLASGOW UNIVERSITY.
DETAILS OF THE FIGURES.




EXTERIOR STONE STAIRCASE, GLASGOW UNIVERSITY. DETAILS.
MEASURED AND DRAWN BY J. S. MAITLAND.

# The Cloisters, Letchworth.

## W. H. Cowlishaw, Architect.

THIS building was erected and brought to its present incomplete state between November 1905 and November 1907 by Miss A. J. Lawrence, and has an essential mission bearing on the evolution of the human race.

A School of Psychology is to be founded there, which will have for its principal object the study of "how thought affects action and what causes and produces thought." An endeavour will be made to focus the results of the various branches of science and art developed during the preceding century and intimately connected with humanity, and which up to the present time have been and are being studied without relation to one another, and therefore have a less powerful influence for good than if united with a common purpose.

The accommodation offered at the Cloisters is for twenty residential students, young men and women, and the building has also been designed so that conferences, lectures, musical and dramatic performances, &c., all in conjunction with and for the furtherance of the leading idea, may be held without necessarily interfering with the students in residence—all of whom would probably take a leading part in the public meetings. It is intended that the students shall form the nucleus of an altruistic crusade against the low spiritual and corresponding economic state of society.

The building has been carried out within the established professional cincture; that is to say, drawings, &c., were made as complete as possible consistent with a fluid idealism, and an estimate was obtained from Vare Bros., who took out their own quantities, and this estimate was accepted, subject to some omissions.

On account of the constant influx of fresh ideas and suggestions great latitude was allowed, so that they might be incorporated in the building as it proceeded. This incorporation could of course only be in any way satisfactorily accomplished by the close personal attention of the architect on the building.

With the acceptance of a fair price for the main body of the work, which could be shown by drawings, &c., and with sufficient financial lati-

VIEW FROM THE EAST.

*Photo: Campbell-Gray.*

tude to carry out fresh inspirations, and the ensuring fair wage to all concerned, it was possible to encourage and bring out latent craft traditions, which it would seem lie dormant in the majority of the workmen employed on modern buildings.

Into the fundaments of the structure many suggestions of natural symbolism have been woven; for instance, the Swedish green marble columns in pairs round the cloister garth were specially selected by Whitehead & Sons, Ltd., and cut so as to show the veining running vertically to give a strong idea of upward growth and aspiration. The green colouring of these columns is carried up in the form of mosaic into the arches, and is to have a high polish after the manner of holly leaves.

A change in the marble is made for the two open fireplaces to red Ipplepen, which is again carried up in red marble mosaic into the arches, where it intermingles with the green, the idea being that the fires have changed the green to red marble. Above the arches starting at the campanile staircase, and running round the cloister garth and over the arches to the cubicle wing, and finishing at the dressing-room block, is a creamy, pink-coloured Suffolk rubbed and gauged brick frieze, 7 ft. high from the crown of the arches, which is intended, together with the stone springer above the columns, to be sculptured in bold low relief with a subject such as the ascent of mankind from the past into the future.

On January 28, 1907, the building was dedicated by Miss Lawrence, and the inscription written and illuminated on vellum by the architect was enclosed in a glass casket, and placed in a cavity in the springer stone over the fountain in the entrance hall, and sealed with a small stone cap.

From beneath the dedication stone flow crystal streams of water in symbolism of the purest and fundamental motives for erecting the building. This water falls into the upper basin of the fountain, and runs away at the foot in an emblematical way across the cloister, after which it divides and flows in two streams over the cloister garth. At present pavonazzo marble has been laid from the fountain across the cloister,

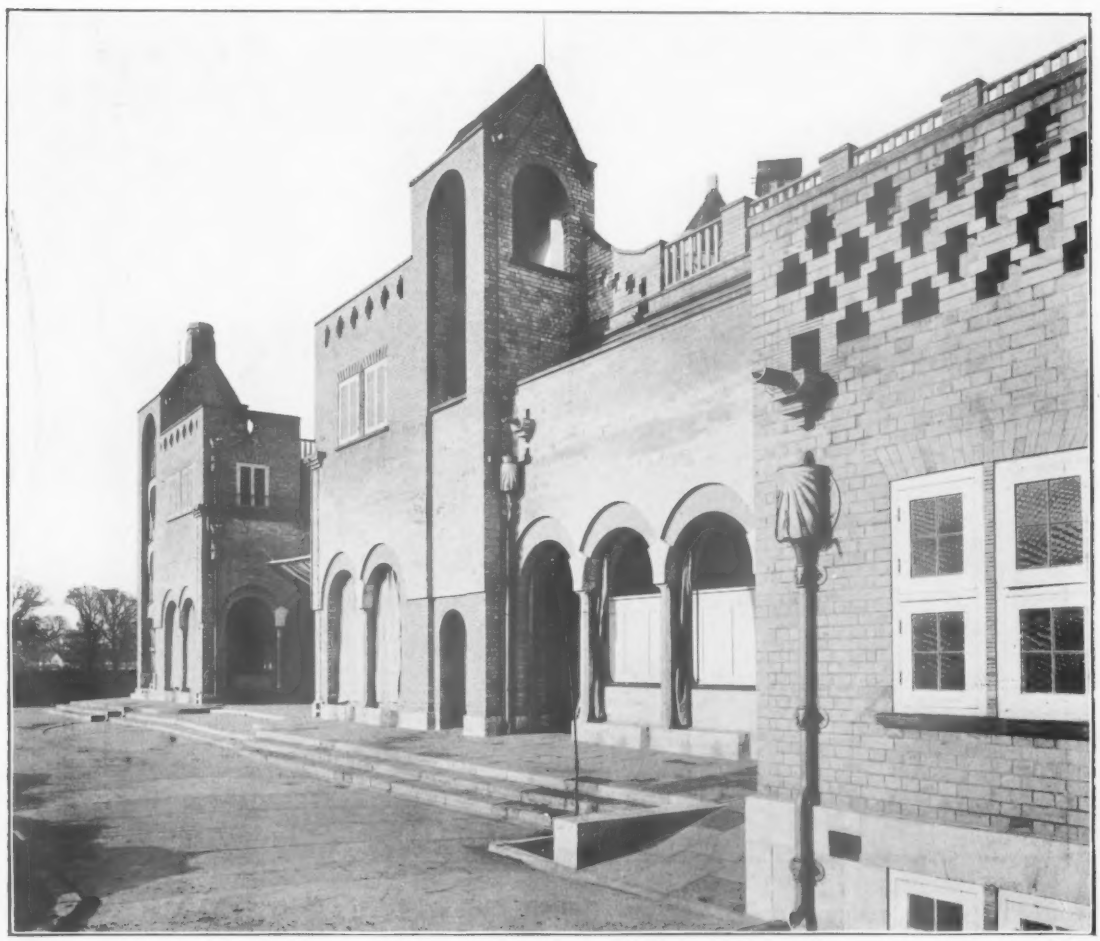


*Photo: Campbell-Gray.*

THE SOUTH FRONT.

*Photo: Campbell-Gray.*

THE SOUTH FRONT.

and will be continued at a later date around the cloister garth in a field of marble mosaic patterned with meadow flowers.

The lower basin to the fountain is a "lavabo" with eight small basins with hot and cold water supplies for the hand-washing of guests. The small hooks above the basin are for mirrors, and those above the upper basin are for cups.

The four contrivances fixed upon the lower basin are in bronzed gun-metal, and contain soap powder, which can be extracted by moving the small wheels at the side.

Embroidered towels will be hung near the fountain on the walls. All the metal-work exposed to view is in bronzed gun-metal, and the marble in Swedish green cut in a similar manner to the columns to show the veining vertically. Bolding & Sons, Ltd., executed the plumbing, and Whitehead & Sons, Ltd., the marble for the fountain, &c.

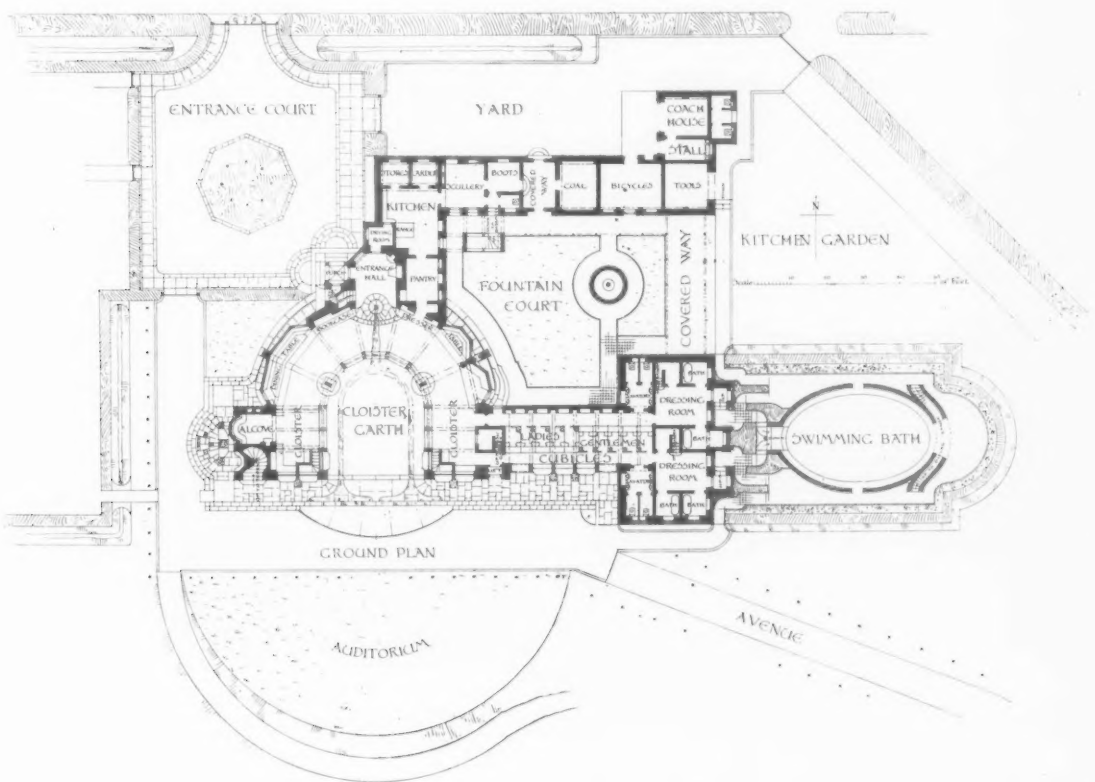
The campanile staircase leading to the upper terrace, in which a bell will probably be hung, is executed in Purbeck stone, Swedish green marble shafts, teak handrails, and deal painted balustrades. Burt & Burt, of Swanage, are responsible for the Purbeck stonework, and the many unfinished details in the stonework of this staircase are left for carving already begun by the architect.

The headers of the bricks of the inner walls are intended to be carved with representations of leaves which are supposed to be whirling down this stairway under the influence of the winds, and it may therefore be described as a staircase of the winds and leaves.

The foundations of the building, and the basement walls, are built almost entirely of blue lias lime concrete, the lime being from Barrow-on-Soar, and the whole is encased on the outside up to the dampcourse near the ground level with Limmer asphalt. The ordinary bricks are mostly Fletton or Arlesey bricks. The facing bricks are hand-made creamy pink bricks from Suffolk. All the stone is Purbeck stone quarried near Swanage, Dorset, and chosen on account of the variety of tints it shows; some of it is tooled, and other parts rubbed according to the situation.

The creamy pink tiles used for the jambs, mullions, and transoms of the bay windows, and used in the arches, and in many other places and situations about the building, are made from the same clay as the bricks, and come from Suffolk. The red tiles used on the roofs and elsewhere about the building also come from Suffolk.

All the flints used in the diaper work around the building were picked out of the local gravel, and have been used in the natural state, or knapped, as the case may be. The result, especially



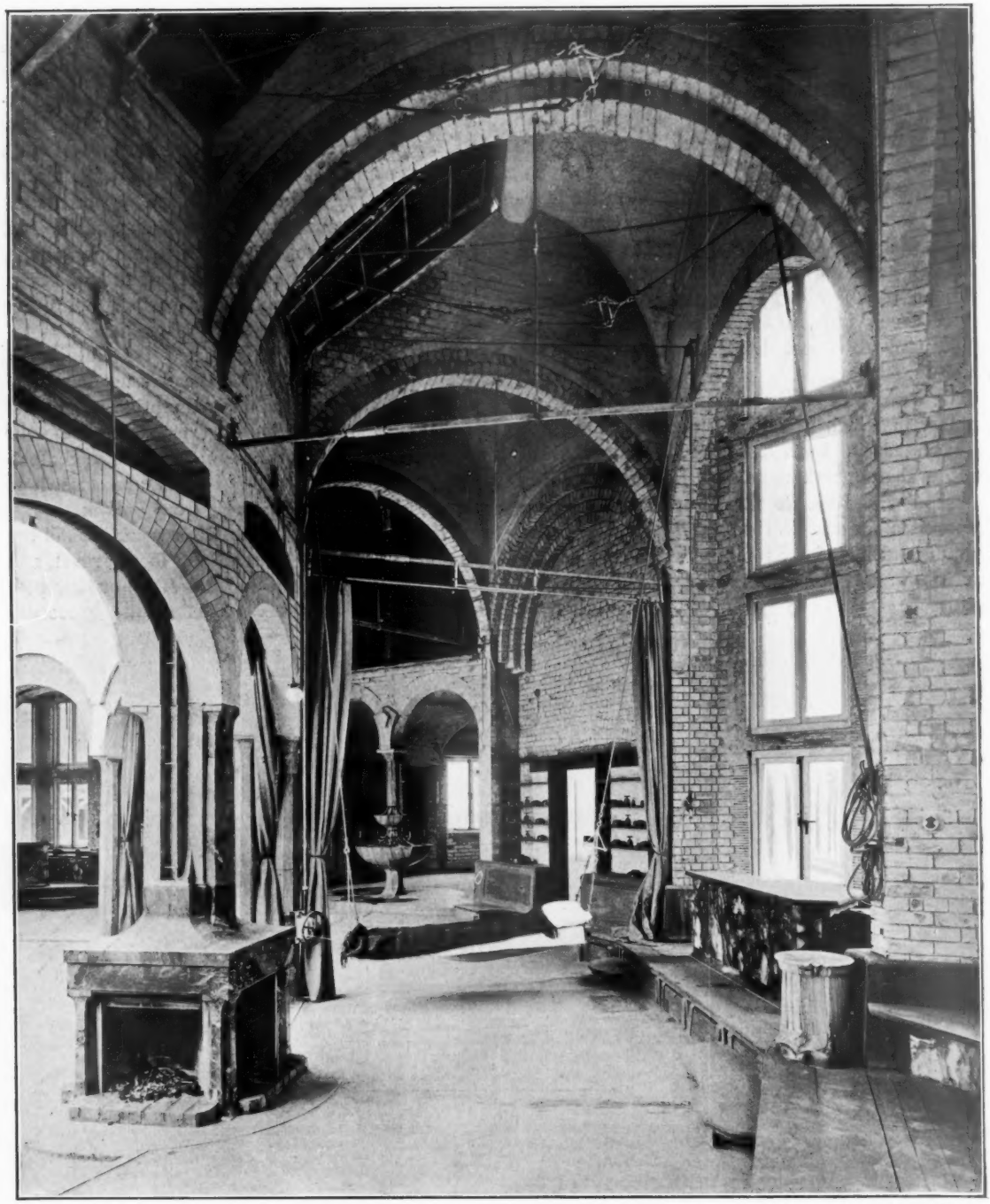


*Photo: Campbell-Gray.*

THE CLOISTER, RIGHT WING.

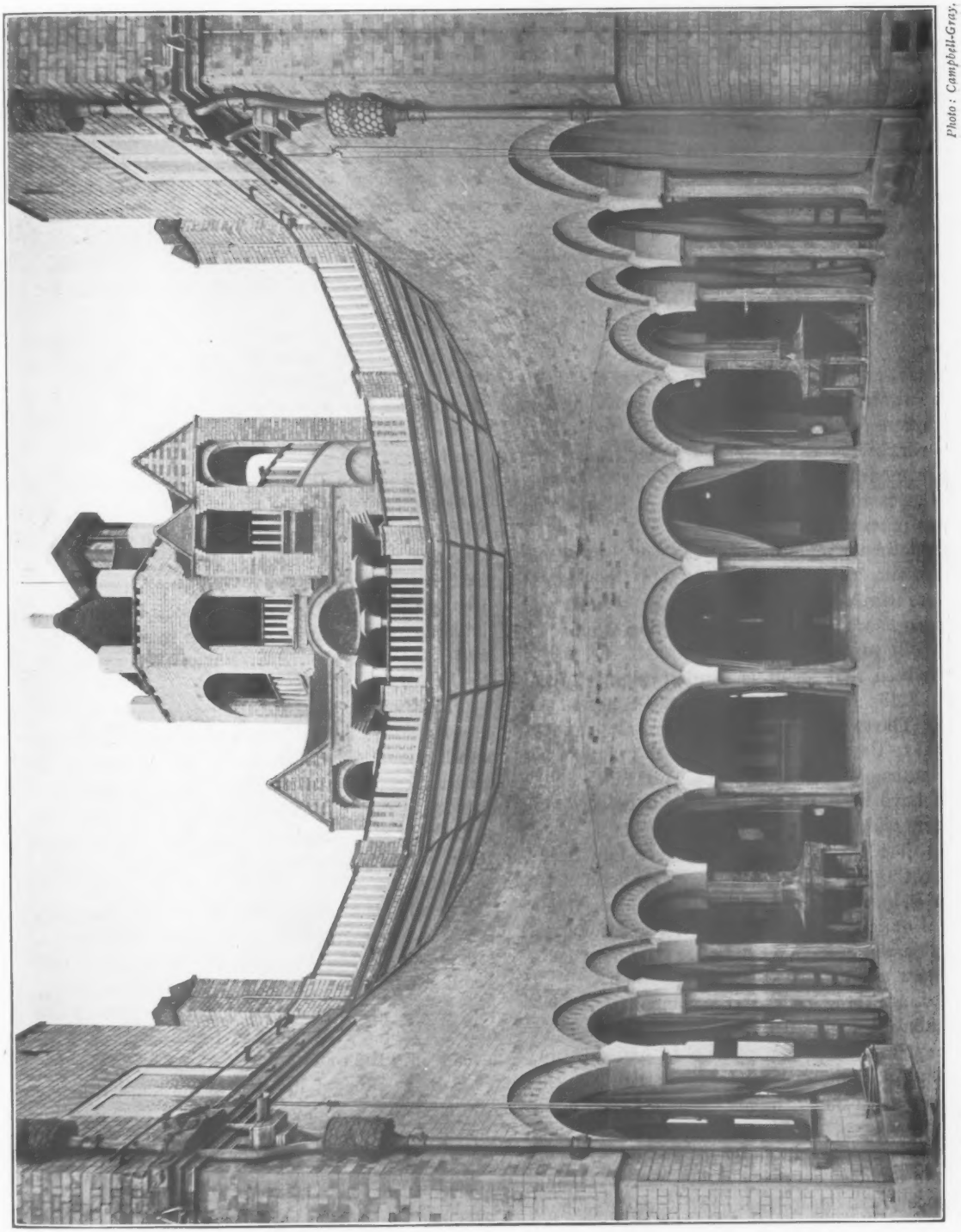


*Photo: Campbell-Gray.*

THE CLOISTER GARTH.

after a shower with the sun shining on them, is as though the brickwork were studded with jewels.

The red 9 in. by 9 in. tiles in various parts of the building were supplied by J. C. Edwards, of Ruabon, and he also supplied the buff tiles for the paving of the swimming-bath.

A considerable number of plain block stones are left for sculpture and carving in different parts of the building, i.e. those at the top of the tower on the parapet and apex, and the large stone gargoyle.

An eagle is supposed to be cut on the top of the gargoyle, and groups of birds to be brought out of the other stones. There is also a block forming the corner of the entrance-porch steps that may be either carved or serve as a pedestal for a statue.

Special note should be taken of the cast lead-work forming rainwater heads, pipes, and gutters, and apron to the tower finial. The models for this work were designed and executed by the architect with the assistance of George Adams, and the casting was done by Mr. A. Nickels and his son upon the premises.

Swallows are represented flying round the stone finial at the apex of the tower. On the western side are three heads, &c.; the one nearest the entrance porch has three bats hanging from roofs just about to start on their evening flight, and it will be seen that Sirius is shining brightly in the sky. Moths are represented on the bands to the pipes. The two heads on the western alcove show the sun setting and three bats in each in full flight, with moths also shown on the pipe bands. These heads have been painted in natural colours and the stars gilded by the architect.

Just inside the cloister garth are four heads representing honey in the honeycomb as food for the gods, and the long gutters show birds flying off and on, and two doves typifying guilelessness. The pipe bands have a single bee shown on each, and the whole will eventually be painted.

There are three heads on the south front, which are intended to intensify the sensation of heat, and represent the noonday sun in high heaven, with butterflies dancing in the empyrean. On the pipe bands are shown mice enjoying a feast upon the well-ripened wheat. Some of these heads have been already painted by the architect.

In the fountain court is a double head typifying the peace of the homestead. Swallows are shown darting round in circles, as is their delight in calm and peaceful surroundings.

The remainder of the rainwater heads, &c., are in iron, and will, it is hoped, in course of time be exchanged for others in cast lead.

The interior walls and ceilings are left at present as plain brickwork, &c., and colourwashed with Hall's Washable Distemper. Eventually these walls, &c., may be covered with tiles, paintings, or mosaics. The idea of hosing down the building with water from top to bottom can, however, be at the present time carried out to ensure the greatest hygienic conditions.

Independently of the ordinary fireplace in the cloisters, a heating apparatus has been installed by Mackenzie & Moncur, Ltd., who also executed the hot-water supply. As the building is to all intents and purposes an open one, the problem of generating sufficient heat in the winter months, so that meetings can be held with a reasonable amount of the usual comfort, has been a difficult one.

With the canvas curtains in the arches drawn, and the awning over the cloister garth set up, with the fires and the present heating apparatus working at full power, a fair amount of warmth pervades the building, even on the worst days of the winter.

Owing to the difficulties of screening the wind, it is felt, however, that additional heating power will probably have to be provided to combat the worst conditions. The result of this scheme is that instead of breathing a hot vitiated atmosphere that is the almost universal adjunct in our public buildings, a sufficiently warm and completely fresh atmosphere is the natural environment at the Cloisters.

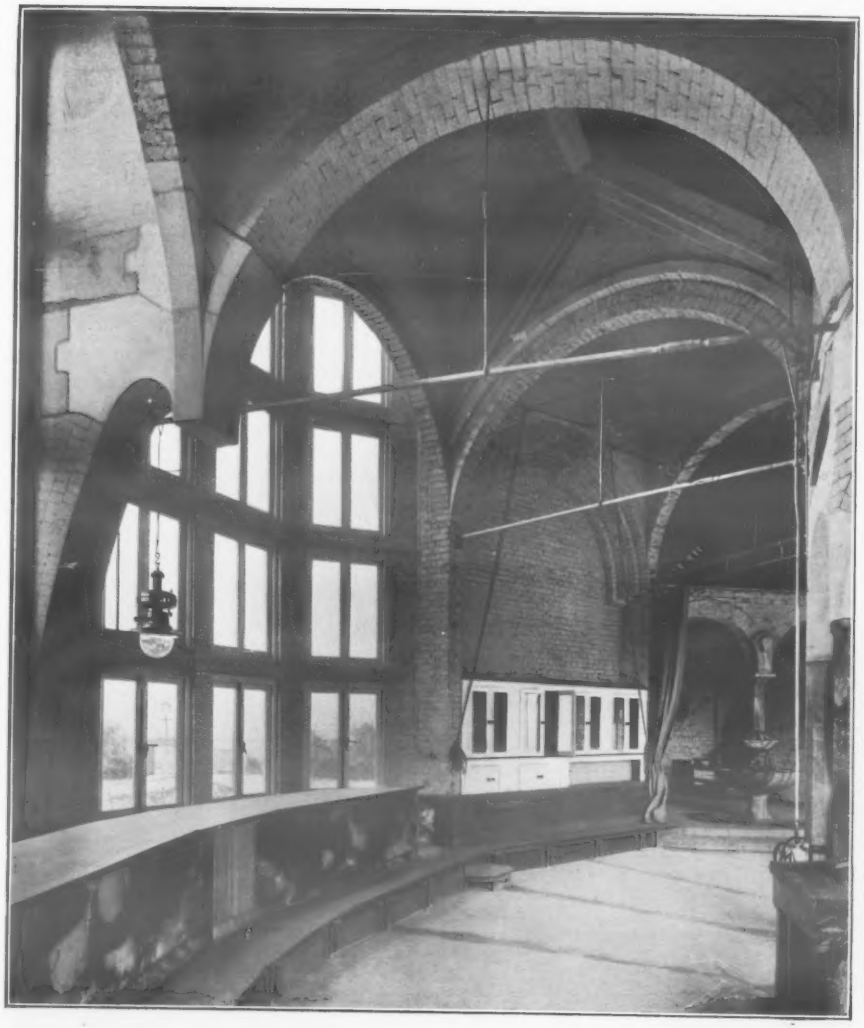
The students when they are in residence will sleep on flat frame hammocks slung from the vaulting around the cloisters. By means of the exterior curtains and divisional curtains complete privacy is ensured. The ladies would occupy the right-hand side and the gentlemen the left, with night lavatory accommodation in connection with each side.

The cubicle accommodation is for dressing purposes only; one cubicle would be shared by two students. In the morning the hammocks and bedding would be drawn up to the vaulting to air, and when the weather is suitable a part of the cloister roof may be opened to allow the sun to stream into the building.

After a plunge in the swimming-bath, at arranged times, breakfast would be prepared by the students in the communal pantry, and any other domestic work accomplished.

Dinner would be served at a settled time from the kitchen, at which all the students would be expected to appear, and this would be the only regulated meal in the day. Tea or supper would be prepared by the students according to their own convenience.

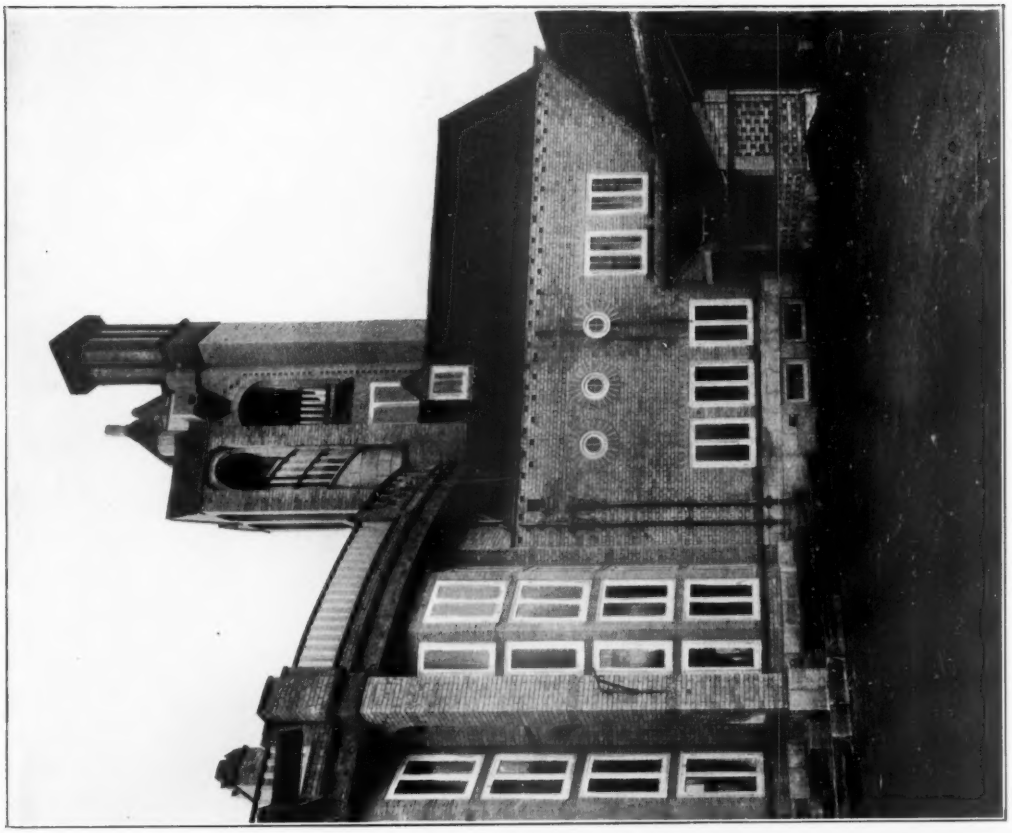
The time between meals would be spent in study, the nature of which has already been



THE LEFT CLOISTER.

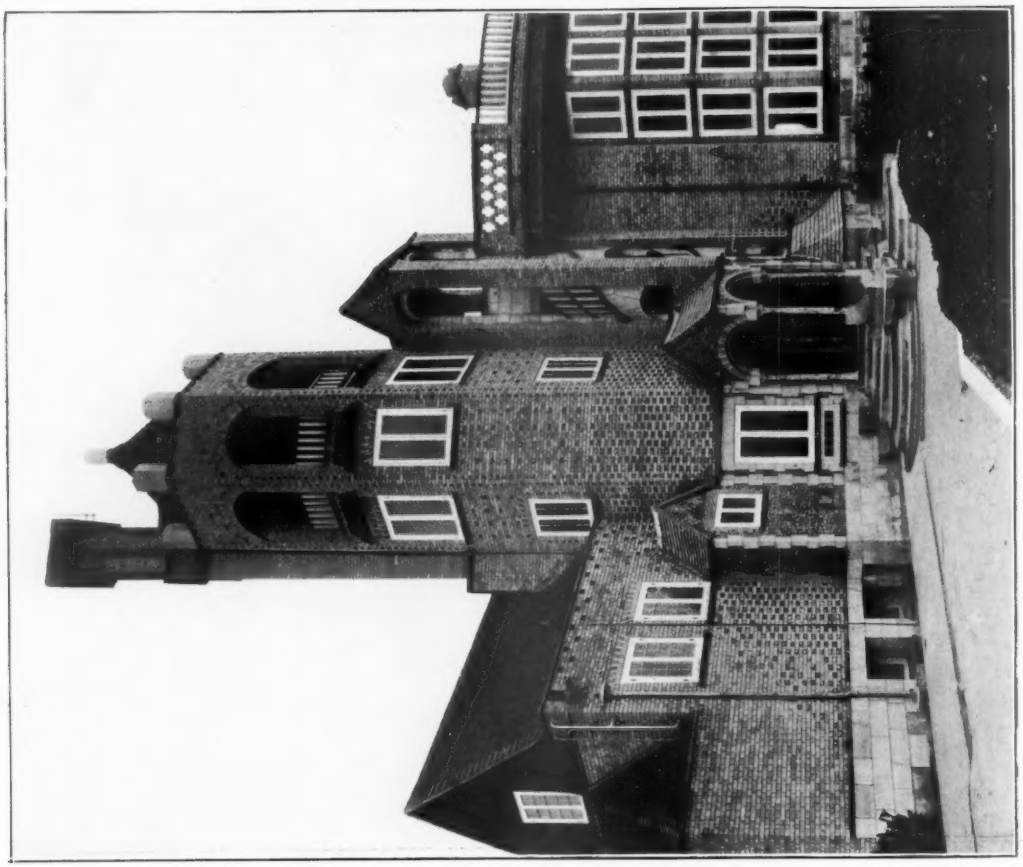
*Photos: Campbell-Gray.*

LOOKING TOWARDS THE ENTRANCE HALL FROM THE CLOISTER GARTH.



*Photos: Campbell-Gray.*

KITCHEN ENTRANCE FROM THE FOUNTAIN COURT.



THE ENTRANCE PORCH AND TOWER.

mentioned, and facilities for complete seclusion or partial seclusion are to be provided either in the galleries or probably in independent shelters in the grounds.

Above the entrance hall and pantry has been installed a very fine four-manual electric organ, with the console, designed by the architect, in a recess in the hall, and the whole built by Ingram & Co., Ltd., of Hereford. The sound issues from the organ chamber through the gun-metal louvres above the fountain. At present the main organ only has been built. Eventually it is hoped that the solo and echo organs will be built to complete the instrument. A small chamber has been provided over the south-west of the cloister for the echo organ, and one over the music gallery at the south-east end of the cloister for the solo organ. It is said that the shape of the building gives unusually fine acoustic qualities, and it is believed that the combination of the three portions of the organ in these positions will give some very beautiful effects. The shape of the building also throws sound well forward, so that an audience seated in the open auditorium in front of the building will probably be able to hear the slightest sounds quite distinctly.

At the entrance to the swimming-bath is a small fountain, which it is intended shall always throw a small jet of water into the bath so as to keep it fresh, in a like manner to a spring in a natural pond. The overflow will find its way round the grounds, and will be utilised for watering purposes. By this means it is expected that the bath will also need to be cleaned out less frequently.

With regard to the artificial lighting of the building, it has been prepared for electric lighting, and also heating in a minor degree, as soon as the current is available from the Garden City Company's station. In the meantime gas and oil lamps are being used as occasion requires.

The glazing of the three upper tiers of casements in the eastern and western bays, the circular casements in the south-west alcove, and the south windows in the cloisters is only temporary. In course of time it is hoped that this glass will be replaced with stained glass with a scheme portraying the rising and setting of the sun. Most of the casements are divided into small squares to take Powell & Sons' "Venetian glass," which is used for obscuration.

Throughout the building an effort has been made to use labour-saving devices; for example, Bolding & Sons, Ltd., have supplied lavatory basins and baths with the least amount of metal exposed in the fittings, and that not needing polishing.

Corticene is now being laid down for the finished surface of the floors of the cloisters, cubicles, dressing-rooms, &c., by a special process to give a silent tread and a sense of warmth, and to facilitate the hosing-down system of cleaning.

The ornamental plaster-work to the gables on the east side of the tower was executed in blue lias lime plaster by the architect *in situ*.

On the upper terrace above the organ chamber is a loggia, from which sheltered situation a magnificent view of the surrounding country may be obtained.

# The A.A. Play, 1908.

TO produce an interesting play, guiltless of a love interest and having an architectural grievance as the basis of its plot, is no inconsiderable achievement, and congratulations must be awarded to the editors of our spasmodic contemporary, *The Purple Patch*, upon their latest musical skit, produced at the Gaiety Restaurant on the 26th ultimo. "Metopemania" is a country of which the scenario permits us no glimpse, and its beetle-browed, blue-chinned, and pirate-garbed envoy, whose pistols give him considerable trouble, hardly conveys that touch of advanced civilisation that, from the relation of its history, one would expect. For Metopemania has suffered from SPAB-itis in an acute form, and restoration, under a former law, being accounted a crime, the chief city, Metope, has been allowed to fall into ruins. In the year 2008, the date of our playlet, the reigning king, Triglyph VII, has determined to alter this condition of things and instituted an international competition for the best plan for the rebuilding of the city. And the opening of our play, appropriately ushered in by

the spirit of Michael Angelo, finds us in the midst of some London competitors who have a sorry story to tell us of architecture's progress during the next hundred years. For it seems by the year 2008 there will be no architects as free and unfettered individuals, and all artists will be tame officials of the great home-producing firms like Sparing and Flashy—Mr. Samuel Sparing being a prominent figure in the play. Needless to say Mr. Samuel Sparing has entered for the competition, and needless also to say that his three chief assistants have likewise entered for it, and work upon their design out of range of his watchful eye. But Mr. Sparing's idea of architecture is merely the acquisition of as many old buildings as will be required to fill the vacant sites of Metope. For the hand of the antiquarian is not less heavy upon the England of 2008 than upon Metopemania; original design has gone by the board, and the Sparing and Flashy studio is merely engaged in the adaptation and exploitation of the antiques acquired by the pushful principal. Unfortunately, although the firm has acquired Poplar Workhouse —a splendid late Victorian palace—Nelson's Column, Hampton Court, Westminster Cathedral, and other buildings for transplantation, the tale of buildings is far short of that required, and in his establishment in one of the Quadrant shops, over which an L.C.C. tablet commemorates its architect's death "in bloody conflict with the shopkeepers," Sparing bewails his fate, and his woe is increased by arriving news of misfortunes—the loss of a French château which goes down in a boat at Dover, the burning of the House of Lords, upon which he had his eye, and the confiscation by the sanitary authorities of a lot of antique drain pipes acquired at great expense. At this juncture, an occult being; Purple Patch, who has previously heard the sorrows of the assistants and promised to help them, appears to tempt him to his doom. Purple Patch promises aid to procure Sparing all the antiques he can require upon terms that if he accepts this offer and still fails to win the competition he shall burn every antique he possesses. Having signed an agreement to this effect, Sparing is transported to a somewhat sombre Valhalla where he interviews most of the great masters, Michael Angelo, Raphael, and Wren, who do most of the talking, with Tintoretto, Rubens, Titian, Millais, Van Eyck, Cellini, Cimabue, Giotto, Bellini, Bramante, and Van Dyck. Mr. George Bernard Shaw comes on the stage once or twice, apparently for the sole purpose of being kicked off again. To introduce these dignities in the costumes of their day, and make them dance a jig, savours of irreverence, but it is all very harmless fun. The passage of the ages has not been without its influence on the shades of the great departed. "Mike" has absorbed some of the ideas of Rodin; he says:—

> As I grow older and wiser and bolder,
> I find that my work looks far best in the rough.
> So I model a nose, and some sweet little toes,
> And call it a Venus wrapped up in her muff;

and exhibits a model in accordance with his later views; Raphael, in a mixed manner of Brangwyn and John Hassall, has a poster of Adam and Eve, appropriately labelled "The Garden City"; while Wren, stimulated by Mr. Ricardo and *L'Art Nouveau*, has a new and truly fearsome design for St. Paul's. He is convinced that—

> Architecture is pure mathematics;
> All you're wanting of course are the Orders by Cross,
> And a volume or two upon stresses and statics.

For their masterpieces none will take money, since money would be useless. Still, they have their pet ambitions. Wren hankers to be an F.R.I.B.A.; Michael Angelo has never had a notice in the *Studio;* and Raphael laments that, though he painted for the great, his name does not appear daily in the *Morning Post*. Sparing promises to rectify these omissions, and departs for earth with cartloads of antiques, only to find that a new supplementary condition, restricting the competition to the work of living artists, destroys his chances, and that by the terms of his contract with Purple Patch he is ruined. Into this story, thus baldly set forth, the authors have woven many subtle little quips and jests that appeal to the architectural mind.

On the shoulders of Messrs. G. B. Carvill as Purple Patch, and F. Dare Clapham as Sparing, falls the bulk of the acting. True, they are veterans in these plays, but it would be hard to improve upon either. Mr. J. B. Scott, who supplies the Scots humour and accent—no pun—has scarcely so good a part as last year, but makes the most of it. The Sir Christopher Wren of Mr. Stanley Spoor is a finished little study in its way, though he makes Wren a pompous and slightly didactic old gentleman, more befitting a study of Mr. Pepys. Mr. C. Wontner Smith, who supplies the junior lead, is always a favourite, though he was not always audible at the back of the hall; and praise must be given to Mr. Bentham's Envoy from Metope. With all working strenuously for the success of the play, it is difficult to mention names. The super who leaned out of a first-floor window on the prompt side during the Drinking Song never flagged in energy throughout; he must have enjoyed the piece as much as the audience. The music by Mr. Claude Arundale—or is it Kelly?—gives one the impression of reminiscences, but it is extremely tuneful and catchy, and the orchestra under his baton was quite faultless. The piece was received with the warm appreciation it deserved.

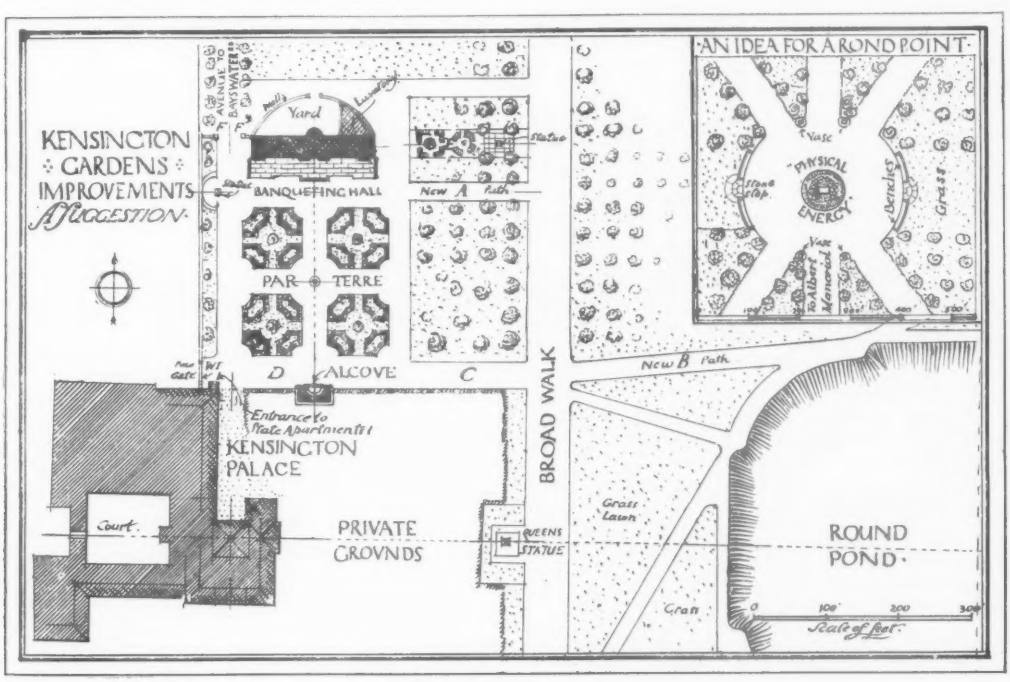
# Kensington Gardens Improvements.

FREQUENTERS of Kensington Gardens will be surprised to see the improvements and changes which are taking place to the "lay out" of the park; for one may see a parterre being formed in front of the long, isolated Banqueting Hall. A much-desired direct way to the entrance of the State Apartments from the Broad Walk. And that there is a prospect of re-forming a fine avenue from the latter to the Bayswater Road, passing through the noble gate piers now buried between gimcrack sheds and shrubs.

The accompanying plan shows the possibilities of carrying such a scheme a step further than what I presume is the intention; and may be followed with the aid of a short description. The parterre is being formed at this moment, and the avenue to Bayswater, I believe, proposed for next year. In addition to these, I have shown a new path D continuing that existing at C, widened, and leading to the entrance of the State Apartments. Where this cuts the axis of the Banqueting Hall I intend re-erecting the alcove to cover a vista which will otherwise be difficult to arrange, as well as to cut off the private gardens; moreover, its orientation would be in accordance with its original position (*vide* Belcher and Macartney). This path D could be continued on the other side of the Broad Walk, and joined to the circumference of the Round Pond shown at B. A short path A would also facilitate circulation and direct attention to this interesting corner, as well as coincide with existing avenues of trees, as shown; and, finally, a small parterre, E, could be arranged for a central group of sculpture, such as a cast from the antique in bronze or lead.

The back elevation of the Banqueting Hall could be greatly improved by building a high wall similar to that joining gate pier, at F, with building, the enclosed space being utilised for conveniences and lumber. The lavatories at present are difficult to find, and a blot on the end view of the noble hall adjacent. The unfinished back elevation would thus be screened by this absolutely plain wall, only pierced by the necessary entrances, contrasting with the richness of the end and front elevations.

The Gardens and Hyde Park were originally laid out on the French system for royal parks, but never seemed to have been completed; this is most marked in the absence of the *rond point*, which, in the case of Hyde Park, with no less than seven paths leading to it, is occupied by the Police Force Barracks and Magazine near by, surely an insult to the British character. The Gardens are more fortunate in having "Physical



Force" symbolised. With regard to this great work of art, about which one of our leading architects said: "I remember thinking that if it could be set up in London I could hereafter think of its regeneration to beauty" (as if to ratify his optimism, it is placed by chance where he most frequently passes), I feel its setting has not received sufficient attention, and has been left to hazard.

It is essential to a colossal work that it should not be seen too close; in this respect this work is most unfortunately placed; at present the narrow space left by the re-entrant angles, with their tripping railings, of all the converging paths makes it impossible to meditate for a moment on its artistic meaning; one feels the "move on" impulse in the very heart of this retreat. Again, one is forced to pass close underneath and regard its "impossible action and hairless hide."

The *rond point* in this case should take the form of an ellipse to harmonise with the oblong pedestal, about one hundred yards in diameter, and with a smaller concentric plot of grass or flowers, twenty yards wide, surrounding its base; a very few trees need be sacrificed, as shown on the marginal sketch.

This idea would encourage circulation at a reasonable distance, and provide room for stone benches on the grass avenue east and west. I venture to think that this would form one of the finest *ronds points* in existence with its eight avenues of beautiful trees leading to it.

The lack of sculpture (bronzes or lead from the antique I mean) in our parks is lamentable; these standard works, which would not cost one quarter of the Embankment Burnses, are almost unknown to us, while in Paris, Berlin, Vienna, and every modern city, their elevating and beautifying influence is felt.

MATTHEW J. DAWSON.

# Correspondence.

## IONA.

TO THE EDITOR OF THE "ARCHITECTURAL REVIEW."

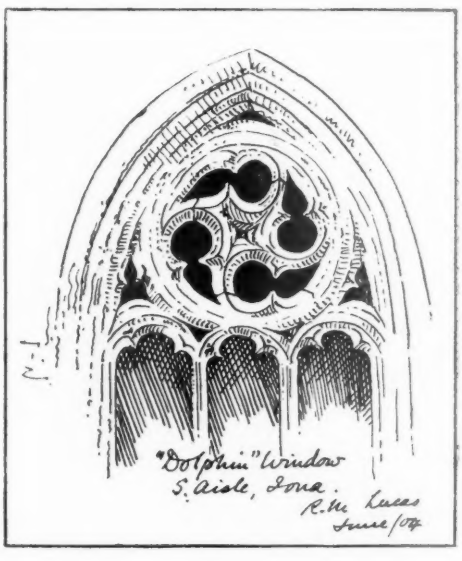
SIR,—Since seeing you just after your recent article on Iona Cathedral, I have had some correspondence with Mr. John Honeyman, LL.D., the well-known Scottish architect and archæologist; and I think some excerpts from it, with a few first-hand recollections of the building, may help to explain matters.

While sketching in Iona in 1904, I chanced to meet a party of gentlemen in the Cathedral to whom, in discussion, I expressed some very strong views about the "restoration." Meeting these gentlemen at the hotel afterwards, I was surprised, but not sorry, to find that I had been speaking to the trustees and to Mr. Honeyman, whom they had called in to advise them upon the work then being done—work which I understand had met with severe criticism in the *Scotsman* and other papers. Mr. Honeyman, whose sight I grieve to say was even then failing fast, had a long chat with me in the afternoon, and he then thanked me for having spoken out about things he could only judge by touch and description. The conversation we had will always remain in my memory as one of those unexpected and delightful exchanges of sympathetic views which the chance meeting of two strangers sometimes brings about; and I left Mr. Honeyman with a great respect for him personally and professionally, and a poignant regret for his most sad affliction.

At that time the walls of the choir, the south aisle, and the south transept had been repaired, and the roofs completed. Some previous repairs I believe Mr. Honeyman has managed to get altered, but others of importance have had to remain, so that probably he is blamed for things he would never have dreamt of doing.

As to the north gable which you illustrate, Mr. Honeyman has explained in a letter to me that he followed not Pennant's sketch, but indications of a previous Norman gable, he (in association with Mr. Ross) designing a new gable to suit the new conditions and yet harmonise with the surrounding remains. "When the 'Pennant' gable was built," Mr. Honeyman writes, "the church had a flat ceiling at the level of the wall-head (hence the lowness of the two lancets and also of the windows in the south and east gables), and the conventual building did not abut against the gable. But now the flat ceiling has been cleared away and the roof is open to the ridge; and where such conditions exist I find the almost invariable custom is to put a wheel window in the upper part of the gable."

Mr. Honeyman continues later: "As to the pediment over the old door, it is not a new erection at all. It is all that remains of an old thick wall which was a good deal higher, and it is left as part of a design which neither Mr. Champneys nor anyone not immediately connected with the undertaking has ever seen, and which therefore they have no right to criticise."



It was in 1906, I believe, that Mr. Honeyman, his sight quite gone, resigned his official connection with the trustees, there being then no prospect of the work he had intended being proceeded with for several years. Mr. Ross resigned in 1905, and since that year nothing has been done except things necessary for the safety of the fabric; and I believe that not only are funds not being raised, but further work is not even contemplated at the present time.

R. MACDONALD LUCAS, F.R.I.B.A.

## FROM A YOUNG MAN TO PROFESSOR LETHABY.

SIR,—They tell me I listened to your address at the Institute, on the occasion of the prize-giving this year, literally with open mouth. It may well be true; for it is seldom one hears anything so good—so seldom indeed is it that one is taken on excursion into the realm of architectural theory and speculation at all. I may have been particularly unfortunate; but the general apathy towards that part of our business seems to indicate that I am not alone in my experience that these things are usually given—if given at all—in a way which insults one's intellect less only than it sickens one's soul. But to hear your address was exhilarating as Veuve Clicquot: I could not get enough of it. It filled my brain till the poor thing was whelmed with such a surge of recognitions, acclamations, couplings, queries, and answers to somethings else, that it suffered like rheumatism in its cups, tortured at every turn with pains which its joy is strong enough to scorn. The reason whereof is this: I seemed to see that the idea of your discourse was that which has of late become an obsession of my mind. The conception, to wit, of the necessary unity of Polity and Art—each being parts of which the other is the whole, of the necessary connection between the state of Man and the state of Architecture, of the whole duty of Man and the whole duty of an Architect. I say "seemed to see," as I may have seen awry—a possibility I admit because of the known tendency of obsessions to induce obliquity of vision. Still, despite this, and the fact that available renderings in Journalese have not quite succeeded in bringing it out, I trust I am right in thinking the above to be your underlying contention. If this be so, if I have distilled the essence aright, we have at once a forest of objections under the touch of spring, and somewhere in its depths the essence itself, as a little fount of hope. . . .

Your suggestion that the younger "men of good intent" should meet together and establish a common aim, seemed to me to be received with a kindness and affable approbation too balmy for any hardy growth. Movements, the real movements, are the outcome of a spontaneous (this being the erroneous adjective with which inevitable effects are usually stigmatised), and, in the nature of the thing, a revolutionary purpose. The movers maintain this attitude until some little time after they have usurped the surplice of orthodoxy. And in a little while the high priest's trappings become so heavy that the acolytes, in their turn, rebel. That is the usual course.

But now, putting all considerations in this vein aside, let us suppose a few young men to come together. They would be, most of them, in offices, working at from anything to nothing a week, on the most approved lines of the principle "Let it rip," which, were the work on a lower mental plane, would be called sweating, indicate a trade union, presaging a sort of Factory Act. We are supposing that our young men, so conspicuously lacking in the sentiment of solidarity, in the corporate consciousness, are all well-meaning and keen, according to temperament, about what their intellectual development allows them to grasp; that they have all, somehow or other, in this efficiently mismanaged metropolis, become acquainted—that is to say, hold themselves at liberty to speak to each other. Since the establishment of a common aim, the corporate enunciation of some basic idea, is the object of the conclave, we must postulate that they have as yet nothing of the sort. It is a thing one may do—as indeed you did—with little fear of contradiction.

Any other unity of conception is impossible. Take origins, for instance—at this stage still very potent. Our young men's homes may have been anything, short of the absolute extremes, in the social gamut. The causes of their initiation are equally diverse: parental desire for a profession, economic inducements towards what seems the cheapest one, the lay fable that Architecture is lucrative, paternal hedging on filial tendency to full-blown Art, chance circumstance, and so on. Also, occasionally, a natural bent. There would be a moderate sprinkling from the goodly host of Caledonians, and a little cohort from Glasgow; one or two of those thorough-going fellows from South Kensington, a few from the provincial schools, and some of the more hopeful ones from the staffs of provincial offices. The "styles" they favour (one of the most depressing phenomena of to-day, by the way, is the existence of any such thing as a style) may be anything, from a colourless notion of Greek, to L'Art Nouveau, whatever that may be. As to ability, there would be few men of real effective ability, because as a general rule these men are shy and have lost faith in meetings and talk. There would be some of those who keep on reiterating that the profession is overcrowded—a statement which contains for gentlemen of this type grains of not very deeply hidden truth. There would be a great many cranks.

Consider their religion (in the commonly accepted sense); their creeds. Consider the vasty horde of them that have none. . . . Their amusements: for this one test matches, perhaps even cup-draws; for that one the real drama and the horrible problem 'play; their reading (if any); their politics (again "if any," and small blame to 'em). Whichever line we take we find a diversity in mediocrity, which, if our central contention is true, is truly reflected in, say, either side of Oxford Street (or almost any other), and which the Strand, for instance, would lead one to expect. For an Architecture, it seems, is always, unconsciously, the reflection of the conditions which raised it; to him who can read, it is the surest history, freer far than wars and policies and boundaries from the vagaries of individual failure or success; unquestionable in its veracity, and divinely just. How appalling the indictment of the building of to-day!

The heterogeneity of the parts, of which our movement is going to be made, is obvious. Different, all different, not in degree but in kind—and heaven forbid that similarity should prevail. But where is the constant factor? Which is the common denominator? Where is the cosmos in this chaos? or, rather, where is there the nucleus of a cosmos? "Quot homines tot sententiæ," and in the same way "Quot sententiæ tot architecturæ."

Supposing some young "men of good intent" actually do meet. What then? Which way, Professor Lethaby, which way—*and where from?*

Signed (respectfully) by

THE YOUNG MAN.

Professor Lethaby writes:—"The Young Man" puts the questions—"Where is the constant factor?" &c., &c.—so well that I should like to hear his own answers. There may, of course, be no answer ready, but he *understands* that an answer is much to be desired, and therefore he himself is "a nucleus of a cosmos."

# Books.

## WILLIAM HOGARTH.

*William Hogarth. By Austin Dobson, Hon. LL.D. Edin. New and enlarged edition, with 76 illustrations. 9 in. by 6 in. pp. xix, 310. 6s. nett. London: William Heinemann.*

A BOOK by Mr. Austin Dobson on the most characteristic English painter of the eighteenth century, which century Mr. Dobson may be said to have annexed—a book, moreover, which has gone through so many editions over sixteen years, and has been improved every time, has got a fixed and a high value. Any detailed criticism is unnecessary. There is the simple fact that if one wants to know about Hogarth, one must consult Mr. Austin Dobson. Points about Hogarth's life of peculiar interest to architects include the painter's quarrel with William Kent the architect, the merciless satire of his burlesque drawing of Kent's altar-piece at St. Clement Danes, and of "The Man of Taste," wherein a statue of Kent is supported by reclining figures of Raphael and Michael Angelo, Pope whitewashes the gate of Taste, and Lord Burlington brings the whitewash. Hogarth was a friend of Sir Henry Cheere the statuary, and it was the studio of a greater sculptor, Roubillac, which became the school of art managed by Hogarth, a school which was the embryo of the Royal Academy of Arts.

The illustrations are admirable, and the bibliography and lists of paintings and drawings as complete as industry and sound judgment can make them.

## GREAT MASTERS.

*Giotto. By F. Mason Perkins. pp. xii, 148. Photogravure frontispiece and 38 plates.*

*Watteau and His School. By Edgcumbe Staley, B.A. pp. xii, 160. Photogravure frontispiece and 40 plates.*

*Both in "Great Masters in Painting and Sculpture" Series. 8 in. by 5 in. 5s. nett each. London: George Bell & Sons.*

WHEN the late Lord Goschen was made First Lord of the Admiralty, it was suggested that his only qualification was the rhyme that his name made with ocean. Were not Messrs. Bell very serious people, one would almost credit them with a shy rhyming humour in shedding Giotto and Watteau on the reviewer's desk at one blow. It is a juxtaposition so piquant as to throw into a relief almost extravagant the masculine beginnings and the effeminate final flickerings of the Renaissance. It may be thought far-fetched even to allow the two to be brought within the compass of one review, and yet it is not really absurd, for the fluttering passionate angels of Giotto's "Entombment" at Padua are in a real sense the artistic ancestors of the loves of Watteau's "L'Ile de Cythère."

From Mr. F. Mason Perkins we may learn how the genius of Giotto burst the bonds of conventionality with which his Byzantine predecessors had swathed painting, and set up the standard of idealised naturalism. Above all things Giotto was practical and direct. The Christian verities and the acts of the saints are set out for the faithful in a glory of sincerity and dignity.

There is no reason to suppose that Jean Antoine Watteau believed in anything or anybody. The revival of learning which with Giotto served but to add a mental power to his brilliant vision of spiritual things, had by the eighteenth century become a mere classical pose. While it is true, as Mr. Edgcumbe Staley says, that Watteau never painted an immodest picture, there is something almost more repellent in the spectacle of Nature married to the Opera at a *Fête Galante*.

While admitting everything as to his brilliance of touch, his cleverness of composition, his enchanting command of atmosphere, and his draughtsmanship, the total achievement is nothing more than the apotheosis of the trivial. Mr. Staley is to be congratulated on having gathered into small space so well balanced an account of Watteau and his followers like Lancret and Pater.

Of Mr. Mason Perkins's "Giotto," not the least element of value is its statement of Mr. Bernhard Berenson's views on the various disputed attributions. Mr. Perkins writes in a frankly controversial way, and hammers the anti-Berensonians manfully. Also he gives us full warning not to put our trust in the captivating but unreliable pages of Vasari. Of the Campanile of Florence, and of the relation of Giotto's original design to the tower as built, Mr. Perkins discourses somewhat shortly, but as much as one can expect in a book of this size. He does wisely in referring readers to Ruskin, for however the latter's attributions of pictures may be blown upon, his views on such questions as the Campanile are of enduring value.

So admirable is this series of great painters and sculptors that we put it to Messrs. Bell that it is time some great architects were included. All the publishers of series of art books seem to conspire to ignore the masters of architecture.

We think that if Messrs. Bell were to try Wren in this series, and get a competent hand for the work, they would be satisfied with the success of it.

It is surely an astonishing thing that no publisher has had the spirit to issue a complete life of Wren and an estimate of his art, adequately illustrated, for five shillings or thereabouts.

## AMONG FRENCH CATHEDRALS.

*Cathedral Cities of France. With 60 colour plates by Herbert Marshall, R.W.S., and letterpress by Hester Marshall. 9½ in. by 6½ in. pp. x, 282. 16s. nett. London: William Heinemann.*

THE principle on which Mr. Marshall has worked has been to find "paintable" towns, places which are more or less ideal from the artist's point of view, and France has proved a very happy hunting-ground. He approaches architecture as a pictorial subject, and though the results are not very informing architecturally, they are very delightful pictures—which is what they are meant to be. We have nothing but praise for the exquisitely delicate tones of these water-colours. Mr. Marshall is at his best with distant views, such as the "Bayeux from the meadows," in which the spires stand dimly against a sky of early sunset. Other especially delightful pictures are "St. Lô," "Le Mans," and "Evening on the Somme at Amiens."

The pictures of buildings in the full sunlight are of necessity harsher, though only by comparison with those of sunset effects which we suspect Mr. Marshall finds more congenial. The descriptive matter is pleasantly written, and altogether the book would be an eminently agreeable companion on a lazy tour of the French Cathedrals, and a stimulus to the sympathetic enjoyment of the things which Mr. Marshall has seen to such good purpose.