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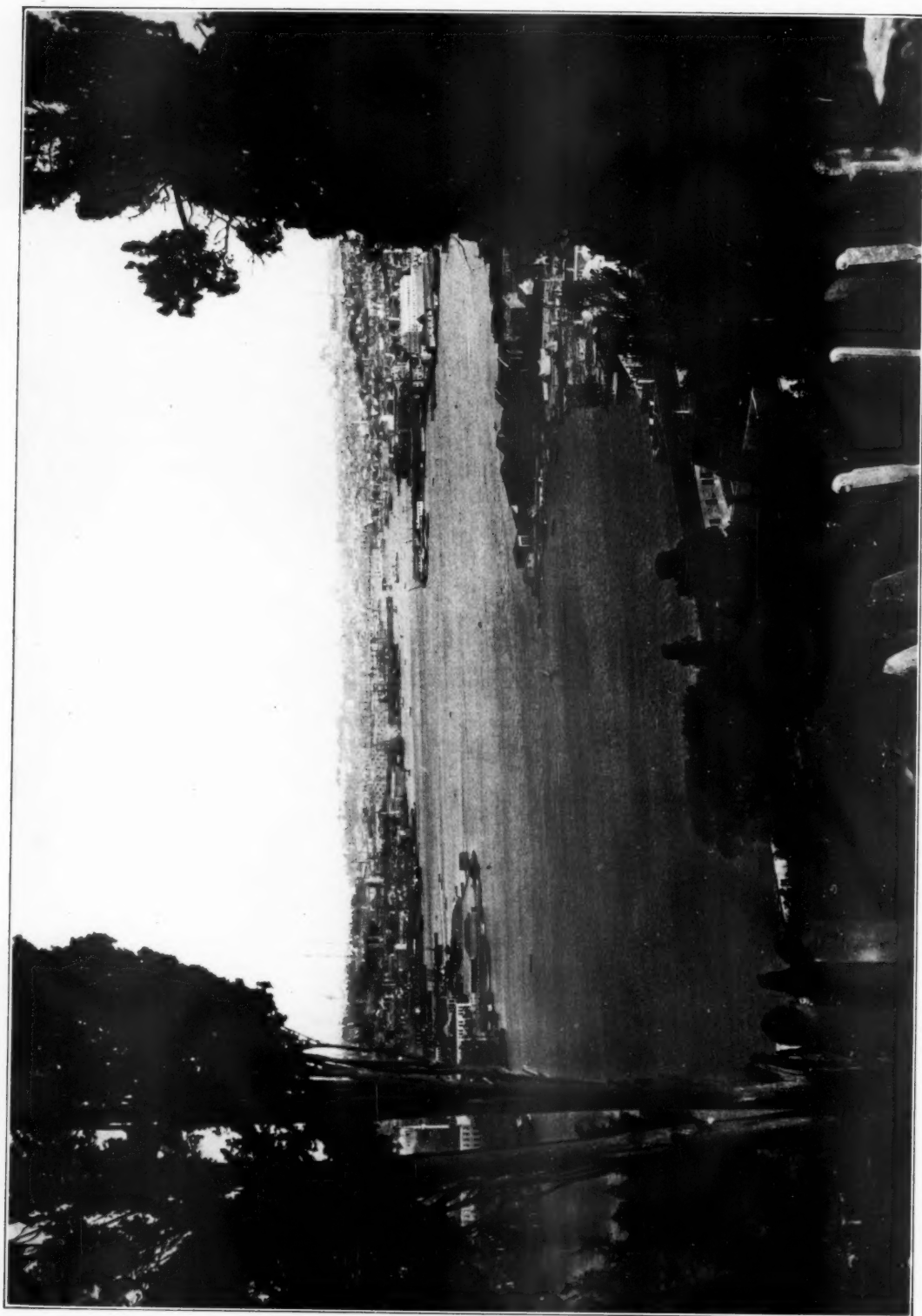


Photo: Bergère.

VIEW OF CONSTANTINOPLE FROM EYOUB, LOOKING DOWN THE GOLDEN HORN.
(See "Imperial Mosques of Constantinople," p. 72.)

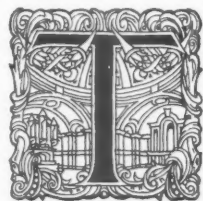
Notes of the Month.

Drawings by Professor Holmes—William Morris—The Architectural and Topographical Society—Modern Parisian Architecture—The R.I.B.A. Prizes.



It is a pleasure to draw attention to the pictures and drawings (at the Carfax Gallery) by Professor C. J. Holmes, who so adequately fills the Slade chair at Oxford, not only because they are interesting in themselves, but because the artist is the editor of our delightful contemporary *The Burlington Magazine*.

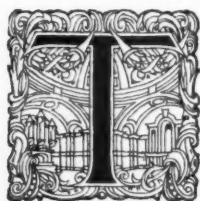
An art critic who is outspoken and honest as is Professor Holmes, gives hostages to fortune when he exhibits creative work; but the products of his brush demand appreciative comment. They are all landscapes, and are divided between oil and water-colour. On the whole the pictures of the English Lake district seem more successful than those of Switzerland and Italy, though the mountain-top scene, catalogued *Biasca*, gives a fine sense of largeness and atmosphere. There is a dim picture, *The Power Station*, which cleverly and poetically handles busy chimneys, and gives a feeling of latent as well as visible force which fits the theme. The water-colours are of a rough technique, and in some the colour verges on the raw, as in *Langdale Pikes from Skelwith*, but in a picture of *Coniston Lake* the drawing is admirable with a far perspective. Professor Holmes seems to avoid sunny pictures, and to cling rather to drear skies; but his art is characteristic and interesting. It is obvious that his enthusiastic knowledge of Japanese painting, while it has not bound him within the lines of any Oriental convention, has coloured his outlook on Nature. There is perhaps no water-colourist of to-day who has a greater contempt for the prettiness which has enslaved too many English workers in this medium. To strike a new and virile note, and to escape mannerisms and grotesqueries, form no small achievement.



THE issue of yet another biography of William Morris may be regarded as evidence of the vitality of his genius. Although he has been dead these thirteen years, he is not yet forgotten! The new Life is that by Mr. Alfred Noyes, in the "English Men of Letters" series. This book naturally lays stress on the literary side of Morris's remarkably full life, and of course regards him mainly as a poet. But he was a rather pronounced example of the combination—which is less

rare than is commonly supposed—of the visionary and the man of action. He was a very practical-minded poet, and a no less practical-minded artist. In a very literal way he coined the ideas that his imagination bodied forth—turned them to shapes in furniture, wall-paper, tapestries, and what not. To him ugliness, whether moral or material, was revolting, and he spent his strength in waging incessant war against it in every shape and form in which it happened to obtrude itself upon his notice. When he and Burne-Jones, in 1857, took rooms in Red Lion Square, they found that they could purchase no furniture that was not revolting to the taste of a poet-painter and a painter-poet. They saw that the crafts of cabinet-making and upholstery had become utterly degraded. Accordingly, Morris designed his own furniture, with the assistance of Rossetti and Burne-Jones. This was the beginning of a great reform, of which to-day the evidences are abundant in every respectable interior. It is claimed by Mr. Holman Jackson, the author of a capital little biography in which Morris is regarded principally as craftsman and social reformer, that he (Morris) initiated the new movement in domestic architecture. "His lifelong sense of the essential relationship between architecture and decoration forced to the front the idea of building his own house." Philip Webb built for him the Red House, an L-shaped building of two storeys, with a high-pitched roof of red tiles, "thus violating all the contemporary canons of squareness, stucco, and slate." Webb designed the furniture. Except Persian carpets and blue china, there was nothing beautiful to be bought, and so Morris had everything designed—wall-papers, tiles, tables, candlesticks, table-glass. This experience led to the formation of the famous firm of which Morris was the head; the opening sentence of whose first circular should be gratifying to architects: "The growth of Decorative Art in this country, owing to the efforts of English Architects, has now reached a point at which it seems desirable that artists of reputation should devote their time to it." He made the Red House a palace of art, where he lived a life of almost perfect happiness. During his sojourn there "he kicked out only one door-panel." The childish fits of frenzy which he was never able to outgrow were occasionally overmastering even in the serene atmosphere of this beautiful home, and the wording of the record would seem to imply that his kicking-out of door-panels had degenerated into a habit. But if he

retained throughout life the tempestuous passionateness of the child, so also he held much of the child's quasi-poetic temperament and vision. His was hardly a creative genius. For his inspiration in art he was largely indebted to Ruskin, some of whose dreams he endeavoured to turn into realities. Much of his designing was based on the figures in Gerard's "Herbal," and in books of heraldry. Most of his notions on craftsmanship and sociology derive from his nineteenth-century interpretation of the methods of the Middle Ages. He was of course no mere copyist. He simply went to good models or to approved masters for inspiration. Of ancient art he said, "Let us study it wisely, be taught by it, kindled by it; all the while determining not to imitate or repeat it; to have either no art at all or an art which we have made our own." And art must be always architectonic—that is, "organically related and subservient to the master-craft of architecture—always applied art. Painting should be mural, sculpture the ornamental treatment of a building." For him nothing had any meaning unless it bore direct relationship to the activities of life. Independent ornamentation—the easel picture, complete in itself—was unnecessary. For him, the essential qualities of art were decoration and design, and its aim was "to make man's work happy and his rest fruitful"—to create an "Earthly Paradise"—"that suffusion of common things with the light that never was on sea or land." Also he founded the "Anti-Scrape Society," that is, the "Society for the Protection of Ancient Buildings."



THE Architectural and Topographical Society gives a fresh indication of the energy of its honorary secretary, Mr. Wilfred Travers, in the third issue of its Record. He is wholly the author of three of the monographs and part author of the fourth. We hope the members will give their secretary more adequate support. A feature of the society's work which deserves special note is the invitation to all and sundry to apply for record forms, on which may be filled in a detailed description of any important building in any parish, and the names of others of architectural interest in the same parish. These forms are to be filed for the use of members and others. They provide space for books of reference to be noted. This will be a most useful feature if it is properly carried out. We commend to the society the necessity of taking Mr. Gomme's Index to Archæological Papers, and constructing from it an *index locorum*. This would form an admirable

basis for a parish bibliography. It should hardly be necessary to print the names of such works as the Victoria County History, Boutells' Heraldry, &c., each time. Anyone would normally consult such ordinary books of reference without special advice. The important items for a parish bibliography are forgotten papers in back numbers of the Proceedings of the County Archæological Societies.

It is because we wish the Architectural and Topographical Society a career of expanding usefulness that we return to the criticisms which we made on reviewing the first Record it issued. Sketches are very pleasant, but they are not records in any scientific sense of the term. It is impossible to better the scheme of our "Practical Exemplar," which combines photographs with measured drawings. The standing prefatory note of the Record admits that the work undertaken is of almost indefinite duration, requires infinite patience, and is of almost national importance. All this will be readily conceded; but the greater the importance of the vista of labour, the more needful it is that the most approved tools be employed, and that they be wielded by an adequate and zealous band of workers, whose efforts shall be organised and directed to parishes not yet fully recorded. We hope the younger generation will gird up its loins and go a-surveying with camera and five-foot rod. The sketch-book can well take a second place.



RE the Parisians losing their taste for architecture, and their pride in their fine city? Allegations in the affirmative are common in the Paris newspapers, and this fact is in itself a sign that the implied decadence is at all events not sanctioned by complete apathy. The Place Vendôme does not gain dignity from the huge signboards that have been erected there, nor from the illuminated sky-signs that are a terror by night. Day by day, in the opinion of M. Auguste Rodin, Paris is growing uglier. A spirit of uncompromising utilitarianism pervades its new buildings. The Paris architect of to-day asks himself but two questions—Is the building strong enough, and is it big enough? He has no sense of the beautiful, and no regard for architectural appearance. "The ugliness, the brutality of their masses of stone and iron," he is reported as saying, "appears to them a sign of progress; for myself, it seems nothing but barbarism." It is too much to expect from a sculptor of M. Rodin's eminence an exceptional immunity from the irritability of genius, and perhaps he exaggerates his occasional spasms

of æsthetic agony. Nor can it be altogether ignored that, after all, M. Rodin is not an architect, and that therefore this new judgment of Paris is extra-judicial. The sky-signs may have goaded him into this seemingly passionate protest against the spirit of commercialism. It is in such soothing reflections that one seeks to smother the foreboding that the many millions about to be spent on the rebuilding of Paris may go too far towards the destruction of its incomparable architectural charm. Philistia on Lutetia's throne were a sorry usurpation.

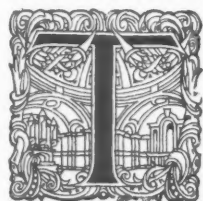


THE mild excitement of the breaking of the seals attracted a very full attendance at the R.I.B.A. meeting on January 18th. Incidentally Mr. R. Stephen Ayling was ensured a large audience for his excellent but not æsthetically alluring paper on "Public Abattoirs." The lion's share of the awards went to students having London addresses. For an essay on "The Influence on Architecture of Modern Methods of Construction," for which the Institute silver medal and twenty-five guineas were offered, Mr. Henry A. Hill, B.A., of Bayswater, was placed first; Mr. Horace Cubitt, A.R.I.B.A., of the Strand, W.C., second; and Mr. J. MacLaren Ross, A.R.I.B.A., London, W.C., third. For the Institute silver medal and ten guineas, awarded for a set of measured drawings of ancient buildings in the United Kingdom or abroad, Mr. Ernest W. Wray, of York, gained the principal award for six strainers of the church of the Madonna di San Biagio, Monte-

pulciano; while honourable mention was gained by Mr. Alan G. Brace, of Lapworth, Warwickshire, for five strainers of Lavenham Parish Church. In the competition for the Soane Medallion and £100 for Continental travel, in which the subject was a design for a casino on the borders of a lake, Mr. Anthony R. Barker, of Harrow, was first, while Mr. Adrian Berrington, of London, W.C., received honourable mention and £21. For the Owen Jones studentship of £100 for travel and study of colour, there was only one application, and the studentship was not awarded; but £21, in recognition of merit, was awarded to the solitary candidate. The Pugin studentship, silver medal, and £40 for travel in the United Kingdom, went to Mr. Sydney H. Miller; Mr. H. Hubert Fraser receiving honourable mention and ten guineas. The Tite Certificate and £30 for travel in Italy—the subject set was a design (according to the principles of Palladio, Vignola, Wren, or Chambers) for a covered arcade of shops—went to Mr. Richard W. M. Gunn, of Glasgow; Mr. Bertram Edwin Lisle, of Wandsworth Common, receiving fifteen guineas; and Mr. S. Herbert Maw, of Hull, ten guineas. It was Mr. Maw whose merit was recognised in the Owen Jones studentship competition, as mentioned above. Mr. Leslie Wilkinson, of London (the sole applicant), was awarded the Arthur Cates prize of £42; Mr. Douglas William Day, of Leicester, the Gris-sell gold medal and £10 10s. for a design for a landing-stage to a royal palace from a lake; and Mr. J. A. O. Allan the Godwin Bursary (silver medal and £65). The Ashpitel Prize, 1908, of books of the value of £10, has been awarded to Mr. Horace James Ash, of Nuneaton.

Lecce.—II.

SANTA CROCE AND THE PREFETTURA.



THESE two buildings adjoin and form one block. The old church of Santa Croce was built where the present castle now stands in 1353, and the new edifice was commenced in 1649. The façade illustrated in Fig. 7 is the most baroque in Lecce. Indeed, it would be difficult to find anything more florid anywhere. Many features of it seem to recall the Romanesque tradition, such as, for instance, the heavily-moulded rose-windows, the arcading beneath the first cornice, and the grotesque figures and animals forming brackets for the balustrade. Some of the latter are almost exactly like the well-known pair in S. Anastasia at Verona. Elaborate strapwork is freely employed, cherubs perch on every available corner,

architraves are returned in wondrous fashion, even columns are decorated and garlanded out of recognition, and the highest stage of the building seems the farthest flight of fancy. Nevertheless there is much of worth in this façade; the four large figures are masterpieces of sculpture; the paneling of the doors is of good proportions. The church is a little less elaborate within, and is more restrained. Columns and bands of dark stones are used with foliage and swags for decoration, and a small dome in the centre, plainly finished within, covered with tiles outside, and surmounted by a small lantern. A bas-relief of the architect Zimbardo is to be found in one of the chapels.

The Prefettura was formerly a cloister of the Celestini, who were suppressed in 1807. It contains various offices of the province and state, with their archives. The façade is the most baroque (Fig. 8) in Lecce after that of S. Croce.

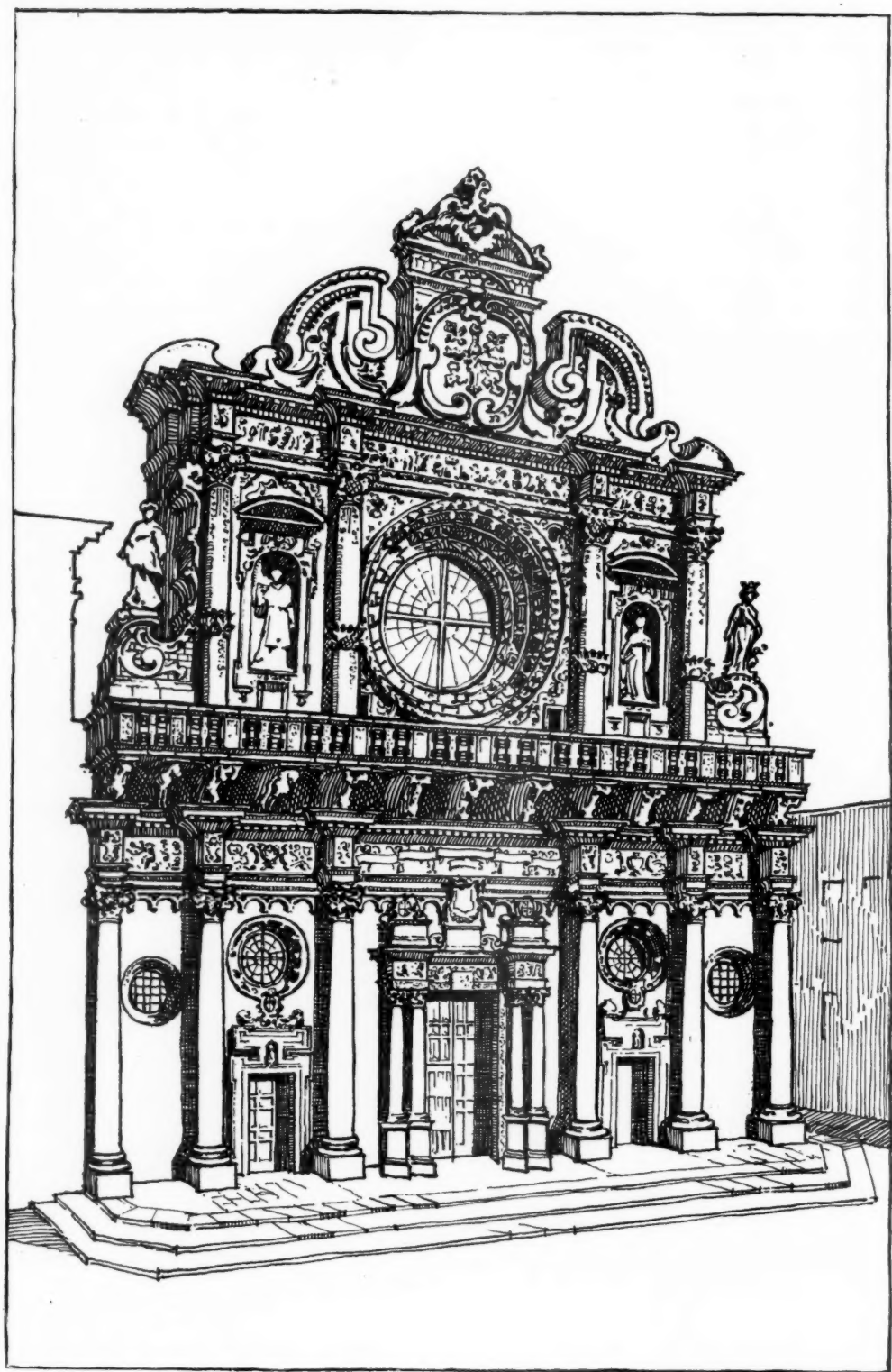


FIG. 7.—CHURCH OF SANTA CROCE. DRAWN BY MARTIN SHAW BRIGGS.

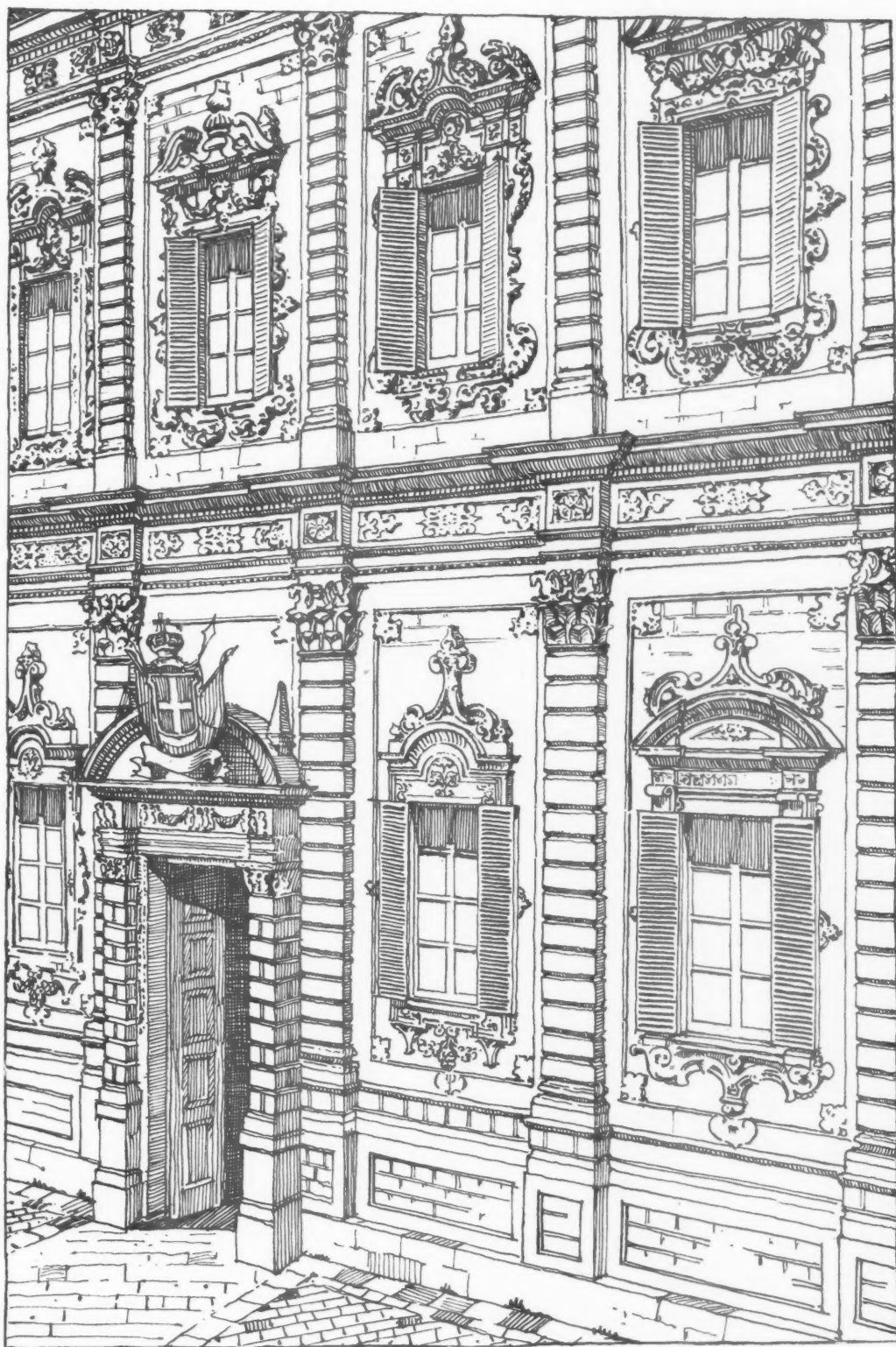


FIG. 8.—FAÇADE OF THE PREFETTURA. DRAWN BY MARTIN SHAW BRIGGS.

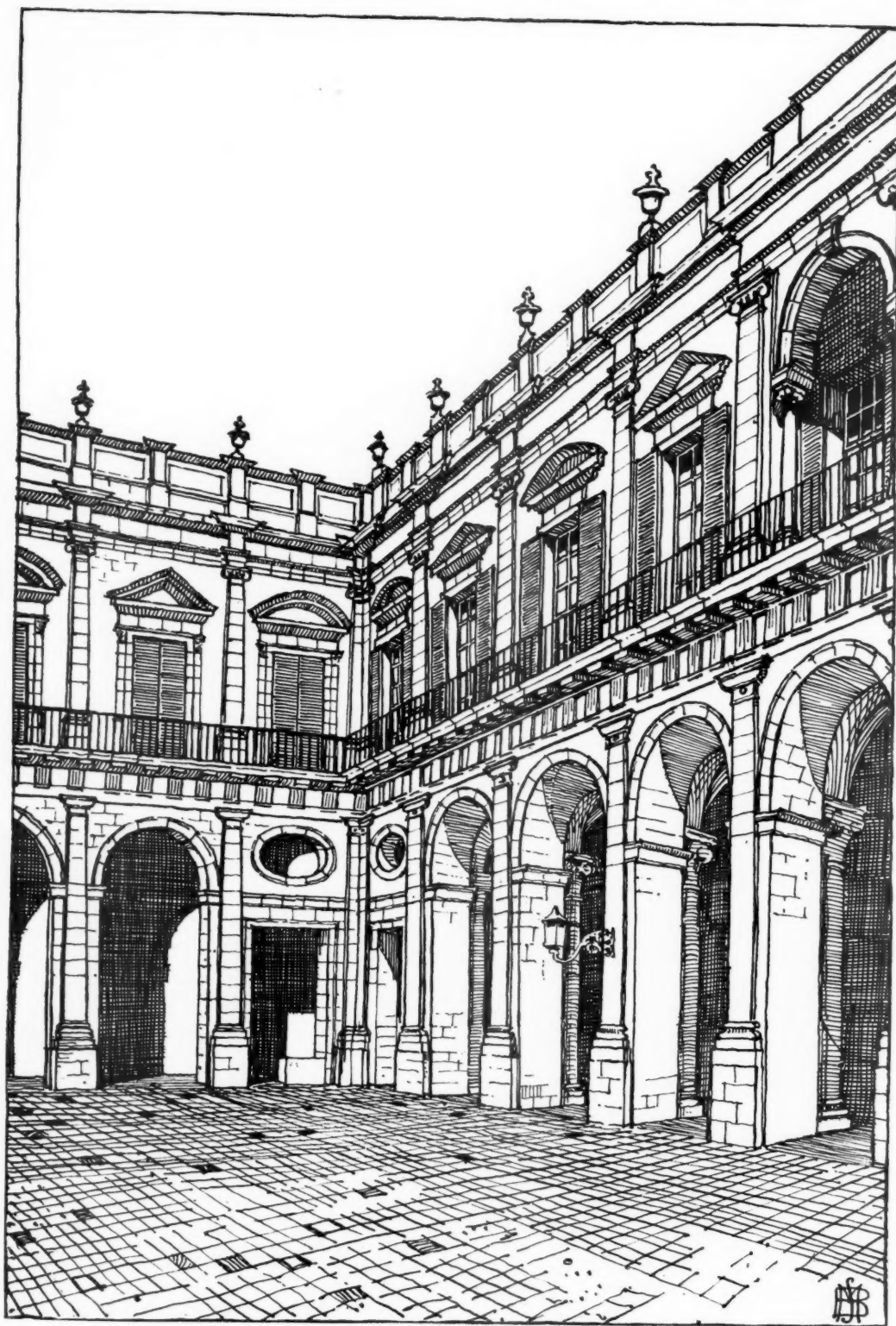


FIG. 9.—CORTILE OF THE PREFETTURA. DRAWN BY MARTIN SHAW BRIGGS.

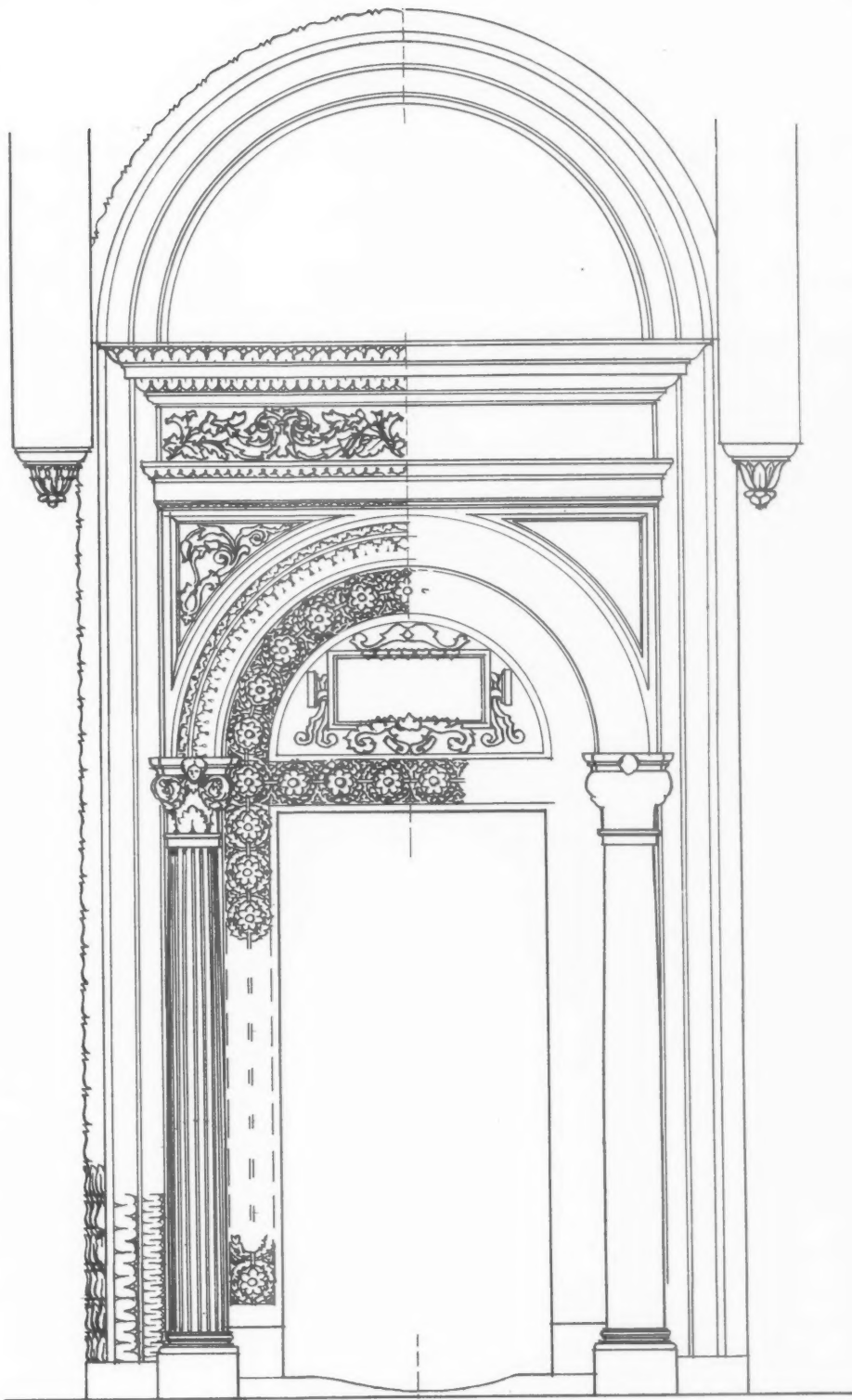


FIG. 10.—DOORWAY IN THE CORTILE OF THE PREFETTURA.
DRAWN BY MARTIN SHAW BRIGGS.



FIG. 11.—CAPITAL IN THE CORTILE OF THE PREFETTURA. DRAWN BY M. S. BRIGGS.

The rebuilding of the church actually occupied 148 years, from 1549 to 1697, and the principal architects and sculptors working on it were Gabriele Riccardi, Francesco Zimbardo, and Cesare Penna. The whole façade of the Prefettura is ten bays in length, and the repetition of small strap-work and constant rustication becomes very tedious. The cornices, too, are shallow, as in some very early Renaissance work, and too weak for the size of the building; but the entrance doorway is good. It is a strange contrast to pass through it and emerge into the cool cortile within, all built in the whitest variety of Lecce stone, and in a very pure late Renaissance style (Fig. 9), with the charming little dome and lantern of S. Croce appearing over the cornice against the blue sky. Behind the massive stone piers is the vaulted loggia, of which Fig. 11 shows the detail, and in the wall dividing it from Santa Croce is the large doorway in stone (Fig. 10) now walled up. In this the influence of local Romanesque work is very apparent.

MARTIN SHAW BRIGGS.

The Practical Exemplar of Architecture.

XXX.

No. 26, HATTON GARDEN: DINING ROOM.



THESE drawings give the last particulars of the panelling of No. 26, Hatton Garden. New brickwork to the façade belied an interior singularly rich in late eighteenth-century work. The panelling itself is of the ordinary type—a plain ovolo moulding with raised panel, with a chair rail dividing it. In the rooms of the ground and first floors it is finished with an architrave, frieze, and cornice, while on the second floor a bold plaster cornice was used alone to finish it.

This plain panelling, which very often is of deal painted (as in the present example), is a most effective wall-covering; the wide panels make a nice distribution of pictures a necessity.

The fireplaces are the chief features in the rooms. These, as can be seen by reference to the drawings of the other rooms,¹ are sufficiently varied to be very interesting; but in spite of a great deal of first-rate carving they are none of them well designed. The proportions of the upper parts are rather clumsy, especially in this

room, and the one adjoining, which is used as a museum. The one in the drawing-room (called the Cambridge Ward) is better. However, the most successful are those consisting of marble jambs and lintels of a wave section—after those at Hampton Court—set in the panelling without a shelf. In the Skinners Ward an Adam shelf and frieze has been added.

The doorways are very good, and although the architraves are all similar—the usual Palladian type—variety is obtained by the changes worked in cornice and pediment. The fanciful cartouche over these doors is reminiscent of those shown in Gibbs's book, which was published in 1731.

In this room a very suggestive piece of design is the arrangement of the fireplace and the cupboards on either side. The fronts of cupboards are made of mahogany, and the detail is very fine. Nearly every moulding is carved in a vigorous fashion, and the whole effect is very rich.

In one of Batty Langley's books, "The City and County Builder's and Workman's Treasury of Designs," is given a drawing of the fine pattern of the marble floor used in the staircase hall. The pattern is pleasing and extremely simple to work out, although in effect rather complicated.

The most charming piece of work in the house

¹ Drawings of staircase published August 1907; drawings of panelling, &c., &c., October, November, December, 1907.



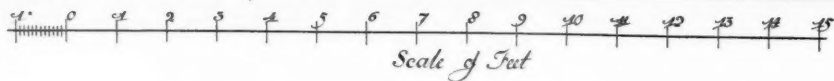
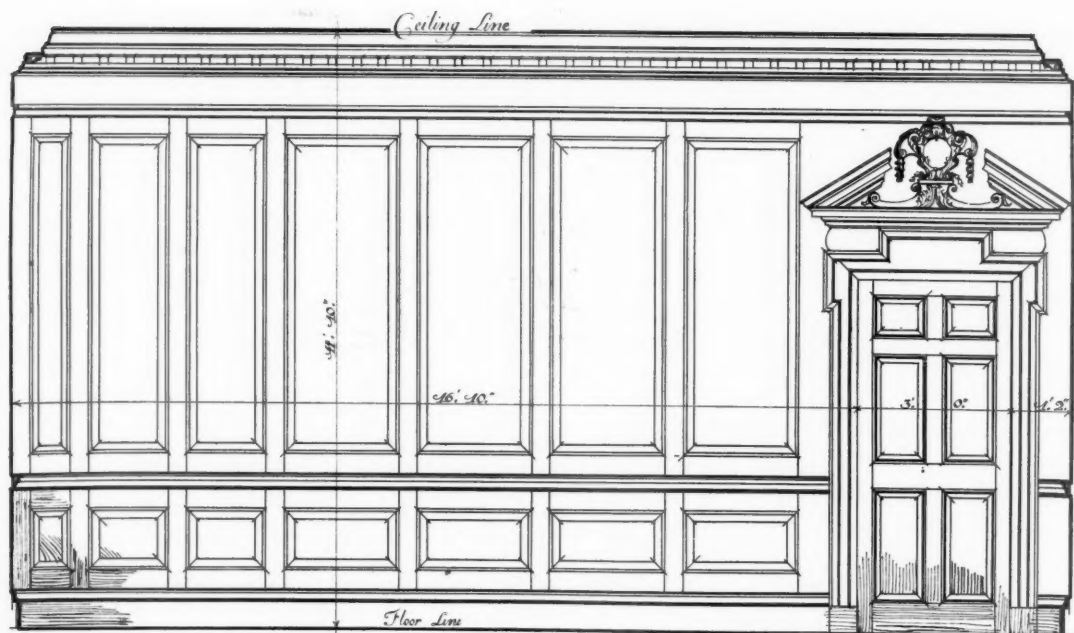
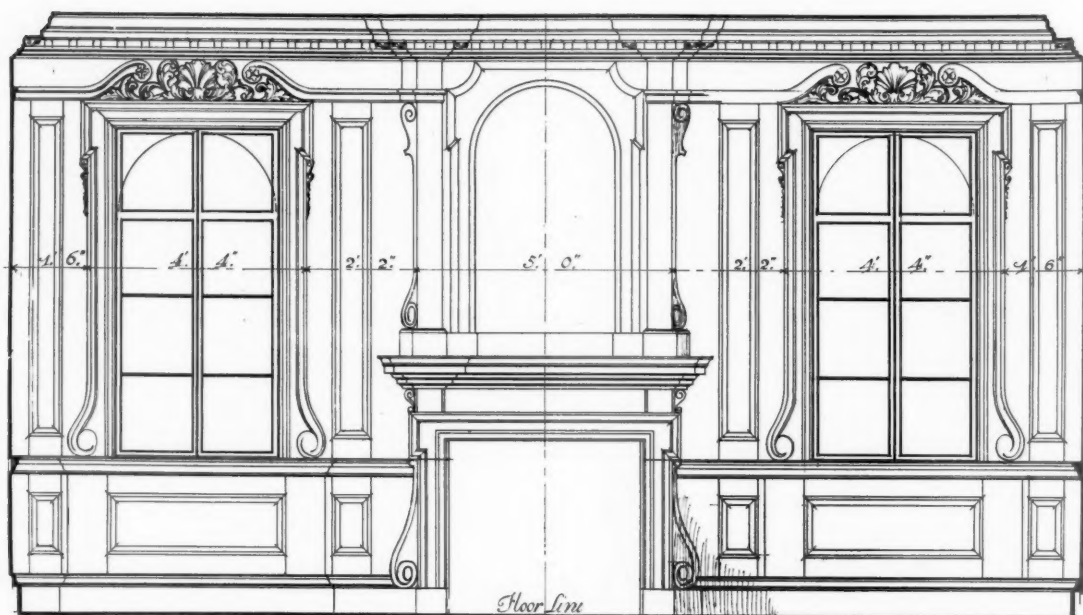
NO. 26, HATTON GARDEN, LONDON, E.C. CHIMNEYPIECE IN THE DINING-ROOM.

MEASURED AND DRAWN BY J. M. W. HALLEY AND H. A. MCQUEEN.

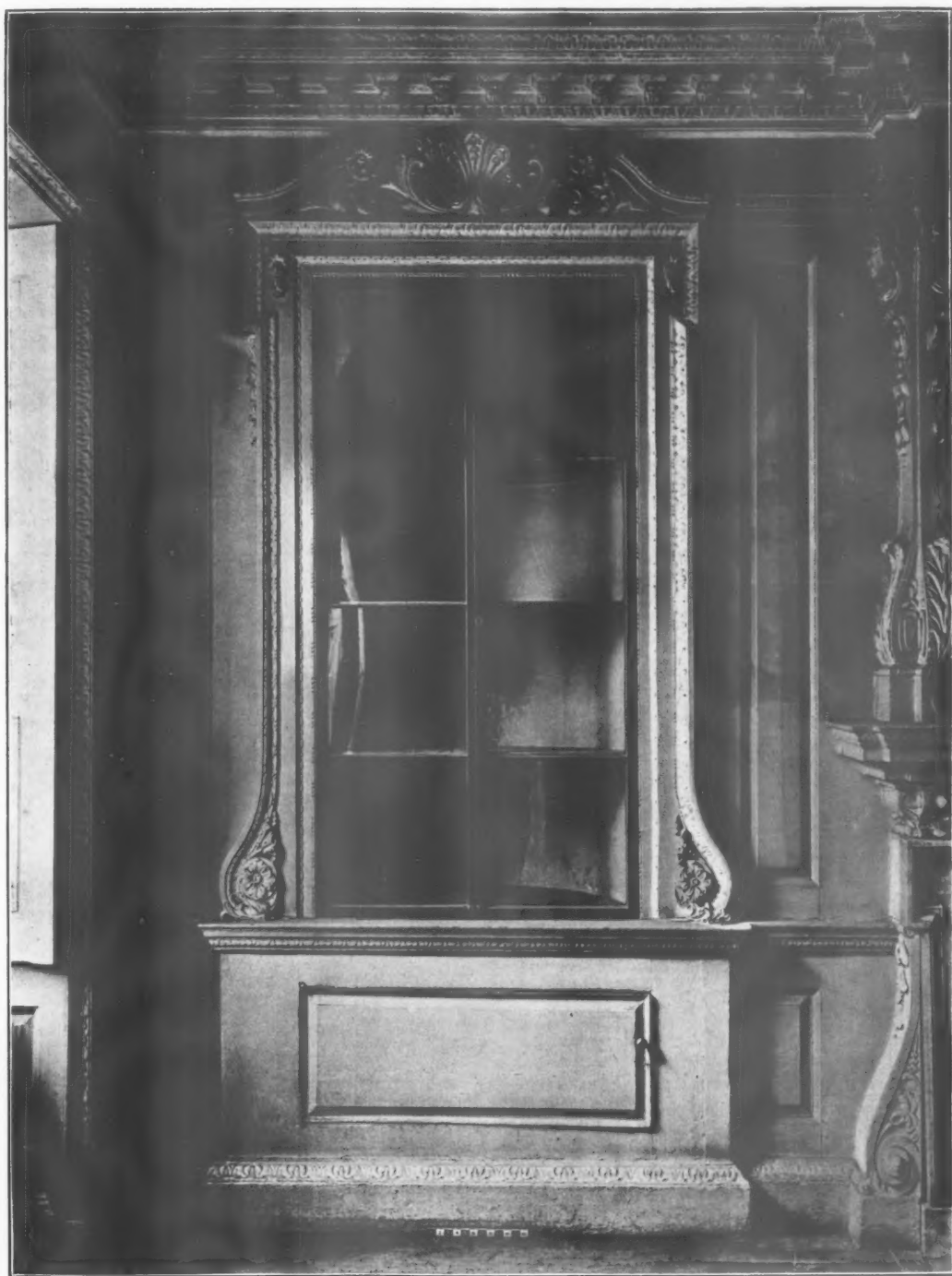
is the oak staircase. It is quite different from the usual stair of this period, and the effect is one of extreme grace and delicacy. With its low raking handrail and long curved ramps joining it to the fine newels, its playful balusters make it a fine model.

It is a strange thought that very probably all this work was done by a builder without any assistance from an architect. It says a great deal for the taste of the builder of the eighteenth century. But so it was : tradition was still alive, and made this possible.

J. M. W. HALLEY.

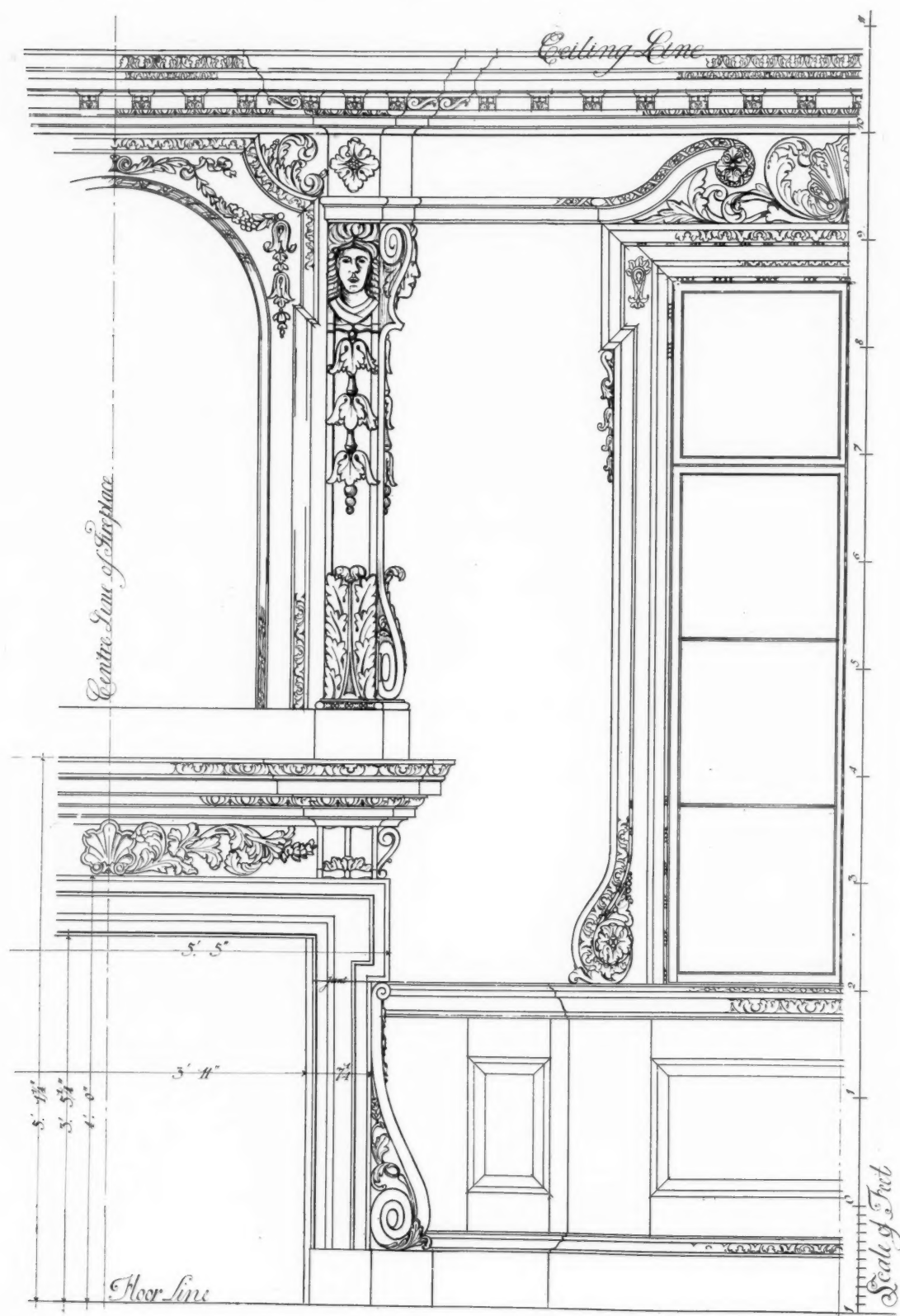


N^O. 26, HATTON GARDEN, LONDON, E.C. DETAILS OF DINING-ROOM.
MEASURED AND DRAWN BY J. M. W. HALLEY AND H. A. McQUEEN.



Board of Education.

NO. 25, HATTON GARDEN, LONDON, E.C.
DETAIL OF CUPBOARD IN DINING-ROOM.



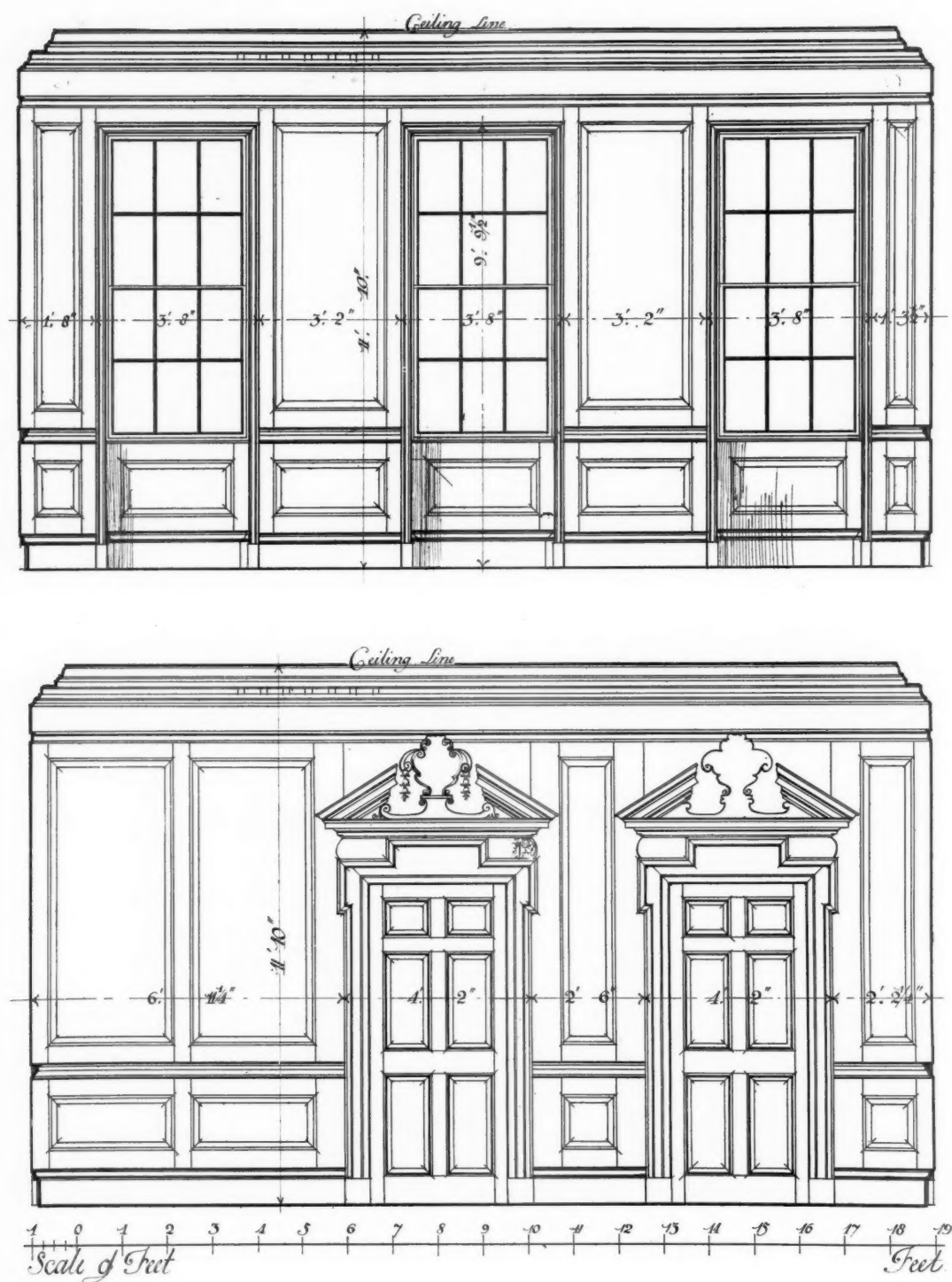
NO. 26, HATTON GARDEN, LONDON, E.C.

DETAIL OF CHIMNEYPiece AND CUPBOARD IN DINING-ROOM.

MEASURED AND DRAWN BY J. M. W. HALLEY AND H. A. McQUEEN.



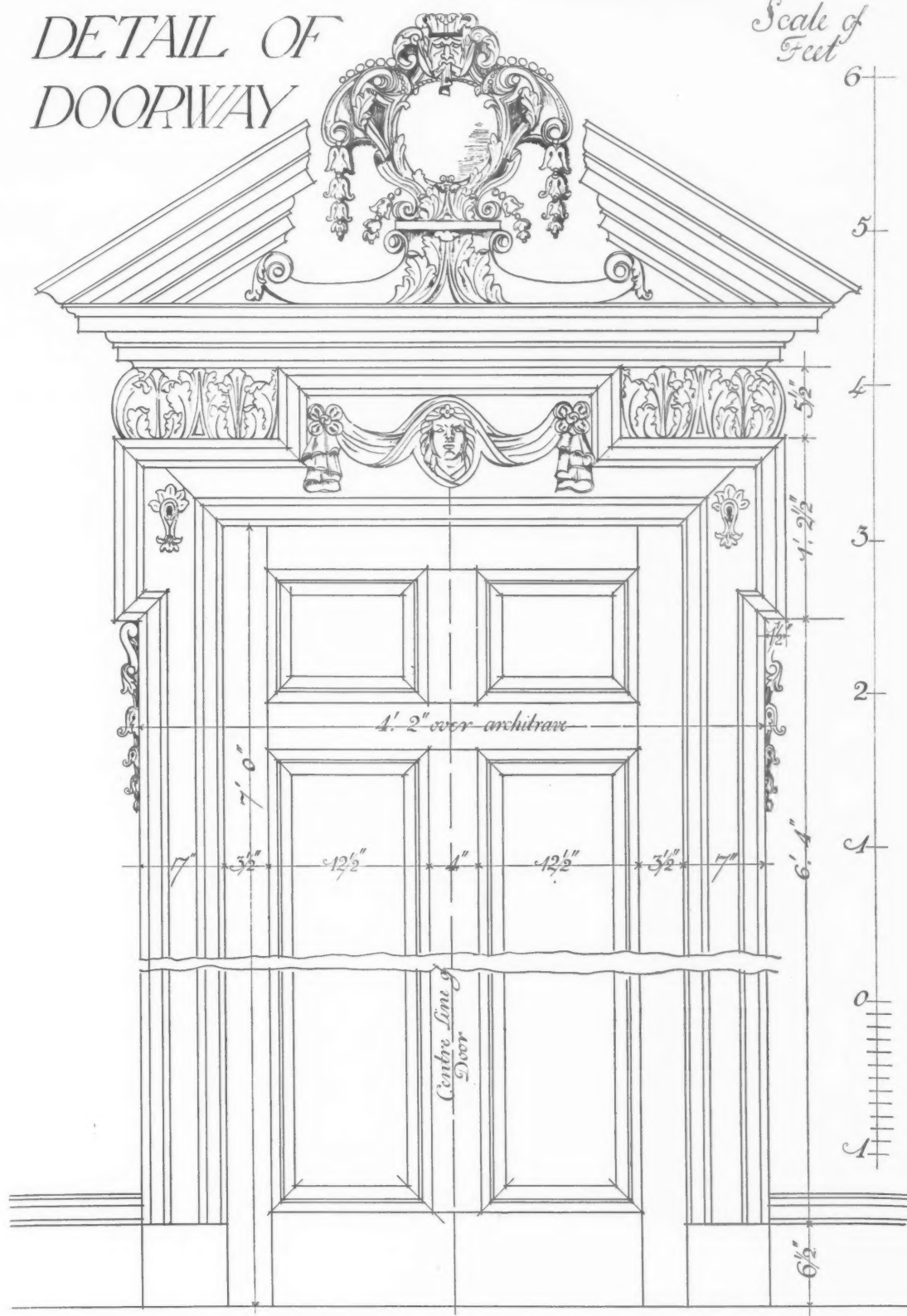
NO. 26, HATTON GARDEN, E.C. DOORWAY IN DINING-ROOM.
MEASURED AND DRAWN BY J. M. W. HALLEY AND H. A. McQUEEN.



NO. 26, HATTON GARDEN, LONDON, E.C. DETAILS OF DINING-ROOM.
MEASURED AND DRAWN BY J. M. W. HALLEY AND H. A. McQUEEN.

DETAIL OF
DOORWAY,

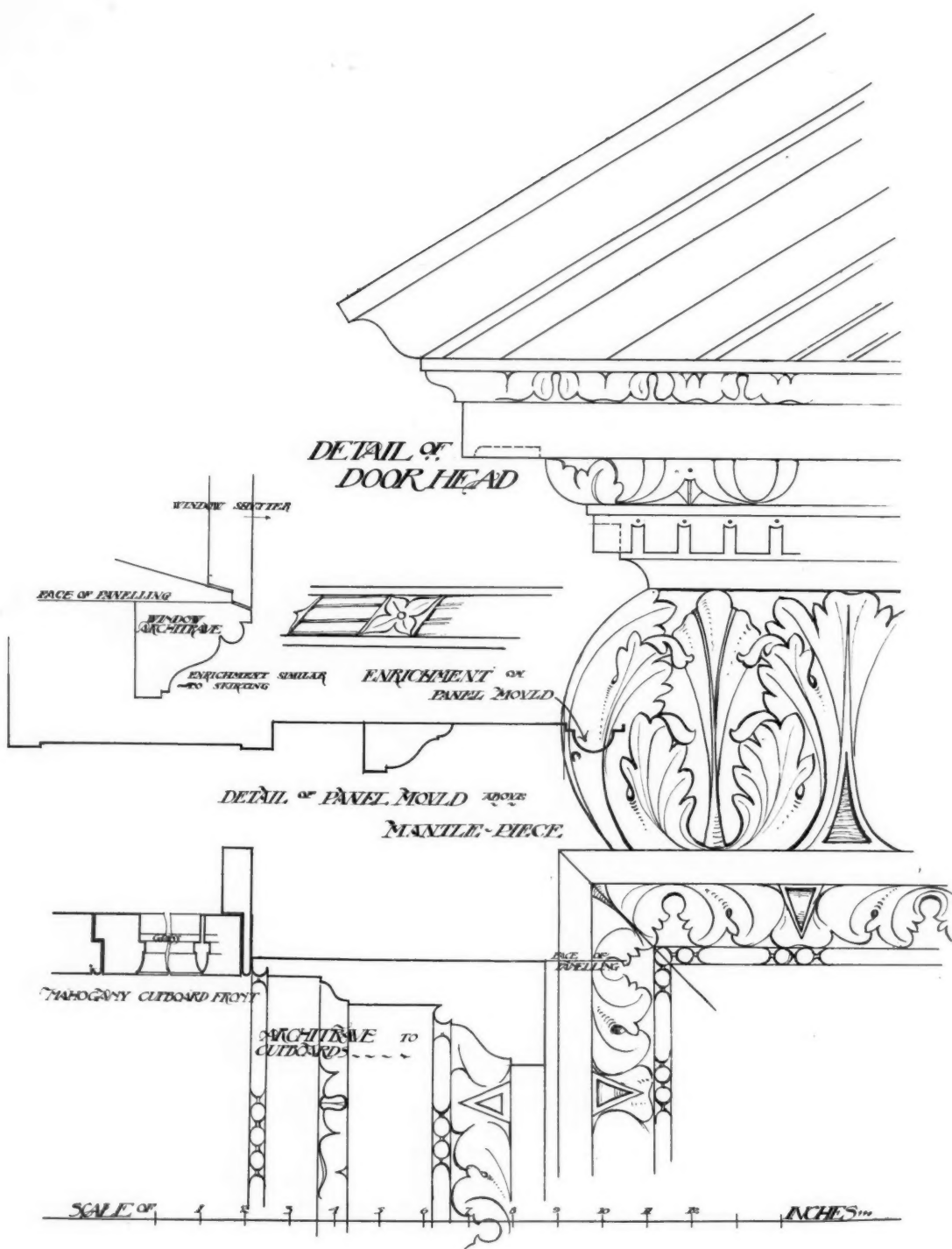
Scale of
Feet



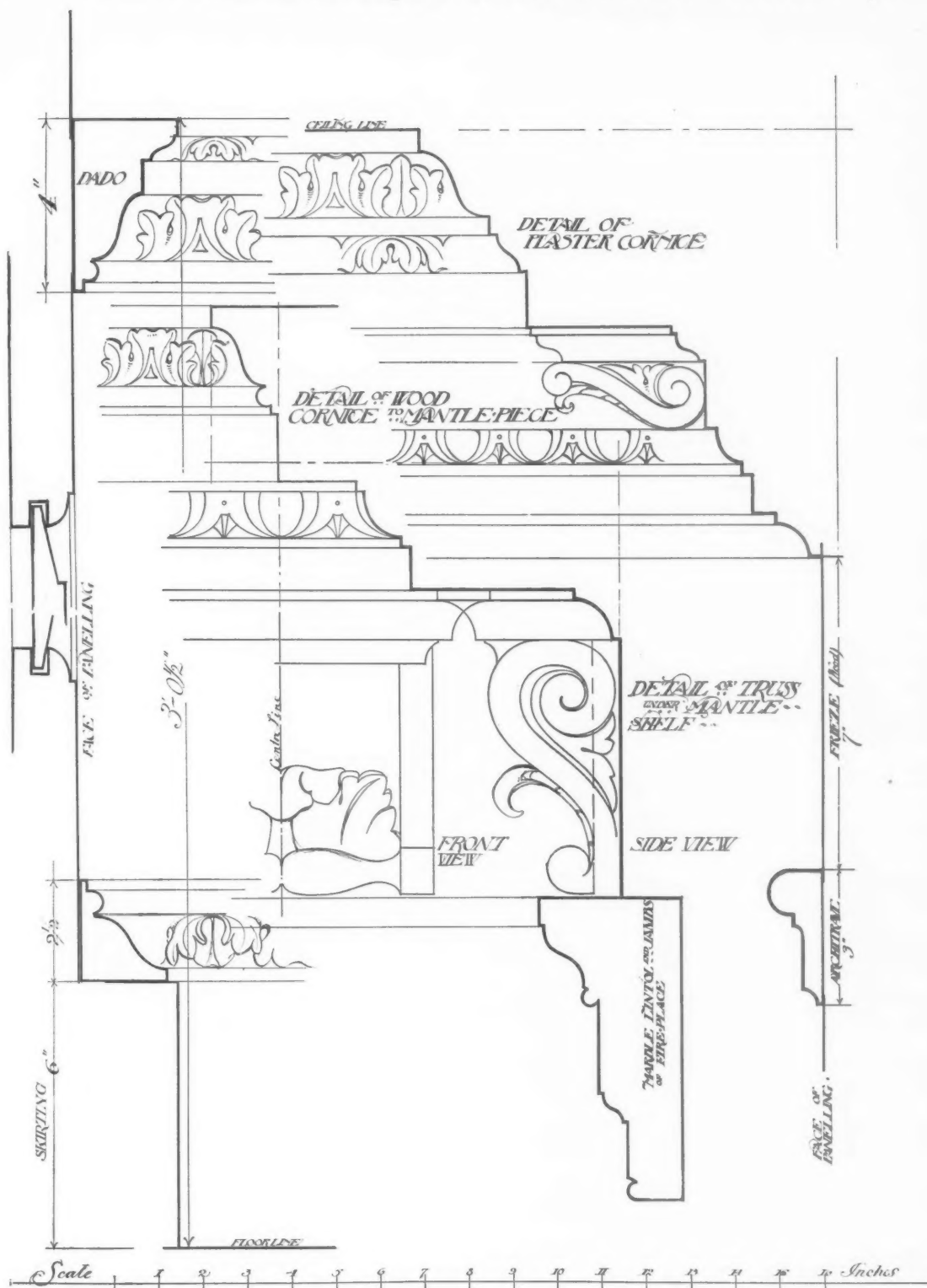
NO. 26, HATTON GARDEN, LONDON, E.C. DETAIL IN DINING-ROOM.

MEASURED AND DRAWN BY J. M. W. HALLEY AND H. A. McQUEEN.

VOI. XXV.—E



NO. 26, HATTON GARDEN, LONDON, E.C. DETAILS IN DINING-ROOM.
MEASURED AND DRAWN BY J. M. W. HALLEY AND H. A. McQUEEN.



NO. 26, HATTON GARDEN, LONDON, E.C. DETAILS IN DINING-ROOM.
MEASURED AND DRAWN BY J. M. W. HALLEY AND H. A. McQUEEN.

Imperial Mosques of Constantinople.

PART I.



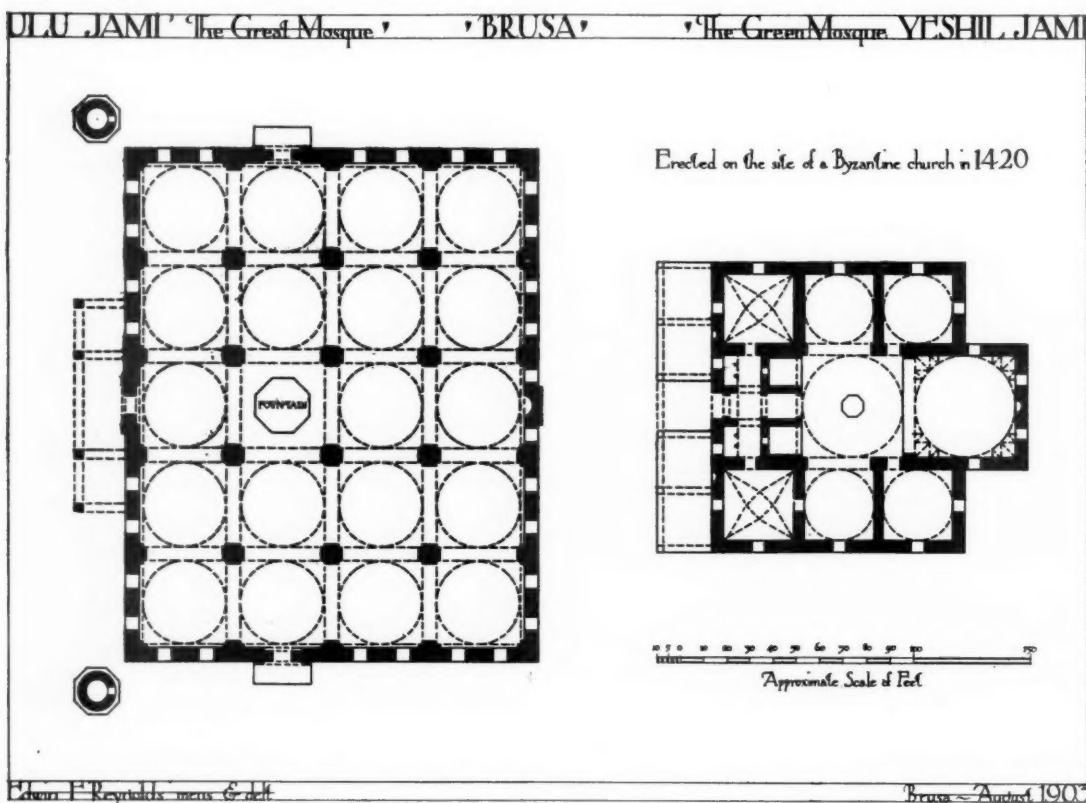
O city in the world makes a wider or more intense appeal to the imagination than Constantinople; for the visible splendour of the present city, with its three towns set like gleaming jewels in unsurpassable natural beauty of interlaced sea and land, is but the outward symbol of its memory of strange fortunes and momentous history. Placed midway between Europe and Asia, the gate of conquest and the channel of continental commerce, it has ever been the prize of the contending forces of the East and the West, and each in turn has adorned it with a pageantry of splendid art.

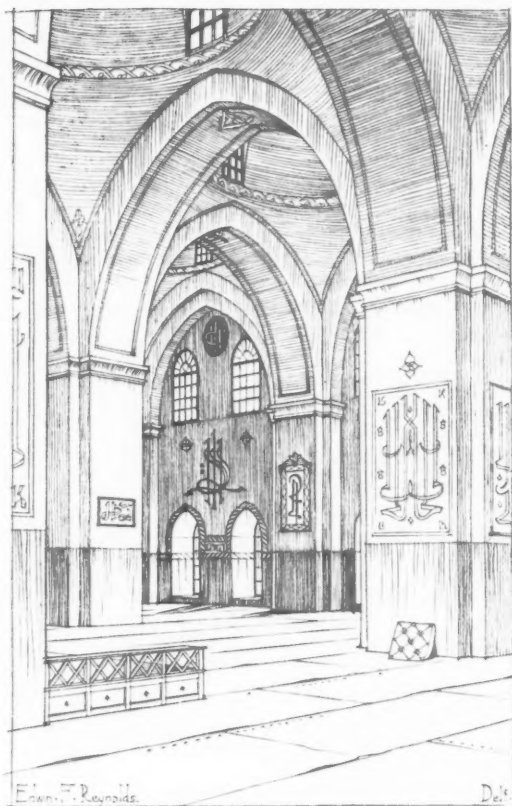
The traveller who approaches Constantinople by the Sea of Marmora first sights Scutari, the Asiatic town whence the caravans of merchandise started on their long marches to Persia and distant India. Then, rounding the Point of the Seraglio, the European town of Galata comes into view, its streets climbing steeply up to the round tower of its Genoese and Venetian traders. And then, entering the waters of the Golden Horn, the Turkish city of Stamboul gradually unfolds its superb outline along the winding shores, the quays

crowded with the ships of all nations, the rising slopes clothed with red roofs and groves of cypress, the summits crowned with the white minarets and silver domes of the mosques.

The Turkish city of Stamboul reincarnates the older city of Constantine, but the aspect of the Byzantine capital has been almost wholly changed; and although many instances of its early mediæval art may still be found by seeking, yet the city of to-day remains essentially a splendid monument of Turkish art. The church of S. Sophia, S. Irene, and the ancient walls, are now the only conspicuous Byzantine elements, and it is the fine succession of Imperial Turkish mosques, set along the skyline, which above all crowns the beauty of the city and endows it with such fair distinction.

These Imperial mosques of Stamboul are full of interest from many points of view. To the student of architecture they offer a progressive series of buildings, wonderful in structure and expression, grand in conception and scale, and still enriched with accumulated treasures of the exquisite craftsmanship of the East. They show the growth of one of the last flowers of Oriental art, the fruit of a branch engrafted on the native Byzantine stock. They illustrate one of those *saltus artis* which, from time to time, have interrupted and





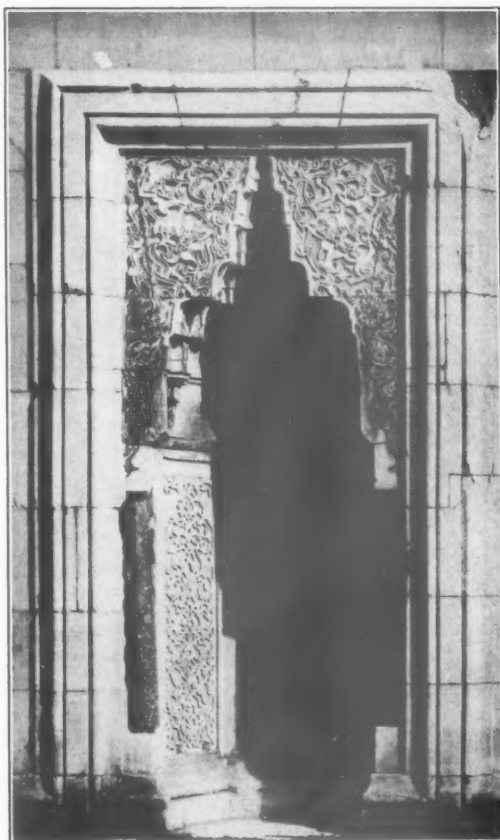
INTERIOR OF ULU JAMI.

changed the gradual course of normal architectural development, and which, in this instance, was rendered almost unique by the dominating influence of a single building. To the student of history, the mosques visibly symbolise the power of a great and terrible nation, now reduced to the shadow of its former estate and glory. They recall that wave of Asiatic conquest which at one time threatened to overwhelm Europe, and they remain the monument of the greatest triumph which militant Mohammedanism won over mediæval Christianity. Further, these mosques have something of the romance of the unknown, for hitherto they have been jealously guarded by political suspicion and religious fanaticism, and the inquisitive and infidel student has been baffled by the difficulty of studying them directly, and tantalised rather than enlightened by such hasty sketches and vague descriptions as have been grudgingly allowed.¹

¹ By most unusual good-fortune the author was allowed full opportunity for the study of the mosques, and he is glad to acknowledge here the courtesy and assistance of the Royal Institute of British Architects and the British Embassy at Constantinople, in obtaining the necessary *irade* from the Sultan, and also to acknowledge the helpful companionship of Mr. J. B. Fulton, who shared the trouble and expense of the author's work at Constantinople and Brusa.

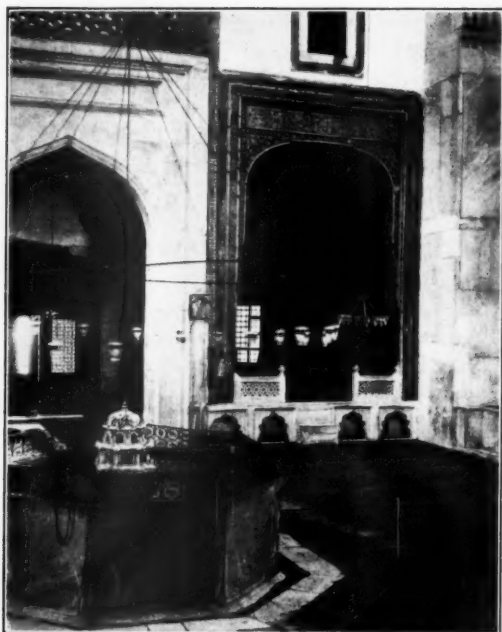
BRUSA.—In order to clearly understand the development of Turkish mosque-building in Constantinople, it is first necessary to glance briefly at the mosques of Brusa in Asia Minor, the Turkish capital before the conquest of Constantinople; for here the original traditions of the race may be studied, and therefore the change wrought by the possession of the Byzantine capital may afterwards be better appreciated. Two mosques at Brusa, Ulu Jami and Yeshil Jami, may fairly be taken as typical of the others.

Ulu Jami, the great mosque, represents a type of plan derived from the original and almost universal type of a courtyard enclosed by open arcades, the covered area on the side towards Mecca being enlarged by additional bays. This original type of plan is shown in the mosque of Ibn Tulun at Cairo, and in its later form the extended arcades towards Mecca were enclosed as a separate building, the arcaded courtyard remaining as a forecourt to the mosque proper. Ulu Jami has a rectangular plan divided by massive piers and arches into twenty square bays, each covered with a cupola set on pendentives except one central bay, which remains open to the sky, and contains a fountain. The construction is of brick, the piers being square in plan, and the arches



EXTERNAL NICHE, YESHIL JAMI.

Photo: Sebah and Joallier.

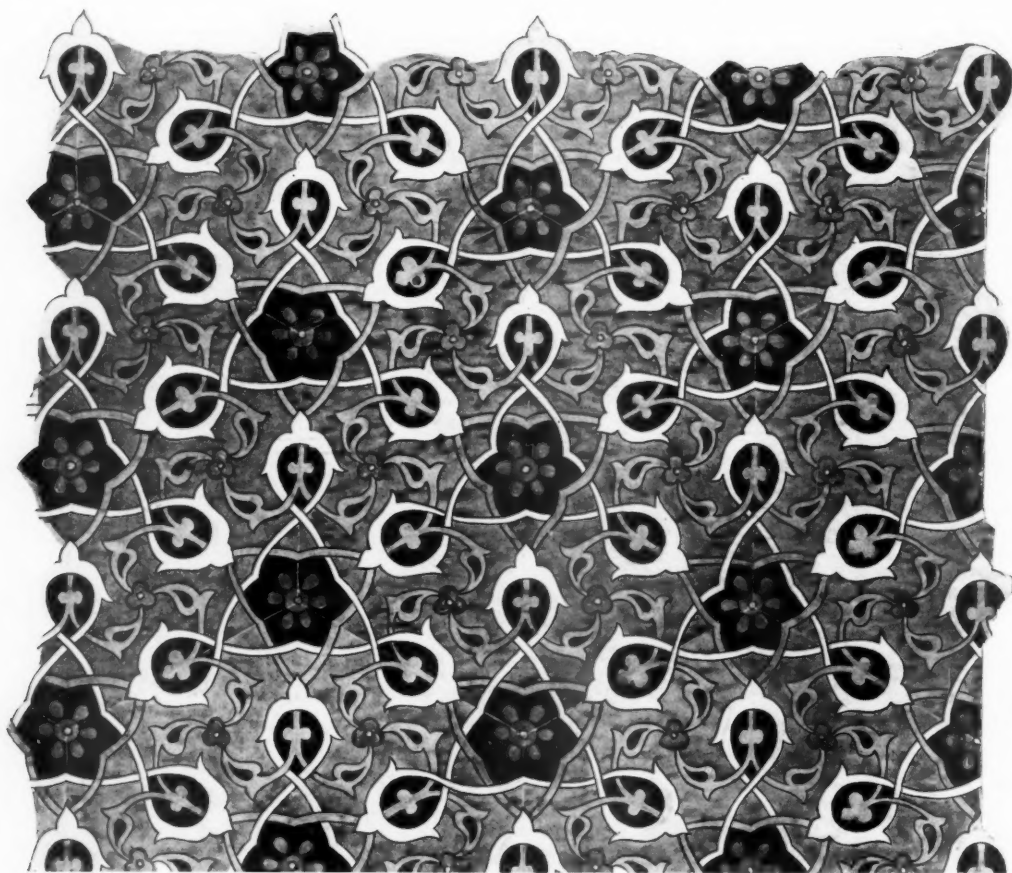


INTERIOR OF YESHIL JAMI.

Photo: E. F. Reynolds

pointed in outline, and all the internal surfaces are covered with plaster. The piers were originally gilded to the height of a man, and the walls were decorated with glazed tiles; but this magnificence remains no longer, and is replaced with whitewash, relieved here and there with illuminated inscriptions from the Korân. Light is introduced by windows in the outer wall and in the bases of the cupolas; and the interior, with its cross-views half blocked by the great piers, is powerful and picturesque in effect. Externally the great rectangle of the mosque rises to a cornice which almost hides the low cupolas when seen from below. Two freestanding minarets, originally decorated with blue and green tiles, flank the western façade, and a later portico shelters the central entrance. The forecourt is enclosed by walls without the usual arcades, and at the centre is placed a fountain of ablution.

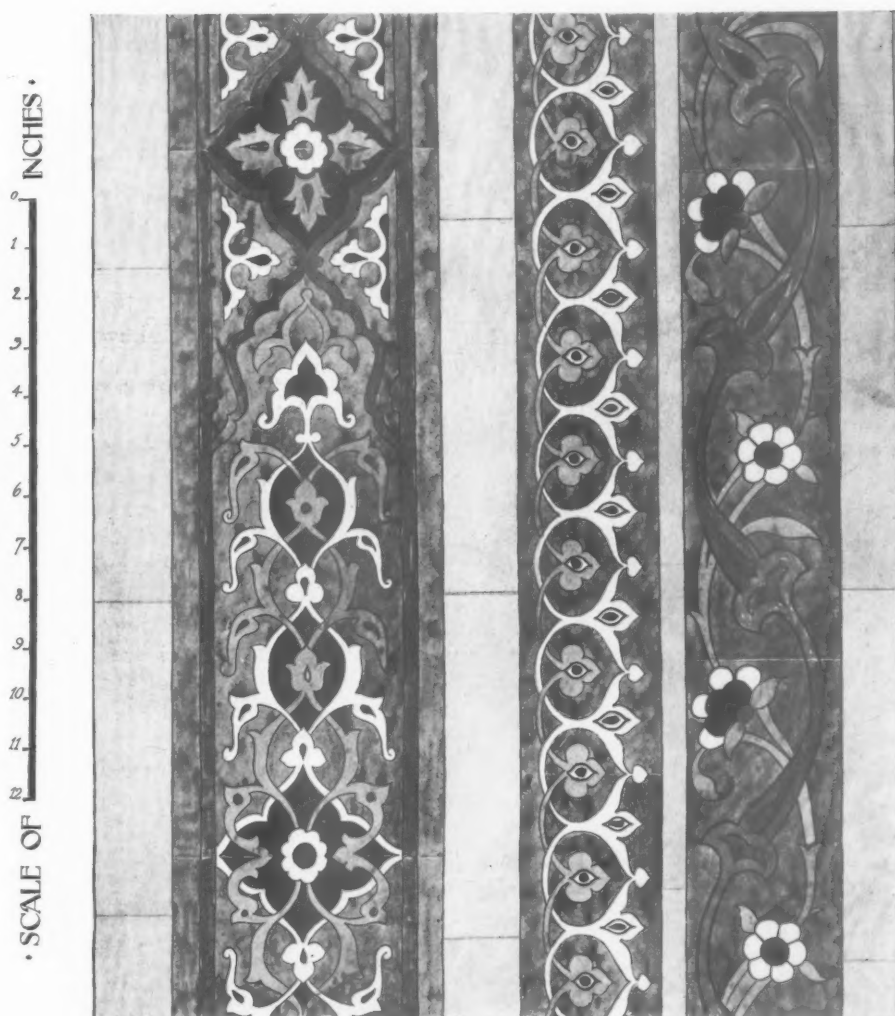
Yeshil Jami, the green mosque, was built in 1420, and represents a somewhat complex variety of that later cruciform type of plan which became almost as widespread as Mohammedanism itself.



• SCALE OF  INCHES •

DETAIL OF TILEWORK, YESHIL JAMI.

MEASURED BY EDWIN F. REYNOLDS. DRAWN BY J. B. SURMAN.



DETAIL OF TILEWORK, YESHIL JAMI.

MEASURED BY EDWIN F. REYNOLDS. DRAWN BY J. B. SURMAN.

The plan is complicated by the fact that the mosque was built on the site of a Byzantine church, and also because a suite of apartments and galleries for the use of the Sultan was introduced in place of one of the arms. The three arms and the crossing are covered with spherical domes, their square compartments being reduced to the circle by means of simple stalactite pendentives, and the central dome is lighted by a glazed lantern. The walls, both internally and externally, are faced with masonry of a lightly veined marble; and the windows, the niches, and the central doorway are richly carved with decorative motives of very advanced character, comprising arabesque foliage in low relief, stalactite-work, and intricate geometrical devices. The internal gallery and alcoves for the Sultan are sumptuously covered with dark blue tiles, threaded

with the gold, green, and white of delicately raised patterns, and with inscriptions in the old Cufic script interlaced around the borders. Beneath the central dome is a cistern enclosed with marble slabs, with a fountain wrought in the model of a mosque. Four other chambers, domed or vaulted and richly decorated, complete the plan, and in front of the entrance are the foundations of an unfinished portico. The two minarets, whose covering of green tiles gave the mosque its name, were thrown down by an earthquake, and are now replaced with modern erections. The whole building is a treasure-house of early Turkish art, its structure tinged with Byzantine influence, its decoration luxurious yet refined, and full of that Persian influence which seems to have been the fountain-head of Saracenic art.²

These two mosques may be taken as typical of

² Measured drawings of Yeshil Jami, with many decorative details, are given in "Architecture et Décoration Turques," by Léon Parvillée.

Turkish traditions before the conquest of Constantinople, differing from other Saracenic work of the time only as varieties of the same stock, founded on universal types of Mohammedan planning, closely related in structure and decoration to the mosques of Egypt and Persia, and perfectly normal in character.

SANTA SOPHIA.—But with the possession of Constantinople a new influence was introduced which almost entirely changed the natural growth and the national tradition of Turkish mosque-building. This compelling influence lay in the germinating power of a single building—that church of Santa Sophia which from the first had assumed so unique a place in mediæval art, and which now, some nine hundred years after its erection, was to lend its inspiration to an alien creed. Rumours of the splendour of the great Christian church had long been current in the East, and Mohammed himself had prophesied its conversion to a mosque, promising all the joys of Paradise to the conquerors of Constantinople. The Turks, therefore, regarded the church as a predestined heritage, and it is probably owing to this view that it was specially preserved amid the general destruction at the sacking of the city.

S. Sophia was duly converted to the uses of a mosque. The high altar was destroyed, and the pulpit and Mecca-niche of Mohammedan ritual were erected; but no alteration was made to the integral structure, and the decoration of marble and mosaic remained untouched, except where the symbols of Christianity were covered or defaced. Externally S. Sophia has suffered far greater change. Most of the smaller buildings—baptisteries, libraries, and treasuries—which had grown up around the church, were swept away, and Turkish mausoleums gradually took their place. Four minarets were erected, one at each angle of the building, and the great cross on the central dome was replaced by the crescent. But, further than these deliberate changes, the whole building is now disfigured by ungainly masses of buttressing, added from time to time to support its earthquake-riven fabric; and it is in spite of all disadvantage of fate that the serene power and beauty of its domical grouping may still be recognised.

But, not content with the realisation of Mohammed's prophecy, the Turks desired to emulate the wonderful structure and qualities of the church, and henceforward they founded all their great mosques on its model, disregarding their own traditional forms, or altering them in unison with their new ideal. The change was probably less due to real æsthetic appreciation than to a desire to invest their religion with an easily adapted magnificence, and also with something of the

prestige which had belonged to the greatest church of the East. Mohammedanism was a militant religion whose fast-rising power had outstripped its outward forms, and S. Sophia gave the Turks a more ambitious scale and a more magnificent model for its architectural expression. But, further than this, the readiness and completeness of the change were largely due to the national character. The Turks are a military rather than an artistic race, and they have always been dependent on other nationalities for the translation of their æsthetic desires. The Persian quality of some of the mosques at Brûsa has been mentioned, and at Constantinople they employed Greek and Armenian architects. The Turks themselves had little of the subtle instinct of the artist: to them art was a slave to minister to their pomp and luxury rather than a spirit to be sought with toil and glad self-sacrifice. A close parallel may, indeed, be drawn between the character of the Turk and the Roman, and the comparison is rendered the more striking by the similarity of their experience in being brought into contact with the art of another race. But whereas the Romans had adopted Greek forms for the decoration of their own arcuated structure, thereby stifling the expressive evolution of its true qualities, the Turks, on the other hand, adopted only the plan-type and general scheme of S. Sophia, leaving their architects free to adapt and develop it according to their needs, and to clothe it with fresh expression by entirely Saracenic motives of decoration.

But Byzantine and early Turkish art may not be regarded as altogether alien to each other. In Byzantine art there had been a strong infusion of Eastern influence—so strong, indeed, that, compared with Roman art, its qualities were distinctively Oriental; and although that influence had been qualified by infiltration through a Greek race, yet much of its original character had been preserved. In return the ascendant power of the Byzantine Empire and the authority of its splendid art had diffused a reflex radiation which nourished the roots of the early Saracenic School among others. Moreover, in their westward advance to Constantinople, the Turks passed over soil which was fertile with Byzantine influence. Brûsa was a completely Byzantine city when they first entered it, and their work there shows traces of local assimilation. Hence there was already a certain affinity between Byzantine and Turkish art, an affinity showing itself in general tendencies rather than special particulars. Thus the preference for pure geometrical forms and broad surfaces, the consistent use of the dome, the principle of decoration by applying a veneer of colour and precious material to the structural surfaces—all these

characteristics show a sympathy of method in design, and indicate a common Oriental origin.

RITUAL.—The Mohammedan creed is exclusively deistic in worship. It recognises a progressive revelation in the teaching of six prophets—Adam, Noah, Abraham, Moses, Jesus, and Mohammed—and it claims that the last of these is most authoritative, and therefore abrogates the partial teaching of the others. But even Mohammed is regarded only as a means of access to God, and is never worshipped in person; and the original inspiration has been little corrupted by the adoration of prophets, saints, and martyrs, with their relics. Hence the Mohammedan religion has never lost the directness of its primitive ritual, and its architectural requirements are correspondingly simple.

The mosque proper is preceded by a forecourt which contains a fountain of ablution, and also serves to give additional space for the crowds of the faithful who assemble at the great festivals. The open colonnaded court has always been a feature of Oriental planning on account of the essential shade and coolness which it affords in a hot climate; and the forecourt of the mosque is derived from the same universal tradition which gave the cloister to the Christian church.

The mosque itself provides a sheltered place for prayer, and its general shape may vary very considerably, provided that it affords sufficient floor-space. A small niche (*mihrab*), placed in the centre of the eastern wall, indicates the direction of Mecca, but it has no such ceremonial significance as the altar in the Christian church. Thus, such a type of plan as the Great Mosque at Brûsa, with its massive piers distributed over the whole floor, would be impossible for the service of the church, for few of the congregation would be able to see the altar; but the Mohammedan worshipper does not face towards the Mecca-niche, but parallel with it and towards Mecca itself. Further, spiritual equality is an essential idea of the creed, and there is no such distinction as between clergy and laity. Hence the floor is one open, level area, with no ceremonial divisions, and there are no such smaller chambers as chapels, vestries, and baptisteries.³

Applying these conditions to S. Sophia,⁴ it is evident that although simplification was necessary, yet in its general scheme the plan was eminently suitable to Mohammedan ritual. It should be remembered that both religions were of Eastern origin, and that many observances, founded on

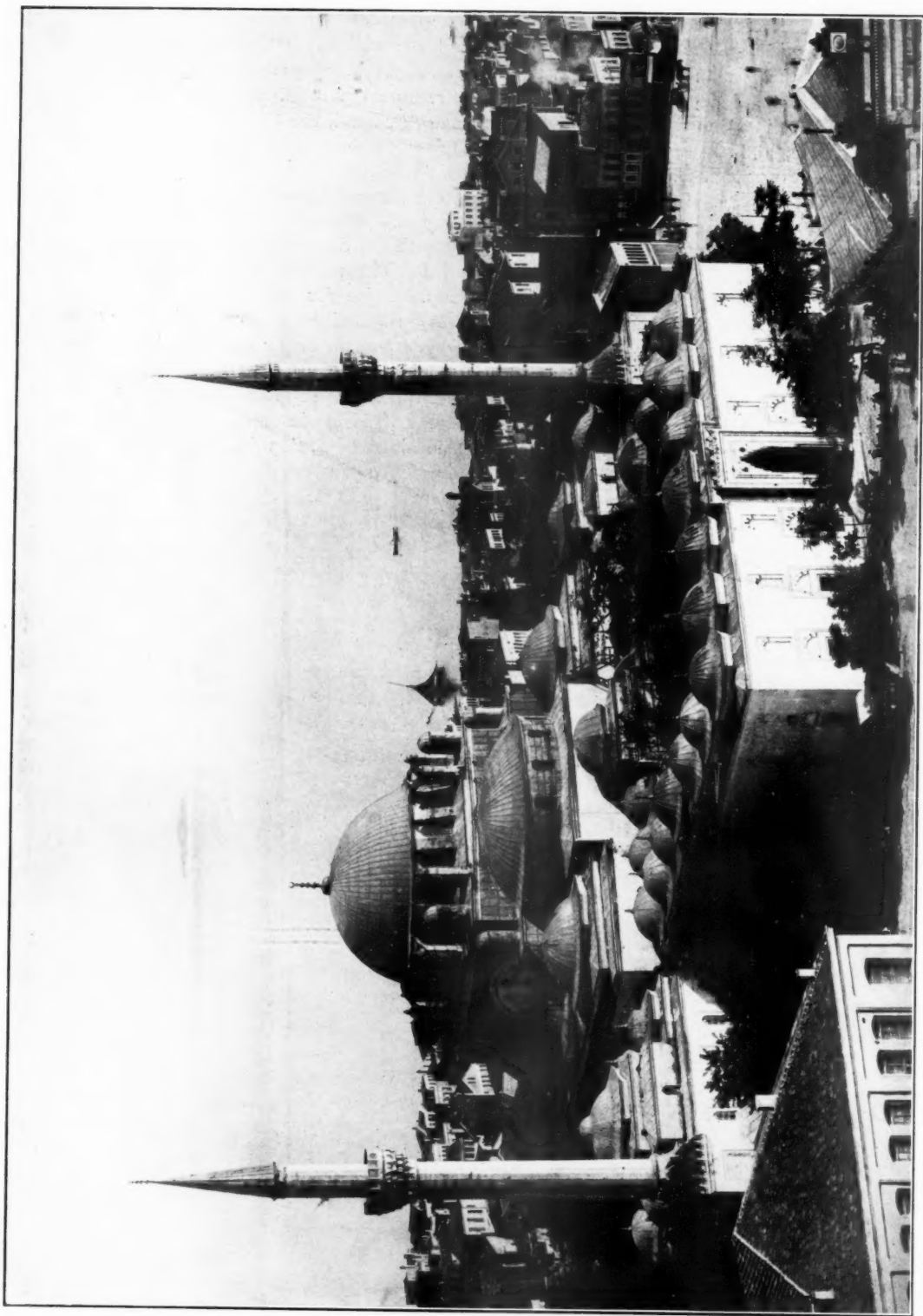
the social life of the East, applied to them equally. Thus the custom of washing before prayer was practised by Christian and Mohammedan alike, and the cloister of S. Sophia, with its central fountain, fulfilled the same purposes of rest and refreshment as the forecourt of the mosque. On the other hand, the Christian narthex was meaningless to the Mohammedan, for the system of neophytes, who were gradually promoted to the full entrance of the church, did not exist in his religion. Internally, the broad unbroken floor beneath the domes and semi-domes precisely fulfilled Mohammedan conditions, and gave that ample space for congregational worship which previously had only been attained by the repetition of comparatively small bays; and it was this principle of covering a large area without the interruption of supports which became the main theme of design in subsequent Turkish mosques. The aisles of S. Sophia, structurally necessary to give depth of abutment to the great arches of the dome, were retained in a more open form, but their subdivision in height by the introduction of galleries was discontinued. These galleries had been reserved for women in the Christian church, but a Mohammedan controversy had decided that women have no souls, and their galleries were accordingly abolished in the mosques.⁵ The exedrae of S. Sophia seem to have been regarded as obstructive to that broad floor-space which was the Mohammedan ideal, and by ingenious contrivance they also were omitted, and the whole tendency of mosque design was towards a large, open square described around four isolated piers which sustained the central dome.

THE MOSQUES.—The mosques which the Turks built in direct emulation of S. Sophia were necessarily limited in number owing to the great scale required for the development of its complex system of domes. The majority of the numerous smaller mosques of Constantinople were variously designed with a single dome set on pendentives over a square or octagonal plan, occasionally combined with aisles, and usually entered by an open portico; and they only reflect the influence of S. Sophia partially and indirectly. But it was the custom of the Turkish Sultans to perpetuate their memories by the building of a mosque, and at Constantinople they successively vied with one another in erecting a magnificent tribute to Allah and a convincing proof of their own piety and autocratic power; and it is this series of Imperial mosques which was directly founded on the model

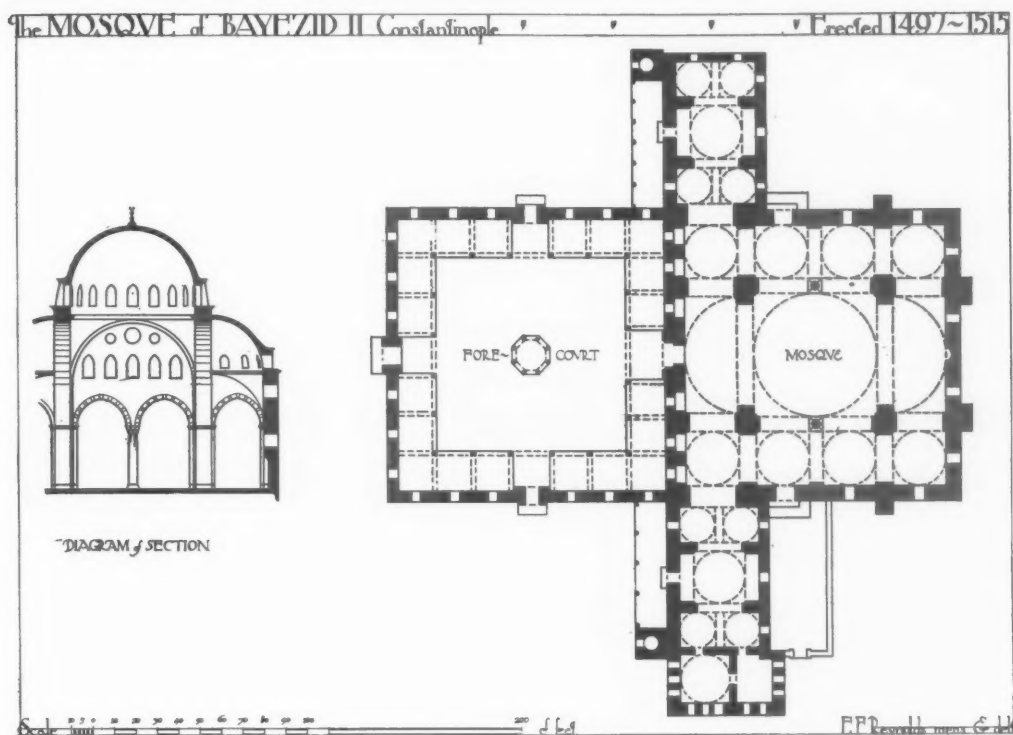
³ The rite of circumcision takes the place of the Christian baptism.

⁴ A plan of the church of S. Sophia, measured by J. B. Fulton, is given in THE ARCHITECTURAL REVIEW for March 1905.

⁵ Modern Turks seem to doubt the truth of this decision, for women are now occasionally allowed to worship in the mosques between the appointed hours of prayer. The sultanas were specially exempted from the general condemnation of women, and mosques were sometimes erected to their honour.



MOSQUE OF BAYEZID, BIRD'S-EYE VIEW.

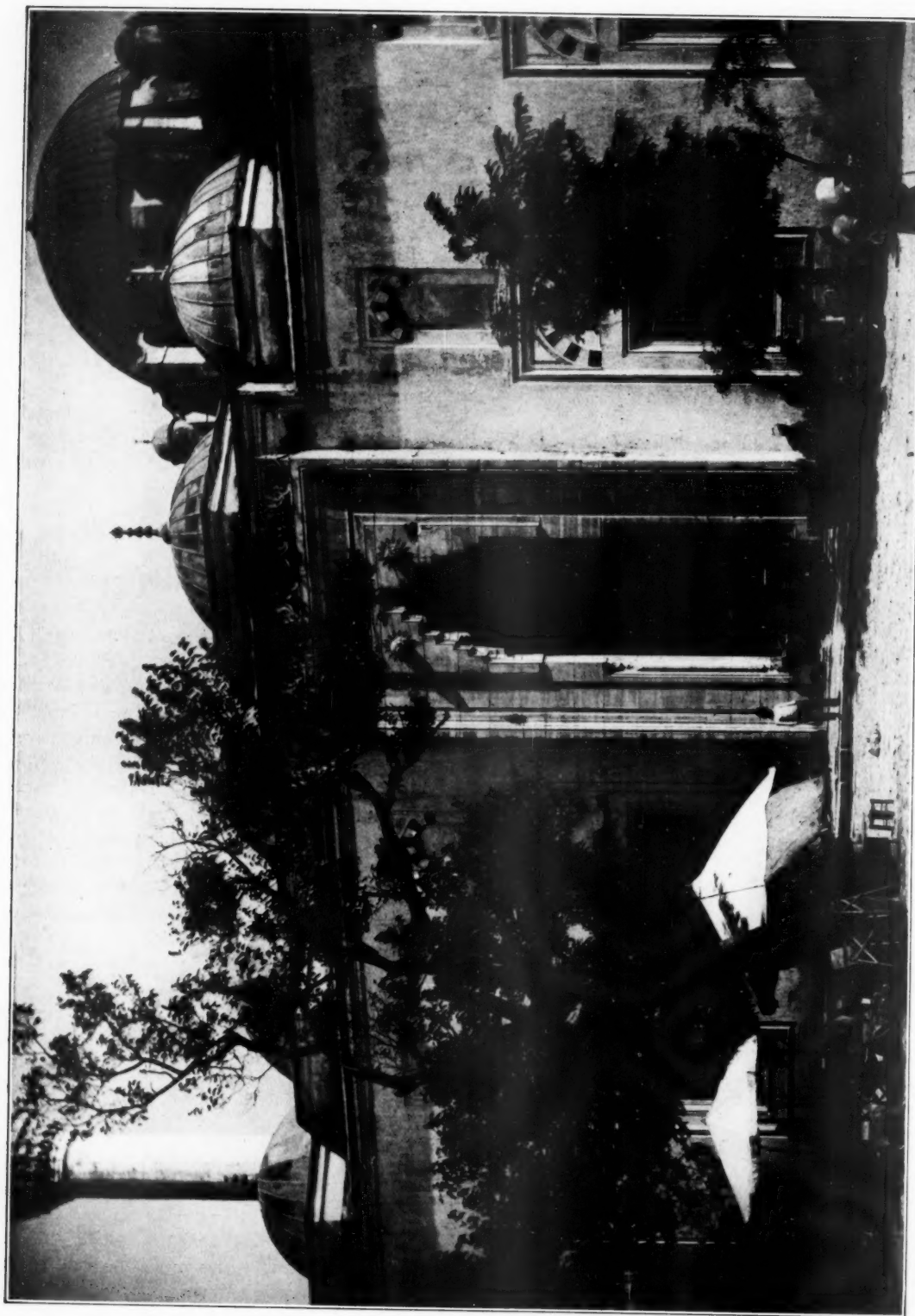


of S. Sophia. Several of them approach the grand scale of their prototype, but perhaps more astonishing than their size is the sustained energy and passion for building which they represent. Within little more than a hundred years some seven of these great Imperial mosques were erected, and any one of these alone would confer distinction on the city. They were built at a time when all the frontiers of Europe were besieged and broken by the arms of Islam, when rapid conquest had raised the religious faith of the Turkish nation to a glowing enthusiasm; and the firm settlement of the new Empire, and the illimitable wealth of its commercial position, fostered the growth of a splendid art in which many of the finest qualities of Byzantine and Saracenic art were finally merged.

The first mosque to be built in Constantinople was erected by Mohammed the Conqueror himself in 1463-9. Its architect, Christodoulos, was a Greek, and it was intended to surpass all other Turkish mosques in size and magnificence. Unfortunately, however, it is now impossible to appreciate its qualities, for it was utterly destroyed by an earthquake, and rebuilt at a later date, and no record of its original design is known to remain. Thus the historical sequence of the Imperial mosques fails at the vital point of connection with S. Sophia; but although nothing can compensate the loss of this first experiment, yet the next mosque closely follows the design of the church,

and supplies a sufficiently strong link in the chain of development.

THE MOSQUE OF BAYEZID II.—The earliest royal mosque which still exists was built by Bayezid II in 1497-1515, and by its comparatively small scale and simplification of parts it shows itself to be an early experiment in the adaptation of the scheme of S. Sophia to the use of a mosque. The forecourt and mosque form a double square on plan, measuring 268 ft. by 135 ft. The forecourt is surrounded by an arcade six bays square, each bay being defined by pointed arches set on columns, and covered with a cupola set on pendentives. It has three outer entrances, and the central entrance into the mosque is emphasised by the wider spacing of the arcade. The mosque itself retains the essential structural scheme of S. Sophia in a central dome raised on four arches and set on pendentives, and combined with two semi-domes of equal diameter; and similarly the great buttresses which sustain the east and west arches beneath the dome are enclosed within an outer wall, and the additional space is developed into continuous aisles by piercing the bases of the buttresses with arched openings. Further, the north and south sides of the central square are subdivided by arcades carrying walls, which fill the tympana of the great arches and are pierced with windows above the aisles. Thus far the general design of the mosque is identical with that of the church, differing only in detail. But a most



MOSQUE OF BAYEZID : DETAIL OF ENTRANCE TO FORECOURT.

Photo : Sebah and Joallier.

important change is seen in the treatment of the semi-domes, for in the mosque they are not supported from the floor by piers, but are set on pendentives built from arches, and thus do not appear on the ground plan; while the exedrae of the church are entirely omitted. It has already been said that Turkish architects seem to have regarded the apses of S. Sophia as obstructive to Moham-medan ritual, and they solved the problem by making them an affair of doming only, thus retaining their structural service, and at the same time obtaining that open floor-space which they desired.

The plan is set out as an exact square, 120 ft. 9 in. across internally, and the inner square is proportioned by the relation of the dome and semi-domes, so that it includes two of the four equal bays of the aisles. These aisle-bays are covered with cupolas on pendentives, and on the north and south sides of the central square they produce arcades of two arches set on a single column. The dome is carried on simple spherical pendentives which close around the main arches, and at the base it is pierced with a ring of windows after the manner of S. Sophia. The semi-domes are similarly treated, and practically repeat half the central dome at a lower level.

A special interest is given to this mosque by an unusual development at the west end. The western aisle is extended on each side by additional wings, so that an uninterrupted vista, 272 ft. in length, is obtained internally. Each wing is divided into three bays and covered with five cupolas, their supporting arches springing from each other in an astonishing and characteristically ingenious way. Such an instance is a proof of perfect familiarity with arched and domed construction, for none but the adept would venture to play with his methods so freely. The bases of the minarets project from the extremities of the wings, and open colonnades connect them with the walls of the forecourt, while on the south side two libraries add yet further length to the wing. These wings, minarets, and libraries appear to have been added after the original building of the mosque, and probably not all at the same time. They give much picturesqueness and beauty to the plan-form of the mosque, and add an unusual interest to the interior.

The external view of the mosque shows the high outer wall of the forecourt, with its barred

window openings, its tall recessed entrances, and the repeated cupolas of its bay divisions. The principle of covering by a series of cupolas, with its consequent subdivision of the plan into square compartments, is a traditional method of roofing which penetrates much Eastern building with its influence. The cupola or dome has always been a common Oriental mode of construction, applied impartially to every kind of building, and, for the proper appreciation of Oriental architecture, it is necessary for us to forget that special significance of the dome which its rarity in the West has conferred on it. Beyond the forecourt rises the mosque, its dome, semi-domes, and cupolas emerging from flat roofs, intimately expressing and almost repeating the forms of the interior. The central square rises above the cupolas of the aisles, two of its sides showing the great arches, the other two sides intersected by the semi-domes. The drum-walls of the semi-domes assist in the abutment of the north and south arches beneath the dome, and buttresses perform the same office for the east and west arches; while four circular turrets, built at the angles of the central square, also help in securing the arches by their weight, and signify the position of the main piers below. The central square is completed by a cornice immediately above the summits of the semi-domes, and forms a massive base for the dome. The piers between the windows in the base of the dome are developed externally as buttresses, as in S. Sophia; but here a level cornice is introduced above them, giving the dome the appearance of being raised on a drum, and flying buttresses are introduced as a precaution against thrust consequent on the greater height of the dome. The wings extend on each side of the mosque, the curious arrangement of their domed compartments clearly showing in the outward forms; and the placing of the minarets so widely apart gives an expression of great size and breadth to the building.

Thus, amid minor changes, the mosque still preserves the ascending series of semi-domes and dome which is characteristic of S. Sophia, and the close correspondence between inward and outward form, conspicuous in both buildings, well illustrates that simplicity and candour of construction which is characteristic of all Oriental building, and which distinguishes it from the more complex methods of our Western art.

EDWIN F. REYNOLDS.

(To be continued.)

Architecture in the United States.

IV.—The Commercial Buildings—The Shops.



TWO things above all others are essential to a shop—floor space and light. If one of the two has to be sacrificed it must be the light, because 100 sq. ft. of space will pay for several lamps, while one 25-c.p. lamp will light that area. But in America—where the law of easements as regards ancient lights is unknown, and a building must be so designed that it shall be sufficiently lighted regardless of how high structures on neighbouring property may be carried—small and ordinary sized shops depend for daylight almost entirely upon the amount to be obtained from the street in front and the alley at the back, and if this fails the resort is to electric lamps. In the larger shops there are, of course, central light-wells or areas; in the old-fashioned ones these open spaces were the ordinary area surrounded by brick walls and having skylights formed over the ground storey, as is still done in this country. In the more modern ones, however, the French scheme of an open space running through several storeys, with a dome or glass roof at the top, is adopted, as in Altman & Co.'s store in New York, which is an early example, and not representative American architecture of to-day (Fig. 35). Unlike the French, the American shopkeeper does not hang rugs and draperies over the balustrades and in the area in defiance of risk of fire, but reserves it an agreeable, open, architectural feature in which a fountain and palms are often placed, sometimes an orchestra also; and the effect is not unlike the Mexican or Spanish *patio*. In the illustration it will be noted that the shades are drawn to assist the photographer, hence the effect of darkness—which is the reverse of the actual effect, which is one of brilliant illumination, whether by day or night; and the effect of a radiator placed around the lower part of a column is unpleasant to observe—a thing which unfortunately very often happens. Each floor is open throughout its whole extent—that is to say, it is never divided into small compartments by brick walls as required by the Building Acts of London. Fire protection is afforded by automatic alarms and sprinkling devices; ready access to all parts of the building, ample aisles between the counters, plenty of entrances and exits, high ceilings and mechanical ventilation—which can be relied upon to be working—make it easy for firemen to cope with a small fire, provide means of escape for employees and visitors, and reduce danger from smoke to a minimum. In this connection it

should be mentioned that the height of storeys is usually from about fourteen feet in the upper storeys to as much as twenty-five feet in the ground storey, and that the skylights are provided with wire-glass and arranged on rollers to open automatically in case of fire as well as in the ordinary way under usual conditions. What few partitions are required for offices and special departments are principally of glass and iron, or bronze grilles and frames; show-cases are entirely of glass, and stand upon metal bases. Staircases and lifts—there are often several of the latter—are entirely of incombustible material. The stairs—risers, treads, and inside skirting, and the walls adjoining, when the stairs are not free-standing—are of marble, the outside strings and newels of ornamental cast iron, and the stair railings or balustrades of cast or wrought iron. Floors of marble mosaic or rubber tiling and metallic shelving are employed in the latest structures, and only the counter-shelf and handrails to stairs are of wood (Fig. 36). Window frames are of iron or bronze, doors of glass and iron or bronze.

As regards planning, in the smaller shops of the "sandwich" type—that is, the narrow lot between two others with a frontage to one street only and the back to the "alley" (narrow roadway between two streets provided for the use of the dustman and delivery vans), there is but one aisle, and the front door only is used by the visitors; but the back door, used for the reception and dispatch of goods, could be used as an emergency exit. Whenever possible a complete circulation is desirable, and an experienced shop manager will invariably insist upon it if there is the opportunity. By a "circulation" is meant a complete "ring" of aisles so arranged that when a visitor has passed down one aisle he or she will follow a turn and go out by another. "Dead-end" aisles are, and ought to be, discountenanced; ground-floor aisles with only a stairway to another storey at one end should be considered as having dead-ends. In shops of the "popular" class, occupying a corner site, entrances are usually arranged away from rather than at the corner, as it is considered desirable to have a long series of shop-fronts unbroken by entrances, and the latter are only introduced at a corner when the frontages to both streets are extensive and three or more entrances can be used to advantage. Most of the very large shops occupy the half or whole of a city square; thus the Marshall Field retail store in Chicago is about one hundred and fifty by nearly three hundred feet in ground dimensions, and is thirteen storeys high. In such a building, unobstructed by

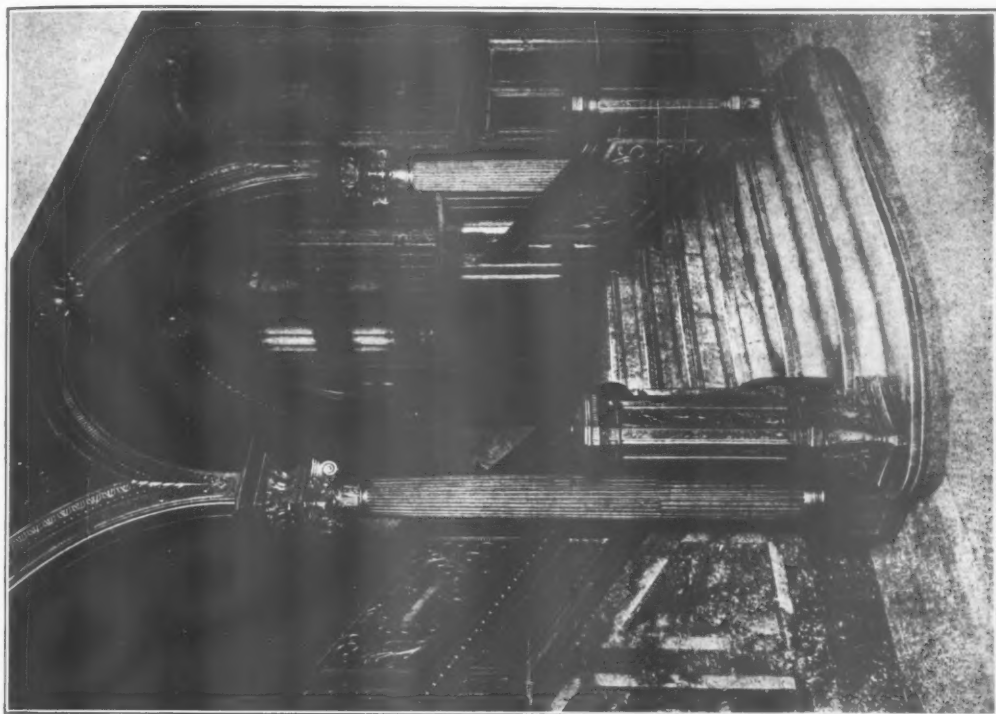


FIG. 36.—Staircase and Lift Enclosure.

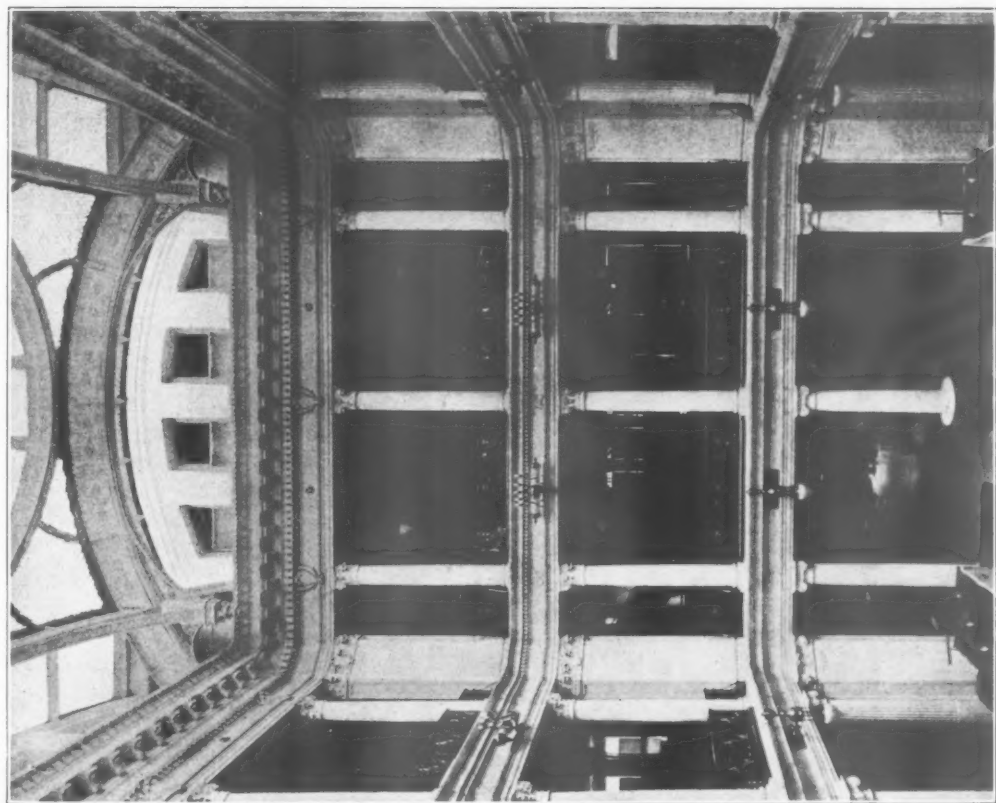


FIG. 35.—Interior.

ALTMAN AND CO.'S STORE, NEW YORK CITY.
KIMBALL, THOMPSON, AND MACKINTOSH, ARCHITECTS.

cross walls, and with the columns spaced about twelve feet apart in one direction and twenty-two the other, with two great open wells about forty by sixty feet, and all the storeys high and the aisles wide, circulation is as easy as in the streets outside, and the open effect is almost that of a great market. Twenty-six pairs of swing doors and four revolving doors provide means of entrance

word—with no regard to beauty, and the pretence to architecture made by the ineffective colonnade and cornice at the top is puerile. Much the same might be said of the vast Wanamaker shops in New York and Philadelphia; and yet they are so much better than such garish, vulgar structures as the Siegel-Cooper shop in New York. Except for some of those recently constructed in Chicago,

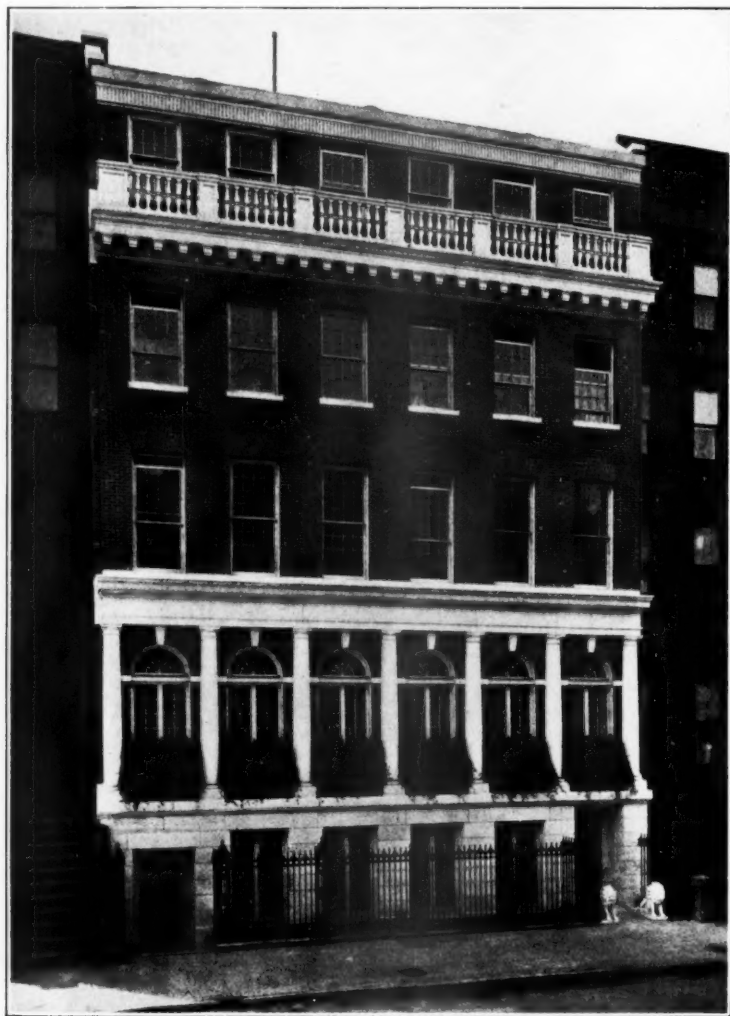


FIG. 37.—DRESSMAKER'S PREMISES, FORTY-SIXTH STREET, NEW YORK CITY.
WARREN AND WETMORE, ARCHITECTS.

and exit to and from the ground floor, while three principal staircases each seven feet wide, twenty-six passenger lifts, and six goods lifts, provide communication with the floors above and below; several supplementary staircases communicate with the basement.

As architecture this great pile is uninteresting and tiresome. It is designed—if I may use the

such as that for Schlesinger and Mayer, of which Louis H. Sullivan was architect, none of the "popular"-class shops can be compared with the *Magasin au Printemps* or the *Bon Marché* in Paris, or some of the new shops in Berlin, nor with the *Selfridge Building*—in course of completion—in Oxford Street, London. But with the more exclusive trades, such as the book, dress-

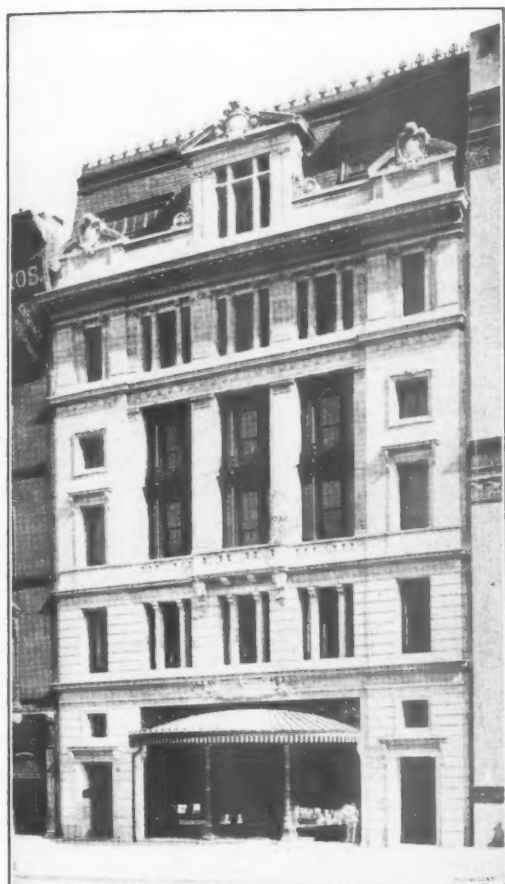


FIG. 38.—SCRIBNER'S BOOK SHOP.
FIFTH AVENUE, NEW YORK CITY.
ERNEST FLAGG, ARCHITECT.

making, and silversmiths' shops, it is quite another matter.

The little shop in Forty-sixth Street (Fig. 37) used as a dressmaking shop would hold its own in Mayfair, but is not in any sense as typical of American shop-architecture as we should like it to be; but the shopkeeper has to be educated slowly, and it is one of the tasks before the architects of all countries. One of the earliest of this class of buildings to possess any architectural merit was the Scribner Building in Fifth Avenue, New York; one of the early works of Mr. Ernest Flagg, it would not be out of place in the Rue de la Paix. It was one of the first to express an idea as to the proper treatment of a masonry front in which great holes must be made for light, and the largest of these holes in the ground storey. At either side of the shop-front, entrances to the upper floors are arranged in pylon-like masses of stonework, pierced with windows of contrasting proportions of height to width. The fourth storey is treated as a deep frieze, while the horizontal value of the first storey gives the impression of a

truss spanning the shop-front, satisfies the eye if not the intellect as to strength, and has the appearance of transmitting the load placed upon it by the two piers between the second and third floor windows to the pylons of masonry at the sides. The horizontal character of the first and fourth storeys is effected in a very simple way. The windows to all floors above the shop-front are all the same size, but those of the second and third floor are treated in iron, and produce together the impression of one long opening. In the first and fourth storeys the mullions are of stone, and by thus breaking up the width of the void the effect of a deep lintel is produced. The eye is further appeased by the employment of a curved marquee the outline of which is in effect that of a wide segmental arch, and its projection serves to distract attention from the lines of masonry which do not run to the ground, but are changed to small iron columns below (Fig. 38). In the St. James Office Building in Broadway the late Bruce Price adopted a similar expedient to avoid the effect of masonry walls "standing upon three sheets of plate glass"; but the marquee is designed as part of the glass in the shop-fronts—in effect an opened glass umbrella to which a stout column below appears as a handle (Fig. 39). A further development of the deep-lintel idea is illustrated in the building belonging to the Brigham Estate in Boston, designed by Mr. Stephen Codman, though in this case the iron supports below have the appearance of being but temporary supports.

The demand for a great expanse of glass provides the real problem for the architect, and the modern methods of construction—the steel-cage and reinforced concrete—provide a simple practical solution. But the artistic treatment of such constructions is still in the process of being "threshed out." Architects generally were for a long time reluctant to give up the effect of masonry construction, and upon the light lines of steelwork were built or hung by ridiculous little hooks thin slabs of terra-cotta, stone, granite, or marble arranged to represent arches, and courses of rusticated stonework that would put the fortifications of Sanmicheli to shame. Of rational designs in which the requirements of the occupant and the method of construction are both clearly expressed, an instance is illustrated by the Gage Building, Chicago, by Mr. Louis H. Sullivan (Fig. 40). Here the lines of steel stanchions run from the ground to the top, and the girders are framed between them and clothed with dull glazed terra-cotta to protect the metal from fire and the elements, as required by the Chicago Building Act. Seven storeys used for exactly similar purposes are treated in an exactly similar manner. The greater width of the vertical lines at the sides

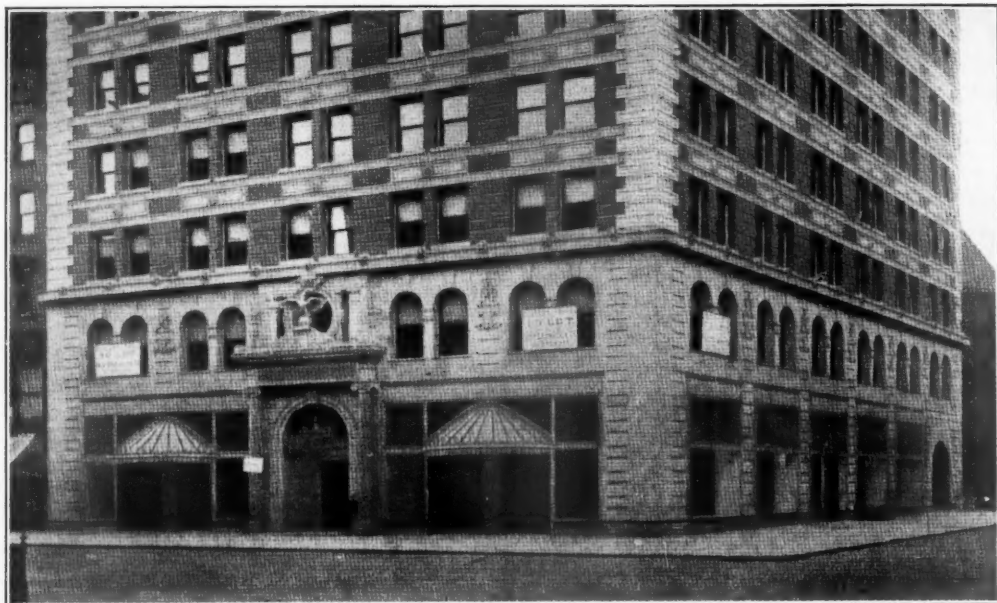


FIG. 39.—SHOP-FRONTS, ST. JAMES BUILDING, NEW YORK CITY.
BRUCE PRICE, ARCHITECT.

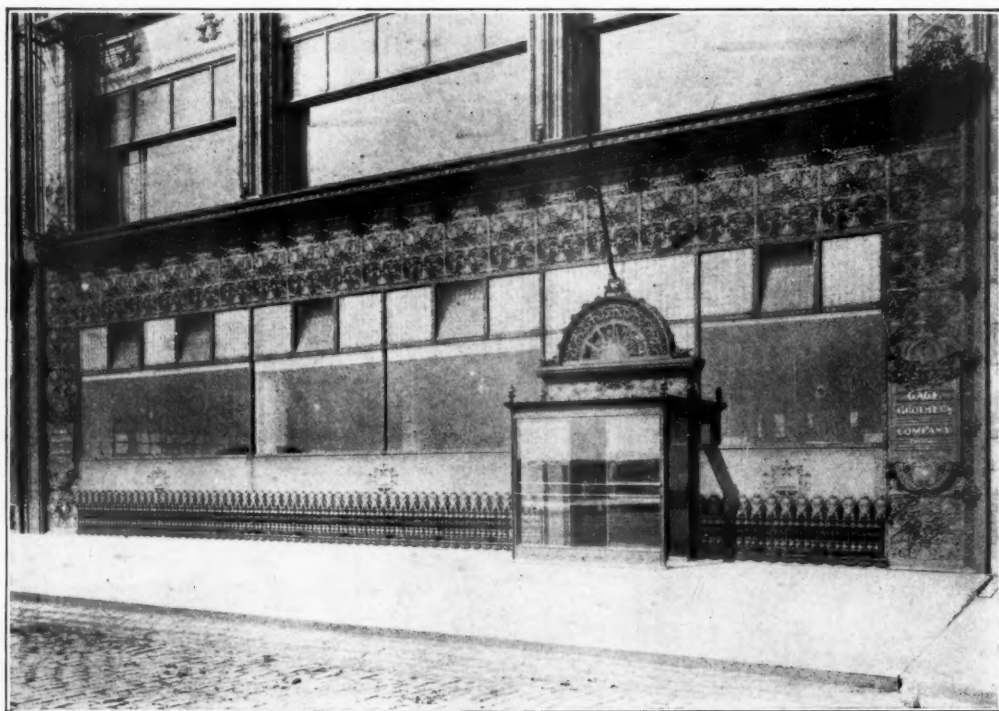


FIG. 41.—SHOP-FRONT, GAGE BUILDING, CHICAGO.
LOUIS H. SULLIVAN, ARCHITECT.

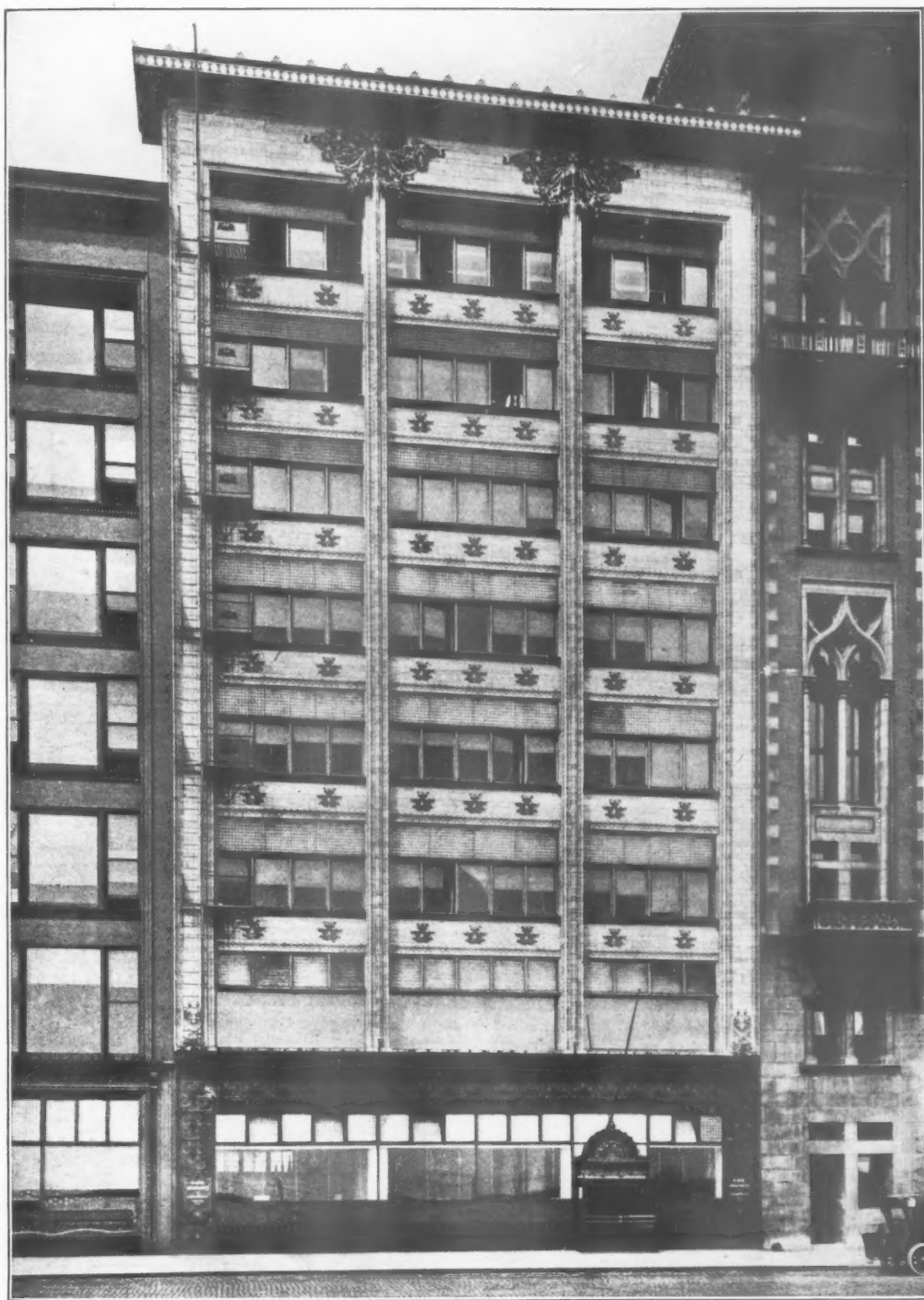


FIG. 40.—GAGE BUILDING, CHICAGO.

LOUIS H. SULLIVAN, ARCHITECT.



FIG. 42.—CONDICT BUILDING,
BLEECKER STREET, NEW YORK CITY.
LOUIS H. SULLIVAN, ARCHITECT.

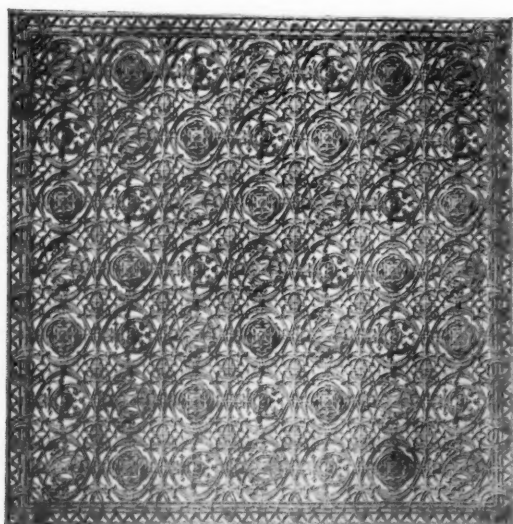


FIG. 44.—BRONZE SCREEN. DETAIL.
LOUIS H. SULLIVAN, ARCHITECT.

is accounted for by the return or side walls; the wall above the top-storey windows marks the space required for pipes and provides for the slope of the flat roof. The cornice does the double duty of protecting the façade from the elements and providing a deep shadow which reduces the

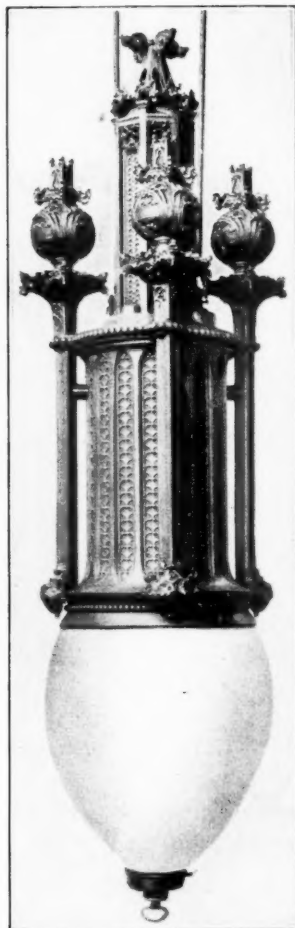


FIG. 45.—ARC LAMP. DETAIL.
LOUIS H. SULLIVAN, ARCHITECT.

height of the horizontal band of terra-cotta and emphasises the effect of a decorative "white" frame to the central mass of "grey." The shop-front is treated as something applied to the structure, as in fact it is constructionally. It is all glass in a cast-iron frame, and divided only by ornamental iron muntins. The thinness of the metal is accused by the character of the ornament, which is used for the purpose of stiffening and preventing buckling and getting "in wind" when taken from the moulds or cooling. The lace-like detail of this border and valance is immensely clever; the nice discrimination between the character of the two moulded materials (cast-iron and terra-cotta) and the different circumstances under which they



FIG. 43.—SHOP-FRONTS, GUARANTY BUILDING, BUFFALO, N.Y.
LOUIS H. SULLIVAN, ARCHITECT.

go into the furnace is remarkably evident (Fig. 41). One may at first sight wonder at the huge bunches of foliage at the top of the two lines of stanchions which as decorative clasps to join the vertical and horizontal lines of the composition are more conspicuous than necessary; but closer attention discloses that the foliage elaborates a large "mask." Mr. Sullivan is nothing if not an idealist as regards expression, and I suggest the possibility—even probability—that these masks were employed as a decorative symbol of the use of the wall on which they are employed; for this wall is itself a mask which hides such painfully utilitarian adjuncts to the modern building as pressure, storage, and expansion tanks, and the housing of lift machinery—we are still far on the previous side of the day when Cellinis will convert the galvanised iron tank into a thing of beauty the loveliness of which will increase and "never pass into nothingness."

The shops in the Condict Building, New York (Fig. 42), and the Guaranty Building, Buffalo, show another treatment of the shop-front by the same artist. Both are investment buildings, designed to be used for offices or light manufactures as to the upper storeys, and for shops in the ground and first floors. The construction is even more apparent than in the Gage Building. The whole exterior of each is of ornamental terra-

cotta, and the lines of stanchions run from the pavement level to the cornice. The continuous plate-glass shop-front is built outside the stanchions, or columns, in a metal framework which is so light as to be unnoticeable at a short distance (Fig. 43). This looks like a practical compromise: It satisfies the merchant's demand for continuous plate-glass show-windows uninterrupted by structural piers, and enables the architect to maintain the apparent strength of his structure—that is to say, *partially*; because as soon as the shop is occupied the columns are "decorated" by the shop's window-dresser, with disastrous results to the effect of the architectural lines, which appear from the opposite side of the street to be broken off a few feet above the ground line. These buildings are more than ten years old; but, as already indicated, the shop-front as desired for the so-called popular class of trade is still in process of evolution. No great improvement, however, is to be recorded in later works, beyond these designs by Mr. Sullivan, which are quite as good as we may expect—until, perhaps, he creates a new type.

It should not be supposed that none of these shopkeepers has ideas above the purely commercial; on the contrary, many of the better class of merchants take a keen interest in architecture and know enough to take their buildings to the ablest architects. Frequently when it becomes a



FIG. 46.—TIFFANY BUILDING, FIFTH AVENUE, NEW YORK CITY.
MCKIM, MEADE AND WHITE, ARCHITECTS.

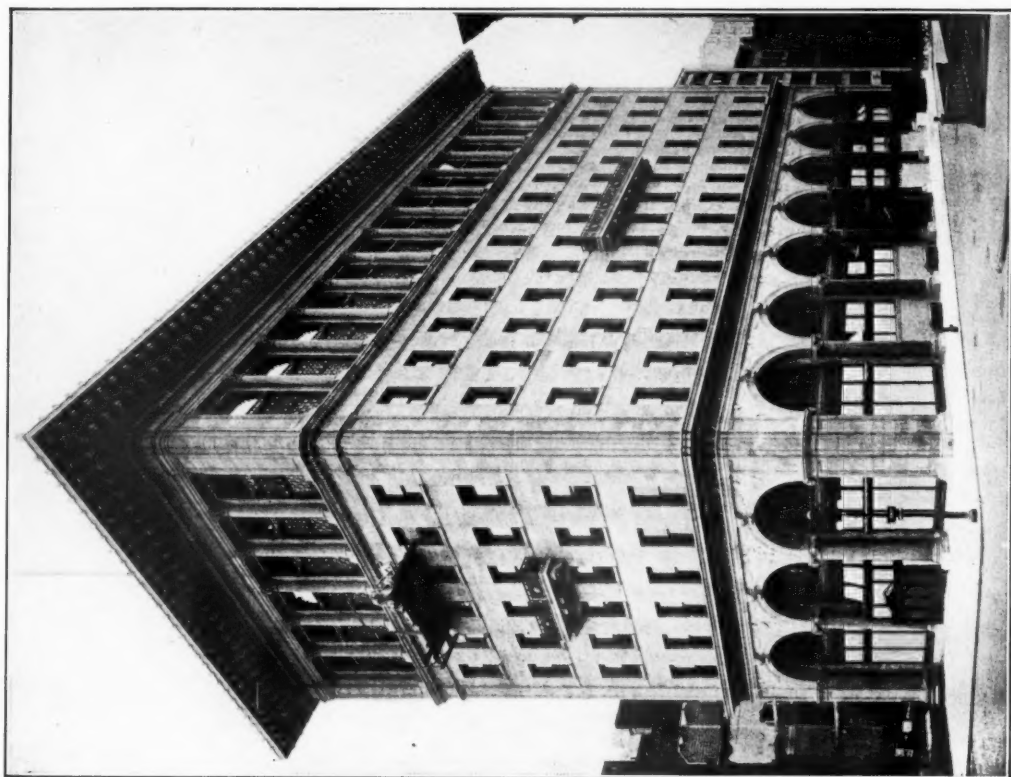


FIG. 47.—GORHAM BUILDING, FIFTH AVENUE, NEW YORK CITY.
MCKIM, MEADE AND WHITE, ARCHITECTS.

question of sacrifice of the shop-front or the appearance of the whole structure he will defer wholly to the advice of his architect. That the architect has plenty of opportunity to indulge his fancy as to detail will be evident from some of the details of Mr. Sullivan's work (Figs. 44 and 45).

As to the more exclusive shops the sites chosen are usually in such positions—most often on a corner—and of such dimensions that the last square foot of glass is not a leading consideration.

Novelty of effect is not desired; good, permanent, decorative (preferably classic or renaissance) architecture is wanted. Of this kind of shop two of the newer buildings in New York may be taken as representative, the Tiffany Building (Fig. 46), which owes something to the Grimani Palace, Venice, and the Gorham Building (Fig. 47), which a prominent French architect, who recently visited the United States and commented upon the buildings of New York, pronounced "the handsomest commercial structure in the world."

FRANCIS S. SWALES.

Current Architecture.

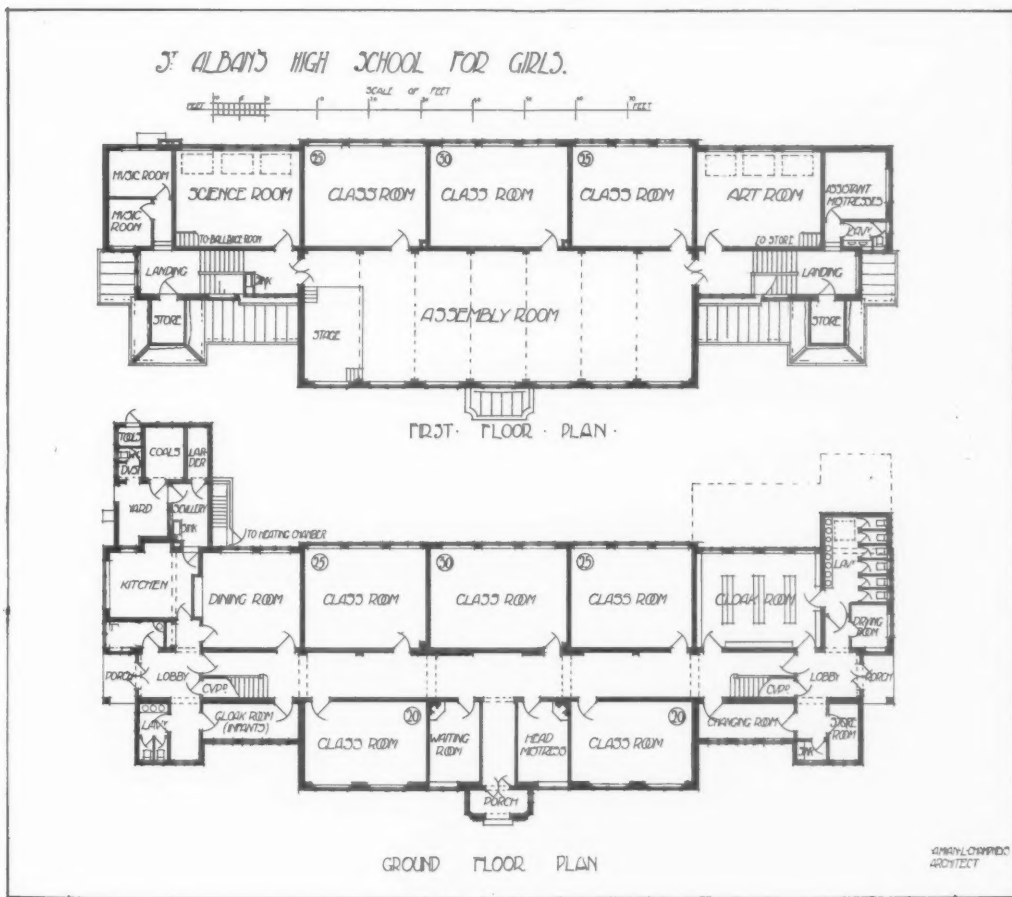
ST. ALBANS HIGH SCHOOL FOR GIRLS.

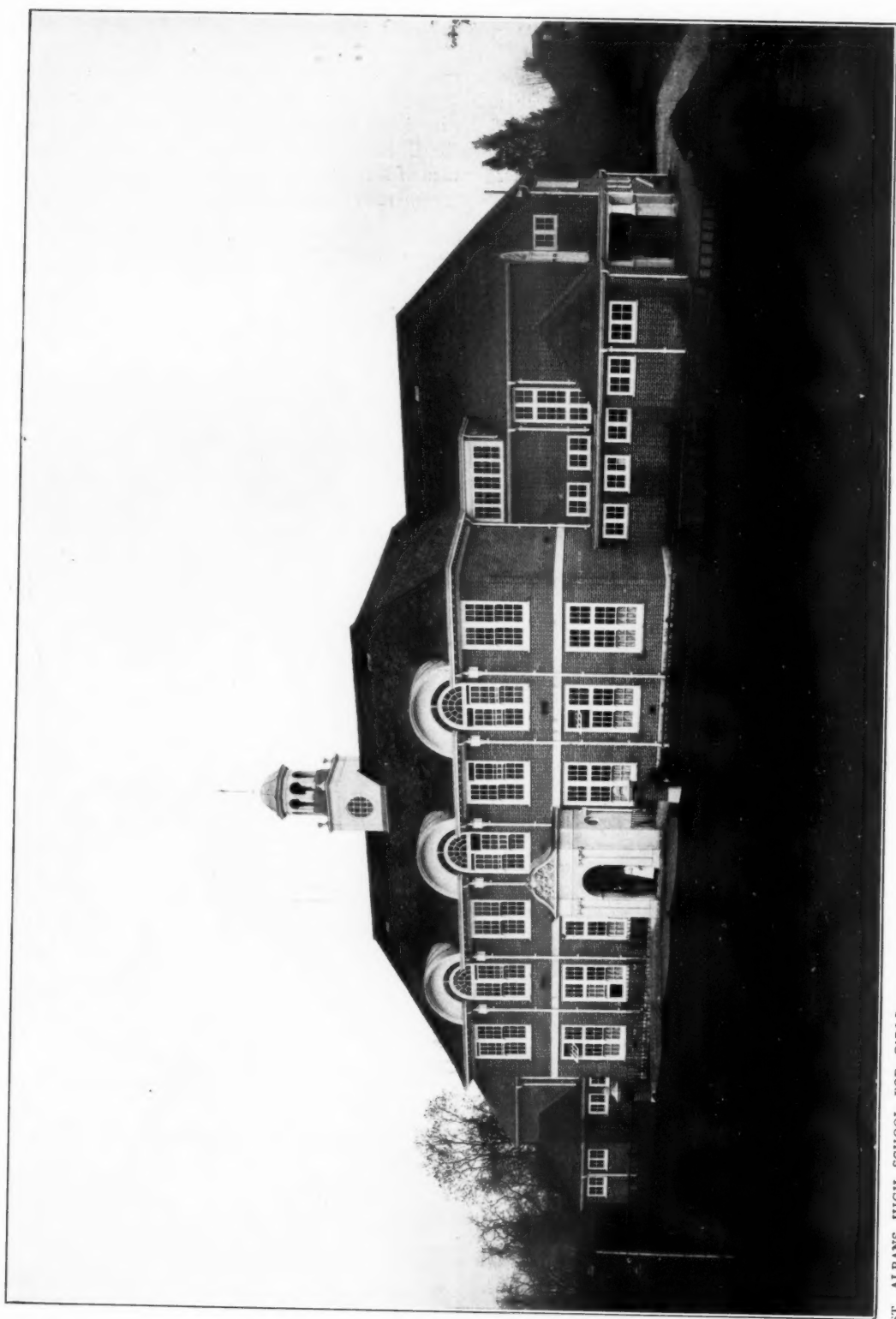
AMIAN L. CHAMPNEYS, ARCHITECT.



HIS new school is situated at Hall Place, St. Albans, Herts, and the main front faces south-west. The sub-soil is clay and gravel. A playing-field adjoins the building on the south-east

side, and there is a gravelled playground at the back of the building. The main pupils' entrance is at the south-east end, and there is a Kindergarten entrance at the north-west end. The main entrance for the public is in the centre of the front. The building, which accommodates two hundred girls, supersedes the old school building in Holywell Hill, St. Albans. The accommodation comprises seven class-rooms,





ST. ALBANS HIGH SCHOOL FOR GIRLS.
AMIAN L. CHAMPNEYS, ARCHITECT.

Kindergarten room, dining-room, laboratory and balance room, art room, and large central hall (75 ft. by 25 ft.), with stage for theatricals, &c. The facing bricks, $2\frac{1}{2}$ in. thick, are in two "colours," the quoins at angles and openings being light red, and the remainder dark red. The stonework is of Bath stone. The staircases and landings are of reinforced concrete. The roofs are covered with red sandfaced tiles, with, in parts, interlocking tiles. The doors are of Columbian pine, stained. Pitch-pine wood blocks are laid on the ground floor, except in the cloak rooms, lavatories, etc., where Doloment is used. The upstairs floors are boarded. The laboratory fittings are of oak, with teak tops. The lighting throughout is by means of incandescent gas. The foundations were prepared by Messrs. Webster & Cannon, of Aylesbury, and the superstructure was built by Messrs. C. Miskin & Sons, St. Albans. Some of the sub-contractors were:—Asphalte, the Limmer Asphalte Co., Ltd.; facing bricks, in two colours, Kendall's Brick and Lime Co., Radlett, Herts; carved work, R. Bridgeman, Lichfield; fireproof partitions, Messrs. J. A. King & Co. (Mack partitions); interlocking tiles, Messrs. H. J. & C. Major; casement fittings and door furniture, G. W. Pridmore & Son, Coventry; stoves, grates, &c., Messrs. Rosser & Russell, Charing Cross, and Messrs. T. Elsley, Ltd., London, W. (the latter firm supplying also the rain-water heads); sanitary ware and fittings, Doulton & Co., Ltd.; special flooring, British Doloment Flooring

Co.; gas fixtures, Sugg & Co.; railings, Messrs. C. Hall & Son, West Hampstead; folding gate, Bostwick Gate Co.; heating and ventilating, Rosser & Russell, Charing Cross.

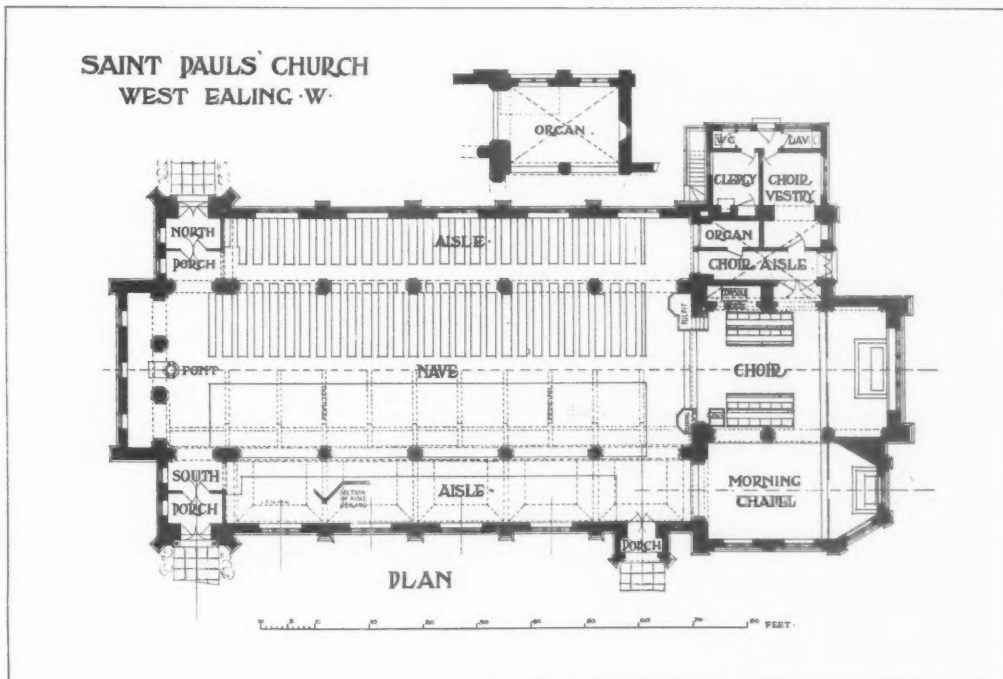
CHURCH OF ST. PAUL, WEST EALING.

HALL-JONES AND CUMMINGS, ARCHITECTS.



HIS church has recently been erected in the south-west district of Ealing. Having regard to the desired economy in outlay it was essential that the design should be of simple character; but this is relieved by the tracery of the

windows and, there being no clerestory, the aisles are unusually lofty and give a dignified effect to the interior. The church is faced externally with yellow bricks and Bath stone dressings, and finished internally with similar stone and grey siripite plaster. The walls of aisles and chapel are panelled to a height of 12 ft. and distempered an olive-green colour, the east wall of chancel being treated more elaborately. The pulpit, reading desk, and choir stalls are of oak, and the remainder of joinery pitch pine. The church is heated by steam radiators, and fresh-air inlet ventilators are arranged in conjunction with these, the foul air being extracted by means of a fan in the fêche. The seating accommodation of the



HALL-JONES AND CUMMINGS, ARCHITECTS.



Photo: Arch. Review Photo. Bureau

ST. PAUL'S CHURCH, WEST EALING. INTERIOR, LOOKING EAST.
HALL-JONES AND CUMMINGS, ARCHITECTS.

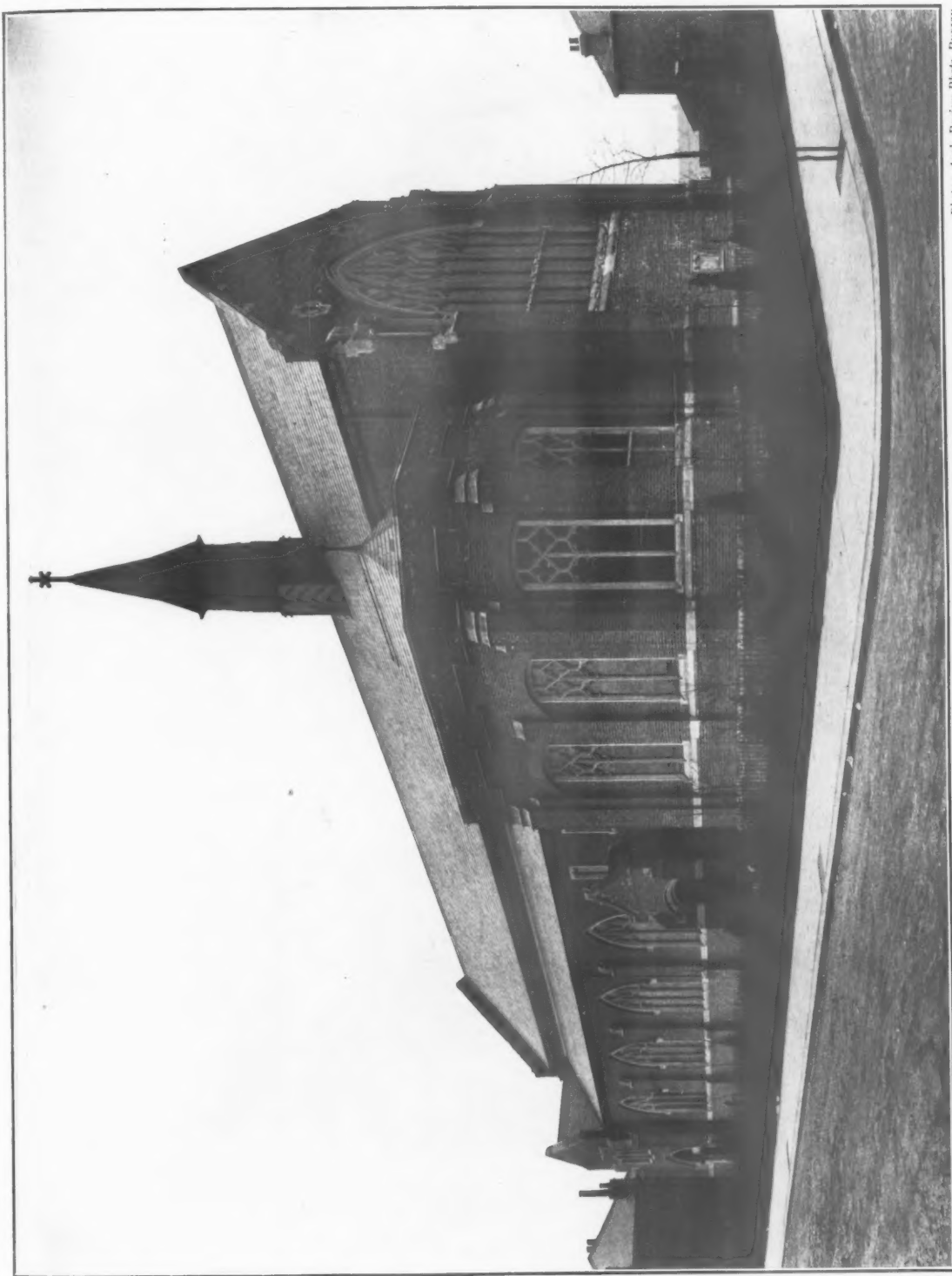


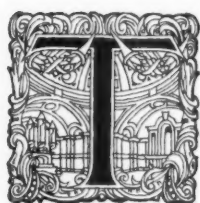
Photo: Arch. Review Photo Bureau.

ST. PAUL'S CHURCH, WEST EALING. VIEW FROM THE SOUTH-EAST.
HALL-JONES AND CUMMINGS, ARCHITECTS.

church is 800, and the total cost works out at about £9,000. The builders were T. H. Kinglee & Sons, of Oxford, the glass was executed by W. Smith, of Balcombe Street, heating and ventilation by Russell & Co., of Lancashire Court, New Bond Street, and the electric lighting by R. H. & J. Pearson, of Notting Hill Gate.

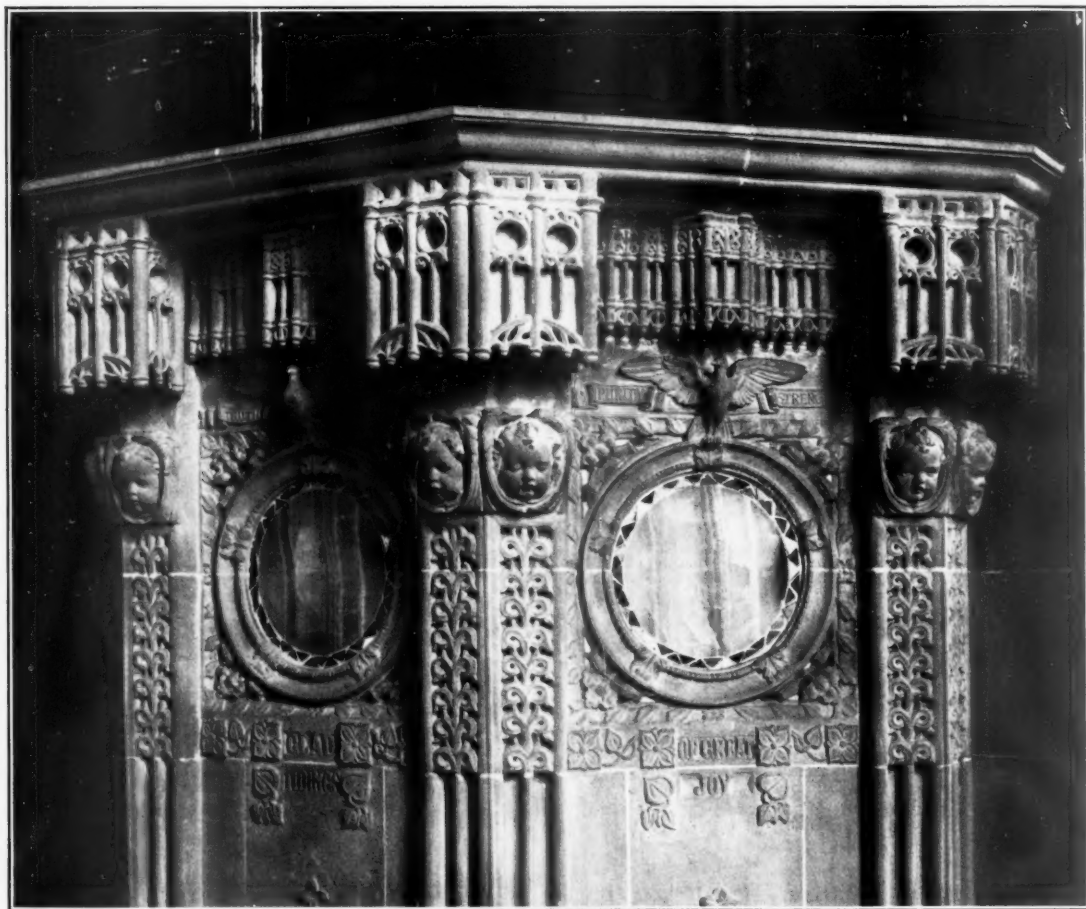
MEMORIAL PULPIT, MANCHESTER.

J. AND J. SWARBRICK, ARCHITECTS.



THIS pulpit has been erected in the Congregational Church, Palatine Road, Manchester, as a memorial to the late Mrs. Peter Eadie, who died at Singapore in 1906. It occupies a central position in the church, and forms part of a more extensive alteration which has not yet been completed. The pulpit was executed principally

in Caen stone; this kind of stone being also used for other carved work on each side of the pulpit, which it was intended should be seen in conjunction with it. The illustrations, however, show only the central portion of the work referred to. In addition to Caen stone, white onyx, veined with light-coloured markings, was used in the back of the pulpit, and at the front, in the panels beneath the projecting canopy. Gold mosaic was inlaid in narrow strips in the onyx, with the tesserae set at varying angles in order to glisten slightly. Coloured inlays were also introduced, as in the vine ornament to be seen in the back of the pulpit. Besides the gold mosaic, gold leaf was also laid upon the Caen stone in places, with a view to enhancing the effect; the cross supported at the summit by the two kneeling figures was made entirely of copper-gilt, so completing the decorative distribution intended. The two memorial figures, holding inscriptions, together with the two kneeling figures, the eagles, and the cherub heads, were executed by Mr. Albert Toft,

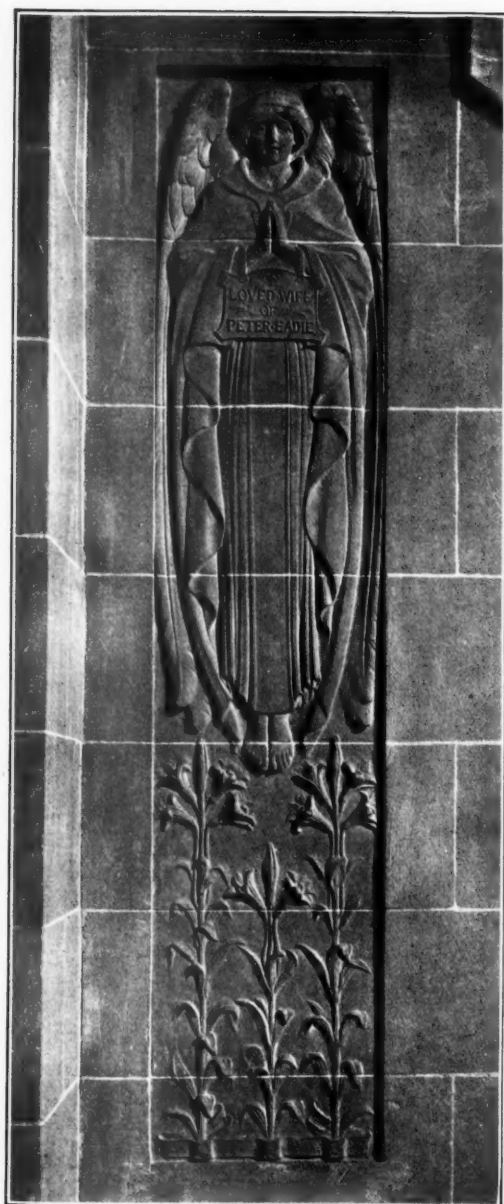


THE EADIE MEMORIAL PULPIT, PALATINE ROAD CONGREGATIONAL CHURCH, MANCHESTER. DETAIL.

J. AND J. SWARBRICK, ARCHITECTS.



THE EADIE MEMORIAL PULPIT, PALATINE ROAD CONGREGATIONAL CHURCH, MANCHESTER.
J. AND J. SWARBRICK, ARCHITECTS.



PANEL SCULPTURED BY ALBERT TOFT. DETAIL,
THE EADIE MEMORIAL PULPIT, PALATINE ROAD
CONGREGATIONAL CHURCH, MANCHESTER.
J. AND J. SWARBRICK, ARCHITECTS.

the sculptor. The contractors were Messrs. William Hilton & Sons, of Manchester, who were responsible for the execution of the remainder of the work. The organ case behind the pulpit also formed part of the alteration referred to.

ST. PETER'S SCHOOL, WESTON-SUPER-MARE.

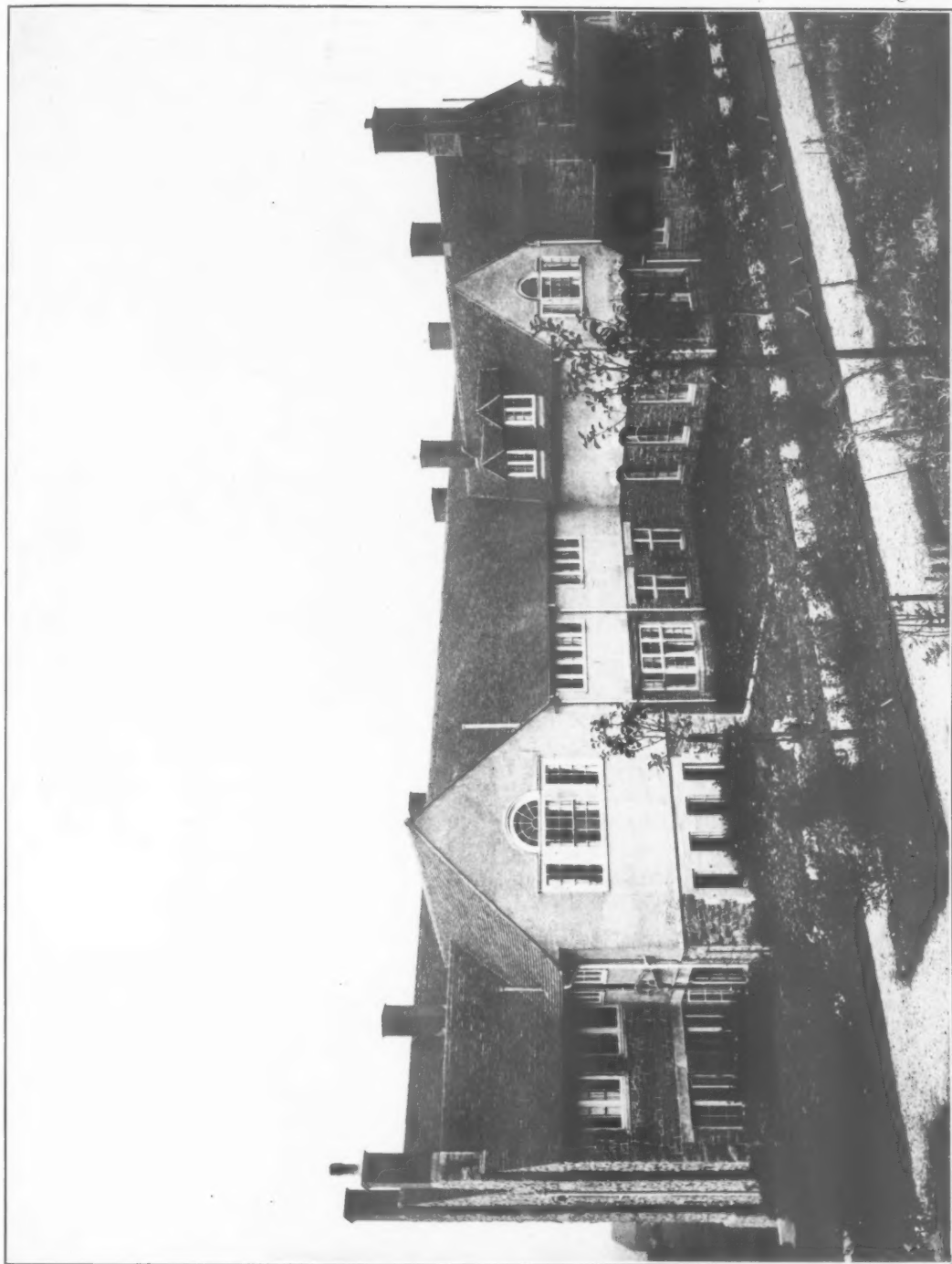
W. H. WARD AND GERALD COGSWELL,
ARCHITECTS.



THIS school is built in an eight-acre field on the hill behind Weston - super - Mare. The site has a gentle slope to the south, overlooking the bay, and is sheltered towards the north-east by woods. The main front faces south, and the principal class-rooms and dormitories are planned with that aspect, the space facing north being utilised for communicating-corridors, changing-rooms and lavatories, dining-hall, and kitchen offices. The subsoil is limestone rock. The building is erected directly on this, and excavated limestone was used in the walling, a further supply being obtained from an adjoining quarry. The dressings are of Monk's Park Bath stone. Cattybrook red bricks have been used for the external walls, and the lavatories have a salt-glazed dado. The chimneys are of specially-made 2-in. red bricks, pointed with white mortar. The roofs are covered with brindled Broseley tiles, and the external woodwork is of memel, painted white. Internally the work has been kept extremely plain. Most of the woodwork in the school portion is stained and varnished, and plain iron mantels have been adopted; but the dining-hall has a moulded wood ceiling and a moulded wood mantel. The buildings are heated by low-pressure hot water from a furnace in the basement, and there is a separate furnace for supplying hot water to baths, &c. The ventilation is by means of fresh-air inlets, the incoming air being warmed by radiators, while the outlet is by means of tubes connected to an electric-fan chamber in the roof. Electric lighting is installed. The accommodation is for thirty boarders and thirty day boys. The general contractors are Messrs. R. Wilkins & Sons, Bristol. Mack partitions have been used in the w.c.'s. The main floors have been laid by the Acme Woodblock Flooring Co.; others are paved with Carter's red pressed tiles. The plumbing and sanitary work was done by Messrs. Rowe Bros. & Co., Bristol, who, with Messrs. Shanks & Co., supplied the sanitary ware and fittings. Folding partitions were supplied by Messrs. Peace & Norquoy, Manchester. The heating and ventilating are by Messrs. J. Jeffreys & Co., Westminster.



ST. PETER'S SCHOOL, WESTON-SUPER-MARE. ENTRANCE FRONT.
W. H. WARD AND GERALD COGSWELL, ARCHITECTS.



ST. PETER'S SCHOOL, WESTON-SUPER-MARE. GARDEN FRONT.
W. H. WARD AND GERALD COGSWELL, ARCHITECTS.

The Committee for the Survey of the Memorials of Greater London.



AMONG several unsolved riddles in Chelsea topography, the chief place must be given to the former home of the Earls of Shrewsbury, which stood on the banks of the Thames between the seat of the Bishops of Winchester and the Old Manor House. Shrewsbury House must have been one of the largest of the riverside palaces, as it is credited with fifty hearths in the return made by the parish constable in 1662 for the purposes of the Hearth Tax, Beaufort House having fifty-eight, and the New Manor House only thirty-one. Built about 1530 for the fourth Earl, it became, after the death of the sixth Earl, the property of his widow, the celebrated Bess of

Hardwick, from whom it passed to her son, the Earl of Devonshire. In the middle of the seventeenth century it was occupied by Sir Joseph Alston, and became known as Alston House. At the beginning of the eighteenth century it was already degraded to the use of a school—the fate of so many other Chelsea mansions—kept by a Mr. Robert Woodcock, who died in 1710. From this point its downfall was assured. Certain additions seem to have been made in the eighteenth century, and tenements were built along the frontage to Cheyne Walk, blotting out the view of the river from the windows of the old house. It was used successively as a distillery and a stained-paper manufactory, till finally, in 1813, Thomas Faulkner chronicles its entire demolition.

The interesting question is now raised as to whether Faulkner was right in saying that “not a stone remains to show where it once stood.” We will pass over his pardonable use of the word “stone” in writing of a brick building, and examine the possibility of his having overlooked some small portion of the house which may have escaped destruction. If it is true that the whole of the building perished in 1813 we should expect to find upon the site no building of earlier date than the nineteenth century. Following the guidance of Mr. Blunt's Handbook we should perhaps be satisfied, on this account, with his choice of Messrs. Thurston's billiard-table works as the position of Shrewsbury House; but there are difficulties in the way of accepting this view. The house would be placed, thus, almost side by side with the palace of the Bishops of Winchester, which in its turn actually adjoined (*i.e.* touched) the Manor House; and it is inconceivable that three houses of such size should lie so close together. It would therefore seem that the site must be farther west, and in support of this there has recently been brought to my notice the copy of a lease of the land now occupied by No. 46, Cheyne



WINDOW, 91, CHEYNE WALK, CHELSEA.
FORMERLY KNOWN AS BELLE VUE LODGE. BUILT C. 1775.

Walk, which defines the eastern boundary as abutting upon Shrewsbury House. As a matter of fact this boundary is still formed by a very fine garden wall of sixteenth-century brickwork, corresponding to another of the same date running parallel with it some 120 ft. farther east. The acceptance of this site implies that the old houses still standing between the two walls must either have belonged to or been part of the house, since they are certainly anterior to 1813. There are points in these buildings which do not refute the idea, but rather tend to confirm it, although it is very difficult to reconcile their position with the view of Shrewsbury House given in Faulkner's second edition of his "Chelsea." What makes the whole problem so difficult is the extraordinary lack of any trustworthy early plans or maps of

Chelsea. The original of Hamilton's Survey (1664) is lost. Faulkner's revision of it (with the fictitious date 1717) is very inaccurate, especially at this point; and even so fine a plan as Richardson's Survey of the Manor (1769), in the British Museum, is simply a blank as regards this building and Winchester House. It seems incredible that so important a place as Chelsea should have been without its proper surveys, but they have not yet come to light, and failing their help it is impossible to give a complete solution to the problem of Shrewsbury House.

WALTER H. GODFREY.

Erratum.—For "J. J. Levenscn, F.S.A.," on p. 46 of the January ARCHITECTURAL REVIEW, read "J. J. Stevenson, F.S.A."

Books.

THE QUEEN OF THE ADRIATIC.

Venice: Its Individual Growth from the earliest beginnings to the Fall of the Republic. By Pompeo Molmenti. Translated by Horatio F. Brown. Part III: *The Decadence.* In two vols. Vol. I, pp. viii, 229, illustrations 52; Vol. II, pp. viii, 236, illustrations 32, 21s. nett. London: John Murray, Albemarle Street, W.

THIS pair of volumes brings the History of Venice to a close with the cowardly surrender to Napoleon of the liberties of the Republic by the last Doge, Lodovico Manin.

But Signor Molmenti is not so concerned with political movements as with the social condition of the Venetians, their arts, domestic manners, and the personal characteristics of their rulers. He writes *currente calamo*, and the story flows on with anecdotes of patrician and gondolier, courtesan and doge, till one sees the rich life of the canals, and walks familiarly into the great palaces which are now giving place to modern factories and the twentieth-century parody of that great commerce which made Venice a jewel upon the waters.

THE ART OF THE ENGRAVER.

The History of Engraving, from its inception to the time of Thomas Bewick. By Stanley Austin. 7½ in. by 5 in. pp. x, 200. Illustrations 17. 6s. nett. London: T. Werner Laurie, Clifford's Inn.

MR. STANLEY AUSTIN has contrived to cram into his 200 pages a mass of facts and dates which will be of great practical use to the collector. The forging of early prints was and doubtless still is a considerable industry, and such a handbook as this will help to the avoidance of blunders.

The story of the young Cunio inventing engraving in 1285 is discussed, but the evidence seems vague, and the first reliable information reaches us from one hundred and thirty-eight years later, the "St. Christopher" in the Althorp collection. Mr. Austin deals with the progress of the technique of engraving up to the birth of mezzotint early in the seventeenth century, and then on to the restoration of wood engraving in the person of that great if insular artist, Thomas Bewick.

The complaint we have is not against the abundant supply of facts and theories, but against the rather loose stringing of them, and the index is distinctly poor.

FOR THE COLLECTOR.

Sheffield Plate: Its History, Manufacture, and Art. By Henry Newton Veitch. 11 in. by 7½ in. pp. xiv, 359. Plates 75. Various illustrations in text. 25s. nett. London: George Bell & Sons.

THERE is no lack of literature for the collector of Sheffield plate (we recently noticed an admirable volume by Mr. Wyllie), but Mr. Veitch's work is likely to become the standard book of reference. An immense amount of industry has gone to the compilation of the vast lists of makers' names and marks, and the processes of manufacture are described in great detail.

Mr. Veitch divides the era of Sheffield plate into two periods, dating the second from 1790, which saw the introduction of silver mounts, and in general a more sophisticated order of craftsmanship. He very wisely rejects such vague names as Georgian, &c. They are better kept for silver, which can be accurately dated from its hall marks, whereas Sheffield plate cannot.

The book is written with the authority and grasp of the connoisseur who is familiar with every detail of his subject.

The illustrations of notable examples are adequate, but hardly generous in number when the immense range of articles made from 1742 to the discovery in 1840 of electroplating is remembered.

So much by way of hint for a second edition; meanwhile the first edition is very welcome.

ORIENTAL CHINA.

Chats on Oriental China. By J. F. Blacker. 8 in. by 5½ in. pp. 408. Illustrations 66. 5s. nett. London: T. Fisher Unwin, Adelphi Terrace, W.C.

WE think the publisher might have chosen a better title than "Chats" for the series of which this is one. Chats give a suggestion of triviality, and smack of the woman journalist in the weekly newspaper. This volume is a straightforward monograph packed with information and with useful pictures. The Chats series has a practical end in view—"How to collect with profit." As Mr. Grossmith used to say, "which is very inartistic, but the public likes it best."

Mr. Blacker has certainly given the collecting public a book which will be appreciated.

A FATHER OF FORESTRY.

Sylva: or a Discourse of Forest Trees. By John Evelyn, F.R.S. With an Essay on the Life and Works of the Author by John Nisbet, D.Occ. A reprint of the fourth edition in two volumes. 10½ in. by 6½ in. Vol. I, pp. cxv, 335; with portrait of Evelyn. Vol. II, pp. 287. 21s. London: Arthur Doubleday & Co., Ltd., 8 York Buildings, Adelphi.

EVELYN'S DIARY is a work of such great importance that it has somewhat obscured his notable literary achievements in other directions. This admirable reprint is, however, a suitable monument to the greatest authority on forestry in his day and generation. In "Sylva," Evelyn wrote of what he knew, for he came of a tree-loving family, and was himself not only a gardener in the grand manner, but the adviser of many of his distinguished contemporaries.

Dr. Nisbet's full introduction deals *inter alia* with the relations of Evelyn and Pepys, and we think he does the greater diarist an injustice when he says of him that "his pleasures were never sought either among woods or green fields, or by the banks of trout streams and rivers."

"Never" is a harsh word. Has Dr. Nisbet never read the Diary of that jaunt in June 1668, where at Salisbury Pepys found "our beds good, but lousy," a charming distinction, and so on through Somerset, "I commending the country," to Bath and Bristol? What, too, of that day he spent on the Downs "where a flock of sheep was; and the most pleasant and innocent sight that ever I saw in my life" (and here we must quote Stevenson's enchanting essay), "And so the story rambles on . . . with cups of milk, and glow-worms . . . and Pepys still dreaming 'of the old age of the world' and 'the early innocence of man.'"

Then Dr. Nisbet thinks that it is "most probable that the leaving behind of the key to the cipher was rather due to inadvertence than to intention and design." The fact is that no key was left inadvertently or otherwise.

Lord Grenville deciphered Pepys's not very difficult shorthand, when Neville, the Master of Magdalene, Cambridge, dragged the MSS. from their obscurity.

Dr. Nisbet has not read Evelyn's Diary very carefully. He says, "Thus in June 1669 he (Evelyn) encouraged Pepys to be operated on when exceedingly afflicted with the stone." Evelyn did nothing of the sort. He took Pepys on June 10, 1669 (ten days after Pepys had closed his diary for ever), "to my brother Richard, now exceedingly afflicted with the stone, who had been successfully cut, and carried the stone as big as a tennis ball."

The confusion of patients is the odder when one remembers how Pepys had a festival on every anniversary of his operation, and sets down in detail how he had a special case made for the stone, in which it doubtless travelled on its visit to "my brother Richard."

Dr. Nisbet must read his Diaries again.

Of Evelyn and his life there is much sympathetic and accurate information. "Sylva" itself is an admirable example of stately Caroline prose, and if in detail modern arboriculture has sought new ways, there is still much of Evelyn's woodlore that holds good to-day. Into the mysteries of "statutable billets" and the "disbranching of boals" we need not here go; but it is of interest to read how Evelyn was vexed to the blood (we borrow a Pepysian phrase) to find the "exorbitance and increase of devouring iron-mills," which consumed Evelyn's beloved timber for their furnaces.

He wanted to remove them into another world. "Twere better to purchase all our iron out of America than thus to exhaust our woods at home"—a consummation that time and Pittsburgh may accomplish. "One Simon Sturdivant had a

patent from K. James I, 1612, pretending to save 300,000*l.* a year, by melting iron ore, and other metals, with pit-coal, sea-coal, and brush fuel; 'tis pity it did not succeed." Sturdivant seems to have been a prophet born out of due time.

A word of special praise is due to the production of these volumes, which are a delight to handle. Paper and type are alike admirable, and on the title-page (which would have pleased Pepys—we cannot forbear quoting him), "the capital words wrote with red ink."

ST. PAUL'S ECCLESIOLOGICAL SOCIETY.

Transactions of the St. Paul's Ecclesiological Society: Vol. VI, Part III. 11½ in. by 9 in. Price 5s. Published for the Society by Harrison & Sons, 45, Pall Mall.

Under the able editorship of the Rev. E. S. Dewick these Transactions are models which might well be imitated by other societies of like character.

The proceedings of the society, whether they are visits to notable churches or exhibitions of objects of ecclesiological interest, are chronicled with a commendable brevity, which allows the more important papers to be printed in full.

The two papers in this issue are of great liturgical interest, "Concerning Three Eucharistic Veils of Western Use," by the Rev. N. F. Robinson, S.S.J.E., and "Some Inventories of the Parish Church of St. Stephen, Bristol," by E. G. Cuthbert F. Atchley.

We can wish the society nothing better than more communications of the same scholarly character.

CHIP-CARVING.

Chip-carving. By Eleanor Rowe. 7½ in. by 5 in. pp. 84. Illustrations 71. Cloth, 1s. 6d.; paper wrapper, 1s. London: B. T. Batsford, 94, High Holborn, W.C.

THE name of Eleanor Rowe is recommendation enough for a book on carving. This little volume is thoroughly practical, and seasoned with good advice to the amateur carver. Chip-work is a good outlet for the person with the elementary carving instinct who yet lacks a natural sense of draughtsmanship. The Icelandic peasant work, however, and the carving of the Maori—both dealt with here—are characteristic in their wealth of freehand line. It is to be hoped that good heed will be paid to the warning against excessive ornament, seeing that plain surfaces are not only valuable decoratively, but for tables and the like more comfortable in use. Beginners are warned against a multiplicity of tools, and exhorted to choose suitable objects to carve. We have always marvelled at the popularity of the spinners' chairs. For spinners who spin it is doubtless the best form of seat. We do not spin, and are ready to admit its technical perfections. For the ordinary person it is a foolish and torturing thing, and the amateur will be well employed in using his or her pleasant art on articles of real domestic value.

A NEW JOURNAL.

THE first issue of a new architectural monthly journal, entitled *Details*, appeared last month, price sixpence. It consists wholly of illustrations—photographs and measured drawings—the aim being to give examples of good work, old and new, British and foreign. The editorial and publishing offices are at 392, Strand, London.