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FROM THE DRAWING BY LESLIE WILKINSON. (ARTHUR CATES PRIZE, 1909.)

The Practical Exemplar of Architecture.

XXXIV.

Being Fine Examples of Architectural Details.



Photo: Lonton News Agency.

BRENT HOUSE, BRENTFORD.

VIEW OF OAK STAIRCASE OF THE EARLY EIGHTEENTH CENTURY.

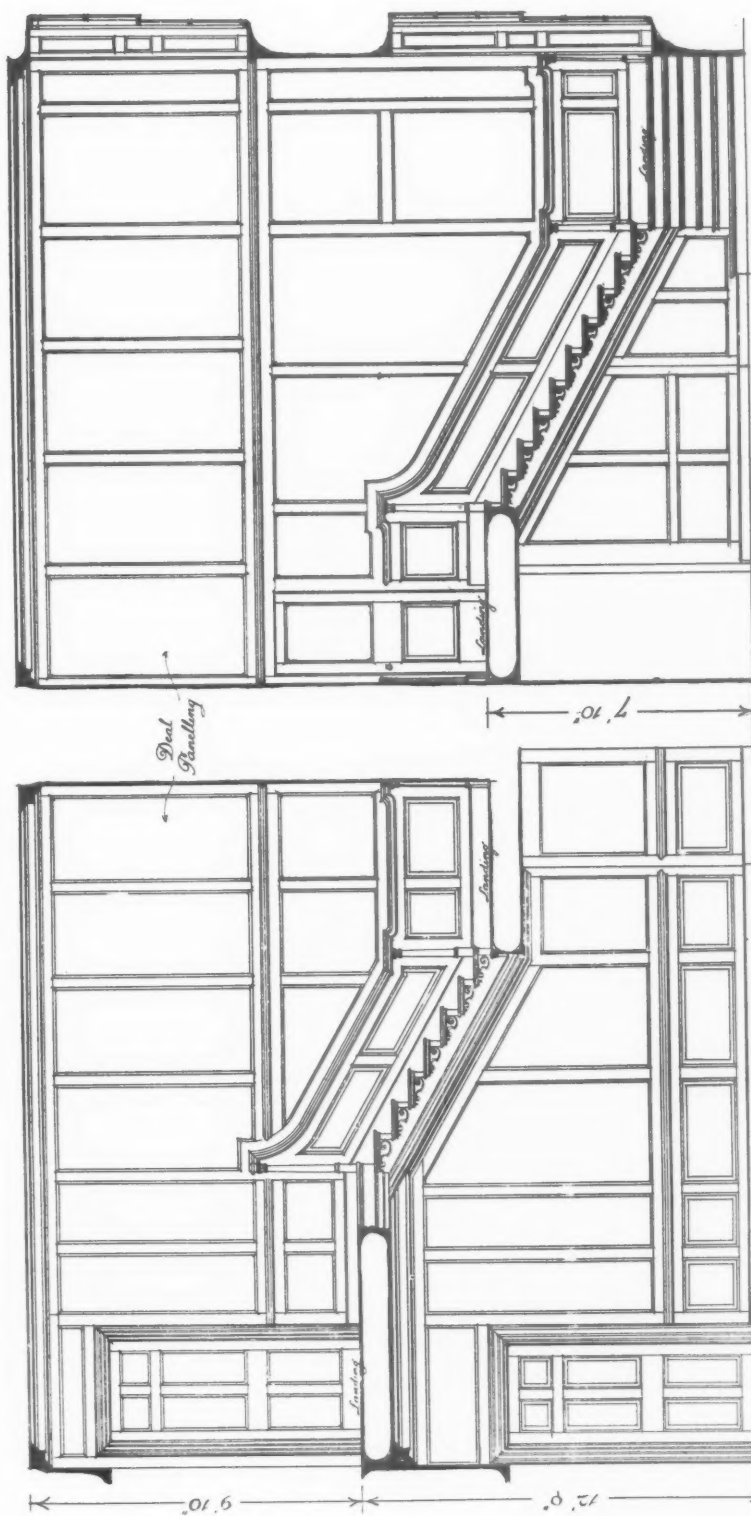
VOL. XXV.—Q 2



Photo: London News Agency.

BRENT HOUSE, BRENTFORD.

VIEW OF OAK STAIRCASE OF THE EARLY EIGHTEENTH CENTURY.

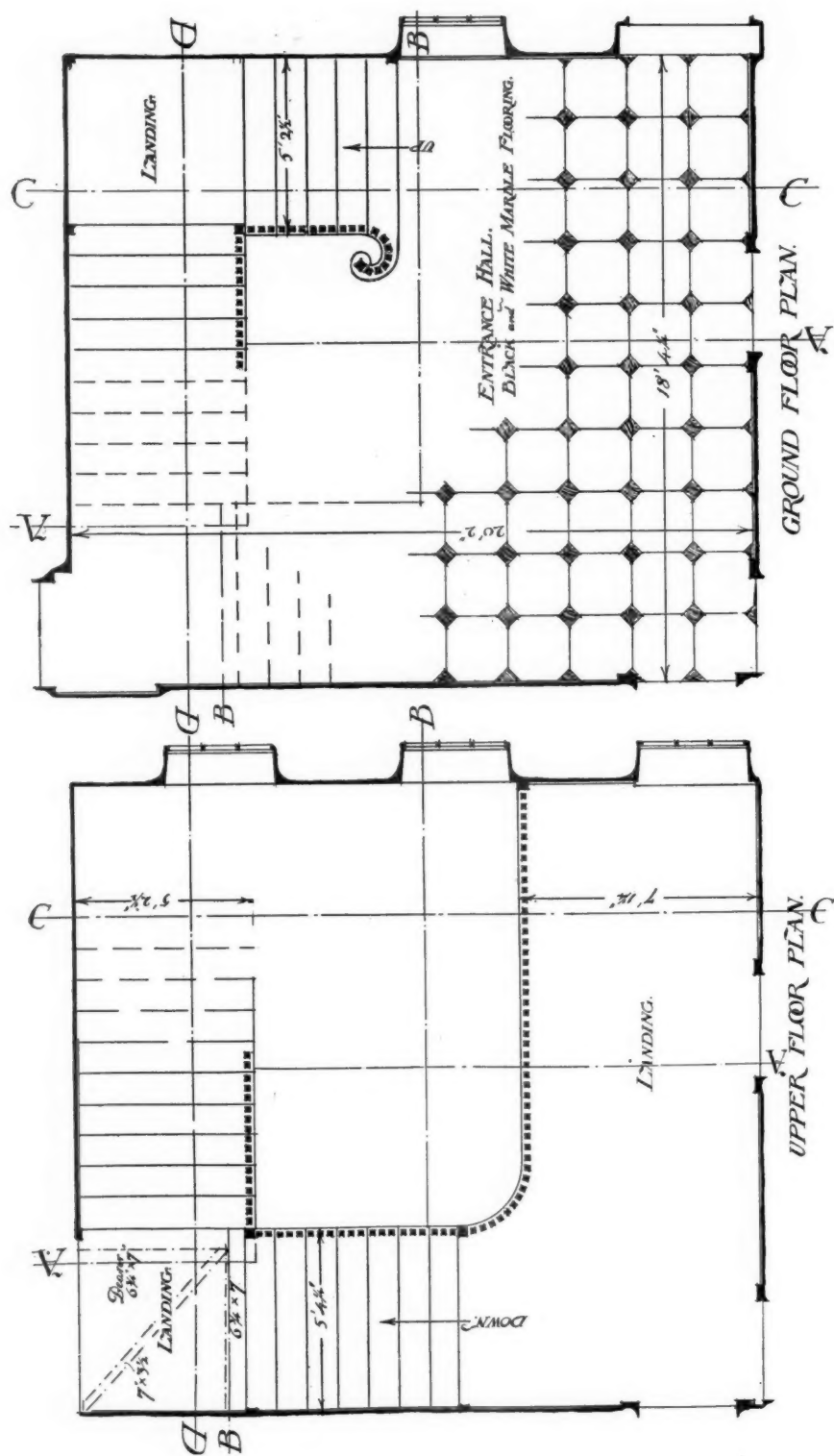


SECTION B.B.

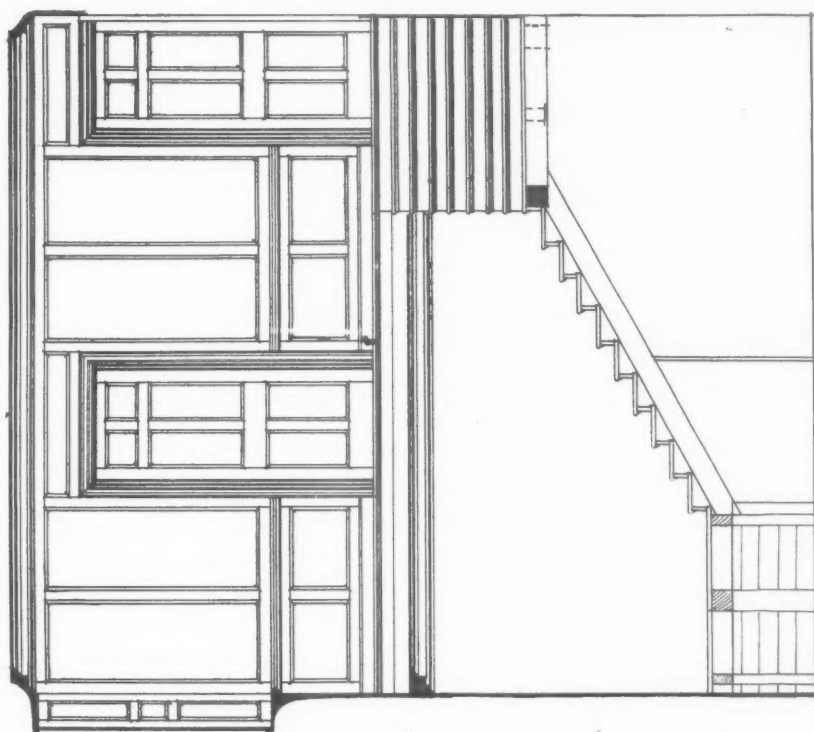
SECTION A.A.

*OAK STAIRCASE, formerly at
BRENT HOUSE.*

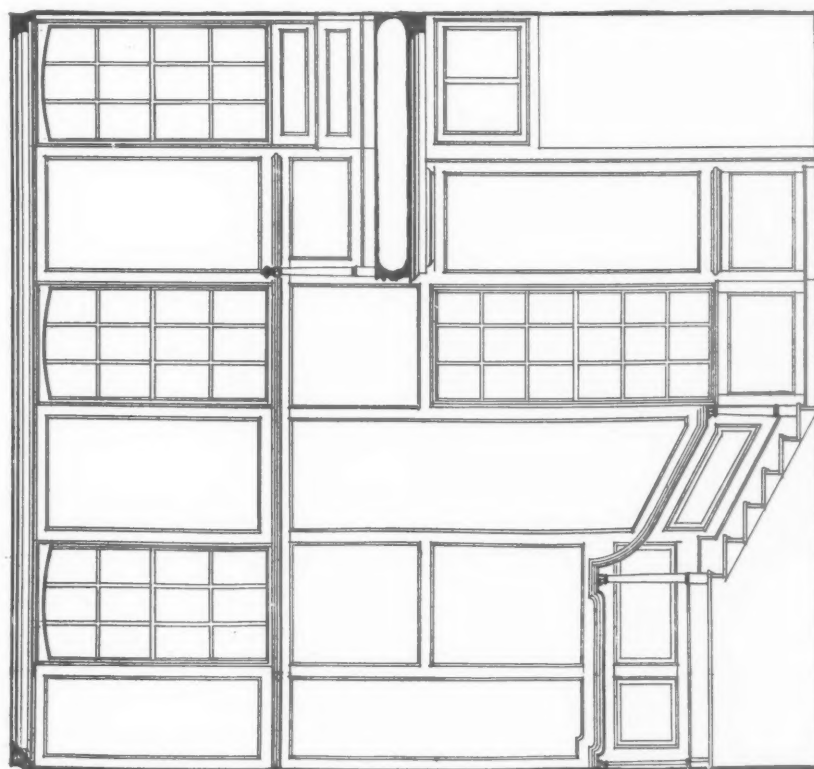
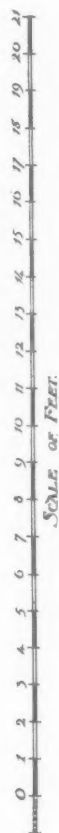
MEASURED AND DRAWN BY R. L. WALL.



MEASURED AND DRAWN BY R. L. WALL.



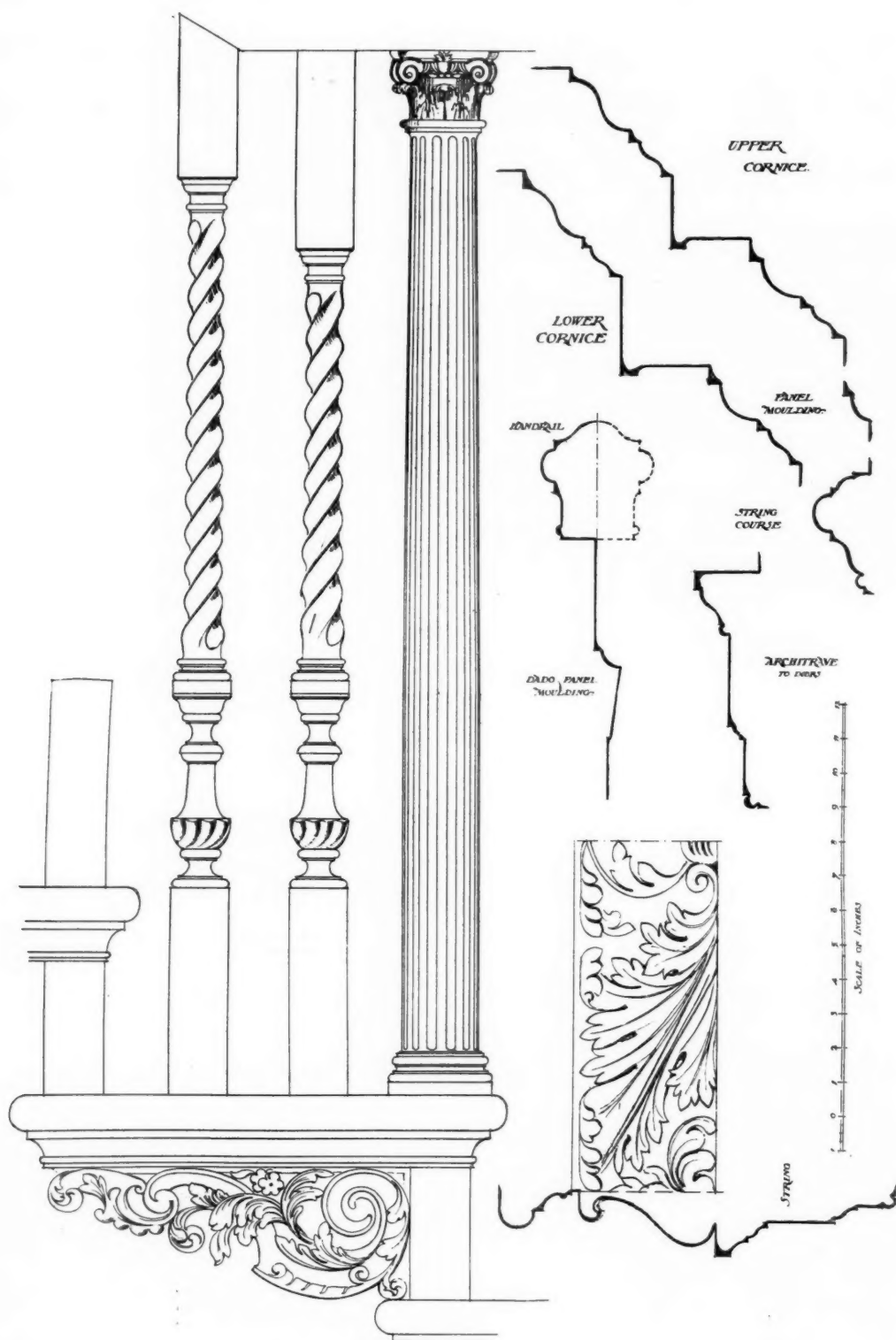
SECTION D.D.



SECTION C.C.

*STAIRCASE formerly at
BRENT HOUSE.*

MEASURED AND DRAWN BY R. L. WALL.

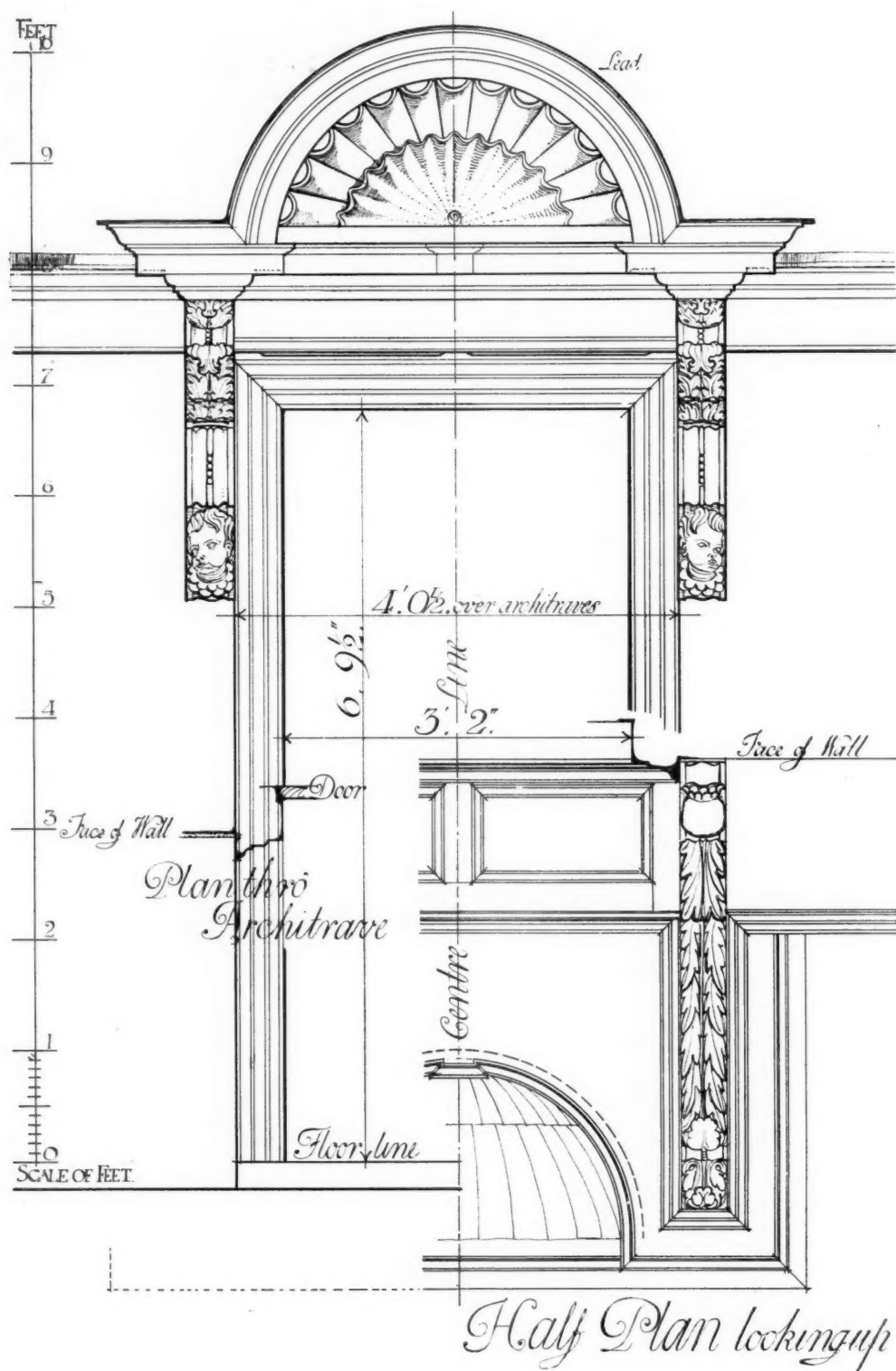


DETAIL OF STAIRCASE, BRENT HOUSE.
MEASURED AND DRAWN BY R. L. WALL.

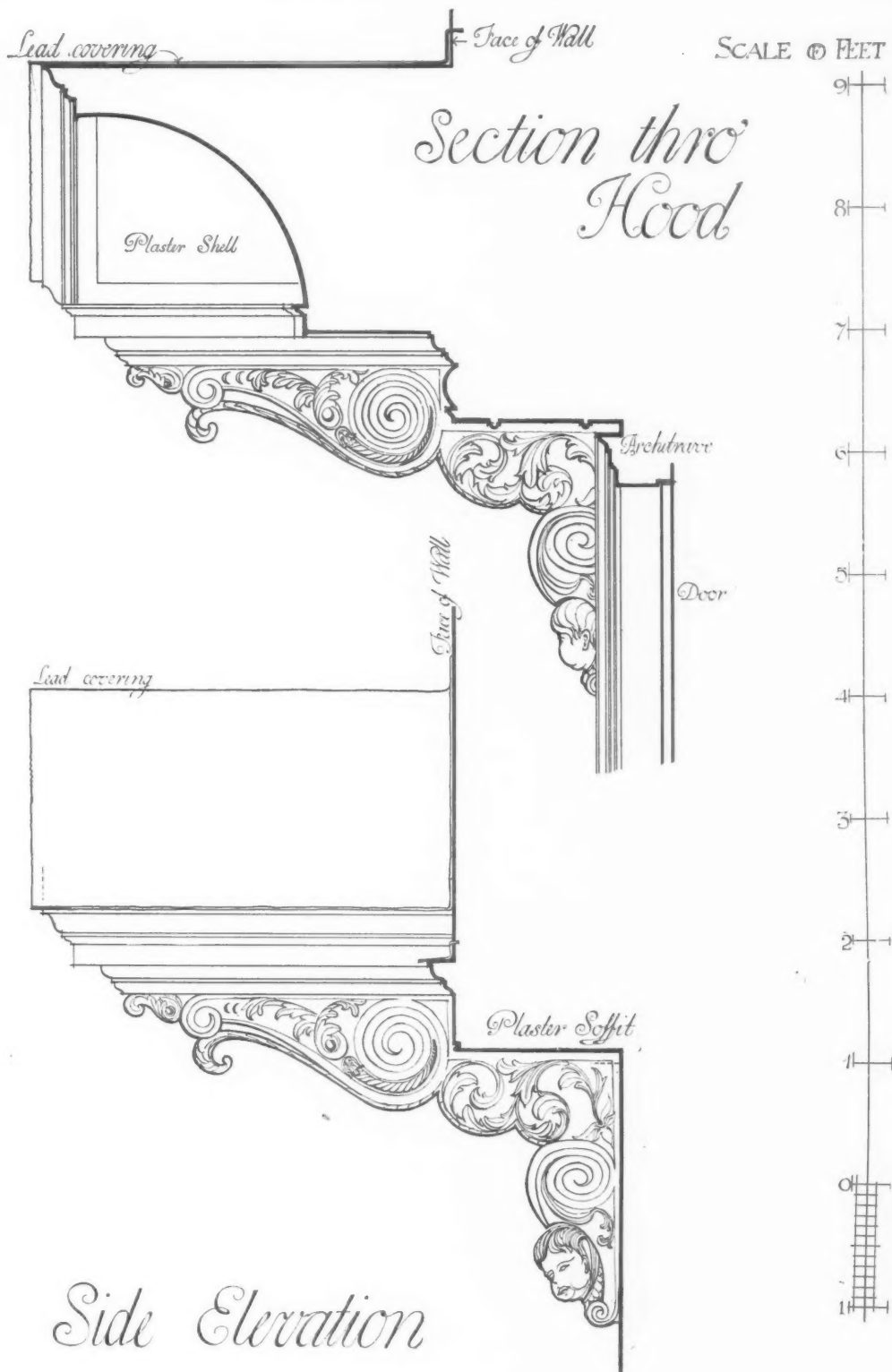


DOORWAY: BOCKING HIGH STREET, ESSEX.

An unusual feature in the bracket of the doorway is the scroll added to give the additional length required by the overhang of the upper storey.



DOORWAY: BOCKING HIGH STREET, ESSEX.
MEASURED AND DRAWN BY H. A. McQUEEN.



DOORWAY: BOCKING HIGH STREET, ESSEX.

MEASURED AND DRAWN BY H. A. McQUEEN.



OF STAIRCASES AND DOORWAYS.



OF all the features of a house the doorway is the most important; in very many eighteenth-century buildings it is the only one. The types of these doorways are not very numerous, but the variety is endless. There is the Palladian doorway with pillars or pilasters of the various orders, generally surmounted by a pediment, circular or triangular, or broken in either of these shapes. A simpler style dispenses with the pillars, and carries the entablature with or without a pediment on brackets, often beautifully carved, set outside the architrave. This latter kind is shown under the Ionic screen at Hampton Court (April 1909). The doorway from Salisbury (January 1909) is unusual; it has detached pillars placed some five feet from the wall, and carries a circular pediment. The arrangement of the fanlight is extremely good. But usually these doorways fall into a definite type, and show the skill of the eighteenth-century builders. Of the Palladian doorways many different examples have been published.

A plain, flat hood supported by brackets is fairly common, and the one here illustrated is not

altogether rare. This particular one is interesting as being an addition to an older building, the upper storey of which projects over the lower one, making it necessary to add to the length of the traditional brackets. This has been done in a most ingenious way, a piece being added between the two scrolls to give the extra length. The carving of the cherub's head at the springing of the first scroll is excellent. The shell is made of plaster.

Brent House, at Brentford, is demolished, but we have been able to get drawings and photographs of the staircase. The arrangement on plan is quite usual, the stair going round three sides of the hall; also usual is the unsupported outer corner of the second quarter landing.

The tendency in the design of staircases was towards lightness. Strong, heavy balusters and handrails were used by Wren in the Temple with solid strings, and it was only in the eighteenth century that the cut string and the dainty spindly balusters came into general use. The carving and design of the spandrels of the steps of this stair and the apron of the landing are among the best we have seen. Balusters, newels, curved ramps to the handrail, all contribute to make a charming specimen of an early eighteenth-century stair.

Notes of the Month.

*On the Study of Architecture—Sculpture and Painting at the Royal Academy—
St. Paul's Cathedral—Church Building—On Flower Beds—On Town Planning.*



WILLIAM MORRIS wrote of ancient architecture in the following words:—"Let us study it wisely, be taught by it, kindled by it." The advice is apt, and following it we are likely to keep in a good way of architecture. Copyism does not seem to be suggested, and although scholarship and erudition sometimes descend to it it is because the study was not wise. To the end that it should be so it is necessary to get at the soul of architecture, not its mere ornaments or trappings. The conception, the governing idea, that something which lies underneath all detail, is to be sought. To inquire into this and to understand it should be our endeavour. No pains we may take, no time expended in this search is in vain if in the end we find out the vital quality.

Whatever features there are capable of being copied do not seem to be of much count; for it is their setting which gives vitality to architecture, and this setting will vary with every problem. It is

unnecessary to point to the futile imitations of the Parthenon or the Erechtheon to make this point clear.

So that it seems to us that the tuition of the orders, by the draughting of them from books—and very often the omitting a great bulk of their length—is in a wrong direction. Training in the plastic arts is generally, we believe, a matter of training the eye to appreciate colour, or form, or proportion. In architecture, therefore, we must consider everything in the round, in the actual building, teaching the eye the weight of material, and its just disposition to proportions of beauty and stability.

How much more fascinating this study is than the grubbing in books is apparent. At the same time the historical aspect may not be neglected. But, after all, architecture belongs to the sun and the air, and in the open it should be studied.

That quality which we have called vital belongs in common to all great styles of architecture, and is to be found in Salisbury Cathedral as in the Pantheon.

The vital quality is unity and repose. In the one the sky is touched by the tapering spire—a great mass of stone marked in wonderful rhythm by buttress and window and pinnacle leads upwards to the tower, to the spire, to the very heavens. In the other this quality is more strongly marked and the conception is more beautiful. The firmament is taken for model, and a great and wide-spreading dome is raised in silent majesty over our heads.

In Greece, in Egypt, in Rome, it may be discovered how architects have sought to impress the imagination. No less it may be found in England.

To learn what is of importance, perhaps the intimate study of one building, or a group of buildings, is as useful as a more extended but less intimate study. We may point to the work done by French students in this respect. These studies are invaluable, not only to the individual student, but to architecture in general. It leads, of course, in many cases to restoration—a fine test of true scholarship. In seeking vital qualities in buildings, the details, of course, should be analysed, and referred continually to their positions. Nothing in practical work, after the general scheme is settled, is of more importance. Like phrases in music, they heighten the interest of any composition, attract and elude the senses, dress out our ideas with grace and beauty, or utterly condemn them if they are badly applied.

The ornaments or trappings, therefore, must be studied, not as things apart, being only beautiful as they are fit, but as integral and intimate parts of architecture. In this manner of study the object is considered in its three dimensions.

It is often objected—and justly—that a great deal of modern work is “paper architecture”—that is to say, the design has been considered only as a piece of drawing, and, consequently, is in its execution a failure. Many of our ablest architects were splendid draughtsmen, and the fascination of drawing is easily understood; but it is, after all, only a means to an end. The building itself is all-important, its draught not necessarily of the slightest value as architecture. Piranesi, with all his ability as a draughtsman, his fertile imagination and wonderful power of invention, was not a great architect. His legacy to us is his collection of masterful drawings from the remains of ancient Rome and his fanciful designs of superhuman architecture.

He is the great architect who with materials, durable like the terrestrial globe, raises them out of formlessness into shapes of strength and beauty—who, as it were, makes a harmony out of plain elements, of which each mass is balanced by another, where each melody, by its arrange-

ment and accompaniment, tends to the unity of the whole composition.

Wise study will obviate the desire to shine merely as draughtsmen. Imagination will be encouraged, and we shall learn to think and feel in the round, to conceive in the concrete, so that in fancy we may behold our work set steadfastly on the earth, the bountiful air surrounding it, the sun glorifying it day by day.

So we draw the attention of students to the fascinating study of ancient buildings. The effort is not vain which tries to realise them from their ruins; for scholarship, patience, and, above all, imagination, are necessary for this. And these very qualities are those which are so essential to us in the practice of our art.



It is curious how right first impressions are. More leisure has confirmed opinions formed in the hurry of the private view. We might say that the walk through the galleries to the hidden architectural room discovered the pictures and sculptures which it is our purpose to notice now. Sculpture first, as it is more immediately a handmaiden to architecture. At the outset we wish to remark on the growing prevalence of cutting in marble. The attraction of working in clay is easily understood; its facility and cheapness both recommend it; and, because of the amount of preliminary work which is invariably done in this material, its technique is easily acquired. But that very technique is so different from the cutting down of stone or marble that this, the more architectural part of sculpture, is neglected or given over to hacks, and in consequence loses one of its most attractive qualities—individuality.

Mr. Derwent Wood exhibits a life-size figure of “Atalanta,” which was exposed in the plaster last year. We can remember no recent modern work that gives us more pleasure. Although there is no trace of antique mannerism in this statue, the pose is curiously reminiscent of that of the Venus de’ Medici. Perhaps one might say that Mr. Wood’s figure is a lineal descendant of the Venus become a Frenchwoman. However that may be, the action is gracefulness itself—the right arm is raised and curved till the hand touches her breast ever so softly, while the other falls by her side, the fingers pressing slightly into the smooth marbly limb. Pleasant to look on, it is perhaps the most accomplished piece of sculpture in the gallery. The head is most delicately wrought and poised on the neck. The modelling of the limbs and of the torso is perfect. Life seems instinct in the figure, so exquisitely has the quality of soft flesh

been rendered in the marble. We can only hope that it may be purchased by the Chantrey Bequest and added to the treasures of the nation.

A vigorous conception boldly carried out is Mr. Henry Poole's statue of "The Nymph," and we hope to see it in marble at the next exhibition.

"Feronia," a bronze statue by Mr. Fred. Pomeroy, is much less pleasing than either of these. Not only is the pose awkward, but the figure is poor and altogether devoid of grace, and the technique of the hair is a thing to shudder at.



Photo: Cassell and Co

ATALANTA. BY F. DERWENT WOOD.

The most accomplished piece of sculpture in the Royal Academy Exhibition

On the other hand his little marble figure of "Giotto" is extremely graceful.

Of the work more intimately connected with architecture, Mr. Drury's panel of two children, placed over the entrance of the Royal Insurance Office, St. James's Street, is very good.

"Prosperity," by Mr. Albert Hodge, is a capable piece of work, strongly influenced by the Greek tradition. It should make effective sculpture on the building for which it is intended. Especially striking is the carving of the head of the bull, which reminds one forcibly of the head from the proscenium of the great temple of Ephesus. Altogether the whole conception is exceptionally strong.

There are several fine busts, but undoubtedly the best is that by Mr. Hamo Thornycroft of the late Dr. Mandell Creighton, Bishop of London; though Mr. Bertram Mackennal's "The Lady Diana Manners" and "The Muse of Theocritus" by Mr. Alexander Leslie are both excellent. The first of these is a fine piece of work—an exquisite example of portraiture in bronze. It is indeed a noble head admirably portrayed. The others in marble no less succeed.

Other notable exhibits are the statue of "Dawn" by Mr. Charles L. Hartwell, the Welsh National War Memorial by Mr. Albert Toft. "La Belle Dame sans Merci," by Sir George Frampton, is a beautiful statuette, a fine study of drapery.

Among the paintings there are perhaps one or two masterpieces. The first is a portrait of Mrs. Moss-Cockle, by Sir W. Q. Orchardson. Painted high in tone, and with very thin paint, the execution is exceptional; but somehow one loses sight of the technique in looking at it. The lady, in evening dress, is seated with a King Charles spaniel in her lap. Beautifully arranged, and with a fine colour-scheme, it makes one forget the Academy, the crush and the mediocrity around. His other portrait of a man in court dress is also of the best. Mr. Sargent's portrait of the Earl of Wemyss, painted in a manner entirely different, is equally successful as a portrait. His decoration—a lunette—is vigorous in design, and the quiet colour-scheme should make it extremely suitable as an adjunct to architecture. In more playful mood is his little picture called "Cashmere"—studies of figures and draperies. An exceeding charming picture is that by Mr. Harold Knight, called "The Letter"; low in tone, quiet in colour, and careful in painting, it has a character all its own.

"Bedtime," by Mr. L. Campbell Taylor, is a striking picture of a difficult subject well kept together and painted. Mr. H. H. la Thange has several paintings, all of them notable, fragrant

with flowers and fruit and trees, the warm sunlight, and pleasant waters. Mr. Clausen's Barn is attractive.

After all the striving for light and air it is pleasant to see pictures whose aims are quite different, which endeavour to seize some of the romance out of life. "The Flight" and "Two Mothers," by Mr. Edward Stott, preserve something of old qualities with new methods. If his handling of paint is inclined to be niggling, he gives something to compensate for it.

* * * * *

"... and a Dome Conspicuous above the houses."

C. WREN.



HOW many of the people daily thronging Fleet Street ever raise their eyes to notice St. Paul's Church rising in silent majesty over the hurly-burly below! Yet there is nothing more noble to be seen in Europe than St. Paul's

on a fine day lifting its vast and perfectly-shaped cupola over the myriad chimney-pots into the pale blue sky, where its aërially-fanciful lanthorn gleams white as the clouds drifting overhead. That is the impression one carries away—a vast swelling dome wonderfully poised in the mid-air.

Although for most of us the dome, dominating London, is St. Paul's, yet there is much that is equally memorable, and which will be rapidly glanced at in the course of this short note.¹

The scaffolding is being removed from the west end, and the front will be seen clear of all obstruction for the first time in many years.

Wren's versatility is known to all thoughtful dwellers in London. He had no opportunity of studying architecture in Italy as Inigo Jones had, and a short stay in Paris, whence he had gone during the Plague, was his only opportunity. It was not until he was nearly thirty that his genius was turned to architecture. "The bent of his mind was scientific. He was one of the founders of the Royal Society, a Fellow of All Souls, Oxford, an acknowledged authority on mathematical subjects."

How fertile his imagination, how versatile his genius for design, is known to all who love London, and who know his churches and spires, wonderful in their diversity! To every detail of St. Paul's he applied a like ability. The finely-designed western towers, with their fanciful upper parts, flanking the double portico—the portico itself with its coupled pillars—the noble pediment framing vigorous sculptures, and crowned with a

statue of St. Paul, are notable things to be remembered. This portico is unique: the design of coupling the pillars was much affected by Wren, and in the fine colonnade at Greenwich Hospital and in the exquisite screen in the clock court at Hampton Court he has used them in this way—the former in the Doric, and the latter in the Ionic manner. In the cathedral he has superimposed the composite order over the Corinthian, diminishing the upper colonnade by two bays; in other words, while the upper pillars which carry the pediment number eight, the lower ones are extended, and two pillars added to each flank, making a colonnade of twelve. The effect is curious, and one misses a group of statuary or some heavy weight of architecture to crown the outer corners. As a matter of fact, figures are shown on one of Wren's drawings over each of the pillars. But after the topmost stone of the lanthorn was laid in 1710 Wren's wishes were thwarted in every way. The balustrading was added and the figures omitted against his advice.

In the model of Wren's favourite design, at present in the cathedral, his portico, however, consisted of one great range of pillars in the Corinthian manner uniformly spaced, a plan followed by later architects like Hawksmoor and Gibbs in St. George's, Bloomsbury, and St. Martin-in-the-Fields. There are many other details well worth the study of all who visit St. Paul's. The charming little doorways in the portico leading to the aisles, with their fantastic entablatures, the more vigorous entrances in the bases of the towers leading to the crypt, the circular porticoes of the transept, show how carefully every detail was considered.

It would have been thought that the constructive problem of carrying his dome would suffice any man; but Wren, whose fertility of invention knew no limitation, contrived a *tour de force* of a stair in the southern tower. Its interior is 24 ft. in diameter, and around this, about 5 ft. wide, serpentine what is known as the geometrical staircase. The inner ends of the steps pinned into the wall are the only means of support. This staircase leads to the library, and one has a curious feeling of treading the air in ascending it.

Along with Wren there are several other famous artists associated with the building. It is a curious fact that the two chief names should be those of foreigners: Tijou, a Frenchman, who designed the exquisite ironwork of the altar rail and choir grills, and Grinling Gibbons, the wood-carver, who was of Dutch extraction. The latter was discovered by Evelyn, who was so much struck with his carved copy of a picture by Tinto-

¹ A view of the west front appeared in our issue of September 1907.

retto representing the Crucifixion, in which a number of figures appeared, that he "carried him off" to the king, and afterwards presented him to Wren. To this man we owe the lovely carving of the choir stalls, bishop's throne, and all that wealth of delicate fret and foliage and fantastic figures and cherubs' heads in the oak-work of the choir. He is also given credit for some of the stone carving. It is not known where the architect found Tijou. He had been employed at Hampton Court before he came to St. Paul's. When Wren was in Paris, while seeking the acquaintance of the great architects, his contemporaries, then in that city, he was also curious, and sought out craftsmen celebrated in their own ways, and he may then have discovered Tijou. Whether this conjecture is right or not, the practice stood him in good stead when he chose subordinates to decorate his buildings.

Thomas and Edward Strong, Francis Bird and Caius Cibber (the father of Colley Cibber), also worked at the stone carving. Bird received £650 for carving the Conversion of St. Paul on the western pediment, a most vigorous piece of work, and perfectly in scale. A group of horsemen in violent action: rays of light break through the clouds at the angle of the pediment, and St. Paul's horse stumbles. His companions express amazement. The whole composition is finely adjusted to its position, and concentrated in the centre, getting over in this way the difficulty of the sharp angles at the sides. This piece is signed "F Bird F," on the little pyramid on the left hand of the pediment. There is a model of this sculpture in the library of the cathedral. Bird also executed the statues on the pediments, and the portrait of Queen Anne with surrounding figures. This latter work, for which he was paid £1,180, was removed some twenty years ago and replaced by a copy. At the same time the steps at the west end, which were much decayed, and which had been built by Benson, an incompetent favourite of King George, whose influence ousted Wren from his position of Surveyor, were removed, and the present steps built according to the original intention of Wren. The panels in the west portico, and the relief over the great doorway, were also carved by Bird—the first for £75 each, and the latter for £300. These sculptures have been cleaned, and now the scaffolding is removed will be seen again under favourable circumstances.

Cibber's "Phoenix" in the southern pediment is supposed to commemorate a curious incident. When the ground was being cleared, Wren sent a workman to fetch a piece of stone to mark the centre of his plan. The stone brought proved to be part of a tombstone with the word *RESURGAM* still legible on it. It was accepted as a good

omen. Cibber received £106 for this carving. Joseph Latham and Samuel Fulks are also mentioned as stone-carvers, the latter doing the capitals of the west portico at £60 apiece. The carving and design of these capitals gives one an excellent idea of the grasp these men had of the Renaissance tradition, and a comparison with Inigo Jones's work in Whitehall will show the enormous advance in technique made since his time. While the capitals of the banqueting house are correct as far as design is concerned, they are stiff and ill-modelled, and remind one of Bramante, who two centuries earlier was a pioneer in Italy. The capitals of St. Paul's, on the contrary, are exquisitely modelled and designed, and the deep undercutting and perforation of the volutes, the vigour and knowledge shown in the modelling of the acanthus leaves, are splendid examples of early eighteenth-century carving. The lower capitals are nearly five feet high.

It is quite impossible to identify all the carving, or to name the artist who wrought it, but it is all of high excellence and splendid technique. Nor is it devoid of conceits and imagination. The children's heads that play such an important part in the decoration are a motif as sweet and pure as the ideals which inspired the building.

Another name may be gathered from the accounts — Jonathan Maine, wood-carver, who executed the carving in St. Dunstan's chapel and the exquisite carving in the library. The perforated brackets supporting the gallery are not least worthy of study in this treasure-house of late seventeenth and early eighteenth century carving.

After all, however, the great cupola is St. Paul's, and to compass this Wren bent all his energies. To the architect there is no more fascinating or difficult problem than the dome, considered either from the point of view of construction or æsthetics. The ancients invented its form, but to the moderns belongs the credit of raising it into the clouds.

Brunelleschi raised his first in Florence, Michelangelo next in Rome, then Wren in London. For sheer beauty of outline Wren's dome far surpasses the others. We have seen the great dome of Florence standing erect against the deep blue sky under the blazing sunshine, stood by the pedestal of Brunelleschi's statue, and joyed in the strength and grandeur of his creation. We have watched, standing on the summit of the Cimminian Mountains, looking back after a day's march from Rome, St. Peter's dome floating mysteriously among the evening clouds. Yet we think our St. Paul's cupola rising over the myriad chimneys of London a far more beautiful thing. Who can forget the view of St. Paul's from the south

side of the river, the great cliff-like walls, the mighty floating dome, or the view from Fleet Street?



THE Annual General Court of the Incorporated Church Building Society was held in Westminster on 21 May. As is well known, the aim of this Society is to aid in the erection of churches, in their enlarging and restoring, &c.

From this brief programme it can be seen that it wields some power. This power is of course capable of indefinite expansion from an increase of the financial support of which it stands in need. The ideals of the Society are sound with regard to church planning, its spirit is catholic enough to admit Classic as well as Gothic in the architecture it is willing to support. We should like to see, however, a greater number of those whose practice tends towards Renaissance design included in the number of honorary architects. In view of present social and financial conditions, it seems to us the Society would do well to advocate this latter style, at least in towns where there is almost invariably a tradition of eighteenth-century churches in this manner. Besides which, it is more adaptable to the skill of the builder and even of architects themselves. It may be said in passing that for one fine modern Gothic building there are a hundred in the Renaissance spirit. A year or two ago, when addressing the Annual General Court, Mr. Prior pointed out that while secular architecture had made tremendous progress in the last few years, church architecture has not shown a corresponding advance.

Modern architecture is a very conscious, a pre-conceived thing, visualised before a single stone has been laid. It is like the work of the painter, an affair of one man. To this view many take exception; but the whole course of our artistic education tends to this—the visible fabric, be it beautiful or otherwise, depends for its effect on one man. Of course we do not deprecate good workmanship or good materials. Indeed, the architect of taste usually makes a stand for these, and would willingly eliminate all his ornament if by that sacrifice he could obtain a sound and strong building. It is unnecessary to point out how different is this procedure from that of the days when the Gothic tradition was a living force. Unfortunately laymen are attached to the more picturesque style, without considering the almost impossibility of building in it to-day. But, apart from style (to judge from the remarks of Mr. Edward Warren who read a paper at this year's Annual General

Court, and who spoke for his colleagues the honorary consulting architects), a large number of the plans submitted to the advisory committee show a woeful ignorance "of the ordinary practical needs of a church," and do not suggest any attribute of dignity. To the authors of these plans sound building and good material are matters of the slightest importance. A "Cockney splendour" is aimed at. Not only in church architecture is this ideal pursued, but a great deal of current work is tinged with it and our streets are dedicate to it. The indictment against the "Restorer" is heavy but just, and Mr. Warren echoes our own feeling when he says:—"It is bad enough that a brand new building dedicated to the worship of God should present the thin, hard lines, the cheap symbolism, the thoughtless, joyless travesties of ancient and beautiful things; but it is worse to witness the perversion of a quiet and lovable old church to the common standard of modern ecclesiastical smartness, with its crudities of encaustic tiling, its horrible machine-made lacquered brasswork, its 'reach-me-down' reredos, pulpits, and lecterns, and the persuasive treacly vulgarity of varnished pitch-pine."

It is high time that a strong public opinion made the continuation of this form of vandalism impossible. The nineteenth century has worked sufficient havoc among our ancient buildings, has desecrated many a lovable and beautiful place, has stolen from us some of the most precious treasures which the sharp tooth of time has spared us, and it is obvious that all this carelessness and disregard for things which can never be replaced should be brought to a period. Restoration is without doubt necessary. It is also expedient to make changes, that the usefulness of ancient building be not too much impaired. With these, in themselves, we have no quarrel; it is the manner of their doing, or rather undoing, that offends. Although times without number protestations against these offences have appeared in the daily press and elsewhere, no authoritative opinion seems to have defined accurately the limits to restoration and the manner in which it should be done.

Ruined buildings should be left alone. We do not wish to lose for ever the visible footprints of the slow march of the centuries. Nothing that marks a period in history, no wound received in the conflict with time, do we desire to have obliterated.

We remember particularly a ruin, worn and infirm, but endeared in every man's memory from the fact that a great writer, a century ago, made its beauty the theme of his song. Standing remote from the rush and bustle of our modern life, this ruined abbey is set like a gem in a fair countryside. Like the colours of the sunset are

the ancient stones, still standing one on one to some height; in one place to the apex of a gable, with a broken tracery window set in the midst. The body of an old king lies buried there, without his heart, which was sent abroad into Palestine. Ruins are all around. Hewn sandstone of the colour of gold gleams among the grass. Ancient tombs lie broken where they have fallen. Pillared door and window jambs with capitals curiously wrought, of a delicacy to make one wonder, bear up worn arches and walls. What memories cluster round a spot like this! It is nameless, but for all of us there is some similar place, grown into the memory and possessing a meaning almost like Home.

We can conceive no excuse to justify a restoration of it. But there are other buildings more or less in a state of repair and use which must be preserved and kept in order. Apparently a simple matter, nothing in reality is more difficult than to touch an old building and preserve at the same time its ancient character.

On the part of the architect is required, with the possession of knowledge and skill, an intuition sufficiently fine to follow the native builder's thought, sufficient power of self-denial to make him forgo creative work. Judging from results, this combination of qualities is rare.

But to return to Mr. Warren's paper. His idea of awarding grants in proportion to the æsthetic qualities of the plans submitted to the committee of Honorary Consulting Architects, if it prove feasible, would probably, as much as anything, make for progress in church architecture.

"Time was when the Church was the high centre of all artistic activities, the inspiring source of artistry in every craft. Time was when her buildings were the supreme emotional expression of the creative fervour of the land. We can hardly hope, I fear, in this age, when the building instinct inherent in man is dulled by the myriad competing interests of our complex life, to restore that state of things; but we can, and this Society more potently perhaps than any other organization, bear our testimony to the need for dignity and beauty in the buildings of the Church, which, as the report so justly signifies, is especially great in these days amidst the mean and sordid surroundings of industrial neighbourhoods, where, if anywhere, an approach to the ideal of beauty, an oasis of refreshment to tired minds and monotonous lives, should be found in the Parish Church."

So Mr. Warren closes his paper. It would be well with us if these ideals of beauty and dignity were kept continually before us—if at intervals, on our streets, as Wren intended in his plan of London, beautiful churches were placed as reminders in the midst of our business.



JUNE is the summit of the climbing months. Since the spring Nature has spread abroad her treasures of leaf and flower and blossom one by one. But it is reserved for June, the flaming month, to adorn herself with roses.

Each month has a character of its own. April has the blossom of the almond tree and all kinds of lilies. May is lavish with bloom, lilac, white and purple, the splendid candelabra of the chestnut tree, cherry and apple, and the sweetest of all, the May, whose milky blossom and perfume make the month of that name the penultimate in beauty. But June has its roses. "I do hold it," Bacon writes, "in the royal ordering of gardens, there ought to be gardens for all the months of the year, in which, severally, things of beauty may be then in season." All this, "that you may have *ver perpetuum* as the place affords." This is for a prince's garden; but anyone may contrive an herbaceous border, so arranged and planted that something like a "perpetual spring" is the result.

That a continual procession of flowers through the climbing months is gained is nothing if the colours are not carefully chosen and blended. With a little care, and with the help of a skilful gardener, there should be little trouble about realising it.

The roses are come, most beautiful of English flowers, to fill gardens with delight, to entwine the simple trellis of green galleries with leaves and tendrils and hang it with blossoms red and white; to fill bowers with their flowers and make the air heavy with their perfume. But of this it seems the gardeners have no knowledge. While the cottager has his porch a mass of roses, his simple garden filled with old-fashioned flowers—a blaze of harmonious colour, the London County Council fill their parks with patchwork flower-beds, for all the world like those old garish mid-Victorian patchwork coverlets. Their gardeners are no doubt skilful and accurate—indeed the precision with which their "bedding out" is done is perfectly appalling. Like rows of soldiers they stand, three or four red tulips, then the same number of yellow ones, then those of a magenta colour, followed by some of hybrid persuasion, and perhaps a tail of white ones. The next regiment is composed of wall-flowers, first red, then mixed, then yellow, and so on. They pursue all sorts of evolutions, sometimes perfectly straight, sometimes curved, in a clump here at random, there a single flower has fallen out from the ranks. All is thoughtless or worse; bad taste is here as rampant as in our streets, although it cannot quite take away the beauty of the flowers themselves.

The beds have no form or arrangement; they meander about, the flowers set at regular intervals and their species changed every six feet or so without any idea of design or sense of colour. The aristocrat rose looks down despondingly on a patch of bare earth or across at a fellow placed some feet away. Geraniums feel self-conscious in their isolation. The red and yellow striped tulips make a noise like the horrid bounders they are. This is not as it should be; instead of waiting till public opinion makes it uncomfortable for their gardeners, the County Council should take thought and mend.

When "garden suburbs" are being planned in some order, with greens and gardens, when interest is awakening in their arrangement and in garden literature, it is time for public bodies to make a step forward. This old nasty way has had a fair lease of life. The Great Exhibition saw these ideals in full vigour, and even that mass of shapeless glass and iron is now entered into a senile decay.

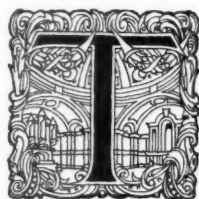
Where are the old-fashioned flowers: columbines, sweet-william, cowslip, London pride, forget-me-not, marigold, mignonette, and all the hosts of lovely lowly blossoms? They are too common and quiet for the modern gardener, whose idea is to get loud patches of colour unrelated to anything else in the garden. The effect is like that of a brass band playing delicate melodies on the drums and trombones.

Old-fashioned flower gardens were usually of some square shape enclosed with a hedge or wall or trellis of carpenter's work; gravel paths divided it geometrically into four-squares, which again were subdivided. The flower-beds themselves were bordered with box-edging or the like, and a definite colour scheme of flowers filled the enclosure. Sometimes, raised above the path, painted wooden boards with finials at the corners formed the boundary. The wooden enclosure necessitates a square bed, but the box-edging admits of endless variety in the form—round, cinquefoil, quatrefoil, or what you will.

One of the pleasantest ways of setting flowers is in a long border. To the appreciation of its full beauty it should be seen end on, and should be arranged to this end, and may with advantage be of great length. The great border at Hampton Court along the east front will occur to everyone; it is about a quarter of a mile long, and some six feet wide. It is planted against a fine brick wall. Lowly flowers at the edge mount to taller and gorgeous ones at the back. The effect is splendid, and there can be no finer sight than this glowing mass of colour set against the old weather-beaten wall of brick and stone.

There is no reason at all why similar arrangements should not be made in our public gardens.

It is convenient to have great paths leading straight through the gardens, and herbaceous borders could be arranged on each side. Gravel should be substituted for asphalt, and a pleasant addition would be a fountain, giving a centre to the whole. This in a town would not be a costly affair, and nothing is pleasanter to the senses than the play of a jet of water among trees and flowers.



* * * * *

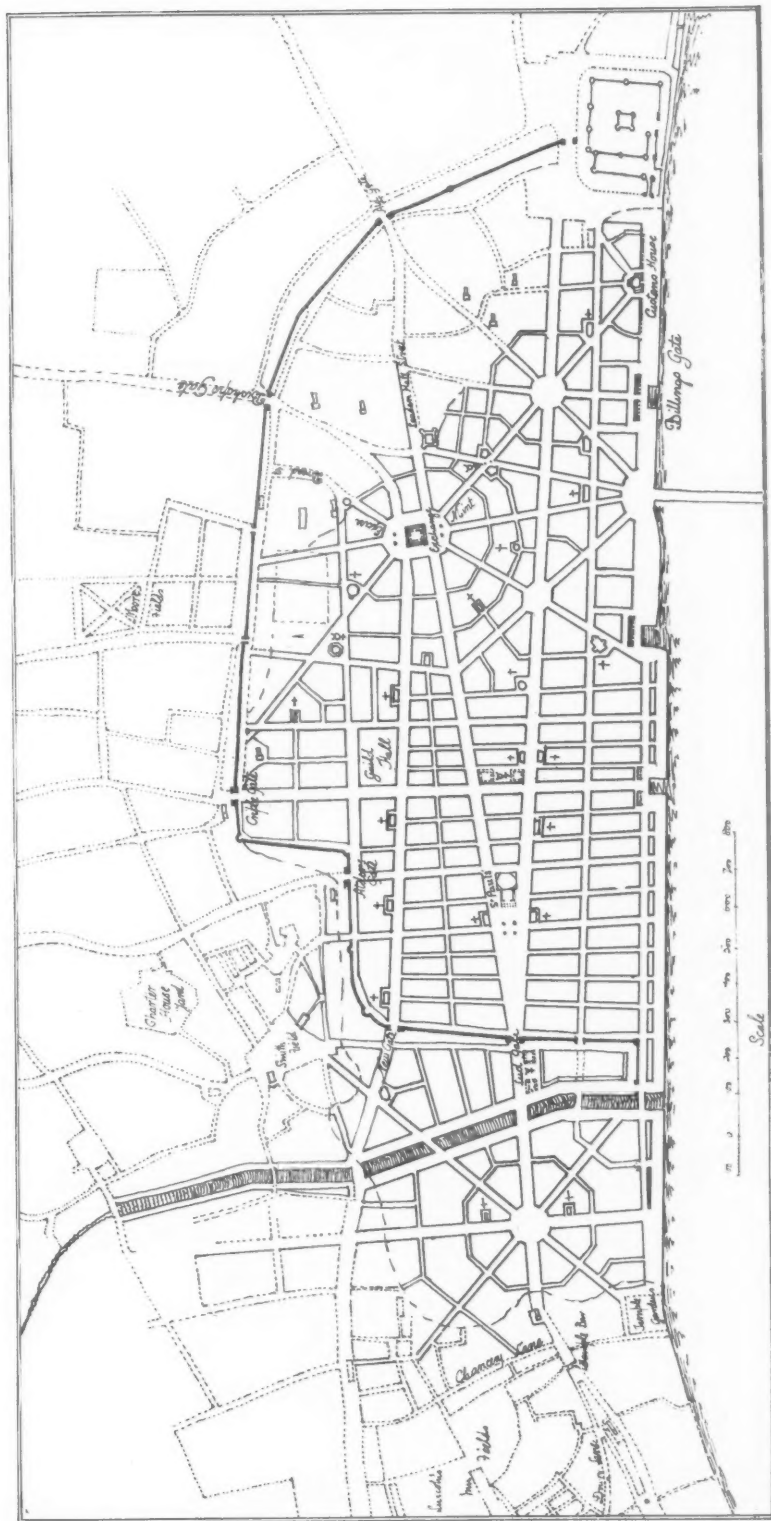
TO legislators, town-planning presents a problem whose solution is demanded by utility, and in consequence any scheme of improvements, to receive adequate support, must be based on the suggestions embodied in the exhaustive report issued by the Royal Commission on London Traffic, 1905. New routes to relieve traffic, the widening of existing streets for the same purpose, will be required; and it seems to us that, to the end that these improvements do not lose their full effect, competent architectural advice is necessary—perhaps a committee of architects should settle the main features of a scheme.

Fine architecture is making a wider appeal every day, and it is important that in any improvement, the full fruition of which will only be seen in the course of a decade, when it may be presumed public taste in this respect will be further developed, the æsthetic point of view should be recognised at once.

Besides, in schemes of improvement which entail alteration to existing thoroughfares, it would often happen that fine ancient buildings have to be considered, and their removal, however useful from a utilitarian standpoint, would often prove an irreparable blunder.

To the architect these would form the base from which to work, or the goal to which he would endeavour to attain in a worthy manner. Any recent improvement in town-planning does not justify us in expecting a corresponding advance in street architecture, therefore it is all the more necessary, in the circumstances, to guard and cherish those beauty spots we already possess, thereby gaining at once elements to heighten the interest of new thoroughfares.

Besides this aspect—the safeguarding of fine examples of ancient architecture and the possibility of embodying them in schemes of improvement—there are many others which have to be considered; for example, the placing of great public buildings, monumental terminations to thoroughfares, squares and gardens in their midst, and bridges with their approaches.



Sir Christopher Wren's Plan for rebuilding London.

From the Plan in All Souls Collection, Oxford.



QUATTRO CANTI, PALERMO.

Constructed by the Marquis de Villena in 1609. Formed by the intersection of the Via Vittorio Emanuele and the Via Maqueda.

We are notably behind France and Italy in the setting of public buildings, where almost invariably the meanest town has a "place" with its important building fronting it. Recently in America, in several competitions for Government buildings, a reasonable proportion of the money proposed to be spent on the whole undertaking was assigned to approaches. How different is our procedure, the conditions of the competition for the County Hall will make clear to anyone. The approaches were never taken into account. Probably it is this spirit in America which is responsible for the formation of Civic Commissions in many towns and cities whose ideal is, not to rival London, but to surpass Paris in five years. In these matters our practice does not count, and with the exception of Bath we cannot point to a single city in the United Kingdom where conscious effort has contributed to its effect. The High Street at Oxford is wonderfully beautiful, but its charm is so elusive, and is besides the result of centuries of quiet unconscious growth, that it cannot be taken as a model; and it would be an absurdity to begin, *da capo*, to build a street of this description.

In our May issue we gave an extract from the "Parentalia" describing Wren's plan for the rebuild-

ing of the City of London. The plan itself is now reproduced from a drawing made from the one in All Souls Collection, Oxford. Its main characteristic is simplicity, yet nothing could be more consummate than its general disposition; St. Paul's placed at the head of the V-shaped piazza formed by the intersection of the two great thoroughfares, the Exchange the centre of ten radiating streets, the setting of the churches and the way in which these would break up the horizontal lines of the uniform buildings, the streets converging on London Bridge, and the great quay, stretching from the Bridge to the Temple, lined with the Halls of the several companies of the city, with warehouses set between to give variety to the edifices—are all masterly arrangements, and make this an excellent model of town-planning on a grand scale.

Of the best type of plan for a virgin town it is not our intention, in the present place, to write; suffice it that the utilitarian rectangular plan is almost useless as an æsthetic asset, while the idea of concentric belts of buildings with streets radiating to a centre is full of splendid possibilities. But all future plans will adapt themselves to the contours of the ground.



THE PORTA NUOVA, PALERMO.

Situated at one end of the Via Vittorio Emanuele.

The Roman manner of removing hills to gain a straight road will no longer be resorted to. But in schemes of improvement it seems to us that only the exigencies of hilly sites will necessitate any departure from the straight line, which is dictated by common sense and recommended by utility, and in consequence is likely to receive the greatest support.

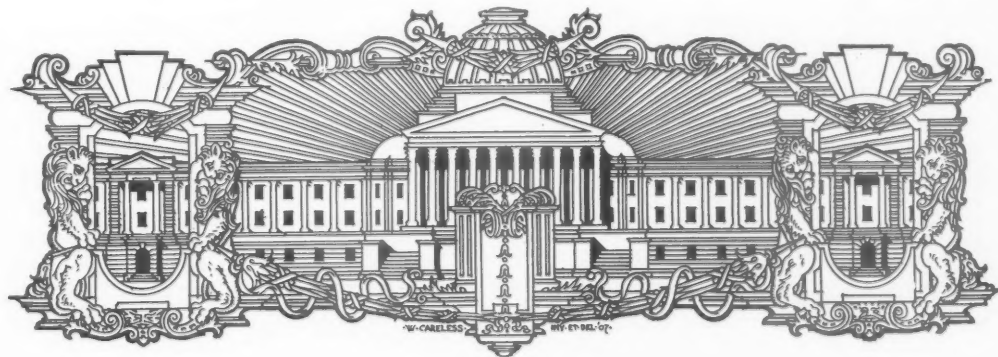
The effect of a curved street is fine, and one has only to recollect Mr. Norman Shaw's noble beginning to Regent Street to realise this. A similar effect can always be obtained in a crescent. Used either as a *patte d'oie*, the centre of radiating streets, or as a termination to a long vista, or used to change the direction of a line of traffic, it has immense possibilities. The circus has somewhat similar functions. Both of these forms are nobly exemplified in Bath, the former fronting a garden,

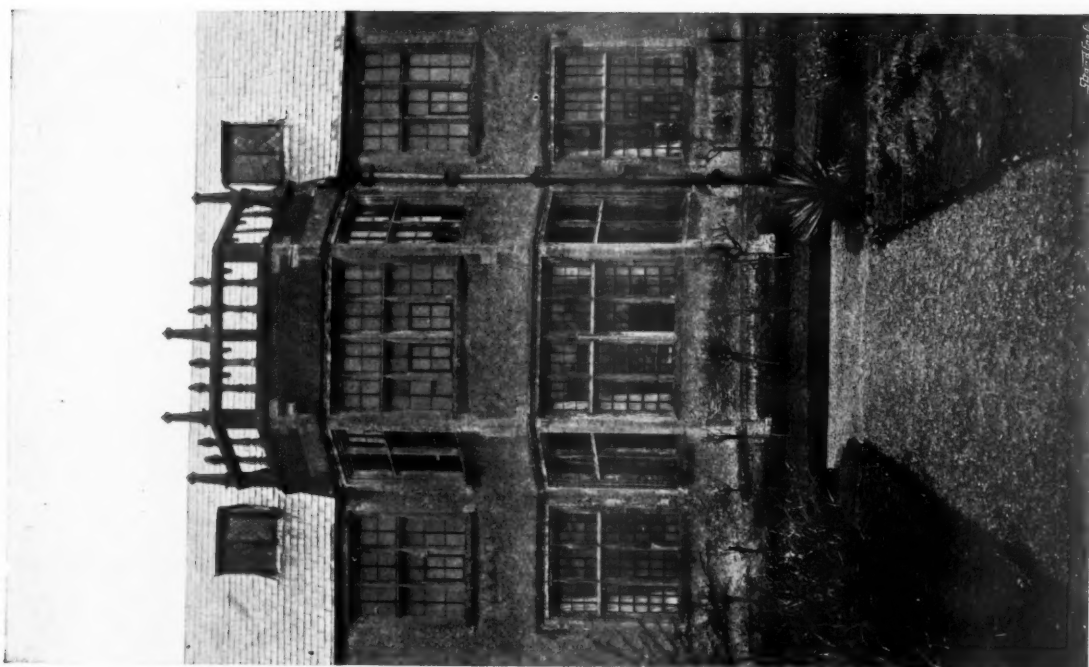
while the latter diverts the line of the approach into two streets. A fine crescent forms part of the Piazza del Plebiscito at Naples. One front of the Piazza is closed by the Royal Palace, over against which, on the centre line, is the domed church of San Francesco di Paola, modelled after the Pantheon at Rome, with a projecting Ionic portico from which two curved loggias reach towards the palace, each arm embracing a fountain. The sides are formed by plain, similar blocks of buildings.

The Via Roma, a straight street nearly a mile long, leads into an adjoining square. This street was constructed by the Spanish Viceroy, Don Pedro de Toledo, in 1650. It has no particular merit in its buildings, and is only mentioned here to introduce a much more interesting thoroughfare—the Via Vittorio Emanuele in Palermo laid out by the same nobleman. This latter street is a little over a mile in length, terminating at both ends in gateways; one, the Porta Felice, gives on to the "Marina," or sea front, and through it one catches the gleam of sails of many colours passing on the opalescent sea. The Porta Nuova at the other extremity of the town leads out in a straight line between trees and gardens for about three miles to Rocca, when the character of the country changes, the road becoming hilly and rising rapidly to the village of Monreale with its wonderful cathedral.

Midway in the length of the town part of the street it is intersected by the Via Maqueda, made by a duke of that name in 1600, which extends for a considerable length on both sides; indeed, towards the east it is taken right into the country, and is only developed here and there.

The point of intersection is most interesting. An octagonal piazza called the Quattro Canti is formed by the cutting off of the four corners. The sides of the octagon are slightly concave, and decorated similarly with, at their bases, projecting fountains surmounted with figures and niches containing statues of kings and virgins, forming not only an admirable piece of architecture, but a most useful device in town-planning as well.





STABLES AND OFFICES AT BUCKLAND HOUSE.

Buckland House.



MF Berkshire has relatively slight claims, amongst English counties, to repute on the score of notable churches, or, setting Windsor aside, of mediæval buildings, religious or secular, it has much that is admirable to show in the way of domestic architecture of the seventeenth and eighteenth centuries.

A county that possesses great houses such as Aldermaston, Coleshill, and Ashdown, to name three well-known instances, has some title to distinction; but it is rather on its many and striking houses of a minor order of scale and importance that its architectural reputation will most securely rest. Possessing little workable stone within its borders, and that chiefly of a kind suitable only for rubble walling, Berkshire has naturally relied much upon brickwork, importing freestone from its northern and western neighbours only for buildings of unusual cost or dignity.

Buckland House has depended entirely, externally, and in large measure internally, upon the use of freestone from the Bath quarries, and the expenditure of money and of time required for its building was much increased by the comparatively distant origin and slow transit of the stone, at a period when roads were impracticable for heavy hauling for several months of the year.

The mansion occupies a site, admirably chosen in a country of gentle undulations, close to the village and church of Buckland, and by consequence just north of the old high road that follows the low ridge connecting Oxford and Faringdon.

The Yates held Buckland Manor from 1545 to 1690, and their old house (altered and gothicised in the manner of Strawberry Hill, and now used as stables and offices, but still retaining on its eastern side an original and handsome group of mullioned windows with an imposing central bay) stands close to the ancient parish church, forming the western boundary of a large walled garden which contains some fine square-clipped yew hedges.

The windows themselves are of pronounced Tudor type, but the balustraded and pinnaced open parapet of the bay is an obvious addition, Elizabethan or Jacobean.

In 1690 the estate passed, by marriage, to the Catholic family of Throckmorton, of Coughton in Warwickshire. Nearly seventy years later a Sir

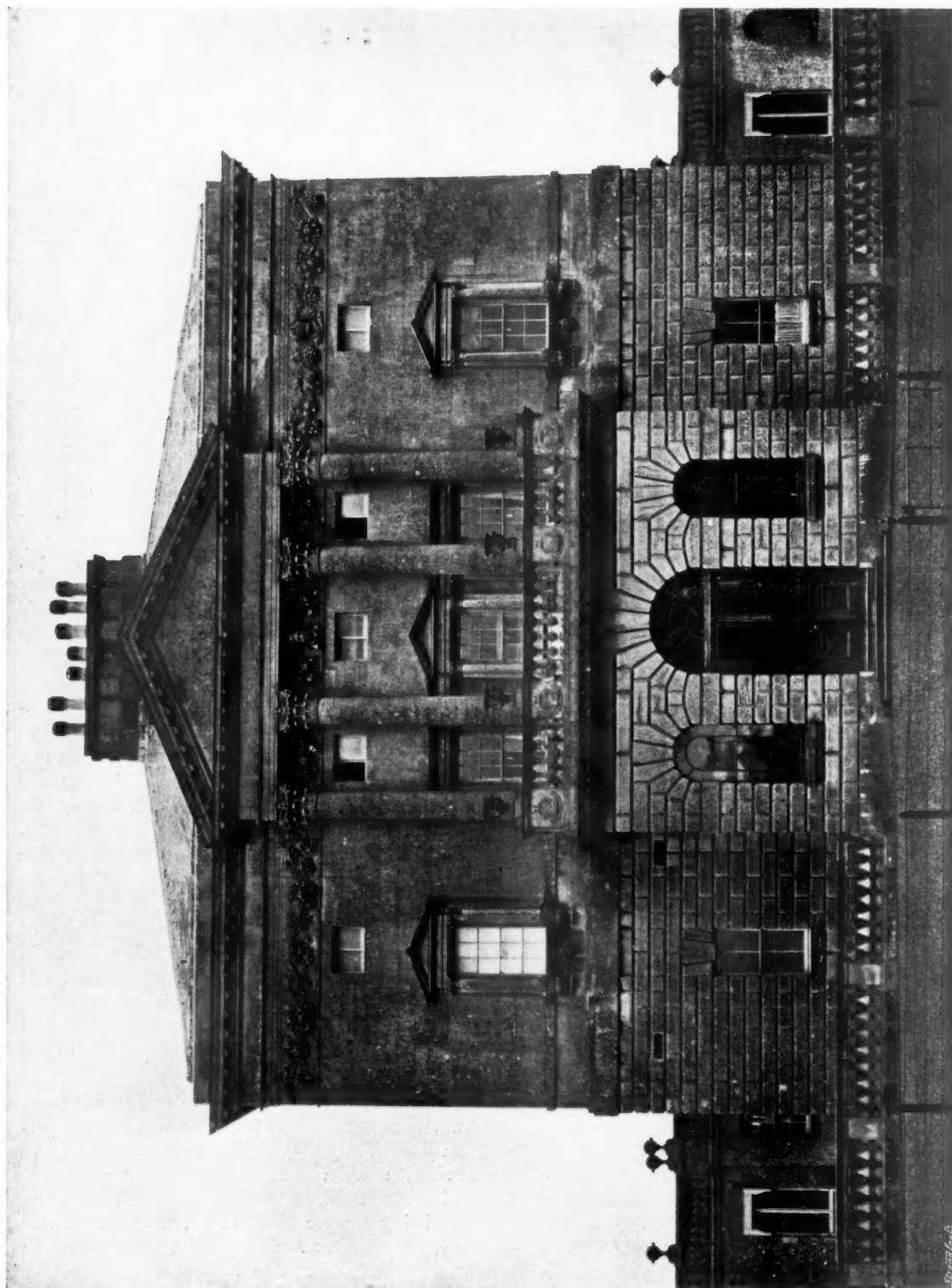
William Throckmorton built the present Buckland House, on slightly rising ground, to the westward of the old house, John Wood the younger, of Bath, being the architect, and the date assigned to his design being 1757. It is now the property of Sir William Throckmorton, to whose courtesy and kindness I am indebted for the opportunities of illustration and description.

The house consists of an imposing square central body, or *corps de logis*, to use the apposite French term, three floors in height, exclusive of a subterranean basement lit from areas. Eastward and westward of this, and arranged upon its central axis, are two pavilions, octagonal in plan, with projecting square bays on the cardinal faces, connected with the main building by means of flat-roofed galleries, each of which has a semi-circular bay on the northern side. The ground falls rapidly away from the back or north side of the house, to a shallow valley, in the bottom of which is a small lake, and the windows on this side command fine views over a beautifully wooded and undulating country towards the Oxfordshire and Gloucestershire hills. The south side or main front looks straight down a broad, nearly level avenue or clearing towards the Berkshire Downs.

The general impression of the building is one of mass and solidity, of a monumental sternness and severity that, while making immensely for dignity, has something of repressive austerity. This quality is relieved on the south front by the sparingly used and admirably executed adornment of the frieze of carved festoons and heads, the Corinthian capitals of the four quarter-engaged columns, the rusticated ground storey and porch, and the charming details of the first-floor windows; but upon the other three sides is heightened by the baldness of the window-openings and dead effect of the many blank window panels, to an extent which is gloomy.

Little indeed has been made of the windows, and, except upon the south front, they are perfectly plain openings with rather deep square reveals, unrelieved by architrave or pediment. Being thus reduced to their simplest expression, and being comparatively small, they greatly add to the effect of mass and solidity, which seems to have been the effect Wood aimed at.

The chimneys of the main building are for the most part brought to the centre, and massed in a sort of squat square tower, which, but for modern



CENTRE PORTION OF SOUTH FRONT, BUCKLAND HOUSE.



GENERAL VIEW OF SOUTH FRONT, BUCKLAND HOUSE.



EAST PAVILION, BUCKLAND HOUSE.



NORTH SIDE OF BUCKLAND HOUSE.



TEMPLE IN THE GROUNDS OF BUCKLAND HOUSE.

cowls, is effective enough. One stack, however, which has the air of an afterthought or addition, sits rather awkwardly upon the pedimented gable of the north side, which it distinctly mars.

The east and west ends are relieved only by slightly projecting breaks or bays, terminated by plainly moulded pediments.

The eastern bay contains two three-light windows, which light the staircase.

As in so many English houses of its period, beauty of detail is almost entirely confined to the interior; but Buckland gives, for a country house which can be looked at all round, singular predominance to one façade, that of the south side, which is treated with the relative importance of a street front. Ornament even here is wisely and sparingly used, admirably placed, and admirably executed. The Bath stone has stood well in the clean country air, and has taken a pleasant yellowish tint which goes excellently with the green Westmorland slates of the roof. Buckland furnishes a lesson to those of us who have grown to despise Bath stone through constant and irritating experience of the cheap and nasty handling of its cheaper and more facile kinds. The delicately carved swags of the entrance hall, and the charming carving of the festoons, capitals, friezes, and enriched mouldings of the dining-room which occupies the western pavilion, are of a fineness and crispness that leave nothing to be desired. The material, indeed, has been ennobled by the skill of the craftsman.

This western pavilion was built and used, it is said, as a chapel. Its eastern fellow holds the library, and both have domed ceilings, with octagonal lanterns crowning the leaded roofs. The library ceiling is decorated with paintings of no great merit, a fine contemporary marble chimneypiece, and round columns (at the internal angles of the projecting bays) of scagliola, so immorally successful in its imitation of Siena marble as to be almost completely deceptive, even in its trying juxtaposition to the real thing.

On the north side of the central block, on the ground floor, are two beautiful rooms: the lesser drawing-room, a very ample chamber in itself, and placed longitudinally east to west, and the larger drawing-room or saloon, placed at right angles to the former, and entered from it directly as well as from an inner hall. The smaller room is well

proportioned and has a charming enriched flat ceiling and cornice and a beautiful marble chimneypiece. The larger is a lofty and magnificent room, with a fine cornice and an imposing coved ceiling containing a large and rather bold relief panel representing the chariot of Phœbus and attendant deities and nymphs, attributed to Cipriani. This room has six doors of identical design and symmetrically disposed, two on the eastern side, two on the western side, and two at the southern end; four of these are actual entrances, and two admit to cupboards. These doors have moulded and carved architraves, and straight cornices, the latter supported by carved scrolled trusses. The architraves both of doors and windows, the mahogany doors themselves, and the shutters, skirtings, and all the joinery, are of admirable delicacy and finish. The drawing-rooms have access to the garden—or rather to the park, for there is practically no garden around the house—by means of a broad stone staircase.

A conspicuous feature of the park is the "belvedere" or temple which stands on a knoll to the north-west of the house, and presents in its refined and charming vacuity a striking instance of eighteenth-century classicism. To be severely critical, its seven columns look a little thin for their height, and the length of their necks seems somewhat too great. But the masonry is excellent, like that of the house, and the stone in this extremely exposed structure has stood remarkably well. The dome is beautifully constructed in concentric rings; and the entablature, which is jointed over the interspaces of the columns, is in such perfect condition, and so closely and finely joined, that, as there are no visible cramps or joggles, one is left to conclude that there is some system of concealed keys or cramping, probably just below the spring of the dome.

The general treatment and details of the main block at Buckland, particularly that of the south front, recalls the design of John Wood the elder for Titan Barrow Loggia, a much smaller structure, at Bathford, begun in 1748.

The whole is redolent of the mid-eighteenth century, it is intensely serious, and speaks of a time when serious architecture was the intimate concern of every self-respecting and scholarly gentleman.

EDWARD WARREN, F.S.A.

The Selfridge Store, London.

R. Frank Atkinson, Architect.



NEW scale has been given to the architecture of Oxford Street by the addition of the Selfridge Store. Its general conception is simple. Over the ground floor a giant colonnade is ranged, carrying a heavy cornice with a balustrading.

Somewhat new in this country is the arrangement of the windows to the three floors embraced by the order. These are contained in cast-iron frames, designed to interfere with the light as little as possible. Cast-iron window frames are also used on the ground floor.

There are three basements, the lowest of which accommodates the heating, electric light, artesian well, motor rooms, &c. Storerooms for various departments occupy the sub-basement, while staff and dispatch accommodation is provided on the basement along with space for sale purposes. Sale rooms occupy the first four floors. Besides these the third floor has reception rooms, National rooms, post office, rail and steamship ticket office, and booking office for theatres, &c.

A restaurant is placed on the fourth floor with kitchen and offices, &c., and a roof garden is arranged over it. Nine passenger and two goods lifts as well as six staircases serve the building. The lifts are worked by electricity. A novel labour-saving apparatus is the gravity package conveyor for carrying parcels to the dispatch room in the basement.

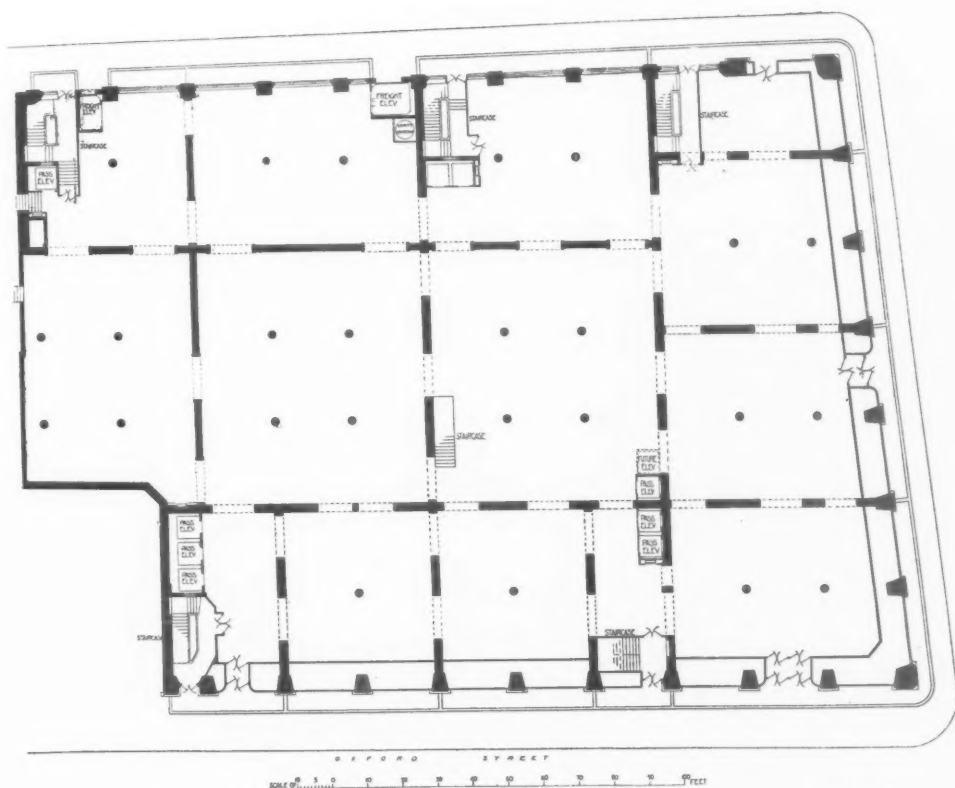
Portland stone was used as the facing, and the whole building is of fireproof construction. The general contractors were Waring and White, Ltd. Asphalt work—some 180,000 sq. ft.—was done by Thomas Faldo & Co., Portland stone work by the Bath Stone Firms, Ltd., and F. J. Barnes, while the carving was executed by W. B. Fagan and W. Arrowsmith from models supplied by J. Else. Shanks & Co., Ltd., of Barrhead, Glasgow, supplied the sanitary fittings. The mosaic and marble flooring was done by Diespeker, Ltd. Malcolm and Allen, of Eglinton Street, Glasgow, did the electric wiring. The reinforced concrete staircases and plastering work has been executed by Henry Johnson & Sons, of London and Liverpool. The plastering comprised about 5 acres of ceiling



THE COLONIAL ROOM.



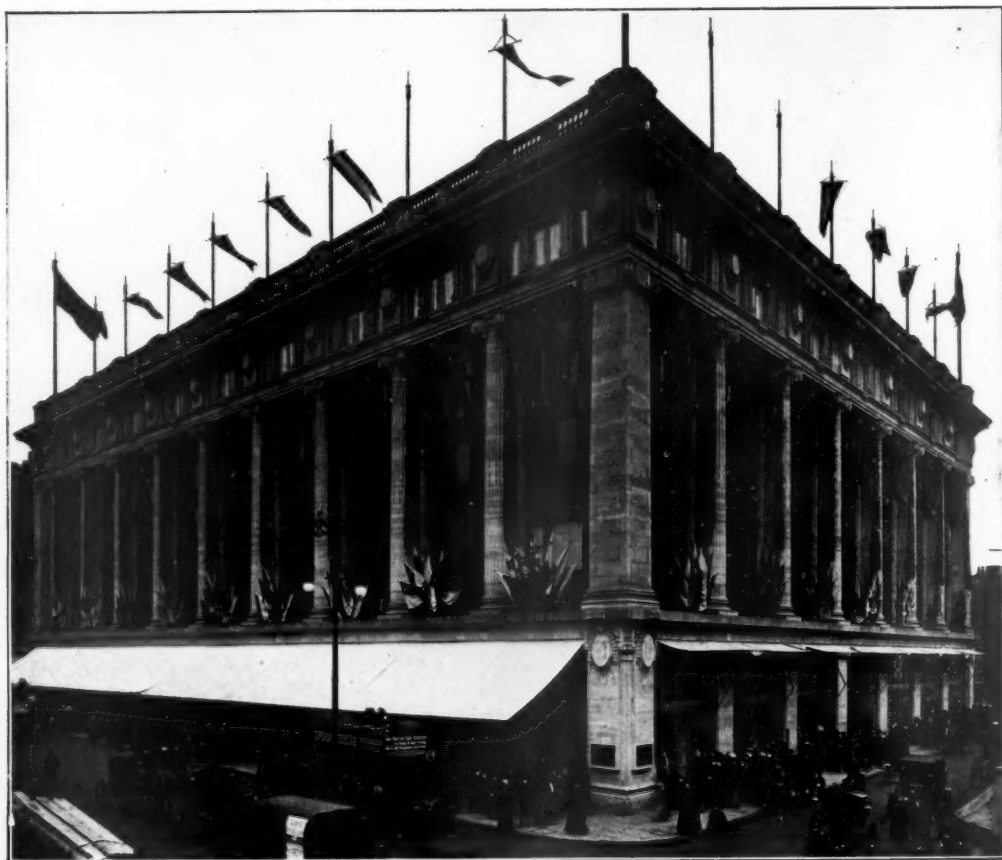
FIRST FLOOR PLAN.



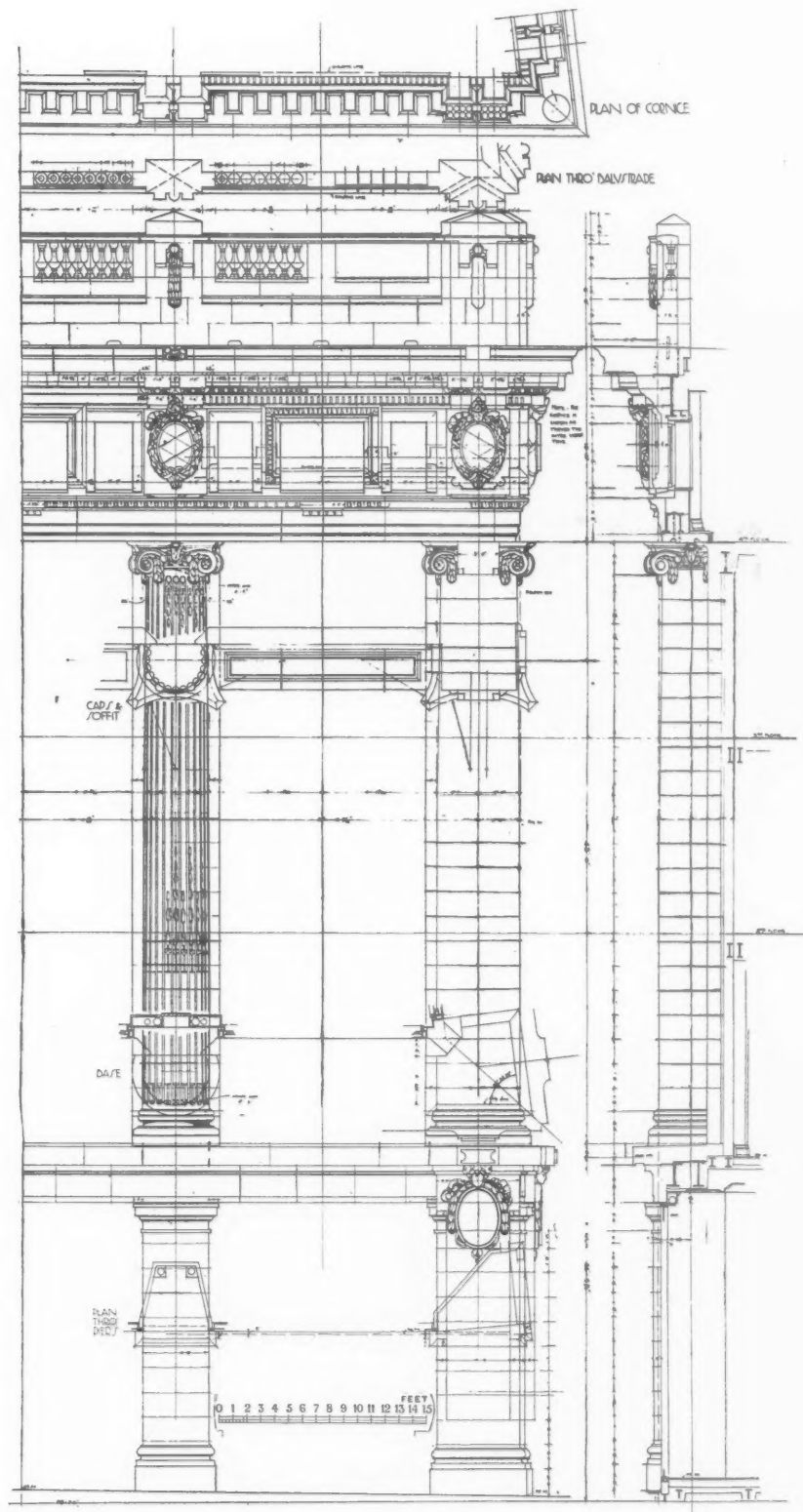
GROUND FLOOR PLAN.



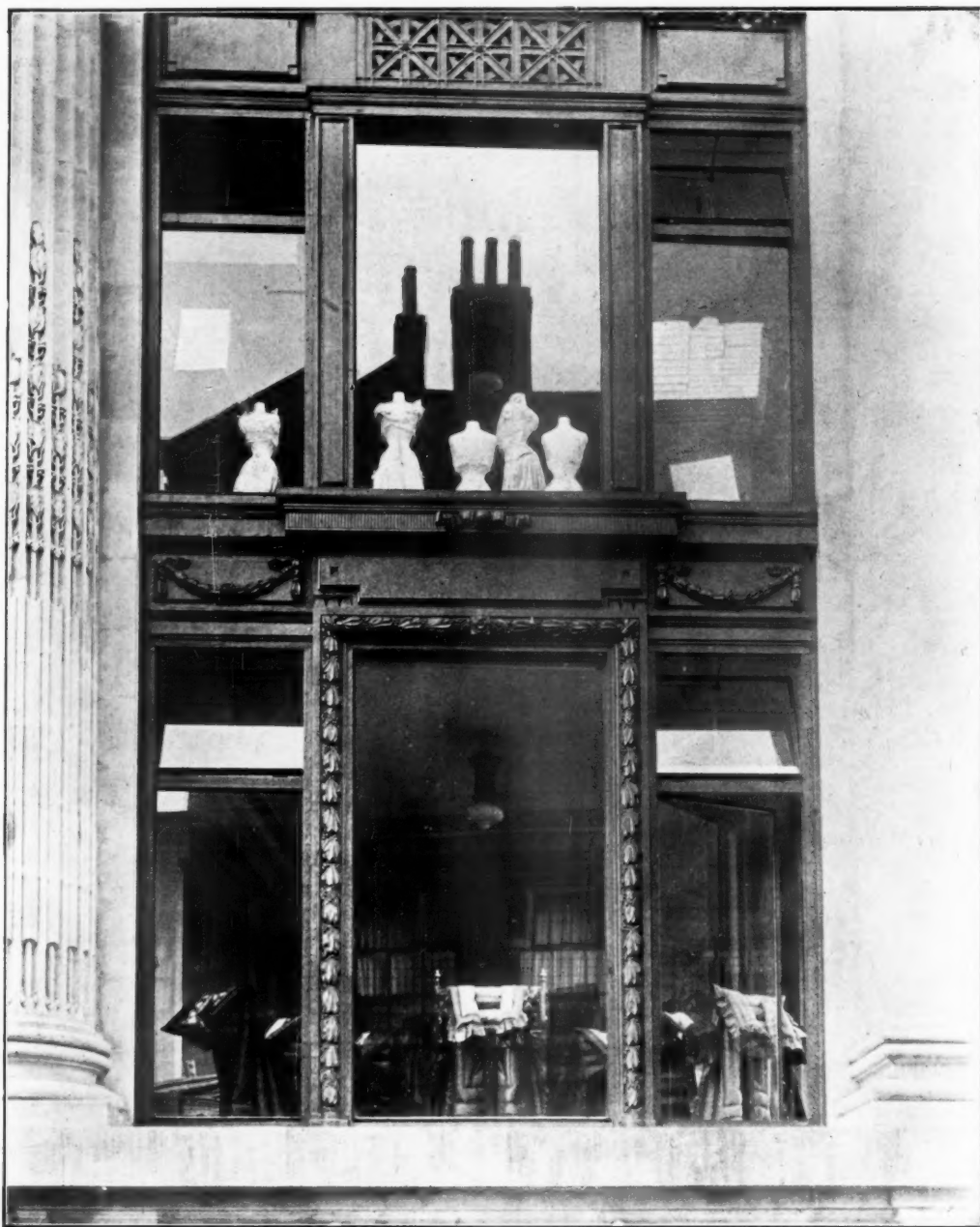
THE ROOF GARDEN.



GENERAL VIEW.



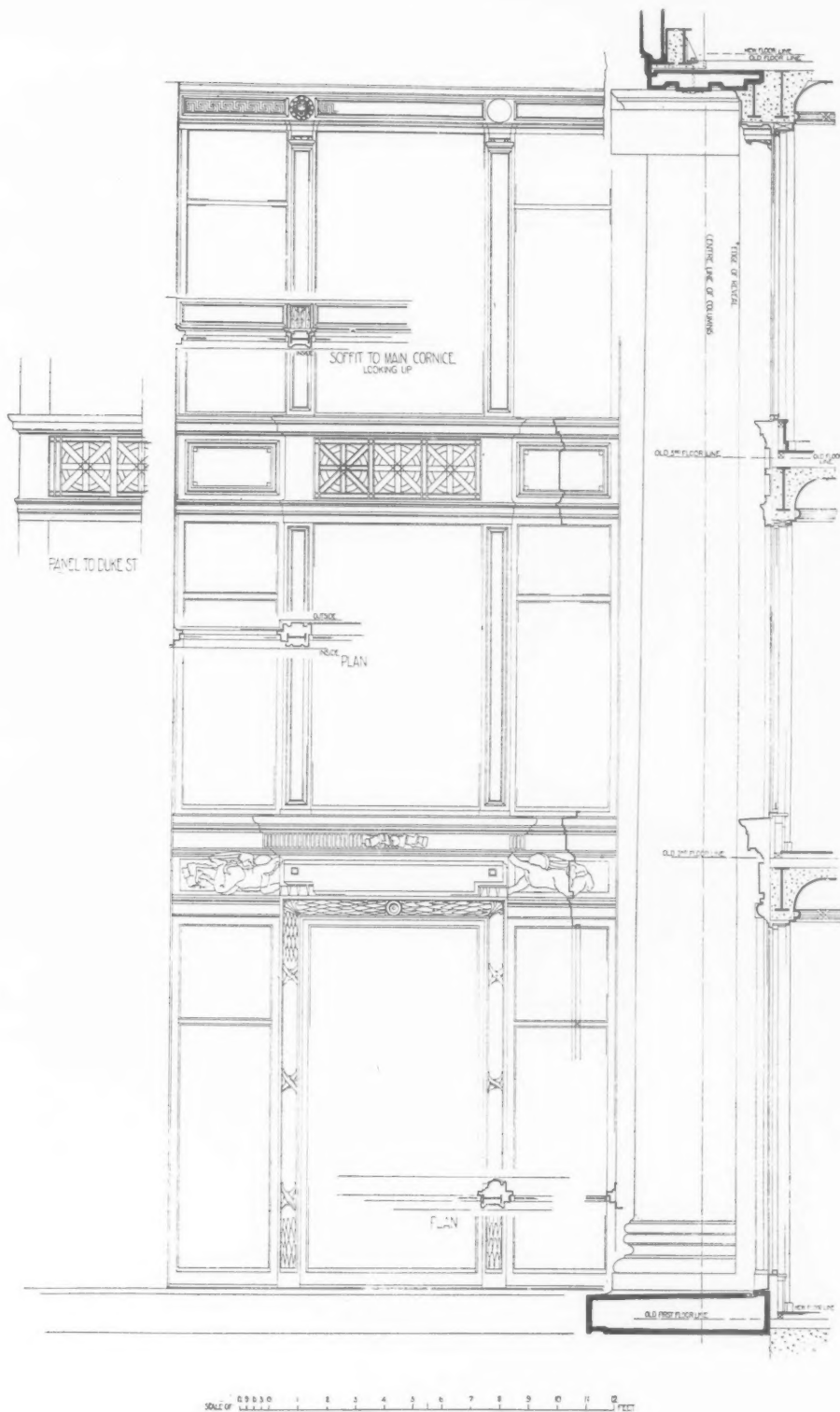
DETAIL OF CORNER BAY.



DETAIL VIEW OF IRONWORK IN BAYS.

and $5\frac{1}{2}$ acres of wall plastering. In addition there was about $6\frac{1}{2}$ miles of fibrous plaster cornice which was fixed by the firm, who also made 3,600 ft. of same. The whole of this work was carried out and completed in four months. The cast-iron work supplied by Messrs. Walter Macfarlane & Co., Saracen Foundry, Glasgow, comprises the shop windows and entrances on ground floor, and the entire bays, mentioned above, between the massive Portland stone columns from the first to the fourth floor. The feature of the shop windows is the very large polished plates which are possible

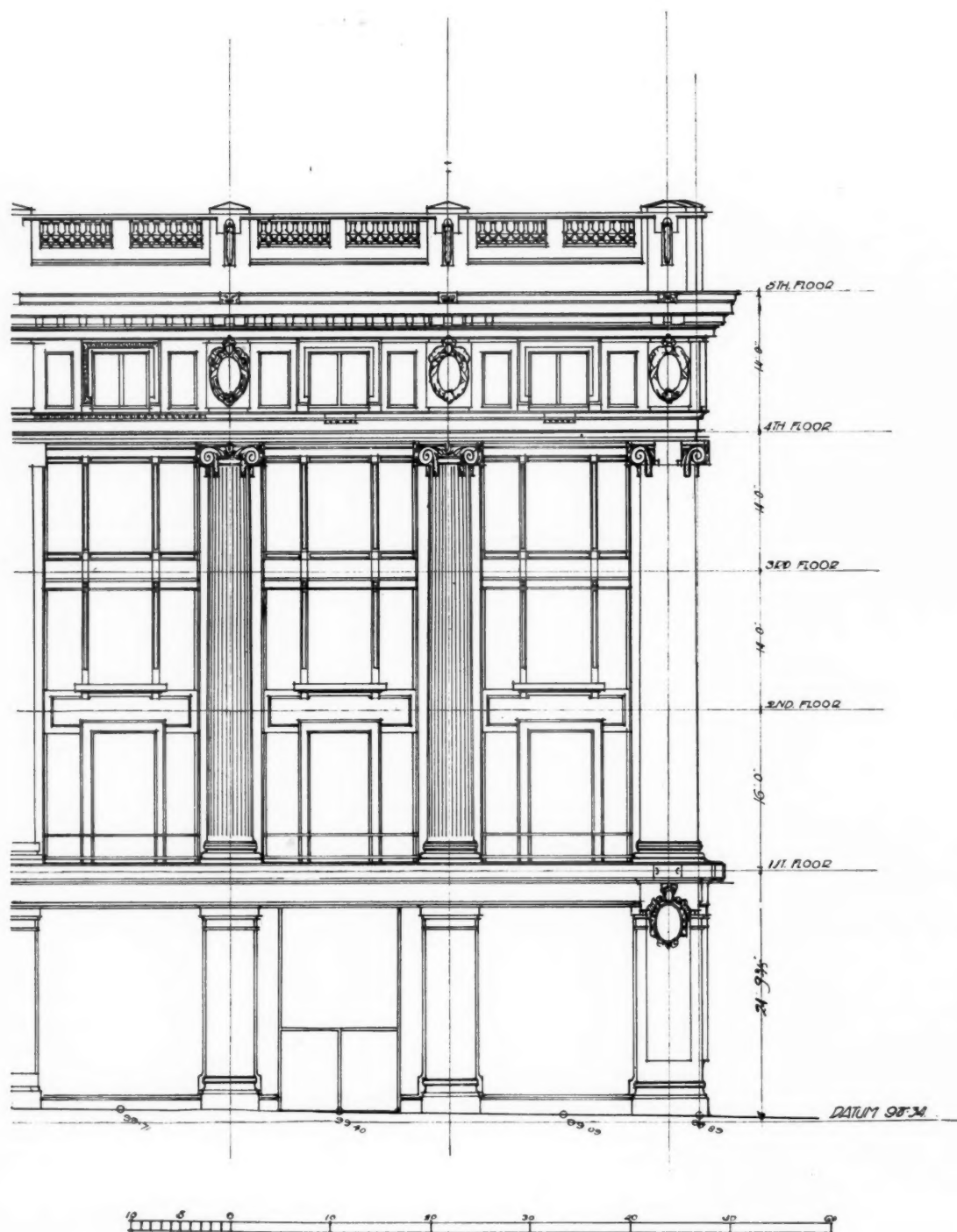
by this method. Some of these are 19 ft. 4 in. long by 12 ft. high. Spital & Clark carried out the art metal work, railings, handrails, &c., and provided some of the electric light fittings. Veritys, Ltd., also supplied some of these as well as all the gas fixtures. The door furniture and locks were supplied by Yale and Towne. Allen & Co. also made some of the railings, balusters, &c. The door openings in the division brick walls are generally 12 ft. by 12 ft., and are equipped with automatic steel rolling shutters of the Kinnear patent supplied by Arthur L. Gibson & Co.



DETAIL OF IRONWORK IN BAYS.

About 470 shutters have been erected. Veronese Limited, of Fulham, made and supplied between six and seven miles of 30 in. girt cornice in the short space of twelve weeks. Passenger and goods

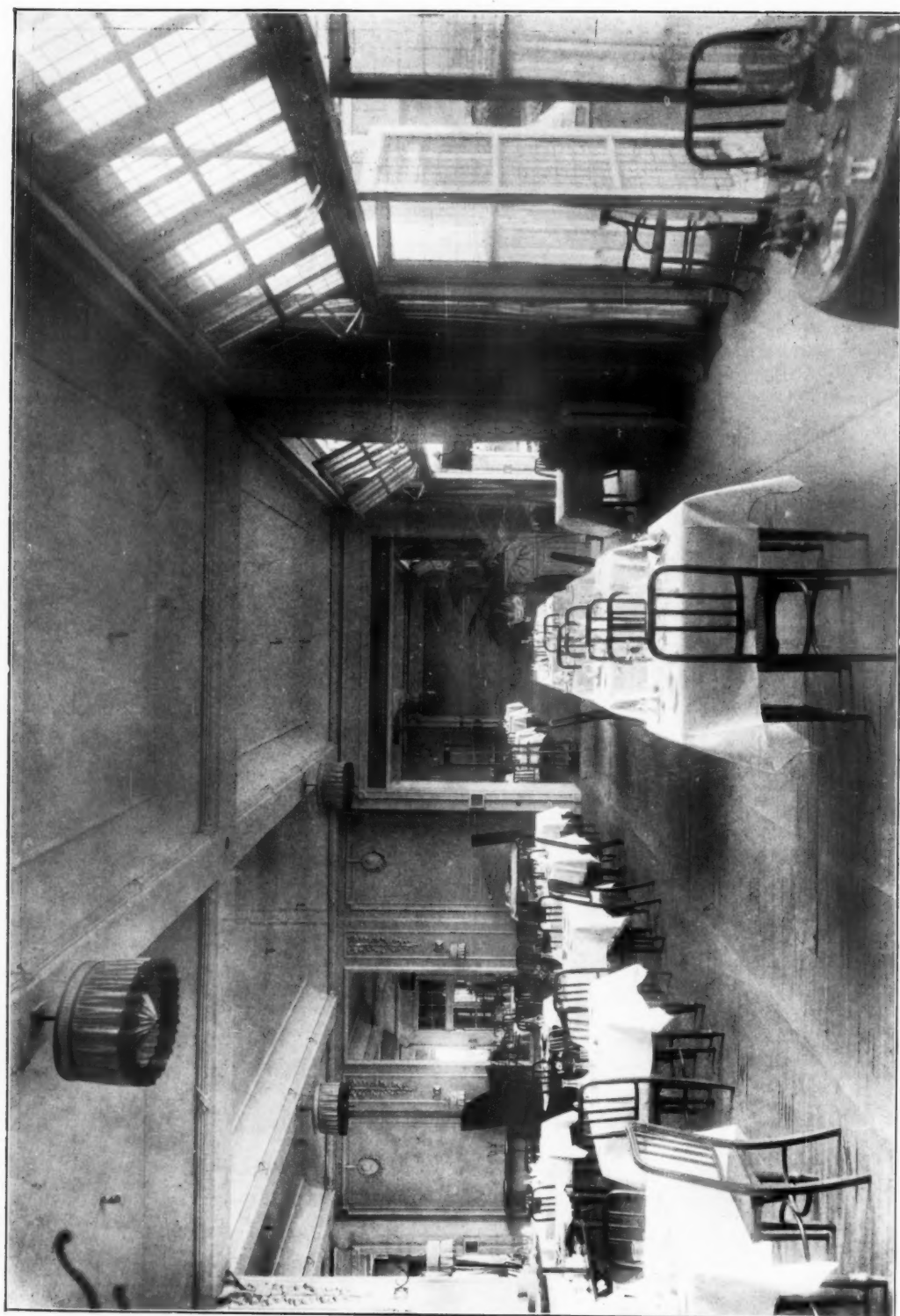
lifts were done by the Otis Elevator Co. Grinnell system of sprinklers was installed by Mather and Platt, Ltd.; the iron party wall doors were supplied by the St. Pancras Ironwork Co., Ltd.



ELEVATION OF CORNER BAY.



A SHOWROOM.



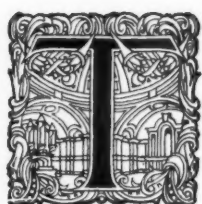
THE RESTAURANT.



ENGLISH EIGHTEENTH-CENTURY ROOM.

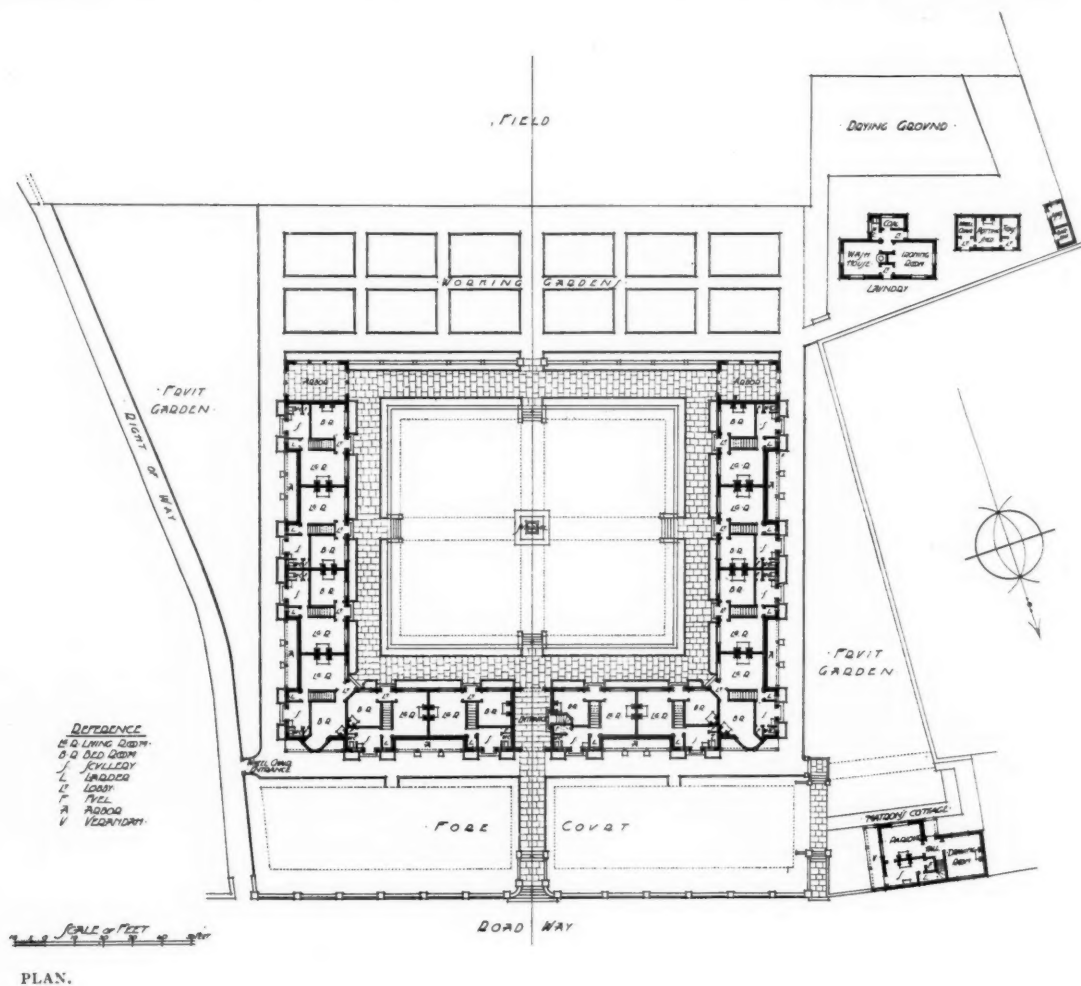
The Churchill Cottage Homes.

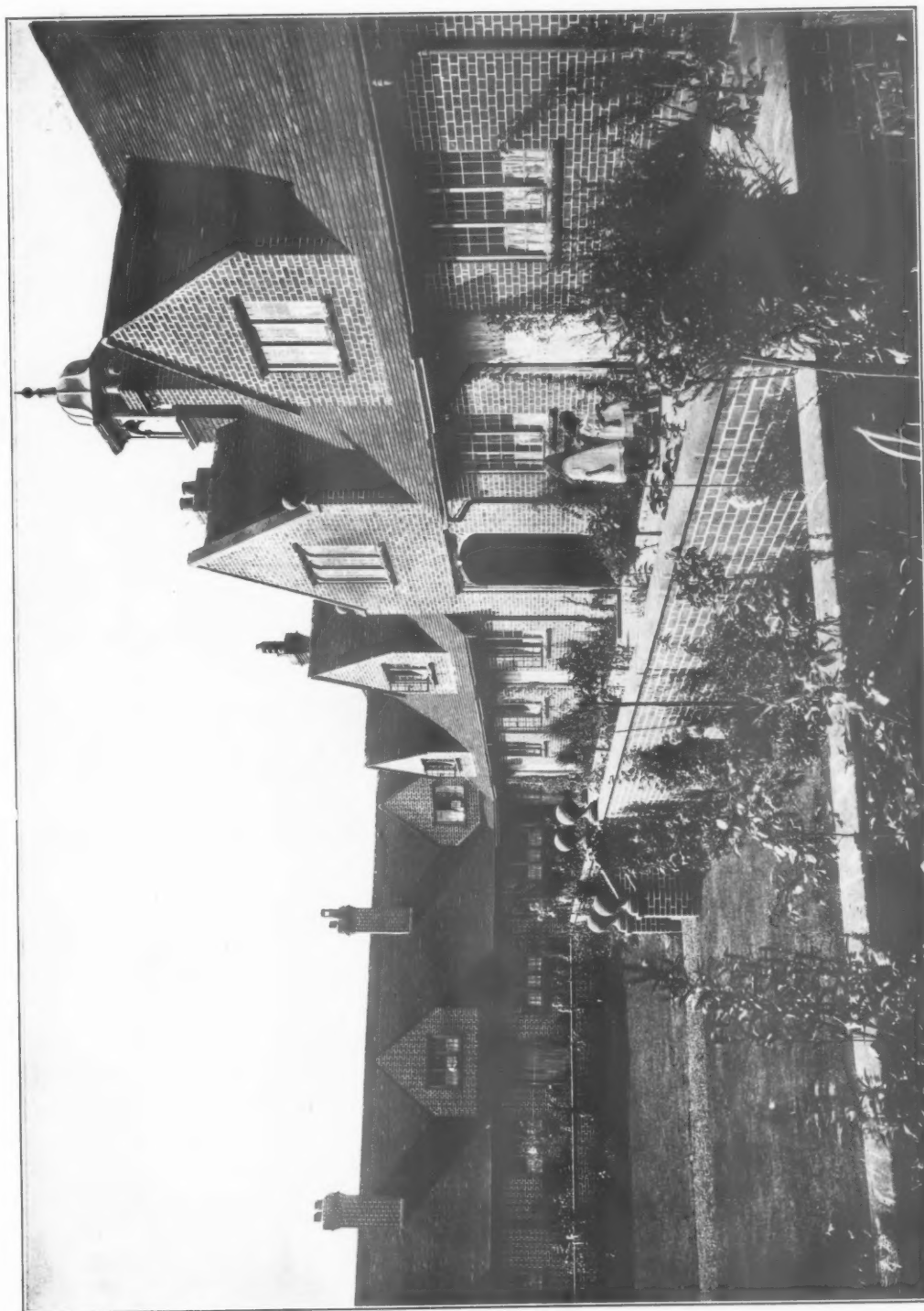
Silcock and Reay, Architects.



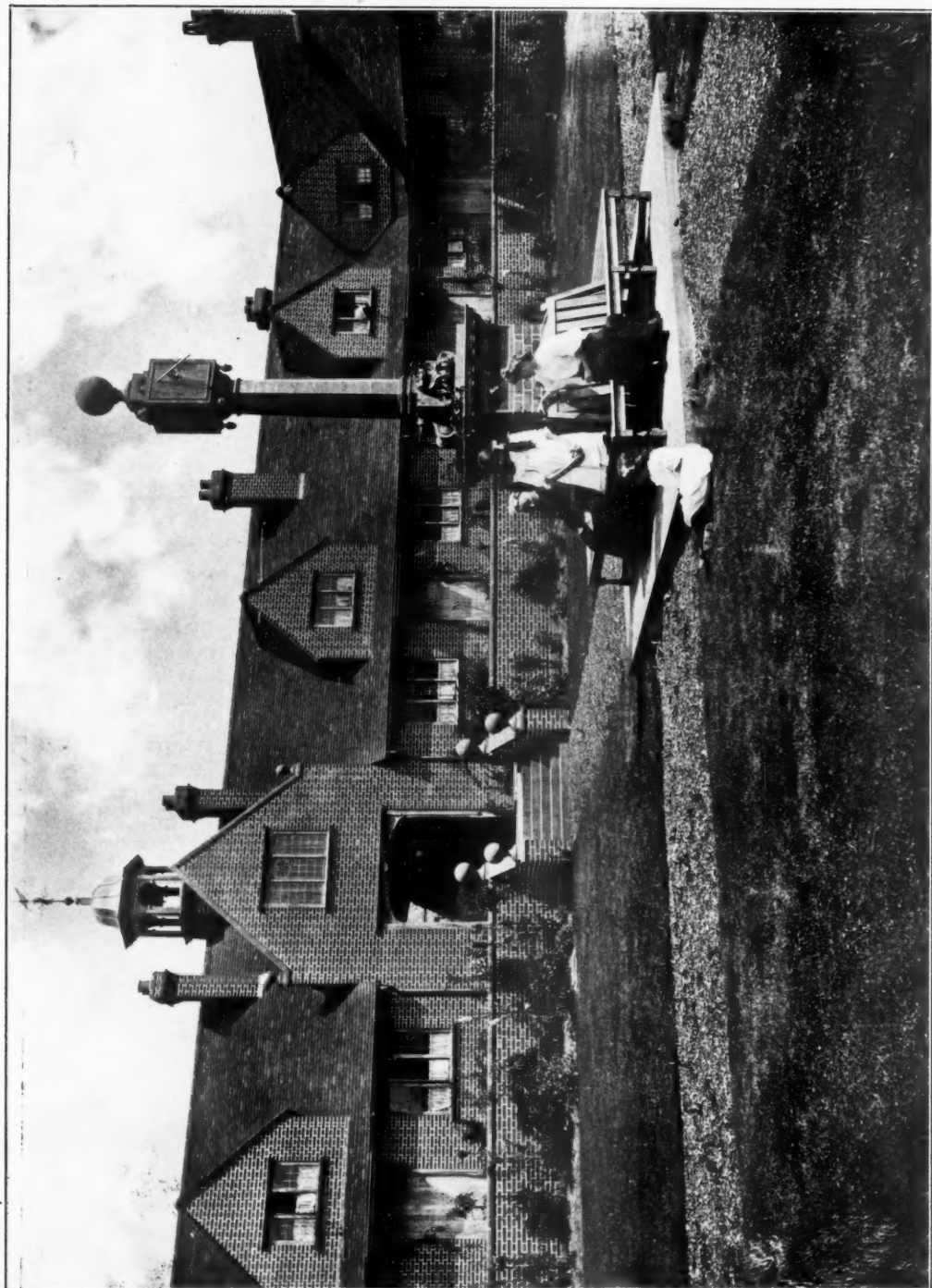
THE Churchill Cottage Homes were built in the Cheddar Valley, Somerset, by the late Mr. Sidney Hill, J.P., whose object was to provide twelve comfortable homes for the deserving poor. In addition to a completely furnished house, each occupant of these homes is given a sufficient weekly sum for maintenance, a perpetual income of £400 a year being set aside for this purpose under the endowment scheme administered by trustees. The houses, which stand upon freehold land containing one and a half acres with

a field upon the south having an area of four acres belonging to the trust and reserved for ever as an open space, are arranged on three sides of a quadrangle about one hundred and twenty feet square. The third or the south side is enclosed by a low brick terrace wall coped with stone and ornamented with carved stone vases, and in the centre is a gateway with fine wrought-iron gates giving access to the working gardens with which each occupant is provided. Wide stone-paved walks run round the four sides of the quadrangle, the south walk being terminated at each end with a large arbour arranged under the main roof, which is supported by oak posts and balustrades,





GENERAL VIEW.



GENERAL VIEW FROM THE QUADRANGLE.



VIEW OF THE QUADRANGLE FROM THE ENTRANCE ARCHWAY.

each arbour containing suitably designed oak seats and tables. The quadrangle has low brick parapet walls running entirely round it, with stone steps leading down to the lawn and flower borders; these are sunk some two feet six inches below the level of the stone-paved walks, and in the centre is a large stone sundial with decorative features in lead, and having a spreading base of brick, around which is an oak seat.

Flower borders are arranged upon each side of the walks in the quadrangle, and many beautiful rose trees and creepers have been planted against the houses and arbours.

The quadrangle faces south and commands a

most beautiful view of the Mendip Hills, which at this point are well wooded.

The north side is separated from the road by a forecourt 200 ft. long and 50 ft. deep, and about five feet above the road level, having lawns and walks with flower borders and trees, and adjoining the road is a terrace wall of brick with large stone vases and rich entrance gates of wrought iron approached by a flight of steps from the road.

The north, east, and west sides of the houses are symmetrically designed with gables and recessed arbours having oak posts and arches. The doorways throughout are constructed of oak frames and arches with oak doors, those in the

quadrangle having moulded hoods supported by richly carved corbels.

The walls are of sand-faced brick, with hand-made red tile roofs, the window frames being of oak, with iron casements and lead-light glazing. The stone, which is sparingly used, is from the Guiting Quarries, and its rich yellow tint harmonises well with the warm tones of the walls and roofs.

Each house has upon the ground floor a living-room and bedroom with a small scullery, larder, &c., and upstairs is another bedroom and a large storeroom. The houses are self-contained and free from the usual excrescences at the back; there are, in fact, no backs at all as generally understood, all the elevations being equally important.

Over the principal entrance to the quadrangle is a large room for the use of the trustees, reached by a spiral stone staircase. This room is panelled to a height of seven feet, and has a stone fireplace and windows at each end, on which are the coat of arms of the founder.

The "Worker" grates adopted for the living-rooms are set in golden brown bricks with raised hearths of the same material. The bedroom grates have green tile surrounds and tiled hearths, and all the fireplaces have simple oak mantels. A

guard fender is provided for each living-room, and bells enable each house to communicate with the others in case of emergency.

All the houses are completely furnished with substantial oak furniture designed by the architects in harmony with the general style of the homes.

In carrying out the work every endeavour has been made to obtain and preserve throughout the old-world character and quiet charm attaching to the many fine old groups of houses of this kind scattered throughout the country, and with this end in view no detail, however unimportant in itself, has been deemed unworthy of attention.

In the north-west corner of the site and adjoining the road a matron's cottage has been built containing two sitting-rooms, a kitchen, three bedrooms, and a bath-room; and in the south-west corner a small but fully-equipped laundry has been provided and built, together with other necessary outbuildings.

The actual cost of the buildings, exclusive of the cost of land and expenses in connection with their erection, amounted to £11,000, and the furniture in the homes, the trustees' room, the matron's cottage, &c., amounted to a further sum of £1,915. The gardens and planting cost about £900 more.



THE TERRACE STEPS AND GATE.



THE TERRACE.

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

THE SURVEY OF CHELSEA.



THE first volume of the Committee's Survey of Chelsea is now complete, and will be issued during the month of June. It will perhaps be of interest, therefore, to outline briefly the work that has been accomplished, and to give some indication of the actual ground that has been covered.

During the greater part of the sixteenth and seventeenth centuries the village of Chelsea comprised that part of the river bed that lies between the west end of Royal Hospital Road and Milman Street, just west of Battersea Bridge, the site of the old ferry. Standing well back from the water at the east end were the garden and buildings of the "New" Manor House, built by Henry VIII. Adjoining this was the residence of the Bishops of Winchester, and, still further west, the house of the Earls of Shrewsbury. Next came the old Manor House, called Lawrence House, on the site of which is Lawrence Street, and after passing the old church and the street named after it, one finds the positions of Sir John Danvers', Sir Thomas More's, Sir Arthur Gorges', and the Earl of Lindsey's mansions.



Photo: F. R. Taylor (Survey Committee).

CHIMNEYPIECE: BRENT HOUSE, BRENTFORD (RECENTLY DEMOLISHED).

The riverside thoroughfare of Chelsea now called Cheyne Walk turned north-east from the Manor House garden in the direction of London. Near the apex of the triangle thus formed between the London road and the river, the Apothecaries' Company had already in 1673 established their famous Botanic Garden (which has its place in our survey), and the larger portion was subsequently fixed upon by Charles as the site for his new hospital. The sale of some superfluous land to distinguished purchasers forced the surrounding property into the market, and the proximity of the hospital gave the locality a fashionable vogue. So the road now christened Paradise Row soon had its full complement of houses, among which have been left for our survey: Walpole House, the home of Sir Robert Walpole; Gough House, built by Lord Carbery, and later the home of the Gough family; six of the original houses on the north-west side of the Row, lately demolished; and a few houses of somewhat later date, here and in Swan Walk.

When Chelsea received Sir Hans Sloane, it received—despite his magnificent qualities—an iconoclast. To the new lord of the manor, the "great garden," with all its historic associations, was only a building site. It was therefore cut up into plots and sold, and received eighteen new houses, all built between 1717 and 1721, numbered 1 to 18, Cheyne Walk. Of these are left Nos. 2, 3, 4, 5, 6, 15, 16 (Queen's House), 17, and 18 (Don Saltero's Coffee House).

In all some forty-five buildings will be dealt with, and their interesting features will be recorded in 130 illustrations, chosen with care from the Committee's large collection. The history of the houses will be fully set down, and one portrait will be included, that of Dr. Dominiceti, of No. 6, Cheyne Walk, a contemporary engraving which has not been recently reproduced. As a representative volume of the Committee's projected Survey of London, this book should be of service to members who desire to secure further sympathisers with our work, and it is hoped that its publication will stimulate the local effort already initiated in the various London parishes.

WALTER H. GODFREY.

Books.

DUTCH INTERIORS.

Old Interiors in Holland. By K. Sluyltermann, Professor of the Technical High School at Delft. 100 Plates in collotype (size of pictures 10½ in. by 8½ in.), with text in English. In a cloth case. Price, fl. 60.=£5=/\$25. The Hague: Martinus Nijhoff. 1908.



IN these interiors of the sixteenth and seventeenth centuries there is a dignity and quietness full of interest. The eighteenth century is much less interesting. Influenced as it is by French work of the period of Louis XIV., the old ideas of quietness and repose have been lost, and instead we have a curious version of Rococo. Fortunately interiors from the latter period are in a minority.

Of the earlier work it is difficult to find praise enough. There is in most of it a suggestiveness to our immediate practice not to be gathered from any other source. The fine ceilings of wood, with beams or panels, the plain plaster walls, the paneling of the walls, the windows, doors, &c., are most suggestive. Nearly every room has a fine fireplace, wide and comfortable. Pillars or terminal figures or brackets support the lintels, which again carry hoods, usually plastered. This brief description would suffice for many of them. But perhaps what gives more of a character than anything else is the arrangement of their tile work, and in this respect these interiors are unique. Tiles are also applied to the walls, set up in divers patterns, in a marvellous way. The accessories of the rooms are not less fine. Tables with great bulbous legs, splendid chairs and polished brasswork, the pictures and delft ware, all give one the impression of an exquisite precision of decoration—no superfluity, no fussiness, but dignity and quietness. The letterpress consists of short explanatory notes written in curious English, but sufficient for their purpose. A useful addition is a statement of the dimensions of the room as a period to each note.

The following quotation is the paragraph accompanying the illustration which we reproduce:—

"This apartment, in which few alterations have been made, dates from the second half of the seventeenth century, and has been used as a meeting hall for the Bricklayers or our ladies' guild.

"The walls of this apartment are partly hung with wooden tablets, some with poems relating to Amsterdam and architecture, and others with the names of the freemen of the guild.

"The floor, laid in patterns of slabs of stone and of marble, has recently been restored. The chimneypiece, from the beginning of the seventeenth century—now spoilt by a modern grate—is executed in stone with the armorial bearings of

Amsterdam, under which the words: *Soli Deo Gloria.*

"Over the chimneypiece is a painted panel, representing Saint Barbara, enclosed in an oval frame of masonry. Such framework in brick, which should be noted as specimen of brickwork of the guild, is also to be seen along the walls, which are partly wainscoted in marble. This brickwork dates from the eighteenth century. The apartment is now used as an office. Height, 11 ft.; breadth, 11 ft. 6 in.; length full, 23 ft."

Such is the style of the notes. They do not give much information. But, after all, the pictures are the important thing, and these are excellent.

SIXTEENTH-CENTURY CHÂTEAUX AND GARDENS.

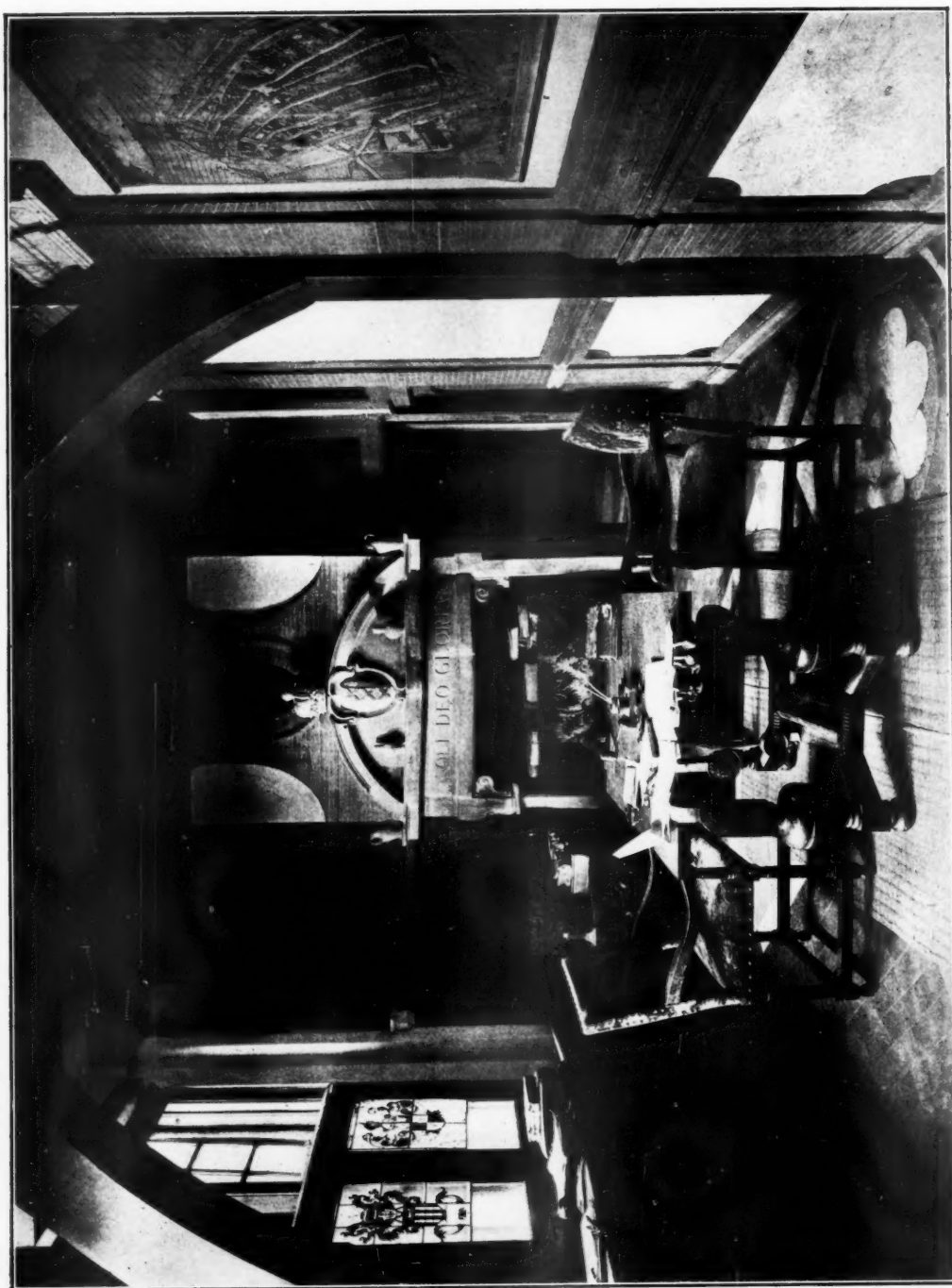
French Châteaux and Gardens in the Sixteenth Century: A Series of Reproductions of Contemporary Drawings hitherto unpublished. By Jacques Androuet du Cerceau. Selected and described, with an account of the Artist and his works, by W. H. Ward, M.A., A.R.I.B.A. London: B. T. Batsford, 94, High Holborn. 1909. Small folio, 15½ in. by 11½ in., artistically bound in half vellum. Containing twenty-seven plates (among which are four double plates) executed in the highest style of collotype, together with thirty photographic and other illustrations in the text. Price 25s. nett.



JACQUES ANDROUET, surnamed "du Cerceau" because of the ring or hoop hung by him on the wall of his house, was one of the pioneers among the great French architects of the Renaissance. Philibert de l'Orme, who made the original plan of the Tuileries, Pierre Lescot, who built the south-west part of the quadrangle of the Louvre, were his contemporaries, as well as Jean Goujon and Jean Bullant.

Extending over the greater part of the sixteenth century, his life was passed in a time momentous in the development of architecture. Between Amboise or Gaillon and Charleval there is but the briefest interval—perhaps three-quarters of a century; but in that short space of time every outlook has been changed. Mediæval ideals are lost never to be recovered, and the Renaissance is grown into strong and vigorous manhood. The travail of birth is past. The first faint stirrings of the new movement have quickened into a wide, deep, all-enveloping current, sweeping everything with it in its triumphant progress.

The fancy of men set free at the outset to choose for subjects of portrayal what it willed—among gods and goddesses, the Christian anthology, men and women, the earth and the sea—has



MEETING HALL OF THE BRICKLAYERS' GUILD.
From "Old Interiors in Holland."

entered into a restraint again, that of the complete Renaissance.

In his long lifetime (1510-1585?) Du Cerceau witnessed this growth and made records of it. As a young man he studied at Rome, then the great school for architecture. St. Peter's was building, and antique remains existed in greater numbers at Rome than elsewhere. In the first years after his return his attention was taken up with etching, of which he was one of the earliest exponents. The practice of this art stood him in good stead in his later work. Of this work the great part consisted of publications addressed to architects, craftsmen, artists, and others. Engravings of ancient and modern architecture, imaginary views, decoration, furniture, silversmiths' work, were issued either from his "officina" at Orleans or from Paris.

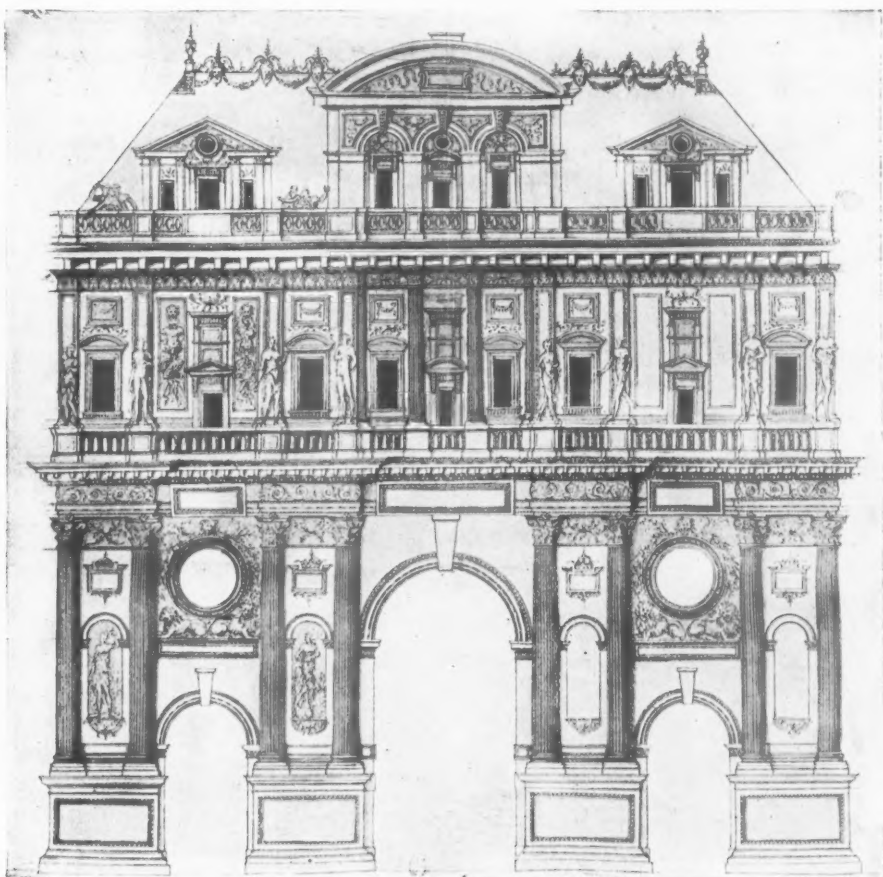
In this way he played the part of propagandist. He scattered widecast his knowledge of the classic principles of design, recognising their adaptability to modern ideas.

Perhaps his chief work is his book, "*Les plus excellents Bastiments de France*." This is said to have owed its inception to Henry II, and con-

sists of two volumes illustrating the mansions of France. Drawn in plan, elevation, section, and perspective, this great work cannot but be interesting to architects. The first volume was published in 1576, and three years later the second volume appeared. A reprint was issued by H. Destailleur in 1868 (Vol. I) and 1870 (Vol. II).

From the fine collection of Du Cerceau's original drawings in the British Museum those presented in the volume under discussion have been selected. In great part consisting of the originals for "*Les plus excellents Bastiments*," they are done to a greater scale and are much finer and more beautiful than the engravings. They are drawn with a fine ink line on vellum; pencil lines of the setting-out still show faintly on some of the plans. The selection is a wise one, giving at once an idea of Du Cerceau's design and draughtsmanship, and also of the development of architecture during the sixteenth century—among other things, that of planning, from the random setting-out of the semi-mediæval fortress to that of Charleval.

Du Cerceau himself was the designer of the latter, which is perhaps the most monumental



DESIGN FOR A GATEWAY TO THE LOUVRE. DU CERCEAU, ARCHITECT.

From "*French Châteaux and Gardens in the Sixteenth Century*."

in existence. Of this plan there is a fine plate which shows the arrangement of a great palace with its adjoining gardens. The whole is surrounded by a moat over which a bridge gives admission to the base court, 500 ft. square, with two smaller courts on each side. The base court leads to a court of honour about 300 ft. square, from the centre of which doorways lead through the wings to gardens enclosed again on the outside by buildings. A terrace with water in front faces the great garden, laid out in the most formal way with fountains, canals, parterres, culminating on the axis line of the centre in a circular space used as an open theatre. From the bridge at the entrance to this theatre measures about 2,500 ft., and this circle was only the centre of the garden, which would radiate far and wide through the country. Besides the plan several drawings of details of the building are given. If Du Cerceau was rather fanciful, he is extremely interesting, and his alternatives for the design of the elevation of the base court of Charleval show him versatile as well. A small plate is reproduced showing Du Cerceau's design for a gateway to the Louvre. Typical of the architecture of the time—various, fanciful, and interesting—it will help to give to the reader an idea of his style and draughtsmanship.

All the drawings are beautifully reproduced. They are accompanied by explanatory letterpress, carefully compiled and annotated, written by Mr. Ward. The book is well got up, and should make a pleasant addition to any architect's library.

GREEK FRAGMENTS.

Greek Buildings represented by Fragments in the British Museum. By W. R. Lethaby. IV.: *The Thesum, The Erechtheum, and other Works.* 6½ in. by 10 in. pp. 64. Illustrations 70. Price 2s. 6d. nett. London: B. T. Batsford, 94, High Holborn, W.C.



INTO this, his fourth and last pamphlet on the British Museum fragments, Professor Lethaby sweeps the many buildings that are not so nobly represented as are the Parthenon and the Artemision. The Erechtheum was so extensively restored in Roman days that an additional element of confusion has arisen. The "Maiden" from the Caryatid Porch, as our author points out, has been too little regarded as a masterpiece of pure sculpture, owing to its peculiarly architectural character. The very free use of colour on the marble of the Greek temples generally is emphasised, in the case of the Erechtheum, by coloured marbles in large constructional use, and inset spots of stone or glass in guilloches, &c. The notes on Mycenæ are of

peculiar interest. It is so recently that the highly important fragments of the pillars were found in the cellar of Lord Sligo's house at Westport, that the setting up of the pillared gate at the Museum is not yet familiar.

The appendix covers notes on the Ionic Volute, the Acanthus Pillar, and Architects in Antiquity. "Architects for public works were public servants (not the same thing as public servants calling themselves architects!)."

St. Augustine mentions the city architect of Carthage; Diognetus had a fixed salary as architect of Rhodes, and was concerned as engineer in defending the city at the siege; while Apollodorus of Damascus was not only Trajan's chief architect, but his engineer for the great Danube Bridge. Professor Lethaby does not say out loud that our municipal surveyors should keep to their engineering duties, but we are clear from his parenthesis above quoted that he is on the side of the angels.

OLD PEWTER.

Pewter Marks and Old Pewter Ware: Domestic and Ecclesiastical. By Christopher A. Markham, F.S.A. 10½ in. by 7 in. pp. xv, 316. Illustrations 102; facsimile marks 200. 21s. nett. London: Reeves & Turner, 83, Charing Cross Road, W.C.

THE already large literature of pewter needed one addition—an authoritative list of pewterers' marks—and this Mr. Markham has provided. He has described all and illustrated not a few of the makers' touches on the five great touch plates in the possession of the Pewterers' Company. Enthusiasts will be grateful for Mr. Markham's industry.

For the rest of the volume, dealing with the general history of pewter, there is less to be said. Mr. Markham's drawings are poor, and Mr. Massé's book is altogether better. The latter, by the way, should be due for a new edition.

PROPHET AND ARCHITECT.

The Second Temple in Jerusalem: its History and Structure. By W. Shaw Caldecott. 8½ in. by 5½ in. pp. xvi, 396. Illustrations 6, and 2 large plans. 10s. 6d. nett. London: John Murray, Albemarle Street, W.

THE prophecy of Ezekiel takes on a new and fresh interest, and one that in no way detracts from its deep spiritual significance, if we follow Mr. Caldecott in regarding it as a definite specification for the re-building which was done under Zerubbabel. The author assumes that Ezekiel himself drew the plans which were followed on the return from the Captivity, and that it was while in ecstatic contemplation of the glories of the re-building, which he was not to see, that the visions came to him. The plans drawn by Mr. W. Eve, junior, are excellent, and by way of comparison it is of value to note that the second temple was 320 ft. by 170 ft. (exclusive of the gates), the dimensions of St. Paul's Cathedral being 462 ft. (inside length) by 102 ft. (width of nave), and the Parthenon 226 ft. by 160 ft.

Exegetical works are not usually very readable, but Mr. Caldecott has produced a volume which, though it deals with some controversial points in a rather high-handed way (perhaps indeed because of it), is a stimulating contribution to the criticism of Biblical architecture.

New Australian Woods.—I.

AND THEIR NAMES.



IN the article in this REVIEW on the exhibit of Australian Woods at the Franco-British Exhibition, Mr. Marillier stated that "such is the prejudice of the trade and the public against wood with unpleasant names that I do not anticipate the success of the new woods until they are given more fanciful names," and he referred to the case of the Indian "blackwood," which was advantageously renamed "rosewood."

In like manner it seems desirable that, in order to become popular, many of the new woods from Australia should receive more appropriate and less misleading names.

Take for example the "Black Bean." The ill-chosen name of this wood is inaccurate and prejudicial. The wood is by no means so dark as the name implies; in fact, both in colour and figure it resembles walnut, and the misleading term "Black" has doubtless been very prejudicial to its consideration for interior uses, for which the wood happens to be particularly suitable. In future, therefore, it will be known as "Australian Bean." This change of name prevents a misconception that must have restricted inquiry; and that initial difficulty having been removed, extended examination will show that this wood possesses superior attractions to many others that are better known because they have been better named.

"Australian Bean" has a rich brown colour, with both a large and a small figure. The logs are quite straight in the grain, and shrink very little in the seasoning. Some logs have a mottled figure, and selections show quite the silvery appearance of Italian walnut. Others have a bolder figure, and are most effective for large work when quartered, as indicated in the illustration. The best results are obtained when the surface is finished with wax only, or with a slight eggshell gloss.

T.S.U

Messrs. Geo. Trollope & Colls have made both wall panelling and furniture of this wood, and they will be glad to show any architect who will call at West Halkin Street, Belgrave Square, what can be done with this valuable addition to the woods suitable for interior decoration.

A large supply is now available, and the cost will prove to be much the same as that of selected wainscot oak, but rather less than that of Italian walnut.

Another new Australian wood called "White Beech" (referred to in our October number), which Messrs. Trollope & Colls are using for carving, is not altogether inappropriately named, but "Australian Beech" would be a more definitely descriptive name.

(To be continued.)



PANELLING OF BLACK BEAN WOOD, WHICH WILL BE KNOWN AS "AUSTRALIAN BEAN," BY GEO. TROLLOPE AND SONS AND COLLS AND SONS, LTD.

GENERAL NOTES (continued).

THE PRACTICE OF COLOURING SCULPTURE was not a development, or refinement, brought about by progress made in the plastic art. On the contrary, the custom was established long before, for instance, Hellenic sculpture reached the zenith of its powers. Indeed, the use of colour to enhance the effect of sculptural representations is observable in many of the crude specimens of decorative enrichment and carving produced in the early days of most nations; and in the more barbarous ages of Greek art it was a common custom to paint or stain the statues of the national divinities. But the fact that among pioneers of ancient civilisations such as the Egyptians and Assyrians painting was largely symbolical, and the various colours they applied to their sculpture, therefore, conveyed a meaning which was, in all probability, clearly understood by the people at large, must not be forgotten. Thus, polychromy was not, as some writers have stated, first introduced by the Greeks, nor was it by any means exclusively employed by Hellenic artists, although there is no doubt it was extensively used in the best period of Greek sculpture. Professor Westmacott, who has dealt at some length with the whole question of polychromy in his well-known handbook of sculpture, says with regard to its use among the greatest sculptors of Greece, "If the arguments that can be adduced shall show, first, that where polychromy was employed it was either simply copied from other nations with whom the Greeks had come in contact; or that it was prescribed as a mode of hieratic or religious expression in statues and sculptured compositions that were to be placed in temples, or otherwise required for sacred purposes, and therefore it had a traditional standing; but that it was not employed generally by the best sculptors in works in which they were free to exercise their own unbiassed judgment, it will be consistent to believe that in the progress of sculpture, from a mere rude manufacture of idols to its perfection as an art which aimed at imitating *form* only in its most beautiful and simple aspect, colour

was not considered essential, or even desirable; and that when it was employed it was exceptionally and, for some particular and especial reason, usually connected with architectural or merely decorative objects. The accumulation of rich accessories, and the profuse mixture of materials—ivory, gold, precious stones, and inlaying and painting—in the Olympian Jupiter, the Minerva of the Parthenon, and similar compositions, become, then, perfectly intelligible; and such works, though exhibiting also the most admirable art, will be considered rather in the light of splendid offerings to the honoured local deities than as specimens of a rule which guided the sculptors of the greatest era of the art in their ordinary practice." It must therefore be taken into account that these works were essentially *religious* sculpture, and, as such, were no doubt treated in many respects according to a prescribed formula. There is no doubt that colour, although it may well have been used in connection with sculpture to inspire, or awaken, some special feeling of reverence for the carved representation which was thus adorned, was never intended to increase the *natural* aspect of the effigy. In support of this statement, it may be pointed out that in the instances in which colour has been applied over a thin undercoat of stucco it is, in the case of large statues, invariably of one uniform tint, although many small terra-cotta statuettes, reliefs, and vases have been discovered carefully decorated with paint of various colours. It is very fortunate that the application of colour to statuary was not universal in the golden age of Greece, because, in that case, the educational utility of many much-prized remains of Greek art, including the statues and reliefs of the Parthenon at Athens, would have been greatly depreciated, and their artistic value impaired, had they been covered with a coating of colour which would have rendered it impossible for their splendid natural surface treatment to be properly studied and appreciated by countless generations of artists.

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New Australian Woods.—II.

AND THEIR NAMES.



BESIDES the "Bean Tree" and "White Beech," which were mentioned in our January number, three other Australian woods, viz., "Rosewood," "Silkwood," and "Silky Oak," are well worth consideration owing to their highly decorative qualities.

The Australian "Rosewood" possesses all the hardness and qualities of the rosewood in general use, but varies somewhat in point of colour. It is very much lighter—more like mahogany—but with a rosy tint, which a high polish accentuates. It has a rich figure, giving a pleasing distinction from the usual varieties. It is most suitable for all kinds of joinery and furniture, and if left unpolished has a very pleasant aroma. This wood should make a welcome change in many cases where mahogany is usually employed.

"Silkwood" is of a still more delicate tone, and is very well named, having a soft, silky appearance, and for interior work this wood also is most appropriate.

"Silky Oak" will be found to be a most useful wood, its figure being most pleasing. It is especially suitable for small interior work.

It is hardly necessary to point out that besides the charming nature of the "Bean," "Rosewood," and "Silkwood," and the attractive and various ways in which they may be used, the question

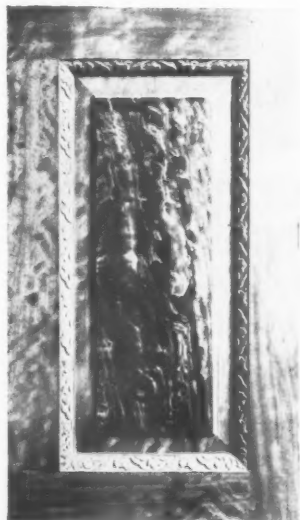
of cost is a very important one. We are glad to learn that they are less expensive than the hard woods generally employed at the present day, which gives them an additional attraction.

All these woods are imported in most workable widths and thicknesses, and the illustrations give a very good idea of the figure and general appearance of those mentioned in this article.

Both panelling and furniture constructed in these woods may be seen by applying to Messrs. Geo. Trollope and Sons and Colls and Sons, Ltd., at West Halkin Street, Belgrave Square, who now hold a large stock of these timbers.



DOOR OF SOLID
AUSTRALIAN ROSEWOOD.
BY TROLLOPE AND COLLS.



AUSTRALIAN ROSEWOOD
WITH VENEERED PANEL.



SILKY OAK.



SILKWOOD.

GENERAL NOTES (continued).

ART PANELS IN METAL.—Artistic designs and reproductions in copper are shown in an interesting album that has been issued by Messrs. Panels, Ltd., Duke Street, Birkenhead, whose London agents are Messrs. Arthur Sanderson & Sons, Ltd., 52-55, Berners Street, W., and who also have an agency at 45, Buchanan Street, Glasgow. The photograph reproductions of the firm's panels represent a wide range of subjects, among the most striking of which are various types of ancient argosies, Viking, Venetian, Phœnician. The more modern vessels—the three-deckers, East Indiamen, and others—are hardly less picturesque. These subjects are obviously appropriate to the decoration of passenger-ships and yachts, for which purpose the material also is very suitable by reason of its durability. Hammered brass panels representing marine subjects are being made for the first-class smoke-room of the latest steamer built by Messrs. Workman & Clark; and the system is as applicable to antique silver and brass panels as to

copper. For the decoration of hotels, public buildings, lounges, smoke-rooms, the various figure subjects offer a wide choice. A series of agricultural friezes, from designs by M. Paul Albert Baudoin, represent with much vigour and real charm the operations of ploughing, harrowing, reaping, and garnering. One of the most effective of all the panels shown is that after Landseer's "Deer in Woburn Park," in which the remarkable clearness of outline and sharpness of detail that are characteristic of this special form of repoussé are strikingly evident. The firm's methods admit of the production of sizes hitherto seldom or never attempted, a panel 3 ft. by 4 ft. being attainable. The panels are made in either a light bronze or dark bronze shade, and the copper panels, especially when mounted on oak, have a particularly rich effect. The excellent photo-process engravings in the album by no means exaggerate the brilliancy of the panels themselves, of which, a short time ago, we had an opportunity of examining a representative collection.

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OF
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OF
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(JULY to DECEMBER, 1908)

can be obtained free, upon application to the Publisher, Caxton House, Westminster, S.W., enclosing Id. stamp to cover postage of same.

Architects' Craftsmen.—II.

The Cult of the Plasterer's Craft.



THE gentle art of plasterwork decoration is enjoying in our own day a notable revival. Never has it been realised more fully or with greater conviction that plasterwork has its own distinctive province in the domain of art, and is a legitimate medium of expression for the artist, whether the ultimate form be cast or modelled, plain or coloured. Simultaneously with the recognition of its value there has come about a very remarkable revival of artistic perception and of executive skill. The architect of to-day is very well aware of the modern craving for decoration; and plasterwork affords him what

is, on the whole, the most convenient and satisfactory means of gratifying it. There is, it would seem, no reason to despair that the present revival will stop short of the ancient glories of the craft, or that it may even ultimately eclipse them. Fears have been expressed that, the craftsman having of recent years degenerated into a mere mechanic, the designer is likely to be thwarted and discouraged by a dearth of the men who should be capable of giving him sympathetic embodiment. When an important scheme of enrichment has been conceived, it is almost useless to attempt to get it executed by what may be termed casual or outside plasterers. It is better to confer with some firm of specialists, such as Veronese, Ltd., who have gathered

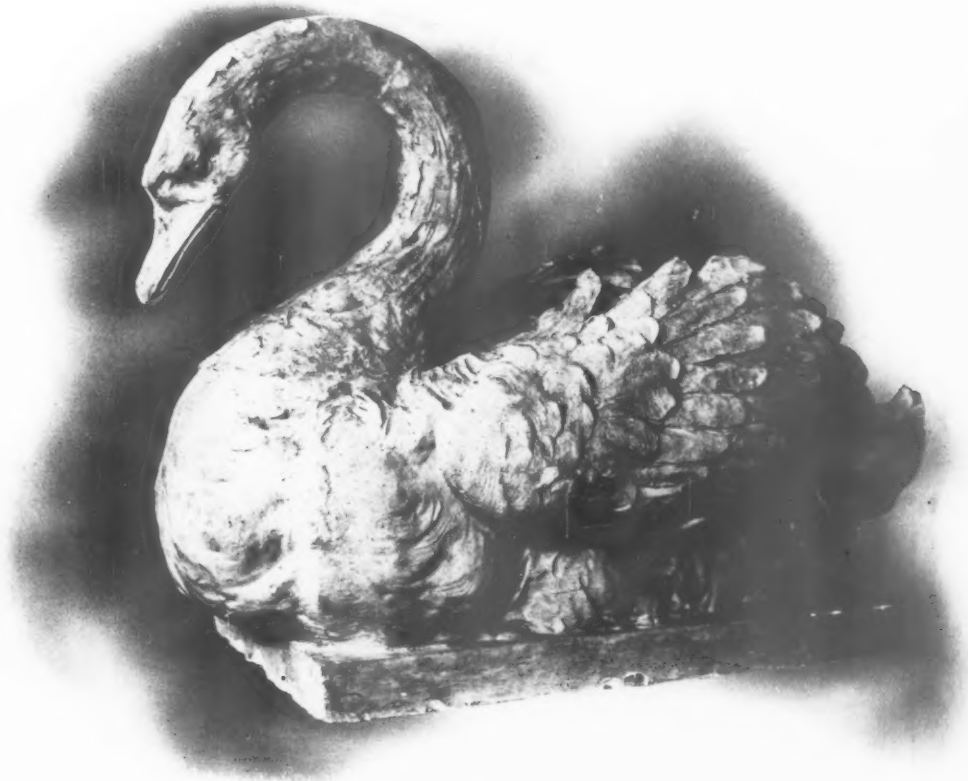


FIGURE OF A SWAN, MODELLED FOR MESSRS. FREDK. SAGE & CO., LTD.

Architects' Craftsmen.—II.



CAPITAL MODELLED AFTER THE DESIGN OF
MESSRS. LANCHESTER AND RICKARDS.

together a band of experts inheriting the best traditions of the craft, and accustomed to deal, as a matter of daily use and wont, with the most elaborate schemes of decoration in plasterwork. This firm claim, with probably no less truth than ingenuity, that their firm, although incorporated

under the title of Veronese, Ltd., rather less than twenty years ago, really embodies the accumulated experience and the highly-developed skill of a period that reaches back to the "golden age" of the plasterer's art, of which there has been given, in these pages, such interesting and such enthusiastic



ROOM IN A WEST-END HOUSE, LONDON.
MR. JOHN BELCHER, R.A., ARCHITECT.

Architects' Craftsmen.—11.



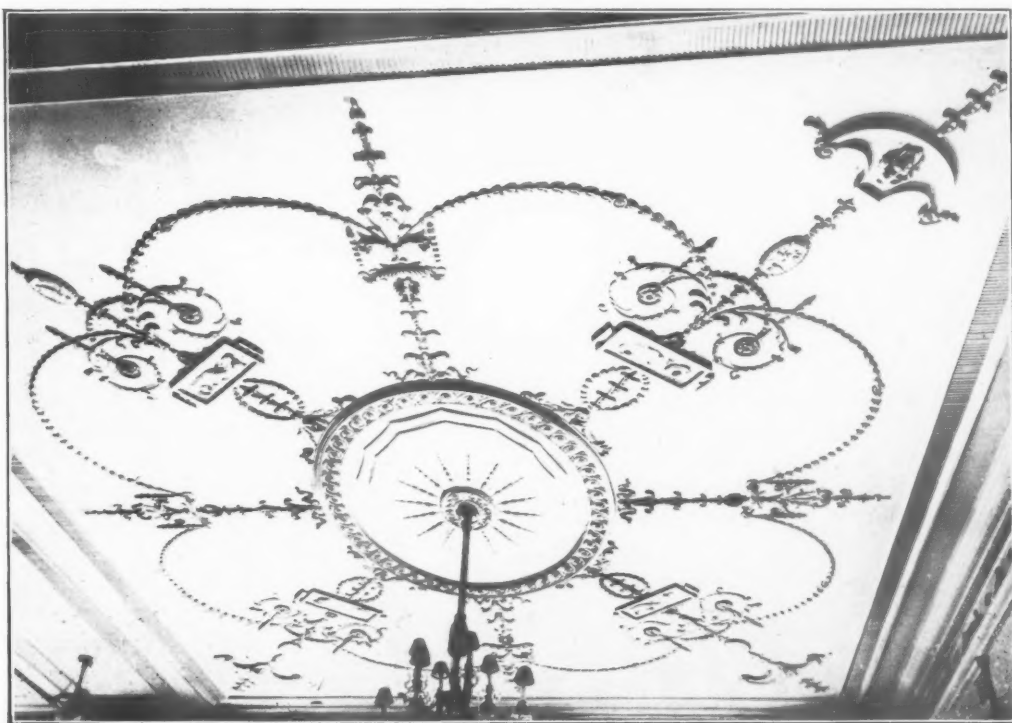
MOTIVE MODEL, EAST HAM TOWN HALL.

MODELLED AFTER THE DESIGN OF THE ARCHITECT, MR. HENRY A. CHEERS.

accounts. At the same time architects, it will be remembered, abate no jot of the contempt which, in these days of revival, they can perhaps afford to feel for the decadence into which the art had fallen, and in which for an extraordinarily long period it remained. "Of all the branches of art associated with building," writes one authority, "perhaps none has been so debased and degraded

as the once living art of plasterworking," and truly the divorce between the art and the craft of the plasterer was for long complete.

This divorce naturally led to errant practices on both sides. The designer became too much of a modeller, and the plasterer became too much of an artisan, with but little spirit or feeling for the artistic side of his craft. The modeller was wont



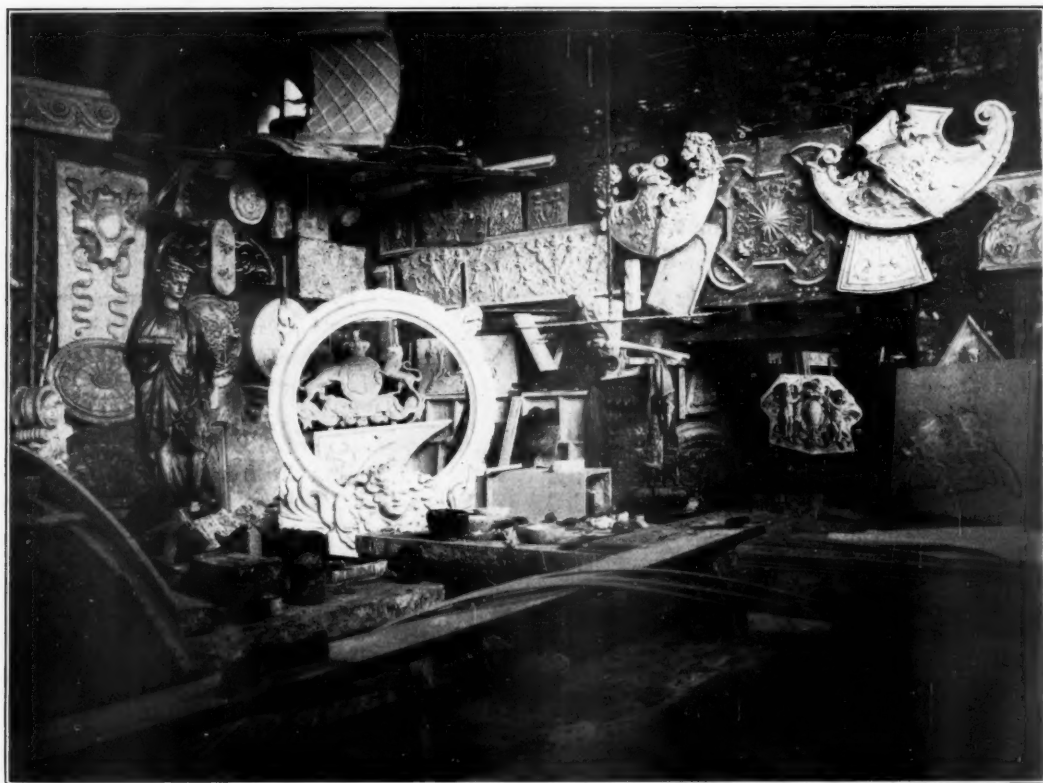
AN ADAM CEILING IN A ROOM AT THE PICCADILLY HOTEL.

Architects' Craftsmen—II.

to set too high a value on mere sharpness of detail. This he would have even if, in order to obtain it, he had to insist on the work being finished with the tool after being cast from the clay model. There are those who still would justify the use of the tool; but the balance of educated opinion is no doubt in favour of those who hold that the adaptation of the methods of the carver, and the teaching in many of our art schools, of modelling from examples that are merely plaster castings of carved marble, stone, or wood, are altogether erroneous, and miss the spirit or nature of the material. In

He expresses more strongly than in this article the writer has ventured to do the desirability of entrusting the work to approved specialists. "No architect," he maintains, "as such, can do more in designing plasterwork than map out its general lines in accordance with his scheme of building. It will therefore be of inestimable value to him to have a school of reliable plaster artists to whom he can with confidence delegate the charge of seeing his intentions properly carried out."

A recent visit to the works of Veronese, Ltd., at New King's Road, Fulham, has confirmed



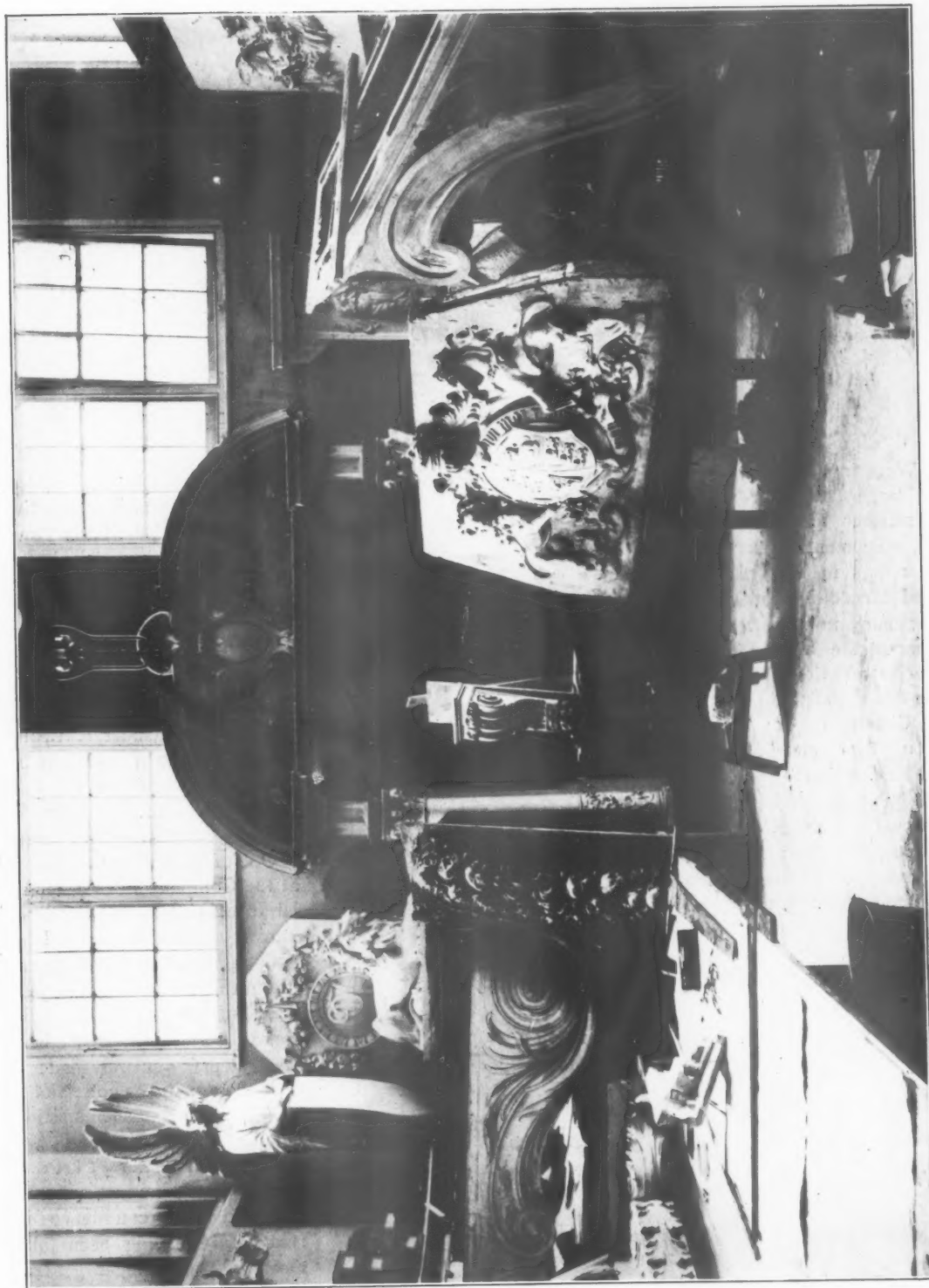
A WORKSHOP.

particular, they sin against the softness of line which should be the peculiar charm of plasterwork, and is native to it. They are no doubt fully justified in objecting strongly to the metallic hardness, smoothness, and high finish that are proper to bronze castings, and to the modelling for plasterwork being entrusted to men who have been trained as modellers for reproduction in bronze and other fine metals.

Mr. George Jack, writing from the architect's point of view, in the symposium on "Modern British Plasterwork" in this magazine last year, justly remarks, concerning the period of decadence to which reference has been made, that the art was then well-nigh dead; but he does not lack an enthusiastic belief in its revival or renaissance.

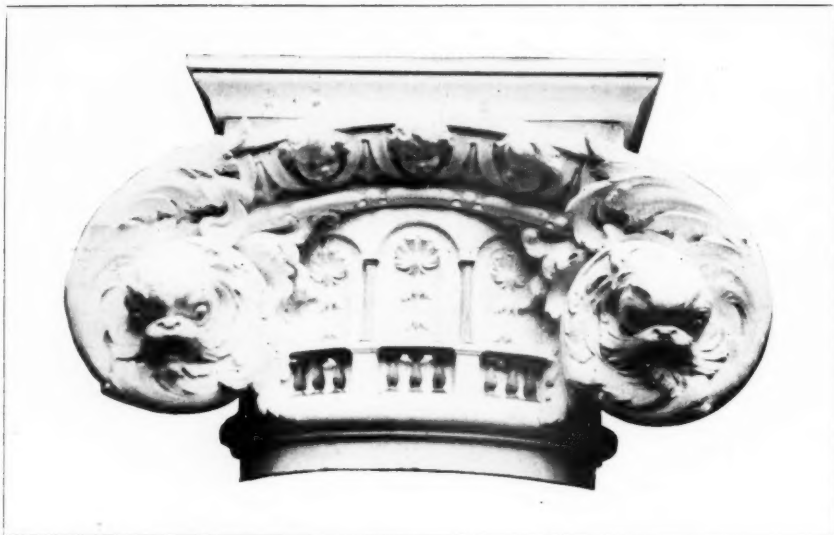
the view that where decorative plasterwork is required, to consult a specialist firm is decidedly the wisest if not the only way. That innumerable architects are entirely in accord with this view is evident not only from the evidence that the firm can show in the form of testimonials from eminent members of the profession, but from the perhaps still more strikingly eloquent witness borne by the studios and workshops and the objects they contain. The works, it is stated, cover an area of 2,200 square yards, and the firm are able to refer to the execution of important commissions at the Archbishop's Palace, Westminster; the new town hall, East Ham; the Royal Naval Barracks, Chatham; the new council offices, Holborn; the free libraries at Malvern, Hackney,

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VIEW OF A STUDIO.

Architects' Craftsmen.—II.



CAPITAL MODELLED AFTER THE DESIGN OF MR. JOHN BELCHER, R.A.

and Worthing. Among the many large hotels for which their services have been engaged, they mention the principal rooms in the recently finished Piccadilly Hotel; and among many important banks they name the head office of the Capital and Counties Bank; King's Bank, Pall Mall; Cox's Bank, Charing Cross; and the London City and Midland Bank, Newcastle-on-Tyne. An indication at once of the magnitude to which plasterwork contracts occasionally extend, and of the fact that the firm do not disdain to execute plastering of the plainer sort, is found in the somewhat astonishing statement that the firm executed no less than about seven miles of 30 in. girth cornice for the Selfridge Stores in under twelve weeks, in order to help Messrs. Waring White, Ltd., to beat the world's building record.

In the photographic views here given of a workshop and of a studio, the variety of the work upon which the firm is constantly engaged is strongly suggested; but its artistic quality may be more clearly discerned in the fine figure of a swan that has been modelled for Messrs. Fredk. Sage & Co., Ltd., and is a suggestive application of the art



FIGURE OF ST. BARNABAS
FOR THE CHURCH OF ST.
COLUMB, NOTTING HILL.
MODELLED AFTER THE
DESIGN OF MR. G.
COGSWELL, A.R.I.B.A.

of the plasterer to the requirements of trade; in the Motive model for the East Ham Town Hall, which was modelled after the design of the architect, Mr. Henry A. Cheers; in the beautiful capital modelled after the design of Messrs. Lanchester & Rickards; in the remarkable capital modelled after the design of Mr. Belcher, R.A., and the room in the West-end house by the same architect; and in the figure of St. Barnabas on this page.

One of the interesting sights at the Company's works is the large collection of hand-cut hardwood moulds for decorations in all the accepted styles; and in this connection it may be mentioned that the Adam ceiling at the Piccadilly Hotel, here illustrated, was entirely made up from moulds in the collection.

In the hands of such specialists as Messrs. Veronese, the future of the plasterer's art and craft is safe; and it may be supposed that, confidence in that future having been fully restored, the younger generation of art-craftsmen will turn to it in increasing numbers, and in the assurance that it will yield them not only a livelihood, but the even more precious opportunities of a living art.

