THE ARCHITECTURAL REVIEW
With which is incorporated "Details" . .
MARCH 1910 . . . . . .
VOLUME XXVII. No. 160 . . .

The figure is by Sir E. Burne Jones; the flowers and fruit by William Morris

PAINTED PANELS ON WOOD, FROM THE
GREEN DINING-ROOM, VICTORIA AND ALBERT MUSEUM
COPIED FROM THE ORIGINALS BY W. O. MILLAR,
OWEN JONES PRIZEMAN, 1910

A CORNER OF
LINCOLN MINSTER

FROM THE DRAWING BY
C. E. MALLOWS

TOWN HOUSES: BOURDON HOUSE, BOURDON STREET LONDON, W.

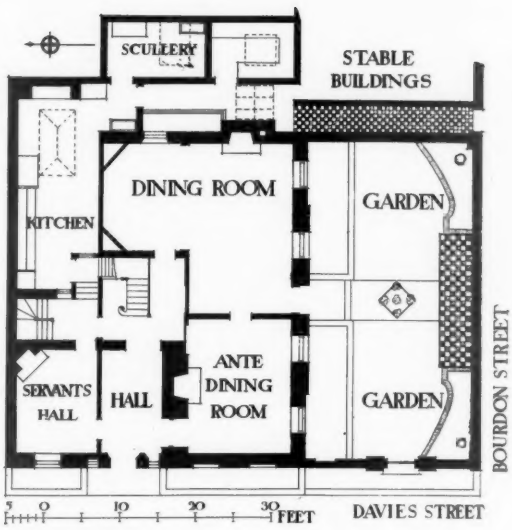
THROUGH the middle years of the eighteenth century architecture in England was still vital and sane—there were still architects living who followed the traditions of Inigo Jones and Wren, who conceived architecture, though subject to definite rules and proportions, to be no mere affair of copying from antique models, but an art capable of adapting itself to all exigencies. The insistence of all the Restoration writers on the classical principles of the art kept us at first in a good way of architecture; they prevented us later from following the downward path of the Renaissance elsewhere to the absurd and monstrous *Barocco*; and if they eventually led us to a lifeless classicalism, they yet had served as a sufficient guide through two centuries. A passage from the Introduction to the fourth and fifth volumes of "Vitruvius Britannicus," published in 1767, bears this out, and if, like most contemporary writing, wordy and grandiose, it is not far wide of the truth. It runs: "Architecture was brought to as great a point of perfection in this kingdom in the eighteenth century as ever it was known to be among the Greeks and Romans, and that if we were not inferior to the ancients in this respect, we far surpassed our contemporaries of every other country."

Isaac Ware was one of the last followers of the early tradition, and his name suggests itself in connection with Bourdon House. A certain vigour in the handling of the brickwork, the

Photo: E. Dockree

THE DINING-ROOM

coigns, the cornice, the extreme beauty and boldness in the design of the panelling of the ante-dining-room, suggest at least his influence. That which binds Ware to his great predecessors more than to his successors is the fact that he divides architecture into two parts, the first fixed by rule and the second left to individual fancy; his idea being to design his house, dispose the rooms to convenience, and make his elevation to his fancy, and then carry out the conception according to fixed rules. Accordingly his work is marked by sanity and vigour. A few words will serve to describe the plan. The chief rooms look out on a small garden, the drawing-rooms being placed over the two dining-rooms. A room used for a library is arranged over the entrance and the servants' hall. The bedrooms are planned on the floors above. From the outer hall an archway gives access to a rather confined staircase, which rises only to the first floor; but it is left open right up to the roof, whence it is lighted by a skylight.



GROUND PLAN

Lighting from the roof came into fashion more and more as the eighteenth century advanced, giving perhaps a certain freedom in planning; and although perhaps capable of architectural expression, its practice is to be condemned on hygienic grounds. One curious feature of the staircase is the solid balustrade on the right-hand of the first flight. What its use was we cannot conceive. As for the rest, it is excellent oak-work: the balustrades are turned after the fairly common pattern of small pillars, ramps are nicely curved up and down at each newel, giving a playful character to the stair. The most interesting work, however, is the fine carving of the spandrels, which are foliated and deeply undercut.

Photo: E. Dockree

THE HALL AND STAIRCASE

With the exception of the staircase the woodwork is deal unpainted. The character of this work may be gauged by reference to the panelling and fireplaces of the various rooms. The "Practical Exemplar XXXIX" gave a drawing of one of the library doors—a most unusual and delightful piece of work. No less delicate than this is the detail of the ante-dining-room, which however, in design, far surpasses it. Its arrangement into three bays, on the fireplace side, is extremely like an illustration from Ware's book, "A Complete Body of Architecture," which was published in 1756. The pilasters carry an entablature which is carried across one

TOWN HOUSES:
BOURDON HOUSE, BOURDON STREET
LONDON, W.

Photo: E. Dockree

A certain vigour in the handling of the brickwork, the coigns, the cornice, ... suggest the connection of Isaac Ware with the design.

BOURDON HOUSE. GENERAL VIEW FROM DAVIES STREET

TOWN HOUSES:
BOURDON HOUSE, BOURDON STREET
LONDON, W.

DETAIL IN THE DRAWING-ROOM

side. Only the cornice is taken round, the finely-carved pulvinated frieze and the architrave butting on the stiles of the side panelling. Between the two pilasters a mantelpiece of delicate workmanship is placed, the ornamental parts in this case being made of "compo." Angelica Kauffmann (1741–1807) is credited with the paintings in the frieze. This room is fully illustrated in the present number of the "Practical Exemplar."

Next in importance is the dining-room, which contains a fine fireplace, of which the lower part is stone. The upper part contains a mirror. Both parts employ successfully a convention of the terminal figure to carry the cornices. Plain panelling covers the walls, much simpler than in the adjoining room, where raised panels and elaborate mouldings are used.

The panelling of the two drawing-rooms is similar to that in the dining-room. An effect of variety is gained by the differences in the designs of the doors and fireplaces. Fine polished mahogany doors are introduced here, adding a note of richness to the dull yellow panelling. The influence of Adam can be seen in the designs of some of the fireplaces, notably the fireplace in the ante-drawing-room, and another in one of the bedrooms (published in "Practical Exemplar XXXIX").

On the whole Bourdon House is a good example of a mid-eighteenth-century house, almost untouched by the influences that prevailed later. It preserves in a great measure some of the comeliness and comfort of the Restoration houses, and has not yet given up wood wall-coverings for stucco and plaster.

J. M. W. HALLEY.

THE ANTE-DRAWING-ROOM

Photos: F. Dockree

TOWN HOUSES:
BOURDON HOUSE, BOURDON STREET
LONDON, W.

Photo: E. Dockree

The extreme beauty and boldness of the panelling in this room suggests the hand of Isaac Ware. The arrangemen' into three bays on the fireplace side is extremely like an illustration from his book, "A Complete Body of Architecture," published 1756.

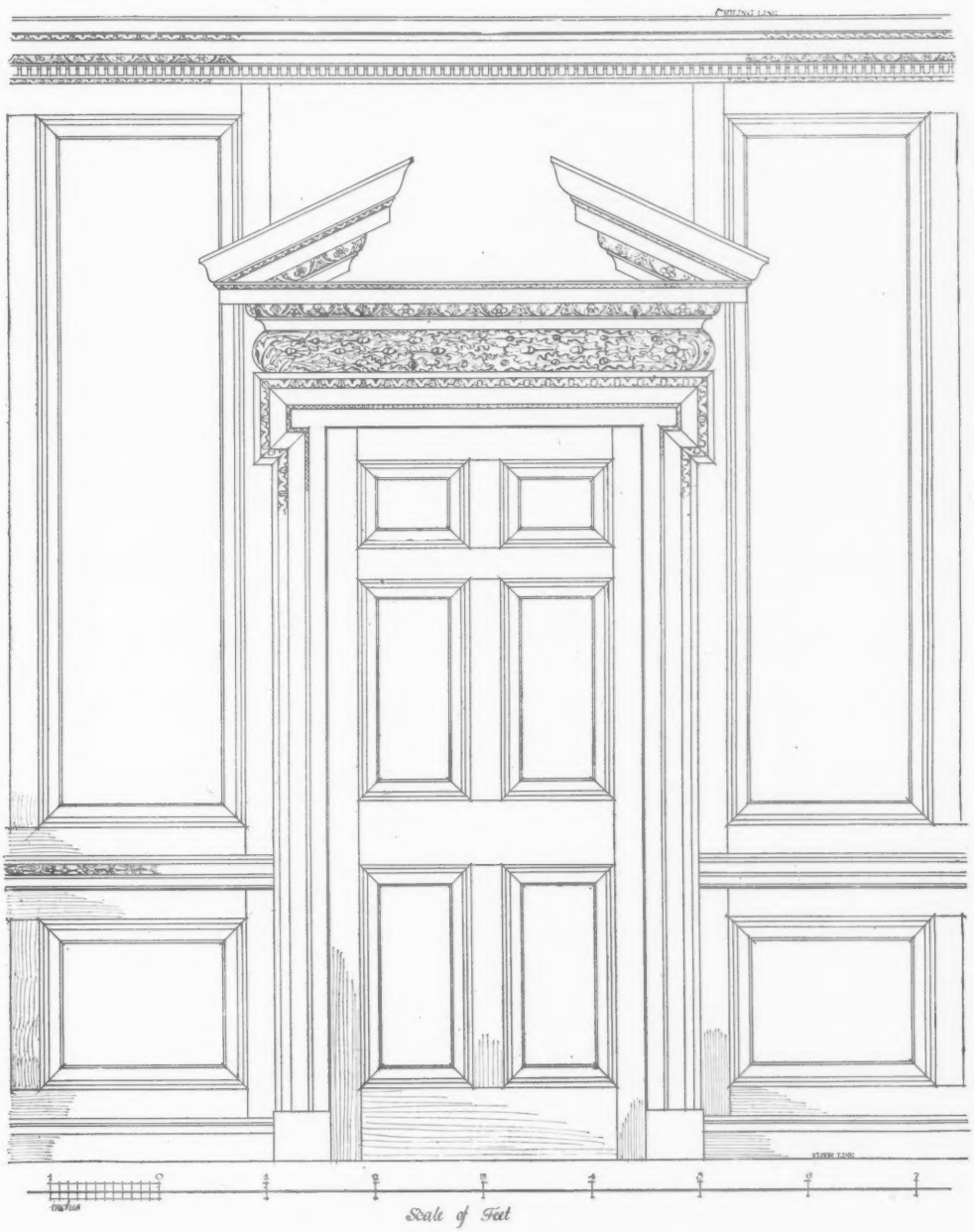
THE ANTE-DINING-ROOM
DETAIL OF CHIMNEYPIECE
AND PANELLING

THE PRACTICAL EXEMPLAR OF ARCHITECTURE. XLIII

A more particular account of Bourdon House will be found in the article, "Town Houses," preceding this

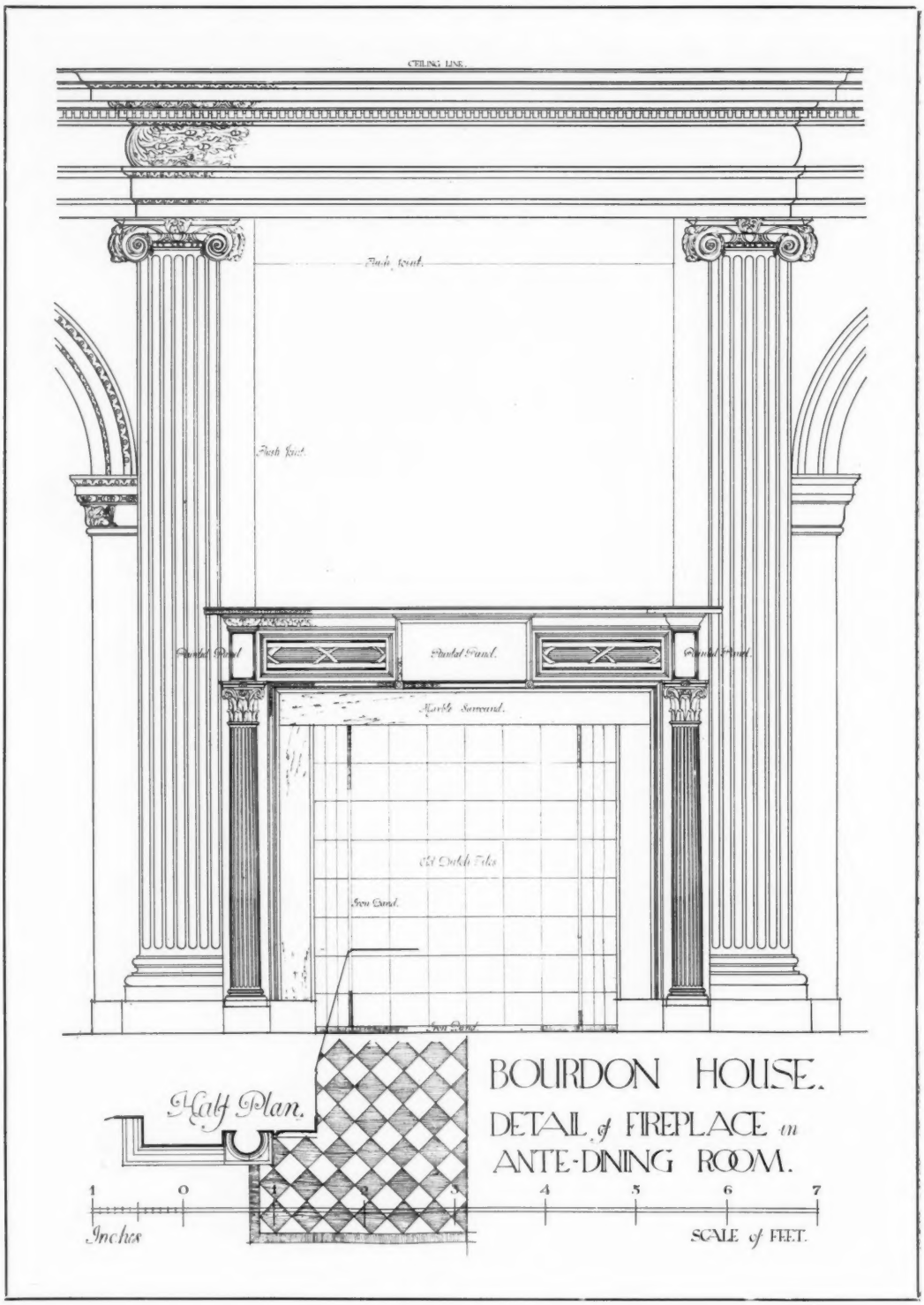
DOORWAY IN ANTE-DINING-ROOM
BOURDON HOUSE, BOURDON STREET, LONDON, W.

BOURDON HOUSE.

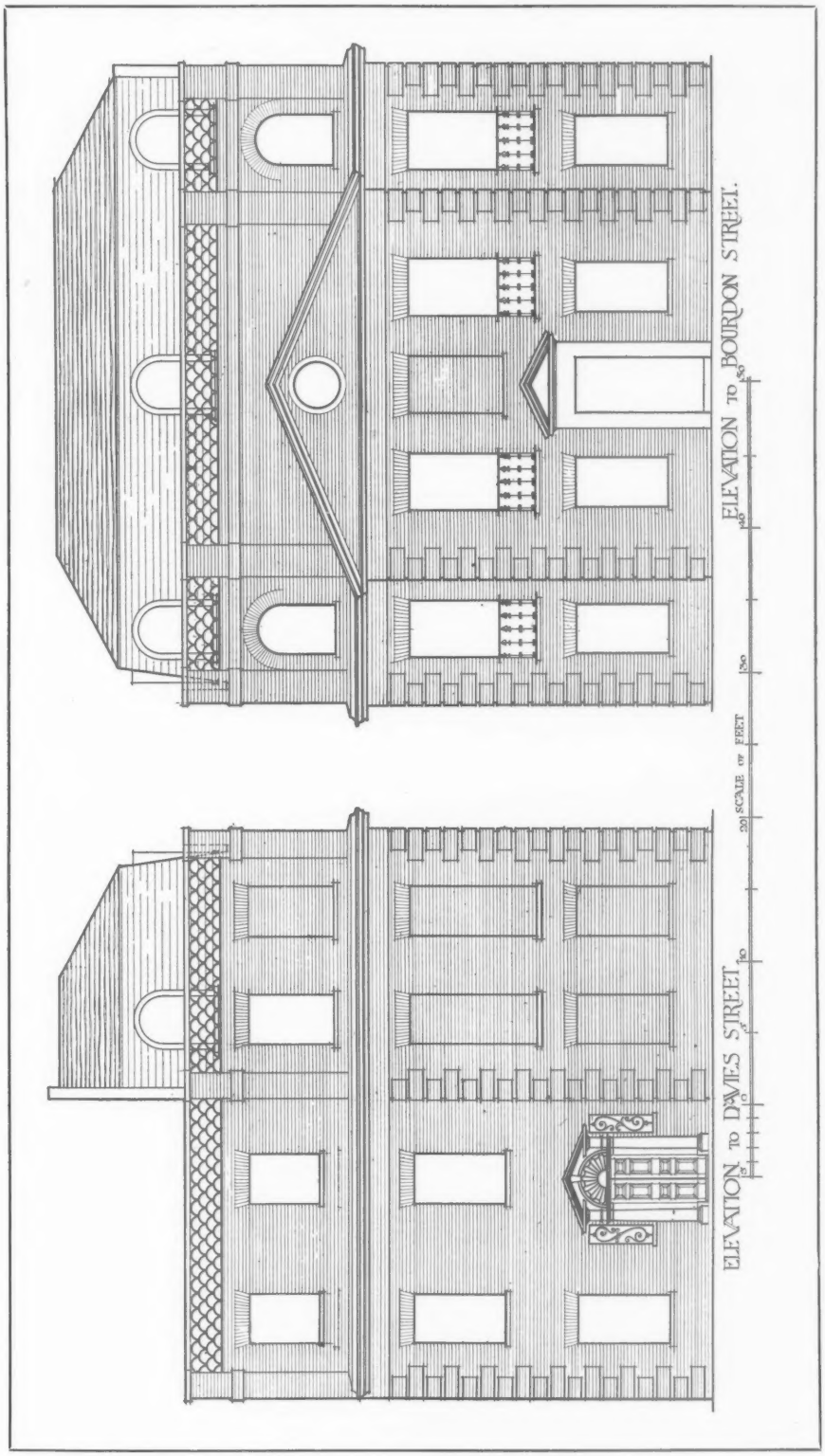


DETAIL of DOORWAY in ANTE-DINING ROOM

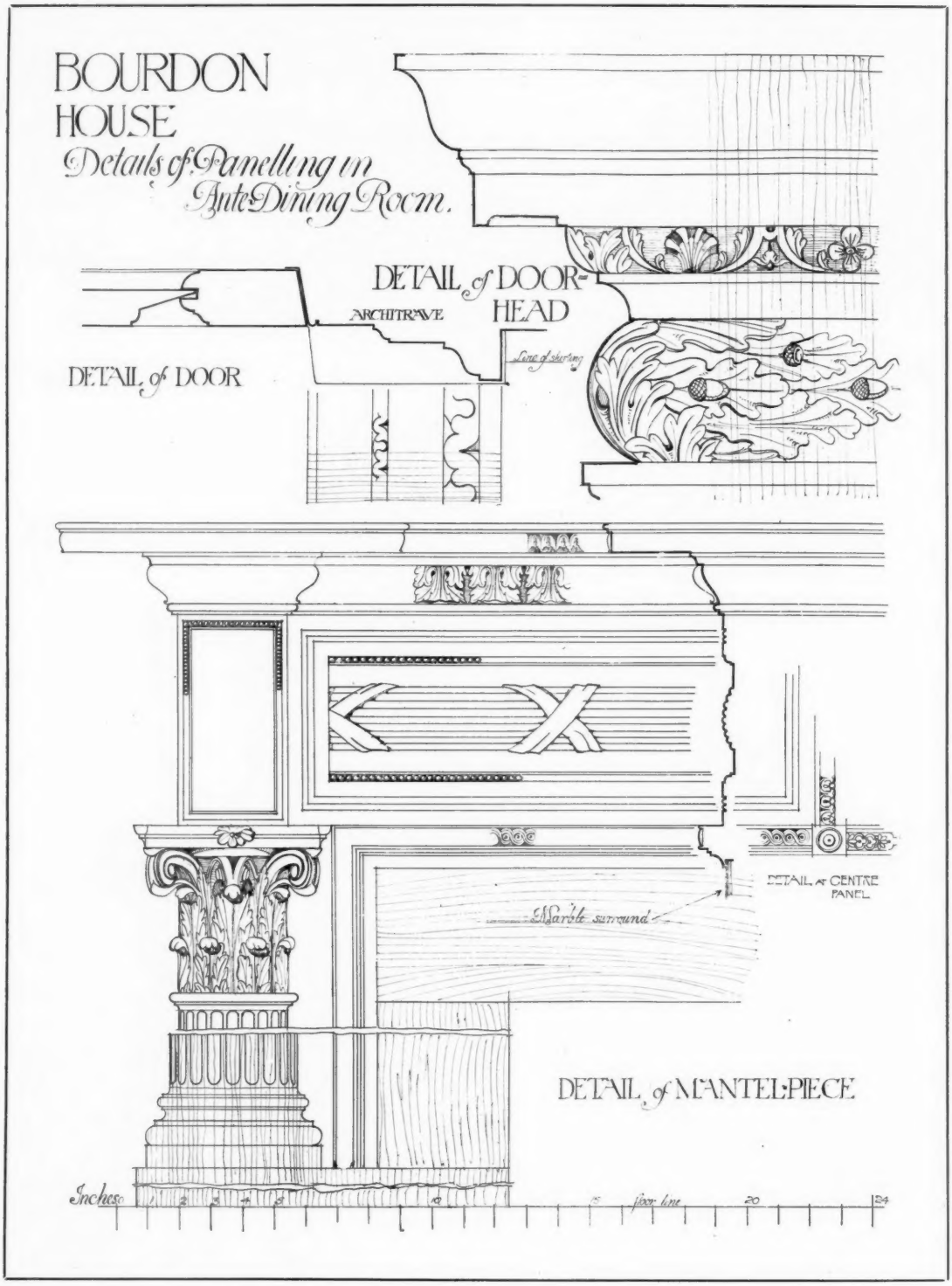
MEASURED AND DRAWN
BY H. A. McQUEEN



MEASURED AND DRAWN
BY H. A. McQUEEN



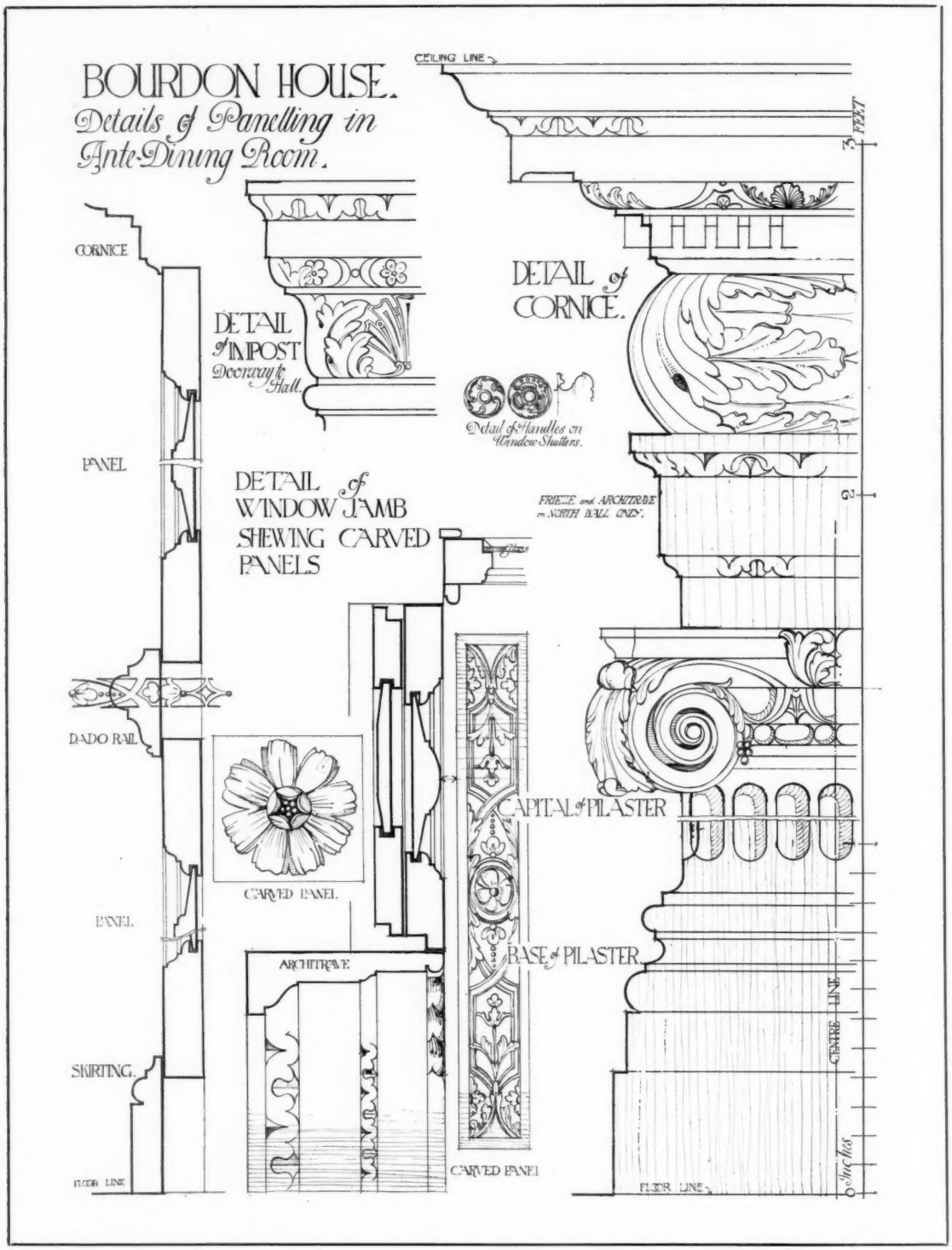
BOURDON HOUSE, BOURDON STREET
LONDON, W. ELEVATIONS. MEASURED AND
DRAWN BY H. A. McQUEEN AND E. V. WEST



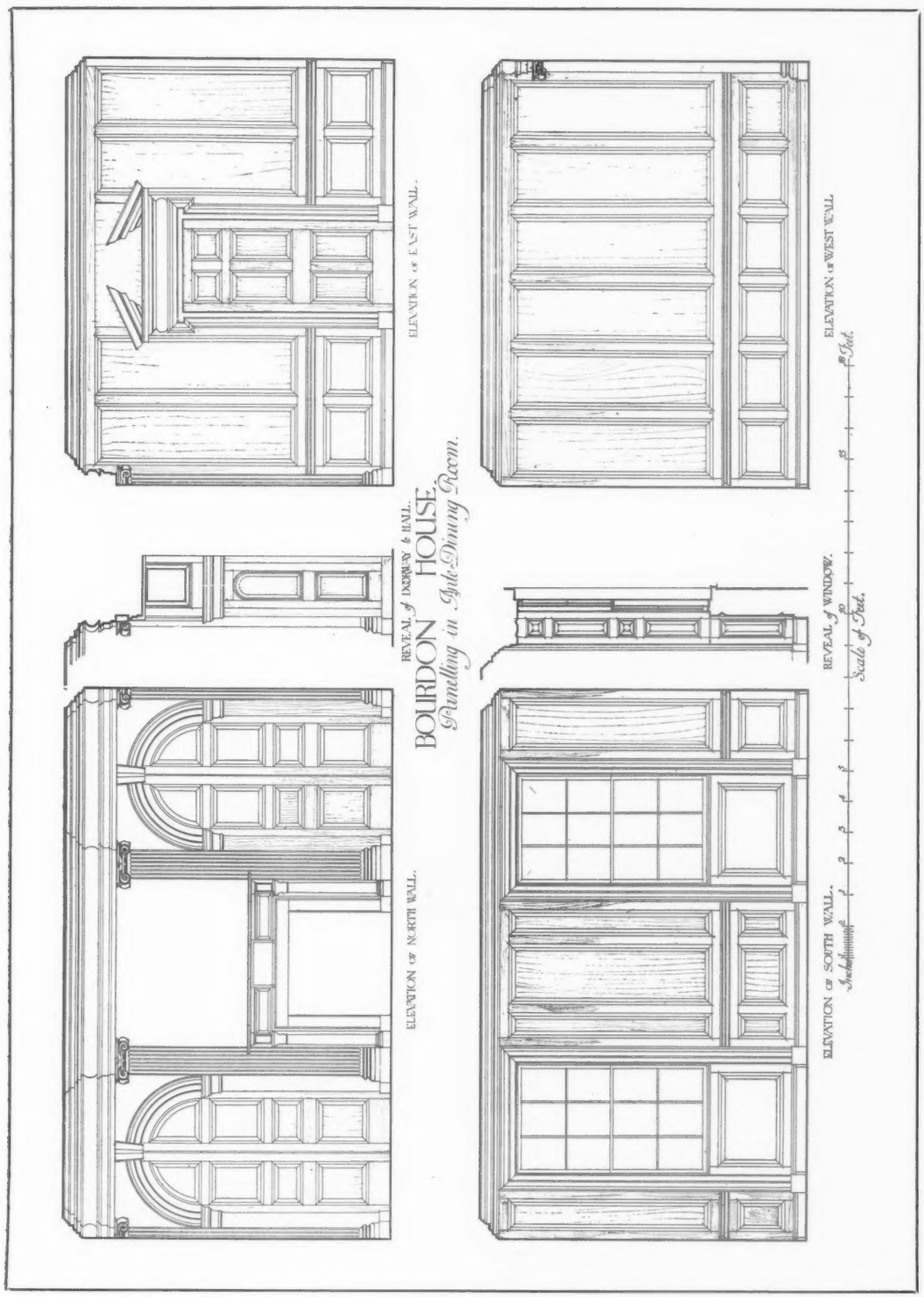
MEASURED AND DRAWN
BY H. A. McQUEEN

Photo: E. Dockree

BOURDON HOUSE, BOURDON STREET, LONDON, W.
DOORWAY IN ANTE-DINING-ROOM



MEASURED AND DRAWN
BY H. A. McQUEEN



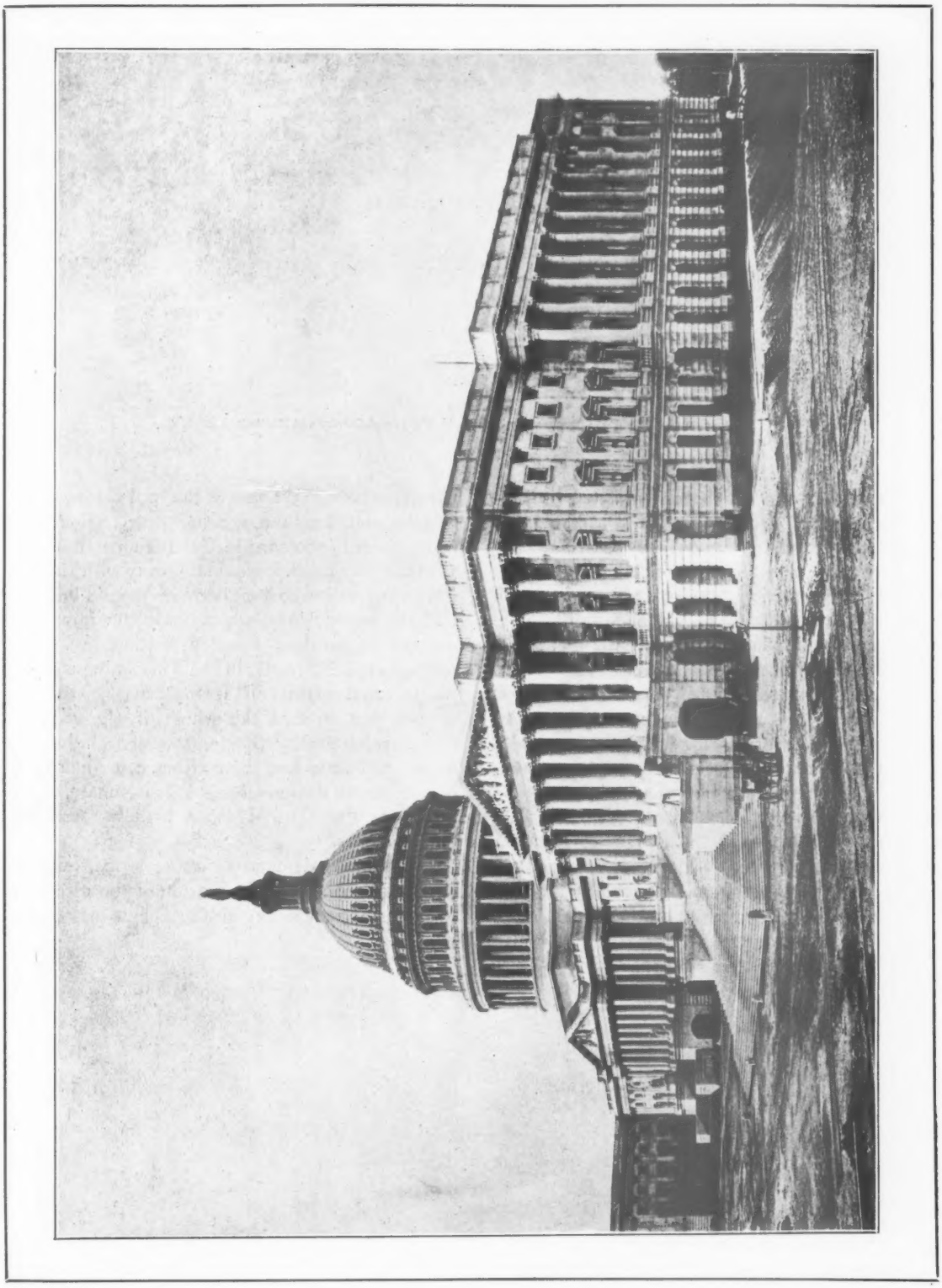
MEASURED AND DRAWN
BY H. A. McQUEEN

FRANCIS S. SWALES ON ARCHITECTURE IN THE UNITED STATES: PUBLIC BUILDINGS.—I

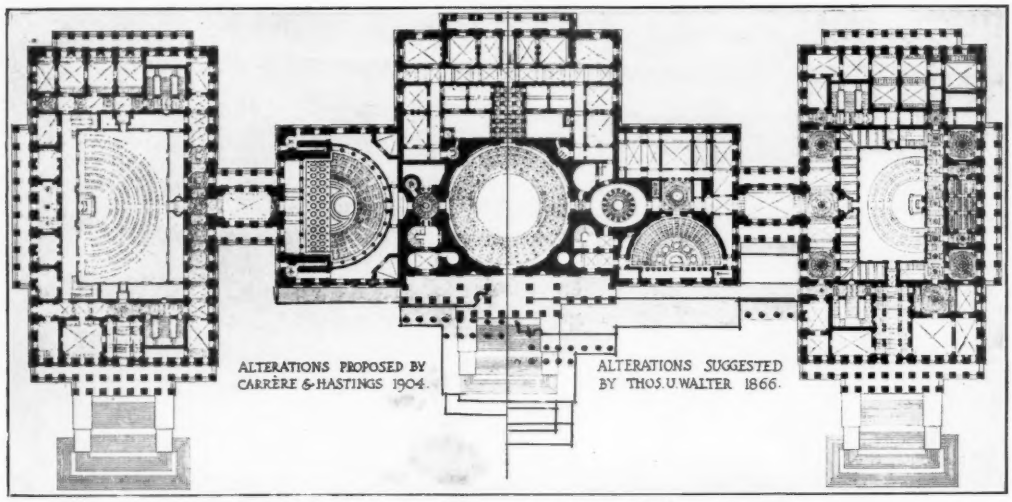
FOR the purpose of simple classification of the types of public buildings, one may arrange them in three principal parts into which the form of government of the country is divided, viz.: — Legislative, Executive, and Judiciary. Foremost among the buildings belonging to the first division is the National Capitol at Washington, not only because of its political significance, but because it is the building that has been accepted as the model type of architectural design by practically all of the State Legislatures for their "Capitols" or "State Houses." The original Capitol—the work of Hallet, a Frenchman; Thornton, a West Indian by birth (and a physician by profession, practising in Philadelphia); Hadfield, an Englishman; Hoban, an Irishman; Latrobe, another Englishman; and Charles Bulfinch, of Boston—was completed in 1827, and constitutes the central block of the present composition (Fig. 1). This includes the old Chambers of both Houses, the Supreme Court, and to the west in the projecting pavilion (Fig. 2) the halls of the old Library of Congress, and their dependent offices and lobbies. From 1850 to 1865 the north wing, containing the present Senate Chamber, and the south wing, containing the House of Representatives, also the present high dome above the old building, were added by Thomas U. Walter. The old "House" became "Statuary Hall"—a kind of National Pantheon—and the former Senate Chamber that of the Supreme Court. The material of which the new wings were built is white marble; but the large dome is constructed of cast iron. Most noticeable of all, however, were the changes as regards the plan of the House of Representatives. The old plan provided a monumental hall of very permanent character, and a half-dozen rooms for committees and use of members. After a meeting, the members were apparently expected to return to their hotels to prepare for the encounters of the following day, and the rotunda and portico seem to have been considered as ample and suitable places for meetings between members of Congress and their constituents. In the later arrangement, planned by Walter, the hall was made easily adjustable, to accommodate as many members as might be; also as many offices as could be arranged for were provided; but these soon proved insufficient, and it became necessary to remove the Congressional Library from the Capitol to a separate building. But even with the added space thus obtained the offices soon became hopelessly overcrowded, and inadequate for the volume of business being transacted. Numerous schemes for enlarging the Capitol were

The central block is by Latrobe and Bulfinch, the wings and dome by Walter, and the terraces by Clarke

2.—WEST FRONT
UNITED STATES CAPITOL



THE CAPITOL, WASHINGTON. EAST FRONT

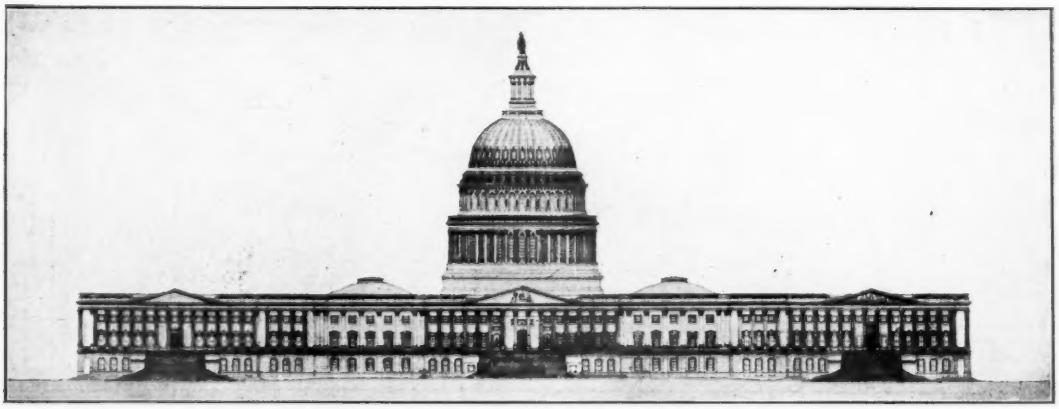


Showing alterations proposed by Thomas U. Walter and Carrère and Hastings

3.—PLAN OF THE CAPITOL
WASHINGTON

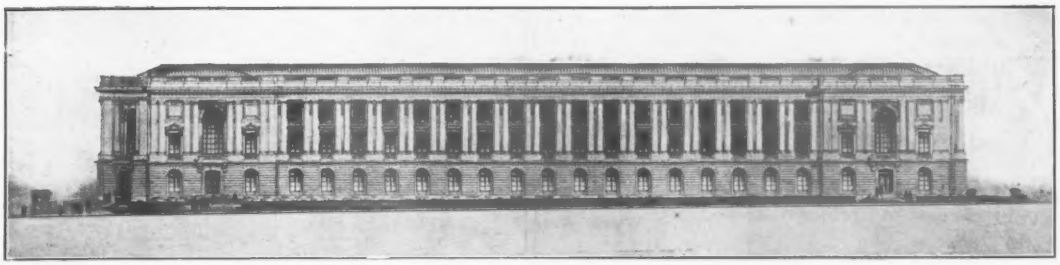
put forward, one of which contemplated projecting the central portion of the east front a distance of 275 ft. Another proposal by Mr. Walter is shown by the plan (Fig. 3—right half) which he left for the completion of the east front, in which he sought not only to provide additional office space, and a circulation through the buildings, but also to correct certain of the architectural defects which have arisen out of its natural vicissitudes. It is remarkable, considering these latter, and the century during which they occurred, that on the whole the defects are so slight, and that the impression produced by this building should be so harmonious and consistent. Walter's plan, though it would correct the two most apparent defects in the existing design, would also create new defects in composition. It would eliminate the unpleasant effect caused by the projection of the dome beyond the face of the wall below, which is exaggerated by the peculiar octagonal excrescence under the colonnade of the drum of the dome. On the other hand, it would do away with the two deep recesses in the front between the old building and the newer wings, which serve the important purpose of dividing the composition into three parts, and assist greatly in the contrasting effect of the principal masses; and it would also, by the fact of bringing forward the whole of the recessed mass, harden the lines, change the vertical divisions to five parts, and lose the inviting, court-like effect of the present composition. It is fortunate, therefore, that the Capitol escaped these suggested enlargements.

A continued demand for more space, and the desire to reface the old portion of the structure (which is of sandstone) with marble to match the



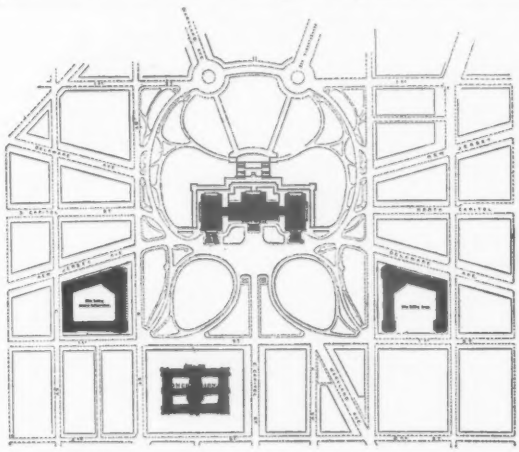
Showing proposed changes by Carrère and Hastings, Architects.

4.—EAST FRONT OF THE
UNITED STATES CAPITOL

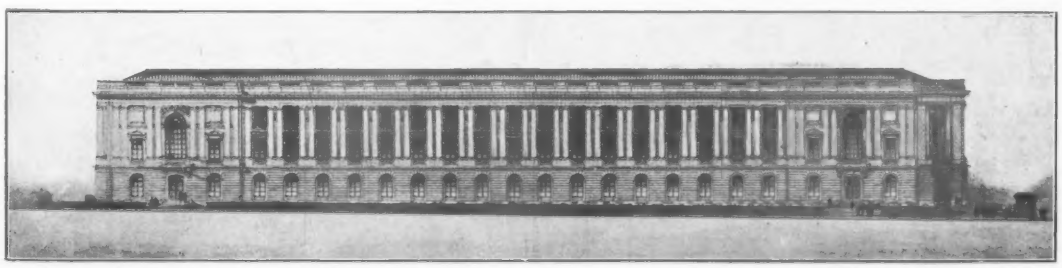


6.—OFFICE BUILDING OF THE SENATORS, U.S. CAPITOL GROUP
JOHN M. CARRÈRE, ARCHITECT

wings, resulted in the erection of two new separate office buildings, and in the appointment of a "Joint Commission of the Senate and the House on the Extension and Completion of the Capitol." Messrs. Carrère and Hastings, of New York, were appointed consulting architects, and directed to submit a report covering the points under consideration. Their report, which was approved and adopted, called attention to the change suggested by Walter, but advised less departure from the present design—in fact, that the changes should be architectural rather than economic, only such additional space being provided as is deemed absolutely essential for the storage of documents. The effect of the changes to the plan as proposed by each is shown in the illustration (Fig. 3) by means of a wash over the new portions, from which it will be clear that the objections to the plan by Walter are overcome. Although the design by Messrs. Carrère and Hastings (Fig. 4) has been adopted, its execution is held in abeyance while other work of greater economic moment is being done in the building. The hall of the House of Representatives is to be completely reconstructed on a monumental scale from the designs of Messrs. Carrère and Hastings, in collaboration with Mr. Wenderoth, which has been made possible by the completion of the new office buildings described below. The hall is to be cut down in size (since the large desks which were necessary before the new offices were provided are no longer required), and provision to be made for seats with small shelf-desks for writing only. The room is to be finished in marble, and will be treated with the dignity which should characterise a hall of such importance. The result of the changes will be to improve the proportions of the room, bring the speaker nearer to his audience, and thus by improving the acoustics tend to expedite the business of the House. The improvement of the interior of the Capitol is one of the matters of first importance to the dignity of the aspirations of the American people, but the actual condition of much of the existing work is hardly realised even now by the occupants of its halls, much less by the general public. Were it



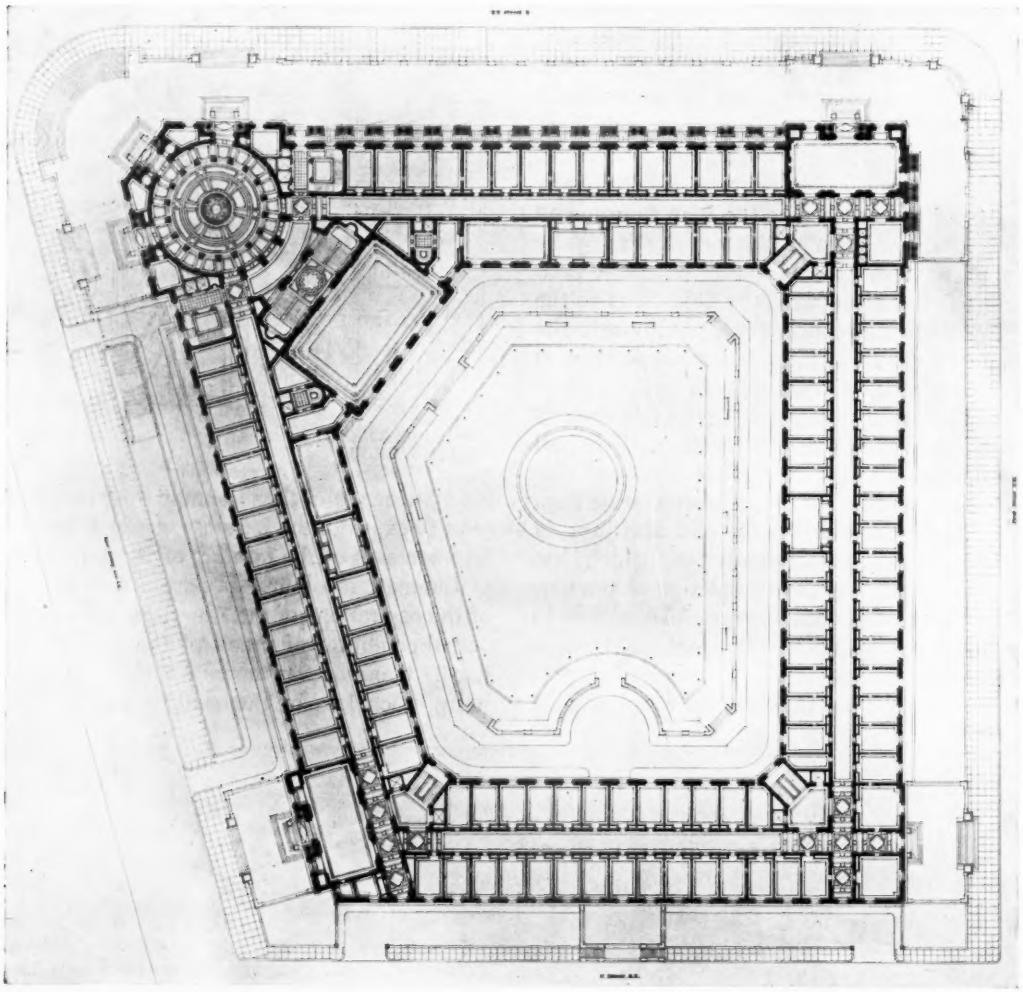
5.—BLOCK PLAN OF THE
CAPITOL GROUP



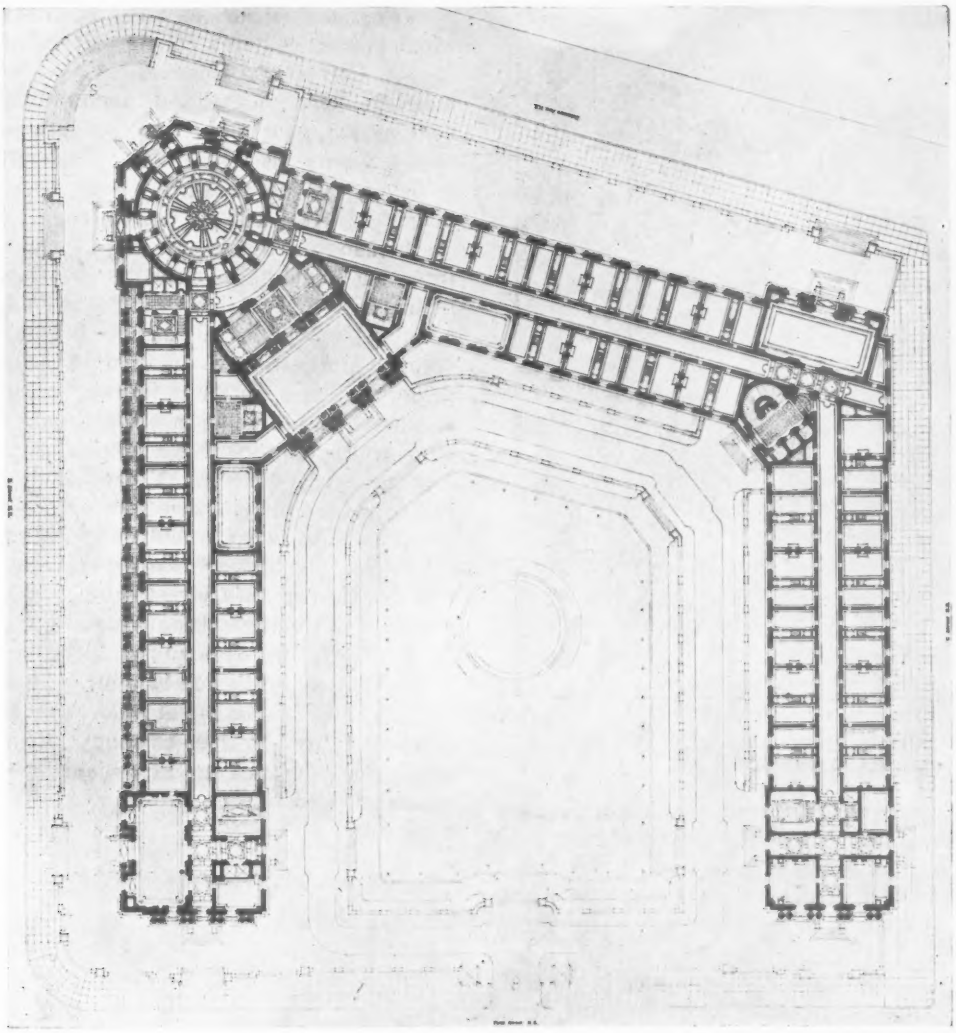
7.—OFFICE BUILDING OF THE MEMBERS OF THE
HOUSE OF REPRESENTATIVES, U.S. CAPITOL GROUP
THOMAS HASTINGS, ARCHITECT

otherwise, doubtless before now the force of public opinion would have caused necessary improvements to be made, but that they have been begun under the most favourable circumstances argues well for the future of this interior.

That least first cost and economy are not synonymous terms is a principle which is growing to be understood, and as regards public buildings is, at the present time, sufficiently appreciated to make clear such political slogans as "The best is the cheapest," and "The American public is willing to pay for the best! Why? Because it costs least." This principle is growing to be understood to apply to the public's professional advisers: as to law, as to health, and as to engineering, it may be said to be well grounded. As to other sciences and the arts it is grasped, if not fully understood; and among the latter subjects that of architecture is included. The general public looks to its wealthy and enlightened elements for guidance in such matters; and as education and wealth have increased, so has the influence of these elements; that the two should go hand in hand is not very remarkable. In most cases the very wealthy "American" who made his own fortune two generations ago was of European birth. When he had amassed so much money that the mere investment of its earnings became a labour of great magnitude, he turned over the task to his son, and for rest travelled in Europe. This type of man had won his way to wealth by quick observation and close attention to the broad principles which make for success in everything in life. The result of his



8.—PLAN, OFFICE BUILDING OF THE
HOUSE OF REPRESENTATIVES, WASHINGTON, D.C.



9.—PLAN, OFFICE BUILDING OF
THE SENATE, WASHINGTON, D.C.

impressions of what he saw on this side might be summed up in the remark of Jim Pinkerton in Stevenson's tale: "What my country needs is more culture and more art." His grand-children are now able to obtain at home the best education that money and thought can provide; but, as a broadening influence, a few years spent in the different countries of Europe, and as much travel as the business or profession intended by the student makes desirable, are usually included in the training of the wealthy young American of to-day. One meets these men in every public monument or important school in Europe, but it is not until the architect meets such a one as his client that he realises what this training signifies. The technical knowledge of architecture acquired during such an education by men who are devoting themselves principally to trade and finance proves at times amazing to the ordinary practitioner. The influence of these amateurs when they become especially interested in architecture is of assistance in elevating the public taste, and the recent introduction of many of these men into politics is beginning to be reflected in the public architecture. Thus it is to be observed that a great deal of the most important work, such as the extensions to the Capitol and other buildings at Washington, has been placed in the hands of the most eminent architects, without competition and without wire-pulling. That the direct selection of architects by public authorities has of recent years been well made, and that the resulting work is, in some

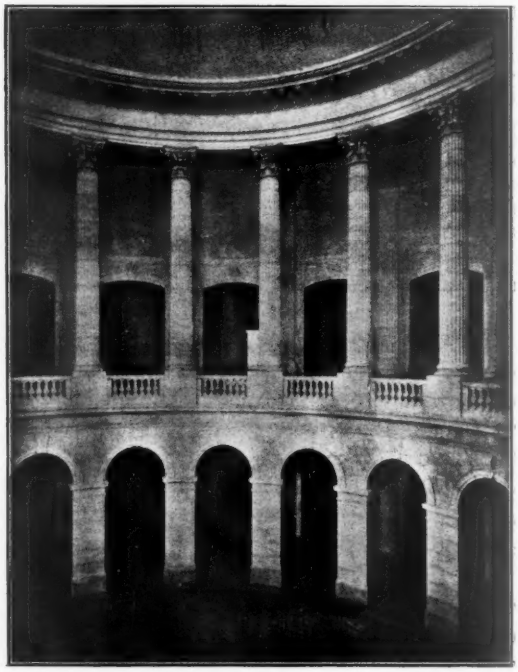
11.—CORNER OF THE
SENATE OFFICE BUILDING
JOHN M. CARRÈRE, ARCHITECT

instances, superior to that secured by competition, indicates at least a wonderful growth of knowledge of architects, if not of architecture, on the part of Congress and its committees since the administration of the late Grover Cleveland. The knowledge of architects may have been gained by personal contact with those who have led in the fight for the public recognition of architecture above mere building; but we must ascribe more than simple respect of known ability to those political leaders to whom verbal combat is a joy when we find them, acting on their own initiative, preferring designs of the simplest composition and greatest refinement to the most picturesque, imaginative, and ostentatious. It is indicative of the advance of enlightenment upon matters of art among these men themselves, and a conspicuous reflection of a corresponding advance among the "plain people."

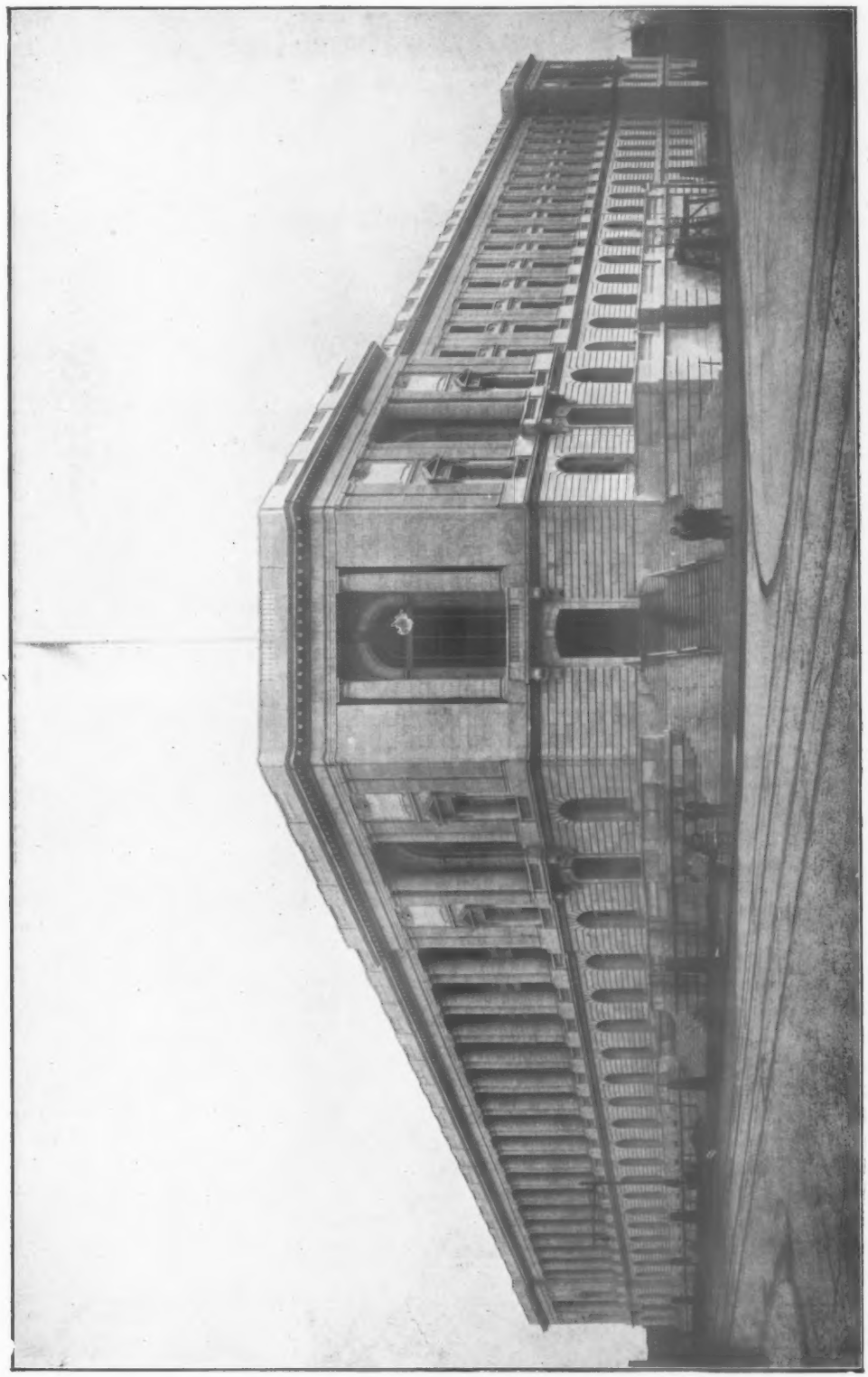
The Capitol Group (Fig. 5) consists at the present time of the Legislative building or Capitol proper, the office building of the House of Representatives, the office building of the Senate, and the building of the Library of Congress. The last has become rather a national library than part of the Legislative scheme, and will be described later under the buildings of public instruction, which come under the Executive division.

In their designs for the office buildings, one of which is practically the counterpart of the other, Messrs. Carrère and Hastings have produced two buildings which for skilful planning, dignified composition, relation to the dominating element of the group, justness of scale, and refinement of detail, can be equalled by very few modern buildings (Figs. 6 and 7). Nothing could have been easier than to have made them great showy structures that would have outrivalled the Capitol and reduced the Congressional Library to comparative humility; nothing could be more difficult than to hold the great strength of reserve retained in these designs. The opportunity for the "picturesque" treatment of the angle is obvious and easy; the monumental, on the other hand, is elusive, subtle, and supremely difficult. What could be more satisfying than this simple—almost plain—corner? (Fig. 10). Yet what would be more natural to the facile draughtsman than to attempt to make this the *pièce de résistance*—to cover it with ornament which would weaken and spoil it?

The plans (Figs. 8 and 9) are especially interesting. That of the Senate building is by Mr. John M. Carrère, of the building for the House of Representatives by Mr. Hastings. The Senate building—being open on one side, and having all its offices grouped in pairs, providing a suite for each



12.—ROTUNDA, OFFICE BUILDINGS
OF THE HOUSE AND SENATE, CAPITOL GROUP
CARRÈRE AND HASTINGS, ARCHITECTS



The offices of the Senate are the same design reversed.

10.—OFFICES OF THE MEMBERS OF THE HOUSE OF REPRESENTATIVES
U.S. CAPITOL GROUP. CARRÈRE AND HASTINGS, ARCHITECTS

NOTE.—Since this drawing was made the colour of the marble columns and frieze has been changed from green to white.

13.—WAITING ROOM IN THE OFFICE BUILDING
OF THE UNITED STATES SENATE
JOHN M. CARRÈRE, ARCHITECT

State—is slightly the more interesting. The open end gives (Fig. 9) an advantage as regards the planning of secondary staircases, and at the sides of the large hall, or waiting-room, back of the main staircase, the lift and service stairs are more commodious, while in the obtuse angle the arrangement of the stairs and lifts is again somewhat the more skilful. One could wish to see the colonnaded sides (Fig. 11) extended all round—a scheme that would be very desirable whenever Congress were to sit after the warm weather commences, as summer at Washington is extremely hot. With the exception of the waiting-room or reception hall (Fig. 13), which in the Senate building is of a magnificent character, the interior in each case is very simple, depending, as with the exterior, upon excellence of proportion—relation of voids to solids—scale, refinement of detail, quality of material, and skill as to workmanship.

The State Governments are all patterned more or less upon the National Government. There are the three co-ordinate branches—Legislative, Executive, and Judiciary—but their powers are limited within the Constitution of the United States—a written constitution. Except as regards foreign affairs, the mails, the few remaining Indians, coinage, patents, and copyright, and the regulation of inter-State commerce and of National Banks, the State Government is the real Government of the people. The States are divided into counties, and the counties into townships. All three branches of the Government are usually housed in the State House, or "Capitol," as it is sometimes called, following the example at Washington.

FRANCIS S. SWALES.

(To be continued.)

These illustrations are taken from the models for the carved oak figures on the pediment of the reredos. Mervyn E. Macartney, Architect.

FIGURES ON THE REREDOS, CHAPEL OF
ST. MICHAEL AND ST. GEORGE, ST. PAUL'S CATHEDRAL
A. BROADBENT, SCULPTOR

"AUSTRALIA." GROUP ON GATE-PIER, QUEEN VICTORIA MEMORIAL
F. DERWENT WOOD, A.R.A., SCULPTOR

LANCASTER'S NEW TOWN HALL

THE Town Hall occupies the south side of Dalton Square. The building, which is rectangular on plan, was designed by the late E. W. Mountford, F.R.I.B.A., and his partner, F. Dare Clapham, F.R.I.B.A. It was decided to lay out the whole of the site acquired for the building, and Robert Street was therefore moved further east, and the garden enclosed with a stone balustrade. At the south end of this enclosure is the new fire station.

The main façade of the building to Dalton Square is 132 ft. long, with a pediment in the centre supported on six Ionic columns 32 ft. high. This portico, projecting 12 ft. from the main façade, gives dignity to the main entrance, and is approached by a flight of steps on all sides. The sculpture in the tympanum of the pediment is by F. W. Pomeroy, A.R.A., and represents His Majesty King Edward VII in his coronation robes holding the orb and sceptre, with female figures on either side, one holding a mirror and scales representing Truth and Justice, and the other holding a sword and crown representing Freedom and Loyalty. By the side of these figures are two boys supporting respectively the arms of Lancaster and Lord Ashton, beneath which crouch lions emblematic of the power of England. The spaces in the angles at each end of the pediment contain the Rose of Lancaster.

The height of the building from the pavement to the top of the balustrade is 55 ft., and the clock tower, which is placed over the main staircase, is 146 ft. high and 31 ft. square at its base. The clock has four dials 10 ft. in diameter, which can be illuminated at night. The hours are struck on a three-ton bell, and four smaller bells strike the "Westminster" quarters. The large bell bears the following inscription:--

> "The Clock and Chimes in this Tower, together with the fully equipped and furnished Town Hall, were presented by Lord Ashton to his native town, A.D. 1909. Robert Wilson, Mayor."

In the centre of the façade on each of the side frontages, which are 220 ft. long, are projecting bays surmounted by a pediment, beneath which are placed the secondary entrances for access to the different official departments. The George Street frontage has the centre part recessed over the entrances to the public hall. The whole of the decorative stone carving, including the large coat of arms in Thurnham Street, the carving to the fire station, and the "Stonuvelle" work to the portico, was carried out by Gilbert Seale and Son.

The elevations throughout have been executed in Longridge stone, with the exception of the large columns, which are in Darley Dale stone. Accommodation is provided in the building for the various officials and their staffs, a council chamber and reception rooms for civic functions, a large public hall, and a police court and police department with a parade room. The position of the various offices will be more easily understood by a reference to the plans.

The vestibule is 28 ft. square, and immediately facing the main entrance is the principal staircase, which is 10 ft. wide, on either side of which the ground-floor corridors lead off to the various offices. The hall, staircase, and first-floor corridors are panelled with Vert Bella and light Swedish green marble, with dark Swedish green plinth and capping, and the ground-floor corridors are panelled with Vert Bella and Emperors red, with Touge Fleuri plinth and capping. The paving of the halls and corridors is in black and white marble, and the main staircase is lighted by two large semi-circular headed windows containing stained glass, one showing the Royal arms and those of the duchy, and the other the arms of the borough and Lord Ashton. The hall, which is 38 ft. high, is surmounted by a domed ceiling. Facing the top of the main staircase is a niche in the marble panelling, in which it is hoped in the future to place a statue of the generous donor of the building. On the opposite side of the hall there will be placed a bronze tablet commemorating the opening of the building. Immediately facing the main staircase are the doors leading to the council chamber. The council chamber is 40 ft. long by 30 ft. wide, with semi-circular recesses at each end. It is panelled in oak to a height of 12 ft. 6 in., from which spring four arches carrying a vaulted ceiling with a domed light in the centre. The whole of the fittings are in oak, upholstered in morocco leather.

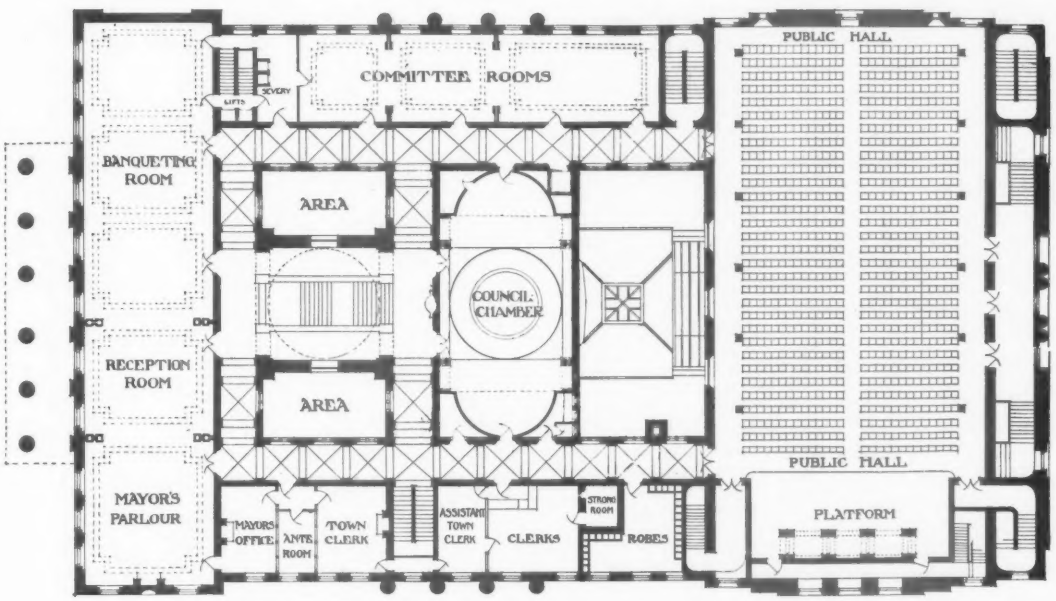
The reception rooms occupy the entire front of the building on the first floor, and consist of banqueting, reception room, and Mayor's parlour. These rooms are arranged *en suite*, and are divided by panelled screens which can be raised into the roof, thus forming one large apartment 136 ft. long by 30 ft. wide. The walls are panelled to a height of 16 ft. 6 in. in wainscot oak, above which springs a segmental ceiling enriched with modelled plasterwork. At the end of the banqueting room is a

LANCASTER'S NEW TOWN HALL

Photo: Bedford Lemere & Co.

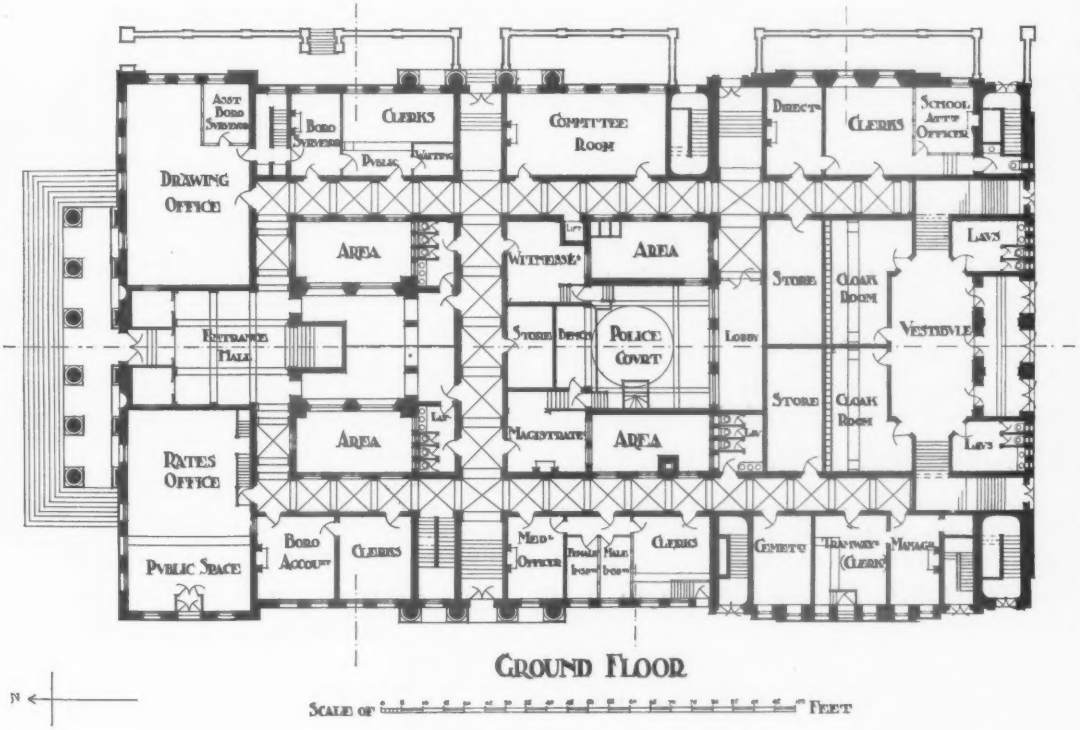
The principal front occupies the south side of Dalton Square, being 132 ft. long, with a pediment in the centre supported on six Ionic columns, 32 ft. high. The portico projects 12 ft. from the main façade, and is approached by steps on all sides. The sculpture of the pediment is by F. W. Pomeroy, A.R.A. The clock tower is 146 ft. high, and 31 ft. square at its base.

THE PRINCIPAL FRONT
TO DALTON SQUARE



FIRST FLOOR

SCALE OF 0 5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 100 FEET



GROUND FLOOR

N

SCALE OF 0 5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 100 FEET

minstrels' gallery, and at the other end in the Mayor's parlour is a large open fireplace with a richly carved chimneypiece containing the arms of the borough. Leading off the Mayor's parlour is a private room for the use of the Mayor, which for the sake of convenience is placed near the Town Clerk's department. Adjoining the banqueting room is a service room connected to the kitchens by electric lifts. The committee rooms are placed on the east side of the building, overlooking the garden. They are three in number, divided by sliding doors, so that, if necessary, they may be used as one room 80 ft. long by 20 ft. wide.

The public hall is approached from George Street, three doorways giving access through a vestibule to a crush hall 40 ft. by 20 ft. deep, at either end of which are wide staircases lined with marble. Separate access to the galleries is provided from the Private Road and Thurnham Street, and emergency exits are placed on each side of the building. In order that the hall may be used in conjunction with the rest of the first floor, doorways are placed at the ends of the first-floor corridors giving access thereto. The hall, which occupies about one-third of the area of the first floor, is 100 ft. long by 61 ft. wide, with a platform 45 ft. by 20 ft. deep. It is 40 ft. high to the segmental ceiling, which is enriched by modelled plasterwork, and springs from a series of oak columns on either side of the hall. The gallery occupies three sides of the hall, and the total seating accommodation is for about 1,700 persons. The floor is laid on springs, so that it may be used for dancing.

At the back of the platform is the organ gallery, which contains a concert organ in a richly carved oak case, surmounted by a shield bearing the arms of the borough. The organ has four manuals, forty-one stops, and fifteen couplets, and is blown by electricity. It was built under the superintendence of Mr. H. H. Dawson, Mus. Bac. Cantab., F.R.C.O. The large electrolier for the concert hall, made by Veritys Ltd., is of wrought iron, gilded. All the large electroliers are fitted with Veritys' special contact gear to enable the fittings to be lowered for cleaning. The other fittings, by the same firm, are of bronze.

The police court is conveniently placed in the centre of the building on the ground floor. It is 30 ft. by 30 ft. without the waiting lobby and the magistrates' bench. The walls are panelled in wainscot oak up to the ceiling, which has a saucer dome with glazed lights springing from pendentives. Adjoining the bench is a retiring room for the magistrates.

The borough police are accommodated on the lower ground floor on the east side of the building. A separate entrance is provided by means of a slight slope on the west side of the building. There are private rooms for the Chief Constable and officers of all ranks. Rooms are also provided for the detective staff and female attendants, and in addition there is a large day room for the constables, 25 ft. square. At the south end of the building, under the public hall, is a parade room 92 ft. long by 61 ft. wide. Columns have been dispensed with as far as possible to provide space for drilling purposes, and, in order that the room may be used for other objects, separate entrances have been provided from George Street.

The fire station occupies the south end of the garden and is entered from George Street. It is a two-story building, built of Longridge stone to harmonise with the Town Hall. A large engine room 40 ft. by 30 ft., with a motor pit, is provided on the ground floor.

The weights and measures department is accommodated in this building, and occupies the rest of the ground floor. Recreation rooms for the men are provided on the floor above. The hose tower is 60 ft. high, and is surmounted by a copper dome and weathercock.

The consulting engineers for the buildings were Reade, Jackson & Parry; the surveyor was E. C. Pinks; and the clerk of the works was Michael Hague. Waring & Gillow of Lancaster were the general contractors, and the following were some of the sub-contractors :—

Shrigley & Hunt, Lancaster and London.—Stained Glass.
Gilbert Seale & Son, London.—External Stone Carving.
Waring & Gillow, Lancaster.—Wood-carving and Furniture
Rosser & Russell, London, and Seward & Co., Lancaster.—Heating and Ventilating.
A. Bell & Sons, Lancaster, and Anselm, Odling & Co., London.—Marble Work.
Calvert & Heald, Lancaster.—Electrical Work.
Verity & Co., Manchester.—Electroliers.
Bromsgrove Guild, Worcestershire.—Fibrous Plasterwork.
Martin van Straaten, London, and A. Bell & Sons, Lancaster. Tiling.
Sharpe & Co., Manchester.—Fire Appliances.
Crittall Manufacturing Co., London.—Casements.
Waygood & Co., London.—Lifts.
Doulton & Co., London.—Sanitary Fittings.
Charles Smith & Sons, London, and Yale & Towne, London. Locks.
Milner & Co., London.—Strong-room Doors.
A. Bell & Sons, Lancaster, and Omar Albrow, London.—Wrought-iron Work.
Diespeker & Co., London.—Mosaic Work.

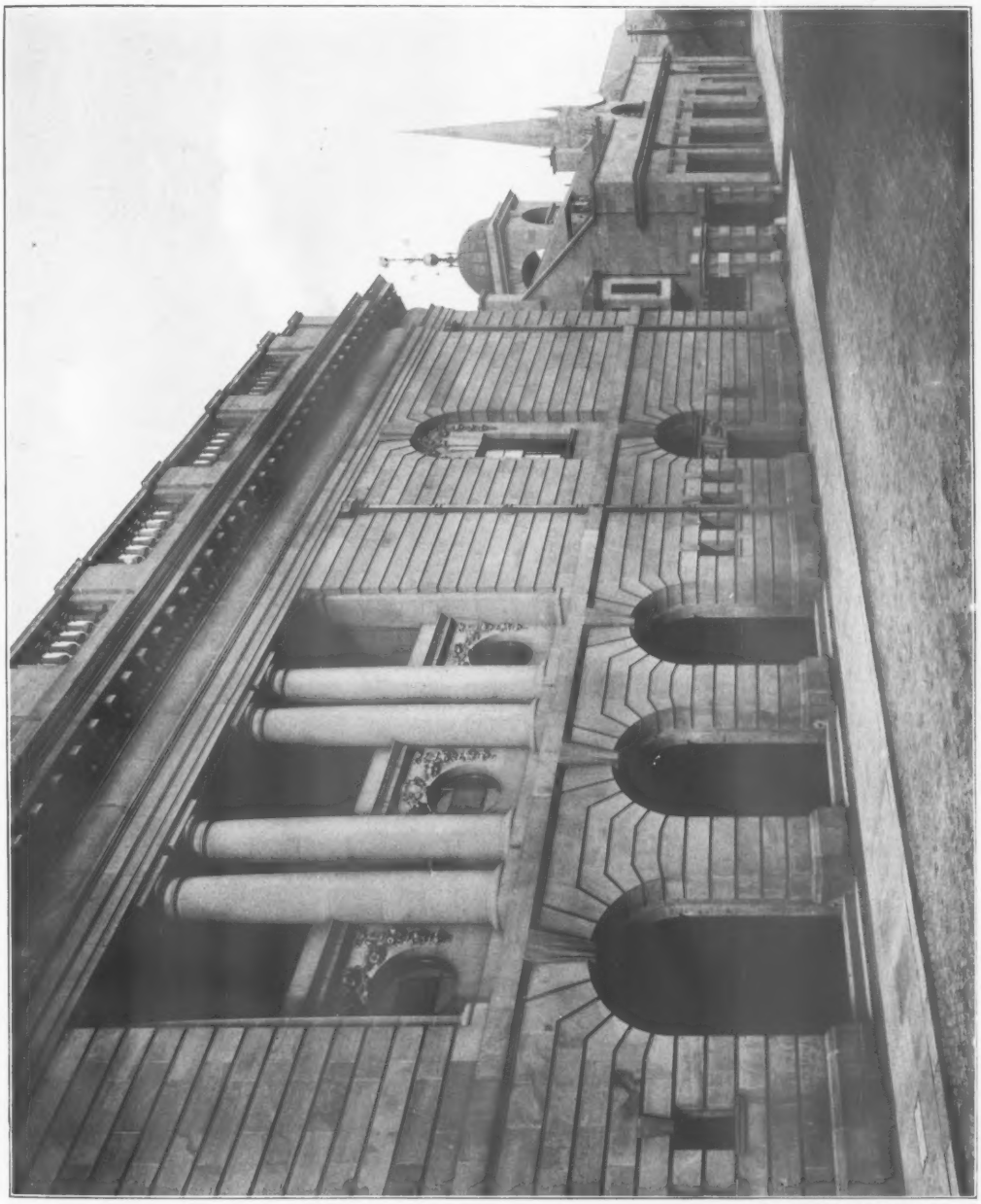


Photo: Bedford Lemere & Co.

The George Street frontage has the centre part recessed over the entrances to the public hall. The height of the building from the pavement to the top of the balustrade is 55 ft. The elevations throughout have been executed in Longridge stone, with the exception of the large columns, which are in Darley Dale stone.

ENTRANCE TO THE
PUBLIC HALL IN
GEORGE STREET

LANCASTER'S NEW TOWN HALL

Photo: Bedford Lemere & Co.

The Council Chamber is 40 ft. long by 30 ft. wide, with semi-circular recesses at each end. It is panelled in oak to a height of 12 ft. 6 in., from which spring four arches carrying a vaulted ceiling with a domed light in the centre. The whole of the fittings are in oak, upholstered in morocco leather.

THE COUNCIL CHAMBER

Photo: Bedford Lemere & Co.

The police court is placed in the centre of the building on the ground floor. The dimensions are 30 ft. by 30 ft., exclusive of the waiting lobby and magistrates' bench. The walls are panelled in wainscot oak up to the ceiling, which has a saucer dome with glazed lights springing from the pendentives. Adjoining the bench is a retiring room for magistrates.

THE POLICE COURT
LOOKING TOWARDS THE BENCH

LANCASTER'S NEW TOWN HALL

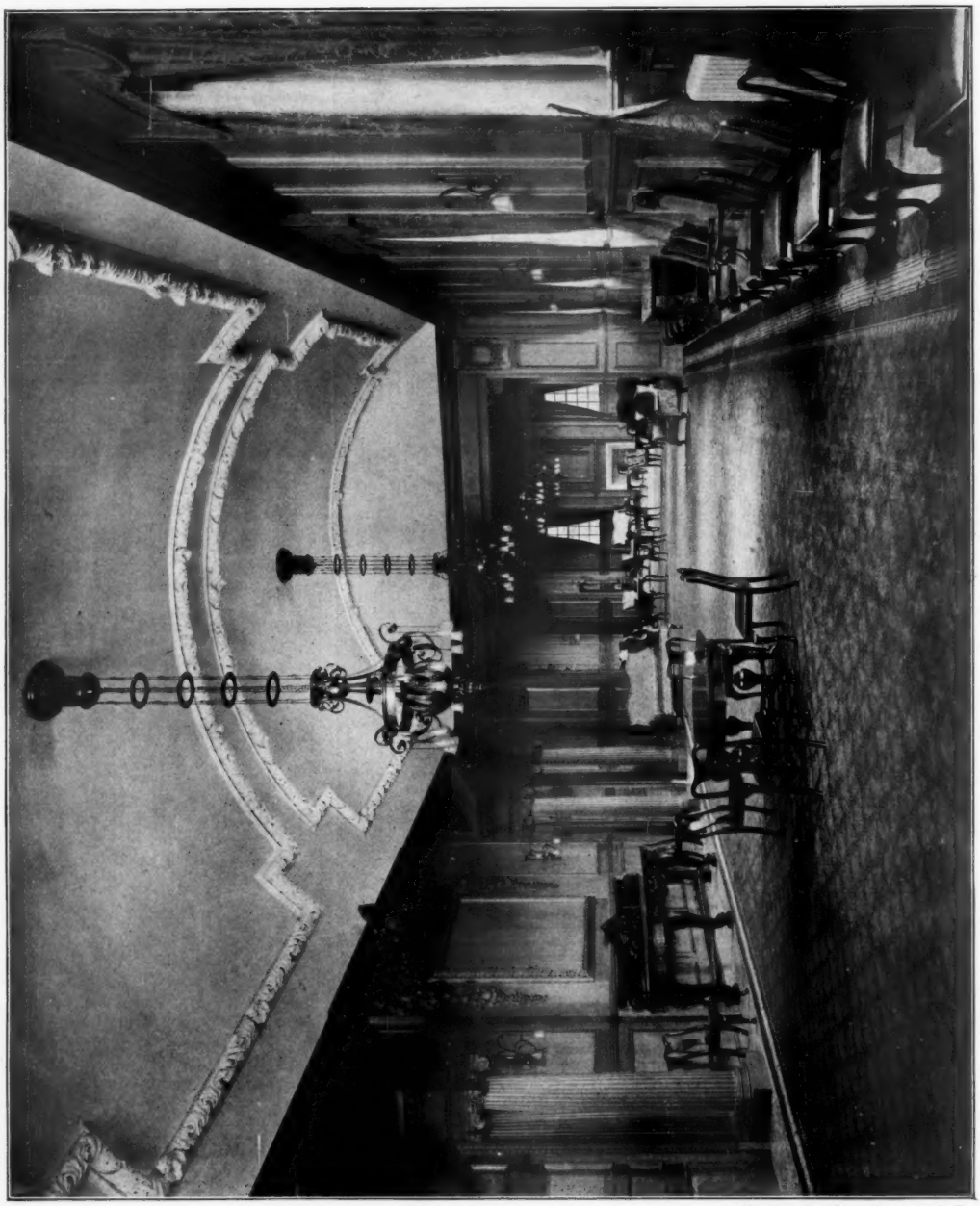


Photo: Bedford Lemere & Co.

The reception rooms occupy the centre front of the building on the first floor and consist of banqueting and reception rooms and the Mayor's parlour. These are arranged *en suite*, and are divided by panelled screens which can be raised into the roof so that one apartment 130 ft. long by 30 ft. wide can be formed. The walls are panelled to a height of 16 ft. 6 in. in wainscot oak, and the segmental ceiling is enriched with modelled plasterwork.

THE RECEPTION ROOMS
LOOKING TOWARDS THE MAYOR'S PARLOUR

Photo: Bedford Lemere & Co.

The hall occupies about one-third of the first-floor area, and is 100 ft. long by 61 ft. wide, and has a platform 45 ft. wide by 20 ft. deep. The height is 40 ft. to the segmental ceiling, enriched by modelled plasterwork. The gallery runs round three sides, and the total seating accommodation is for 1,700 people. The floor is laid on springs, so that it may be used for dancing. The organ, built under the superintendence of Mr. H. H. Dawson, F.R.C.O., Mus.Bac.Cantab., has a richly-carved oak case.

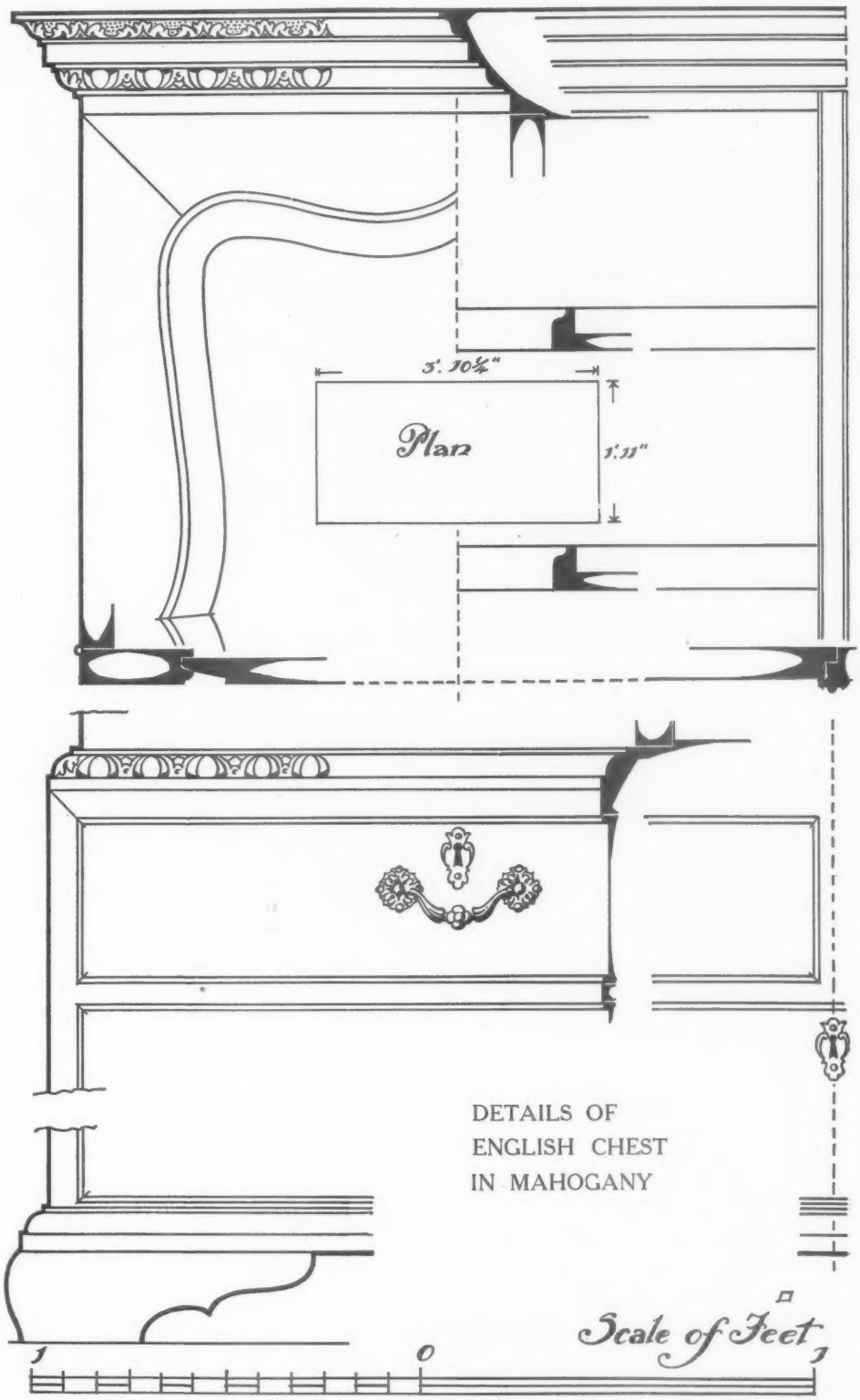
THE PUBLIC HALL. VIEW
FROM THE GALLERY

ENGLISH CHEST IN MAHOGANY.—The examples of furniture previously illustrated in these pages have been constructed of oak, or oak veneered with walnut, the two principal woods in use before the introduction of mahogany.

The importation of mahogany and satinwood in the early part of the eighteenth century made an important addition to the list of woods suitable for furniture-making. The wood was of a superior kind to that now imported, being very hard, of good figure and rich colour. It was given the name of Spanish mahogany, and had the quality of developing a darker tone with age. The best woods came from the island of St. Domingo, in the West Indies. At first only the largest and finest trees were selected, and those easily accessible from forests that had not been previously drawn upon. Quite a different condition exists to-day, both with regard to the quality and size of the logs imported.

The latter half of the eighteenth century was famous for mahogany furniture; extraordinary skill was displayed in constructing and carving the examples of Chippendale, Sheraton, and other makers during that period. Satinwood was also employed in combination with mahogany, a pleasing contrast in colour being thus obtained.

The gentleman's wardrobe illustrated is veneered with Spanish mahogany, the veneer being the old style, pit-sawn, of about one-eighth of an inch in thickness; but little decoration is required when this class of wood is used. With mahogany veneered work, it was customary to use the small bead as a surround for the drawers, as seen in this piece. Simplicity of design is an advantage when figury mahogany is employed.



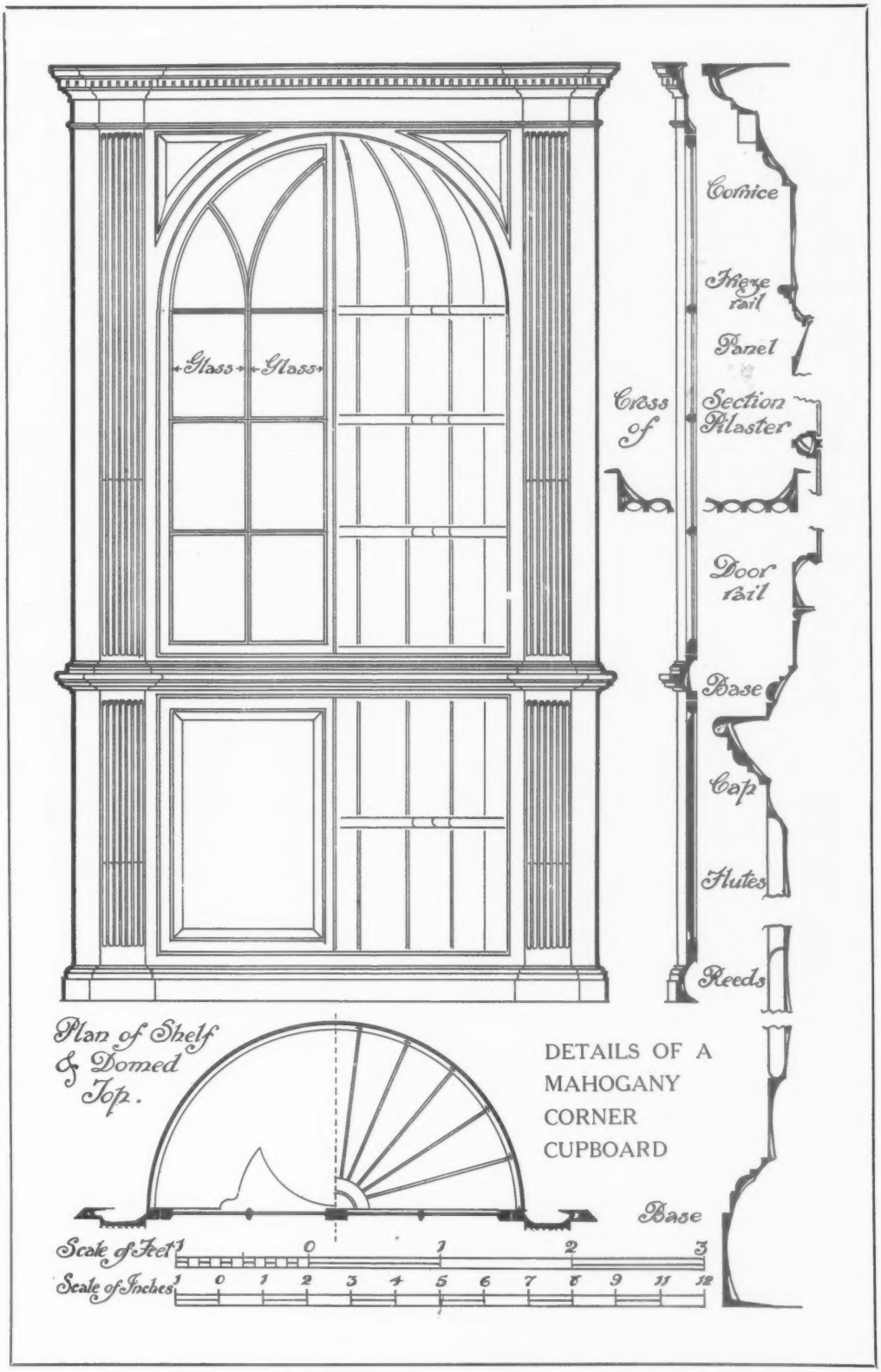
DETAILS OF
ENGLISH CHEST
IN MAHOGANY

MAHOGANY CORNER CABINET.—Corner cabinets, also recess cabinets constructed to accord with the panelling or decoration of a room, are often met with in late eighteenth-century work.

Generally they are fitted with glazed doors in the upper part, for the purpose of showing china or other fancy articles. The designs are nearly always of an architectural character.

The example given, although by no means ornate, is a good illustration of the way in which classic details can be used for furniture.

The upper doors are divided into small panels after the style of Chippendale. The interior is circular in plan, finishing in the form of a cove or dome at the top. The plinth appears to have been cut down in height since the cabinet was made.


Glass
Glass
Cornice
Frieze rail
Panel
Cross of
Section Pilaster
Door rail
Base
Cap
Flutes
Reeds
Plan of Shelf & Domed Top.
DETAILS OF A MAHOGANY CORNER CUPBOARD
Base
Scale of Feet
0 1 2 3
Scale of Inches
1 0 1 2 3 4 5 6 7 8 9 11 12

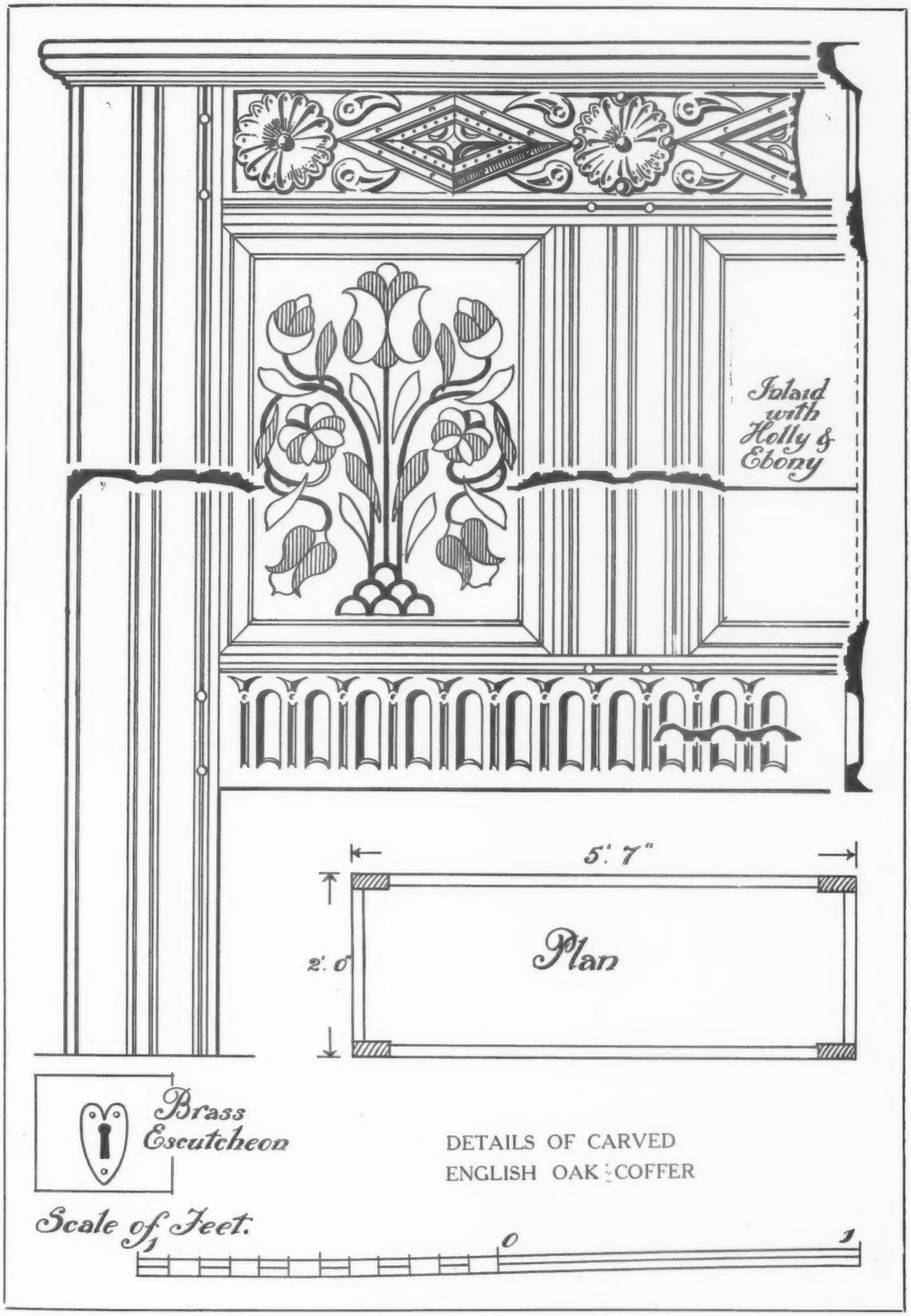
AN ENGLISH OAK COFFER.—The custom of framing up wood used for furniture and interiors, resulting from the limited size of the material, applies with great advantage to the oak examples. In the early part of the sixteenth century, when this wood was exclusively used, panelling was being introduced to a great extent not only for wall decoration, but in articles of furniture. Of straight grain and even colour, oak when first wrought or toned by age is well suited to display to the best advantage the various mouldings, carvings, and recesses formed. Examples of antique fifteenth and sixteenth century panelling are interesting as a rule from the freedom with which the decoration is applied and the manner of its execution.

In the old days, with primitive tools and appliances, mouldings were scratched out of the solid, and carvings and flutings were less accurately worked than they are to-day.

From an artistic standpoint this is one of the advantages which antique work has over the modern. Oak, from the nature of its grain, derives additional decorative effect from this treatment.

In constructing the oak chest, by means of panelling a great improvement on the older style of having single planks was effected. The combination of inlay and carving can be more freely employed when the surface is divided into compartments by framing, and the resulting symmetry is often a great help in design.

The chest illustrated is an example of the way in which panelling, inlay, and carving have been used in combination with each other. A "busy" effect has been obtained in the framing by having sunk as well as panel mouldings in the stiles and mountings. The four panels have inlays of floral designs let into the solid in various-coloured woods, the bottom rail being very effective with carved fluting. The top and ends of the chest are framed.



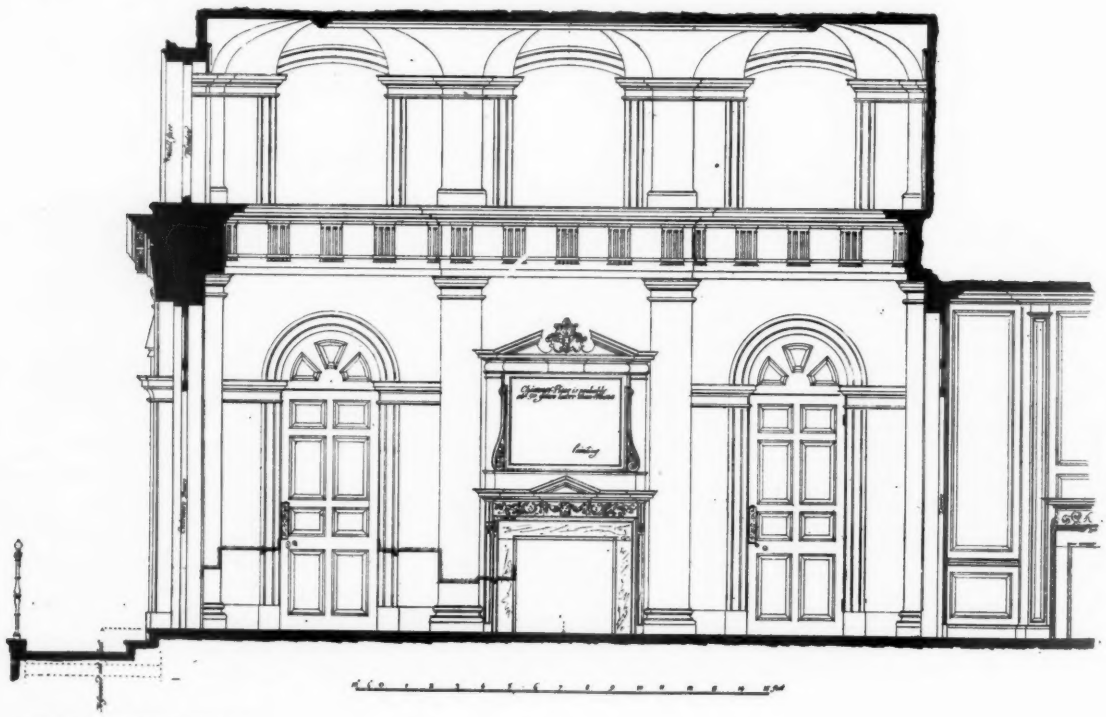
DETAILS OF CARVED ENGLISH OAK COFFER

W. NIVEN ON MARLOW PLACE GREAT MARLOW

THIS house, though not altogether a model for the student of architecture or an example of house-planning from which much can be borrowed in these days, is a remarkably unaltered specimen of the smaller mansion of the first half of the eighteenth century, and in its large simplicity and straightforwardness may convey a lesson to the modern designer of "features" and forced picturesqueness. According to Sheahan's "History of Bucks" it was built for George II while Prince of Wales in 1720, but he gives no authority for this statement. My own attempts to ascertain the truth or otherwise of it have so far been unsuccessful. The local historian of this hundred is (perhaps significantly) silent on the subject. Local tradition connects it with "one of the Georges." From a study of the building itself I had dated it approximately ten years later than the date Sheahan gives; and this more from the internal fittings than the outside. A house built by a prince for occasional visits, perhaps in the summer only, is a different thing from an Englishman's *home*, a difference which an architect should recognise, so that I am anxious to clear up the question of the origin of the house. No doubt an architect was employed. Hawkesmoor has been suggested as a possible author of it. The outside stone details are many of them certainly unusual. Note those of the two principal doorways and the very ugly capitals in stone over the pilasters (which are of the finest gauged brickwork). I have myself sometimes wondered whether the design was due to a Hanoverian hanger-on of the Court. Unfortunately I have no knowledge of Hanoverian architecture of the period.

The house stands facing down the old street[1] which formerly led to the bridge. Two high piers in small bricks, which are all headers, with moulded angles, base and capping of Portland stone, have no longer the vases with which they were probably crowned, and the iron gates which no doubt stood between the piers were long ago replaced by a brick wall and doorway. There is no back to the house, each of the four fronts is equally adorned with four pilasters, their bases ranging with the first-floor level. They carry a brick architrave which runs right round the house, and the two central pilasters in each case further support a cantilever cornice and pediment in stone, the

[1] Duck Lane (from the ducking-stool at the river end of it), now St. Peter's Street.



SECTION THROUGH HALL

Photo: E. Dockree

THE GARDEN FRONT.

This house, though not altogether a model for the student of architecture, or an example of house-planning from which much can be borrowed in these days, is a remarkably unaltered specimen of the smaller mansion of the first half of the eighteenth century.

filling in of brick with lunette opening. The omission of the high brick parapet and the carrying round of cornice with roof rising directly from it would have had a better effect. The dignity given to the principal floor by raising it upon a story on the ground level is obvious. This ground floor is given up to the domestic offices—not without some tax in the way of more arduous service and kitchen smells. Both brick and stone are perfectly preserved, and the gauged arches are nearly all sound except where the great weight of the stone pediments has caused a slight spreading between the central pilasters. The brickwork is of three qualities; the red window dressings and strings and the stock facing bricks rise 20 in. in seven courses, the red gauged pilasters 20⅜ in. in eight courses. It may be noticed that windows are placed very near the outer angles of the building. The approach for the visitor to the house was by a double external flight of steps leading to the first floor. The upper part of these steps was removed when the hall became the drawing-

MARLOW PLACE
PLAN OF FIRST OR
PRINCIPAL FLOOR

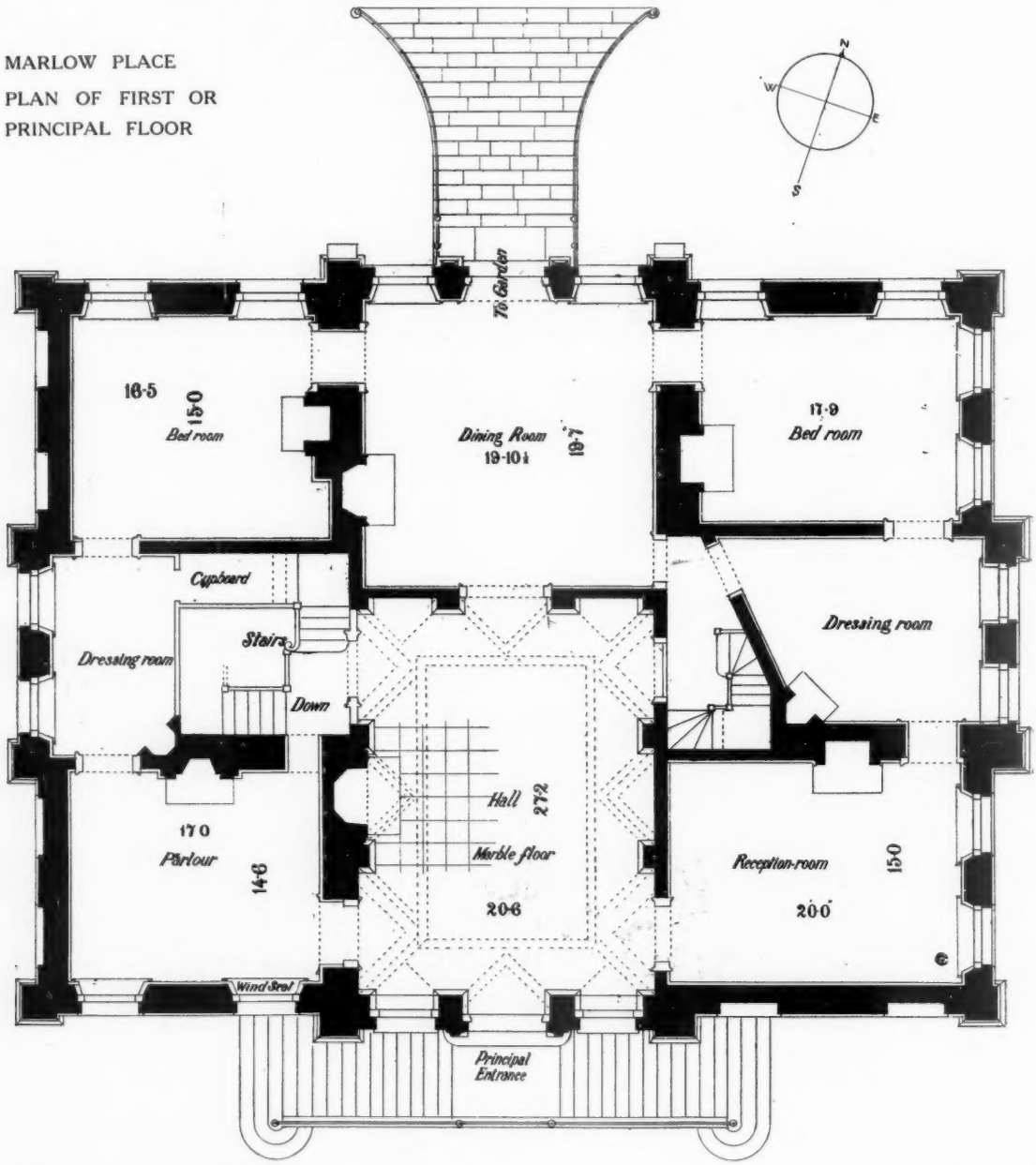


Photo: E. Dockree

The exterior details are many of them certainly unusual. Note those of the two principal doorways and the very ugly capitals in stone over the pilasters, the latter built of the finest gauged brickwork.

THE NORTH-EAST FRONT.

W. NIVEN ON
MARLOW PLACE
GREAT MARLOW

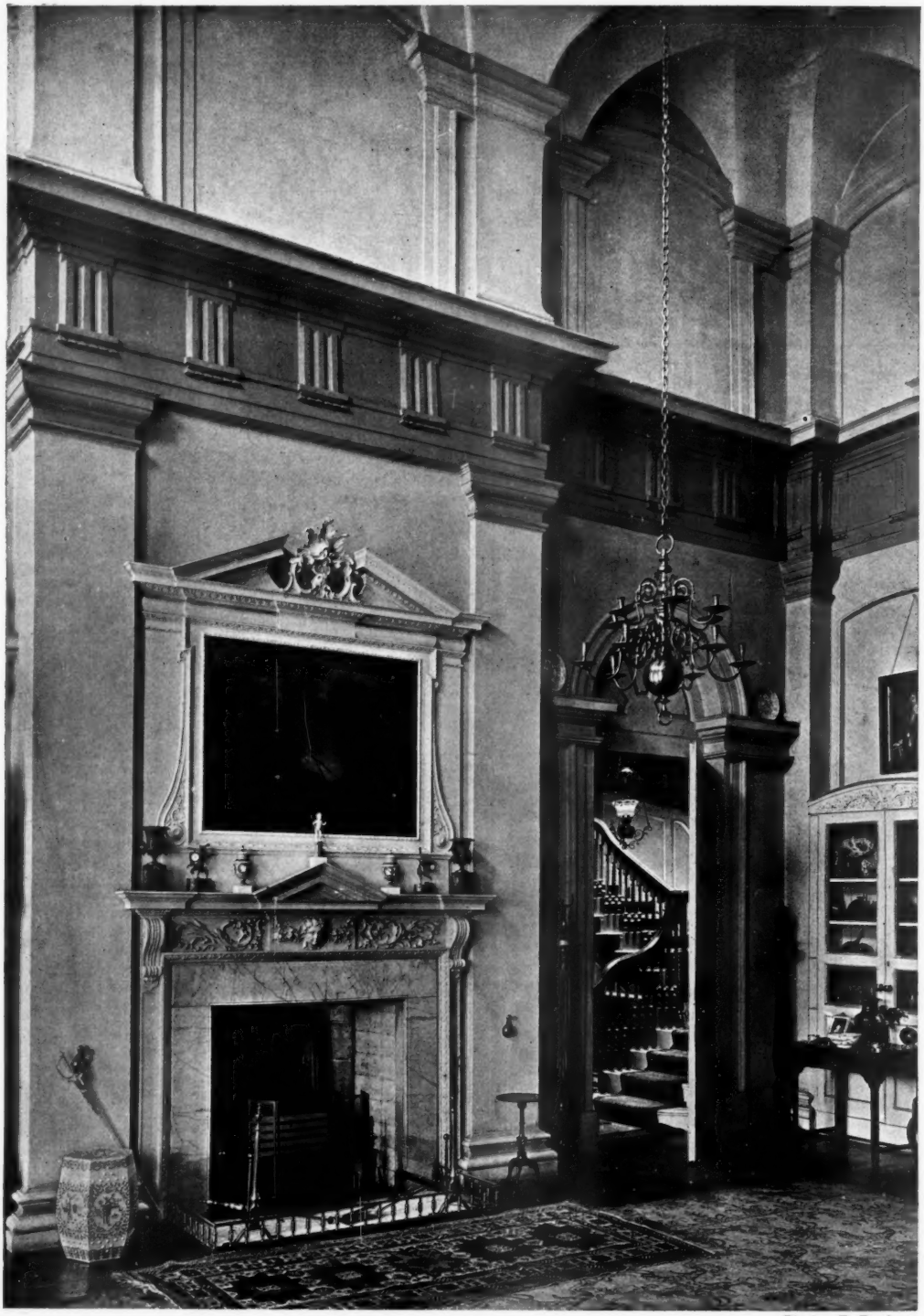
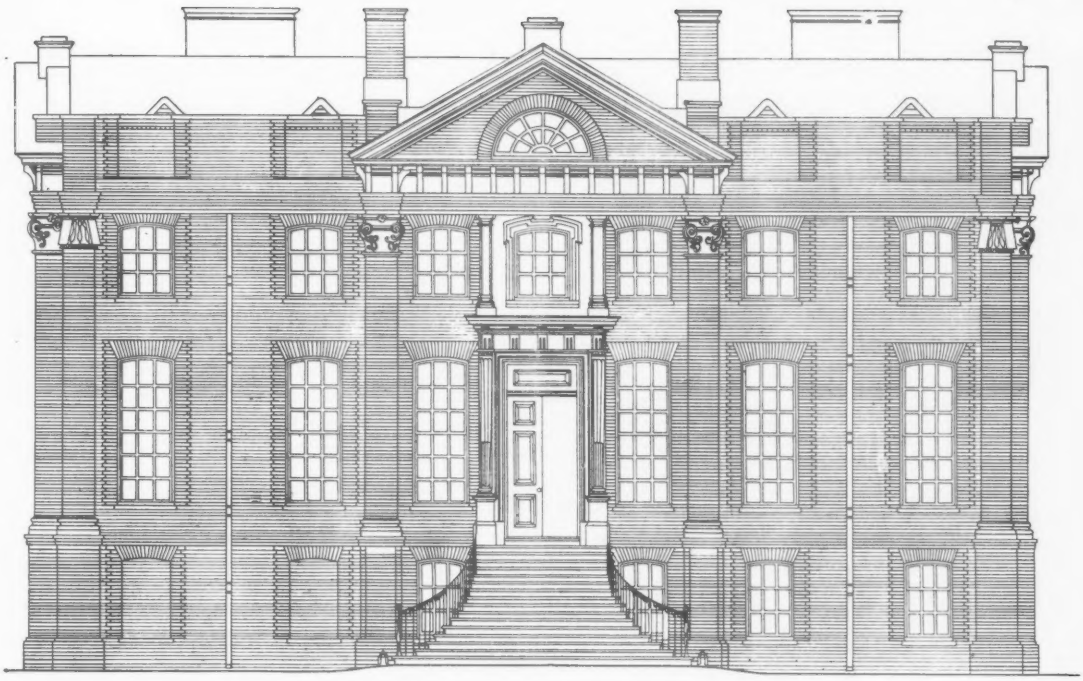


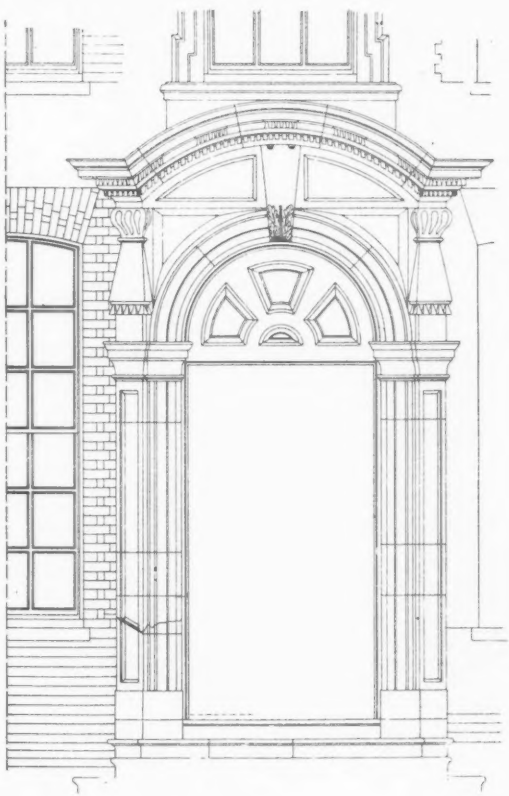
Photo: E. Dockree

The hall for its size has certainly an imposing effect: the proportion and details of the order used are good. The ceiling was no doubt intended to be painted. The panels above the cornice ranging with the windows of the second floor were not improbably painted, with sash fittings, with blue sky and white cloud beyond.

THE HALL.



GARDEN FRONT: ELEVATION 5 0 5 10 15 20 25 FEET



PRINCIPAL ENTRANCE: DETAIL

room, and a conservatory built on them. The garden was gained by descending a wide-spreading flight on the other side of the house. The designation of the rooms on the plan is that of their *probable* original use—only the hall is certain. That there were at least two bedrooms on this principal floor I feel no doubt. One has only to look through the plans given in "Vitruvius Britannicus" and other books to see that this was the common practice at the time. Moreover the second-floor rooms hardly rise above meanness, and as a bedroom floor this is severely cut into by the lofty hall which passes through two stories. The principal staircase also is poor, so that it seems evident that the architect's instructions were to provide a good suite of lofty rooms on the first floor and not to spend much money on the rest. Indeed, money was not squandered here. There was perhaps a little unnecessary expense in the beautiful brickwork of the twelve great pilasters and their pedestals, but the finishing and fitting inside is at least simple if not plain. Between floor and ceiling the principal floor is 13 ft. 4 in., the hall rising to 23 ft. 7 in. The hall, for its size, has certainly an imposing effect; the proportion and details of the order used are good.

(To be concluded.)

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON

AMONG those who are doing good work in the service of London topography, an important place must be accorded to many authors, who, while not avowedly issuing local records for their own sake, have yet chosen much of their illustration for architectural and other subjects from the public and private buildings in London and its immediate surroundings. We shall from time to time call the attention of our members to the excellent work accomplished in this connection, since in many instances it will form a model for our own work, and may moreover prevent the unnecessary duplication of records in those cases that are really well done. Just as in the Gothic examples of Pugin and other writers of his period, so also in the monumental works on the Early and Later Renaissance from the pens of Mr. J. A. Gotch and Messrs. Belcher and Macartney, we have invaluable material to our hand, including drawings and photographs which save for us fine pieces of design which have since disappeared. In Mr. Gotch's latest little book upon domestic architecture, entitled "The Growth of the English House," we have photographs of staircases in houses in Austin Friars and Botolph Lane, the former of which has been removed. The latter has been photographed by the authorities at South Kensington, and excellent measured drawings are to be found in Mr. Mervyn Macartney's "Practical Exemplar," which includes many other good London subjects. For the moment, however, I would call attention to the considerable contribution to our record work shown in two books devoted to special architectural features. In Messrs. Dan and Willmott's "English Shopfronts, Old and New," eleven of the thirteen old examples illustrated in the collotype plates are from London, and four more are shown in the text. These include such well-known shops as 34 Haymarket, 15 Cornhill ("Birch's"), and 181 High Holborn. There are also 225 Oxford Street, 102 New Oxford Street; two from Soho: 46 Greek Street and 102 Dean Street; and a charming example at 9 Norton Folgate. The beautiful corner shops 14A and 14B Brewer Street, and a striking design from 771 High Road, Tottenham, complete the first list. In the text is a sketch of the old Bulk Shop (destroyed 1878) which was in Gilbert's Passage, Clare Market, and photographs of No. 137 Long Acre, and some old shops in Woburn Buildings. Of all things liable to destruction and alteration shop-fronts occupy perhaps the most precarious position, and these views of the old types that made London's streets so picturesque are in the very highest degree valuable. The photographs, we may observe, were taken by Mr. Horace Dan, who has since joined our active committee.

From a photograph kindly lent by Mr. J. Ross

CENTRAL BOSS TO VAULT OVER ORIEL CROSBY HALL, WITH CREST AND HELM OF SIR JOHN CROSBY

The companion volume on "Old English Doorways" (W. G. Davie and H. Tanner) preserves some fine designs, including the dated stone doorway (1633) to St. Helen's Church, and the dignified eighteenth-century entrance to the Conservative Club at Lewisham. An elaborate doorway from 2 Great St. Helen's, which has since been removed, and the well-known examples at 25 Crutched Friars and Queen Anne's Gate, are also recorded. WALTER H. GODFREY.

TOWN·PLANNING AND HOUSING·

Supplement to

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THREE HOUSING SCHEMES

THE importance of housing schemes, which are being started or completed all over the country, hardly needs emphasis. Garden villages or suburbs have been commenced as more enlightened additions to many of the large Northern towns, and it will be useful to draw attention from time to time to these schemes, which for the most part are usually conceived on a somewhat self-contained plan and without much regard to the future preparation of town plans. The three schemes of which details and views are given are a city scheme, that of the Millbank Estate, London; a suburban scheme, the Hull Garden Village; and a very complete little scheme for a Rural Mining Village by Mr. Percy B. Houfton.

THE CITY SCHEME

THE London County Council, on 22nd November 1896, approved the plan of laying out the estate as designed by the Council's Architect.

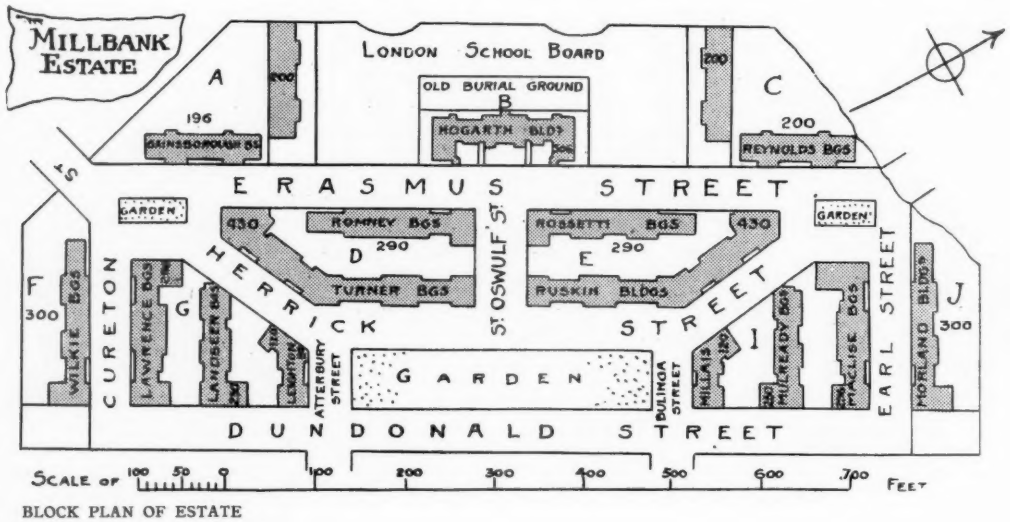
On the site coming into the possession of the Council, consideration was at once given to the steps to be taken for the erection of dwellings. The Council's Architect was, on 2nd February 1897, directed to prepare at once plans of some of the dwellings to be erected on the site. With regard to the remainder the Council decided, in view of the important position of the site, to invite from selected architects competitive designs for a specimen block of dwellings from which, if found suitable, other dwellings might be erected. Mr. W. D. Caröe, F.R.I.B.A., was appointed as assessor, and a sum of £300 was set apart to be divided amongst the competitors in such proportion as the assessor might determine. By adopting this course it was thought that the Council would obtain the benefit of the experience of architects who had given special attention to this class of building, and would moreover have the advantage of the criticisms of its own architect upon such plans.

Plans for two further blocks of dwellings, named Leighton and Millais Buildings, were completed in 1898. The buildings were completed in July 1900.

Plans for Romney, Rossetti, Turner, and Ruskin Buildings were completed in the spring of 1899. The dwellings were accordingly commenced by Holloway Bros. during the summer of 1899, and were all completed by April 1901.

At the commencement of 1899 the assessor, Mr. W. D. Caröe, made his award in the case of the competitive designs which the Council in November 1897 decided to invite, and as a result the first premium of £150 was obtained by Messrs. Spalding and Cross. The Council then considered whether it would not be possible to erect a block of dwellings according to Messrs. Spalding and Cross's designs without involving any charge upon the county rate.

After much consideration and alteration in the detail of the plans, however, this was not found possible, and the Council's Architect was instructed to proceed with the preparation of plans for the remaining ten blocks of dwellings to be erected on the estate. These buildings were named after Gainsborough (two blocks), Reynolds (two blocks), Lawrence, Maclise, Landseer, Mulready, Morland, and Wilkie. In December 1899 tenders were



BLOCK PLAN OF ESTATE

TURNER BUILDINGS
LAWRENCE BUILDINGS
HERRICK STREET, MILLBANK, LONDON

THE MILLBANK ESTATE, LONDON
THE CENTRE GARDEN

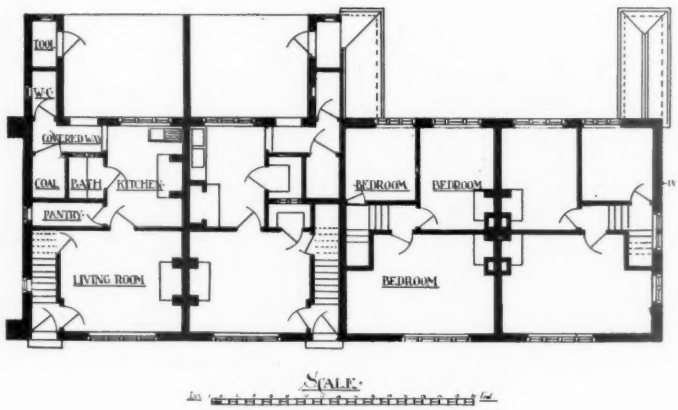
invited upon the plans and bills of quantities for Reynolds Buildings, the quotations being made on the understanding that the contractor whose tender was accepted would undertake the erection of the remaining eight blocks at the same schedule of prices as that upon which the tender for Reynolds Buildings was based. On these conditions eight tenders were received, the lowest being that of Spencer, Santo & Co., which was accepted by the Council on 20th March 1900. Work was commenced shortly afterwards, and the last of the blocks was finished in August 1902.

The rectangular space formed by Dundonald Street, Herrick Street, Atterbury Street, and Bulinga Street, and having an area of 23,190 square feet, is laid out as a garden.

THE SUBURBAN SCHEME

THE project of an industrial garden suburb for Hull was inaugurated by Sir James Reckitt, Bart., D.L., and his colleagues on the board—Mr. T. R. Ferens, M.P., Mr. P. B. Reckitt, J.P., and Alderman Stickney, C.E.—who formed a private limited company for the purpose, and in 1907 purchased an area of 130 acres, which they at once proceeded to develop. The garden village, situated on one of the principal roads, is only some fifteen minutes' walk to the Town Hall and business centre, within ten minutes of the industrial part, yet adjacent to the fine East Park, public baths, libraries, schools, and places of worship, and lastly in a fairly thickly populated neighbourhood.

The site was the well-timbered estate of Holderness House, famous in the forties as a meeting-place for politicians, and has afforded an excellent area for the purpose of a housing scheme. The



Plan of houses shown on opposite page.

THE GARDEN VILLAGE, HULL

PLAN OF THE GARDEN VILLAGE, HULL
RUNTON AND BARRY, ARCHITECTS

A BLOCK OF HOUSES AT THE
GARDEN VILLAGE, HULL

SEMI-DETACHED HOUSES AT
THE GARDEN VILLAGE, HULL

property is freehold and entirely retained by the company, so that the control, maintenance, and picturesqueness are preserved.

The occupiers pay rentals to give a 3 per cent. return on the outlay, which is the maximum fixed by the Articles of Association; thus a man who occupies a five-shilling house in a terrace and moves into the village receives for his five shillings a well-designed house properly built and a good garden, together with beautiful surroundings and amenities such as village club, recreation ground, etc., at hand, there being but a trifling subscription to cover the cost of upkeep.

The work is proceeding at a very rapid rate, favoured no doubt from the fact that the architects are in sole control, having revived the excellent system of carrying out their designs by direct labour and purchase of material, which in a work of this magnitude, if properly controlled, must have many advantages.

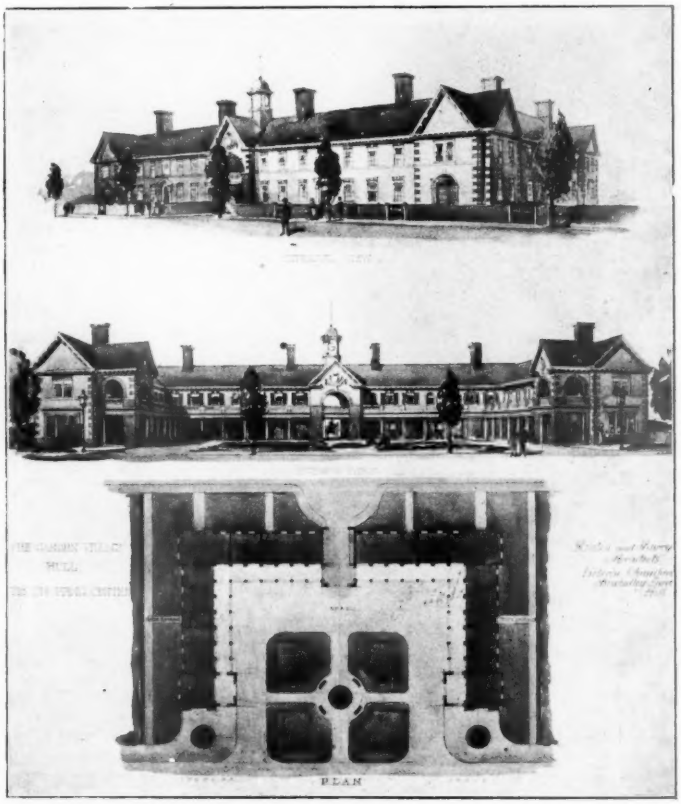
The general lay-out of the estate was to some extent influenced by the requirements of the City Corporation, but the main idea to lead from the main road up to the manufacturing area has been carried out, a footbridge having been erected over the railway (a seaside branch line) to gain access to the works centre.

In the central area is a village green a couple of acres in extent used for croquet, tennis, bowls, etc., with a fine meeting hall and village club flanking it; at the rear of the club a children's playing area is being suitably furnished for their amusement.

There is also a shopping centre (a reproduction of the drawing is here illustrated) in course of construction, having access to two roads, the shops being in the form of a three-quarter quadrangle, with a colonnade at the interior from which the shops are entered, the courtyard being laid out with beds of shrubs, etc., keeping all the shops together and forming a picturesque group, and avoiding the feeling that one's house is next to the shops.

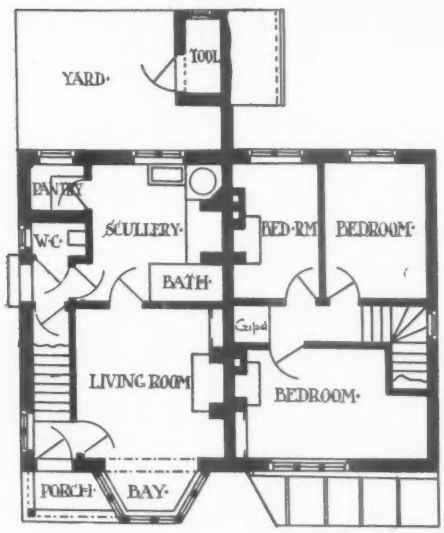
The village club and eight almshouses are the gift of a donor and his sisters, and will form a considerable attraction. The club-house contains a large billiard-room, reading-room, club-room, gymnasium, and lounge, with a pleasant outlook from all the principal rooms.

No cottage has less than three bedrooms, and



SHOPPING CENTRE, HULL GARDEN VILLAGE
RUNTON AND BARRY, ARCHITECTS

TWO GROUPS OF HOUSES AT
THE GARDEN VILLAGE, HULL



HALF GROUND · HALF FIRST FLOOR PLAN.

SCALE.

Plan of houses on the left of the view above.

THE GARDEN VILLAGE, HULL

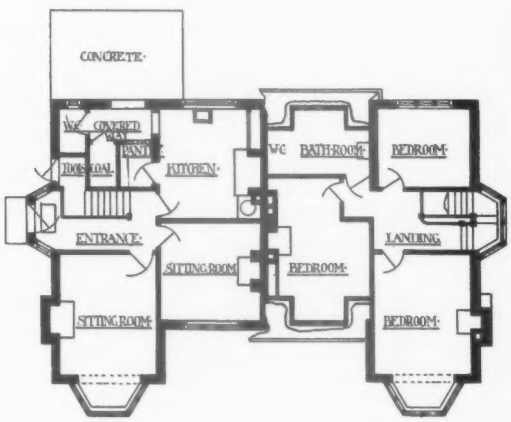
to provide against overcrowding the Board have fixed the following list as to the number of occupants to any one three-bedroomed cottage:—

Man and wife and three adults; or

Man and wife, two adults, and two children (under 15); or

Man and wife, one adult, and three children; or

Man and wife and five children.

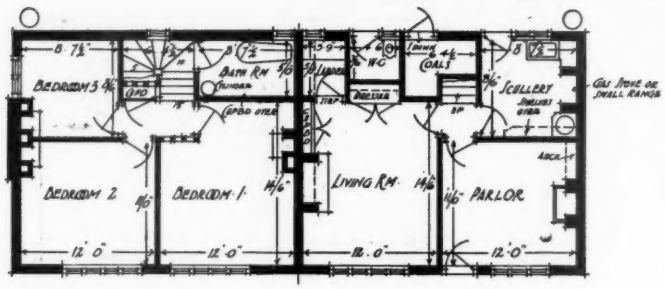


SCALE.

Plan of houses on the right of view above

THE GARDEN VILLAGE, HULL

TYPE · A ·



FIRST FLOOR PLAN: GROUND PLAN:
WOODLANDS MINING VILLAGE

Each cottage has a bathroom with hot and cold water.

The land area altogether to each cottage varies, some having as much as 500 sq. yds., others 275 sq. yds. Up to now there are not more than nine houses to the acre. In the case of the larger gardens, at the rear a 10 ft. or 12 ft. back road is provided, to save the occupier a "long wheel" when obtaining manure, etc., for his garden.

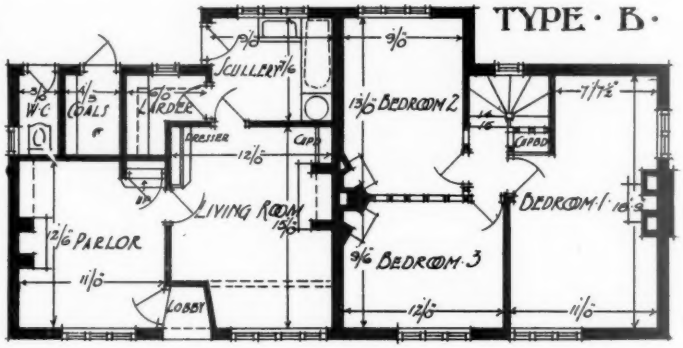
Every cottage has one bedroom in which a hobstove has been fixed, forming a valuable adjunct in cases of illness; this and other similar conveniences have been put in at the suggestion of Sir James Reckitt. It is anticipated that when completed the village will contain about five hundred and forty or fifty cottages. The architects of the scheme are Messrs. Runton & Barry, AA.R.I.B.A., of Hull.

THE RURAL SCHEME

THE recently-built village of Woodlands, Doncaster, shows some attempt to realise Garden Village and Town Planning principles. It has one main similarity to the larger and more elaborate schemes of Port Sunlight, Bournville, etc., in being due to the initiative of a limited company—in this case, the Brodsworth Main Colliery Co., Ltd. It is the outcome of the development of a new portion of the South Yorkshire coalfield, and was built solely to provide dwellings for the miners and surfacemen employed at a new colliery.

The Great North Road forms the eastern boundary of Woodlands village. This main road has a metalled centre 18 ft. wide, with broad grass verges and single footpath, making a total width of about 65 ft.; and yet it was with difficulty and some amount of coercion that the local council were induced to approve plans for roads with a metalled breadth of 24 ft., grass verges, and double footpath of a total width of 50 ft., for the comparatively insignificant amount of wheeled traffic in the short roads of the new village.

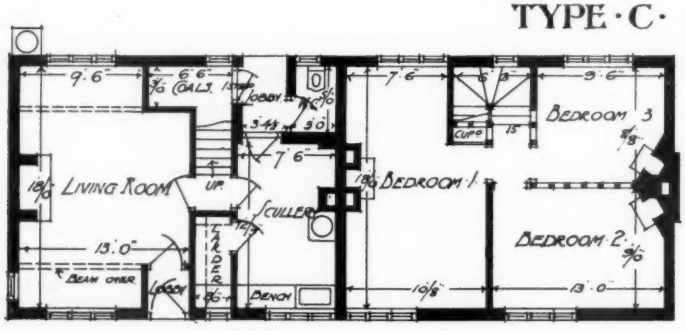
TYPE · B ·



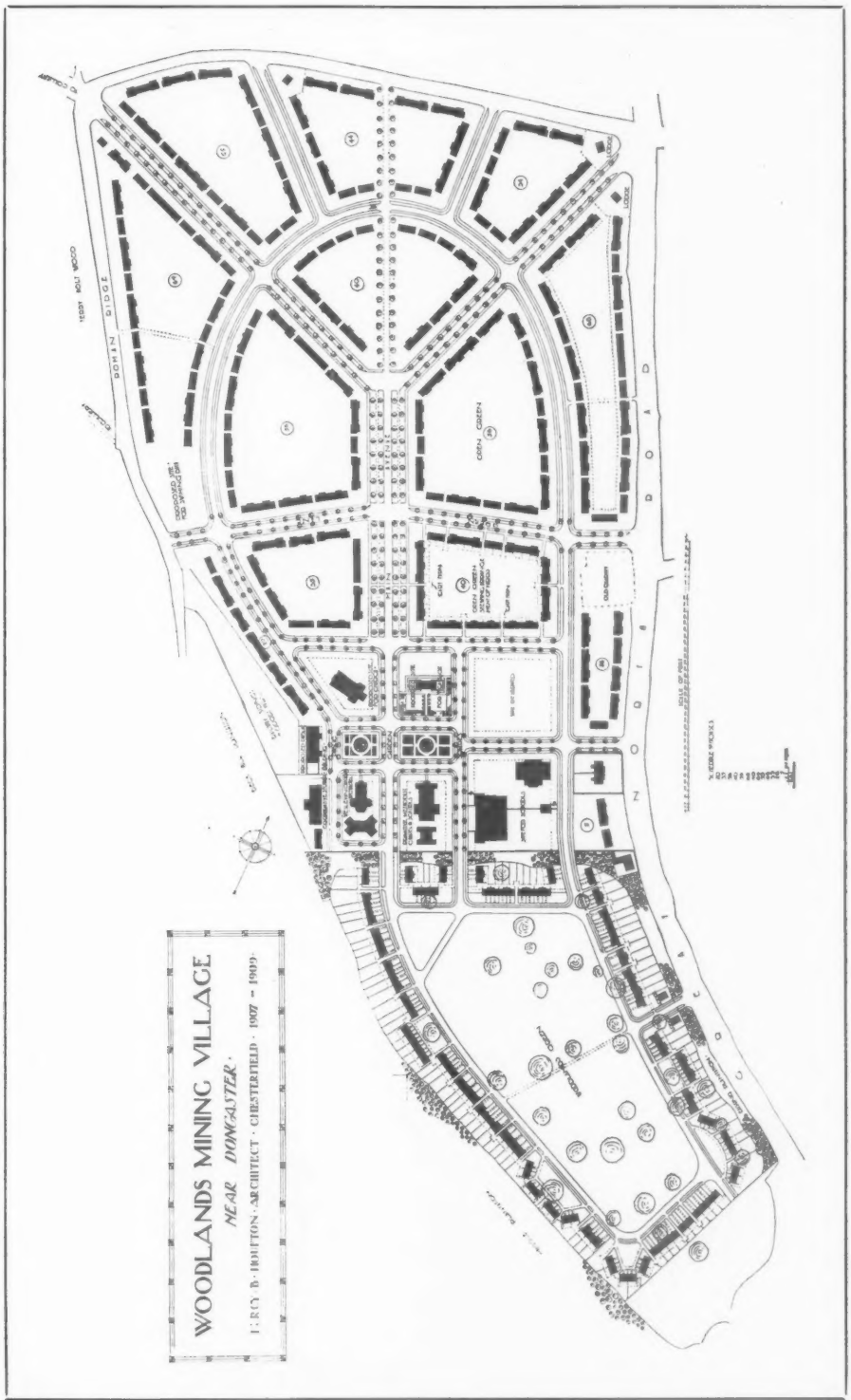
GROUND PLAN FIRST FLOOR PLAN.
WOODLANDS MINING VILLAGE

Coming to the particular application of these remarks, the roads of Woodlands village are generally of the width and character just described. That in the park is somewhat narrower, having a width of 18 ft., and a single grass verge and footpath to the side adjoining the cottages. The main avenue has a total width of 120 ft., planned for a double row of trees on each side. The houses are of wide frontage with an average breadth of 24 ft. between the party walls, and are built in blocks of two, three, four, and five each, with spaces of about 10 ft. between each of the blocks.

TYPE · C ·



GROUND PLAN. FIRST FLOOR PLAN.
WOODLANDS MINING VILLAGE


WOODLANDS MINING VILLAGE
NEAR DONCASTER.
BARRY B. BOULTON, ARCHITECT, CHESTERFIELD. 1907 - 1909.
DONCASTER ROAD
OPEN GREEN

They number five to an acre in the park section, which is to the left on the plan, and the south portion of the site, and is distinguished by an open space of about twelve acres. For the rest of the village they count eight to an acre. The average leasehold rent is £1 for each house yearly.

The increased width of the houses allows of improved interior arrangement in several directions. In the first place it is possible to provide more variety in accommodation, and the types in this particular example vary from a house with large living-room, scullery, and three bedrooms, to houses with parlour, kitchen, scullery, three bedrooms, and a fitted bathroom.

The most striking natural feature of the site was the existing park of twenty-four acres at the south-east end, with fine trees on a level stretch of turf surrounded by a thick belt of shrubbery.

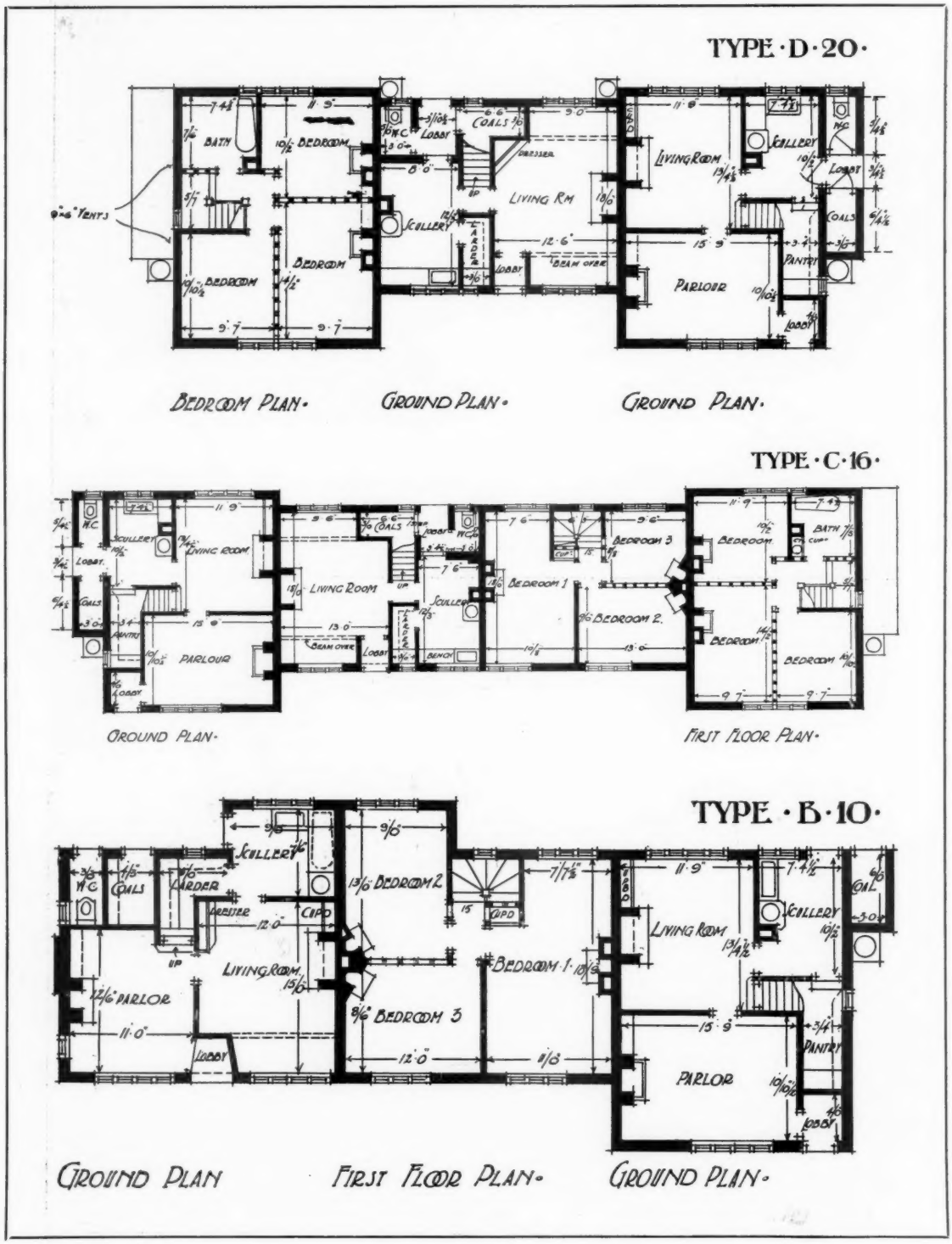
This part of the scheme is the most satisfactory, the foliage and greenery veil all appearance of newness; but the other part of the village is, for several reasons, not so pleasing.

The houses in this part are built to face the roads, their backs overlooking large open spaces used as playgrounds. A portion of this ground, as already noted, might very well be used for gardens and still leave space for a children's playground in the middle of each area.

It has been already said that this part of the scheme compared unfavourably in appearance to the park section. In the first place, there is an entire absence of foliage; the street trees have not been planted, and the front gardens are not yet formed, and some years must elapse before the nakedness of the new buildings is relieved with verdure. Secondly, one of those unfortunate things happened which seems to be in the nature of dividend-earning concerns, and that was a clash between financial interests and housing ideals. Coal was reached earlier than expected, and commercial interests demanded that the later and larger part of the village should be completed with extreme speed. Little more than a week was available for considering the detailed grouping of the cottage blocks on the plan; the types were reduced in number to facilitate repetition, and building was commenced all over the site at once: 500 houses were built and occupied in a little over a year. It need hardly be said that these conditions have involved some loss in the interest and quality of the later work.

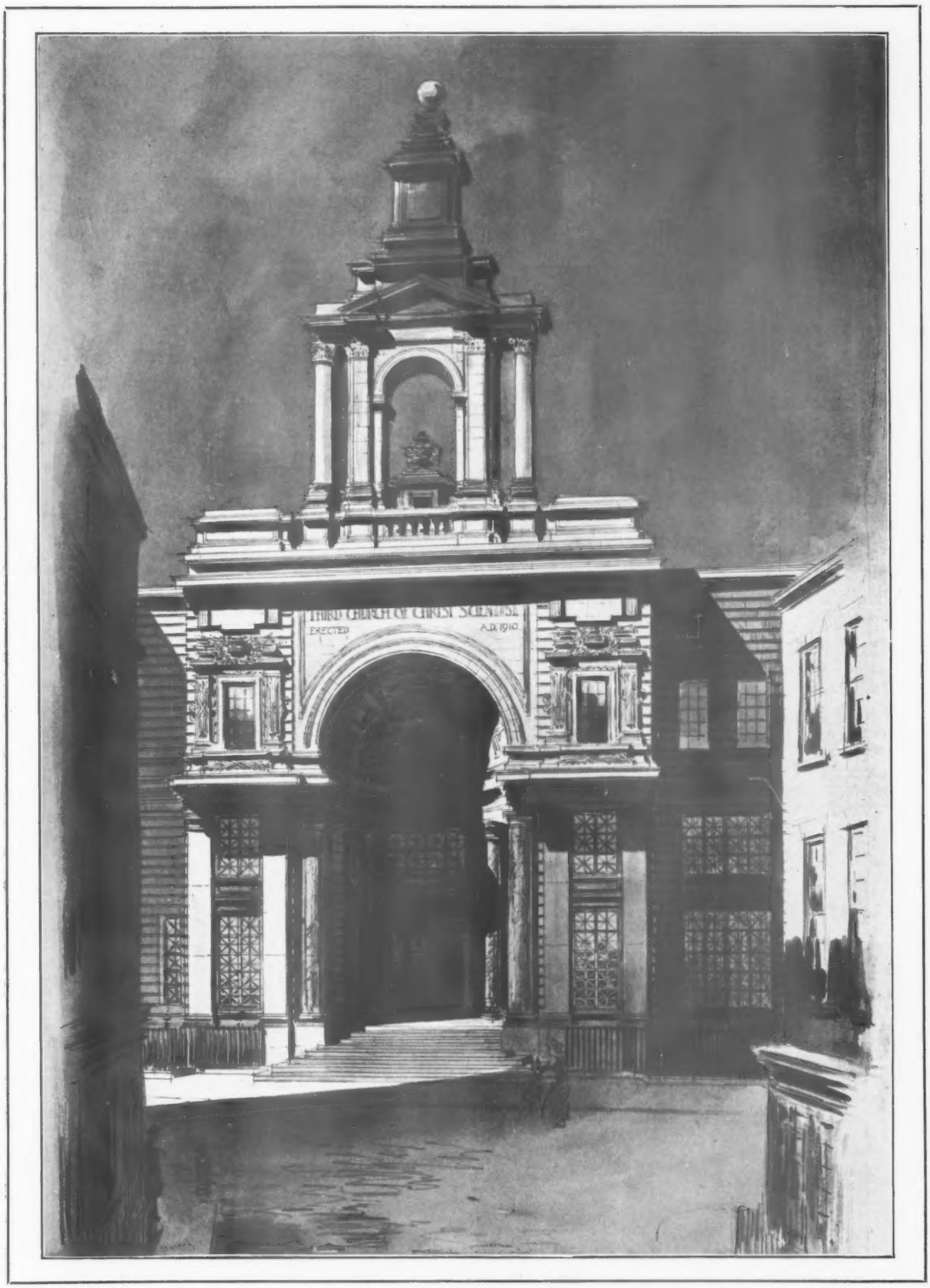
THE WOODLANDS MINING VILLAGE, NEAR DONCASTER
PERCY B. HOUFTON, ARCHITECT

THE WOODLANDS MINING VILLAGE, NEAR DONCASTER
PERCY B. HOUFTON, ARCHITECT



TYPES OF PLANS
WOODLANDS MINING VILLAGE
PERCY B. HOUFTON, ARCHITECT

THE THIRD CHURCH OF CHRIST SCIENTIST IN LONDON



The front is to be of Portland Stone, the six columns in the entrance being of marble. Bronzework is introduced into the glazing of the lower windows.

ENTRANCE TO THE THIRD CHURCH OF CHRIST SCIENTIST, CURZON STREET, MAYFAIR
LANCHESTER AND RICKARDS, ARCHITECTS

MURAL PAINTING

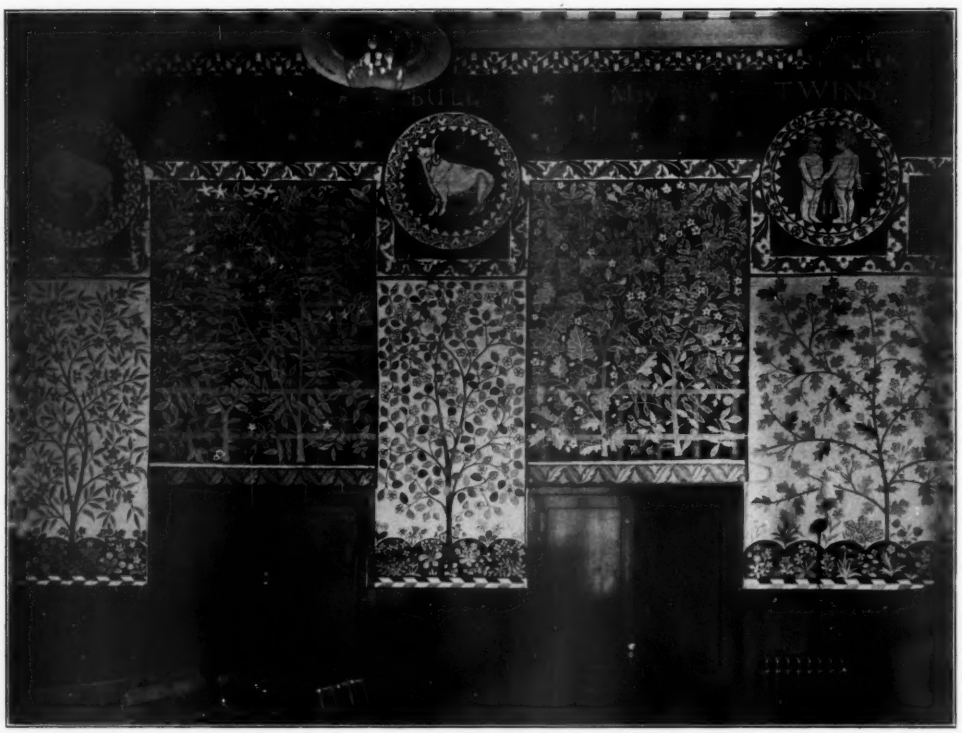
THE accompanying photographic views explain the general ideas of the interesting scheme for the decoration of St. Luke's Mission Hall, Onslow Dwellings, Pond Place, Chelsea, completed by a body of workers under the supervision of Professor W. R. Lethaby and Mr. Halsey Ricardo. Water paint was the medium employed, and it was applied direct on the brick surface, which previously had been cleaned down and distempered. The Signs of the Zodiac being given a dominant position, bind the decoration well together and dictate the kind of trees (and flowers) under, according to the months they represent.

The signs, contained in a roundel of red, are placed in a deep blue frieze, studded with stars, that is continued round the hall. The roof is likewise brought into the composition by having alternate boards picked out in the alternate tints of blue and white. The east end is treated more especially with regard to the attributes and symbols of St. Luke, to whom the Mission Hall is dedicated.

The work was undertaken on the following terms:—

The painters provided at their own cost the scheme and all their preparatory work; but it was stipulated by them that the walls should be well brushed down before work was begun. Further, the use of the necessary scaffolding was given to them free of charge. The subjoined account therefore shows the expenditure on labour and materials, during the actual carrying out of the work, in the Mission Hall itself. The materials were purchased at retail prices, and the labour was paid for at the union rate of wages for house-painters' work.

	£	s.	d.
Cost of labour of 14 painters	52	0	9
Cost of materials	9	10	11½
Cost per contractor—to preparing and painting roof ...	6	0	0
Cost per contractor—to preparing and painting walls ...	10	0	0
Extras—which include painters' insurances, wrought-iron brackets, plaster panel, etc. ...	6	1	0
Total Cost	£83	12	8½



MURAL PAINTINGS
ST. LUKE'S MISSION HALL, CHELSEA

This view gives a general idea of the decorative scheme. The roof is painted with alternate bands of blue and white. The Signs of the Zodiac are set at the head of the piers between the windows. Below are given the trees and flowers appropriate to the months they represent.

MURAL PAINTINGS
ST. LUKE'S MISSION HALL, CHELSEA

The following is a list of the workers who were engaged:—Mrs. Adeney, the Misses E. Buckton, P. Frood, E. Rendel, A. Ricardo, E. Ricardo, Messrs. B. Adeney, A. Brown, H. L. Christie, E. Etchells, L. McD. Gill, N. Rooke, W. Walter, and H. Wooller.

It is satisfactory to find that a branch of art apparently moribund at the present day can yet respond to stimulus with so much vigour. We gather that the provocative agent is Mr. Halsey Ricardo, and that his strong advocacy for colour in modern architecture has led to this first experiment at St. Luke's Hall, which will, we hope, be followed by others on a more extended scale.

This example of a "public building," albeit a humble one, is now aglow with colour, conferring an invigorating influence against the squalor and gloom of our city's fogs and dirt. Mr. Ricardo has been foremost in advocating the claims of colour in modern building, and in promoting the view that colour should be a recognised and determining factor in architecture.

It will be noted that this hall has small architectural pretensions, and it is questionable whether the effort and patience expended on this scheme have not been rather wasted on an insignificant building. What is now wanted is some patron of the Arts with sufficient acumen and judgment to employ waiting talent on a public building of size and merit.

DETAIL OF EAST END
ST. LUKE'S MISSION HALL, CHELSEA