

THE ARCHITECTURAL REVIEW

With which is incorporated "Details" . .

MAY 1911

VOLUME XXIX. No. 174



ROYAL AUTOMOBILE CLUB, PALL MALL
MAIN ENTRANCE



ROYAL AUTOMOBILE CLUB, PALL MALL, LONDON: THE CLUB-ROOM

THE ROYAL AUTOMOBILE CLUB, PALL MALL, LONDON

MEWES AND DAVIS AND E. KEYNES PURCHASE, ASSOCIATED ARCHITECTS

BY A. R. JEMMETT, F.R.I.B.A.

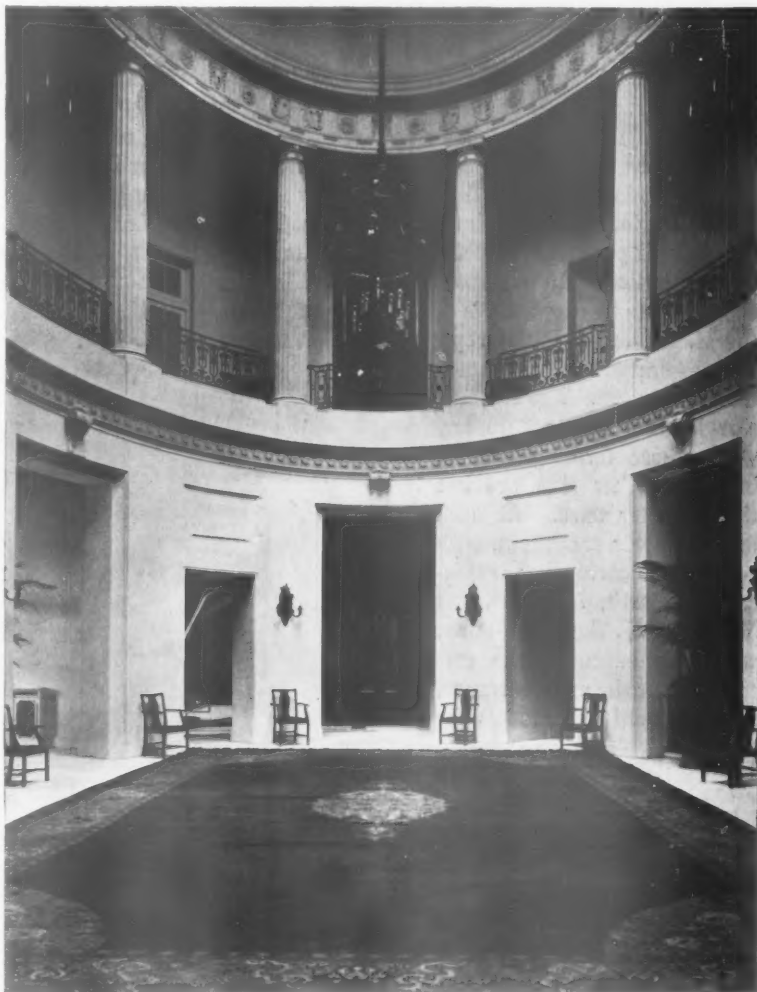


ALL the inventions and discoveries of that nineteenth century which revolutionised our travelling facilities, none is perhaps of more interest to the architect than the automobile, by means of which we expect to secure, in the near future, clean, dustless, and noiseless streets—an enormous gain to the amenities of our cities.

The representative society of this new factor in civilisation is the Royal Automobile Club, to whose exertions the present flourishing state of the motor industry is largely due. The proof of the success of its efforts is the new club-building in Pall Mall, which has been conceived on a scale of magnificence—typical, perhaps, of youth and success—as the last word in club convenience and luxury. Too often in this country the last word in luxury is apt to be also the last word in vulgar ostentation, and the lavish display of wealth without the refining influence of knowledge and taste. But in the present instance, fortunately, it is otherwise, and we get a building which, in its way, is quite one of the best that have been erected in London in recent years, though its success is not altogether surprising when we realise that it has had the advantages of a good site, skilful architects (Messrs. Mewès and Davis, with whom was associated Mr. E. Keynes Purchase, F.R.I.B.A., honorary architect of the club), and an adequate supply of money. The site, indeed—that of the old War Office—is, for a building of this description, almost ideal—an oblong 228 ft. by an average of 148 ft., facing north and south, with its two longer sides having frontages to Pall Mall and Carlton Gardens. Its principal drawback would seem to have been the restrictions imposed by the Crown lease, which appear to have determined the height of the main cornice in a line with that of the Carlton Club adjoining.

The length and height of the façade, therefore, were arbitrarily imposed upon the building, and the architects were left to treat this pre-ordained shape to the best advantage.

It must be remembered, however, that this is not a public building having the right to dominate its surroundings, but a private one which has to harmonise with them and sink into the general design of its environment. This being so, it is probable that the restrictions imposed by the Crown lease in this respect are no more than might be rightly expected in connection with a building of this nature in such a position. Nevertheless, it is as well to bear these restrictions in mind, although criticism is really concerned with results, and not with placing on the right shoulders the responsibility for deficiencies that may be found. But before proceeding to make any such criticism the general scheme of the building and



THE VESTIBULE

THE ROYAL AUTOMOBILE CLUB



REAR ELEVATION

some of its constructional features may be described.

The façade to Pall Mall has a rusticated ground-floor storey with deeply recessed semi-circular-headed windows, and two floors above marked by an Ionic colonnade, the whole being crowned by a balustraded parapet. As central feature is a projecting portico, with columns carrying a pediment, the tympanum of which is filled with sculpture (by M. Faivre, of Paris) representing Science as the inspiration of the automobile industry. The columns carrying this pediment are free, while those forming the six bays on either side are but three-quarter ones. At each end is a pylon treatment, with sculptured cartouches representing Earth, Air, Fire, and Water, by M. Ragon, of Paris, who also executed the cartouche over the main entrance, and prepared the models for the remainder of the sculpture on the building, such as capitals, keystones, etc.—all which was done under the supervision of the architects. This façade to Pall Mall and the rear elevation to Carlton Gardens are faced with Portland stone. Above the line of the parapet is an attic storey, set back and

roofed with green Westmorland slates with copper dressings. The accompanying view taken on the roof serves to indicate the difficulties that arise in securing the effect of a façade unbroken by unsightly projections on the skyline and complying, in this case, with Crown restrictions that no part of the building, except the portico and chimneys, should extend beyond a line drawn from a point on the building on the opposite side of the street, 5 ft. 6 in. above the pavement level, through



VIEW ON ROOF, SHOWING SET-BACK OF CHIMNEYS

THE ROYAL AUTOMOBILE CLUB



FAÇADE TO PALL MALL

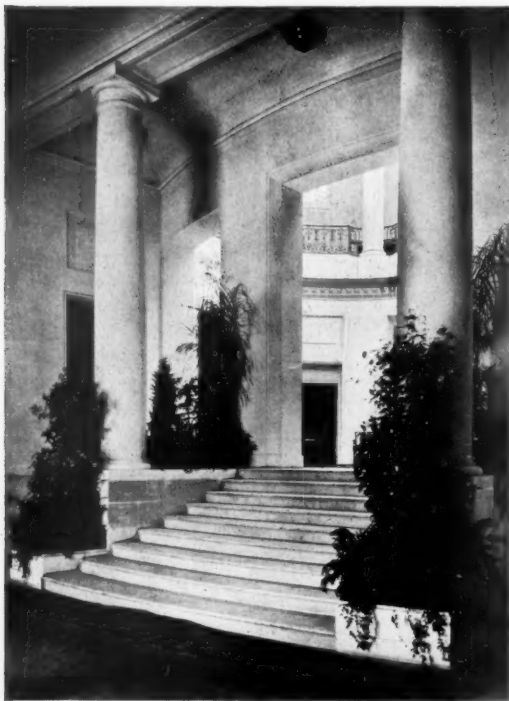
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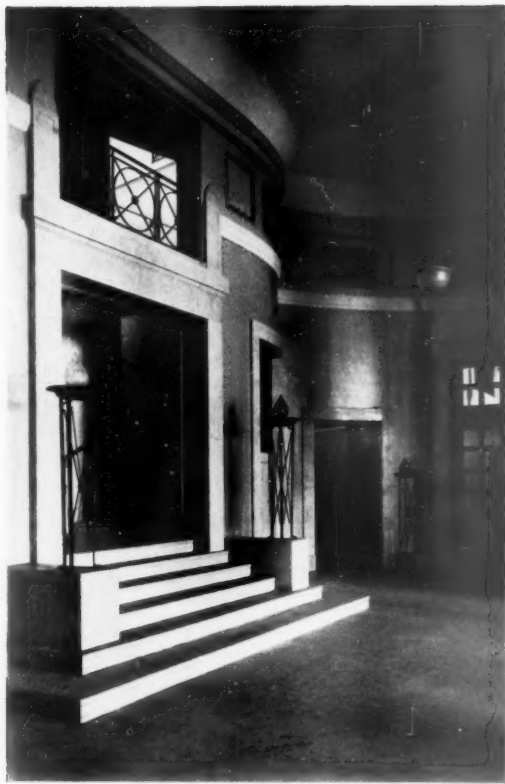
the nib of the coping to the parapet. The main entrance gives access to a fine entrance hall, out of which steps lead up to a large oval vestibule which is carried through two floors. From this vestibule, corridors run right and left respectively to the club-room and the restaurant, while on the south side is a large gallery to be used as a concert hall and ballroom, having a stage at one end and a balcony at the other. The windows of the gallery open out on to a terrace which extends across the whole of this side of the building. Returning to the entrance hall, we find other stairs leading right and left to the strangers' room and the reception-room respectively, and flights winding down to the lower ground floor and the basement. The former is largely devoted to the kitchen and service department, and the latter to a swimming-bath (86 ft. by 30 ft. by 8 ft. deep at one end), Turkish bath, fencing-room, rifle range, rackets courts, dressing-rooms, lavatories, etc. On the first floor are the billiard-room and card-room facing Pall Mall, the members' private dining-room (over the restaurant), committee-room, library, etc. (over the club-room); on the second floor are a large room over the gallery and opening on to a terrace overlooking the Park, and the club's offices—which are extensive; with suites of bedrooms and sitting-rooms on the floors above. In all there are more than a hundred bedrooms.

The treatment of these several rooms is shown by the accompanying photographs, and need not therefore be described, though it may be men-



ENTRANCE HALL

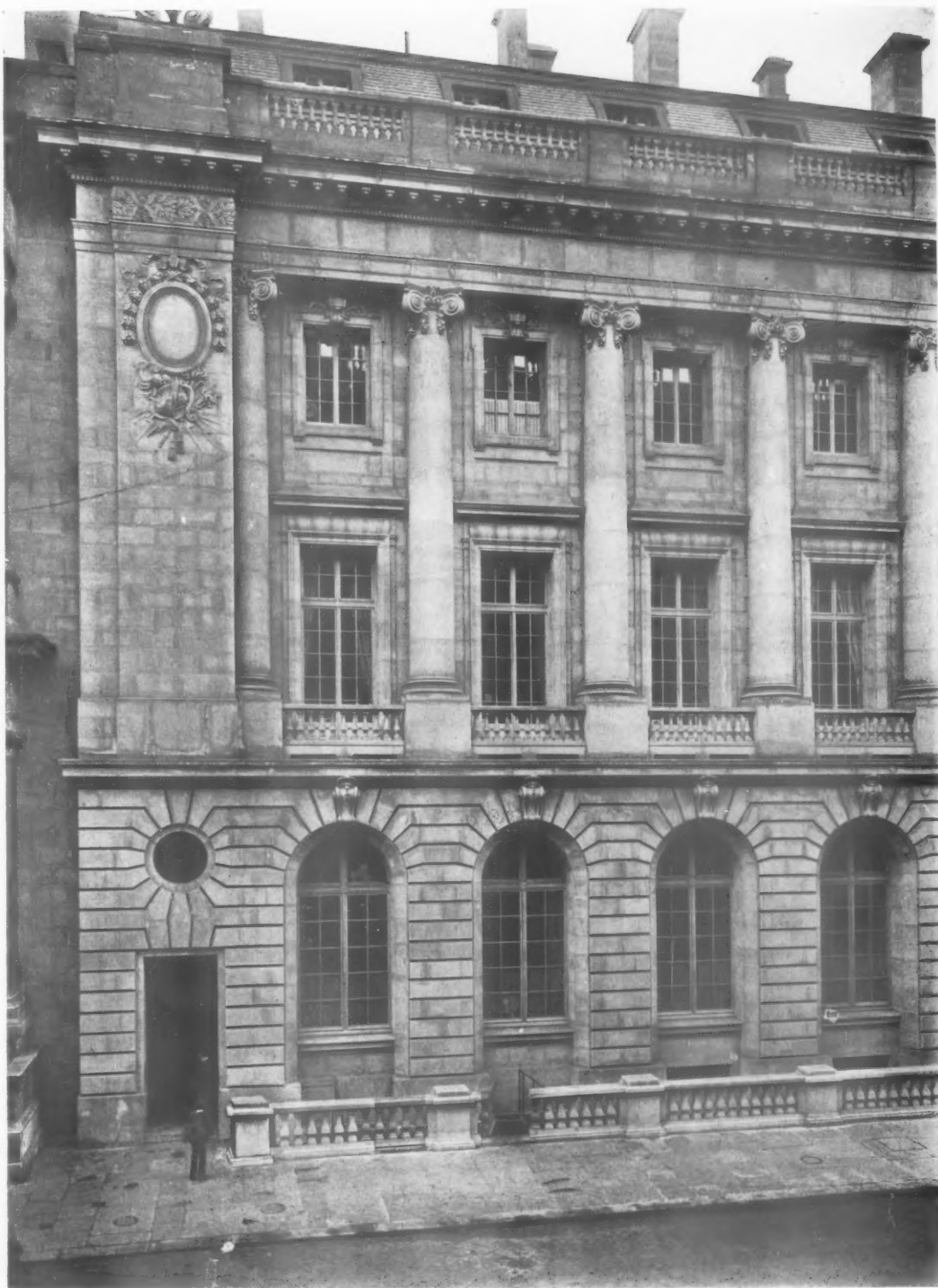
The Architectural Review



STAIRS LEADING TO BATH HALL

tioned that the gallery is 32 ft. high and has a painted ceiling, the restaurant (in Louis XV style) is embellished with some fine paintings of the school of Hubert Robert obtained from an old French château, and the club-room has a ceiling and frieze modelled on those removed from the old War Office, which, being Georgian, determined the style of the remainder of the decoration in this room. Certain carved architraves and over-doors taken from the same room of the old War Office have also been adapted and re-used.

Some points with regard to the construction of the building may be abstracted from the paper read before the Junior Institution of Engineers a short time ago by Mr. S. Bylander, the engineer responsible for the steelwork. From this we learn that nearly 2,000 tons of steelwork have been employed for the skeleton which supports the walls and floors—not even the solid-looking front wall is self-supporting, the inside portions of most of the piers being hollow, and the space utilised for ventilation ducts, pipes, etc. The internal partition walls and piers are built in $2\frac{1}{2}$ in. to 4 in. thick pumice concrete blocks or hollow brick tiles, supported at each floor on steel beams or girders. Floors are of reinforced concrete about 6 in. thick. Several girders were required to span over large rooms 40 ft., and to carry about 350 tons each, and it is interesting to note that the columns which are so



DETAIL OF PALL MALL FAÇADE

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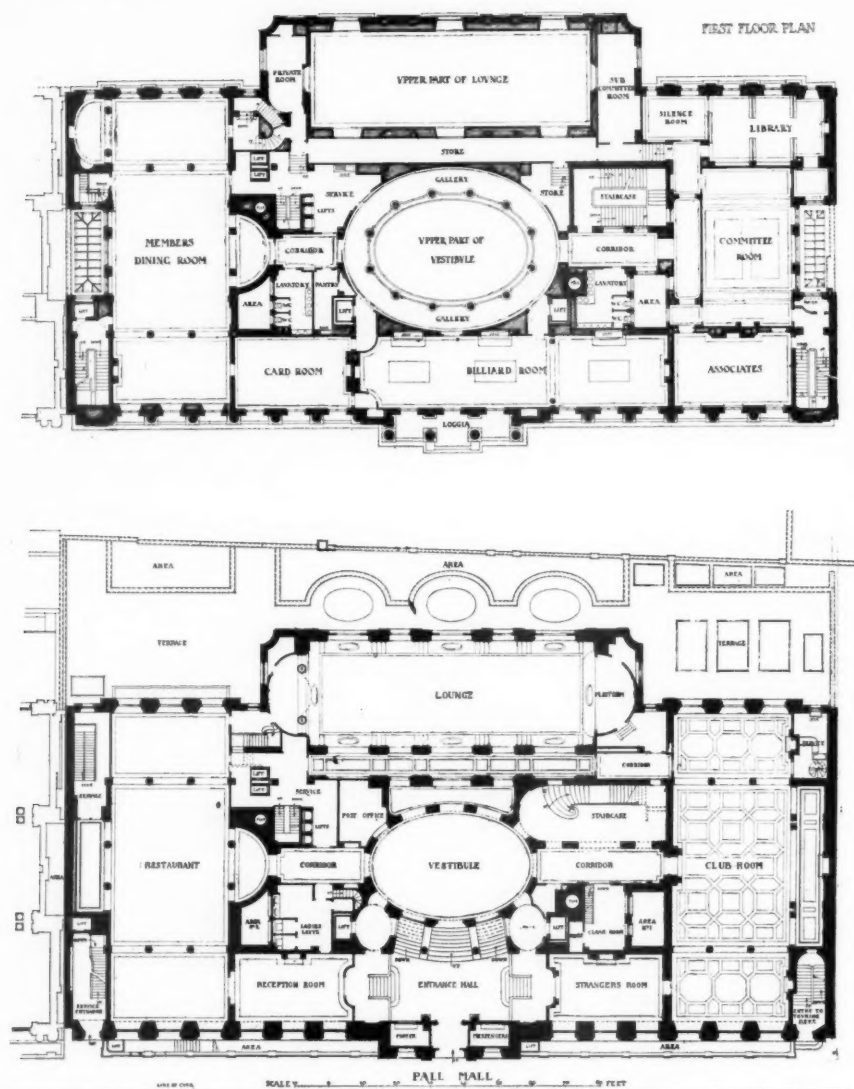


SOUTH END OF CLUB-ROOM



UPPER PART OF VESTIBULE, FIRST FLOOR

THE ROYAL AUTOMOBILE CLUB



GROUND- AND FIRST-FLOOR PLANS

effective a feature of the swimming-bath are really constructive, as they support the building on this side, being steel stanchions enclosed by concrete and decorated with mosaic.

The building is equipped with electric and hydraulic lifts; ventilation and heating is on a system which enables the air in any room to be regulated irrespective of others; and lighting is, of course, by electricity. The mechanical equipment of the building is very complete, a vacuum-cleaning system is installed, and a telephone exchange (including 120 telephones) is provided.

Having thus set down a few essential facts about the building, we may proceed to an estimate of its architectural merits. And in attempting this we immediately find it a little difficult to know what standard of criticism to apply to a building which is outwardly a stone structure, while

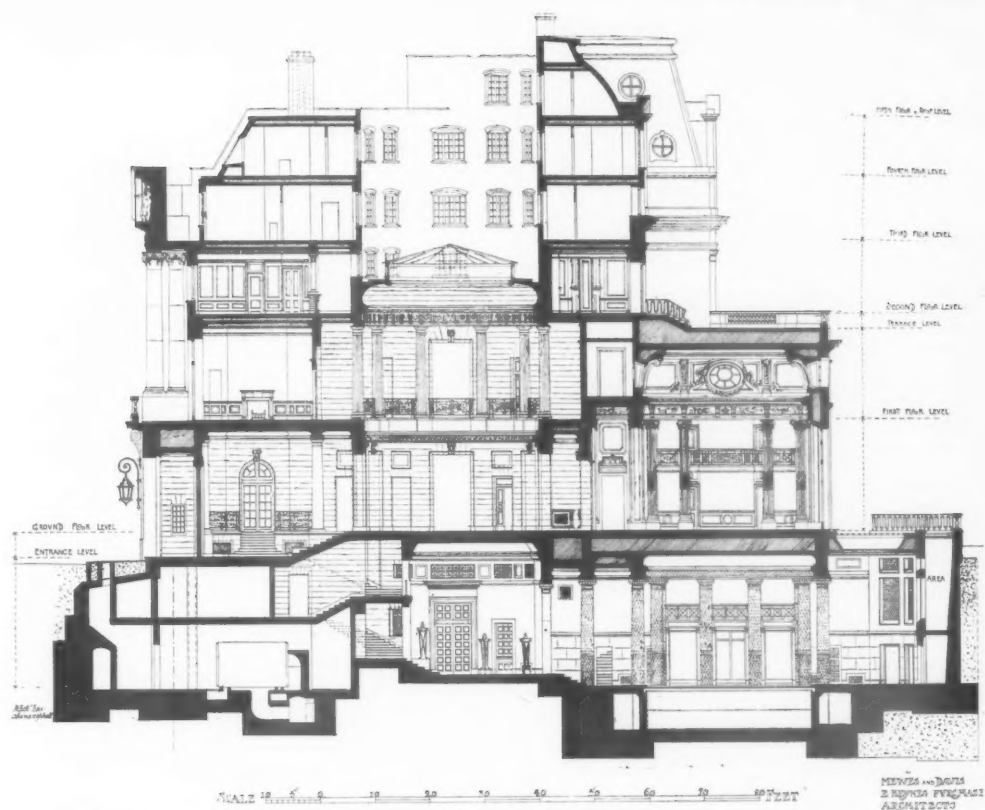
inwardly a network of steel, to which the stonework is only a casing. No doubt in this respect we are going through a period of transition. We are adopting modern methods of construction, availing ourselves of all the facilities of arrangement made possible by the use of steel in carrying solid walls over voids, while shirking its logical expression by still clinging to the traditional forms of the architecture of a bygone age. All this is perhaps a necessity of the times we live in, but meanwhile it makes the just appreciation of such buildings as the Royal Automobile Club a matter of some difficulty.

The first thing that strikes one on entering the building is the good effect of the vistas in all directions produced by the axial layout. Nothing could be more straightforward and charming in appearance. But after a study of the plan and

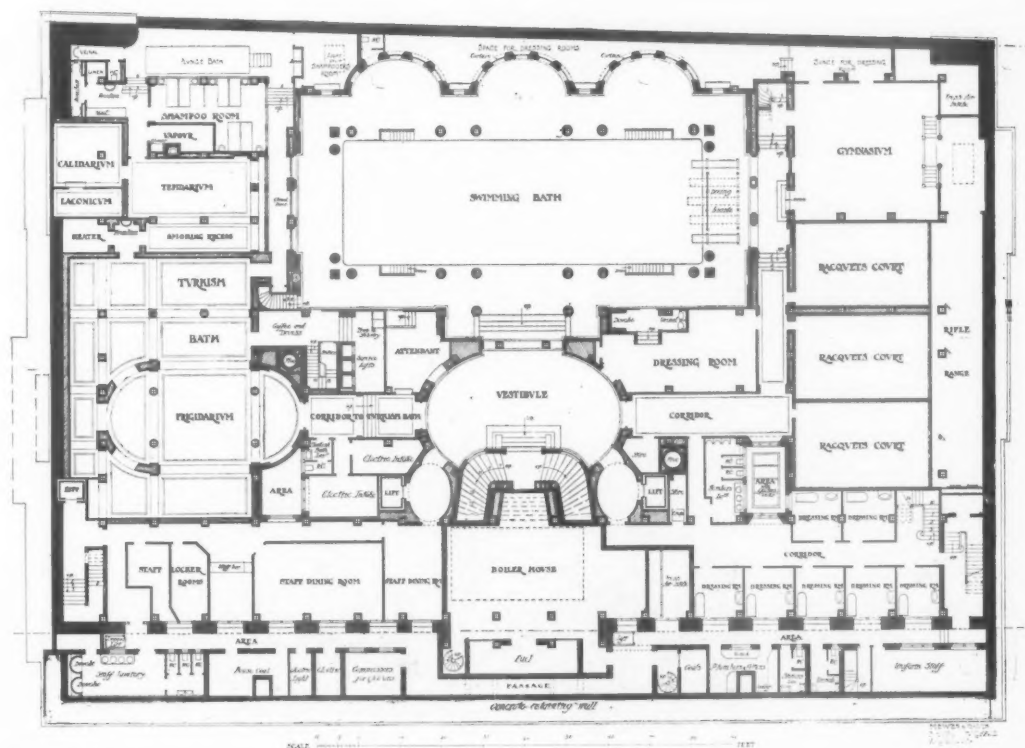
closer acquaintance with the building one gains the impression that this result has perhaps been obtained somewhat at the expense of the service and the minor arrangements. These seem to have been left to look after themselves, to have been pushed on one side, and crowded into the lighting areas, with the result that the utility of these areas is to that extent reduced. Everything—staircase included—has had to give way to the vista on the long central axis.

In the buildings of that period of the Renaissance upon which this design is founded, before the invention of our modern methods of construction and complicated conveniences and service, planning was a much simpler matter. In such a building there was little else to consider but the lay-out and disposition of the various apartments. After that was done the introduction

THE ROYAL AUTOMOBILE CLUB



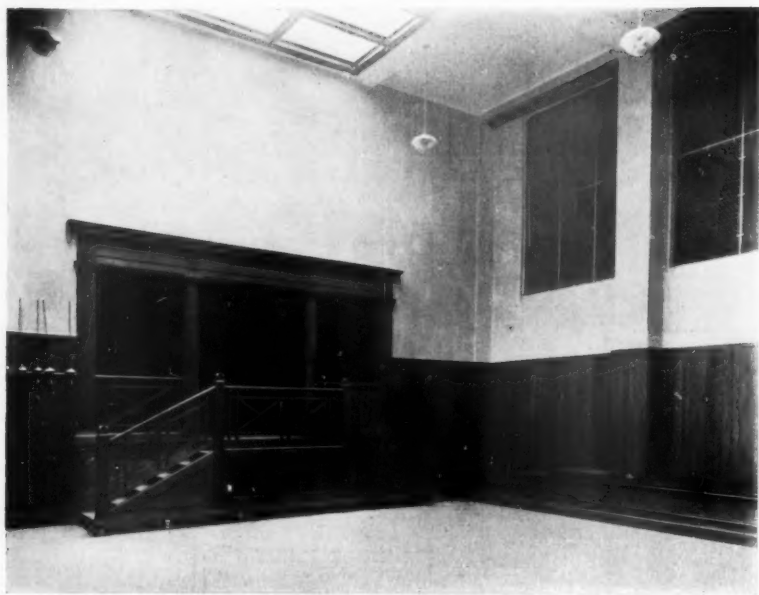
CROSS-SECTION.



BASEMENT PLAN

May 1911

THE ROYAL AUTOMOBILE CLUB



THE FENCING-ROOM, WITH SQUASH RACKET COURT ON RIGHT AND MINIATURE RIFLE RANGE IN RECESS

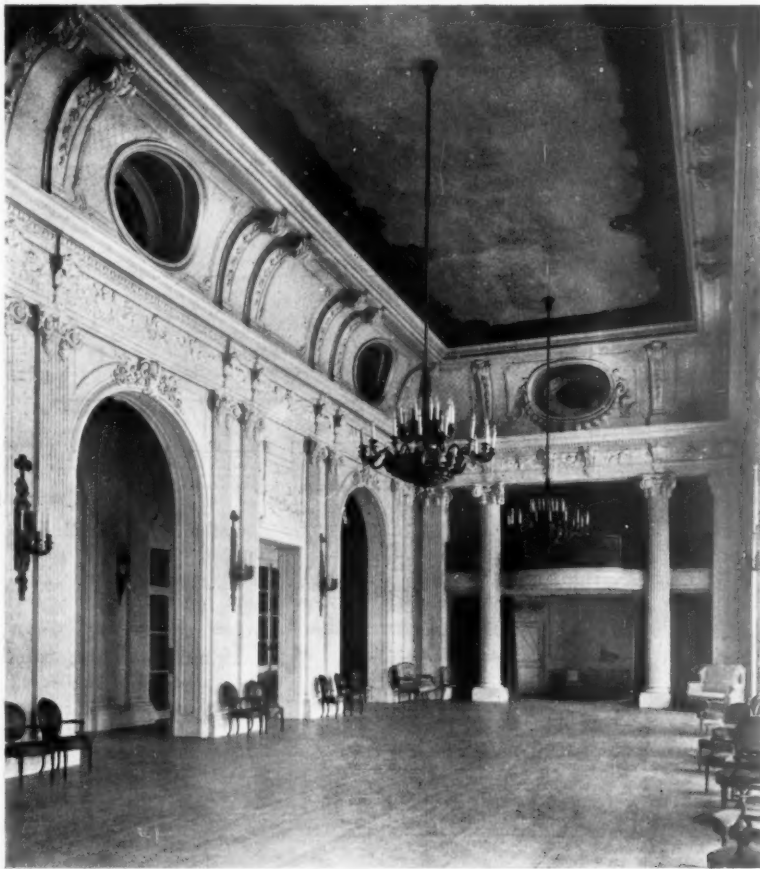
of a couple of service stairs lighted by an internal court would have met the requirements of convenience as then understood. To-day it is different. Building is a much more complicated affair, and the various services have acquired such a degree of importance as to largely determine the lay-out of a design. Although the large halls and rooms are still the first consideration, and appear at first glance to dominate a plan, yet in reality the services none the less exercise their influence, and if they are neglected in the initial scheme, inconvenience, expense, and false construction are the usual results.

In the case of the building under consideration the plan seems to suggest an old Renaissance building fitted up with modern services and adapted to modern use, rather than a modern design in which the working of the services has entered into the original conception. So complete in their stately order are the halls and reception-rooms, so split up the rest of it, as to create the feeling that the reception lay-out has been arbitrarily imposed

on the plan and is not altogether a genuine growth of the circumstances of the case. Admirable as it is in itself as a plan, it leaves one wondering whether after all it is the right plan—the one and inevitable expression of the necessities of the building and the limitations of the site.

It may be that the building suffers to some extent from an attempt to get too much out of the site. This is probably due to the wishes of the building owners, and to the modern tendency to regard a building as a commercial speculation from which the greatest return for the outlay must be extracted. Had the owners been content with fewer rooms, or slightly smaller ones, it

would have been so much easier to bring the service arrangements within the general lines of the plan, and to leave lighting areas of a more



THE GREAT GALLERY

THE ROYAL AUTOMOBILE CLUB

useful size. It is possible also that the rather questionable position of some of the principal rooms is due to the expressed wishes of the owners.

From one point of view the central rising approach from the main entrance, through the oval vestibule straight on to the great gallery (through which a glimpse of the park can be

Where people forgather for general social intercourse and are not immersed in engrossing occupations, a pleasant outlook and a sunny aspect are desirable; but where they are engaged in some definite game or amusement which preoccupies the mind, such as billiards, cards, or fencing, the view from the windows or the aspect of the room becomes of secondary importance.



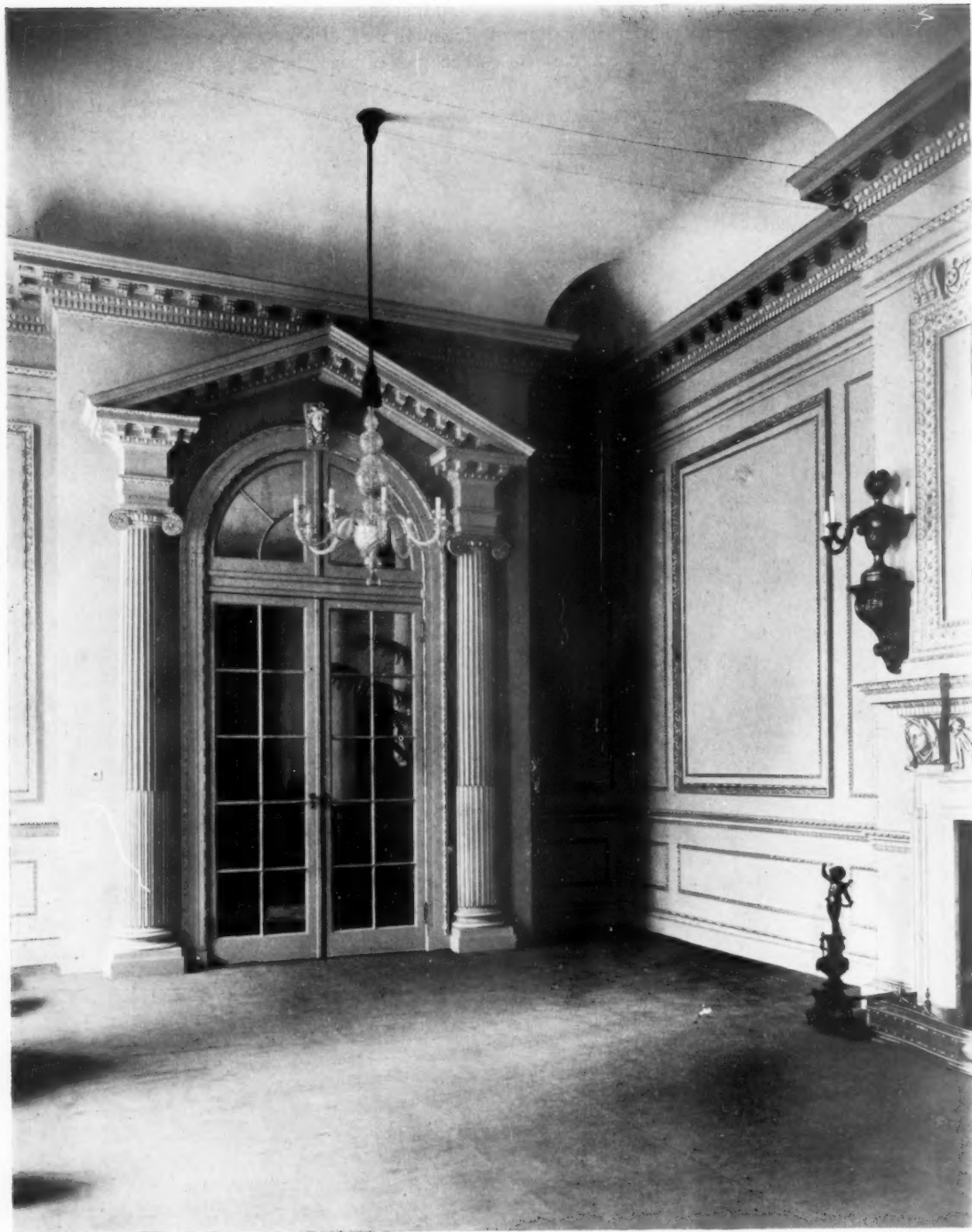
DETAIL OF PILASTERS IN GREAT GALLERY

obtained), is admirable. The principal hall of the building, rising through two floors, is given the central position opposite the main entrance, where it closes the entrance vista and forms the central feature of the Carlton Gardens elevation.

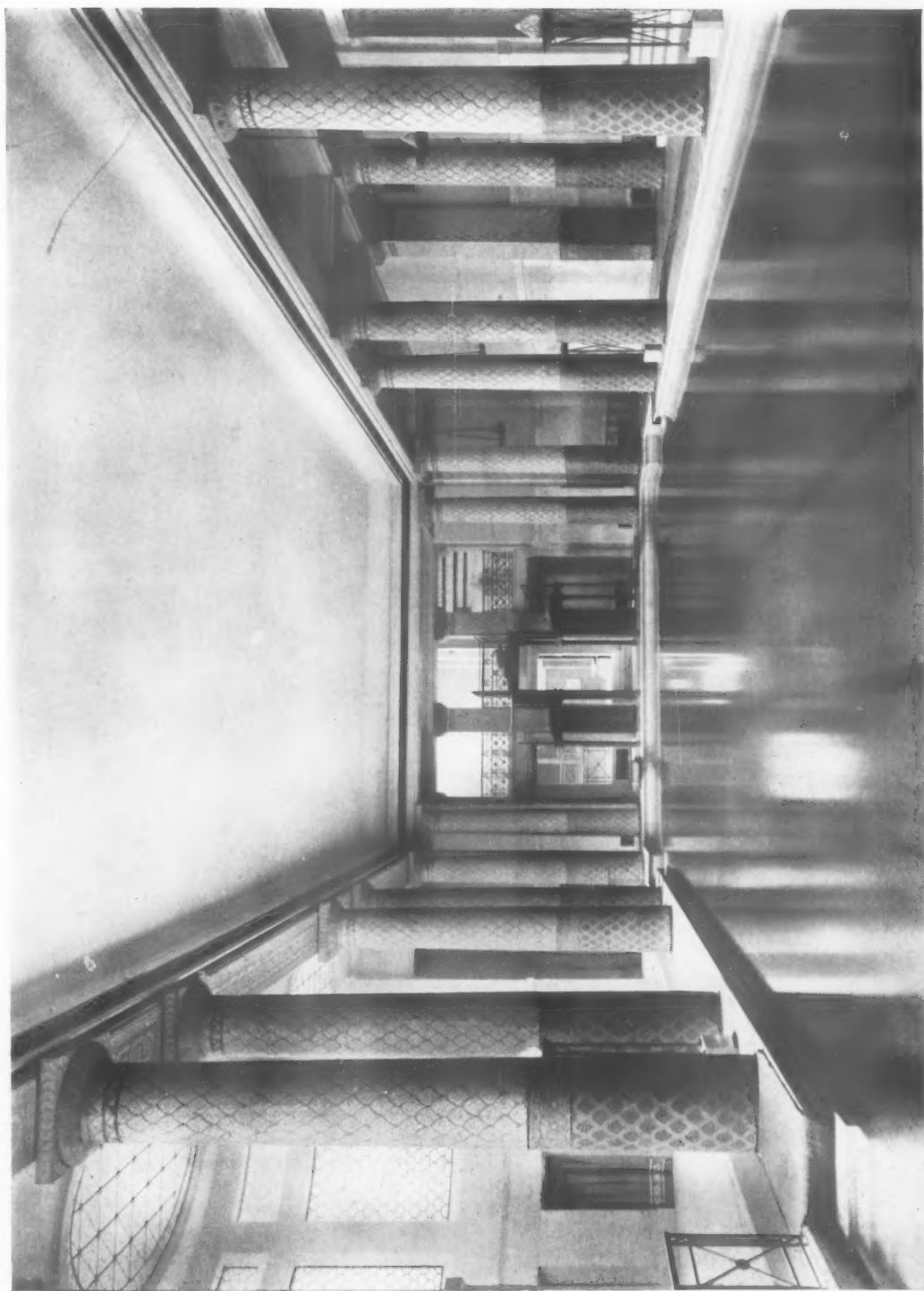
From another point of view, however, there is more to be said. Every room requires an aspect and prospect in accordance with its nature.

In this case we find a site with a long south frontage having a terrace overlooking gardens to St. James's Park. The natural suggestion would be to take advantage of such a sunny aspect and pleasant view, to place on this front the club-room and other general lounging-rooms of a similar nature. Instead, we find the greater part of this front occupied by a large gallery intended

THE ROYAL AUTOMOBILE CLUB



STRANGERS' ROOM



THE SWIMMING-BATH

THE ROYAL AUTOMOBILE CLUB

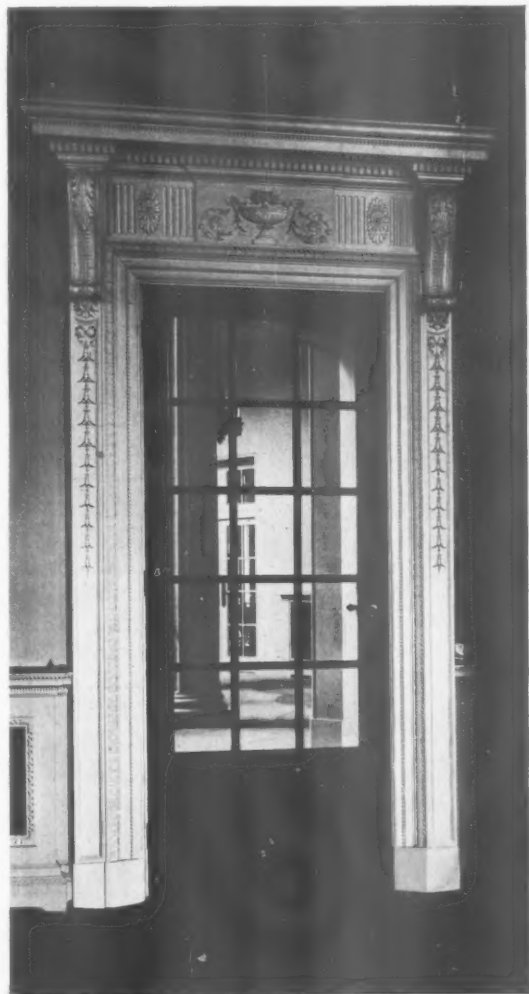


DETAIL VIEW OF COLUMNS, IN SWIMMING-BATH

for entertainments, which, rising through two floors, obscures the outlook from both. This gallery, being provided with stage and greenroom, is presumably intended for evening entertainments; and when these functions are being given the aspect of the room is not appreciable. A south aspect is wasted on it; so is the view from the windows.

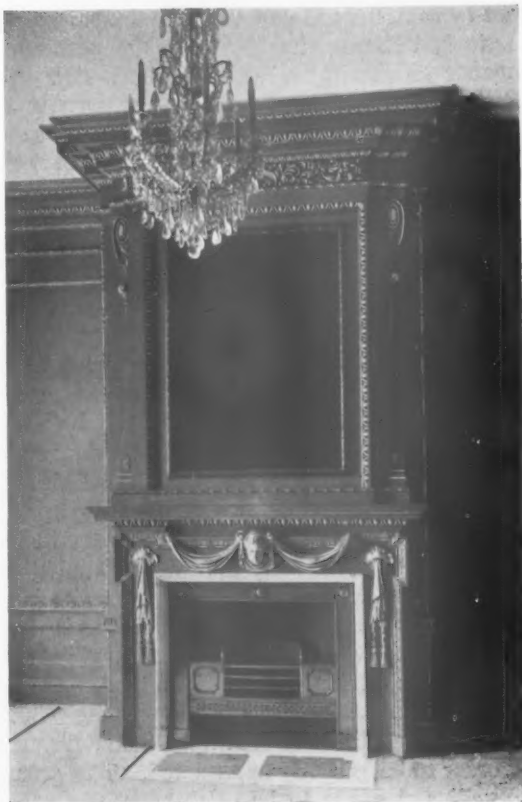
There is no doubt that from the point of view of the gallery alone it is a great advantage to have it opening on a terrace overlooking the gardens. For summer functions, such as dances, the terrace would add a distinct charm. Had the building been detached and surrounded by gardens on all sides, so that the restaurant and general club-room could each have their terraces and their outlook, the scheme would be perfect; but, considering the nature of the site, it is questionable whether too much of this south aspect is not sacrificed to a room which does not need it, while others which do need it have had to do without it.

Another point suggests itself with reference to



DOORWAY IN BILLIARD-ROOM

May 1911



CHIMNEYPIECE IN TERRACE-ROOM

the relative position of this gallery to that of the club-room and the restaurant. It seems to have been found necessary to take large rooms through the building from back to front, lighted from both ends. This arrangement is never very pleasing unless it is possible to give the rooms sufficient height and breadth to take away the tunnel-like appearance which it is so difficult, in such circumstances, to avoid.

Although in this case the width of the rooms and the provision of lighting areas in the centre helps to mitigate the effect, yet these rooms seem somewhat low for this treatment. They would have looked better had they been higher. The idea naturally occurs to one that the great gallery, being mostly used by artificial light and rising through two floors, could have been taken through the building with less detriment to its interior effect, and that this would provide a south aspect on two floors for large rooms, one over the other, overlooking the Park. Where it is necessary to take rooms through a building in this way it seems only reasonable to take those that are highest and are least dependent on daylight, aspect, and outlook.

The position of the rooms on the front elevation to Pall Mall raises a similar question. Here again we find that, on the ground floor, nearly half the frontage is taken up by rooms which are

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not in constant use and that require no special outlook, while on the first floor the position of honour on this front, with the best view over Pall Mall—the space that might reasonably be expected to be devoted to the general use of members who wished to sit and look out over the life of the street—is accorded to a billiard-room. But when people are playing billiards they do not appreciate the best view of Pall Mall that the building affords. The game being mostly played by artificial light, advantage might have been taken of this fact to utilise for this purpose some space in the interior of the building which it was difficult to light.

With regard to the exterior of the building, while fully alive to the great architectural qualities displayed on the façade to Pall Mall, one feels that one cannot get far enough away to see it properly, and that its actual undue length is accentuated rather than diminished by the treatment adopted. Had the two large rooms crossing the site been projected at the ends to form pavilions, as is done on the rear elevation, the apparent length of the building would have been diminished, and the elevation would have taken a grouping which would not require to be seen from such a distance in order to be properly appreciated. The grouping adopted seems to be more appropriate to a building facing an open square than to one in a comparatively narrow thoroughfare. But considering this elevation as a façade, and bearing in mind the limitations of height imposed upon it by the Crown lease, it is difficult to speak too highly of the knowledge and mastery of style and the

high technical skill displayed. The façade is admirable in this respect, and far in advance of most contemporary work in London.

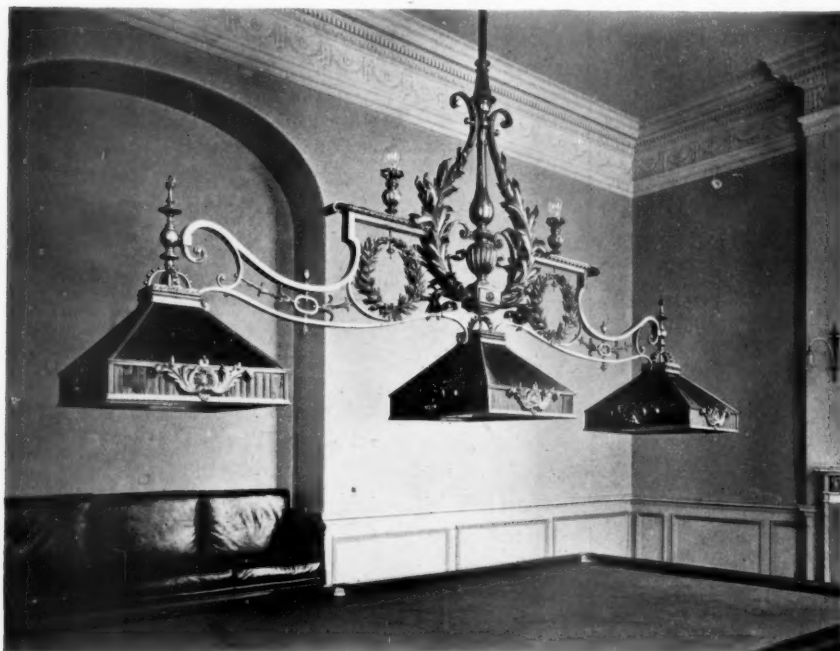
Personally, however, the writer prefers the rear elevation as being more expressive. It has more variety; it tells us more, and is therefore so much the more interesting. To the taste of the moment, which inclines more to the full richness and strength of the detail of Wren, it may appear perhaps a little flat and attenuated; but it displays refinement and restraint, and the same scholarship and high level of technical skill which is seen on the Pall Mall front.

With regard to the interior of the building, while the vistas are delightful, it is impossible to say that the decorations attain to any unusual height of artistic achievement, with the possible exception of the swimming-bath and its approaches. In the opinion of the writer the most charming *coup d'œil* in the whole building—as charming as it is unexpected—is the sudden glimpse of the mosaic columns, marble walls, and shimmering green water of the swimming bath as seen across the lower vestibule from the landing of the main stair as one descends to the basement. This vista is quite natural and unforced, and is a noteworthy example of the effects that spontaneously arise from an axial system of planning.

On the whole, however, it is probable that the chief value of this building is technical rather than aesthetic, intellectual rather than emotional. It is distinctly, however, on the plane of serious architecture. Its very excellence challenges serious criticism, whereas so much of the work of some of the gifted men of the present day, by reason of its irresponsibility and lack of technique, is beneath criticism.

The total cost of the building is stated to have been more than £250,000. The foundations were carried out by Messrs. Trollope & Colls, Ltd., and the superstructure by the Building Construction Company, Ltd., of London.

Messrs. Doulton & Co., Ltd., were responsible for the sanitary fittings, and the plumbing and drainage work; the last-named, owing to the sub-



LIGHT OVER BILLIARD TABLE

THE ROYAL AUTOMOBILE CLUB



TERRACE-ROOM



BILLIARD-ROOM

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basement being below the sewer, having required two systems of drainage, one suspended from the ceiling of the lower ground-floor, which is discharged by gravitation, and the other system lifted by ejectors (by Hughes & Lancaster). Messrs. Doulton also faced the walls of the bath-rooms, dressing-rooms, and lavatories with Parian-surface tiles.

Messrs. Farmer & Brindley carried out the marble work to the swimming-bath and plunge-baths, dadoes, flooring, etc., and Messrs. W. E. Rendle & Co. executed the steelwork, glazing, and lead coverings to all skylights—the light over the oval vestibule, which is extremely effective, having called for particularly careful attention.

The swimming-bath is constructed of concrete reinforced with Indented bars (supplied by the Patent Indented Steel Bar Co., Ltd.), while for the intermediate layer of cement between the asphalt lining and marble facing of the bath expanded brass (supplied by the Expanded Metal Co., Ltd.) has been employed: expanded metal having also been used as lathing for suspended ceilings, etc.

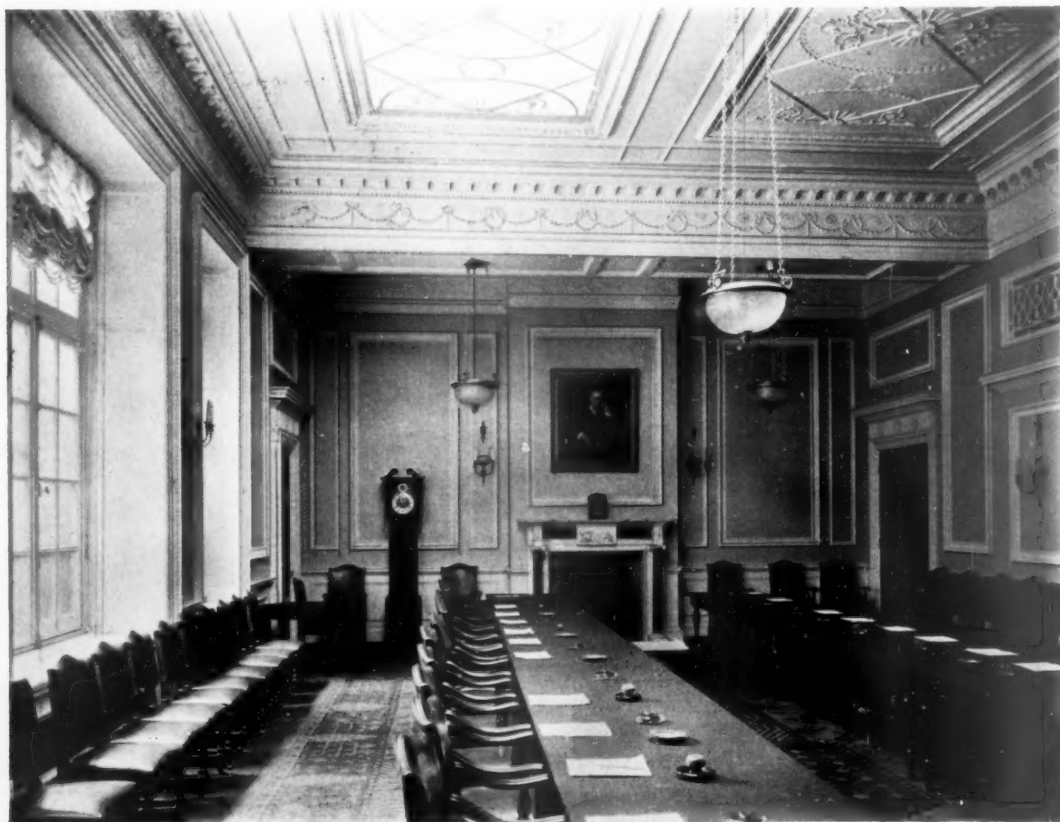
Messrs. Geo. Jackson & Sons, Ltd., executed the plasterwork in the committee-room, billiard-room, card-room, and library, the decorations for which (except in the card-room) are taken from

old Adam models. The work is very graceful and delicate in character, the enrichment to the doorways being especially effective.

The heating and ventilation was carried out by Messrs. R. Crittall & Co.

Messrs. Garston, Ltd., executed pavements and staircases with Echaillon marble, the treads of the vestibule stair being in one piece 15 ft. long, and the pavements laid so closely as to make the joints almost imperceptible.

Granolithic paving was laid by Messrs. Stuart's Granolithic Co., Ltd.; lifts (eight in number) were installed by the Otis Elevator Co., Ltd.; the ornamental ironwork was executed by Hart, Son, Peard, & Co., steel counter, etc., in post-office by Art Metal Construction (Roneo), Ltd., window fittings, locks, etc., by James Gibbons, pavement lights by the British Luxfer Prism Syndicate, Ltd., electric-light fittings by Baguès Frères, of Paris, French "stuc" work by H. Germain, of Paris, partitions by J. A. King & Co., gates and balustrades by the Maison Vian, Portland stone by the Bath Stone Firms, Ltd., glazed bricks and tiles and "Renton" floor channel for swimming-bath by the Leeds Fireclay Co., Ltd.; electric lighting and power installations by Higgins & Griffiths.



COMMITTEE-ROOM

SOME RESTORATIONS AND RUINS

BY H. H. STATHAM, F.R.I.B.A.

WITH DRAWINGS BY A. C. CONRADE



HE above title seems the best common denominator for the series of clever drawings by Mr. Conrade which are here reproduced.

Mr. Conrade has an exceedingly facile hand in the picturesque illustration of ancient architecture, while his ability in figure-drawing enables him from time to time to indulge his fancy in restorations of ancient buildings peopled by figures of the period to which the buildings are assigned. His work is essentially that of an artist who interests himself in architecture, and if, in some instances, his conjectural restorations do not correspond precisely with the published results of excavation, one has none the less pleasure in studying the drawings, and in gaining from them a realistic impression of some of the greatest buildings of antiquity—now utterly perished or remaining only in ruins and fragments.

The drawing reproduced on this page shows the restored interior of the upper end of the Temple of Zeus at Olympia, with the seated statue of Zeus by Phidias, as described by Pausanias. This was before Phidias had done the work on the Parthenon with which his fame is chiefly connected, though he had probably executed, a year or two before, the colossal figure of Athené Promachos on the Acropolis at Athens, which perhaps suggested his employment for this other colossal figure of Zeus in the temple at Olympia. The nude part of the figure was of ivory, the drapery either of gold or gilded bronze. It was probably consecrated about 448 B.C. The temple was Doric, of a coarse stone overlaid with

cement. The columns farther from the statue (not seen in the drawing) had a screen wall between them for a portion of their height. Adjoining the position of the base of the statue there are indications of a metal screen or enclosure, which is included in Mr. Conrade's restoration.

The drawing of Persepolis shows the winged-bull figures and the peculiar and very badly-designed capitals of the Persian column, the thin

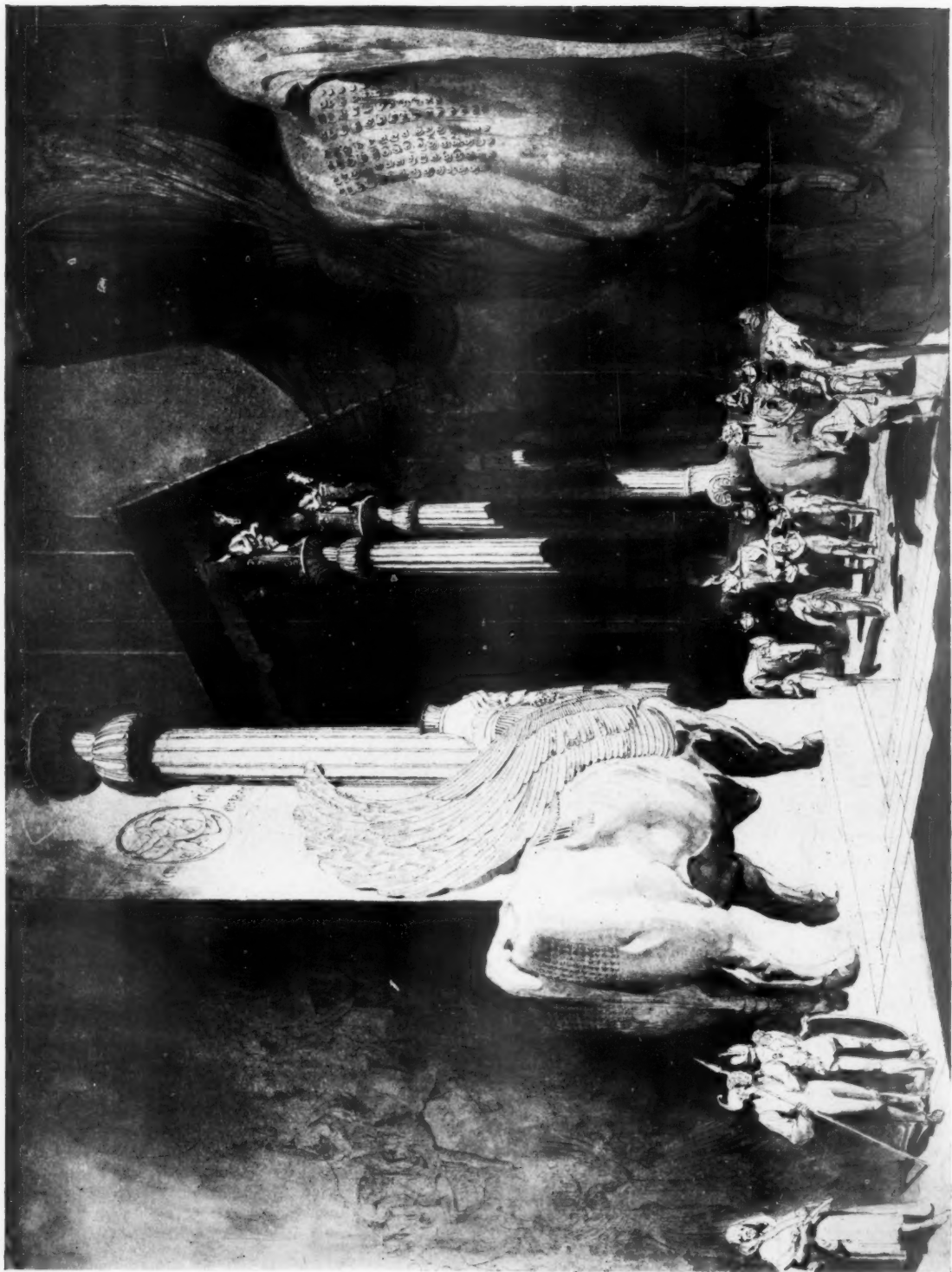


STATUE OF ZEUS, OLYMPIA

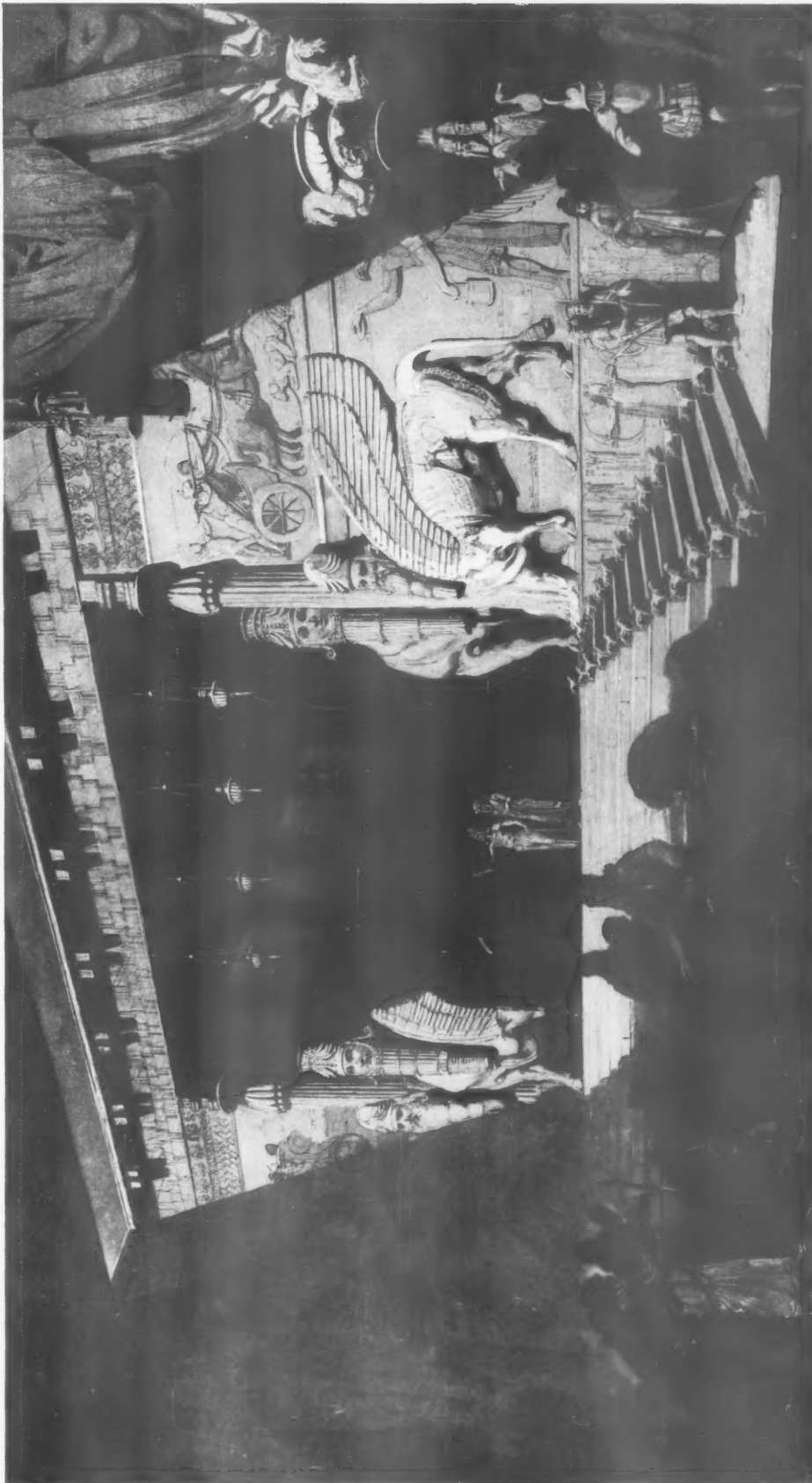
From a drawing by A. C. Conrade

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PERSEPOLIS
From a drawing by A. C. Corradi



KHORSABAD
From a drawing by A. C. Conrade

SOME RESTORATIONS AND RUINS



BAALBEC

From a drawing by A. C. Conrade

proportions of which seem to indicate that they carried only a wooden superstructure; but it would be difficult to place this now anywhere among the existing remains. There is the plan to be made out, as shown in the diagram below, of a colonnaded portico flanked by bull figures at each end; this was probably the centre avenue of a square hall or vestibule. The bull figures, however, face outwards and not inwards, their backs to each other, and their heads at A and B. Those at B



are not winged. The date is the latter part of the fifth century B.C.

The Khorsabad drawing is still more imaginary, and cannot be connected with any part of the plan as uncovered by Place. The artist seems to have been prompted to some extent by Fergusson's restoration of a courtyard at Khorsabad, which is also very imaginative. It is believed that the apartments at Khorsabad were roofed with a crude brick vaulting, covered with a surface decoration. The bull figures placed at right angles to each other at the angles did exist in that position, but the rest is conjectural. Khorsabad, it may be observed, was more than two centuries earlier than Persepolis, which was

Persian, while Khorsabad was Assyrian. The legs of the existing bull statues are more stiff and conventional in attitude than Mr. Conrade has depicted.

The view of Baalbec shows the remains of the front portion and entrance door of the Temple of the Sun, which formed the culmination of the magnificent array of buildings, all on a central axis, that were erected there by the Romans some time in the second century A.D.; commencing with a grand portico having a tower on each flank, leading to a hexagonal court, which in turn gave access to an immense court nearly 400 ft. square, colonnaded on three sides; while on the fourth side stood the Temple of the Sun, 300 ft. long by 160 ft. wide, exclusive of the vast built-up platform of masonry on which it rested. There was a great flight of steps from the courtyard to the front of the temple. The temple was on an immense scale, the columns being 65 ft. high—a fact which has hardly been realised by the artist in putting in his figures; the man on the camel, if standing up, would be about 10 ft. high, according to the known scale of the column. It is in the masonry at the back of the platform that there are built in the three immense blocks of stone, 60 ft. long by 12 ft. by 11 ft. thick, called the trilithon, for which some symbolical motive has been imagined, but which were probably merely the *tour de force* of a quarry-owner who wanted to show what he could do. He has left a fourth stone of

SOME RESTORATIONS AND RUINS

the same size at the quarry, having possibly found that the transportation of the other three had not been a profitable transaction.

The two columns at Sardis represent the remains of another late Roman temple, said to be a temple of Cybele—I do not know on what authority, but the dedication to Cybele seems to be generally accepted. This is an Ionic Order on a great scale; the capital is a very fine one, and was carefully drawn by Cockerell; an illustration from his drawing is given in Anderson and Spiers's "Architecture of Greece and Rome" (page 118, second edition). The columns are, of course, as will be seen from their proportions, nearly half buried; Cockerell records that, being very anxious to get the base of the Order, he hired a man to excavate down the side of one column, but after sinking a shaft ten feet deep without reaching the base, he gave up the attempt. The curious manner in which one capital is out of parallel with the other will be noticed. The photograph in the collection of the Hellenic Society shows that Mr. Conrade's representation is perfectly correct as to fact. But the columns could not possibly have stood at that angle; and

there can be no doubt that the capital has been displaced. Mr. Baker-Penoyre, the secretary of the Hellenic Society, suggested to me that probably this was done by some of the spoliators who treated these ancient temples as stone-quarries, and who, seeing and coveting the great block of the entablature across the tops of the columns, got ropes round it and pulled it off, slewing round the capital in the process.

This robbery of the remains as old stone seems to have continued down to comparatively recent times. Cockerell, who visited the site somewhere in the 'thirties of the last century, notes that "only three of the five columns standing in Chandler's time remain erect." Chandler's book is dated 1817, so there were five then; Cockerell found three; now only two remain. There ought to be much to be discovered if excavations were undertaken on the site of this temple. The American archaeologists are making some investigations at Sardis, and have discovered the remains of a temple of Artemis, with some inscriptions; but it does not seem that the site on which these two columns stand has yet been excavated.



COLUMNS AT SARDIS, TURKEY

From a drawing by A. C. Conrade

NEW LIGHT ON OLD SUBJECTS

IV.—BEAUFORT HOUSE, CHELSEA, AND ITS NEIGHBOURS

BY WALTER H. GODFREY



IN a former article¹ I described the early history of The Great House, Chelsea: how it was built by Sir Thomas More, and altered by Sir Robert Cecil. One of the most interesting souvenirs of the home-life of the great Chancellor of Henry

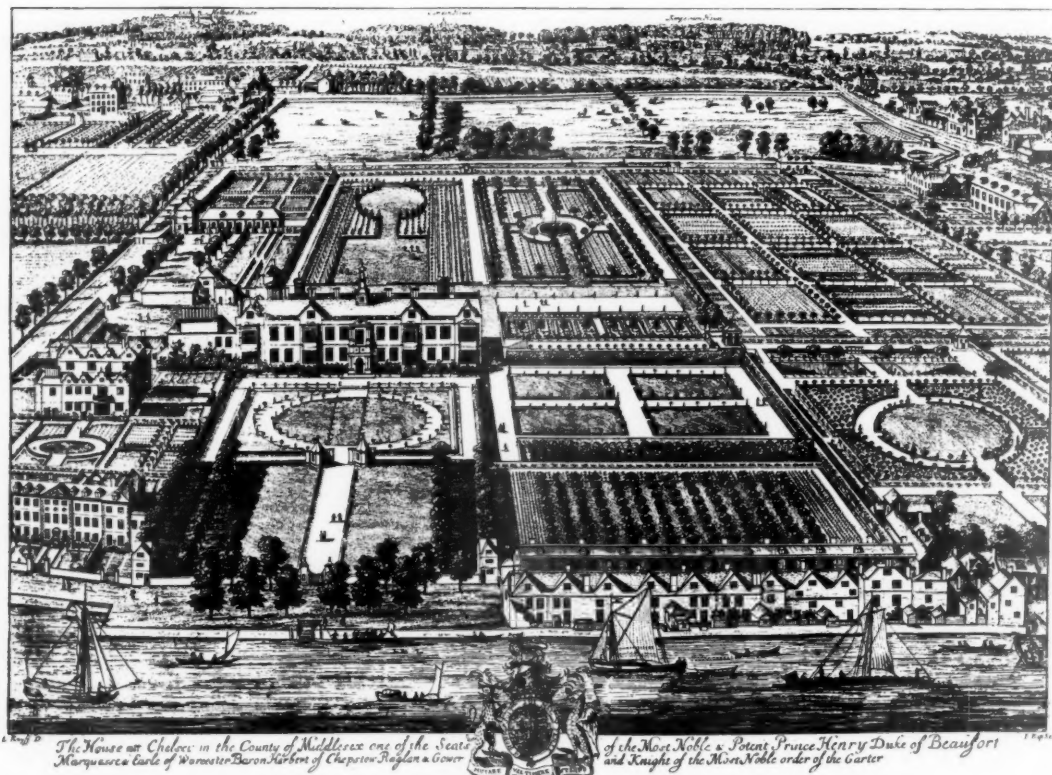
VIII is the beautiful drawing of his family by Holbein, preserved in the Basle Museum, a reproduction of which is here given (on p. 272). It takes us back just four hundred years, and shows us an English room with its furniture and its hangings as they appeared in the days of the Tudors.

Dr. King, the antiquary, and rector of Chelsea, writing in the early part of the eighteenth century, relates from his own observation how "in divers places [in this house] are these letters, R.C., and also R.C.E., with the date of the year, viz., 1597, which letters were the initials of his [Cecil's] name and his lady's, and the year 1597 when he new-built, or at least new-fronted it." A letter in the Hatfield MSS. from Roger Houghton to Sir Robert Cecil, endorsed "Mr. Steward to my

master," and written "From your Honour's House in the Strand" (June 22nd, 1597), says: "The bed chamber and withdrawing chamber at 'Cheall-seay' are matted, and this day they are about to hang them. There wanteth your direction what stone you will that the 'flootpasses' be made of to the chimneys in these two rooms, as also to the gallery, also whether you will have the hangings in the great chamber to be hung at their full length or tucked up."

Sir Robert Cecil seems soon to have become tired of his new possession. We find him desirous of selling the property in 1599, and on the last day of February of that year it was bought by Henry, second Earl of Lincoln. The new owner was father-in-law to Sir Arthur Gorges, upon whom and his daughter the estate was settled. Apparently at this time, too, a site was found for a new house, behind Lindsey House, which was occupied by Sir Arthur Gorges during the Earl of Lincoln's lifetime. There seem to have been very serious quarrels between the two families, and much interesting and vigorous correspondence is extant concerning their differences. Mr. Randal Davies, in his "Chelsea Old Church," has told the subsequent history of the house and of its

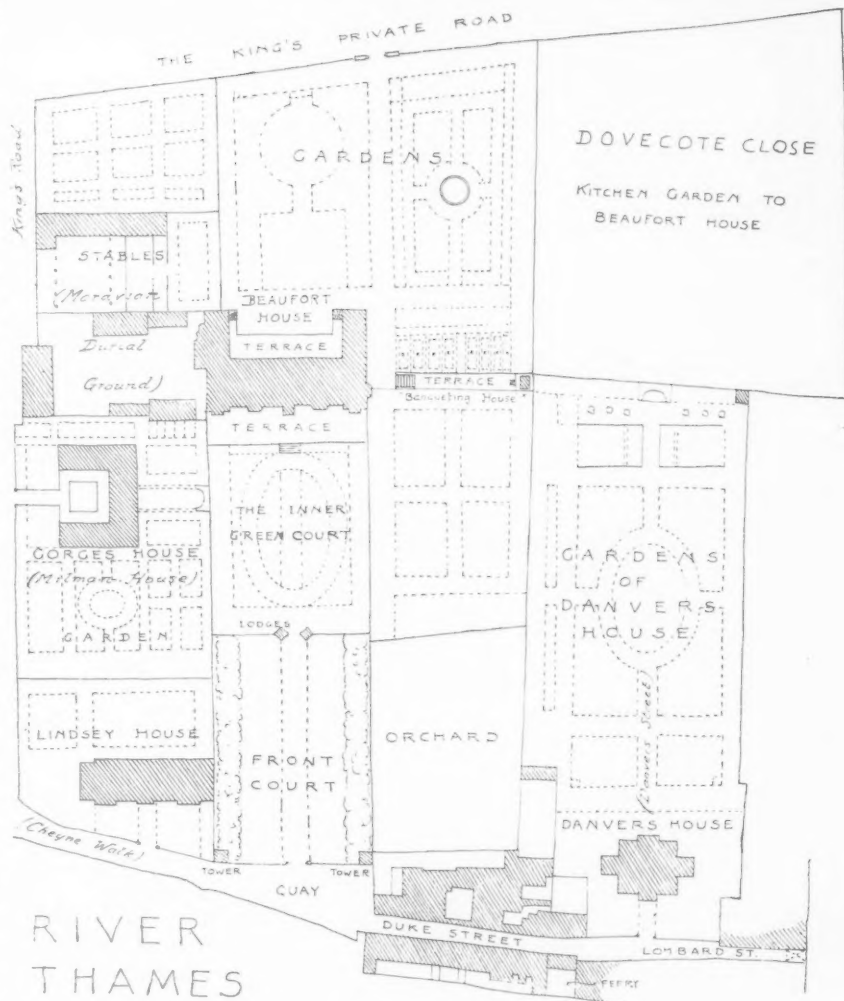
¹ THE ARCHITECTURAL REVIEW, March 1911.



KIP'S VIEW OF BEAUFORT HOUSE (c. 1699) SHOWING GORGES HOUSE AND LINDSEY HOUSE ON LEFT AND GARDEN OF DANVERS HOUSE ON RIGHT

BEAUFORT HOUSE, CHELSEA, AND ITS NEIGHBOURS

notable tenants. The Earl of Lincoln died in 1615, and the house and land which he had purchased from Sir Robert Cecil passed to Sir Arthur Gorges. This, however, was not the complete estate of Sir Thomas More, for it appears that the property lying south of Dovecote Close (present Paulton's Square), and east of the terrace and garden of The Great House, was in the hands of the descendant of William Roper, who married More's daughter and received it in dowry, for which reason it is not shown on Cecil's estate plan. The Tudor home of the Ropers, Well Hall, is still to be seen, in part, at Eltham, where its fine brick walls and chimney-stack overhang the ancient moat. Before his death the Earl of Lincoln reunited More's former property by purchase, but in 1615 the two portions were again in separate hands, since he bequeathed his house and grounds to Gorges, but left Roper's land to his son, the third earl. This latter parcel of the estate, which for a few years was thus for a second time in the same ownership as The Great House, has quite an interesting history. It is specified in the grant of Chelsea to William Pawlet after More's attainder as "the house and one pightell or close of land." Evidently, therefore, there was already a building upon it, and Mr. Randal Davies confirms a suggestion of Mr. Horne that this was the "place called the new buylding wherein was a chappell, a library, and a gallerie, which Roper tells us More built a good distance from his mansion house." To this I would add that it seems extremely probable, since the high terrace from The Great House to this site was not a natural one, but apparently built of brick and stone, and that it formed a covered way communicating with the "new building." However this may be, the association of the place with the name of More was



KEY-PLAN ILLUSTRATING KIP'S VIEW

so strong that it is mentioned by Aubrey as "the very place where was the house of Sir Thomas More, Lord Chancellor of England," and Aubrey adds that "he had but one marbl chimneypiece, and that plain, but indeed very good if it be not touch, which remains there still in the chamber that was his lordship's." These remarks are not inconsistent with the conclusions arrived at above, but so fixed was the tradition as to this being the site of More's home, that even the clear evidence in favour of The Great House was assailed. The misapprehension was probably strengthened by the name of "Moorhouse," perhaps bestowed upon it by Roper and his wife, and mentioned by the third Earl of Lincoln in a letter of 1618. The property was sold by the last-named to Sir John Danvers in 1622-3—three years after The Great House had again changed hands through its purchase by Lionel Cranfield, Earl of Middlesex.

The general date of the drawings of John Thorpe in the Soane Museum would seem to assign his

BEAUFORT HOUSE, CHELSEA, AND ITS NEIGHBOURS

plan of The Great House, Chelsea, to the time of the Earl of Lincoln, or that of the Earl of Middlesex. The plan, which bears no inscription, was identified by Mr. J. A. Gotch, by a close comparison with Kip's view. In its south elevation it corresponds exactly with the engraving, and, most significant of all, both drawings show the two square lodges set anglewise about the gate that divides the two front courts. Assuming, as seems probable, that Cecil did not alter the northern side of the original house very much, that portion might well have become too antiquated for the Earl of Middlesex, who, when pulling down the northern wing, may have modified the south front and the other features of the house. It must be conceded that the presence of the plans of the

times, attention to which is called by the draughtsman in his quaint phrase "A long entry through all."

The Earl of Middlesex added to the estate by the purchase of "Brickbarn Close" and "The Sandhills," two properties lying to the north of the present King's Road, and these he converted into the Park, shown in Kip's view. Till recently this district, though partly built upon, retained much of its old character and a goodly number of its trees. Its northern part, the Elm Park estate, was built over some years ago, and during the past twelve months the remaining portion has been cut up into roads, and, amid unavailing protests, is completely given over to the builders.

As a result of the royal displeasure which



HOLBEIN'S SKETCH OF SIR THOMAS MORE'S FAMILY AT CHELSEA

adjoining Danvers House (built 1622-3) in the Soane collection renders it possible that Thorpe was the architect, and in such case he may easily have been consulted regarding The Great House itself. This theory would account for the inclusion of both houses in the same collection of plans. Thorpe's plan of Chelsea House is disappointing in that the new arrangement appears distinctly uninteresting when compared with the earlier plans published in *THE ARCHITECTURAL REVIEW* for March. But it has the corroborative evidence of Kip's view, and is therefore probably more accurate than some other of his plans have been found to be. Mr. Gotch has pointed out the interesting fact that in the plan we have one of the first examples of the corridor or passage of modern

Cranfield incurred, Chelsea House was surrendered in 1625 to the Crown, and in 1627 Charles I bestowed it upon the Duke of Buckingham. After the assassination of the latter his duchess continued to reside here, and Mr. Davies gives us the interesting information that his daughter, the Duchess of Lennox, came in 1646 "to her house at Chelsea to be under Dr. Mayerne's hands for her health." This brings under notice the other house on More's estate, now called Lindsey House, which may even then have been in the occupation of Sir Theodore Mayerne. Tradition says that it was he who bought the original farmhouse which Sir Thomas More had purchased and left standing, and that he rebuilt it for himself. A year ago in these pages I gave a quotation from the Parliamentary Survey of

BEAUFORT HOUSE, CHELSEA, AND ITS NEIGHBOURS

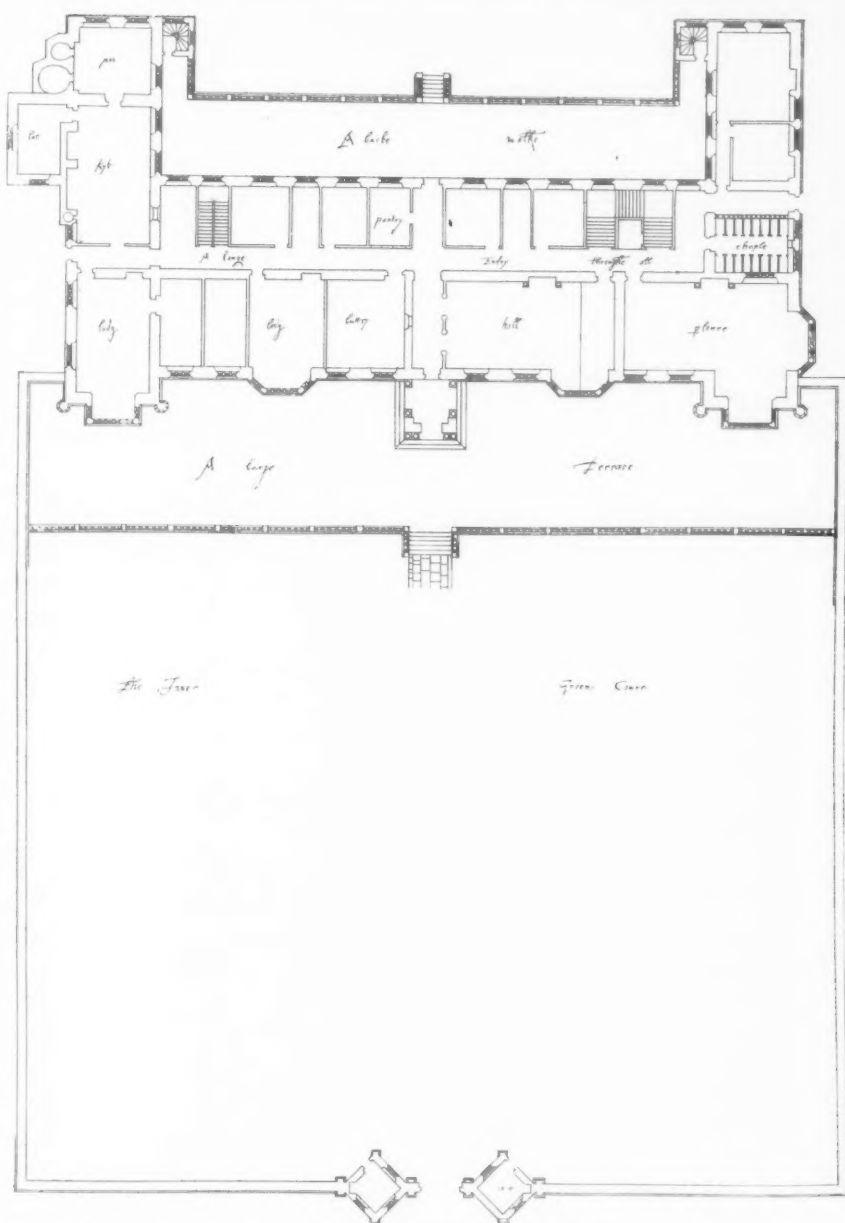
Eltham, to the effect that Sir Theodore Mayerne, formerly physician to James I, and ranger of Eltham Park, no longer resided there, but at his house in "Chelsey," thus confirming the other evidence to be found in the parish records. The house still stands as rebuilt by the Earl of Lindsey in 1670, and not much altered in appearance since its delineation in Kip's view.

After The Great House had been occupied during the Commonwealth by Parliamentary Commissioners, Sir Bulstrode Whitelocke and John Lisle, the second Duke of Buckingham regained possession. Lost to him, through his debts, the house ultimately passed (1674) into the hands of the trustees for George Digby, Earl of Bristol, and his Countess sold it in 1682 to Henry, Marquis of Worcester, afterwards Duke of Beaufort, the house remaining in his family until 1720. It was during this period, about the year 1699, that Kip's beautiful

view of the mansion—now called Beaufort House—was published, a priceless record of the property, so ruthlessly defaced and destroyed by Sir Hans Sloane when he purchased it in 1737.

Mr. Randal Davies, whom I have followed in the account of the occupants of the house, has printed ¹ the interesting conveyance of the property to Sloane, and if its description is carefully collated with the information in Kip's view one is struck by the wonderful accuracy of the latter. Here is The Great House, as shown by Thorpe, its lodges and its forecourts, the wharf with its brick towers east and west, the orchard, and "one garden environed

¹ Chelsea Old Church, by Randal Davies, F.S.A.



PLAN IN THE THORPE COLLECTION (SOANE MUSEUM) IDENTIFIED
AS THAT OF BEAUFORT HOUSE, CHELSEA

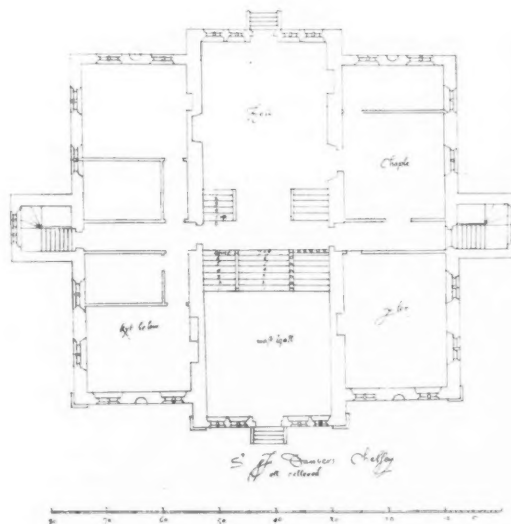
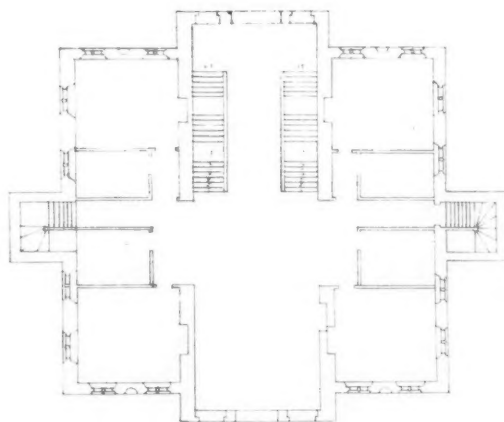
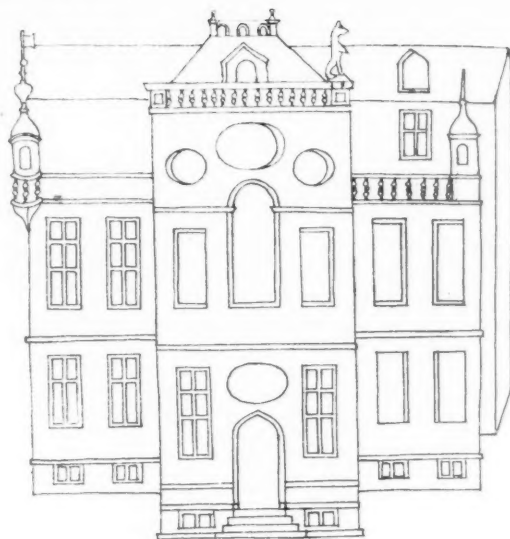
with brick walls . . . and a terrace on the north end, with a banqueting house on the east end of the terrace," as well as the "one great garden . . . extending from the terrace and banqueting house unto the highway on the north."² The "banqueting house," as already stated, is alike in detail with the sketch of "A Summer House, Chelsea," in the Smithson collection of seventeenth-century drawings now in the possession of Colonel Coke. But, valuable as is the representation of The Great House, the print has much more information to

² The gate into the King's Road, shown in the engraving, is probably that stone gateway now at Chiswick which was designed by Inigo Jones and taken to Chiswick on the destruction of Beaufort House.

BEAUFORT HOUSE, CHELSEA, AND ITS NEIGHBOURS

give us. The great park is there shown in all its original beauty; the Duke of Beaufort's stables and yard, since converted into the historic chapel and burying-ground of the Moravians, is to the west; and nearer the river the beautiful Jacobean House of Sir Arthur Gorges (our sole evidence of its character and design) and the house and garden of the Earls of Lindsey. And to the east, below the wide area of Dovecote Close, laid out as a huge kitchen-garden, are the beautiful pleasure grounds of Danvers House, which had been destroyed but three years before the drawing was made.

As already described, Sir John Danvers bought the land shown to the right of Kip's view in 1622-3. That he built the house shown in the Thorpe drawings is corroborated by John Aubrey's minute description of house and garden in his MS. "Natural History of Wiltshire," preserved at the Bodleian. His rough sketch of the garden is here reproduced for the first time, to show how it confirms the general lines of the drawing published by Kip. It would be interesting to quote Aubrey in full, but a few sentences must suffice. He says: "Twas Sir John Danvers, of Chelsey, who first taught us the way of Italian gardens. He had well travelled France and Italy and made good observations. . . He had a very fine fancy, which lay chiefly for gardens and architecture." There is no doubt that the plan of the house was greatly in advance of its time. Pepys "found it to be the prettiest contrived house that I ever saw in my life," and Aubrey describes it as "very elegant and ingeniose." He adds that "as you sit at dinner in the Hall you are entertained with two delightful Vistos: one southward over the Thames and to Surrey, the other northward into that curious garden. Above the Hall is a stately Roome of the same dimension, wherein is an excellent organ of stoppes of cedar. Sir John was a great lover of musick, and especially of J. Coparario's Fancies." Again of the garden he tells of its "boscase of lilacs," its "syringas," its "long gravelled walks margented with hyssop" and "several sorts of thyme." "Sir John was wont on fine mornings in the summer to brush his beaver hat on the hyssop and thyme, which did perfume it with its natural essence and would last a morning or longer." He also tells of the "figure of the gardener's wife in freestone coloured," and "the like of the gardener, both accoutred according to their callings," of which the King's mason, Nicholas Stone, notes thus in his diary: (1622) "Unto Sir John Daves at Chelsey, I made two statues of an old man and a woman and a diall, for which I had £7 a piece." And finally Aubrey thus continues: "At the four corners of the garden, about the ovall, are four low pavilions of brick leaded flatt and some firre and pine trees, shumacks, and the

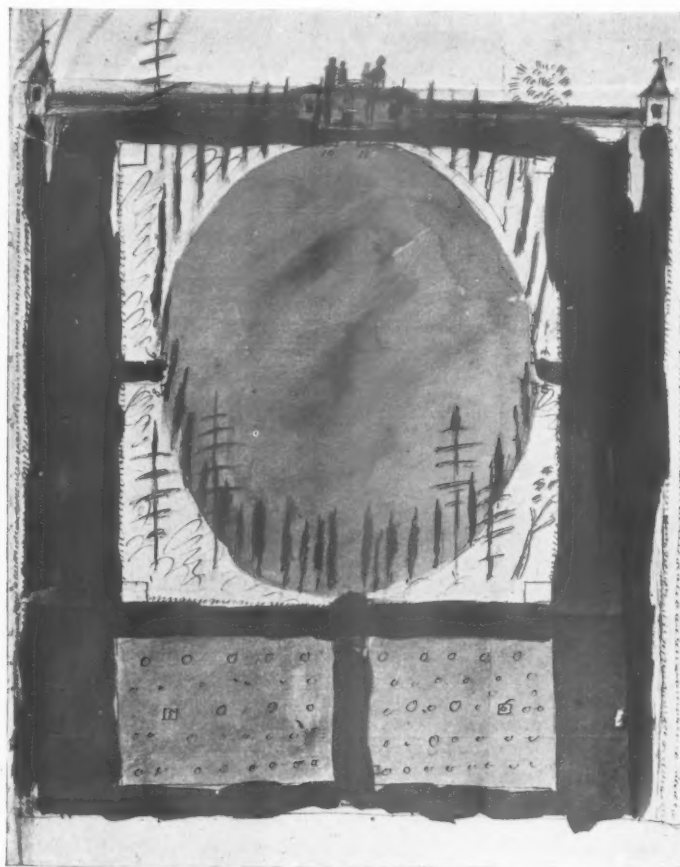


SKETCH ELEVATION AND GROUND- AND FIRST-FLOOR PLANS OF SIR JOHN DANVERS'S HOUSE AT CHELSEA, BY JOHN THORPE

quarters all filled with some rare plant or other. On the east side of the Hall is a neat little Chappelle or oratorie finely painted; next to it a Drawing room whose floor is chequered like a chesse board of Box and Ewgh panels of about six inches square. At the east and west end of the House (without) are two high fastigiated turrets the Fans whereof are the Crest of Danvers *sc.* a golden Wyvern volant." Aubrey says the garden was 8 chains 9 yards by 4 chains 9 yards wide.

From these descriptions we obtain a charming idea of the beautiful little house which has gone the way of nearly all the buildings that peopled this "Village of Palaces." The Earl of Radnor was a tenant here from 1660 till 1685, and after him Thomas Lord Wharton. The house was demolished in 1696, and upon the site were built the first houses of Danvers Street by Benjamin Stallwood, as may still be seen recorded on a little tablet at the corner of the street. The foundations discovered when Crosby Hall was built on the site were sufficient to determine the general position of the building, but were not sufficient to plot it exactly.

I am indebted to Mr. Walter L. Spiers for his kind permission to make the copies of the Thorpe plans that are here published.



PHOTOGRAPH OF COLOURED SKETCH BY JOHN AUBREY
OF THE GARDEN OF DANVERS HOUSE
(Preserved in the Bodleian Library, Oxford)

May 1911

THE ARCHITECTURE OF FANTASY

THERE are very few architects who can write about architecture with any marked literary style; architects, indeed, seldom write about their work at all, except from a professional point of view. If it were otherwise, one might get a very suggestive insight into the working of some men's minds, for architects, like other artists, must dream dreams, and they owe to the faculty of imagination more than is usually supposed. We can recall no record of an architect's dreams, and so must turn elsewhere for an indication of the reflex action of architecture on the mind freed from consciousness. De Quincey, in "The Confessions of an English Opium Eater," describes what architectural splendours, "cities and temples beyond the art of Phidias and Praxiteles, beyond the splendour of Babylon and Hekatómpylos," were conjured up in the fantastic imagery of a drugged brain. He mentions how, when looking over Piranesi's "Antiquities of Rome," Coleridge had described to him the set of plates by that artist called his "Dreams," recording the scenery of his own visions during the delirium of a fever. Some of them represented vast halls, on the floor of which stood

all sorts of engines and machinery, wheels, cables, pulleys, levers, etc., expressive of enormous power put forth and resistance overcome. Creeping along the sides of the walls you perceived a staircase, and upon it, groping his way upwards, was Piranesi himself. "Follow the stairs a little further, and you perceive it come to a sudden and abrupt termination, without any balustrade, and allowing no step onwards to him who had reached the extremity, except into the depths below. Whatever is to become of poor Piranesi? You suppose, at least, that his labours must in some way terminate here. But raise your eyes, and behold a second flight of stairs still higher, on which again Piranesi is perceived, but this time standing on the very brink of the abyss. Again elevate your eye, and a still more aerial flight of stairs is beheld; again is poor Piranesi busy on his aspiring labours; and so on until the unfinished stairs and Piranesi both are lost in the upper gloom of the hall." With the same power of endless growth and self-reproduction did the architecture of De Quincey's dreams project itself with the intensity of a vision.

THE RENNIES AND WATERLOO AND LONDON BRIDGES

BY HARRY SIRR, F.R.I.B.A.



WATERLOO BRIDGE being the finest bridge across the Thames, it is of importance to establish exactly who was responsible for its design. The statements made on the subject have been confusing and inaccurate, and for this reason the present writer has been led to make a thorough investigation of the matter with the object of ascertaining the precise facts.

In November last, at the Royal Institute of British Architects, Mr. Leonard Stokes, the president, made certain statements with regard to the design of Waterloo Bridge, on the basis of information which had been supplied by Mr. A. E. Richardson. The authorship of the design, however, was wrongly ascribed. Evidently Mr. Richardson confused Ralph Dodd, to whom he attributes the design of the bridge, with George Dodd, his son, "who is stated to have been the projector and designer of Waterloo Bridge," according to the notice of Mr. Robert Hunt, F.R.S., who tersely proceeds: "this error arises from the fact of his being the resident engineer under John Rennie, to whose genius this work is entirely due." Ralph Dodd, it may be mentioned at once, was an engineer simply concerned with canals, water-supply, and mechanical engineering. When he wrote to the *Gentleman's Magazine*, taking exception to the assertion that Rennie was the architect of the bridge, and claiming the honour for his family, he mentioned that the approved plan and design could be inspected. Not doubting his good faith, we may feel inquisitive about his view, and perhaps wonder what in his opinion constituted the essentials of design. He was not an architect himself, and he might have been a poor judge; perhaps he was not quite impartial; possibly, too, the design might have been materially altered, though not in particulars settled by Act of Parliament. No mention is instance of attention to Ralph Dodd's statement, and Rennie continues to be regarded as the designer. Here, then, is matter for diligent inquiry.

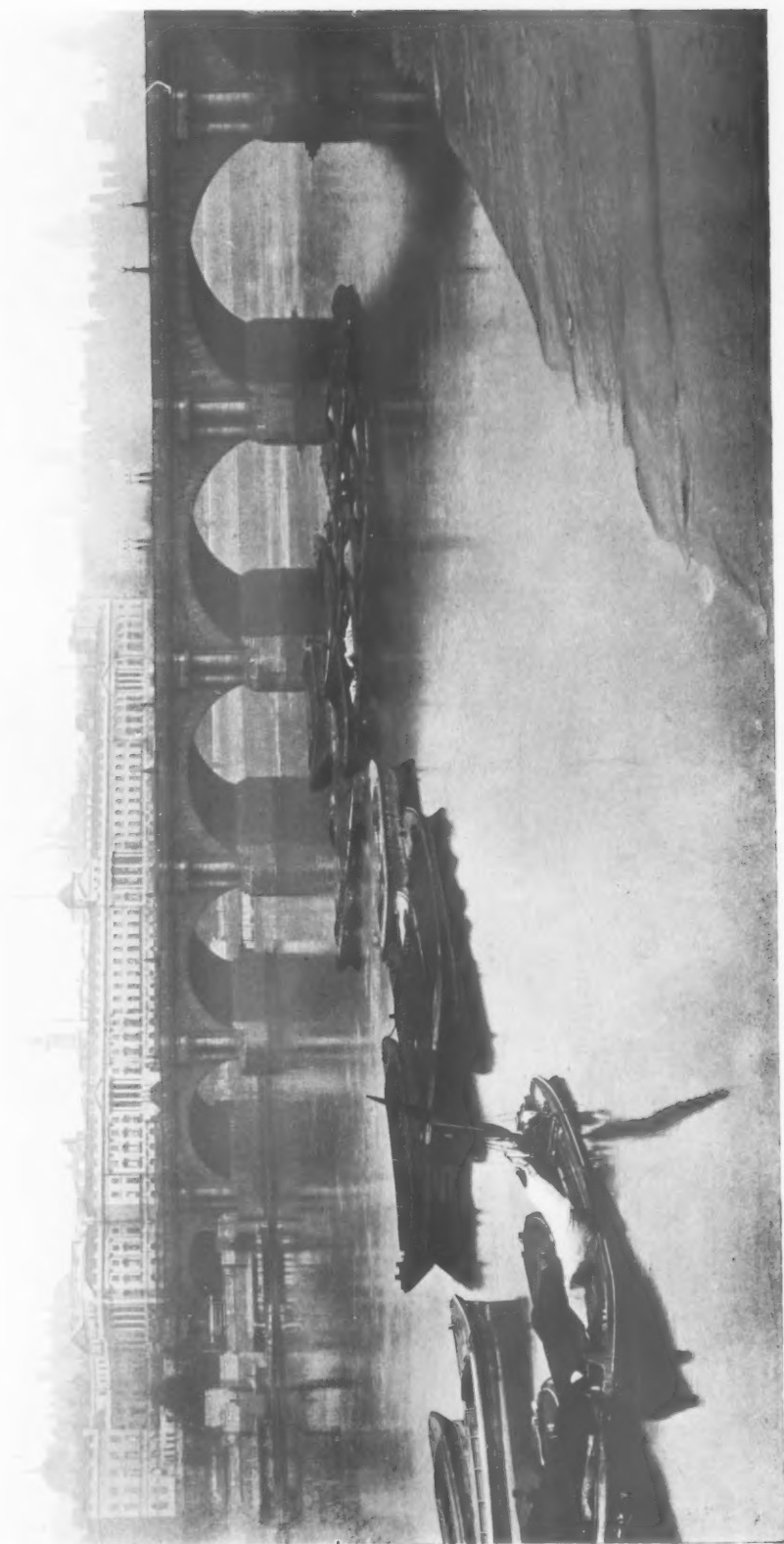
But what about Rennie? The conclusion that he does not appear to have had any particular knowledge of the subject on his appointment to carry out Waterloo Bridge does not tally with facts. His college training ended in 1783, and in 1784, when he was only in his twenty-third year, he was occupied in superintending the building of his first bridge about two miles west of Edinburgh. Soon after 1791, at the age of thirty, he carried out the Lancaster Canal, with its aqueduct over the

Lune, besides very many other celebrated English works; and between 1799 and 1803 he constructed the stone bridge over the Tweed at Kelso, and stone bridges at Musselburgh and other places in Scotland; then a bridge at Boston, in Lincolnshire, and another bridge over the Earn. All these, besides other bridges of iron, as well as the commencement of the Bell Rock Lighthouse, he was responsible for, most of them long before Waterloo Bridge was thought of. Waterloo Bridge itself was modelled upon his bridge at Kelso, and the *Gentleman's Magazine* (1827, ii. 468) states that upon its being seriously undertaken Rennie, from "his superior experience," became the principal engineer.

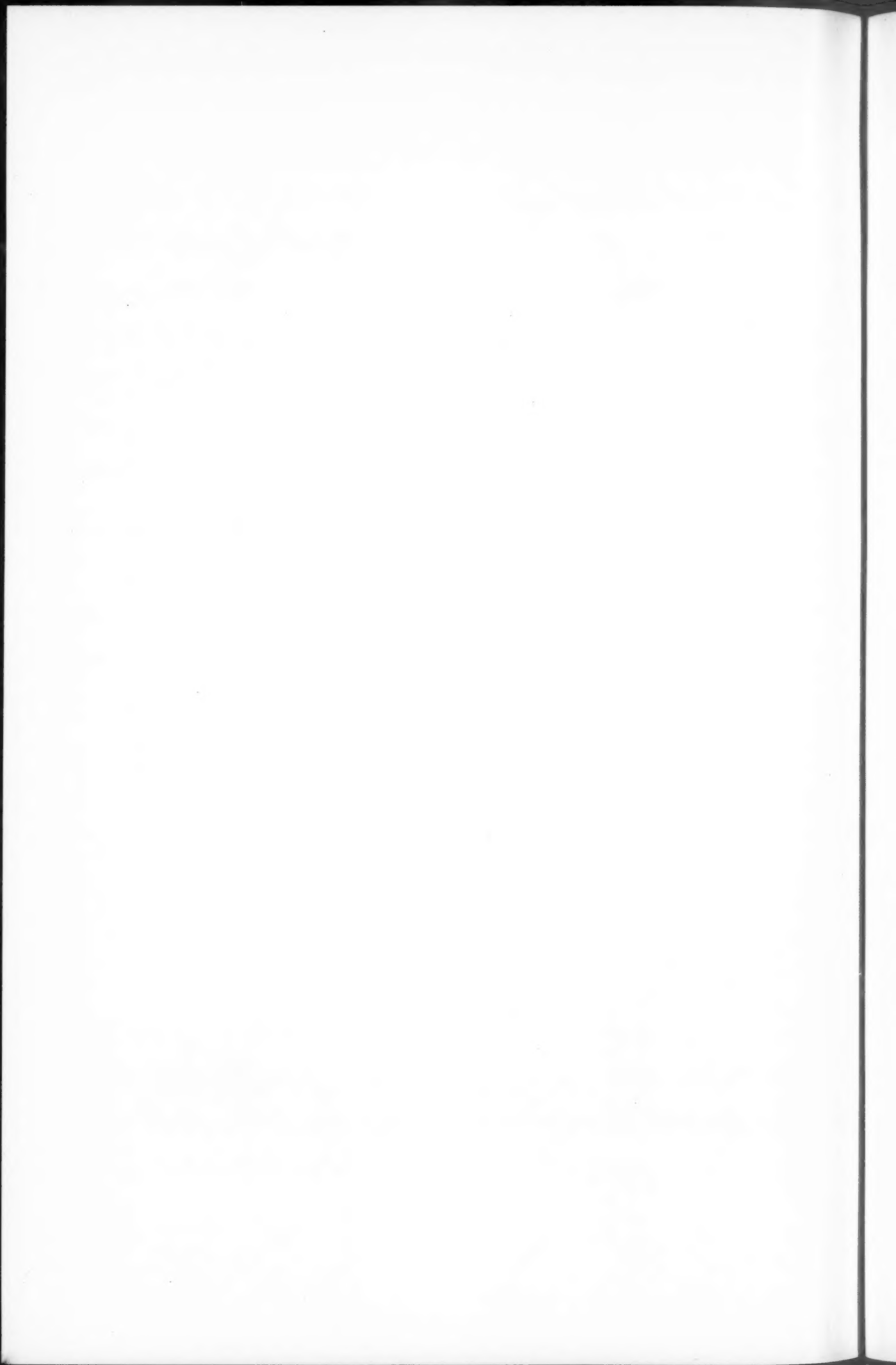
The idea of the bridge, first proposed in 1766 in Gwynn's "London and Westminster Improved," was, perhaps, revived by Dodd, and he worked with the promoters of the undertaking. The promotion of the Bill involving the approaches to the bridge no doubt was something of a business, and in 1809, when the Act was passed, Dodd was but twenty-six years of age. Rennie was twenty-two years his senior. Dodd was never made chief engineer, and therefore was never deposed; but he was "so imprudent as to resign the situation" of resident engineer, which carried a salary of £1,000 a year.

The bridge was commenced in 1813, and it was not under Dodd, but under Mr. Hollingsworth, resident engineer, that the younger Rennie was placed, before he went abroad,¹ personally to superintend the foundations (1813-1814). He was therefore not indebted to Dodd for the experience which was of a very practical nature. When employed to carry out the work of London Bridge many years later it is suggested that in all human probability Professor Cockerell, his brother-in-law, must have had some influence on him when

¹ The elder Rennie was careful to give his son John an education theoretical and practical. He then sent him to study ancient and modern architecture and engineering. Hence it came about that the younger Rennie was away from England from the beginning of June 1819 until the end of September 1821. Charles Robert Cockerell, who became his brother-in-law in 1828, had returned to England in 1817, two years before Rennie started. He had commenced practice, was associated with his father in the Surveyorship of the India House, and became Surveyor of St. Paul's Cathedral soon afterwards. In Rome young Rennie took lodgings in the Piazza da Spagna and devoted himself to the study of architecture, drawing, and the Italian language. He made the acquaintance of Gell, Dodwell, Canova, and Thorwaldsen; Lawrence, Chantrey, and Turner he had known in England. At Athens he employed himself in measuring and drawing the Parthenon, and when he had finished the Acropolis he was occupied about a month with the temples of Theseus, Jupiter Olympus, and the other antiquities. He also measured the Hall of Atreus at Mycenae. He returned to England in time to see the last of his father, who left him his design for London Bridge to build from.



WATERLOO BRIDGE, LONDON
From a photograph by R. Randal Phillips



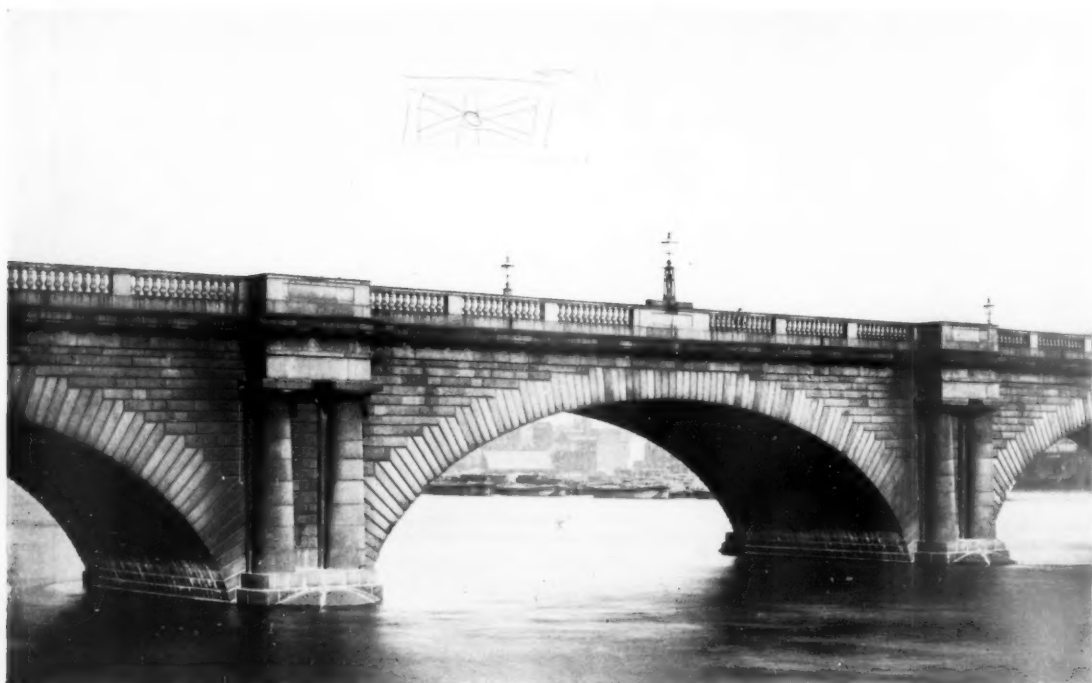


BRIDGE OVER THE TWEED AT KELSO, SCOTLAND
DESIGNED BY JOHN RENNIE

THE RENNIES AND WATERLOO AND LONDON BRIDGES

designing the details. This rather implies that he could not have produced the work satisfactorily, and therefore it must be accounted for. Be that as it may, the matter of importance is Waterloo Bridge. The elder Rennie had erected a bridge of queenly grace, and had powers sufficient to transpose it into one of noble beauty. His son also, at the least, was self-reliant when he designed the details of London Bridge. Educating influences there must have been on the minds of those responsible for both bridges. The elder Rennie was acquainted with ancient architecture; the younger, we know, measured and analysed it in actual buildings. Like all the works of the Rennies, the bridges were built for posterity, and they show a

tinguishing fires at sea. He rapidly went downhill, through insobriety, became totally destitute, and died from exhaustion. This chequered career was more concerned with the promotion of undertakings than with building art. He may deserve more credit for his design for Waterloo Bridge than he has received, but what can that amount to? The managing committee were not satisfied with it, and they referred it to Rennie and Jessop for an opinion. It was found for the most part to be a copy of Peyronnet's bridge of Neuilly, with modifications. Various objections were pointed out by the reporting engineers, as well as to the plan he proposed for the pier foundations. They also showed that his estimate of the cost was



WATERLOO BRIDGE: DETAIL OF SPAN

real grasp of the principles of building art. In the truest sense the Rennies were architects, especially the elder. What more need be said? What more can be said?

George Dodd, likewise, is reputed to have made a study of architecture—a generalisation carrying little weight. His share in the promotion of the undertaking, and his unstable connection as resident engineer of Waterloo Bridge, are already ascertained. His further record is briefly recapitulated. He is said to have been the first projector of steamboats on the Thames, but his connection with the scheme was soon broken off. He was much depressed by this disappointment, and by the want of encouragement for a plan for ex-

altogether insufficient. As a result, no further steps were taken with his plan, but the committee approached Rennie after the authorisation of a bridge had been obtained by Act of Parliament, on this occasion requesting him to furnish them with a design for a suitable structure. Rennie's first step was to prepare an entirely fresh chart of the river, after an accurate survey by Mr. Francis Giles. In preparing his design Rennie was very particular to keep in view architectural appearance as well as utility. He meant it to enhance the beauty of the front of Somerset House. He contrived that the face of the northern abutment should be on a line with its terrace, and laid out the roadway to be as nearly on a level as possible with the Strand



LONDON BRIDGE

THE RENNIES AND WATERLOO AND LONDON BRIDGES

thoroughfare. Two designs were prepared—one of seven equal arches, the other of nine, the latter having been adopted for reasons of economy. The three-quarter Doric pilasters are after the design of the Temple of Segesta in Sicily. At the opening of the bridge on June 18th, 1817, he respectfully declined the honour of knighthood.

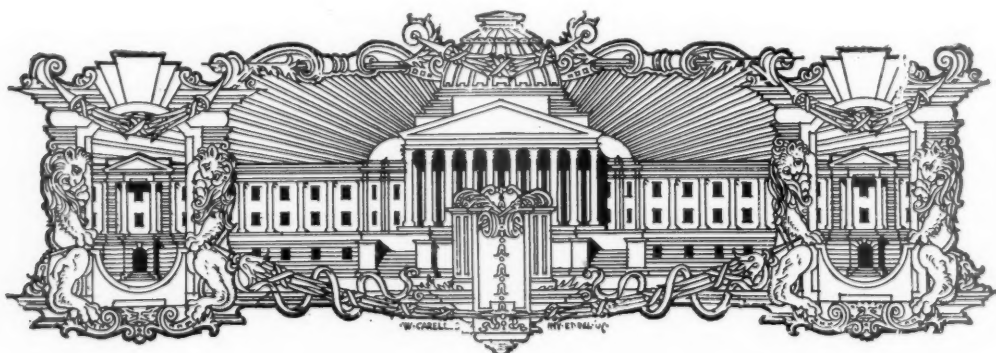
Most of the bridges of any length previous to Rennie's time had a considerable rise in the centre. Rennie, it should be borne in mind, studied the theory of the equilibrium of arches with energy and success. Up to his time, again, there had been no rules laid down for the guidance of architects and engineers.

Of the Kelso Bridge it has been remarked: "it may almost be said to have commenced a new era of bridge-building in this country." It is a beautiful structure, with winning abutments and toll-house. The piers have three-quarter Roman Doric columnar pilasters surmounted by a plain block cornice, and the parapet is in character. The semi-elliptical equal arches, the columnar pilasters, the parapet proportion, and the level roadway are recognised in the greater work, Waterloo Bridge. In both bridges the character and the size of the parts show a fine sense of fitness. Kelso Bridge is in five arches, each of 72 ft. span, with piers 12 ft. wide. The nine arches of Waterloo Bridge each span 120 ft. and the piers are 20 ft. wide.

Rennie the younger carried out his father's fine design for London Bridge, again showing genius in the adoption of the elliptical arch for a span of 150 ft., resulting in a bridge of simple beauty. There can be no doubt about the younger Rennie's study of architecture, some instances of which have been brought to mind. We know that he was receptive, and may therefore conclude that the detailing of the bridge is justly held to be the outcome of all his studies. He was very sound in what he said of street architecture; his comments upon London improvements are well worth reading at the present time. For example, speaking of the "Committee of Taste"—which included Sir John Soane, Sir

Robert Smirke, and Nash—appointed to design improvements in the neighbourhood of Charing Cross, the Strand, Holborn, and Oxford Street, he remarks: "Certainly no Committee ever discharged its duties better. To its labours we are indebted for Trafalgar Square and the improvements in the Strand, Cockspur Street, the Haymarket, the old Opera House, and those between Oxford Street and Holborn, which are really very good, and the architecture, although not altogether faultless, is nevertheless, taken as a whole, very effective; in fact, nothing like these improvements has been effected since."

He was candid in the expression of his regret, not so much that Cockerell's design was not accepted, but that Smirke's adopted designs for the approaches to London Bridge were so unworthy; and it will be realised there is no symptom of "bitterness" as colloquially understood. Rennie's own words are: "As to the architecture of the approaches to London Bridge, I referred the subject to my brother-in-law, Cockerell, a very accomplished and competent authority, and I exhibited his designs to the Committee as well as some of my own. They, however, considered them to be too ornamental and costly, although they were as plain and simple as these important approaches rendered necessary. The Committee, having rejected them, referred the subject to the late Sir Robert Smirke, then one of the Crown architects, and he designed the present buildings on both sides of the bridge, as far as King William Street on the north, and the old town hall of Southwark on the south; and certainly, with all due respect to my late friend Sir Robert Smirke, a more unworthy set of buildings was never designed. Thus not only has a rare opportunity of making handsome and appropriate buildings to one of the greatest thoroughfares in the world been lost, but the buildings are so low and badly built that the advantages of the ground, which it must have been foreseen were capable of almost unlimited development as regards rental, have been in a great measure thrown away."



JOHN MERVEN CARRÈRE. 1858-1911

AN APPRECIATION BY FRANCIS S. SWALES



NOTHING could seem more impossible to his friends than the fact that John Carrère is dead—the most alive, the most ambitious, the most strenuous artist among the architects who, during the past two decades, have made for American architecture the enviable place it holds to-day among the fine arts in the United States.¹

Of French, Scotch, and Irish ancestry, he was of the fourth generation of the American family bearing the name of Carrère, who were citizens of the United States. He was born in 1858 at Rio Janeiro, where he received his general education. Later he went to Switzerland, where he began his earliest studies in architecture, and to Paris, where, at the École des Beaux-Arts, he studied under Victor Robert, Charles Laisne, and Léon Ginain. Laisne, who was an exponent of Gothic architecture, left no impression upon the works of his pupil; but one may well believe that Ginain did, as the influence of the *neo-Grèce* master is perceptible in all of the more serious monumental works of the firm of Carrère and Hastings, especially such as the buildings at the Buffalo Pan-American Exposition, the New York Library, the Capitol and the Senate Office Building at Washington, the civic centre for the city of Cleveland, Ohio, McKinley's Monument at Buffalo, the Manufactures Building at the St. Louis Exposition, and the Yale Memorial Hall at New Haven, Connecticut—in all of which the great breadth characteristic of Ginain is evident.

Upon his return to America from France John Carrère entered the office of Messrs. McKim, Mead, and White,

¹ Carrère's death was caused by blood-poisoning setting into wounds resulting from a collision between a motor-car in which he was riding and a tramcar; and to shock following two surgical operations, made in desperate effort to save his life. He did not regain consciousness after the accident, and died in the Presbyterian Hospital, New York, on March 1st.

where he became a leading assistant, and during three years remained in charge of important work.

Mr. Hastings, Mr. Cass Gilbert, and the late Joseph Morrill Wells were among his fellow assistants in that office.

It may be said that the *atelier* of McKim, Mead, and White of that time was the nursery (though not quite the cradle) of the present-day school of American architecture—architecture founded upon classic lines, but at once modern, appropriate, and original in the highest sense of the word.

It would be unjust to the younger men to promote any impression that they were mere followers of a school of which McKim and White were the masters. With more accuracy it might be said that McKim and White—and the late Augustus Saint-Gaudens, the sculptor, too—were, like the others, members of a circle of artists possessing many ideas in common, who brought back to New



RESIDENCE OF GEO. L. RIVES, NEW YORK CITY



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York an enthusiasm for art nurtured by their studies in France and Italy.

It has been asserted that this or that member of the firm of McKim, Mead, and White was the first to introduce Italian Renaissance architecture into America in a form that could be understood; but, as a matter of fact, the first work in that style—the Villard House—was really designed by Joseph Morrill Wells, and, so far as its exterior is concerned, neither McKim nor White had anything to do with it. Previous to that design the work of McKim and Mead, and, still earlier, of McKim and Bigelow, had been subject very much to the influence of Hunt. Stanford White had

worked as an assistant to Richardson upon the interesting version of French Romanesque which the latter finally developed into an American style. The interiors of the Villard House were designed by White, and though Italian in every detail are very Richardson in feeling. In his design for the pedestal of the Farragut Statue by Saint-Gaudens (which Mr. Alfred Gilbert has pronounced to be the finest modern monument in the world) and in the Drayton house in Fifth Avenue, one sees White struggling between his sympathy with the Renaissance and the influence which Richardson's work still had upon him. Wells afterwards designed the Century Club, which, though much



GOLDWIN SMITH HALL, CORNELL UNIVERSITY, ITHACA



SENATE OFFICE BUILDING, WASHINGTON



PORTICO, GOLDWIN SMITH HALL, CORNELL UNIVERSITY

admired in its day, was an ordinary performance after such a masterly work as the Villard House. Wells died some twenty years ago, and his service to architecture—after his fine design—was the entering wedge he drove for the influence and opportunity of the men who were working with him—Cass Gilbert, George Fletcher Babb, Thomas Hastings, and, certainly not least, John M. Carrère.

From a close study and intimate knowledge of the work of each of these men, the writer long ago came to the conclusion that to Gilbert and Carrère especially McKim, Mead, and White owed more in point of influence than either owed to them. One has to turn back to old sketches

and reproductions of designs made by each in student days to get at the real calibration of the finished architect. From them one observes that Gilbert studied the work of Bramante, but had a secret love of any style with a picturesque massing; Hastings and Babb had a pronounced bent towards the fifteenth-century Italian and the Early French and Spanish Renaissance; while McKim was influenced by Hunt, Daumet, and Richardson, and by the existing examples of colonial work in America. Carrère, however, appears to have had but one love, and that the late French Renaissance. Perhaps four generations had left his French blood predominant. In temperament he was decidedly French; his fondness for good draw-

ing and symmetrical planning, as evidenced by the work of Carrère and Hastings, revolutionised American methods of draughtmanship. Professional to the core, he was almost the first among American architects to preach and practise professional ethics. He was actively interested in the cause of architectural education, and his influence in organising the Society of Beaux-Arts Architects, and its free course of instruction to students, was of the greatest value to the office-trained American draughtsmen. He was the first chairman of the Committee on Architectural

Education, and, as such, outlined the course in design afforded by that society.

The establishment of the Art Commission of the city of New York was entirely Mr. Carrère's idea, and that it was brought into existence and made an effective organisation was due to his personal energies. During Mr. Burnham's administration of the American Institute of Architects it was necessary to carry on an active political campaign to secure that the vast post-offices and other buildings built by the United States Government should be entrusted to the control of competent

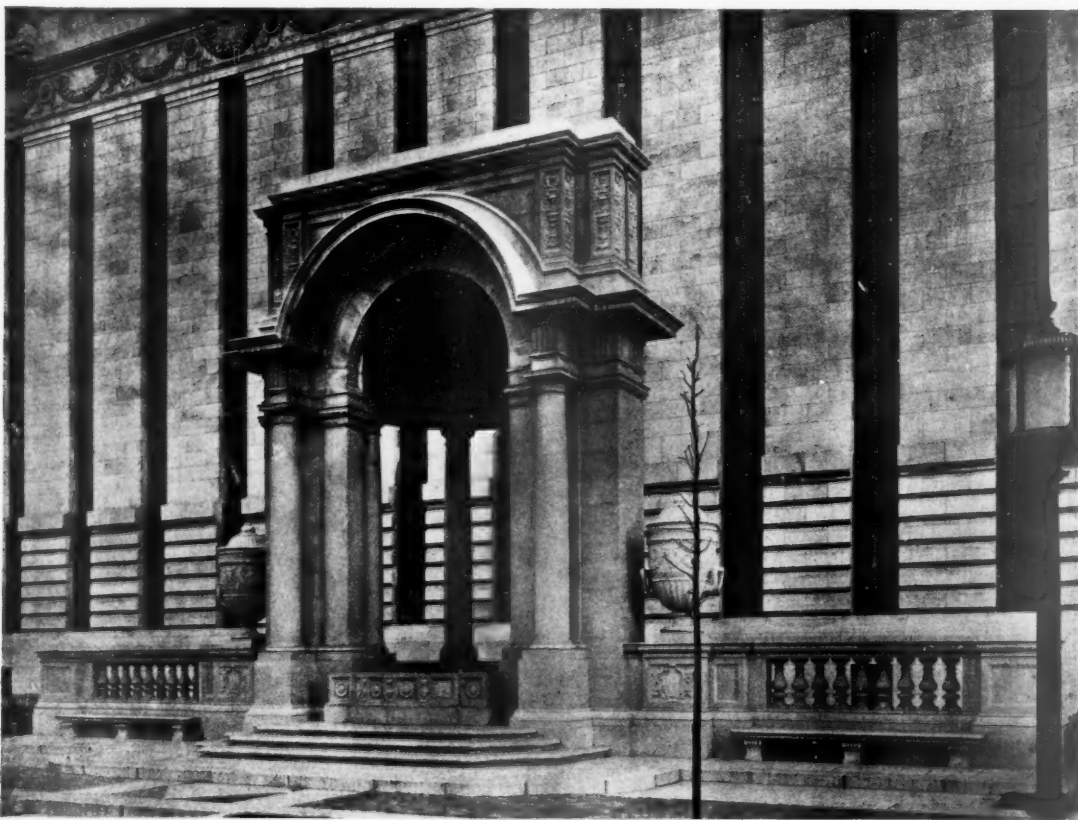


DOORWAY IN CUNEUS ROOM, SENATE OFFICE BUILDING, WASHINGTON

JOHN MERVEN CARRÈRE



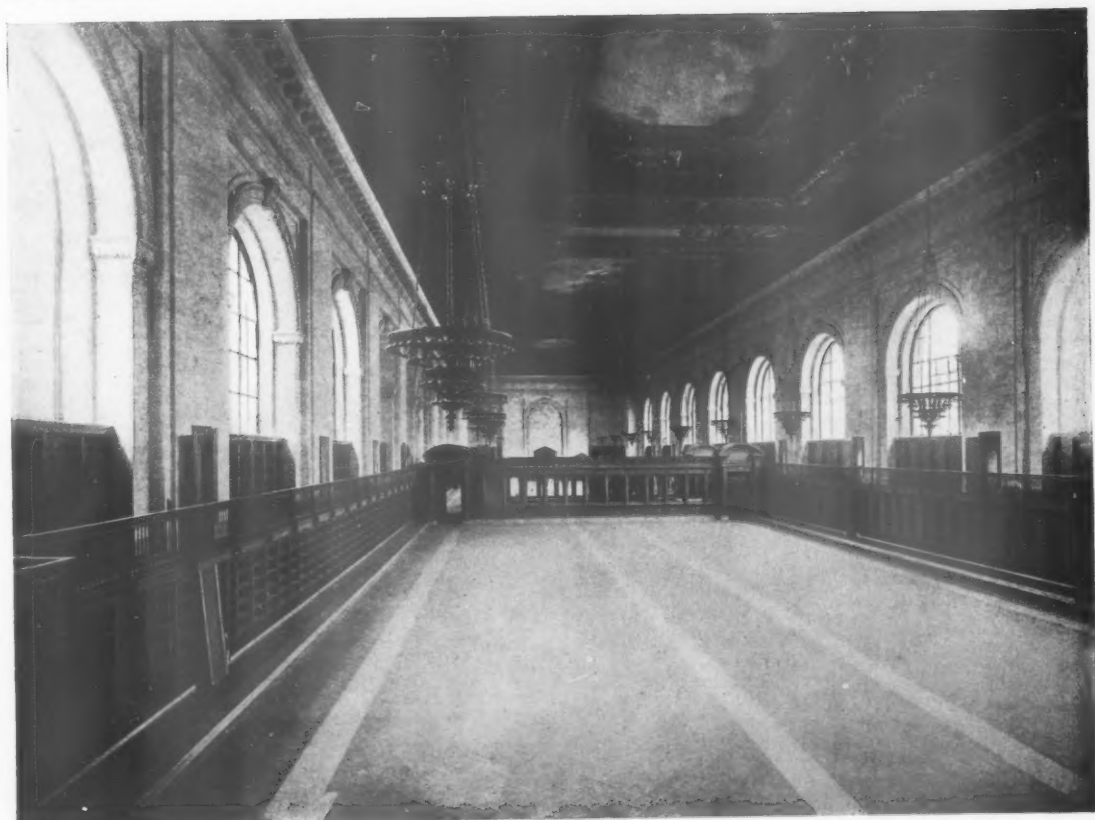
Rear Elevation



Memorial on Rear Elevation
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Patents Stack Room



Main Reading Room
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May 1911

JOHN MERVEN CARRÈRE



OFFICE OF THE CARNEGIE INSTITUTION, WASHINGTON

architects instead of being designed by clerks in the Government's Office of Works. It became necessary for Mr. Burnham to take a course so drastic that in the interests of other architects it was advisable, in his own opinion, for him to withdraw from the scene of hostilities, in order that success might be gained by his party. And the man who stepped into the breach was John Carrère. The impression which he made upon the members of Congress can best be judged by the fact that he was tendered the office of Supervising Architect of the Treasury Department. He declined the honour, however, as he considered that the conditions under which work must be carried on in a Government office were not conducive to results that would be to his satisfaction, and he urged that the more important Government works should be confided to private architects—a course which was soon afterwards adopted by the Government.

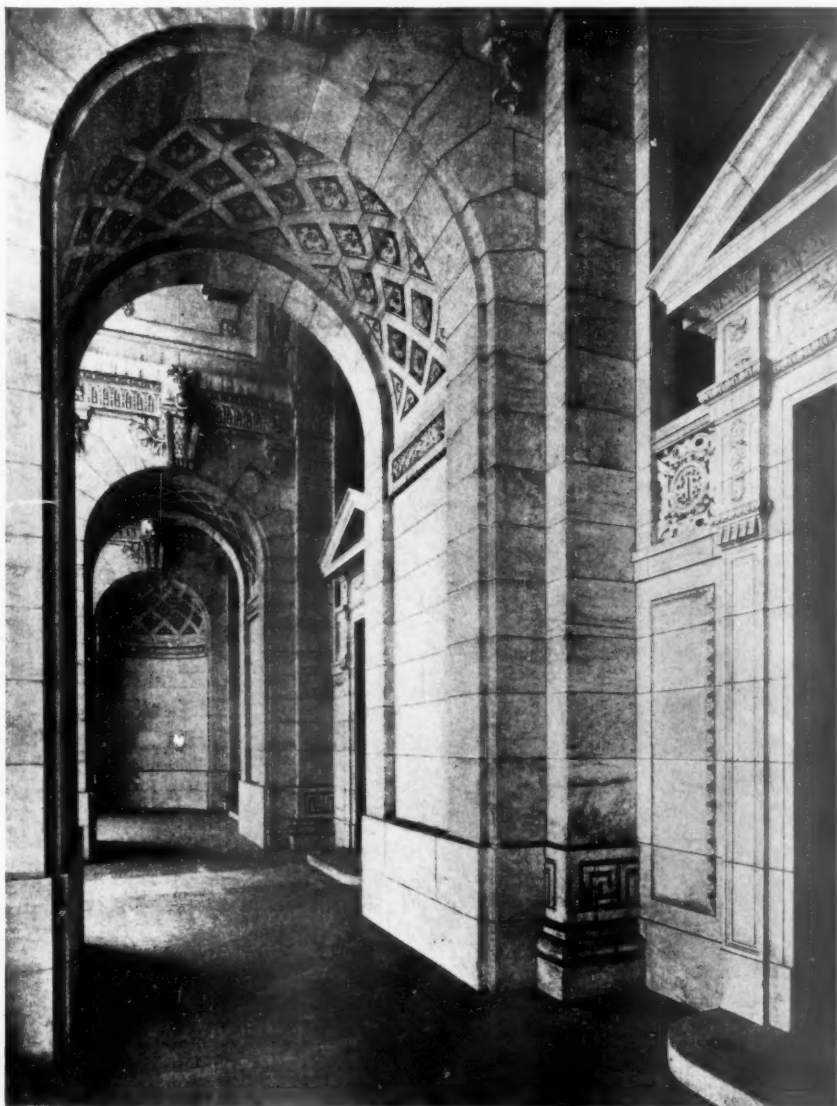
Carrère was the author of the Code of
The Architectural Review

Competitions adopted by the New York Chapter of the American Institute of Architects, which code was, with a few modifications, afterwards adopted by the A.I.A.

He was chief architect and chairman of the Board of Architects in charge of the gardens, grounds, and decorative features of the Pan-American Exhibition; a member of the Group Plan Commission, having charge of the remodeling of a large part of the City of Cleveland, Ohio; and of a similar commission dealing with the plan of Grand Rapids, Michigan.

As designing architect of the Senate Office Building at Washington, he scored perhaps his greatest artistic success; but the New York Public Library, of which he was co-author with Mr. Hastings, was his favourite work.

He was to have given a paper during the present



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FIRST CHURCH OF CHRIST SCIENTIST, NEW YORK:
DETAIL OF LOWER PART OF TOWER

JOHN MERVEN CARRÈRE



RESIDENCE OF DANIEL GUGGENHEIM, ELBERON, N.J.



RESIDENCE OF MURRY GUGGENHEIM, ELBERON, N.J.



THE MISSES ELY'S SCHOOL, GREENWICH, CONNECTICUT

session before the Royal Institute of British Architects dealing with library design; and the writer was able to say that, just prior to his death, Mr. Carrère was looking forward with enthusiasm to his contemplated visit to this country. He was much interested in everything relating to the advancement of architecture, and believed earnestly that the art would be ennobled by the elevation of the profession.

He was a man of intense energy, and forever applying it usefully. Besides taking a keen interest and a part in all the work included in the immense practice which he enjoyed in association with Mr. Hastings, he found time to keep in close touch with everything transpiring among architects in Europe, and greatly desired that closer relations should be established between American and European co-workers. A short time ago I had a letter from him in which he expressed himself as follows:—"It is indeed surprising how little is generally known abroad of what American architects are doing. I had the same experience in France, and I think it is unfortunate for us, as it is for them, that closer relations are not established between the practising men of both countries. I think that the foreigners are mostly to blame. They have not taken us quite as seriously as we deserve to be taken, and while we travel and keep in touch with them,

meet them, elect them to all sorts of honorary positions in our societies and follow their works, they who are not half as busy, and certainly not as strenuous, jog along ignoring the fact that the earth is round."

John Carrère was extremely patriotic, and proud of his country's progress, especially in the arts. It is perhaps a satisfaction to those who cherish his memory to recall that the people of New York accorded him the highest last honours by opening the New York Library, in order that his body might lie in state in the building which his imagination had conceived and his brain had planned.

[Many of the illustrations accompanying this article are from photographs which have been kindly lent by Professor Reilly, of the School of Architecture, Liverpool University.]



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THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LVII

THE Market Hall at Chipping Campden, with its gables, obelisks, and finials, is a curious building, a relic of a busy market town of the seventeenth century now very much decayed. In its palmy days the market was "famous for Stockins." Even in the eighteenth century it had still "a weekly market on Wednesday, and four Fairs yearly, viz. on St. Andrew's Day, on Ash-Wednesday, on St. George's Day, and St. James' Day; the Benefit of the two former belong to the Corporation, but of the two last to the Lord of the Manor."

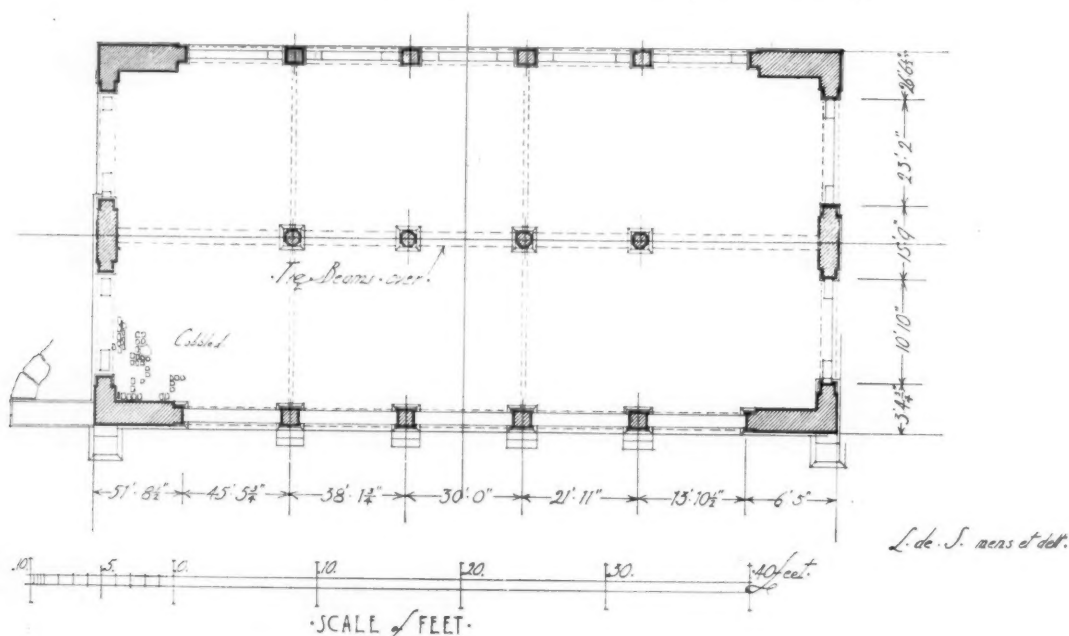
Sir Baptist Hicks (afterwards Viscount Camden) erected the market hall in 1627 for the use of farmers selling their butter, cheese, and other produce. It is built in the fine manner of the Cotswolds, with beautiful masonry, and is roofed with the stone slates of that locality in the most intricate way; indeed, the roofing is a masterpiece of craftsmanship, the builder seeming to have taken pains to make it complicated by cutting it up into many gables. It is obviously done by the village mason, who was still equipped with a complete knowledge of traditional methods. Yet through his work may be perceived the first signs of the new manner in architecture which was to hold sway in England for two centuries. The lower part of the front, composed of a succession of semicircular arches, is like an Italian

loggia, but instead of being capped with a strong horizontal cornice, to give an impression of rest to the otherwise restless arches, it is finished with a series of gables tipped with finials. Two gables are also put at each extremity, an heraldic panel being placed between them at one end. Unusual features are the obelisks between the gables of the front; they are very similar to the finials on the gables. By reference to the drawing reproduced below it will be seen at once that the plan is practically composed of two squares, being 51 ft. 8 in. long by 26 ft. 6½ in. wide, and that it is divided down the middle by a row of columns, which are merely introduced to reduce the bearing of the heavy wooden beams that span the building. They are octagonal, and are finished with curious capitals and bases. The impost moulding under the arches is cut in a way that is reminiscent of Tudor times and is at once unusual and pleasing.

Upright stones between the archways at the ends and back were placed there to prevent the carts being backed into the hall whilst unloading produce. The balustrade between the front archways has all disappeared except in the centre bay; it has been restored, however, on the drawing. By the raising of the street level the bases of the smaller buttresses have been buried; these also

MARKET HALL CHIPPING CAMPDEN GLOS THE PLAN

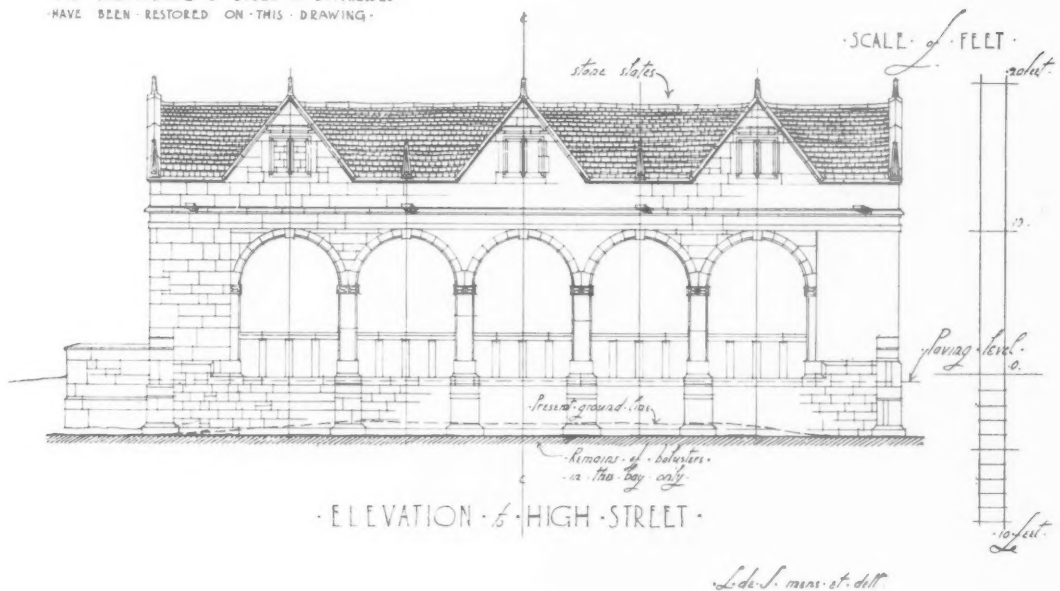
ERECTED BY SIR BAPTIST HICKS IN 1627 AT A COST OF £90.





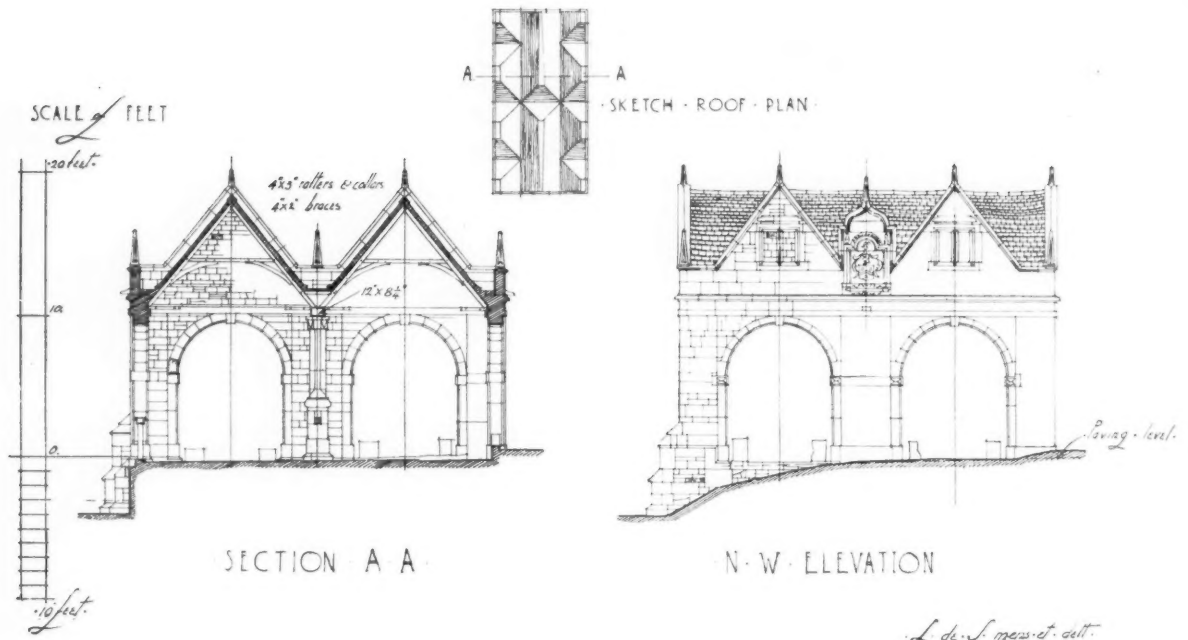
MARKET HALL CHIPPING CAMPDEN GLOS

THE BALVSTRADE & BASES TO BUTTRESSES
HAVE BEEN RESTORED ON THIS DRAWING.

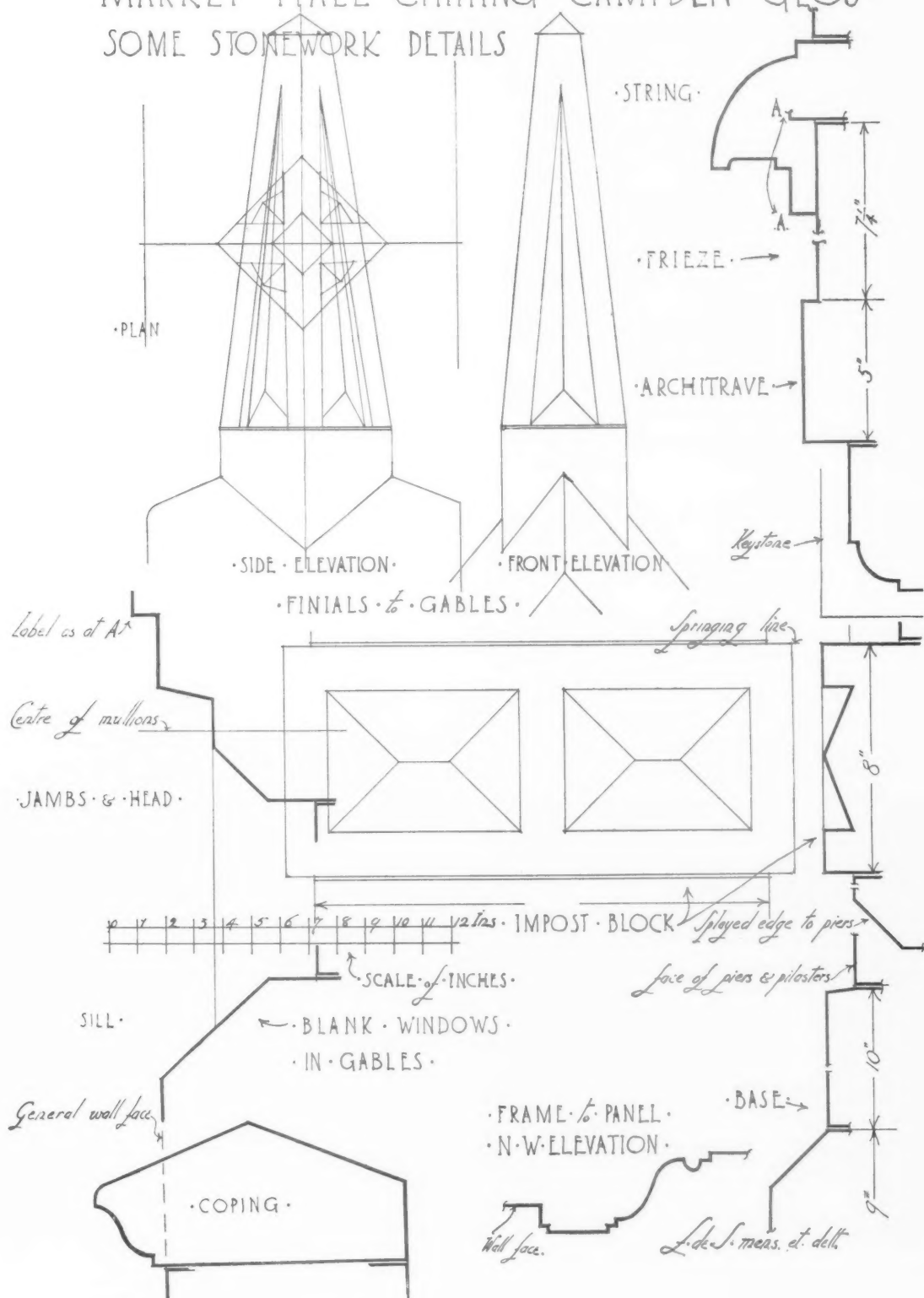


THE PRACTICAL EXEMPLAR
OF ARCHITECTURE

MARKET HALL CHIPPING CAMPDEN GLOS



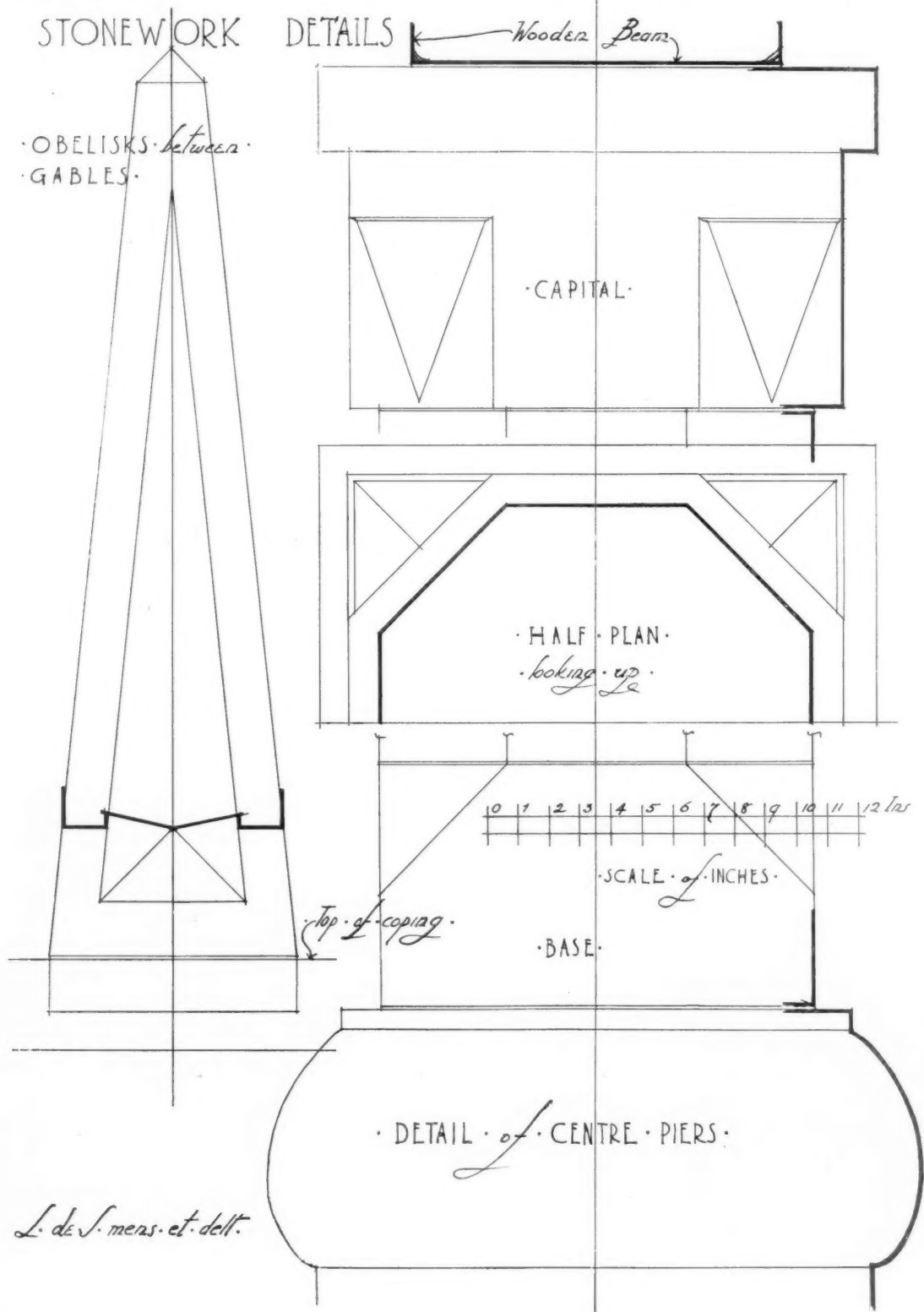
MARKET HALL CHIPPING CAMPDEN GLOS.
SOME STONEMWORK DETAILS



MEASURED AND DRAWN BY L. DE SOISSONS

MARKET HALL CHIPPING CAMPDEN GLOS

STONEWORK DETAILS



are shown on the illustrations. Whether the windows in the gables were ever used for windows it would be difficult to say. The loft is only about 3 ft. 3 in. high from the top of the tie-beams to the collars, and must have been of little use even as a loft.

The donor of the market hall has a very elaborate tomb in Campden Church. He seems to have been a man of a generous nature, for his epitaph states "that he gave in his life-time to Charitable Uses £10,000"; but whether this is to be taken in the usual spirit of epitaphs, *cum grano salis*, or as it reads, is doubtful. However, to give an air of verisimilitude to the too charitable facility of its author, it is stated ("Magna Britannia," vol. ii, under Gloucestershire): "Sir Baptist Hicks further erected an Almshouse in this place for six poor men and as many women, and endowed it with three Shillings and four Pence, to be given Weekly to each Person, besides an Allowance for a black Gown and Coals: He also gave £500 for a Stock to get the Poor at work and did many other acts of Charity both for the Church and Town. There are so many Gifts for Bread in this Parish, to be disposed weekly to the Poor, viz. six dozen every Sunday, that there seems not to be any place that has a better Provision in this kind, both against want and Dearthness of Corn."

J. M. W. H.

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON



WITH this month's note is published a photograph by Mr. W. Wonnacott of the beautiful little Tudor manor-house near Barking which has been referred to already in these pages. No student of architecture will need to be reminded of the delightful features of Eastbury Manor House, for it is comparatively well known within the professional circle. But the public is scarcely aware of its existence, nor of that of a hundred other valuable buildings of a similar character in the East End and the eastern suburbs. In the early days of our Survey, when its headquarters were at Essex House, a great deal of work was done in this district, and it was found that the east was much more productive than the west in the display of memorials of ancient architecture prior to the Great Fire of London. Many important little-heard-of buildings remain hidden among the increasing crowd of modern houses, or are stranded on some backwater left from the stream of London's outward expansion. Both Eastbury Manor House and East Ham Church



EASTBURY MANOR HOUSE, NEAR BARKING, ESSEX

Photo: W. Wonnacott

Fleche: for South Church: New York:
Gram. Goodhue and Ferguson.

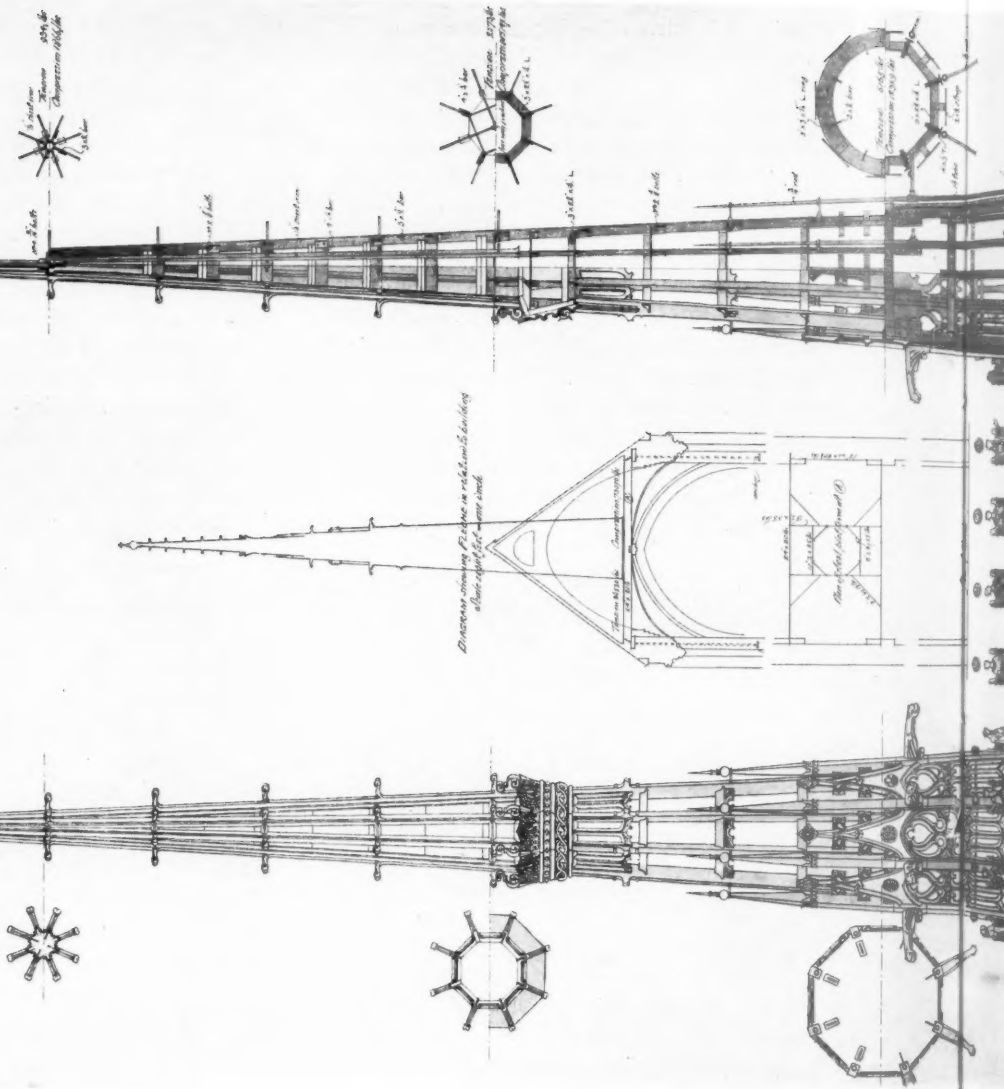
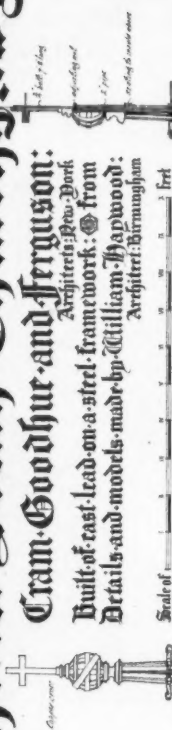
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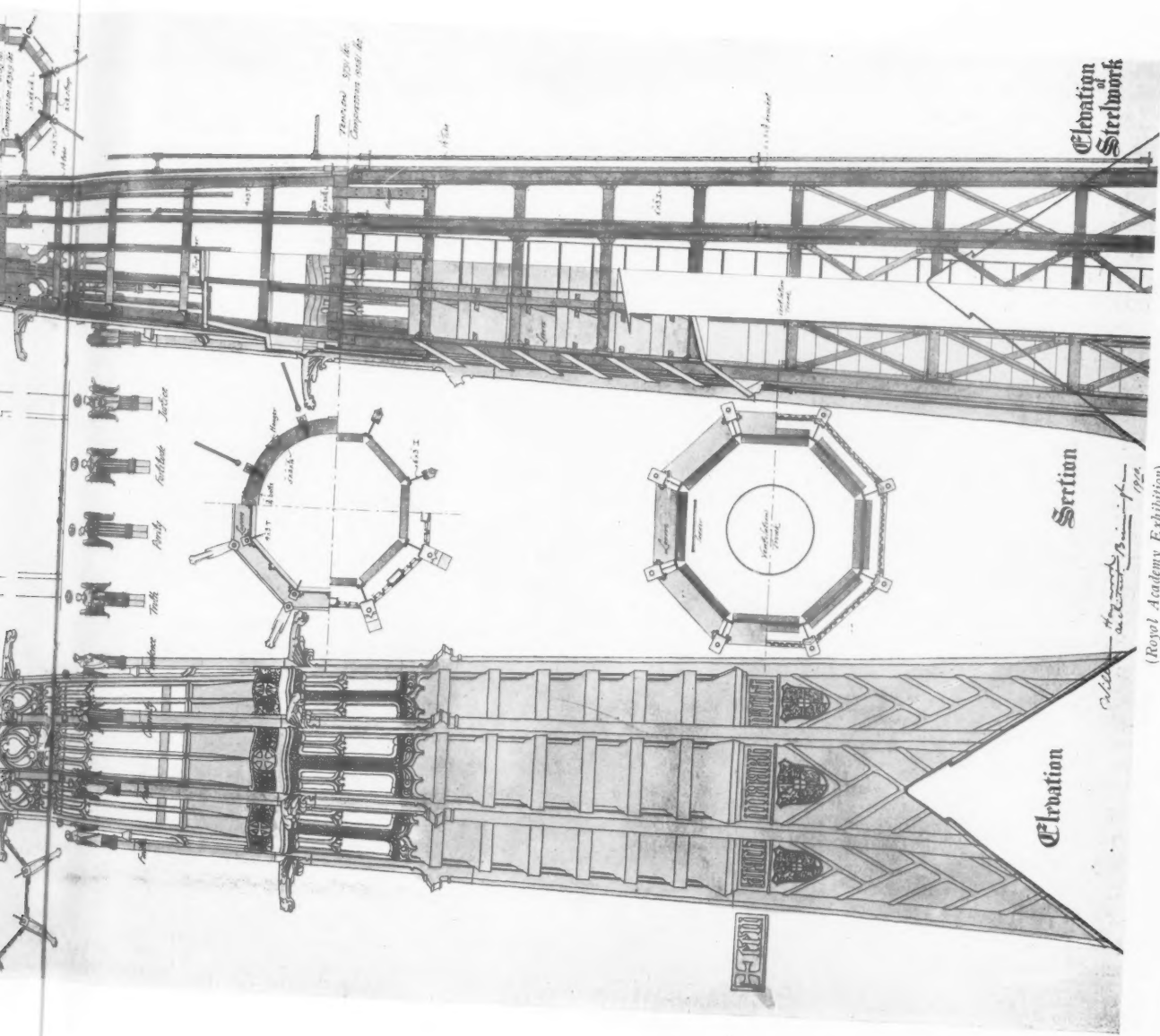
Built of cast-iron on a steel frame work. A from

Built-of-cast-lead-on-a-steel-framework:  from

Details and models made by William Hapwood:
Architect: Birmingham

Architet: Birmingham





Elevation of Streetwork

Section

Elevation

W. H. & C. B. 1851
(Royal Academy Exhibition)

seem to have been isolated in this way, and lie outside the main routes and currents of business life. As a consequence, they are both threatened with ruinous decay, and of the two it may be that the brick manor-house is making the better fight of it. It is a thousand pities that the little Norman church of East Ham, with its apsidal chancel, Norman west door, and remains of interlacing arcading, cannot be better looked after. The churchyard was in a deplorable state when the writer was last there, and several fine eighteenth-century altar tombs were fallen in a heap of disintegrated stonework, in which position they are a certain prey to the whole exposure of the weather. Till the present time, the poverty of the East End has been the guardian of its ancient buildings, in that the money was not forthcoming for their drastic restoration, nor was there so serious a demand for sites as there has been in other parts of London. To these causes we owe the existence of a large number of valuable antiquities, but for the same reasons we may soon lose them, a certain amount of repair being absolutely necessary for preservation. From the East End far into the villages of Essex is the home of a continuous population from the earliest times, and this part of the county is therefore full of rich material for the antiquary and the historian. Now that so much is made of visible historical evidences for the purposes of education it would be well if some of the vast sums expended on schools and colleges were deflected to the practical purpose of retaining these valuable object-lessons, in neighbourhoods that have so little otherwise to relieve their monotony.

WALTER H. GODFREY.

FLÈCHE, SOUTH CHURCH, NEW YORK

THE flèche for South Church, New York, shown by the illustration on the preceding pages (from a drawing now exhibited at the Royal Academy) was originally designed by the architects to be built of timber and covered with lead in the usual manner, the prototype being the flèche of the Sainte Chapelle, Paris. The building authorities of New York, however, condemned the proposed wooden structure, and a steel framework was substituted, with some modifications of design. The work was built in four sections by Messrs. Henry Hope & Sons, Ltd., of Birmingham. The largest section was 24 ft. long, this having been suspended and made to revolve on horizontal pivots in order to facilitate the attachment of the lead covering. The total weight of this section was 2 tons 15 cwt. The total weight of lead used on the whole work was about 10 tons.

The entire construction was shipped to New

York in crates, and hoisted into position by means of a special scaffold 120 ft. high with boom-lifting tackle.

All the details and models were made by Mr. William Haywood, architect, of Birmingham, under whose supervision the work both here and in America was executed.

BOOKS

TUDOR DOMESTIC ARCHITECTURE

THIS work by Messrs. Garner and Stratton makes a kind of trilogy with Mr. Gotch's and Messrs. Belcher and Macartney's volumes on the various phases of the Renaissance in England, chronologically joining on to the former. So that English domestic architecture is now traced from the middle of the fifteenth to the end of the eighteenth century. The new volumes deal with the early period, and in the matter of research, and the text based on it, are much ahead of the volumes dealing with the Renaissance, while being no whit behind in point of illustrations. The plates are, perhaps, the first consideration of the architect. The majority of them are reproduced from fine photographs of the best remaining examples of domestic architecture of that interesting period when the "new learning" had breathed a new meaning into life.

Mr. Stratton's work calls for generous praise. Only one who has attempted to decipher the story of ancient walls from their remains, who has laboriously gleaned from scanty documents still more scanty information, and has honestly tried to be unbiassed by tradition, will give him full credit for his research. Perception and acquired knowledge have gone hand in hand in this matter, and have stamped the text with the hall-mark of authority. This is almost solely due to Mr. Stratton; for although the inception and general form of the book must be credited to the late Mr. Garner, his death at an early stage of the work left it to his successor either to make or mar the production.

The production of a book of this kind must be, of necessity, a lengthy task, and its issue in several parts has already familiarised the public with its general aspect. Each portfolio has in its turn been reviewed in these pages, but the occasion of its publication as a complete work gives opportunity for consideration of it as a whole.

If we compare it with a typical folio of the eighteenth century we shall observe a great difference, both in get-up and illustration. The old engraving, with its inaccuracy and lifelessness, has disappeared (it must be remembered that the architect's drawing had to be copied by an



WILDERHOPE MANOR HOUSE, SHROPSHIRE
From "The Domestic Architecture of England during the Tudor Period"

BOOKS

engraver who may or may not have been an expert in architectural detail), and has been replaced by photography. So that a house is shown amidst its surroundings, and a certain verisimilitude is thus preserved. After many years the earth seems to take possession of a building, fingers it lovingly, and gives it some of the gracious beauty of her flowers and foliage. Indeed, on a summer's day, breathless save for the scarce-moving garden perfumes, it often seems as if the heavy listless trees, rising like a hillside above the ground, are more solid and durable than the brick and stone house their verdure nearly hides.

It has been no easy task, out of this galaxy, to select some illustration that would be representative of the book, but Wilderhope Manor-house, shown on the preceding page, besides being little known, is by the excellence of its construction and the directness of its design peculiarly worthy of being given as an example. It is difficult to imagine anything more charming than this quiet stone building with its few and simple ornaments. What breadth and simple dignity is displayed in its walls and windows. Over a building of this sort one is moved to enthusiasm, its vernacular art being a unique and treasured possession. It was built about 1593, and has none of that symmetry now coming into vogue. The plan shows an interesting advance upon the traditional arrangement of the "screens," inasmuch as it is divided by a cross wall which shuts off the entrance to the hall from the entrance to the kitchen, giving greater privacy, as well as freedom from draught. The back of the house, scarcely less interesting than the front, is diversified by the projection formed by the newel staircase, a fine chimney-stack, and a broad and simple gable. Many details of this house are shown, typical of the thoroughness with which the author has accomplished his difficult task.

In addition to photographic plates of the high quality exhibited in the one here reproduced are smaller ones of details and measured drawings of great interest. And no less interesting is the text, which displays a complete grasp of the subject, and is permeated by a spirit in consonance with these relics of a bygone age.

"The Domestic Architecture of England during the Tudor Period." Illustrated in a series of photographs and measured drawings of country mansions and manor-houses and smaller buildings, accompanied by an historical and descriptive text, including a large number of plans and details. By Thomas Garner and Arthur Stratton. London: B. T. Batsford, 94 High Holborn. Price £6 6s. in two cloth portfolios, or £7 7s. net bound in two volumes. 424 plate illustrations, and 364 smaller do. in the 250 pages of text.

ANOTHER BOOK ON THE ENGLISH CATHEDRALS

ALTHOUGH the books on the cathedral churches of England are countless, the public seems never to weary of them. Most popular books on this subject of perennial interest are merely superficial, the text being commonly no more than an excuse for the illustrations. The book under notice is honourably distinguished from those in the ruck by its steady conscientiousness. The author devoted eight years to the study of her subject, giving nearly one-half of the time to the examination of the buildings themselves, and the remainder of the time to painstaking investigation of their history and archæology at the British Museum, the Bodleian, and the Bibliothèque Nationale; and she has, besides, freely sought the advice and assistance of numerous living authorities. In these ways she must have collected a mass of information that it was exceedingly difficult to compress within her not unwieldy volume of less than 600 pages. The condensation, however, has been admirably done, the presentation of the matter being commendably orderly and systematic, with apparently a fine disdain of the usual irritating ecstasies. In most books of the kind the illustrations are often overdone; but Miss Pratt rather errs in the opposite extreme, illustrating only eight of the cathedrals—Ely, Lincoln, Canterbury, Exeter, Lichfield, Oxford, Wells, and York—and that by means of rather indifferent photographic views.

"The Cathedral Churches of England: their Architecture, History, and Antiquities, with Bibliography and Glossary." A Practical Handbook for Students and Travellers. By Helen Marshall Pratt. With illustrations. London: John Murray, Albemarle Street, W. 10s. 6d. net.

THE ANCIENT ART OF THE WEAVER

THE art of the weaver, as distinct from mere trade, makes a universal appeal, and the book under notice will undoubtedly claim the attention of very many whose interest in the subject is, so to speak, purely platonic, as well as of those who are in some way concerned with the industry, which, with its allied agencies, occupies, we are told, "at least one-fifth of the working world."

Those who are moved by admiration for textile decoration to curiosity as to how it is done will find full satisfaction in this book, in which the mysteries of warp and woof are clearly elucidated, every process being fully described and illustrated, and in which the history of the art and craft is traced to the earliest times. The book is an admirable addition to an excellent series.

"Hand-loom Weaving." By Luther Hooper. London: John Hogg, 13 Paternoster Row, E.C. Price 6s.