

THE ARCHITECTURAL REVIEW

With which is incorporated "Details" . . .

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WALL TABLET (IN OAK), CARNBEE CHURCH
SIR ROBERT LORIMER, A.R.S.A., F.R.I.B.A., ARCHITECT



Photo: "Architectural Review"

2.—DETAIL OF DECORATION IN LARGE DRAWING-ROOM, DEYSBROOK,
NEAR LIVERPOOL, BY ALFRED STEVENS

THE DECORATIONS BY ALFRED STEVENS AT DEYSBROOK, NEAR LIVERPOOL

BY D. S. MACCOLL



Y the time this article appears a loan exhibition of work by Alfred Stevens will have been opened at the Tate Gallery, in connection with the gift from the Stevens Memorial Committee of a reproduction of the Dorchester House chimneypiece and a bust of Stevens by Professor Lanteri. I gave some account of the less familiar part of the exhibition in the *Burlington Magazine* for November. I desire now to attract attention to some work by Stevens the condition of which must give rise to anxiety among the admirers of that artist. The work in question is the decorations, to be described presently, of three rooms at Deysbrook, West Derby, which lies at the distance of a tram's ride from Liverpool. Deysbrook, built in the 'forties for the Blundell family, has recently become a convalescent hospital for children from the West Derby Workhouse. One of the three rooms is used as a dining-room, the other two as dormitories. The Secretary of the Memorial Committee

(now to be continued as a "Stevens Society") visited the house in the early part of this year, and found that the present occupants were ignorant of the history and value of the decorations; and it is obvious that in a hospital, where cleanliness is essential, wall-decorations are in danger at the hands of the whitewasher; they are also, though in wonderfully good preservation, beginning to suffer from cracks, perhaps the result of the trampling of feet on upper floors. Professor Reilly, of Liverpool University, to whom I wrote on behalf of the Committee, made a careful survey and secured the services of THE ARCHITECTURAL REVIEW to photograph the decorations, pending the discussion of measures for their better preservation. These photographs, now reproduced, will give readers of the REVIEW a good idea of the character of the work. Preliminary drawings for the paintings exist, I may say, at the Victoria and Albert Museum and the Tate Gallery. Of these Mr. Stannus published in the *Art Workers' Quarterly* for April 1894 the water-colour study for the drawing-room from South Kensington, closely corresponding with Plate I, a drawing of the ceiling of the



1.—THE LARGE DRAWING-ROOM (NOW USED AS A CHILDREN'S HOSPITAL)

Photo: "Architectural Review"

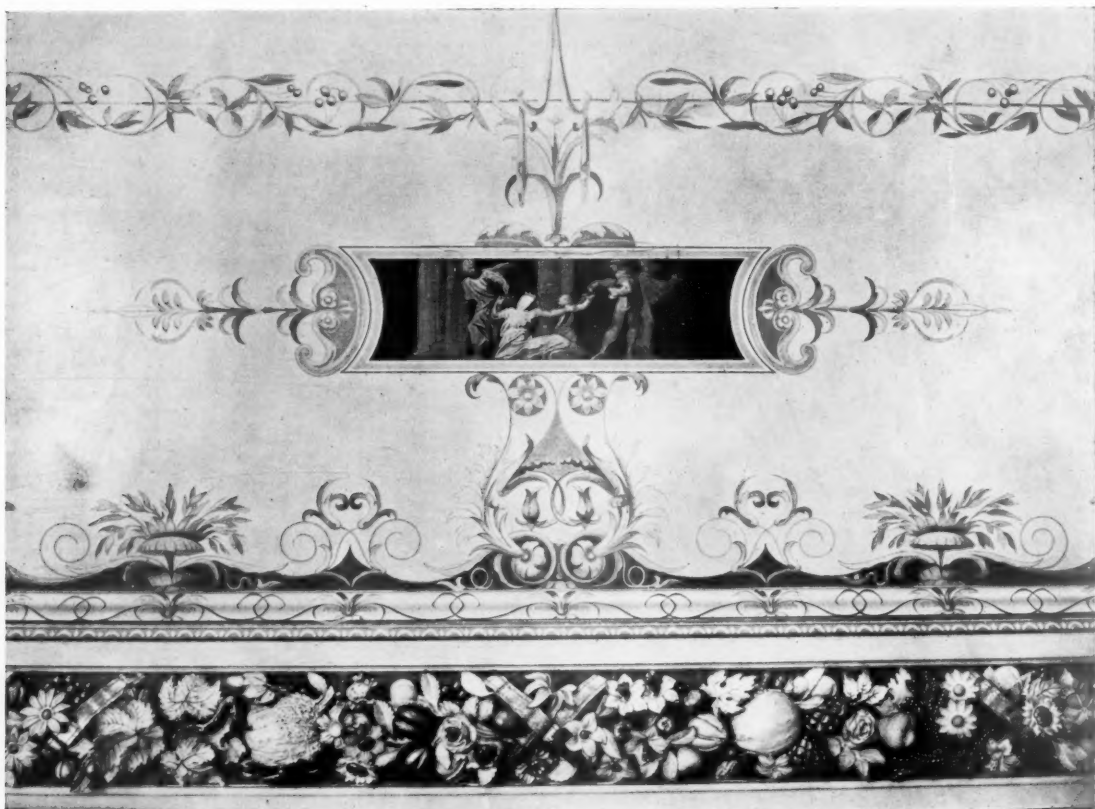
DECORATIONS BY ALFRED STEVENS AT DEYSBROOK

dining-room, and another detail drawing from the same collection. At the Tate Gallery are a design for the ceiling of the small drawing-room and others giving the figures of "Astronomy" and "Truth," also a drawing for "Mutability"; among the sketches not yet exhibited are some details. In Mr. Stannus's large work are reproductions of ten of the wall-panel paintings, and four from the dining-room ceiling.

Stannus tells how the work was done. It was in 1847; Stevens was thirty years of age and still an obscure painter, who had resigned his post in the School of Design. The Wellington Monument

in despair, and troubling in his mind how he could treat those important panels in default of figures. Then Stevens arrived with a carpet-bag, a small portfolio of sketches, and a colour-box, and executed them in something less than one day each. They were sketched on the walls in red chalk, and thinly painted in Parris's Medium, without models of any kind." Mr. Reilly tells me that Stevens, with three other artists, lodged at a little inn near by, of which the landlady is still living.

The rooms, as I have said, were three. Plate 1 shows the larger drawing-room, with the smaller, decorated in the same fashion, opening off it to



3.—DETAIL OF CEILING TO LARGE DRAWING-ROOM: "MUTABILITY"

Photo: "Architectural Review"

competition was ten years later. The commission for the Deysbrook decorations was obtained for him by Mr. L. W. Collmann, two portraits of whom by Stevens are now at the Tate Gallery beside the exquisite one of his wife that is national property. With the architectural part of the interior Stevens had nothing to do. "The rooms," Mr. Stannus says, "were wanted for a special purpose at a given time; Mr. Collmann had given him a long notice, and when the time drew nigh, became very anxious; but to all reminders he returned answer 'They will be ready,' until there remained less than a fortnight, and Collmann was

the right. The woodwork and border panels, cove and ceiling, are ivory-white; the large panels decorated with figures are yellow; the ground of the medallions is blue, that of the ceiling panels black; the leading colours in the figure-painting are red and blue. Over the door to the left is a figure of "Fame" on a sphere, and above her in a roundel on the cove of the ceiling "Fortune" on her wheel (see Plate 2). Corresponding to this is the panel on the ceiling above whose subject is "Mutability," a queen reduced to begging at a door of a temple (see No. 2048, Tate Gallery). This is shown in larger detail in Plate 3. Over

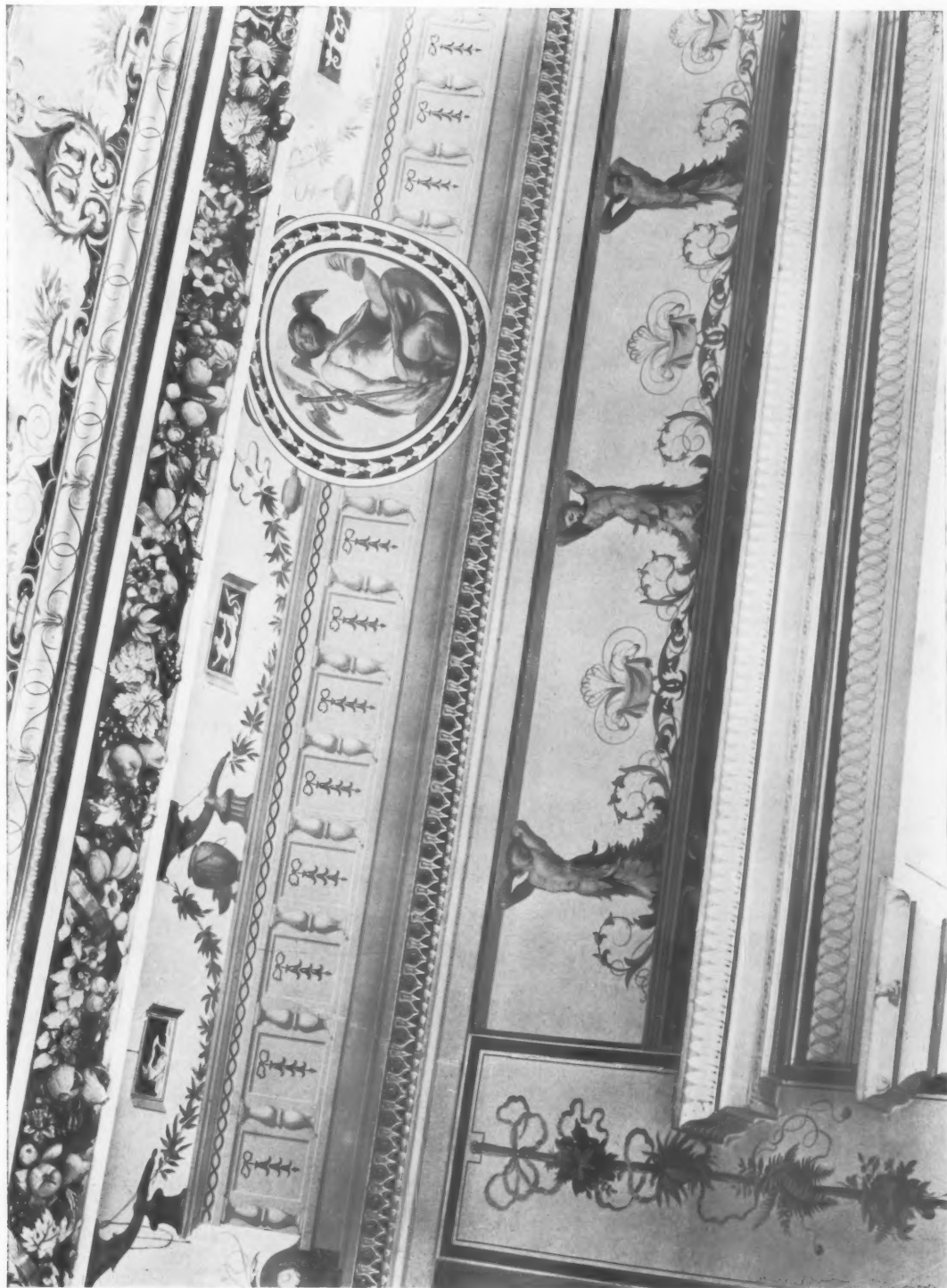
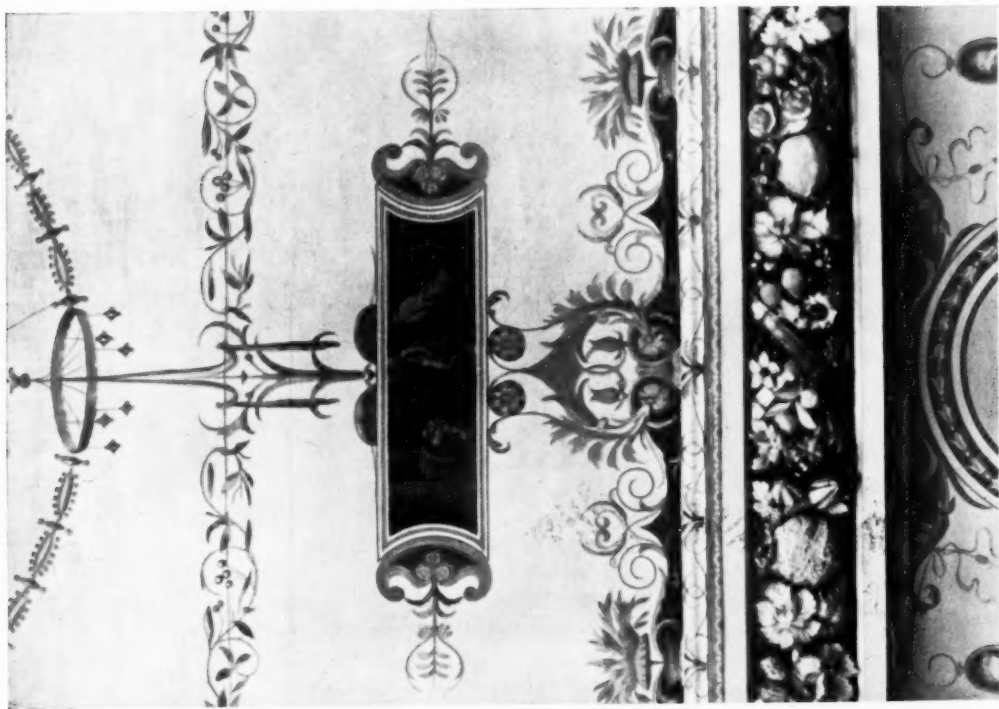


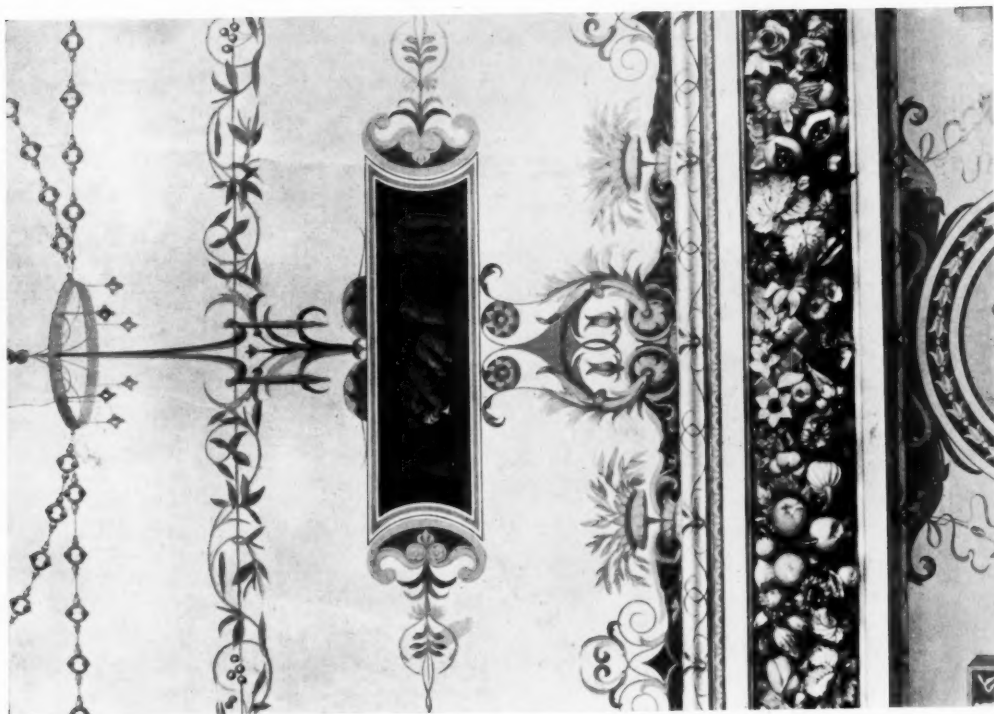
Photo: "Architectural Review"

4.—DETAIL OF DECORATION OVER OPENING IN LARGE DRAWING-ROOM

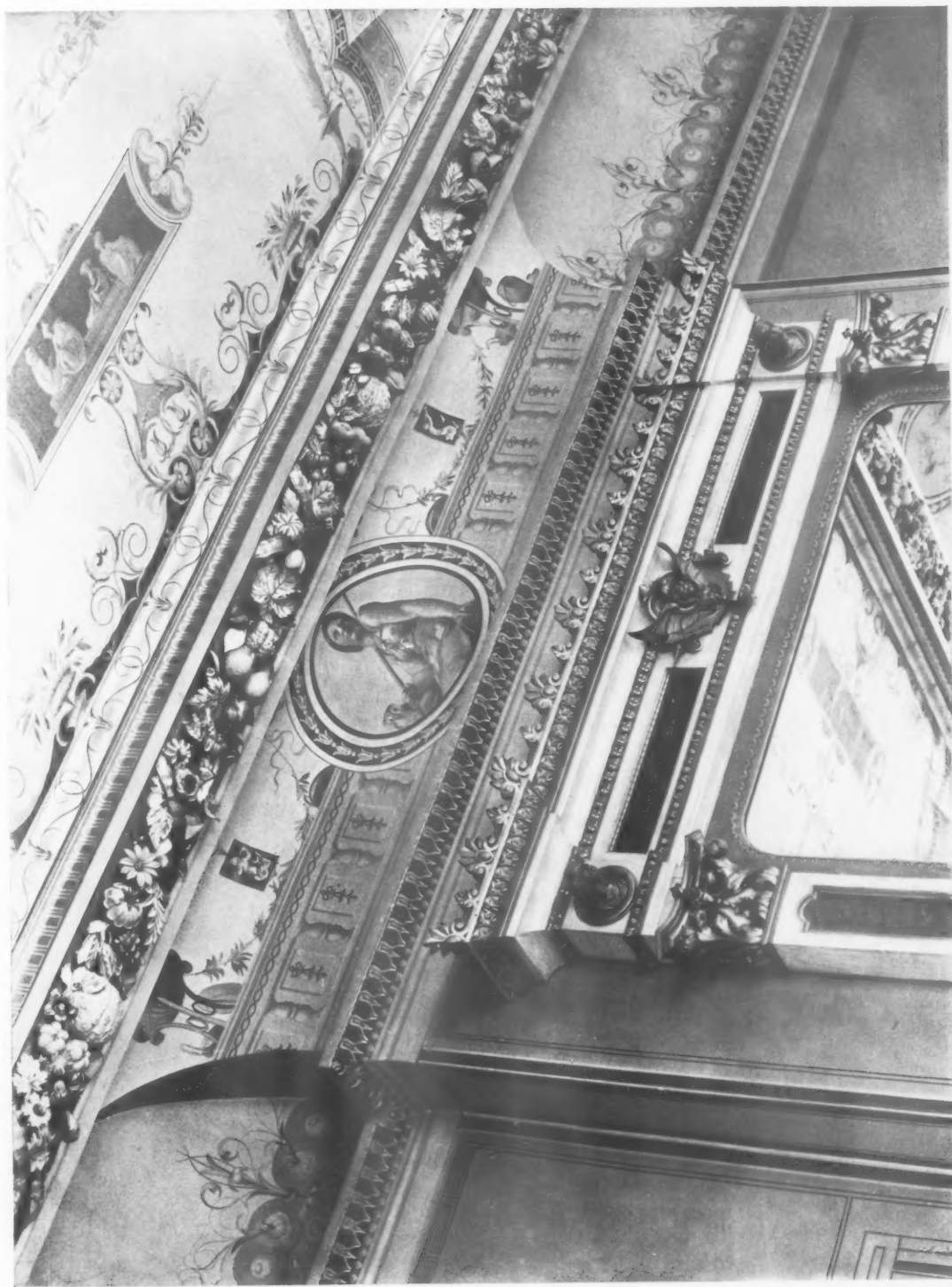


Photos: "Architectural Review"

8.—DETAIL OF CEILING: "PHILOSOPHY"



5.—DETAIL OF CEILING: "COMMERCE"



6.—DETAIL OF DECORATION OVER CHIMNEYPIECE IN LARGE DRAWING-ROOM: "MINERVA"

DECORATIONS BY ALFRED STEVENS AT DEYSBROOK



Photo: "Architectural Review"

7.—DETAIL OF CEILING: "AGRICULTURE"

the large doorway to the right is a roundel of "Mercury" (see Plate 4). Above him on the ceiling is "Commerce," men unloading sacks from a barge (see Plate 5). Plate 6 shows a detail over the chimney-piece in the larger drawing-room. In the roundel is "Minerva" with her owl. Plates 7 and 8 give other ceiling subjects, the former "Agriculture" above a roundel of "Ceres," the latter "Alexander and Diogenes," doubtless for "Philosophy," above "Apollo." Jupiter and Bacchus figure in other roundels. The wall-subjects visible in Plate 1 are "Temperance" (with a bridle) to the right of the small doorway, and "Vigilance" (with a sentinel bird) to the left of the larger doorway. Others in this room are "Sacrifice" or "Thankfulness" (at an altar), "Truth" (with a mirror), and "Valour."

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In the smaller drawing-room are arts and sciences: "Astronomy," "Geometry," "History," "Music," "Architecture," "Sculpture," "Painting."

The remaining plates illustrate the ceiling of the dining-room. The walls here are a dull green, for pictures; the ceiling is divided up by moulded beam work (Plate 9). At the four corners are panels painted with figures of domestic virtues: "Equanimity" (Plate 10), "Friendliness," "Liberality," and "Cheerfulness." Between them are pergola panels, and in the centre, scrollwork enclosing two panels holding putti with corn and vine (Plate 11). The ground of the outer ring of panels is blue; that of the inner, gold. "The whole is in a low rich Venetian scale of colour."

What is to be the fate of these decorations? It has been suggested that the most satisfactory scheme would be to set the three rooms apart as reception and board rooms if building extension should take place, with an arrangement by which the public might be admittel at certain times. Failing that it might be best to remove the panels bodily and set them up elsewhere. It is eminently a case for lovers of art in Liverpool to take in hand. One threatened building of historical and artistic interest in Liverpool has already been saved and converted to a new purpose by the intervention of a public-spirited and wealthy citizen. Will not someone come forward to preserve these relics of a great artist already associated with the place by the work he did for Cockerell at St. George's Hall? At the present time, as has been stated, the decorations show some signs of wear, being cracked in places and otherwise damaged. If left untended, what is likely to be their ultimate fate?



Photo: "Architectural Review"

11.—DETAIL OF DINING-ROOM CEILING

DECORATIONS BY ALFRED STEVENS AT DEYSBROOK



9.—General view



10.—Detail: "Equanimity"

Photos: "Architectural Review"

THE DINING-ROOM CEILING

NEW LIGHT ON OLD SUBJECTS—X NORTHUMBERLAND HOUSE, STRAND

BY WALTER H. GODFREY



F olden time London's great highway was the Thames, and this important fact must be remembered when we would cast our minds back to the times of Hollar, who portrayed our picturesque city with such infinite art. So busy was the traffic that Stow tells us in the year 1598 "that, omitting to speak of great ships and other vessels of burthen, there pertaineth to the cities of London, Westminster, and borough of Southwark, above the number, as is supposed, of two thousand wherries and other small boats, whereby 3,000 poor men, at the least, be set on work and maintained." Nor does this include, presumably, the barges of state and those of the noblemen and rich citizens, to whom the barge was as important a possession as the motor-car of to-day, and an object of even greater pride. The changed position and character of the main artery of the city's life and movement is responsible—perhaps as much as the passing of its ancient buildings—for the difficulty which we of the present day experience in attempting to enter into the spirit of mediæval and Tudor London.

As was natural, the northern bank of the great

highway of the Thames held the most coveted sites for the residences of kings, nobles, and prelates. William FitzStephen, in his oft-quoted description of London towards the end of the twelfth century, tells us that "nearly all the bishops, abbots, and magnates of England are, as it were, citizens and freemen of London, having there their own splendid houses to which they resort, where they spend largely when summoned to Great Councils by the King or by their Metropolitan, or drawn thither by their own private affairs." From the "Palatine Castle"—the Tower of London—in the east, to the western limits of the city and its liberties, the bank was furnished with fine buildings. "Also upwards to the west the Royal Palace [Westminster] is conspicuous above the same river, an incomparable building with ramparts and bulwarks, two miles from the city, joined to it by a populous suburb."

As early, then, as 1190 the Palace of Westminster was joined to Temple Bar by a "populous suburb" of houses, described by Stow as "memorable for greatness," that looked on to the fair "river of Thames." The Elizabethan chronicler gives us an interesting account of them in his day. After the new Temple, going westwards, one came upon Essex House, formerly built by the Bishops of



NORTHUMBERLAND HOUSE, FROM A DRAWING BY CANALETTO

NORTHUMBERLAND HOUSE



NORTHUMBERLAND HOUSE BEFORE ITS DESTRUCTION IN 1874

Photo: London Stereoscopic and Photographic Co., Ltd.

Exeter and again new-built by an Earl of Leicester before the Earl of Essex lodged there and gave it the name which the street on its site still bears. Next was Arundel House, first built by the Bishop of Bath, and increased under the occupation of Lord Thomas Seymour, Admiral. Here again the present Arundel Street preserves the name of the Earl who lived there in Stow's time. West of this was Somerset House, built first by Edward Duke of Somerset in 1549—a building of princely size, upon the site of which stood formerly an Inn of Chancery called Strand Inn, and the three houses of the Bishops of Llandaff, Chester, and Worcester. Beyond the Bishop of Worcester's stood the great Hospital of the Savoy, founded by Henry VII on the ruins of the beautiful palace which had had a chequered history since its erection in 1245 by Peter of Savoy. Next came the Earl of Bedford's house, formerly the London home of the Bishop of Carlisle, and adjoining it the large and stately house of brick and timber the work of Sir Robert Cecil, builder of Chelsea House and Hatfield. The great hotels, the Savoy and the Cecil, still witness to the importance of these river sites, the beauty of which, however, has in such large measure departed. Another bishop, the Bishop of Durham, had the next house to Cecil's. It

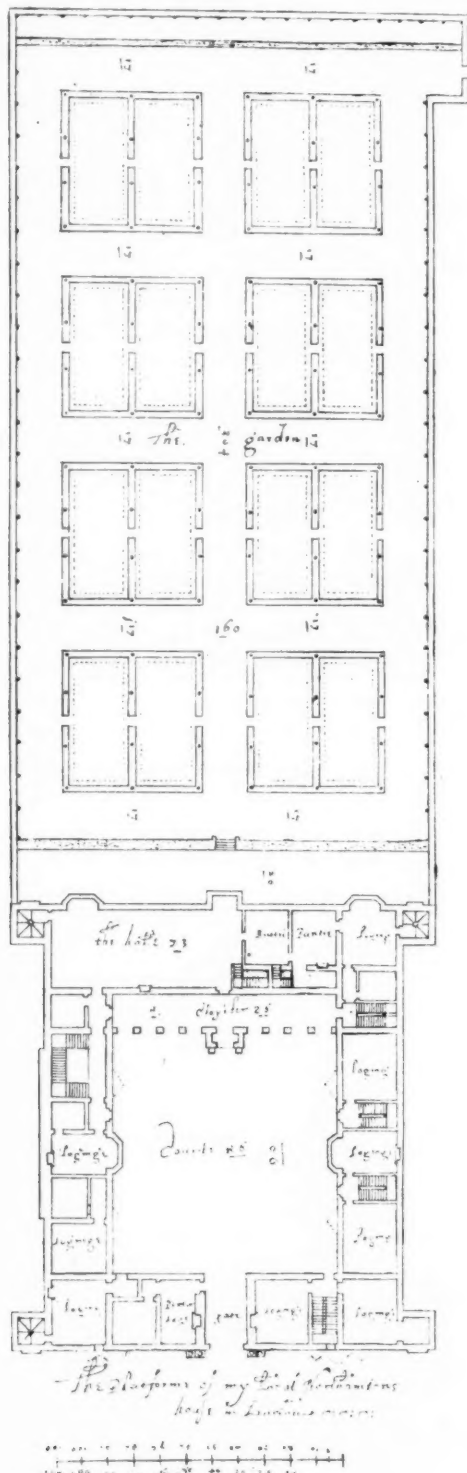
was built by Thomas Hatfield, who occupied the see of Durham for thirty-six years, having been made bishop in 1545. Then came the house formerly of the Bishop of Norwich, but in Stow's time belonging to the Archbishops of York, and called of them York House. It came later into the hands of the Duke of Buckingham, and the little water-gate in the Embankment Gardens—still called York Stairs—together with the names of Buckingham and Villiers Streets, commemorates its vanished glories.

York House seems to have been the last of the great houses on the river-side until one came to the precincts of the Palace at Whitehall, but between it and the Palace we learn there were "divers fair tenements lately built," and also "an Hospital of St. Marie Rouncivall by Charing Cross where a fraternity was founded in the 15th of Edward IV, but now the same is suppressed and turned into tenements." Thus Stow describes the site on which, within seven years of the date of his survey, was to rise the magnificent house of the Earl of Northampton, afterwards occupied by the Percies, and since known as Northumberland House. It remained the principal landmark at Charing Cross until its ruthless destruction in 1874, when it followed the fate of the old hospital,

NORTHUMBERLAND HOUSE

being in its turn "suppressed" and its site disposed among the buildings of the new Northumberland Avenue.

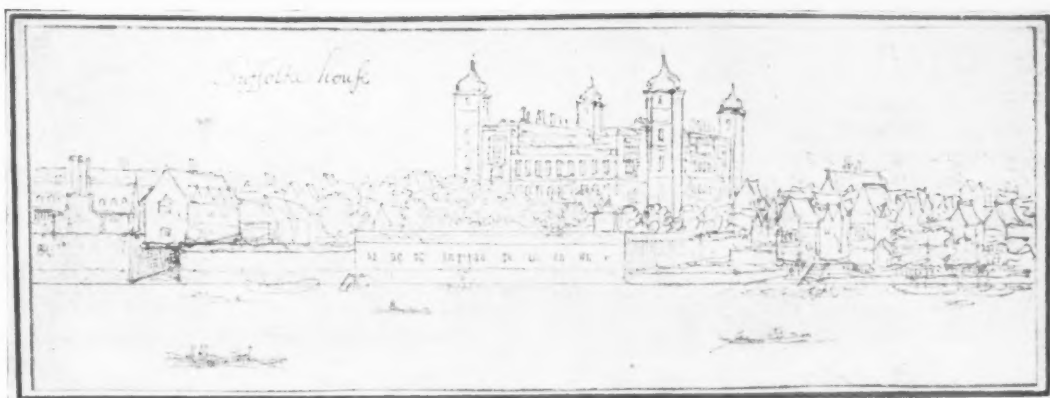
Much as we may regret the sacrifice of this commanding building and all the associations



PLAN OF NORTHUMBERLAND HOUSE (c. 1605)
(From the Smithson Collection of Drawings.
Reproduced by permission)

which clung to its fabric, we must remember that it had suffered considerable rebuilding since its first erection in about the year 1605, and even the famous front to the Strand was chiefly an eighteenth-century restoration. The history of the mansion has been hitherto far from clear, but the recent discovery of a contemporary plan of what appears to have been its original arrangement affords an opportunity for a new examination of the little evidence which we have. The plan referred to, and reproduced here by the very kind permission of its present custodian, belongs to the interesting collection of drawings, attributed to one of the Smithsons (a well-known family of architects of the reigns of Elizabeth and James), which was once in the possession of Lord Byron and is now preserved by Colonel Coke at Brookhill Hall, Alfreton. It will be remembered that Mr. J. A. Gotch brought these drawings before the notice of the architectural world some short time ago, by reading a most instructive paper upon them before the Royal Institute. Mr. Gotch was kind enough to draw my attention personally to this plan, which was entitled "The Platforme of my Lord of Northampton's house in London." The plan was not dated, but other drawings in the same collection bear dates ranging from 1599 to 1632, and it therefore seems pretty certain that it refers to the house built in the Strand by Henry Howard, Earl of Northampton, about the year 1605. Since, on Northampton's death in 1614, the house changed its name to Suffolk House, we can safely refer the drawing to the period between 1605 and 1614—and its careful delineation of the garden makes it probable that it is a copy of a drawing prepared to show the design for the general lay-out of the grounds. There is a MS. note by Inigo Jones in his copy of Palladio which is preserved at Worcester College, Oxford, to the effect that the frontage of Northumberland House towards the Strand was 162 ft. long, and that the courtyard was 81 ft. square. The former measurement is exactly borne out by the plan, but the courtyard is drawn and figured as 90 by 86 ft. It is possible that Inigo Jones's figures were taken between the projecting bay windows and porch.

Of the exterior of Northumberland House in its earliest days we have no drawing, but among a very precious little collection of diminutive drawings by Wenceslaus Hollar, preserved in the Pepysian Library at Cambridge, is a delightful sketch of Suffolk House as it was then called. Wilkinson in his "Londina Illustrata" published an engraving based on this drawing, but I do not know that the original has been reproduced before. I have, however, been able to obtain by the kind permission of the trustees a direct photograph of Hollar's sketch, which is reproduced here with Wilkinson's



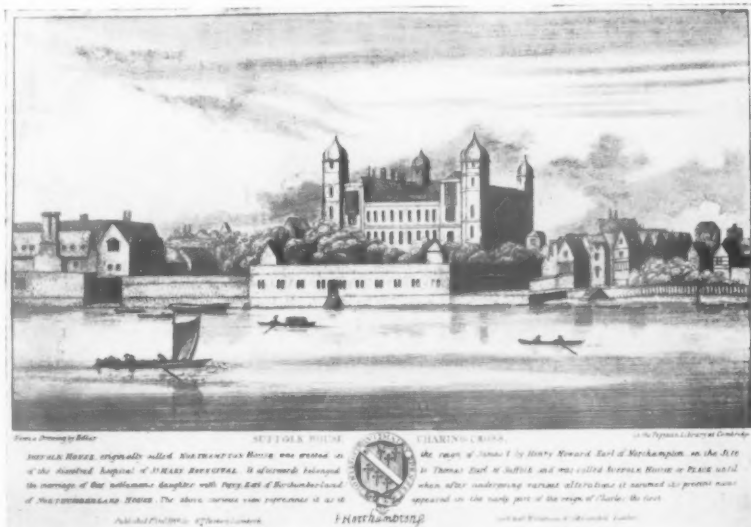
NORTHUMBERLAND HOUSE (c. 1650)

(From the Original Sketch by Hollar. Reproduced by permission of the Trustees of the Pepysian Library)

engraving, and shows, even with so slight a rendering, the charming delicacy and picturesqueness of the artist's work. Hollar seems to have made these and the companion sketches with a view to his large panoramic drawing of London which was published shortly after the Great Fire, and in which one can easily see how the sketch has been utilised in regard to this particular subject. It would represent the house, therefore, some fifty years after its first building.

Before examining the plan and drawings in detail it may be as well to state briefly the successive occupants of Northumberland House, as we shall have something to say on the changes which certain of the owners are credited with having made in the form of the building. The builder of the house was, as already stated, Henry Howard first Earl of Northampton, the son of Henry Howard Earl of Surrey the poet, and the founder—as we noticed in a recent article—of the three hospitals dedicated to the Holy Trinity at Castle Rising, Clun, and Greenwich. Letters from the Earl are known to have been written from the house in 1609, and in 1614, at his death, the property passed by will to his nephew Thomas Howard Earl of Suffolk, one of the heroes of the Armada. During its occupation by himself and his son the second Earl, Northampton House changed its name to Suffolk House, and soon after the death of the latter it passed by the marriage of his daughter Elizabeth to Algernon Percy tenth Earl of Northumberland. The new

owner of the house—called by Clarendon the proudest man alive—was a son of the “Wizard Earl” who spent sixteen years of captivity in the Tower of London because of his supposed connection with the Gunpowder Plot, and in 1612 the son had joined his father in the Tower in order that his education might be properly supervised. The ninth Earl had moved his home from Blackfriars to Russell House, St. Martin-in-the-Fields (perhaps the same mansion which was called by Stow “Russell or Bedford House,” formerly the Bishop of Carlisle’s “Inn,” to which we have already referred), and had also resided for some time in Essex House. Another river residence, Syon House, Isleworth—still one of the seats of the Duke of Northumberland—was also presented to the “Wizard Earl” by James I, the year after his accession; and when Lord Hay, the future Viscount Doncaster and Earl of Carlisle, was



NORTHUMBERLAND HOUSE (c. 1650)

(From an Engraving by Wilkinson, based on Hollar)

NORTHUMBERLAND HOUSE

courting Northumberland's daughter he took a little house in Richmond Park, and we read that his barge came and went twice a day between Richmond and Isleworth.

The marriage settlement of 1642 between Algernon Percy, the tenth Earl of Northumberland, and his bride the Lady Elizabeth Howard—who was, by the way, granddaughter of the Earl of Northampton—arranged for the transference of Suffolk House to the bridegroom in return for the sum of £15,000. Gerald Brenan in his "History of the House of Percy" states that the name of the mansion was straightway changed to Northumberland House, but we have the evidence of Evelyn's Diary and Hollar's inscription which testify to the persistence of the name of Suffolk House for many years later. Algernon Percy was succeeded by Josceline the eleventh Earl, who died in 1670 and left an only daughter Elizabeth. The house passed out of the Percy family with her marriage in 1682 to Charles Seymour, Duke of Somerset. Since there was already a Somerset House in the Strand it is probable that the mansion was still called Suffolk House, but in 1749 the Duke's son Algernon, who had succeeded his father the year before as seventh Duke of Somerset, was created Earl of Northumberland with remainder to Sir Hugh Smithson, who had married Lady Elizabeth Seymour, his only surviving child. Sir Hugh on his succession to the earldom assumed the name and arms of Percy, and in 1766 he was raised to the dukedom. From this time the house was certainly called Northumberland House until the time of its compulsory sale in 1873 and its demolition in the following year. Thus on three occasions an heiress of the name of Elizabeth carried the mansion with her dower.

With this historical framework before us, let us now examine briefly the plans and drawings of the building. It has been freely stated that the plan of "Northampton House" as first built constituted only three sides of a quadrangle, and that Algernon Percy, the tenth Earl of Northumberland, added the fourth side towards the river, employing as his architect Inigo Jones. The reason given for this enlargement was that the principal apartments formerly faced the Strand, but that the Earl, desiring greater privacy, removed them to the river front. On the face of it this story seems highly improbable, for a house of this size and position would naturally be approached by a gateway on the north side towards the Strand, and its great hall would be as certainly in the southern range. The plan from the Smithson collection shows this arrangement just as we might expect—the hall, a noble apartment of 73 by 43 ft., having the mediæval form and shape

and being screened by a loggia or "cloyster" quite in keeping with the fashion during the opening years of James I's reign. It seems scarcely possible that the planning of the southern range as shown here could be by Inigo Jones, especially at so late a date in his career as 1642, and indeed all the evidence of the plan, besides its inscription, tends to support a much earlier period. It remains only then for the sceptic to suggest that the original design of the house was not completed, but we must remember that we have Hollar's evidence for the southern staircase towers, and it seems more than probable that any work by Inigo Jones must have taken the form of a rebuilding or merely a new facing to the front. The Strand elevation became so famous that Walpole attributes its design to Bernard Jansen and Gerard Christmas. It must originally have been as fine a composition as any Jacobean building could show. The centre or gatehouse of four storeys, flanked on either side by bold double pilasters, each pair separated by niches, was furnished with a fine oriel window over the archway like those at Burghley and Bramshill.

At the extremities of the front rose the two characteristic towers, carried up two storeys above the roof and furnished with fine lead cupolas; and between the towers and the gateway the intervening wall was divided into three storeys, the upper two being pierced with windows and the ground floor having recessed niches set in square frames. Above was a parapet formed of letters, for Evelyn tells us, when on a visit to Audley End (August 31st, 1654), that "instead of rails and balusters there is a border of capital letters as was lately also on Suffolk House, near Charing Cross." From the register of burials in St. Martin's-in-the-Fields we learn, too, that at the funeral of Anne of Denmark a young man was killed by the fall of the letter S from this parapet. It has been stated that part of the letters C Æ remained after the removal of the rest, and Vertue, and Walpole following him, interpreted them as standing for "Christmas ædificavit."

It is quite possible that in 1642 the Earl of Northumberland employed Inigo Jones to design some alterations in the house, the more so as we find the general dimensions figured in the famous architect's own handwriting in his copy of Palladio already mentioned. But I very much doubt whether he really rebuilt the garden front. Inigo Jones died in 1652, and on June 9th, 1658, we find the following note in Evelyn's Diary: "I went to see the Earl of Northumberland's pictures, whereof that of the Venetian Senators was one of the best of Titian's. . . . This was in Suffolk House: the new front towards the gardens is tolerable, were it not drowned by a too massy

and clumsy pair of stairs of stone without any neat invention." Evelyn is evidently referring to work which had just been executed, and not to an alteration of some fifteen years before. Hollar's view, too, suggests that the earlier design had been little altered, and his drawing was probably not executed until after Inigo Jones's death.

We have now to come to eighteenth-century records. An engraving by J. Maurer of Charing Cross in 1740 is the earliest view of the Strand front. The very beautiful drawing by Canaletto, an engraving from which is reproduced on p. 304, shows the same view in 1753, apparently after the front had been rebuilt by Daniell Garrett in 1748-50. The famous lion of cast lead appears here over the centre of the building. It was erected in 1752, and is now preserved at Syon House. On March 18th, 1780, the street front was badly damaged by fire, and was again rebuilt. Its final appearance can be seen from the photograph, with its towers lowered one storey and its whole appearance reduced in picturesqueness, save perhaps where some lingering suggestion remains of its past beauty, within its central group of bold pilasters.

Of the house and its courtyard Seymour, following Strye, wrote in 1735: "A noble and spacious building, having a large square court at the entrance, with buildings round it, at the upper end of which court is a Piazza with buildings over it sustained by stone pillars, and behind the buildings there is a curious garden which runneth down to the Thames." There is a view of the south front by S. Wale (1761), which if it shows anything of the work which Evelyn criticised will explain the half-hearted praise which it met with from this competent critic. In it we miss the southern towers, which had no doubt been destroyed, but two ungainly wings extend themselves at either side towards the river. A pavilion and wings were designed by Mylne, and a drawing-room by Robert Adam. From Skinner's "History and Description of London and Westminster" (1795) we learn that the two wings extending towards the river were 100 ft. long or over; indeed, the left wing was "a state gallery or ballroom, 106 ft. long, the breadth being a fourth part of the length and the height equal to the diagonal of the square of the breadth"! This room had nine windows towards the garden, and over the cornice another row of lights. Altogether the house had 140 rooms, and the last disposition of its buildings may be seen on Horwood's large plan of London (1799). The pretty garden of the Smithson plan, which afterwards Evelyn com-

mended for its tastefully arranged terraces and copses, had become but a "fine lawn surrounded by a neat gravel walk and boarded next the walls by a border of curious flowers, shrubs, and evergreens." It was this garden which Evelyn specially mentioned as the occasion of his quaint little work entitled "Fumifugium," where he speaks of its flowers as "wrapped in a horrid cloud of smoke, issuing from a brewery or two, contiguous to that noble palace." We fear the smoke, in spite of his serious protest, is still with us, but the more substantial palace has disappeared and is but a memory.

Robert Adam's contribution to the sumptuous design of the various interiors of Northumberland House must have been of a very important character. We owe to the painstaking and minutely particular drawings of the Adam brothers, and to the care of Sir John Soane, the fact that the substance of the chief designs executed there remains in safe keeping. Adam was employed by the Duke of Northumberland on very extensive schemes, both at Alnwick and at Syon, and it was evidently intended that his London residence should not be overshadowed by either of his country seats. At the Soane Museum are drawings of the ceilings of both the drawing-room and the dining-room, from which we may see that the former apartment measured 35 ft. 10 in. by 21 ft. 9 in., and the latter 45 ft. 4 in. by the same width. The designs for the ceilings are very elaborate—there being two drawings for the drawing-room, the richest of which is marked as executed. In addition to the last-named there are internal elevations of the drawing-room, showing on one side four lofty windows with mirrors between, and on the other side an elaborate fireplace. Three other drawings for this fireplace are also included, showing quite a different design in considerable detail, even to a complex pattern in marble for the hearth, and this is the one that seems to have been carried out. The drawings show Adam's fertility of invention and deftness in arrangement at their best, and if any of the features of these rooms have been preserved it would be interesting to compare the charming character of the drawings with their actual execution in marble.

One other relic of the house is said to exist in the East End. In the gardens of Tudor House, Bromley-by-Bow, is a large stone gateway, which, it is stated, was removed from Northumberland House at the time of its demolition (*vide* "The Parish of Bromley-by-Bow," The Survey of London, vol. i).

HOGARTH AND HIS COUNTRY HOUSE AT CHISWICK



Nations as in individuals it is well to bear in mind illustrious men, and to make heroic their memories, in order that ideals be not lost sight of; not less necessary to-day than in former times; for among nobler memories how many are enshrined whose places should be empty—who should indeed have no shrine at all, no filled niche nor pinnacle to mark them out from that common life whose even tenor flows to a quick oblivion! London holds memories, less antique it is true, but equal with those of Athens and Rome. It is with one

who was perhaps its most characteristic citizen." So writes Professor G. Baldwin Brown in his admirable monograph.*

Those qualities of pluck, pugnacity, honesty, a sort of bigotry and insularity—those qualities, in fact, which have made England what she is, seem to have found their highest expression in Hogarth. Add to these a seeing eye and skill powerfully to depict his vision, a taste for satire as well as for moralising, imagination and a fluent brush, and there we have the artist. The wide circulation of his prints has tended to obscure his merits as a painter. The former had for their object usually a didactic purpose, to further which it was neces-



HOGARTH'S HOUSE, CHISWICK

Photo: "Architectural Review"

of the former that we are now concerned. There are many marked for the instruction of the curious, by unobtrusive tablets bearing a name and date. With Hogarth it is different, for his country house is preserved entire to his memory. A brass plate over the door supplies the necessary details. It runs:—"The house was purchased in 1892 by Lieut.-Colonel Shipway in order to save it from being demolished, and by restoring the building he has preserved it to the Nation and to the Art World in memory of the Genius that once lived and worked within its walls."

But before entering on a description of the house it will be well to consider the man who has given it an extraneous interest. "One cannot think of William Hogarth apart from London, nor of London in the eighteenth century apart from one

sary to sow them broadcast. So they were disseminated at a small cost, footing in consequence all the rungs of the ladder of society.

Whether they served the purpose is questionable. The present writer well remembers the childish terror and nightmare which followed the perusal of prints of the "Four Stages of Cruelty," things so horrid that the imagination is appalled by them. The eighteenth century, however, had a strong stomach. Apart from cruelty to the lower animals, the witnessing of capital punishment made a holiday for high and low alike. The manacled and naked figure of the poor alienated "Rake" in the last picture of his "Progress" affects the imagination powerfully. Fortunately

* "The Makers of British Art—William Hogarth."

HOGARTH'S HOUSE AT CHISWICK

art does not wander often in realms where terror and madness reign.

Hogarth himself gives the following account of his early life:—"I was born in the City of London, on the 10th day of November 1697, and baptised the 28th of the same month As I had naturally a good eye and a fondness for drawing, shows of all sorts gave me uncommon pleasure when an infant, and mimicry, common to all children, was remarkable in me. An early access to a neighbouring painter drew my attention from play, and I was, at every possible opportunity, employed in making drawings My exercises when at school were more remarkable for the ornaments which adorned them than for the exercise itself It was therefore very conformable to my own wishes that I was taken from school and served a long apprenticeship to a silver-plate engraver." So according to his own wish he was apprenticed to a silversmith. He was employed, however, chiefly on heraldic designs and ciphers, and however much the limitations of this work irked him, it doubtless taught his hand some of the skill with which it afterwards drew his many inventions. And in his day the fashion in design in silver-plate was excellent.

J. T. Smith, in "Nollekens and his Times," asserts that even in Hogarth's day the silver-plate engraved by his hand was sought after and prized by collectors. Hogarth, however, was ambitious to engrave on copper, and to do this, as he himself writes, "it was necessary that I should learn to draw objects something like nature, instead of the monsters of heraldry, and the common methods of study were much too tedious for one who loved his pleasure, and came so late to it; for the time necessary to learn in the usual mode would leave me none to spare for the ordinary enjoyments of life I found that the beauty and delicacy of the stroke in engraving was not to be learnt without much practice, and demanded a larger portion of patience than I felt myself disposed to exercise. Added to this, I saw little probability of acquiring the full command of the graver in a sufficient degree to distinguish myself in that walk; nor was I, at twenty years of age, much disposed to enter on so barren and unprofitable a study as that of making merely fine lines." It is curious that one who, judging from his work, was the reverse of indolent, should write in this self-deprecatory way. As to his love of pleasure, however it was gratified, it does not seem to have led to dissipation. As a matter of fact he never learnt to handle the burin with anything like a perfect touch, and the execution of some of his plates is very summary. When his apprenticeship to Ellis Gamble, "a silversmith of eminence, who resided in Cranbourne Street,

Leicester Fields," was at an end, he set up engraving on his own account. His engraved shop-card, W. HOGARTH, ENGRAVER, bears the date APRILL YE 23, 1720. He was then twenty-three years of age, and until he was thirty did not contrive to earn more than a living. He had not up to that time issued any of the plates which were to make him famous, nor done any painting. But all the time he must have been getting his tools ready. He tells us that "the paintings of St. Paul's Cathedral and Greenwich Hospital, which were at that time going on, ran in my head." This was in the days of his apprenticeship. From that time some systematic training in painting and drawing must have been undergone by Hogarth, else it would have been impossible to paint "The Rake's Progress" in 1732. He mentions an academy which was opened at the beginning of the century in Queen Street. Then Sir James Thornhill opened an academy at the back of his own house in Covent Garden, both of which he may have attended. When he was about thirty he felt qualified to undertake the painting of portraits, and then he commenced as a painter of small Conversation Pieces, from twelve to fifteen inches high. He had acquired somehow the traditional methods in technique, when, in his own words, "a choice of composition was the next thing to be considered." "The reasons



Photo: "Architectural Review"

PRINCIPAL ENTRANCE

The Architectural Review

HOGARTH'S HOUSE AT CHISWICK



PRINCIPAL SITTING-ROOM

Photo: "Architectural Review"

which induced me to adopt this mode (modern moral subjects) of designing were, that I thought both writers and painters had in the historic style totally overlooked that intermediate species of subjects which may be placed between the sublime and grotesque. I therefore wished to compose pictures on canvas similar to representations on the stage . . . my picture is my stage and men and women my players, who by means of certain actions and gestures are to exhibit a dumb show." After all, are not all pictures with figures representations of life, of which the stage is said to be the mirror?

Hogarth's innovation was to exhibit in a sequence of pictures the same actors developing a more or less obvious drama—obvious, at least, to the extent that the ordinary observer could follow the progress of the story—the different acts of which are shown in the several pictures. The artist, it has been said, had high moral aims, which he endeavoured to further by means of his pictures and prints. And although it may seem that Hogarth was of those for whom "painting is a device for bringing before the spectator's mind some scene or figure or object delineated in colour and light and shade," he was in reality an executant of the highest rank, one with whom expression lies "in the very fabric of the pigment, in the direction and emphasis of the brush strokes, in the texture and surface of the resultant im-

pasto." What wonderful passages in colour and execution can be seen in "The Rake's Progress" and "Marriage à la Mode" for example. What fluent brush-work! Even in his lapses, which are frequent enough, the workmanship is of solid quality. That he was an able craftsman can be seen also in his large canvases. The earliest of these were painted for St. Bartholomew's Hospital in 1736. "The Pool of Bethesda" is a large picture with figures above the size of life; and although the drawing is awkward in places, the composition is good and the colour pleasing. The "Good Samaritan," the other St. Bartholomew picture, possesses similar qualities. These and the pictures of "Paul before Felix" (painted 1748), of "Lincoln's Inn," and "Moses brought before Pharaoh's Daughter" (painted 1752), at the Foundling Hospital, all show considerable mastery of the traditions of English painting, of which Sir James Thornhill was the chief exponent. They are limited by poor drawing, by inadequate knowledge of the nude, by lack of imagination; yet they are more in the "grand manner" than works of a similar scope by Reynolds. But these works, however respectable, are not Hogarth's chief claim to a place among the masters of painting.

Portraits, of which Hogarth made a considerable number, exhibit the artist at a higher level. Perhaps no face is better known in the art world than Hogarth's. It was painted by himself

HOGARTH'S HOUSE AT CHISWICK

several times. The one in the National Gallery shows a bust of the artist on an oval canvas which is resting on some books; on the right hand is his pug-dog Trump, and to the left lies his palette with the enigmatical "line of beauty and grace" drawn upon it. It is a somewhat rude, pugnacious, strong English face, with little grace beyond that of honesty, clear-seeing into what was noble and ignoble of his time, stern of purpose to shirk no feature, however infamous or foolish, which might serve "to point a moral or adorn a tale." As Charles Lamb said of some of his characters, his face is "cut out of the *good old rock*, substantial English honesty." For sheer dexterity in handling paint few English portraits rival "The Shrimp Girl." The *subject* cannot be overlooked in portraiture, and in seizing character, giving it reality and substance, Hogarth was a master.

His small pictures show, too, this same brilliant characterisation. The figures in "Marriage à la Mode" and "The Rake's Progress" are personified types, many of them the figures we to-day see in London, who although swathed in more formal garments, carry their souls visible in their faces. Avarice and vice and pleasure cannot disguise themselves in dun-coloured integuments any more than in apparel as various as the colours of the rainbow. His sketches, preliminaries for the "Industrious and Idle Apprentices," in the British Museum, show, too, his power and range upon the

human countenance. These slight drawings, in pencil and wash, display great facility in his use of this medium and are in many ways superior to the engraved plates, from which they vary in many cases. However skilful in his technique we may find him, it is impossible in most of his work to get away from its moral teaching. The story of the two apprentices is perhaps the least convincing of the series. There is too great an hiatus between the various scenes, and the punishment and reward do not seem quite to fit the crime or non-crime. But his other series move more slowly and true to life, and therefore touch us closer. It is in connection with these works—these dramas—that Lamb likens Hogarth to Shakespeare.

But to return to the uneventful story of his life. The academy opened by Sir James Thornhill has been noticed above. Hogarth got more than the traditions of painting from Thornhill—he got also his daughter. Sir James eventually became reconciled to his son-in-law, it is said, through the agency of Hogarth's prints of "The Harlot's Progress," which were shown him by Lady Thornhill. These prints, besides reconciling him to his father-in-law, brought him first prominently in the public eye. A topical allusion gave it interest for the great, and the familiarity of the subject made it to be bought by all ranks of society. There were over twelve hundred subscribers for it. From this time his prints had a



THE DINING-ROOM

Photo: "Architectural Review"

HOGARTH'S HOUSE AT CHISWICK



Photo: "Architectural Review"

THE TOP OF THE STAIRS

ready sale; but the prices being low he did not become a wealthy man. It should be noticed that Hogarth, along with Vertue and other engravers, was one of the instruments in the passing of the Copyright Act. This was partly the result of the notorious piracy of Hogarth's prints. After the passing of the Act his prints bear the words "published as the Act directs." Hogarth married in 1729. From 1733 till his death in 1764 his town residence was at the corner of Leicester Fields, and in 1749 he acquired a country house at Chiswick with a garden, at the end of which was a stable. Over the latter was his painting-room. Between these two houses he spent most of his life—usually passing the summer months at Chiswick. The garden as it stands is somewhat abridged of its former dimensions; the stable and painting-room have disappeared; but one important feature remains. This is the mulberry tree, under whose shade he entertained the little foundlings put out to nurse at Chiswick. Hogarth's marriage was childless, and his affection went out to stranger children.

The Chiswick house is a fine example of the type of building common in the first half of the eighteenth century, whether for town or country.

Fortunately they are not yet so uncommon but that one is able to choose even whole streets whose atmosphere is redolent of that century. Hogarth's house in Leicester Fields is gone, but here we get an idea of the solid comfort and homeliness which the whole trend of his life seemed to require. The brickwork has toned down in the hundred and fifty years since Hogarth's death, but otherwise it is pretty much as he left it. It has one very unusual feature—the oriel window. If one considers how common was this feature in earlier building it must seem strange that Renaissance architecture made so little use of it. But so it is, and it would be difficult to find a dozen examples in work of the eighteenth century of this very beautiful and useful form. Hogarth's oriel is very well designed, the proportions are good and the detail is interesting. The interior of the house is panelled after the fashion of the time. It is not difficult to picture Hogarth within these walls—Hogarth and his handsome wife Jane Thornhill, Garrick the player and his many friends. John Ireland* writes of his character: "In the relations of husband, brother, friend, and master, he was kind, generous, sincere, and indulgent. In diet abstemious; but in his hospitalities, though devoid of ostentation, liberal, free-hearted. Not parsimonious, yet frugal; but such were the rewards then paid to artists, that, after the labour of a long life, he left a very inconsiderable sum to his widow." There is a record of Hogarth's manner of invitation to his hospitality. The card of invitation displays a drawing of a plate with the supporting knife and fork and the following inscription: "Mr. Hogarth's compliments to Mr. King and desires the honour of his company at dinner on Thursday next to Eta Beta PY." The invitation is presumably to the Mitre Tavern, judging from the drawing of a mitre on the card. To some extent he had benefited from his father's classical proclivities.

Hogarth died at the age of sixty-seven at his house in Leicester Fields, where he had gone in a weak state after an illness. The funeral was at Chiswick. His tombstone bears the following inscription from the pen of his life-long friend David Garrick, and may be inscribed here in bringing this note to a close:—

Farewell, great Painter of Mankind!
Who reach'd the noblest point of art;
Whose pictured morals charm the mind,
And through the Eye, correct the Heart.

If Genius fire thee, Reader, stay;
If Nature touch thee, drop a Tear;
If neither move thee, turn away,
For Hogarth's honour'd dust lies here.

* "Biographical Anecdotes of William Hogarth."

THE EMPIRE STYLE IN ENGLAND—II

(Concluded from page 263, No. 180.)



SIR JOSHUA REYNOLDS, in a letter written to King George the Third in 1778, said, "The regular progress of cultivated life is from necessities to accommodations, from accommodations to ornaments."

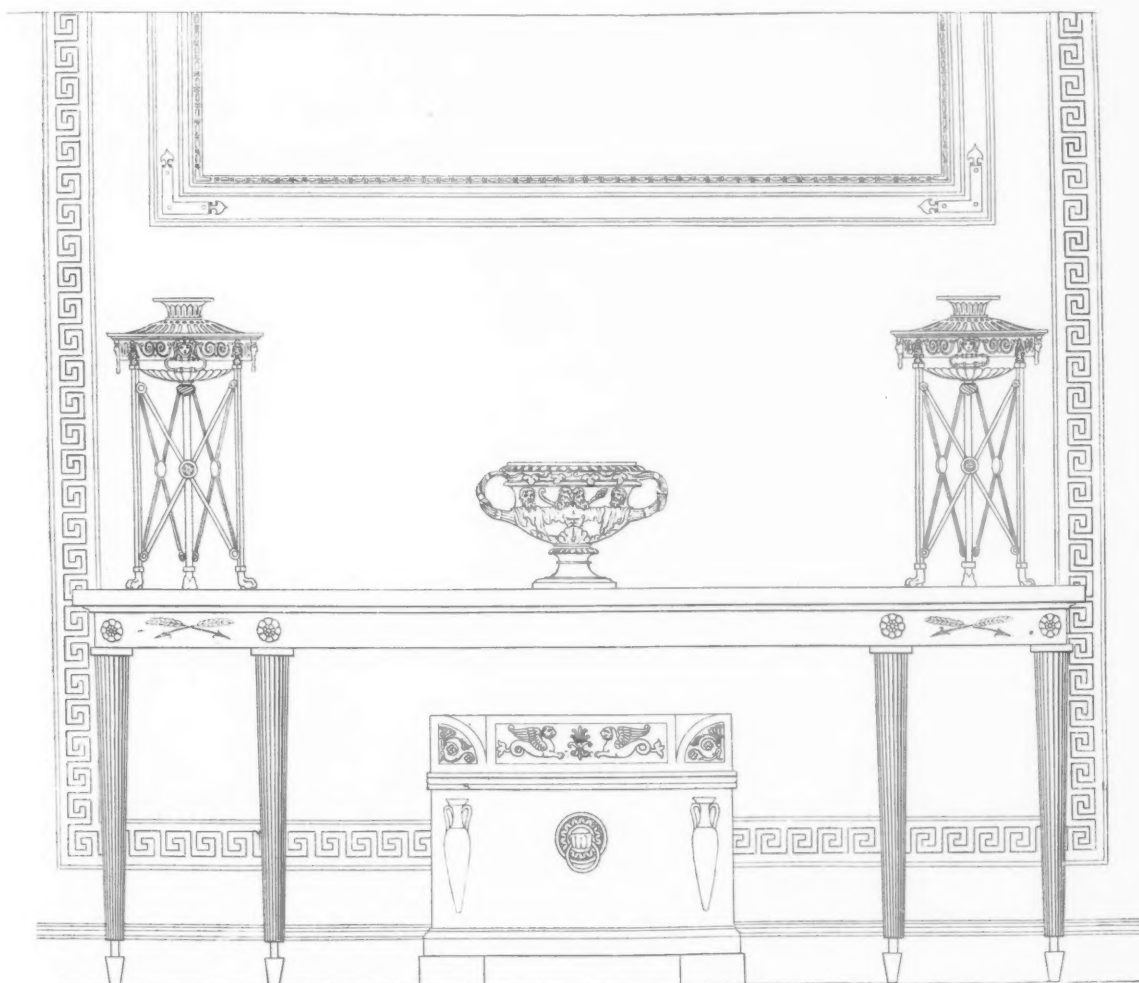
This argument was further maintained by the poet William Cowper, who embodied the idea in the historical deduction of seats, from the stool to the sofa, 1783.

Thus first Necessity invented stools,
Convenience next suggested elbow-chairs,
And Luxury th' accomplish'd sofa last.

The Task.

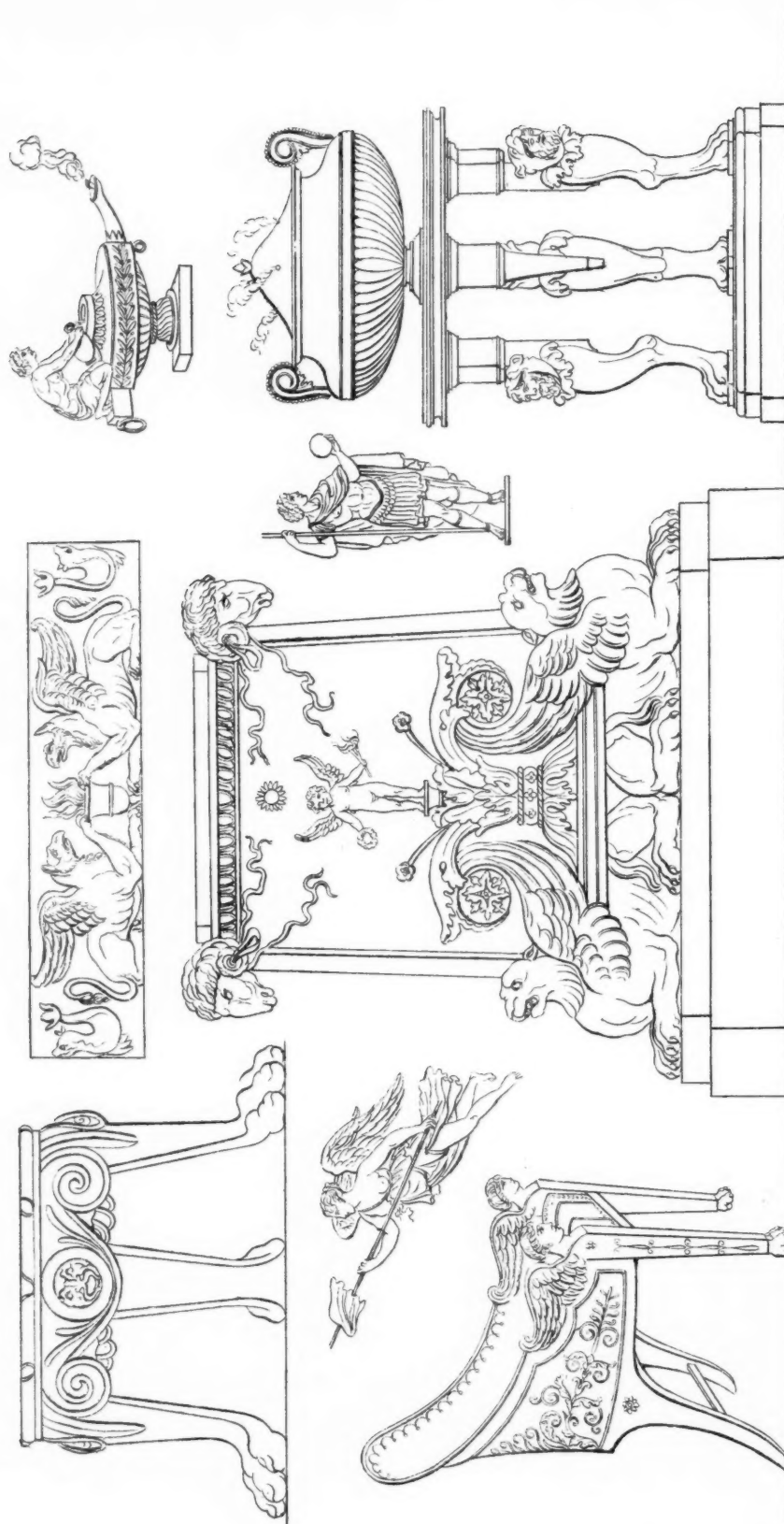
During the early years of the nineteenth century fashionable London society frequented Rudolph Ackermann's print-shop in the Strand; the nobility and gentry of the period were thus

brought into contact with artists and men of culture, the latest gossip from artistic and literary circles being discussed. John Papworth, architect, sculptor, ornamentalist, and painter, became a contributor to *Ackermann's Repository of Arts*, a monthly review published between the years 1808 and 1829. In 1812 he designed for Ackermann the room used as a place of reunion for the aristocracy, afterwards carrying out, in 1826, extensive premises for the eminent publisher. Papworth was the Alfred Stevens of his day. He led the field of other architects in matters of ornamental design, nothing coming amiss to his fertile brain and facile pencil. His talents as a designer were in demand from an early period, not only for buildings, but also for internal decorations, furniture, and metalwork for his clients and tradespeople. The influence of this remarkable man extended even to America. In 1827 he



DESIGN FOR A SIDBOARD BY THOMAS HOPE

(From "Household Furniture and Interior Decoration," 1807)



(From "A Selection of Ornaments," by R. Ackermann, London, 1819.)

THE EMPIRE STYLE IN ENGLAND

designed three decorated blinds in the Greek style for the Phoenix Bank at New York; in 1835 drawing- and dining-rooms at Philadelphia. The many fine specimens of Empire furniture then produced in America were inspired by Papworth's designs illustrated in *Ackermann's Repository of Arts*, one plate from which is here reproduced.

Papworth was born in 1775 and died in 1847 at Papworth Hall, a house designed by him for his sister in 1806.

The Bond Collection of English silver now on exhibition at South Kensington Museum contains specimens of the silversmith's art in all probability the outcome of Papworth's genius. The pair of candelabra (see page 323) dated 1819-20, each consisting of a winged caryatid figure supporting a scroll branch for two lights, as well as the silver tea-urn in the same collection, show the influence of a designer whose mind was imbued with a love for the romance of the antique.

John Flaxman was also consulted by the leading silversmiths of the day in connection with specimens of plate for table use. The two small silver tazzas executed by Paul Storr from Flaxman's designs in 1810, and the large vase and cover executed by Rundell and Bridge, are noteworthy examples of Flaxman's artistry.

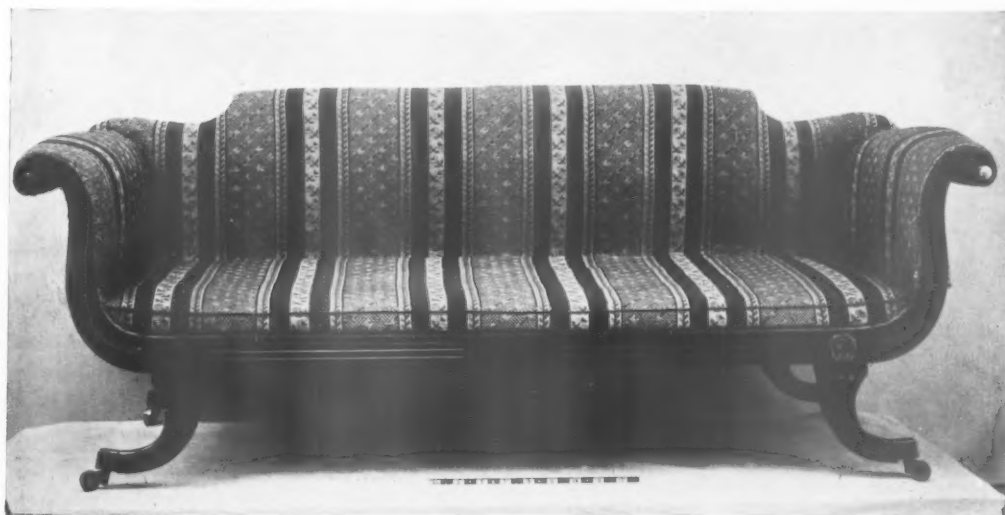
The Sheffield plate of the time received considerable attention from the standpoint of correct design. Among other specimens on view at Kensington are a centrepiece (lent by Miss M. B. Hudson) and a soup-tureen dated 1820. Other articles of plate for table use were designed to accord with a preconceived scheme of table decoration; *épergnes*, once so fashionable, formed the centrepieces, supported in turn by delicately-shaped candelabra. To-day it is rare to see a table arranged with distinctive appointments, so



SMALL DRAWING-ROOM CHAIR
DATE ABOUT 1820

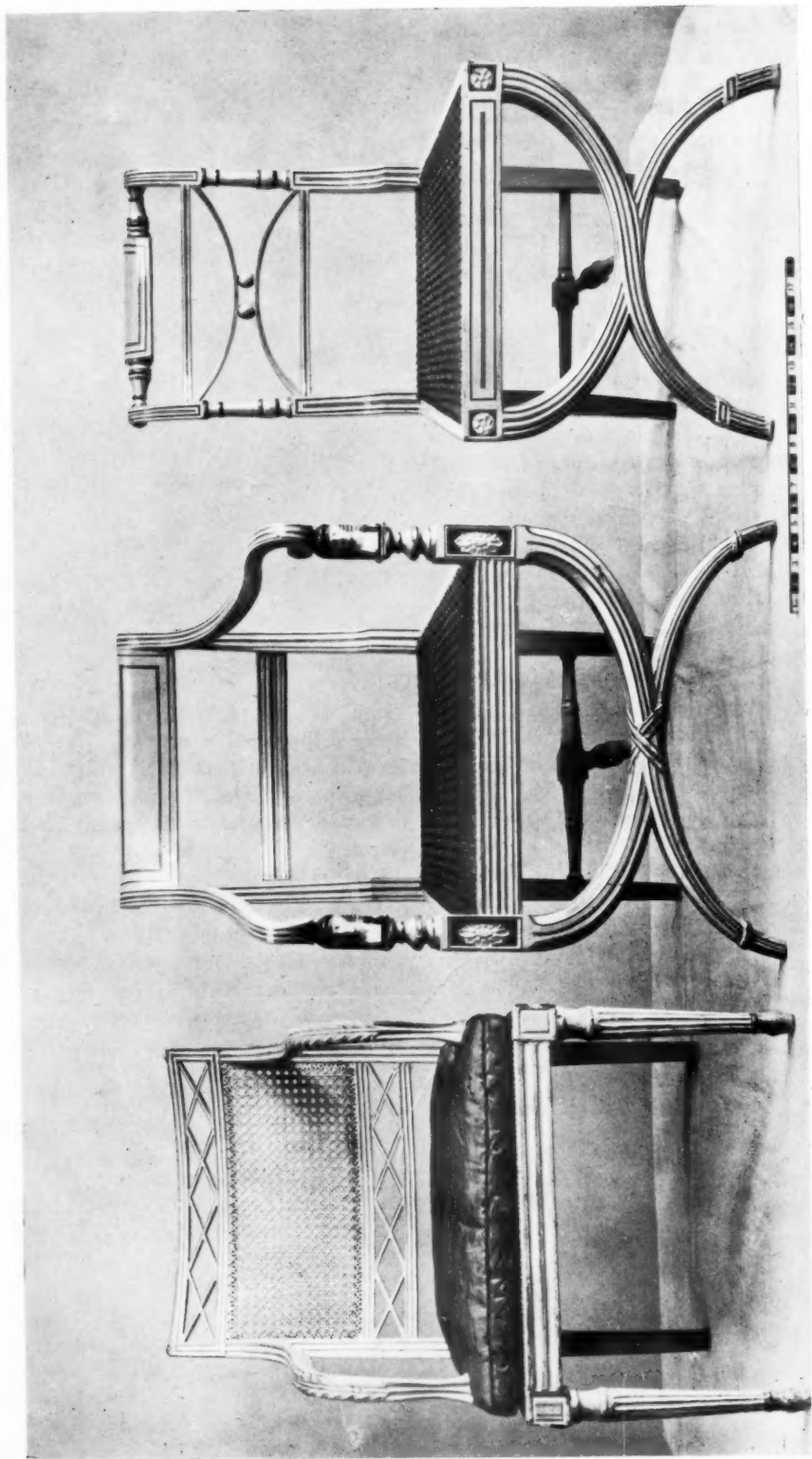
many tawdry imitations having long since usurped the genuine article. The publication of Kraft's book in 1811, illustrating examples of the contemporary French style, considerably helped to spread the refining movement in England and Germany.

The ornamental sentiments of the day were interpreted in the design of windows, doors, and fanlights. Beautiful trellis and tracery patterns were used for the upper parts of sash and casement

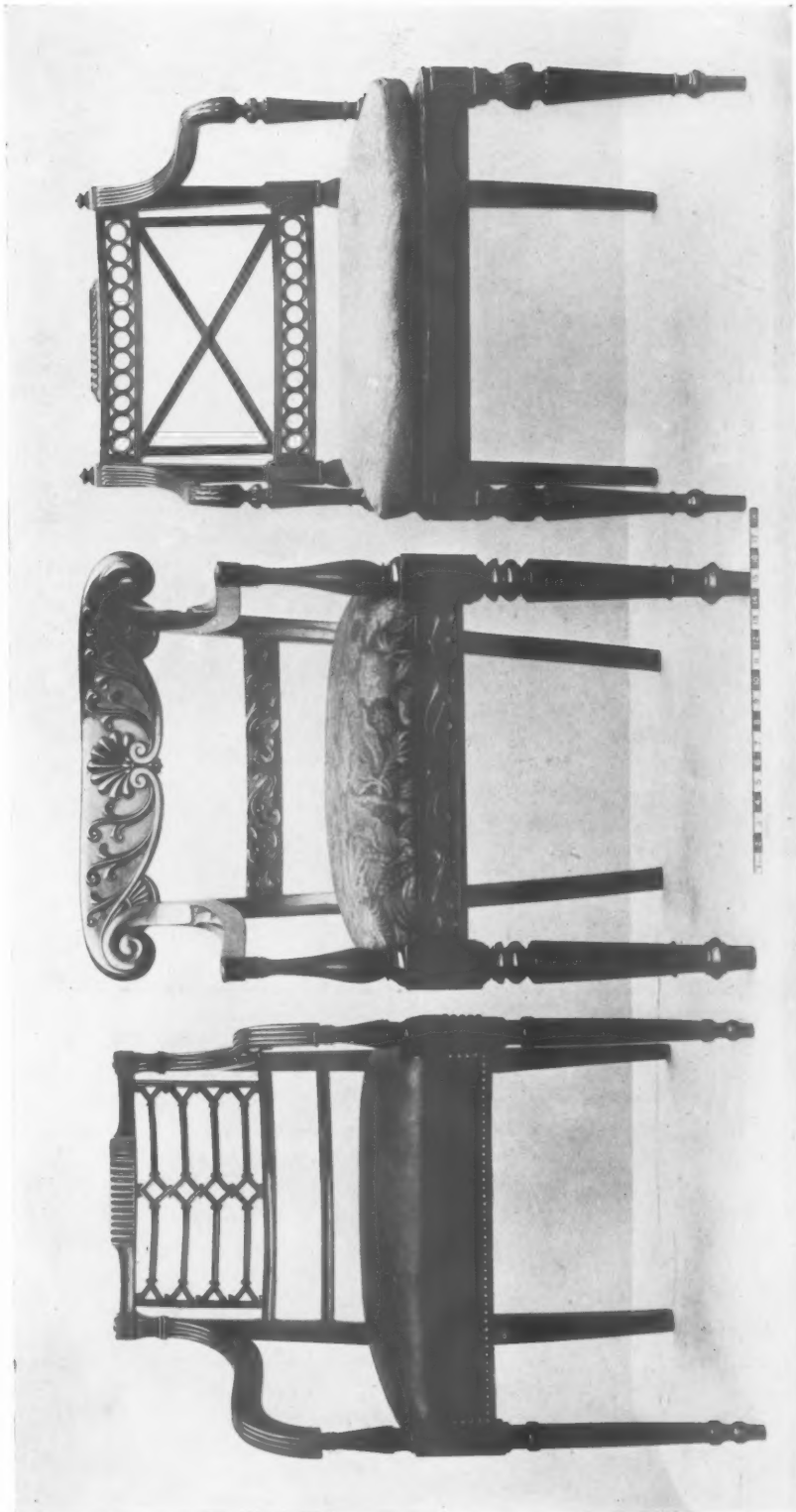


Note: The upholstery is modern.

ENGLISH EMPIRE SOFA, IN MAHOGANY: DATE 1810

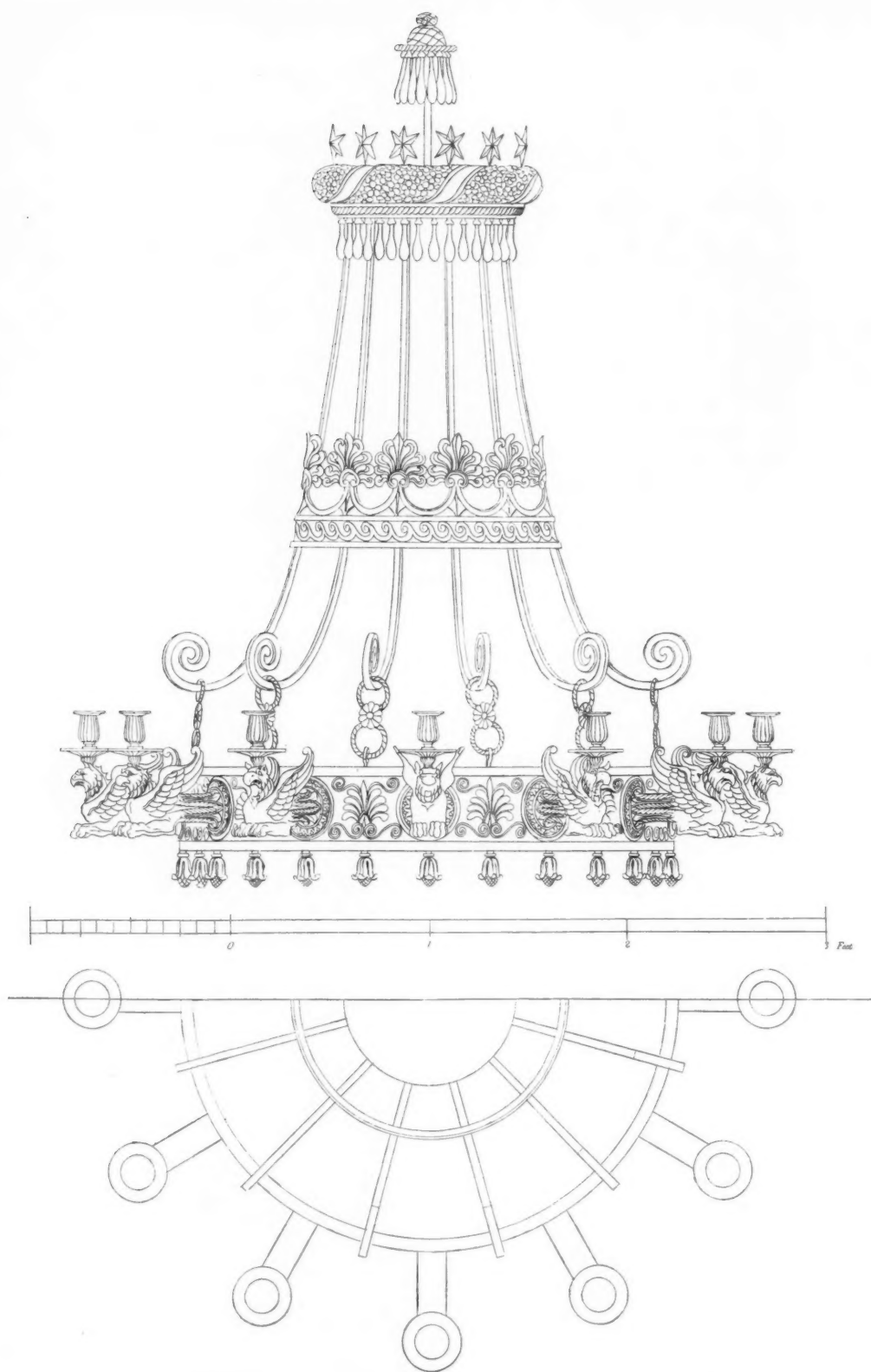


THREE EMPIRE CHAIRS IN PAINTED BEECHWOOD WITH CANE SEATS AND BACKS: DATE ABOUT 1805



THREE EMPIRE CHAIRS

THE EMPIRE STYLE IN ENGLAND



DESIGN FOR A CHANDELIER IN BRONZE AND GOLD
ORNAMENTED WITH A CROWN OF STARS OVER A WREATH OF NIGHTSHADE, BY THOMAS HOPE
(From "Household Furniture and Interior Decoration," 1807)



Side view.

THRONE CHAIR, NOW IN THE ROYAL
COLLECTION: DATE 1820

Of wood, carved, painted, and gilt; showing direct influence of Thomas Hope.

windows. Cast-iron fireplaces with bright brass mounts were in great demand; a fine grate is to be seen in the drawing-room at Compton Park, Wilts, and other rich examples are in existence in the waiting-rooms and parlours of the Bank of England and the front and back drawing-room of Sir John Soane's house. Minor examples occur in the rooms over the old Regent Street shops.

The elegances of the day found expression in the design of the fittings as well as of the movables. No. 62 Bishopsgate Street contains some representative joinery finishings in the form of architraves and cornices of sober design. Internal doors were designed with two long panels separated by a bead, the mouldings being simple in contour; heavy coarse bolection mouldings were considered to be out of character with the style. In general, the old traditions were greatly improved by the refinement of the age. Sir John Soane appreciated to the full the value of richly-marked mahogany for doors; in some instances he dispensed entirely with moulded panels, introducing in their stead broad bands of ebony inlay. Painted decoration was used to ornament the panels of the doors, and in some rare instances ormolu mounts were applied. Door furniture received full consideration, chased brass being gradually replaced by Copeland-china knobs, escutcheons, and finger-plates. In furniture design, mahogany, rosewood, and satin-wood were the three choice woods in most frequent use. Inlays of ebony, tulip-wood, and brass were introduced in turn



Front view.

for the purpose of obtaining contrasts. Adaptations of Greek mythology were applied to chair-backs, girandoles, and pier-glasses; raised rosettes, lutes, and double-key patterns being used as motifs for chair-backs. Such are the minor characteristics of the style.

The English furniture-makers never approached the French abandonment for profusion of ornament; consequently, English furniture gained



Back view.

THE EMPIRE STYLE IN ENGLAND



Front view.



Side view.

MUSIC STOOL: DATE 1800

enormously in reticent character. Round legs as supports for chairs and tables took the place of the square variety usual for the earlier types, and centipede dining-room tables formed of three and four separate parts were in great demand, mainly on account of their adaptability to diverse uses. In French Empire furniture the technique of the detail is perfect, nevertheless the general effect of an elaborate French specimen has not the same feeling for reposeful design as any English example possesses.

Graceful sofas with scrolled ends, circular bolsters and gold tassels formed the chief attraction to every living-room of the period. The sofa table in particular was considered an indispensable

article of furniture; these elegant tables were designed with drawers at both ends and flaps for extension, with rounded or splayed angles. The Corinthians of the "Regency" enjoyed breakfasting by the windows of their Piccadilly or Regent Street chambers, reclining at full length on sofas like Romans in the triclinium. Every reception-room had its own special furniture designed to suit each separate purpose, library tables, bureaux, fire-screens, and work-baskets being all of sympathetic design. In the bedrooms cheval mirrors on spreading legs formed part of the requisite equipment deemed indispensable. Lord Byron's bedroom at Newstead Abbey is an excellent example of a room of the period, being kept exactly to-day as it was when used by the poet. Small-patterned printed papers formed the backgrounds to bedrooms, while forget-me-nots, roses, and old chintz gave a delightful air of homely comfort to many a room, either in town or country.

The style is seen at its best in the design of drawing-room chairs, such as the throne chair from Windsor Castle (illustrated on page 321). Chimerical figures are the main motif of this design. Their wings are carried up at the sides to form the elbows of the chair, while the back offers an effective study showing the tractability of Greekesque ornament when rightly adapted. Queen Charlotte's sedan-chair, although properly belonging to the last years of the eighteenth century, was Empire in general design. Nothing could exceed in regality the aspect of this chair. The lines of the body are graceful in contour, the slight doming of the roof, connected in appearance to the body by delicate metal ornament, being most effective. This chair is also among the treasures of Windsor Castle. In the early years of the nineteenth century fashionable people still used the sedan chair, its advantages being manifold. The chair was brought into the hall, the occupant was tucked comfortably inside, the chairmen picked up their load, carried it at a jog-trot through the streets, and finally deposited it in the hall of the house to which they were bound.

While the influence of Classic research lasted furniture design was stimulated to an unprecedented degree; when this influence waned, partly owing to the decline of interest in the Antique, and the consequent lack of an appreciative audience, the character of movables and other architectural accessories suffered. Chippendale, Hepplewhite, Sheraton, Thomas Hope, and Papworth raised English decorative design to a very high position, succeeding by their efforts in welding all that was noble in native craftsmanship to the best traditions of the Antique. The culmination of English furniture design was reached about the year 1830,

THE EMPIRE STYLE IN ENGLAND

or a little later. After this date the old traditions were interpreted in a coarse—nay, almost brutal fashion; a hotch-potch style of furniture and decoration followed, because the controlling and sustaining influence of a definite style was ignored. For convenience, the style of the Regency is named "Empire"; in reality the furniture of the period epitomises the tendencies which formed the style. The desire expressed on every side was for decorative art approaching in beauty, as well as in interest and utility, the art of Ancient Greece.

Cockerell's researches at Bassæ and the acquisition of the Elgin Marbles fanned the flame of

emulative design, and the giants of the day were equal to their task, first choosing their material and then composing the heterogeneous oddments into a homogeneous whole.

The great town-planning epoch of the Regency resulted in the growth of the seaside town. Margate, Hastings, Brighton, Worthing, Sidmouth, and Torquay came into existence, and trellis balconies and projecting verandas were considered essential to the finish of a range of seaside houses. In connection with the style, Park Crescent, Worthing, and the terraces of Sidmouth, should be studied.



CANDELABRA WITH WINGED CARYATIDAL FIGURE

(From the Bond Collection, South Kensington Museum, 1819-20)

THE EMPIRE STYLE IN ENGLAND



NO. 3 SEAMORE PLACE, PARK LANE, LONDON, W.
(LATELY DEMOLISHED). JOHN PAPWORTH, ARCHITECT
(From a photograph lent by Mr. B. T. Batsford)

In London, many of the houses in Park Lane erected during the first quarter of the nineteenth century were embellished by the addition of balconies and verandas. A fine design for a town house front in the style was that employed by Papworth in 1835 for No. 3 Seamore Place, Park Lane, for Lord Ducie (see illustration). In Ireland, Kingstown, commenced about 1817, contains many houses which reflect the Greek influence proceeding in London and other great centres. The houses at Clifton, Bristol, and the best part of Cheltenham, including the Montpelier estate, designed by Papworth, belong to the period.

When Queen Victoria ascended the throne architects vied one with another to display their ambidexterity, working in the Classic manner with one hand, and attempting Gothic with the other.

Many joined distinct camps, thenceforth to wage unceasing war. So came about the exclusion of concerted action and the general decadence of art in England.

Reasoning is the basis of design; as to whether or not a work of art pleases depends on its reasonableness.

The wholesale exploitation of any historical style can only lead its exponents into a veritable *cul de sac*. Of different value is the appreciative study of a style, particularly when the lessons it teaches are taken to heart and the essence of the style is rightly adapted.

Since the golden age of Pericles artists and craftsmen have striven incessantly to emulate the truths and beauties of the art of that day. Antique Greek art to-day forms the standard of taste for the whole world. Its excellences hold us enthralled by their sheer simplicity. In England we have in our museums unrivalled collections of antique sculpture, bronzes, and fictile ornaments; yet they pass almost unnoticed, students not being encouraged to study their beauties, much less to adapt the principles of their design to the problems of the present day.

As a nation we are slow to rise to the subtleties of really fine design, but once roused we overflow with enthusiasm; then it is that the reticence of the national temperament comes to the rescue and prevents undue exuberance. The very mention of the name "revival" nauseates us. The latter half of the

nineteenth century witnessed many spasmodic revivals of "provincial" styles, in number more than sufficient to unhinge public opinion on questions of taste. Reviewing the position of English decorative art at the close of the first decade of the twentieth century, we have no cause for congratulatory remarks. Houses have been built and will continue to be built without any regard to the furniture which should adorn them. Fashion in furniture is controlled not by the man of culture—he having been replaced long since by the great emporium. The more reason, therefore, that architects should know something about decoration; though they have been apathetic enough to allow this branch of their profession to pass into the hands of commercial firms.

It seems only yesterday that the late William

THE EMPIRE STYLE IN ENGLAND

Morris brought his windsor-chairs from their proper situation in the kitchen to a position of incongruity in the drawing-room. Nowadays even greater offences against good taste are daily perpetrated. Internal decorations are ordered much as ready-made clothing is obtained from the shoddy tailor. Architects having designed the carcass of a structure with more or less ingenuity, then hand over their building to the tender care of the mere decorator, in whose hands creases are smoothed out and constructive features concealed. Hence we now have more examples of pseudo-Queen Anne, Georgian, and Adamesque decoration than was ever achieved during the spacious days of the eighteenth century.

However, there is a growing catholicity of taste among art lovers which augurs well for the future development of decorative art in this country. The various revivals have at least brought this about. It cannot be denied that certain artistic triumphs are inherent in every style. Yet when all the eulogies have been sounded in praise of eclecticism there still remains the thought that the most polished works of antiquity and the Renaissance had their origin in the simplicity of the principles from which they were evolved. The lessons to be derived from a collection of antique objects of art are innumerable. Each separate specimen radiates inspiration, silently explaining the thoughts and aspirations of the vanished artist.

A whole gallery of sculpture confuses and unsettles the mind. It is a relief to fix one's attention on a single example. And the same applies to a gallery of paintings, to a wall-case of bronzes, or, in a larger sense, to the vast array of past historical styles. But the danger of losing our artistic equilibrium, even supposing a certain balance of taste to have been gained, is extremely great. Like the bee, artistic genius travels from flower to flower, hovering longest over the most attractive, avoiding the sinuous weed, and finishing its labours in the hive of industry. There is no reason why the spirit of art should not extend its influence to all great mechanical works—well-designed machines for transport truthfully expressing their purpose, bridges and viaducts monumental in character, stations and hotels representing the commercial progress of the day. A mere donning of the antique cloak will not suffice to advance modern art. To help artists in the great neo-Classic movement which is daily becoming more apparent it will be necessary to enlist the sympathy of the whole educational body. Petty prejudices for ornamental trivialities must be shorn, and sound criticism given and taken in a spirit of fair-minded enthusiasm. Collective rather than individual effort must be encouraged in order to secure to Britain the hegemony of the sphere of art.

A. E. RICHARDSON.



FIREPLACE IN MARBLE; DATE 1805: SHOWING FUSION
OF ADAM STYLE WITH THE EMPIRE

"OLD LONDON" AT THE WHITECHAPEL ART GALLERY

BY F. HERBERT MANSFORD



SHOULD I prefer to live in the London of an earlier day?" This question arises in the minds of many visitors to the "Old London" Exhibition at the Whitechapel Art Gallery. If an answer be sought, the further question arises—"The London of which earlier day?" Should it be mediæval London, when the loftiest spire in the world was closely surrounded by a hundred varied towers gathered within an embattled wall; when the Wall Brook, the Hounds Ditch, and the Lang Bourne were still existing streams with a common source in the swamps of Finsbury and Moorfields? London Bridge was then a most picturesque structure, but the roadway was only 12 ft. wide. The city gates were imposingly massive, but a toll was charged on all wheeled traffic and cattle. The drawings of H. W. Brewer give us fascinating glimpses of this London, but they do not recall the ill-lit, evil-smelling streets, the foul gutters, frequent plagues, and fatal fires.

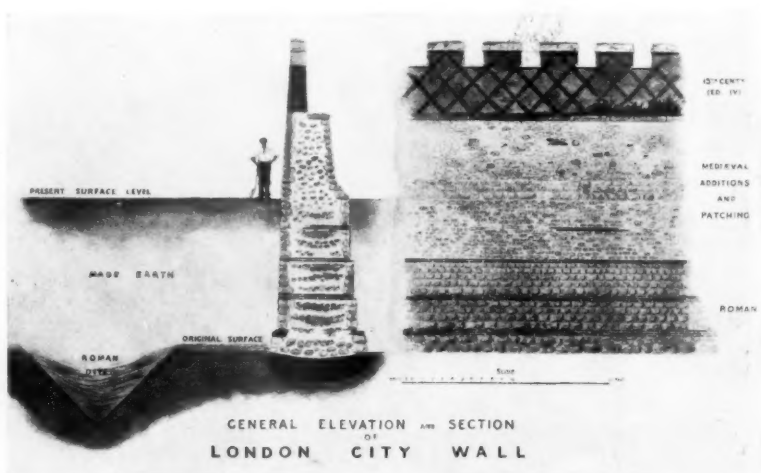
Or should we prefer London after the Great Fire, when the town was cleansed and purified; when Wren's fifty steeples, clean and creamy white, rose high above the red roofs; when ships laden with coal sailed up the Fleet to the wharves below the Old Bailey? Aldersgate was then a fashionable quarter, containing the residences of the Bishop, the Earls of Lauderdale and Shaftesbury, and of other noblemen. The Strand and Holborn were aristocratic suburbs. There were no buildings north of Gray's Inn, and Islington was a "merrie village" with a century's separate existence still before it. But there was no cathedral, only a mass of scaffolding; and most of the houses were of the plainest brickwork, for the citizens had to rebuild their fortunes as well as their homes. No public conveyances were obtainable, although the heavy wagons and coaches of that day made a great noise rumbling along over the rounded stones of the narrow streets.

Again, there was London of the Regency, when the capital was spreading in all directions. Yet the terraces of Marylebone and Regent's Park stood abruptly on the edge of the country. There were turnpike gates at Tottenham Court

Road, Tyburn, and Hyde Park Corner. Apsley House was sometimes referred to as No. 1 London. Belgravia consisted mostly of tea-gardens and swampy fields. No aristocratic mansions remained east of Bloomsbury, although the Duke of Northumberland tarried in the Strand. Aldermen still lived over their shops, but a palace for the Lord Mayor had arisen on the site of the stocks. The newer houses were everywhere roofed with slates from Wales. The ordinary citizen could still walk out into the country in any direction, but if he returned home after dark he was liable to be robbed. He supped and went to bed by the light of a tallow candle, unless he stood in the street to see a fellow citizen executed at dawn.

Drawings (No. 14) by Mr. F. W. Reader give a clear and detailed idea of the city wall. The Roman masonry rested upon a foundation of flints in puddled clay. It was 10 ft. wide at the base and faced with regular squared rubble with occasional lacing courses of red tiles.* There was a slight plinth on the outside towards the ditch, but above that the masonry rose sheer for a height of 20 ft., changing then to red brickwork with diagonal bands, the whole surmounted by stone battlements. The wall was extensively repaired in the reign of Edward IV, and bricks were made in Moorfields for the express purpose. On the inner face was a paved path about 1 ft. 6 in. wide some 7 ft. below the top, similar to the walks existing at York and Chester. The whole height was about 30 ft. from the foundation, which, however, became deeper embedded as the centuries passed. William the

* An excavation lately made near Billingsgate proves that on the soft ground of the river bank timber piles were employed as foundation; one such pile has just been removed to the Guildhall Museum.



THE ROMAN WALL
DRAWN BY F. W. READER



SOMERSET HOUSE AND THE ADELPHI

(From an Aquatint by Farington, lent by the London County Council)

Conqueror erected his keep just within the south-east angle of the wall, as has been described recently in these pages. But when the Tower was extended some portions of the wall were destroyed, whilst others were incorporated in the fortification.

Mr. John B. Thorp's scenic models of mediæval London are the most popular exhibits in the Gallery. If only the late Mr. Brewer and Mr. Thorp could have collaborated! As it is, now and again the models are not entirely convincing. In the model of the Whitefriars district in 1550 the citizens' houses are not so crowded and lofty as they must have been in a prosperous capital city still largely confined by its walls. The model of Old St. Paul's is excellent, and gives a more complete idea of that magnificent church than any illustration in two dimensions. We realise the enormous length of the main roof, which extended over twelve bays on either side of the crossing; while the detached bell-tower, the unique position of the chapter-house in the centre of the two-storeyed cloister, and the aisled church of St. Gregory built adjoining the west end of the nave, gave the cathedral an unusual outline.

Mr. Thorp's model does not show the two western towers; probably because there is no record of their appearance in the fifteenth century. The western towers are shown on Wren's survey

made just before the Great Fire, and we know from Stow that the north-west tower had been used as a prison for Lollards and others. The south-west tower was probably the belfry of the church of St. Gregory, from the north aisle of which it arose. The towers were of little account from all points of view, except the west, by reason of their small size; but they must have considerably enhanced the dignity of the west front, as all who remember Mr. Brewer's view of old Ludgate and St. Paul's will realise. Those who say that they would prefer Old St. Paul's to Wren's cathedral should reflect that, if the Great Fire had never occurred, we should not now possess the church which is here represented in the height of its glory. The spire was struck by lightning in 1561 and never replaced, the west front was remodelled by Inigo Jones, and in Bay "B," in the lower gallery, we see Wren's design for transforming the nave in the Italian manner, and constructing a dome over the crossing. He proposed a vault over the nave similar to that now existing, but springing from an architrave merely, and not from an attic above an entablature. The old Norman piers were to be garnished with Corinthian pilasters, but the triforium was not abolished, only brought into harmony with the Renaissance scheme. To Wren's intimate familiarity with

"OLD LONDON"



OLD WESTMINSTER BRIDGE

(From a painting by Samuel Scott, lent by Greville Douglas, Esq.)

Ely is probably due the proposed octagon at the crossing. The bays adjoining this in all four directions were to have been built up solid save for enormous semicircular niches or tribunes. Above, an inner and an outer dome and a lantern, much as afterwards executed; only, the lantern being of timber, no brick cone was needed for its support.

Wren presented his drawings in May 1666. He was authorised to obtain estimates for the work, and tenders were due in on Monday, August 27th. On September 2nd to 3rd the cathedral was destroyed by fire. In the nine years which preceded the commencement of the present structure Wren gained much experience of design with churches and other works, as the

drawings of 1666 reproduced in the exhibition testify.

Wren, as we know, also prepared designs for the addition of a central spire to Westminster Abbey. In the Upper Gallery is an eighteenth-century oil-painting, attributed to "Fabria," showing Wren's completed towers surmounted by spires, and also a central dome-topped lantern in three stages. Neither the painting nor the design has any particular merit, but it would be interesting to know whether the painter was transmitting his own conception to canvas or that of some architect. In the eighteenth century there were painters and engravers in France named Fabre, and there were other artists in Italy named Fabri. There was also a German mezzotint artist, one Johan



This scheme, submitted to a Select Committee of the House of Commons, comprised two bridges so arranged that vessels might pass through one whilst traffic went over the other; the embankment of the river as far as the Tower, with warehouses on either side and a new Custom House; a semi-circular area cleared around the Monument enclosed by buildings, and a similar treatment on the south side with a Naval Trophy as focus. The above reproduction is from a print lent by the Royal Institute of British Architects

DANCE'S SCHEME FOR THE IMPROVEMENT OF THE PORT OF LONDON, WITH TWIN BRIDGES

Faber, who died in London in 1756, and he would seem to have very probably been the painter of this picture, which would be of most interest if hung somewhere within the public precincts of the Abbey itself.

Another painting shows the east end of the Abbey closely hemmed in between houses both on the north and south, opposite being Soane's Law Courts. Thus there were houses between the Abbey and St. Margaret's Church. "Fabria's" painting also shows us a row of houses just north of the nave, so that only the upper portions of the buttresses were visible above their roofs. Other old prints are extant in which Tothill Street stretches almost up to the west front.

Chelsea Hospital figures more than once in the exhibits, and in No. 72 we note that the buildings are shown as being parallel to the river-bank, which is exactly as we should have expected Wren to set them out. Chelsea being outside London until the last century, maps of the village in the seventeenth and early eighteenth century are rare, but it seems that the Westbourne flowed between the Hospital and Ranelagh, and that Wren's Broad Walk terminated with a river gate and stairs at the confluence of the Westbourne and the Thames. The Rotunda shown in the same painting was designed by William James and was erected in 1740. It was used for concerts, balls, and masques, much as the present Albert Hall, which in plan it resembled. It was 185 ft. in diameter, with four porticoed entrances, and almost entirely constructed of wood. How lightly our ancestors weighed the chances of fire!

Various paintings and plans show that the area of the Green Park was formerly considerably larger. In the earlier part of the eighteenth century Spencer House and other mansions bordered the east side without the intervention of gardens. At this time, however, the park was really royal, and entrance was the privilege of a few. Before Arlington Street was built the park wall extended to the upper part of St. James's Street, which must then have been a very beautiful thoroughfare, with the park trees on the west, a palace at the foot,

and Albemarle House with its spacious forecourt at the top. Buckingham House, the nucleus of the present palace, figures as a red-brick residence with projecting wings.

We see Somerset House in many views, in various stages of incompleteness. Most striking of all is Farington's aquatint, wherein the terrace rises boldly from the water. The present embankment not only cuts off the building from the river, but buries the plinth of the terrace arcade below the roadway. Above we see merely the central mass of the present elevation. About fifty years elapsed before the projected east wing (King's College) was completed, and still another twenty-five years before Pennethorne's west wing was finished.

In the Small Gallery is an illustration of Dance's remarkable scheme for dealing with the problem of London Bridge and the river traffic as it presented itself in the opening years of last century.



THE GALLERIES, HUNGERFORD MARKET
CHARLES FOWLER, ARCHITECT

(From a water-colour drawing lent by the Royal Institute of British Architects)

"OLD LONDON"

His scheme really comprised two distinct similar but parallel bridges, one on the site of the present bridge and the other about a hundred yards below. The centre part of each formed an opening span, but one or other of the bridges would have been always open for road traffic. The shores between the bridges were not embanked, but consisted of continuous wide flights of steps. On the north bank a sweeping semicircular area of commercial buildings, with the Monument for its centre, enclosed a vast traffic area, while lines of quays and wharves, with the present Custom House in the centre, stretched as far as the Tower.

A view of old Westminster Bridge, by Samuel Scott, shows the bridge as some people still remember it, with stone alcoves above the piers and balustrades between. The removal of old London Bridge with its numerous massive piers so increased the flow of the river as to weaken the foundations of the other bridges, and Westminster was the first to receive attention. In 1846 all the masonry above the cornice was removed and the roadway lowered as much as the crowns of the arches permitted; a wood paling was substituted for the parapet. In this unsightly condition the bridge remained until its demolition in 1861. The western half of the present structure was then opened for traffic, the remainder occupying exactly the site of the old bridge.

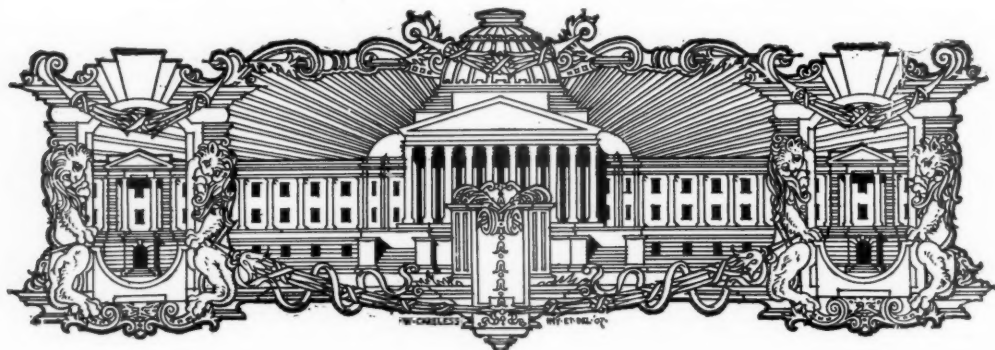
A beautiful series of water-colour drawings by Charles Fowler, the architect, recall Hungerford Market. The company which rebuilt the old market in 1832-3 proved singularly unsuccessful, but their artistic enterprise was most praiseworthy. The site, being that now occupied by Charing Cross Station, was on an incline, and Fowler took the fullest advantage of this fact. On the river bank was a quay from which the lower quadrangle or fish market was approached. This was enclosed by a double tier of colonnaded galleries, the columns being of the Doric order and of granite, similar to those employed by Fowler a few years earlier at Covent Garden Market and still existing. Double flights of steps led up to the portico of the

general market, which consisted of three parallel halls, the centre one of greater height and lit by a clearstory. These halls had open timber roofs and were separated only by arcades. Beyond, towards the Strand, was the upper quadrangle, also with Doric colonnades. In 1845 Hungerford footbridge was erected, and the upper galleries of the market formed the northern approach to it. It might be thought that this would have made the fortune of any market, but presumably the toll caused the traffic to be small. In 1862 both market and bridge were demolished. It is to be hoped that Fowler's allotted span had been completed before that date.

A view of the Horse Guards Parade, by Samuel Scott (No. 108), shows the old Admiralty block and the stone-faced portion of the Treasury much as at present. Yet it was evidently painted before 1751, as it shows the Holbein Gate in Whitehall, and the red-brick structure which Charles II erected for his Horse Guards. This gave way in the year mentioned to the present building, begun by Vardy and completed by Kent. The structure we know as the Horse Guards is picturesque in outline, and as seen from the park the weathered colour of the stone is beautiful; but its height is totally inadequate for its position, and the former charm of its skyline is lost on account of the heterogeneous fashion in which the War Office and Whitehall Court rise above it. From the point of view of economy a two-storeyed block on such a site has become grotesque.

In conclusion it may be noted that the exhibition is a foretaste of the London Museum which is being arranged in Kensington Palace. Both of these collections must stimulate the pride of being citizens of no mean city, and thus help to create a public opinion desirous of preserving relics of Old London, and anxious to create fresh adornments to the metropolis.

[The acting director of the Exhibition (which remains open till December 10th) is Mr. Gilbert A. Ramsay, whose courtesy in affording us facilities for photographing we desire to acknowledge.]



THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LXIV



EDIAEVAL craftsmen have left us no more delightful legacies than their rood-screens. We are the more fortunate in still possessing so many of them when we consider that the purblind iconoclast intervened and wrought sad

havoc among them. It is obvious that nothing could be more easily damaged. Strength and perseverance are required to destroy stonework, but the first mad moment is enough to wreck woodwork.

The screen in Bramfield Church, in Suffolk, is not the least beautiful of those for which East Anglia is celebrated. It measures about 20 ft. by 8 ft. 9 in. high, and is of oak decorated with paint and gilt on gesso. It is this colouring and gilding which gives such charm to the screens of East Anglia. The painting of the mere decorations, the mouldings, the crockets, and the tracery, is admirable, and extremely effective; on the other hand, the painting of the panels rises to very dignified art. The conception and drawing vary indeed in church and church, sometimes being very archaic, but often quite naturalistic. The work, however, is always decorative, and occasionally very beautiful. The existence of panels such as these presupposes a long apprenticeship in painting. It is the existence of work such as this which makes it almost incumbent on us to form a similar society to the Dürer or Vasari, to do for British art what these societies have done for that of Europe. The influence of Van Eyck, Memlinc, and Mabuse is apparent in much of the panel-painting, and it was doubtless through Flemish painters that the tradition came and flourished on English soil.

The design of the Bramfield screen is singularly pleasing. It is divided into ten equal bays by mullions strengthened by little buttresses, the heads of which are filled in with fairly intricate tracery of the

late Gothic type. The centre mullion is omitted in order to allow an opening wide enough for passage, and the vaulting-shaft is supported by the top of the arch, which, springing from a lower level, frames in the opening. By these means the screen gains in unity, and the dignity of the smaller tracery-filled arches is accentuated. Each mullion carries its vaulting-shaft. It is difficult to decide how far eulogy should go with the vaulting! For this with its plain surfaces daintily painted and picked out with ornaments, the light-painted ribs, simulating those of great stone vaults, the delicate cusping worked in with them, all make an intricate and delightful pattern it would be difficult to surpass. Certainly it cannot be done to-day. Look at the curtain and cresting of oak, recently added, and tremble. It is the cloven hoof of commercialism. Fortunately, enough of the



DETAIL OF SCREEN IN ST. ANDREW'S CHURCH, BRAMFIELD, SUFFOLK

December 1911

VOL. XXX.—B B

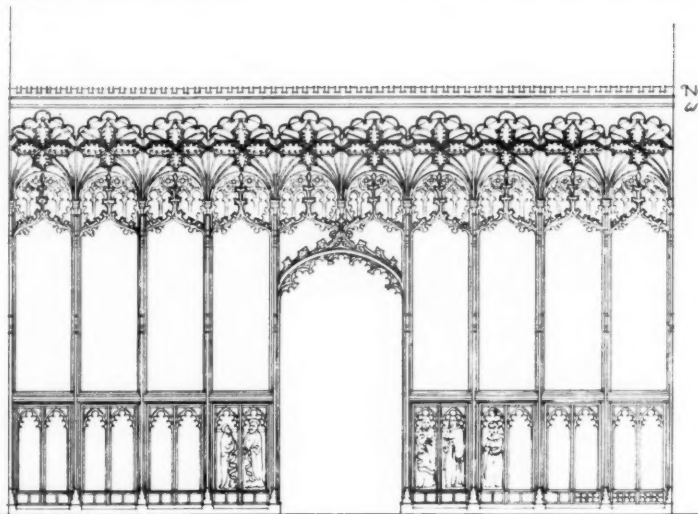
THE PRACTICAL EXEMPLAR OF ARCHITECTURE

SCALE
OF FEET.

0
1
2
3
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NOTE This fascia
is modern work

Ground Line



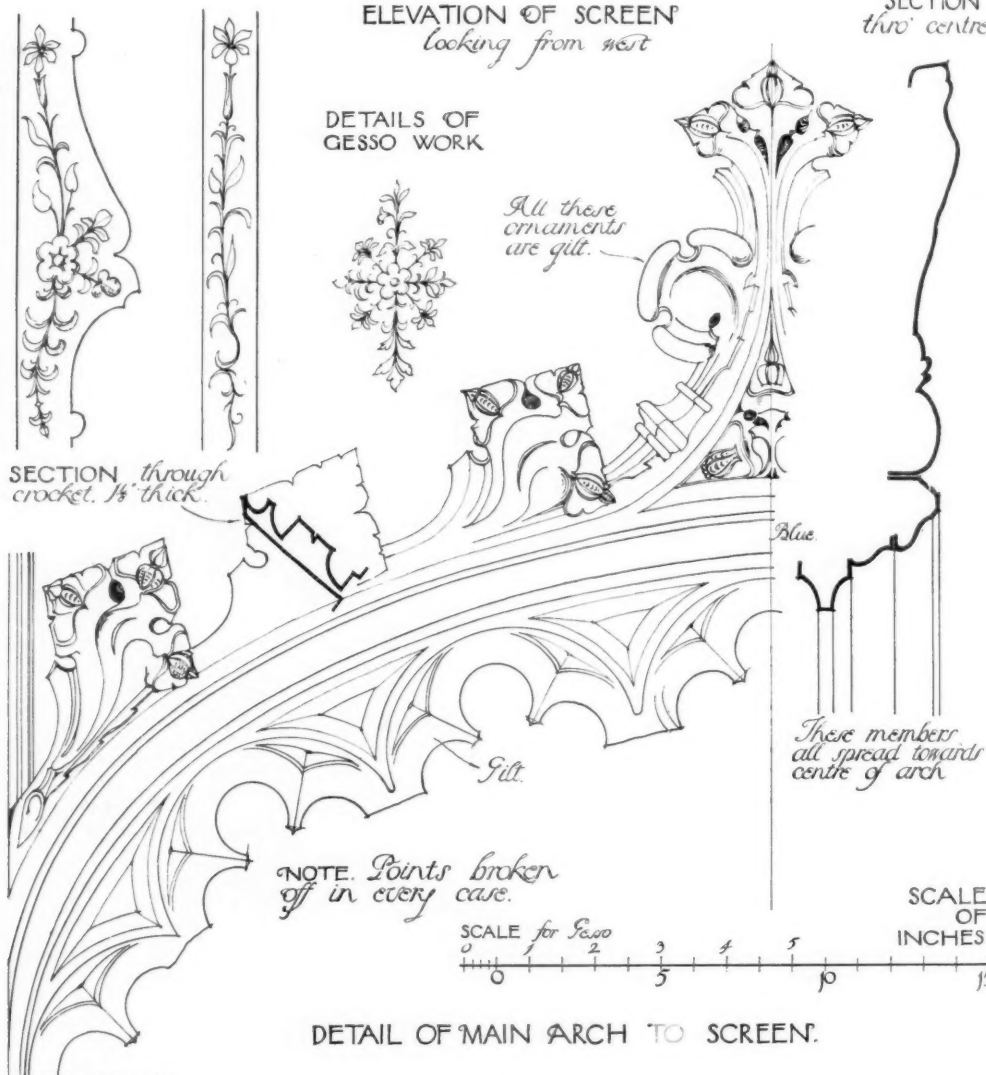
ELEVATION OF SCREEN
looking from west

SECTION
thru centre.

DETAILS OF
GESSO WORK

All these
ornaments
are gilt.

SECTION through
crocket. $\frac{1}{2}$ " thick.



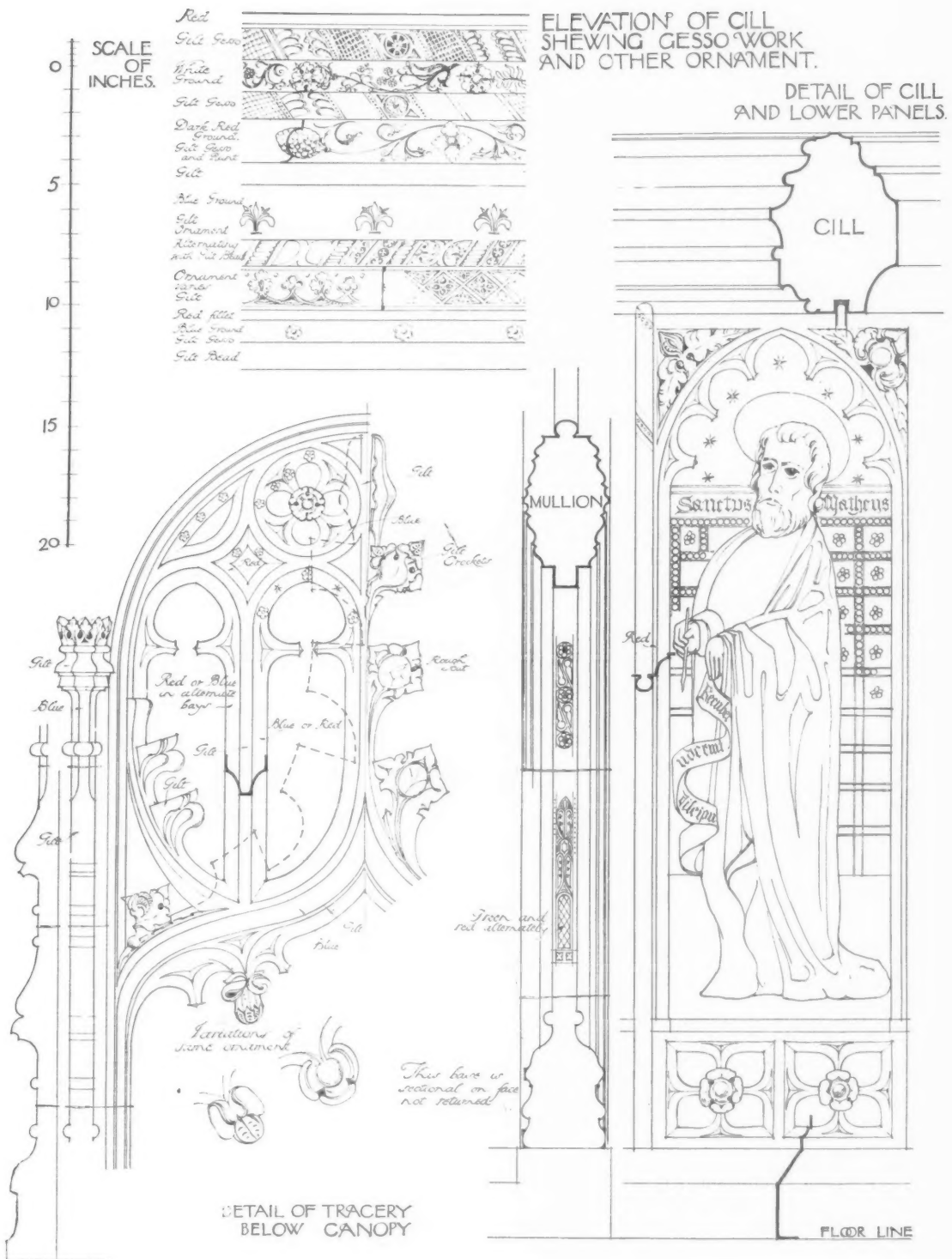
NOTE. Points broken
off in every case.

SCALE for Gesso

SCALE
OF
INCHES

DETAIL OF MAIN ARCH TO SCREEN.

SCREEN IN ST. ANDREW'S CHURCH, BRAMFIELD, SUFFOLK
MEASURED AND DRAWN BY A. WINTER ROSE



SCREEN IN ST. ANDREW'S CHURCH, BRAMFIELD, SUFFOLK
MEASURED AND DRAWN BY A. WINTER ROSE

original work is left to touch us with its loveliness. The colours have faded, many of the painted panels are gone, but the grace of the thing is not yet obliterated. How much these screens in East Anglia have suffered at the hands of the restorer and the iconoclast has been set out in an article in this REVIEW some months ago, but it is fortunate at least that so much of the original work still remains, though decayed or mutilated.

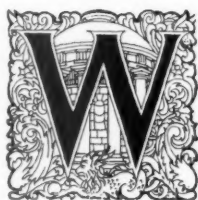
The photograph shows beyond the screen a monument by Nicholas Stone to Sir Edward Coke, Kt., Lord Chief Justice of England. It may not be amiss to notice it here, as it is not nearly so well known as it should be. Mr. Walter Spiers has been kind enough to allow me to reproduce his photograph of the monument. The kneeling figure of the knight is set in a niche of black marble, with small cartouches at the sides, and a more important one forming the key-block. The sculptor's delicacy of touch is like that of the great Italians, but there is something English in the homeliness of the composition—of the lady fondling the child wrapped in swaddling clothes, and her lord kneeling above in an attitude of deep reverence; all being rendered with an exquisite touch.

J. M. W. H.



MONUMENT TO SIR EDWARD COKE,
BY NICHOLAS STONE, IN BRAMFIELD CHURCH

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON



WHEN the words "Old London" are blazoned in large letters on the posters of the District Railway, and every modern business man is invited to alight in the vicinity of Whitechapel to study the history of our great city and its neighbourhood, we members of the London Survey Committee may well take heart and courage therefrom. Readers of THE ARCHITECTURAL REVIEW will find on another page of this issue an account of the excellent exhibition of prints, drawings, and paintings now being held at the Whitechapel Art Gallery, but I may be forgiven perhaps if I dwell for a short space on the aspect of it which will most attract our own members.

It may seem ungrateful to those who have been responsible for bringing this large and undoubtedly valuable collection together, if one should start with a criticism. It is, however, a matter of regret that the exhibits could not have been arranged in a more direct and simple manner, less fatiguing to the eye and more instructive to the uninitiated visitor. For instance, the photographs of that most useful but now defunct body—the Society for Photographing the Relics of Ancient London—which have been sent in by many different people, might well have been grouped together, and their source explained, instead of being scattered throughout the room as promiscuous views. In this matter we find the catalogue very seriously at fault; for, besides certain, perhaps excusable, errors in the titles, the descriptions of the exhibits are inadequate, and indications of date are sadly lacking. The exhibition, no doubt, suffers from an attempt to do more than one thing. To attain its full educative effect, it would have been better to have reduced the number of exhibits and to have made the story of London more clear, and more patent to the chance comer. On the other hand, to make it of value to the historian and antiquary it would be necessary to give a more accurate description of the valuable things which it contains. However, what general notes there are in the catalogue—and there are several explanatory paragraphs—have been compiled with care, and doubtless have been of much service to visitors.

It will interest our members to know that the water-colour drawings of our chairman, Mr. Philip Norman, have a deservedly large place in the exhibition. It is doubtful whether London has ever had a more faithful delineator of her ancient and threatened beauties, and certainly no one else has caught so closely their individual and

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON

characteristic charm. We are reminded by the loan of a number of these drawings by the authorities at South Kensington that a large part of Mr. Norman's work is already the property of the nation, and we may hope that the remainder, of which many drawings are here on exhibition, may be added to the first collection in due course.

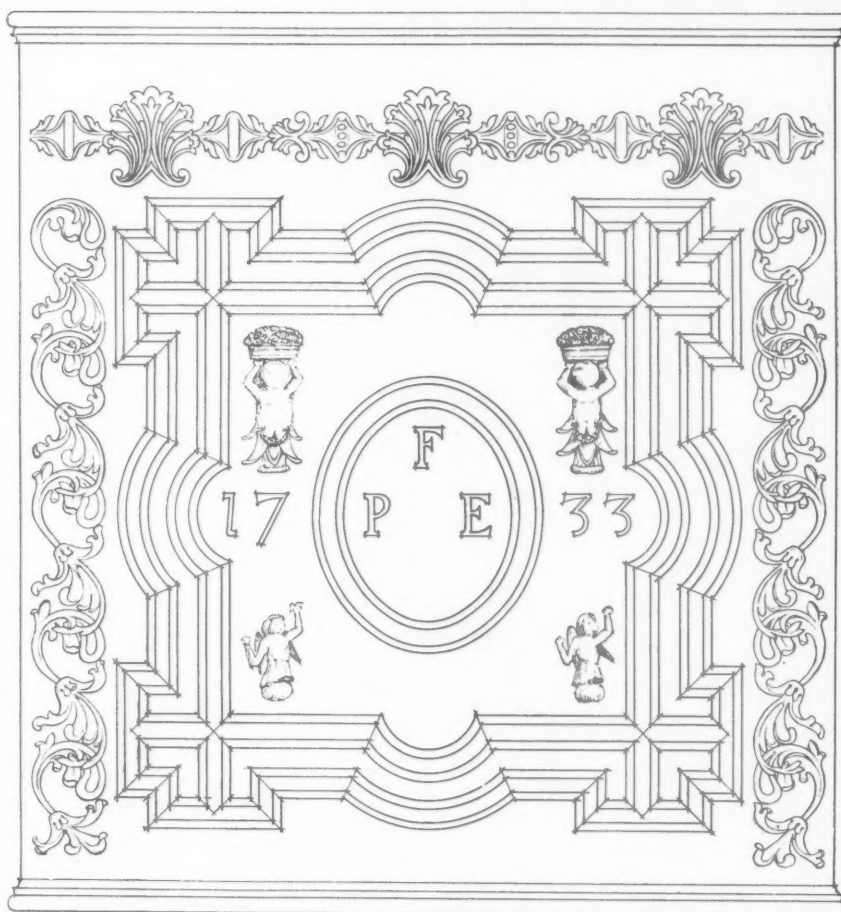
Our fellow workers of the London County Council give a pleasant sample of their growing store of topographical records. In the Harben Bequest the Council possesses a valuable set of old drawings, and each day these early records are being supplemented by admirable photographs of existing work. A case of photographs in the Small Gallery at the White-chapel Art Gallery shows some interesting subjects in Stepney Green,

Bow Road, Spital Square, and Spitalfields, and there are many other isolated views throughout the exhibition. And beside these drawings and photographs, the London County Council have brought out from their treasury many exhibits of actual objects taken from buildings which have perforce been destroyed. Among these are two well-carved brackets from an overhanging storey of Albert House, South Street, Wandsworth; a piece of (linenfold) oak panelling from Church Row, Fulham; a fine wrought-iron balustrade; carved wooden columns from 29 and 32 Great George Street; a carved door-truss from 27 and 29 Vere Street, Strand; a pine mantelpiece and two pilasters with entablature from 65 Tufton Street, Westminster; a gate from 41 London Street, Stepney; and a fireback and fender from 2 Portsmouth Street and 25 Millbank Street respectively. These exhibits are augmented by those of the Dean and Chapter of St. Paul's, who have lent some delightful works of Jean Tijou and Grinling Gibbons. These latter objects teach the true lesson of the past more simply and directly

than all the prints and drawings. The Londoner of to-day may deride the pictured ruins of the buildings we have lost, but he must admire the superior skill and art of these craftsmen of the seventeenth century.

In the Upper Gallery are many very instructive drawings, water-colours, and oil-paintings of the sixteenth, seventeenth, and eighteenth centuries. One or two precious sketches by Hollar, pictures by Canaletto, Hogarth, Varley, Greaves, and Samuel Scott, and the work of many other artists, show us London in many moods and at many times. The Small Gallery specialises on Stepney and its neighbourhood, and here, perhaps, are the drawings that appeal to me as much as any in the whole exhibition, as showing how relentlessly modern needs require the sacrifice of our ancient landmarks. The ones to which I refer are the prints of the beautiful hospital of St. Katharine-by-the-Tower—founded by a Queen of England—and now the site and all its memories are merged in the deep waters of St. Katharine's Docks.

WALTER H. GODFREY.



FRONT OF LEAD CISTERN AT IVY HOUSE, HAMPSTEAD (3 ft. 3 in. square)
DRAWN BY T. E. LEGG

CURRENT ARCHITECTURE

THE KODAK BUILDING, KINGSWAY, LONDON

THE development of Kingsway is proceeding apace. Many gaps still remain to be filled, but the buildings which have now been erected give the thoroughfare some semblance of completeness. The latest two additions are the Opera House and the new premises erected for Messrs. Kodak, Ltd., as their head-quarters for Europe. The latter, here illustrated, has a main frontage to Kingsway and two side frontages to Keeley Street and Wylde Court respectively. It includes a basement and six storeys above ground, finished with a flat roof and parapets. Messrs. Kodak occupy the entire premises with the exception of one ground-floor shop and one basement to the same. The main entrance is on the centre of the Kingsway front, and passes into a marble-lined vestibule, from which there is a side entrance to the Kodak shop (which is entered also from the street). The main staircase, also finished with marble, rises out of the vestibule and leads to the first-floor reception-hall, a large open space floored with marble and mosaic and walled by a wood and glass screen, giving access to the various private rooms. The board-room occupies the centre of the front on the first floor. It is lined with Spanish mahogany and has an oval table and chairs in Old Chippendale style. At the back of the reception-hall is the counter of the cashier's department, finished with an ornamental grille in oxidised bronze. The hand-railing to the main staircase is in "armour-bright," with oxidised

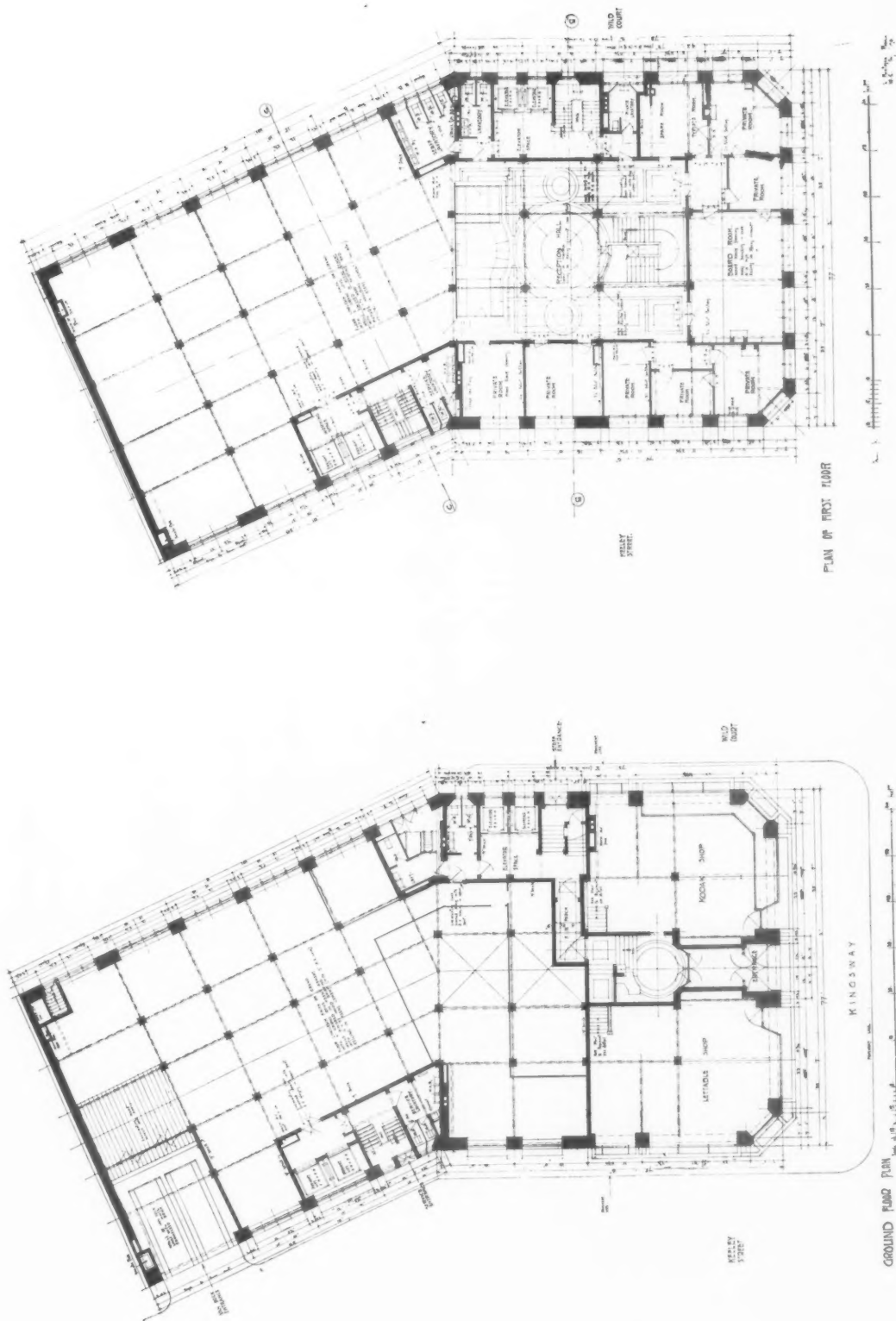
bronze enrichments and a bright white-metal handrail.

The remaining four floors, above the first floor, are occupied by the various departments of the company—staff private-rooms, warehouse, stores, dark-rooms, printing-rooms, etc.—to which access is provided by the staff staircase, entering from Wylde Court, and the service staircase, entering from Keeley Street. Beside the staff staircase are two passenger elevators, and beside the service staircase are two goods elevators, both running from the basement to the top of the building.

The ground floor is occupied by two shops (one



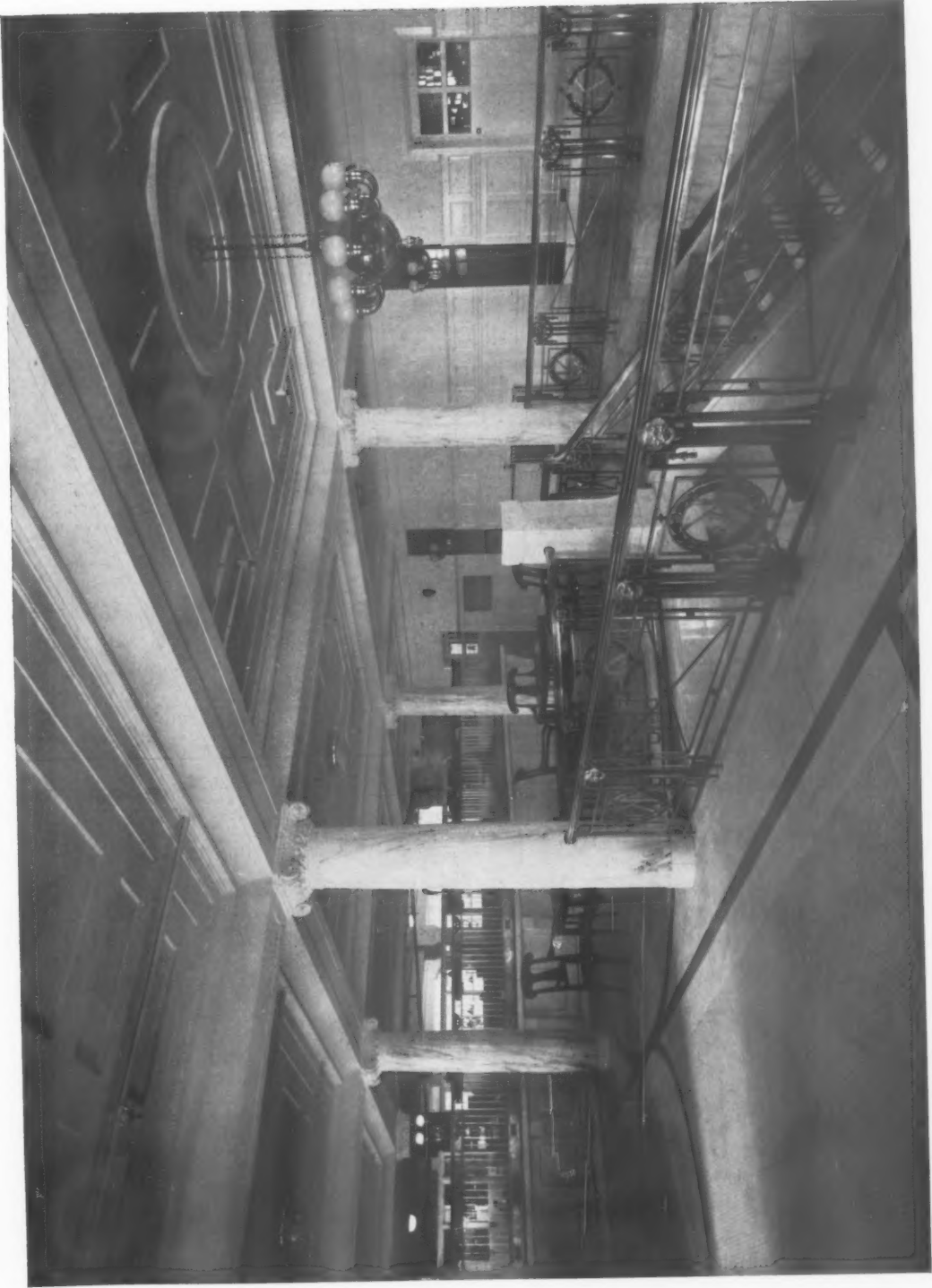
THE KODAK BUILDING: MAIN ENTRANCE FROM KINGSWAY
J. J. BURNET, ARCHITECT



THE KODAK BUILDING, KINGSWAY, LONDON: GROUND- AND FIRST-FLOOR PLANS
J. J. BURNET, LL.D., A.R.S.A., ARCHITECT



THE KODAK BUILDING, KINGSWAY LONDON
J. J. BURNET, LL.D. (A.R.S.A.), ARCHITECT



THE KODAK BUILDING, KINGSWAY : RECEPTION HALL, FIRST FLOOR
J. J. BURNET, ARCHITECT

CURRENT ARCHITECTURE



THE KODAK BUILDING, KINGSWAY: RECEPTION HALL, FIRST FLOOR
J. J. BURNET, ARCHITECT

being let) and by the Kodak warehouse at the rear. Here, towards Keeley Street, is an unpacking-room with a quay suitable for carts, and shut off from the street by a large entrance closed by a fire-resisting roller-shutter (supplied and fixed by Messrs. Arthur L. Gibson & Co.). The basement contains shop premises, stores, heating plant, artesian-well plant, and lavatories.

The building is constructed, in front, of Portland stone on a Norwegian granite base, with one or two marble bands. The Keeley Street side is of Heather red bricks with Portland stone dressings and the Wylde Court side of white glazed bricks with similar dressings. The building is a steel-frame structure with patent fire-resisting floors, on a raft and with retaining walls of reinforced concrete. The shop floors are laid with oak blocks, and the greater part of the other floors (except the reception-hall) with linoleum on a granolithic surface.

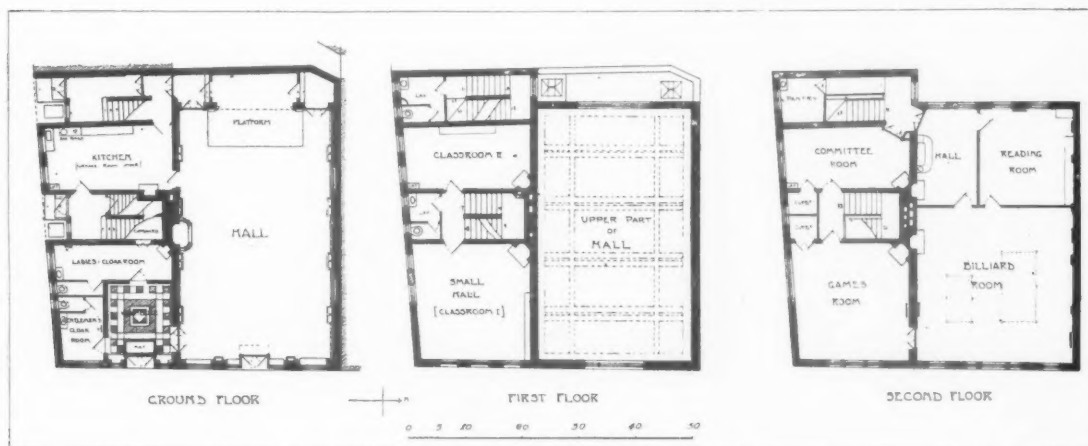
The architect was Mr. J. J. Burnet, LL.D., A.R.S.A., of Glasgow and London. The general contractors were the Allen Construction Company, of Glasgow, who were also responsible for the design and execution of the reinforced concrete construction work, the fire-resisting floors, and steel-frame work. Portland stone was supplied by C. W. Courtenay, granite by James Whitehead & Sons, patent glazing by the British Luxfer Prism Syndicate, Ltd., roof lights, pavement and stall-board lights (in Ferro-glass) by J. A. King & Co., casements by Henry Hope & Sons, Ltd., gates by Longden & Co. (now the Carron Co.), grate fittings (showcases, etc.) by E. Pollard & Co.,



THE KODAK BUILDING, KINGSWAY: SHOP INTERIOR
J. J. BURNET ARCHITECT

sanitary fittings by Shanks & Co., plasterwork by Geo. Rome & Co. (modellers, H. H. Martyn & Co., Ltd.), special woodwork by Wylie and Lochhead, electric-light fittings by J. W. Singer & Sons, Ltd., folding gates, shutters, &c., by Arthur L. Gibson & Co., Ltd., and the Wilson Roller Shutter Co., lifts by Smith, Major, and Stevens, gates, balustrading, etc., by the Bromsgrove Guild and George Wragge, Ltd., and board-room furniture and service screens throughout by Waring and Gillow, Ltd. Among other sub-contractors were the following:—

Diespeker, Ltd., wall tiles and mosaic flooring; the London Asphalt Co., asphalt roofing; Wm. Hendry & Son, plumbing and sanitary work; the Acme Flooring Co., wood-block flooring; Galbraith & Winton, marblework; Tyler & Freeman, electric wiring and bells; Guthrie & Wells, leaded lights; James Gibbons, door furniture; Ashwell and Nesbit, Ltd. heating and ventilating; Redpath, Brown & Co., steelwork; Thomas Hall, linoleum floors; the Ratner Safe Co., fire-resisting doors; Isler & Co., artesian well.



LINDSEY HALL, KENSINGTON. RONALD P. JONES, ARCHITECT



LINDSEY HALL, KENSINGTON

Photo: L. Cashmore

LINDSEY HALL, KENSINGTON

THIS building has been erected by Mr. Edwin Tate as a church institute in connection with Essex Church, Kensington. It consists of three distinct sets of rooms approached independently but capable, if required, of being opened up throughout. On the ground floor the frontage to the Mall is occupied by the large hall and its vestibule, the latter forming the main entrance to this section of the building, and panelled in oak, with a floor of verte antique and Sicilian marble. The hall itself measures 45 ft. by 27 ft., and will seat about 200. The Ionic pilasters and the paneling are in oak, and the floor is oak parquet. Over the emergency exit to the Mall there is a balcony, from which the electric lantern can be worked without forming the usual obstruction in the centre of the floor. The stage is partly recessed behind proscenium curtains, with a projecting platform, and the lantern screen is permanently fixed to roll up behind the proscenium opening. The frieze, entablature, and ceiling are in fibrous plaster, the ceiling ribs being modelled on an example from Ham House, while the wreath and

swag panels between the pilasters were specially designed for the hall. Heating is by radiators recessed in the panelling and faced with pierced brass fronts, and by an open fireplace in cipollino and Sicilian marble, with a carved panel in the centre of the mantelpiece containing Mr. Tate's coat-of-arms. The electric light is arranged in eight Holophane pendants with specially-designed brass coronas. The rest of the ground floor is occupied by two side entrances and staircases and a kitchen which is accessible from each section of the building.

The small hall on the first floor is panelled up to the cornice in green-stained deal, with cupboards and bookcases built into the panelling. The classroom opposite has a service lift to the kitchen. The whole of the second floor is occupied by the rooms of the Essex Church Men's Club, all having green-stained dados and oak block floors. Radiators are provided for heating, and fireplaces for use if required.

The exterior of the building is faced with hand-made sand-faced red brick in two shades, with a Portland stone cornice, and roofed with green Westmorland slates.

Mr. Ronald P. Jones, M.A., of London, was the architect. The general contractor was Mr. J. A. Hunt, of Hoddesdon, Herts, who also executed the oak panelling of the hall, and the enriched lead rainwater head and pipes on the east front. The heating and sanitary work was carried out by Messrs. Matthew Hall & Co.; fibrous plasterwork and all carving in oak and brickwork by Messrs. George Jackson & Sons; electric lighting by Messrs. Dickinson; marblework by Messrs. Farmer & Brindley, Ltd.; metalwork, radiator fronts, clock-face, upper panels of hall doors, and



LINDSEY HALL, KENSINGTON: FIREPLACE IN SMALL HALL

Photo: L. Cashmore

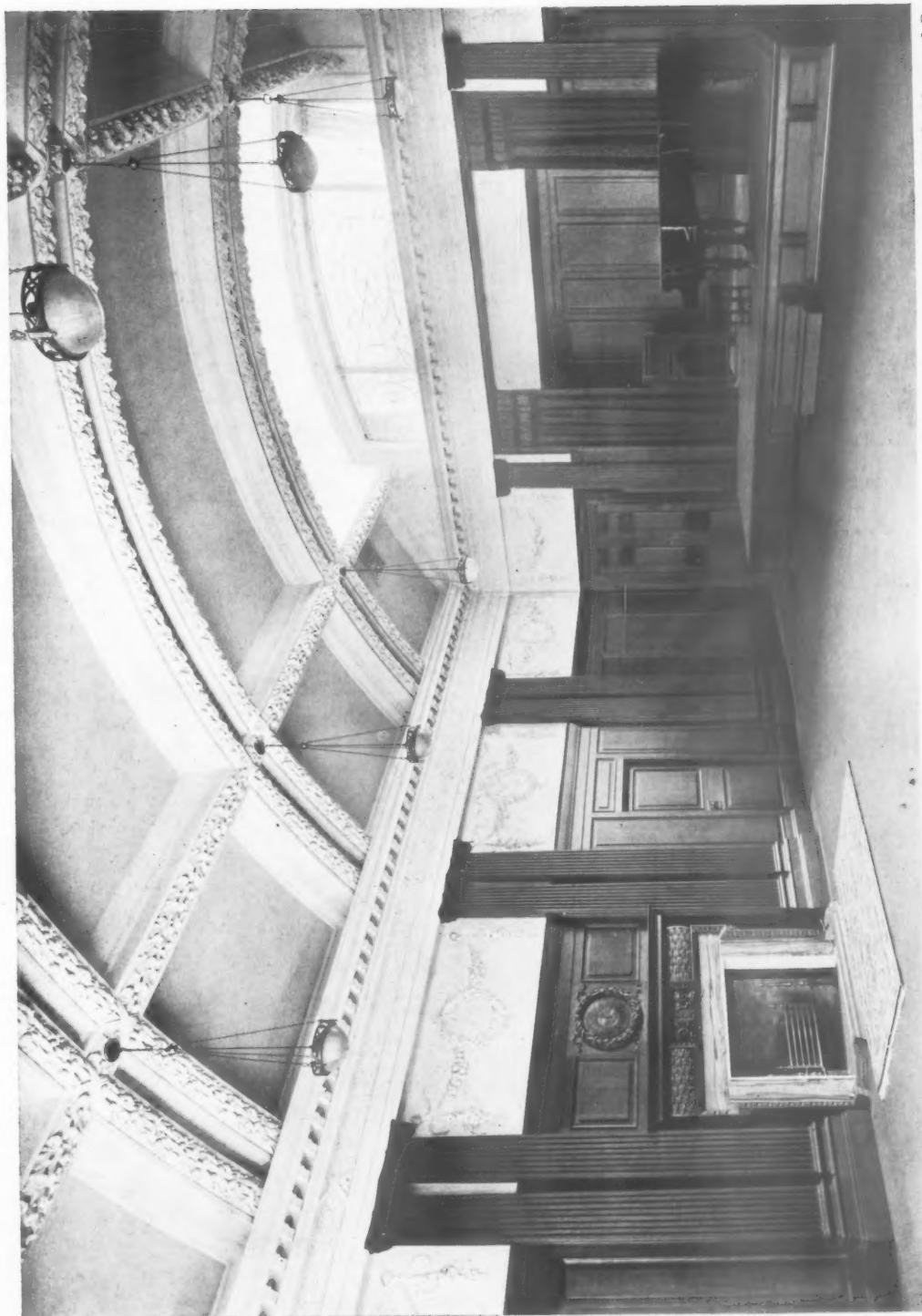


Photo: Bedford Lemere & Co.

LINDSEY HALL, KENSINGTON: INTERIOR OF LARGE HALL
RONALD P. JONES, M.A., ARCHITECT



Photo : L. Cashmore

LINDSEY HALL, KENSINGTON: FIREPLACE IN LARGE HALL
RONALD P. JONES, M.A., ARCHITECT

Holophane pendants by the Artificers' Guild; lock-plates and handles by the Birmingham Guild of Handicraft; floors by the Improved Wood Pavements Co.; fireplaces, tiles, and mantels by the Well Fire Co.; and ventilation by Boyle & Son.

The building was furnished by Messrs. Waring & Gillow, and in the large hall the decorative bands on the stage and other curtains were specially woven to harmonise with the design and colour-scheme of the hall.

By the provision of separate entrances for the upper floors the hall can be let, when not required by the church societies, for private concerts, lectures, or other functions, without interfering with the use of the other sections of the building.

The scheme has been very carefully thought out, and the design displays the hand of an architect well versed in the Classic, and able to adapt it effectively to modern needs.

THE ARTS AND CRAFTS EXHIBITION SOCIETY

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—My attention has been called to an article in your issue for November "On the Use and Abuse of Cast Iron," which commences with the sentence: "One of the features of the Arts and Crafts Exhibition Society now dead." As president of this Society I must ask you to correct this statement, which is entirely without foundation. It should be remembered that the Society only exhibits once every three years, and that the last exhibition was in 1910. The date of our next exhibition is not decided, and the New Gallery having been converted into a restaurant, we shall have to find a new home. The permanent office and address of the Society is 1 Hare Court, Temple, E.C., and the hon. secretary is Mr. E. S. Prior, the distinguished architect.

WALTER CRANE.



LINDSEY HALL, KENSINGTON: ENTRANCE TO LARGE HALL FROM VESTIBULE. RONALD P. JONES, ARCHITECT

Photo: L. Cashmore

BOOKS

PROFESSOR BLOMFIELD'S HISTORY OF FRENCH ARCHITECTURE

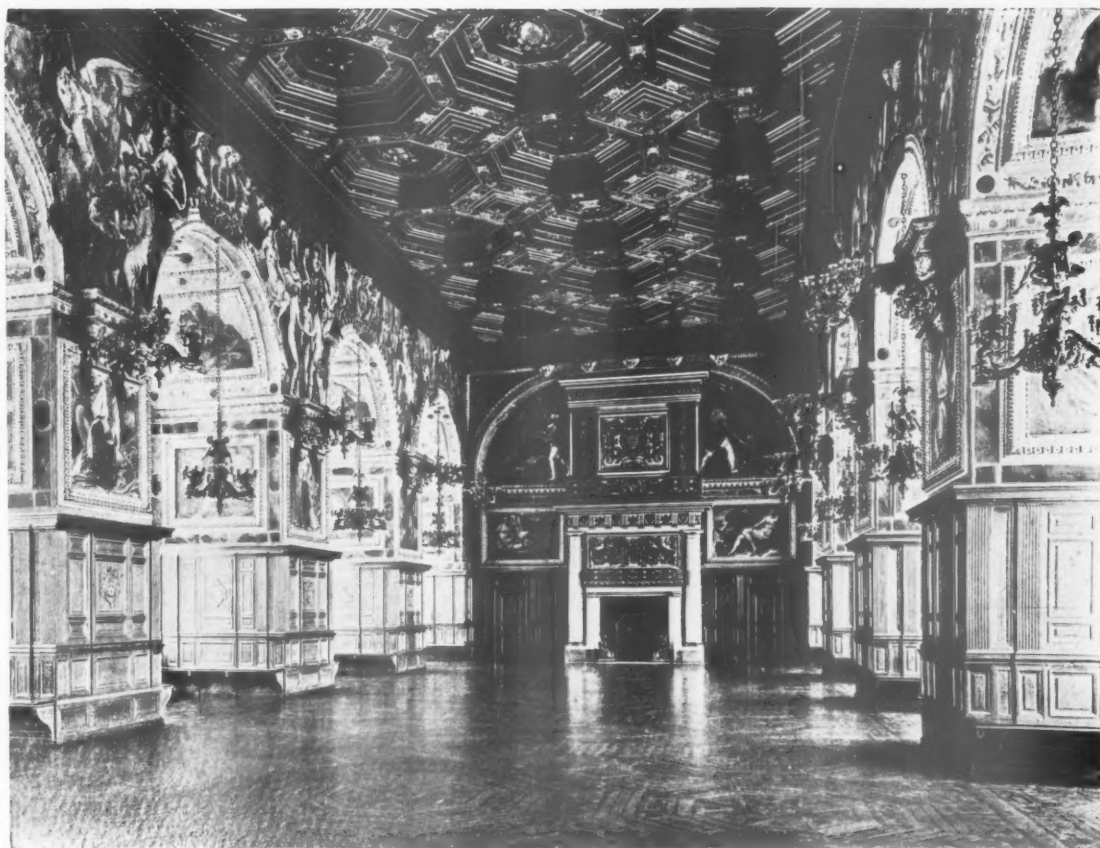
THIS work may be regarded as the outcome of the lectures which Mr. Blomfield, as Professor of Architecture at the Royal Academy, has delivered during the past three years in that institution. In the delivering of these lectures the Professor would seem to have had two objects in view. Firstly, a history of the development of the Renaissance style in France from its earliest introduction into the country; and, secondly, advice as to the discrimination which the student in architecture should observe when comparing the earlier work of the transition from Gothic to Classic with that of the complete development of the neo-Classic style about the middle of the seventeenth century. The period selected by Mr. Blomfield for his history is from 1494, the date of the first Italian expedition, to 1661, the date of the death of Mazarin. The reasons for this selection are (1) the enormous range of the subject if carried further, and (2) Mr. Blomfield's opinion that the art had by that time completely arrived because "the personal rule established by Louis XIV, after the death of Mazarin, introduced certain new social and political factors which materially affected the Art of France." The term neo-Classic which has been adopted by Mr. Blomfield might, it is true, include the transitional period, but it is likely to confuse the student, seeing that in 1897 the author wrote a work on the art of a similar period in England in which he retained the old title of Renaissance. Moreover, Mr. W. H. Ward has just written a work on French architecture keeping to that term. Up to about fifteen or twenty years ago the introduction of the classical revival in England was known as the Italian style, which expresses its provenance more exactly than neo-Classic.

Though the period is not included in Mr. Blomfield's history, it might be pointed out that the tradition of the neo-Classic style was maintained and carried on from 1671 to 1793 by the Royal Academy of Architecture founded by Colbert, of which Blondel, so often quoted, was one of the first members; from 1795 to the present day by the Institute of France, and also by the establishment of the Grand Prix de Rome in 1720, there being no fewer than 196 students who have carried off that prize and transmitted every year the results of their studies. It is difficult therefore to follow Mr. Blomfield's statement on page viii that at the latter part of the eighteenth century these

"traditions crumbled into a chaos from which the French seem to be slower in emerging than we ourselves with a somewhat parallel experience in England."

The French architects are of opinion that the style of the present day is the result of the continuous growth of the Italian revival, with ameliorations, such as the improvement and advance in constructional methods and the greater knowledge of the remains of the past, including that of Greek architecture, about which nothing was known till Le Roy published his work "*Les ruines des plus beaux monuments en Grèce*" in 1758. How little this is understood by Mr. Blomfield is shown in the note on page 38, vol. ii, where, after deploring the rebuilding of the front of the Louvre by Lefuel, he adds, "When French architects of the nineteenth century were called upon to restore a building, a palace, cathedral, château, or church, their idea was not so much to leave the building structurally sound but otherwise intact, as to reconstitute the design entirely with such embellishments as commended themselves to the taste of the nineteenth's critics." This, however, has been done in all ages and all styles. When Lefuel was instructed to rebuild the western end of the river front of the Louvre, the Pavillon de Flore, and the eastern side of the Tuileries, and to make them fireproof throughout—about, I believe, 1864—he prepared fresh designs in accordance with the other work he had carried out in the Louvre. Although much regretting the loss of the old front, for which I had a great affection, as I passed by it every day in 1858–9, I think on the whole Lefuel was right, and at all events he had a good precedent in the work done by François Mansart at Blois, who not only destroyed a portion of the old château, but prepared plans which would, if carried out, have done away with the remainder. Fortunately it was not found possible to do this, owing to want of funds, so that the students of the present day are still able to enjoy the beauty, originality, and variety of the old château, and possibly in some cases to prefer it to Mansart's new wing, although, as Mr. Blomfield points out on page 48, the latter shows the "ordered dignity of the trained mind" of the architect, whilst the former betrays the "restless self-assertion of the ambitious tradesman."

The first four chapters of the work under review deal with the advent of the Italians in France, the master-builders, and the "new manner" down to the death of Francis I. To a certain extent the materials brought together constitute a new chapter in the history of the Early Renaissance, chiefly owing to the researches which the author has availed himself of in the *Comptes des Bâtimens du Roy*, collected originally by Laborde, but not issued till 1877–80. These *comptes* contain the names of the artists and contractors employed, with the sums paid to them, etc., and



THE SALLE DE BAL, FONTAINEBLEAU

(From "*A History of French Architecture*," by Professor Reginald Blomfield)

have been carefully analysed by Mr. Blomfield with the most interesting results. He contends that the names given are those of the master-builders or contractors, who were in no sense architects. The first architect whose name he recognises is Dominique de Cortone, otherwise known as Il Boccador, to whom I will return. The second is Sebastiano Serlio, who, according to Mr. Blomfield, designed the "Aile de la Belle Cheminée" and the Salle de Bal (of which we here publish a view), both at Fontainebleau, and the Château of Ancy-le-Franc, built before 1546. The design of the façade of the court, Mr. Blomfield points out—

resembles a plate in Serlio's "Architecture," the pier for two storeys being identical. He is also supposed to have given a design for the rebuilding of the Louvre. There is no further record of this design, but the resemblance between Lescot's design for the Louvre and the courtyard of Ancy-le-Franc makes it possible that the design which was carried out under Lescot was based on Serlio's design.

It follows from this that, if not a pupil of Serlio, Lescot had studied Serlio's "Architecture," the first edition of which was published in 1537, and therefore that it was that work which introduced the pure Italian revival into France.

Returning to Il Boccador, Mr. Blomfield, on page 11, settles the question as to his being the real architect of the Hôtel de Ville. He was brought over in 1496 by Charles VIII, and in the letters patent of 1497 for the payment of certain artists his name is included. In the year 1530 he receives payment for various works done for the king during the last fifteen years, consisting of models in wood of various castles in France, among which Chambord is included. Mr. Blomfield states that it has been ascertained he had a house in Blois from 1512 till 1531, and he adds—

The temptation to find in Il Boccador the architect of Blois Chambord, and other castles on the Loire is a strong one, but the entry in the Comptes must be tested by the design of Chambord itself, and that is so entirely French except in details of ornament that it is impossible to assign it to an Italian.

But a man who could design such an essentially French Renaissance building as the Hôtel de Ville in 1531 must, besides making models, have acquired some knowledge of French work between 1496 and 1531, and his residence at Blois during the erection of the château suggests that if not actually engaged in the construction he may have made models for it.

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The next three chapters are devoted to the lives and works of the architects of the great revival. Here the author is quite in his element, though I regret to say I am not at all convinced by his argument against Lescot's right to be considered as the architect of the old Louvre. By the courtesy of the publishers we reproduce an illustration of de l'Orme's work at the Tuileries, all of which has now disappeared.

The eighth chapter, on the French sculptors of the fifteenth century, is of very great value because Mr. Blomfield's careful analysis of the various writers on the subject, and comparison with the actual work, show that he is not inclined to accept second-hand opinions, but bases his con-

clusions on the treatment of the figure-sculpture and ornament. The illustrations also make this chapter very complete. As regards Du Cerceau, Mr. Blomfield comes to the conclusion that he never carried out any buildings as an architect, and that his real greatness is to be found in his work as an architectural draughtsman and engraver.

In the second volume the author returns to the Early Renaissance in the churches. It is difficult to understand why the church of Brou-en-Bresse comes in, seeing that it is entirely in the Flemish Flamboyant style without any suggestion of the Renaissance, except perhaps in the sculpture of the figures on the tomb. The churches of St.

Eustache and St. Étienne-du-Mont receive Mr. Blomfield's severe criticism, and although in his opinion their designers were not architects, it is doubtful if the results of their work were very much what "a builder left to his own device might produce at the present day."

The chapter on the architecture of the Jesuits is new, and the illustration of the Church of the Novitiate designed by Étienne Martilange bears so close a resemblance to Italian work as to confirm Mr. Blomfield's belief that the French architects considered "it was less trouble to find out how these matters were handled by the competent Italian architects of the time than to work laboriously back to the original sources." In other words the study of Vitruvius and research into the ancient buildings of Rome were given up in favour of the treatises of Vignola and Palladio, which henceforth regulated architectural design. Fortunately the architect of the Montmorency Chapel at Moulins, whose name is not



THE TUILERIES ORDER

(From "*A History of French Architecture*," by Professor Reginald Blomfield)



(From "A History of French Architecture," by Professor Reginald Blomfield)

known, preserved his freedom, and, as shown in Mr. Blomfield's charming sketch, the design suggests a reaction against the Vignolian rules, or a return to earlier phases of the Renaissance which we find at Fontainebleau.

The completion of the gallery connecting the Louvre with the Tuileries, the first great undertaking of Henri IV, is given in detail by Mr. Blomfield, and is of great value; his description also of the scheme of the Porte et Place de France, never carried out, will appeal strongly to the town planners of the present day.

The greater part of the second volume deals with the history and work of the French architects towards the close of the sixteenth century down to the death of Le Muet in 1669, and these include

among others Salomon de Brosse, Jacques Le Mercier, Pierre de Muet, and François Mansart. Salomon de Brosse is best known as the architect of the Luxembourg, one of the most remarkable buildings in Paris, not well illustrated in Plate cxi as regards its detail. The Church of the Oratory by Le Mercier is considered to be his finest work, and Mr. Blomfield quotes Blondel in its praise:

Its profiles were designed by a master hand, the conception of the building well considered, the construction solid, and the ornament distributed with taste and discretion. In a word, it should be taken as a model, and as one which for all time will do honour to French architecture.

Le Mercier's greatest work, however, was the palace he built for Cardinal Richelieu, described by Mr. Blomfield, and illustrated by a bird's-eye view

BOOKS

(Plate cxxxiii) by Perelle. No remains exist of the palace, but its plans and elevations are given in Marot. Le Muet is the next architect mentioned; his two chief works, Pontz and Chavigny, are now destroyed; but Mr. Blomfield speaks highly of Tanlay in Burgundy, which he says is probably the most charming country house in France.

To François Mansart (1598-1666) the author accords the highest position, observing that he stands by himself in the history of French architecture, being too great an artist to be classified. Blondel also, writing in 1773, says that he might be regarded as the most able of all French architects. He seems to have been entrusted with important work at a very early age, but little is known of his education or early career. The château of Balleroy, near Bayeux, and other work in Calvados, is attributed to him. His best known works are those of the new wing at Blois (already referred to) and the château of Maisons, near Saint-Germain-en-Laye. Of the staircase at Blois Mr. Blomfield gives a spirited drawing of the vault, clv (which, unfortunately, owing to its dimensions, we are unable to publish), and says:—

This staircase alone would justify his reputation as the finest domestic architect of the world.

If this is the case, it is astonishing that it has not been found out before or copied; but neither in this case nor in the château of Maisons do the French seem to have any predilection for these works. The former is unfinished, and is, as a rule, closed to visitors; and the latter had been so pulled about, and its vicinity so upset by "detestable little villas," that no one would care to go out of his way to visit it.

On page 72, vol. i, Mr. Blomfield states that

The student of architecture must judge by those standards which are set by the acknowledged masterpieces of the world.

But recognised by whom, and at what period? Because this makes all the difference. When I first visited Blois in 1861, after three years' study in the néo-Grec School, the acknowledged masterpieces were: the Library of Ste. Geneviève by Labrouste, the Palais de Justice by Joseph Louis Duc, and the École des Beaux-Arts by Duban; and these are the buildings which have influenced the architecture of the United States during the past forty years. Consequently the new wing at Blois did not appeal to me. It was only another version of the perpetual covering over of all the surfaces of a building with endless pilasters which have no meaning or originality. The tendency of the French school then was to dispense with the orders as far as possible; that is to say, to employ them in the first studies, and then rub out every column or pilaster which was not required. However, the slight differences in opinion as

regards some of Mr. Blomfield's conclusions do not in any way lessen the profound admiration which I feel for the great scholarship, brilliant writing, and indefatigable research shown in his *History of French Architecture*. Many writers content themselves with the addition of a copious bibliography, so that those who are much interested in the subject can pursue the subject further; but Mr. Blomfield has not only read through the authors quoted and weighed the sentences one by one, but he has made a minute analysis of all their illustrations, and, to make further sure, has visited most of the buildings and works of art described in his volumes. How he has managed to do this, and at the same time to carry on an active professional practice, is simply marvellous, and shows an amount of energy and perseverance which is remarkable. The student of architecture will now look forward to the continuation of the *History of French Architecture*, though I am afraid it will not be quite so congenial a task to Mr. Blomfield, having already reached that which he considers to be the complete development of the neo-Classic style.

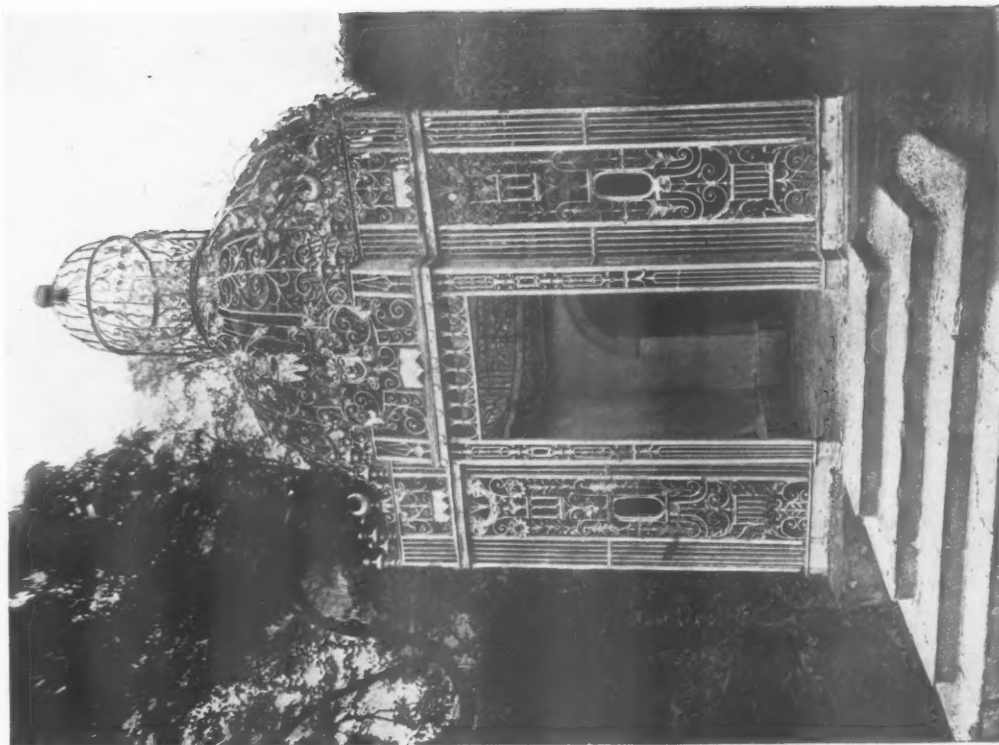
R. PHENÉ SPIERS.

"A History of French Architecture from the reign of Charles VIII till the death of Mazarin." By Reginald Blomfield, A.R.A., M.A., F.S.A. London: George Bell & Sons. 1911. Two vols. Price £2 10s.

ENGLISH IRONWORK

Those who care for English ironwork have deplored again and again the lack of an authoritative history of the same. Mr. Gardner's many previous, but slight, essays we have always read with interest, though with a little disappointment, for here was one well qualified to speak on this subject who seemed always to be holding something back. In the fine book now under notice, however, we are glad to see that the author no longer withholds his wide knowledge.

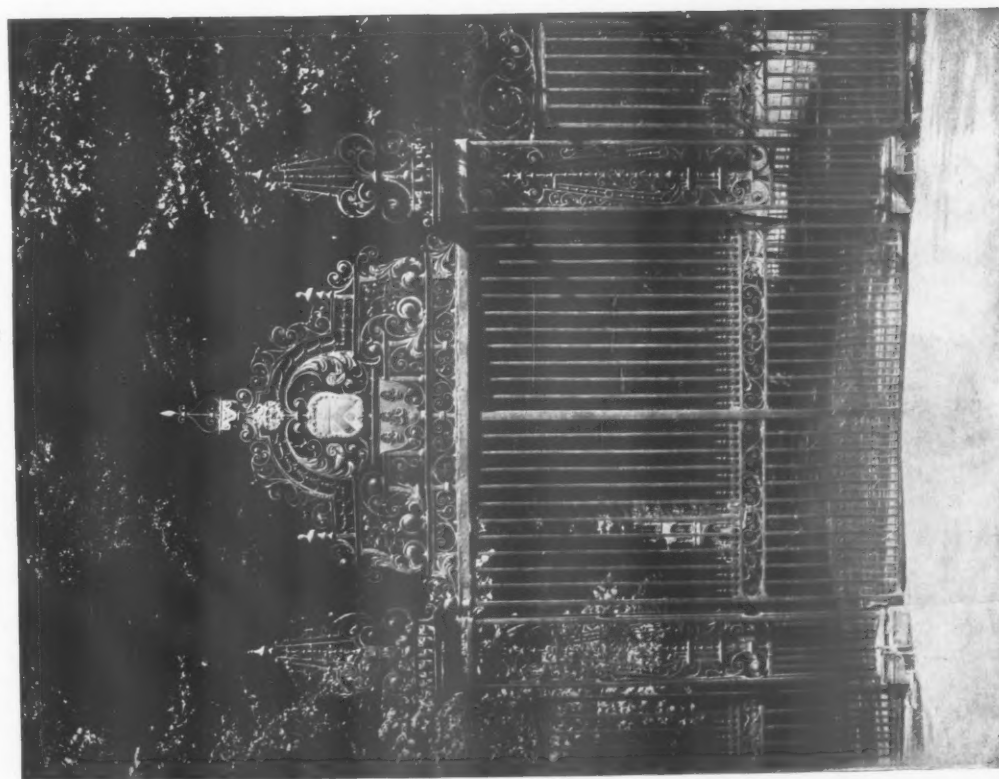
There is no material, no accessory to architecture, more delightful than iron beat out, as of old, in a forge which differs little from that of Vulcan. It has always seemed strange to us that, so much remaining the same, the tradition of a fine art should have fled. But so it is, the only genuine tradition left being that of making horse-shoes. Such a statement would hold more accurately if it were not for the enthusiasm of smiths like Mr. Gardner, who have revived this most ancient and wholly delightful craft. Incidentally, the author deplores the now common use of cast-iron to néo-Grec detail; that, however, is because it is so much easier to get the work done, for an architect will always prefer a simple thing well done to an intricate thing boggled, and some modern wrought-work is anathema. But wrought-



PORCH TO GARDEN HOUSE AT MELBOURNE, DERBYSHIRE

BY ROBERT BAKEWELL. 1711

(From "English Ironwork," by J. Starkie Gardner)



GATES TO TRINITY COLLEGE, CAMBRIDGE

BOOKS

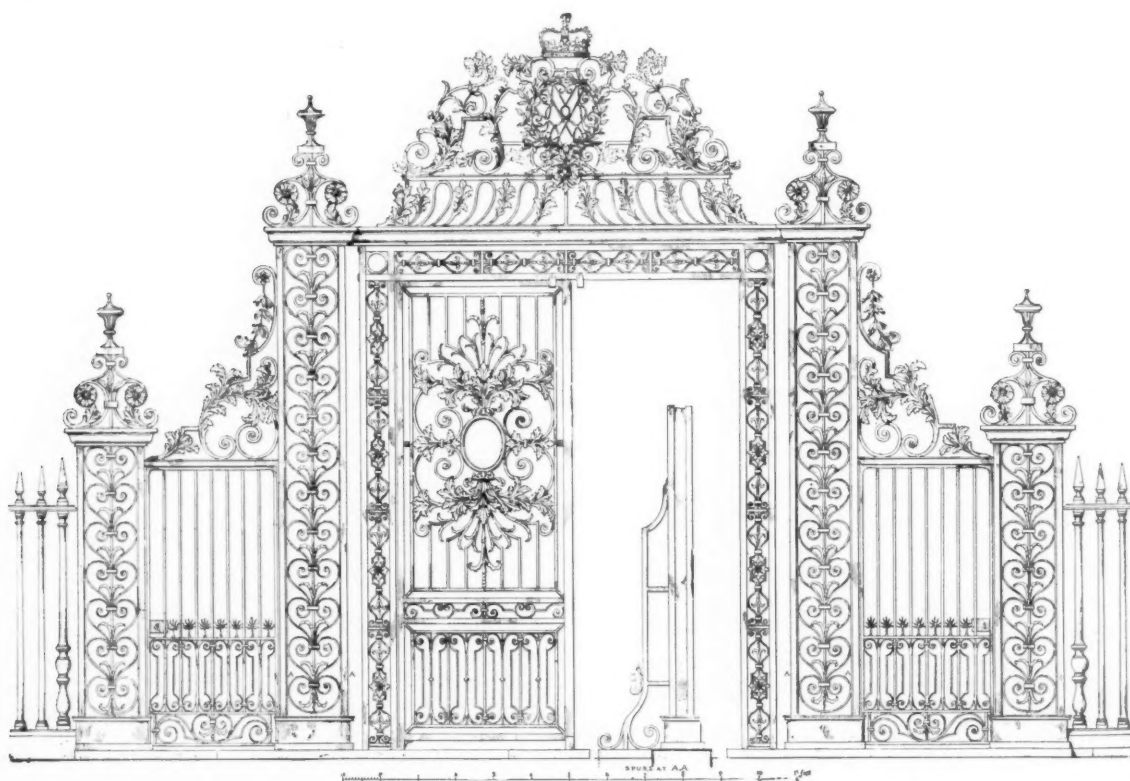
iron has a place which nothing else can quite adequately fill, which fact becomes apparent when turning over the pages of this book. It will be evident at the same time that it is not altogether a matter of cost, for besides sumptuous work there is simple work scarcely less delightful. Wrought-iron, by its nature, is susceptible of infinite variety of treatment, delicate or robust; it is like the tendril of a plant, and it seems right that it should put on blossom and leaf, or cover itself with flowers, or, again, remain stark yet beautiful, like the hawthorn in winter. Hence it offers a great temptation to the imagination to spread itself out: there seem to be no limitations to expression, beyond the abstract one of design. Besides Tijou, whose name and work are familiar, Mr. Gardner has disinterred the memories of many native smiths who worked either independently or under Tijou. It is both interesting and curious to note, under the author's guidance, how the work of one man differs from the next; and although there is still a mass of unauthenticated material, Mr. Gardner has done a great deal to attribute it correctly. The work of Robert Bakewell, the brothers Roberts, William Edney, Thomas Robinson, Warren and George Buncker, is all passed under review, and profusely illustrated. The author deals with two centuries, the seventeenth and the eighteenth, which saw

the beginning and the end of Renaissance iron-work. How beautiful the work was in many of its aspects one has only to look through this book in order to discover. Mr. Gardner, we are glad to note, lays the ghost of Huntingdon Shaw, although how his statue is to be taken from South Kensington Museum is difficult to say! He may stand for one "who was an artist in his way." In conclusion, we should like to point out the value of specialist-written books such as this. No one in England knows more about ironwork than the author, and the book will probably remain the authority on the subject for many years to come. One does not often see more beautiful plates than the collotypes which have been made from the photographs of Mr. Horace Dan. These, in themselves, would give the book a unique value.

"English Ironwork." By J. Starkie Gardner. London: B. T. Batsford, 94 High Holborn, W.C. Price £2 2s. net.

LONDON HOUSES FROM THE RESTORATION TO THE REGENCY

It is a faithful saying, in the preface to Messrs. Richardson and Lovett Gill's goodly book, that the country-house architecture of England has of late absorbed so much attention as temporarily to put town architecture into the cold shade of



GATE TO THE FOUNTAIN GARDEN, HAMPTON COURT (BY TIJOU). MEASURED AND DRAWN BY W. NIVEN
(From "English Ironwork," by J. Starkie Gardner)

undeserved neglect. This book, and one or two other volumes that have recently appeared, have proved that the spirit of the Poet Laureate of the Beefsteak Club—of him who sang, "So in town let me live, and in town let me die, For I do not care for the country—not I!" or words to similar heroic effect—is not yet extinct. But it is inconceivable that the reaction should ever attain such force as to reverse the positions. If there is any virtue in "the unity of the arts," such cleavage should never exist; and, indeed, we are disposed to believe that the neglect of which complaint is made is attributable to the makers of the books, rather than to any indifference on the part of the book-reading public. Hence we confidently assume that the popularity of this volume on "London Houses from 1660 to 1820" will be by no means to the prejudice of country-house books, but should rather tend to stimulate the interest in them and in architectural literature generally.

However this may be, the authors have produced a book that by its beauty and its interest may, without exaggeration, be described as fascinating. Dealing with the developments of the minor town-house and the fashionable square or street, from the Restoration to the Regency, they demonstrate, by means of about a hundred finely produced plates, the exquisite charm of what remains to us of the urban domestic work of Wren, Wynne, Isaac Ware, Sir Robert Taylor, the brothers Adam, Sir William Chambers, Thomas Leverton, James Wyatt, Robert Furze Brettingham, John Marquand, Sir John Soane, John Nash, Thomas Cundy, the Inwoods, William Kent, Decimus Burton, Joseph Bonomi, and many others whose names have been in some cases lost, while there is much excellent work of which the attribution is uncertain. Now the beauty is revealed in a considerable section of an old-world street, as in the half-dozen or so of simple but dignified houses in Barton Street, Westminster (1722); now it haunts some old corner of the Temple, like Pump Court (1679); sometimes it smiles benignantly from a philanthropic institution like the private nurses' house of the Hospital for Sick Children in Great Ormond Street; sometimes a cornice, or a stringcourse, or a balcony, or a characteristic or distinctive



NO. 1 STRATTON STREET, LONDON (1790), BY BRETTINGHAM
(From "London Houses," by Richardson and Gill)

peculiarity of fenestration, will, as at No. 46 Grosvenor Square (1719), hold the attention; and nearly always the doorway, with its fine proportions, exquisite fanlight, and quaint general details, conveys as indefinable a charm as the tone and texture of the mellow brickwork that in so many instances gives the building a soft and venerable complexion.

The examples throughout are well chosen, and the accompanying descriptions are in nearly every case informative and judicious, although necessarily rather meagre; the chief feature of interest in each case being usually indicated with sound discretion. Interiors are not ignored, and about a dozen representative plans illustrate the chapter on "The Planning of the Town House." This, with the introductory chapter, in which the whole subject is reviewed with knowledge and discrimination; the third chapter, which deals with "The Interior Decoration of the Town House"; and the seventh and final chapter, in which the suburbs and the squares are discussed, make up an extremely interesting volume, which should

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render signal service in revealing how much that is precious in architecture is retained in London's streets. We can hardly agree with the authors that "these fine assets have hitherto remained practically unnoticed," or that "while English architects have been seeking inspiration on the Continent, these inspiring motifs have been viewed with unconcern if not with absolute indifference"; because it happens that for years past the pages of this REVIEW have constantly and plentifully testified to the architectural interest in town houses. But as this is an appetite which grows by what it feeds on, we welcome Messrs. Richardson and Gill's book as a strong stimulus to the architect, and as a probable provocative to the layman. It is a book that begets love at first sight; and any architect who has once glanced at it must be exceptionally constituted if he is not immediately seized with an irresistible desire to possess it.

"London Houses from 1660 to 1820: A Consideration of their Architecture and Detail." By A. E. Richardson and C. Lovett Gill. Illustrated by Drawings and Photographs specially taken. London: B. T. Batsford, 94 High Holborn. Price 15s. net.



NO. 5 DOVER STREET, LONDON (1750), BY SIR ROBERT TAYLOR
(From "London Houses," by Richardson and Gill)

THE GROWTH OF THE ENGLISH PARISH CHURCH

TAKING a liberal view of the meaning of words, and of the exigencies of editors, there is no valid reason why architecture should be excluded from the category of that cheap and excellent series of small books on great subjects, "The Cambridge Manuals of Science and Literature." A title that is construed with such catholicity as to admit manuals on Earthquakes, Earthworms, Aerial Locomotion, Greek Tragedy, German Education, and the Rise and Development of Presbyterianism in Scotland, can surely extend its hospitality to Architecture without quibble as to whether that subject may be regarded as science or as literature; for doubtless there are at least some few points at which it lightly touches both interests. Mr. A. Hamilton Thompson, who has contributed "The Ground Plan of the English Parish Church" as No. 15 of the series, follows it with, as No. 16, "The Historical Growth of the English Parish Church." Mr. Thompson has a sound historical method, and his close familiarity with his data is a further aid to the clear and concise style which

conveys much information in few words. In tracing the development of the parish church, he challenges the common assumption that the monasteries, especially during Norman times, provided parish churches at their own expense, and holds that when a church was rebuilt or enlarged the money came for the most part from the parishioners, the monastery supplying its proportion, not without a view to strict economy. He admits that the large monasteries or cathedral churches were sources of inspiration to the builders of the parish churches: "details were copied, and methods of construction were learned from them, and the structural progress which took place in them had a constant influence upon the architectural improvement of the less important buildings . . . Architecture was a popular, democratic art, in which the instinctive faculties became trained to a high pitch. The individual mason was allowed free play for his talent, and the result was that constant variety of design and detail, that continual movement and progress, those forward steps or that conservative hesitation in the art of different districts, which are the eternal attraction of mediæval architecture." This is altogether a most interesting little

Paulus vnicus Christi Iesu. & Thimotheus frater. Philemon dilecto et adiutori nostro.
 & Apphia charissima. & Archipppo conmilicomi nostro & ecclesie quæ in domo tua
 est. gratia vobis & pax a deo patre nostro. & domino Iesu Christo. Gratias
 ago deo meo semper. memoriam tui faciens in orationibus meis. audiens charitatem
 tuam & fidem quam habes in domino Iesu. & in omnes sanctos, vt communicatio
 fidei tua euident fiat in agnitione omnis operis boni. in Christo Iesu. Gaudium
 enim magnum habui & consolationem in charitate tua quia viscera sanctorum
 requieuerunt per te frater. Propter quod multam fiduciam habens in Christo Iesu &c?

JOHANN DER AELTERE NEUDOERFFER, NÜRNBERG, 1538

(From "Penmanship of the 16th, 17th, and 18th Centuries," by Lewis F. Day)

book, in which is summarised much information that the student of architecture, whether he be professional or layman, will be glad to have in so handy and compact a form. The score or so of photographic illustrations might have been better reproduced.

"The Historical Growth of the English Parish Church."
 By A. Hamilton Thompson, M.A., F.S.A. (The Cambridge Manuals of Science and Literature.) Cambridge:
 At the University Press. Pages xii-142, 6½ in. by 5 in.
 Price 1s. net (cloth), and 2s. 6d. net (leather).

PENMANSHIP

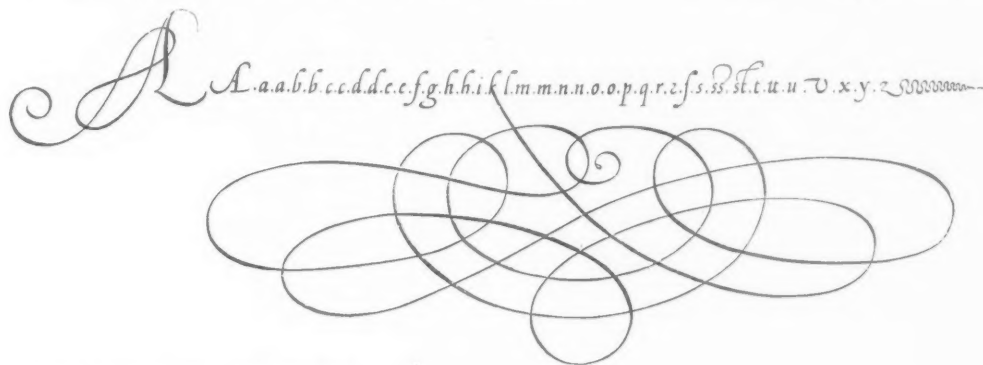
To this book by the late Mr. Lewis F. Day (with short critical notes on penmanship by Mr. Percy J. Smith) Miss Day contributes a preface from which we learn that most of the examples in the volume were chosen by Mr. Day before his death, the remainder having been selected by Mr. Smith, Miss May, and Mr. Batsford. The other books by the late Mr. Day are too well known to need any comment, but what may be insisted upon is their influence on mere

commercial lettering and design. No one who has watched the change from the quite illegible pseudo-Gothic type of Victorian times to the clear Roman of to-day can but have wondered at this change. The new volume, although entitled



DANIEL'S COPY-BOOK,
LONDON

"Penmanship," does not reproduce any handwriting, but gives examples from copper engravings. The examples selected are various in style and date, are charming to look upon, and form altogether such a collection as it is almost impossible to get together again, for the few books on this subject in the British Museum are almost inaccessible, and Mr. Batsford's collection is now dispersed beyond the Atlantic.



JACOBUS HOUTHUSIUS, ANTWERP, 1591

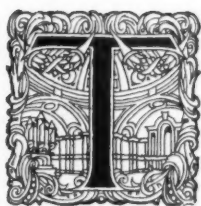
(From "Penmanship of the 16th, 17th, and 18th Centuries," by Lewis F. Day)

But more than that, the pages of "Penmanship" give the quintessence of a hundred books. Decorators and designers as well as architects should possess a copy of it. Reference has already been made to the improvement in commercial lettering: should not artists in general attempt similarly to improve themselves in script, in lettering, in all conceits of penmanship? In great part the charm of beautiful old manuscripts lies in their true mirroring of character. Without character, writing can scarcely be beautiful, and the individual, working from a model which most suits his hand, will give it more or less individuality. We advocate a clerkly hand, but it must not be thought that we desire the dreadful perfection of the Victorian copper-plate; rather we seek something legible and fair, and stamped withal with character. Even if the example of this book on "Penmanship" does not drive us to reform our handwriting

it yet has an obvious use—to supply models for all those who use writing or lettering as a decorative adjunct. Something has been done, as we have already suggested, but much still remains to improve. Our hoardings are still horrid eyesores, and for one "poster" of decorative importance there are hundreds which have no claim to anything but the bonfire whence the ill-conceived books of chivalry were cast by the indignant niece and housekeeper of Don Quixote. We have selected three examples from the book, not pretending they are the best, but only as intensely interesting and human, and, if you will, a little vain.

"Penmanship of the 16th, 17th, and 18th Centuries." A Series of typical examples from English and Foreign Writing Books. Selected by Lewis F. Day. London: B. T. Batsford, 94 High Holborn. Price 18s. net.

TOWN PLANNING NOTES



THE progress of town planning in Great Britain is necessarily slow because the work which precedes the preparation of town plans is complicated and difficult. A great deal of unseen preparatory work has to be done before the public can be made aware that schemes are being thought out in particular districts. The initiative for the preparation of these schemes rests with the authorities, some of which are not too anxious to move. The actual work in the first instance has to be done by the Borough Surveyor, who is already overworked, especially in those districts where rapid growth at once increases his labours and makes the preparation of a plan the more urgent. It is therefore quite encouraging to note that from seventy to eighty towns or districts have either taken steps to prepare plans or are considering the desirability of putting the Act of 1909 into operation. But we would like to see more activity and more willingness to employ architectural advice. Where a Surveyor is unable to give sufficient time to the work, it would seem to be most desirable to employ an outside expert with architectural training to assist with the preparation of a scheme. Some of the propaganda associations might well be devoting themselves to the work of urging upon local authorities the desirability of putting the Act into force, rather

than to giving them excuses for delay by exaggerating difficulties in procedure.

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Birmingham has been the pioneer, and still takes the leading place, in town-planning administration. It has obtained authority to prepare two schemes to deal with practically the whole unbuilt-upon area of the city as it was before enlargement of its boundaries took place. It is now engaged in preparing its plans, and probably, but for the re-arrangement of the city affairs, due to the extension scheme being put into operation, we should have heard of these plans being completed. It is not too much to expect that as soon as the enlarged new council gets to work it will proceed to schedule the great undeveloped areas it has absorbed. Its Town Clerk is a master mind in administrative work, and its City Engineer is a town-planning enthusiast as well as an able engineer. The stimulating presence of Mr. J. S. Nettlefold on the City Council has, no doubt, been the secret of much of its activity in the past, and it is hoped that the fact of his not being re-elected to the council will neither diminish his energy nor result in any slackness in promoting town-planning schemes in the future. What seems to be a desirable and forward move has been taken in Birmingham by separating the Town-Planning Committee from the Housing Committee and incorporating the labours of the latter with

the Health Committee. Much confusion will be prevented by this step. Housing work is largely of a curative or restorative kind, whereas town planning is more of a preventive character. Town planning is constructive rather than re-constructive; it has for its object the prevention of evils by organising future development so as to prevent destruction of amenities, inconvenience in transit, and bad sanitation in relation to building yet to take place. Housing more directly deals with the removal of causes of ill-health in existing property. Birmingham therefore appears to be well advised in its proposed readjustment of the functions of its committees.

* * *

Sheffield may yet beat Birmingham in the comprehensiveness of its town-planning schemes. With a population approaching half a million, which has increased by 50,000 during the last ten years, it has a big task before it to look after the planning of its rapidly developing areas. The total acreage of the city is 23,662 acres, two-thirds of which is probably undeveloped. A comprehensive survey of the suburban areas has been made by the Borough Engineer, and the whole of the land not yet built upon has been coloured in different sections on an ordnance map. Notices have been served on owners, etc., in respect of one or two areas, and before long we shall hear more of this progressive municipality.

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Ruislip, Oldbury, Chesterfield, Rochdale, and Bournemouth have all got permission to prepare schemes, and we understand that notices have been served in the case of ten or twelve other places. The Bournemouth scheme, which was discussed at a Local Government Board inquiry the other day, makes very generous provision for open spaces, no less than fifty acres out of the total area of 200 acres scheduled being proposed for public parks and playgrounds. Hanwell, Hayes, Greenford, Southall, Harrow, Wembley, Hendon, Walthamstow, Heston and Isleworth, Twickenham, Richmond, Bushey, Esher, Malden and Coombe, Carshalton, Morden, Merton, and other authorities round London are taking steps to prepare schemes. The public inquiry at Hanwell took place on November 20th, and several other authorities have served notices on owners. Liverpool, Sutton Coldfield near Birmingham, Tettenhall near Wolverhampton, Stockport, Halifax, Hull, Manchester, Ellesmere Port, Wrexham, Barrow-in-Furness, Middleton near Manchester, Halifax, Southport, Portsmouth, are all at work. Although the chief activity is in the suburbs of London and the Midlands, the movement to utilise the Act is very widespread.

What is being done in the administrative county of London? The County Council does not appear to have considered the Act. There are thirty-one districts engaged in taking steps on the borders of the metropolitan area. Here is an Act which is acclaimed by all who are interested in city development to fulfil a great public need. It is put into force by purely industrial towns such as Birmingham, and by the comparatively small urban and rural district authorities on the outer fringes of Greater London. But the great capital of the nation stands still and waits for the example to be shown to it by the insignificant rural districts. The London County Council has an enormous income, it has highly paid officials of great capacity, it has greater need of a city plan than any other city in this country, and it has probably lost more from want of such a plan than any group of half a dozen cities one could name. It should have been one of the first to utilise the Act. From it should have come the example to the small authorities. The first steps towards co-operation with the seventy authorities whose areas touch its outer circumference should have come from the great central authority which alone can find the means and the power to prepare the plan of such an enormous area.

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If every small authority like Ruislip, Wembley, and Twickenham prepares plans without regard to the needs of the metropolitan area we shall have it said in a few years that it is too late for London to prepare a plan of its radial arteries, because it is encircled by areas which are already laid out by statutory town plans. There is a real danger in planning from these small areas towards the centre without proper co-operation with the central authority. The planning and the co-operation should of course grow out from the centre to the circumference. Does London realise that every town plan which may become adopted outside its boundary will increase rather than decrease its difficulties of preparing a comprehensive plan for its own suburbs? It should have its skeleton plan ready and be prepared to co-operate with every adjoining authority that sets to work to prepare a plan for its own district.

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Greater London rather than the administrative county should be the area for consideration in town planning. It comprises 443,520 acres occupied by about seven and a quarter millions of people. From 1861 to 1911 the administrative county has increased by 61 per cent., and the outer ring by 559 per cent. The combined area has nearly doubled its population in forty

TOWN PLANNING NOTES

years. In the outer ring the increase for the last ten years alone has been 33 per cent., representing a population of about 700,000 and an increase of about 150,000 houses. If the outer ring were as thickly populated as the inner ring there would still be room for nearly a million houses covering about a fourth of the total area of 693 square miles. If the population continues to increase at the same ratio as in the past, provision should now be made in a series of town-planning schemes for Greater London for a new population of over 7,200,000, probably occupying 1,600,000 houses, covering an area of 160,000 acres at ten houses to the acre. That this problem is being ignored is almost incomprehensible. It cannot be because of the question of cost, as all that is necessary is to divert into one channel the money now being spent in dealing with the traffic problems of London and with isolated schemes round its fringes, and to promote one comprehensive scheme. The comparatively small expense required to be incurred in preparing a plan need not deter the most economical authority, and there is no gain-saying that any such expenditure would be an enormously profitable investment.

It is true that in the case of London the task is so enormous that it might be best to deal with it by some committee assisted by experts who could give their whole time to the work for a period. As the central Government have a special interest in London it seems a pity that they should not take the initiative by suggesting the creation of a special working commission representative of the Local Government Board, the Traffic Branch of the Board of Trade, the Road Board, the London County Council, and the adjacent authorities round London, to prepare a scheme for Greater London. It seems too much to expect the officials of the London County Council to find time to deal effectively and promptly with the problem, and on the other hand it is desirable to unify the efforts and special knowledge of the different bodies which are interested in the varied aspects of town planning.

Other towns which seem to have special reason for preparing schemes are Southend-on-Sea, Coventry, Wallasey, Luton, Rhondda, Darlington, Newport (Mon.), Blackpool, and Barnsley. These show increases of population varying from 23 per cent. to 117 per cent., a rapidity of growth which suggests the urgent necessity for the exercise of foresight in regard to the future.

The fear of some unknown liability for compensation appears to deter many authorities from

putting the Town Planning Act into operation. It does not seem to be realised that it is the actual "making" of the scheme, and not the asking for authority to prepare it, that gives rise to any such liability, and that there are full opportunities for authorities to limit the details which go to the making of their schemes to those things which do not involve claims for compensation, before they finally settle them. When a scheme is prepared the details which it includes become fixed until they are revoked, but it seems as if considerable areas of land in the map of a scheme may be left unplanned and dealt with under general protective provisions. These provisions may be limited to those things which are specially exempted from any claims for compensation, so that in every case where an authority fails to agree with an owner it might limit the details to those things on which no claim can be made. This would seem to be the intention of the Act; but if any doubt exists on the subject assurance regarding it could probably be obtained from the Local Government Board.

It is surprising to note that in Scotland no step seems to have been taken to promote a town-planning scheme. The creation of a new town at Rosyth on the Forth gives a unique opportunity, but nothing of a definite character appears to have been done to prepare a plan. Much haphazard development is taking place at Rosyth, which is to be deplored, as the longer the matter is delayed the greater must be the difficulties in planning the area.

On November 22nd Mr. Patrick Abercrombie, of the Liverpool School of Town Planning, gave a lecture before the Manchester Society of Architects on the contrasted development of Paris and Vienna. Speaking of Vienna first, he explained the development from the old mediæval town which still remains in the centre, and showed how the old line of fortification was adapted to form the Ringstrasse, and how in laying out this street open spaces were arranged opposite to and between the public buildings. Then, with maps of the district, he showed the open belt of country which surrounds the town, and which is to be left unbuilt upon for ever. The factories were placed on the south-east side, the prevailing north-west wind thus carrying away the smoke. Turning to Paris, he said that in all the modern improvements—both those of Napoleon and those of Baron Haussmann—the vista had been the principal motive, in obtaining which the individual buildings were of necessity made subservient to the general lines.

