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THE ENGLISH CHURCH AT LYONS
R. NORMAN SHAW, ARCHITECT



Photo: Elliott & Fry

R. NORMAN SHAW, R.A.

BORN MAY 7, 1831 : DIED NOVEMBER 17, 1912

SOME PERSONAL RECOLLECTIONS OF NORMAN SHAW

BY ARTHUR KEEN



Looking back over a good many years to the time one spent in his office, perhaps the outstanding thing in connection with Norman Shaw was the daily miracle of his output of work. Each succeeding thing that appeared in the office had such a look of obvious reasonable treatment that its production, although sufficiently remarkable, did not, at the time, seem extraordinary; but regarded in the light of one's knowledge of the strenuous toil involved in the production of a set of sound working drawings for a church or a big house the whole becomes a marvel. Five or six well-filled sheets of eighth-scale drawings would suddenly appear, ready for tracing and sending to the quantity surveyor; drawn throughout in a clear bright line of amazing quality, without any mark of correction or redrawing, except in the rarest cases, and yet presenting a design of such novelty that, in most hands, constant alteration would have been unavoidable. These would very likely be followed in a short time—a week or two it seemed—by another set equally perfect, and perhaps altogether different in style from the other; yet one knew that in the interval much of the author's time had been spent in visiting works in Yorkshire or Shropshire, or in producing a large perspective drawing. In most cases no preliminary sketches were seen, beyond, perhaps, a ground plan prepared for the client's inspection, and the inevitable conclusion was that these drawings were made with the directness and precision of one who draws something that stands complete in absolute form before him. When one saw Mr. Shaw actually working on a drawing this proved to be, in fact, his method: a few light preliminary lines, and then steady drawing as crisp and definite as if an accurate copy rather than an original design were being made. Even when much of the draughtsmanship was done by another hand it would proceed on the basis of some finely-finished portions of the design that furnished authority for the whole.

For instance, when the Alliance building in St. James's Street was put in hand, Mr. Shaw was away on the Continent for his health; a measured sketch of the site was sent to him, and he quickly sent back a beautiful little scale-drawing of the Pall Mall elevation drawn in ink and giving practically the exact design that was in due time executed—all the particular characteristics of it thought out and developed, and the sense of richness in combination with fine firm lines, that is so distinctive of the building, fully

expressed. Later he produced large scale plans of the upper floors that were a wonder of skill and ingenuity.

The personal toil involved in dealing with buildings in this way is enormous, yet Norman Shaw always seemed to have time for other things—kindly interest in one's affairs, patient instruction by working at one's board and giving information on all sorts of topics. He would spend his time freely in chatting about things and people he had seen, showing you how to mount drawings, how paper could be joined without the joint being visible, how a drawing could be dried after washing so as not to lose its flatness; he would talk about ships he had watched in process of building, or tell you how brass sconces were made, how joiners concealed the nails in fine work—and all in a way that made you a delighted listener. He thoroughly enjoyed any skilful bit of craftsmanship, and would often make his perspective drawings on two or three pieces of paper for easy handling, and then join them along the lines of strings or cornices in the most ingenious fashion. Drawing was such an active pleasure to him that he would spend his time with utterly unnecessary labour in working up elevations in the manner of pen-and-ink perspectives; colouring details or printing headings, that someone else might well have done, for the sheer enjoyment of it. He would say it was such a rest to do work of this kind, just as Morris put in the little dots all over the background of a pattern because he liked to do the easy work after having the trouble of preparing the design.

No one quite knew how much drawing Shaw actually did, because he worked at home; and it was rather the exception than otherwise for details to be traced before they were sent away—they were folded up as soon as made and posted to the builder. It sometimes happened that buildings were carried out almost without any office work being done in connection with them. The plans would make a meteoric appearance and then disappear so thoroughly that practically no more would be heard of the job, which, however, was duly carried out; and no doubt details were supplied from home, in addition to all the other work done there, including multitudes of large perspectives.

The crisp clear character of the draughtsmanship was maintained right up to the last. A very few years ago, when he was well on towards eighty years of age, he let me make a drawing for him of an important London street front, and the pencil sketch from which I worked was a clean fresh drawing, wonderfully accurately set out, and with all profiles and ornament so sharp that

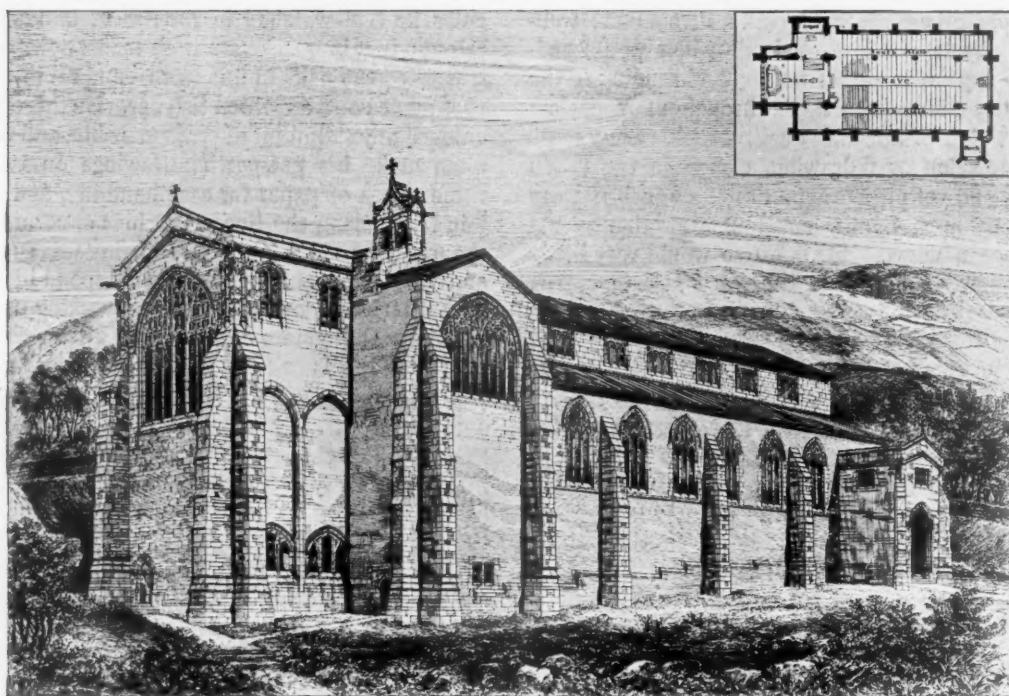
R. NORMAN SHAW, 1831-1912

a mechanical enlargement of it would almost have made a good working detail. Even in this instance he did the printing on my drawing himself, so that it should be "uniform with the others."

Norman Shaw was a master of every factor in design—fitness, breadth, richness, restraint, balance, contrast, scale, and all the other qualities that belong to successful architecture. They are all shown and most clearly grasped in his work—most of them from the very first. There is a certain fussiness and over-elaboration in such early works as Mr. Knight's house at Farnham, Leys Wood, and Preen Manor; but even this last-named house, dating back to 1871, proved to be one of the most interesting buildings seen by the members of the

ended halls, the turret of the Alliance building with the wonderful skill of its roofing, the Swan House bays, the arches over the hall at Adcote, the roofing of Lowther Lodge, the setting of the domed turret of the Gaiety Theatre, the plan of the Cadogan Square houses, are all fresh and remarkable, and still stand so nearly alone that their competitors are hardly noticed. Perhaps no finer example of his resourcefulness was ever shown than when he took the plan of the Piccadilly Hotel and turned it about so as to set the open court in front instead of at the back, thus securing, in a moment, a distinctive architectural composition that has no equal.

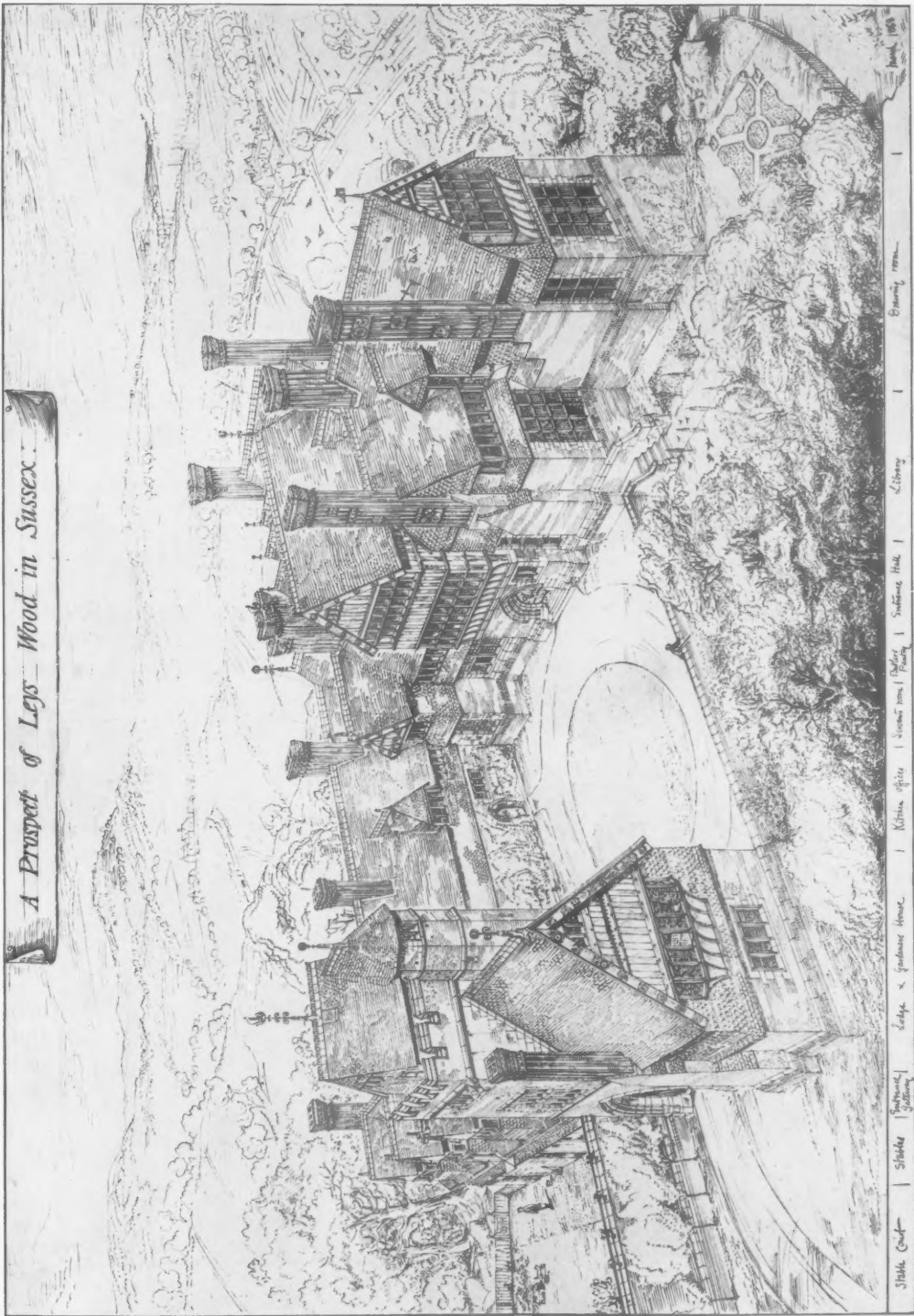
Norman Shaw had the power of carrying things



ST. MARGARET'S CHURCH, ILKLEY

Architectural Association in their visit to Shropshire this year. A fair review of all Norman Shaw's published works after, say, the year 1874 brings out qualities of design such as very few, if any, other men have ever possessed. His versatility, his sheer power of independent invention, was amazing; nothing but time set a limit to it, and he handled each new development of his work with an ease and completeness that might well have been the outcome of years of evolution. It is a very remarkable thing that in each new form, or combination, or feature, that he originated he did better by far than anyone who tried to follow him; the firm bold plinths that are so characteristic of houses built by him on uneven ground, the rich parapets, the great chimneys, the gable-

through to a successful issue when many people would have failed. Building Acts, by-laws, clients, money, the terrors of the law, all seemed to yield in order to enable him to give effect to what he purposed to do. How it came about, none but those immediately concerned can tell. Probably there were severe set-backs sometimes, but we never heard of them; he carried everyone with him, not by any overbearing or forcible insistence, but by the power of his winning personality, his sound common-sense, and clear grasp of conditions, and above all by the self-confidence that won the confidence of others. The mere fact that no letters were copied is sufficient evidence of this self-confidence. I can remember only one of his letters that I ever knew of as having had the honour



A Prospect of Lays Wood in Sussex.

State Court | Stables | Banquet | Lodge & Gardens House | Kitchen Office | Vicar's House | Palace | Squire's Hall | Library | Drawing Room | Park 1849





PREEN MANOR HOUSE



CRAGSIDE



HOUSE AT FARNHAM (1866)

of being copied; it was a long one, and copied by his own hand; a letter that must have given the client to whom it was addressed material for reflection, and some perturbation (to use no stronger word) for a very long time; a letter that had the immediate effect of producing what was required, though addressed to one in a high social position, accustomed to autocratic rule in all directions.

His loyalty to those who served him well can never be too highly spoken of; but his rejection of any who were unworthy—clients, builders, whoever they might be—was prompt and decisive. He was a penetrating judge of character, and apparently very seldom wrong in his estimate of the qualities and capabilities of those he had to deal with. He was so genial and attractive that no one was afraid of him, and yet no one ever dreamed of taking undue advantage of his easy good nature.

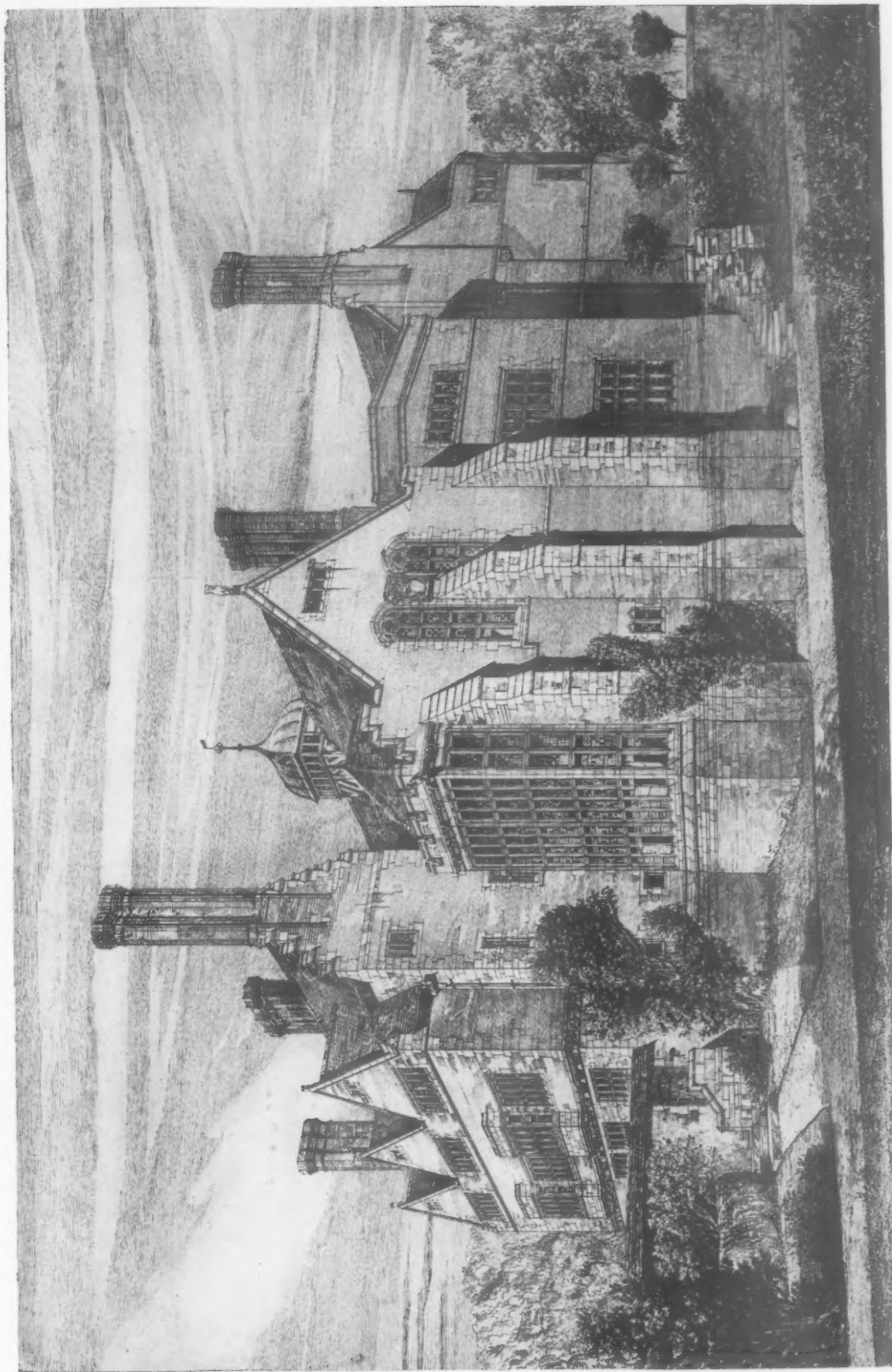
Of Norman Shaw's churches not much need be said here, because, with the exception of St. Margaret's, Ilkley, they do not seem to have been

much followed, although most of them possess just as much originality as the domestic work; the dignity of the interior of the Harrow Mission Church, the homely charm of St. Michael's, Bedford Park, the stately simplicity of St. Michael's, Bournemouth, all possess the distinction that marks a master's work.

It is impossible to forecast the ultimate judgment of Shaw's buildings, especially in view of the trend of architectural education at the present time; but as their influence has been a powerful factor in all developments that have taken place during the past forty years, the present generation can record its sense of the value they have received. At the moment one is disposed to feel that such types as Baring's Bank—a particularly ably designed front, Swan House, Caversham Lodge at Reading, and Bryanston in Dorset, have had the greatest effect; but phases succeed each other quickly. The Georgian fashion of to-day is already showing signs of giving way; the rusticated pier and big stone arch that Norman Shaw introduced into street fronts is having its

vogue, and will, no doubt, disappear in its turn; but the real service that he rendered to his followers was not in introducing them to this style or another, this or that form, but in showing what the possibilities of modern work are, how the past may reasonably be made to serve the present, what are the factors in successful design, and where the secret of beauty lies.

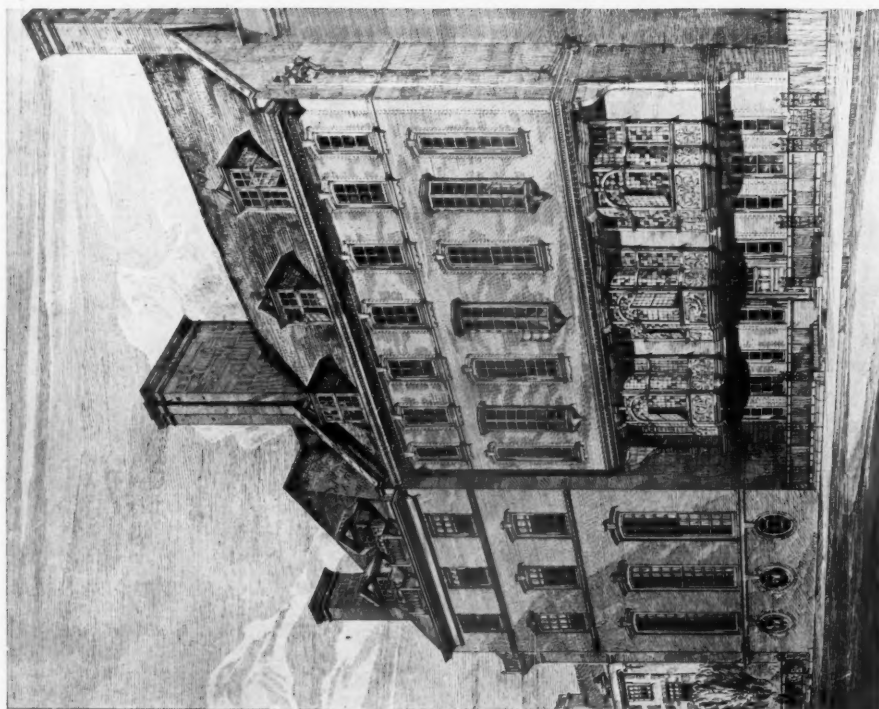
The sense of beauty pervaded everything he carried out, and very likely did more than anything else to commend his work. There was always the fine feeling for form, colour, and scale, always the freshness and vitality that somehow constitute what we understand to be beauty, and that hardly ever fail in their appeal. These are the qualities that will maintain his work in high estimation among those best qualified to succeed him, and will call attention to those greater ones by which he drew a great art out of the deadness that it lay in, helped it to breathe and move again, and started it on the immense career that now lies open before it.



ADCOTE, SHROPSHIRE



NEW ZEALAND CHAMBERS, LEADENHALL STREET



SWAN HOUSE, CHELSEA

THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LXXVI



CHRISTOPHER WREN was in the full course of his career when James Gibbs, who was to become his not unworthy successor, was born near Aberdeen, in 1682. He was educated in that city, and in its university he took his M.A. degree. A mind with a bent towards mathematics would not have then seemed unfitted for the study of architecture, when the greatest architect of his time was a consummate mathematician. Gibbs had this bias, and turned the exact faculties of a trained mind to the art of which he was to become in due course a fine master. He passed to Holland, where he had the fortune to meet the Earl of Mar, who, with money and introductions, made the way clear for him to follow his advice and go to Italy, where he studied first under Garroli, and afterwards under Carolo Fontana, the latter having been a pupil of the great Bernini. He came to England about 1709, and soon obtained an official post as one of the surveyors to the Commissioners for the erection of the fifty City churches. This soon put him in the way of building churches. St. Mary-le-Strand was erected from his designs in 1714. In 1719 he followed with the spire to St. Clement Danes, and St. Martin-in-the-Fields in 1721. Now, although Wren's churches, by their diversity and number, by a certain directness of expression and suavity, form one of the finest architectural monuments in the world, it would be difficult to prove that any one of them is more comely than St. Mary-le-Strand, or more vigorous and dignified than St. Martin's, or that any of his spires are more exquisite than Gibbs's addition to St. Clement Danes. It is not our purpose to institute comparisons. James Gibbs was a fine architect in his own individual yet completely scholarly way, and our surprise is not so much that he should differ so little, comparatively, from Wren, who was become much his friend, as that there should be such a wide gulf between Gibbs and the Italians from whom he learnt his art. But of the Baroque not a trace exists in the purely architec-

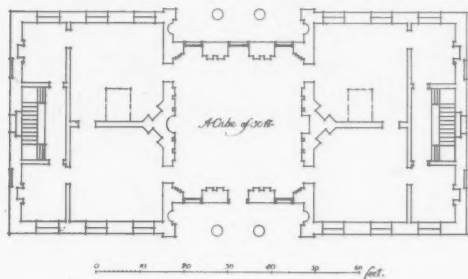
tural part of his conceptions: though it is true some of the riot of that manner may be observed in his plaster decorations, which were carried out for him by two Italians, named Bagutti and Artori.

Gibbs is represented by the Radcliffe at Oxford and the Senate House at Cambridge, both works of great distinction; indeed, almost as London is dominated by St. Paul's, so Oxford is marked by the beautiful dome of the Radcliffe.

These works form a meagre list beside the manifold works of Wren, but they are all very complete and delightful buildings, and among, the best that the eighteenth century produced.

Gibbs designed a number of houses, which are illustrated in his "Book of Architecture, containing Designs of Buildings and Ornaments." The second edition of this was published in 1728, dedicated to John, Duke of Argyll and Greenwich, who had become an early patron of the architect. One of the designs is for "A villa built for his Grace the Duke of Argyll at Sudbrooke, in Surrey, joining to New Park. Here is a cube-room of 30 feet, handsomely adorn'd and lighted from two Porticos. It has two apartments off of it, and over them lodging-Rooms. There are Vaults and other offices underground. This house is built of Brick, except the ornaments, which are of Portland stone." The villa is now a golf club-house, and we owe it to the courtesy of the members that permission was granted to make drawings of the somewhat unique cube of 30 ft. There are too few authentic houses by celebrated architects to be able to omit representation of any examples when we find them. Here is an Italian villa transplanted to English soil. The accompanying plan, taken from the copy of Gibbs's book in the possession of the Royal Institute of British Architects, shows the exact symmetry with which the building is conceived, and the elaborate preparations made to accommodate an abstract ideal like a cube. For all architects whose aim is æsthetic, these and more complicated figures have become a fascinating pursuit, and there are many examples which bear witness to their innate beauty. The double-cube rooms at Wilton and the Banqueting Hall are celebrated as architectural compositions. The late Mr. W. J. Loftie, writing of this form, says: "It is a very perfect proportion in itself, and one which Barry judiciously adopted for the principal chambers of his Palace of Westminster." The circle, the square, the equilateral triangle, seem to possess subtle æsthetic qualities, just as certain numerals in poetry seem to contain in themselves the power of invoking tragedy. The cube-room at Sudbrook is a fine example of this ideal. But if we look for those amenities which are associated to-day with the word "home," how lacking are they! The great architects of the eighteenth

PLAN OF VILLA FOR HIS GRACE THE DUKE OF ARGYLE



THE PRACTICAL EXEMPLAR OF ARCHITECTURE

century planned palaces for lords, and brought all their scholarship and ingenuity to the service of a pageant of life from which realities were banished. And that is why the architecture was doomed, and its tradition, with so much that was fine and noble, obscured and finally lost. It tended, however, to planning which might be said to embody, in the words of Matthew Arnold, both "sweetness and light." The science of planning may be said, indeed, to be our modern contribution to architecture.

The accompanying photographs give an excellent idea of the exterior of Sudbrook Park and of the cube-room. It will be noticed how the main cornice only extends the width of the portico-in-antis; for the wings a lower cornice is introduced, which lines with the top of the architrave of the central feature. All the parts are wonderfully expressive of the interior, and anyone could draught an accurate plan from the disposition of the various façades. And this leads us to believe that a mistaken view—namely, that it is essential to be thus explanatory—tied the hands of the eighteenth-century architects. Palladianism dictated certain fundamental features and proportions, and a plan had to be conceived of which the exigent front was expressive. Thus the cart was put before the horse, to the utter confusion of progress.

Yet there is much to be learnt from it—restraint and repose and proportion, of which eighteenth-century work was compact, are more than ever a necessity in architecture, to save it from the vagaries of the inept, and to give dignity to our new and rigidly accurate methods of building.

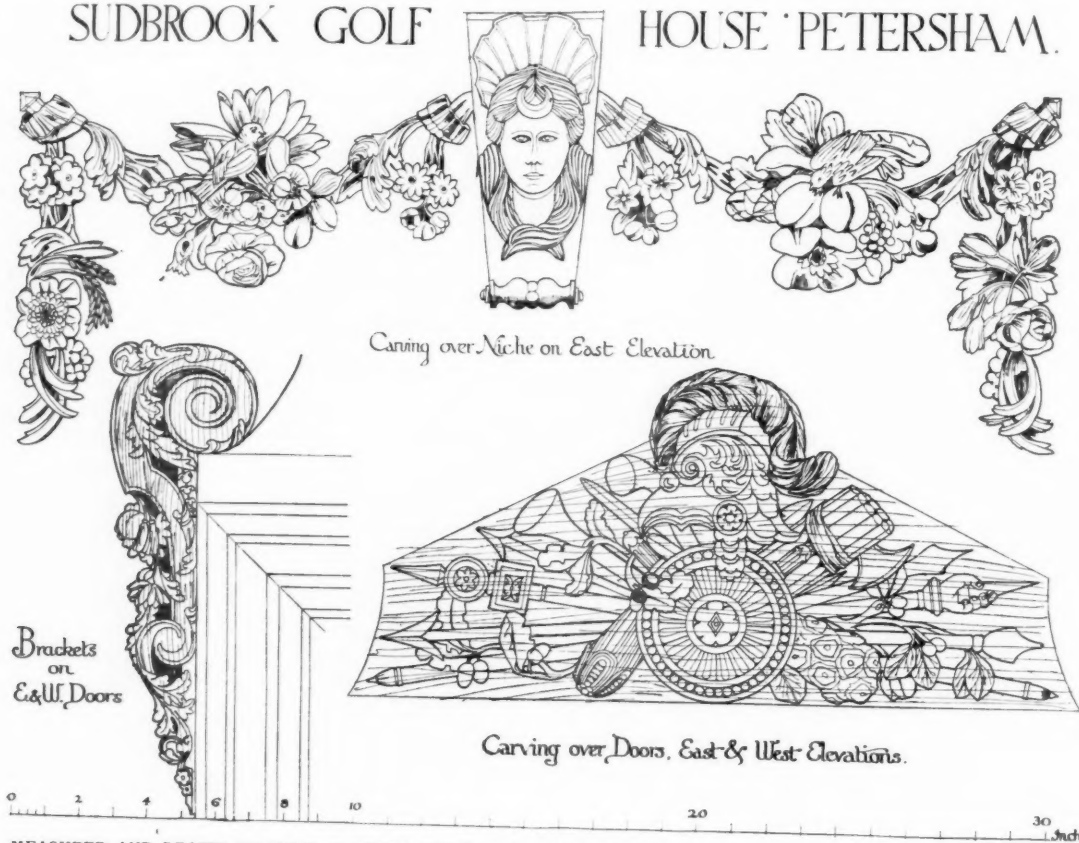
Although Gibbs in his houses went away from the homeliness of Wren's manner, his work is still worthy of consideration by reason of the monumental qualities it inculcates. It is these very qualities we lack to-day.

As an architect Gibbs brought a fine scholarship and a great deal of imagination to bear on his work, and within certain limits, imposed by his Palladianism, it is sufficiently various to make a monument of an enduring kind. When all is said, is it nothing to have designed the most beautiful portico in London, as St. Martin's is; to have conceived those delightful bays of St. Mary-le-Strand, and the exquisite poise of the spire of St. Clement Danes; to have built the Rotunda at Oxford, or the sober grandeur of the Senate House at Cambridge? In a smaller way, is it nothing to have added even the cube-room of Sudbrook Park to English architecture?

J. M. W. HALLEY.

SUDBROOK GOLF

HOUSE PETERSHAM.



MEASURED AND DRAWN BY THEO. G. SCOTT AND B. R. PENDEREL BRODHURST

THE PRACTICAL EXEMPLAR
OF ARCHITECTURE



General View of Entrance Front.



General View of Cube-Room.

Photos: W. S. Stuart

GOLF CLUB HOUSE, SUDBROOK PARK, PETERSHAM, SURREY

THE PRACTICAL EXEMPLAR
OF ARCHITECTURE



Photo: W. S. Stuart

GOLF CLUB HOUSE, SUDBROOK PARK, PETERSHAM: CHIMNEYPiece IN CUBE-ROOM

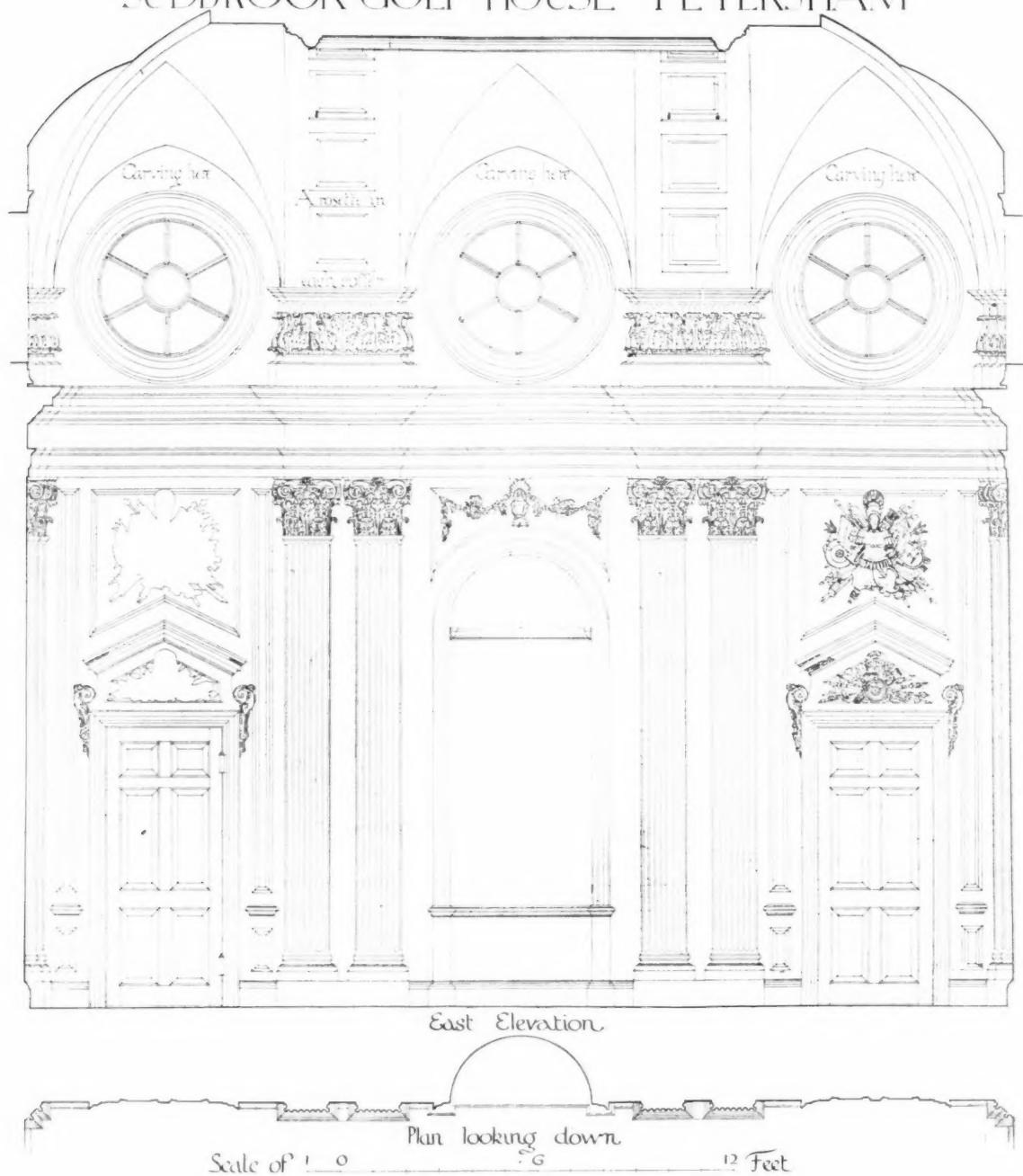
THE PRACTICAL EXEMPLAR
OF ARCHITECTURE



Photo: W. S. Stuart

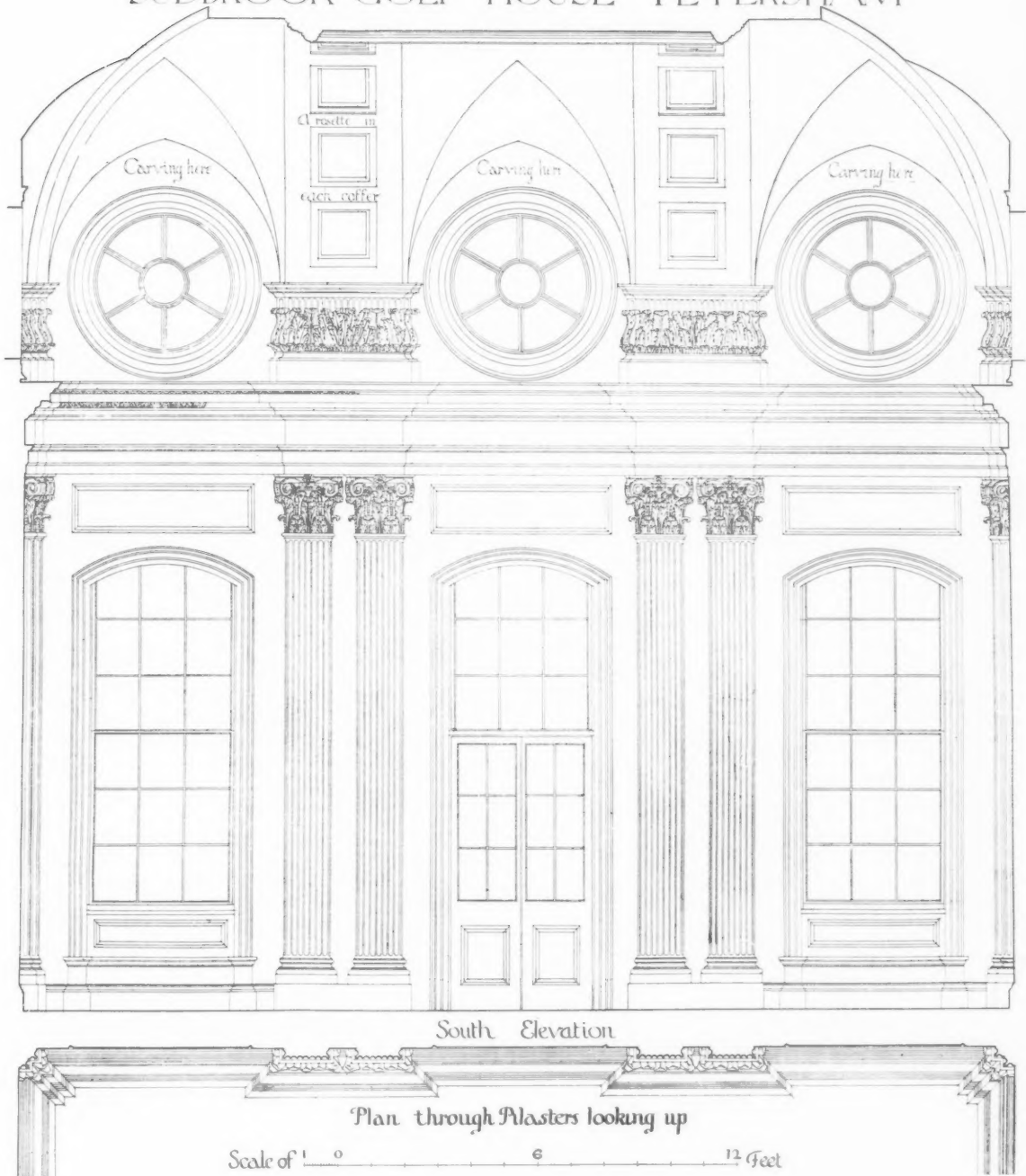
GOLF CLUB HOUSE, SUDBROOK PARK, PETERSHAM: EAST END OF CUBE-ROOM

SUDBROOK GOLF HOUSE PETERSHAM

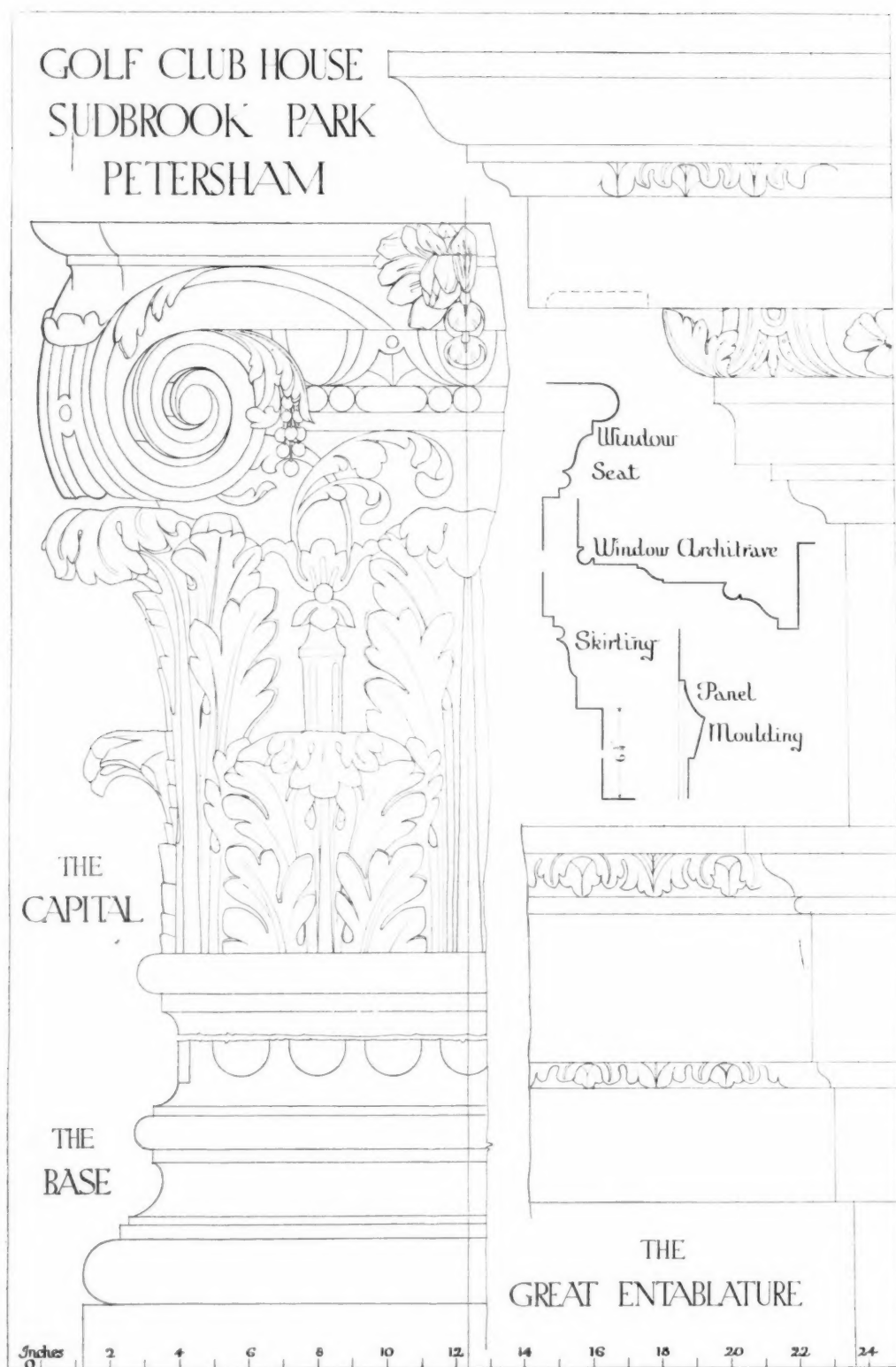


MEASURED AND DRAWN BY THEO. G. SCOTT AND B. R. PENDEREL BRODHURST

SUDBROOK GOLF HOUSE PETERSHAM



MEASURED AND DRAWN BY THEO. G. SCOTT AND B. R. PENDEREL BRODHURST



MEASURED AND DRAWN BY THEO. G. SCOTT AND B. R. PENDEREL BRODHURST

A PROPOSAL FOR THE DEVELOPMENT OF ARCHITECTURAL EDUCATION IN THE UNITED KINGDOM

BY LIONEL B. BUDDEN, M.A.



It is characteristic of our national method in dealing with large and complex problems, social, political, or educational, that we first proceed to their solution not through the adoption of a broad, comprehensive plan, but through sporadic effort, through action in half a dozen directions, and through such inadequate provision as may be commended by the circumstances of the case and our inherent inclination to drift. But in all these problems there usually comes a time when a definite decision has to be made. External or internal forces, sometimes a combination of both, working suddenly or through long generations, precipitate a crisis. A situation materialises which demands either the execution of a clear policy or resignation to chaos, a situation in which a continuance of patching and procrastination are alike useless.

Some such state of affairs appears to have arrived in British architecture, though the fact is imperfectly realised in many quarters and deliberately ignored in others, above all in those where its occurrence is least welcome. A refusal to recognise the indisputable, however, will be in the very nature of the case soon impossible, and an affectation of indifference will be merely ridiculous. For the external forces that have brought us to the parting of the ways in architecture are too increasingly obvious, too insistently clear, to be disregarded much longer.

Briefly the situation reduces itself to this: In every branch of design, with the exception of a certain purely national type of domestic work, we are surpassed by the architects of France and America. There has been produced in both countries an increasingly cosmopolitan architecture infinitely varied in the manner of its expression, which on the one hand is the outcome of direct traditional development, and on the other is the result of a prodigiously rapid assimilation of relevant material.

What have we to offer that will bear comparison with such achievement? We have an increasing number of architects, the majority of them young men, who in spite of every discouragement and of great practical inducements to the contrary are modelling themselves on the published work of Frenchmen and Americans. Their productions, whilst revealing degrees of ability, have in general one common characteristic: they are tentative and experimental, not very certain or confident in point of view, reflecting no widely accepted ideals

or established faith. Where the contrary holds—and it is lamentably rare—the necessary qualities may with safety be assumed to be derived from direct contact with foreign conditions. Outside the work of this modern section the prospect is very different. The majority, the vast majority, of established practitioners and of those in their employ are engaged in perpetuating the anarchic fashions of the nineteenth century. If a few are making rather desperate efforts to modify their design and to give to it some sort of apparent congruity with that of the advanced school of younger men, it is not so much an evidence of artistic conversion as of a desire to be amongst the first to assume a manner which, without in any way comprehending, they observe to have been financially successful in other countries, and which they shrewdly suspect is likely, in spite of present difficulties, to come into favour here. For the rest we have little enough to console ourselves in the quality of the work executed each year. When New York and Chicago are daily adding to the number of their great architectural works, London can scarcely boast half a dozen designs of the first quality erected in the last four years; and in every case those designs have been directly or indirectly French or American in inspiration. We continue to peddle about with the more futile aberrations of the nineteenth century, to parade the poverty of our æsthetic and to indulge the freedom of our elaborately preserved ignorance. To read the "Critical Supplements" of the leading architectural publications of the United States is a sufficiently humiliating experience. Little attention is devoted to the work of this country, and such as may be reproduced is analysed and its value estimated in a fashion not the less unpleasant that its justifiability cannot seriously be contested. The constant theme of the critics is our childish ingenuousness, our cheerful indifference to scholarship, our determination to extract no real lessons from the great achievements of the past. They harp on the pettiness of our originality expressing itself in crude little tricks of detail and on the woeful ineptitude of our "cottage-trained" architects when confronted with a problem of any magnitude. Even their professed admiration for one branch of our domestic work is by implication a damaging criticism of our art as a whole. The French architectural journals in general avoid the subject of English architecture altogether, as persons with something to say avoid small-talk. Such is the pass to which the inheritance of the Exhibition of 1851 has brought us.

A PROPOSAL FOR THE DEVELOPMENT OF ARCHITECTURAL EDUCATION

Now, unless we revert to the old insularity of attitude and dismiss foreign criticism as negligible, the outcome of jealousy, we must confess that the expert opinion of two countries executing work on a vastly larger scale than we have ever attempted, and with conspicuous success, must cause us to reconsider our position, to examine the causes responsible for it, and to endeavour to discover possible remedies.

THE FRANCO-AMERICAN METHOD.

As it is France and America that have so completely surpassed us in architectural performance, to them we must turn for enlightenment and, by comparing the conditions which obtain in them with those we experience, arrive at some conclusions of practical value. At once we see the radical difference consists in the system of education. There are other differences, but in the main they are extraneous or incidental. It is no explanation to point to the vast opportunities American architects enjoy, to the splendour and scale of their commissions; it is insufficient to dilate on the proverbial good taste of the Gallic artist. These are adventitious circumstances which assist in producing contrast, but do not of themselves create it. The fundamental bed-rock difference is that of education.

Architectural education in the United States embodies, in a form modified to suit special requirements, the Beaux-Arts method of training; it was, in fact, originally borrowed from that source. By concentrating our attention therefore on the American handling of the system rather than on its (for our purposes) less pertinent operation in Paris, we may expect to derive the most profitable results. The salient points of its development in the States may briefly be described.

A student first of all enters the school of architecture attached to the university of his State or city, Pennsylvania, Harvard, or Columbia, etc., as the case may be. (In Columbia he must first satisfy a committee of examiners in a test which involves the submission of probationary work and demonstration of a knowledge of the Orders and sciography, and of technical facility in rendering.) The minimum duration of his course, if he be a degree student, is four years, except at Columbia, where the adoption of the Beaux-Arts system of grading by classes and "points" makes the period indeterminate. During that time he proceeds under instruction from exercises in elementary problems of design to large essays of proportionate difficulty. In draughtsmanship and rendering, even if he be a very average pupil, he picks up from observation of the methods of the "professors of design" and of the more brilliant colleagues with whom he is in constant

contact a sound and competent technique. He is thoroughly schooled in the theory and elements of architecture, subjects in this country almost unheard of, but in America and France considered as essential to clear thinking in design. His study of history and archæology is conducted with a completeness that leaves no room for the reproach of superficiality. Moreover he receives a highly elaborate training in constructional theory and practice, and in as much of the subordinate and complementary parts of a full architectural education as may be necessary. For these manifold purposes a large staff of professors and lecturers exists; a library of many thousands of volumes, comprising costly folio books for studio reference; a museum of models and casts; lecture theatres; and, most important of all, one or more *ateliers* (in the case of Columbia, three), whose design and fittings are as appropriate and complete as their function demands. Finally, scholarships and prizes are offered by means of which the most successful students are enabled to proceed to study in Europe at the Beaux-Arts or in the American schools in Rome and Athens. In short, no expense is spared to provide an academic education that will ensure brilliant results.

Parallel to, and sometimes working in conjunction with, the university system, are a number of *atelier* schools. In them students receive the advantage of the criticism of practising architects, and their general character and teaching is similar to that of the Parisian types on which they are modelled. The constitutions of these *ateliers* vary considerably. Some are promoted by architectural clubs, as, for example, that of the T-Square Club of Philadelphia; others are under the direction of celebrated architects. In many cases, such as those of the Atelier Masqueray and the Atelier Freedlander, entrance can only be gained by passing a preliminary test framed on the lines of the Admission Examination to the École des Beaux-Arts. With few exceptions the outside, i.e., the non-university, *ateliers* are attended by two types of students, both of which are engaged in ordinary office work—namely, those who have finished their university course and wish to receive further instruction in design; and those who, through force of circumstances, have been denied the opportunity of attending a university school and seek to remedy that misfortune, in so far as it is possible to do so, by evening work in an *atelier*.

To encourage the maintenance of a high standard of design, the Society of Beaux-Arts Architects of America, and, to a lesser extent, other architectural clubs, have organised and established on a permanent basis a series of competi-

A PROPOSAL FOR THE DEVELOPMENT OF ARCHITECTURAL EDUCATION

tions open to university and *atelier* students, and offer prizes, medals, "mentions," and scholarships in connection therewith, the latter including the Paris Prize, the *Prix de Rome*, the Stewardson, etc. With the same end in view, inter-club competitions are also conducted between members of the New York, Philadelphia, Chicago, St. Louis, Detroit, Cincinnati, Rochester, Buffalo, Pittsburg, Minneapolis, San Francisco, and other architectural clubs. The production of accomplished work is further stimulated by a system of grading, wherein students for the purpose of competitions are relegated to sections and only become eligible for promotion by securing certain marks of distinction. There is then a complete and comprehensive system of architectural education, definite in purpose and sustained through a period sufficiently long to ensure that its influence will be permanent. It is that, and that alone, which is primarily responsible for the superiority of French and American architecture over our own.

THE ENGLISH SCHOOLS.

Consider the character or rather characters of architectural education in this country at the present time. We have precisely *one* university school professing a modified form of the American system. The other schools—some of which are attached to universities, some to municipal schools of art and to technical institutes, and some more or less independent and self-subsisting—have an infinite variety of methods, whose merits it would in many cases be indiscreet, but not difficult, to estimate. With few exceptions neither their staff nor equipment are equal to the duties they are called upon to fulfil. Their aims, practice, and, where any is professed, their creed are frequently incompatible with, and always dissociated from, those of every other school. They pique themselves on their detachment from any organised scheme of things; they rejoice at their lack of relationship. It is defended as the true catholicism in art, as conducive to unfettered production of the most versatile nature. Its deadly ineffectiveness, the result of such a diffuse, debilitating philosophy, is unrealised, or, if realised, misinterpreted. In particular the Royal Academy School has been cited as the crowning glory of this system of *laissez faire*, not because its professor has almost invariably been an artist of notable scholarship, but because, at incredibly short intervals, various selected architects acted in rotation as advisory critics to the school, each frequently undoing the teaching of his predecessor, and all offering such advice as seemed to them individually most suitable without regard to any established theory of design. If the confusion

that has resulted in the minds of the unfortunate students has provoked some of the best after-dinner stories of the profession, the price has been too great. Indeed, to confess the truth without intention of offence, it is notorious that till within very recent years the Royal Academy School would have ceased to exist had not its money prizes proved some sort of bait to impecunious or ambitious students. So much then for the education the greater number of our schools can offer.

It is true that even this marks a notable advance on the once general practice of "office instruction." The victim of that, the primitive pupil system, now fortunately recognised as obsolete, was in nineteen cases out of twenty, through no fault of his own, in a hopeless plight. Denied even such amorphous training as may be imbibed at an established school, he picked up painfully, gleaned his scanty store of knowledge haphazard and under the fluctuating pressure of office hack-work. During the greater part of the time he simply vegetated, and was happy to occupy himself with clerk's or office-boy's work. From the mechanical labour of tracing he was initiated into the mysteries of small construction, and learned how to deal with sub-contractors. For the privilege of being thus simultaneously neglected and exploited for several years a premium of anything from one to five hundred guineas was more or less cheerfully paid, according to the notoriety of the practitioner in whose office the process was to take place. On the expiration of his articles, if the young assistant were exceptionally enthusiastic, he struggled by strenuous cramming through the Royal Institute examinations till he became a full-blooded Associate. If he were not exceptionally enthusiastic he dispensed with that additional formality. In either case he launched into practice on his own account with a mental equipment for his work that to-day fills the average Harvard or Pennsylvania student with unaffected amazement. He flooded the country with half-timbered bungalows and secondary schools, and, if he possessed influence, or were endowed with exceptional financial ability, ultimately achieved a position in which large commissions flowed in, and his potentiality for harm was increased a thousand-fold. A lifetime in an office, punctuated by occasional and very casual travel, constituted his qualifications. Of the principles of design he knew nothing, and by the nature of the case could not be expected to know anything. His original employer or employers were themselves trained in the office tradition of the Victorian era, which in less than fifty years had so far degenerated from the practice of the 18th century as to be no more than a burlesque of its prototype. In that Victorian system design, properly speaking, became superfluous. Its study

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conflicted with the making of money on the one hand and with the expression of the soul's emotions on the other. Between the factory builder and the *religieux* there was no room or inclination for its pursuit. Therefore it ceased to be taught, and with it the history of architecture, its theory and the art of draughtsmanship and rendering. Trade catalogues and sketch-books filled with heterogeneous details took their place and supplied all that was felt to be necessary. Happily that state of affairs has almost entirely disappeared. But what has succeeded it cannot be regarded as equal to the demands of our time or as promising anything very hopeful in its present condition. On the contrary, we are brought face to face with the problem of evolving a complete scheme of architectural training such as has proved so great a success in France and America: a scheme that will help to give us a continuous, stable tradition, that will deliver us from the confusion, contradiction, and general ineffectiveness which has hitherto marked the bulk of our efforts in that direction.

It is futile, a mere exhibition of muddled thinking, to contend that architecture is an art and not a profession—as if the terms were mutually exclusive when used in the same connection—and that therefore it must be left to develop in the loose fashion of the other arts. It is, and from its basic relation to practical needs always has been, both an art and a profession, the only one of the fine arts which can be properly so designated. An organised scheme of education on professional lines is to-day an absolute and imperative necessity to secure the development of architecture as an art.

MEANS OF IMPROVEMENT.

Two courses of action present themselves:—

1. The initiation and development of a system of architectural education without reference to existing institutions and designed to supersede them as quickly as possible.
2. The reformation of the existing institutions on lines involving a certain reasonably elastic uniformity, their connection and absorption into one comprehensive scheme of definite teaching, definite gradation, and definite results.

Of the two the latter will inevitably commend itself as the more practicable, not merely because it is our habit to prefer handling existing material to dealing with new, but because in the first place the existing institutions are too firmly rooted to be disregarded. They are widely spread and able to command influential support. By themselves such considerations would not of necessity constitute a valid reason for adopting a policy of acceptance, but when with them is allied the fact that

transformation and the achievement of cohesion would be a comparatively simple matter the decision cannot long remain in doubt. Because of our inadaptability to rapidly altered conditions, it will be agreed that the changes to be effected should represent the minimum consistent with efficiency and should be carried through slowly and carefully enough to ensure permanence. The most obvious method of setting about this business of reformation will be to examine the types of architectural schools in the country with a view to discovering which approximate, or are most capable of being made to approximate, to the successful American schools. Having decided that point, a plan must next be devised for bringing the character and circumstances of the other schools into harmony with those approved, removing them from antagonistic influences and the many kinds of deleterious atmosphere which work irreparable mischief at present.

TYPES OF ARCHITECTURAL SCHOOLS.

There are, broadly speaking, four types of architectural schools, of which mention has already been made. The University School, the independent Self-subsisting School, the school attached to a Municipal School of Art, and that attached to a Technical Institute. The status of the first two is soon determined, since they both exist in counterpart forms in the United States. Their preservation, then, is desirable. The advantages of a university school need little demonstration. Architecture being bound up in the most intimate fashion with practical needs, which have always developed more or less slowly, tradition and the traditional atmosphere should be stronger in it than in any other art. A university, even if it be only a quarter of a century old, acquires an atmosphere of tradition more readily than almost any other institution. It has a kind of vital continuity of development. Its regular courses, its established systems and usages, produce that effect. Again, the dignity of an art is insensibly but most forcibly affected by the repute in which it is generally held. A reactive influence is formed which either encourages or depresses the incentive to great performance. That every architect should receive his training at a university would without question increase the prestige of the profession, and so induce a higher level of attainment. The profession would tend to become academic in the best sense of the word—not divorced from practicality, but possessed of a more distinguished equipment for dealing with it.

In the United States a definite degree in architecture, B.Arch., is awarded by no fewer than thirteen great Universities, Cornell, Illinois, Columbia,

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Pennsylvania, Syracuse, Harvard, California, Chicago, North Carolina, New Orleans, Michigan, and the Washington Universities at Washington and St. Louis, respectively. It is the graduates from these universities who compose not only the greater number of America's most distinguished architects to-day, but also an increasingly large proportion of the rank and file in practice; and it is their educational status that is largely responsible for the respect in which the architectural profession is held in America. To the contention that England is so small a country in comparison with the United States that an academic system such as the latter possesses could not be applied here, it is, in reply, scarcely necessary to point out our greater concentration of population, the existence of large cities sometimes so close as to be actually contiguous, and the satisfactory operation of academic schools in the case of the medical, engineering, and other professions.

In regard to the self-subsisting school, its function, on the analogy of the American *atelier* type, would be to provide parallel instruction of a limited kind for those not attending university schools and extended instruction for graduates after the completion of their academic course. But we may venture to doubt if it would be wise to retain the *atelier* school in its first capacity. For it would then perpetuate the species of partially-trained assistants whose existence is so damaging to the performance and reputation of the profession, and towards whose abolition the academic system should be uncompromisingly directed. Genius will not suffer through being forced to submit to a complete training given under every conceivable advantage at a university; and a sufficiency of entrance scholarships would remove any financial obstacles that might otherwise prevent enjoyment of those advantages. The whole purpose of architectural education should be the production of masters. Those who fall short of that purpose, or who are in process of attaining it, may be relied on to supply the demand for subordinates and to acquit themselves in that rôle the more efficiently in consequence of a thorough training.

On the other hand, the *atelier* school offers a peculiarly suitable means of perfecting the education received at a university school. By so framing its curriculum that the latter may be pursued without detriment to regular office work, the student's artistic knowledge and enthusiasm is not dissipated nor his abilities stultified through being suddenly subject to the constant and rigid limitations of an assistant's position. Through its means he is still permitted opportunities of further development. The cramping influence of early office-work is nullified or rather reduced to

the proportions of a sane and healthy instinct for practicality, not suffered to produce a passive indifference or active distaste for architecture itself, nor to assume the dimensions of a mania for technical exactitude in branches of construction better left in the hands of experts. And since an *atelier* school lends itself pre-eminently to instruction by architects in practice, provided that they have been properly trained themselves and that their æsthetic faculties have survived the initial drudgery of office drill, such an institution may be considered as an ideal finishing-school—in both the conception and criticism of its *projets* free from the accusation of unreal scholarship or of ignorance. In other words, the essence of its purpose should be to constitute a complementary factor in the further education of those already partially formed in a university school, who have proceeded (possibly after foreign travel and study) to practical office-work. Experience has shown that an independent school can only afford to stand isolated and without the direct support of a traditional *milieu* if it be recruited from sources already saturated in the traditional sense. It must acquire its tradition in that form, or cease to fulfil its purpose in any trustworthy manner. The relationship of the self-subsisting or *atelier* to the university school is thus predetermined. They are complementary one to the other, and supply each a part in a progressive scheme of architectural education.

To proceed to the consideration of architectural schools as departments of municipal art or technical institutes.* The dissociation of their type from that of the other schools is not calculated to assist in obtaining consistent results. Cross-forces are set up, owing to conflicting influences being predominant in the different spheres of production. Thus in the art-school atmosphere one usually expects to find inculcated an affected amateurism tempered by South Kensington examinations; in the technical institute a conception of architecture as an affair of trades and crafts. Where such is the case neither contributes anything very valuable, and both are responsible for unlimited mischief, for a conception of architecture as an art of irresponsible originality producing *tours de force* of agglomerate craftsmanship and impossible composition. They do not teach that its originality has been and must be cumulative, the doing excellently of what before has merely been done well; that it is an art of broad issues demanding a profound knowledge of past achievement, a training of sedulous thoroughness;

* Not to be confused with American "Institutes of Technology," which, like the great "Massachusetts Institute," are in reality modified universities.

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and even if such teaching were professed the character of the institutions themselves would render it ineffective.

THE POSSIBLE SOLUTION.

We are therefore left with the university and independent schools as the means through which progress is to be attained. But it will be immediately apparent that for reasons already given it is not practical politics to advocate disregard of established schools. Means must be found of transferring them to the right environment, and of there so altering their constitution and function that they shall in effect be either university or independent *atelier* schools.

A process of affiliation appears to offer the method through which this could be effected with the least friction. A school not already a department of a university could be either affiliated to the local university or, if such a department already existed, converted into a self-subsisting *atelier* school working in complementary conjunction with the latter as previously indicated. As all the architectural schools are in cities possessing either a university or university-college, the problem of their correlation would not present insuperable difficulties. In London, for example, there would of necessity be room for several schools, both of the university and *atelier* type. In provincial cities one of either kind would meet all requirements. For Oxford and Cambridge a single university school each would suffice. In process of time the professors and lecturers of the affiliated schools would be absorbed into the regular university staffs, whilst those of the independent schools would, in the end, be drawn indirectly from academic sources also. The affiliated schools, then transformed into officially recognised university departments, would be brought into line with the university schools already formed, and the imposition of a uniform course of study would be possible. This course could lead to an established degree in architecture, and, following American precedent, could be of four years' duration. Anything under that period, those who have had practical experience of teaching will agree is insufficient for the initial training of students. No alternative certificate or diploma courses, such as exist in some of our own and of the American schools, courses of shorter duration and easier character than that required for the degree, should be maintained. Their existence would largely defeat the purposes for which the latter would be established.

Variations in the actual value of the degree of Bachelor of Architecture would be inevitable, though uniformity in many directions would be obtained without much difficulty. The initial matriculation examination, involving, beside the

ordinary university subjects, tests in knowledge of the Orders, perspective, sciography, and simple rendering, and an early intermediate examination in the various non-architectural branches of a "liberal education," could be adjusted to much the same standard in all cases. So, too, approximate uniformity could be obtained in framing the subsequent purely architectural curriculum. Beyond that the relative strengths of the different university schools in the last stages of the course would vary according to the teaching abilities of the staffs. But such variation, as it exists now in the United States, would not be of vital significance. It would not invalidate the justifiability of establishing the copyright of the title "architect" as the exclusive privilege of university graduates in architecture, a privilege whose effect on the prestige and power of the profession requires no elaboration.

The *atelier* as the finishing-school, under the ægis of a university, should be able to offer the degree of Master of Architecture. The length of the course required to qualify for the degree might with advantage be indeterminate, particularly in view of the irregular circumstances under which it would of necessity be pursued. A minimum of two years might, however, be imposed, and the degree awarded on the presentation of not less than three Thesis Designs and their approval by a carefully constituted committee. The degrees of B.Arch. and M.Arch. should together necessitate the attainment of a standard sufficiently high for the latter to be equal in value to, and synonymous with, an Associateship of the Royal Institute of British Architects, a qualification which would then acquire the status of a university degree—and not be relegated in the mind of the educated public to the sphere of a polytechnic certificate, as, whether rightly or wrongly, it undoubtedly is at present. The contemporary process of transforming the Institute's old system of examination would be further extended in the direction of the competitive tests in design organised by the Beaux-Arts Society of American Architects. Then, as such a system as has been adumbrated demands a climax, a supreme unifying feature, the Royal Academy School, could be modified in its constitution and policy to meet that need. As a super-*atelier* school it would be eligible only for those possessing the degree of M.Arch. and a studentship—that is, it would be entirely a scholarship school. Every *atelier* school (apart from the entrance and travelling scholarships, of which there should be for it, as for the university school, a liberal provision to assist able students) should possess as its chief annual prize a Royal Academy studentship of sufficient value to meet all the necessary expenses

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of a two-years course at the Academy, including foreign travel during vacations. Thus the Royal Academy School would be composed exclusively of picked men, the *crème de la crème* of the profession, who would compete amongst themselves for large prizes and travelling scholarships.

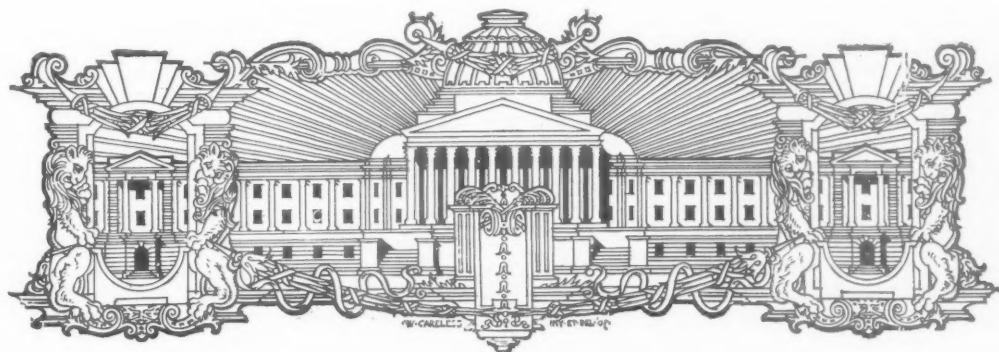
Finally, by arrangement with the Government, the winners of these last supreme laurels—of which the recently established *Prix de Rome* would, of course, be one—should, on the completion of their studies, be entrusted with public works, and automatically be drafted into the home Civil Service as heads of the architectural departments or attached to municipalities as city architects. The less brilliant men would naturally occupy subordinate positions, and in time come to form the staffs of Government and corporation architectural offices.

For the carrying into effect of all these changes, whose outlines only have been sketched, which endeavour to embody the best points of both the French and American systems and whose practicability has been amply tested therein, a period of one generation should be sufficient to bring all within the orbit of a unifying influence. They involve no drastic upheavals or sudden destructions, but a strict economy of existing material. By transition and modification, by action spread over years, they promise to give reliable results. They do not constitute a leap into the dark or risk a doubtful issue. In place of chaos they offer some reasonable prospect of order, some degree of unity. A bewildering ineffectiveness is to be exchanged for real driving force, impotence for a direct resultant. They may be fairly claimed to represent the maximum deference to existing interests compatible with real reform; and by a system of continuous competition between schools and individual students they offer the best guarantee of efficiency. Undoubtedly in its initial stages the working of the scheme would encounter difficulties of various sorts and reveal flaws in its machinery, but nothing irremediable or that might not be overcome with patience.

An extensive distribution of honorary degrees would be necessary in the first instance to tide

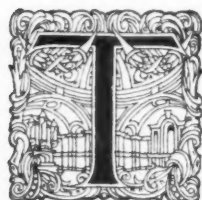
over the period of transition, and care would have to be taken to preserve, for judicious future use, this means of acknowledging irregularly-trained ability.

The chief obstacle would be financial. To raise the money required for the equipment of the schools, for their housing in the right environment, for the provision of studios, libraries, museums, lecture-theatres, and every other facility, for prizes, and for entrance and travelling scholarships, for endowments sufficient to secure the services of the best brains on the staffs—all that would necessitate an amount of concentrated energy that could not easily be aroused. But here, again, progress could be made at a moderate pace, till a realisation of all that lay ahead gained ground, and enthusiasm was awakened. For the prospect is one that must inevitably strike the imagination. We have wealth enough to give opportunity for the finest architectural achievement Europe has known for centuries. It is yet to be proved that our architectural genius is inferior to that of America in either receptiveness or creative ability. American architects surpass us in virtue of a training that in every respect far excels anything we can show, and because opportunities of displaying their finely-educated ability are afforded them, which are at present either rightly withheld from us in this country or given to any chance individual with only too explicable indifference. The profession grumbles at the niggardliness of the national support of architecture, but there is little inducement for persons or corporations of wealth in England to expend great sums of money on architectural display, when they have no assurance that an adequately trained artist shall be appointed to execute the work. On the contrary it is remarkable that so much is annually forthcoming for the indulgence of our ineptitude. Only one course is open to us whereby we can hope to remedy this state of affairs. Only in one way can we honestly claim and obtain that respect and scope for the practice of our art which we assert to be our due. *Without delay the training of the profession must be organised.*



A STUDY OF ELY CATHEDRAL

BY DESMOND PARSONS



THE embodiment of an ideal is the *raison d'être* of architecture in its highest form. The architecture of Athens in the age of Pericles set before itself an ideal—the worship of the State personified by the goddess Athene.

It was this ideal that called into existence the most absolute school of architecture that has ever existed. Once created, we may call the motives of the Greek architects and sculptors what we will, but the inspiration for their art was to supply the State with an idealised picture of itself.

The ideal which inspired Gothic architecture was nothing less than the ideal of Christianity. The Dark Ages were past. Christianity had again to assert herself, and her ideals had to be put before the world afresh in some visible form. When discussing Gothic architecture in England, and especially when dealing with Ely Cathedral—which is my present intention—too much emphasis cannot be laid upon this. In its earlier phases English Gothic (and under this name I include Norman, or, more properly, Romanesque architecture, for Gothic is only the logical development of Romanesque principles) is not so clearly the outcome of a popular demand; it seems due rather to individual effort, or at any rate to the exertions of some religious community. The cathedrals of York, Lincoln, and London were no doubt as much the result of popular demand as any of the cathedrals of France. But Ely, and a great many others, were really the results of monastic effort, often helped by the Government for political ends: in fact they were regular foundations, whereas the others were secular.

The Anglo-Norman style was largely a Benedictine art. At the Norman conquest the monastic movement was at its height, and the Benedictines led it. Much as the sincerity of the Papacy in later days may be questioned, this monastic movement must be recognised as a great effort to reconquer Europe for Christianity. Thus, though Ely in its early days may be in no sense the result of a popular demand, it is in a very real sense the embodiment of a great ideal, and as such is a true example of Gothic art.

It was towards the close of the seventh century that Etheldreda was installed as Abbess of Ely. Almost a hundred years later the monastery over which she had ruled was burnt to the ground by the Danes, yet Etheldreda's shrine escaped destruction and for another hundred years rested

in the ruined church. In 970 a new Benedictine house was founded and consecrated by St. Dunstan; and this must have been the building which witnessed the heroic struggle of Hereward the Wake against the Conqueror. In 1080 were laid, by Abbot Simeon, the foundations of the cathedral as it now stands, and in 1109 the Abbey was converted into a bishopric, though, curiously enough, there is, even to this day, no Bishop's throne, the Bishop sitting there as Abbot, and the Dean as Prior. This conversion of the abbey into a cathedral is a fact of great importance, for to it we owe the existence of the minster, since if it had remained an abbey it would have perished, together with Bury St. Edmunds, at the Reformation. The change, no doubt, was effected at so early a date owing to the position of Ely. The Fenlands were long one of the most disturbed regions of England. Etheldreda had chosen the site for her abbey well; and she had chosen it because it was a safe stronghold, though not safe enough, as its destruction showed. The Normans cherished it as an outpost to hold in check an alien population, and for this purpose endowed a great Benedictine monastery on the site of Etheldreda's shrine. The monks of Ely used their wealth nobly, and the embodiment of their faith must have been a solace and inspiration for those near by; and though nearly nine centuries have passed, its appeal is still as strong as ever.

Dr. Fuller, in his "Worthies of England," quaintly introduces Ely Cathedral to his readers. "This presenteth itself afar off to the eye of the traveller, and on all sides at great distance, not merely maketh a promise, but giveth earnest of the beauty thereof." Ely stands on a slight eminence and watches over the Fens which stretch for many miles on either side. Its position cannot, of course, compare with that of Lincoln or Durham, but rising as it does out of a perfectly flat plain, it is seen to great advantage. Fuller does not exactly explain what he means by the promise which Ely makes to the traveller. But whatever he did mean he sums up very happily the great characteristic of Ely—its originality.

This cathedral, as soon as it comes into sight, certainly makes a great promise. To anyone at all acquainted with Gothic art its outline must immediately arrest attention. It may perhaps confuse him. But he will at any rate be conscious of never having seen anything like it before. He will be at a loss as to the meaning of the two towers—one or three would be more natural—and if he is observant he will wonder at the width of the central tower at its base, and its consequent effect



Photo: H. W. Bennett

ELY CATHEDRAL: THE WEST FRONT



Photo: H. W. Bennett

ELY CATHEDRAL: THE NAVE, LOOKING EAST

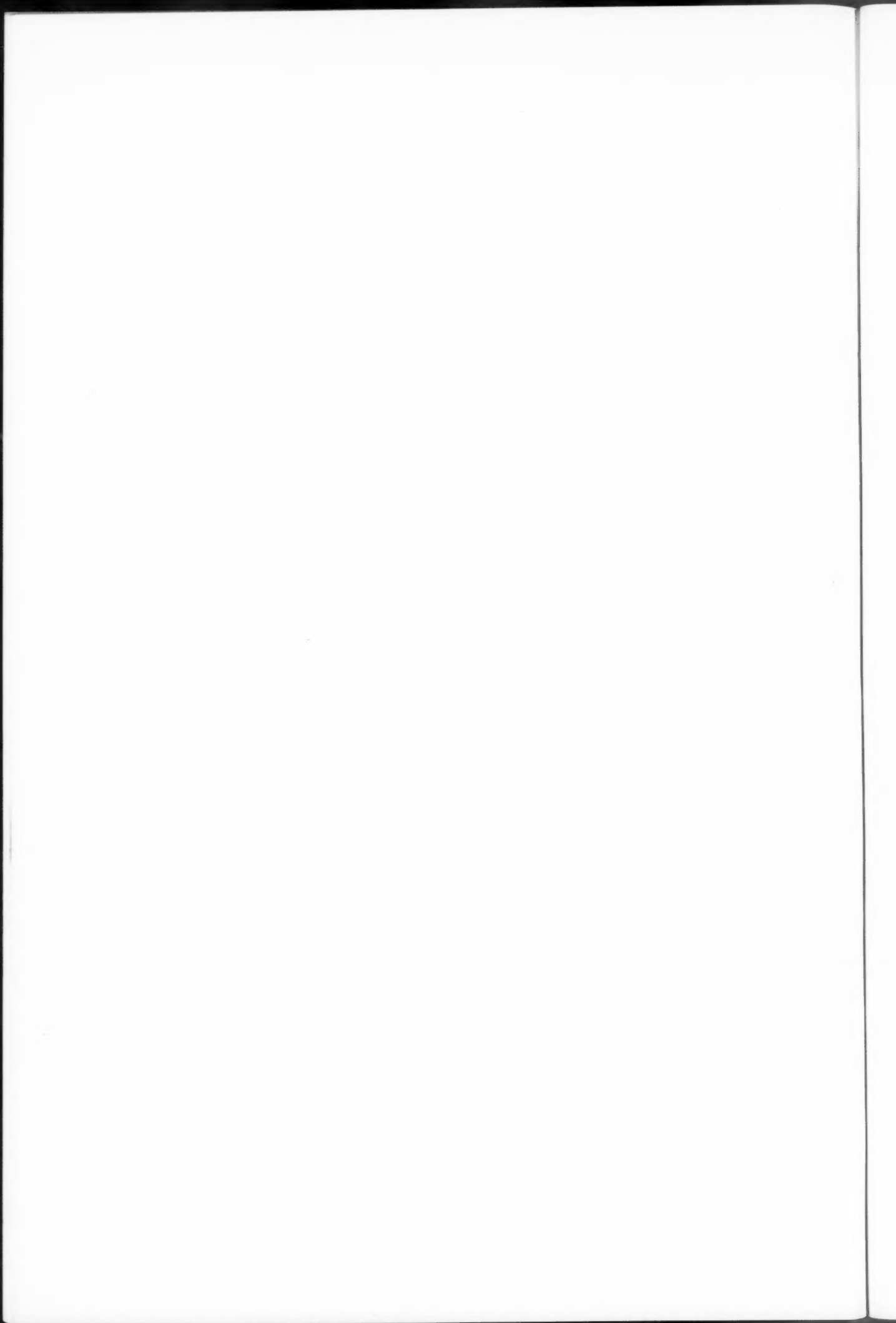
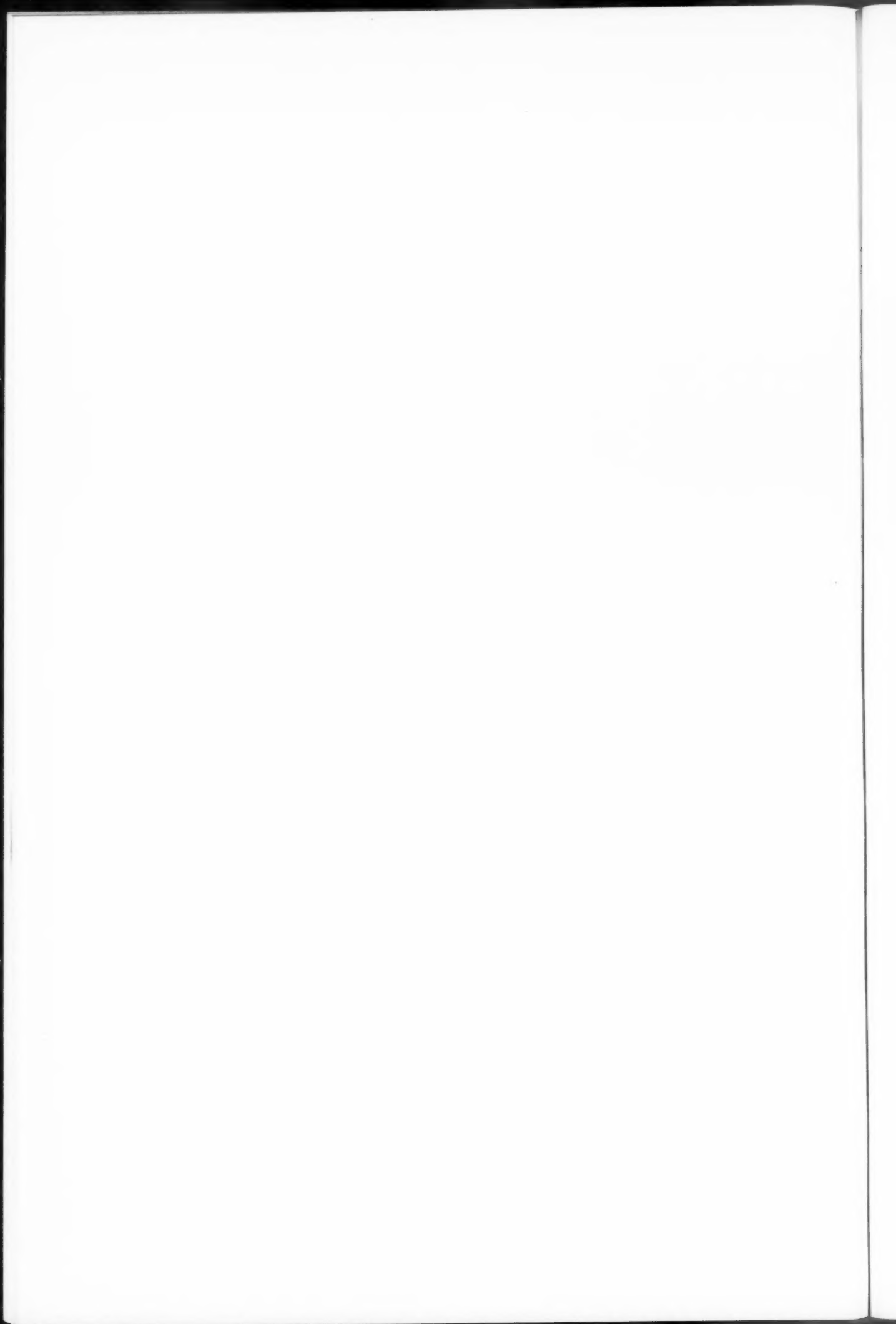




Photo: H. W. Bennett

ELY CATHEDRAL: THE CHOIR





GENERAL VIEW FROM SOUTH-WEST

Photo: H. W. Bennett

on the interior will perhaps puzzle him. Yet, in spite of all these and many other peculiarities, a sense of extreme interest and curiosity is awakened, and though surprises and even disappointments may be in store, it will always have to be confessed that in beauty of outline and stately dignity Ely has few rivals.

I have said that the cathedral church of Ely was primarily a monastic foundation of the Benedictine order, but that as early as 1109 its Abbot was raised to the dignity of a Bishop. These two facts largely account for its great bulk. There was no rivalry between Abbot and Bishop, as was so often the case on the Continent. The monastery changed naturally and gradually into the people's church, and their Bishop was always a man of high rank in England, and very frequently even Justiciar. The size of Ely cannot therefore be wondered at, for in it were combined monastic wealth and political importance. This Benedictine rule, however, meant far more. It vitally influenced both the plan and style of many of our English cathedrals, amongst them Ely. The Benedictines generally resisted any tendency to build *de novo* in the developed Gothic style. This conservatism produced various results. In one sense it rendered great service, for through its influence much original Norman work remains to this day. But, on the other hand, it has done much to deprive England of any great uniform Gothic monument of the thirteenth century, with the exception of Salisbury. English cathedrals have generally grown at different periods, following the fortunes of a monastery, and this has been

detrimental to the thorough evolution of Gothic principles, such as took place in Northern France. English cathedrals increased in length but not in height. In most cases their height was settled by Norman proportions. This one fact almost completely accounts for the differences between English and French Gothic. The English builders made the most of what they had got, namely, length. They were therefore loath to accentuate the several bays of their naves by a complete and logical vertical system of support for their vaults such as is found at Amiens. Perhaps they lost more than they gained.

The plan of Ely is quite simple: A cruciform church to which are added western transepts, a Galilee porch, and a Lady Chapel which just touches the north-east corner of the northern transept—a somewhat peculiar position. Benedictine churches are in effect really two churches, one in front of the other: to the west they have the people's church, and to the east that of the monks. It was natural therefore that the monks' church should be built first, in order that services might be held as soon as possible. This was the case at Ely, and the great transepts at the crossing are consequently the oldest part of the cathedral as it now stands. Under them was probably situated the monks' choir, for in Norman minsters the eastern limb was only the presbytery; the choir proper was under the central tower, and even sometimes, though not in this case, in the western limb; in fact it was only in 1769 that the choir at Ely was moved to its present position.

ELY CATHEDRAL

THE WEST FRONT.

I have said that in 1109 Ely became a bishopric, but the nave and west front were left unfinished till towards the close of the century, although they were probably in course of building throughout those years.

The west front consisted of a central tower at the end of the nave, north and south transepts with small flanking towers, and a Galilee porch, one of the most beautiful examples of developed Early English work. It unfortunately has lost almost the whole of its north transept, which, as there is no record of its having fallen, was probably pulled down, though it is difficult to see for what reason. An additional storey to the tower was also added later, which has little connection with the older work, and which certainly destroys the proportions of the tower as a member of the west front, and even as a member of the cathedral as a whole. However, it is not difficult to reconstruct mentally the original character of this west front of Ely.

At Norwich two small towers are placed at the termination of the nave and aisles. The weakness and insignificance of this design is quite apparent. Then the experiment was made, as at Wells and York, of two important towers at the ends of the aisles, with an intermediate gable between them, in many ways the best solution if transepts are not concerned. Then, again, some-

thing more was added, like the screen at Lincoln, which is not satisfactory, being merely a mass of meaningless and useless masonry, though in itself possessing a certain attractiveness. This tendency to add something more can also be seen at Peterborough. Here a quite beautiful design was conceived, and an almost Greek type of portico was evolved. This design, simply as a thing in itself, is undoubtedly the most beautiful. But it must be condemned: for, as part of the general design, it is not satisfactory, the eye being hardly aware that western transepts exist at all.

From this brief analysis it is clear where Ely succeeds. The western transepts, which should be a leading feature, remain so. Bishop Geoffrey, who designed this façade, saw clearly that two western towers must destroy the importance of the transepts. A design like that of Wells or York was out of the question, as they had no transepts; but designs like those of Peterborough and Lincoln were open to him, though they had not yet been built. Ely preserves the importance of the transepts, whilst boasting a tower of considerable dimensions. However puzzling the first sight of Ely, with its two towers, may have been, the difficulty has gone as soon as the nature of the west front is understood.

Though there is some dispute as to the date of completion of the west front, it is at any rate

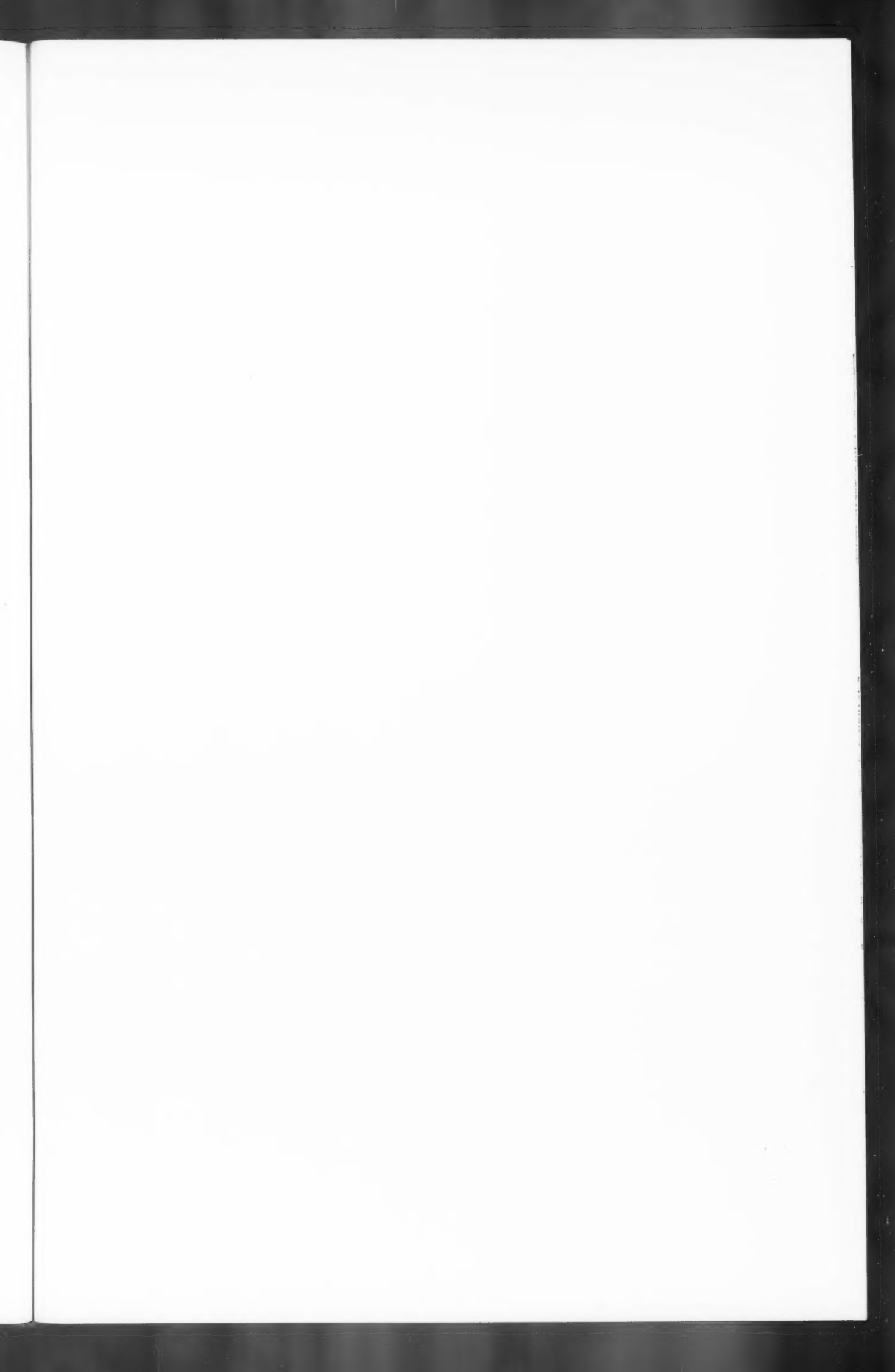


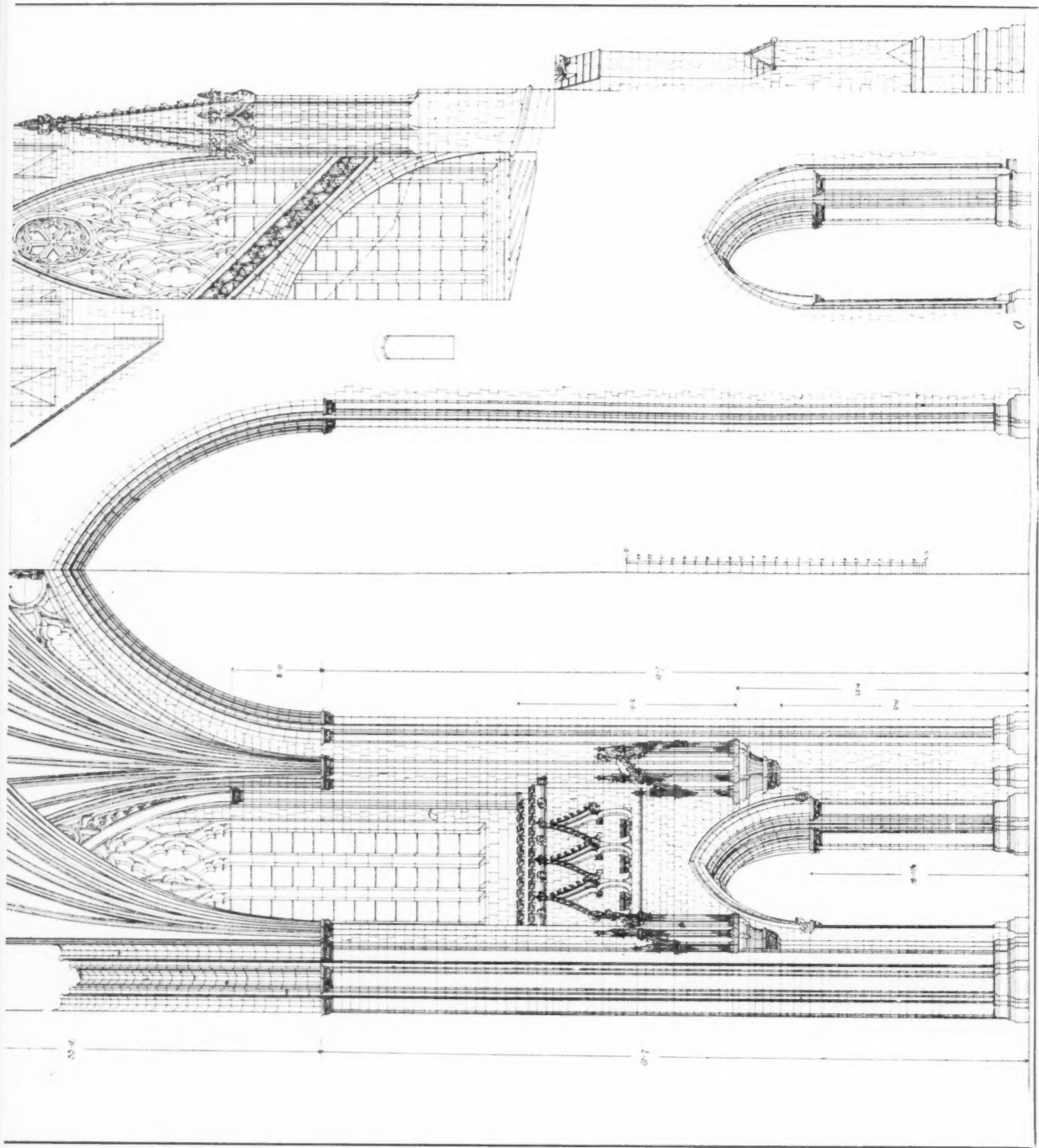
END OF SOUTH AISLE OF NAVE



BAY OF NORTH TRANSEPT

Photos: H. W. Bennett

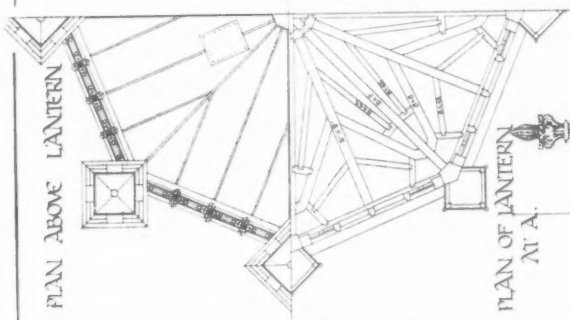




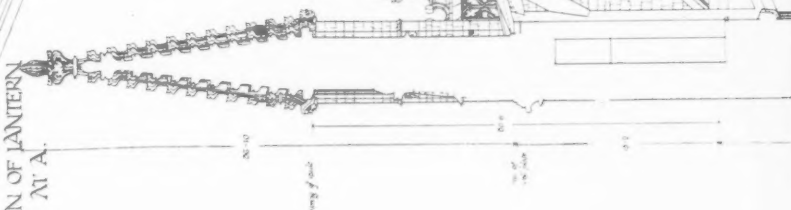
MEASURED AND DRAWN BY A. B. ALLEN

THE OCTAGON-ELY CATHEDRAL

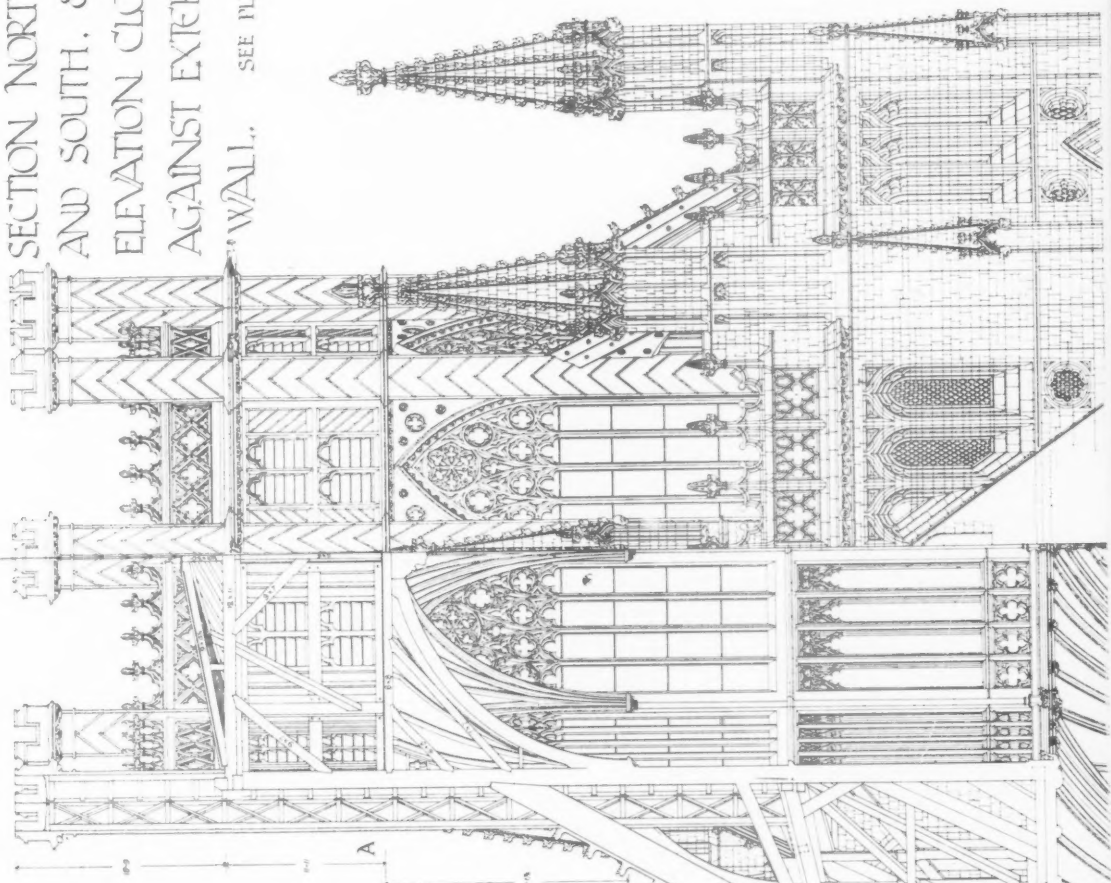
PLAN ABOVE LANTERN



PLAN OF LANTERN AT A.



SECTION NORTH
AND SOUTH, &
ELEVATION CLOSE
AGAINST EXTERIOR
WALL. SEE PLAN.



	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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Photo: H. W. Bennett

NORTH AISLE OF CHOIR

ELY CATHEDRAL



Photo: H. W. Bennett

BISHOP WEST'S CHAPEL

THE OCTAGON.

certain that the western transepts and tower did not reach their full height till near the end of the twelfth century—that is, within a few years of the commencement of the Galilee (which was built under Bishop Eustace between 1198 and 1215). The transepts and tower evidently become more transitional the higher they go, but nowhere do the essential characteristics of Early English reach even approximate development. The Galilee, on the other hand, is almost as advanced as the Early English choir within, and only differs in arrangement and details. The reason for this unexpected contrast must be looked for in the fact that Ely was a monk-built church; hence change of style was resisted as far as possible, and strange masons were not called in if it could be avoided. The Galilee must have been built by masons who were familiar with the latest developments in other buildings. Only in this way can so sudden a contrast be explained.

Thus stood the cathedral church of Ely in the first quarter of the thirteenth century, a completed building, the work of more than a hundred years. It consisted of an eastern limb of four bays with an apsidal end; north and south transepts, each of four bays, with a tower over the crossing; west transepts and tower; and finally a Galilee porch. All east of the nave was the work of the Abbots. The nave and all west of it was the work of the Bishops.

In 1252 a great extension was undertaken under Hugh of Northwold. It took the form of a lengthening of the eastern limb by the addition of the six beautiful Early English bays as they still exist. The four bays of the Abbots' choir were spared, but the apse was swept away, though the great piers from which it sprang can still be seen, thus marking the end of the first church of Ely. The new addition terminated in a flat wall, pierced by a group of lancets exquisitely proportioned. The apse was never common in England, and Ely merely returned to the recognised custom by adopting a flat east end.

The slight peculiarity of the plan of this addition may be noted. Ely is of that class in which the main body of the church is all of the same height, the aisles being carried to the end of the building. Winchester and St. Albans illustrate the far more common practice of terminating the church by a series of chapels, the centre one being always the Lady Chapel, lower than the main body. The nine altars at Durham illustrate the same thing in rather a different way. With the addition of these six bays Ely was finished for the second time, and for all time as far as its plan was concerned. The Lady Chapel was added in the next century, but it can hardly be called part of the cathedral proper.

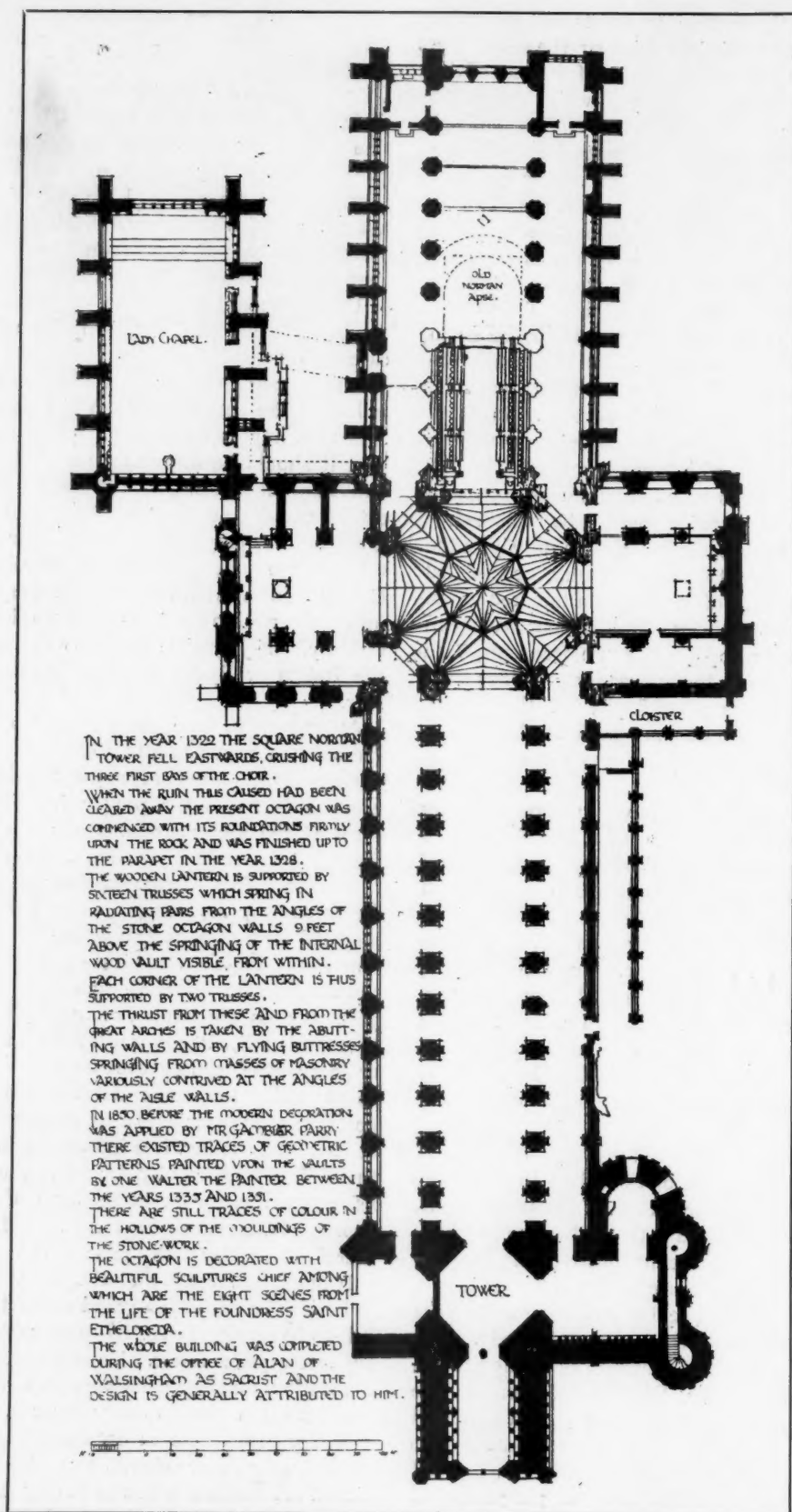
In 1322 a great catastrophe occurred. The central Norman tower collapsed, carrying with it a large portion of the four bays of the Abbots' choir, and one bay of each of the other limbs. The result was the erection of the octagon and three Decorated bays which now form the choir. It was a great disaster, and Alan of Walsingham was confronted with a very difficult problem. His design has changed Ely in outline and internal character far more radically than any extension of the plan could have done. It has added yet another peculiar and original feature to the cathedral.

It is difficult to know from what point of view to look at the octagon. (From the nature of the case it is impossible that as part of the general plan it should be altogether satisfactory. It is unlike anything else, unless it be the plan of the central crossing at St. Paul's Cathedral. Indeed, it can only be judged on its merits, for it was not the result of any movement or development of Gothic principles; it is simply a conception of its own. It rests on eight arches to increase its stability, and therefore bears no resemblance to the Italian or Byzantine cupola, which rests on four.

At first sight, from the west end of the nave, the octagon seems to add to the wonder of the whole. But looked at more closely this impression is no longer produced. The octagon involved the sacrifice of one bay of each of the four limbs, wrecked no doubt by the fall of the tower. This sacrifice is a great misfortune, for through it the octagon, instead of doing the essential work of a central tower by binding the four limbs together, tends to separate them by the small arches between each limb. Everyone perhaps does not realise, or at any rate forgets, that in plan St. Paul's is a Gothic church of the ordinary type, simply because the vast central space under the dome detracts from the importance of the four limbs. It is exactly the same at Ely. (In passing, it is interesting to remember that Wren lived at Ely for some time, and has left traces of his work in the form of a classical doorway in the north central transept. He was, therefore, familiar with the octagon.)

It must, however, be admitted that as a design in itself the octagon is a grand conception, though it is to be regretted that its massive piers do not support a nobler tower. The care with which the foundations for these piers were prepared is greatly emphasised in contemporary records, as also the difficulty experienced in obtaining beams of sufficient size for the wooden tower. But it is not the size of the lantern, which in reality cannot compare with any of the larger Gothic towers in

ELY CATHEDRAL



IN THE YEAR 1322 THE SQUARE NORMAN TOWER FELL EASTWARDS, CRUSHING THE THREE FIRST BAYS OF THE CHOIR. WHEN THE RUIN THIS CAUSED HAD BEEN CLEARED AWAY THE PRESENT OCTAGON WAS COMMENCED WITH ITS FOUNDATIONS FIRMLY UPON THE ROCK AND WAS FINISHED UP TO THE PARAPET IN THE YEAR 1328. THE WOODEN LANTERN IS SUPPORTED BY SIXTEEN TRUSSES WHICH SPRING IN RADIATING PAIRS FROM THE ANGLES OF THE STONE OCTAGON WALLS 9 FEET ABOVE THE SPRINGING OF THE INTERNAL WOOD VAULT VISIBLE FROM WITHIN. EACH CORNER OF THE LANTERN IS THUS SUPPORTED BY TWO TRUSSES. THE THRUST FROM THESE AND FROM THE GREAT ARCHES IS TAKEN BY THE ABUTTING WALLS AND BY FLYING BUTTRESSES SPRINGING FROM MASSES OF MASONRY VARIOUSLY CONTINUED AT THE ANGLES OF THE AISLE WALLS. IN 1850 BEFORE THE MODERN DECORATION WAS APPLIED BY MR GAMBUR PARRY THERE EXISTED TRACES OF GEOMETRIC PATTERNS PAINTED UPON THE VAULTS BY ONE WALTER THE PAINTER BETWEEN THE YEARS 1335 AND 1351. THERE ARE STILL TRACES OF COLOUR IN THE HOLLOWES OF THE MOULDINGS OF THE STONEWORK. THE OCTAGON IS DECORATED WITH BEAUTIFUL SCULPTURES CHIEF AMONG WHICH ARE THE EIGHT SCENES FROM THE LIFE OF THE FOUNDRESS SAINT ETHELRED. THE WHOLE BUILDING WAS COMPLETED DURING THE OFFICE OF ALAN OF WALSINGHAM AS SACRIST AND THE DESIGN IS GENERALLY ATTRIBUTED TO HIM.

ELY CATHEDRAL

THE CENTRAL TRANSEPTS.

The central transepts, as already shown, are the oldest parts of the cathedral, and, as is usual in comparatively early Norman work, the triforium is made a very prominent feature. But the tendency from earliest times was to diminish the importance of the triforium, while that of the clerestory was increased. This may be seen in its final development in the splendid Perpendicular nave of Winchester, where the triforium has become merely a passage-way, running between the arches of the nave and the clerestory above. At Ely, on the other hand, exactly the same dimensions are retained in the nave as were adopted in the transepts, though the nave was not completed till a hundred years later. This fact cannot be accounted for by pointing out that the nave was probably building all that time, and that therefore the original dimensions could not be interfered with, for such alterations abound in

THE NAVE.

In the nave are present the great constructive principles of Gothic in their crude state; principles the final development of which is immortalised in the nave of Amiens. Ely has no vaulted ceiling, but the great piers are designed to receive one. The vaulting shafts rise straight from the pavement, and are tightly bound by string-courses to the great piers themselves. It is these shafts which accentuate that perfect symmetry so overwhelming in all great Gothic naves. Bound as they are to the great piers, as if nothing but total collapse could part them, they increase tenfold the force and dignity of the whole. However much the absence of a vault may be regretted, we must take the nave for what it is worth, and it is worth a great deal, for in it there is a growing spirit, finding as it grows new means of expression. The span is large, and a vault would have been a great and daring experiment.

The introduction of vaulting was a very gradual process, and, like much architectural development in England, somewhat local and rather illogical. England was on the whole behind France in the evolution of the vault, owing partly to her splendid oak forests, where roofing material of excellent quality could be obtained in abundance. But against this must be put the fact that the vaults of Durham are amongst the earliest ribbed stone vaults of large dimensions in Europe, dating back as far as 1130, about fifty years before the completion of the nave at Ely. This is undoubtedly an exceptional instance, due to a large extent to the existence of local stone quarries. That the example of Durham was not followed is due to the fact that, like Ely, it was a monk-built church, and any interchange of stonemasons (who seem to have been very rare in England at this time) would consequently be unlikely. But whatever the history of the vault may be, the most instructive point for the moment is that though the nave of Durham with its gigantic piers possesses a peculiar attraction from the massive proportions of its style, it must give place to that of Ely, where the Norman work is remarkable for its lightness and delicacy, as a design to receive vaulting. As a specimen of late Norman, free from all excess of ornament, and at the same time full of the spirit of growing self-confidence, the nave of Ely is unsurpassed.



Photo: H. W. Bennett

ARCH AT WEST END OF SOUTH AISLE OF NAVE

The Architectural Review

ELY CATHEDRAL

all Gothic churches in England. Still less can it be due to lack of originality in men who could design an entirely new form of west front. Consequently, it can only be taken as yet another proof of this monkish conservatism.

THE CHOIR.

The choir affords a great surprise; indeed Ely without and within is full of surprises. The questions immediately arise as to whether it could have been built by the same hands, or designed by the same architect, as the octagon. The answer to the first of these questions is, decidedly, no. An answer to the second question must now always be a difficulty. How far one man ever designed a building in Gothic days cannot be accurately determined. But there is an essential difference in character between the octagon and the choir, which would seem to point to Walsingham as having had no very active interest in the latter. The octagon involved a structural problem of considerable difficulty and entire novelty. The choir was merely the continuation westwards of the presbytery, with a new style of ornament and more elaborate vaulting. For the one a master-mind was clearly necessary, for the other it was not.

It is often said that the three Decorated bays at Ely are some of the finest examples of that style in England. I cannot share this view. The proportions are supremely unsatisfactory. The whole design is depressed and elongated to an absurd extent. For this every allowance must, of course, be made, since the proportions were already fixed. But when the ornament is examined there is nothing to appreciate except the beauty of its execution. These three bays are a great example of the perversion of one of the minor ideals embodied in a Gothic cathedral. That the masons loved their art is evident, but it was a selfish love. Ornament became merely an end in itself. It was bespattered over the whole choir, whereas its true office should be to accentuate the structural portions. In a word, these three bays are thoroughly decadent, and it is an insult to Decorated work to regard them as a great example of the style.

Yet these bays were being built at the same time as the octagon, though their character is essentially different. To explain this, the state of Ely in the first half of the fourteenth century must be clearly understood. There were three great works in hand; the octagon, the choir, and the Lady Chapel. The conclusion, therefore, to

be drawn is that a distinct set of masons was employed for each work, masons imported from elsewhere, for the time of Benedictine conservatism was past. For the octagon, masons of the great Decorated school must have been employed, men like those who built the magnificent church of Heckington in Lincolnshire, where true Decorated can be studied to advantage. For the choir quite a different class of men was used, men who must have been more decorators than builders. For the Lady Chapel yet another class, as may be judged from its broad spaciousness and its romantic arcading. What better proof can there be that Gothic in its great days was the embodiment of an ideal, and that as soon as the smaller ideals became exaggerated or perverted the great ideal was lost to sight?

THE PRESBYTERY.

The presbytery comes as a great refreshment. Not that here, as is often said, Early English can be contrasted with Decorated, but that the embodiment of an ideal, and its perversion, can be seen side by side. The presbytery is, so to speak, a corrected translation of the choir; the proportions are the same, the general arrangement is the same. But in the presbytery the office of ornament is rightly understood. All the most beautiful features of Early English building can here be studied; and though, through no fault of its own, the presbytery at Ely lacks the height of the nine altars at Durham, there should be no hesitation in numbering it among the most beautiful examples of this style still in existence. The charm of the strong cylindrical drums, surrounded by slender detached Purbeck marble shafts, is irresistible. The capitals, with their round abaci, are richly floriated and deeply undercut, thereby throwing strong shadows and emphasising the spring of the arch. The clerestory, too, gives a greater impression of height than that of the choir, and leads up more satisfactorily to the vaulting above. It is in the vaulting that the contrast between the choir and the presbytery is most marked. The one has a network of ribs the individual office of which, if it exists, is impossible to determine. The other is simple, and the duty of each rib perfectly clear. And, finally, there is the almost sublime beauty of the east end, its simple spirituality, the keynote of all Early English work, being overwhelming.

So stands the great church of Ely, a monument of untiring energy, of indomitable faith, of intense spirituality, the embodiment of the great ideal of Christianity.

CURRENT ARCHITECTURE

THE GLAMORGAN COUNTY HALL

To the fine group of buildings in Cathays Park, Cardiff, there has now been added the Glamorgan County Hall—an admirable example of modern architecture, on which the architects, Messrs. E. Vincent Harris and Thomas A. Moodie, are to be heartily congratulated. The design was selected in competition four years ago.

The governing feature of the scheme is the position of the council suite of rooms on the ground floor, which were planned on this level to admit of easy access; moreover, it was considered that in this way a more compact building, occupying as little of the site as possible, would be secured, it having been a stipulation in the competition that the rear portion of the site was to be preserved for the future county constabulary headquarters.

The scheme has been carried out substantially in accordance with the accepted plans, but certain alterations have been made in the treatment of the façades, the chief departure being in the revised positions of the groups of sculpture.

The principal façade, to King Edward's Avenue, consists of five bays of coupled Corinthian columns flanked on either side by pavilions, adjoining which are gateways leading to the side entrances and the rear portion of the site. Axial with the pavilions are sculpture groups by Mr. Albert

Hodge symbolical of Navigation and Mining, these being placed on podiums which enclose the stylobate extending the whole width of the front.

The side elevations have been treated very quietly, as the building will ultimately have other erections on either side. The rear elevation is flanked by two arched gateways and has a projecting balcony 5 ft. wide, on to which the suite of committee-rooms opens. The enrichment to the central window of this façade was modelled by Mr. Arthur Broadbent.

The main doorway is centrally placed on the front, and leads into a roomy entrance hall, faced with Portland stone treated in a simple manner, as also the stairs, the first-floor hall, and the ante and voting lobbies.

The council chamber, which is the chief apartment in the building, is also faced with Portland stone. It is treated with great reserve, and has a stone screen behind the chairman's dais, concealing a passage that connects the two voting lobbies. In connection with this screen are placed two pedestals supporting figures, by Mr. Albert Hodge, symbolical of a Druid and a Bard; while tympanums over the entrance doors to the chamber are decorated with ornament in which the tools of the local industries are introduced. The chamber is lighted by means of seven semi-circular windows, immediately under the springing of the



GLAMORGAN COUNTY HALL, CARDIFF: DETAIL OF COUNCIL CHAMBER
E. VINCENT HARRIS AND THOMAS A. MOODIE, ARCHITECTS

Photo: "Architectural Review"

CURRENT ARCHITECTURE



GLAMORGAN COUNTY HALL:
ARMS OF SEATS IN COUNCIL CHAMBER

dome, which windows are filled with amber-coloured glass fixed in fan-pattern cast-iron frames. The ceiling has been left plain white. It was designed to receive a painted decoration, but, in compliance with the wishes of the council, this has been omitted. The seating and furniture of the chamber is of English oak inlaid with burr oak, the upholstery being of oak-tanned pigskin. The carving of the oak furniture is by Mr. George Alexander.

In the centre of the corridor around the council chamber is a pedestal with a bust of Mr. J. Blandy Jenkins, J.P., chairman of the council; this bust being the work of Sir W. Goscombe John, R.A.

The committee-rooms have Portland stone chimneypieces at either end, with large wrought-

iron and brass dog grates, by the Carron Company. These rooms are panelled their full height in heavily-moulded English oak, the ceiling having richly-modelled decoration by Mr. Arthur Broadbent. The furniture in these rooms was carried out by Messrs. Brew & Fountain from designs by the architects.

The general contractors for the building were Messrs. E. Turner & Sons, Ltd., of Cardiff. The floors, the roof, and the dome over the council chamber are of reinforced concrete, and have been executed to the designs of Mr. E. P. Wells, consulting engineer to Messrs. Stuart's Granolithic Co., the contractors for this work. The exterior of the dome has been entirely covered with asphalt by The French Asphalt Co., and is an excellent example of this class of work; the flat roofs are also asphalted. Lead rainwater heads and pipes were executed by Mr. Dodds and Mr. Bankart (Messrs. George Jackson & Sons, Ltd.). Wrought-iron gates, to the architects' designs, were made by Mr. William Smith; and bronze gates and grilles by Messrs. J. W. Singer & Sons. The electric lifts are by Messrs. Waygood & Co. Among other sub-contractors were the following:—

Mosaic flooring, Rust Vitreous Mosaic Co.; iron casements, stained glass, and leaded lights, Gardiner & Co.; sanitary fittings, Shanks & Co.; electric fittings (Holophane globes), Ellis & Ward; fireplaces, The Well Fire Co., Ltd.; door furniture, Charles Smith, Sons & Co.; marble work, H. T. Jenkins & Son and Burke & Co.; heating and ventilating, Jeffreys & Co.; fire hydrants, Merryweather & Co.



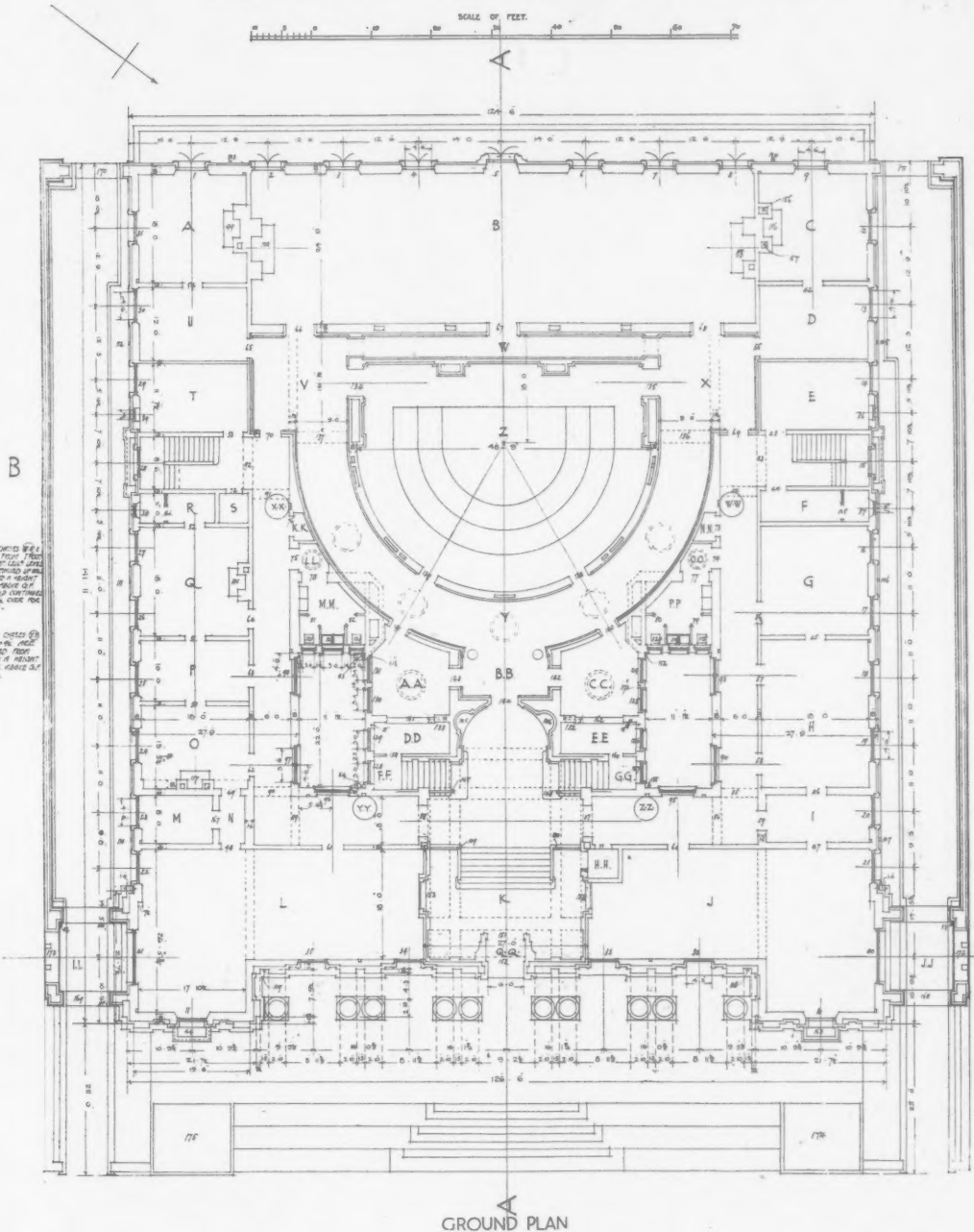
View in Council Chamber Corridor



Photos: "Architectural Review"
Detail of Entrance Hall

GLAMORGAN COUNTY HALL, CATHAYS PARK, CARDIFF

GLAMORGAN · COUNTY · HALL



K. Entrance hall; Z. Council chamber; Y. corridor; C. committee-rooms; V. X. ante-rooms; AA, CC, cloak-rooms; MN, FP, staff lavatories; remaining rooms, executive offices.



Photo: "Architectural Review"

THE GLAMORGAN COUNTY HALL, CATHAYS PARK, CARDIFF: FRONT ELEVATION
E. VINCENT HARRIS AND THOMAS A. MOODIE, ARCHITECTS

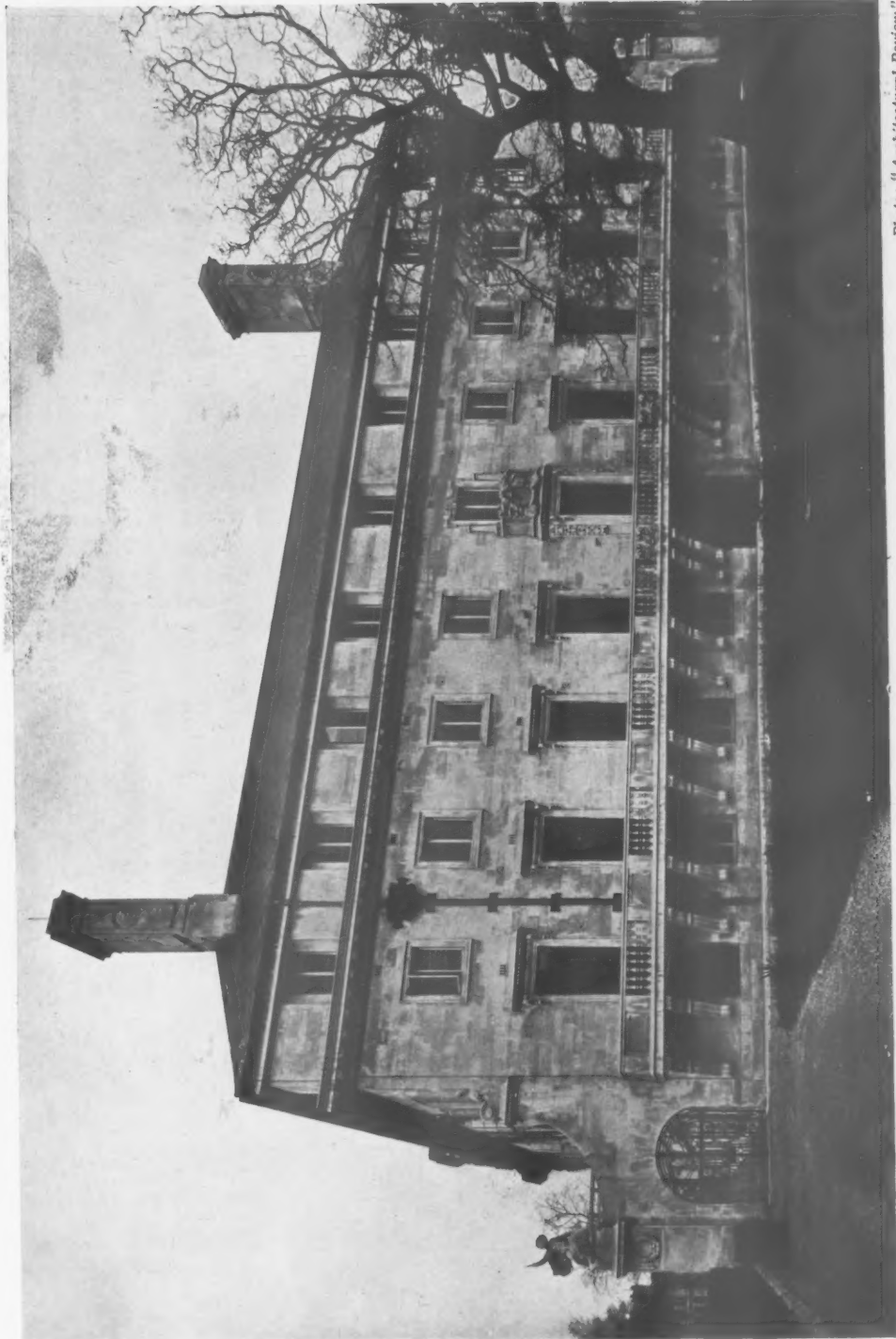


Photo: "Architectural Review"

THE GLAMORGAN COUNTY HALL, CATHAYS PARK, CARDIFF: REAR ELEVATION
E. VINCENT HARRIS AND THOMAS A. MOODIE, ARCHITECTS



Note: The sounding-board is temporary.

Photo: "Architectural Review"

GLAMORGAN COUNTY HALL, CARDIFF: THE COUNCIL CHAMBER
E. VINCENT HARRIS AND THOMAS A. MOODIE, ARCHITECTS



Photos : "Architectural Review"
Sculpture on Rear Elevation by A. Broadbent



Sculpture on Pier by Albert Hodge
GLAMORGAN COUNTY HALL, CARDIFF



Entrance Hall.



Upper Hall

Photos: "Architectural Review"

GLAMORGAN COUNTY HALL, CARDIFF



Photos: "Architectural Review"

GLAMORGAN COUNTY HALL, CARDIFF: COMMITTEE ROOMS

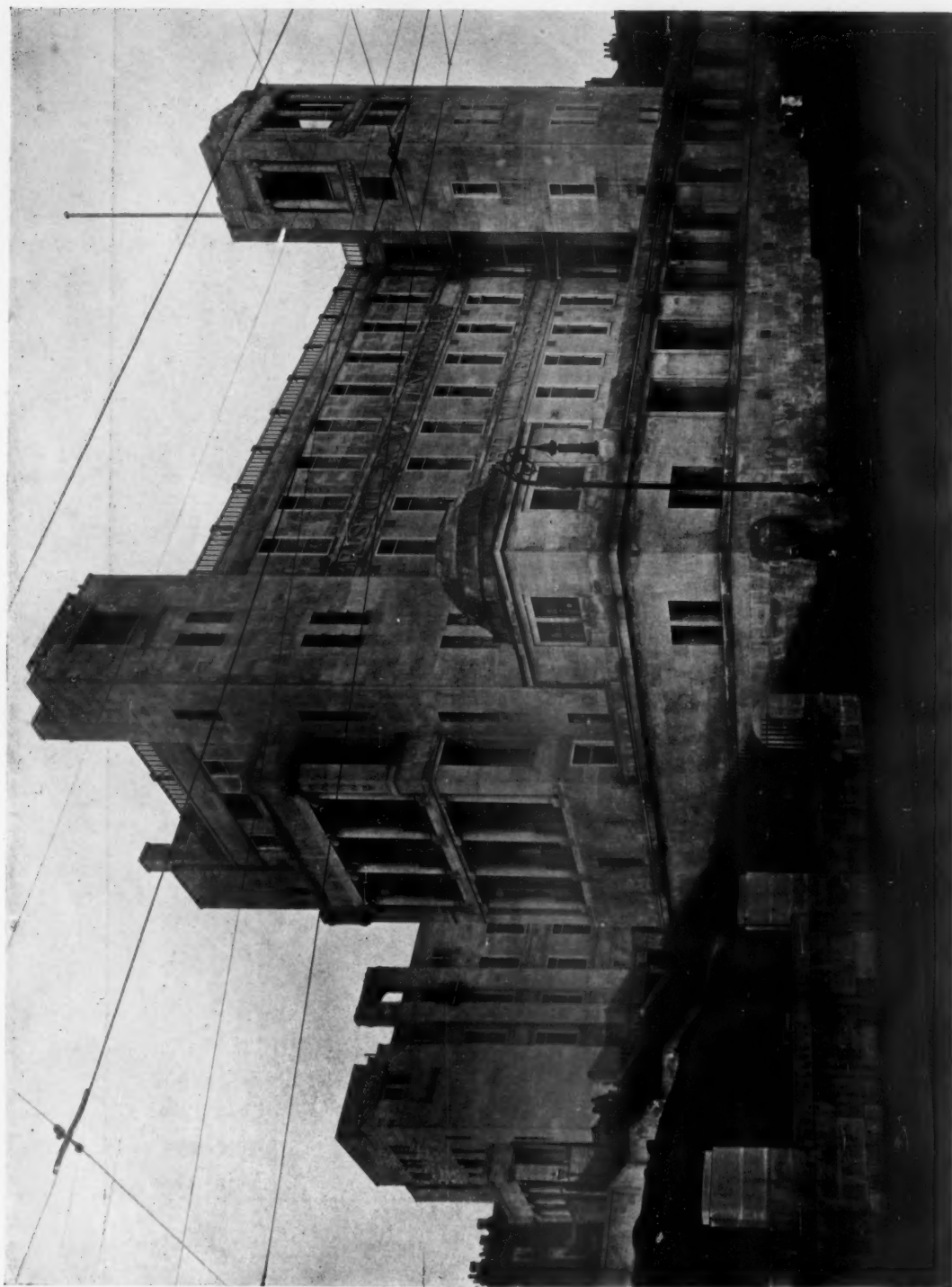


Photo: "Architectural Review"

BRISTOL ROYAL INFIRMARY EXTENSION : GENERAL VIEW FROM ROADWAY
H. PERCY ADAMS, F.R.I.B.A., AND CHARLES HOLDEN, A.R.I.B.A., ARCHITECTS

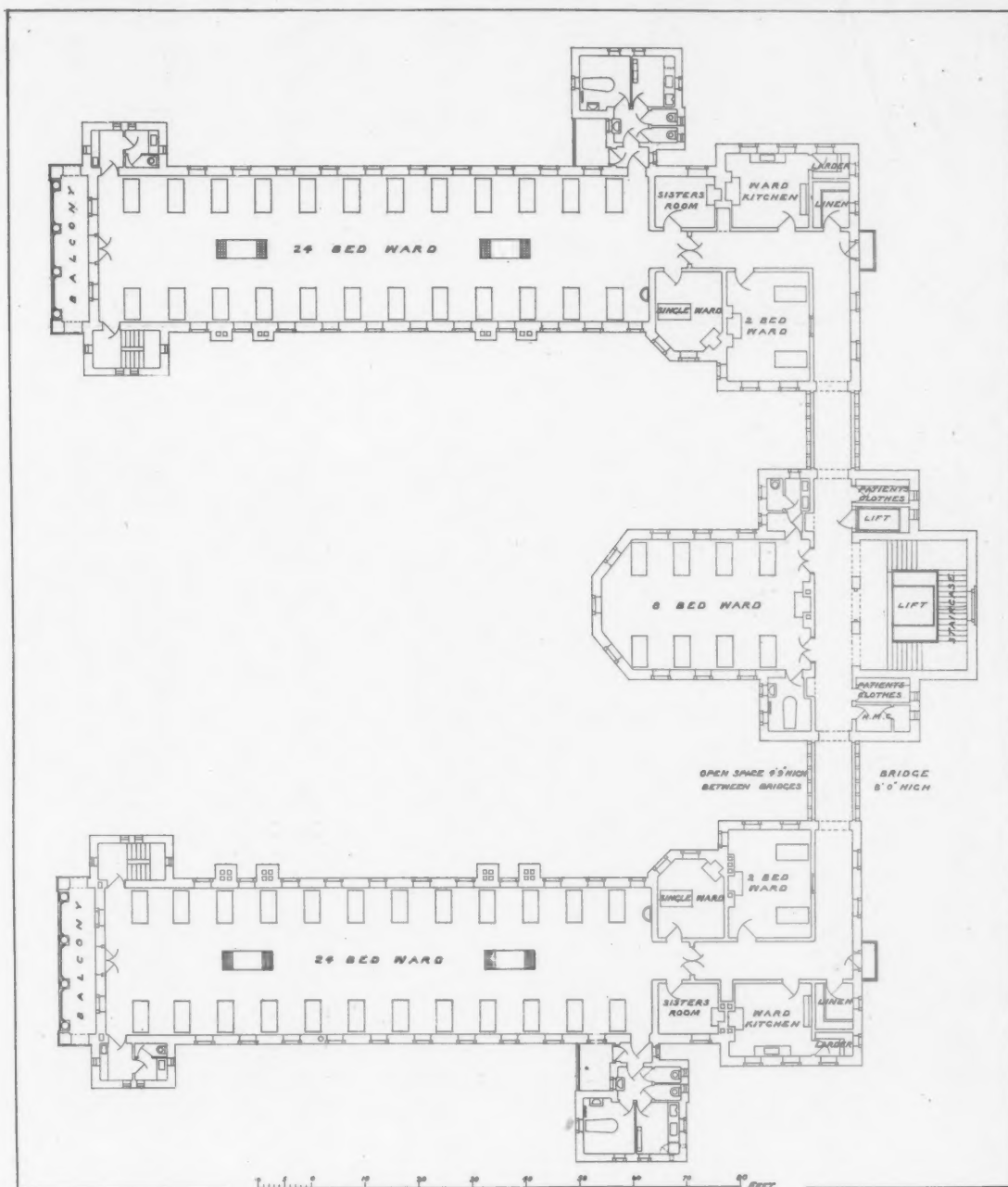
BRISTOL ROYAL INFIRMARY EXTENSION

THE needs of the Royal Infirmary at Bristol having quite outgrown the accommodation available in the old building on Marlborough Hill, it became imperative to provide an extension. This has been erected on the opposite side of the road, the new buildings having been opened by His Majesty the King, accompanied by the Queen, on June 28th.

The site is a sloping one, and was formerly covered with dilapidated property; remembering

which, one can appreciate the skilful manner in which the architects (Messrs. H. Percy Adams and Charles Holden) have planned the extension, and the astonishing change that has produced a terraced garden in the place of a heap of dirty brick houses. In setting out the area it was a requirement that a public right of way to the streets above the hospital should be preserved, and this has been effected by a series of flights of steps between the new building and the garden.

The new building follows the style which the architects have made familiar, a style admirable in



BRISTOL ROYAL INFIRMARY EXTENSION: PLAN OF MAIN WARD FLOOR
H. PERCY ADAMS, F.R.I.B.A., AND CHARLES HOLDEN, A.R.I.B.A., ARCHITECTS

December 1912

VOL. XXXII.—D D



View from South



View from South-East

Photos: "Architectural Review"

BRISTOL ROYAL INFIRMARY EXTENSION

H. PERCY ADAMS, F.R.I.B.A., AND CHARLES HOLDEN, A.R.I.B.A., ARCHITECTS



Children's Ward



One of the Main Wards

Photos: "Architectural Review"

BRISTOL ROYAL INFIRMARY EXTENSION
H. PERCY ADAMS, F.R.I.B.A., AND CHARLES HOLDEN, A.R.I.B.A., ARCHITECTS

CURRENT ARCHITECTURE



The Staircase



View in Corridor, looking across Bridge



Photos: "Architectural Review"
Entrance Hall

BRISTOL ROYAL INFIRMARY EXTENSION

The Architectural Review

securing fine effects of rectangular massing, though, to our mind, so austere and devoid of ornamental relief as to give an appearance of bleakness. Within the building, however, all such criticism loses its point. The essentials of a hospital are that it shall be well arranged, well lighted and ventilated, and hygienically constructed in every part; in all which respects the Bristol Royal Infirmary extension is excellent.

There are three different floor levels. The entrance from the street leads one into the casualty block. On the next floor are wards and departmental rooms. The main floor is the second. From the accompanying plan it will be seen to comprise 24-bed wards in the long arms, and a children's ward in the centre block, with connecting blow-through bridges. There are five large wards and three small wards, all of them being for surgical cases. On the top floor of the upper block is a very large operating department, comprising three large theatres, with anæsthetic and sterilising rooms in connection.

The building is of Portland stone throughout, the floors being of reinforced concrete on the Coignet system.

Messrs. Cowlin & Son, of Bristol, were the general contractors, Mr. Beaven being the superintendent, and Mr. Cockrell the clerk of works.

The floors of all corridors, sanitary annexes, etc., are of white marble terrazzo, which also has been used on the staircase, the whole of this work having been executed by Messrs. Diespeker & Co., Ltd. The staircase, with its large lift well, is an excellent example of its type, representing, we should say, the best possible practice in hospital work.

The floors of all wards and other rooms are of wax-polished teak, laid solid in bitumen, the floors of ward kitchens being of red tiles. All walls are plastered and, for the present, distempered.

The doors throughout are patent flush hospital doors by Messrs. John P. White & Sons, Ltd.; they are of polished teak, except those in the operating department, which are enamelled white. Altogether about 200 of these doors have been fitted. They have no mouldings of any kind, and so afford no lodgment for dirt and dust.

Particular attention has been given to the sanitary equipment of the building, the fittings being those of Messrs. Doulton & Co., Ltd. Many of them were specially designed. Messrs. A. & J. Tutchner, of Bristol, carried out the plumbing and sanitary work.

Stoves and grates were supplied by Messrs. Bratt, Colbran & Co. and Messrs. E. H. Shorland & Brother. Casements, patent glazing, and art metalwork are by Messrs. F. and R. Edbrooke, of Bristol, and lifts by Messrs. Archibald Smith and Stevens.

BRITISH SCHOOL OF ROME SCHOLARSHIPS



ULL particulars have now been issued concerning the scholarships at the British School at Rome offered for (1) sculpture and (2) decorative painting by the Commissioners for the Exhibition of 1851. Both scholarships will be of the value of £200 per annum, and will be ordinarily tenable for three years. Candidates must be British subjects, and less than thirty years of age on July 1st, 1913. The competitions, which will be conducted by the Faculty of Sculpture and the Faculty of Painting of the British School at Rome, will be in two stages: (a) An open examination, and (b) a final competition limited to not more than four candidates selected from those competing in the open examination. Competitors taking part in the open examination for the sculpture scholarship must submit the following works: (1) A model of a nude figure in the round from the life, half life-size. (2) A model in bas-relief, 2 ft. 6 in. by 1 ft. 6 in., the composition to represent not less than two figures. (3) Four drawings from the life, two of which must be of the nude figure, one of drapery, and one of hands and feet, life-size. (4) Some drawings or photographs (or both) of original works which have been designed by the candidate. (5) Not less than two photographs or drawings of designs for decorative purposes, with architectural features. Competitors have to notify the Hon. General

Secretary, British School at Rome, 54 Victoria Street, London, S.W., of their intention to compete in this examination not later than February 15th, 1913, and with such notification must enclose a certificate of birth or a declaration as to age and nationality duly attested by two responsible persons.

The models must be cast in plaster, and, together with the drawings and photographs (which must be unframed and unglazed), addressed to the Hon. General Secretary, British School at Rome, c/o James Bourlet & Sons, Ltd., 17 Nassau Street, London W., and delivered at that address not later than April 5th, 1913. The words "Scholarship in Sculpture" should be clearly marked on the outside of each case.

The final competition will be held in London from June 30th to August 23rd, 1913. The subject will consist of a design for a figure, group, or relief (as determined by the Faculty of Sculpture) to fill a space for a given purpose, and to a given scale. Eight weeks will be allowed for the execution of the design; and during that time candidates will be provided with studio accommodation and given an allowance of £2 per week towards the cost of models, etc. The successful candidate will be recommended for appointment to the Commissioners' scholarships.

The general provisions governing the scholarship in decorative painting are exactly similar to the foregoing, except in the following particulars: Competitors in the open examination must submit (1) Not less than four drawings of the nude figure from the life; (2) One painting of a head and one painting of a figure from the life in oil or tempera; (3) Two figure compositions in colour suitable for wall decoration (not larger than 30 in. by 22 in.); and (4) Sketches of designs for decorative purposes, which should include some architectural studies. The works submitted must be addressed to the Hon. General Secretary, British School at Rome, c/o Messrs. Chapman Bros., 241 King's Road, Chelsea, London, S.W., and delivered at that address not later than April 5th, 1913. The words "Scholarship in Decorative Painting" should be clearly marked on the outside of each package, and the names and addresses of competitors must be written on the back of each drawing, painting, etc., submitted.

The final competition, the subject of which will consist of a design for a wall decoration to fill a given space for a given purpose and to a given scale, will likewise be held in London from June 30th to August 23rd, the candidates receiving the same assistance as those taking part in the sculpture competition. The Hon. General Secretary is Mr. Evelyn Shaw.

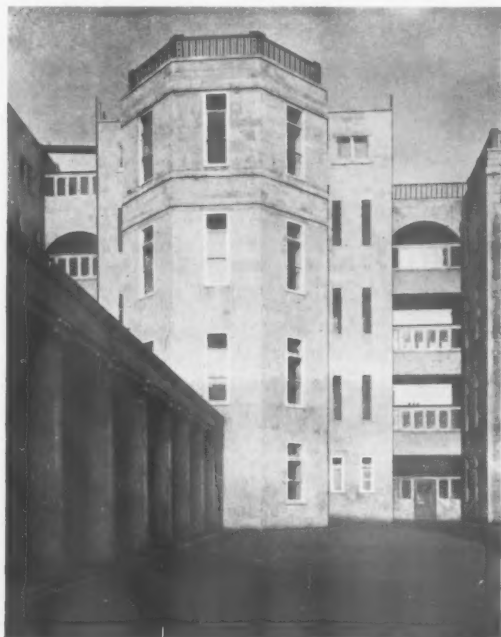


Photo: "Architectural Review"

BRISTOL ROYAL INFIRMARY EXTENSION:
VIEW IN COURTYARD

December 1912

DELHI: SOME PRACTICAL CONSIDERATIONS

BY COLONEL F. SPRATT BOWRING, C.B., R.E.



UBLIC attention being directed at the present moment to the consideration of the laying out and design of the buildings for the new capital of India, a few observations on the subject by one who has had long experience in building operations in most parts of India may be of interest to architects and others.

The writer, who has obtained his experience mainly from within the area of military and civil cantonments, does not presume or attempt to deal with the architectural style to be adopted, but rather to point to certain conditions and circumstances entering into the question, which must be given their due weight if the buildings themselves are to be made suitable to the purposes for which they are intended and the place in which they stand.

There is every reason to believe that the principles here laid down are equally well known to many men now serving on the other side of the Suez Canal, and that the Government of India have men of ability, intelligence, and experience of their own on whom they can rely for guidance, not only as to local desiderata, but as regards native sentiment on the subject.

These observations are, therefore, more intended for those who only know India as visitors or by its place on the map of Asia.

Glancing at this map, it will be seen that fully 25 degrees of latitude separate the north from the south of India, a distance about equal to that between Gibraltar and the Shetlands, over 1,500 miles due north and south, so that we may expect to find variable conditions of climate and of life prevailing within these limits.

Delhi is about three-quarters of the way northward of the southern extremity of India. Those who know India other than as winter visitors are aware that, north of a line drawn a little above Allahabad, distinct summer and winter conditions, or cold and hot seasons (which is the most common way of expressing it), are to be reckoned with. Delhi lies well above this line, and although these seasonal differences are not so marked as they are farther north, they are in sufficient contrast to become ruling factors in the lives spent by the community living with them. A house, for instance, designed mainly for summer residence, say at Meerut, can be most uncomfortable to live in during the winter. It will be dark, cold, and draughty; while, *per contra*, a house that is suitable for the five or six months of the cold weather would be unbearable in June, July, and August.

It would be no easy task to design buildings that would fit the two conditions entirely, but it is possible so to design as to hit off a mean which will ensure fair comfort as a dwelling throughout the year. In the case of new Delhi, however, a social custom, common to all the governments and all their head officials, officers, etc., comes in to simplify matters; that is, the annual retreat to the cool of the hill stations, as regularly as clock-work, somewhere about the 15th of April, and the return to the plains in the middle of October.

No Government of India State functions, *durbars*, or big gatherings take place in the plains other than between October and April. Such as may be necessary at the other periods are held at Simla. Here, then, we have well-defined isothermal and isosocial lines which materially affect the designing of the Delhi capital, and which if not taken very seriously into account will spoil the result and lead to unnecessary expense.

Here, too, is to be found, in the annual migration to the hills, the great divide and line of separation between the methods of administration under the present-day British Raj and the old régime of the Mogul emperors or other native rulers. It will be well for those who are strong advocates of a replica of Indian architectural art for Delhi to ponder this, and to consider whether the Mahomedan, Hindoo, or any other style of native architecture can, in the circumstances, be adapted to the present order of things, when climatic environments during the period of their use differ entirely from what was the case in former days.

These prevailing and fixed conditions are not likely to be reversed with improving means of communication to and from the hills, of which even the natives are availing themselves in greater numbers every year. If recognised, and if due importance is given to them, the designing of the public, high official, and residential buildings for the new Delhi will become simplified and reduced to designs which would be suitable for the south of Europe in the winter, where light frosts at night and occasional mists and rain are met with, and bright sunny days, such as we may experience at home in October, are the rule.

The ceremonial halls, the Viceregal residence, and the majority of other residences and offices may therefore be designed internally for use in a temperate climate, with architectural embellishment to correspond.

Throughout India there is one common feature to be found in all buildings, however poorly done the designing may be; that is the encircling veranda or *façade* (when worthy of such a name) to the main building, and the colonnades connect-

ing the adjoining groups of buildings. In summer these are required to protect the outer walls from the direct rays of the sun and the hot outside air, while in winter, or during the rains, they afford dry passage-way for inter-communication. It is these features the architect can seize upon, and, developing to his heart's content, obtain a pleasing effect from the outside, always remembering that lightness and airiness in appearance and structure are essentials. A further necessity for these covered ways is to provide shelter for the numerous and picturesquely clad native retinue attached to all high officials and offices under the Government of India.

A few words as to material. A red brick of good quality is in common use in the district, and the battlements of Delhi fort are of red sandstone, which has weathered well, though it would be found too dull and gloomy in colour in a sunlit climate. It is very similar in texture and colour to the Liverpool sandstone. The white marble buildings inside the fort give a cool and pleasing contrast to their surroundings in the hottest weather. But for India, whatever be the time of year, it is essential, if buildings are to be pleasing to the eye, that they should be cool in colour, and light and airy in appearance, otherwise the effect will be oppressive. Massiveness must be avoided at all cost. Whether material suitable in colour is to be found in the neighbourhood, or can be obtained within a reasonable distance, remains to be seen.

Certain styles of architecture give prominence to the roof coverings, but it would be a mistake to attempt this at Delhi. The summer of last year,

even in England, sufficed to show how the sun's heat can make itself felt in the house through the roof. In India as little roof surface as possible is exposed to the sun's rays. Hence roofs are flat or low-pitched, and although a majority of the Delhi buildings will be vacant in the hot weather, their roofs will require to be constructed to resist the extreme heat, otherwise the interior fittings and contents will suffer. Concrete if flat, and what is known as the double Allahabad tile, are found suitable for roofing purposes.

Earthquake shocks being rare and slight in the Delhi district, there would be no danger in relieving and breaking the lines of a building by towers and elevated portions.

A proportion of the new buildings will be in occupation throughout the year, and these will require different treatment, the architecture remaining the same. All that is necessary is to provide relatively more floor space, additional height to the rooms, larger openings for air circulation, and greater depth of veranda on the east and west. They would face north, their largest dimension being east and west.

As the engineer requires to determine the fixed points between which his road or rail will run, or the datum levels from which will spring the arches of his bridge, so the architect has first to know the leading factors which control his design; after which he can proceed to adopt the style he thinks best to fit in with them.

It is with the view of bringing some of these conditions to the consideration of readers of THE ARCHITECTURAL REVIEW that these few lines have been written.

TOWN-PLANNING NOTES

The White Paper issued last month by the Local Government Board reports the progress of town planning up to date, and affords an opportunity of reviewing the progress of Part II. of the Housing, Town Planning, etc. Act since it came into force in January 1910. Although nearing the period of three years since the Act began to operate, only two working years are really represented, as the first twelve months were given up by the Board and the local authorities to preparing the ground. The first Inquiry into an application to prepare a scheme was held in January 1911, at Birmingham, and from that time we may date the working of the Act. As the *Architects' and Builders' Journal* says, the progress has been entirely satisfactory from the point of view of the number and extent of schemes which have been initiated, but it is less satisfactory from the point of view of the

architectural quality of the schemes which have been prepared.

It may, of course, be too early to judge, as only three schemes have actually been submitted to the Local Government Board, two for areas in Birmingham, and one for a small area in Rochdale. To what extent architectural advice will be sought in the other cases cannot be foreseen, but it is feared that local authorities, as a rule, will content themselves with the services of their surveyors, many of whom, however capable in other respects, have neither the qualifications nor the experience necessary to undertake the work. This indifference of the authorities to the architectural qualities and features of their schemes is probably not due on their part to any disregard of the architect as the proper adviser on such questions as the

TOWN-PLANNING NOTES

grouping and character of buildings, but to an inability to appreciate the scope and opportunities of the Act. A study of the attitude with which many of the authorities approach the question at the public inquiries supports this view. Their schemes appear to be initiated for some object or objects which, although not inimical to the main purposes of the Act, are secondary and incidental rather than of primary importance. For instance, a local body may want to limit the number of houses to the acre with the main object of securing the erection of houses in their district of a high ratable value, and thus indirectly keeping down the rates, whereas the intention of the Act in regard to limitation is solely in order to secure amenity in relation to all classes of buildings.

In such a case the Act is used to effect a selfish and isolated purpose of the authority without regard to the broad principles of town planning. As the scheme develops, no doubt the opportunities which the Act provides for effecting other objects will become evident and will be taken advantage of, but no scheme built up in this piecemeal fashion can be as satisfactory as one which is based on right principles and has benefited from skilled advice from the outset. To begin with, the proper selection of an area can only be made after some general consideration has been given to the principles and objects which the authority proposes to attain through a scheme. Most of the smaller authorities would gain in time and money by securing some expert architectural and engineering advice before determining the boundaries of their areas, as well as in settling the details of the schemes after permission to prepare has been obtained. It is hoped that as a result of further experience—and, after all, town planning is still in its infancy in this country—authorities will realise how important town-planning schemes are, and how necessary it is to obtain skilled advice in framing them.

In addition to the three schemes already submitted to the Local Government Board, seventeen others are being prepared, authority having been given by the Board. Among the most important of these are Oldbury (1,763 acres), Ruislip-Northwood (5,906 acres), Southport (2,848 acres), Sheffield (three areas comprising 1,209 acres), and Walthamstow (1,530 acres).

Only one owner has submitted a scheme to a local authority for adoption, namely, for an area of 300 acres in Middleton, Lancs. The Board has also under consideration 12 other applications for authority to prepare schemes, including Ellesmere Port (3,678 acres), Finchley (1,047 acres), Liverpool (1,220 acres), Luton (4,345

acres), Much Woolton (1,064 acres), Sutton Coldfield (6,400 acres), Twickenham (2,278 acres), Warrington (1,476 acres), and Wirral (5,829 and 3,499 acres). The total number of schemes which have passed or are in course of passing the first stage is thus 33, and the area affected is over 52,000 acres. Of this area, about 16,000 acres are in the neighbourhood of Liverpool. In the case of all these larger schemes the local authorities appear to appreciate what town planning means, and that any scheme to be satisfactory must embrace a considerable area, and deal with prospective building development in a comprehensive manner.

In 14 cases local authorities have served notices with a view to making application for authority to prepare schemes, and in 35 other cases the Board has information which indicates that the consideration of the matter by local authorities has reached a stage equivalent to a decision to proceed with a scheme. If we may assume that these will all be authorised during the coming year, the total in course of preparation will then be 82, and about 120,000 acres will probably be involved.

Another 54 authorities are considering the question, making a total of 136 schemes which are in prospect of being prepared in the near future.

Inquiries were held in October into applications to prepare schemes at Blackburn, Sutton Coldfield, and Warrington. On the 4th of that month the Local Government Board also held a public Inquiry into a representation of the Horley Parish Council, under Section 61 of the Act, to the effect that the Reigate Rural District Council were not preparing a scheme where one ought to be made. During November Inquiries were held at Finchley as regards an area which included over 400 acres proposed to be developed as an extension of the Hampstead Garden Suburb, and at Much Woolton, where Professor Adshead is advising the local authority with reference to a proposed scheme for over 1,000 acres, including parts of four separate districts.

We shall now be entering upon the stage when town-planning Inquiries will become more interesting, and afford scope for criticism by architects. Many of the schemes which have been authorised must be nearing the point when they will be submitted to the Local Government Board for approval. These schemes will set up precedents which will affect the whole future of town-planning, and it is important that the architectural point of view should be well represented when they are undergoing review and modification.

NOTES OF THE MONTH

The Building of the London County Hall.

At a recent meeting of the London County Council the Establishment Committee was instructed "to expedite the completion" of the new County Hall, and to report immediately to the Council the steps they proposed to take in order to carry out this instruction. The Establishment Committee reported last month that the two governing factors at the time were the dates of the delivery of drawings of the superstructure by the selected architect, and the date of completion of the substructure of the central section. On the assumption that the selected architect would deliver the drawings of the central section at the beginning of July, and those of the southern and northern sections at the end of August, it is estimated that their examination by the official architect, the preparation of the quantities and the estimate, the invitation to firms to tender, and the execution of the necessary contract, will take approximately until the date of the completion of the central section of the substructure, namely, April 12th, 1913. Should it be found that the period required for the examination of drawings, the taking out of quantities and the like, can be shortened, special steps can be taken to complete the substructure at an earlier date. As to the erection of the superstructure, the Committee suggest that alternative tenders should be invited, say for three or two years, with a bonus for each week saved on the contract time. If the carrying out of the scheme be expedited in the manner suggested, the Committee are not without hope that the revised dates which they submitted may be improved upon. On present calculations the sections should be completed by the following dates:—Central section, April 12th, 1916; southern section, March 15th, 1916; and northern section, June 12th, 1915. The Committee also desire to correct the supposition that some restriction has been imposed on the spending of money required for the new County Hall. On the contrary, money has been voted as quickly as possible in order that the work may be pushed on with all despatch.

* * *

Architects and Furniture.

A too characteristic discussion took place the other day at the Middlesex County Council, on the occasion of a recommendation from the County Buildings Committee that Mr. J. S. Gibson, the architect for the new Guildhall, should also be commissioned to design the furniture and fittings, and to superintend its construction at a fee of 7½ per cent. on the amount expended. The fee is too small, because the work to be done is far greater in proportion than the work to be done for the usual 5 per cent. on the cost of a building. The outlay on a building includes a great deal of work, such as walls and flooring, considered *en masse*, for which there is no actual designing to be done by the architect, but the cost of which all goes towards increasing his 5 per cent., so that over the whole he is fairly though not extravagantly remunerated. But in the case of furniture and fittings it is all design on the part of the architect, and for such work, unless a fixed fee were agreed upon (which would be far better), the architect would really not be adequately paid at less than 10 per cent. on the outlay. Whereupon up gets a certain member of the Council and declares that it is absurd to ask an architect to design furniture, when there were eminent firms who would submit designs free of cost and make the furniture required! He was supported by two other members. What strikes one most in such discussions is the ignorance about everything that is going on in the world of art; apparent total ignorance of the fact that architects are constantly asked to design furniture, that the best modern furniture has been designed by architects, and that the method of the supply of designs by commercial firms, employing craftsmen whose names are concealed and who get no credit for their work, is at the root of all the unsatisfactory and commonplace furniture and fittings that are so frequently produced. Of questions of art in small things there is here a strange oblivion, though no subject in connection with art has been more often and more publicly discussed of late years. The Buildings Committee evidently, and very rightly, considered that their architect's building ought not to be spoiled by the introduction into it of shop furniture which might probably be quite out of keeping with the building. Fortunately the chairman, who earnestly

exhorted the Council to have confidence in the Buildings Committee and to support its decision, succeeded in getting a majority in favour of the committee's report, and the ridiculous amendment on it was not carried.

* * *

Richmond Bridge.

The time seems to have come when the necessity for a new bridge over the Thames at Richmond cannot be denied, and one may support it with the more ease of mind because the authorities most nearly concerned seem to have given up the idea of destroying the present bridge, and with it much of the beauty of Richmond, in order to build a wider one. Some years ago this was all the talk and many seemed to regard the destruction of the bridge with entire equanimity. And when the subject was first discussed there was really no adequate ground for saying that the bridge was insufficient for the traffic. Its approach at the town end was, no doubt, always bad, but until very recent years the traffic over it was not large. It is the coming of the motor-car, and more especially the motor-bus, that has made the difference, and has also made the question of the approach and the gradient more serious. The approach is bad, independent of the gradient, because it is in line with no main street, but is at a sharp angle out of a street, which has itself a considerable gradient. What is now proposed is the formation of a tolerably wide road continuing the line of Red Lion Street, and carried across the river at the point where there is the eyot called Corporation Island. As far as the road-line is concerned, this seems a perfectly good scheme.

One only hopes that the scenic character of that beautiful reach of the river will be fully considered, and that it will not be spoiled and defaced by the erection of a girder bridge. To place that kind of bridge there would be to entirely alter the character of the view at that point. There is every opportunity, every suggestion indeed, in the site itself, for a really picturesque and fine stone bridge, with piers on the Surrey bank and on the island and a wide arch over, and a smaller arch spanning the river from the island to the Middlesex side. Arches of different span, arising out of the configuration of the ground, add much to the picturesque character of a bridge. One has only to look at the old bridge over the Dee at Chester to see that. With such a bridge as indicated above, and the beautiful existing bridge retained, the improvement in the road-line across the river can be made without spoiling the beauty of the Thames at Richmond, and without destroying Paine's fine bridge, which could remain; whereas with the introduction of a girder bridge the charm of the spot would be gone.

It is foolish in these matters to shut one's eyes to obvious facts, and all reasonable persons will at once recognise that the existing bridge at Richmond is not only inadequate, but dangerous for traffic and foot passengers. Therefore some relief must be provided. And it is by erecting a new bridge at the foot of the Hill that this relief should be secured. It is well to bear in mind, too, that when the proposal to build a bridge across the Thames, in place of the then existing ferry, was first put forward, the intention was to take the line of route now suggested, and this scheme, the proper one, was only negated by the selfish obstinacy of a landowner on the Middlesex side who would not agree to the roadway being cut across his land.

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Cranmer Memorial at Cambridge.

In the chapel of Jesus College, Cambridge, last month, the Bishop of Ely unveiled a medallion portrait of Cranmer, framed in alabaster carved in a classical design—the work of Mr. Albert Bruce-Joy.

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Removal of a London Statue.

The eighteenth-century statue of the founder, Sir Robert Geoffrey, of the almshouses of the Ironmongers' Company in Kingsland Road, now acquired by the London County Council as an open space, has been removed from its original position, and will be re-erected at the new almshouses to be built by the Guild at Eltham. A replica will be presented to the Council for erection in the garden.

NOTES OF THE MONTH

The Projected Australian Capital City.

The first premium for a design for the projected Australian capital city at Canberra has been awarded to Mr. W. B. Griffin, of Chicago. *Apropos* of this decision, an Australian correspondent of the *Times* contributes an interesting article on the subject. The site, he says, is a splendid plateau about 2,000 ft. above sea level, situated a little to the north of the highest peaks of the Australian Alps. The northern part, consisting of the plateau on which the city will rise, is to-day spacious and pleasing meadow land, generally undulating. The country is sparsely inhabited, and, as the spectator views it from some convenient vantage point (looking towards the north, for instance, from Mount Stromlo, where the Observatory is to be erected), he sees few signs of what habitation there is. To the right lie the buildings of the Military College at Duntroon, centred round an old farm homestead and already making quite a hamlet of its own. Near by are the knobs called Mounts Ainslie and Majura. From them fields fill up the broad valley that stretches over to Black Mountain, another knob on the left, which rises steeply from the plain and stands out in sharp contrast to other features of the northern aspect. The Molonglo River, a placid willow-lined brook, which flows right through the chosen site, disappears from view at the foot of Black Mountain, and farther over to the left, where the larger bulk of Mount Corree fills in the horizon, it slides into the stream of the Murrumbidgee.

In the selected American plan the Molonglo River is boldly treated, and the city is divided by three large sheets of water, with parks and boulevards. Immediately facing the central lake, on the southern shore, is the official quarter—Parliament Houses and Government Buildings, extending down to the lake front, with streets laid out in octagonal form around them. A fan-shaped residential quarter lies on one side, and on the other are spread in lines following the natural contour the municipal centre, the University, and the industrial centre. The general plan is for radiating streets with connecting crossways. The railway is brought at the back through the industrial, business, and market quarters to a convenient central point. From the Parliament buildings as a centre radiate the main thoroughfares, the direct arteries of communication between the outlying parts of the city. Most of the plans from which the final selection was made followed the radial form. The German idea was for what is described as "a classically built city," with streets in sweeping curves and leaving the Molonglo waters almost undeveloped as compared with the American scheme. The French plan was for a fan-shaped town, rich with elaborate parks and boulevards.

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The "English Bridge" at Shrewsbury.

At a special meeting of the Shrewsbury Town Council held last month, it was resolved to adopt the recommendations of a special committee with regard to the alteration and widening of the English Bridge. This is described as a "narrow camel-backed structure that spans the Severn, known to all motorists as a dangerous bit, but famous as one of the most artistically beautiful bridges in the country." It is to be altered at a cost of £11,430.

* * *

The Fate of the Old G.P.O.

It is stated that the old General Post Office buildings, St. Martin's-le-Grand, E.C., are to be entirely demolished, to make way for a new building in which certain administrative offices of the constantly expanding business under the control of the Postmaster-General are to be accommodated. Sir Robert Smirke's dignified if dirty pediment and pillars will be greatly missed, as they gave to the district a certain sedately classical character, which, however, has within recent years lost much of its impressiveness by the erection of adjacent big buildings of incongruous character. The old Post Office was erected during 1825-29, on a portion of the site once occupied by the monastery of St. Martin's-le-Grand, which was founded about the middle of the eleventh century; and it is recorded that in excavating for the Post Office buildings traces of an Early English crypt were

discovered. This section of the City lost much of its distinctive character by the demolition of Christ's Hospital School, on the site of which the new General Post Office has been built of reinforced concrete, and there are those who, for more or less sentimental reasons, lament the earlier demolition of the Gaol of Newgate, which, though gloomy and grimy in the extreme, held the observer in a sort of horrible fascination; and hence they will have it that George Dance's building was much finer than the Sessions House, designed by the late Mr. E. W. Mountford, which has taken its place. No matter how excellent the building that shall arise on the site of the old G.P.O., a full and fair appreciation of its merit may only be possible to a new generation that is undistracted by recollections of Smirke's classic façade.

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Restoration of Chepstow Church.

The fine parish church of Chepstow, which is of Norman date, is to be further restored. It is proposed to take down an unsightly gallery, to rebuild the north transept to correspond to the south one, and to rebuild the aisles. The scheme is estimated to cost £5,000.

* * *

Another Big London Hotel.

Rumours of the building of a large hotel in Piccadilly on a site facing the Green Park have been circulated for some time past. The *Standard* now states definitely that such a building is to be erected by Mr. Frederick Sterrey, the chief hotel proprietor in New York. The work of clearing the site, which is at the bottom of the dip, and now occupied by six large houses and shops, will be commenced this month. It is stated that the site will cost £1,000,000, and the building itself, which is to be of eight storeys and to contain nearly a thousand rooms, £600,000.

* * *

A New F.S.A.

At the last meeting of the Society of Antiquaries, Mr. Arthur Stratton, A.R.I.B.A., Lecturer at King's College, University of London, was elected a Fellow. Mr. Stratton wrote a life of Sir Christopher Wren some years ago, and revised the last edition of Anderson's "Architecture of the Renaissance in Italy." His chief literary work, however, has been in the completion of the monumental book upon Tudor Domestic Architecture, begun by the late Mr. Thomas Garner, which Mr. Batsford published last year.

* * *

Boilers for Horticultural Purposes.

We have received from the National Radiator Co., Ltd., a leaflet giving particulars of their "Ideal" No. 1 BB series water boilers. These have been specially designed for horticultural work. They are fitted with double firing doors, giving free access to all parts of the fire and grate, for the easy removal of clinker, etc. Their capacities, as at present made, range from 710 to 1,435 ft. of 4 in. pipe, and the smoke outlet can be furnished either on front or back, as required.

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The Architect for St. Paul's Bridge.

Sir Ernest George having been appointed architect for the rebuilding of Southwark Bridge, it is now announced that Sir William Emerson, F.R.I.B.A., will act in a similar capacity in respect to the new St. Paul's Bridge, the engineer for both structures being Mr. Basil Mott. Sir William Emerson, who has been President of the Royal Institute of British Architects, passed the earlier part of his professional career in India, where he designed Lucknow Cathedral, the Bhojnuggur Hospital, the buildings for Allahabad University, the Victoria Memorial at Calcutta, a palace for the Maharajah of Bhojnuggur, the Bombay Markets, and several churches. Among his works in this country are Hamilton House on the Victoria Embankment, the Royal Caledonian Asylum, and St. Mary's Church, Brighton. He was one of the three architects appointed to represent architectural opinion before the Committee of the House of Commons when the Bridge Bill was before Parliament.

The late Mr. D. H. Burnham.

Mr. Daniel Hudson Burnham, the eminent American architect, whose death was announced on June 2nd, had been long in the forefront of his profession in the United States. He was born at Henderson, Jefferson County, New York, on September 4th, 1846, and was therefore, at his death, in his sixty-sixth year. He began to study architecture in Massachusetts in 1864, and, returning to Chicago in 1867, he entered the office of Messrs. Loring and Jenney. After the great fire his share of the rapid rebuilding of the city was performed in association with the firm of Messrs. Coster, Drake, and Wright, by whom, in 1871, he was engaged as assistant. The firm of Burnham and Root was established in 1873, when Mr. Burnham entered into partnership with Mr. John Wellborn Root. This firm soon became distinguished by a greater regard for fine results than was then common, and, in particular, their Monadnock building, though a plain commercial structure, absolutely destitute of mere ornament, won the admiration of public and profession alike by its good proportions and excellent lines, and was perhaps the first positive evidence of Classic taste in the design of office buildings in America.

In September 1890 Messrs. Burnham and Root were appointed constructing architects of the Columbian Exposition, and a month later Mr. Burnham was made Chief of Construction. Mr. Burnham obviously had a keen eye for character and ability, and he has been described by a United States Senator as "a great artist, a great engineer, a great organiser, and a great diplomat." This extraordinary combination of qualities having been fully manifested in the striking success, architecturally, of the Columbian Exposition, the importance of Mr. Burnham's labours was recognised in a great banquet which was given in his honour in New York; in the conferring upon him of the honorary degree of Ph.D. by Harvard University; and in his election, in the following year, as president of the American Institute of Architects, to which position he was re-elected in 1895. Mr. Burnham's energies were thereafter largely absorbed in the design of commercial buildings. His feeling for architecture, however, was more congenially expressed in his fine design for the Field Columbian Museum at Chicago. In 1901 the United States Senate ordered plans for the development and improvement of the entire park system of the District of Columbia, when, on the advice of the American Institute of Architects, Mr. Burnham and Mr. F. L. Olmstead, jun., were appointed expert advisers (with power to add to their number) to the committee entrusted with the scheme, and subsequently Mr. C. F. McKim and Mr. Augustus St. Gaudens were co-opted. The splendid work Mr. Burnham did on this committee of experts, of which he was chairman, is now a matter of history. His re-planning of Manila and of Baguio in the Philippine Islands; his brilliant monumental study (1904) for the re-planning of San Francisco, in which he was assisted by Mr. Edward H. Bennett; and his great scheme for the lay-out of Chicago, safely secure his reputation as an imaginative as well as a constructive architect of the highest eminence. As a man, Daniel Hudson Burnham was esteemed for his self-sacrificing public spirit, for his invariably generous recognition of the help he received from other hands, even when such assistance was purely subordinate, and for his "cold head and warm heart, which never mixed, but were always in touch with each other." One who worked with him on the Columbian Exposition has said: "In meeting him I always felt a thin sheet of ice was between us, but a generous man on the other side." Mr. Burnham was present at the Town-planning Conference held in London in October 1910.

The Street Name-plate Problem.

The miscellaneous character of street name-plates in London was discussed recently at a conference held at the Royal Institute of British Architects. Members of Borough Councils in nearly every part of London attended, and there was a free interchange of views with the architects present. It was generally agreed that some uniformity of treatment is desirable. Some of the London street name-plates are cast-iron, many are enamelled iron, others are of zinc or tile; but the most common system of all, and the most objectionable in the

view of the Institute, is to paint the name of the street on the bricks of the house. It is quite a frequent occurrence, as was mentioned at the conference, for the painter, when the name fades, to paint out the old name and then put in wrong spelling. The type of plate most generally favoured was one of plain cast-iron, with raised letters in old Roman type. The suggestion was also made, and met with considerable approval, that a competition should be promoted for a design for a good, efficient name-plate for uniform use. Neither of these two proposals was definitely adopted, but the representatives of the municipalities agreed to report to their Councils and to meet the Institute again. Many of the delegates were afraid of involving their Councils in heavy expense, but, so far as the members of the Institute are concerned, they do not advocate an ornate or elaborate name-plate; their view is that, if it is simple and thoroughly efficient for its purpose, it will be sufficiently artistic. Another suggestion mooted at the Conference was the desirability of a more general display of street name-plates. Most people who have visited Paris have admired the thoroughness of the system by which the names of the streets are exhibited on plates of uniform design at every corner of every street and of the intersection of streets. This suggestion, however, met with a colder reception than the first, and the representatives of some of the poorer boroughs intimated that the cost entailed was more than their Councils would be likely to contemplate.

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Architects' Designs in Brass and Iron Goods.

Under this title Messrs. Swain, Verney, & Co., 22, Granville Street, Birmingham, and 46-48, Queen Anne's Chambers, Westminster, issue an illustrated catalogue, consisting of 165 large quarto pages, showing, in particular, many patterns of door, window, casement, and skylight fittings. Some of the mortice locks are shown full size, so that their construction can be examined almost as satisfactorily as by handling the actual lock, and it can be seen that they are of very superior make. Locks for all purposes are shown, and the door furniture covers a very wide range as to purpose, pattern, and material. Door checks, door runners, floor springs and guards, and a large number of fanlight openers, casement stays, green-house ventilating gear, the McCabe tubular ball-bearing accordion hangers, patent folding partition fittings, and many other items, ordinary and special, are included. Sections of the catalogue may be obtained separately, dealing respectively with the McCabe ball-bearing door-hangers, and with the firm's patent coin-actuated lock for use on w.c.'s, lavatories, etc., at railway stations, in public conveniences, restaurants, etc.; these are made to open with halfpennies, with pennies, or with any one or two coins of almost any description, and a special doorspring prevents the door being left open by the user. Arrangements are also provided for ensuring that the coins can be collected by two persons, as a check on possible dishonesty, and for opening the door for cleaning, inspection, etc., without inserting a coin. The patent grip doorsprings are fitted with an adjustment, attached to the barrel, by means of which the strength may be increased or reduced to suit any size of door.

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The Decoration of Olympia.

Messrs. William Whiteley, Ltd., who secured the contract for the decoration of the International Horse Show at Olympia last month, established something of a record in completing the contract within seven days. Among the numerous things achieved within this short period were the erection of miles of green and white pleated muslin which completely enclosed the roof and floor promenade, and the installing of 5,000 electric lights and 100 arc lamps in the arena. There were 150,000 artificial rambler roses decorating the entire hall, and 15,000 square yards of scenic painted canvas. In the Royal terrace and private boxes 5,000 yards of marbling were built, and 500 artificial palms and hydrangeas were placed about the hall, while in the construction of trellis arches and balconies more than 100 tons of timber were used. To accomplish all this, 600 men were employed.

NOTES OF THE MONTH

The Preservation of Ancient Monuments.

The evidence given by Mr. Peers, Inspector of Ancient Monuments for the Office of Works, before a joint Committee of the Houses of Parliament last month, brought out forcibly the unsatisfactory state of things existing at present. The Ancient Monuments Consolidation and Amendment Bill only affects monuments that are no longer in use. Buildings used for religious purposes are definitely excluded. Mr. Peers mentioned the case of St. Albans Cathedral, where what was done was in opposition to the whole feeling of the country, yet no one could do anything to stop it. The real fact, however, is that the Chancellor of the Diocese had full power to stop it, but failed to understand the importance of the case. He thought that any man who offered to find the money to restore a cathedral had *ipso facto* a right to restore it himself in any way he pleased. It is doubtful, however, whether this could be done a second time. Public opinion has been more educated on the subject since the days when St. Albans was handed over to the tender mercies of the late Lord Grimthorpe, and a Chancellor who allowed an incompetent person to handle a cathedral as if it were his own property would raise a public clamour which would make things a good deal too hot for him. But in regard to historical monuments not in actual use the case is different. Their value is not so easily understood by the general public as that of a cathedral or other great architectural monument. According to Mr. Peers there is at present nothing to prevent Stonehenge going across the Atlantic, if the owner chose to sell it to an American millionaire. The "preservation order," by which the Commissioners of Works could place a monument under their protection, only applies where there is danger of destruction of a monument by damage from neglect or injudicious treatment. Apparently it does not prevent a sale by the owner to some one outside the country. Mr. Peers suggests that the Advisory Committee should look ahead and make a list of monuments which ought not to be touched under any conditions. It is to be hoped this advice will be acted upon. It is really lamentable to think that monuments which are part of the history of the country are at present at the mercy of the caprice or cupidity of private owners who may be tempted to part with them for money.

In connection with this matter may be mentioned the report circulated last month that the magnificent old staircase in Cromwell House, Highgate, was to be sold to an American and taken out of this country. The report lacked authenticity; but, recalling the case of Tattershall Castle, one might well feel some uneasiness when rumours of a similar character are spread in connection with the Cromwell House staircase. The Committee of the Hospital for Sick Children in Great Ormond Street are the holders of the lease of the house, which is now used as a convalescent home, and they make the very good suggestion that the building should be acquired for the public, and the adjacent houses cleared away. The staircase and other woodwork within the building are certainly very fine examples of Jacobean work, and an effort should be made to preserve them once and for all.

Mr. Sydney Smirke, F.R.I.B.A.

In connection with the death of Mr. Sydney Smirke, F.R.I.B.A., which occurred on June 5th, at Richmond, Surrey, it is remarkable to note that his grandfather, father, and uncle were Royal Academicians.

Sites for Government Offices.

The Public Offices (Sites) Bill was considered on June 26th by a Parliamentary Committee, with Mr. Wedgwood Benn in the chair. The measure would empower the Commissioners of Works to purchase by compulsion or otherwise land for the extension of the Board of Trade Offices, Whitehall, the Record Office, Chancery Lane, and the Patent Offices, Holborn. On behalf of the Board of Trade, Mr. Fitzgerald, K.C., said that the offices of that Department were irregular and inconvenient, being scattered over thirteen or fourteen houses, some of which were two hundred years old. They were, moreover, quite insufficient for the staff of 843 persons. Entirely

new offices were needed, and they should be built on Crown land in Whitehall, including part of the site of the old Palace of Whitehall. For that purpose it was necessary to disturb some present leaseholders, but the only opposition came from the trustees of the National Club, Whitehall Gardens. The lease of the club had eleven years yet to run, and the Government proposed to pay compensation under the Lands Clauses Act.

* * *

Bow Church Safe.

Mr. Underwood, F.R.I.B.A., who was consulted on the condition of the tower of the Church of St. Mary-le-Bow, Cheapside, reports that, in spite of slight decay, the stability of the fabric is not impaired. Certain repairs are to be carried out at a cost of £360.

* * *

Rembrandt and Méryon Etchings.

At a sale last month at Messrs. Sotheby's some fine etchings from the collection of Sir Frederick Wedmore realised a total of £3,011. They included works by Rembrandt, Méryon, D.Y. Cameron, Muirhead Bone, and Whistler. "L'Abside de Notre Dame de Paris," by Méryon, second state, on thin ivory-white paper, was sold for £330, and "St. Étienne du Mont," first state, on green paper, £70.

* * *

The Maclise Frescoes at Westminster.

In the House of Commons recently Mr. John O'Connor asked what was being done to preserve from decay the Maclise frescoes in the Royal Gallery, representing the death of Nelson and the meeting of Wellington and Blücher on the field of Waterloo. Mr. Wedgwood Benn, in reply, stated that the Office of Works had the constant advantage of the advice of Sir Arthur Church, and that such action was being taken as was found necessary to safeguard and restore those works of art.

* * *

Tattershall Castle to be Restored.

Mainly by the exertions of Lord Curzon of Kedleston, Tattershall Castle has now been acquired for the nation, the historic fireplaces also having been recovered. Under the direction of Mr. Weis the whole Castle area is now being excavated for the purpose of discovering, so far as possible, what was there before. The keep is practically the only remaining part of the ancient structure erected by Lord Cromwell. The inner and outer moats are first to be restored, and subsequently the whole interior of the Castle will be put into habitable condition. When completed the Castle will give a good idea of the great fortified mansion as it appeared 445 years ago.

* * *

Resignation of Sir Maurice Fitzmaurice.

At a recent meeting of the London County Council the resignation of Sir Maurice Fitzmaurice, chief engineer of the Council and county surveyor for the City of London, was accepted as from the end of the present year. It was reported that the resignation was proffered in order that Sir Maurice might commence private practice. He has held the position of chief engineer since January 1st, 1902, and has been responsible for, among other work, the construction of the Rotherhithe and Greenwich tunnels and the embankment of the new County Hall.

ARCHITECTS' CORRESPONDENCE CLASSES.

Professional Exams., ARCHITECTS (R.I.B.A. & S.A.), Board of Education, Engineers (B.Sc. & A.M.I.C.E.), SURVEYORS' Inst. (San. Inst., etc.), Auctioneers' Inst., Quantity Surveyors' Inst. Prelims. and Finals. Examination Aids, 1s. each subject. Prospectus on application.—PENNINGTONS (Est. 1878), University Tutors, 254, Oxford Road, Manchester.

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The London Museum.

It was a happy idea to utilise old Kensington Palace as a home for the London Museum. The palace has a curious history. Originally a house was built here by Sir Heneage Finch, afterwards Earl of Nottingham and Lord Chancellor, and was thence called Nottingham House, when it was purchased by William III in 1689 to form the nucleus of a palace which would be conveniently near London and yet quiet and retired. The large block of the south front is Wren's work, in his usual plain style when he was dealing with a habitation. Mr. Ernest Law, who writes the excellent guide-book to the Museum, believes the low building to the left of the central block to be part of the old Nottingham House. The new building was commenced in October 1689, under the guidance of "Sir Christopher Wren, Knight, Surveyor of the Works," and "Nicholas Hawkesmore," "clerke of the said workes, according to the ancient usual and due course of the office of their Majesties' workes." Under Queen Anne the palace was well taken care of, and an engraving of it as it was in her reign shows a very extensive formal garden in front. Mr. Law calls this "Queen Anne's garden," but it was probably initiated by William III. With his Dutch tastes it would be naturally one of the first things he would think of, and the style of the gardens is exactly similar to those originally laid out for him in front of Hampton Court Palace. In more recent days the building, having dropped out of use, had been allowed to fall so seriously into decay that at one time its demolition was contemplated; however, now that the London Museum scheme has been instituted, the repaired building has turned out to be of real use.

Wren's simple wooden staircase which was built specially for the Queen's access to her apartments, and which is now the public staircase to the museum, is one of the best things in the building; the width of the stair, in comparison with the size of the hall and its easy gradient, giving a sense of dignity to it in spite of its small scale. The range of apartments to which it leads is planned with that curious absence of planning, all the rooms opening into each other without any general corridor, which seems to have satisfied the simpler conditions of English life in great houses down to the end of the seventeenth century or thereabouts. In the first long room, "Queen Mary's Gallery," are the most ancient objects in the museum, those which take us back to the time when palæolithic man chipped flints into crudely formed weapon-heads, and neolithic man succeeded in making a more finished stone battle-axe head, and dropped it into the Thames in the region now called Wandsworth. Then we have the remains of Roman occupation, indicative of the high state of civilisation in Roman London from the first to the fifth century, reminding us that for nearly five centuries England was a Roman province. Among the Roman relics is a small marble tombstone, or rather a grave relief, found in a house in Drury Lane, but defined by Roman archaeologists as probably work from Smyrna of the first century B.C. or A.D. Pottery, Roman and mediæval, is collected in this gallery, and to the mediæval and Early Renaissance periods belong the majority of swords and daggers exhibited. At the end of the gallery there is a collection of water-colours by Mr. Philip Norman of sites and buildings in London now destroyed, also a number of old engravings of London buildings, some doubtless by Hollar.

In the second room is a good exhibition of Lambeth delft pottery, mainly blue and white, and in the third room a collection of Chelsea and Battersea coloured porcelain. London-made clocks and watches find place among other things in the fourth room, and among the contents of the fifth room is a sumptuous silver-gilt wine-cooler of the time of George II, presented by Mr. A. de Rothschild. The cupola room is a heavy piece of architecture by Kent, not attractive in itself, but three of the cases contain some beautiful silver work from the time of Charles II to George IV, especially a soup tureen, dated 1799, in the first case—a perfect piece of silver design.

The Annexe, as the small subsidiary building in the grounds of the palace is called, may be considered to be an overflow exhibition. It contains a good deal of work which is of value in an artistic as well as an historic sense—old carved woodwork from dismantled buildings more especially. Among the best of these are a wooden

mantelpiece from 3 Church Row, Fulham; another from a house in Keeley Street (a street called probably after a once celebrated actor of that name); and another from 2 Millbank Street. This last, the best of the three, is a beautiful piece in the purest taste, and would find a place in any art museum on its artistic merits alone. The heavily cross-barred door of old Newgate Prison has a sinister but picturesque interest.

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The late Sir L. Alma-Tadema.

The death at Wiesbaden of Sir Lawrence Alma-Tadema removes one more of those who may be called the great Royal Academicians of the closing generation. One of the few whose pictures were important factors in the success of every annual exhibition Laurens Alma Tadema was his original name, and when he first came to live in London, and was known only by his last two names, many people supposed that he was an Italian, and pronounced his name with the *e* long; he explained on one such occasion, "I am Tadema, and I come from the country of Hobbema." Latterly he Anglicised his first name into "Lawrence" and hyphenated the two other names into a surname. But he was a Dutchman by birth, and had all the traditional Dutch love of highly finished detail and exactitude in painting, together with something more than most Dutch artists have possessed. He made a fortunate choice when, after tentative experiments in various directions, he settled down into taking the reproduction of ancient Greek and Roman life as his principal object in painting; for this included the representation of Greek and Roman architecture and decorative detail, and no modern painter has ever handled these as he has done. Not only were his power and industry so great in the realistic representation of beautiful materials—no one has ever painted marble as he has done—but he had acquired a most accurate knowledge of Greek and Roman architectural detail, together with a complete command of architectural perspective. Through a narrow interval between two foreground objects he would show you the complete architecture of a great temple in the middle distance, sparkling in the strong sunlight, and all its perspective details completely made out within a narrow strip of canvas; it was the perfection of architectural painting. His rather recent picture of the interior of the Colosseum during a performance (not the one in the present Academy) was a masterpiece at once of perspective and of the resurrection of the probable Roman personages of the day in the foreground. And who can forget the beautiful pictures of ancient Greek life: the marble seats with one or two figures in exquisitely coloured drapery seated on them, and the "wine-dark sea" beyond the white balustrade? It was in human expression and character that he fell short; the figures in his pictures were seldom interesting in themselves. But he gave one remarkable glimpses sometimes into the reality of ancient life. The amount of work he produced, considering its delicacy and finish, was something remarkable. Whatever their limitations, his pictures were always among the most interesting things in the year's Academy.

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The Rhodes Monument.

The monument to Cecil Rhodes, of which an illustration appeared in the architectural room at the Royal Academy some years ago, has just been inaugurated. It stands on the slope of Table Mountain, on a spot on which Rhodes had intended to make a large enclosure for his lions, and to add to the attraction by erecting a kind of temple or columned portico there. And now his monument has been erected on the same spot in a manner which, to some extent, combines the attractions of lions and architecture, for it consists of a Doric portico, led up to by a great flight of steps, which are flanked by great stepped retaining walls with a sculptured lion couchant on each platform of the retaining wall, as on so many successive pedestals. In the centre, at the foot of the steps, is another pedestal bearing Watts's equestrian group, "Physical Energy," which was during one London season the butt of the cabdrivers waiting in the courtyard of Burlington House, but which is admirably in place in its present position, and might have been made to commemorate Rhodes. The portico is designed in the severe style of Doric

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architecture illustrated at Pæstum, which will have its full effect under the sun of South Africa. The monument has been worked in the granite from the base of Table Mountain; left, we gather, with a comparatively rough surface finish to harmonise with the situation. Messrs. Baker and Masey may be congratulated on having produced a great and most impressive monument, grand in its simplicity, and equally suited to the situation in which it is placed and to the character of the extraordinary man whom it commemorates.

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The Paris Observatory Obsolescent.

The Minister of Public Instruction has under consideration a project for the transference of the Observatory to some situation that is more remote from the trepidations that interfere with the efficiency of its instruments. The building, which, rectangular in form, is situated in a line directly south of the Luxembourg Gardens, was carefully oriented so that its four walls should exactly face the four cardinal points. It was begun in 1668, and finished in 1671, at a cost of two million francs. Claude Perrault was the architect. The outside walls are 6 ft. thick, and stand 28 mètres both above and below the ground. Two low wings were added in 1834. The main building will remain in use as a museum—a purpose that it has long served in a rather half-hearted way, the public being admitted somewhat grudgingly—but its surroundings will be considerably modified. Two new streets will cut through the avenue near the statue of Le Verrier, and a score or so of new buildings will be put up, while a possible development of the scheme will be the formation of a new square near the Boulevard Arago. The grounds surrounding the Observatory will thus in a great measure become obliterated, and the money derived from their sale will be applied to the erection and equipment of the new Observatory, which will be built on some site, as yet undetermined, at a sufficient distance from traffic vibrations.

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A Novel Post-box.

The post-box shown in the accompanying illustration was made for the entrance hall of the First Avenue Hotel, Holborn, by Messrs. Wm. Richardson & Co., of 18, Brownlow Street, Holborn, W.C. The body is of beaten brass, and the ornaments are cast and chased, the letters on the panels being in repoussé. The base on which the post-box rests is of iron. The refined treatment of ordinary utilitarian objects being in these days somewhat uncommon, the present instance would seem to connote a welcome advance in taste.



POST-BOX IN THE FIRST AVENUE HOTEL,
HOLBORN, W.C.

The Architect Poseur.

The architect poseur, says *The Architects' and Builders' Journal*—what a type! There are, it is true, not so very many of his kind, because it requires a certain smattering of cleverness to take on a pose. But those who already grace the profession in this manner are all-sufficient. The poseur in architecture is a man who affects one of two things: either he puts himself forward, with no lack of self-confidence, as a tremendously important person, who has an intimate knowledge of things professional and otherwise, or he adopts a languid, expiring attitude towards the art he ostensibly practises. And of the two conditions perhaps the latter is the worse. Can we imagine Sir Christopher Wren surveying his design for St. Paul's with a dreamy air of its too-too-preciousness? Or can we imagine some of the leading architects in America to-day dallying with a pencil over a drawing-board like some "Grosvenor Gallery, foot-in-the-grave" young men? Of course, the whole affair is ludicrous. Architecture, after all, is a matter-of-fact work of design, and it needs to be regarded as such in a sane, straightforward, vigorous way. Enthusiasm, certainly, and imagination to raise it from the dead level of the commonplace: but let us have done with all pose in regard to it. There is indeed a good deal of cant associated with Art, which is very damaging to artists and their work, and the sooner it is got rid of the better for all concerned.

* * *

Parliament and the Regent Street Problem.

The problem of the rebuilding of Regent Street and the Quadrant has been engaging the attention of Parliament. In the Committee of Supply of the House of Commons, recently, Mr. Fell asked for information concerning the intentions of the Government with respect to the scheme of reconstruction which is intended to supersede the work of Nash. Mr. Norman Shaw's scheme for the rebuilding of the Quadrant, of which only a comparatively small part—the Piccadilly Hotel—has been carried out, is viewed by the shopkeepers with the utmost consternation. The completion of the Quadrant from this design, they assert, will ruin the traders in occupation unless more space is given to windows and less to supporting stone piers. Mr. Fell admitted that Mr. Shaw's design was a fine one, but, in view of what was considered to be its unsuitability for shopping purposes, he wanted an assurance that if the street was rebuilt it would not be in the style of the hotel. Several members joined in the discussion, Mr. Boyton suggesting that fresh designs should be invited from outside sources. Mr. Runciman made a very guarded statement in reply. He recapitulated the circumstances in which Mr. Shaw's scheme came to be adopted, adding that he did not think it desirable that the whole of this vast Crown property should be erected on a design which was likely to give general displeasure. We may remark, in parenthesis, that the design has not given general displeasure, nor is it likely to do so; the agitation against it has been exclusively confined to the shopkeepers. Mr. Runciman suggested that a good way out of the difficulty would be for Parliament to approve of the Commissioners of Woods and Forests making use of a small committee, consisting of those who had an eye to the amenities of Regent Street, who in turn should confer with those tradesmen who would be occupying the new buildings. Before any change was made in regard to the designs in Regent Street he undertook to announce it to the House. The report of the proposed committee will be awaited with considerable expectation.

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Cast Lead Garden Ornaments.

We have received from Mr. Geo. P. Bankart, of Baldwins Gardens, Gray's Inn Road, E.C., a copy of his very artistic little booklet entitled "Cast Lead Garden Ornaments." The designs illustrated, which include fountains, garden figures, vases, water-tanks, sundials, and other garden accessories, are all in excellent taste, and the execution is in all cases remarkably vigorous. Examples, designed and made by Mr. Bankart, may be inspected at the premises of Messrs. G. Jackson & Sons, Ltd., 49 Rathbone Place, Oxford Street, W.

Improved Metal Lathing for Plasterwork.

We would call attention to the interesting announcement on page xxx in our advertisements, stating that the Expanded Metal Company, Ltd., of York Mansion, York Street, Westminster, London, S.W., and Stranton Works, West Hartlepool, has succeeded in producing a new and improved diamond mesh Expanded Metal lathing, which will be obtainable at prices lower than those for the original Expanded Metal lathings. The new lathing is made under a recently patented process. It will be known by the trade name of "BB Expanded Metal" lathing, and the illustration in the advertisement shows the actual size of its meshes. It is made in standard size sheets 9 ft. longway of mesh by 2 ft. shortway of mesh, which is an increase of one foot in length as compared with the original lathings.

"BB Expanded Metal" lathing has several important advantages over the original lathings. First its cost is less; it may be used at wider spacings, and it requires less plaster. Several practical tests have been made under ordinary working conditions by well-known expert plasterers, who have used many thousands of yards of the original lathings, and their reports all agree that not only is the new lathing stronger and stiffer than the original lathings, but that on account of the reduced size of the diamond mesh, together with the improved slope of its strands, less plaster goes through to form the "key," and practically none falls off to be wasted. "BB Expanded Metal" lathing is now ready for the market, and, as it is sold through the merchant trade only, stocks will be held in most large centres. It is listed in three gauges: BB 26 gauge; BB 24 gauge; BB 22 gauge.

Reference to the price list issued by the Expanded Metal Company, Ltd., shows that, gauge for gauge, a saving of from 25 per cent. to 60 per cent. is made by substituting the new lathings for the old. But the saving in cost is really more than the difference between the price-list rates for equivalent gauges, because of the wider spacings that may be used with the new lathings. To take one gauge only—in the original lathings, "No. 1" 24 gauge is not recommended for spacings over 12 in., whereas "BB" 24 gauge may be used for spacings up to 15 in. in ordinary horizontal or sloping work and up to 18 in. in ordinary vertical work. Tests have been made at these spacings with entirely satisfactory results, both with ordinary lime-and-hair mortar and with special quick-setting plaster; these facts should produce a large and ready sale for the new lathing.

* * *

New Roads for London.

A debate on Mr. Raffles Davison's paper, "London as it is and as it might be," took place at a recent meeting of the London Society. Colonel R. C. Hellard, C.B., opened the discussion by explaining with diagrams the principles on which the recommendations as to the proposed new roads in the annual reports of the London Traffic Branch of the Board of Trade for 1910 and 1911 were made. In these reports, he said, a general road plan embracing the whole London area was for the first time laid before the public. In every case the ground had been walked over carefully either by himself or Lieutenant Fishbourne, R.E., and he was satisfied that there were at present no very serious engineering difficulties involved along any of the proposed lines, although they might be blocked by new buildings at any moment. He deplored the production of mere paper schemes, the preliminaries of which had not been worked out on the ground. The only real road to success was to get each portion of the general plan accepted in principle by all those interested, to concentrate attention on it, and to secure the co-operation of all concerned. A few years hence, if no such scheme had been adopted, each of the town-planning schemes would have matured independently on local lines, regardless of general requirements. Of the 125 miles of new road suggested, something like 40 miles passed through areas of town-planning schemes now under consideration, while at least another 20 lay across open agricultural ground. Besides these 60 miles of comparatively inexpensive road that might so easily be made, the following portions of the general plan, involving some 23 miles of road, were already under the serious

consideration of the authorities concerned—namely, the Brentford by-pass and Cromwell Road extension, the Croydon by-pass, and the Kingston and Surbiton by-pass. Those figures reduced the original mileage to very much more negotiable proportions, and should allay some of the alarm caused by exaggerated estimates of cost.

With regard to the improvement of existing main roads, it was of great importance that building lines should be laid down, so that, when leases fell in, advantage might be taken of setting back the frontage to conform to the scheme of widening. This applied particularly to villages, and to such roads as were flanked by forecourts or gardens and by one-storeyed shops. There were many other points that might be advocated did time permit, such as the reservation of prominent sites for important buildings, the formation of grass verges, and the planting of trees and shrubs, all bearing on the dignity of the approaches to London. The adequate provision for the loading and unloading of vans, clear of the street, might perhaps be insisted on before plans were passed for the erection of new premises where such operations formed a necessary part of the business to be carried on.

* * *

The Japanese House.

Writing in the *Daily News* Mr. William Archer has many interesting things to say about the Japanese house. The first thing the visitor notices in Japan is the unpainted wood of the houses, weathered to a silver-grey. Such colour as there is proceeds from the innumerable strips of calico, inscribed with huge hieroglyphics, which flap perpendicularly or horizontally before every house. But you very soon come to feel the charm of the unpainted wood; and after a few days in a Japanese house you begin to think of the painter and paper-hanger as one of the most offensive symptoms of Western barbarism. It has been said that there are no permanent rooms in a Japanese house, but that rooms can be improvised at any moment by an arrangement of screens. This is a totally misleading statement. "Screens," in our sense of the word, have nothing to do with the matter. They exist, no doubt, in most Japanese houses, and are often very beautiful; but they are used just as we use them, either for pure ornament, or to shut out a draught. House construction becomes very much clearer when we think of the partitions as consisting, not of screens, but of sliding panels. Nor is it true that the Japanese house is not divided into rooms. The line of demarcation between room and room is definitely fixed by the grooves in which the panels slide. There is even a solid and permanent boundary; for the panels are only some 5 ft. 9 in. high, whereas the height of the room is generally about 8 ft.; so that from 20 to 30 in. of fixed partition fill the space between the panels and the ceiling. It is true that when all the panels are drawn back a whole floor of a house becomes practically one large room; but this is almost as true of some English and many American houses when all the folding or sliding doors are open.

The space which in European houses is occupied by walls and windows is in Japan given over to sliding panels of a different sort from those which form the partitions between rooms. Each house has an outer and an inner casing. The outer casing, of wooden shutters called "amado," slides away every morning into cupboard-boxes so disposed that a dozen "amado" slip into them with perfect ease, and can be slipped out again at night with a minimum of exertion. It is in these simple yet ingenious adjustments that the Japanese excel. Thus the outer wall (as we should call it) of the house is unbuilt every morning, to be rebuilt at night.

And what of the inner casing? It likewise consists of sliding panels placed some two or three feet behind the outer casing: which space of two or three feet forms a sort of veranda for a lower storey, of balcony for an upper storey. But these inner panels, called "shoji," are entirely different from the "amado," and are the peculiar characteristic of Japanese architecture. They consist of light wooden frames, over the rectangular panes of which, so to speak, white paper is pasted in lieu of glass. Translucent but not transparent, the paper admits light while it secures privacy.

NOTES OF THE MONTH

"The Architectural Review" and Indirect Subscribers.

We have heard that difficulty is frequently experienced in getting THE ARCHITECTURAL REVIEW through the medium of newsagents. In cases of this kind readers should communicate with the Publishers, 6 Great New Street, E.C., who will see that the matter is rectified.

* * *

Messrs. Carter & Co., Ltd., and National Insurance.

Messrs. Carter & Co., Ltd., the well-known tile manufacturers, of Poole, recently called a meeting of their employees regarding the Insurance Act, when Mr. Charles Carter, who presided, informed the employees that it was the intention of the directors to pay the employees' contribution, as well as the employers'. This announcement has been received with much gratification.

* * *

A Relic of Old St. Paul's.

Excavations on the site of some old houses at the corner of Paternoster Row and Paul's Alley, London, E.C., built after the Great Fire of London, have brought to light an old wall about 60 ft. long. This wall, which is made of chalk and rubble, belongs to the twelfth century, and is part of the wall which once enclosed old St. Paul's. Fragments of a Roman amphora, of Samian ware, and pieces of Roman vases, have also been unearthed.

* * *

Useful Hints about Asphalte.

"A Few Simple Facts about Asphalte" is the title of a booklet recently issued by Messrs. Thomas Faldo & Co., Ltd., of Effingham House, 1 Arundel Street, Strand. The information contained therein is pithy and concise, the facts being just those which should be indispensable to architects and others to whom an exhaustive knowledge of asphalte may not be essential, yet who should at least have a general acquaintance with its properties and uses if blunders are to be avoided. The booklet, which is full of valuable hints and suggestions, contains a number of diagrams showing the sectional application of asphalte, and there is also a selected list of contracts carried out by Messrs. Thomas Faldo & Co.

* * *

Clodion Comes to His Own.

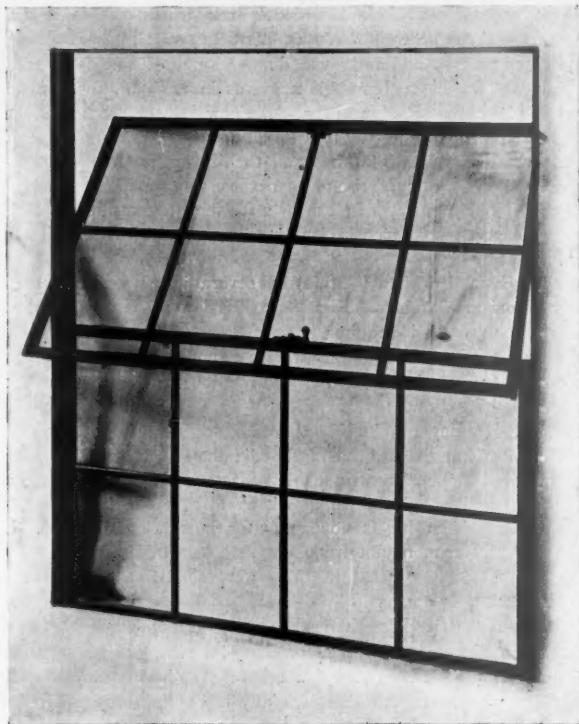
Clodion has been discovered, and has posthumously come to his own. Born at Nancy in 1745, he died in 1814, and during at least forty years of tremendous industry he produced thousands of little masterpieces of modelling—busts, statuettes, bas-reliefs—and was glad to get fifty francs apiece for them. To-day they are fetching fabulous prices at sales—such of them as have survived the wholesale destruction that must have occurred in ignorance of the preciousness with which a change of taste would some day suddenly invest them. Rich Americans, it appears, are willing to pay extravagant sums for signed Clodions, of which, it is supposed, a good number must still be in existence in country houses, the proprietors unaware of the fortunes they could realise on the unregarded little images with which the neglected genius decorated their walls and ceilings.

* * *

Winchester Cathedral Secured.

Mr. T. G. Jackson's recent communication to *The Times* on the work done to secure Winchester Cathedral forms an interesting statement of the difficulties encountered and the means taken to meet them. The state of the cathedral adds to the many instances of the carelessness of mediaeval builders in regard to providing adequate foundations. The ground on which the walls were built is a soft, loamy soil, resting, at a depth of 20 ft. to 24 ft., on a bed of hard gravel, but heavily charged with water. It was the difficulty of dealing with the water which apparently frightened the builders from attempting to go down to the gravel foundation, and induced them to rely on timber footings laid crossways into the soft earth, into which they have been forced down, causing subsidences of the main walls, which resulted in the complete dislocation of the vaulting. Mr. Jackson and his engineering colleague, Mr. Francis Fox (who has since been knighted), thought the internal piers must, in the

A new reversible double-hung sash in steel for Public Buildings and Offices where something more durable than wood is required. Used throughout the new Liebig Building; Messrs. Colcutt and Hamp, Architects.



The "Holborn" Reversible Double-hung Sash in Steel.

Messrs. Wm. Richardson & Co. will be pleased to supply fuller information regarding the new window if readers interested will address 18, Brownlow Street, Holborn, W.C.

course of 800 years, have compressed the peat to the utmost, so that if lateral extension were prevented they would not sink further. Accordingly, the underpinning down to the gravel bed was confined to the exterior walls, and now that this has been accomplished, with great difficulty and by the aid of divers working under water, it is hoped that the cathedral has been made safe from further failure.

* * *

Improvement of La Place de l'Hôtel de Ville.

M. Le Corbeiller, municipal councillor, has put forward a plan for the improvement of the "Places" of the Hôtel de Ville and Lobau. With regard to the Hôtel de Ville "place," he proposes the erection of three monumental façades, with turrets. In the Place Lobau, existing buildings would be superseded by galleries leading to the Hôtel de Ville, and the general appearance of the Place Lobau would thus become somewhat assimilated to the Carrousel or to the Court of the Louvre. The cost is estimated at ten million francs, but the suggested essay in monumental town planning would seem to be worth the money. Probably the interference with the aspect of the Hôtel de Ville will arouse a certain amount of opposition, although the building dates no further back than the 'seventies of the last century, for the old building, begun in 1533, interrupted by the wars and not completed until 1628, enlarged in 1801, and again in 1836-42, at a cost of £1,600,000 sterling, was destroyed by the Communists in 1871.

ARCHITECTS' CORRESPONDENCE CLASSES.

Professional Exams., ARCHITECTS (R.I.B.A. & S.A.), Board of Education, Engineers (B.Sc. & A.M.I.C.E.), SURVEYORS' Inst. (San. Inst., etc.), Auctioneers' Inst., Quantity Surveyors' Inst. Prelims. and Finals. Examination Aids, 1s. each subject. Prospectus on application.—PENNINGTONS (Est. 1878), University Tutors, 254, Oxford Road, Manchester.

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A New Scholarship at Rome.

The following are full particulars of the scheme of competitions for the scholarship in architecture at the British School at Rome, offered by the Commissioners for the Exhibition of 1851.

The scholarship will be of the value of £200 per annum, and will be ordinarily tenable for three years. The competitions will be conducted by the Faculty of Architecture of the British School at Rome.

The examinations will be graduated and in three stages:

- A. An open qualifying examination.
- B. A first competition, open to candidates selected in the open qualifying examination, to the winners of certain scholarships, and to candidates nominated by certain bodies.
- C. A final competition, open to not more than ten candidates selected from the candidates in the first competition.

Candidates must be British subjects, and less than thirty years of age at the date of entry for the final competition, which will be held in September, 1913.

Candidates who have gained a place in the list of eligible candidates for the first competition, either as the result of the open qualifying examination or in virtue of their having obtained certain scholarships or of their having been nominated by certain bodies, or who have failed in the final competition, will be entitled to compete again in the first competition, until the age limit defined above has been reached.

The Open Qualifying Examination.

For this examination all British subjects under thirty will be entitled to enter. The subject will be set by the Faculty of Architecture, and the design is to be sent in on a double-elephant sheet. From candidates entering for this examination the Faculty will select those eligible to compete in the first competition.

The First Competition.

For the first competition the following candidates will be entitled to enter:

1. The candidates selected in the open qualifying examination.
2. Winners of the R.A. Travelling Studentships and of the following R.I.B.A. Studentships: Soane Medallion, Tite Prize, Owen Jones Studentship, Ashpitel Prize, Grissell Medal.
3. Candidates nominated by the following bodies, with a maximum of four from any given institution:

- a. The Royal Academy.
 - b. The Royal College of Art.
- And the following institutions "recognised" by the Royal Institute of British Architects:
- c. Edinburgh—The Edinburgh College of Art.
 - d. Glasgow—The Glasgow School of Architecture.
 - e. Liverpool—The Liverpool University School of Architecture.
 - f. London—The Architectural Association of London.
 - g. London—The London University School of Architecture.
 - h. Manchester—The Manchester School of Architecture.
 - i. Sheffield—The Sheffield University Department of Architecture.

4. Candidates nominated by the Allied Societies of the Royal Institute of British Architects in the Colonies.

The subject will be set by the Faculty, who will also determine the number and character of drawings required.

Candidates will be allowed two months for the preparation of their designs, reckoned from the date of the issue of the subject with its conditions.

From the candidates who have competed in the first competition the Faculty will select not more than ten candidates for the final competition.

The Final Competition.

The subject for this competition will be set by the Faculty, and will be announced in the room on the opening of the first sitting of the competitors. The competition will be held "en loge" in London. It will begin at 10 a.m. on a Monday morning and continue till 1 p.m. on the Saturday of the second week following.

Competitors will be required on the first day to make a sketch

design which shall be covered with a sheet of tracing paper sealed down in the compartment by the Moderator at the end of the first day.

In their finished designs the competitors must adhere generally to the idea of the sketch design.

The Faculty will select the successful candidate for the Commissioners' election.

Further Particulars.

The subject for the open qualifying examination will be announced this autumn. The last date on which designs for this examination can be received will be January 20th, 1913. The date of the first competition will be March 15th to May 15th, 1913. The date of the final competition will be September 15th to October 4th, 1913. It is the intention of the Faculty of Architecture to arrange the announcement of subjects for the open qualifying examination and for the first competition so as to enable students in the Dominions to have the same time for the preparation of their designs as the students at home.

The hon. general secretary of the scheme is Mr. Evelyn Shaw, at the office of the British School at Rome, 54 Victoria Street, London, S.W.

* * *

Truth and Untruth in Architecture.

A generation ago Ruskin, in the "Seven Lamps of Architecture," laid down the principle that truth should be observed in all good architecture, but he found difficulty in drawing the line between reprehensible and excusable architectural falsehood. Nevertheless, the idea of truth as a principle in architecture still survives, somewhat expanded into the idea of "sincerity," the belief that not only should the structure and decoration of a building be what they seem to be, but that both structure and decoration should express the purpose for which the building is used, and the functions of its various parts. Thus, says Mr. John Beverley Robinson, Professor of Architecture at Washington University, a dome should not be placed on top of a building that has no great central hall within, to which the dome serves as covering, and of which it is the æsthetic indication. In brief, the exterior should be the natural, almost necessary, outgrowth of the interior, as the interior is the outgrowth of the uses to which the building is to be put: and the parts of the structure in detail should have a structural, as well as an æsthetic, function to fulfil. All of which is true enough, with some reservations.

Besides the utilitarian aspect of architecture, in which the essential requirement is that a building must serve its purpose, from an æsthetic point of view there are two considerations; first, it must be pleasing to the eye; and second, it must not offend the judgment. Both of these are variable quantities. The greatest works of architecture in all ages have been built largely to be looked at. What are all the towers of the Middle Ages for? Some few of them for defence, but of the rest what can we say—to hang bells in? But many Renaissance churches have bells in some unnoticeable corner which seem to serve their purpose as well as if they were in a tower. Moreover, if we must have bells in a tower, why should we have two towers, as is so often the case in mediæval churches and as is still seen to-day? One of the towers must be superfluous. Whether one or two, how can we justify a spire on top of the towers, an undeniable superfluity? Or, to pass to another matter, what shall we say of the great, stone-vaulted ceilings that were the crowning glory of Gothic architecture? They were begun in an effort to make a fireproof basilica, but before they were developed to perfection a separate wooden roof over them was found necessary, leaving the vault and the flying buttresses that sustain it a piece of pure theatricalism.

To go still further back to the masters of the world in art, the Greeks, what justification was there for the peristyle of great columns wherewith they encompassed their more important temples? That the service of the gods did not depend upon a peristyle is shown by the number of temples that had none. The peristyle was built, like the Gothic spire, chiefly to be looked at. No doubt, having constructed it, the people could walk in it, conduct processions in it; but they got along without it very well in innumerable cases. Why not

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in all? And in detail the Greek temple is as much open to criticism, if we are disposed to criticise. A cornice is constructively the edge of a roof, intended to throw the rain-water clear of the building, and the Greeks so used it at the sides of a building; but they carried it up the slope of the roof as well, where it was not of any use. Or, if we let that pass, what shall we say of the horizontal piece of cornice that they carried across under it, forming the triangular pediment? They used it as a shelf on which to put statues, and, as such, one would think that they would at least have made it strong enough to hold the statues. Recent investigations show that they did not—that the weight of the statues was taken by iron supports fixed in the wall of the pediment behind them. The truth is that these cornices, and almost all cornices since, including those of the Strozzi and Farnese palaces, were built simply for appearance, and they undeniably look well. The same is true of most intermediate cornices, string courses, and base courses. They are used because they look well. Their utility constructively is only fancied; a plain, flat wall where there is no offset would serve the purpose better.

The only conclusion is that it will not do to be too hasty in laying down general principles, nor to allow ourselves to become arbitrary in advocating our ideas. Truthful construction, expressive design, may be admirable; but if a little untruth, a little less expression, make the result more admirable, why not use them?

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Acquisitions of Metalwork at the Victoria and Albert Museum.

We note that several acquisitions of considerable importance have recently been made in the Department of Metalwork, Victoria and Albert Museum. At the recent Taylor sale five objects of great rarity and beauty were secured. Of these the most noticeable is a small pendant reliquary in the form of a plaque with a figure of St. Catherine in brilliant translucent enamel on silver, set in a silver-gilt frame. It is probably the work of a craftsman of Cologne in the late fourteenth century. An Elizabethan tazza, also purchased at the same sale, is in silver-gilt; the foot is finely repoussé and chased with masks and groups of fruit; the bowl is engraved with arabesque foliage and has a raised boss in the centre which is decorated with the head of a warrior. It bears the London hall-mark for 1564-65, and the design shows the influence of the German craftsmen who were working in England during the sixteenth century.

Of the three examples of Continental silver purchased at the Taylor sale the most important is a reliquary of silver-gilt elaborately chased. The panels on its base are decorated with foliage, and on two of them are heads which may possibly be portraits of the donors. This reliquary is a magnificent example of the best period of Spanish work in silver, the first half of the sixteenth century; and the maker's mark beneath the foot appears to connect it with the celebrated Arpe family of silversmiths. The other two examples of Continental silver acquired are a French incense-boat of the fifteenth century of graceful outline and a silver-gilt cup and cover of about the middle of the sixteenth century. The foot of the latter bears the Strassburg mark, and it is valuable not only for its own beauty of design and workmanship, but also for comparison with English work of the period.

Of the objects acquired otherwise than at the Taylor sale, the most important is a salt-cellar of 1664, which was formerly on loan in the Museum and is well known to collectors. It is square on plan, with an elevation somewhat in the form of an hour-glass, and has four scrollwork arms projecting from the upper surface. Plain salt-cellar of a similar type are in the possession of Winchester College, the Clothworkers' Company, and the Corporation of Portsmouth; but the example acquired by the museum is distinguished from them by its decoration of acanthus foliage which is carried out in the rich style of the Restoration period. It represents the last form of the ceremonial salt-cellar which was finally to disappear before the beginning of the eighteenth century.

The Department has also acquired a pair of candlesticks of silver, cast and chased, which bear the Paris mark for 1714-15, and are examples of the finest work of the time. These new acquisitions are exhibited for the present in the West Hall, Room 48.

Two chests recently added to the collection of ironwork are exhibited in Room 21 (A). The first is entirely of iron, of very unusual form and decoration, possibly Flemish work of the first half of the sixteenth century; the second of wood with wrought-iron mounts, dated 1716, a typical example of a Westphalian chest.

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The "Loge" System Indicted.

The "Loge" system of the Paris École des Beaux-Arts, now adopted by the Society of Beaux-Arts Architects in America, was the subject of an indictment at the Annual Convention of the American Society of Architects held towards the latter end of last year. Mr. Marshall, a member attending at the Convention, said: "The 'Loge' system may produce good draughtsmen, but that is not the way high art is going to be done. The point I wish to make is—one cannot do anything really valuable in this world without thoroughly assimilating a problem, and if we assimilate a wrong thing by constantly paying attention to a thing very wrong or very bad, we actually warp and dwarf mental development. That is what happens if we take a bad plan and work over it two or three months. Of course, the system itself isn't anything new. We got it straight from Paris. The proposition to educate an architect is not quite a hundred years old; if even a hundred years old it would be perfectly preposterous to think that human beings in that hundred years could devise a perfect method of educating an architect. Why should we assume that the method devised to meet the special conditions in Paris should necessarily be the perfect method for us? The fault I see is the tendency to produce splendid draughtsmen, clever business men, and to kill the artists."

After some further discussion, the whole question was neatly summarised by Dr. Lorch, who said: "It seems to me the essential thing in Mr. Marshall's suggestion was this: that most of these men who took this examination had not had enough mental training to give them that power of analysis which belongs to the educated man. A lot of these boys come to think they are educated men, when, as a matter of fact, they are merely draughtsmen. It seems to me that is the situation we have got to face. We cannot afford, the Institute cannot afford, and no educated body of men can afford, to stand for a one-sided training in architecture. That is what I think they get. A man has got to be something more than a draughtsman; he has got to be able to carry a problem through from beginning to end and see the completed result when he starts."

* * *

Gresham College.

The foundation stones of the new Gresham College, at the corner of Gresham Street and Basinghall Street, E.C., have been ceremonially laid. Mr. Sydney Perks, F.R.I.B.A., City Surveyor, and Mr. Dendy Watney, Surveyor to the Mercers' Company, are joint architects. Property adjacent to the old building having been acquired at a cost of £20,800, an additional area of 1,220 sq. ft. has become available, and the building to be erected will provide accommodation for about 500 persons, as well as for offices which will probably be let at a rental of about £1,200 a year. The old building formerly had accommodated about 330 persons, but the gallery for 130 had to be closed on the advice of the fire experts who eventually condemned the gangways and staircases; whereupon, in 1910, the building was closed in the interests of public safety. The old building, designed by George Smith, was a dull but not undignified piece of classicism, and its entrance portico in the Corinthian Order will be missed as a not unfavourable example of the mid-Victorian method; for the building was completed in 1843, having cost rather more than £7,000. The lectures—on astronomy, physics, law, divinity, rhetoric, geometry, and music—to which it gave houseroom, are, of course, of much earlier date, having been founded by Sir Thomas Gresham in 1575; and they were at first delivered in 1597 in Gresham's mansion, which, with almshouses and gardens, extended from Bishopsgate Street westward into Broad Street. In this mansion the Royal Society originated and held its first meetings; but the building was taken down in 1768 to make room for the Excise Office. The lectures were then held in a building on the south-east side of the old Royal Exchange until Gresham College was erected.

A Counterbalance Window Invention.

Our attention has been drawn to an ingenious invention, by which, in a simple and inexpensive way, the outside of the window is made as easily accessible as the inside. There are no loose parts and no puzzling complications. For cleaning, both sides can be brought right down and then opened inwards, thus entirely obviating the necessity for steps; and, for ventilating, the sashes need only be pushed out at the bottom to remain in any required position, so that the air currents, deflected from one sash to the other, provide perfect ventilation without draught; and when they are opened in this manner to the full extent the whole window opening is available for ventilation. The invention appears to add very little to the cost of the window, and can, we understand, be applied to a counterbalance frame, with practically all the same advantages, and at a lower cost than the ordinary double-hung sashes and frames. Moreover the counterbalance window possesses the additional advantage that it can be made with the mullions only one inch and a half thick. The window may be inspected at the offices of the proprietors, Messrs. Bovis, Ltd., builders and contractors, Upper Berkeley Street, W.

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Millbank and the New Embankment.

Steady progress is being made with the extension of the Embankment between the Houses of Parliament and Lambeth Bridge. The scheme is more than a garden extension; it means the practical reconstruction of the whole of Millbank from its junction with Abingdon Street to the point at which it merges into Grosvenor Road. The new scheme may be said to consist of two portions. On the one hand, Millbank has become what is to all intents and purposes a new thoroughfare. The roadway has been relaid, new footways have been constructed on a somewhat higher level, all of them leading up by a spacious way to the end of Lambeth Bridge; and they will, in course of time, form an excellent approach when the present bridge is replaced by something better. For two years now Lambeth Bridge has been closed to vehicular traffic, and in the course of the next two or three years, it is hoped, a new bridge will be in position. The new Millbank, leading straight on to Grosvenor Road, will have the effect of rescuing the Tate Gallery from the topographical obscurity in which it at present exists. Certainly it would appear to be the least accessible of all picture galleries in London. The other part of the scheme is the reclamation of the foreshore of the river between the Victoria Tower Gardens and Lambeth Bridge. The river wall, which is practically a continuation of the frontage of the terrace of the House of Commons and that of the Victoria Tower Gardens, is being completed. A width of 50 ft. of the foreshore is thus added to the land, and the purpose of the scheme is to incorporate that strip in the Victoria Tower Gardens, so that they will run the entire distance from the end of the terrace to Lambeth Bridge. An important feature to be set up in the Gardens will be Rodin's bronze group, "The Burghers of Calais"—not a copy of the Calais work, but an original finished by M. Rodin himself.

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The "Perfect" System of Heating.

When it is proposed to equip a building with a heating installation the considerations that will most affect the choice of a system are simplicity of action, general efficiency with the minimum amount of attention, and economy of upkeep. A system of heating that complies with all these conditions is the "Perfect" system of Messrs. Benham & Sons, Ltd., 66 Wigmore Street, London, W. This system involves no trouble in management; the fuel having been supplied to the boiler, the apparatus may be safely left to distribute its heat evenly and at a uniform rate throughout the whole building. No complicated machinery being employed, skilled knowledge is rendered wholly unnecessary. An important feature of the "Perfect" system is the circulator placed on the return main of the apparatus alongside the boiler. This circulator, which is patented, can be worked by an electric motor, hot air, or a petrol engine. The cost of working the motor is more than covered by the saving of fuel

effected in its use. Therefore it is cheaper to heat a building with the circulator in action than with it shut off.

The circulating pipes used in the "Perfect" system are of remarkably small diameter, the consequent advantages being neatness of appearance, minimised wastage of heat in circulating mains, saving of fuel for heating up the apparatus, and decreased builder's work when the original installation is made. Another advantage is that the circulating pipes and connections can be run irrespective of levels. The circulations may be run in any direction desired—overhead, underneath, up and down—in fact, in any way that the peculiarities of a building may render necessary. The accompanying diagram illustrates the possibilities of the "Perfect" system in this respect.

The pipes may be concealed in skirtings, floors, ceiling spaces, or chases, or may be conveniently run in the open, since there is nothing unsightly in their appearance. No excavation is necessary for the boiler-house, as the boiler can be fixed upon any floor.

With the "Perfect" system, a temperature of from 180° to 190° Fahr. can be obtained on the radiators. The "Perfect" system can be fixed to existing installations which may have become unsatisfactory; these may thereby be made effective and efficient at a very low cost. The principal advantages of the "Perfect" system are that there are no intricate parts to get out of order and no maze of pipes in the boiler-house requiring the expert attention of an engineer. Another important consideration is that the fire may be banked up over-night, or during the day, without in any way interfering with the working of the installation. In the "Perfect" system the temperature of the water in the boiler is immaterial; it may be allowed to drop down to 100° Fahr. or lower, if desired.

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Selby Abbey South Transept.

Delay has arisen in the opening of the south transept to Selby Abbey owing to the need for extreme care in dealing with the masonry. The style is of the Decorated period, in harmony with the beautiful fourteenth-century choir, and the transept will, of course, supply the omission that has disfigured the exterior for over two hundred years. Although at present the newness of the stonework contrasts strongly with the rest of the fabric of the church, there is good reason to believe that it will grow mellow with the weather in a comparatively short space of time, just as the new tower has already done. The stained glass for the great window, together with the transept, is the gift of Mr. William Liversidge. The corresponding Perpendicular window in the north transept is to be filled with scenes connected with the abbey's patron saint, Germanus, and an effort will be made to obtain the faculty for it, and get the work completed ready for the south transept dedication ceremony in September.

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A City Vista.

The Town Planning Committee of the Royal Institute of British Architects has approached the City Corporation on the subject of a new thoroughfare from Newgate Street to Moorgate Street in connection with the rebuilding of the old Post Office. The Institute desires to preserve the view of the tower of Sir Christopher Wren's church of St. Vedast Foster. The suggested new street is not considered practicable, but the preservation of the view of the church is a reasonable proposition. Already the Corporation has arranged that the New Post Office building in St. Martin's-le-Grand shall be slightly set back so far as the present projections are concerned, and there is also to be a squaring of the yard to the left of the present building, which will give a much wider entrance to Gresham Street.

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Obituary: Mr. George Maides.

The decease, on Friday afternoon, August 23rd, of Mr. George Maides, of the firm of Maides and Harper, builders and decorators of Croydon, will be learnt with considerable regret. Mr. Maides, who carried out a large amount of work for a number of the best-known architects of the day, was sixty-seven years of age. Death was due to septic poisoning.

NOTES OF THE MONTH

The Old General Post Office.

The Old General Post Office, St. Martin's-le-Grand, has been handed over to the housebreakers. The first stone was laid in 1824, and on September 23rd, 1829, the building was opened for business in place of the original General Post Office in Lombard Street. When the site has been cleared additional accommodation will be provided for the administrative departments of the Post Office, which have long been cramped for room in the buildings erected in 1874 opposite the Old General Post Office. The practice of re-erecting portions of fine old buildings which it is found necessary to demolish from time to time is apparently growing in favour. The proposal to rebuild the façade of the old Manchester Town Hall is still fresh in the memory, and there is now a movement on foot to preserve the portico and pediment of Smirke's General Post Office for re-erection in Shadwell Park. It is lamentable that necessity should involve the demolition of fine old public buildings, and the loss is made more apparent when a design far inferior to it in architectural character is prepared for the site. The work of the G.P.O. would appear to have completely outgrown the accommodation of the old building—even so far as to defy readjustment and alteration by the Office of Works. Consequently the building has been condemned to destruction, and the only consolation for the admirers of its familiar façade is that there is some faint chance of the re-erection of its portico and pediment in a public park.

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A Reversible Double-hung Sash.

The "Holborn" reversible double-hung steel sash has been introduced to meet the requirements of offices and public buildings where, in consequence of hard usage, something stronger and more durable than wood is required. One great advantage of this window is that the sash bars and frames are so reduced as to give the maximum quantity of light. For cleaning purposes the sashes may be reversed with the utmost facility, the operation being free from complication and easily performed. The accompanying section, showing,



on the left, sashes in position for revolving for cleaning purposes, and on the right, sashes in ordinary use, should be studied in conjunction with the following description: A is the outer frame in which slide channel pieces B, to which are attached the lead weights C by steel cords. D indicates the sashes which are connected to B by the pivots F. E denotes movable channels linked to the sashes; they slide forward partly into channel B, making a double weathering the whole depth of the sash. When these channels are retracted into the space D, the sashes may be revolved for cleaning. A minimum rebate of a depth of $2\frac{1}{2}$ in. is required for these sashes, of which the depth of the frame is 3 in. The "Holborn" reversible sash is manufactured by Messrs. W. Richardson & Co., 18, Brownlow Street, Holborn, W.C.

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A New Carron Catalogue.

Printed on stout art paper, the new Carron catalogue recently issued comprises 164 pages of illustrations and descriptive text. It is divided into two sections, the first covering apparatus heated by coal, and the second apparatus heated by gas and electricity. Every conceivable variety of appliance is fully illustrated and described, the chief dimensions being given, together with prices. A number of large installations of cooking apparatus at colleges and other institutions are shown, the various component parts being illustrated in detail throughout the list. The Carron Company are prepared to quote and specify for any style, size, or combination of heating apparatus; suggestions being made and drawings and estimates submitted free of charge.

The Architectural Review

Carthage Disappearing.

The last vestiges of ancient Carthage are rapidly disappearing before the vandalism of builders and property-owners who cater for the well-to-do French, Italians, Greeks, and Arabs of Tunis, and the pillage fills French archaeologists, artists, and historians with grief and indignation, especially as France holds a protectorate over Tunis. The final downfall of Carthage was effected by the Saracens in 697 of our era. But in modern times two younger towns, Tunis and Goulette, rose beside the dead city, which they pillaged to provide material for their expansion. The great mosque of Tunis, for example, has 150 columns taken from Carthage. Many private houses in Tunis are built of marble from the same source, which has also yielded material for the aqueduct crossing the Bardo Road. The fort of Goulette was rebuilt in 1535 with vestiges of the illustrious town, from the marbles of which Italian ships at one time took return freights, using parts of Carthage as mere ballast. There is a new Carthage not far from the old. Its hotels, villas, and other buildings are formed of the debris of pagan temples and Byzantine basilicas, and to build the Palace of Dermech the ancient forum was broken up. In 1904 the whole district of the venerable city, ruins included, was sold for five francs the square metre. The next year a similar operation took place. Nothing remains of the colossal marble staircase that was seen and admired as lately as 1884, nothing of the temple of Astarte. The mosaics have either been wantonly destroyed by the fellahs or taken away and sold piecemeal, and if any beautiful bits remained travellers sacrificed them to the taste for souvenirs.

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Ancient Glass in a Norwich Church.

Some beautiful old glass in St. Andrew's Church, Norwich, which stood originally in the east window, was, about fifty years ago, removed and placed in the clerestory windows, where it was both unseen and unprotected. During the extensive repairs now in progress in the church the old glass is being repaired and protected and placed where it can be better seen. There are six panels in all, but only three show a subject at all complete. Of these the first contains Moses holding up the brazen serpent; the second shows Abraham and Isaac ascending the mount; and the third has a representation of Death and the Bishop from "The Dance of Death." The other three panels are composed mainly of fragments with coats of arms. There is the mark of Nicholas Colick, Mayor of Norwich in 1497.

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Shoreditch Parish Church.

Shoreditch Parish Church, a fine Georgian building, finished in 1740 from the plans of George Dance (the elder), is now undergoing restoration. It is the third on the same site, where a Christian church has stood continually for more than a thousand years. The east window, pronounced by experts to be a "priceless treasure" of Flemish glass, dating from 1634, has recently been renovated at a cost of £110. More than £140 worth of work has been required on the roof, in order to keep out the rain and preserve the internal decoration of the ceiling. The 1757 organ needs an expenditure of £550 to put it in proper order.

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Rembrandt's House.

Within a short time Amsterdam will possess a new attraction to lovers of art. The house where Rembrandt lived from 1639 to 1658, and where he passed the most happy years of his married life, is being restored and arranged as a small Rembrandt museum. The historical building, long much neglected, became the property some time ago of a society, and is now being restored under the direction of an architect.

ARCHITECTS' CORRESPONDENCE CLASSES.

Professional Exams., ARCHITECTS (R.I.B.A. & S.A.), Board of Education, Engineers (B.Sc. & A.M.I.C.E.), SURVEYORS' Inst. (San. Inst., etc.), Auctioneers' Inst., Quantity Surveyors' Inst. Prelims. and Finals. Examination Aids, 1s. each subject. Prospectus on application.—PENNINGTONS (Est. 1878), University Tutors, 254, Oxford Road, Manchester.

NOTES OF THE MONTH

Fire Protection at St. Paul's.

The Dean and Chapter of St. Paul's Cathedral, after consultation with the cathedral architect, Mr. Mervyn E. Macartney, F.R.I.B.A., are undertaking an extensive installation to protect the cathedral from any outbreak of fire. The installation is being carried out by Messrs. Merryweather and Sons. Several problems of unusual difficulty have had to be faced. The great height of the fabric has rendered necessary some means of raising water beyond what is generally available to the London Fire Brigade. It is true that in an experiment a few months ago two motor engines, working in unison, succeeded in throwing a jet well over the main dome, but the conditions then were such as would hardly prevail in times of emergency. The new system, which will bring every portion of the building well within the reach of powerful jets of water, involves the use of an hydraulic accumulator to be worked from the Hydraulic Supply Company's mains; and a tank in the lantern will supplement this system.

In each corner of the cathedral 4-in. cast-iron pipes (carefully protected from frost with a covering of cowhair felt and canvas) will be carried to the 60 ft. or "cornice" level. Similar pipes will also extend into the crypt. The main in the north-east corner will also be carried to the organ loft, and another branch taken to the level below the colonnade. From the latter position a pipe will be taken up outside the building well above the main roofs to the level of the stone gallery. Passing through this gallery, it will continue to rise to the level of the base of the cone and then re-enter the building so as to feed the hydrants in the dome. From this main a slightly smaller wrought-iron pipe (of 3 in. diameter) will be carried up the face of the cone to the Golden Gallery, and continued through this gallery into the lantern above. There a connection will be established with the existing tank. New hydrants will be fitted to the main pipes at the various levels, and the majority of the hydrants already existing will also be utilised. The new scheme will include twenty-six new hydrants and over 2,000 ft. of hose and necessary fittings, as well as a special installation of fire alarms warning the public outside and the several officers in and beneath the building.

The most striking feature of the new installation is what is known as a dry main. This will be laid from the outer wall of the cathedral opposite the main stairs, and will rise to a height of 60 ft. from the nave floor, outlets being provided at intervals throughout the building. No water will be permanently kept in this main, the idea being that in case of fire the London Fire Brigade when they arrive will be able to couple their engines with the outside ends. Simultaneously they will link short lines of hose with the outlets nearest the seat of fire, and thereby obviate the laying of long lines of hose direct from the engines.

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The Restoration Problem.

The origin of the great wave of restoration which swept over England half a century ago, and of which Scott was the most vigorous and (as is generally thought now) the most mischievous apostle, was as much ecclesiastical as architectural. The revival of an enthusiasm for the Church, the desire to breathe a new spirit into ecclesiastical formulae, naturally directed attention to the neglected state into which the cathedrals and churches of the realm had undoubtedly fallen during what may be called the churchwarden times of the Georgian period. The buildings were not even kept clean internally, and they were certainly disfigured architecturally by the erection of galleries and other additions, often ugly in themselves and always at variance with the original architecture of the building. Scott has been unjustly and harshly judged by the present generation. He did what it was then generally considered to be the right thing to do; and, at all events, he understood the subject thoroughly.

The mistake of the original restorationists lay in not seeing that architecture is history as well as design. The mistake of the extremists of the present day, on the opposite side, is to regard architecture entirely as history and not as design. To them a thing is sacred, however bad in design, simply because it is there. Pearson's rebuilding of the north transept of Westminster Abbey was violently opposed as a destruction of existing work. What was there

before it was a piece of very bad eighteenth-century Gothic; not mediæval work at all. It was of no architectural value, and its historic value only amounted to proving that at the time it was built the spirit of Gothic architecture was not in the least understood. Was it worth while to preserve that piece of history? On the other hand, Pearson's transept is a distinct architectural gain to the building. It may be no more authentic than the eighteenth-century work; it does not matter much whether it is or is not. It is a fine piece of architecture, in harmony with the general style of the building.

Although it was in regard to Gothic architecture that restoration first became a burning question, we are now likely to be faced with it in regard to Renaissance architecture also. There has been time now for some of our Renaissance buildings to begin to decompose, and it becomes a question what to do with them. St. Paul's has stood wonderfully well owing to Wren's judgment in using Portland stone; but in innumerable instances the decay would seem to have made such progress as to require extensive restoration. We call to mind the library building in the Beckwater Quad. of Christ Church, Oxford. The columns do not look so bad now, but they will almost certainly get worse, the stone surface being in a state of rapid decomposition. As a matter of preservation of the building it seems necessary that something should be done; and the only radical method seems to be the substitution of new shafts and bases to the columns.

As to the loss of interest in a building which has been partially restored or refaced, though that is certainly obvious in a mediæval building, where there is such a marked demarcation between old and new, it is not so obvious in the case of a Renaissance building, where it may exist to a considerable extent without being suspected. People admire the Banqueting House in Whitehall, for instance, as a piece of genuine work by Inigo Jones; so it is, as far as the design is concerned, but not much of the original facing stonework remains, the front having been much repaired at different times.

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Discoveries in the Baths of Caracalla.

As a result of the recent excavations in the so-called stadium of the Baths of Caracalla, it may be proved that the baths were used in the Middle Ages as quarries to provide bricks and marble for churches and palaces, and that they were also a stupendous lime-kiln. Numerous fragments of a very rare marble have been discovered there which correspond exactly with the columns supporting the baldachino over the high altar of the Church of St. Gregory, and the kiln has actually been found. The excavators have been singularly fortunate in regard to statuary. In the channels for discharging the water from the baths were two archaic statues of Greek marble, one representing Apollo and the other Bacchus. Farther away was the splendid life-size torso of an athlete and a charming statuette of a satyr. From the artistic point of view the most important discovery was the fragments of a Greek masterpiece, a statue larger than life, representing Venus Anadiomene, with her arms raised arranging her hair. The general conception and execution of the statue are of extreme beauty. The remains were also found of the largest and most complete temple of Mithras yet known. This temple is composed of several subterranean rooms, all, as the religion demanded, inaccessible to light. The main hall is composed of a large central nave paved with black and white mosaics, and two side aisles each divided into three parts by three rows of columns. Beneath the baths and the stadium has been found a vast network of subterranean corridors about 22 ft. wide leading into large vaulted rooms. It is conjectured that these rooms were used by the populace to keep cool in the heat of the summer. During the Middle Ages they were utilised as residences by the peasants, and here were found wine-presses, wine-jars, stables, and in one place a water-mill for crushing grain.

Important discoveries (says the Rome correspondent of the *Morning Post*) have also been made during excavations at Domitian's Palace on Palatine Hill. In the vestibulum have been found the bases of the columns of the Throne Room, as well as the foundations of the throne itself.

NOTES OF THE MONTH

St. George's Hall and the King Edward Memorial.

Unless rejected at the Local Government Board inquiry, the Liverpool King Edward Memorial scheme, involving the destruction of the podium wall of the south front of St. George's Hall, and the substitution of a flight of unsightly steps, will almost certainly be carried into effect. In its issue for Sept. 25th, the *Architects' and Builders' Journal* published the actual working drawing, prepared in the City Surveyor's office at Liverpool, for the proposed alteration to the podium wall. This drawing has been made from a design by Mr. John Belcher, R.A., who is now advising the Corporation in place of Mr. Norman Shaw. The drawing shows very clearly the extraordinary projection into the street—some 29 ft.—which this new scheme for the steps involves. It will be seen, too, from a photograph of a model of the scheme illustrated in the same issue, how unfortunately these steps are placed in relation to the block of warehouses opposite.

If this unnecessary alteration to St. George's Hall is persisted in, the only logical thing for the Corporation to do will be to pull down the block of warehouse buildings. In any case, and apart altogether from the damage done to St. George's Hall, it is clear that the proposed alteration will make an ugly break in St. John's Lane. We have been accustomed to think of Liverpool, says our contemporary, as somewhat of a pioneer in matters of town-planning. Has it not its School of Civic Design and a City Engineer who has helped to plan Delhi? Yet Liverpool proposes in a main thoroughfare leading to its chief railway station to build a projection of this sort. Another point that the model and the plan clearly show is the insuperable difficulty of the junction of the steps to the steeply sloping street. The model shows also how the new steps seem to undermine the security of the portico.

Victoria and Albert Museum: Recent Acquisitions.

The Department of Engraving, Illustration, and Design of the Victoria and Albert Museum has recently acquired by purchase a large number of original studies by the late Frederick Shields for his well-known illustrations to Bunyan's "Pilgrim's Progress." They have been mounted with the wood-engravings to which each group relates; and a selection of about ninety is now exhibited in Room 70. This series, with a set of drawings for Defoe's "Plague of London," some of which are now in the Manchester Art Gallery, constitute Shields's chief contribution to the great period of English book-illustration, the "Sixties"; and, when published, they received high praise from Rossetti and other artists, as well as from John Ruskin. The same room also contains two original pen-drawings by the late E. A. Abbey, R.A., for "She Stoops to Conquer" (1885) and "The Quiet Life" (1889), given to the Museum by Mrs. Abbey in memory of the artist, as well as another study purchased for the collection, which is thus enriched with a representation of the work of one of the most distinguished of the pioneers of modern methods of illustration. Mr. Stanhope Forbes, R.A., has given eleven etchings by the late Mrs. Stanhope Forbes, whose graceful and accomplished work in this medium, belonging to the earlier period of her artistic career, is by no means as widely known as it deserves. Among other recent accessions, wholly or in part now exhibited, are four drawings by the late L. R. Garrido (1868-1909) given by Mrs. Garrido; a collection of twenty-one working proofs, etc., of etchings by the late David Law (1831-1902) given by Miss Law; two etchings by Mr. D. Y. Cameron, A.R.A., "Rameses II" and "The Lion and the Unicorn," given anonymously; and four studies by James Ward, R.A., given by Mr. A. E. Anderson; four studies for "The Harvest Moon" and other pictures, by G. H. Mason, A.R.A., have been purchased and are also shown.

The Treaty House Panelling, Uxbridge.

The oak panelling in the Treaty House at Uxbridge, where the Commissioners appointed by Charles I and Parliament met to patch up their quarrel in January 1645, was sold about a year ago by the brewers to whom the house belongs. The National Trust for Places of Historic Interest and the Society for the Protection of

Ancient Buildings have already been approached with a view to the preservation of the panelling, but it will remain for Uxbridge to give practical proof of its desire to retain intact the building which was the scene of the attempt to conclude the Civil War.

Built in 1576, the Treaty House was the most famous inn between London and Oxford in the coaching days.

The front of the house, with its stone-mullioned bay windows, is interesting enough, but the building is far more picturesque at the side and rear, where the brickwork, the gables, and fine chimney-stacks suggest greater antiquity. It is the opinion of Mr. Allan S. Walker, hon. secretary of the London and Middlesex Archaeological Society, that the present arrangement of the panelled rooms on the first floor is certainly not the original one. At present the panelling is found in the rooms at each end, but it is quite clear that the staircase and lobby which separate these rooms are a much later arrangement. The finest panelling is in the "Treaty Room," but it has been so much cut about that the question has been raised whether it was originally made for the house. Mr. Walker is inclined to believe that when the central staircase was made the arrangement of the panelling was entirely altered. The panelling, which is of finely-grained oak, is of the early Renaissance type. It is somewhat mutilated, but the oak is in good condition.

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St. Vedast and the New Post Office Site.

In a letter to the *Times* Mr. Arthur Crow recently drew attention to the danger of another church of Wren's, that of St. Vedast, Foster Lane, being sacrificed to the exigencies of new traffic routes. He assumes that when the increased northward traffic is brought through the east end of St. Paul's Churchyard by the opening of the proposed St. Paul's Bridge, it will be found desirable, if not necessary, to have a new road in a north-easterly direction giving a straight route to Liverpool Street Station from the east end of Newgate Street or the west end of Cheapside. At present there is a space to the south of the old Post Office buildings which would afford a sufficient entrance to such a road; but it is proposed that the new building to be erected partly on the site of the old Post Office building should be extended southward to the line of the north side of Cheapside. In that case, says Mr. Crow, the new road would have to be started farther south, and would pass over the site of St. Vedast, which would have to be demolished. It seems to be a most insufficient reason for destroying another church of Wren's, and one of those which, as Miss Milman represents in her life of Wren, was specially designed by him with a tall thin spire to form a contrasting incident, architecturally, to the dome of St. Paul's. Mr. Crow suggests that the rebuilt Post Office building should align on the south side with the south front of the main block of Post Office buildings facing Newgate Street. On grounds of architectural effect that is unquestionably an excellent suggestion; it would be the best way to render the whole collection of Post Office buildings, east and west of St. Martin's-le-Grand, a uniform and symmetrical group. In any event, the demolition of St. Vedast ought not to be considered as a possible solution of the street problem at this point. It would be an act of mere vandalism.

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Measuring Operations at Buckingham Palace.

The operations recently taken in hand at Buckingham Palace seem to point to an intention of refacing the façade; but considerable reticence is displayed by the authorities as to the purpose for which measurements of the façade are being taken, and all official information on the subject is rigidly withheld. If there is any intention to build a new front to Buckingham Palace, it may be assured of a hearty welcome from architects. Ever since the competition for the Queen Victoria Memorial was settled, it has been repeatedly maintained that the scheme should have included a new façade to the palace, the present commonplace piece of architecture being totally unworthy of its position at the end of the memorial road. It is possible that the measuring operations are being made merely for the purpose of refacing the present design in stone; but it is to be hoped that a wholly new design for the façade may be in contemplation.

The Re-roofing of Glasgow Cathedral.

The reconstruction of the roofs of Glasgow Cathedral has now reached an advanced stage. The oldest lead that remained on the cathedral roof was that on the south transept, which bore the date 1739 on the east side, and on the west side of the roof is lead of the same date with the words "Andrew Aiton, Provost." This lead was very bright, and probably contained a considerable amount of silver. The roof of the choir bore the date 1824 in several places, and this must have been the date of a considerable reconstruction, as one of the bosses of the plaster vault also bore this date and the words "Andrew Crawford, plaisterer." Other dates on the lead, writes Mr. J. Jeffrey Waddell in the *Glasgow Herald*, were 1843 on the nave—just a few years before the removal of the western towers—1855 on the north aisle of the choir, and 1883 on the south aisle. These show that a constant supervision of the roofs had been necessary, and no doubt without that the cathedral had been a ruin to-day. Even the plaster ceiling of 1824 over the choir was the second plaster vault, for fragments of older and larger lath were found adhering to the ancient timbers; and at a still earlier date the ceiling was lined with oak in the form of a pointed trefoil, with ridge and rib and intermediate and diagonal ribs, similar in design to those of the last plaster ceiling removed a year ago, which, however, had not the trefoil form, but was simply pointed. It was this alteration from the design of the fifteenth-century ceiling in 1824 which did so much to weaken the structure, as in some cases the oak roof truss was almost cut in two, and was then made up with pine to the new shape.

Mr. W. T. Oldrieve, of His Majesty's Board of Works, who has charge of the cathedral, has gathered all the evidence, and reproduced the fifteenth-century design of the choir roof with the addition of the carved bosses. As the mediæval bosses had all disappeared Mr. Oldrieve had here a free hand, and the result is a very fine ceiling, the general effect of which must very closely resemble the mediæval ceiling, although the decorative detail is different and includes modern subjects. In contrast to the elaborate treatment of the choir and transepts is the simple design of the nave roof. When the modern plaster ceiling was removed, it was at once seen that here the roof had been an open timber one, and the roof is being carefully restored to its mediæval form. An interesting discovery was made when the plaster ceiling was removed at the west end of the nave. There at the north corner was a piece of the wall of the old clock tower, which was demolished in the middle of last century. On further investigation it was found to contain four of the steps of the former stair which was continued from the parapet of the nave to the parapet of the tower.

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Holophane Fittings: A New Price List.

A new price list of Holophane fittings, No. D 6, has recently been issued by Messrs. Siemens Brothers' Dynamo Works, Ltd., Tyssen Street, Dalston. Special attention has been given by this Company to the manufacture of fittings for Holophane reflector bowls and spheres, and the designs in the price list in question exhibit many variations in style and methods of treatment.

There is a general impression that fittings of this kind are expensive, but a glance at the list will show that the prices are quite moderate. The usual style of fitting is a metal band holding a Holophane sphere or bowl, with reflector, the whole being suspended from the band by three chains converging on a ceiling hook. The price of the fitting varies partly with the size of the glassware and partly with the amount of elaboration in the brass band and metal chains. Some of these are finished in Adam, Louis, or Empire styles. An attractive series of designs is comprised in the ceiling fittings for low rooms, theatres, etc., where the gallery is connected direct with the ceiling plate, and three short chains join the latter to the metal band. Besides pendants and ceiling fittings, however, there are designs for electroliers, in which the centre bowl is flanked by three small Holophane pendants, or, where the fitting consists of three bowls, their metal bands are joined together to form a kind of cover leaf. The list also contains examples of Holophane cluster pendants, arcs, opal fittings, etc., for use in offices, stores, clubs, shops, and similar situations.

October 1912

A Cardiff Building in Ceramic Marble.

The accompanying illustration shows Messrs. Marments' new premises at Cardiff, the whole front of the building having been carried out in Messrs. Carter & Co.'s green and white ceramic



marble. The illustration conveys an excellent idea of the architectural possibilities of this material. Mr. W. R. Jackson, of Cardiff, was the architect.

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University Chairs of Architecture.

The vacancy caused by the retirement of Mr. S. Henbest Capper from the Chair of Architecture in the Manchester University, owing to ill-health, has been filled by Mr. Archibald Campbell Dickie, A.R.I.B.A., of London. Mr. Dickie, who is 43 years of age, has had a distinguished career. Besides the work as a practising architect, including the planning of important buildings, he has acted as architect to several archaeological expeditions in Greece, Italy, and Asia Minor, and his explorations have resulted in the publication of a number of scholarly monographs. He is a member of the Committee of the Fund, to which he is also assistant secretary. For the last five years he has been a master on the staff of the Architectural Association's School of Architecture in London. The Manchester School of Architecture is conducted jointly by the University and the Education Committee. It was established in 1903 in pursuance of arrangements made between these two bodies and the Manchester Society of Architects, and the appointment is made by the University and the Education Committee.

Coincident with the change at Manchester, we have to chronicle the founding of a Chair of Architecture in the Irish National University. For many years several of the English universities have had their architectural schools, but in Ireland the necessary means for the thorough training of a potential architect have been hitherto lamentably deficient. The new School of Architecture, under the guidance of Professor Scott, should go far to fit the student for his subsequent career. No student will be granted an architectural degree without having previously served a term in an architect's office, thereby learning how to apply his theoretical acquirements in actual practice. In order to signalise the establishment of this School of Architecture, the Royal Institute of Architects of Ireland are convening a public meeting to be held at 4 o'clock p.m. on Tuesday, October 15th, in the Lecture Theatre of the Royal Dublin Society, at which the Lord Lieutenant will be present.

NOTES OF THE MONTH

The Château de Maisons, Paris.

Acquired by the French Government eight years ago at a cost of £8,000, the old Château of Maisons—better known to-day as Maisons-Laffitte—has been re-arranged under the direction of M. Georges Malençon, and is henceforth to be a museum of the seventeenth and eighteenth centuries. It has now been formally opened. François Mansart was the architect of the building.

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Messrs. Hartley and Sugden's New Showrooms.

Messrs. Hartley and Sugden, Ltd., have acquired the ground floor and basement of 61, Great Portland Street, W., for the purpose of West End offices and showrooms. Various types of apparatus are on view, including White Rose sectional boilers and radiators and independent boilers for hot-water domestic supply. The premises are heated throughout by a rather novel hot-water system, the boiler being located on the show-room floor. It is immaterial upon which floor the boiler is placed, the system working with unimpaired efficiency irrespective of the level of the boiler.

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The Clergy and Architecture.

In the course of his inaugural lecture, Mr. Edward S. Prior, Slade Professor at Cambridge, said that the Cambridge curriculum of theology sends out incumbents and curates to nearly half the parishes of England. . . . A knowledge of what is in their hands to guard and secure would seem a part of their education. The tragedy has been that the requisite knowledge has been given only by chance, by individual effort, or most often not at all. It is a tragedy that with the best intentions, and often with pathetic exertions to understand, clerical guardians of priceless treasures have been so ignorant (despite a University education), so unstudied in the ideas of religious art, that they have wiped out in the last century a very large part of the religious art and religious antiquities that a hundred years ago our churches everywhere possessed.

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A Brochure on Old Delabole Slates.

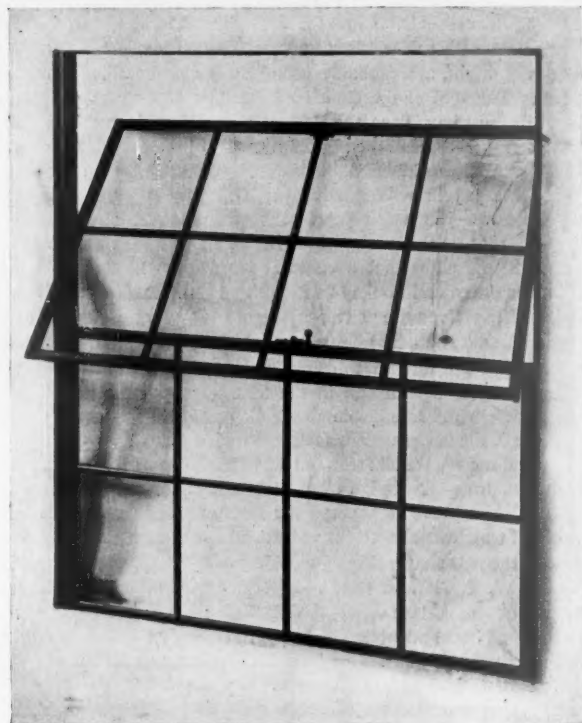
Trade catalogues and brochures are often very unattractive productions, exciting not the least amount of interest in the reader; but fortunately there are many welcome exceptions that stand out boldly above the general level of deadly dullness. Such a brochure is that recently issued by the Old Delabole Slate Co., Ltd., of Cornwall, with the inscription, "A Little Fore-Talk may save much After-Talk." Much practical information is contained within the thirty-two pages of which it is composed, yet the matter is readable and attractive throughout. Illustrations of buildings, both secular and ecclesiastical, upon which Delabole slates have been used, form an interesting feature; these buildings include Dublin Cathedral (the late Sir Thomas Drew, P.R.H.A., LL.D., Architect), University College, Cork (Arthur Hill, F.R.I.B.A., Architect), Royal Academy of Music, London (Sir Ernest George, A.R.A., and A. B. Yeates, F.R.I.B.A., Architects), Deep Sea Fishermen's Institute, Newlyn, Cornwall (Edward Warren, F.S.A., F.R.I.B.A., Architect), and many other important works. Three kinds of slate produced at the Old Delabole quarries are illustrated in colour, and a view is also given of the actual quarries. The last seven pages of the brochure are devoted to a list of some of the more important buildings that have been roofed with Delabole slates. This list includes the work of some of the most eminent architects of the day.

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An Automatic Damper Regulator.

The No. 45 syphon damper regulator for water boilers, introduced by the National Radiator Co., Ltd., embodies a number of important improvements, and offers a practical, economical solution of the problem of draught regulation for water boilers. This regulator is provided with a bulb which should be immersed in the hot water at or near the flow outlet, thus ensuring the greatest sensitivity to temperature variations of the water in the boiler itself. The regulator is constructed upon simple mechanical principles and composed entirely of metal; it consists of an outer dome enclosing

A new reversible double-hung sash in steel for Public Buildings and Offices where something more durable than wood is required. Used throughout the new Liebig Building; Messrs. Colcutt and Hamp, Architects.



The "Holborn" Reversible Double-hung Sash in Steel.

Messrs. Wm. Richardson & Co. will be pleased to supply fuller information regarding the new window if readers interested will address 18, Brownlow Street, Holborn, W.C.

the syphon bellows, which is connected by means of a tube with the bulb. The syphon metal bellows and a portion of the bulb are filled with a volatile fluid, which is sensitive to the slightest change of temperature. The brass rod attached to the upper wall of the bellows slides easily in the tube referred to, and as the temperature rises, the vapour in the bulb exerts an increasing pressure on the surface of the liquid, driving some of it through the tube into the bellows. This causes the bellows to expand, forcing the plunger upwards, tilting the rocker and the lever to which the draught doors of the boiler are connected. The fulcrum carrying the damper lever is pivoted on knife-edge bearings, to ensure extreme delicacy of movement and freedom from friction, and the distance between the pivots on the fulcrum being $1\frac{1}{2}$ in., the regulator possesses great power.

It has a very wide range, and by shifting the weight on the lever the water in the boiler can be maintained at any temperature between 120° and 220° F. When the regulator is ordered with an Ideal B Series boiler the attachment will be supplied without extra charge. The second section of the boiler will also be tapped to receive the regulator. The dimensions are as follows:—Height overall with lever at rest, $11\frac{1}{2}$ in.; length of bulb, $3\frac{3}{8}$ in.; length of lever, 40 in.; diameter of regulator, $3\frac{3}{8}$ in. The regulator is screwed $1\frac{1}{2}$ in. Price and further particulars may be obtained from the offices of the company at 439 and 441, Oxford Street, London, W.

ARCHITECTS' CORRESPONDENCE CLASSES.

Professional Exams., ARCHITECTS (R.I.B.A. & S.A.), Board of Education, Engineers (B.Sc. & A.M.I.C.E.), SURVEYORS' Inst. (San. Inst., etc.), Auctioneers' Inst., Quantity Surveyors' Inst. Prelims. and Finals. Examination Aids, 1s. each subject. Prospectus on application.—PENNINGTONS (Est. 1878), University Tutors, 254, Oxford Road, Manchester.

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The New Front to Buckingham Palace.

Rumours were circulated some weeks ago that it was proposed to reface Buckingham Palace, but assurance was given that the measurements then being taken had no connection with any immediate project—they were simply to furnish data for some rebuilding in the distant future. The secret has now been officially disclosed, however, and we learn that a design by Sir Aston Webb has received the approval of the King. It has been suggested that there should have been an open competition for the design. It should be remembered, however, that a new front to Buckingham Palace was part of the scheme originally contemplated for the National Memorial to Queen Victoria. Later, it is true, this was dropped—presumably because it was thought that there would be insufficient funds available; but it is only just that the work should be entrusted to Sir Aston Webb, who has been intimately associated with the rest of the memorial scheme. The new front, which will cost about £60,000, is to be carried out in Portland stone. The stonework will be put in hand shortly, and everything will be got ready for some speedy building next summer, while the Court is absent. Already the design has been subjected to a considerable amount of criticism, much of which, however, is comparatively negligible. A criticism which deserves serious consideration is that of Mr. H. H. Statham, who in a letter to the *Times* draws attention to the unsuitability of the proposed façade as a background to Sir Thomas Brock's memorial. He contends very rightly, as we think, that emphasis should be given not to the centre of the façade (and this is what Sir Aston Webb proposes to do), but to the pavilions at either end, in order to obtain contrasting incidents to the Queen Victoria Memorial, which stands before the Palace directly upon the central axis. This alteration effected, the design should be quite satisfactory as an architectural composition. It is certainly an immense improvement upon the dull and unattractive work of Edward Blore.

* * *

Beauty in Engineering.

The revival of the old problem of engineering aesthetics by Professor Barr before the Engineering Section of the British Association has produced an interesting discussion, Professor Beresford Pite having, among others, expressed some notable views on the subject. In his British Association address, Professor Barr emphasised the responsibility of engineers for unnecessary offensiveness in their structures, in which connection Professor Beresford Pite advises engineers first and always to mind their own business, which is definite in its object, rather than trouble about that very indefinite thing called taste. "If the interest and beauty of a Gothic cathedral have grown out of progressive success in achieving structural purpose, and 'ornamental engineering' is a true definition of the acme of the process, simple undeflected concentration on the interest of the problem in hand and their consistent and workmanlike expression must earn the recognition of beauty for all honest modern structure in metal, as they have of mediæval building in stone. We are perhaps prepared to admit this in a suspension bridge or an unadorned viaduct, but the principle is operative equally in a locomotive, Dreadnought, or pithead structure. The interest is that of the purpose to be achieved, the satisfactoriness with which that purpose is scientifically carried out by means justly proportioned to the end."

As a side issue to the discussion Mr. Caröe has stigmatised the colours used by engineers—the red oxide preservative paint, which is usually specified as a technical requisite, and the stock colours employed by railway companies. Professor Pite, however, dissents from this disapproval, and would beg engineers consistently to beware either of an æsthetic use of paint or of any attempt to render their works inconspicuous by selecting bronze greens to harmonise with landscapes, or cerulean blues when exhibiting on the sky-line. "The advice of William Morris was once sought," says Professor Pite, "when Battersea Bridge had to be repainted, and he, I imagine somewhat scornfully, suggested that black was the only paint possible for such a work of engineering; but whether black or white, green or blue, æsthetic considerations of harmony and tint are out of place on entirely practical structures. Personal taste from some quarter

or another is certain to be offended, and as artistic canons for the salvation of the obliging engineer do not exist, such uncomfortable adjectives as 'hideous' and 'garish' may be earned with the best intentions. Colour salvation will only be found in some convention either of red oxide or by use of direct contrasts as of black and white, using one for the tension and the other for the compression members of a compound structure.

"I hope that the day may soon come when the inartistic prejudice against the pleasant silvery grey of galvanised ironwork will pass, and its power of combining neutrally with either the colour of nature or the grime of towns be admitted. It certainly has as much theoretically in its favour as the tar of farm buildings and the white-wash of cottages, which find such favour with the pseudo-artist."

* * *

The Committee on Regent Street.

The appointment of a committee to consider the design to be adopted for the rebuilding of Regent Street Quadrant is a satisfactory development of the recent controversy. It is to be regretted, however, that there is no member on the committee to advocate the views of the shopkeepers. The Earl of Plymouth is the chairman, with three associates—Sir Henry Tanner, who represents the Office of Works; Mr. John Murray, who will look after the interests of the Commissioners of Woods and Forests; and Professor Reginald Blomfield, who, as a distinguished architect, has been chosen to represent the profession. This committee is excellent so far as it goes, but it is one-sided in its constitution, and the essential problem to solve is two-sided. Without any desire to advocate the case of the shopkeepers against the architects, it is futile to overlook the fact that 98 per cent. of the shopkeepers signed the petition against Mr. Norman Shaw's design being taken as the model for the entire rebuilding of the Quadrant. Hitherto the question has been approached with a bias towards one side or the other, and the result has been a complete deadlock. A give-and-take policy will have to be adopted. It is useless for the shopkeepers to clamour for unbroken sheets of plate glass. That must mean inevitably the complete ruin of architectural effect. The shopkeepers must not forget that though they are in Regent Street for business purposes only, there is a civic duty which must be recognised—that is to say, the effect of a great street in a capital requires as much recognition as the claims of business. On the other hand, it is no use for the ground landlords to attempt to thrust on the shopkeepers a design which does not meet their needs; in brief, Mr. Norman Shaw's design will have to be substituted by something which more fairly fulfils the business requirements. That the difficulty is not insoluble there is ample evidence to show. One thing is certain: there must be a uniform design for the Quadrant. Regent Street when Nash finished it, and for many years after, presented a stately, uniform appearance which no other street in London could equal; but the later rebuildings have been allowed to proceed quite independent of the existing scheme and of one another, the result being an unintelligible hotch-potch of discordant elements. The damage already done is irreparable, but there is time even now to save the Quadrant from a similar fate.

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Skyline and City Architecture.

Few things receive so little attention from the modern architect as the effect of his building on the skyline of the town. In his country house and cottage work he is careful enough, and groups his gables or hipped roofs and chimneys with great thoughtfulness, well aware that from a short distance they are probably all that will appear above the enclosing garden and tree-planting. But in a town façade he thinks he is quit of his responsibility to the world with a clear cornice line, or at most an unimpeachable attic. Beyond that he would appear to leave his building to take care of itself, or, rather, to the draughtsman who is working out the keeper's quarters and the chimney flues. Of course, this is but one of the numerous results of the prevalent lack of communistic feeling among latter-day town builders—the same spirit which has been accountable for the absence of town planning in the modern city and the medley of our groups of

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public buildings. For as regards his individual building the architect is probably right; the cornice or attic is as high a level as the eye of the passer-by can reach, and it is only when seen at a distance and in conjunction with other buildings that its skyline comes into play, more particularly if the site of the town is undulating, giving occasional vantage points from which a view can be obtained. Then does the banefulness of the purely individualistic treatment become apparent, and the neglected roof and irregular levels of each building produce the typical uninteresting and formless town picture with which we are so thoroughly acquainted.

It is instructive to observe the care that is being taken in connection with the large area which is now undergoing reconstruction at Brussels. This is situated just below the plateau on which the Palace and famous Parc are placed, and from which charming glimpses may be had over the picturesque lower town. In the rebuilding, the small old houses are being replaced by large commercial buildings, which rise with their many storeys to the level of the plateau itself. But the municipality and that admirable watchdog body the Comité de vieux Bruxelles are not idle; the best views, such as those which include the tower of the Hôtel de Ville, are to be preserved by limiting the height and outline of buildings: and at one place near the Place Royale, whence over a balustrade a distant view was obtained, it is proposed to erect a screen wall in order that the serene repose of the eighteenth-century quarters may not be disturbed by the mushroom growths which are springing up from the hot-bed of the lower city.

If anyone is in search of object lessons of the result of the want of study of skyline, reference need only be made to the recent water front of Liverpool, the new sides to the Champs de Mars at Paris, and Kingsway in London.

It is a singular and melancholy fact that Paris, which has stood before the world as the example and precept of street line and skyline, which successfully prevented the destruction of one of her finest city pictures—the view of the Ile de la Cité from the Pont des Arts—should have handed over her historic Champs de Mars to the unbridled dominion of the speculative architect and speculative builder. The skyline round this great space is ruined for ever. The Parisians have learnt their lesson and bitterly regret their mistake.

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The Thames and London.

In the courtyard of Somerset House is a bronze group on a stone pedestal; a colossal figure of Father Thames reclines with urn and cornucopia, while dominating the group from a higher plane a statue of George III, garbed in Roman toga, and attended by a lion couchant, stands against the rostra of a galley—a benign hortator whose gavel is a rudder. In this beautiful group of statuary the sculptor has symbolised the relation of the Thames to the City. Not only does it commemorate the erection of the finest of our official buildings, but it marks the dawn of a new era in English history—the age of modern activity. At this date England had yet to experience humiliation at the hands of her American sons, to begin her tremendous struggle with France, to explore new continents, to overthrow the genius of Napoleon, and finally to emerge impoverished and victorious. What makes the most direct appeal to the imagination is the concrete embodiment of intellectual activity expressed in terms of architecture. Remove from their setting the precious stones which now enrich the northern shore and what aspect would London present? Who would deny to Wren his many triumphs; who could fail to admire the storeyed terraces of Somerset House, which formerly rose sheer from the water; who can restrain a joyous thrill on beholding the Palace of Westminster, Barry's immortal grouping, refined and scintillating with intricate jewellery fashioned by the cunning of Pugin? These are the works standing forth as the richest of London's treasures. Co-ordinated by Bazalgette's embankment, they satisfy the Englishman's love for the real and the permanent. In the grand sweep of the northern embankment, now being extended beyond Westminster, exists an architectural asset of superlative merit. No doubt the future will see the embanking of the southern shore. A dream of futurity embraces a

grand river boulevard running from Southwark Cathedral to Hampton Court, linking the Cathedral to the Palace at Lambeth, giving Battersea Park a river frontage, and extending to Wolsey's Palace.

If the northern embankment presents a continuous and harmonious effect, the southern shore is sharply defined as an excrescence on the countenance of the City. The time has long since passed for us to express our rapture over the merely picturesque; we can sympathise with the views drawn for Malton's celebrated tour, we can delve into the volumes of sketches assiduously collected by Crace, but the present demands improvement. If the waters of the river divide, they also connect, for the common interest of the citizens of the dual city are centred upon the great waterway. For greater convenience quasi-architectural structures span the river, viaducts of masonry, intricate webs of steel. Foreigners often remark with surprise on the small number of bridges crossing the Thames, and contrasted with the Seine the number is few. When it is remembered, however, that little more than a century and a quarter ago communication between north and south was maintained by only three bridges, the immense strides made during the early years of the last century appear the more remarkable.

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Obituary. Mr. Francis Masey, F.R.I.B.A.

Mr. Francis Edward Masey, F.R.I.B.A., who died in September, after an illness extending over a fortnight, had been for fourteen years a recognised leader in his profession in South Africa. When he was taken ill it was hoped and believed that his recovery would be only a matter of a few days, but complications set in, and Mr. Masey died in a nursing home at Salisbury, Rhodesia. Francis Edward Masey was the third son of the late Mr. Philip E. Masey, architect, of London. He was educated at the Royal Academy Schools, London, and became a pupil of the late Mr. Alfred Waterhouse, R.A., in 1878, with whom he remained for fifteen years. He subsequently assisted in carrying out many of Mr. Waterhouse's later works. In 1887 Mr. Masey was awarded the Soane Medallion Scholarship of the R.I.B.A. He also gained silver medals in the Tite and Owen-Jones competitions. In 1896 he went to South Africa, where one of his first commissions was the Post Office at Port Elizabeth. Entering into partnership with Mr. Herbert Baker in 1897, Mr. Masey was jointly responsible with that gentleman for the following works: The recently unveiled Rhodes Memorial at Groote Schuur, Rhodes Building, the new St. George's Cathedral in Cape Town, the laboratories of the South African College, the Cape Town offices of the National Mutual Life Assurance of Australia, the South African Association offices, the Cape Town City Club, the new Union Parliament Buildings in Cape Town, and numerous churches and private residences in the Peninsula, including the new Dale College Buildings in King William's Town and the Mother Cecile Memorial Hall at Graham's Town. The partnership was dissolved in 1910, when Mr. Masey took up work in Rhodesia. Among the works he has executed are the Salisbury Club, the residence of Mr. Julius Weil, the new St. John's Church at Bulawayo, educational buildings for the Beit Trustees at Bulawayo and Salisbury, new Museum at Bulawayo, new premises for the Salisbury Board of Executors, and the new offices of the Goldfields Rhodesian Development Company, Ltd., Salisbury, now in the course of erection. Many of Mr. Masey's buildings have been illustrated from time to time in the REVIEW.

EXAMINATIONS OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS Courses of Preparation by **MR. W. HERBERT HOBDAY, A.R.I.B.A.**

These Courses are well known and appreciated for the sound educational lines on which they are conducted. Instruction is given (1) in Classes, (2) by Correspondence, (3) in the Office. The six months' Courses for the Examinations in June, 1913, begin in January next. All necessary text books are obtainable from the Architectural Students' Library connected with the Courses. For full particulars of Courses and Fees apply to 5, Bedford Row, W.C. Telephone—Holborn 5653.

The Submersion of Philæ.

The great scheme of irrigation at Philæ, with the dam at Assouan, has resulted in the partial submersion of the island. When the scheme was first promoted, in 1893, the head of water contemplated would have entirely covered the buildings for several months in the year, but the protest was so formidable that the engineers were obliged to reduce the height of the dam by 27 ft. For the past ten years, however, the temples have been in an amphibian state, rising, like Aphrodite from the sea, in the summer months—when the climate renders it impracticable for visitors to see them—and becoming again partially submerged from autumn to spring. Within the next few weeks, with the completion of the dam, the water is to be raised to its fullest height, which means another 18 ft. will be added. When that happens, and the irrigation scheme is accomplished, it will be possible to judge the ultimate effect on the buildings and their decoration.

Decay can at present be detected in the floor blocks, and in the bases and lower courses of the columns in the Hypostyle Hall, and in a less degree in the outer and lower-lying portions of the temples. The damage will be duly remedied by the engineers of the Irrigation Service, who being in charge of the dam, are also in a measure the guardians of Philæ; and the result after some years will be that we shall have an Engineers' not a Ptolemy's Temple. But when the water is raised to its full height this corrosion will begin in the painted capitals and roof blocks of the famous Hall of Columns. It has been stated that the water will come only up to the vertical flutings below the capitals of the columns, but, even if this be so, the effect will be the same, for the water will be drawn up into the stone to some distance above the actual surface-level and the peeling of the plaster and paint will follow.

There is yet another danger to be considered. The stone of which the roof is made is of the same porous nature, and in itself is not an ideal material for such a purpose, being too fragile to carry much more than its own weight. If, then, these long blocks, extending from column to column, become saturated with water, it appears inevitable that they must break with the additional weight and involve the roof. With the still further increase in the height of the water, by the end of the year the destruction of the chief beauties of a temple that has aroused the admiration of countless generations will have begun. The buildings may remain indefinitely, but those halls and pylons which, belted about by graceful trees, stood commandingly above the river, will be as the hulk of a derelict ship aground in tide-water.

London in the 'Fifties.

London is so constantly changing its aspect that views taken only within comparatively recent times appear astonishingly strange and unfamiliar. A striking example of this fact is afforded by an article in the *Morning Post*, where Mr. E. Beresford Chancellor describes some of the changes that have taken place in the centre of London within the past seventy years. Piccadilly then differed considerably from its present aspect. At that time there still remained the Ranger's Lodge opposite Down Street, from the gate-posts of which were removed the stags which now flank Albert Gate. There was no St. James's Hall (demolished some years ago and now replaced by the Piccadilly Hotel), the Circus was not, and the advent of Shaftesbury Avenue, opened in 1886, together with Charing Cross Road, just a year younger, did away with a number of squalid streets and courts, of which Seven Dials was the centre.

In Charing Cross and Whitehall the changes are not less marked. Northumberland House was in existence till 1873, when it was pulled down to make way for Northumberland Avenue. Trafalgar Square had only just been formed, and the Nelson Monument was yet to come in 1849, the Landseer lions not being added for another twenty years.

It would be impossible to particularise the fine private houses in Whitehall which have disappeared since 1842; the last of them to go (for Gwydyr House remains and others have been adapted to official uses) was Carrington House, built by Chambers, which was demolished to make way for the War Office. But if many mansions

have disappeared, one at least has come into existence, the rebuilt Montagu House, which arose in 1859-62, the most easterly private residence of any importance remaining in the occupation of its owners.

The changes in the Strand and Fleet Street have been innumerable. The Lowther Arcade has gone, and Coutts's bank reigns in its stead. Gone is old Hungerford Market, which remained till 1863, when it was replaced by Charing Cross Railway Station, whose advent provided the only means of crossing the river, except by boat, between Waterloo and Westminster Bridges. The transformation which has been wrought by the gradual improvements in building, by the erection of hotels like the Savoy and the Cecil, and by the gradual widening of the thoroughfare, has largely changed the aspect of the Strand, but it has been the obliteration of such landmarks as Holywell Street and Wych Street, and Temple Bar (taken down in 1878, when the Griffin replaced it), that has done most to make this thoroughfare almost unrecognisable to those who knew it during its earlier and more picturesque but less convenient days. The building of the Law Courts was one of the most notable of the changes which have taken place in the Strand, and with its advent in 1880 old Clement's Inn was demolished.

Farther east no less drastic changes have taken place. Newgate Prison, the work of the younger Dance, has given place to the Central Criminal Court, and Christ's Hospital has been demolished. In 1842 the old Fleet Prison, in Farringdon Street, was still in existence, but Ludgate Circus was not formed till 1864-75. The precipitous Snow Hill and what was called Holborn Hill were yet the difficult approaches to Holborn from the east, the Viaduct not coming into being till 1869; while Queen Victoria Street was not opened till 1871.

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Repairs in the Cloisters at Chester.

The repairs to the cloisters of Chester Cathedral now in progress under the superintendence of Mr. Gilbert Scott became necessary through the collapse of a portion of the groining of the east cloister. In restoring the masonry, the workmen had occasion to examine the roof from the outside. Here they discovered a superimposed mass of earth and debris amounting to about 250 tons. The disintegration of the groining under pressure of this great weight was not surprising. The theory entertained is that this debris represents the ruins of buildings demolished or fallen into decay. It is known that the monks' dormitories were over the east cloister. Later they were probably utilised as houses for the lay clerks until they fell into ruins. The roof of the cloister, cleared of this burden, shows the convex swellings of the groined arches and deep "pockets" in between. A new outer roof will be thrown across for protective purposes, but the Dean suggests that its construction should allow easy access, if necessary, to the masonry below. There have also been revealed several interesting architectural features, including the Early English archway of a former building incongruously *in situ* in the cloister roof, a quatrefoil window (one of three) at the head of a flight of steps, and a doorway communicating with a staircase through which the monks would go from their dormitories to say their night offices in the church.

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Education in Architecture: Proposal by the Society of Architects.

Mr. C. McArthur Butler, Secretary of the Society of Architects, has addressed a letter to us in which he says that a proposal has been made to his council by some of the more prominent men in the architectural profession to the effect that the Society of Architects should organise a system of education on similar lines to the ateliers of the *École des Beaux-Arts*. In addition, it is proposed to institute a method of examination which will tend to eliminate from a nongst the students all those who show no real aptitude for the profession, and whose energies could therefore be more profitably employed in some other calling. It is felt that this proposal constitutes a wise development, and one which should prove most popular with all

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grades of the profession, and the Council of the Society are anxious that it should be introduced at the earliest possible moment. They have therefore appointed a committee to confer on the subject and consider ways and means. In addition to three of their own members appointed by the Council, the Right Hon. Lord Saye and Sele, Sir George Riddell, H. V. Lanchester, F.R.I.B.A., and A. R. Jemmett, F.R.I.B.A., have consented to serve on the committee referred to, and it is anticipated that other educationalists will also co-operate.

Mr. McArthur Butler will be glad to hear from any other gentlemen, particularly architects, who sympathise with the scheme, and who are willing to assist the Society in putting it into operation at an early date.

Lifts on Liners.

Under this title, Messrs. R. Waygood and Co., Ltd., Falmouth Road, London, S.E., have issued an attractive booklet, in which are included many illustrations of such famous vessels as the "Olympic," "Lusitania," "Mauretania," "Asturias," "Otway," "Amerika," and "Kaiser Wilhelm II," in which, as in many other liners, Waygood lifts have been installed. Interesting information about the vessels is given, their length, breadth, depth, tonnage, and horse-power being recorded, in addition to the particulars of the lifts and hoists which Messrs. Waygood have installed in them. Views in which the lifts appear show that the vessels are sumptuously equipped, and it is easily seen that the lifts are an important addition not only to comfort and convenience, but also to the elegance of the equipment. In the Royal mail steamer "Olympic," of the White Star Line, three first-class passenger lifts are arranged side by side in one trunkway, and the woodwork of the cages consists of mahogany finished in white enamel and gilt enrichments, framed, panelled, and moulded, with mirror, lantern roof, and ventilator; bell and other fittings being gold plated. Each cage is furnished with a portable upholstered seat and electric light. Passenger, stores, and food lifts, coal hoists, etc., have been installed by this firm in ships belonging to the Cunard Steamship Company, the Royal Mail Steam Packet Company, the Orient Steam Navigation Company, the Hamburg-Amerika Line, the Norddeutscher Lloyd, and a dozen other companies, and the firm "have had repeated orders from the great shipbuilders of Great Britain and Germany."

Oak Carving at St. Paul's Cathedral.

The question of presenting to the South Kensington Museum some oak carving at present in St. Paul's Cathedral has been, it is understood, under the consideration of the authorities of both the cathedral and the museum. For a long time a quantity of beautiful oak carving, much of it thought to be the work of Grinling Gibbons, has been stored in various parts of the cathedral, notably in the room known as the Oak Room, above the choir level. These fragments, for they are nothing more, reveal the full delicacy and beauty of the work which is seen in its complete perfection in the choir stalls, and the cathedral and the museum authorities have discussed whether it might not be possible to find the requisite material for reconstructing a choir stall with a view to its being placed in South Kensington Museum. No idea of interfering with any woodwork which is in position has ever been suggested or would be for an instant entertained. Where it has hitherto lain, the woodwork has been practically lost to the public, liable to deterioration, and a possible source of danger from fire.

Restored Mosaics in St. Mark's.

At St. Mark's, Venice, another very important work of restoration has just been finished—that of the dome of the Madonna, above the Lady Altar. On the inside of the dome is delineated the life of St. John in mosaic—among the finest Byzantine works of the thirteenth century. Engineer Marangoni, director of the work of restoration, has accomplished successfully a very difficult task in detaching the mosaics and then replacing them after the restoration

had been completed, so that no one would suspect that they had ever been touched. Indeed, the mosaics, which before had been obscured by the greasy smoke of wax candles and lamps, are now seen in all their magnificence.

The Honeywell Heat Generator.

The advantage of a slight pressure on the water of a hot-water system of heating is generally recognised by specialists, who know what can be done with water which is sealed from the atmosphere; but hitherto, in consequence of what has been considered the danger involved in valves and other appliances, this consideration has been largely ignored. With the Honeywell heat generator, introduced by the National Radiator Company, it is possible to apply a slight pressure—ranging from 0 to 10 lb.—in a perfectly safe and entirely automatic manner to the water of a heating installation, with the result that pipe areas can be safely reduced nearly one-half and radiation 10 to 15 per cent. The Honeywell heat generator, therefore, not only effects a considerable economy in the initial cost of a hot-water installation, but the smaller pipes and reduced amount of radiating surface involve a corresponding decrease in the quantity of water in the system, resulting in more rapid heating and circulation. Moreover, the ability to raise the temperature of the water in severe weather to 240 deg., without boiling, gives to a low-pressure hot-water system, at a nominal outlay, the advantages of both hot-water and steam heating without the drawbacks of the latter. The National Radiator Company have published an illustrated pamphlet which clearly shows the operation of the appliance.

The Statue of Liberty for Manila.

The Statue of Liberty which the United States Government is presenting to the Philippine Islands, and which will be erected at Manila in the near future, has been completed by the Swiss sculptor, Herr Kissling, whose design, it will be remembered, was chosen in an international competition. The statue, which will have cost £240,000 when delivered at Manila, is a huge work in bronze, consisting of a series of lifesize figures dominated by the giant figure of the Philippine national hero, José Rizal. The monument has been placed in position at the station of Wassen, Canton of Uri, to await inspection from the American commission of experts, after which it will start on its long journey across the seas.

New Buildings at Queens' College, Cambridge.

At Queens' College, Cambridge, the Bishop of Ely recently dedicated a block of new buildings which have been erected on the site of the old almshouses founded by the first president of the college, Andrew Dokett (1448-1484). The new buildings, which will provide accommodation for twenty-six undergraduates, as well as the bursar's rooms, a guest-room, and clerk's offices, are to be known as Dokett's Buildings. Mr. Cecil G. Hare, London, was the architect, and the builders were Messrs. Rattee and Kett, of Cambridge.

International Building Exhibition, Leipzig, 1913.

The closing date for applications by intending exhibitors at the International Building Exhibition, Leipzig, 1913, originally fixed for October 1st, 1912, has been extended to January 1st, 1913. Space has already been booked to the amount of a million marks.

ARCHITECTS' CORRESPONDENCE CLASSES.

Professional Exams., ARCHITECTS (R.I.B.A. & S.A.), Board of Education, Engineers (B.Sc. & A.M.I.C.E.), SURVEYORS' Inst. (San. Inst., etc.), Auctioneers' Inst., Quantity Surveyors' Inst. Prelims. and Finals. Examination Aids, 1s. each subject. Prospectus on application.—PENNINGTONS (Est. 1878), University Tutors, 254, Oxford Road, Manchester.

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The Architect in Relation to Himself.

Speaking, in his presidential address to the R.I.B.A., of the position of the architect in the personal sense, Professor Blomfield said—"There is a real danger, in all this whirl of architectural politics, of our forgetting that first of all we are artists, and that the art which we practise is a very great and a very old one. The cares of business, the keenness of competition, the feverish haste of modern work, are apt to reduce the lamp of art to the merest flicker, if they do not put it out altogether. Those of us who have wide experience of practice know how difficult it is to keep that lamp alight, but here I am addressing myself not to my seniors and contemporaries, but to our younger members—to those who will take our places and carry on our work. Scholarship and research have always been among the best tradition of this Institute. I need only recall such names as Donaldson, Cockerell, and Penrose, and remind you that whatever view one may take of the historical justness of the Gothic Revival, there can be no question of the intense enthusiasm that inspired the labours of such men as the younger Pugin, Street, Burges, and Nesfield. If you turn over the pages of the earlier volumes of our Transactions you will find papers on matters of serious interest, marked by a learning and ability that give them a permanent value in architectural literature. I hope, and I do not doubt, that that tradition will be worthily maintained by the rising generation. Current politics may be fascinating, but they are the outside of the cup and platter; they are a very poor substitute for that patient forging and perfecting of your artistic armament which will enable you later to practise your art with the enjoyment that comes of real mastery. And to those that have enthusiasm this labour will be a perennial delight, the joy that is to be won from the study of past art."

"Who of us, after all, does not look back with vivid pleasure to those wrestlings with the mysteries of some great cathedral, quiet hours with pencil, note-book, and 2-ft. rule spent in some exquisite chapter-house, long autumn rambles among the time-worn buildings of historic cities? These things are the privilege of the architectural student, and it is this touch with the past that gives to our work its abiding interest. You may recollect the old Greek game of the Lampadephoria, where runners took torches lit at the altars of Prometheus, Athene, and Hephaistos, and passed them from hand to hand till they reached the winning post. That, gentlemen, is our position. It is our business to hand on the torch of architecture. Some of us may be getting old and stiff in the joints and may have to content ourselves with painfully nursing the flame. It is for you of the younger generation so to train yourselves in your calling that, when the torch is passed into your hands, you may fan it to more vigorous life, and enable it to shine again with all the splendid brilliancy of the great ages of architecture."

* * *

Mr. J. L. Ball on Bath Abbey.

Descriptions of architecture by architects are seldom of a high literary order; but a welcome departure from the conventional matter-of-fact style has been made by Mr. J. L. Ball, who, in a paper on Bath and Wells, delivered recently before the R.I.B.A., gave the following poetic description of Bath Abbey:—"Bath Abbey was begun in 1499, replacing earlier structures; was partly ruined at the Dissolution, and partly rebuilt between 1597 and 1616. Thus it belongs entirely to the decadence of Gothic architecture, and has for us something of the mournful interest of a survival; as of one who, having outlived his contemporaries and friends, yet lingers, a stranger in a changed world. For by the middle of the sixteenth century the drama of mediæval art was played out. That architecture which meets us at Wells Cathedral in the flush and animation of a wonderful youth, with the air of spring about it, we find at Bath Abbey in the last stage of a no less wonderful decline; beautiful still, with the beauty appropriate to winter. In Wells Cathedral throughout, not the sculpture only, but every line of the architecture, is intense with life; life triumphant, life contemning death. But in Bath, in this city of pagan memories, it is the pagan sentiment which finds expression in the last words of Gothic art. Everybody knows those strange representations of the Dance, or Triumph, of Death, which

one meets here and there in the painting and sculpture of the later Middle Ages, grotesque works, full of a haunting sense of the weariness and futility of life, of the greatness of death. Bath Abbey recalls such works, for here we find architecture expressing, in its grave, monumental way, the same ideas. In these rigid, attenuated forms, from which fire and passion and energy have departed, we see the composure, the high indifference of death. And, quite in accord with this, there is in Bath Abbey a curious felicity and smoothness of *technique*. The vaults are the best of fan-vaults; the proportions, at least of the interior, faultless. We feel that the end is achieved; the fancy, the invention, the experiment, of three centuries of Gothic art, seemingly inexhaustible, have come by inevitable steps to this, and terminate here, in this chill perfection."

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"Ubique" and London's Unfinished Embankments.

For some two or three months past a page of pleasant discursive comment on matters of current architectural interest has been appearing regularly in *The Architects' and Builders' Journal* under the heading of "Here and There." The writer, who conceals his identity under the *nom de plume* "Ubique," brings to a very sane outlook an unusual felicity of diction, as may be judged from the following extract from a recent article: "Some visionary," says "Ubique," "has already spoken of a London stretching itself from the South Coast to the Midlands, and another, in a more modest way, has suggested the embanking of the Thames from Greenwich to Hampton Court. Either proposal will stagger the ratepayer; but, without indulging in so ample a forecast, one may picture to oneself the embanking of the south side of the river from Blackfriars to Westminster. How much longer, indeed, shall we be content to see the magnificent scheme of Bazalgette shorn of its beauty by being confronted all along its front by a miserable array of wharves and warehouses? With the Albert Embankment beside St. Thomas's Hospital as a splendid commencement on the south side, and the approaching completion of a corresponding embankment on the opposite side of the river, we have, in truth, the most admirable model before us, and it needs only a strong civic policy to carry on the good work past the new County Hall to Blackfriars. There has been a habit of regarding the south side as 'picturesque,' but, as a fact, it is an evil-smelling, ugly medley. With the single exception of the Shot Tower—the outline of which is ever graceful, despite the degradation of having advertising letters on its face—there is not a spot along the south side on which the eye can linger with pleasure; and it would be a grand improvement to sweep away the whole miscellaneous collection which now disgraces the noblest portion of the City's highway. We should then have an embanked waterway in comparison with which the Seine at Paris would appear trifling. The Seine, after all, is but a little river when compared with the great width of the Thames, and it does not present the same difficulty in throwing attractive bridges from bank to bank. But Waterloo Bridge is in our midst to prove that the greater width does not debar an equally fine—indeed a finer—result being achieved, for there is a greatness about Waterloo Bridge which no bridge across the Seine can equal. How much the more necessary, then, that our bridges, which leave so noble a thoroughfare on the north side,

A.D. 1640—1740.

MESSRS. NICHOLAS are seeking to purchase, on behalf of a client, for the purpose of restoration, a RUIN of a MAN-SION of the later RENAISSANCE PERIOD, after the designs of Wren, Inigo Jones, William Kent, or Vanbrugh; nothing earlier or later would be considered. A large quantity of land is not desired, a park of 200 acres or so being quite sufficient. A good hunting country preferred, though not absolutely necessary, if house is otherwise suitable. Photographs desired, and all information given treated in strict confidence. No commission will be required from the Vendor, and Messrs. Nicholas will negotiate on behalf of purchaser. Address—"Renaissance," c/o Messrs. NICHOLAS, 4, Albany Court Yard, Piccadilly, W.

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should connect on the south side with a similarly fine embankment. And a detail in the advantages of this latter would be that, being on the inside of the curve, it would be considerably shorter than the northern embankment, and so would facilitate the traffic to and from the railway termini."

* * *

The Town Planning Act in Practice.

A report has just been issued by the Local Government Board showing the progress made with the Town Planning Act of 1909. A large number of important schemes have been launched and are in various stages of growth. The most advanced of any of the corporations who are taking up the subject is Birmingham, in whose district two large areas—one 2,320 acres and another of 1,142 acres—have been planned out and the schemes submitted to the Local Government Board for approval. But many other corporations are nearly as advanced, having made application and been granted authority to prepare schemes. Bournemouth, Halifax, Sheffield, Southport, and Ruislip-Northwood figure prominently among these latter; and in connection with Ruislip (where 5,906 acres are concerned) it will be remembered a large competition was held last year. Other applications before the Board include Wirral (5,829 acres), Luton (4,345 acres), and Sutton Coldfield (6,400 acres), the last being the most extensive proposal yet put forward. And there are more than 100 other local authorities who are directly taking up the development of areas under their jurisdiction. Hence, there can be little doubt that the provisions of the Act are being widely adopted. It is doubtful, however, whether the work is being entrusted to architects to any considerable extent. Two years ago the Royal Institute seemed to realise the important part architects might play in town planning. It organised, and spent several thousand pounds upon, a great exhibition, which first showed to the public the possibilities of the problem. But in so doing it made the tactical mistake of putting forward the rightful claims of the architect a little too vigorously, or, at any rate, a little prematurely. The result was, not that the architects got the work they alone were fitted to do, but the municipal engineers were frightened by the claims made. These latter met in London soon after the exhibition and solemnly declared that town planning was their province—in the first instance, and only in a very secondary way that of the architect, and being in a position to put their views before their councils the result to-day is that they hold the field, with the consequences we have seen. Bred in by-laws and the difficulties of drainage, it is impossible for the average municipal engineer to bring to the problem that broad outlook and imaginative sympathy which it requires. Under such conditions the new town planning is likely to be worse than the old muddles. The new method by a little forethought but much power will produce nothing but dreary monotonous disaster. If Mr. Burns wishes to save his Act, not from neglect but from abuse, he must save it from the hands of his friends the engineers.

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Alma-Tadema's House.

The house of the late Sir Lawrence Alma-Tadema in Grove End Road, St. John's Wood, which is to be sold by public auction, was designed and built under the personal supervision of the artist, who is said to have spent £70,000 on the work. It embodies a great number of striking features. Interest begins at the main entrance, the door of which is set in a bronze frame cast from one at Pompeii. Within a flight of brass stairs leads to the studio through a door of polished woods, including lignum vitae, over which is the inscription, "As the sun colours flowers so art colours life." The inner hall, which also has a door communicating with the studio, has its walls covered on three sides by panels painted for Sir Lawrence by Leighton, Poynter, Boughton, East, Riviere, Marcus Stone, MacWhirter, and many others. This inner hall leads to one of the most interesting apartments in the house—the artist's writing-room, which was designed after the form of a Roman atrium; it has a Pompeian ceiling and onyx window, and is completed by an impluvium with marble fountain and walls panelled in alabaster. But the chief feature of the interior is the great domed studio, 44 ft. in length by 36 ft. in width. The walls are panelled in green marble, and the roof is of aluminium.

Opposite the north window, in its bronze frame, is a Byzantine apse, hung with Tunisian embroideries in rose velvet and fitted with a semicircular seat inlaid with ivory. In a deep recess on the other side is the grand piano, for which the artist paid £2,000, with its parchment scroll bearing the signatures of practically every great musician of the day. Overlooking the studio is a gallery surmounting a bronze bas-relief by Reynold-Stephens. Another fine apartment is a seventeenth-century Dutch room, which formed the studio of the late Lady Alma-Tadema. The antique panelling, mantel, open hearth, and old stained-glass windows were brought from Gouda, and adjoining this is a smaller room in the same style containing a carved and inlaid oak bed dated 1606.

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New Buildings at Cambridge University.

To meet the increasing number of matriculants at Cambridge University, building is going on in all directions. In Queens' Lane, on the site of Andrew Dokett's old almshouses, Queens' College has erected buildings which provide accommodation for twenty-six undergraduates, as well as officers and rooms for the bursar and his clerks. The external design, in the estimation of the *Times* University correspondent, is handsome and well proportioned; and within, a dado of oak panelling runs up the staircase, and the floors are laid with oak boards. This building has been carried out by Messrs. Rattee and Kett from the plans of Mr. C. G. Hare. Emmanuel College is also erecting extensive buildings, which will form two sides of a northern court on the area between the University offices and between Emmanuel Street and Christ's Lane. This court is connected with the older part of the college by a subway, but will not be ready for occupation for some months. Extensive buildings are also being erected in connection with the "Museums." The first block of the Museum of Archaeology and Ethnology was completed a few months ago. The engineering department has completed an important addition to its premises on the site of the house in Free School Lane. The building covers an area of about 2,000 sq. ft., and it fills the whole space between the Cavendish Laboratory and the earlier buildings of the Engineering Laboratory, thus completing the western frongage of the University "Museums."

* * *

The Restoration of Tattershall Castle.

Tattershall Castle, Lincolnshire, is now being restored under the direction of Mr. William Weir. The work is not confined simply to those parts of the castle affected by the removal of the mantel-pieces—the subject of recent controversy—but is the outcome of a thorough survey with the object of ascertaining what was necessary to a complete restoration. The difficulty of securing bricks to correspond closely with those of the fourteenth century necessitated careful observation and experiment. In the end the Lincoln Brick Company have been able to produce a brick in every way satisfactory, hand-made at the Waddington brick kilns. The measurements differ somewhat from those of the ordinary modern brick. They are 8½ in. long, 2 in. thick, and 4 in. wide, while the modern brick measures 9 in. long, 3 in. thick, and 4½ in. wide. For the new work 100,000 bricks have been ordered, 60,000 of which have already been supplied. Although hand-made, the manufacture can be effected at the rate of 10,000 a week.

EXAMINATIONS OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

Courses of Preparation by

MR. W. HERBERT HOBDAV, A.R.I.B.A.

These Courses are well known and appreciated for the sound educational lines on which they are conducted. Instruction is given (1) in Classes, (2) by Correspondence, (3) in the Office. The six months' Courses for the Examinations in June, 1913, begin in January next. All necessary text books are obtainable from the Architectural Students' Library connected with the Courses. For full particulars of Courses and Fees apply to 5, Bedford Row, W.C. Telephone—Holborn 5653.

The Institute's New President.

The Royal Institute of British Architects has been happy in the seventy-eight years of its existence in having many distinguished artists, scholars, and men of affairs among its presidents. Rarely, however, has it had the good fortune to secure a man who combines such singularly wide attainments in arts and letters with so picturesque and powerful a personality as that of its new president, and it is fortunate indeed for the Institute that Professor Blomfield should occupy the chair at this exact moment of its history. No other man at the present day sums up so well in his own person our ideal of the complete architect. To the broad philosophical outlook which a first-class honours degree in "literæ humaniores" at Oxford implies, and to the practical sense necessary to the successful carrying on of a large practice, Professor Blomfield adds the enthusiasm of the artist for creative work and of the scholar for the love of knowledge for its own sake. Under his guidance registration may well mean in the end an incalculable gain to the art of architecture. With such a man at the helm there is every reason to believe that the Institute in setting its course for registration will avoid the quicksands of mere professional expediency and reach the safe harbour of increased architectural attainment, where alone awaits the reward of increased public esteem.

* * *

Carvings on the Temple Church.

Some recent work carried out by the Societies of the Temple upon the western porch of the Round Church of the Templars has resulted in the disclosure of some very beautiful original stone carving, the existence of which was not generally known. The semi-circular arched doorway, in form and shape a beautiful specimen of the Transition Norman style, appeared to the observer to be made of a white crumbling stone much defaced by accumulated dirt, and in parts crumbling away. In the course of carrying out some work for the preservation of the entire porch the authorities of the Societies of the Temple, who were in charge of the work, called in the assistance of Mr. W. D. Caröe, F.R.I.B.A., under whose direction, by means of the application of a chemical preparation, it was discovered that the white and black substance of which the archway appeared to be made was a thick coating which at some time or other had been put on to the original stonework of the porch and defaced its beauty. With care and skill all this substance has been cleared away, and has revealed original stone carving of great beauty and of the same date as that of the building of the Round Church. The result is that visitors to the church are able now to see not only a most beautiful specimen of early stone carving, but the archway of the porch almost in form, colour, and decoration, as it was in the days of the Knights Templars.

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Mr. Percy B. Tubbs and Registration.

Speaking of Registration in his presidential address to the Society of Architects, Mr. Percy B. Tubbs said: "The statutory education and registration of architects is a question which the Society has made its own and with which it has been identified for upwards of twenty-eight years, and in order to achieve the result which we all have so much at heart negotiations were entered into with the Council of the Royal Institute of British Architects more than two years ago. . . . The Society have always stated that if the Royal Institute will produce a Registration Bill with which they can agree they will step aside and let the Institute lead, and the Council of the Society kept their word by accepting the proposals of the Council of the Royal Institute. As you all knew, the proposals were submitted to the members of the Institute in general meeting, but after a lengthy and somewhat heated discussion the whole matter was referred back to their Council for further consideration, and they have been considering it in committee ever since. This action was taken by the members of the Institute more because the proposal was complicated by the introduction into the proposed agreement between the two bodies of all sorts of provisions, including the heads of a Registration Bill, than because the principle of the scheme was objected to. Until the Committee's report is issued it is not possible for the Council of the Institute to make any official statement to this

Society, but the negotiations have not been broken off, which is a great advantage, as it is always possible that the two bodies may meet again and resume their deliberations. Unfortunately, we are not in a position to guarantee that the negotiations will be renewed, and in the meantime the work of the society on behalf of Registration has been held up for two years, and if we are to await the result of the deliberations of the Committee of the Institute before taking any action the whole question may be retarded for an indefinite period."

* * *

Westminster Hospital to be Removed.

Westminster Hospital, erected in the Broad Sanctuary in 1834, is to be removed to another site, though its destination is not yet declared. No regrets will be felt at the disappearance of the existing building, which is in the pie-crust Gothic manner of the last century; in fact, its demolition will enable a fine new building to be completed; for, as is well known, the Wesleyan Hall is at present deprived of its two towers by reason of rights to light and air possessed by Westminster Hospital. Westminster was the first hospital in London to be established on the basis of voluntary contributions. It began in 1715 in a small house in Birdcage Walk, was transferred to larger premises in Chapel Street in 1724, and nine years later was removed again to James Street, where it remained until the erection of the present building. Incidentally the removal to James Street gave London an additional hospital, for the change was objected to by certain of the governors, who seceded and established the St. George's Hospital at Hyde Park Corner.

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Models of Buildings.

Mr. John B. Thorp's models of buildings have long been familiar to the architectural profession. Mention of them will awake in the memory of some architects solemn thoughts of litigation, and in others thoughts of a far happier kind. For, indeed, Mr. Thorp is an expert in the preparation of models which depress and delight. The former are, of course, those over which a number of expert witnesses debate with considerable heat about rights of light and air, and other equally provocative subjects; and the latter those which the architect (and we may say the general public) delights to examine for their purely æsthetic interest. By his models of Old London, Mr. Thorp has perhaps done more than any other man to reconstruct for us the fascinating picturesqueness of the mediæval city. At the London Museum, Kensington Palace, a fine series of Mr. Thorp's Old London models are permanently on view. They include old London Bridge, old Cheapside, the Eleanor Cross, old St. Paul's, Bridewell Palace, Baynard Castle, old Charing Cross, and others. Excellent photographic reproductions of these and other models are included in an attractive booklet recently issued by Mr. Thorp from 98, Gray's Inn Road, W.C.

* * *

Temple Bar.

A suggestion for the restoration of Temple Bar to the metropolis was brought forward at a recent meeting of the London County Council. It is hoped that negotiations with Sir Hedworth Meux, the present owner of Temple Bar, will be opened, and that ultimately we may see Wren's arch again in the capital. It cannot be restored to its original position for obvious reasons, but a suitable site might easily be found on the Embankment, or in one of the parks.

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An Architectural Opportunity.

The old King's College Hospital in Carey Street, W.C., is to be sold by tender in December, consequent on the hospital having been transferred to Denmark Hill. It cannot be claimed that the old building has either architectural pretensions or historic interest. It was built no longer ago than 1853, on the site of the old Grange Inn, which was much patronised in its day by the actors of the Duke's Theatre near by. There was a previous King's College Hospital in Carey Street in 1839. If no adequate tender be made in December a lease for ninety-nine years will be offered, conditionally on £100,000 being spent on new buildings. Here, therefore, is a further opportunity for adding to the architectural dignity of London.

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International Building Exhibition, Leipzig, 1913.

The main purpose of the above exhibition is to show the vast development made by building and its allied trades throughout the centuries, and the part that science has played in aiding this development. A noteworthy feature will be the "Town-Planning and Town-Building" section. Architecture, Technics, Engineering, and Hygiene will also receive special attention. The character of the exhibition must, of course, be to a certain extent scientific, but every endeavour is being made to interest the non-technical layman in an industry with which his own immediate welfare is vitally concerned.

Among notable German towns the following have already announced their intention to be represented as exhibitors: Leipzig, Dresden, Mannheim, Posen, Bremerhaven, Darmstadt, Halberstadt, Aachen, Krefeld, Stuttgart, and Frankfort-on-Main. The last-mentioned town will be particularly well represented, exhibiting interesting photographs, pictures, models, plans, and statistics showing the development of the town from the year 1636 up to the present day. Important subjects, such as water supply, canalisation, erection of smaller dwelling-houses, regulation of traffic, hygienic and benevolent institutions, hospitals, the laying out of playgrounds and parks, etc., will receive special attention.

Among the many other nationalities participating in this great exhibition, the United States of America will be worthily represented. A special committee has been formed, under the presidency of Mr. Glen Brown, Secretary-General of the Association of American Architects, to take the preliminary steps, and also to give every facility to intending exhibitors as well as to the general American public.

A prominent feature of the American section will be the exhibition of numerous pictures, models, and plans of "skyscrapers," among which will be an excellent model of the "Woolworth House," the latest creation of Mr. Cass Gilbert.

The municipality of San Francisco will have a prominent place. This huge city is not only the most important commercial centre on the Pacific coast, but owing to its exceptionally mild climatic conditions is also one of the most noted health resorts in the United States. In addition to many important municipal and commercial buildings, San Francisco possesses also numerous hotel-palaces, magnificent public gardens, splendid dockyards, etc., of which models, plans, and other illustrative material will be exhibited at Leipzig.

The Associations of German Linoleum and Wall-paper Manufacturers will be collectively represented. Linoleum has had a comparatively short but certainly successful career as a cover for floors and staircases and as a wall covering, but its sale has tremendously increased since the process of manufacture known as "inlaid linoleum" was discovered.

The wall-paper industry, which dates as far back as the Greeks and the Romans, has more generally been in operation since the middle of last century, and to-day it is one of the most highly-developed of modern industries.

* * *

Architectural Drawing.

In one of his lectures on "Architectural Drawing" to the Royal Academy students this year Professor Blomfield said that work which had retained its importance and interest through a considerable lapse of time afforded a certain standard, and could be better judged than that which was only the fashion of the present day, and might or might not have permanent value. Some of the present fashions in architectural drawing were, he thought, by no means good; there was a want of that care and certainty of delineation which characterised the drawings of an older school; and he especially deprecated the modern habit of drawing in portentously thick lines, which he believed was fostered a good deal by the influence of competitions, and the desire, in a competition elevation, to give it what was supposed to be a force and vigour that would ensure its not being overlooked. The result of this thick-line drawing was not only inartistic; in view of the use of drawings by a contractor it was highly impractical, rendering accurate measurement of a drawing very difficult.

The Architectural Review

A NOVEL POST-BOX.

The post-box shown in the accompanying illustration was made for the entrance hall of the First Avenue Hotel, Holborn, by Messrs. Wm. Richardson & Co., of 18, Brownlow Street, Holborn, W.C. The body is of beaten brass, and the ornaments are cast and chased, the letters on the panels being in repoussé. The base on which the post-box rests is of iron. The refined treatment of ordinary utilitarian objects being in these days somewhat uncommon, the present instance would seem to connote a welcome advance in taste.



POST-BOX IN THE FIRST AVENUE HOTEL, HOLBORN, W.C.

Memorial to the late Lord Salisbury.

A memorial to the late Marquis of Salisbury, by Sir W. Goscombe John, R.A., has just been placed in the Salisbury Chapel of Hatfield Church. It comprises a recumbent figure in bronze of Lord Salisbury, in the robes of Chancellor of Oxford University, with the chain of the Knighthood of the Garter, the crossed hands on the breast clasping a crucifix.

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Manchester Old Town Hall Façade.

The preservation of the façade of the Old Town Hall building, which it is proposed to erect in Heaton Park, will cost £2,120. A supplementary estimate of £650 has been presented by the Finance Committee to the City Council. By public subscription only £513 was raised, and the Finance Committee point out that more than three-quarters of the cost will have to come out of the rates.

* * *

The Dee Bridge at Chester.

This bridge, built in 1280, was recently found to be in a dangerous condition. Sir Francis Fox, who was consulted, reported that, if it were not strengthened, it would collapse, the scouring effect of the water having produced great cavities in the masonry. Under Sir Francis Fox's advice, repairs are being made.

ARCHITECTS' CORRESPONDENCE CLASSES.

Professional Exams., ARCHITECTS (R.I.B.A. & S.A.), Board of Education, Engineers (B.Sc. & A.M.I.C.E.), SURVEYORS' Inst. (San. Inst., etc.), Auctioneers' Inst., Quantity Surveyors' Inst. Prelims. and Finals. Examination Aids, 1s. each subject. Prospectus on application.—PENNINGTONS (Est. 1878), University Tutors, 254, Oxford Road, Manchester. ☉

