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View in Louvain, showing University Library (on left) and Hôtel de Ville (in background).

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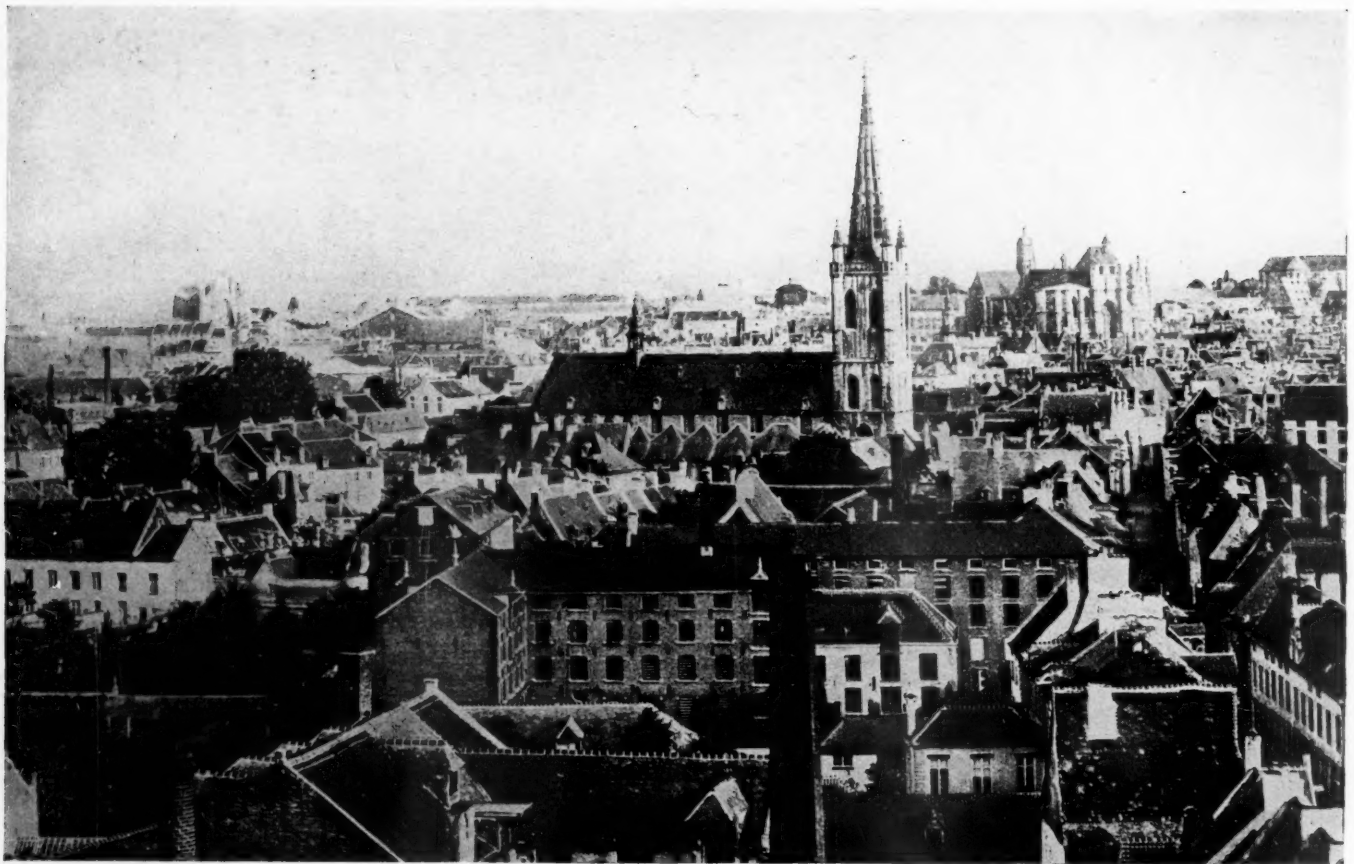


Photo: Photocrom.



Plate I. October 1914

Photo: Newspaper Illustrations.

GENERAL VIEWS OF THE TOWN OF LOUVAIN, NEAR BRUSSELS, BEFORE AND AFTER DESTRUCTION
BY THE GERMAN ARMY.

THE DESTRUCTION OF LOUVAIN.

With Plates I to XII.

BY its wanton acts of destruction in the course of the war in Belgium and France, the German army has covered itself with infamy. Visé, the first place destroyed in pursuance of a ruthless system, was soon followed by Wavre, Termonde, Dinant, Malines, and then by Louvain. The indignation of the whole world has been aroused by these vandalisms; so great, indeed, has been the interest centred in Louvain, that it has been felt that an adequate series of illustrations of the chief architectural features of the town would be welcomed. Hence the present record, the first of a series which will be published by THE ARCHITECTURAL REVIEW. At the time of writing, news comes to hand of an act no less astounding than the destruction of Rheims Cathedral. So glorious a heritage of mediæval art demands representation on an extensive scale, which is not possible in this issue; but in November we hope to give a fine series of photographs and drawings of Rheims, together with others of whatever else in architecture may have to be mourned by that time.

It was on Wednesday, August 19th, that the German army entered Louvain, after having burnt down the villages through which it had passed. Of what happened subsequently we have an authentic record in the second report of the Belgian Commission of Inquiry on the Violation of the Rights of Nations and of the Laws and Customs of War. From this we know that German soldiers burst open the doors of houses which had been abandoned by their inhabitants, pillaged them, and committed other excesses. At nightfall on August 26th some German troops that had been repulsed by the Belgians rushed panic-stricken into Louvain. Several witnesses affirm that the German garrison which occupied the town was erroneously informed that the enemy were making an entry. Men of the garrison immediately marched to the station, shooting haphazard the while, and there met the incoming German troops, and the regiments fired on one another. At once the Germans began bombarding the town, pretending that civilians had fired on the troops. The bombardment lasted till about 10 o'clock at night. The Germans then set fire to the town. Wherever the fire had not spread the German soldiers entered the houses and threw fire grenades. The greater part of the town of Louvain was thus a prey to the flames, parti-

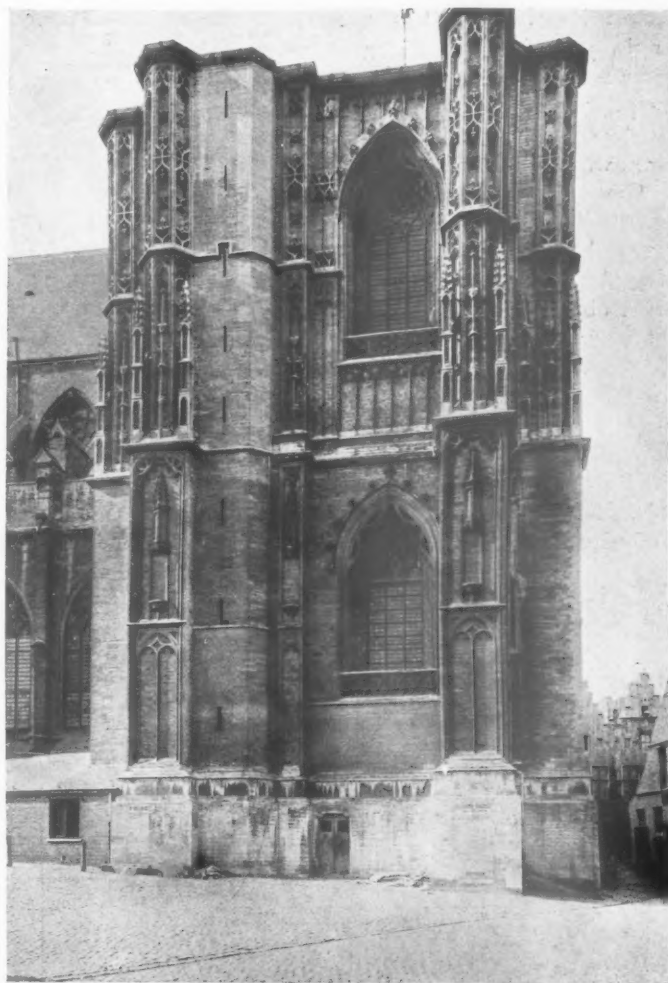
cularly the quarters of the upper town, comprising the ancient Church of St. Pierre, the University buildings, together with the University library, its manuscripts and collections, the municipal theatre, and the modern buildings. The fire burnt for several days. The final result is thus recorded by the Central News:—

"The Rue de Bruxelles, from No. 71 onwards, and the Rue de Paris have been completely burned, as have the Rue de Malines, the Rue Courte, the Old Market, and the Rue des Poulets. The premises of the Table Ronde, opposite the Hôtel de Ville, have been burned. The tower of the adjacent Church of St. Pierre is still standing, but the rest has been destroyed. The Hôtel de Ville itself is intact. The Rue de Tirlemont is burnt. In the Rue de la Station the Café des Brasseurs has been burned. The Rue de Liège is destroyed. The Place du Peuple is reduced to complete ruin. The Rue Vital Decoster is destroyed. The Place des Josephites is destroyed, but the college has suffered little. The statue of Juste Lipse in the Rue de la Gare is still standing. The Place de la Nation is completely destroyed. The Boulevard de Tirlemont has been destroyed on one side as far as No. 25, and from Nos. 26 to 148 everything has been destroyed. The Rue de Diest and the Chaussée de Diest have also been destroyed, as has the Rue de Bellevue. On the Boulevard de Jodoigne ten houses on one side have been destroyed; the other side is intact."

From the foregoing detailed account, there is ironical interest in turning to the statements made by officials from the German Administration in Brussels who went to find out "the true

state of affairs" in Louvain. They are pleased to report that "only between one-fifth and one-sixth of Louvain is in ruins"; that "most of the public buildings have been preserved, especially the beautiful Town Hall"; that "the damage to the Church of St. Pierre can easily be restored"; that "all the valuable works of art from the church were secured by the German soldiers"; and that the German officers "did everything possible to extinguish the fire." The accompanying photographs, showing ruined Louvain, as it actually is, are a sufficient commentary on these specious remarks.

Before proceeding to describe in detail the chief architectural features of Louvain, we give the following general reminiscence



CHURCH OF ST. PIERRE: NORTH-WEST TOWER.

of the town by Mr. G. A. T. Middleton, A.R.I.B.A., who was very familiar with its buildings:—

A REMINISCENCE.

While partaking of a certain family resemblance, every Belgian town has (or had before the recent destruction, partial or complete, of so many recently) its own peculiar characteristics, difficult to express in words. Most Englishmen who have travelled at all know Bruges, and are contented with its appellation of "quaint and sleepy"; while Liège, on its broad river and with its clean streets and boulevards, has always made an entirely different appeal. So, too, has it been with Louvain. It was (one must speak in the past tense) farther from England than Bruges, and consequently less known to the casual visitor, but just as sleepy, just as picturesque, and just as poor. It was nearer than Liège, and had none of the attraction of commercialism possessed by that formerly thriving city. Its first impression upon a visitor was almost invariably that of a deserted town. The pretentious railway station was facing an open "Place," from which a tramway conveyed one in an absolutely direct line down a long, straight, wide street, whose tall white houses on either side would reflect the glaring sunlight, right into the heart of the town, where all the old buildings clustered in a crowded group. Generally the street would be deserted, and so one's attention would be directed to the houses, and attracted by the strange sight, to English folk, of mirrors protruding at all sorts of angles from almost every window, so that the inhabitants could observe the passers-by without themselves being seen; but now and then a different note would be struck by the passage of a squadron of lancers or a battery of artillery, due to the army headquarters being close at hand.

The tram deposited its passengers at the east end of the great Church of St. Pierre, generally known as the Cathedral, and certainly of cathedral magnitude. Possibly no church in Europe gave such an impression of ruggedness, at any rate



Photo: G. A. T. Middleton.

RUE DE NAMUR BEFORE DESTRUCTION.

until its complete renovation was commenced some years ago. It was built of a soft stone which had become weather-worn; it had never been completed, so that such important architectural accessories as the great South Porch were missing except for indications of what had been intended; it had suffered mutilation and disfigurement in many a disturbance; and in front of it and between its great flying buttresses had been built a row of Dutch-looking three-storied premises, with ornate dormers of somewhat Elizabethan character, all painted white. To the artist it appealed irresistibly by its picturesqueness, while the architect was confused. Yet, walking round and noting carefully, he would gradually observe points of unusual interest, such as the presence of the fleur-de-lys worked with much grace into the stone tracery of some windows of the South Choir aisle, still in one instance discernible in the photograph taken since the destruction (see p. 70); the, to English eyes, unusual and quite beautiful profile of the "Flamboyant" mouldings exposed in the



Photo: Central News.

RUE DE NAMUR AFTER DESTRUCTION (UNIVERSITY LIBRARY ON LEFT).

unfinished South Porch; and the bold external row of pierced cusping to the outer arch of the West Window, thrown into relief by the deep shadow of the recess behind it, the glass being set far back. Internally a feeling of quietude prevailed, with nothing exceptional to attract; but again detailed inspection would be greatly rewarded, for if the oak carving, both by the west end organ and in the south transept, was not greatly exceptional (though of Renaissance type and unquestionably good), the great variety and beauty of the patterns of leadwork in the windows, which were filled with tinted and not with painted glass, was most remarkable. Its destruction must now be complete, but just possibly some smaller and almost unique features may have escaped, and, if so, it is to be hoped that the tiny iron fittings of the aumbry doors in some of the chapels of the south aisle are among them. These—lock plates and ventilation openings—consisted of superimposed thin plates of metal, so pierced as to give the effect of cusped and moulded tracery of intricate design, the only others at all like them being in the Church of St. Jacques at Liège.

Opposite to the south transept of St. Pierre, on the other side of the small "Grand' Place," still stands the Hôtel de Ville, the most noteworthy building in Louvain which the Germans have spared. It is of the same type as those at Brussels and Audenarde, and although not so large is better proportioned. Instead of a central tower, it has six somewhat grotesque turrets so designed as always to give an unfinished effect, as if they were under scaffolding; but then this is but normal to the building, for its soft stone disintegrates rapidly, and it is in constant need of repair, even to the extent of practical refacing twice within the last thirty years! On the first of these occasions the restoration of the whole building, while absolutely conservative, was most thorough, and the writer remembers measuring the largest oak beams he ever saw, lying in the "Grand' Place" ready for erection in the hall. One of these was 20 in. by 16 in. and no less than 42 ft. long. When raised into position, short cantilever pieces were added, richly carved, beneath either end, as if with the idea of reducing the theoretic span—a device which is quite common in Belgium.

It was in the narrow street by the western side of the Hôtel de Ville, and close to it, that the great Library was housed, whose burning has been likened so frequently of late to that of Alexandria. The building which contained it was flush with the street, of fifteenth or sixteenth century date, and designed originally as the Florentine Palaces were, to resist the attack of a street mob, there being no windows, but only a strong door of late Gothic character (which, by the way, possessed a beautifully-carved centre post) on the ground floor. The windows above were of a later type and of no great architectural interest, but below them ran a band of blind traceried panelling, with straight triangular (instead of pointed arched) heads to the tracery, much more curious than beautiful. The doorway, however, led to a hall of unusual solemnity, with semicircular arches and heavy pillars, apparently dating back to the Romanesque period, and from this rose the staircase to the Library above.

Further along the same street came the cumbrously ornate Church of St. Michel, with a quaintly-designed Renaissance pump, with a long iron handle, on the pavement in front of it; and further on again stood one of the most exceptional architectural curiosities of the whole of the Low Countries—a house front covered with blind tracery executed in cut brickwork. One or two smaller examples of the same sort of thing existed in the town, certainly, but all were of considerably later date, like those at Ypres and the little piece in the Victoria and Albert Museum: none could compare in completeness or richness with this.

Of the University buildings there was never much to be said architecturally, for though reasonably well proportioned they were eminently lacking in pretension, such as the eminence of Louvain as a seat of learning would have justified; but, passing them by, and wandering into the narrow streets of the lower town, occasional stepped gables to the houses or to openings leading up to lofts, and provided with pulley blocks for hoisting goods from the street below, together with frequently



THE UNIVERSITY LIBRARY: ENTRANCE DOORWAY.

overhanging upper storeys, made up many a picturesque vista, while here and there real interest would be aroused—as by the presence in an otherwise commonplace wall of a ruined Romanesque doorway, well preserved, and possessing the exceedingly rare feature of the English dog-tooth ornament carved on the hood moulding.

Then, too, on presently reaching the river bank, a view would be opened out of the Church of St. Gertrude, with its excellently proportioned tower and spire, the latter in pierced tracery, and thus quite exceptional if one puts out of consideration the modern spires of Cologne Cathedral. It was, indeed, a veritable little gem, both externally and internally. One feared that it had been destroyed, but from the latest reports it appears to have been preserved intact, and for this we must be thankful, both for the sake of its spire and that of the oak choir stalls belonging to the period of change from Gothic to Renaissance. They are examples of an art for which Louvain was always famous, right up to the end; for in Louvain was situated probably the finest wood-carvers' "shop" on the Continent of Europe, which has supplied the stalls and pulpit of many an English church, and where a large party of craftsmen with the knife and chisel worked together. Of their accomplishments of recent years there was one most exquisite example in Louvain itself—a triptych in rich and delicate tracery over an altar in the north transept of St. Pierre; but with the burning of that church it has almost surely been destroyed.

In war there must always be a vast amount of death and

human suffering; but of these things even contemporaries, and certainly posterity, take little account. By contrast, the ruthless and unnecessary destruction of evidences of high civilisation, such as great libraries, works of art, or architectural monuments, is remembered as an act of irreparable vandalism against its perpetrators, not merely for decades but for centuries. Thus will the burning of Louvain go down to those who follow us in time to come, and possibly prove of higher value to humanity in the end than any other result of the great war now proceeding, as a permanent lesson of the effect of highly advertised "culture" when divorced from religious belief and tolerance. In this way, perhaps, our Belgian friends may take comfort that the sore trials of the present may bear good and abundant fruit in time to come. G. A. T. M.

The following are descriptive particulars of Louvain's chief buildings :—

THE HÔTEL DE VILLE.

The Hôtel de Ville (Plate II), one of the most remarkable buildings in Belgium, was erected between 1448 and 1459 according to the design of Mathieu de Layens, chief mason of Louvain. It has been restored on several occasions, first in 1626, and most recently during the period 1828–1841. In 1849 the niches were filled with 282 statues, in conformity with what must have been the original intention. The statues in the uppermost row are of the Dukes of Burgundy, Counts of Flanders, and other nobilities; those in the second tier being of warriors and



Photo: Newspaper Illustrations.

VIEW OF GRAND' PLACE SHOWING HÔTEL DE VILLE AND CHURCH OF ST. PIERRE.



Plate II.

HÔTEL DE VILLE, LOUVAIN.

October 1914.

This has been preserved, the exterior remaining intact, though the interior has undergone rough treatment.

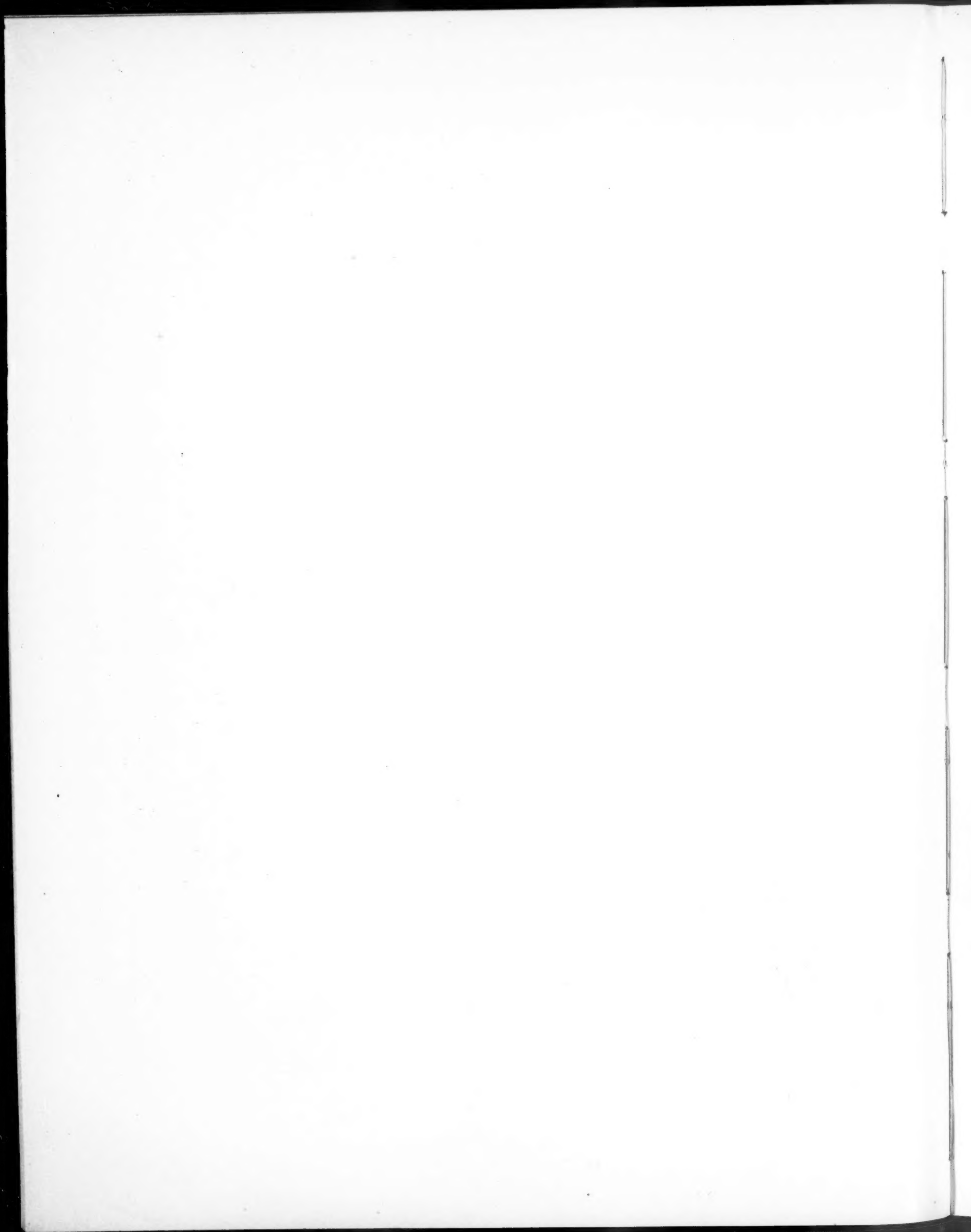




Plate III.

CHURCH OF ST. PIERRE, LOUVAIN: THE APSE, WITH CHAPELS.

The walls of the church alone remain, the interior having been entirely gutted.

October 1914.

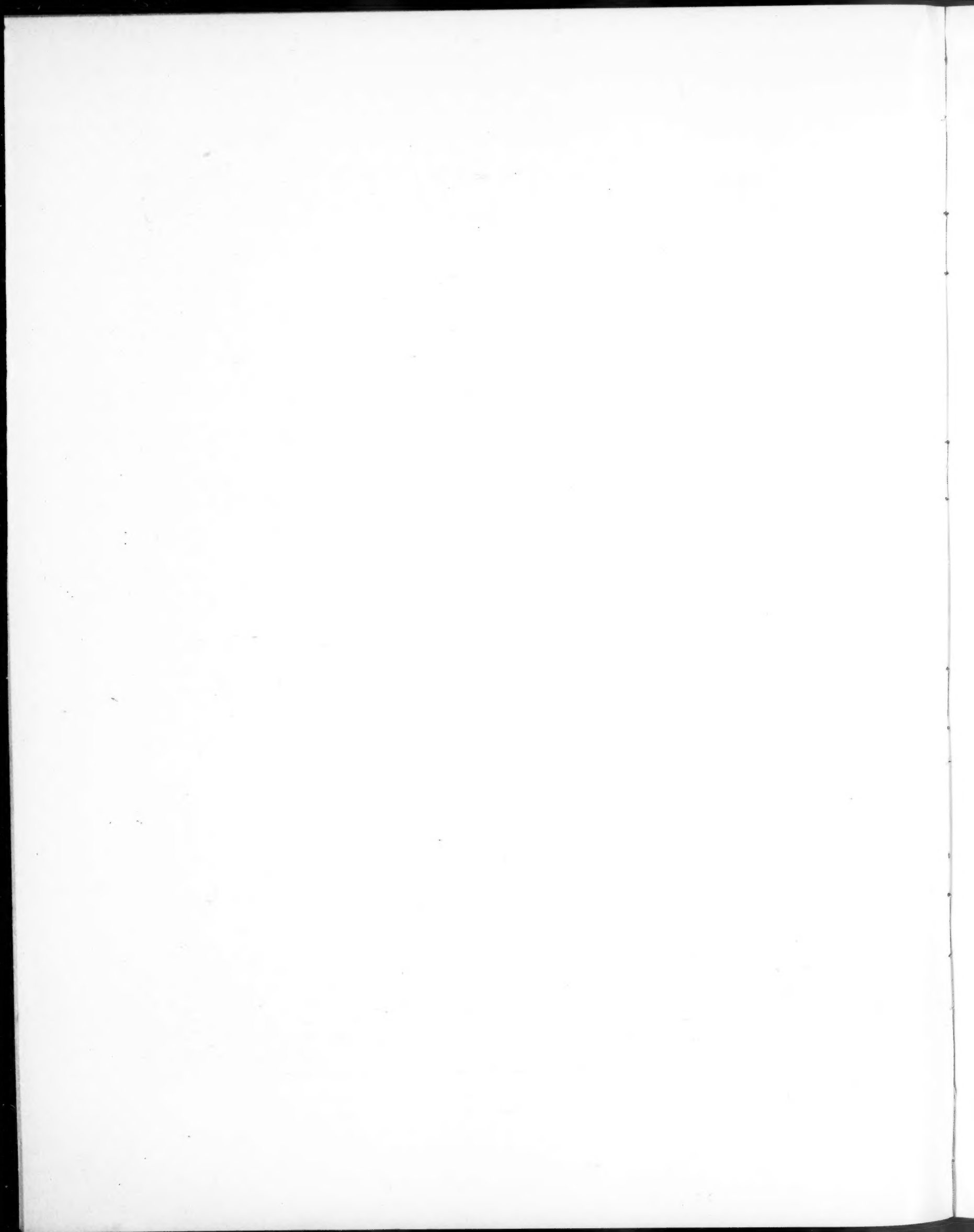




Plate IV.

CHURCH OF ST. PIERRE, LOUVAIN: SOUTH TRANSEPT.

October 1914.

This still stands, though somewhat battered. The view shows the commencement of the great South Porch, which was never completed.

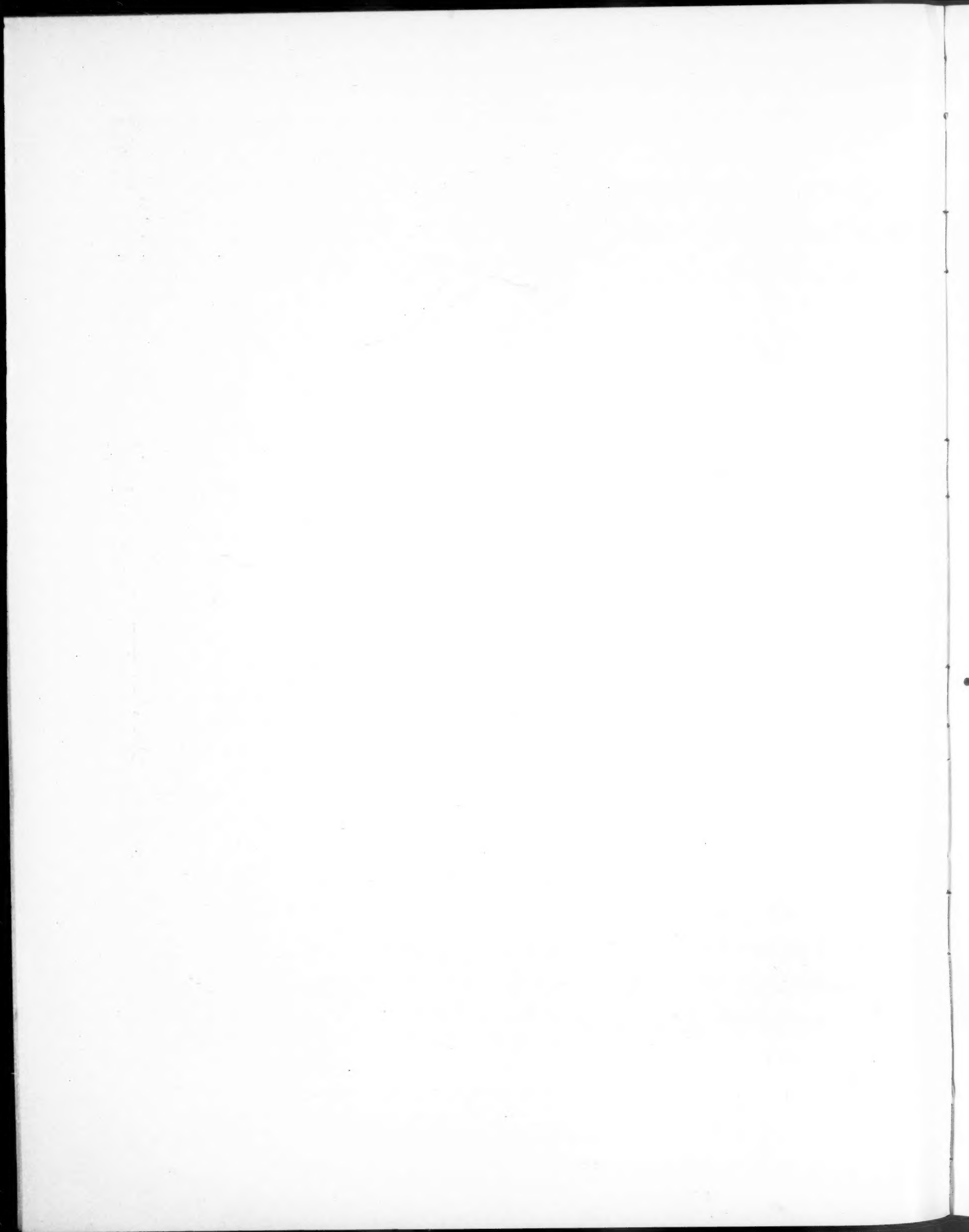


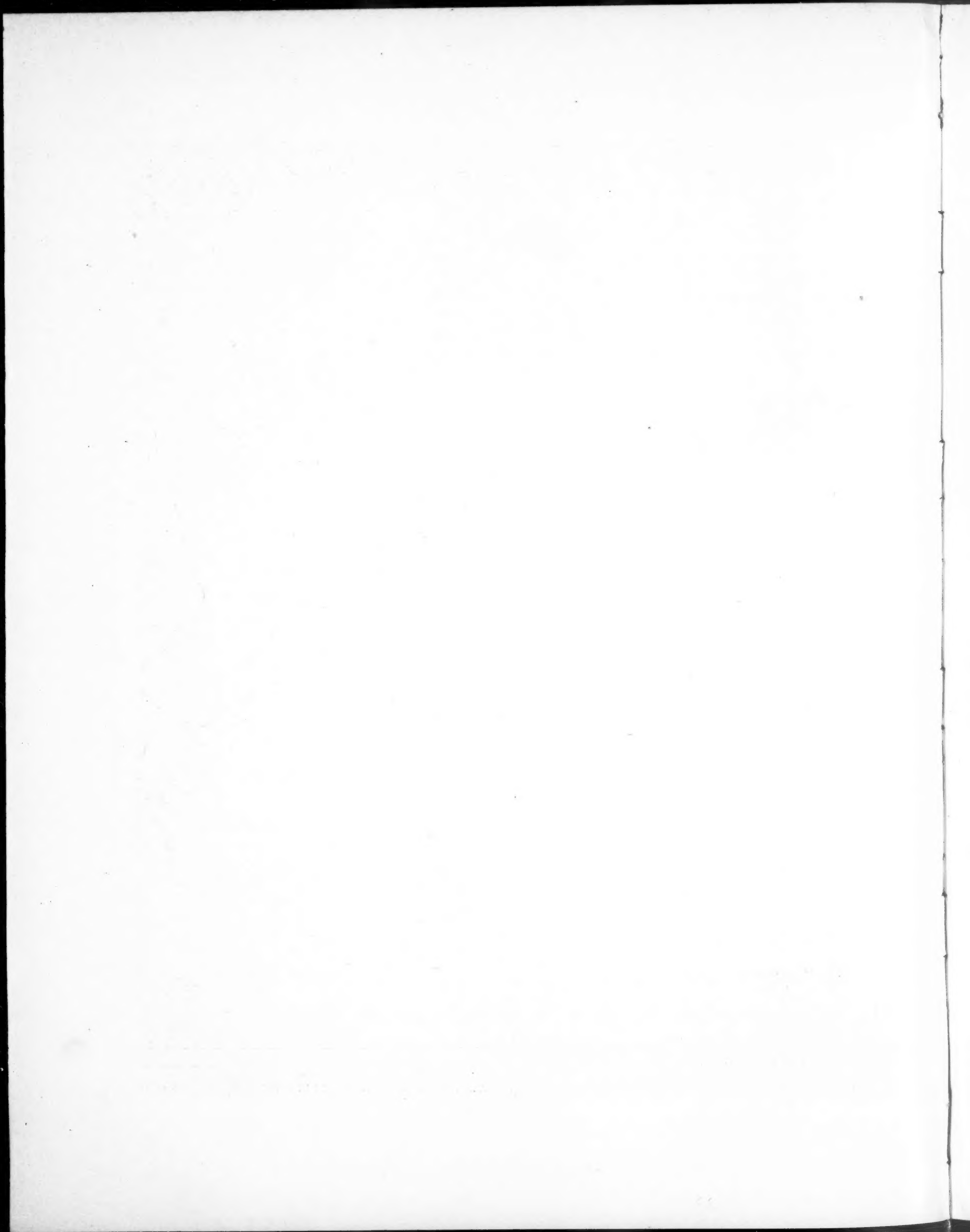


Plate V. October 1914.

Photo: W. A. Mansell & Co.

CHURCH OF ST. PIERRE, LOUVAIN: VIEW OF NAVE, LOOKING EAST.

The interior is now a complete ruin, the walls standing blackened and bare to the sky.



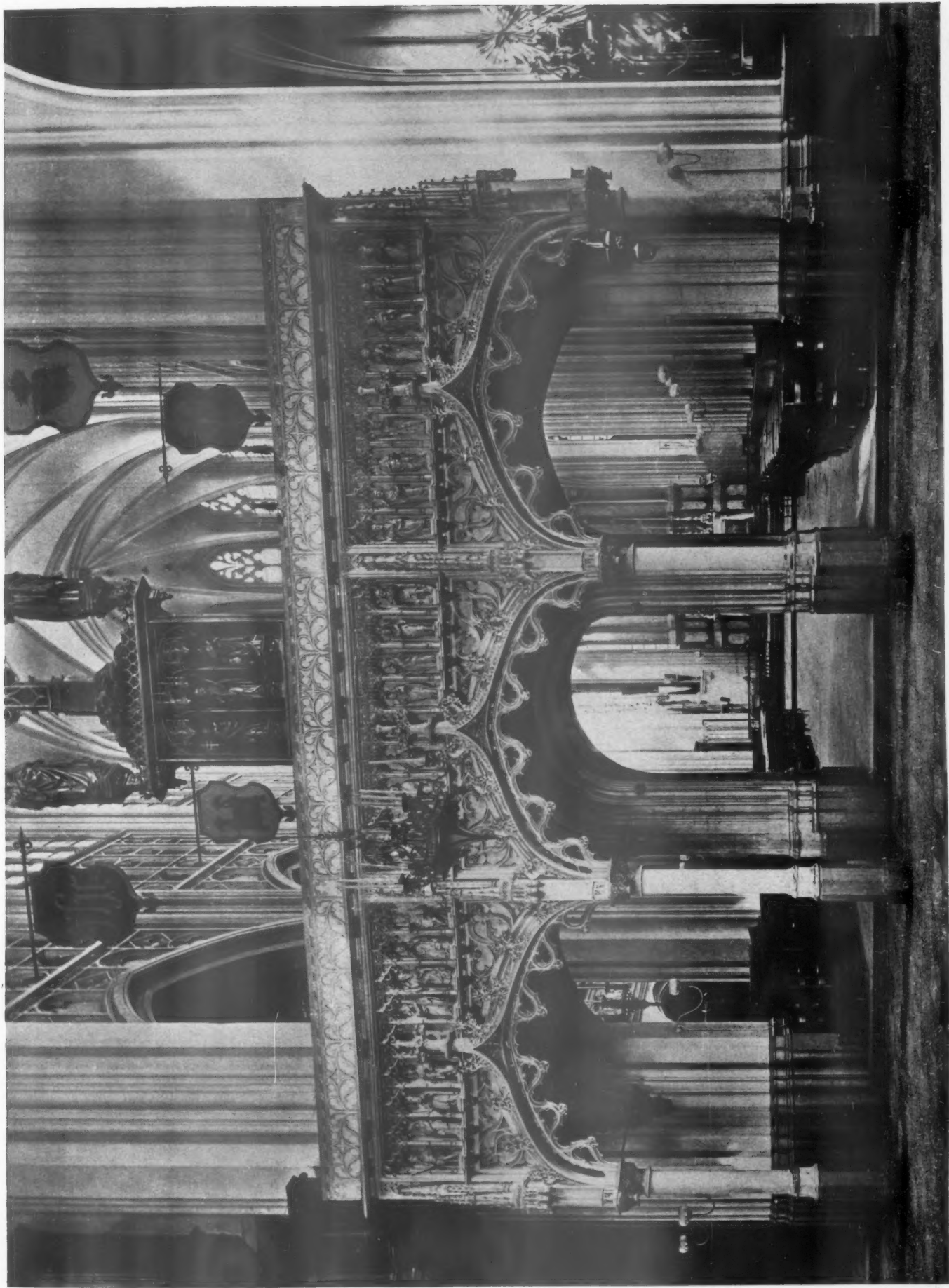


Plate VI. October 1914.

CHURCH OF ST. PIERRE, LOUVAIN: THE ROOD SCREEN.
This has been destroyed.

Photo: W. A. Mansell & Co.

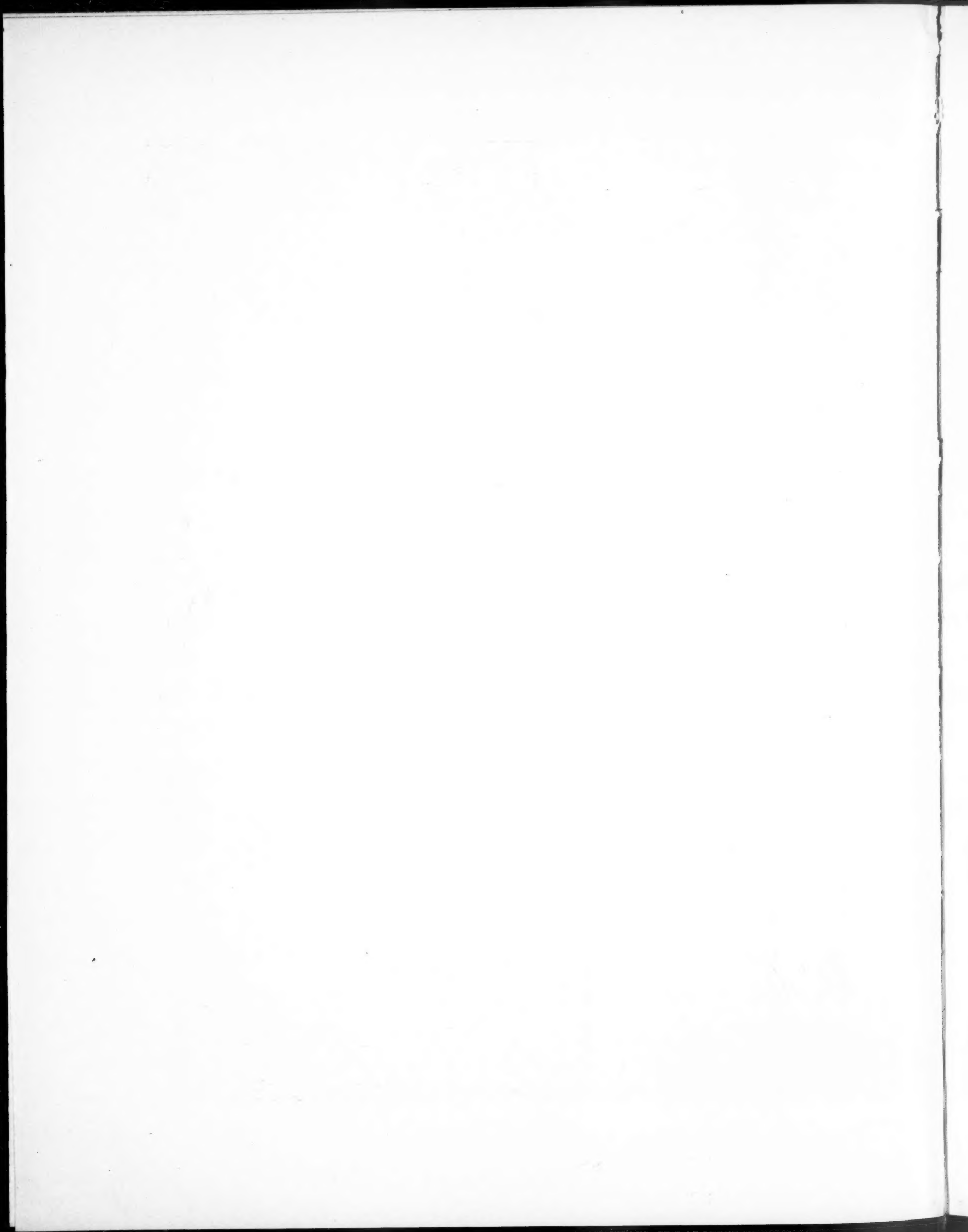




Plate VII. October 1914.

LOUVAIN UNIVERSITY: THE ANCIENT CLOTH HALL.
Nothing remains of this fine hall but some of the columns, in the midst of debris.

From Sluyterman's "Intérieurs Anciens en Belgique."

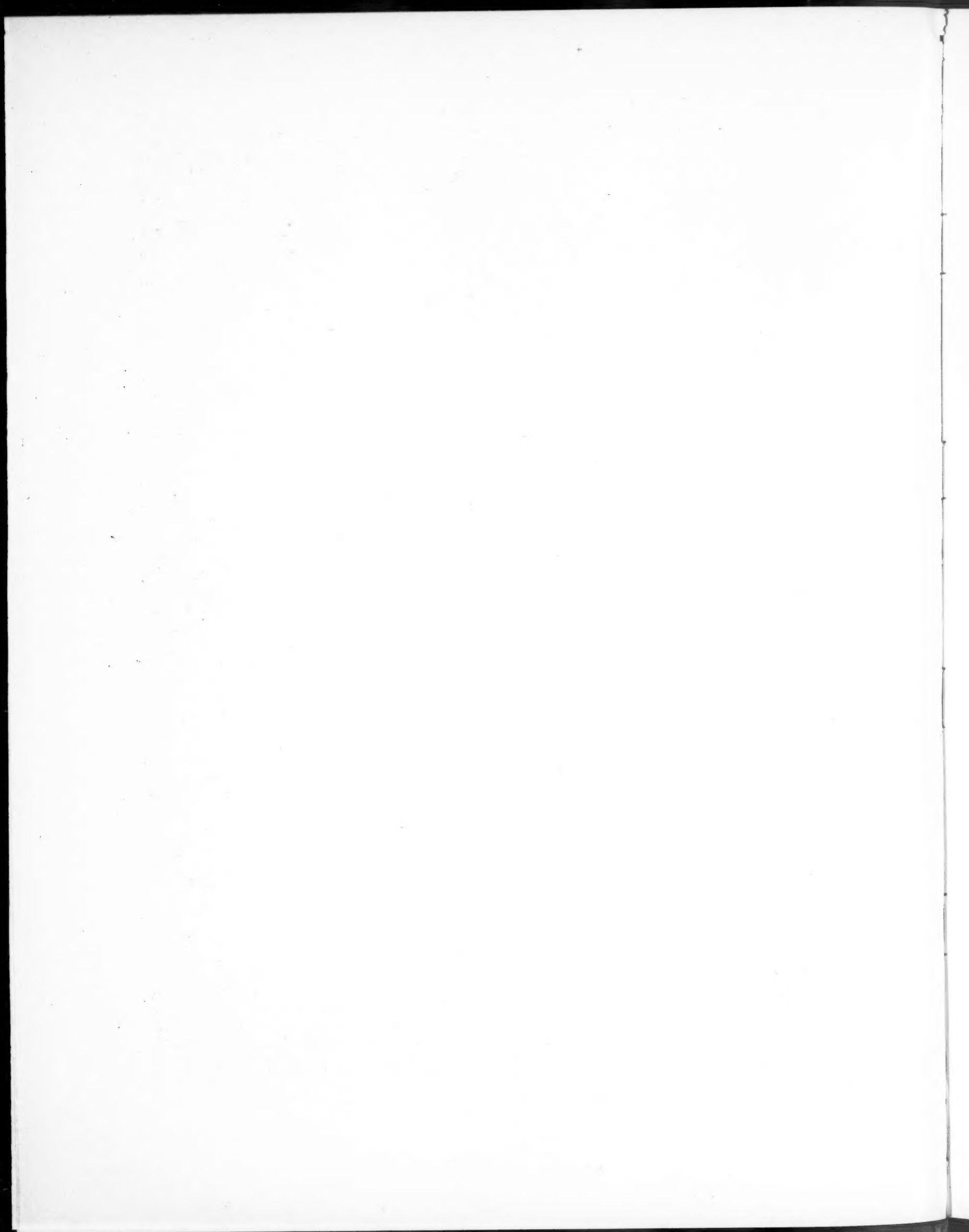




Plate VIII. October 1914.

From Sluyterman's "Intérieurs Anciens en Belgique."

LOUVAIN UNIVERSITY: VIEW OF STAIRS LEADING TO LIBRARY.

The stairs were entirely consumed in the fire which destroyed this ancient hall.



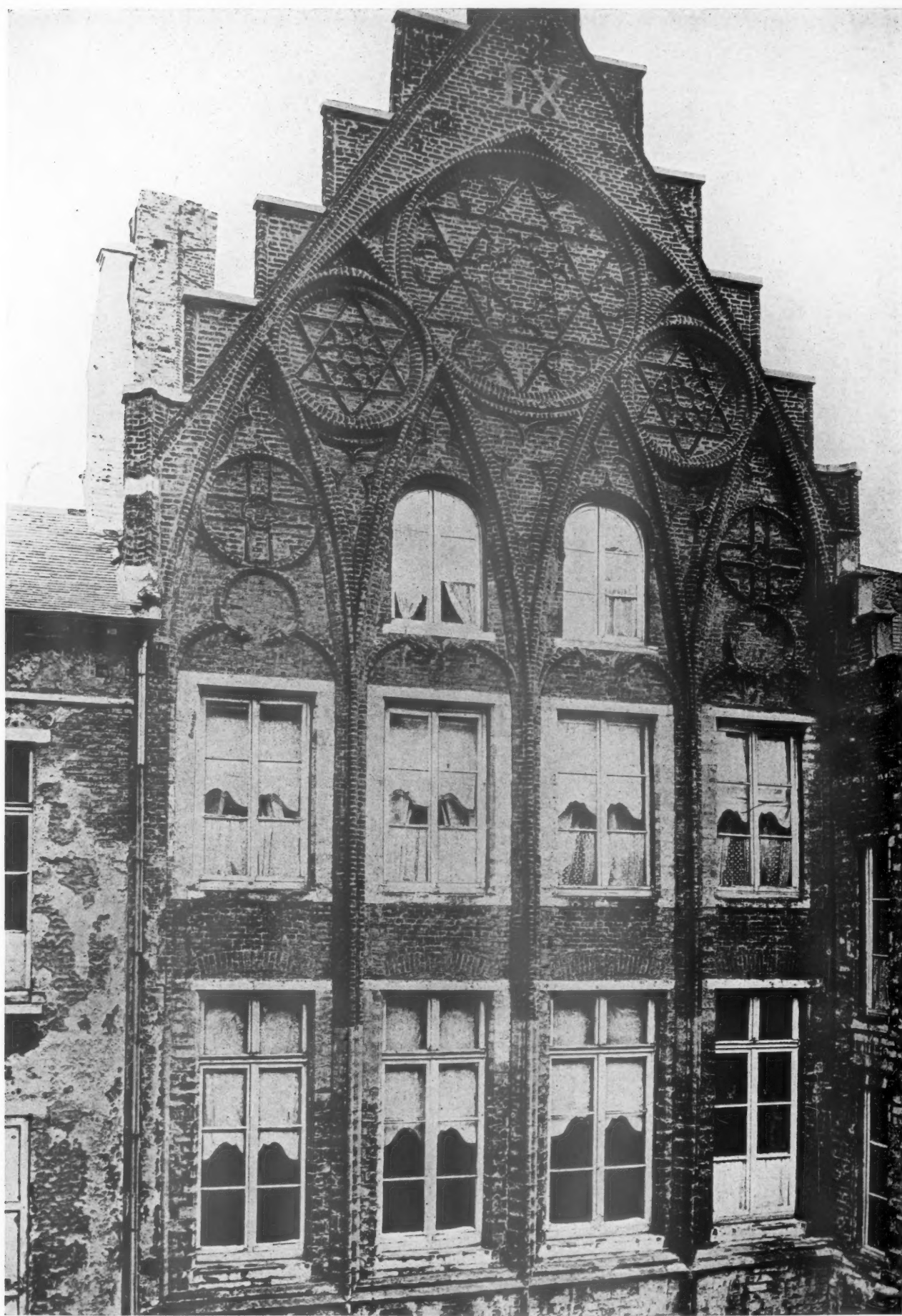


Plate IX. October 1914.

From Van Ysendyck's "Documents de l'Art dans les Pays-Bas."

EARLY SIXTEENTH-CENTURY HOUSE IN THE RUE DE NAMUR, LOUVAIN: DETAIL OF FAÇADE.

This has been destroyed.

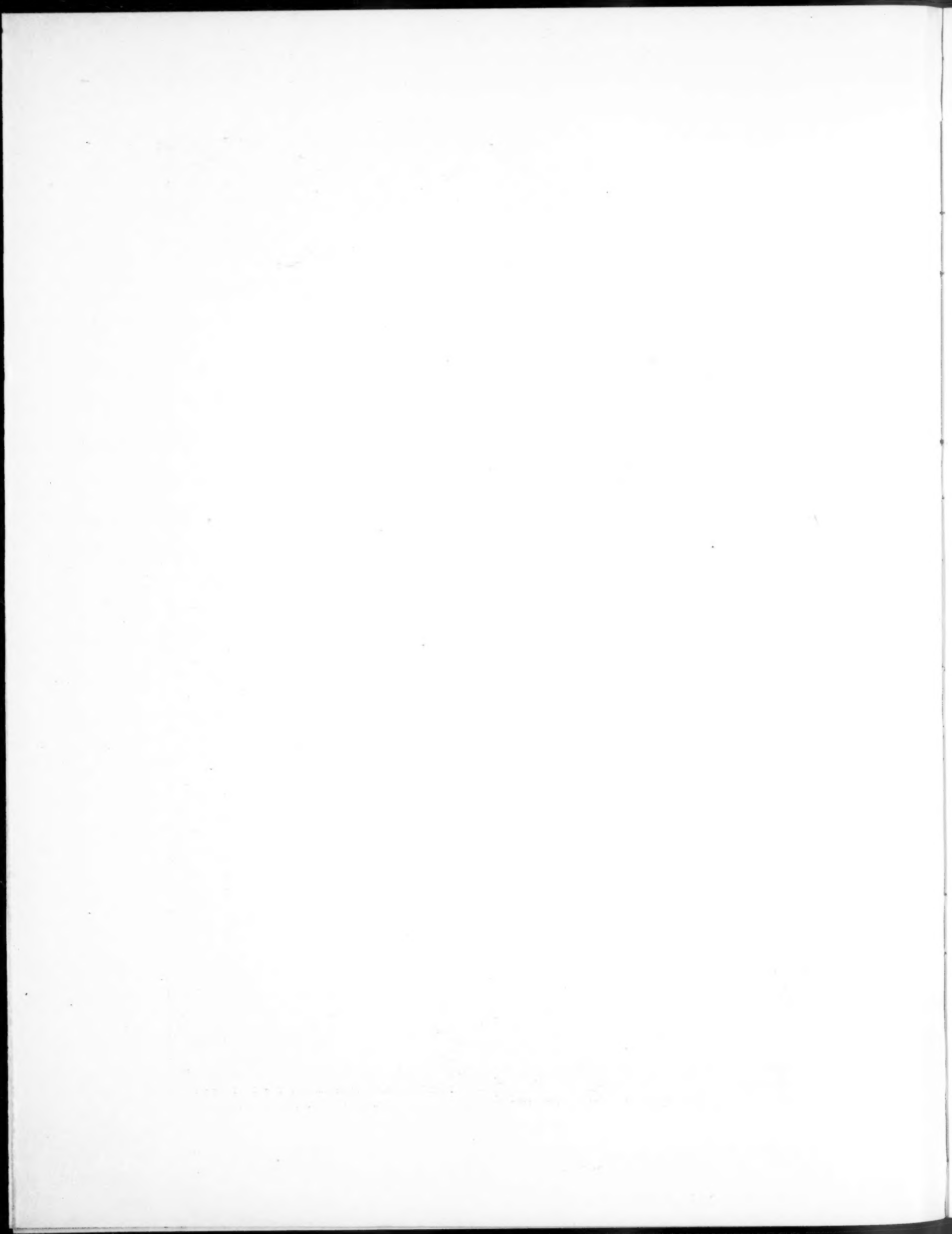




Plate X. October 1914.

A STREET VIEW IN LOUVAIN, WITH CHURCH OF ST. GERTRUDE.

The lower part of the town, here shown, appears to have suffered little, and the Church of St. Gertrude remains intact.

Photo: G. A. T. Middleton.



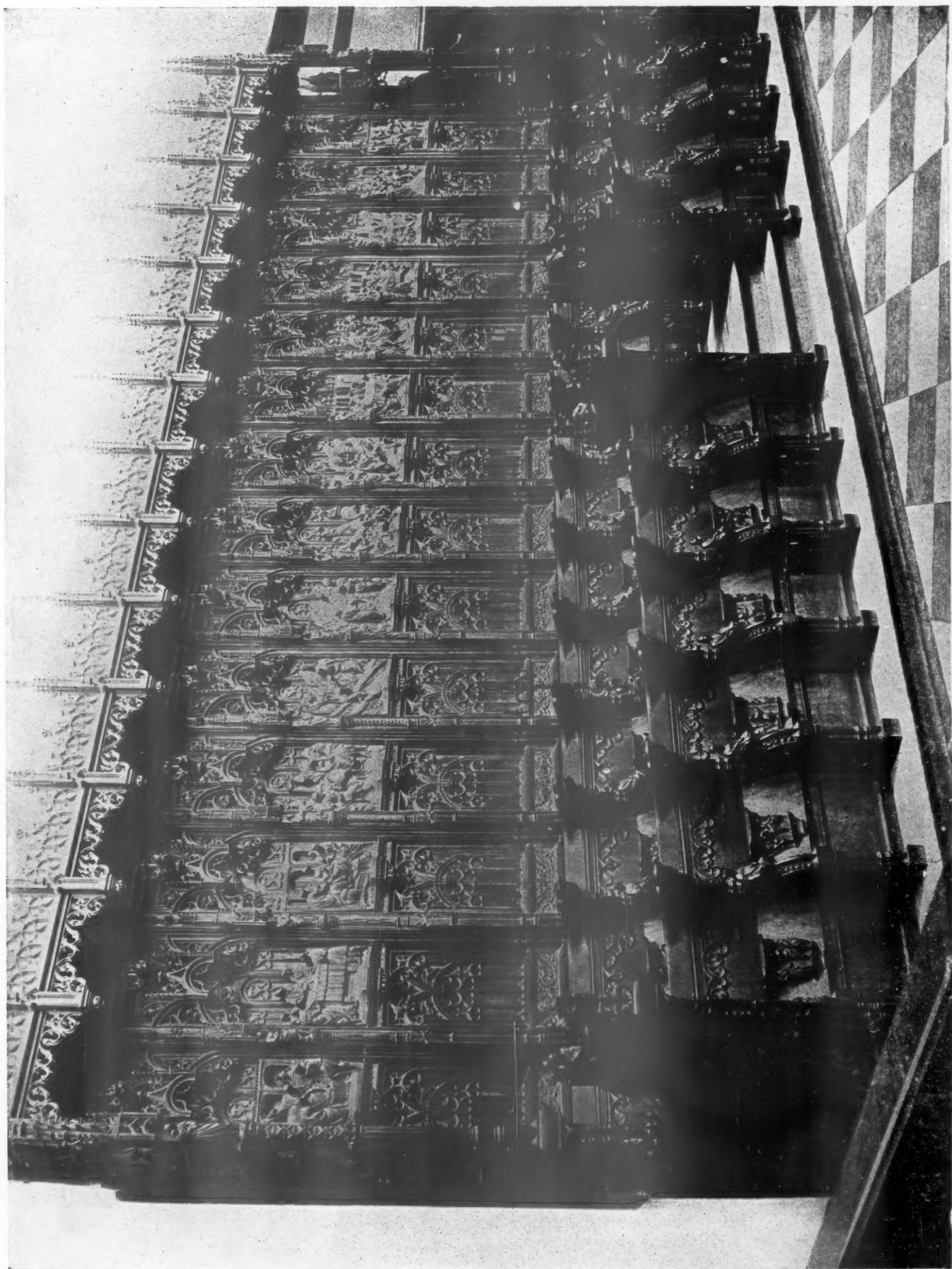
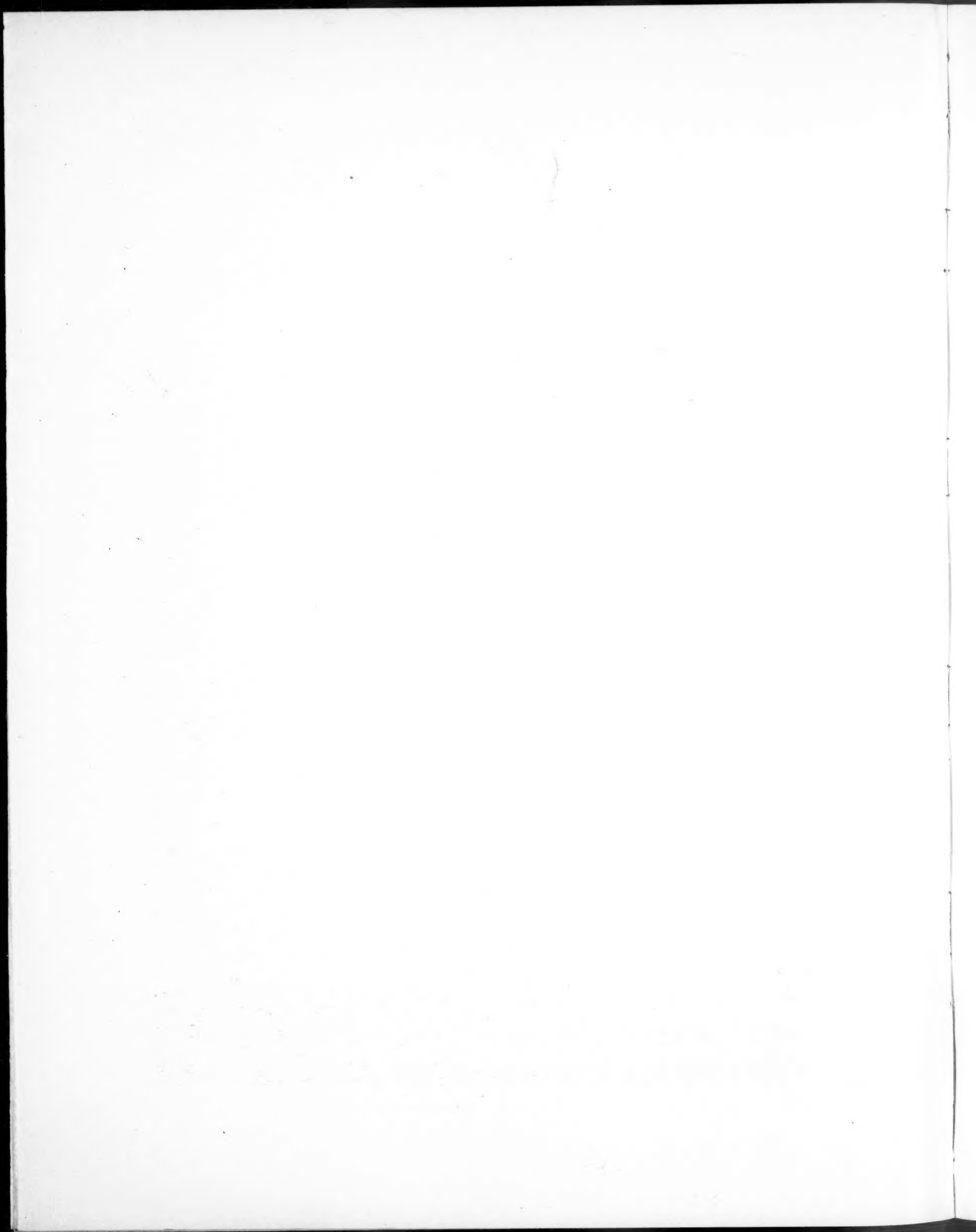


Plate XI.

CHURCH OF ST. GERTRUDE, LOUVAIN: CHOIR STALLS.
The church has been preserved, and presumably these stalls remain uninjured.

October 1914.



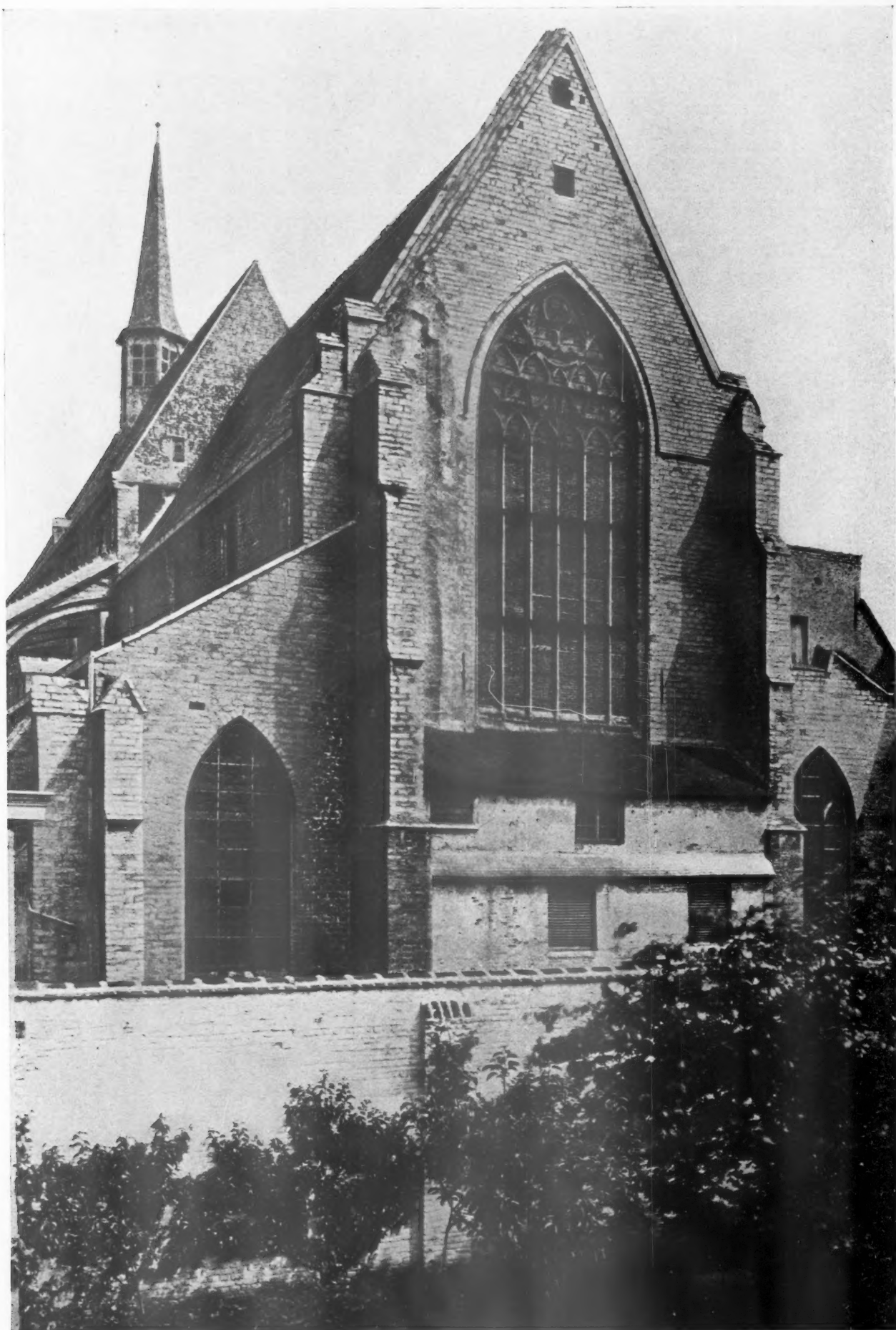


Plate XII.

CHURCH OF NOTRE DAME AUX DOMINICAINS, LOUVAIN: WEST END.

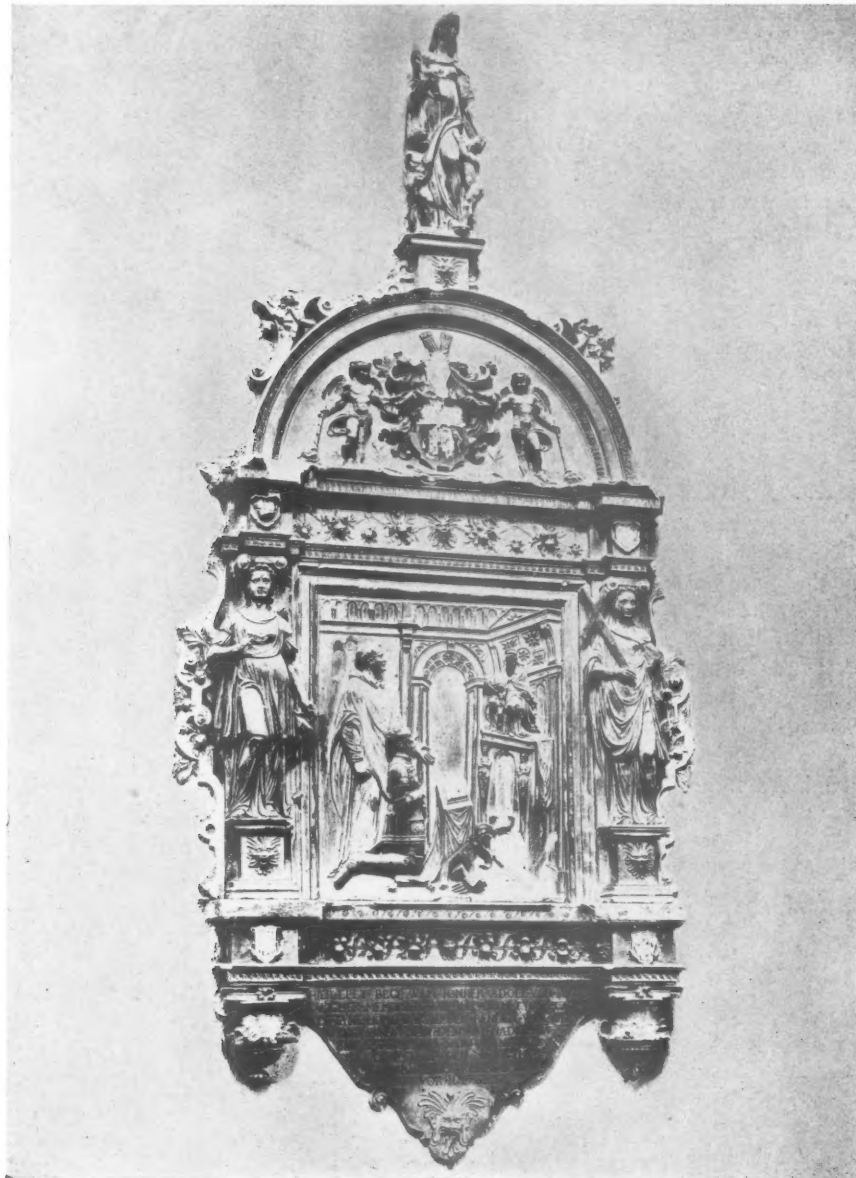
This church is reported to have suffered little damage.

October 1914



statesmen celebrated in the history of the country; while in the lowermost row are statues of Louvain townsmen. The height to the main balustrade is 72 ft., and to the top of the turrets 153 ft. De Layens's scheme was considered so astonishing as to be impossible of execution, and the municipal authorities, having some misgivings on the matter, submitted the scheme for the consideration of the architect of Philip the Good. It was approved by him, and De Layens eventually carried it to completion. Fergusson's note on the building is interesting. He says: "Even without structural decoration a

general scheme of decoration so good, that little fault can be found with it." The interior of the building would appear to have been very largely altered during the eighteenth century, the majority of the rooms dating from that time. The council chamber was restored in the style of the fifteenth century. The *salle des pas perdus* has some fine sculpture from the chisel of Guillaume Ards (1449). Leading out of this hall are the *conciergerie*, built in 1460, and the ancient treasury. The Gothic hall, called the Hall of Marriages, has a ceiling and beams of the fifteenth century ornamented by Josse Beyaert.



CHURCH OF ST. PIERRE: WALL MONUMENT TO ADOLPHE VAN BAUSSELE (D. 1559).

building may, by mere dint of ornament, become an architectural object, though it is far more difficult to obtain good architecture by this means, and in true styles it has seldom been attempted. Still, such a building as the Town Hall at Louvain, which, if stripped of its ornaments, would be little better than a factory, by richness and appropriateness of ornament alone has become a very pleasing specimen of the art. Certainly it is the most elaborately decorated piece of Gothic architecture in existence. Though perhaps a little overdone in some parts, the whole is so consistent, and the outline and

On the second floor is a municipal museum, which includes a number of ancient and modern pictures, together with collections of medals, manuscripts, etc.; the historical room being decorated with paintings by M. A. Hennebicq, of Brussels. Two most interesting features of the museum are a large original drawing on vellum showing the scheme for the west front of the Church of St. Pierre, and a beautiful model in stone of the church as it was proposed to be completed, with a singularly lofty central tower and spire, flanked by one on either side.

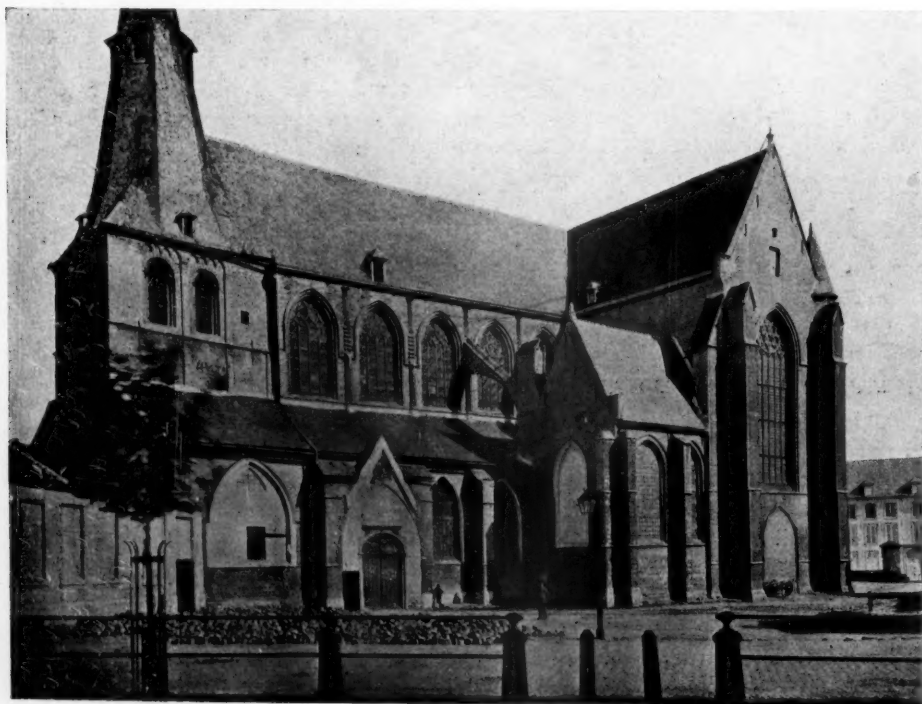
THE CHURCH OF ST. PIERRE.

The Church of St. Pierre (see Plates III, IV, V and VI, and illustrations on pages 67 and 71) was undoubtedly the finest architectural building in Louvain. It is now a complete ruin, nothing remaining but the walls and the lower portion of the tower. The interior is entirely gutted, and among the losses to be especially deplored are the beautiful tabernacle which was erected in 1451 from the design of Mathieu de Layens. The church contained several splendid paintings, including "The Lord's Supper," by Thierry Bouts (1464); a triptych representing the Martyrdom of St. Erasmus; and a triptych representing the Descent from the Cross, painted in 1443 by Rogier van der Weyden, the only authentic picture in Belgium by that artist; all of which, fortunately, seem to have been saved from the fire. In connection with this church it is interesting to note that the whole course of its development can be followed from the archives, the names of all the chief craftsmen who wrought for its beautification being recorded. The church was founded by Lambert I in the tenth century. The original building was burned down in 1176, and was rebuilt on a much larger scale on the site it now occupies. This second church was a building in the Romanesque style, with towers flanking the principal façade. It was entirely reconstructed in the fifteenth century, resulting in the church which, until its recent destruction, was such a noble object in the midst of the town. The rebuilding of the church was commenced early in the fifteenth century, a period which witnessed the rise of the great cathedrals of Notre Dame at Antwerp, St. Rombaut at Malines, and St. Waudru at Mons. The architect was Sulpice van Vorst. At this time, 1415, Louvain had two master-masons, Jean Baten and Jean Paurve. The latter died in 1425, and Van Vorst succeeded him. An appeal was made for funds for the new building, and rich and poor subscribed with the utmost liberality. The new church was begun in 1425. Van Vorst was occupied in directing the building operations and in buying the materials, while his son—also called Sulpice van Vorst—was engaged on the sculpture of the building, in company with Eustache van Molenbeke. The choir was practically finished by 1434, and in the same



CHURCH OF NOTRE DAME AUX DOMINICAINS.

year the foundations of the transept adjoining the Grand' Place had been commenced. Van Vorst, unfortunately, died in September 1439, but the artists who succeeded him followed the plan he had laid down. His immediate successor was Jean Keldermans, who had been master-mason at Malines. Keldermans carried on the work until 1445, when he was succeeded by Mathieu de Layens, the same master-mason who carried out the Hôtel de Ville. Under his direction the crossing and the nave were completed, the tower over the crossing having been finished by 1457, and the nave two years later. De Layens died in 1483, and was succeeded by Jean de Messemakere, who was followed in 1488 by Henri van Everghem, from 1492 to 1495. Then came Alard du Hamel, who had been associated with the work of erecting the beautiful church of St. John the Evangelist at Bois-le-Duc. He arrived at Louvain in 1494 and carried on the work at St. Pierre until 1502. The first stone of the transept porch opposite the Hôtel de Ville was laid in 1494, but the work was never carried to completion; in fact at this point the records come to an abrupt termination, so far as the names of the master-masons and craftsmen are concerned. In 1442 Jean Sarteels, copper-smith of Brussels, had erected the ornamental grille in front of the presbytery, and in the same year the choir stalls were



CHURCH OF ST. JACQUES.

completed by two Brusselois, Nicolas de Bruyn and Gérard Goris, the work having occupied these two craftsmen for three years. In 1458 the belfry was entirely burnt out by fire, but six years later it was rebuilt. The main façade of the church was at this time incomplete, and after much discussion the town decided in 1499 to take down the old façade and to erect a new one in place of it. A scheme was put forward by Josse Metsys showing three great spires above the towers, the central spire reaching the great height of 535 ft. and the side ones 430 ft. Work on the new towers was commenced in 1507 under the direction of Metsys, but after it had been carried on for some time considerable trouble was experienced with the foundations, and eventually in place of the projected spire a wooden *flèche* only was erected. This was in 1541. In 1570 an earthquake, accompanied by a tremendous gale, shook down the belfry and a large part of the masonry, which broke the nave vault in its fall. The upper part of the tower was then taken down, and in 1631 the octagonal lantern, which existed until the recent destruc-



CHURCH OF ST. MICHEL.

tion of the church, was added. In the eighteenth century considerable changes were carried out inside the church. At that time it lost much of its fifteenth-century furniture, and many alterations were made which were not in keeping with the general style of the building. The beautiful tabernacle, already alluded to, was completed in 1450, and the rood screen, with its three vaulted openings, in 1488. There were originally some remarkable statues on this latter, but in 1798 they were taken away, and the others which were subsequently put in place dated from 1834, in which year the rood screen was restored. The organ, the work of Jean Crimon of Mons, dated from 1556. The pulpit was executed in 1742 by Jacques Berger for the Abbey Church of Ninove; it was placed in St. Pierre in 1807. The whole building was restored in 1871 and again in 1885. The length of the church was 400 ft., the width 90 ft., and the height 82 ft.

CHURCH OF ST. GERTRUDE.

This church, which appears to have escaped destruction by the fire,



CHURCH OF THE BÉGUINAGE: VIEW FROM THE NORTH-WEST.



VIEW OF OLD HOUSES, WITH TOWER AND SPIRE OF ST. GERTRUDE.

though very possibly it has been damaged by the bombardment, is particularly notable for its beautiful open spire (see Plate X and illustration on preceding page) and for its richly-carved choir stalls (Plate XI). The tower and spire was built in 1453 from the design of Jean van Ruysbroeck, author of the flèche on the Hôtel de Ville at Brussels. The spire has been twice restored—in 1635 and in 1826. The choir stalls, of 1544, are the work of the craftsman Mathieu de Waeyer. The bas-reliefs on the upper part of the backs represent the history of religion, while on the misericordes are depicted scenes from the lives of St. Augustin and St. Gertrude. The stalls were restored in 1848 by the Brothers Goyers. In 1870 a new cresting was added after the design of M. Edouard Lavergne, architect to the town of Louvain. St. Gertrude is notable also for its possession of a remarkable bell dated 1446, and its carillon dating from 1778. It contains some pictures by De Crayer, Stramat, and Verhaghen.

OTHER CHURCHES.

Louvain contained a number of other churches, some of them of considerable interest. At the time of writing there is no information available that would enable one to determine exactly which have been destroyed by the fire and the bombardment. In view of the fact, however, that most of them were in or near the centre of the town, which was so completely destroyed, it may be taken for granted that they have all suffered to some extent.

The Church of the Béguinage—a religious community providing houses for old people—was commenced in 1305, and was notable for its fine window at the west end, and a graceful flèche, illustrated on the preceding page.

The Church of St. Quentin dated from the fifteenth century. It possessed a picture of The Lord's Supper by an artist of the Flemish School, and some beautiful canvases by De Crayer and Verhaghen.

The Church of Notre Dame (see page 72 and Plate XII) was originally attached to the convent of the Dominicans, who settled in Louvain in 1228. It was built in 1251, but reconstructed in 1762. There were some sixteenth-century stalls and several fine pictures.

The Church of St. Michel, formerly the church of the Jesuit College, was commenced in 1650 after the designs of the Jesuit Guillaume Hesius. It was consecrated in 1666. The interior woodwork was very elaborate, and some of it excellently fashioned, as witness the communion rail by the Antwerp craftsman Alexandre van Papenhoven, of which a detail is shown below. The church contained pictures by Quellyn, Verhaghen, Wappers, Verscharen, Verlat, and Guffens.

The fine Church of St. Jacques (see page 72) appears to be one of the buildings which have escaped much injury.

It is a fifteenth-century church, Mathieu de Layens having been chiefly responsible for its design. Within the building are a stone tabernacle of great beauty by the Louvain artist, Gabriel van den Bruyne, who died in 1561, a remarkable statue of St. Hubert, and some censers and other vessels dating from the late sixteenth century. The tower of the church remains in a very incomplete state.

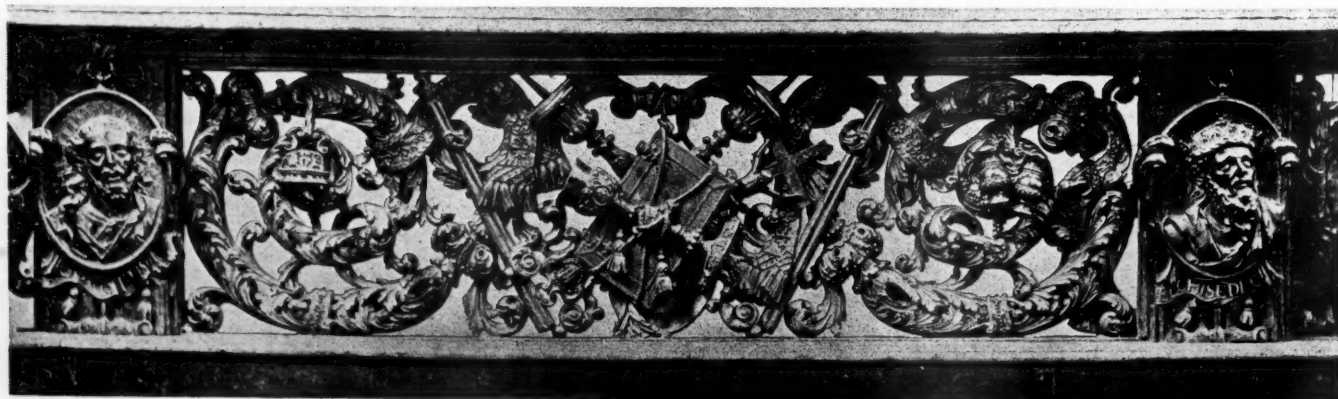
THE UNIVERSITY.

The Catholic University established at Malines by the Archbishops of Belgium was transferred to Louvain, and the old Cloth Hall was appropriated for its purposes. This building, which has been completely destroyed, was constructed at the commencement of the fourteenth century, during the great period of prosperity which Louvain enjoyed as a centre of cloth-making. It consisted originally of a single vaulted hall with a series of semi circular arches carried on round columns (see Plates VII and VIII). In 1679, after partial use had been made of it, the building was entirely taken over by the University authorities, and in the following year another storey was added to accommodate the library. A grand double staircase led up to the first floor. The library possessed 50,000 volumes when first installed, but at the time of its recent destruction the total number of volumes is stated to have exceeded 200,000. The bookcases were elaborately embellished with carving of rococo style, the entrance doorway having over it a figure of Christ standing under a baldachino, with wise men on either side (see illustration on page 69).

A SIXTEENTH-CENTURY HOUSE.

Louvain possessed many old houses, but none so interesting as that in the Rue de Namur which was built in 1518 for the powerful family of van 't Sestich. Modern alterations detracted from the appearance of the façade, the insertion of the top windows being particularly unfortunate; but, as will be seen from the photograph reproduced on Plate IX, this was a house front of exceptional interest, displaying some remarkable blind tracery in brick, and its loss is greatly to be deplored. The letters LX at the apex of the gable stand for the family badge of the van 't Sestich.

This was Louvain, an old-world town enshrining many a heritage of the past, now ruined by the hand of the spoiler—a town whose town hall, pinnacled and fretted, stood foremost among the Gothic buildings of its kind in Belgium, whose great church had witnessed the whole history of Flanders and of Brabant, and whose University had stood as a centre of learning for a whole nation. Truly its destruction calls forth feelings which are too deep for words, and cries aloud for retribution, however tardy.



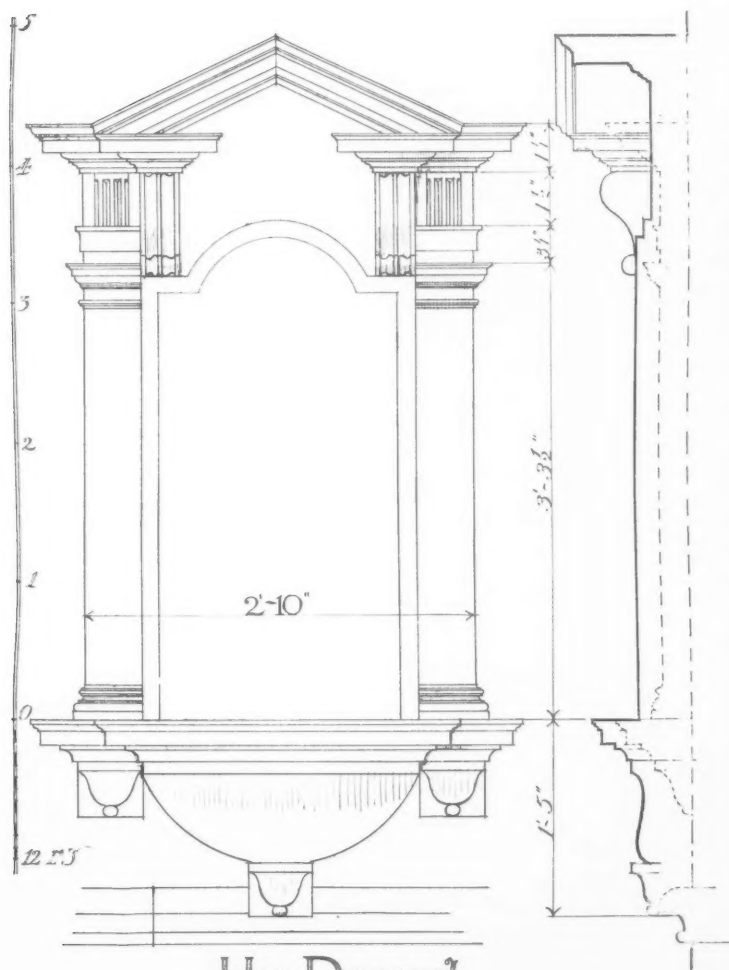
CHURCH OF ST. MICHEL: DETAIL OF COMMUNION RAIL (SEVENTEENTH CENTURY).

THE PRACTICAL EXEMPLAR OF ARCHITECTURE.—LXXXII.

THE accompanying illustrations show two interesting features of the church at Faringdon, in Berkshire—two fine late Gothic windows in the north aisle, and an exterior wall monument. The north aisle would seem to be an addition carried out in the fifteenth century. It has a flat ceiling carried on oak beams, cut to an extremely flat arch. The windows are, however, the chief points of interest. There are two of them, exactly alike, and designed to admit a great deal of light. The days of the dimly lighted aisle were passing away, and it was becoming the object of these old builders so to fret the walls of their churches that to-day one marvels how they stand. The church of St. Thomas at Salisbury, a late building, is wonderful in this respect. Within its walls is *plein jour*, and the north aisle at Faringdon presents the same effect. Its windows have six lights, divided about the middle with transoms ornamented with cusps. Emphasis is given by subdividing the lights into pairs and widening the alternate mullions, so that the narrow mullion is of one order, the wider of two, and the jambs of three. The details explain this feature. To finish these windows with such a flat arch is rather unusual. It gives an effect of horizontality, which is further increased by

the string-course placed above the windows, and the straight unbroken coping to the parapet. The masonry of the latter is ashlar, while below is a delightful piece of rubble walling. The contrast of the two is extremely pleasing; it is, however, the result of good building, and not anxious design, for when the wall was of a sufficient thickness it was possible to finish the outside in rubble, whereas in the thin wall of the parapet (about 10 in.) it was necessary to bed the stones carefully, and to make them in one thickness. Between the windows and at the angle are built graceful buttresses, tied to the windows by the strong moulding of the sill. A fairly heavy hood moulding separates the masonry of the windows from the rubble frieze, and gives the whole an air of completeness.

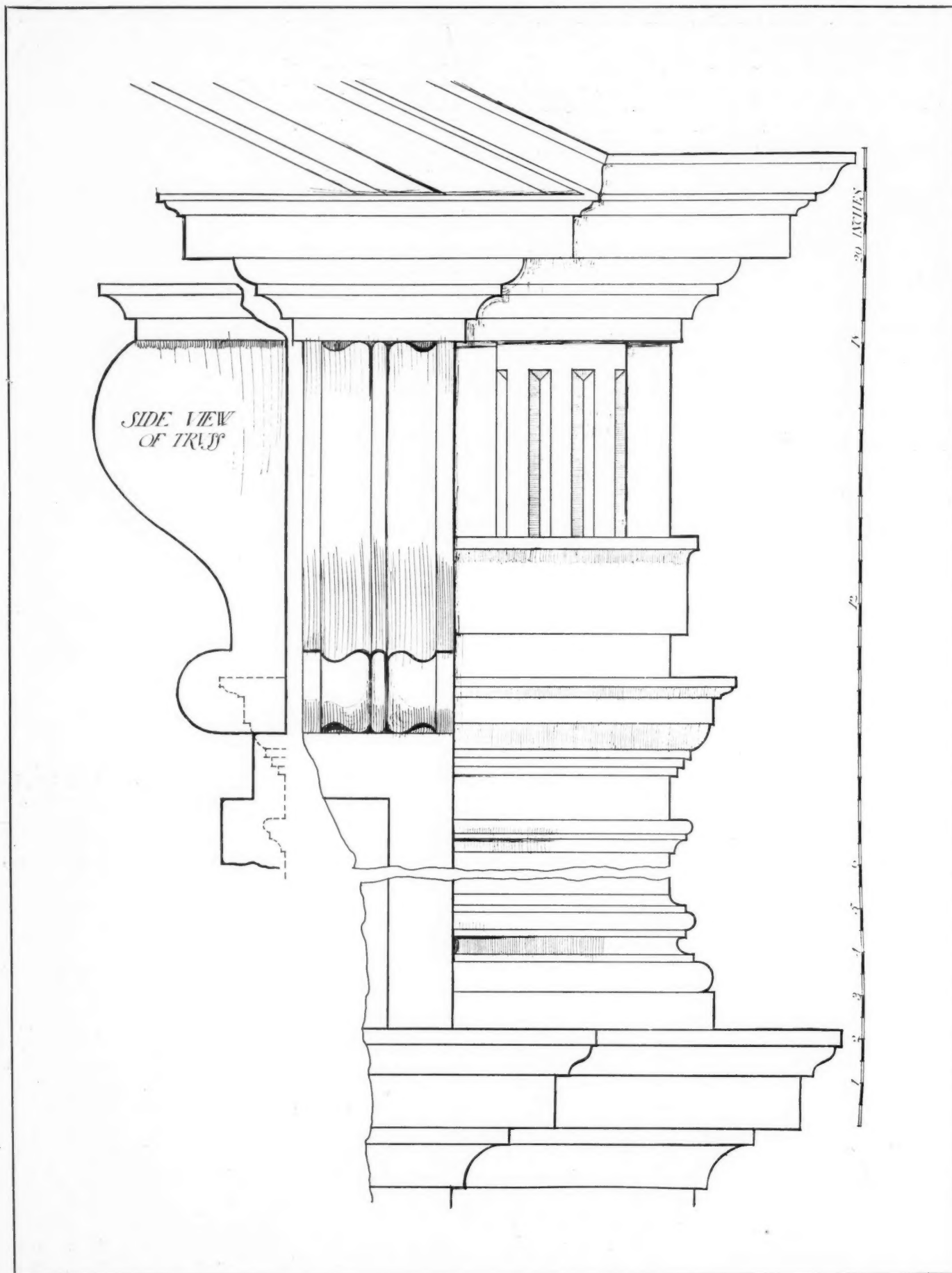
The wall monument illustrated is of stone. Its design is of the simplest—a plain circular-headed panel, with a framework of the usual Renaissance pattern. The small brackets which carry the pediment are happily introduced, and give it a projection like a sheltering hood. Under the base moulding is a curiously shaped corbel, obviously a relic of some vernacular feature, and neither inadequate nor displeasing. It seems a pity



Hic Dormit
RICHARDUS PEERS
AD 1739



EXTERIOR WALL TABLET, FARINGDON CHURCH, BERKSHIRE.



EXTERIOR WALL TABLET, FARINGDON CHURCH, BERKSHIRE: DETAIL.
Measured and drawn by J. M. W. Halley.



WINDOWS IN NORTH AISLE, FARINGDON CHURCH: EXTERIOR.

that sculptors who deal in "trappings and suits of woe" do not consult these old monuments. It would certainly not detract from bas-relief or bust to be placed in a well-designed and simple frame, and it might suggest something in place of what is too often fearfully and wonderfully made—a portrait bust of some deceased person. Better the simple inscription and ornament of amorini and flowers.

In connection with the foregoing it may be noted that the course of Renaissance history could easily be traced in the wall monuments, from the days when Torrigiano worked in England down to the end of the eighteenth century. In the early days of the seventeenth century these memorials were compacted of choice marbles and alabaster, heraldry, painted and gilt, and quaint devices and conceits. They are sometimes curiously fitted on to round pillars, sometimes put flat against the wall, and altogether they display ingenuity, skill, and artistry. Splendid carving, too, was often used with the richest effect. These more elaborate monuments have their fitting place in the interior of a church. Simpler designs had perforce to be adopted for the outside. Yet, as the example from Faringdon Church serves to show, the latter were of none the less interest, and they merit attention.

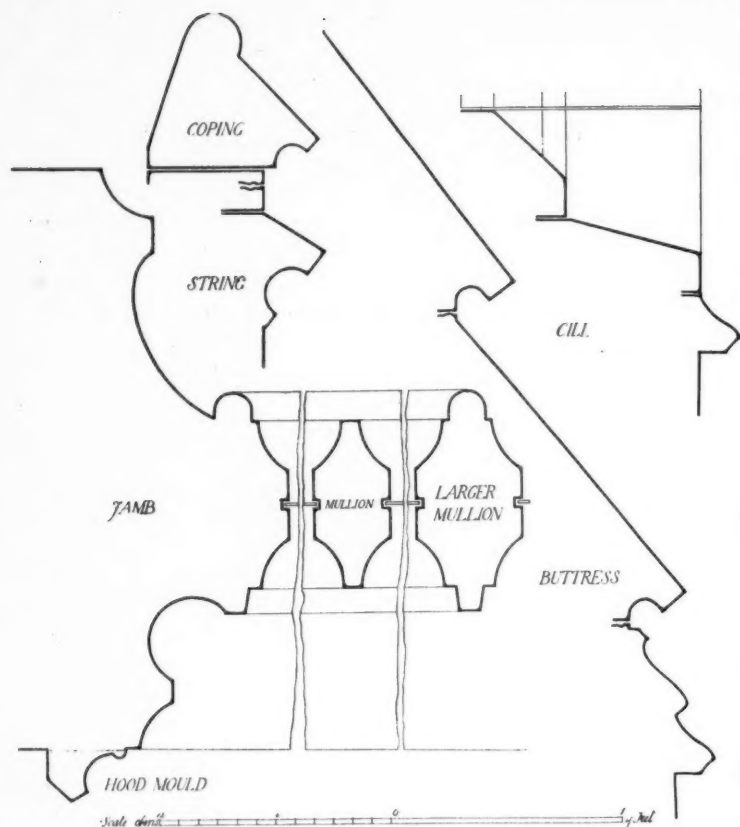
A DEFINITION OF "CLASSIC" AND "CLASSICAL."

AN interesting note on the use of the words "Classic" and "classical" is given by "Ubique": At the present time, he says, we hear a good deal of "Classic" architecture, with a capital "C," and also of "classical" architecture with a small "c." Wherein lies the distinction between the two, if any? The dictionary defines "classic" as a work of the highest class and of acknowledged excellence, or its author, as opposed to romantic—that is, restraint and repose as contrasted with freedom of fancy in conception and treatment. But what is "Classic" architecture and what "classical"? "Ubique" ventures on this explanation—that "Classic" architecture is, strictly speaking, architecture of superlative character, and that "classical" architecture is in the

manner or after the style of the other. He says: "There has only been one architecture of superlative character, that of the Greeks, and therefore the term 'Classic'—with a capital 'C' to give it distinction—is properly applicable only to Greek architecture. But the architecture of the Romans (done, indeed, in large part by men of Greek taste and extraction) also achieved a sublime quality almost akin to that of Greece, and the custom of extending the



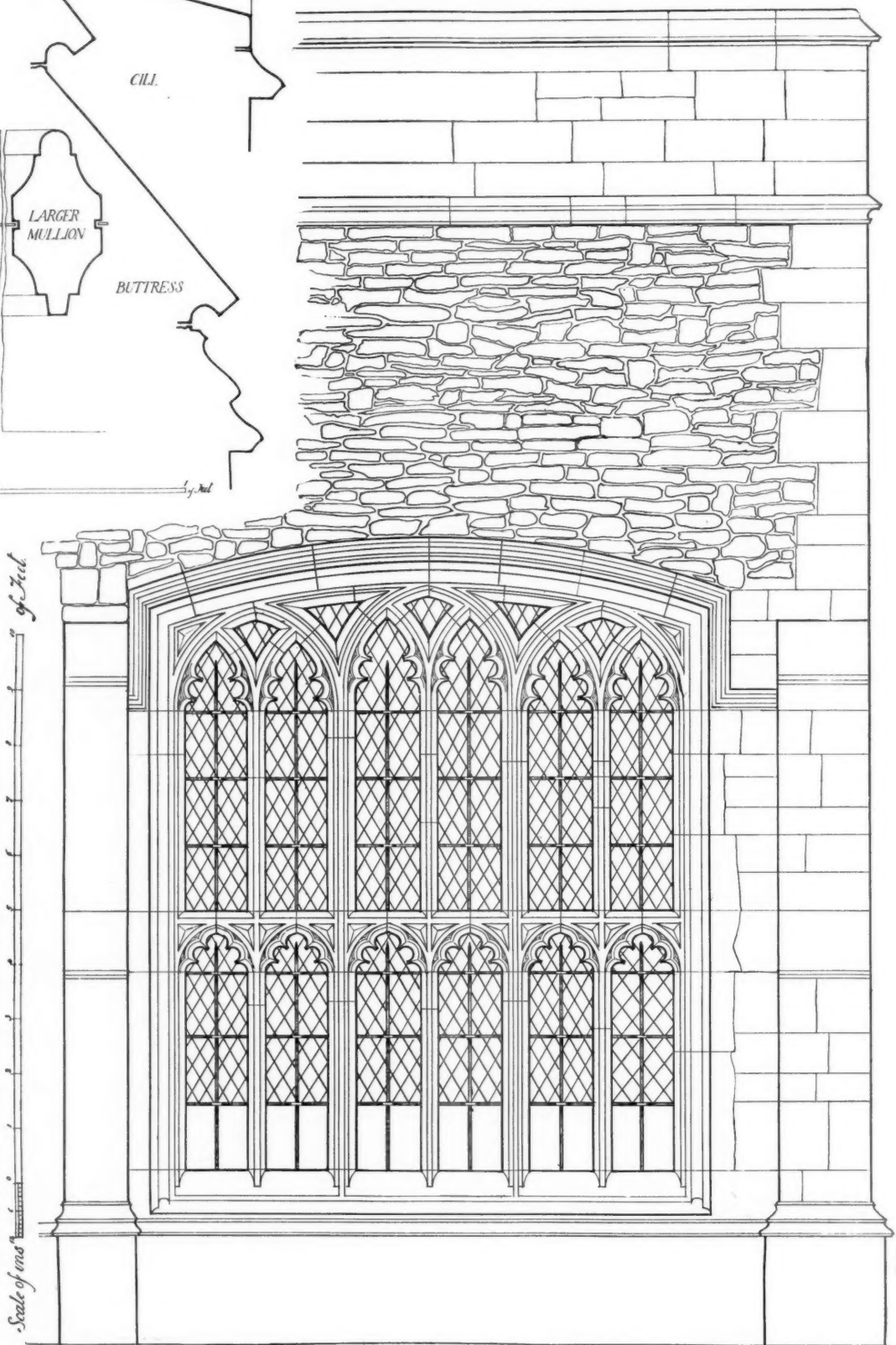
WINDOWS IN NORTH AISLE, FARINGDON CHURCH: INTERIOR.



'Gothic' architecture there should be 'gothical' architecture. But where is it?"

In Russell Sturgis's "Dictionary of Architecture" it is observed that the word "classic," as applied to architecture, has perpetuated the impression "that whatever is classic in the stricter sense of Greek or Roman is so in the looser sense—that is, of standard excellence."

term 'Classic' to Roman architecture is therefore warranted. For the rest, the architecture of the Renaissance in Italy, in France, in England, as well as the architecture of the Revivals: the work of Brunelleschi, Scamozzi, Palladio, Perault, Gabriel, Sufflot, Inigo Jones, Wren, Elmes, Cockerell—it is all 'classical' architecture, not because it may not in its way be perfect, but because it came after the great first exemplar. An alphabet had been invented, a language had been brought to a state of perfection, and all that followed was an application of it: but here I must hasten to add *pace* to the Goths. The mediæval cathedral, admittedly, though essentially different in conception from the Athenian temple, might with good show of reason lay claim to be called equally 'Classic,' in so far as it was a sublime expression of its own style. We cannot make a new universe, however; we must take the world as we find it; and the term 'Gothic' stands for quite another ideal. Now we get into a labyrinth of meanings, for if there be



WINDOW IN NORTH AISLE OF FARINGDON CHURCH, BERKSHIRE.

Measured by J. M. W. Halley. Drawn by Bernard R. Penderel-Brothurst.

THE OLD CRAFTSMEN AND THE NEW.

IN the course of a recent lecture on "The Relation of Industry to Art," delivered at the Society of Arts, Sir Charles Waldstein referred to the craft work which was being done in this country a hundred years and more ago, and contrasted it with what was being produced at the present day. He said:—

"If we take any one of our flourishing art industries in England in the eighteenth and early nineteenth centuries, we find that they have not only maintained their value, but that their market value has increased to an astounding degree. Now this maintenance of high market value is not only due to their forming a part of such objects of curiosity as appeal to the antiquarian interest of the public. It is not only due to the fact that they are antique. That this is not the case can at once be proved by the fact that a person desiring a beautiful model for a chair, or a cabinet, will be quite content to have a perfect new copy of such an object made from one of the extant specimens by Chippendale, Hepplewhite, Sheraton, or any of the other great cabinet-makers of those early days. He does this because he finds rightly that in the evolution of proper form, as it were, the ideal of a chair was then evolved, and, at the same time, the lines were beautiful, whether in curves or in angles, as well as the proportion of each part—legs, cross-bars, seat, back, arms—to the object as a whole, and, finally, the actual decoration in carving on the several parts was perfect. Moreover, in the immediate decoration of such a chair you will find not only harmony and beauty in itself, so that the decoration as such pleases the eye, but that the form of decoration corresponds to the material, not only as wood but as harder wood, such as mahogany, which is, if I may use the term, more metallic in quality and appearance. Furthermore, you will find that the amount of decoration applied and the spaces where it is introduced immediately tally with the construction of the chair, and negatively do not interfere with the quality and unbroken flow of lines or the structure and use of the object as a whole, and positively, that they on their part are so placed that they form, as it were, complete artistic organisms in themselves, like a picture framed, placed, and properly spaced on a wall.

"Now, these perfect specimens of industrial art were produced by true and high representatives of the industrial art of their day, namely, by the cabinet-makers Chippendale, Hepplewhite, Sheraton, Ince, Mayhew, Shearer, and others. If you like, they were firms of cabinet-makers; but the firm was known to the public by the leading artist as a cabinet-maker, namely, Chippendale or Hepplewhite, or Sheraton himself. The purchasing public knew all these men, and turned to them when they desired to purchase such an industrial article of real artistic value. But the originators of such works themselves—and this is the point I wish to insist upon—were encouraged to make their highest artistic effort, and to do their best work in the execution of their design, by the fact that such effort was rewarded in the establishment, the maintenance, and even the increase of their reputation. Their *facture*, as it were their signature, attached to such an artistic document was itself of high market value. There was thus established a wholesome interaction—action and reaction—between the producing industrial artist and the purchasing public. The cabinet-maker educated his public to the appreciation of the best artistic work in his line of trade, and the public, thus educated, encouraged the artist to make his best efforts in his highest productiveness.

"With but few exceptions this wholesome state of affairs has gone from us. The laws of commerce and economical

evolution have introduced new conditions of production, ultimately leading to the great department stores or shops in which all the forms of purchasable articles are mixed together for the convenience of the public, and can be purchased in one and the same building, with great economy of space and, above all, economy in the distributing staff, and, still more important, concentration of advertising power, thus to reach the public and to reduce the selling price because of these great economies.

"It is vain and puerile to expect that we can alter the course of these inexorable laws of modern commercial development. Still, we can do much to counteract some of the evil consequences, especially where the quality of the goods is of paramount importance, and where the producer has been enabled to affix his trade mark, and to make himself known to the public as identified with such superior quality. The purchaser will then ask for the goods emanating from that one workshop or factory, or that brand which has so powerfully appealed to his palate. If such is the case with regard to ordinary commodities where the quality is paramount, the claims of such identification as to the origin of the goods become infinitely greater when the quality is one of design and taste, and means the actual intervention, the imaginative realisation, of some artist in his design and its execution. It is in this connection that it seems to me a most important reform in the traditions of trade with regard to industrial art is called for; and the results of such reform will immediately tend to raise and improve, not only the actual production of such goods by the designer and manufacturer, but also the general taste of the public, its discriminative power to desire and to procure the best work representative of the most artistic wares in industrial art.

"I am fully aware of the fact that in the cases I have just chiefly used for illustration—namely, the cabinet-makers of the eighteenth century in England—the designers were at the same time the producers and handicraftsmen—nay, even the distributors, of their wares. But the main point upon which I wish to insist is, that it was known to the public that certain designs in the goods produced by Wedgwood were directly made by Flaxman, as for many years after this it was known that certain exquisite plates and vases, modelled in that delicate development of the potter's art called *pâte sur pâte*, produced by the firm of Minton, were immediately made by Solon (bearing his signature), who died but a short time ago. Not only were the actual works of the potter's manufacture thus of higher artistic quality, but the public was rightly made aware of this by the knowledge (the actual signature was often placed on the work itself) that the design did come from a great artist of such justly established reputation. Here comes the important point of practical reform which I wish to recommend to you for the benefit and the improvement of our industrial art. . . .

"When the manufacturer, nay, when the retailing shopman, or the heads of our great department stores, realise that there exists a demand for works which were designed by a truly distinguished industrial artist, they will employ him—but they must clearly manifest to the public that the goods in question have been designed by this artist of repute.

"We shall thus encourage those best designers and creators of works of high artistic quality in industrial art who are now among us. But I hold that we shall really create a new class of such designers, arts and crafts workers of superior standing and inventiveness who now hardly exist, and, at all events, whose work is impeded by the existing state of affairs. It will then be worth while for an artist of talent, even a man of genius,

to devote his energies to the production of superior work in art industry. We may ultimately hope that by far the greater number of those who now endeavour to produce the highest class of pictures and statues, for which their native talent has not fitted them, but who, together with true enthusiasm for art, start with that peculiar artistic gift which enables them to become the best designers and art craftsmen, will no longer swell the army of the unemployed, and will not eke out a miserable existence in producing works of pure art of inferior quality, but will find their true vocation in increasing the supply of things of beauty as well as use for which the conditions of our modern life have created such an extensive demand.

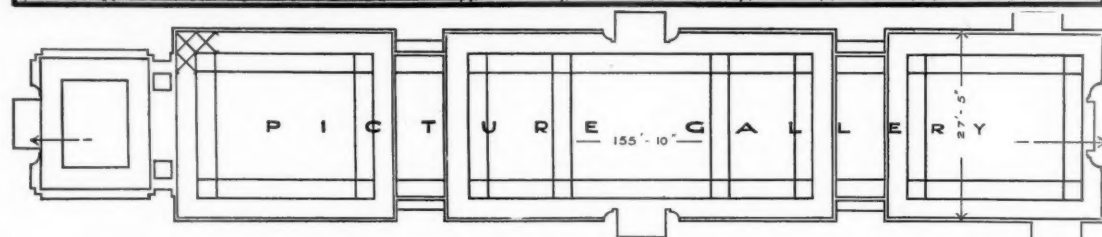
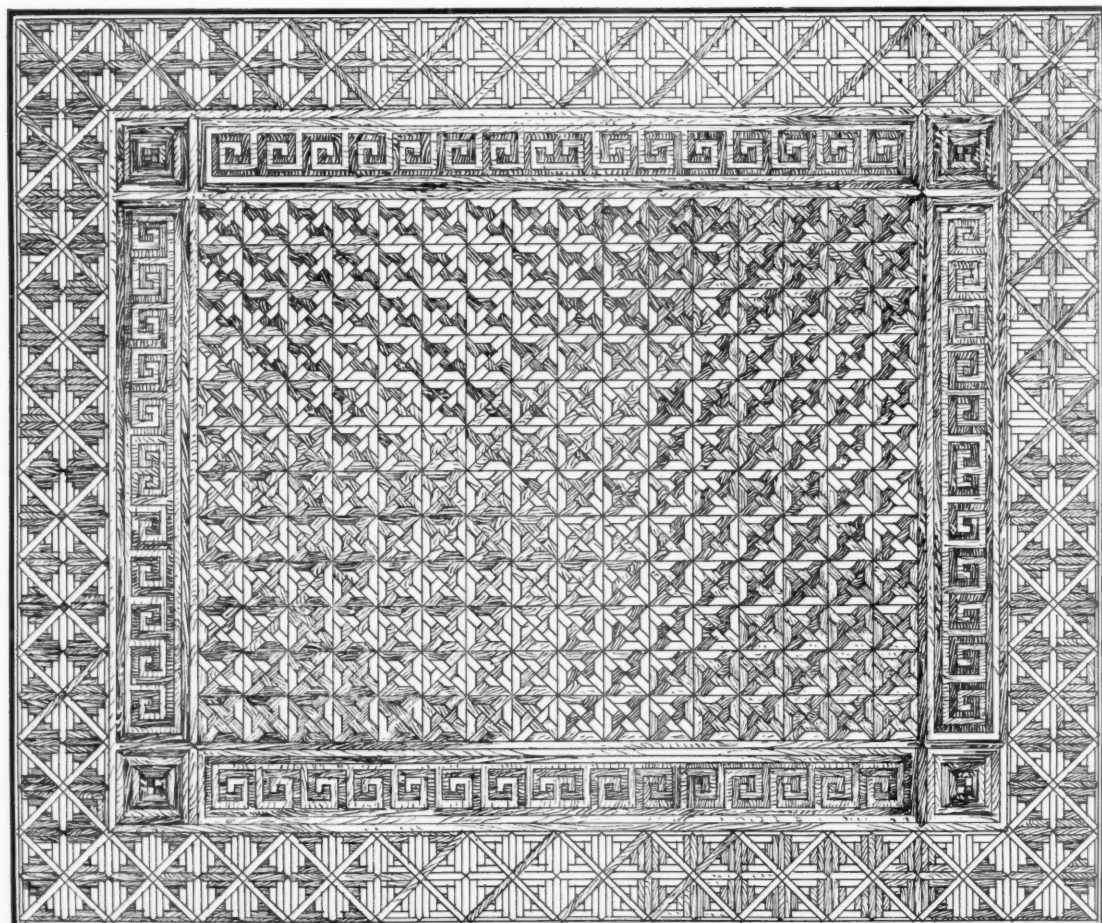
"Is it an unpractical suggestion and a mere dream of the study (which is supposed to be so far removed from the marketplace of real life) when I dare look forward in imagination to the day when the customer steps into the shop and asks for a chair or a cabinet designed by Smith or Jones, and produced by Johnson and Company, who manufacture large quantities of ordinary goods of a lower type to be found or to be bought, therefore, in all the large department stores? Or that the tradesman should tell his customer the name of the designer of each piece of plate, vase, and so on, with the designer's signature impressed unobtrusively in some part of the work which has thus become a work of art, though made in a factory?"

"I know there are innumerable difficulties in the way of the realisation of such a scheme. But, in any case, I maintain that in the long run it would well pay the manufacturers, whose object it is to produce works of superior taste and design, to encourage the supply of such truly superior designers and art craftsmen, and to do this especially by identifying the class of goods thus produced with the name and personality of the art craftsman who has originated them. Their productions would undoubtedly be improved in this respect. They would ultimately be bound to find a market, and in the process they would educate the purchasing public up to higher standards of appreciation of what is the best work."

"The true keynote of value will eventually, we hope, itself be struck until it reverberates throughout the country, and is repeated from every village church bell, perhaps even every factory whistle."

PARQUET AT BUCKINGHAM PALACE.

THE extensive interior decorations which are now being carried out at Buckingham Palace, under the direction of Mr. F. Baines, Architect in Charge of Ancient Monuments, etc., H.M. Office of Works, include a remarkable new parquet floor to the Picture Gallery, which forms a great corridor in the centre of the Palace. The gallery comprises an oblong central bay, with a large square bay on either side, and an entrance lobby, the total length being 156 ft., and the width about 27 ft. We publish on this page a diagram plan of the gallery, together with a detail of one of the sections of the flooring. The latter will be seen to be of a very pleasing pattern, the Greek fret between the enclosing border and the central area serving to give emphasis to the design, and at the same time to bind the whole together. The floor is being executed entirely in oak, the firm entrusted with the work being Messrs. Howard & Sons, Ltd., of Berners Street, W., and in view of the fact that parquet flooring has hitherto been very much in the hands of German firms, it is interesting to record that in the present case everything is British. The work is being executed with great exactitude, and when finished will be a remarkable example of parquet flooring.



PARQUET FLOORING IN THE PICTURE GALLERY, BUCKINGHAM PALACE.
By F. Baines, H.M. Office of Works.

THE ARCHITECTURAL REVIEW.

SGRAFFITO DECORATION.

IN sgraffito, as in every form of decorative work, success depends upon a thorough knowledge of the materials employed; hence it is interesting to follow the detailed account of the technical process which is given in *The American Architect* for September 9th. The following are some extracts:—

“Briefly, architectural sgraffito is the result of scratching or scoring the surface of fresh plaster so as to reveal a surface of different colour underneath, thus producing decorative effect. If the work is to be done *in situ* the wall or surface should be thoroughly cleaned of any plaster or other foreign matter, the joints raked out so as to form a good key, and the surface swept with a stiff broom. Just before applying the coarse plaster coat the surface should be saturated with water. The first coat of plaster should be sufficiently thick to promote an even suction over the entire surface and to prevent dampness coming from inside the wall. A thickness of from $\frac{3}{8}$ in. to $\frac{1}{2}$ in. will generally be found sufficient. The composition of the plaster used in sgraffito varies according to the experience of the artisan. To give definite proportions would be misleading, for the texture of the sand, the condition of the lime, and the quality of the cement will never be exactly the same in any two cases, and their combination should always be the result of careful experiment. In much modern work the coarse plaster coat consists of 2 to 3 parts of sharp clean sand to 1 of Portland cement, and a ‘little’ lime to retard the setting. After the coat is applied and floated to an even surface it should be well scored to give a key, and the surface kept wet until the colour coat is applied.

“If the colour coat is to be black, charcoal made of burned straw or paper may be used with satisfactory results. Practically any colour may be secured by the use of marble dust or specially prepared distemper colours, such as golden ochre, turkey red, indian red, and lime blue. Charcoal black may be added to these colours to give depth. Brick dust is said not to be a satisfactory pigment, as it is too absorbent and the colour eventually fades. If properly prepared, the colour coat, which is applied with a trowel, may be as thin as $\frac{1}{8}$ in.

“The top coat is usually very light in colour, and may be the natural grey of its component silver sand, cement, and lime, or tinted in harmony with the underlying coat. As the top should be merely a ‘skim,’ it may advantageously be applied with a large brush, but care must be taken to secure the proper consistency. As all the scratching must be done in this upper coat before it sets, its composition in each case should be a matter of experiment.

“When a combination of cement and ordinary lime is used it may set in three or four hours to such an extent that further work is impossible, or at least difficult and precarious, so in such a case the panels must be small, or the artisan must be very rapid in his work.

“A full-size cartoon of the design is drawn on heavy paper, and the lines pricked through (into a soft surface) with a needle or tracing wheel. The reverse side should then be sandpapered so that the perforations may remain open when the cartoon is hung against the fresh plaster surface. (Care should be taken that the reverse side of the paper is clean!) When this cartoon is adjusted to the position of the intended design on the wall, and held in place by small nails, the lines of the perforations are transferred to the plaster by ‘pouncing’ through with a muslin bag filled with powdered charcoal. The lines being clearly indicated on the wall, the cartoon is removed and the actual work of scratching the design begins. The tools used are simple enough, and each craftsman will

quickly find his own choice. Some use nothing but a nail and a scraper; some prefer a knife blade for cutting a sharp, clear outline. Under-cutting should be scrupulously avoided, as the process would tend to loosen the top coat and the incision might offer cracks for moisture, which, in freezing, would be disastrous. Rather, the upper surface should grade into the lower, so that the outline may be emphasised by the shadows and reflected lights. When it appears as more than a line, the colour coat should be scraped to remove the grey particles of the top coat.

“When this colour coat contains a blue it is likely to set harder and more quickly than when only reds and yellows are used, and as it dries a white efflorescence of saltpetre develops. This salty appearance may be removed by the use of a stiff dry brush, and a little rubbing of the surface with a damp rag will restore the original colour.”

AN APPEAL TO ARCHITECTS.

THE Royal Institute of British Architects, feeling it to be their duty in this national emergency to arrange for such collective action by the architectural profession as may be found to be desirable, have, with the co-operation of members of other architectural bodies, formed an Architects’ War Committee which is broadly representative of the whole profession in the United Kingdom. It is felt that a contribution by the whole body of architects to the Prince of Wales’s Relief Fund will not only secure a larger donation and enable all to help, however small a sum they are able to subscribe, but that the donation given in this way may encourage others to a like effort. The committee will be glad to receive contributions to this fund. While, however, it is most important that the national fund should be supported, the committee cannot be blind to the fact that there is likely to be a great deal of temporary distress among architects. The funds at the disposal of the Architects’ Benevolent Society are quite inadequate to cope with such an emergency. The War Committee, therefore, hope that all architects who are in a position to do so will give the most generous support to the special fund intended mainly for the assistance of architects, and for other matters arising from the war which may affect our profession. Donations should be sent to the Hon. Secretary, The Architects’ War Committee, 9 Conduit Street, Regent Street, London, W.

ACADEMY SCULPTURE.

SCULPTURE at the Royal Academy never has a chance of displaying itself to advantage: it is huddled together in the central hall and in the adjoining room, and so the public are accustomed to regard it as an incidental section of the exhibition which can be left for a quick survey at the finish. Yet the sculptors have been stirred with new life during the last few years, and there are several men of ability among them who can be counted upon for work of high quality. “R.A. Sculpture and Sculpture Review, 1914” (published by Alex. Koch & Sons, 44 Doughty Street, London, W.C.—price 1s. 3d. net, postage 3d.) offers many examples of this, though it must be admitted that one or two works by French sculptors, such as “Dans les Vignes” by Louis Bolinelly, and “Danseuses” by Emma Fontaine, serve to indicate a happy ease which is not characteristic of British sculpture in general. The book is well produced, and forms an interesting record of some of the chief exhibits.

NOTES OF THE MONTH.

The late Mr. Robert Adams.

Architects will learn with regret of the death of Mr. Robert Adams, of 3 & 5, Emerald Street, W.C., who died on September 11th, aged 75; for, by his many inventions for building accessories, he was well known to the profession, and was esteemed by all who were brought into contact with him. Born at Fareham in 1840, he came to London as a young man, and in 1870 founded the business whose productions have since become familiar to successive generations of architects. He was the first to apply the hydraulic or oil-checking principle to floor door-springs, and his invention of the screwed rod and regulator system of gearing provided a method for operating sashes for ventilation which has been generally adopted. There are, indeed, few public buildings erected to-day which do not owe something of their equipment to the ideas of Mr. Adams's versatile brain, which for forty-four years was devoted to the service of the architectural profession. The business will be continued under the style of "Robert Adams" by Mr. Sidney J. Adams, Mr. Harvey R. Adams, and Mr. Henry E. Adams, who have been associated with its direction for many years past.

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A Book of Chimneypieces.

No feature of interior decoration is so much a centre of attraction as the chimneypiece; hence there is always an interest in turning to fine examples or to illustrations of them. "The Fireplace Book," which has been produced by Messrs. Waring and Gillow, Ltd., of Manchester, is the latest publication on the subject, offering an extensive series of chimneypieces, together with examples of interiors, grates, etc. The chimneypieces include some noteworthy examples based on fine models of the Louis XVI period, while among the grates are many

which claim attention by reason of their good proportion and appropriate enrichment. Copies of the book can be obtained by architects on application.

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A Garden City for Derby.

It is announced that a number of professional and business men have formed a syndicate for the purpose of developing land in or near Derby on garden city and co-partnership lines. The syndicate is not a money-making concern, as the dividend is to be limited to 5 per cent. It hopes to provide a good class of dwelling for working people at rents ranging from 5s. to 8s. 6d. per week. A site of ten acres is proposed to be laid out immediately, and a further similar area will shortly be acquired.

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Rubber Flooring for Hospitals.

A very unusual, but none the less acceptable, gift has been made to the Royal Infirmary at Edinburgh by the Rubber Growers' Association. It takes the form of an extensive area of rubber flooring for the infirmary, covering the entrance halls and the whole of the main right and left wing corridors, each extending 215 ft. The flooring has been manufactured by The North British Rubber Company, of Edinburgh, to the design of Mr. Frank Ed. B. Blanc, architect, of Edinburgh. A similar gift has been made by the Rubber Growers' Association to Guy's Hospital and to the London Children's Hospital. For hospital purposes rubber flooring has proved itself to be admirable, being perfectly sanitary and very quiet. It is not cheap—the cost varying with the thickness and quality of the rubber—but its use is warranted by the extraordinarily long life it possesses.

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