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Monument to an Aviator. M. Gaumont, Sculptor.

JANUARY 1916

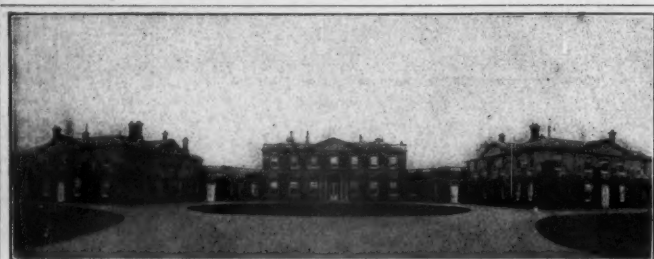
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VOL. XXXIX

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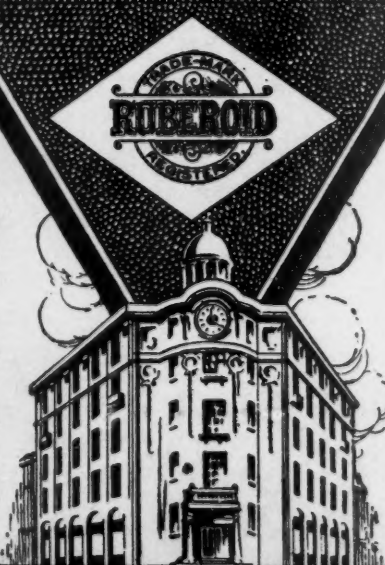
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54



Plate I.

EQUESTRIAN STATUE OF THE MARÉCHAL DE VILLARS, AT DENAIN.
Henri Gauquie, Sculptor.

January 1916.

THE SUBJECT-MATTER OF SCULPTURE.

By H. HEATHCOTE STATHAM, F.R.I.B.A.

THE accompanying illustrations of sculpture, French and English, though they do not represent, except in the case of M. Gauquié, the work of the most typical sculptors of the two nations, have this special significance, that they are all recent works, and therefore may be taken as giving some indication of the tendencies of the present day in regard to the choice of subjects for representation in sculpture, and the manner in which they should be treated—a very important consideration, in respect of which there has been rather an awakening of criticism during recent years.

As far as sculpture in marble is concerned, it has been generally recognised, both in France and England, that realism

"drapery," and which is in reality an attempt to idealise costume so as to escape from any of the prosaic associations of ordinary details of dress. Sculpture deals, in short, with the essentials of human life, not with its accidents.

But English sculptors of the earlier part of the nineteenth century, in seeking for subjects suitable for the highest and severest form of sculpture, made the mistake of thinking that these could be found, and could be only found, in what Mr. Smee, in "The Newcomes," called "the glorious antique"; and hence produced works which, however well executed, represented an artistic "pose" out of keeping with modern thought and feeling. That was the fatal mistake of



MONUMENT TO AN AVIATOR.

M. Gaumont, Sculptor.

is utterly out of place in an art dealing with the expression of pure form in such a material. The modern Italians, forgetful of their great artistic past, have debased sculpture to a mere mechanical imitation of the detail and texture of costumes—an absolute misuse of so beautiful and refined a material as marble; and the spectator of such works is conscious of a sense of incongruity between the paltriness of such imitative work, and the value of the material thus wasted on it. Such work may be passable in bronze, but not in marble. In England and France, for the most part, this sense of the severity of treatment proper to the art of sculpture has seldom been lost sight of. It was recognised, even before the distinct advance in English sculpture during the last thirty years, that the highest achievement of sculpture, that for which marble was really worth employing, was the human figure, either nude, or clothed only in that abstract form of dress which has received the name of

Gibson, a sculptor of real power, which he misapplied in the production of Classic goddesses and nymphs; his only life-size nude that is of real value now is the "Hunter," which owes little or nothing to "the antique." Flaxman, the "dear sculptor of eternity" (as Blake called him), perceived a better way, and his groups and bas-reliefs illustrating moral ideas are the first things in English work which represented what should be the ideal aim in sculpture, the expression of an abstract thought through the medium of sculptured form; and for a long time they stood alone in English sculpture in this respect. Not, of course, that sculpture should necessarily point a moral—Flaxman's tendency was perhaps a little too much in that direction: he preached in sculpture—but it should express a thought; always, however, in an artistic and decorative form. It is quite possible to express a thought through the medium of an ugly and ungainly group; but the first duty of sculpture is

to be beautiful; "if you get simple beauty and nought else," as Browning puts it, you get a work which justifies its existence, especially from the point of view of artists; but its hold upon the sympathy of mankind will be much stronger if it also expresses a thought that appeals to the imagination and the intellectual perception of the spectator.

French sculpture during the last thirty years or so has been pre-eminent in this intellectual suggestiveness of sculpture. In every annual Salon there might be found a score or more of works which were not merely admirable as sculpture, but which set one thinking. This inclination to make sculpture a medium for expressing poetic or moral thought was curiously illustrated by Mlle. Bois's little figure of a nude child at the margin of the sea, in the 1912 Salon, called "Petite Baigneuse"; but the sculptor was not content to leave it there; on the pedestal we read—

Et devant l'océan l'enfant tremble et frémit,
Et devant l'Infini l'humanité recule.

It thus was no longer a mere nude study, it became a symbol. In the Salon of 1914 a striking example of the kind was the group entitled, "Entre Hier et Demain," by Miss Howland, an American artist who may be ranked as French, since she lives and works in Paris and is the pupil of a great French sculptor. The ideal example of our time is, perhaps, M. Jean-Boucher's great work, "L'Antique et Moderne," dating some ten or fifteen years back. It is only quite recently that English sculptors, some of the younger generation especially, have seemed to become alive to this power of intellectual expression in sculpture, and have given us some interesting and charming examples of it; they are, of course, only following the lead of the French in this respect, though there is always a certain appreciable difference in style between French and English work. It is rather curious, however, to note that at the same time that the English sculptors are rising to the perception of the possibilities of intellectual symbolism in sculpture, the French, on the other hand, seem

to be a little falling off in that respect; not in the works of individual sculptors so much as in the more frequent production of sculpture which is purely realistic and popular in aim. Thus, two or three years ago, M. Bouchard occupied the whole width of the vast sculpture hall of the Palais des Arts with a life-size plaster model of a plough and the group of eight great oxen drawing it, as they may be seen in the agricultural districts of France. This was possibly intended to be executed in bronze for some agricultural institution; there was something fine about it, but one questioned whether it justified the space it occupied and the scale on which it was modelled. A more serious indication of the partial corruption of French taste in sculpture is to be found in the increasing number of things produced to cater for the popular interest in new inventions and discoveries—things crudely symbolical of electric lighting, electric motor-power, aeroplanes, etc. These are mostly commonplace, sometimes very ugly and absurd, and they are mere bids for popular applause. So far we have not seen anything of this kind in English sculpture, and it is to be hoped we shall not; to see it in French sculpture, which has so long been at the head of the world in this art, is rather melancholy. Sculpture has nothing to do with exploiting inventions of the hour; as remarked already, it is concerned with the essentials and not with the accidentals of life, and it has no business with attempts at popularity. Sculpture in its true sense is too severe and abstract an art ever to be popular; it is the last of the arts that the people ever learn to understand; and every attempt to be popular means lowering the standard of the art.

Among the English examples of sculpture which is the expression of a thought, Mr. Nicholson Babb's "Love and the Vestal" (page 3) may rank high. The contrast between the piquant vivacity in the head of the figure of Love, and the dreamy, doubtful expression of the Vestal, is finely imagined, and the nude figure of the boy contrasts effectively with the broad masses of drapery of the female figure. The objection to the group, from a sculptural point of view, is that it is not, so to speak, an "all-round" composition; as might be noticed at the time when it was exhibited in the Lecture-room at the Royal Academy, the back view shows only a broad mass of drapery without any specially-marked lines. Hence it is not suitable for a free position on a central pedestal; sculpture for such a position should compose well from all points of view. Whatever objection there may be in a general way to sculpture placed in niches, this is one which would be better so placed. It is essentially a front-view work.

Mr. Hodge's bas-relief of "Knowledge sustaining Youth in his Voyage through Life" (Plate II) is what one may call a vigorous and masculine piece of work, in that style of rather flat relief which Donatello first suggested, and which Mr. Hodge has usually employed in his work. The thought expressed in the relief is a fine and healthy one; if we are to have moral teaching in sculpture it could not be more plainly and forcibly expressed than it is here; though perhaps the rather stern head of the female figure might be thought to be expressive of "Duty" rather than "Knowledge," which, after all, would be quite as good a moral. Here, as in Mr. Babb's group, the nude and the draped figure form an effective sculptural contrast, but it cannot be said that the composition as a whole fits well into the shape of the frame; that is an important point in the case of bas-relief sculpture framed in a panel: it is desirable that the composition should appear naturally to fill and adapt itself to the shape of the panel. The decorative details are carefully worked out, and the straight line carried across behind the figures in the frieze of the zodiac has a good effect, and serves to bind the whole together.



"FORM DISENGAGING ITSELF FROM MATTER."
Paul Le Goff, Sculptor.



Plate II.

"KNOWLEDGE SUSTAINING YOUTH IN HIS VOYAGE THROUGH LIFE."

Albert H. Hodge, Sculptor.

January 1916.

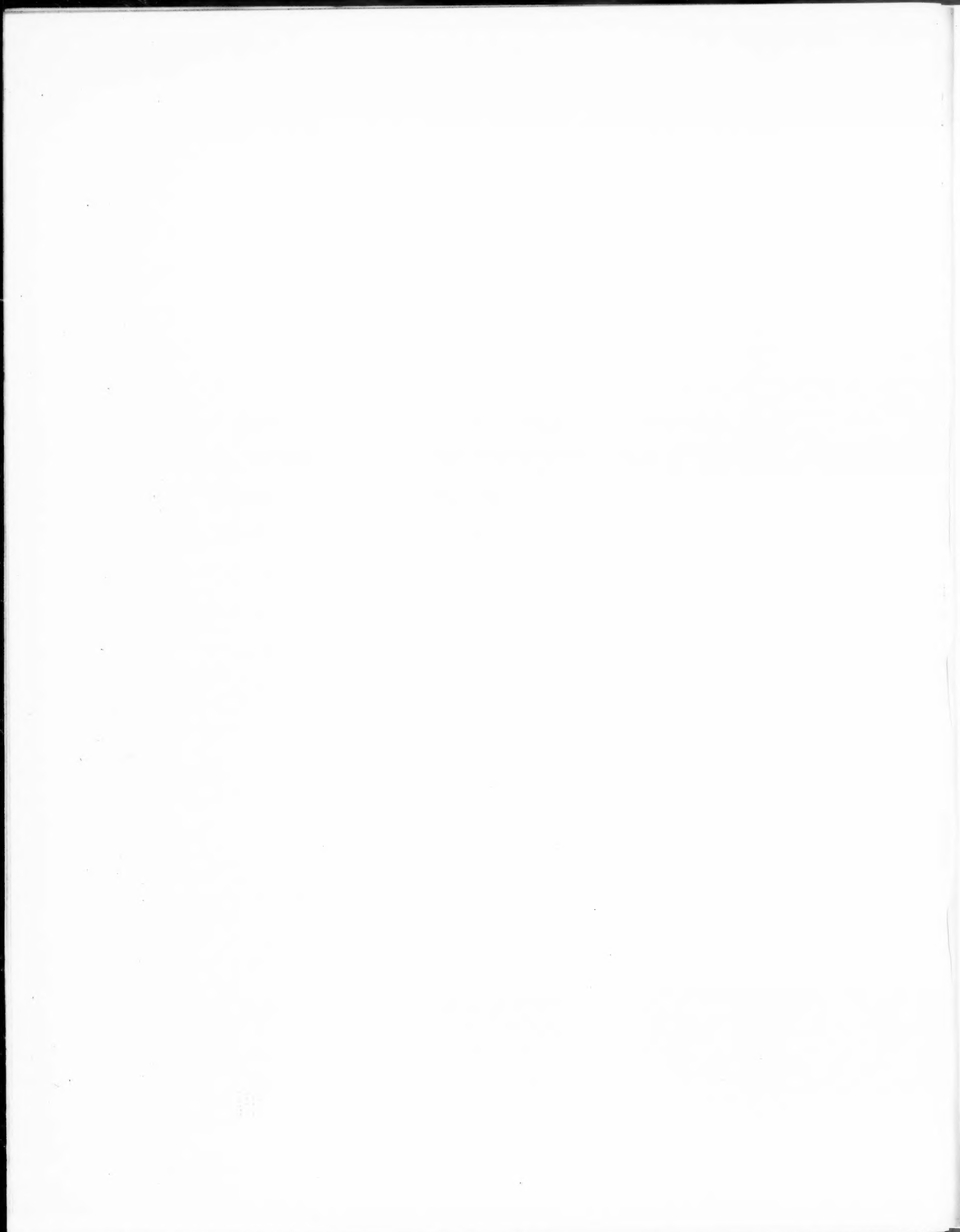
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Plate III.

"MELODY"
Kellock Brown, R.B.S., Sculptor.

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January 1916.



Le Goff's "Form disengaging itself from Matter" (page 2) is a work representing a thought, no doubt, but it is a thought not very well suited for representation in sculpture, because the very idea almost necessitates the representation of "Matter" by a crude mass of shapeless material which has no beauty of line. Moreover, the idea is not original; one of the finest French sculptors, M. Gustave Michel, has already treated it under exactly the same title, and has done it better. In his work "Form" is represented by a beautiful female figure, not in energetic action but in repose, apparently growing out of the rough background of matter. This is much better, but at the best it is hardly a good subject for sculpture, for the reason just given, that it is impossible, in connection with this idea, to represent Matter in a pleasing sculptural form. Another French sculptor, M. Carli, did much better with the same class of subject, in his group entitled "Spirit and Matter," in which Matter is represented by a nude figure of a man struggling with a calm draped figure pointing upwards; this makes a very effective piece of allegorical sculpture; it was in the Salon of 1911.

Mr. Kellock Brown's nude figure with a lyre, entitled "Melody" (Plate III), is a survival of the old Classic ideal in sculpture; and, as such, a striking and powerfully-modelled figure.

There is more of real interest, however, in Gaumont's "Monument to an Aviator" (page 1), as this is an example of one of the works referring to immediate subjects of the day, which the artist has nevertheless known how to treat so as to bring it properly within the domain of sculpture. As will be seen, he has avoided any kind of realism, merely symbolising the aviation by the nude figure with conventionalised wings carrying the body of the aviator, a treatment both poetic and sculpturally effective. French sculptors have generally shone well in the design of funeral monuments, and this adds one more to a long list of fine works.

M. Gauquié's statue of the Maréchal de Villars (Plate I) brings us into the region of equestrian portrait statues. M. Gauquié became first well known as the designer of the fine lamp standards on the Pont Alexandre III; he was at that time a good deal occupied with decorative work. It is a long step from that to a realistic portrait of a general on horseback, in the dress of his time (1712); a kind of thing only suitable for execution in bronze, and in this case, as a glance at it shows, practically impossible except in metal. It is a work with tremendous vigour and spirit of its class, and the insolent face of the rider seems in keeping with the character of the general who, on hearing a question raised about fascines for filling the

trench at the storming of Denain, made the brutal remark that "our fascines will be the bodies of the first who fall in the fosse," an arrangement which, as he was commanding officer, would not affect himself personally. In this case, as this is an historic memorial, realism was perhaps all that could be expected; and for this reason equestrian portraits have seldom been great artistic successes. The one memorable exception, the Colleoni statue at Venice, is a grand success exactly by avoiding realism: no man on horseback ever really looked as superb as Colleoni. But we dare not do that kind of thing now.



"LOVE AND THE VESTAL."
S. Nicholson Babb, Sculptor.

THE PALACE AND GARDENS OF LOO.

IN view of what was done at Hampton Court for William and Mary, it is of interest to give a contemporary description of the Stadtholder's palace and gardens at Loo, near Deventer, in Gelderland, written by the King's physician, Dr. Walter Harris, who published an account of his visit on his return to London. Jacobus Romanus is reputed to be the architect of the palace itself, but the decoration of the interior was carried out entirely under the direction of Daniel Marot, though during the Napoleonic occupation his work was almost entirely swept away. (A note on Marot's career is appended.) Loo would appear to have been very much more Dutch in character than the Stadtholder's other palace, de Voorst, but in both the influence of Versailles was very marked.

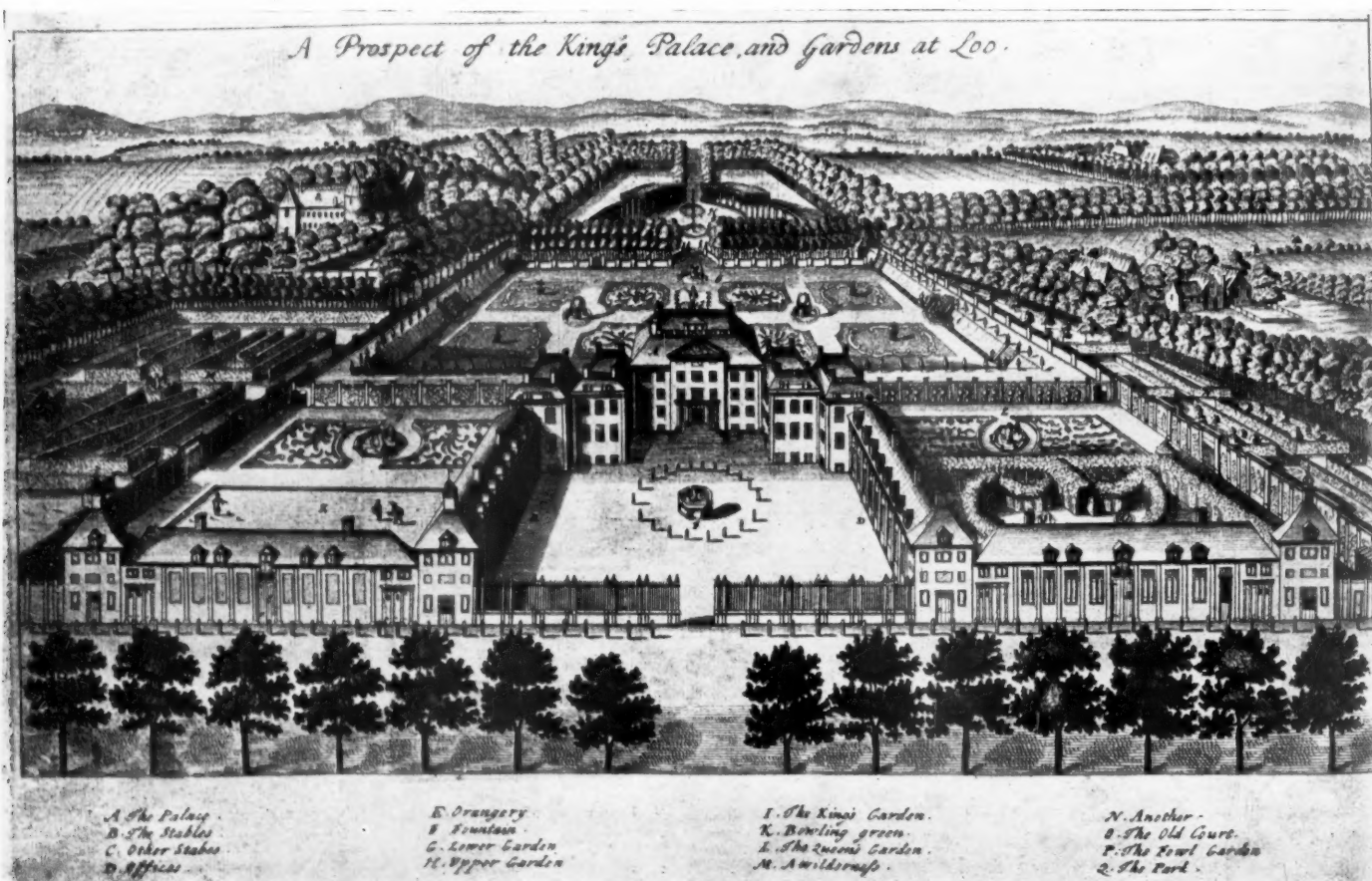
Writing of Loo in 1699, Dr. Harris says (the spelling is modernised):—

"The palace is built of brick. From the front each wing does stretch out in two pavilions towards the two sides of the court, until the wings and side do come to unite. Besides the gate in the middle of the front there are two others in the two outmost pavilions. Over the gate of the front and the garden gate, and over the two outmost pavilions, there are frontispieces or rilievos on high with representations relating to hunting. The pilasters of all the gates or doors, the frieze, and the cornices of the windows, do consist of freestone. The body of the palace is leaded above and adorned with balusters; and it has large sash windows throughout. The hall we do first enter into is paved with very large black and white marble. The dining-room below is very remarkable throughout, and especially in its marble and military devices and glorious gilding. The great room above that we do first enter into

from the staircase, and in the middle of the apartments, is not only adorned with large landscapes, as well as the staircase, but is very resplendent with its gilding on every side, and throughout all the ceiling. The rooms of State and the bed-chambers and other chambers are all provided and furnished after the noblest manner for the entertainment and reception of great persons. But the antechamber to His Majesty's bedroom has most excellent hangings representing the functions or duties of cavalry, to wit, the encampment of horse, their foraging, their making of fascines, and the firing itself of two parties of horse in an engagement, most lively and naturally expressed, in four several pieces. The chapel is handsomely wainscoted, and the whole so completely finished that nothing can be said to be wanting, and no cost spared in order to render the house magnificent, as well as the gardens.

"On the north side of the palace there is a large and most magnificent garden, the which is divided into two parts, the Lower Garden and the Upper; the two divisions being separated by canals, by a low wall, and a broad cross-walk, in the which cross-walk there are on each side a double row of tall oaks, but in the middle of this walk a considerable space is left open without trees, for the more convenient view of all the fountains, the porticoes, and the cascades that are beyond the said walk, from the garden gate of the palace.

"The first part of this garden called the Lower Garden has a terrace walk on three sides of it, and here we behold straight before us the Fountain of Venus, and beyond it another fountain of a young Hercules. In the cross walk that goes between those two fountains there is, on the right hand, a fountain of a celestial globe, and on the left such another



terrestrial globe. And at the end of the same walk on the right hand, upon the side of one terrace walk, there is the Cascade of Narcissus, as also on the left, upon the side of the opposite terrace walk, the Cascade of Galatea.

"In the Upper Garden we behold a most noble fountain, with a basin of vast extent and with three-and-thirty spouts, that in the middle of all throwing up the water to five-and-forty feet high.

"A little beyond this we see another fountain, wherein the water rises in the form of a peacock's tail, under which, as also beyond it, are divers cascades. We do likewise here behold two large porticoes or semicircular cloisters with rails over them and supported on divers pillars.

"On the west side of the palace there is a garden under His Majesty's apartments, and called the King's Garden. This has a noble fountain in the middle of it, and adjoining to it there is a large bowling-green.

"Beyond this garden westward there is another called the Labyrinth or Wilderness, some of whose fountains may be seen, as also statues in it, and painting, from His Majesty's bedchamber.

"On the east side of the palace there is another garden, under the apartments appointed for the Queen, and called the Queen's Garden. This bears a just proportion with that of the King's, and hath such another fountain. And adjoining to this garden southwards there are divers arbour walks, with five fountains in the middle of parterres.

"Beyond the wall of the Queen's Garden, eastward, there is another handsome garden for retirement, or a Labyrinth, answering the other, with fountain, statues, walks, etc.

"From the cross-walk that divides the Upper from the Lower Garden, behind the palace, we go through gates into the voliere, or fowl garden, west from those others. And, still farther westward, we enter into a large extent of ground called the Park, wherein are to be seen the Long Canal, with spouts the whole length of it, all rising in the form of an arch. Beyond this is the Cipher Fountain and Cascade, and beyond that the Viver, or large quadrangular pond, which contains the water that supplies the jets and cascades. Within this Park is also the Fountain of Fauns, divers pleasant and long green walks, nurseries of young trees, groves, and canals; and west of the Viver there is a fine grove for solitude or retirement, and called the Queen's Grove. . . .

"The beds and parterres are not only adorned with pyramids of juniper and box, and with shrubs of marsh-mallows of all colours, but contain a variety of flowers, which successively blow according to the seasons of the year. In the spring there is a variety of the finest tulips, hyacinths, ranunculi, anemones, auriculas, narcissi, junci, etc. In the summer there are double poppies of all colours, gilliflowers, lark's-heels, etc. In the autumn the sunflower, Indian cresses, the pass-rose or stock-rose, marigolds, etc. On the walls of these gardens do grow great variety of most excellent fruit, as the best peaches, apricots, cherries, pears, figs, plums, muscat grapes of all sorts; and their props are everywhere painted green.

"There is one thing more very remarkable in these many fountains and cascades that have been described, as that they are supplied with a natural conveyance of water that does constantly run, and is not forced up with engines into great cisterns, where it must soon corrupt and stink, if not quickly discharged. Whence it comes to pass that the famous waterworks at Versailles have in this regard a very great disadvantage and inconvenience, because they soon contract corruption, and after they are forced to play are found to cause an ill stench in the gardens. Whereas at Loo the water is always sweet, and there is no

need of commands or preparations for a day or two before, in order to make it run.

"These gardens on the whole are a work of wonderful magnificence, most worthy of so great a monarch; a work of prodigious expense, infinite variety, and curiosity; and after nine years' labour by abundance of workmen, they were some years ago entirely finished and brought to perfection in all respects.

"I should here conclude this description if I did not judge it may be acceptable to give a short account of six vivers, or fish-ponds, which His Majesty has caused to be made in the heath beyond the gardens. When I was at Loo, two years since, there were about two hundred persons employed in the making the said vivers, which are since finished. They are situated on the east side of that walk which is continued from the end of the upper garden between lime-trees into a pyramid that is erected half a mile off in the heath.

"The first of these vivers is about twenty yards distant from the lime-trees, and is eight hundred and forty foot, or two hundred and eighty yards, in length, and it is two hundred and forty foot, or fourscore yards, in breadth. All the six vivers do lie eastward of one another, and the water is conveyed from one to another after the manner as the fishponds in Hyde Park. To the first there is made a subterranean passage, built of brick, from the canal that runs at the north end of the great garden, by the which passage the water is brought into the first viver, and from that let into the others. . . . These vivers are provided for the supplying different sorts of fish, and are now finished by a model of Monsieur Marot, a very ingenious mathematician, who is the same person that first designed all these gardens and fountains; but the orders relating to them were from time to time given by the Right Honourable the Earl of Portland, and his lordship's directions were punctually observed by Monsieur des Marais, His Majesty's chief architect, a gentleman of great endowments and capacity."

A NOTE ON DANIEL MAROT.

IN connection with the foregoing it is appropriate to give a brief account of Daniel Marot's career. Writing in the issue of *Good Furniture* for October, Mr. Edward R. Smith, Reference Librarian of the Avery Architectural Library, points out that the Marots were one of those great families of artists who flourished in France during the seventeenth and eighteenth centuries. Jean Marot, son of a cabinet-maker, Girard Marot, and brother of Jean-Baptiste Marot, painter, was born about 1620. He was a large figure in the architectural life of Paris in the middle of the seventeenth century, and was associated with Lemercier in various projects for the completion of the Louvre. His chief characteristics, however, were a genial appreciation of the artistic activity about him, and a desire to preserve an adequate record of all this fine work. His needle is not brilliant, but his conscientious accuracy and fidelity more than compensate for any deficiencies of style. Thanks to his faithful care, a large number of the leading monuments of the time have been preserved to us. Among these are the designs of the Château and town of Richelieu, which were published in a folio entitled *Le Magnifique Château de Richelieu*. The mass of Jean Marot's architectural plates floated out into the ateliers of Paris as he published them; they were not arranged in book form until the middle of the next century. In 1727 the larger plates were collected by Mariette in *L'Architecture française*, known as the "Grand Marot"; while the smaller plates were assembled by Joubert in 1764 under the title, *Petit Œuvre d'Architecture de Jean Marot*, known as the "Petit Marot."

Jean's son, Daniel, was a much more vigorous personality than his father. He was the genius of the family. Daniel Marot was not satisfied with simply reproducing the works of others. He had himself a fertile mind thoroughly trained in the magnificent discipline of his time. He was born in Paris in 1661, and assisted his father in his varied activities. At the time of the Revocation of the Edict of Nantes in 1685 he went to Holland with a number of other skilled French workmen. It was quite natural that a vigorous personality like Daniel Marot should wish to be more or less free in matters of conscience, and that he should join the exodus of busy Frenchmen to other lands. In Holland his services were much needed by the Stadtholder William of Orange. With all his peculiarities William had, apparently, considerable appreciation of artistic things, and attempted to surround himself with interesting work. He was very ready to secure the services of one of the best French designers of his time.

William's operations were not very extensive, but they were decidedly interesting. The first of his palaces was at Loo, near Zutphen, a palace still used by the royal family. The architect of this building was Jacobus Romanus, and Daniel Marot was largely employed on its decorations. During the period of Napoleon I, however, the palace of Het-Loo was completely renovated, and for the most part Marot's work disappeared. Whatever is left of it is built into the larger masses of the buildings.

Between the palace of Loo and the town of Zutphen is the Château de Voorst, which was built by William III for the first Earl of Albemarle, Arnold Joost von Keppel. The castle of the de Voorsts and Keppels was probably destroyed to make place for the new building, which was begun in 1689, the year in which Stadtholder William became King of England.

The palace of de Voorst is Daniel Marot's chief monument. He was associated with Jacobus Romanus, but undoubtedly had much to say about the buildings and the parks as well as the interior decoration, which is one of the finest ensembles created in the great French period. Extremely severe, the Classic note of the large pilasters and panels is superbly monumental. Studies for much of the work at de Voorst may be found in Marot's book, and the great ceiling of the upper hall which corresponds with his plate is still as he left it.

A fine account of de Voorst was composed by three travellers in the year 1740, describing the stately little palace with its costly fittings and collections of porcelains and Japanese lacquers, cabinets of tortoise-shell, and splendid draperies in silk and gold lace.

When William came to England and installed himself at Hampton Court there can be little doubt that Daniel Marot was included in the entourage of Sir Christopher Wren during the construction of the new wing to Wolsey's palace. His name, however, does not appear in the official records, so it is probable that his relation to the Court was largely personal, or a matter which concerned the Stadtholder of Holland rather than the King of England. But traces of his work at Hampton Court are clearly defined. The great bed which he probably designed for the king is still to be seen. And at Hampton Court, near Leominster, the residence of Lord Coningsby, one of the most powerful of William's favourites, there are several pieces of furniture which bear the impress of Marot.

Like all the great French designers of the day, Daniel Marot loved to engrave his designs upon copper. At the beginning, undoubtedly, his plates appeared sporadically, like those of his contemporaries, but in 1712 at Amsterdam the collection was brought together in one volume under the title

Œuvre du Sieur D. Marot, architecte de Guillaume III, Roy de la Grand Bretagne.

Marot's book is similar to that of Jean Lepautre. He has not the exalted imagination or the intensity of his great predecessor. Lepautre's plates are masterpieces of style and decorative power. This can hardly be said of the work of Daniel Marot, but in his architectural and perspective plates he shows a simple, large, and powerful style which is most interesting. In the rest, however, he is content to present his conception without making a definite stylistic appeal. Daniel Marot's scope, however, is broad. He is interested in all of the great industries which called forth the abundant faculty of the designers of the Louis Quatorze period, and in every field leaves plates which are masterpieces in the art of decorative design.

In a stylistic way the finest plates in Marot's book are the great series of architectural perspectives and triumphal arches with which it opens. Until the time of Piranesi no one produced more powerful work of this sort. These fine architectural compositions, against their inimitable skies, set the key for all similar creations which followed. Piranesi was especially indebted to Marot.

In decoration Marot's book covers all classes of work. Decorative sculpture, fountains, monuments, all forms of motives for walls and ceilings, the state coach of "Sa Majestat van Groot Bretagne," superb ceilings, fireplaces, state beds with voluminous draperies, furniture (chiefly the interesting silver-plated furniture of the day), silver-ware, picture-frames, clocks and watches, garden-vases, textiles and embroideries, velvets, jardinage or the art of garden design, treillage, and superb ironwork.

AN IONIAN SEAPORT.

Temples and towers,
Citadels and marts, and they
Who live and die there, have been ours,
And may be thine, and must decay;
But Greece and her foundations are
Built below the tide of war,
Based on the crystalline sea
Of thought and its eternity;
Her citizens, imperial spirits,
Rule the present from the past;
On all this world of men inherits
Their seal is set.

SHELLEY.

WE reproduce on the plate opposite a classical composition in water-colour representing an Ionian seaport of the Hellenistic period. The design is purely conjectural. The harbour is supposed to have been constructed on the rocks of a land-locked bay, above which rise two volcanoes. The little town, peopled by Greek merchants and frequented by traders from Tyre and Antioch, clings to the heights overlooking the harbour. There is a spacious landing-place, with colonnades for storing arms and merchandise; broad steps lead down to the water; triremes and argosies find safe shelter within the harbour, which is protected by a mole. It is evidently an important seaport in Greek affairs, for trophies of the naval victory of Actium adorn the rostral columns. A gigantic statue of Minerva presides over the life of the place and inspires the people in harmony with mighty Poseidon. The votaries of the sea-god worship within the circular temple and make sacrifices before venturing to sea.

The architecture of this seaport is related to that which distinguished Athens in the reign of Pericles, but it belongs to the voluptuous period of the Decline; it is free in fancy, sympathetic to the blue waters of the Ægean.

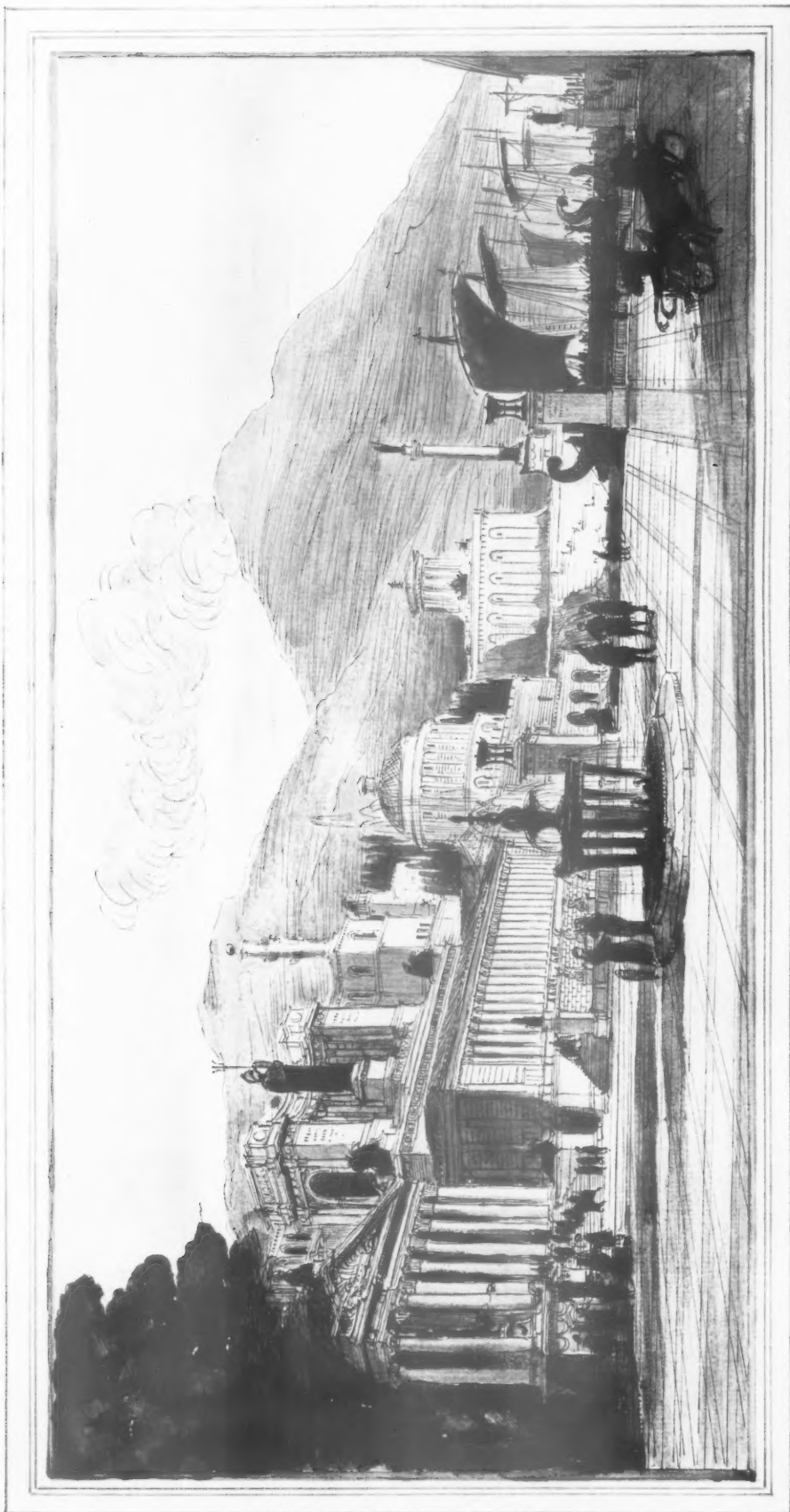


Plate IV.

AN IONIAN SEAPORT.
From a Water-colour Drawing by A. E. Richardson, F.R.I.B.A.

January 1916.

THE RENAISSANCE STEEPLES AND SPIRES OF LONDON.—III.

By G. E. FRANCIS, A.R.I.B.A.

(Continued from p. 117, No. 229.)

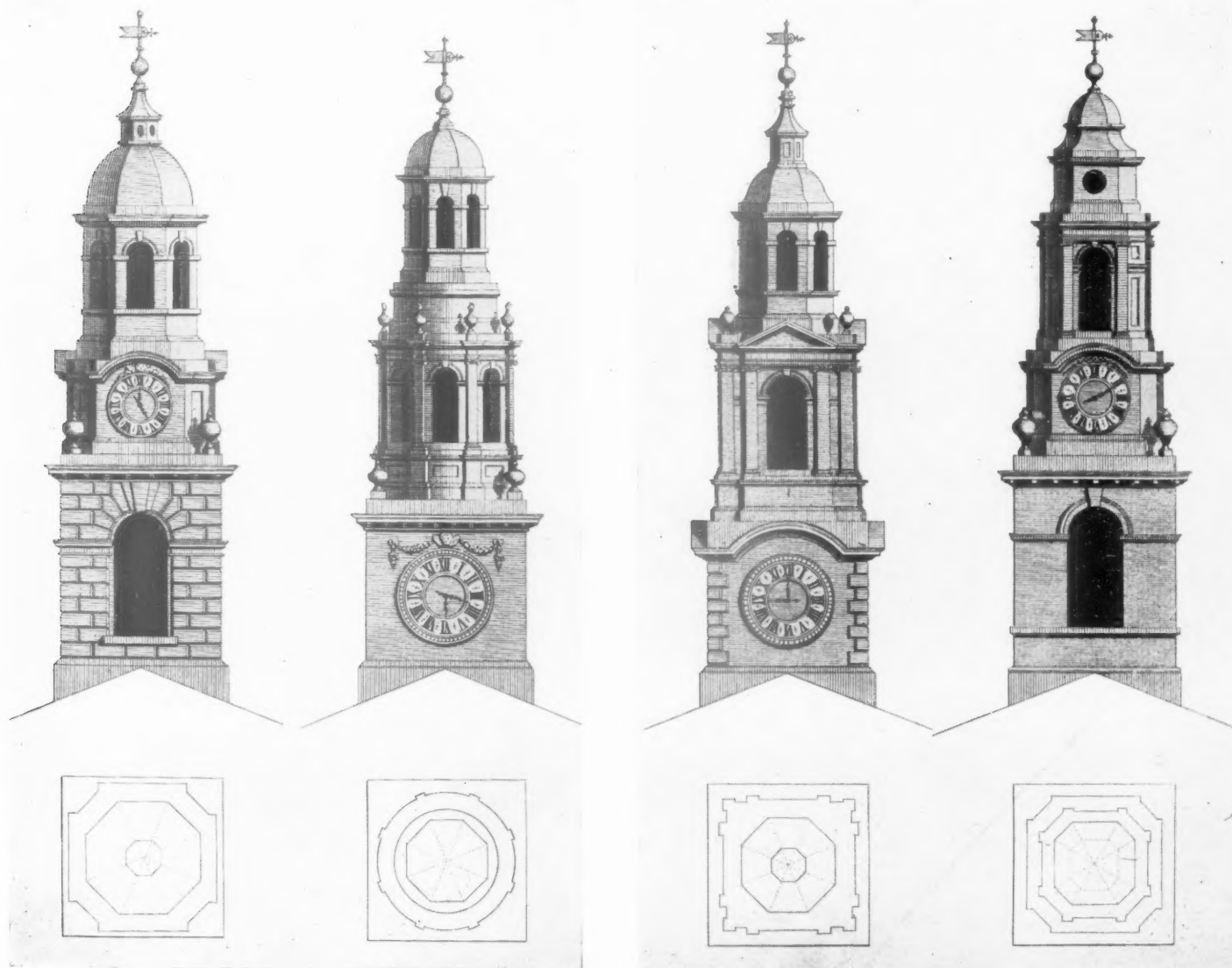
ST. MARY-LE-STRAND.

IN his "Book of Architecture" Gibbs gives some interesting information with regard to his design for St. Mary-le-Strand (1714-1717), and in this account may be seen the reason for the only really serious defect to be found in the whole building. In the original scheme it was the intention to have a small campanile at the west end, and, the building having proceeded on these lines for a considerable extent, the final decision of the authorities to have a steeple instead placed Gibbs in an awkward position. The base of the campanile was only fourteen feet square, and therefore totally inadequate as the foundation for the steeple; but, the work having been commenced, expansion was apparently only possible laterally—that is, north to south, making the plan oblong instead of square, and causing the unfortunate "thinness" in side elevation. This defect is particularly noticeable at present, with the Aldwych site vacant and the steeple terminating the Kingsway vista. Gibbs tackled and solved his difficult problem in a masterly manner; for, by a

most skilful arrangement of detached columns on the north and south faces and a flat pilaster treatment on the east and west faces, he has produced what, in the circumstances, must be considered a very successful result. The whole composition shows careful study. The steeple is marked in some measure from the ground, but the horizontal tendency is perhaps rather too evident, while the smallness of the scale together with the amount of detail renders the whole somewhat overcrowded in appearance.

ST. GEORGE'S, HANOVER SQUARE.

Unlike its contemporaries, the spire—if it may so be called—of St. George's, Hanover Square (1713-1724), is small, and to find the reason for this is a problem of some interest. Having determined on the two features, a portico and a spire, the idea of the architect seems to have been to avoid any great preponderance of one feature over the other. The criticism levelled at St. Martin's-in-the-Fields, that the steeple crushes the portico, certainly cannot be applied to St. George's. Here,



GIBBS'S "DRAUGHTS" FOR THE STEEPLE OF ST. MARY-LE-STRAND.



STEEPLE OF ST. MARY-LE-STRAND.

James Gibbs, Architect.

then, while the spire dominates the whole, there is not that total lack of any relationship between the two features which is to be seen elsewhere. Great care has been taken in considering the support of the spire. Viewed, as the composition is, from the best points of vantage, in such a case the spire is seen to be standing at the back of the porch, rising from the solid wall. This apparent stability is further well emphasised by the small, pedimented attic storeys above the main cornice, which run out from both sides of the spire at right angles and parallel with the portico, thus marking the width and position of the spire in side elevation. Again, on account of its size, the spire does not lose in scale to such an extent as some of the larger examples erected in a similar position in the plan of the church. The clock storey is square on plan, with small breaks at the angles, while the cornice is broken over the clocks to avoid any horizontal lines. Stilted on a base is the

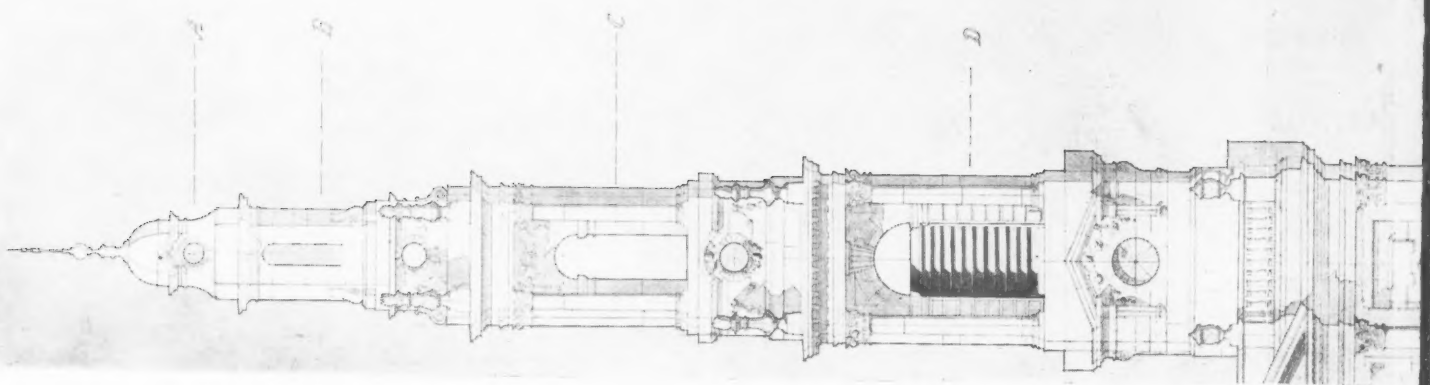
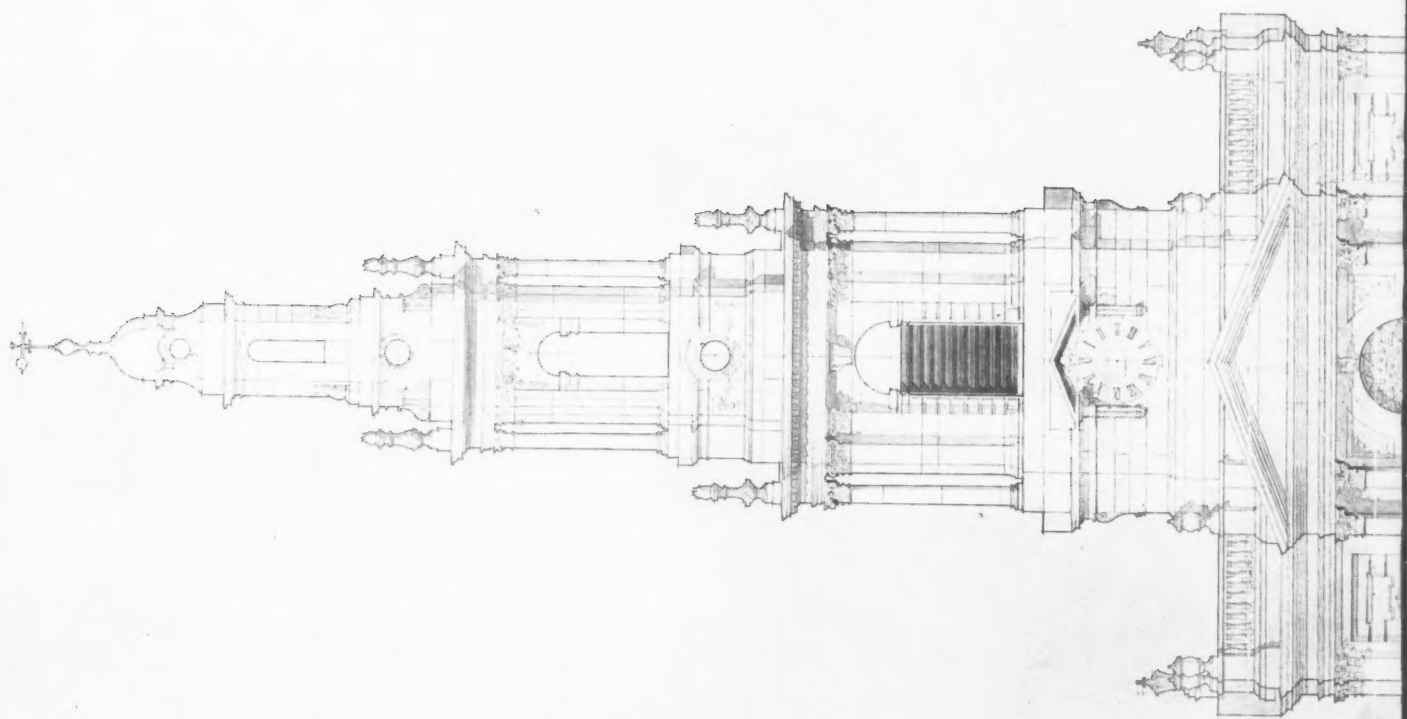
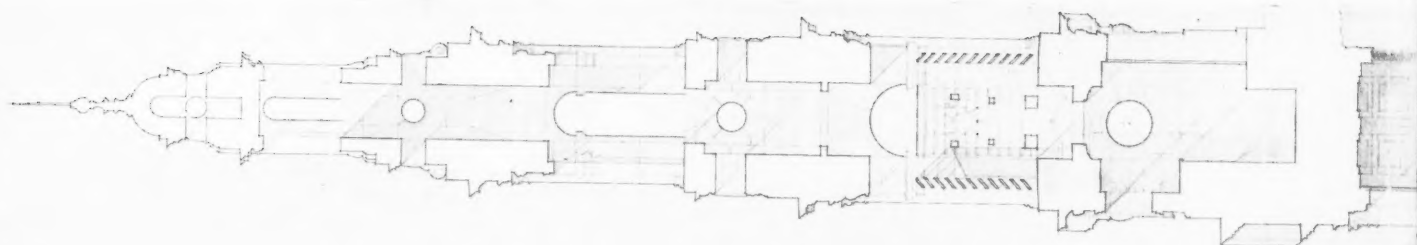
belfry stage, with its projecting angle treatment which obviates the use of "vases," and, at the same time, makes any great unbroken length of entablature impossible. An octagonal attic storey, supporting the dome with its small lantern, terminates the whole.

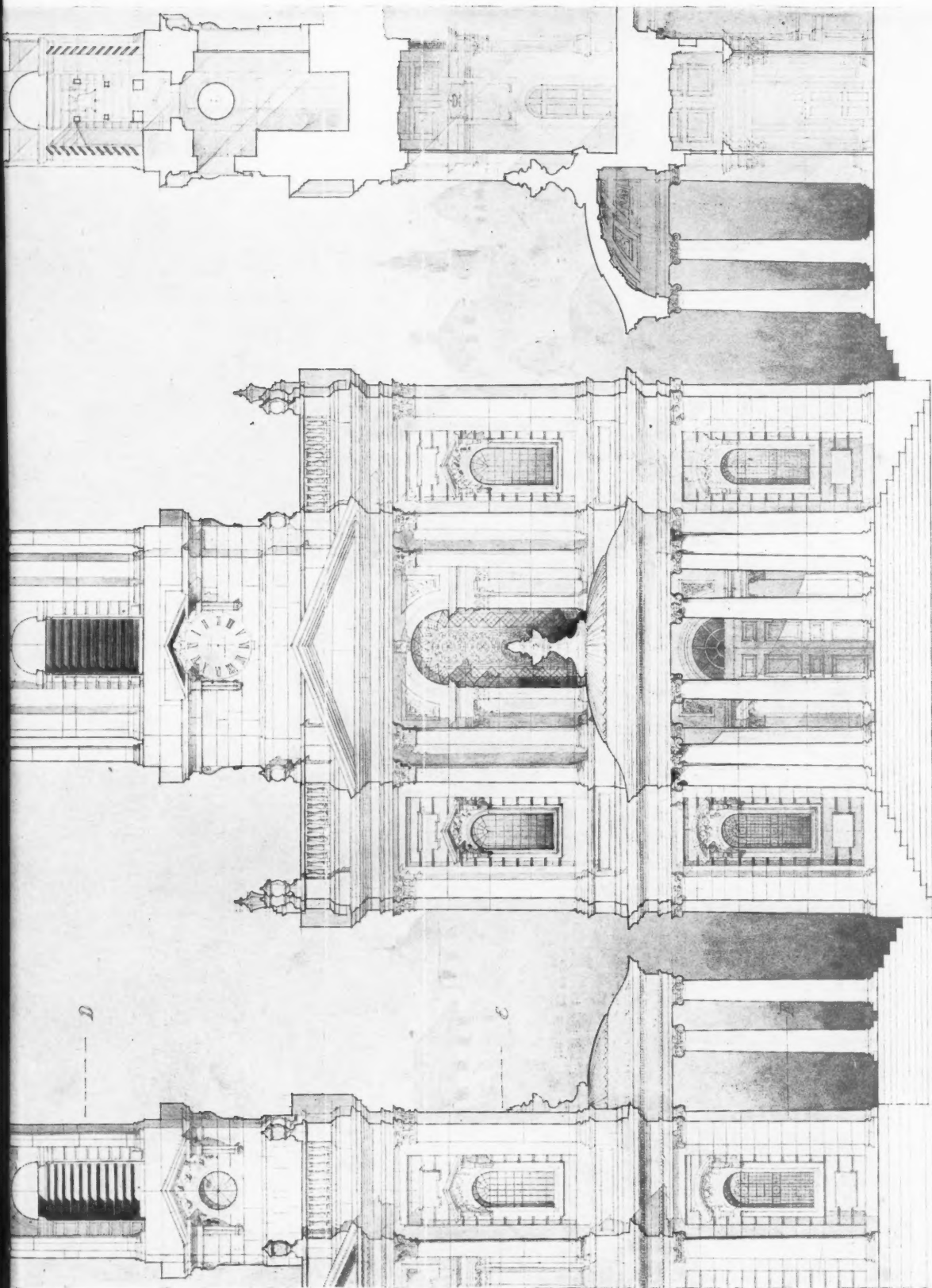
Generally speaking, the design is a very successful one. The construction is simple and thorough, adequate means of access being provided to all the stages. The plan internally through the clock and belfry stages is square, the walls being very thick. Just above the level of the heads of the belfry windows corbels in the angles support the partial octagonal attic stage; small pendentives are then used to bring the octagon to a circle, off which springs the crowning hemispherical dome. The iron bolt from the vane, passing through the lantern, is secured under the soffit of the dome.



ST. GEORGE'S, HANOVER SQUARE.

John James, Architect.





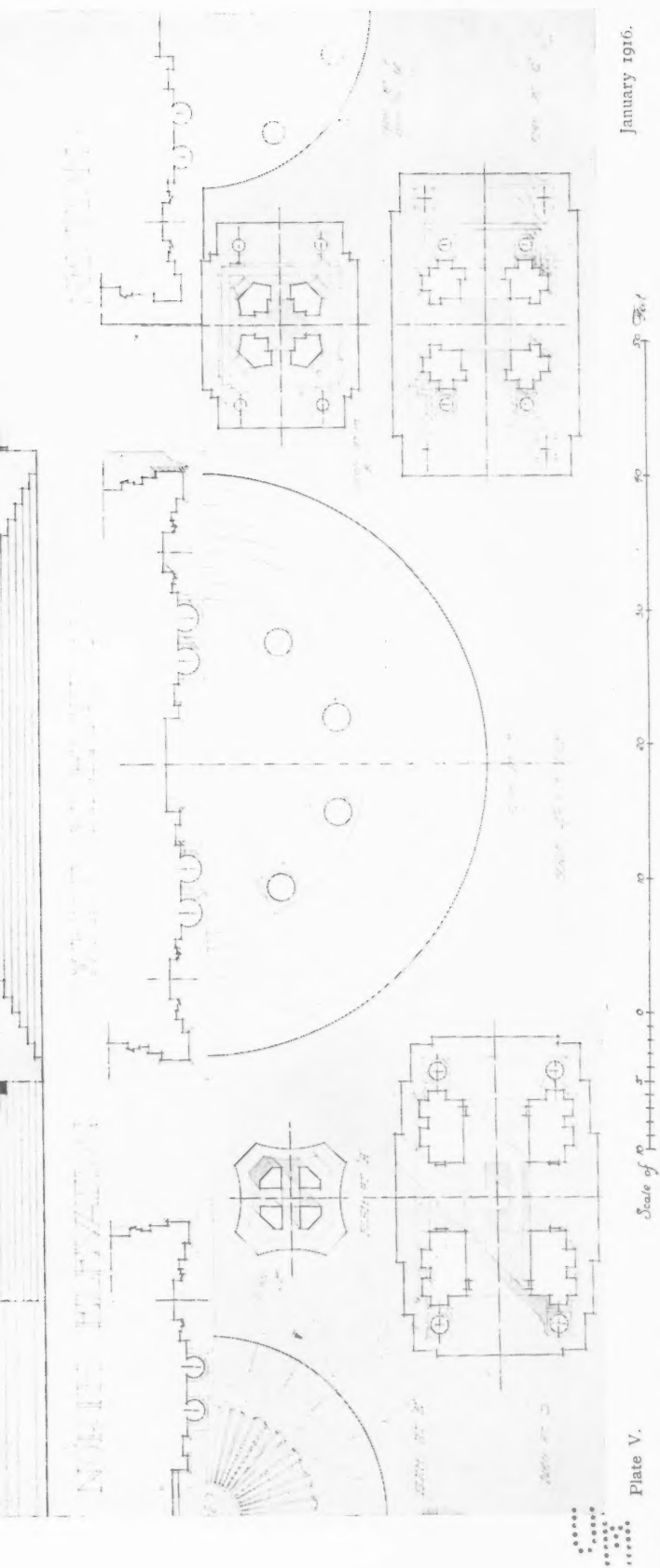


Plate V.

CHURCH OF ST. MARY-LE-STRAND, LONDON.
James Gibbs, Architect.
Measured and Drawn by H. C. Mason.

January 1916.

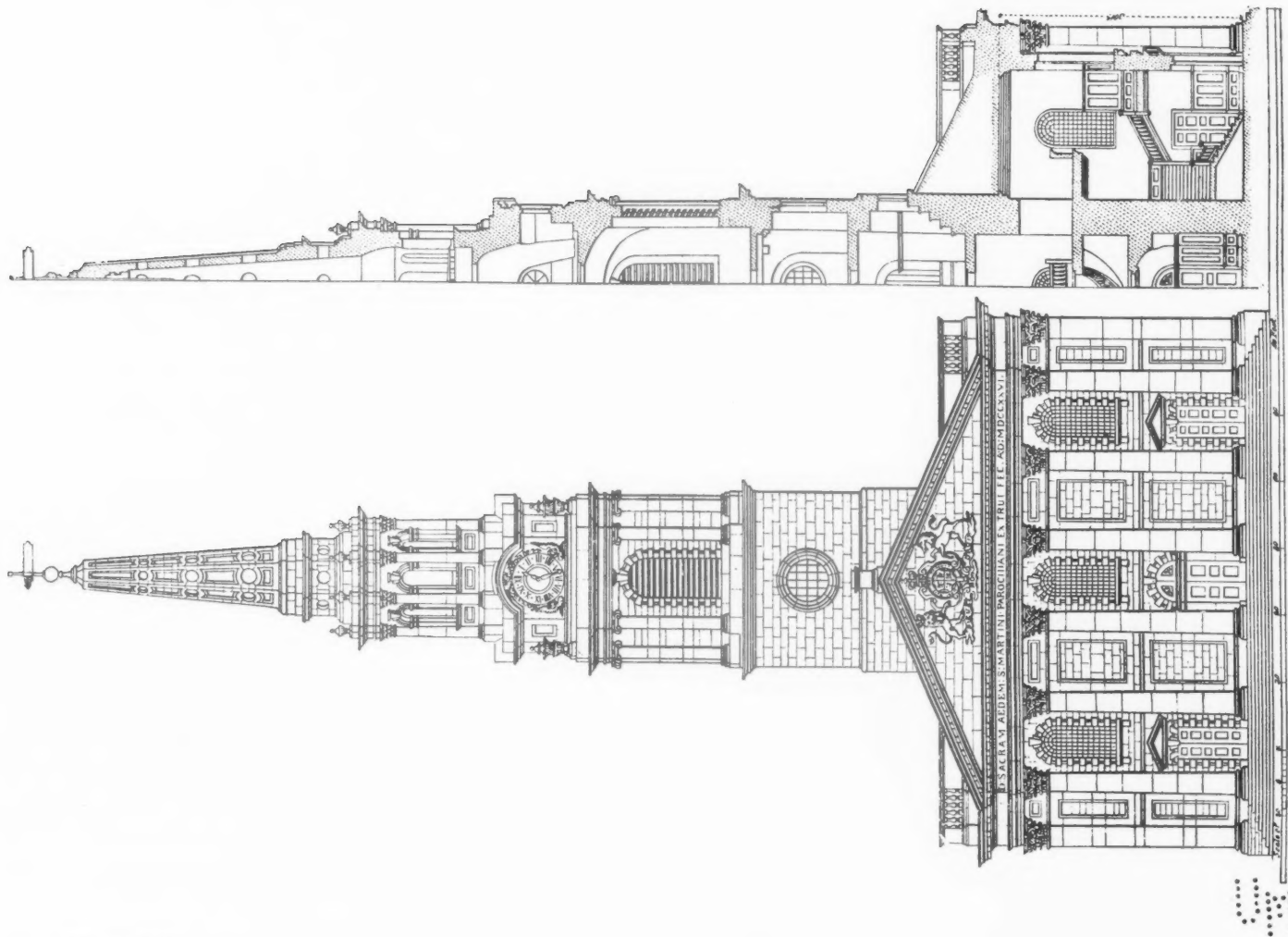
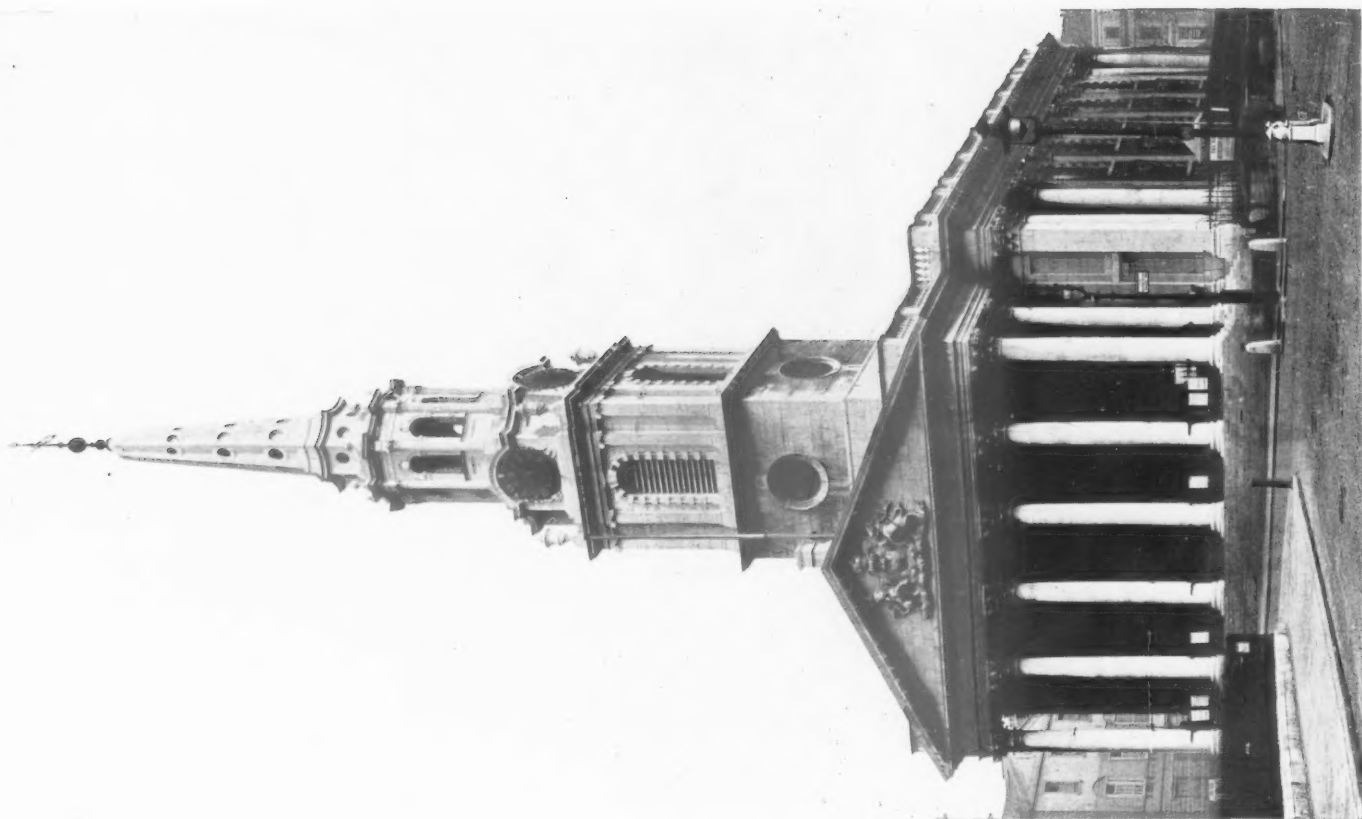


Plate VI.

From Britton and Pugin's "Edifices of London."

ST. MARTIN'S-IN-THE-FIELDS, TRAFALGAR SQUARE, LONDON.
James Gibbs, Architect.



January 1916.

100

ST. CLEMENT DANES.

In the case of St. Clement Danes, Wren modified and recased an existing tower up to the level of the present clock storey only, the steeple having been added thirty years later by James Gibbs.

There are many points of interest about this steeple, more particularly in regard to the plans adopted for the various stages. The first storey, which is stilted on a podium, is an irregular octagon treated externally with a pilaster and arcade *motif*, the entablatures being left unbroken. The next storey, which is a regular octagon, is peculiar in having its eight faces distinctly concave, this curve becoming very pronounced in the entablature. Here we have, then, an excellent means of comparison between the straight and curved entablatures as to their relative effects as horizontal checks to the eye, and the result is distinctly to the advantage of the curved forms. The third and last storey is a regular octagon, with a small Corinthian column at each angle, the whole terminated with a small stone cupola and lantern.

The design as a whole is very satisfactory, and characteristic of Gibbs, "pots" being used in a bountiful manner at each stage level.

Constructionally, St. Clement Danes is similar to his other work at Trafalgar Square. Square on plan up to the springing of the belfry windows, pendentives rise from just below this level, until the four meet one another, forming a complete circle. On this circle rests a curious dome convex in section, making a true section of any pendentive a cyma reversa curve. The top of the dome is finished flat to receive the first storey of the octagonal spire, and from this point to the apex the plan is circular internally, the contractions from one stage to another being accomplished by the aid of small domes.

The vibration caused by the heavy street traffic is clearly felt in the upper portion of the spire, and iron rods have been liberally used to brace the whole together.

ST. MARTIN'S-IN-THE-FIELDS.

Fortunate in having such a site to deal with, Gibbs has produced in St. Martin's-in-the-Fields (1721-1726) a most dignified and impressive building; in fact it may easily be considered his most successful work, though some architectural critics, while admitting the merit of the design as a whole, deplore the position of the steeple, and suggest that Gibbs would have been better advised in placing it somewhere by the side of the church. Fergusson particularly is severe in his criticism—the steeple he allows to be "in itself not objectionable, but not only does it appear unmeaningly stuck through the roof, but, over so open a portico, has a most crushing and inharmonious effect." Mr. Blomfield, however, is of opinion that, viewed from the north-west or south-west, the points of observation from which alone the composition of the steeple with the portico can be fairly judged, the steeple stands fairly and squarely on its base; moreover, he says, it does not stand "over the portico," as stated by Fergusson, but at the back of it—that is to say, the west wall of the tower is part of the solid wall at the back of the portico; the openness of the portico has nothing to do with the question.

A glance shows that Gibbs has adopted what has already been described as the "natural constructive sequence." By means of a plain square stylobate he raises the square belfry stage well above the roof, treating it with a pilaster *motif* and breaking up the entablature by projecting a central feature. Next is the octagonal clock stage, in which any horizontal tendency is counteracted by the curved pediments over the clocks, while huge vases are introduced at the corners to help the eye from stage to stage. Stilted on a base, the

c 2



THE TOWER AND STEEPLE OF ST. CLEMENT DANES, STRAND.

open octagonal stage rises very successfully, the entablature over the attached Corinthian columns being broken up in order to afford a minimum check to the eye, and thus increase the vertical feeling. Another selection of vases brings one to the concave-sided octangular base, with its curved capping, and in this is to be seen the last of the devious ways in which Gibbs broke up his horizontal lines. The pyramidal terminal is pierced with circular holes and is heavily moulded.

The construction is plain and massive. In the main the square plan is preserved up to the springing of the belfry windows, just below which level pendentives spring and spread out into a complete dome having an eye in the crown. It is

impossible to ascertain whether the joints in the dome radiate to a common centre or are made horizontal. The top of the dome is finished flat to receive the octagonal clock stage. What in the following stage is an arcaded octagon externally is finished circular on plan internally. Rising from the crown of the arcade arches is a cone, which, by variations in the slopes of the sides, is made to follow in some measure the general inclination of the external features.

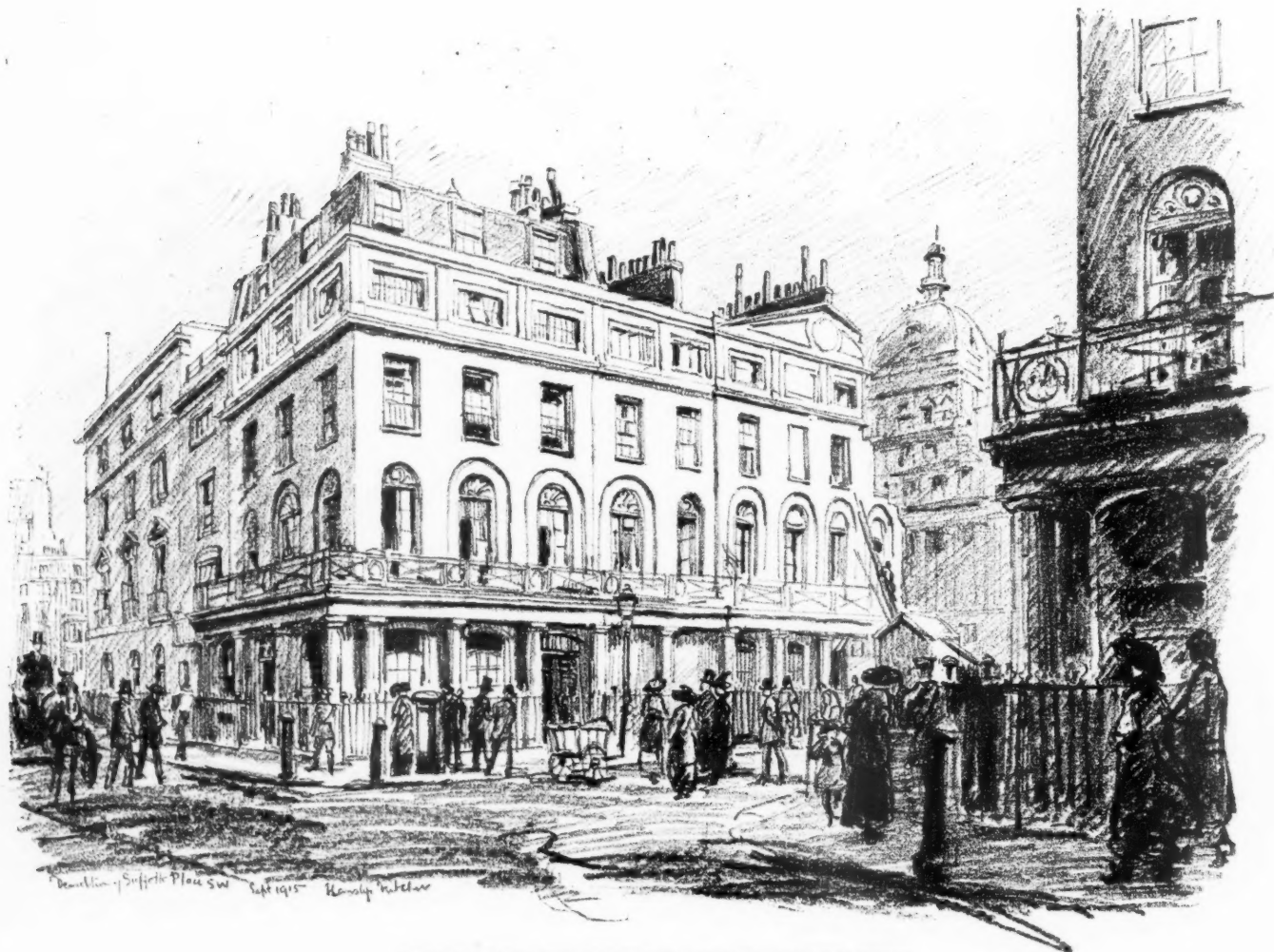
Once then the square stage is left at the belfry level the construction is always circular on plan for the remainder of the steeple and circular in section where possible, thus obtaining what is probably the maximum possible strength.

DISAPPEARING LONDON.

NASH IN THE HAYMARKET.

NOTWITHSTANDING the War, demolition in London is proceeding apace, especially in the Haymarket, where a large area of Regency architecture—completed about 1820—has been cleared. Suffolk Place has lost half its former dignity, Pall Mall East one of its best ornaments, and any protest meeting convened by the admirers of Nash will soon be forced into the cul-de-sac of Suffolk Street to offer their lamentations opposite the back elevation of the Haymarket

Theatre. Those who were apprehensive of the fate of Regent Street and the Quadrant consoled themselves with the eighteenth-century joys of the Haymarket, paying frequent pilgrimage to the bow-fronted snuff shop at the top of the thoroughfare, pausing halfway down beneath the generous portal of the Theatre, and bestowing a casual glance along the range of Greek Doric columns on either side of Suffolk Place before turning into Pall Mall. There were other attractions—three-light Wyatt windows resplendent with shell ornament in semi-



DEMOLITION OF SUFFOLK PLACE, HAYMARKET.

From a Lithograph by Hanslip Fletcher.

circular lunettes, Greek key patterns and bold incisions, an interesting network of wrought and cast iron railings, and shop-fronts of dignified appearance. Now, alas! all is to be swept away, and the time-honoured human simplicity which made such an appeal to those who understood this bright phase of London's career will soon be a thing of the past.

Mr. Hanslip Fletcher's sketch shows what has already been demolished.

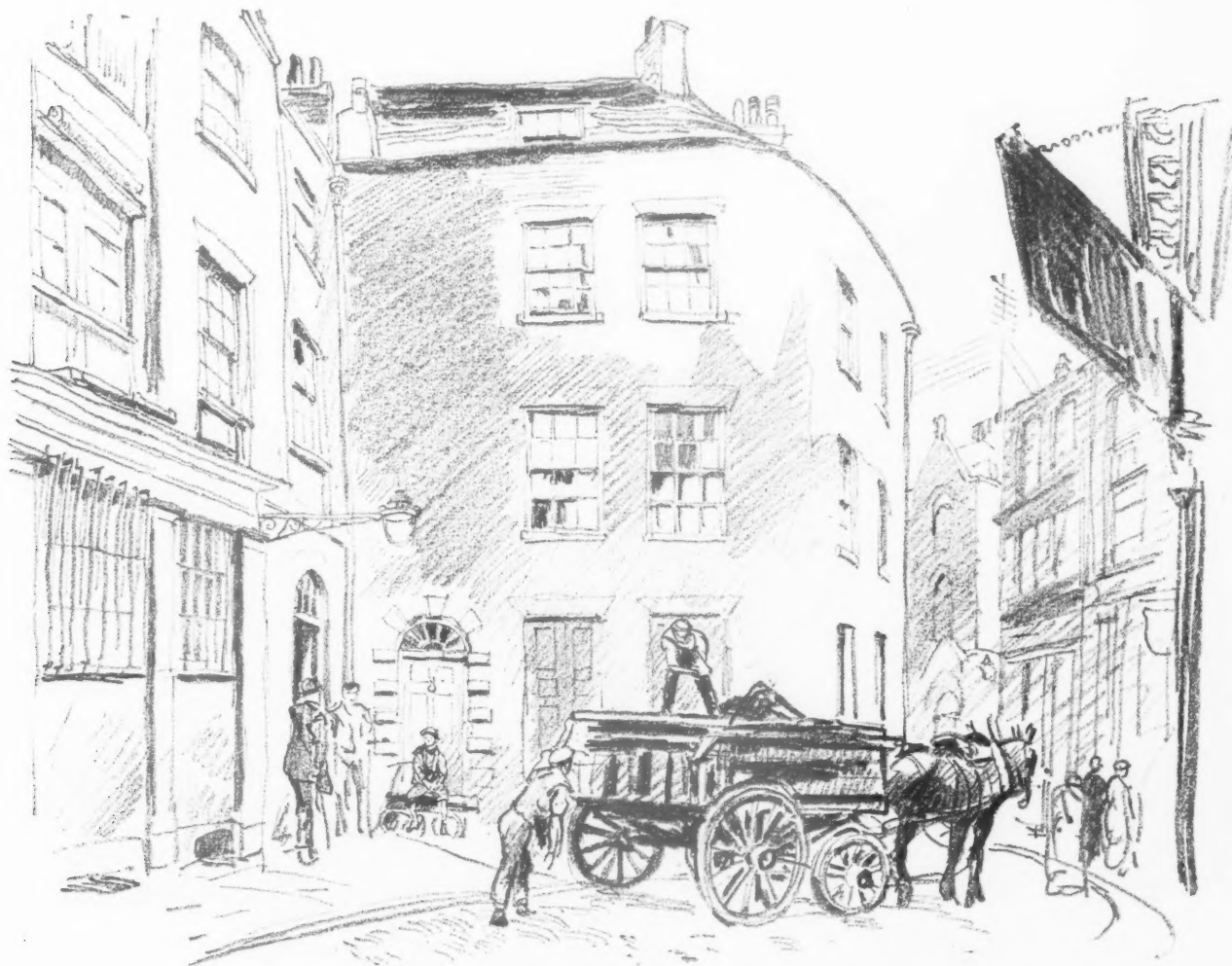
APOTHECARIES' HALL.

In the middle of Water Lane, one of those small streets on the south side of St. Paul's through which streams of people eddy down to Blackfriars, stands the establishment of the Company of Apothecaries. It is a grave and plainly sedate edifice, wearing a surtout of late eighteenth-century cut to conceal its seventeenth-century body. The original building of brick was erected about the four sides of a courtyard in 1670 to house and to hold the dispensary and hall of the Company of Apothecaries, incorporated by a charter of the First James at the suit of Gideon Delaune, apothecary to His Majesty. In mediæval times the grocers and pepperers of London retailed drugs to the general public, and this privilege was not disputed by the doctors who shared in the trade as well; but at the end of Elizabeth's reign the doctors entered upon a closer alliance with the apothecaries, which, after eleven years, was dissolved for reasons of jealousy. The apothecaries waxed in strength. The Great Fire gave them an excuse to firmly establish their position, and four

years later the bricky fastness arose in the appropriate surroundings of Water Lane, to menace the privileges of the doctors and proclaim the apothecaries to be something more than "mere doctors' tools."

Their building as it stands to-day offers no compelling architectural features; its charm is to be found in the simplicity of the fanlighted windows, the massive wooden gate closing the vaulted entry to the courtyard, and the mysterious sally-ports within the court proper. Approaching the Hall from the St. Paul's end of Water Lane, one was confronted by the plain bastion of the Mill House (shown in Mr. Hanslip Fletcher's drawing), which has now been demolished to secure freer passage for the wheeled traffic, deemed by benevolent City Fathers to be essential to the prosperity of this ancient quarter. Then one encounters the late eighteenth-century surtout already spoken of, and one has perhaps the temerity to pass through the entry into the court and examine reeded architraves, portly wrought-iron lamp standards, and the veneer of wholesome senna-coloured Roman cement which protects the earlier walls. The late eighteenth-century embellishments, slight as they are, speak plainly of the time when the apothecaries finally entered upon their rights and adopted a species of architectural uniform to mark their victory over the medical practitioners.

The old Mill House contained many curious contrivances for grinding, weighing, and preserving drugs, used before the days of steam-power and machinery.



THE OLD MILL HOUSE NEXT TO APOTHECARIES' HALL, WATER LANE.

From a Lithograph by Hanslip Fletcher.

A PAINTER'S VIEW OF ARCHITECTURAL DETAIL AND ORNAMENT.

A DISTINGUISHED architect once said to the writer during a discussion, "But an architect lives by his details." Instantly the thought occurred: Does he? Is it not rather the over-attention given to detail, the fads and fancies that have arisen therefrom, and the desire to beplaster a building with so-called ornament that has obscured the vision of so many and swamped the greater qualities of proportion and grouping? Reflection and observation lead almost irresistibly to the conclusion that, as in the other arts, modern architecture suffers from over-attention to parts and an obvious striving after originality in the treatment of detail. How frequently is not the taste offended by a tortured keystone, an over-elaborated architrave, or an affected simplicity relieved—or, rather, accentuated—by a misplaced and redundant piece of carving? How many caps does not one see that have been twisted out of the function of a cap by the desire to get away from the ordinary and show some "new" idea? How frequently a building is cut up with strings that no longer enrich or subdivide large spaces, but merely distract the eye and destroy simplicity.

It is, however, easy to see defects and to tell another what he should not have done; but it is perilous and presumptuous for the layman, unacquainted with technical necessities and limitations, to suggest alternatives. It may perhaps, however, be forgiven the painter, who, though untrained in technical details, is trained to use his eyes and to translate what he sees into terms of light and shade, if he lays before his fellow artists a few ideas that have arisen from study of the effects produced by architectural detail. Blind and blundering these ideas may be; but it is possible that another point of view may open to a clearer brain a line of thought that may be useful.

It is usually supposed that a painter is particularly attracted by the picturesque in architecture; he is regarded as revelling in pointed gables, irregular roof-lines, ivy-covered walls, and kindred horrors, which, though they may be admirable in their way, partake of the qualities to be found in ruins, rocks, and other pictorial accessories.

It is, however, doubtful whether many painters who are serious artists really care for these things, and do not rather prefer simplicity, rigidity, and dignity. The experience of the writer is that the term "picturesque architecture" is more often used by painters as a term of reproach than otherwise.

This preference is naturally extended to the details and ornament of a building, and it is often felt that a building would be tolerable if the spectator could wipe out half the detail and very materially modify the remainder.

Perhaps the most crying need felt is for simple masses of shadow, for projections pronounced enough to throw a mystery over parts that are subordinate and give relief to the essential. Possibly economy of space and the necessity for rigid adherence to building lines account for the baldness so often felt even in elaborate buildings; but that these necessities can be satisfactorily met is occasionally shown; and why need the shadow cast by a projecting cornice be so often destroyed by dentils too numerous and too small, or by mouldings cut up into so many divisions as to produce distracting complexity?

Take, again, the question of windows, and particularly the heads; why need they so often stare with wide-open eyes, and seem to need "eyebrows"? It is well known to portrait-painters that a wide-open eye destroys all "intimacy" and expression, producing vacuity and hardness; it is the same with windows: without shadow or its equivalent above they will always "stare." The fancy of childhood that a building looks like a human face and has expression, though it fades with advancing years, has perhaps more of truth in it than we imagine. The large projecting over-doors that form so delightful a feature of many Queen Anne and Early Georgian houses, serve the same purpose of "eyebrow," and soften what might appear a yawning chasm or open "mouth." The drip-moulds on Tudor work, brought down on each side and large enough to play an important part, give the same feeling of comfort.

He is a rash man, however, who talks about mouldings; it is somewhat like talking about Art, which Whistler described as akin to "smelling music." But there is an effect produced by a moulding, and, putting on one side all questions of style, it may be beneficial to inquire what is the effect produced on the ordinary man by a moulding—*how*, in fact, does he see it? The architect elaborates it in profile, judges it by feel, calls it good or bad, on paper, according to the beauty or otherwise of its contour; but does he always recognise that the ordinary untrained spectator sees it, almost invariably, as a series of straight lines at varying distances apart and made hard or soft, broad or narrow, by the curves and rectangles of which it is composed? Not one man in ten thousand would recognise a moulding off the front of his own house if he saw it drawn in profile. To him a projection is something that throws a shadow, and, unless it contain some very pronounced large curve, he does not perceive that it may be formed of a series of steps of varied shapes. It is only at the corners of a building that the profile of a moulding can be seen, and in modern towns corners where a moulding runs round continuously are few, and in large buildings bear so small a proportion to the whole that it is the straight run of a moulding alone that plays any important part.

This being so, the impression left by many mouldings—in fact, the majority—is that they are thin, too small for the position they occupy, and, as a rule, however satisfactory when seen close, do not carry. It is the "fatness" of the mouldings of such a man as Wren that appeals to the painter; always be it understood that such "fatness" must fall short of vulgarity.

The question of the carved ornaments of a building may, perhaps, be regarded as one that comes closer home to the painter than any other; it is nearer his own practice than the more definitely architectural part. What then would be the first essential that would appeal to him? Probably it would be the feeling of fitness, not the particular fitness of subject so much as the fitness for the place it occupies, the feeling that there *must be* an enrichment in that particular place and in no other, and also that it must be that particular type of enrichment. It should, in fact, look very largely as if it had grown there, in the same way as a flower always

occupies the exactly appropriate place on a plant. No amount of dextrous modelling or clever design will redeem an enrichment in the wrong place, nor can bad work ever entirely damn a good place, though it must be confessed it can go a long way towards doing so. Another essential, from the painter's point of view, is that the carving, be it figures or ornament, must be *on* the building; it must not, as so often happens, float about loosely attached to it. Figures should not lean over and look as though they might easily fall off, or as if the sculptor were afraid that his work could not be seen. Heads of celebrities should not look out of portholes as though in the throes of sea-sickness. Swags of flowers and fruit should not look as though they would shake off if a motor-bus were to collide with the building; neither should the ribbons that attach them flutter as though blown by a gale; still less should a cartouche look as though it were carved elsewhere and stuck on. The amount of light and shade that any particular piece of ornament carries is a point not always sufficiently considered; neither in the vast amount of mechanical trade-work does the due balance of it seem to play a part at all. In the better work done by sculptors undue attention seems frequently to be paid to the accurate drawing of fleshy detail, to the exclusion of the bigger qualities of pattern of masses, both in reliefs and in figures to be silhouetted against the sky.

It is not within the scope of this article to touch on the subject of colour, but perhaps a word of protest against the modern craze for using figured marbles so largely for interior work may be permitted. When one sees the whole of a staircase, walls, steps, balusters, and columns, looking as if made of Gorgonzola cheese, it is justifiable to protest against the misuse of a beautiful material and to suggest that simplicity and dignity demand reticence, and that the sumptuous needs restraint, lest it defeat its own end.

Let us at all costs cling to what one feels to be the true essentials of all great work, lucidity and simplicity—Lucidity that all who run may read, that there may be no doubt as to the use to which the building is to be put, that its centre, main entrance, highest part, etc., may all hold their own in the general design without conflicting or distracting: Simplicity, without which there can be no dignity—simplicity arrived at by complexity if you will—enriched to the last point, but enriched so that the main beauties are enhanced, so that the details form but a lacework, as in Gothic cathedrals, but simple with it all—towering spires, gorgeous façades, elaborate arcades, but never redundancy, never complexity, that leaves a sense of confusion. It has been done in the past, and can be done again.

Why then, the painter asks, is it so seldom that he sees a modern building that conveys the sense of unity and comfort aroused by so much old work? It cannot be the lack of age, as modern towns soon bring a building to a uniform grey colour. Equally it cannot be from want of effort, as the marks of that are patent—too patent. Is it not rather that the effort has been so often misdirected? Is not too much attention paid to the small things for their own sake rather than for the sake of the whole? Does not the designer rather say to himself that he wants such and such a part to be so and so than ask himself, Does the building need it at all? Is not a moulding, or a piece of carving, or a chimney-stack often treated too carefully as a desirable object in itself to the exclusion of scale and the loss of proportion and of a sense of fitness?

In a few words, should there not be less detail, but should not that detail be more carefully looked at as part of the whole?

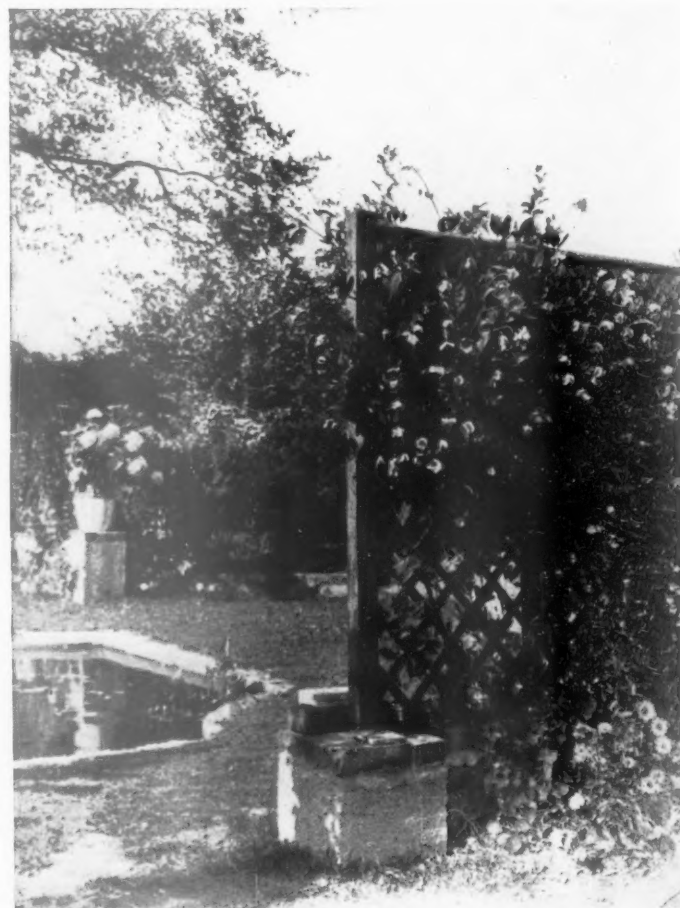
THE COBÆA SCANDENS FOR TRELLIS WORK.

THIS creeper, if the seed be sown in February or March, will be in flower for many months before it is cut down by frost. The accompanying photograph, which was taken early in August, shows that the plant has found time to thoroughly cover the trellis to which it attached itself; indeed it would have covered a much larger one. The *Cobæa scandens* is a most highly decorative plant, having bell-shaped flowers that resemble those of the common campanula, which, however, they excel in beauty of outline, their curves being of finer quality. The colour of the flowers is mainly purplish, but the tint is not uniform throughout; some of the flowers, indeed, are of an uncertain but pleasing yellowish-green colour, and only flushed with purple.

The writer first saw the *Cobæa* years ago in a Kentish rectory garden, where it helped to cover and adorn a fine trellis designed by a great architect and designer of gardens, and when he became the proprietor of a garden of his own, and of a trellis (though one of humbler pattern than that of the rectory garden), it occurred to him to raise some *Cobæa* plants, and to try to reproduce the effect he so well recalled; in which attempt he has been quite successful.

At the time when the photograph shown below was taken, the trellis, being then only lately erected, had no other creepers on it, but now there are roses also; and the *Cobæa* will supply the lack of flowers when the roses have done blooming.

Except that the *Cobæa* does not stand frost, it is a vigorous and hardy plant, and when once it has made a start it grows rapidly. Last year's plants had already reached the top of the trellis by the end of July.



TWO ETCHINGS BY FRANK BRANGWYN.

IN past issues of THE ARCHITECTURAL REVIEW many examples of Mr. Brangwyn's etchings have been reproduced, and to the number are now added the two here shown. They are both of subjects in France, one being the narthex of the church at Airvault, the other of the mills at Meaux, in Brie, about thirty miles from Paris.

There is in all Mr. Brangwyn's work an element of mystery. His is not an art of delicate detail. He delights rather in broad masses, heavy shadows, great sweeping outlines; representations of architecture which arrest the attention by their qualities of sombre dignity, with foregrounds peopled with men and women not engaged so much in any particular occupation, but typifying rather a world of labour. His plates are large plates, and worked out always with great breadth of effect. They are not plates which you need to study with a glass in order to follow the smallest fancies of

the etcher's needle, but bold impressions which you must stand away from, and so gain the full effect of them.

In the case of the church at Airvault, the interest centres in the chiaroscuro, the narthex in heavy shadow with the sunlight pouring in through the open doorway upon a strange scene of beggars, followers of the pilgrims. The church is a fine example of French Romanesque. It is not, however, the lines of the design, nor its details, that attract the eye in this etching, but the permeating spirit, for there is here a vision of the care of the Church for the poor and the needy, drawn together within the hallowed walls.

Of Meaux it may be recalled that this little French town was the scene of a fierce battle in the early part of the present War. It suffered considerably from bombardment. Its bridge was blown up, and the old mills adjacent to it, if not demolished too, have, no doubt, been sadly injured.



NARTHEX OF THE CHURCH AT AIRVAULT, FRANCE.

From the Etching by Frank Brangwyn, A.R.A.

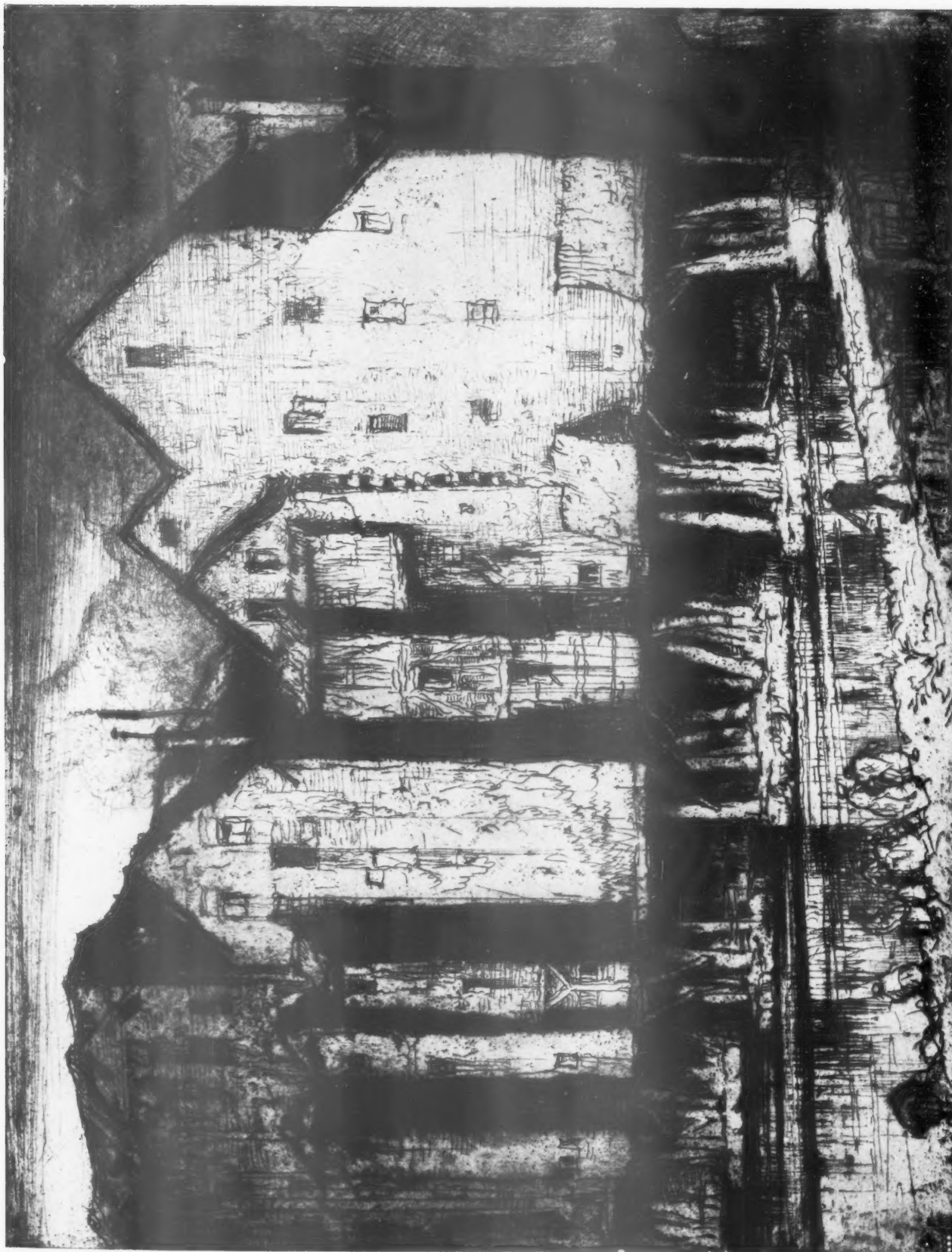


Plate VII

MILLS AT MEAUX
From the Etching by Frank Brangwyn, A.R.A.

January 1916.

11

THE MUSTA CHURCH OF MALTA.

By G. J. HOWLING.

THE little island of Malta—no bigger than the Isle of Wight—provides a succession of architectural surprises.

Its *auberges* (the hostels of the Knights of St. John) are a remarkable series of buildings of the Renaissance period, while Valletta, its capital city,* possesses probably the finest extant example of a great mediæval fortress.

Among what may be called modern architecture in Malta the Musta Church is especially noteworthy. ("Musta," it may be mentioned in passing, is an Arabic word, meaning central.) If it were situated in one of the great European capitals it would be as familiar to the eye as the Madeleine or St. Paul's Cathedral, but it happens to be lost on the little island of Malta.

The Musta Church is a remarkable building, and, considering the difficulties under which it was built, a great credit to its architect, Grougnet de Vassé, and the Maltese race. The general scheme is based on the Pantheon at Rome, though it differs from its model in many important particulars.

One of the conditions imposed upon the architect was that the new building should be erected over the old, in which the services had still to be carried on; and it was probably this consideration which decided de Vassé to adopt a circular plan.

The foundation-stone was laid in 1833, and the difficult work of construction began. The church was erected almost entirely by voluntary labour, women and children even assisting in the building operations. To the present day the natives will proudly relate how mere youngsters staggered about under the weight of large stones, and how the women beat the wet clay and cement on floors and

roof. The building of the Musta Church seems, indeed, to be a close approximation to that ideal which Mr. March Phillipps has so often set before us—at least in regard to the devotion to their work shown by those engaged in the erection of the building. Nevertheless, the church is the concept of a

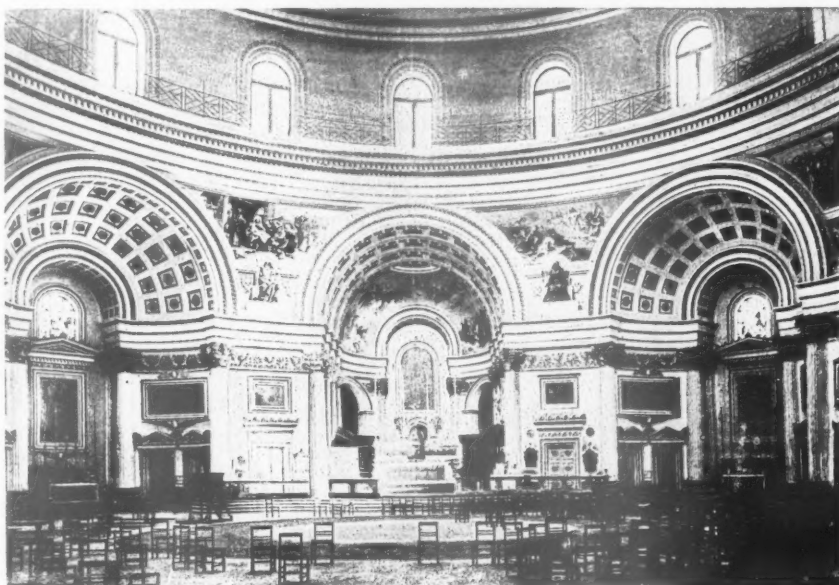
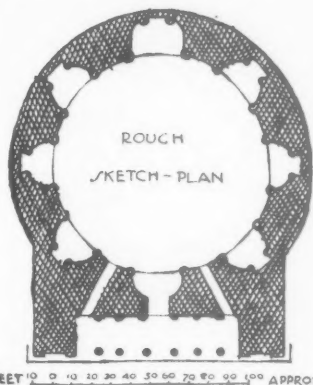
single mind, and a work in the classical manner!

The dome, as may be seen from the accompanying photograph, is not a true dome; it is built up in a succession of overlapping courses. In its construction neither scaffolding nor centering was used. It is not particularly striking in height, but its diameter is very considerable, being no less than 118 feet. It thus takes rank as the third or fourth largest dome in Europe.

The church was completed in 1859, having occupied twenty-six years in building. It is constructed throughout of stone procured from local quarries.

Coming to a consideration of its architectural qualities, the first criticism which has to be made is with respect to the coarseness of the detail. The great acanthus frieze which runs around the drum of the dome is a very crude piece of work. The acroteria which decorate the pediment are lumpy and coarsely carved. The towers, which do not group happily with the remainder of the composition, suffer in a similar degree from the clumsiness of their detail. Indeed, it is principally in the detail—at least as regards the exterior—that occasion for criticism is found. The great portico itself is a finely proportioned piece of work.

Within, the building is remarkably impressive. Its great size is not realised until the visitor begins to walk from one side to the other. The least satisfactory feature is the colour scheme, which consists principally of dark red with details picked out in light and



THE MUSTA CHURCH, MALTA.
Grougnet de Vassé, Architect.

* Described and illustrated in THE ARCHITECTURAL REVIEW for September 1915.

dark blue and gilt. The Maltese nearly always fail in their colour-decoration. An over-fondness for brilliant colour-contrasts (in their churches more than elsewhere) gives their work an appearance of tawdriness which is lamentable. Many fine architectural compositions in Malta are ruined by excessively brilliant colouring, and the Musta Church is dangerously near to being included in this category.

Another point of criticism with regard to the interior is, that the columns appear to be somewhat stumpy in relation to the remainder of the composition; but this defect is not so noticeable in the actual building as in a photograph.

The church contains six chapels, a sanctuary, a choir, and two large sacristies, the lunettes being coffered and decorated. The pendentives are enriched with some rather fine paintings of biblical subjects by the Maltese artist Giuseppe Cali.

Whatever faults the Musta Church may have in composition, detail, or decoration, it still remains a work of very

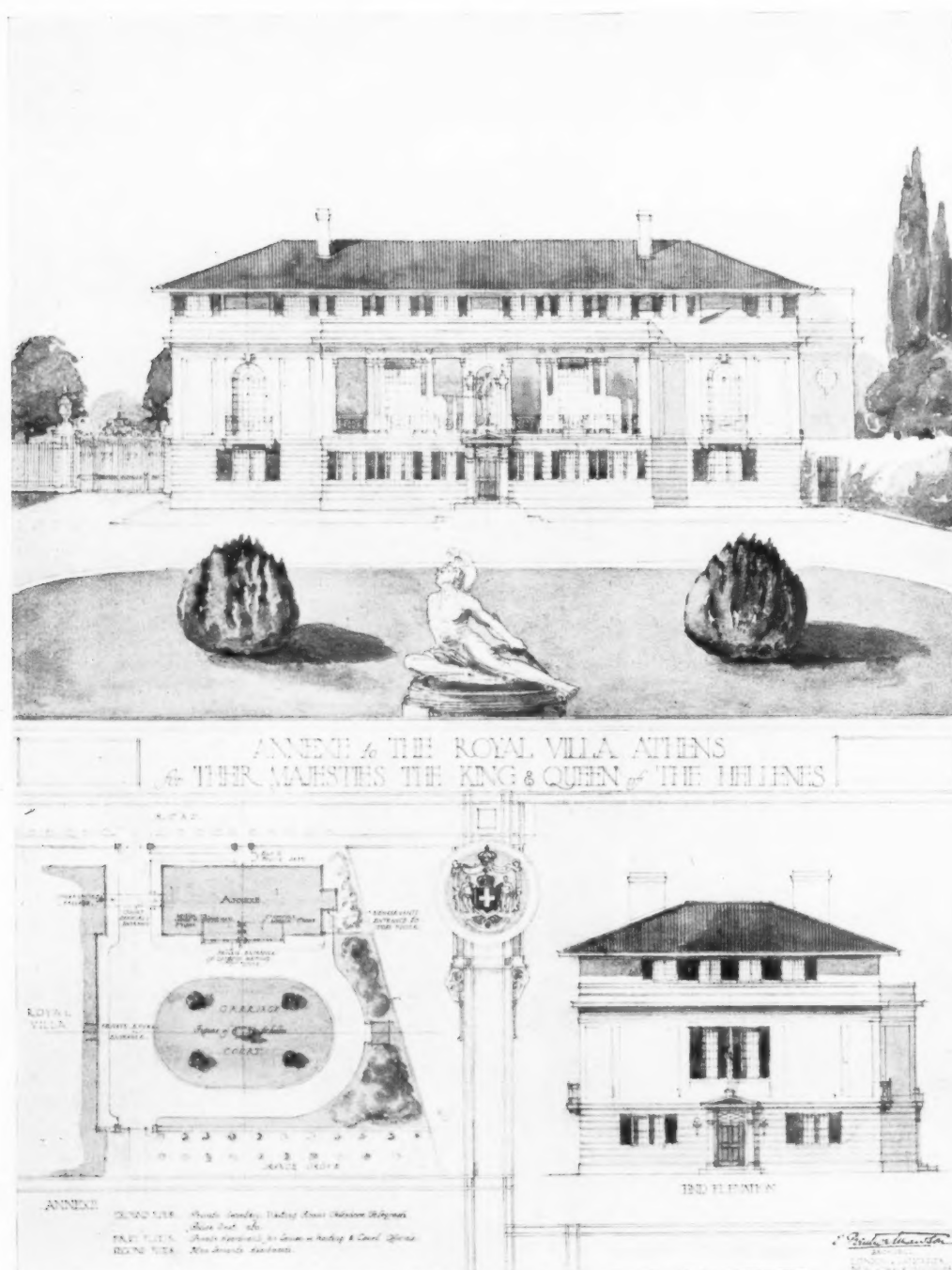
powerful effect. Under the brilliant light of a semi-tropical sun, much of what we of grey climates consider objectionable becomes more than tolerable. After all, if the Maltese err on the side of too much colour, we err equally on the side of too little. If the Maltese are too lavish in decoration, we are too sparse.

ANNEXE TO THE PALACE AT ATHENS.

THE accompanying illustration shows the new annexe which is being added to the palace known as "The Crown Prince's Residence" at Athens, but which is in reality occupied by their Majesties the King and Queen of the Hellenes. It was used by the King as Crown Prince, and he has continued to reside there, apparently preferring it to the Royal Palace. As

it was designed for the Crown Prince's occupation, no allowance was made for all the retinue attached to the palace of a king, and advantage was taken therefore of the presence of Mr. E. Prentice Mawson in Athens (in connection with the town-planning scheme for that city which he and his father are at present engaged upon in partnership) to commission him to prepare plans for an annexe providing the necessary accommodation. Mr. Mawson's design harmonises in style with the main building; it contains, on the various floors, the administrative departments of a palace. The basement is devoted principally to the office of the Court Marshal and his secretaries, with typing-rooms, etc., together with rooms for the Controller of His Majesty's Purse, waiting-rooms, telegraph and telephone departments, secret police, and various bathrooms, etc. On the ground floor there are four entirely separate entrances, namely: (1) general business entrance; (2) police entrance; (3) ladies-in-waiting entrance, leading directly to the first floor; (4) entrance leading direct to the male servants' bedrooms on the top floor. The first floor is divided into two sections, one of which is devoted to the ladies-in-waiting, the other to the Court officials, each connected with a loggia facing the carriage court. On the top floor are the bedrooms of the valets, some twenty in number.

The accompanying illustration shows the front and end elevations of the building, together with a block plan showing its position in the carriage court and its relation to the Royal villa.



E. Prentice Mawson, Architect.

NEW BOOKS.

THE CASE FOR TOWN PLANNING.

MR. ALDRIDGE's great volume on town planning is the fourth in order of appearance of the larger works on the subject which have been produced in this country; it gains in two definite directions, at least, from the fact of being the last—firstly, in the practical exposition of the possibilities of a new art; and, secondly, in the avoidance of attempting a universal treatise. The early writers have to rely upon surmise and prophecy in their practical sections, and in their treatment of the subject as a whole; they cannot avoid touching upon all its aspects. Mr. Aldridge has therefore an initial advantage, and he has made the most of it—the practical section of his book is based upon the definite data furnished by the Birmingham schemes and the Ruislip-Northwood scheme, and in the theoretical section he confines himself to an elaborate Brief, founded upon historic precedent and modern necessity, by which he brilliantly conducts a case against an imaginary upholder of the *laissez-faire* method of town growth. The two parts of the book almost constitute separate works, and it is quite possible to envisage a reader who found the first part, the Brief, absorbingly interesting, unable to wade through the second. But if that same person, being a normal citizen, after being convinced by Mr. Aldridge's Brief, found himself suddenly elected upon the town-planning committee of some local authority, he would then turn to the second part, and if he were able thoroughly to grasp its contents and commit it to memory, he would have the satisfaction of petrifying the surveyor by his all-round and exhaustive knowledge of the subject. The author was therefore fully justified in binding up these two parts together, dissimilar though their actual use may be.

Mr. Henry Aldridge, Secretary of the National Housing and Town Planning Council, is, as everyone knows, a housing-reform enthusiast who regards town planning primarily as a means to this end. Life within the four walls of the house, or within the four hedges of the garden, interests him more than the extra-home life of the citizen at large. In his well-thought-out chapter on the Fundamental Principles of Town Planning, which he numbers 5, he places first "the provision of healthy sites for homes," and second, "the building of well-planned houses." It is therefore the more remarkable that in his historical Brief he appears to have a particular animus against the mediæval epoch, which he roundly describes as a period of town-planning neglect, apart from certain sporadic exceptions, such as the towns founded by Edward I in England and France. This is the point of view one would have expected from an architect whose taste was inclined in a Roman and Renaissance direction, and who could make out a very good case to prove that mediæval street effects and town grouping were chiefly fortuitous; on the other hand, we have seen how a romantic architect like Camillo Sitte was able plausibly to construct a system of "Städtebau-ästhetik" upon these apparent haphazard results. But to Mr. Aldridge one would have thought the typical mediæval town presented almost the ideal urban existence; a study of that series of inestimable plans published by Braun and Hogenberg in the sixteenth century [but showing the towns as they were probably a century earlier] discovers that they consisted largely of houses, each with its own garden, the whole surrounded with a light wall. Such, with the exception of certain capitals [upon which many erroneous generalisations are founded] was the condition of the mediæval city at the close of the mediæval period, of which

a typical example was Lille. Here is Mr. Aldridge's first fundamental principle completely realised. Then came the Renaissance wars and the enclosing of this mediæval garden-city with huge bastions and hornworks, and henceforth, in many cases up till the nineteenth century, all population growth took place on the gardens of the mediæval towns. This is what Mr. Aldridge somewhat unfairly describes as the dead hand of the mediæval past cruelly governing the life of the present. If each one of these mediæval towns, instead of an irregular street net, had possessed the most perfect little architectural and traffic-governed lay-out, it would just as certainly have become nullified by street-encroachment and plot overcrowding. The history of a town block of Salisbury has been vividly shown by Professor Geddes, and it would be grotesquely unfair to blame the founder of the new town for the subsequent overcrowding of his plan, though one can legitimately find fault with him for a somewhat dull artistic conception. The mediæval town, in short, attempted to establish the principle of garden-city site planning, and Mr. Aldridge should give it credit for fulfilling his first fundamental. Its chief failure was owing to too close an adherence to this home policy and too little preoccupation with the needs of traffic.

Continuing this line of criticism, Mr. Aldridge, writing particularly as housing enthusiast, should have prefaced his chapter on the Renaissance period by pointing out that many of the worst features that we have to contend with in the modernisation of old towns were brought about by two contemporaneous activities: the enclosing with colossal fortification works, whose design became the recognised study of town planners, and the planning of purely spectacular effects. With this reservation at the back of our heads, we are prepared to give our whole-hearted admiration to the sudden blaze of town-planning glory which the Renaissance produced.

It was a bold stroke of Mr. Aldridge to attribute Haussmann's remodelling of Paris to the influence of the bourgeois ideal; it is perhaps equally easy to see in it a direct continuation of the autocratic architectural planning of Louis XIV, which, strangely enough, was the guiding spirit of the plan produced by the Revolutionary commission of artists. It was really they, and not Haussmann, who had the opportunity of improving the housing and of adding to the open spaces of Central Paris, through the great religious properties which were then confiscated. This plan is a great piece of work, but entirely preoccupied with architectural and traffic features.

These criticisms of Mr. Aldridge's first part have been perhaps somewhat unduly prolonged, but they only serve to show that he has understated rather than overstated his case, and that while each period has attempted town planning in some direction or another, it is the lack of all-round consideration and the absence of a true perspective of fundamental principles that have led to failure, or, at any rate, prevented a complete realisation of the ideal city.

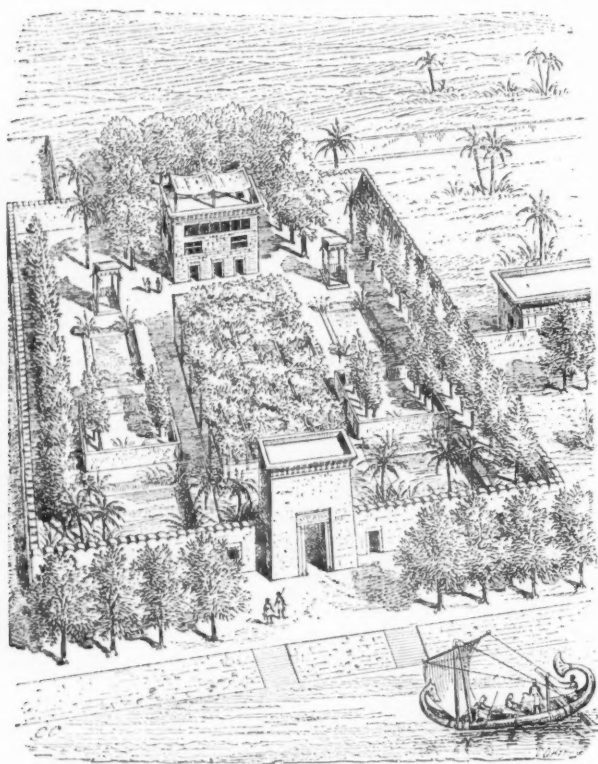
The correct perspective and all-round vision are admirably presented by Mr. Aldridge; working upon such a text-book of procedure, local authorities should be effectually prevented from falling into the many errors of the past.

PATRICK ABERCROMBIE.

"The Case for Town Planning: A Practical Manual for the use of Councillors, Officers, and others engaged in the preparation of Town-planning Schemes." By Henry R. Aldridge. With an Appendix by F. A. Elgood, F.R.I.B.A., and E. R. Abbott, Solicitor, Ruislip-Northwood Urban District Council. National Housing and Town Planning Council, London. Price 15s. net.

A NEW BOOK ON EGYPTIAN ARCHITECTURE.

THERE have been so many treatises on Egyptian architecture that an author has to make out a very good case for any addition to the series. Mr. Bell, we think, gives ample justification for his own new volume, which is one of the most interesting books on Egyptian architecture which we have ever read. As a rule, books dealing with ancient architecture are either so extremely archæological, or so full of matters of trivial importance, that they make very dull reading. Mr. Bell's book is of quite a different sort. Intended as an historical outline of the architectural tradition in Egypt from its remote origin down to the time of the Romans, it is not only extremely interesting for its letterpress, but also valuable for the large number of illustrations which it includes. As Mr. Bell points out in his preface, people often fail to realise that the various phases dealt with under the general title of "Egyptian Architecture" are sometimes separated by thousands of years, and the impression is apt to be given that the so-called



A THEBAN VILLA (RECONSTRUCTED BY CHIPIEZ).

From "The Architecture of Ancient Egypt," by Edward Bell, M.A., F.S.A.

"orders" were throughout contemporaneous, or as nearly so as those of the comparatively short Classic epoch. "There seems, therefore, to be room for a book which, though little more than an outline, and pretending to no technical treatment, aims at giving an historical view of the subject, and notes the changes in æsthetic ideals which, notwithstanding the innate conservatism of the Egyptian race, took place at one or two periods of their history." Among the most interesting chapters in the book are those dealing with Karnak and Luxor. We have not space to go into the many developments which the author deals with; but the reader may take it that the whole subject is treated in a most admirable manner, and the most recent information, derived from exploration, is incorporated—in itself a most important matter. The book is admirably produced, and of a most convenient size. Altogether Mr. Bell's volume is one which we can recommend to our

readers. The accompanying illustration is taken from its pages.

"The Architecture of Ancient Egypt." By Edward Bell, M.A., F.S.A. London: George Bell & Sons, Ltd. 8 in. by 5½ in. Price 6s. net.

LESNES ABBEY.

IN 1179, Richard de Lucy—he who bore as his arms three gold luses or pike on a field gules—resigned his office of Chief Justiciar under King Henry II, and, assuming the religious habit, retired to die in Lesnes Abbey, which he had founded the year before. Like his royal master, he was doing penance for the hand he had in the untimely end of Thomas à Becket; and it was on his lands at Erith, on the south bank of the Thames, that he erected the abbey buildings and dedicated them to St. Mary and St. Thomas the Martyr, putting therein canons of St. Austin from the Priory of Holy Trinity at Aldgate, within the walls of London. Of Aldgate Priory no trace now remains, and of the abbey at Lesnes but a few fragments are to be seen above ground. Thus do the great monuments of the past disappear, and the place thereof knows them no more. The skill, patience, and ingenuity of the antiquary, however, are equal to the task of raising for us the dead and forgotten, and Mr. Alfred W. Clapham's book on Lesnes Abbey is a real revelation of the past. In his task he had no such aid as the priceless plans by John Symonds of the priory at Aldgate; but the spade has laid bare the foundations, enabled the plan to be reconstructed, and has even revealed the moulded plinths and bases of vaulting shafts, clear-cut almost as when they were first laid. The book is an excellent model of what every such monograph should be. A careful sifting of the documentary evidence, and of such facts as were known of the history of the abbey, has gone side by side with a minute investigation of the architectural remains, and in the result the story becomes a full and interesting one. In this way the imagination is stimulated, and we can read a chapter in our national history with some approach to a true appreciation of the period. If all our English monuments could have equal care bestowed upon their record, the means for visualising the past would be infinitely greater than at present. The book is very fully illustrated, and contains coloured and line representations of the interesting fourteenth-century Lucy effigy which was discovered on the site and has now been acquired by the Victoria and Albert Museum.

"Lesnes Abbey, Kent." By Alfred W. Clapham. Cassio Press. Price 10s. 6d. net.

OLD WALLPAPERS.

IN the course of a lecture on "Wallpapers: Their History, Manufacture, and Design," which he delivered recently at the Bournemouth Municipal School of Art, Mr. C. O. Masters, of the firm of Messrs. John Line & Sons, Ltd., said that wallpapers were believed to have been first made by the Chinese, but the making of wallpaper as it was now known was comparatively recent. It was difficult to find wallpapers of any great age, for the simple reason that it would be necessary that the wall on which they were hung should be intact. He read a description of one of the oldest papers in England, dating from the time of Queen Anne, which was of Chinese origin, and was coloured by hand. At that time wallpapers were prepared in China for export to Europe. The influence of Chinese art prevailed in England for 150 years. In the eighteenth century great progress was made in the printing of wallpapers in France and England. In 1840 the first papers were printed by machinery in England.

NOTES OF THE MONTH.

"The Smiling Angel" of Reims.

A photograph of the north portal of Reims after bombardment shows a headless body where once was "the smiling angel," chief among the group representing the martyrdom of St. Nicaise, first archbishop of Reims. This group, like nearly all the others on the lower part of the façade, was much broken and blackened by the bursting of the German shell; on the cathedral steps, and by the flames from the burning scaffold outside and the burning wood and straw within. When bombardment and fire were over, the French gathered up all the pieces of glass and carved stone and put them in a place of safety. But it was rumoured recently that the head of "the smiling angel" had been smuggled away and sold for a large sum to a wealthy American. A Paris correspondent of the Central News, however, disposes of the bad impression created by this story, assuring us that the head in the States is "a piece of statuary which has been going the rounds of French art dealers for a dozen years or so." On the day after the bombardment the real fragment was picked up from the débris by a priest of the Cathedral Chapter, and it remained with him till the American story got current, when the authorities acquired possession of it. Mr. G. H. Perris, the special correspondent of the *Daily Chronicle*, tells us that he has actually seen the missing head, which is now in the official collection. He adds: "For some six centuries, in fair weather and foul, this little angel had smiled upon the good people of Reims, and pilgrims from all over the world. One need not be a devotee to call the mere idea of stealing and selling such a precious rarity an abominable sacrilege. The incident is a parable of itself, and should be a warning to any who have dreamed of trafficking, whether in France or the other war-worn countries, in stones that have now been made doubly dear by innumerable sacrifices."

Memorials to the Fallen.

The Civic Arts Association have enlisted the sympathy of the Lord Mayor of London in the movement towards artistic expression in War memorials. Delegates from the Association who went with this object to the Mansion House last month included Mr. George Clausen, R.A., and Mr. John Lavery, A.R.A., and were introduced by Mr. Edward Warren, F.R.I.B.A., who, assuming that at the close of the War there would arise a great demand for national, regimental, local, and domestic memorials to those who had fallen, urged that it was of the greatest importance that such memorials should be excellent both in design and workmanship. The Lord Mayor has consented to preside at a public meeting to be held by the Association at the Mansion House on January 28th.—Writing in the *Saturday Review* on the subject of memorials to those who fall in the War, Mr. C. H. Collins Baker urges the necessity for well-considered schemes, "for the melancholy part of a bad monument is that its feebleness or dullness subtly affects its subject by prejudicing our minds; on this account a tour of Kensal Cemetery is very bad for one, because it corrupts one's veneration for the many admirable worthies who became the victims of Victorian monumental masonry." He then goes on to comment on memorial windows. "The miserable condition of most stained glass is principally due to the modern misconception of functions; just as the easel picture ruined mural decoration, so it destroyed the art of window-painting. All modern popular wall-painting is based on the error that it is only a magnified sort of Academy subject-picture, and stained glass was regarded merely as another medium for the same kind of work, subdued to a key of milk-and-water 'art shades'

and sentimental girlish saints. . . . The first essential of glass-painting is colour, and oddly enough colour is the most conspicuous absentee from ordinary modern glass. This is curious, because, unless I am misinformed, some of the richest-coloured glass imaginable is made as it were inadvertently and pitched away by the makers. Within the last few years, however, artists have been considering this neglected art, people with trained intelligence and perception in the possibilities of colour. They have shown, here and there, that even the newest glass can burn with something like the passionate fire of the old French and Florentine windows. . . . Here, then, it seems to me, we have a solution for part of the problem that the War memorials will present. For if some, especially those of a collective nature, take the form of church windows, and if the right people are commissioned, the dead whom we wish to enshrine in honoured memory will enduringly be associated with the living influence and stimulus of beauty. Throughout Britain, in the garrison towns and villages, the unique miracle of beauty created from stained glass might flower again, enfolding within it the memory of the men who represented this village or that, this town or borough, in the Great War. In little windows in the small villages, in large in the great churches of the towns, the glory of colour might flame into life again, becoming part of and transfiguring the hallowed spirit which during centuries of religious emotion has saturated the atmosphere and fabric of our churches. . . ."

* * *

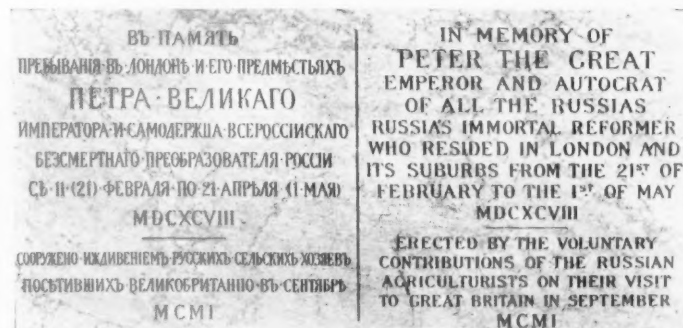
An Adam Fanlight.

Among the illustrations to the article on Harewood House, Hanover Square, which appeared in *THE ARCHITECTURAL REVIEW* for September last, was one of a cast-lead fanlight, a beautiful specimen of Adam design. At the time of the demolition of Harewood House, this fanlight was purchased by Messrs. Thos. Elsley, Ltd., who carefully restored it and presented it to South Kensington Museum, where it can now be seen in the Architectural Gallery. Messrs. Elsley deserve the thanks of all architects for their public-spirited action in thus preserving for the nation so fine an example of eighteenth-century craftsmanship.

* * *

Peter the Great's Visit to England.

In connection with the article on "Classic Architecture in Russia" which appeared in *THE ARCHITECTURAL REVIEW* for November, it is interesting to show the marble tablet which was erected in June 1902 to commemorate Peter the Great's sojourn in this country in 1698. The tablet is fixed at Deptford, where he worked. It was made and erected by Messrs. John Daymond & Son, of Vauxhall Bridge Road. An illustration of it is given below.



NOTES OF THE MONTH.

New Housing Schemes.

Owing to special War requirements, the Treasury have decided to grant the application for a loan for the erection of 100 houses at Letchworth to accommodate the big influx of Belgian workers. The Coventry City Council have decided to build 600 houses for munition workers on land near Stoke Heath. The cost is estimated at from £150,000 to £200,000, and the Ministry of Munitions will pay the Corporation about 20 per cent. on what such a scheme would have cost at pre-War prices. Work is expected to be begun almost immediately. At Dudley 300 houses are to be built, subject to a Government grant-in-aid being obtained. There will, it is hoped, be a free grant of 25 per cent. of the cost of the buildings and 10 per cent. of the cost of the necessary roads and sewers.

* * *

New Cold Stores, Manchester.

An extension of the Manchester Corporation Cold Stores, underneath Smithfield Market, consists of two new rooms, providing about 23,750 cubic feet of additional storage room, bringing the total capacity of the cold stores to more than 100,000 cubic feet. The insulation—which is regarded as the most efficient of its kind—consists of cork boards or slabs made from granulated cork subjected during its manufacture to very great pressure. In the process of manufacture the slabs are passed through “ovens” at a high temperature in order to absorb everything of an organic nature from the material, thus reducing its absorbent properties and preventing the possibility of the cork used for insulating purposes being affected by damp, dry rot, etc. At the Elm Street Cold Stores, which were opened in 1895, silicate of cotton and charcoal are used for

insulating purposes, while in the rooms constructed at the Smithfield Cold Stores, prior to last year, granulated cork in cavity walls forms the insulation. A substantial improvement has now been effected in the various methods. For the storage of poultry, rabbits, etc., temperatures as low as 10 degrees Fahrenheit can be maintained, while any temperature between this point and mere cooling or “chilling” temperatures (say 34 to 36 degrees Fahrenheit) can be provided and regulated in accordance with requirements.

* * *

Osram Lamps.

Extensive enlistment from the electrical industry has made difficulties for the lamp manufacturer; at the same time, the War has created many special demands for lamps, and so encouraged makers to maintain the standard of efficiency. At the Osram-Robertson Lamp Works (Hammersmith, London, W.), for instance, the management has been able, since the War broke out, to effect a steady improvement in all the qualities which go to make a satisfactory lamp, and the Osram drawn-wire lamps now being produced are even more efficient than formerly. The reports of the National Physical Laboratory comment upon the fact that the wattage and candle-power of Osram lamps correspond with exceptional accuracy to the standards in each case. These achievements are all the more satisfactory, inasmuch as every part of the Osram lamp is produced in this country. The bulbs are produced in Great Britain, and at Hammersmith every process of manufacture is carried out by British workpeople, from the treatment of the tungsten ore to the finished filament, and the making of supports, hooks, caps, and other details.

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**PREVENTS
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NOTES OF THE MONTH.

Boilers for Hot-Water Supply and Heating Apparatus.

A remarkably complete series of boilers for hot-water supply and heating apparatus is shown in the catalogue which has just been issued by Messrs. Robert Jenkins & Co., of Rotherham. In addition to ordinary boilers, there are many special types, among these being the "Finsbury," which is of horse-shoe shape and has a waterway top and front, so that the fire is entirely surrounded by water space; the conical "Victor" independent cylinder boiler; the "Rother" cylinder boiler, with waterway dome; the "Verto" hot-water supply apparatus (direct circulation), with vertical cylinder fixed above the fire; and the "Kalor" coke-fired boiler—a very neat and efficient adjunct to the gas cooker. A great variety of copper boilers are also shown in the catalogue.

* * *

Liverpool Cathedral.

The War has necessarily impeded to a considerable extent the progress that was being made with the erection of Liverpool Cathedral. The staff of workmen has been very greatly depleted, and the present is not a time, the Cathedral Committee feel, when they ought to make a special appeal to the public for funds. In the circumstances, therefore, it has been decided to proceed only with that portion of the work which is absolutely necessary, such as the completion of the nave, roof, and walls.

* * *

Warneford Memorial.

Mr. F. Lynn-Jenkins, R.B.A., is the sculptor for the memorial to Flight Sub-Lieutenant Warneford, R.N., V.C., which is to be erected over his grave in Brompton Cemetery.

The memorial is in the form of a tall pedestal resembling that of "The Victims of June" in the Cemetery of Père Lachaise, Paris. On the upper part is a head of the gallant airman, between reversed torches, and on the lower part a bas-relief panel representing the blowing up of the Zeppelin.

* * *

Alexander Thomson Travelling Studentship.

Owing to the War the trustees have decided again to postpone the competition for this studentship for one year. All students who were eligible at the date originally fixed and have gone on military duty will be allowed to compete when the competition is held.

* * *

The Trussed Concrete Steel Co., Ltd.

The Trussed Concrete Steel Co., Ltd. (Kahn system of reinforced concrete), Caxton House, Westminster, announce that their company has been declared a Government Controlled Establishment in accordance with the Munitions Act of 1915. They have many Government contracts in hand at the present time, but are still in a position to take care of civil work.

* * *

Old Stamps Wanted for Red Cross Fund.

Mr. M. P. Castle, president of the National Philatelic War Fund, invites readers who have old stamps, collections of stamps, or old correspondence still bearing the stamps, to send them to Mr. L. L. R. Hausburg, "Heathside," Weybridge, Surrey; to be sold by auction on behalf of the British Red Cross and St. John of Jerusalem. The Fund has the approval and support of H.M. the King.

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