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Charing Cross and the Strand in 1842. From the lithograph by T. S. Boys.

MARCH 1916

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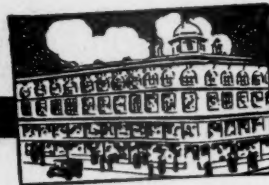
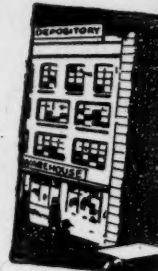
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THE CUSTOM HOUSE, LONDON, 1842.

From the lithograph by T. S. Boys.

March 1916.

LONDON IN THE 'FORTIES.

THE Early Victorian Period has now receded sufficiently into the past to be regarded as old-fashioned, and it is with feelings of amused interest that we look back upon the records of its fast-quickenening life. It was a transition period in all things. The eighteenth century still held it largely in its grasp, but it was a dying grasp, soon to be completely shaken off by the surging spirit that led on to the tremendous activities which made England the workshop of the world. The age of science, mechanism, industrial development, public improvements, social upheaval, was fairly astart when Queen Victoria came to the throne in 1837, and, for good or ill, the older order was already then being swept away in the onward progress of events. London was about to witness drastic changes, demolitions, rebuildings, clearances, the making of new streets and the widening of old ones, improved conditions of local government, of sanitation, water-supply, lighting, and means of conveyance. The first omnibus, introduced from Paris by Mr. Shillibeer, was run on the New Road on July 4th, 1829, and the first railway serving the metropolis was opened on December 14th, 1837; this was the London and Greenwich railway, from Duke Street, London Bridge, to Deptford. Then followed in quick succession the London and Birmingham railway, the Great Western railway, and others, so that by the middle of the 'forties London had no fewer than ten termini. Gas lighting had made an earlier commencement. Conceived and developed originally by a Scotsman named Murdoch in the closing years of the eighteenth century, it was left for a German "company-promoting expert" named Winsor to apply the new system to London. He lighted up the front of Carlton House with gas on June 4th, 1806, in celebration of the king's birthday, and promptly issued a prospectus of "The New Patriotic Imperial and National Heat and Light Company," the profits of which he estimated at £229,000,000 a year, out of which sum he proposed to redeem the national debt and pay shareholders a dividend of about 1,000 per cent.! Pall Mall and Westminster Bridge were lighted with gas in 1814, and year after year the new method was extended, until, in 1842, the last stronghold of conservatism, Grosvenor Square, was captured for the new illuminant. Another innovation was the electric telegraph, a beginning with which was made in 1837, and about the same time grave consideration was being given to questions of water-supply and sanitation, for the Thames was then both the cistern and the sewer for London, and a vast amount of work needed yet to be done in order that prevalent scourges of disease might be conquered. The year 1848 saw the establishment of the Metropolitan Commissioners of Sewers, and thereafter a general scheme of improvement began to take shape, and some co-ordination in a central authority substituted for the conflicting control exercised by different district boards. London in Early Victorian days was not one-tenth the size it now is, but even at that time there was a growing movement for people to live away from their place of business—a movement fostered by the extension of the omnibus services. There was no penny post; a charge of twopence was made for letters carried within a radius of three miles from the General Post Office at St. Martin's-le-Grand, threepence for letters sent within a radius of twelve miles from that centre of distribution, and increasing rates for places farther afield. This related to letters only. The parcel post had not yet been established, and when parcels were required to be sent they were given into the charge of the guards of the country coaches.

For a description of the appearance and life of the streets of the metropolis in Early Victorian days, we may turn to Sir Walter Besant's "London in the Nineteenth Century," wherein the author says: "In the streets we observe, to begin with, that the shop-fronts are small; that they are not decorated and 'dressed' as at present with an exhibition of things costly and precious. The panes of glass are small—there are still some shops of the period which survive, and have not given in to the craze for large glass windows. In the road, which is not so crowded as to-day, you observe the covered wagon from the country, and the brewer's dray, an infernal instrument for getting as much noise as possible out of the street (it effects this by having no wheels); the hackney-coach, with its pair of horses, carries its passengers from Hackney to the drapers of Ludgate Hill; there are still sedan-chairs to be seen, oftentimes with ladies in them; there is the cabriolet, a two-wheeled vehicle in which the driver is perched on a little seat beside his fare—'a mile o' danger at eight-pence,' Mr. Weller called it. The town traveller, as well as the country traveller, goes about in a high gig with a 'knowing' mare, which he drives with great dexterity. The omnibus rolls and staggers along with its twenty outsiders; the stage-coaches, splendidly mounted, drive gaily through the streets; there is not so much crowding as at present. Cheapside is open for vehicles from end to end; there are no police to keep order and conduct the traffic. As for the people, you observe that the young men affect dandyism; they go delicately with high stocks set with jewelled pins, velvet collars, strapped trousers, white thread gloves, and a cane carried with an air. Even in Cheapside the influence of that terrible person, the Count d'Orsay, is felt. There are ancient gentlemen walking soberly along with powdered hair and pigtailed; there are others, not so ancient, in black shorts and white silk stockings. There are men who affect the manners and the appearance of a coachman. There is swagger and there is side—much more swagger and side than we can show. Brave is the exhibition of flowing locks; they flow over the ears and over the coat collars; they glitter and shine in the sunlight. . . . Along the streets there march all day long, and every day except Sunday, a procession of street merchants. The Cries of London include all the small things; bootlaces, staylaces, thread, needles, pins, lavender, cherries, strawberries, apples, mackerel, herring, small coal, milk, fresh water, chair-mending, knife-grinding, house repairs, play-bills and carpentry, slippers, matches, salt—it is beneath the dignity of trade to sell these things in a shop. . . . There were no restaurants in London. There were dining-rooms, taverns where one could dine, cook-shops, chop and steak houses, and coffee-houses; there were no restaurants. . . . There were no fruit-shops. Fruit was essentially the luxury of the wealthy; the middle and lower class got very little. The fruit-shops which are now so common, with their perennial displays of apples, oranges, bananas, and tomatoes, did not then exist. The potato-man after Christmas had a few oranges in his window; strawberries, cherries, and other fruit were hawked about the streets, the cherries tied to sticks, a stick of twelve for a penny. Fulham, Hammersmith, Brompton, Hackney, were covered with market gardens."

Of London as it appeared in the early 'forties we have an admirable pictorial record in the portfolio of lithographs which was issued by Thomas Shotter Boys in 1842.* In the print-

* "Original Views of London as it is."

shops we occasionally see stray examples from this series, but there were in all twenty-six, with historical and descriptive notes by Charles Ollier, in English and French. The portfolio was issued at four guineas, but, having become a rarity, at the present day its value is very greatly enhanced. Ten of the plates are here reproduced, and though they lack the essential qualities of the originals, which are lithographs on a much larger scale, they still preserve the dominant interest, which is in the picture they present of the appearance of London in the Early Victorian period.

Boys, who was born in London in 1803, and died in 1874, did some admirable lithographic work. He was trained first as an engraver, but afterwards, under the influence of Bonington, devoted himself to painting, exhibiting at the Royal Academy for the first time in 1824. Later he took up lithography, and achieved marked success. His London views were all drawn and lithographed by himself, and received a most distinguished approval. Before these appeared, however, he had published in 1839 a series of lithographs of "Picturesque Architecture in Paris, Ghent, Antwerp, Rouen," etc., which made his reputation. Boys lithographed the works of David Roberts and Clarkson Stanfield, he drew the illustrations in Blackie's "History of England," and etched some of the plates for Ruskin's "Stones of Venice." As a lithographic artist he showed a rare skill. He had a fine sense of composition, and a careful knowledge of architectural form. With a sure hand he drew what was before him, and we are under debt to him

for the record of the 'forties which is preserved for us in his London series of lithographs.

In connection with the accompanying illustrations we have thought that nothing could be better than to give extracts from Ollier's descriptions, supplementing these with other contemporary accounts, and with notes on features that have disappeared and alterations that have since been made.

THE MANSION HOUSE AND CHEAPSIDE.

"The building of which a portion is seen immediately in the foreground on the left, at the corner of Lombard Street, is the banking house of Messrs. Smith, Payne & Co. Lord Carrington is at the head of this large concern. Close by, on the same side of the way, is the Mansion House. . . . In 1739 the first stone was laid. The design was made by Dance, and is not very creditable to his taste. . . . The columns support a large angular pediment adorned with sculpture in *bassorilievo*, designed by Sir Robert Taylor, and emblematical of the dignity and opulence of the City of London. . . . The old Mansion House was the building in Cheapside now occupied by Mr. Tegg, the bookseller and publisher. . . . In the foreground, on the right, is a group of white buildings forming the corner of Princes Street, leading into Lothbury. A little further on stands the humble steeple of St. Mildred, Poultry; beyond, on the opposite side, to the west, is seen the airy, graceful spire of Bow, one of the happiest works of Wren."—*Ollier*.



THE MANSION HOUSE AND CHEAPSIDE.

From the lithograph by T. S. Boys.

The print, it will be noted, shows the double attic storeys to the Mansion House, which George Dance the younger removed from his father's building. Gone, too, is St. Mildred's, Poultry, which was demolished in 1872; and most of the old houses shown in the view have been pulled down and rebuilt to suit modern requirements. The block at the corner of Walbrook was cleared away when Queen Victoria Street was formed in 1871. Boys drew this lithograph from the space in front of the Royal Exchange, the rebuilding of which, after the fire, was then just being commenced, to the design of Sir William Tite. In connection with the queer omnibuses drawing up in front of the Mansion House, three things are especially worth attention—the guard perched on a foot-step at the rear, and clinging, with the aid of a strap, to the roof; the sixpenny fare marked up, a fare which, we believe, carried the passenger only within the City bounds; and the letters "L.C.C." painted on the side of the vehicle, not, however, to be confused with "London County Council" (which only commenced its corporate existence on March 21st, 1889, when the Metropolitan Board of Works became defunct), but standing no doubt for "London Carriage Company."

REGENT STREET, LOOKING TOWARDS THE DUKE OF YORK'S COLUMN.

"A truly magnificent specimen of modern London . . . The group of houses in the foreground, on the right, stand between the corner of the Quadrant and the north-west angle

of Regent Circus, Piccadilly; of which latter the two southern sections are immediately in front of the spectator. Looking along the perspective which stretches down a slope towards St. James's Park, the eye is attracted by a lofty building on the right, lately erected for the Club Chambers Association. A little further on we see in profile the graceful portico of St. Philip's Chapel, built in 1821 by Mr. Repton, after a design by Sir William Chambers. . . . The view is terminated by the stupendous column of granite 'pointing to the skies,' in memory of the Duke of York."—*Ollier*.

Except for the introduction of plate-glass windows, Regent Circus—or, as we now know it, Piccadilly Circus, though that embraces an irregular area very unlike a "circus"—remains to this day practically as shown in Boys's lithograph. St. Philip's Chapel, however, was pulled down many years ago, and the building on the left of Lower Regent Street which was intended by Nash to be his own house, and which has passed through a varied occupation by the Junior Constitutional Club, the Gallery of Illustration, the German Reeds, the Raleigh Club, the Coupé Company, and at the present moment is an office for agents of American newspapers, seems likely soon to share the common fate of annihilation. The shop-front on the right, next to the Quadrant, was an innovation of the 'forties, and was then regarded as a splendid model to follow. This shop-front was the first of the alterations made to Nash's scheme. The "Club Chambers Association" building is now occupied by the Junior Army and Navy Stores.



PICCADILLY CIRCUS AND LOWER REGENT STREET.

From the lithograph by T. S. Boys.

PICCADILLY, LOOKING EASTWARD.

"In this, as in all the other representations of our artist, the fidelity is absolute. Every house is a correct portrait, recognisable, at a single glance, by those who are familiar with the locality; and yet, in spite of such minute and elaborate details, the picturesque effect of the whole is worthy of Canaletti. The street-groups and incidents, too, are characteristic of London in the present day, and are ably, and even dramatically, imagined. At the corner of Old Bond Street, by the door of the 'Patentees for the Army Regulations,' stand a Chelsea pensioner and a stout young soldier of the Coldstream Guards, busied, no doubt, in military discourse. Crossing the road is a slouching, sallow, and bearded Italian organ-grinder. A few paces on, we see a knot of idlers gazing at two balloons hovering in mid-air over the streets—a sight which has arrested the progress of the labourers engaged in laying the iron water-pipes. The numerous other accessories are in keeping, and are valuable as illustrations of London life in the existing era. A very interesting portion of Piccadilly is revealed in the scene before us. Conspicuous, on the left hand, is the high wall enclosing Burlington House, of which the colonnade within the court, together with the façade of the mansion, were designed by Richard Boyle, third Earl of Burlington. . . . A little to the east of Burlington House may be discerned the entrance to the Albany, on the site of which formerly stood the mansion and gardens of the Earl of Sunderland, James the Second's treacherous minister. . . . The principal object on the opposite or southern side of the street is the Egyptian Hall, erected by Mr. Bullock in 1812. . . . As the eye traces the perspective on this side it is attracted by a lofty group of houses at the corner of a street. One of these edifices is occupied by Messrs. Fortnum and Mason, who have lately erected it on a large scale, and in the splendid style of Louis Quatorze. The spire of St. James's Church may be seen in the distance. . . ."

—Ollier.

It will be generally acknowledged that this is a lithograph of exceptional merit; it is, we consider, the best of the whole series. Of the buildings shown on the right, the Egyptian Hall was an exotic freak, and we cannot regret its disappearance. As originally built, from designs by G. F. Robinson, it was intended to serve the purposes of a natural history museum, but it declined from that high estate and became a home for sensational shows; the Siamese twins made their appearance here in 1829, and the American dwarf, Charles S. Stratton, popularly known as "Tom Thumb," was the tremendous attraction of 1844. Afterwards, under the proprietorship of Messrs. Maskelyne and Cooke, it became the Mecca of mysteries, for which its Egyptian face served appropriately. It was pulled down in 1905, and in the same year St. James's Hall, on the opposite side of the street, nearer Piccadilly Circus, was demolished also. Immediately adjacent to the entrance to the courtyard of Burlington House, but hardly shown in Boys's lithograph, came Burlington Arcade, built from Samuel Ware's design in 1817. The Arcade still remains (with another storey by Professor Beresford Pite, added in 1911); but, except the Albany, which is a brilliant example of Holland's design, all the old buildings eastwards to the Circus have gone, their place being taken chiefly by the block of New Burlington House (by Banks and Barry, 1872), and the Piccadilly Hotel, for the front of which Norman Shaw was responsible. Studying Boys's lithograph, the fact will not be overlooked that Piccadilly was "up" in the 'forties, as it has been at intervals ever since. The balloons which attract so much interest doubtless sailed away from Vauxhall Gardens, which were

then enjoying a last flicker of popularity as a pleasure resort.

The curious vehicles and the strange people in this view, as in many of the others, recall George Augustus Sala's racy essay on "Things Departed." Writing in 1860, and harking back to the Early Victorian period, he says: "What have they done with the old hackney-coaches? What have they done with the old cabriolets—the bouncing, rattling, garishly-painted cabs, with a hood over the passenger, and a little perch on one side for the driver? Where are the short stages? Where are the days when we went gipsying, in real stage-coaches, from the 'Flower-Pot' in Bishopsgate Street to Epping Forest, or to Kensington, or to the inaccessible Hampstead? . . . Whole hosts of street arts and street artists are among the things departed. Where is the dancing bear, with his piteous brown muzzle and uncouth gyrations? Where is the camel? Where the tight-rope dancers, the performers on stilts? Where are these gone? Say not that the New Police Act has abolished them; for though that sweeping piece of legislation has silenced the dustman's bell, and bade the muffin-boy cry muffins no more, we have still the organ-grinders with, or without, monkeys, the Highland bagpipes, and the acrobats. The fantoccinis are almost extinct; and I suppose Punch will go next. It is all very well, and right, and proper, of course. Dancing bears and camels, monkeys and fantoccinis, are all highly immoral, no doubt; but I should just like to see what the British Constitution would be without Punch and Judy! . . . Of the buildings, the monuments, the streets which are gone, I will not complain. I can spare that howling desert in the area of Leicester Fields, with its battered railings, its cat-haunted parterres, its gravel walks, usurped by snails and overgrown with weeds. I like Mr. Wyld's Great Globe better. I can dispense with the old Mews of Charing Cross and the bill-covered hoarding surrounding them, though I loved the latter, for the first announcement of the first play I ever saw was pasted there. I like Trafalgar Square (barring the fountains) better. I can surrender the horrible collection of mangy sheds, decomposed vegetables, and decaying baskets, which used to block up Farringdon Street, and which they called Fleet Market. I can renounce, though with a sigh, the Fleet Prison, acquiesce in the superiority of New Oxford Street over St. Giles's and the Holy Land, and of Victoria Street as compared with the dirt and squalor and crime of Westminster. Yet let me heave one sigh for King's Cross, that anomalous little area where many roads converge, and many monuments have stood. . . . The old articles of furniture that I loved are things departed. The mirror, with its knobby gilt frame and stunted little branches for candles, the podgy eagle above it, and its convex surface reflecting your face in an eccentric and distorted manner; the dumb waiter, ugly and useful; the dear old spinet, on which Aunt Sophy used to play those lamentable pieces of music, the 'Battle of Prague' and the 'Caliph of Bagdad'; the old cheffonnier, the 'whatnot' and the 'Canterbury'; the work-box, with a view of the Pavilion at Brighton on the lid; the Tunbridge ware (supplanted now by vile, beautifully painted, artistic things of papier-mâché, from Birmingham forsooth)—gone, and for ever."

THE CLUB HOUSES, PALL MALL.

"Pall Mall has preserved its gentility longer than any other street in London. It was a fashionable place more than a century and a half ago, and continues to be so. . . . Of late years Pall Mall, though it has lost the famous palace of George Prince of Wales, has improved wonderfully in



Plate II

LONDON IN THE 'FORTIES: PICCADILLY, LOOKING TOWARDS THE CIRCUS.
From the lithograph by T. S. Boys, 1842.

March 1916.

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appearance. The squalid alley running northward, at the west side of the Opera House, has long been pulled down and replaced by a colonnade: the wide opening into Regent Street on the north, and to the expansive area on the south, with its courtly mansions and stupendous column in memory of the Duke of York, add grandeur to the locality; while the view is nobly terminated by the façade, in perspective, of the National Gallery and by the portico and spire of St. Martin's Church. But, great as these improvements are, nothing has contributed more to the architectural beauty of the street than the magnificent club-houses recently erected there, of which the most conspicuous are represented in the prospect before us. . . . The first of these club-houses, on the right in the foreground, is the Carlton, or Conservative; the second, the Reform Club, built from the designs of Barry, architect of the new Houses of Parliament now in course of erection; the third, the Travellers'; the fourth, the Athenæum, standing at the corner of Carlton House Terrace; and at the opposite corner is the United Service Club. In the open space between the two latter splendid edifices recently stood Carlton House, the garden of which extended behind the entire range of the Pall Mall club-houses, and is now occupied by the buildings called Carlton Terrace, looking southwards into St. James's Park. . . .—*Ollier*.

The club façades on the right remain unchanged to this day, with the exception of the Carlton. Boys's lithograph shows the original façade of the Carlton as built from Sir Robert Smirke's design in 1836; the present more pretentious front is by Sydney Smirke, who practically rebuilt

the club in the 'fifties. The Opera House mentioned became known later as Her Majesty's Theatre.

To Ollier's description of Pall Mall it is interesting to add some other contemporary notes. A writer in Knight's "London," 1844, says: "Pall Mall retains unchanged its public character. There is Vulliamy's, to attract those who are curious in taking note how they lose their time; and Senior's, for those who think the occasional purchase of a foreign book stamps them literary characters. One compartment of Schomberg House is occupied by one of the most *recherché* mercers of the day; military clothiers abound; Sams is to be found at one end of the street, and Moon and Graves at the other. Besides, the clubs are a centre of attraction to those who are members, and also to those who would have people infer, from seeing them in this quarter, that they are members. The Opera House draws gay crowds at night, and the British Institution in the daytime. So the dash and glance of carriages as they wind through the crowd in mazy evolutions—the flutter of silks, the waving of hands and glances of eyes, the brief, dear whisper leaning on the door of the landaulet—all are as of old, 'the everlasting to be that hath been.' Sometimes a transient cause of excitement enhances the bustle: thus during the last general election the array of led horses, drawn up rank and file in front of the Carlton Club, was positively imposing: in the effervescence of their success, the inmates seemed preparing to take Downing Street by a charge of cavalry. The domesticities of Pall Mall seem to have experienced little alteration since the days of Beau Fielding. It is there the beau's literary namesake places Nightingale and



PALL MALL, LOOKING TOWARDS TRAFALGAR SQUARE.

From the lithograph by T. S. Boys.

Tom Jones when they leave the lodgings of Mrs. Miller in Bond Street. And to this day a commission of inquiry might find similar loose hangers-on upon Society resident there. These lodgings are much affected by certain members of Parliament, on account of their proximity to the clubs; the Irish predominate, though we have a dim recollection of one English M.P., addicted to poetry, who took up his abode in one of the houses between St. James's Square and Pall Mall in order that the view of the Carlton on one side might remind him of the stern realities of life, while the contemplation of shrubs and duck-pond of the square on the other might soothe him in his imaginative moods. . . . The number of club-houses has increased since Gibbon's time, and also their architectural pretensions. Pall Mall is a favourite locality with them, and bids fair to become a street of club-houses. In the centre the 'houses of call' of the two rival political parties—the Carlton and the Reform Club—keep watch and ward over each other. Near the west end of the street the United University opens wide its doors to the alumni of Oxford and Cambridge, and is much beloved of such clergymen as, like Vanbrugh's Lady Grace, love to be a *little* dissipated 'soberly.' Passing to the east from the Reform Club, there is the Travellers', for the reception of such as have 'swum in a gondola'; the Athenæum, for the worshippers of the goddess Minerva, who stands over the door with downward-pointing finger, as if saying, 'This man may enter—that man may not'; and the United Service, which appears, by the simple and somewhat barn-like style of its architecture, intended to keep its inmates in mind of life in the barracks."

HYDE PARK, NEAR GROSVENOR GATE.

"The portion of Hyde Park exhibited in the present view, is chiefly that forming the walk and drive stretching north and south, at the side of Park Lane, called, until the middle of last century, Tyburn Lane. . . . How animated, how gay, how fashionable, is the scene before us! whether we regard the

well-dressed loungers on the gravel-walk, those sitting on the benches, the groups diverging westward on the soft, green turf, or the throng of various carriages and equestrians, male and female, that crowd the 'drive.' . . . The stately building on the right, with its columns and rich entablature, and decorated superstructure, is the picture-gallery pertaining to the Marquess of Westminster's mansion: this gallery was built for the reception of his lordship's splendid collection of paintings by Rubens. The back-front of the dwelling-house is a little to the right. In the middle distance, on the left, is the pretty Grecian building constructed as a lodge for the keeper of Grosvenor Gate. In the extreme distance are seen the roofs of the houses in Hyde Park Place, forming the western termination of Oxford Street."—*Ollier*.

To the foregoing not much needs to be added. The costumes and the equipages are different to-day, but the drive in Hyde Park is still a canonical fashion of the London season. The Park Lane houses also remain largely intact, though a portion of the Earl of Grosvenor's picture-gallery (by Thomas Cundy) has disappeared.

WESTMINSTER, FROM WATERLOO BRIDGE.

"In the scene before us, the broad bosom of the river, with its bold curvature towards the bridge and the various small craft either moored or moving on its surface, will give the stranger an adequate and lively idea of the Thames in the neighbourhood of Westminster. Conspicuous on the left, or Surrey side, is the lofty turret or shaft of the celebrated shot manufactory. . . . Further on, like a giant haze in the distance, rise the verdant hills of Surrey. On the opposite shore, the first object that meets the sight is the wharf of Hungerford Market, with its narrow pier and small steamboats clustering around it. A little more to the west is a group of trees, bordering the river-extremity of the gardens of Northumberland House, the only patrician structure remaining of those which once gave so princely an air



HYDE PARK, NEAR GROSVENOR GATE.

From the lithograph by T. S. Boys.



WESTMINSTER, FROM WATERLOO BRIDGE.

From the lithograph by T. S. Boys.

to the Middlesex bank of the Thames. Between these gardens and the bridge is a quiet, verdant recess, with its well-mown lawn, divided into compartments by dwarf walls. In the rear is a range of handsome modern houses, the dwellings of Ministers and other personages of distinction. . . . As the eye roams yet further to the west it pauses on the majestic walls and towers of Westminster Abbey, which, like St. Paul's to the east, adds the triumphs of architecture to the river-view. St. Margaret's spire, close to the Abbey, scarcely reaches to the lofty roof of the latter structure. Westminster Hall is a little to the left. . . . Continuing our gaze westward, the principal object that next arrests our attention is the singular-looking church of St. John the Evangelist, Millbank. . . . Our observation is now claimed by the noble bridge spanning the river at Westminster. This is the work of M. Labelye, a Swiss architect. The first stone was laid by the Earl of Pembroke in January 1738, and the bridge was opened on November 17th, 1750. . . . To mark the opening of the new bridge with 'honours due,' a day of public rejoicing was appointed by the Commissioners, which, through an inexcusable blunder, was, when too late, discovered to fall on a Sunday. It was, therefore, determined to commence the celebration at twelve o'clock on the Saturday night. Accordingly, just after midnight, a procession was formed of gentlemen of Westminster, Labelye, his chief assistants, and a vast throng of spectators, who enjoyed the novelty of a pageant by torchlight. Kettle-drums and trumpets added to the clamour of the shouts; and, still more to increase the noise, guns were fired from time to time. All the next day the bridge was like a fair."—*Ollier*.

The special interest of this view is, that it shows the Middlesex shore before the Victoria Embankment was made, and before the new Houses of Parliament were erected—Barry at this time was just beginning his work, the first stone having been laid on April 27th, 1840. The elegant Westminster Bridge here seen was pulled down in the 'fifties, and an "engineers' Gothic" bridge, by Page, erected in its place. The shot tower and the Lion Brewery beyond remain untouched, and so do some of the houses on the opposite shore; but Charing Cross Station and its centipede bridge, and the new buildings facing the Embankment—New Scotland Yard, Whitehall Court, and the rest—have largely taken the place of what Boys shows in his lithograph.

THE CUSTOM HOUSE.

"Fire has three times reduced to ruin the Custom House of the Metropolis. The first edifice was consumed during the Great Fire of 1666; the second was burnt down in 1718; and the third became a prey to the flames in 1814. . . . The present Custom House is a vast improvement on its predecessors; but, as if ill-luck was still to attend it, the foundation gave way in 1825, within eight years after it was opened for business; and, to remedy the mischief, a charge of £180,000 was incurred, in addition to the original outlay of £225,000. Nearly half a million sterling has, therefore, been expended in the erection of the new Custom House. The architect was Mr. David Laing, who, it must be admitted, had many difficulties to overcome in preparing a sound foundation for the fabric. Of this building the northern elevation, fronting Thames Street, is very plain and simple; but the south front, towards the river (as presented in the view before us), assumes something of the dignity of architecture. The centre of this front comprises the length of the Long Room, and the façade of each of the wings is enriched with an hexastyle colonnade, standing on a projecting basement, and balustrades to the attic story. . . . The quay in front of the Custom House is spacious and well gravelled, and is open to the public. Its aspect being to the south, the rays even of a winter sun fall here, gladdening the aged and the sickly, who, in this open space, may seek for amusement in the ever-shifting scenes presented by the river. Billingsgate is situated at the western extremity of the quay. . . . Rising over the market houses is seen the spire of St. Magnus, London Bridge, a structure famous for the foresight of its architect, Sir Christopher Wren, who so contrived the basement of the tower that, when the houses on London Bridge were removed in 1756, the workmen found arches ready formed, for the purpose of admitting a passage through it for pedestrians."—*Ollier*.

The quay of the Custom House remains to this day very much as when Boys drew it, though it is no longer a public place. But the advent of steam has given a different aspect to the shipping. The colonnade which is so prominent a feature in the lithograph (see Plate I) is not Laing's, but the work of Sir Robert Smirke, who, when the foundation of the centre portion gave way, tamely copied the side colonnades. Laing's scheme, comprising a series of arcaded windows, had far greater merit.

ENTRANCE TO THE STRAND, FROM CHARING CROSS.

"The spectator of this view must imagine himself to be standing on the open space close to which, in days of yore, was situated the village of Charing. . . . The equestrian bronze statue of Charles I, as seen in our view, was executed by Le Sœur, for the Earl of Arundel. . . . Northumberland House, on the right, was built in the reign of James I by Henry Howard, Earl of Northampton, and was called Northampton House. . . . Of all the great mansions which displayed their pride on this part of the Thames shore, Northumberland House alone remains. The public see little of it, not even on the river side, for there it is screened by many trees. Of the Strand front nothing is beheld but the high frontispiece, turrets, and gateway, on the summit of which is placed a copy of Michael Angelo's lion. The inner quadrangle is a sort of *terra incognita*. Recent improvements enable the spectator to view from this point the fine portico and spire of St. Martin's Church. . . . The house forming the corner of the line of white buildings in the middle distance of the scene before us is Morley's Hotel. The lower recess, made by a semicircular projection facing the Strand, and round which a crowd is congregated, contains the Charing Cross branch of the General Post Office. Further on, at the opening into King William Street, is a fine-looking edifice, with tall columns, surmounted by a turret, erected for the Westminster Life Insurance Office. Nearly opposite is the entrance to Hungerford Market, which takes its name from an old Wiltshire family who had a mansion here in the reign of Charles II. A little further east, on the same side, is situated Coutts's celebrated banking-house."—*Ollier*.

When this view was drawn the laying out of Trafalgar Square was well on the way to completion, Sir Charles Barry being responsible for the general scheme and W. Railton

(whose design was selected in competition) for the Column, the first stone of which was laid in 1840, Baily's statue of Nelson being set in place on November 3rd, 1843. These and other improvements did not meet with general approval, as may be gauged from the following note in Knight's "London," published in 1844: "What with the effeminate architecture of the National Gallery, the hideous caricature of Nelson's statue, the portentous tail of the Northumberland lion (like nothing earthly but the pigtail of an old sailor or the caudal appendage of a pointer at a dead-set), the showy vulgarity of the buildings extending from St. Martin's Church to the statue at Charing Cross, one can compare the collection to a child's attempt to construct a fine group out of Noah's arks and jolter-headed wooden dolls."

The street life of the 'forties is particularly well shown in this lithograph, and our eye is especially caught by the rudimentary form of water-cart drawn by two men in the foreground. The cabs are the "patent cabs" that preceded the "Hansom"; the coach is the last of the stage-coaches. Charles's statue, it will be noted, had at this time a railing around it. Northumberland House, after endless bother and argument, was pulled down by the Board of Works in 1874 in order that a way, Northumberland Avenue, might be cut through to the Embankment. And many other changes will at once be apparent. But Morley's Hotel, originally designed as chambers and offices by Taylor and Cressey, remains unchanged, and the Charing Cross Post Office still holds its place. Ollier makes a slip in calling "the fine-looking edifice" at the corner of King William Street the Westminster Life Insurance Office. The building is part of the block of houses and shops built from designs by Smirke. The Westminster Insurance Office, by Cockerell, is a little farther east, at the corner of Agar Street; it was demolished about ten years ago,



CHARING CROSS AND THE STRAND.

From the lithograph by T. S. Boys.



Plate III.

LONDON IN THE 'FORTIES: REGENT STREET. LOOKING TOWARDS THE QUADRANT.
From the lithograph by T. S. Boys, 1842.

March 1916.

and a new building for the British Medical Association erected on the site from designs by Messrs. Adams and Holden. Hungerford Market (with its admirable buildings by John Fowler) was cleared away in the 'sixties to provide space for Charing Cross Station, its graceful suspension bridge, built in 1846, having been then transferred to its present site across the Avon at Clifton.

TEMPLE BAR, FROM THE STRAND.

"In our progress along the Strand eastward, we have now arrived in the immediate vicinity of Temple Bar. . . . Nearest the spectator, on the right, is the house of Messrs. Snow, the bankers. . . . On the opposite side of the way, close to Temple Bar, is the fishmonger's shop where the well-known Mr. Crockford commenced his career. It is conspicuous by its overhanging penthouse, the last of those bulk-heads formerly common in London. . . . Temple Bar, the only remaining City gate, stands at the western extremity of the corporate jurisdiction. It was erected by Sir Christopher Wren about the year 1670, and is a composition of the Corinthian order, of Portland stone, with a rusticated basement. Over the central arch, on the western side, are statues of Charles I and Charles II in Roman habits, and to the east, on the City side, are those

of Queen Elizabeth and James I. Temple Bar is still closed, on certain occasions, against the official agents of the Court, and is reopened only by the special order of the Lord Mayor, who, as governor of the City of London, thus asserts and maintains his peculiar privileges. . . . The architecture of Temple Bar is hardly worthy of Wren. It is in the worst taste of Italy—a meretricious corruption of the Palladian style. It is, however, the last of the City gates, and, though not in

itself ancient, helps to keep up our old associations; so that, albeit the archway is an hindrance and an obstruction in one of the most crowded thoroughfares of London, one would hardly wish to see it removed. . . ."—*Ollier*.

Temple Bar, as everyone knows, was pulled down in 1878, and now stands at the entrance to the Hertfordshire seat of the Meux family, Theobalds Park. Strictly speaking, it was not a City gate, like Aldgate, Cripplegate, and Ludgate, but a sort of triumphal barrier. In its latest days the room over the archway was rented by Messrs. Child, the oldest

London bankers, as a store for ledgers and cash-books. At the same time as Temple Bar was taken down, the old houses seen on the left of the view were demolished to make way for Street's new Law Courts; but one at least of the houses on the right still remains—the stuccoed one with its strange projection from the second floor upwards. On the basket in the foreground the letters "T. S. B." will be noted. Boys had a playful fancy for introducing his name somewhere in the picture. In his lithograph of the Mansion House, "T. S. Boys, Painter," appears on the wall of the house at the corner of Walbrook; in the view of Charing Cross, "T. S. Boys, 1841," is seen on the pedestal of Charles the First's statue; while in the view of the upper part of Regent Street a diminutive individual on the extreme



TEMPLE BAR, FROM THE WEST.

From the lithograph by T. S. Boys.

left of the foreground carries a placard with "Vote for Boys" upon it.

REGENT STREET, LOOKING TOWARDS THE QUADRANT.

"Regent Street is the depository of foreign elegancies and luxuries, and of the refinements of home manufactures; it is the mart whence Fashion derives her ornaments; the favourite lounge of 'men about town'; the region where Architecture

does not disdain to lavish on shops her columns and entablatures and porticos; the glory of the trading section of the West End; the asserter of the pride and wealth of retail traders. . . . Prominent in the foreground on the right is Hanover Chapel, a classical edifice of much beauty. It was built from designs of Mr. Cockerell. . . . This building stands between Princes Street on the north and Hanover Street on the south, both leading into Hanover Square. . . . Opposite Hanover Chapel is a thoroughfare leading into Argyle Street, wherein stands the house built for a town residence of the Duke of Argyle. At the Regent Street corner of this opening was formerly situated the Argyle Rooms—a rival to the Hanover Square Rooms, and, like them, devoted chiefly to musical entertainments. It was in the Argyle Rooms that the Philharmonic Society commenced their noble series of classical concerts; but the building having been burned down a few

years ago, other erections were made on its site, and the Argyle Rooms no longer exist. . . . Part of the Quadrant is seen in the view before us, with the spire of St. James's Church rising above the roofs. . . ."—*Ollier*.

Regent Street still retains its place as a fashionable shopping-place, but its architectural interest is fast disappearing in a baneful era of rebuilding. Hanover Chapel disappeared years ago, and a commercial pile, Regent House, has taken its place; while up and down, on both sides, the delightful buildings of Nash's day are being rebuilt in a pretentious manner to meet the needs of modern business. When the rebuilding is completed from end to end, the architectural merit which Regent Street once possessed will have disappeared, and instead of a gay, sunny street which acquired a fresh coat of paint every Spring, there is every likelihood that we shall have a "thoroughfare" as dull and serious-looking as Victoria Street.

UBIQUE.

CLASSIC ARCHITECTURE IN RUSSIA.—III.

By A. E. RICHARDSON, F.R.I.B.A.

(Continued from p. 24, No. 231.)

AFTER the death of Peter the Great, Petrograd suffered a temporary set-back, which the Empress Elizabeth (1741-1762), aided by her architect Rastrelli, endeavoured to overcome. The Empress, however, in spite of her ambitious schemes for the Winter Palace, took care to live outside the city, although she inherited her grandfather's courage to improve and enlarge the new capital. It was Catherine the Great (1762-1796) who restored the Court to its almost Oriental splendour and encouraged the brilliant talent of Europe to prepare a worthy setting for her pageantry. As a result, Petrograd soon developed into a second Palmyra ruled by a Zenobia whose will was dominant. The old-fashioned Muscovite nobility from distant provinces needed no pressing invitation from the sovereign to take up their residence in the capital; they made their way thither of their own choice. In consequence, after 1763 the population of 200,000 grew at an astonishing pace; palaces were built and streets were made in all directions. Catherine was a worthy successor to Peter the Great. She was extravagant in her ideas, though she lacked her predecessor's practical outlook and logical grasp of conditions. This led her to develop architectural ideals on a colossal scale, and it resulted in the inestimable gain of symmetry and charm to her favourite city. Following the contemporary French model, Petrograd was divided into police quarters; canals were cut to connect outlying districts with the broad waters of the Neva; and trees were planted along the banks. Rinaldi was called upon to design the Marble Palace for Catherine's favourite, Gregory Orloff—a gift which the lover paid for by strangling her husband, so preparing the way for the realisation of her consuming ambition—to be the sole ruler of the vast Russian Empire.

The reign of Catherine II gave the capital its official status. The big Government departments were organised on efficient lines, the barracks of the various regiments of Guards were built, and the foundation of schools, academies, and other institutions augmented the European character of the place in a way never anticipated by the man who first projected the city "under the cannon shots of the Swedes." The Emperor Paul (1796-1801), whose early years had been spent under Prussian

influence, directed his attention to the erection of more barracks, riding schools, hospitals, and churches; he also furthered the embanking in granite of the Neva, the River Fontanka, and the Catherine Canal—designs carried out regardless of cost.

The Emperor Alexander I, in spite of the entry of Napoleon into the European arena, found time to improve the environs of the city as well as to inaugurate a system of improved sanitation. In the reign of Nicholas I (1825-1855) the principal streets were paved with stones or wood blocks. From 1855 to the present day much has been done to improve the convenience of Petrograd in the matter of roads and traction. During the reigns of Alexander II and III (1855-1881 and 1881-1894 respectively) the Russian railway systems were developed practically to their present extent, and the completion of the Trans-Siberian line marked the beginning of twentieth-century enterprise.

The flat site on which Petrograd stands, apart from the natural grandeur of the Neva, is barren of impressive scenery. This has proved a factor in the development of Classic architecture, for such conditions demand architectural scenery on a magnificent scale. In this regard an excuse can be found for the *ordonnance* which almost every building displays. The composition of the official buildings tends to extreme horizontality, thereby ruling out the idea of consistent astylar façades. The architects realised the conditions, and had a twofold purpose in introducing their tribunes, porticoes, and colonnaded features; first to impart vertical contrast to the interminable horizontality, and in a secondary measure to express the formation of the plan.

In the works of the English, French, or Italian architects who practised at Petrograd there are few instances where the Order is applied to a façade other than to serve a functional purpose. Broadly speaking this can be accounted for by the close adherence of the local exponents to eighteenth-century French rules of planning, whereby the elevation becomes a *sine quâ non* of the plan disposition. A notable example of this axiom can be studied in the plan of the Admiralty by Zakharoff, where the adjustment of the wings to the pavilion blocks facing

the Neva is both original and satisfactory (see illustration on this page).

There is another aspect of the Classic school which should receive attention—the treatment of the silhouette of a building, for this is the most difficult task in architecture. In this respect the side elevations of the Admiralty are very satisfactory, dissimilar features being contrasted without loss of sympathy. Further, the purpose and character of the building is conveyed to the spectator in two ways; that is to say, its official and administrative aspect is indicated by stately colonnades, and its real purpose is forcibly suggested in the pavilion blocks at the ends, each of which is crowned by an attic surmounted by a circular drum and symbolic tripod. More especially does this part of the vast structure express its purpose.

Another example of official display on a great scale is the "Arch of the State" (illustrated below), which Rossi built in 18. In this rich building the Order is frankly employed for scenic effect, and its use is more than justified. The problem demanded a feature on the main axial line, open for vehicular traffic, but linking the lateral wings. Rossi conceived a double pylonic group of insulated columns forming three bays, the centre one being considerably wider than the other two. The entablature is carried over each pylon of Corinthian columns. The architect then attempted to unify the column treatment by superimposing an attic crowned with an interesting sculptural group at the centre. The theory was perfect, for he obtained a background for the colossal figures standing over the columns, as well as an original and highly attractive silhouette for the



THE ADMIRALTY, PETROGRAD: SIDE ELEVATION AND PAVILION.

Zakharoff, Architect.

composition in mass. But it failed in its application to this particular problem, because the architect lacked courage to increase the height of the attic or to strengthen its detail to correspond with the giant Order below. Among other faults in this design the ill-arrangement of the impost mouldings to the arches of the centre and side bays, and the weak character of the rustication to the podium, should be observed. Notwithstanding these defects, however, the Arch of the State is interesting by reason of its charming contrasts of light and shade, and the reticent application of its ornament.

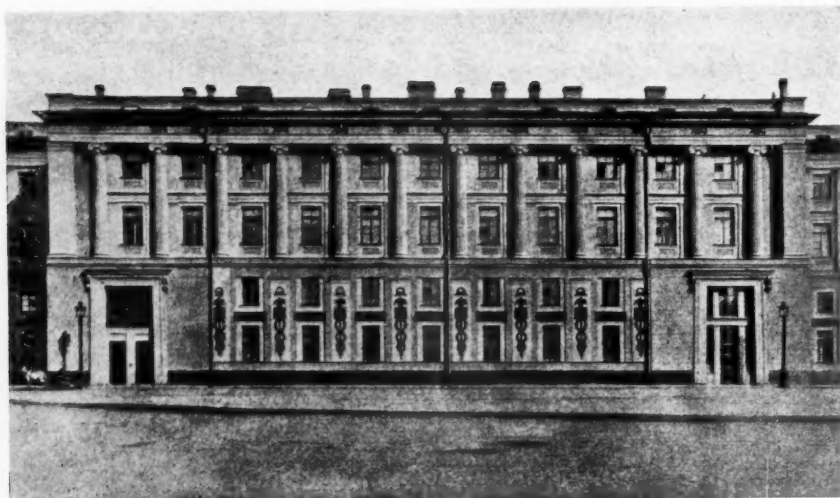
We have now to consider three buildings of military character. The first is the Guards' Headquarters, formerly the military training school, which Brulloff built in 1840, following in its lines and detail the work of Schinkel. As will be seen from the accompanying illustration, it is a pleasing façade of eleven bays in vertical divisions, being divided horizontally into two portions, of which the Order storey is the larger. The basement and the Order storeys both contain two floors, and a low attic is concealed behind the parapet. The basement storey is weakened by the scale of the twin doors and the attempt to detach the surfaces of which they form part from the colonnade above. The introduction of a bronze military clasp for the decoration is appropriate, but this building would have gained immeasurably had a rusticated basement formed an integral feature of the design.

Stassoff was the Russian architect who designed the Barracks of the Pavlovsky Regiment (illustrated on the next page), in which an attempt was made to interpret on a grand scale the choragic monument of Thrasyllos. Stassoff studied at the Royal Academy in



ARCH OF THE STATE, PETROGRAD.

Rossi, Architect.



GUARDS' HEADQUARTERS (FORMERLY MILITARY TRAINING SCHOOL).

Alex. Brulloff, Architect (1840).

Petrograd, and subsequently travelled in France and Italy; he returned to Russia before 1816, and a few years later was entrusted with the design of the Triumphal Arch at Tsarsko-selo. Then followed numerous works at Moscow and Petrograd and finally the barracks on the road to Pavlovsk. Stasoff profited by the works of Zakharoff, inasmuch as he studied the Admiralty building for ornamentation and silhouette, and fastidious repetition in the use of the Order. The main front of the barracks for the Pavlovsk Regiment is undoubtedly forceful, but all its telling effect is accounted for by the treatment of the attic. The building has no entrance to speak of, and this fault is aggravated by the extreme richness of the sky-line at the centre. Like the Guards' Headquarters the façade consists of eleven bays, but only one storey is placed in the basement.

Rusca's design for the Corps des Chevaliers-Gardes at Petrograd (see page 54) belongs to an earlier school, for the talented Italian could work in a Peruzzi or a Palladian mood at pleasure. At first sight this elevation appears almost commonplace in its general lines; then the wings on either side of the central portico assert themselves as sub-motifs, and we appreciate the reference Rusca has made to the Palazzo Valnarama at Vicenza. Architecture in the grand style relies on such subtleties for its most telling effects. Such a treatment as the one described above forces the whole design, and lifts it at one move from mediocrity to originality. This elevation is indeed an example of rare proportion and rich simplicity of effect.

S. Plavoff was an architect who flourished in the capital during the first half of the last century; he was born in 1794 and died in 1864. Plavoff built the magnificent Empress Maria Foundation at Petrograd, of which the staircase (shown on the opposite page) is a worthy attribute. The screen of columns at the head of the staircase, carrying a group of sculpture at the centre, recalls a treatment favoured by Robert Adam; it has much to commend it, as it is always advantageous to introduce well-studied and reticent sculptural adjuncts, especially if they stand free and can be seen from all sides. The treatment of the dome and the pendentives follows a method made popular in England by the two Wyatts and by J. B. Papworth. A further instance of refined

taste is offered in the simple metal balustrade, which fulfils its part as a guard to the well of the staircase without ostentatious display or detracting from the dignity of the Order.

As Petrograd is the centre of officialdom, it is largely inhabited by officials and guardsmen, and in this its resemblance to Vienna is marked.

The Russians are famous for their hospitality, Sundays and public holidays being especially honoured, the houses of the well-to-do lending themselves very well for the purpose of entertainment. During the whole history of the city it has been the custom for people to live in chambers or flats, and this custom is very much in evidence to-day. The arrangement of the rooms follows a plan honoured by precedent. The salon, or reception-room, opens the suite; dances are given here, and it forms a *salle d'attente* for callers on other occasions. In smaller flats the salon is used as a dining-room; then follow the drawing-rooms, and the boudoir last.

For the fronts of Russian houses of the eighteenth century a severe treatment was always adopted. Having regard to the climatic conditions, lavish decoration would have been absurd. It followed as a natural sequence that the charms of Russian home life should be enhanced by rich interior effects. It is possible to obtain a good idea of the interior decoration of palace and private house, as they appeared during the last century, from contemporary prints and paintings. The cabinet of the Emperor Alexander is an example of severe architectural design. Imagine a rectangular room with a coved ceiling springing from a mutular Doric cornice, 12 ft. from the floor. A frieze 3 ft. deep is placed below the cornice, and contains fresco decorations, *à la grecque*, of warlike characters; but a repetition of this embellishment at the junction of the cove with the top of the cornice mars the treatment. The walls were kept consistently plain, and the fireplaces placed in two of the angles. The furniture of this room was in plain mahogany of severe Sheraton design.

Rusca's design for the Tsarina's Library and the Long Gallery in the Palace of Strelna (see page 54) accord more with the fashion Louis Seize than with the chaste work of the Empire School. In the library design the bookcases form an important feature of the composition to which they are subordinate. In the design of the Long Gallery, a very original



BARRACKS OF THE PAVLOVSKY REGIMENT, PETROGRAD.

Stasoff, Architect.

treatment will be noticed; the piers between the windows are furnished with minor entablatures carrying capping-blocks, which, in turn, distribute an elegant entablature over the whole range, the windows being treated as of secondary importance—a very logical arrangement, as the room was intended for use at night, when the windows would be curtained. Above the main entablature a vaulted cove in the Italian manner is employed, the surfaces of which carry the chief enrichments of the room. This treatment can be recommended for consideration to-day in the design of public rooms. The mirrors on the face of the intermediate piers give all the decoration required, as they reflect the colour and life of an assembly, and foil the richness of the upper part of the room.

Another treatment on simple lines is seen in the illustration (on page 55) of the Salle des Fêtes in the house of Prince Liven at Petrograd, now occupied by the Italian Embassy. The decoration in this case is of the most delicate description.

Charm and delicacy, together with profound archæological knowledge, distinguish the dining-room in the Grand Palace of Catherine II at Tsarsko-selo, shown by the illustration on page 55. This room was designed by Cameron in 1785, and for technique in execution and appropriate furnishing it stands unrivalled. The rich modellings on the lower parts of the walls are, however, carried to excess; they detract from, rather than add to, the beauty of the inlaid doors, the exquisite fireplace, and the rich ceiling. But the modelling has the merit of boldness, which is not apparent in a good deal of the work of the Brothers Adam. Cameron drew his inspiration from Pompeian examples; and although the decoration of the Salle Grecque in the Palais de Pavlovsk* is a representative example of his classical taste, the same cannot be said of Catherine's dining-room at Tsarsko-selo.

Another picture of a small Russian drawing-room of a century ago will be opportune at this point. The room in question is 10 ft. high at the top of a four-storey apartment house. This room is the central feature of a group of three. At either end of the salon access to the other rooms is gained between a screen of Doric columns similar to those one finds in a town house of the Regency in London. The cornice to

this room consists of an ovolo and a flat fillet 3 in. deep below. The ceiling presents the effect of a large panel with double stiles, the first a foot wide, the second 9 in., the difference in surface in each case being not more than half an inch. The wall facing the street is pierced with two windows linked by a mirror and console table between; the curtains to the windows are in Empire taste. On the opposite wall there is a group of three pictures, and immediately below them stands a *chaise longue*. The floor is of polished oak, and a rich Persian rug is laid at the side of the sofa. Four chairs placed formally on either side of the windows, and an elegant table between the

columns at the end, complete the setting. The artificial lighting in those days was either from candles or oil lamps of Argand pattern. In every respect the Russian interior of the 'thirties resembled the decorations schemed for interiors by J. B. Papworth in that fashionable publication, "Ackermann's Repository of Art"; but towards the period of the Crimean War the movables had already experienced the first rush of the stream of bad taste which the Great Exhibition loosed over Europe. The Russian temperament, however, was too artistic to be disturbed by the influx of meretricious furniture, English and French models being consistently adapted by local craftsmen. Furniture and its arrangement is a theme only second in importance to architectural design. Among the wealthier Russians it is studied with the same care that the subject receives from experts in England.

There is a feature of town life in Petrograd which must be noted; it is the summer exodus from the city to the country.

In July the capital presents much the same appearance as London does in April. The residential quarters and the principal streets, including the Nevsky Prospect, acquire a more brilliant appearance, much the same as when Regent Street and the Park Terraces put on a spring dress. It is the season for repainting the stucco and effecting other repairs, and miles of walls are then undergoing reparation and painting; and whilst all this work is in progress the city becomes a chaotic inferno. There is a very admirable description of its condition at this time in Mr. Steveni's new book*: "Petrograd in July, its streets up, its drains open, its miles of stucco walls undergoing the process of being replastered

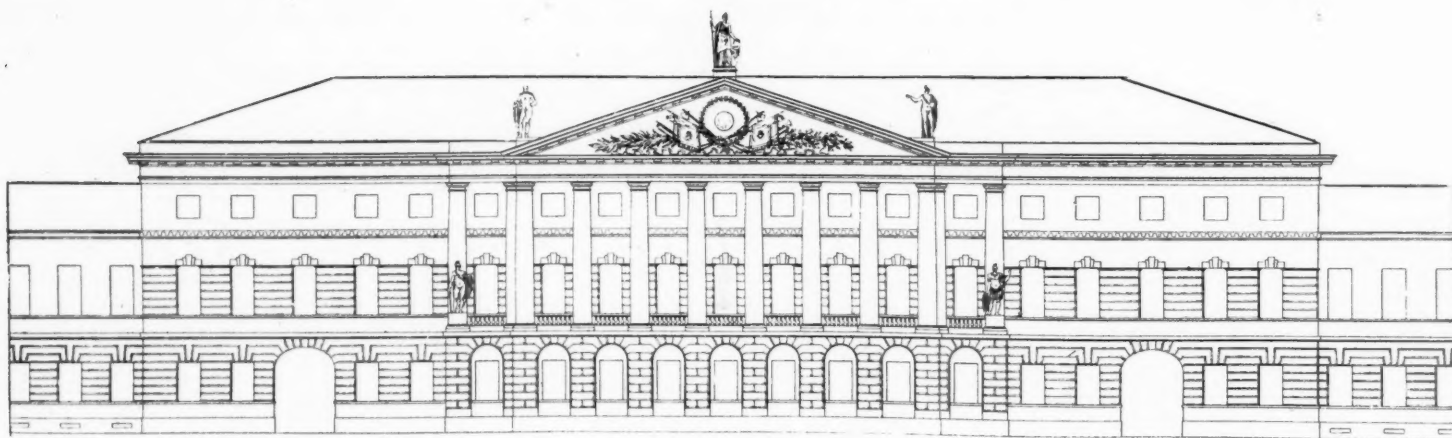


GRAND STAIRCASE OF THE EMPRESS MARIA FOUNDATION, PETROGRAD.

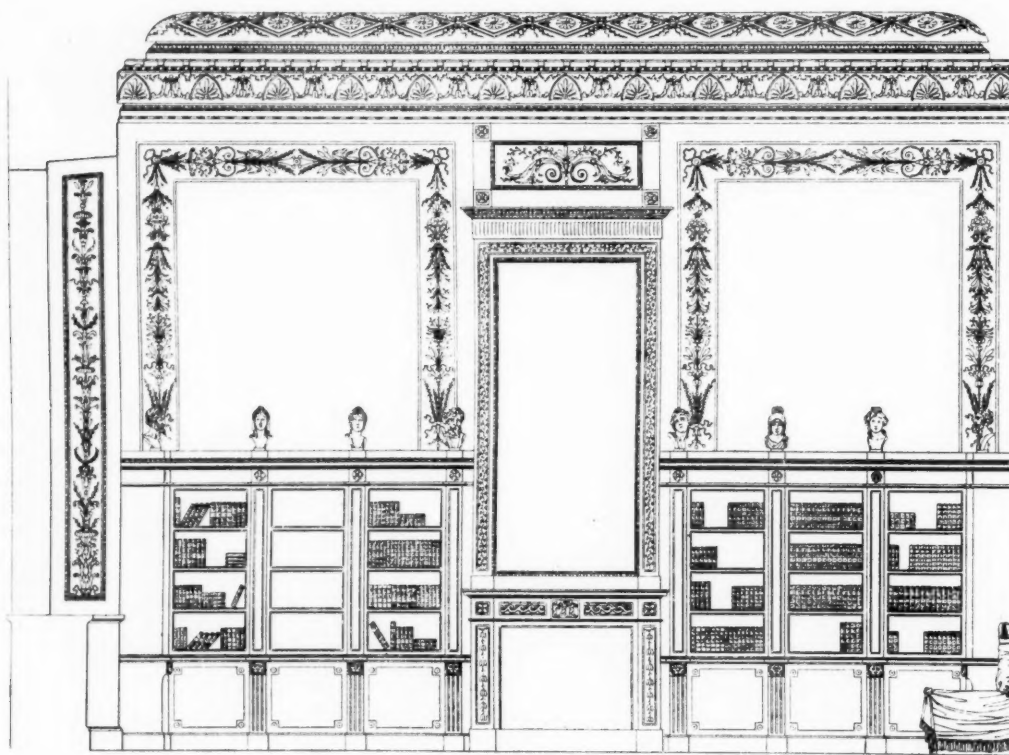
Playoff, Architect.

* Illustrated on page 93 of THE ARCHITECTURAL REVIEW for November 1915.

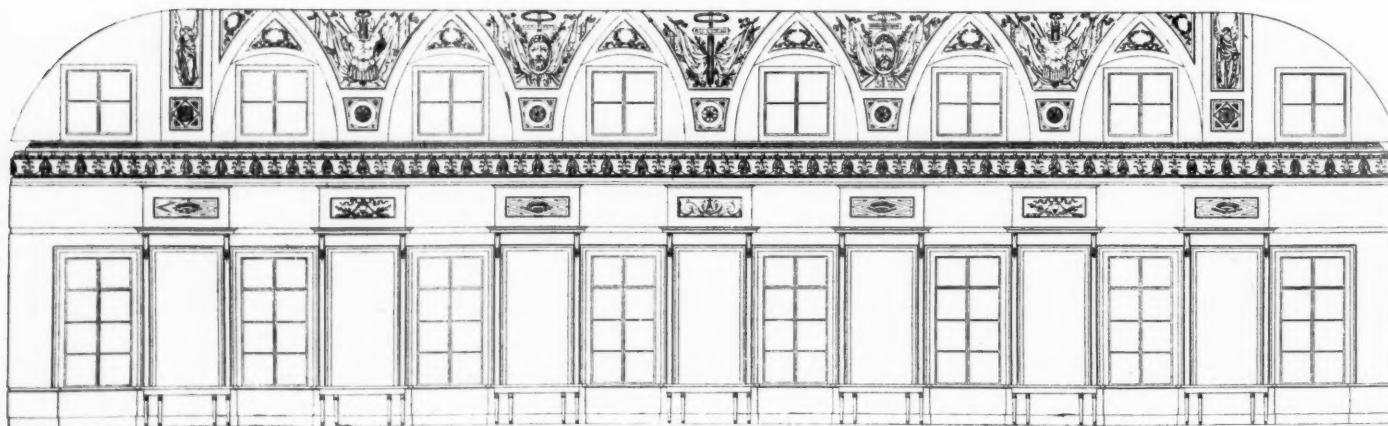
* "Petrograd, Past and Present."



Corps des Chevaliers-Gardes, Petrograd.



Tsarina's Library.

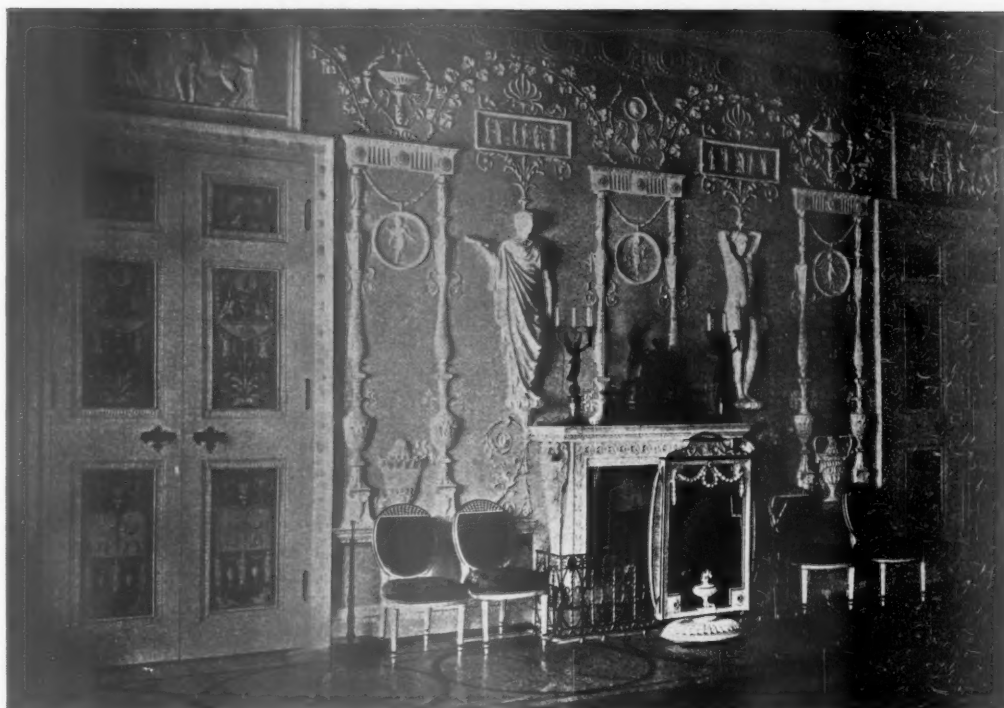


Strelna Palace.

DESIGNS BY L. RUSCA (1810).

and 'rewhitewashed' in red, white, blue, green, according to the fancy of the owners, is not easily forgotten. The heat and humidity cause the stucco to peel off in large flakes and patches, and the result is very unsightly; but after the thousands of masons, painters, and plasterers have done their work, the dilapidated aspect of the city is cured; once more rejuvenated and rendered respectable, it begins to look really superb. While this annual clean-up is in progress, all who have the means leave the place, recuperating their strength among the pine forests and lakes of Finland, and preparing for the gaieties of the long and trying winter. Some go to Oranienbaum, Peterhof, Strelna, and other beautiful spots on the Russian side of the Gulf, or retire to their estates in the interior. Wherever they go, however, the heat is almost intolerable."

Two other buildings remain to be discussed, the Lazienki Palace and the palace of the Governor-General at Warsaw. The former was built between 1764 and 1780 as a summer residence for Stanislaus the Second. The scheme was of considerable magnitude, including the Belvedere Palace, with baths, an open-air theatre standing in the lake, an observatory, and other buildings. D. Merlini or Kamsitzer was the archi-



DINING-ROOM IN GRAND PALACE OF CATHERINE II AT TSARSKO-SELO.

Cameron, Architect (1785).

tect responsible for the major portion of the work. The observatory—a building of noble proportions—was, however, erected in 1820 by P. Aigner, an Austrian of Galicia. Aigner's chief work in Warsaw is the former palace of Prince Radzivil, now appropriated to the Governor-General. This building was designed in 1823. A Corinthian pilaster Order is the sole

decoration of its balancing wings, while a full colonnade connects the twin groupings at the centre and provides the necessary contrast. In the foreground is an obelisk that plays an important part in the general scheme, inasmuch as it meets the need for a dominant focal point.

* * * * *

Russian architectural history during the eighteenth and nineteenth centuries presents the effect of a mighty canvas on which are outlined innumerable edifices. Artists of every nationality have worked on the subject. In some parts the picture is limned in clear definition, in others the colour has been carelessly applied. It is a classical subject with a pronounced bias for the French school. Russian artists will work unaided on the picture in the future; they will in time carry it dangerously near perfection, for the artistic impulse, which is the soul of Russia, is awakening to its heritage.

(To be concluded.)



SALLE DES FÊTES IN THE HOUSE OF PRINCE LIVEN, PETROGRAD
(NOW OCCUPIED BY THE ITALIAN EMBASSY).

NONSUCH AND THEOBALDS: OATLANDS.

By HERBERT C. ANDREWS.

IN THE ARCHITECTURAL REVIEW for March 1915 a reproduction was given of the painting of Nonsuch Palace in the Fitzwilliam Museum at Cambridge, and evidence was adduced to show that the ascription of this view to Richmond Palace and Theobalds was in each case incorrect. Further investigation reveals another interesting point, which deprives Theobalds of one more of the views ascribed to it. As remarked in the preceding article, Tyson copied "from a piece of tapestry at Houghton" what he considered to be a view of Theobalds, and this was produced as such by Gough in his edition of Camden's *Britannia* (Vol. II, p. 65, 1806). (See Fig. 1.)

The tapestry which Tyson saw is still preserved at Houghton House, Norfolk. It is of English make from the Mortlake factory, signed F.P. 1672, and is thus definitely identified as

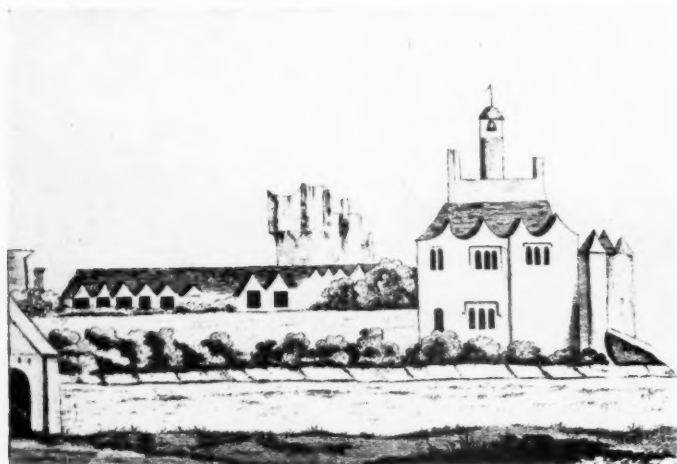


Fig. 1.—TYSON'S DRAWING.

the work of Francis Poyntz. It depicts, within a fancy frame of five compartments, full-length portraits, with architectural, scenic, and drapery backgrounds, of King James I and his Queen, Anne of Denmark, King Charles I, Queen Henrietta Maria, and Christian IV, King of Denmark, the brother of Anne. It is with the second of these portraits, namely, that of Anne of Denmark, that we are now concerned. The Queen is represented in rich hunting costume; she turns somewhat to the right, and is accompanied by five dogs; behind stands a negro attendant holding her horse; while in the distance is seen the buildings, gateway, and forecourt of a large palace. (See Fig. 2.) A comparison between this edifice and Tyson's drawing shows indubitably that we have here the original of his Theobalds, although the contrast reflects very small credit on either the antiquarian artist or his engraver. In process of copying and reproduction, what is in fact a magnificent pile of courts, gateways, towers, and turrets of considerable architectural merit has been degraded into a crude jumble of cardboard buildings with fantastic meaningless spikes of the Dutch tile order.

The picture from which the tapestry was copied also survives, and is to be found at Hampton Court. This painting by Paul van Somer (cir. 1576-1621), signed and dated 1617, depicts the Queen as described above, but in making the tapestry the picture has been reversed. (See Fig. 3.) Here the details of the palace and its grounds are still clearer. A pedimented gateway, flanked by columns, leads from the open fields into the forecourt, beyond which rise the gabled buildings, towers, and chimneys of the palace proper. The left angle of this

forecourt is partly concealed by the Queen's lace cuff and gauntlet, and most of the right half is also out of the picture. A prominent feature is the tall octagonal tower, of a different character from the rest of the buildings, which rears its overhanging upper storey above the roofs. This distinctive treatment of the upper storey is presented also in the great octagonal corner towers of Nonsuch; but whereas this one is covered by a flat roof behind a castellated parapet, at Nonsuch they were crowned with cupola-covered turrets. (See Fig. 4.)

The Van Somer portrait illustrates Agnes Strickland's life of Anne of Denmark ("Lives of the Queens of England," 1844 ed., Vol. VII, title vignette; 1851 ed., Vol. V, frontispiece); but, differing from Tyson, she recognises the building as representing "the lower court of Hampton Court palace, before the trees had grown up by the wall bounding the green, or the gate was altered by Charles II. . . many of the features still coincide with the court of Hampton Palace, nearest the river" (1851 ed., Vol. V, p. 159). Incidentally, by inference, and ignoring the signed date, she dates the painting about 1613, and yet produces no evidence of the Queen's presence at Hampton Court at that time—a circumstance which tends to discredit her assumption. With regard to the year 1617, the date borne by the portrait, it is a well-ascertained fact that the Queen did not go to Hampton Court in that year. At the time her health was causing considerable anxiety, owing to a return of her old complaint of dropsy. At the commencement of the year 1617 she was at "Whitehall, being scant able to remove" (Birch's MSS. 4174). Shortly after she retired to Somerset House, and in the autumn was staying at Oatlands, where she remained until, in the following autumn (1618), she moved to Hampton Court, where she died in the spring of 1619. It is therefore reasonable to see in the picture Oatlands rather than Hampton Court.

The engraved view of Oatlands which was published in Manning and Bray's "History of Surrey" (II, 786, 1809), "from a drawing which belonged to Richard Gough, and which appears to have been made about the time of Queen Elizabeth," and reproduced in the *British Archaeological Journal* (N.S., Vol. IX, p. 182, 1903), shows the same general arrangement and distinctive features, particularly the octagonal tower, although, owing to the treatment in bird's-eye perspective, and the unfamiliarity of the engraver with his subject, several

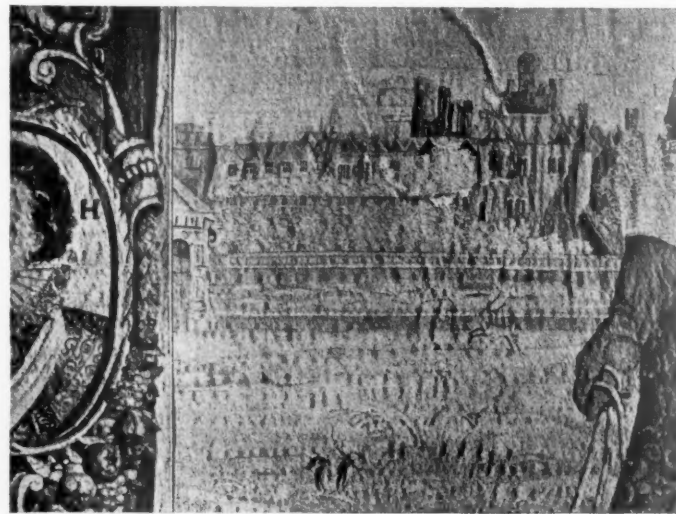


Fig. 2.—DETAIL OF THE HOUGHTON HOUSE TAPESTRY.



Fig. 3. QUEEN ANNE OF DENMARK, BY VAN SOMER, AT HAMPTON COURT.

unimportant differences in detail are apparent. More convincing still is the copy from a water-colour "drawing by Antonio van Wyngaerd, taken 1559" (see Fig. 5), which is found in Vol. XVI of the extra illustrated edition of the same Surrey history at the British Museum (Crach. I, Fab. 2b.). In this we have the identical view of the palace which is found in the Van Somer portrait. An interesting variation is in the treatment of the entrance gateway. The Van Wyngaerd drawing depicts a plain semicircular arch piercing a thickening of the wall with ridged crest; but the Van Somer painting has a stone semicircular arched gateway flanked by pillars bearing an ornate pediment, the thrust above the wall level being carried by bold scroll-carved brackets. It is therefore evident that between 1559 and 1617 the plainer gateway was replaced by the more ornate entrance. An engraving of this late gateway

(I. Jones invt., J. Vardy scult.) is included in the illustrated edition aforesaid, and refers to p. 787, where, in speaking of the later Oatlands House and park of the Duke of Newcastle, the authors observe: "On the side of the park next to Walton is an arch, probably brought from the old house, on which is this inscription: "Henricus Comes de Lincoln hunc arcum, opus Ignatii Jones, vetustate corruptum restituit." This inscription identifying the gateway as the work of Inigo Jones assigns it therefore to the first seventeen years of the seventeenth century.

But the strongest evidence in favour of Oatlands which we possess is documentary, and is contained in the "Catalogue and description of King Charles the First's capital collection of pictures, . . . and other curiosities." This catalogue was transcribed by George Vertue from the original manuscript in the Ashmolean Museum, and published posthumously in 1757. Internal evidence indicates Abraham Vanderdoort, the keeper of the King's cabinet, pictures, jewels, etc., as its author; and there is no reason to doubt that he was perfectly familiar with Oatlands. At the time of the compilation of the catalogue the Van Somer portrait was hanging in the Bear Gallery at Whitehall, and is therein described as "the picture of Queen Anne in her hunting habit, with a horse and a Blackmoor, and some five little dogs by, in a landskip, where the house of Oatlands is painted, done at length, in a gilded wooden frame." (Catalogue, 1757, p. 88.)

Of the three manuscripts in the Library of the Victoria and Albert Museum which relate to the collections of King Charles I, two contain a reference to this picture. The one, a later transcript of an inventory of the collections taken at Whitehall and elsewhere after the king's death, with estimated value of each item, specifies amongst the pictures hanging in the Beer (*sic*) Gallery and Privy Lodgings at Whitehall (p. 17), "Queen Ann at length with a Horse and Dogs in a Landskip of Oatlands by V. Somer, £20." The other, "An inventorie of the Personal Estate of ye late King which was sold by Act of Parl^t," describes it (p. 70) in almost the same words as

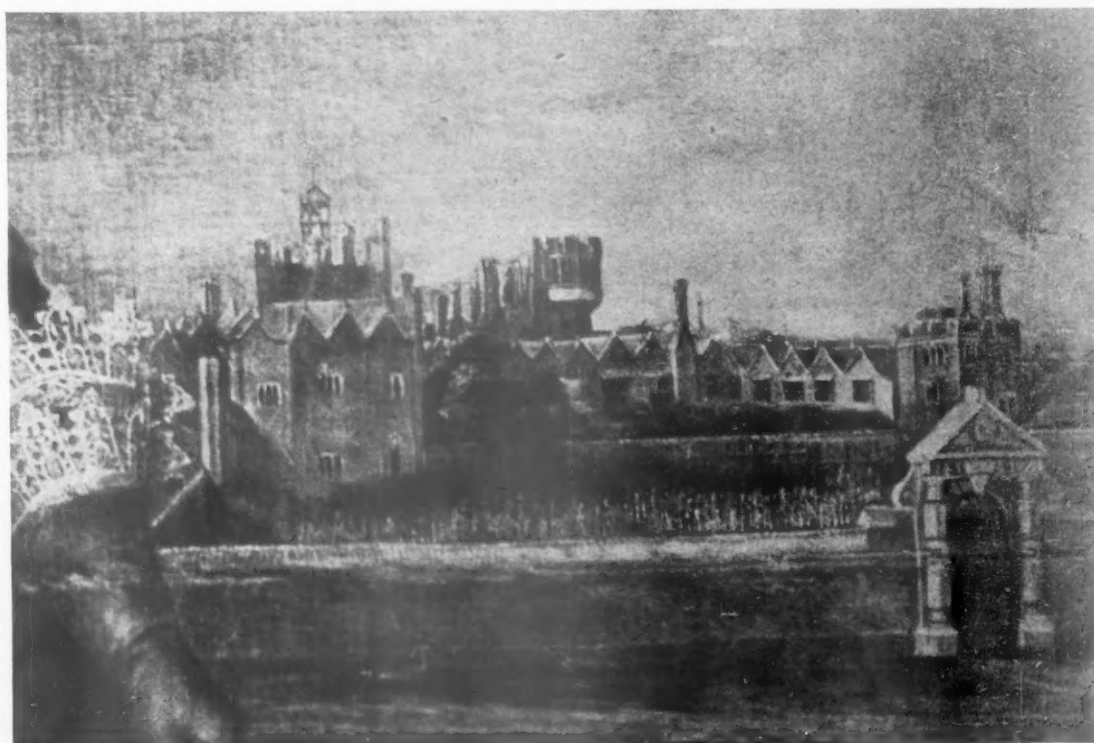


Fig. 4.—DETAIL OF VAN SOMER'S PORTRAIT OF QUEEN ANNE OF DENMARK.



Fig. 5.—THE KING'S PALACE AT OATLANDS.

(From a Drawing by Antonio Van Wyngaerd.)

"Queene Ann att length wth a Horse & little doggs in a Landshap of Oatlands by Van Somer, £20," with the purchaser's name, "Mr. Jackson," inserted.

Thus Theobalds loses two of the views assigned to it, the one to Nonsuch, the other to Oatlands. Indeed it is doubtful



Fig. 6.—THEOBALDS: FROM GOUGH'S CAMDEN'S BRITANNIA.

whether there is any authentic view of the exterior of Theobalds in existence, for that from King's sheet of drawings (see Fig. 6) given in Gough's *Camden's Britannia* (*supra*) cannot be regarded as a serious attempt at the delineation of the fine edifice such as both the plan published in C. J. Richardson's "Architectural Remains" and the description given in the Commonwealth "Survey" show it to have been.

MONUMENTS TO WASHINGTON.

REFERRING to the article on American Memorials of War, which appeared in *THE ARCHITECTURAL REVIEW* for December, a correspondent sends the following:—

Among the equestrian monuments throughout the United States, those to Washington take first place. They include the monument at Washington to the great President by Clark Mills, representing an incident in the general's military career; Crawford's magnificent equestrian group, in which the scale of the subsidiary figures correctly follows the scale of the rider; the statue by H. K. Brown, in Union Square, New York; the statue at Boston by Thomas Ball; and the curious wooden statue at Boise City, Idaho, by Charles Ortner.

Then there is the fine model for a monument to Washington at Philadelphia by L. R. Liemering, which was never executed to full size, and also the bronze statuette in the Metropolitan Museum, New York, attributed to Houdon.

When the idea of a national monument was first mooted, it was suggested that a Roman toga would best represent the martial qualities of the statesman; but the people of the United States did not take kindly to the idea, the design by Greenough for an undressed statue of Washington being the only example. Yet it was the earnest desire of the early Congress to have a pseudo-Roman statue of their leader, and, according to Dunlop, there was once a statue modelled and set up in New York in 1826 in City Hall Park. This could only have been a model, as there is now no trace of it, and scarcely any record. The model was the work of the Veronese sculptor, Andrea Causici, who was at the time employed on some of the bas-reliefs for the Capitol at Washington, and who, in 1827, won the competition for the great marble statue of the President which crowns Robert Mills's columnar Washington monument at Baltimore. The fact that he was a pupil of Canova, and may have been employed on the seated statue of Washington which that sculptor, at the order of Governor Miller, executed for the State House at Raleigh, may have suggested to Causici's mind that he was better fitted than any one to carry into effect the intention that Congress had expressed in 1785. Nothing definite on this score is known. As a pupil of Canova he undoubtedly thought the Roman dress the most suitable. But far better than the Roman toga is the formal picturesque character of the Georgian military uniform worn by Washington, and adopted by the majority of sculptors for their works.

There are innumerable statues of Washington throughout the States, one of the most recent being that erected in 1891 in Allegheny Park, Allegheny City, by E. Pausch.

The great seal of the Confederate States of America, $3\frac{1}{2}$ inches in diameter, executed by J. S. Wyon in 1864, after the design by J. H. Foley, R.A., shows an equestrian figure of Washington which is a replica in relief of Crawford's statue.

CURRENT ARCHITECTURE.

THE INSTITUTE OF CHEMISTRY.

THE Institute of Chemistry, founded in 1877, incorporated by Royal Charter in 1885, and for more than twenty years established at No. 30 Bloomsbury Square, has erected for itself a new building at the corner of Russell Square and Keppel Street, W.C., where adequate accommodation is provided for its many activities. The Institute is not only the official centre of the English chemistry world, but is also an examining body, its certificates being recognised as the hall-mark of competence in chemistry.

Mr. Richard B. Pilcher, the registrar and secretary, has compiled an admirable "History" of the Institute, and before proceeding to describe the new building we think it will be of interest to give the following extract from it:—

"At the time of the foundation of the Institute, very few universities or colleges in this country provided satisfactory preparation for the profession of chemistry, and it may be claimed that the Institute, by its examinations, in which a very high standard has been maintained, has taken no small part in the development of systematic chemical education. It has succeeded in forming a register of competent, reliable chemists for the service of the community in the various branches of work—as consultants and analysts in private practice, in industry, and in Government and municipal laboratories, and as professors and teachers of chemistry.

"In connection with legislation, the Institute has endeavoured to assist the Government in all matters on which the science of chemistry has a bearing; whilst the Government in return has in a large measure recognised the work and

qualifications of the Institute, though the importance of the services of the chemist is not yet as fully realised as the Institute would deem desirable.

"By the conferences on professional matters, and by the work of the censors, the Institute has fostered among the members a sense of mutual responsibility in their relations to the public and to one another as professional men. By the

lectures scheme, students and members are brought into touch with men of experience, and thus obtain an insight into the actual conditions of practice. Through the appointments register, the Institute has provided a means whereby authorities and employers can secure competent chemists, and newly qualified associates and the younger members generally can be informed of suitable vacancies. In connection with this department of its work, the Institute has the assistance of the honorary corresponding secretaries, who are able to advise Fellows and Associates with regard to appointments in India and the overseas Dominions. The library further provides a steadily growing collection of standard works of reference, which has proved of much service to the Fellows and Associates, to the students, and

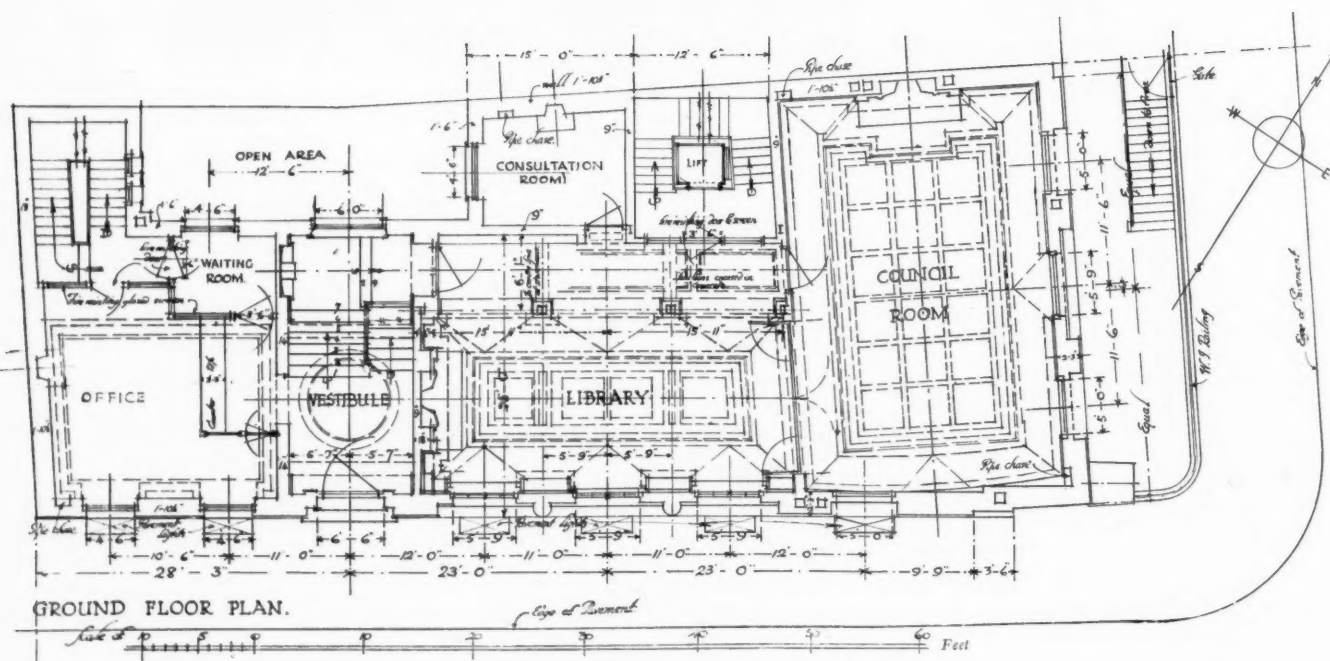


VESTIBULE STAIRCASE.

Sir John J. Burnet, R.S.A., Architect.

to the candidates for the various examinations.

"It is difficult to realise what the position of professional chemists would have been at the present day if no such institution had been founded, and no attempt been made to bring together in one body those who practise in a calling now so necessary to the affairs of everyday life and the progress of civilisation. It is clearly to the interest of all such chemists that they should co-operate in furthering the welfare of their profession, and that there should exist a representative body



INSTITUTE OF CHEMISTRY, RUSSELL SQUARE AND KEPPEL STREET, LONDON.

Sir John J. Burnet, R.S.A., Architect.

to which the Government, the community, and the members themselves should be able to turn for advice and assistance. It is hoped, therefore, that the Institute will become more and more thoroughly representative of the whole profession."

The new building, of which Sir John Burnet is the architect, presents a simple and dignified exterior, the main doorway, with its seated figure of Priestley (the work of Mr. Gilbert Bayes), being practically the sole decorative feature. It is essentially the house of a professional institution.

The relative smallness of the site made simplicity of plan a necessity; hence the placing of the main entrance in Keppel Street, in order that from one vestibule the various departments, each distinct in itself—offices, council-room and library, and laboratories—may be easily accessible; whilst the housekeeper's quarters, with a separate entrance from the area in Russell Square, command the main staircase and lift, and are within call of all departments.

The building consists of a basement, sub-ground, ground, first, and second floors. The ground floor accommodates the general office (and above it the committee-room) to the left of the entrance vestibule, and the council-room and library to the right, where, fronting Russell Square and the corner of



COUNCIL-ROOM.

Keppel Street, the prominent windows give character to the structure.

The walls of the entrance vestibule are finished in Keene's cement, the floor and the stairs rising from it to the door of the council-room and library being of unpolished white Crestola statuary marble, with blue belge skirting. The stair balustrading is of armour-bright wrought iron with a white-metal handrail. It is an exceedingly interesting and graceful piece of craftsmanship.

In the library, a room of about 32 ft. by 16 ft., the walls are lined with bookshelves, which, with the chimney-piece and side walls, are of oak, wax finished. In the council-room, about 35 ft. by 23 ft., divided from the library by folding doors glazed with clear plate glass, the walls are panelled in oak from floor to cornice, the chimney-piece at the north end forming the main feature. Both rooms are floored in deal with oak borders, the centre being covered with rush matting. No richness of effect has been attempted in either room, quietness and simplicity of line giving them a dignity in keeping with their purpose. The gallery along the north side of the library covers the corridor from the vestibule to the main staircase and council-room, and affords additional accommodation for books. This gallery also provides communi-



LIBRARY.

cation between the committee-room and the library and council-room. An ante or consulting room opens off the corridor on the library floor level, the librarian's room, of similar size, being situated above it on the gallery level.

On the first floor, metallurgical, biological, and gas and physical laboratories, an examiners' room, an assistants' room, and a dark-room are provided. The metallurgical laboratory is equipped with three 10-inch "Carr" wind fusion furnaces, two Richmond cupellation gas muffle furnaces, and one Richmond gas furnace with Battersea muffle for incineration. The metallurgical laboratory will also contain working benches and other necessary equipment, except heavy fitments, such as bucking boards, anvils, rollers, etc., for which accommodation will be found in the basement. The biological laboratory is fitted with four working benches having white glazed tops and fitments of pitch-pine below, a fume cupboard, incubators, and

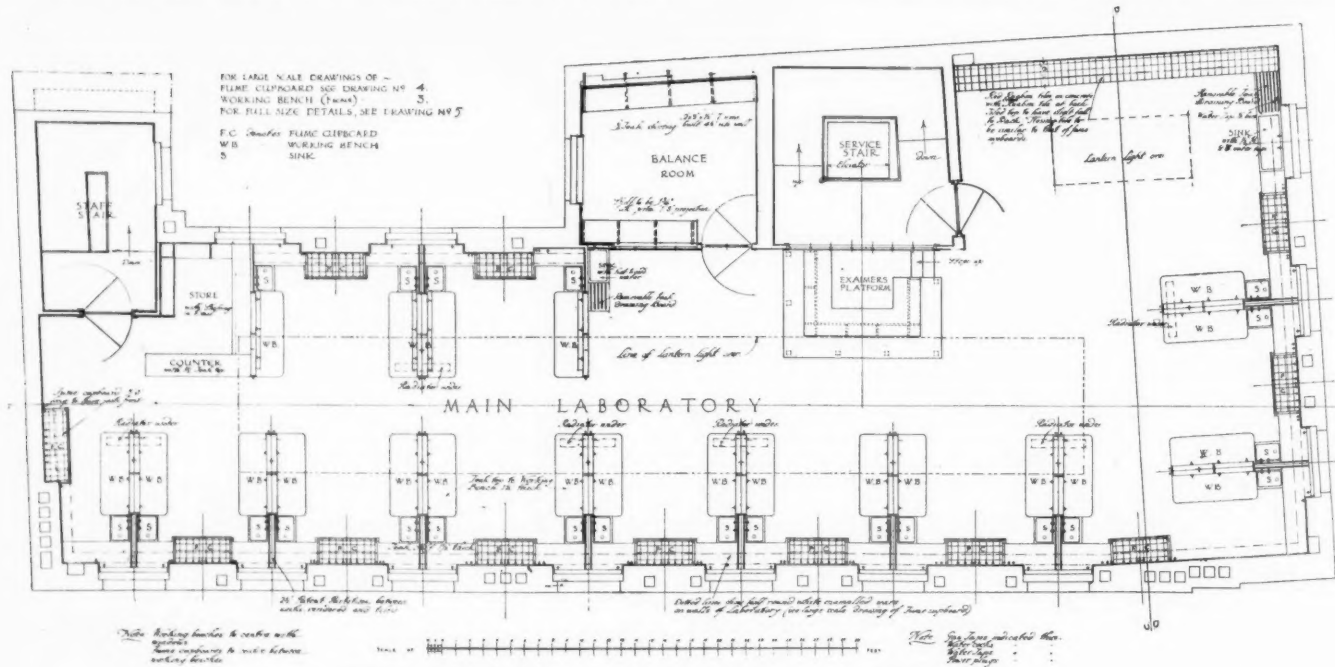
other apparatus necessary for practical investigations in biological chemistry and bacteriology. The equipment of the gas and physical laboratory has been temporarily postponed.

The examiners' assistants' laboratory has been fully equipped for the preparation of samples for the examinations, and for other work undertaken by the examiners' assistants. The examiners' room will provide a retiring-room, and will be used for *viva voce* examinations.

On the second floor the whole of the space is allotted to the main laboratory and balance-room. The main laboratory is about 90 ft. long, and varies from 35 ft. to 25 ft. in width. It is lighted by skylights of wired ribbed glass and by twelve large windows, those on the south side being also of ribbed glass. The laboratory provides accommodation for twenty-two candidates, each having the use of a well-lighted bench-space of teak (about 11 ft.), with all necessary shelving for reagents, drawers and cupboards of pitch-pine for apparatus, and a sink. Two larger sinks are also available, one at the east end of the laboratory and the other near the balance-room. All waste fluids are carried away in glazed stoneware channels, supported on a low concrete wall, on which also are arranged brackets carrying water, gas, and power supplies, thus avoiding gutterings in the floor, which is of pitch-pine in long lengths and narrow widths, grooved and tongued throughout. The fume cupboards, of which one is provided for every two candidates, are also supplied with gas and water, and so constructed that the interior is almost entirely glazed, scarcely any wood being exposed to the fumes, the back being tiled, the top, sides, and fronts being of fixed glass, and the sole being of tiles on reinforced concrete. Draught is obtained by burners placed in recesses below the cupboards, from which flues rise to outlets below the coping of the building. There is also a larger cupboard, with sash fittings, provided at the west end of the laboratory for special operations. A long slab of concrete reinforced with steel T-pieces on a portion of the north wall supports muffle furnaces,



Note: The window hangings (due to the Lighting Regulations) are temporary only.



MAIN LABORATORY AND BALANCE ROOM, SECOND FLOOR.

the chimneys from which pass into flues under an iron hood. Shelves in various parts of the laboratory are arranged for special reagents, and a useful store is provided near the staff stairs at the west end of the building. A raised platform near the entrance from the main staircase enables the examiners to command a view of the whole room, and is fitted with bookshelves and a writing slab for the use of candidates.

It is believed that the outlets from the fume cupboards will sufficiently ventilate the laboratories, but preparation has been made for the introduction of fans should these ultimately be required.

The sub-ground floor, over the basement, contains, on the Russell Square frontage and practically on the level of the pavement, the housekeeper's quarters (consisting of three rooms and a kitchen), and in Keppel Street a lavatory and cloak-room, directly accessible from the main entrance vestibule and to the lift and main staircase. Lavatories are also provided on the upper floors in close proximity to the laboratories, and there are cleaners' closets on the sub-ground and first-floor levels.

The basement provides ample store-room accommodation, an extra office with private access to the general office, a washing-house for the housekeeper, and a room for the heating

plant and boiler for the supply of hot water for the whole building. The heating throughout is by hot-water radiators, each with an air-inlet so arranged as to be easily cleansed.

The staff staircase and the main staircase meet in the corridor on the first floor and in the main laboratory on the second floor, and are provided with hardwood enclosures on each floor, so that either or both may be used in case of fire or accident. An electric lift, with automatic control, occupies the centre of the main staircase, and is fitted with safety appliances to prevent accident.

The walls of the building are of Fletton bricks, faced on the Russell Square and Keppel Street frontages with Crowborough bricks. The main cornice and other stone dressings are of Portland stone, the round-headed windows of the council-room and library being relieved with carving. The internal partitions are of light concrete construction, and the floors are finished with pitch-pine, quarter-cut and laid in narrow widths.

The building is fitted throughout for electric light, and power plugs are provided in all laboratories.

Messrs. Higgs and Hill, Ltd., of Lambeth, were the general contractors. The panelling and fittings in the council-room and the library were executed by Messrs. Wylie and Lochhead, the staircase balustrading by The Birmingham Guild, and the ornamental ironwork by Messrs. Spital and Clark. The painting and decorating, and stained and leaded glass, were executed by Messrs. Guthrie and Wells, Ltd., of Glasgow. Special lighting fittings were supplied by Messrs. Osler, Ltd. The marble work was carried out by Messrs. Galbraith and Winton, fire-resisting floors and roof by Messrs. Fram (London), Ltd., furnaces in metallurgical laboratory by the Morgan Crucible Co., Ltd., heating and ventilating by Messrs. Ashwell and Nesbit, Ltd., stone carving by Messrs. Aumonier and Son. The general engineers were Messrs. Tyler and Freeman.

THE VARIOUS VANE.

THE earliest weather vane of which we have any certain knowledge was that which surmounted the Tower of the Winds at Athens, built by one Andronicus Cyrrhestes—i.e. Andronicus of Cyrrhus, in Syria—about a century before the Christian era. This unique monument still stands, but its vane has long since vanished. The building is octagonal, each side bearing in rilievo a figure symbolising the wind that blew from that quarter. At the summit of the conical roof was a brazen Triton, holding in his right hand a wand, which always pointed to the panel corresponding to the wind blowing at the moment—or, let us say, was supposed to do so; for vanes were probably as uncertain a score of centuries ago as they are to-day, and the exposure of this particular vane, at the foot of the Acropolis, was highly unsatisfactory from a scientific point of view. The task of telling which way the wind blew was, moreover, made doubly difficult in those days by the fact that hardly two men agreed about the points of the compass—if one may use the latter expression in speaking of a time before compasses were. It was no simple question of north, east, south, and west. There were wind-roses of eight rhumbs, and wind-roses of twelve rhumbs; one man's Boreas was another man's Aparktias, with a separate and distinct Boreas farther to the east; in fact, to a certain extent, the wind directions were identified with particular points in the local landscape, and so were materially dislocated by a change of base. In the Middle Ages a twelve-point wind-rose prevailed. Only with the introduction of the mariner's compass arose the now universal notion of a horizon divided into thirty-two parts, designated by combinations of the names of the four cardinal points.—From the "Architectural Record," New York.



MAIN ENTRANCE, KEPPEL STREET.

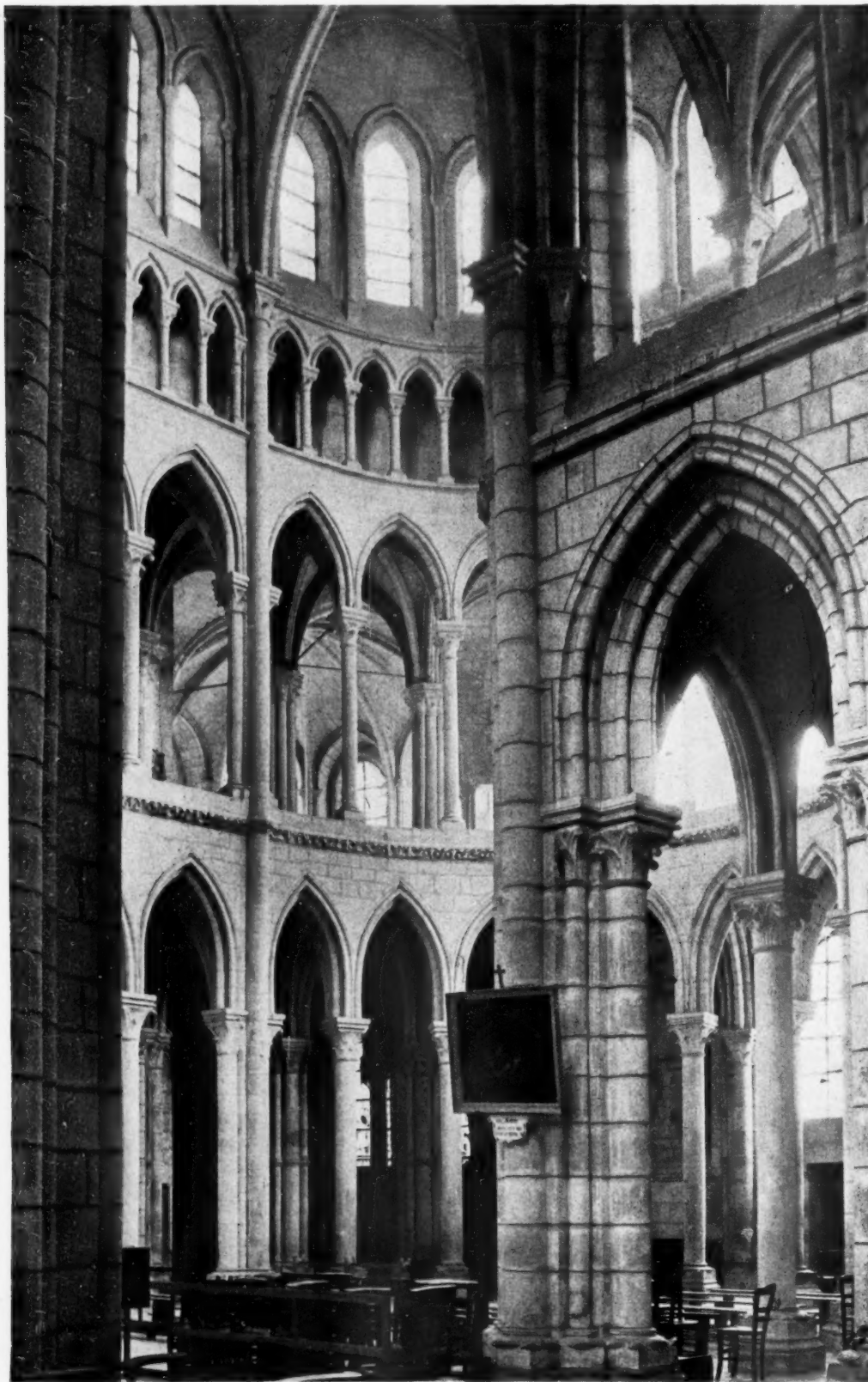
Sir John J. Burnet, R.S.A., Architect.

THE DESTRUCTION OF SOISSONS CATHEDRAL.

THE illustration on this page shows the south transept of Soissons Cathedral, the most beautiful feature of the interior. A tragic contrast is set up by studying this in conjunction with the following account of the present condition of the cathedral by Mr. H. Warner Allen, special correspondent of the British Press with the French Armies:—Of all the sad sights in Soissons, no sight is sadder than the

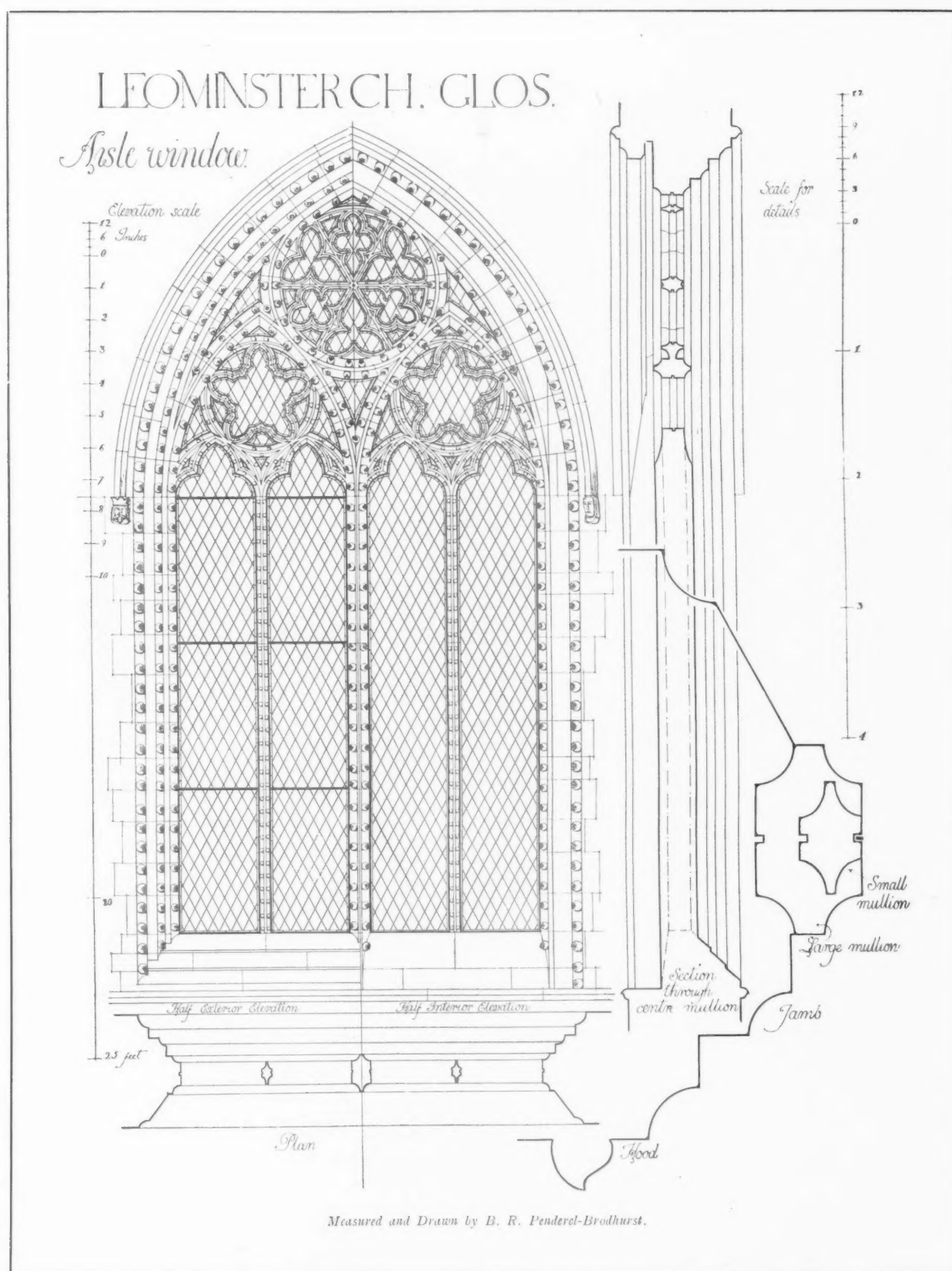
cathedral. For its destruction the Barbarian can put forward no excuse. Its tower could never be used for observation purposes, since the French hold hills on the bank of the Aisne which afford an infinitely better view of the German lines. It has been destroyed deliberately and devilishly for destruction's sake. The cathedral of Soissons, with its perfectly proportioned interior, was a thing of beauty, and the German

needed no other reason for destroying it. To his hideous glee the Hun discovered that it is built of soft, crumbling stone, on which his shells can produce the maximum of effect; every flying splinter of steel bites deep into the very heart of the blocks which once were so nobly shaped to enshrine the majesty of the builder's faith. Long ago two arches in the west end, just in front of the organ, collapsed, opening a great breach in the roof. But even though several other columns had been damaged, and the whole edifice seriously endangered, the German was not content with this partial mutilation. One day there appeared in the German *communiqué* a vague, ill-concocted lie, accusing the French of misusing the Red Cross flag at Soissons. The object of the lie was clear. The Germans were providing themselves with an excuse for finishing off the mutilated cathedral. Shells once again began to hail on the devoted edifice. Not long ago four more arches collapsed, with the roof, and now more than half the beautiful building is beyond all hope of repair. There is a great breach in the walls, through which one can see isolated buttresses and lumps of masonry balanced fantastically against the sky. Overhead the bare skeleton of the rafters and the laths of the roof is outlined black against the light, like the pathetic ribs of a boat left to rot ashore. There is scarcely a pane of glass intact in the painted windows, and the air is melancholy with the faint clicking of morsels of glass one against the other, as, still held in their leaden frames, they swing to and fro in the wind, with the crying of the jackdaws and the occasional crash of a stone falling headlong from the walls on to the *débris* below. Yet, despite all that has happened to it, the cathedral seems to hold itself bravely, hiding the wounds that it has suffered nobly in the great battle of Right against Wrong.



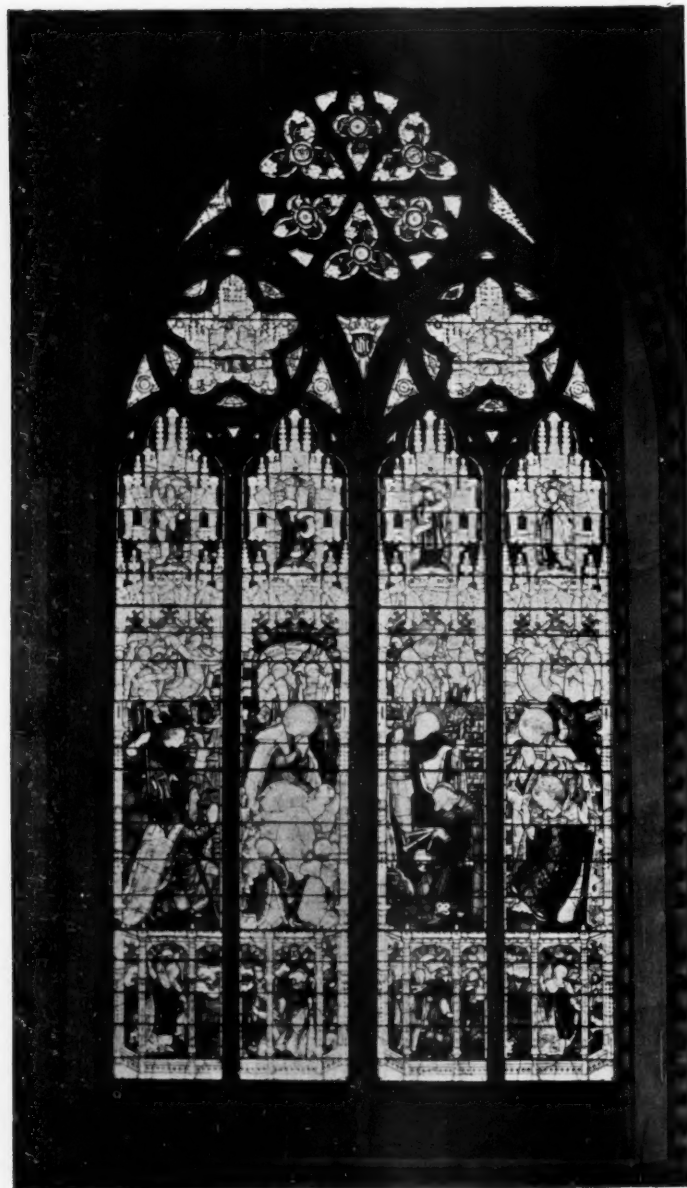
SOISSONS CATHEDRAL: THE SOUTH TRANSEPT.

THE PRACTICAL EXEMPLAR OF ARCHITECTURE.—XCII.



THE PRACTICAL EXEMPLAR OF ARCHITECTURE.—XCII.

THE parish church of Leominster, in Herefordshire, contains some of the most beautiful tracery in England. A fine example of this is seen in the aisle window shown by the accompanying illustrations. The window appears to date from the middle of the fourteenth century, and belongs therefore to what is called the Decorated style. As has been said, when the invention of tracery was complete, everything in Gothic architecture rapidly changed. Traceries were first of all commenced by merely piercing geometrical patterns or circles through the thickness of the walls. Then these patterns were combined under one enclosing arch; and then, when this sort of tracery had reached perfection, it was found possible to vary it indefinitely by making use of double curves (or ogee lines); and when these had been used for a short time, flowing lines, wandering gracefully over the space to be filled, supplanted the more formal lines of the earlier work, and stained glass of an elaborate kind was evolved. The Leominster window is an instance of this, on a small scale. The glass, however, is modern.



AISLE WINDOW, LEOMINSTER CHURCH,
 GLOUCESTERSHIRE.

NEW BOOKS.

FORM AND COLOUR.

THIS book, according to its own advertisement, is "a volume dealing with the spiritual and intellectual qualities of Eastern and Western art, and pleading for a reconciliation of those qualities as the only possibility of development open to the art and life of the future." Thus the penman admonishes the artist, and with a lofty—albeit sometimes hesitating—arrogance, dictates to him the course his art should follow. For though Mr. Philipps says that he "pleads" he is not really under the illusion that the stiff-necked generation of artists will respond to soft persuasion; he writes as one who knows, and Art will neglect his direction at her peril. It will be surmised that this is a book much occupied with architecture, and therefore to be read by architects; yet we are in doubt, after accomplishing the task of reading it through, if many will have the heart to peruse it to the end, and we cannot promise them much profit for their labour.

The fact is that Mr. Philipps is a deft craftsman but a poor artist in his self-chosen calling of a thinker and a writer. Passages there are which are finished and beautiful; frequently a suggestive thought illuminates his page; and sections such as those on the glory of Santa Sophia, or the limitations of Japanese colour-prints, are not only well phrased but exhibit a balanced judgment and a keenness of the critical faculty which makes us expect a higher level from the work as a whole. But our author constantly disappoints us; the light spaces in his mind are separated by too many dark and tortuous passages. Awake and attuned to many beautiful things, he seems unaware of the partiality of his vision, and of the inconsistency of much of its expression.

The book appears, therefore, less as a gospel of art than as a human document, presenting many confused imaginings, and a corresponding looseness of terminology—a document which is a pathetic witness to the inability of our pre-War art critics to see life and art clearly, or to see them whole. The final chapter, which attempts to sum up this collection of essays and to put them in some sort of perspective proper to the vital realities of the moment, contains a welcome confession of the bankruptcy of the "intellectualist" school—their sins being conveniently removed to the broad back of Germany's materialism; but the writer commits himself to a waste of waters, averting his face from the firm ground on which he is so loth to tread.

The formula with which Mr. Philipps starts his book is to the effect that in the West colour is merely an attribute of form, while in the East form is practically lost in colour. Tacked on to this is another dark saying which purports to bind all intellectual (*alias* materialist!) qualities of mankind to the West and all emotional (*alias* spiritual!) qualities to the East. Definition is not Mr. Philipps's strong point, and the exact nature of these qualities is as uncertain as his boundary between East and West; indeed, the latter is left intentionally vague, since the two sets of "influences" invade one another's sphere. But, as far as we can judge, the two fountain heads—the Greek in Athens, and the Hindoo in his Indian forest—have the correct mutual orientation, which must be a great consolation to our theorist. Having thus separated the waters above and below (or East and West of) the firmament, to his satisfaction, Mr. Philipps leads us a long and bewildering journey, repeating like a cathedral guide, not the inspired "East is East and West is West," but "East is spirit, emotion, colour; West is matter, intellect, form." No exceptions dismay him; they, all of

them, prove his rule. And his talk is always picturesque, occasionally wise, but generally childlike in its inconsequence and unreality.

But there is one page in Mr. Phillipps's book—unhappily the reader will not light upon it until he is near the end—where the author seems to have had a vision as authoritative as he claims for those of the Hindoo seer. He is talking of the present War, and says: "War is in some ways the greatest of all artists, for there is none other which achieves so successfully the purpose of all great art, the purpose of blotting out the superfluities and irrelevancies which entangle life in their growth and obscure its issues, until at last, in the glare of battle, the essential timbers which uphold our existence are revealed like the beams and rafters of a gutted house. Not by subtle reasoning and analysis are we to attain perhaps the knowledge of our faith, but by hammering out our intention on the anvil of war. By blows, *not by reasons*; by the shedding of blood, *not ink*, we shall articulate and purify our ideas." (The italics are ours.)

One could wish that Mr. Phillipps had made this the starting-point and not the conclusion of his work. Where human activity has been at its greatest and its noblest, where sacrifice and heroism have been at their best, there, in the famous epochs of the history of Western nations, he would have found both the purest art and the reasons for its existence. He would not have set out to seek the intellectual and the emotional in different hemispheres; he would have found Apollo and Dionysus dwelling together in Athens, in Florence—yes, and in somewhat altered guise in thirteenth-century Europe. There would have been no necessity for his artificial divorce of the intellect and the emotions for the purpose of pleading for their re-union, for he would have recognised them as woven jointly into all great art. Intellect in its majesty, emotion in its profoundness, spirituality in its serene calm, these are the children of great struggles and heroic conflict, the offspring of life at its most intense moments. But "intellectualism," materialism and asceticism, when isolated phenomena, are quite other things; art is not of their world; and since they have possessed our holy places we look in vain for the flowers of art, which may yet return to us with the return of heroism and a consciousness of reviving health.

The subsidiary theme—so we must call it—of Mr. Phillipps's book, the relationship of colour to form, is one of absorbing interest to the architect, and if it had been the main occupation of his treatise, the author would, without doubt, have had many grateful readers. Colour is too often indeed a mere attribute, sometimes a mere accident of form, and the more integral a part it can take in the design of architecture, the greater will be the accomplishment. With colour we may class all forms of texture, surface, material, even sculpture, which, when intimately blended with, rather than applied to, a building, give it a richer tone, a more sensuous and more harmonious character. The whole treatment of the subject is, however, vitiated by the false antithetical balance which Mr. Phillipps has created for East and West. In parenthesis, here and there, he seems to admit that the West is the only true home of creative art, and when he assumes the rôle of apologist and interpreter of Western art he is at his best—and it is a very good best. Yet for the purpose of his book he persists in giving to the East a monopoly of emotional qualities, to which he equates the intellectual preferences of the West, and the essential falseness of this structure in his argument spoils the whole presentation of the case for colour. True as it is that the East lacks the intellectual equipment of the West, yet it is

absurd to suggest that it excels the West in emotional power. The greatness of intellect must proceed from and feed upon the wealth of emotion; if the latter is lacking, the former is starved. The two are inseparable in all supreme achievement, and if Mr. Phillipps feels the need to plead for this essential partnership it is a striking reflection on the poverty of art and thought in recent times.

Now the curtain has been rung up on a great drama of action, and who shall foretell the extent of its effect upon art? But it is a struggle of the Western nations: let us remember that the East is not on a parity with the West—rather does it approximate to the rest of the manifestations of Nature, and is for us an inexhaustible well from which we may draw for suggestion and inspiration.

W. H. G.

"Form and Colour." By L. March Phillipps. London: Duckworth & Co. Price 7s. 6d. net.

MEDIÆVAL VAULTING.

"THE real purpose of this work is to give in a compact and systematic form a thorough résumé of all the principal forms of vaulting employed in the Middle Ages." So says Mr. Clarence Ward in the introduction to his new book, and his aim has been very nearly, though not wholly, fulfilled. The book extends to 192 pages, and has a certain number of illustrations; but, to be properly illustrated for convenient reading and study, at least twice the number shown should have been given, and they should have been reproduced to a larger size. In this respect the book does not compare at all favourably with some other recent volumes on Gothic architecture.

In the first chapter—which deals with nave and aisle vaults, and occupies more than half the book—the author rightly lays particular stress upon the connection between the vaulting and lighting problems, and the reasoning employed in dealing with the evolution of sexpartite vaulting is particularly lucid. Several pages are devoted to a description of the different schools of tunnel vaulting in France, and to the division of the Provence school into five groups or types, all of which is exceedingly interesting and useful to the student of mediæval architectural history, although perhaps it may be of little practical value to the architect.

One readily agrees with Mr. Ward's remarks regarding the origin of the ridge rib. There is no doubt that its origin was structural, although many times it was used in a decorative manner. Not so readily, however, can one concede that the introduction of the ridge rib "was especially welcome to the English builders . . . who were rather inferior masons, and not particularly skilful in making their masonry courses intersect." In a footnote dealing with the subject of the ridge rib, the author says: "So far as the writer knows there are no examples of the simple transverse ridge rib" (i.e. when no tiercerons are used) "in England." In so far as this applies to high vaults it may be true, but there are several instances of the use of transverse ridge ribs without tiercerons in aisle vaults, and the following examples occur to mind at the moment: Malvern chancel, Ripon transept, Glasgow nave (1200-1202), and St. Michael's, Linlithgow.

Although the wall rib may have been of little structural value, it is more than "merely a cover-joint," as Mr. Ward tells us. Just as the ridge rib served to mark distinctly the ridge intersection, so also the wall rib served the purpose of marking clearly the junction of the wall and the vault surface. Further, it is a hazardous statement, and one which cannot

pass unchallenged, that "tiercerons are not essential members of the vaulting system, and perhaps they were better omitted altogether." They *are* essential in the English system of vaulting, which was not commonly "domical." Just as the transitional builders employed ribs to give additional support to their vaults, so in later work the English Gothic builders used tiercerons to give additional permanent support to the infilling of the cells, making it possible to use much lighter masonry. It may be noted that in English vaulting there is a freedom and variety which was unequalled in France, where, after the erection of Amiens, the development of Gothic vaulting practically came to a standstill. Moreover, the use of tiercerons showed the great advance made by English workmen over their contemporaries, culminating in the high-watermark of craftsmanship in the later lierne and fan vaulting. The stereotomy exhibited in such work proves that the English stonemason, whatever he may have been at an earlier period, was exceptionally clever in dealing with intricate problems of this nature, and the craftsmanship displayed in such work is at least equal, if not superior, to any contemporary work on the Continent. As to the pendants used in fan vaulting being "supported by some clever building trick," it may be remarked that there is no "trick" in the jointing of the pendants in Henry VII's chapel; the jointing here is quite scientific, the pendant stone not even being brought into tension stress by the rib thrusts, as so many seem to think.

The second chapter of the book, dealing with transept and crossing vaults, is good, but could be extended and much useful information incorporated in regard to several fine specimens of the vaulted lantern to be found in England, e.g., the vaulted lantern of the central tower at Lincoln, illustrated in Bond's "English Church Architecture."

Apse and ambulatory vaults are dealt with in the two remaining chapters. The description of chevet vaults is especially admirable, and numerous examples of French chevet vaults are illustrated.

A few corrections may be mentioned. The author confuses "courses" with "beds" in dealing with the masonry of French and Byzantine pendentives. The courses in the early French pendentives are referred to as being "horizontal," and the "Byzantine more or less normal to the curve," whereas he should have stated that the *beds* (not courses) in the former are horizontal, while in the latter they are normal. Then, again, the term "pendentive" is misused when that name is applied to the flat corbelling which supports the octagonal pyramidal roofs over the bays of St. Ours, at Loches. Further, throughout the book the term "rectangular" instead of "oblong" is used in describing the form of the vaulting bays, the author overlooking the fact that a square is also a rectangle. In dealing with the lierne vault, "known as the star vault," we are told that the points of intersection of the liernes with the ridge ribs are in the same plane as the intersection of the liernes with the diagonal ribs; but this is an error, because the liernes incline downwards from the ridge rib to intersect the diagonal rib at a lower level, and therefore it is not possible for the lierne intersections at ridges and diagonals to lie in the same plane.

On the whole the book will be found exceedingly helpful to anyone desiring to study the systems of mediæval vaulting to be found on the Continent, but it will be of very little service to the student of English vaulting.

JAMES S. BOYD.

"Mediæval Church Vaulting." By Clarence Ward, Lecturer on Architecture, Princeton University. London: Humphrey Milford, Oxford University Press (for Princeton University Press), Amen Corner, E.C. Crown 4to. Price 17s. net.

PETROGRAD, PAST AND PRESENT.

So far as architecture is concerned, there is nothing in this book that has not been better and more fully described and illustrated in the recent series of articles on "Classic Architecture in Russia" in *THE ARCHITECTURAL REVIEW*; but the book may very well be read as supplementing the architectural account of Petrograd, because it gives a most interesting sketch of the human activities which have centred in the great buildings of the capital, and of the surging life for which architecture has provided the setting. The author, as a special correspondent of a leading English newspaper, spent many years in Russia, and his descriptions of the scenes he has witnessed afford a most intimate glimpse of the life of the Court, the system of autocratic government, Russian customs, Russian taste, and Russian official and commercial life—all of which information has a direct relation to Russian architecture; for architecture, in its larger aspect, must inevitably reflect the life out of which it springs. Particularly interesting is the author's account of the growth of Petrograd from its first beginning in 1703, on a stretch of marsh-land, to the present day; and if there is one fact which stands out predominant, it is the continued unhealthiness of Petrograd. "The indefatigable genius who dared thus to build on a delta of low and swampy ground did not hesitate at the most heroic efforts; he spared neither himself nor his men. . . . It is said many thousands succumbed to marsh fever before his beloved work rose like Tyre from the midst of the waters. But although Peter could bend his unwilling subjects to his stubborn will, he failed to tame the elements. He and his successors constructed costly canals—to carry off the floods, yet a large portion of the city is submerged whenever a gale from the Gulf forces the sea-waters into the Neva. . . . Petrograd retains even now its reputation for unhealthiness, though by the enterprise of certain members of the municipal council this reproach is gradually being removed. . . ."

The following headings to some of the chapters will give an idea of the wide range over which the author travels:—"Petrograd during the Reign of its Founder," "A Trip up the Neva," "The Modern City and the People," "The Moujiks and the Working Classes," "The Tsar, his Household and his Labours," "Concerning the Ballet," "Sir Robert Morier and the British Embassy," "The Russian Press."

It is necessary to have some knowledge of these matters in order the more completely to understand the achievements of classical architecture in Russia, and it is because the author supplies this information in a very readable form that we can recommend his book to our readers.

"Petrograd, Past and Present," by William Barnes Steveni. London: Grant Richards, Ltd., St. Martin's Street, Leicester Square. Price 12s. 6d. net.

OXFORDSHIRE CHANCEL SCREENS.

ON page 40 of *THE ARCHITECTURAL REVIEW* for February two illustrations of chancel screens in Oxfordshire churches were published in connection with a review of Mr. Ditchfield's new book on "The Village Church." A correspondent writes from Oxford to say that the proper titles to the illustrations are "Charlton-on-Otmoor and Somerton," not "Charlton-on-Oxmoor and Handborough," as published. The mistake, however, is not ours, but the author's. We copied the inscriptions from the illustrations in the book. Our correspondent adds: "The Handborough screen is a charming little example of another type."

NOTES OF THE MONTH.

The late Mr. H. L. Florence, F.R.I.B.A.

It is with much regret that we have to record the death of Mr. Henry Louis Florence, F.R.I.B.A., in his seventy-fourth year. Born in 1843, he was the eldest son of the late Mr. John Henry Florence, of Streatham, was educated privately, and after being articled in 1860 he studied in the Atelier Questel, Paris. He was Soane medallist of the Royal Institute of British Architects in 1869, and travelling student and gold medallist of the Royal Academy in 1870, when he went to Italy. Mr. Florence commenced practice as an architect in 1871. Among his chief buildings are the Holborn Viaduct Hotel and Station; Holborn Town Hall; restoration of Gray's Inn Hall; offices for Messrs. Edward Lloyd, Ltd., Salisbury Square, E.C.; Coombe House and Coombe Farm, near Croydon; mansion for Mr. Edward Lloyd in Delahay Street; the Hotel Victoria; the Paddington branch of the London Joint Stock Bank; new library, pension-room, and class-rooms, Gray's Inn; new station, St. James's Park, for the Metropolitan District Railway; the Empire Hotel, Lowestoft; the Coburg and Carlton Hotels; extension of the First Avenue Hotel; Queen Victoria Memorial, Kensington; Freemasons' Hall, additions; the Institute of Journalists; and alterations and additions at the United Services Club. Mr. Florence was elected an Associate of the Royal Institute of British Architects in 1865, and a Fellow in 1878. He was Vice-President of the Institute in 1897-99, and President of the Architectural Association during the session 1878-9. When he retired from practice he interested himself in the management of several hospitals, and for many years was an almoner of St. Bartholomew's Hospital, on the Council of the Charing Cross Hospital, and a Governor of the Foundling Hospital, and to these institutions he was a generous benefactor. For twenty-one years he was a Volunteer officer, retiring with the rank of lieutenant-colonel in 1892 and receiving the Volunteer Decoration. He was a freeman of the City of London and a liveryman of the Haberdashers' Company, and served as a master of that company for the year 1914-15. He was a Fellow of the Royal Horticultural Society. Mr. Florence was a frequent visitor to Bath, having a keen interest in the architecture of the city and the West of England. He purchased No. 16 Royal Crescent in June last, with a view to taking up his residence there. His interest in hospitals he brought to Bath, and he was already a subscriber to the Royal United Hospital and the Royal Mineral Water Hospital.

* * *

The West Front of Wells Cathedral.

A writer in the *Times*, turning to the contemplation of fine architecture by way of relief from the anxieties of the War, says that there is nothing in stone that comes so close to music as Wells does in its expression of joy in lovely things. "Jocelyn's West Front is indeed conceived almost like an orchestral score. The noble statuary of the three lower tiers is like a deep and fundamental tonality from which spring the modulating harmonies of the two middle tiers; and the smaller Resurrection tier and Angels tier are the flowing melodies and counterpoint which are their complement and adornment. The West Front may merely be a screen for statuary and not a true West Front at all. It is the kind of point that architects like to discuss. But when you have steeped yourself in the more purely architectural glories of the Chapter House, with its staircase that is like a rushing waterfall; of the Bishop's Palace with its Plantagenet glories and lush surroundings of sward and water; of the Cloister, the Chain Gate, and the incomparable cluster of mediæval buildings that

adorn the precincts, you will come back, I think, for mere human joy and delight to a prolonged contemplation of the West Front. And sitting or leaning on the low stone wall of the green, and interrupted only by the activities of the two little men in armour on the north transept gable who keep time with Jack Blandiver within and strike the bells with their battleaxes every quarter of an hour, as they have struck them in rain and shine, in the darkness of windy winter nights and in the hot sunshine of still summer days, for the last six centuries, you will surely be a very difficult case indeed if something of the happiness and serenity of that beautiful composition is not imparted to your spirit. . . ."

* * *

Points in the Design of Secondary Schools.

A writer in the *School World* urges the co-operation of schoolmasters and architects in the design of new secondary schools. He says that the well-considered judgment of one or more schoolmasters should be regarded as an essential element in the preliminary criticism to which school plans are subjected—not a schoolmaster's general impression given after a cursory glance at the plans when a final decision has already been reached, but a deliberate judgment after a detailed examination of the plans before matters are finally settled. As an illustration, he mentions the position of laboratories, workshops, common rooms, kitchen, and dining-room; the size of laboratories, art rooms, and workshops; the provision of store-rooms, including their number, size, and position; the problem of a gymnasium and adjoining changing room; the uniformity or otherwise in the size of class-rooms; special arrangements for lantern work in both assembly hall and class-rooms; the provision of dark blinds; the disposition of blackboard surfaces. "Mistakes (which are difficult or impossible to rectify) are often made in one or other of the points enumerated. For example, in a school in a large town the physics laboratory may be (quite unnecessarily) on the side of the school close to a railway, so that balance work is almost impossible; in another school the kitchen may be so situated that the smell of cooking pervades a large part of the school every morning; a similar criticism may often be applied to the odours from chemical laboratories. Moreover, the dimensions of special rooms require careful consideration. Unless an architect is familiar with the details of furniture and equipment and with the kind of work to be done, it is extremely difficult for him to assess the requisite size of a laboratory or workshop. Three instances, from three different schools, may be given of mistakes of this kind: first, of a wood workshop so small that there is scarcely elbow room between the benches; second, of an art room so narrow that model drawing can only be managed with difficulty—a difficulty none the less irksome because it recurs with every junior form; third, of a physics laboratory so big that laboratory tables of unusually large size were put in presumably to fill the floor space. In the last case, one can readily imagine the joy with which a physics master would have planned an elementary laboratory, and then from the surplus space would have designed a separate room for optical, electrical, or other work, as well as for store purposes. As for store-rooms and cupboard accommodation, it is seldom one comes across a school with enough of either. The instances given might be indefinitely multiplied from the experience of other schoolmasters. They witness, however, to the fact that in the building of secondary schools, carefully designed though they are for the most part, there is room for the criticism and help of schoolmasters, who have to work in the schools and have often also to harmonise, in the interests of discipline and efficiency, many inconvenient structural details."

NOTES OF THE MONTH.

An Out-of-date Clause in Timber Specifications.

In a paper on "The Builder's Point of View," in the *Architects' and Builders' Journal*, Mr. James Brown makes some very interesting and valuable comments on a common clause in specifications directing that "the timber shall be of the best middling Memel, Dantzig, or Riga fir," etc. If a builder asks the architect what is intended by this, the usual explanation is that the intention is to specify the use of the timber known locally as red deal, this being the timber most extensively used in good-quality building work for both carpentry and joinery. Red deal, also known as red fir, Scotch fir, and Baltic fir, and commonly called yellow deal in the south of England, is, to be exact, neither a deal nor a fir, but is the wood of a pine tree (*Pinus sylvestris*) which is found principally in Russia, Sweden, Norway, and Germany. There is also a relatively small quantity grown in the United Kingdom. At one time, say up to twenty-five or thirty years ago, enormous quantities of red deal were imported into this country from Memel, Dantzig, and Riga, generally in the form of roughly squared logs of large dimensions. The best of these—known as "best middling Memel, Dantzig, or Riga," were invariably of well-grown and mature timber, clean, sound, of beautiful texture, and excellent in every way. For the last twenty-five or thirty years, however, the imports from East Prussia, either through the depletion of the available and accessible forests, the action of the Government, or the competition of Russia and Scandinavia, have steadily decreased, with the result that at the present time, with the exception of a few small consignments, generally inferior in quality and size, Memel and Dantzig fir timber may for

all practical purposes be considered as unobtainable; for our present supplies of red deal we have to look to Russia (including Finland), Sweden, and Norway.

* * *

Drawings of Industrial Germany.

At the outbreak of the War Mr. Joseph Pennell was in Germany, having gone there some months previously to arrange the Anglo-American section of the Leipzig Exhibition of Arts and Crafts. During his stay he was given facilities for carrying out a large number of drawings of German dockyards, steelworks, bridges, and coal mines. He was even permitted to penetrate into Krupp's works at Essen, where he made a few interesting sketches. The result is now seen in an exhibition of his drawings at the Leicester Galleries.

* * *

The Civic Arts Association.

The following are the objects of the newly-founded Civic Arts Association: (1) To promote the utilisation, for civic purposes, of the arts and crafts throughout the country; (2) to be a consultative body on questions appertaining to memorials, so that these may be worthy of their purpose; (3) to support all efforts to embellish our cities, towns, and villages, by the employment of our artists and craftsmen. It is thought that, later, opportunities may occur for the further development of the scheme for presenting gifts to communities in the devastated areas in the countries of our Allies; and it is hoped that in that event the Civic Arts Association may perform a useful function.

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