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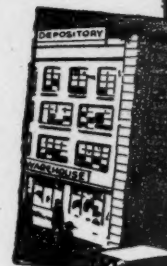
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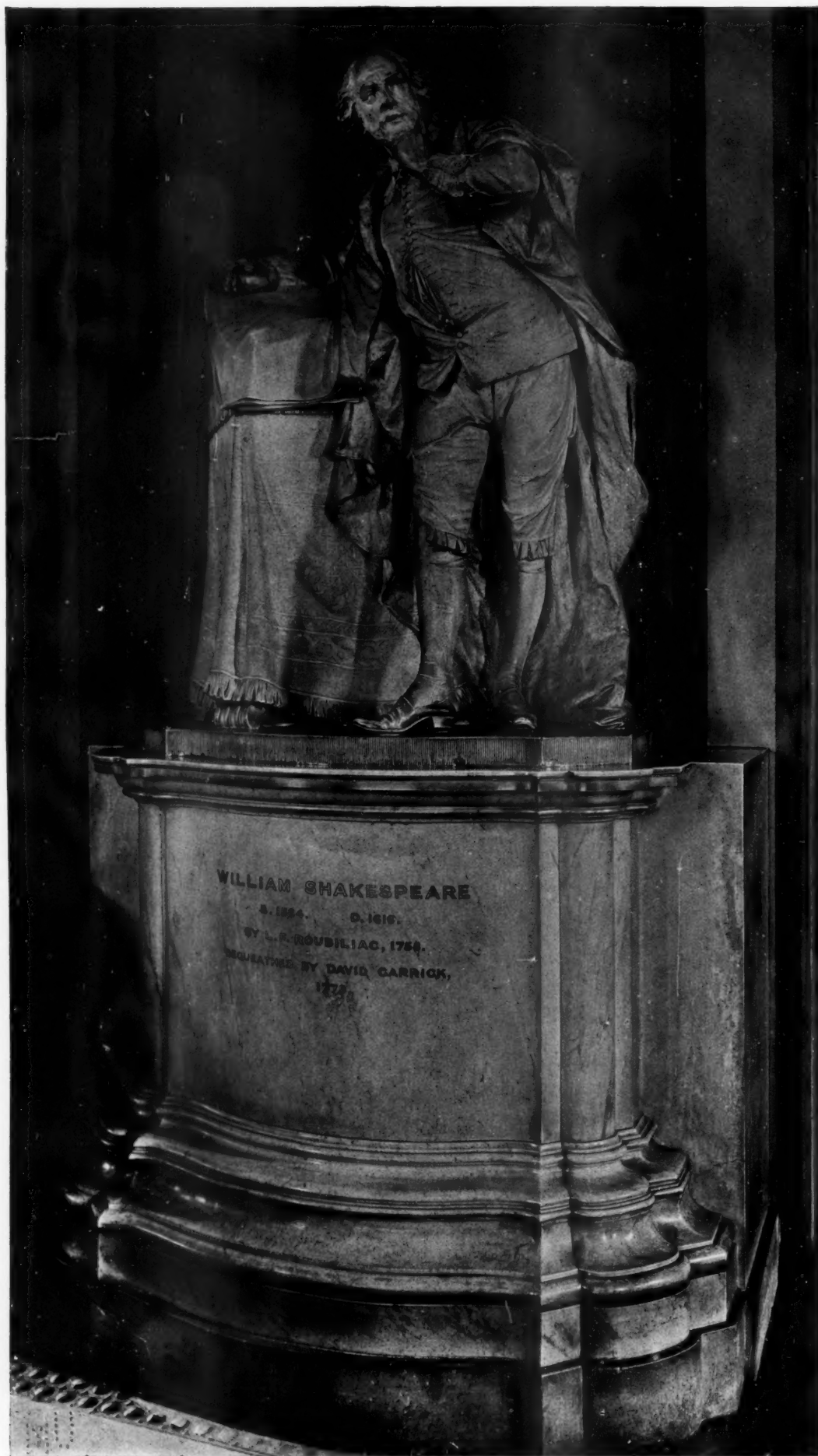


Plate I.

May 1916.

MARBLE STATUE OF SHAKESPEARE IN THE BRITISH MUSEUM.

Roubiliac, Sculptor.

ROUBILIAC'S STATUE OF SHAKESPEARE.

By HERBERT C. ANDREWS.

LOUIS FRANÇOIS ROUBILIAC, a Frenchman of Lyons, born in 1695, first found employment in England in 1738, having eight years previously gained the second Grand Prix of the Académie Royale de Peinture et de Sculpture at Paris. In London, romance took a hand in advancing his career, when one day he picked up in Vauxhall Gardens the pocket-book of Edward Walpole, the brother of Sir Horace, which resulted in its owner becoming his patron and protector.

For a time he worked for Cheere, of Hyde Park Corner, in the preparation of statuary and other garden ornaments. Thereafter his skill brought him ever-increasing noble patronage. Among his chief works may be mentioned the memorials to Mrs. Nightingale and the Duke of Argyll in Westminster Abbey, the Newton statue at Cambridge, and the busts of Hogarth and Handel in the National Portrait Gallery.

In 1753 he had completed the monument to Admiral Sir Peter Warren in Westminster Abbey, when he received a commission from David Garrick, the actor, to make a statue of Shakespeare. At this time Garrick had reached the zenith of his career. Since 1747 he had, in conjunction with Lacy, carried on the management of Drury Lane Theatre, where his production of Shakespeare's plays, and in particular his rendering of Hamlet, King Lear, and Macbeth, gained him the highest reputation at the hands of contemporary writers. Burney said of his coat that the very flaps and skirts seemed animated, while Bannister asserted that in Lear his very stick acted.

Included in the Shakespeare Exhibition open at the present time at the Victoria and Albert Museum is an interesting series of the Drury Lane Theatre play-bills which cover this period, and show how largely Garrick relied on Shakespeare's works for his stock plays. Commencing with "Romeo and Juliet" on October 8th, 1749, the list includes "Antony and Cleopatra," on January 9th, 1759; "Cymbeline," on January

15th, 1762; "Hamlet," "Macbeth," "King Richard III," and "Much Ado about Nothing," on October 23rd, 1766. On March 20th, 1756, "A Winter's Tale" is particularly noted as "being the last time of performing it"; but there followed on February 2nd, 1761, "Florizel and Perdita," which was Garrick's alteration of the same piece. In like fashion he produced "Katharine and Petruchio," which was merely his own adaptation of "The Taming of the Shrew." Outside the

theatre he undertook the chief share in carrying out the memorable jubilee entertainment which was held at Stratford-on-Avon in 1769 in honour of Shakespeare; and when this proved a failure, owing chiefly to the weather, he reimbursed himself for the very heavy expenses attaching to it by producing the "Jubilee" at Drury Lane on October 14th of the same year. This took the form of a dramatic entertainment with all the pageantry which he had designed for the Stratford celebration, and proved so successful that it was repeated time after time. The playbills announce it "the 2d Time these 7 Years" on November 23rd, 1785; and, again, "the 11th Time these 7 Years" on December 21st, 1785. It was repeated there on December 21st of the next year, and revived at Covent Garden on April 23rd, 1816, in connection with the bicentenary celebrations of Shakespeare's death.

Before commencing work on the block Roubiliac, like other sculptors, followed the ordinary

course of making a rough preliminary sketch. This was a drawing in gouache, and it still survives, being now in private hands. He then prepared from the drawing, models in clay. One such, in terra-cotta, has been at the Victoria and Albert Museum for half a century, and at the present time figures there in the Shakespeare Exhibition (it is shown on this page). The dramatist stands in contemplative mood, leaning his right arm and hand, in which he holds a stylus, upon a high writing desk; his left hand is raised to his face,



SKETCH-MODEL OF SHAKESPEARE IN THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON.

with the forefinger extended on his left cheek. The plinth of the desk bears the incised inscription, "F. Roubiliac, 1757." The pose is distinctly Garrickesque, and the costume recalls the same period; in fact, so characteristic of Garrick is the statuette that there can be no doubt that the actor visited the sculptor's studio in Peter's Court, St. Martin's Lane, and suggested the pose; on this occasion we are told that he placed himself in position and exclaimed, "Behold the poet of Avon!" which incident, if not true, was quite likely to have been.*

Another sketch model in terra-cotta on a slightly larger scale, but with the same arrangement and pose, was included in 1907 in the Chappey sale at Paris, and is now exhibited for sale in London. In this there is greater elaboration of detail; the desk is covered with a heavily fringed patterned cloth; the folds and creases of the costume are more evident; while the index finger of the bard's hand presses so deeply into his left cheek as to impart to his face an expression almost of mirth. The inscription incised on the side of the desk reads "Roubiliac in. et fecit, 1757."

Alongside the models can be placed the portrait by Adrien Carpentiers in the National Portrait Gallery. This was painted in 1761, and represents Roubiliac working on one of these models. We see him at work in his studio, glancing from the model at the spectator, as if he were Garrick himself. The picture is here reproduced.

Work on the statue proceeded but slowly, and this appears to have been due rather to niggardliness on the part of Garrick than to Roubiliac's procrastination. In the first place the price agreed on, 300 guineas, was far from

extravagant. The piece of marble selected by Roubiliac for the work was faintly marked with veins, but was the best he could afford at the price. Garrick, fidgety and exacting, was always dropping into the studio to hustle on the work, and making criticisms which entailed still more labour in alterations. Finally, it is stated that Garrick, on observing the marble veins in Shakespeare's face, exclaimed, "What! was Shakespeare marked with mulberries?" Whereupon Roubiliac decapitated this statue and provided another head of the purest marble he could purchase.

Finally, in 1758, the statue was completed, and placed by Garrick in a temple in the garden of his house at Hampton. There it remained until the death of his widow in 1779, when, in accordance with the terms of his will, it became the property of the nation, and was removed to the British Museum.

There is one other item exhibited at the Victoria and Albert Museum which emphasises the esteem in which the great actor held the great dramatist, and that is a small book, Volume VII of the Warburton edition of Shakespeare's plays. On the fly-leaf is written by Maria Garrick, "This book went with us to Athorp" [Althorp] "in Dec^r the 30: 1778. My Hus^d never Travel^d without some work of Shakespear." This little book was therefore one of his last com-

panions, for he died the following month. His unexpected death, Dr. Johnson said, in a phrase so stilted that while being one of the most hackneyed in the language is nearly always used ironically, "eclipsed the gaiety of nations, and impoverished the stock of harmless pleasure." But, gracing as he did no fewer than seventeen Shakespearian parts, it was Garrick's peculiar felicity to do more than any man of his time to advance the popularity of the poet.



Photo: Emery Walker.

PORTRAIT OF ROUBILIAC WORKING ON A MODEL STATUE OF SHAKESPEARE, BY ADRIEN CARPENTIERS.

In the National Portrait Gallery.

* Chancellor. "Lives of the British Sculptors." 1911.



Plate II

MARBLE STATUE OF SHAKESPEARE IN THE BRITISH MUSEUM: DETAIL.

Roubiliac, Sculptor.

May 1916.

20

CLASSIC ARCHITECTURE IN RUSSIA.—IV. COUNTRY HOUSES.

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

(Concluded from p. 55, No. 232.)

A RECENT book by that erudite Frenchman Louis Hauteccœur, containing a description of the principles which governed the design of the houses of the Russian nobility between 1780 and 1820, sets one thinking of the family likeness between buildings of this type in countries other than England; for we pride ourselves on being fully qualified to express an opinion on such a matter, and descriptions of the home life of foreigners make a special appeal

the American Continent replicas of the brick and sashed boxes which graced every English town, or to cross to France and discover a passion for English gardens and a sober reticence in the design of villas. Even to-day we have not quite lost our reputation as masters of the art, although our activities in this latter regard gain praise for us in some quarters more as builders of cottages and farmhouses. The English are notoriously ignorant of the attitude of their neighbours; they



THE HOUSE OF THE GONTCHAROFFS AT YAROPOLITS, UKRAINE.

to the English, extracted as they are from so many Continental stocks and inheriting such varied ideas of comfort and elegance. It is only when travel brings us into contact with the manners and customs of other races that we realise the limitations of insularity, and determine to broaden our perspective. We are accustomed to hear it declared that "domestic architecture as practised in the United Kingdom is unrivalled," yet it is doubtful whether the inner meaning of this congratulatory statement has been thoroughly realised.

In the eighteenth century the national expression in architecture was consistent, being as well suited to the palace as to the cottage; it was strong enough to draw fresh inspiration from France, and at the same time to extend its influence to America and the other Dependencies. In those days it was possible to cross the Atlantic and find in the eastern towns of

are persistently and sceptically John Bullish; they indulge in rhetoric and unbridled criticism when formal splendour is brought to their notice, and they seek to belittle that which they fail to understand: all which can be ascribed to the geographical position of these islands, and to the uncompromising temperament of the race that occupies them. But honest reflection will show how affected and unreal such an attitude is, for in the past the English were among the pioneers of research and achievement, and the old artists laboured for years to contribute their quota to the arts of the world.

It is precisely because our own country is stocked with palatial mansions and beautiful houses, standing in incomparable settings and containing rare works of native and foreign art, that we adopt the air of smug conceit which obscures our

vision of the treasures of other countries. It is not because we attempt to study and emulate such legacies—indeed, such is the present mania for the odd and the curious that another half-century will elapse before the most intelligent amongst us will rise to a full appreciation of the eighteenth-century house. In our dim understanding of domestic architecture we delight in plans of rambling shape, or indulge our fancy for a series of small cells inconveniently assembled, with short communicating passages and awkward turns; spaciousness and height for reception-rooms is never taken into account, while simplicity and axial adjustment are thought to be too elementary. The truth is that little study is given to the system which guided the architects of the four Georges. Externally we spoil our houses with crude gables; we mix stone, brick, tiles, plaster, and timber, as the mood prompts or the client suggests, and we enjoy the praise of those who, like ourselves, fail to understand. Such hybrid creations have no true place in the sequence of national history; they are heavily indebted to the past for their meretricious attributes, but lack the intrinsic qualities of refinement which gave merit to the old work.

Turning to view the interiors of our modern homes, in which the products of Chippendale, Hepplewhite, and Sheraton are unhappily collected, we are confronted with a series of museums or antique shops in miniature, and we measure the owner's means by the extravagance and incongruity of his display. The carved mahogany of Chippendale's time, the chairs with fantastic splats, the inlays and graceful curves of bookcases, the admirable workmanship, the delicacy and perfection of the cabinetmaker's art at the zenith of its perfection, seem to look reproachfully on this general confusion. Rich satinwood furniture and inlaid medallions, festoons and paintings, are indeed not fit jewels for a pseudo-farmhouse. A passing enthusiasm for such a medley may lead the occupants to regard their dwelling as a cheerful place, but it cannot long deceive them when they become enlightened.

This article sets out to be a description of Russian country houses, the last of a series in which an attempt has been made to describe the extension of classical theories to the most northern part of Europe. It will be asked, What has the foregoing to do with the subject? And the answer is that the writer's aim is to create a series of contrasts, to show the



"BEREZA," KURSK: FAÇADE TOWARDS THE PARK.

variety of the English tradition in the past, its consistency and its logic, to prove its influence on Russian architecture in common with French and Italian tendencies, and to plead for a more orderly arrangement in country houses of the future.

During the last quarter of the eighteenth century, when the régime of Catherine the Great was fairly established, and French, Italian, and English architects vied with one another to gain the Imperial favour, Petrograd was enriched with a number of private palaces; for the nobility were attracted to the new capital from distant parts, their social position demanded a town residence, and the education of their children in the schools founded by the Empress became an essential necessity. At this time Cameron, Quarenghi, and Rusca were fully occupied with buildings of an official class; but, notwithstanding, they were invited by private patrons to design town and country mansions. In this type of practice the Palladian doctrines were closely followed, but the architects chose to use English spectacles in their reading of the Italian book. In consequence the plans of the palaces and country houses

have a decided English stamp, and the reserved treatment of elevations, with a bias for classical *ordonnance*, became general and constant, columns and pilasters being adopted for central features, much in the same way as Sir Robert Taylor and Carr of York applied them as vertical foils to their dominant horizontal effects. In the interior arrangement the architects were fired with a double idea, namely, to dispose the rooms conveniently with the maximum of architectural effect, and to eschew every form of decoration unless its derivation from a classical source was guaranteed. The superiority of French planning was recognised as the most suitable for the combination of the chief apartments and their arrangement *en suite*; and respect for the character and position of the patrons led the architects to introduce a circular saloon as a central feature in the plans, the saloon being almost invariably based on the design of the Pantheon, and being crowned with a flat dome. The decorations were on a scale of lavish splendour. Quarenghi and his



"BEREZA," KURSK: ENTRANCE FRONT.

followers introduced semicircular and segmental coffered ceilings, walls garnished with bas-reliefs in the Greek fashion; an even tenour of classicality prevailing throughout. This regard for the antique was not confined to the palaces, but distinguished also the houses of modest class.

At the close of the eighteenth century the islands in the vicinity of Petrograd, which in summer are covered with luxuriant vegetation, were in full possession of the nobility, who employed their architects to design enchanting mansions and villas of the first magnitude. Among the former the Yelaguine Pavilion is the most important for beauty of situation, charm of design, and striking effect. Rossi was the architect, and he brought his skill to bear on the novel design of the façade, which in as far as the river front is concerned has a decided English flavour. The elevation displays three vertical masses. The central feature is columnar, semicircular on plan, a low dome rising above the attic storey, and the wings being each finished with four columns and pediments. When completed the building was splendidly furnished in

Empire taste. We are told that during the summer these islands offer some of the most brilliant and most frequented promenades in Petrograd on gala days and fête days of the Court or members of the Imperial family.

While dealing with this phase of Russian life, reference must be made to the exodus to the rural suburbs which takes place every summer, for it explains the meaning of the "datchia" or bungalow. The datchia is a small villa built of timber in which weather-boarding is a prominent feature. It is surrounded by verandahs after the Colonial fashion, and is generally situated in a forest. During the day the men who own the datchias are attending to their business in town, while the ladies spend the afternoons taking a siesta. It is not until the evening that datchia life begins to throb. There is usually a band and an open-air ball, and here the young men and maidens dance and flirt in the cool, delightfully aromatic pine forests in which Russia abounds. The life of the datchia is one of promiscuity and geniality; there is no formality, no ceremony, no stupid introductions, no



HOUSE OF THE COUNTESS LAMSDORF-GALAHAN AT SOKIRENTSI, POLTAVA.

foolishness about dress. Young ladies masquerade as peasant girls, wear the picturesque national costume, and go about without the fearful and wonderful headgear which makes the woman of Western Europe so unapproachable, and causes so much domestic unhappiness. A further reference to the datchia and the employment of timber for construction will be made later.

At this stage we must revert to the influences at work in Russia during the Napoleonic period, and, while keeping in view the immense scope of the practice of Quarenghi, Rusca, Cameron, Menelas, and Rossi, consider the renewed importation of French publications dealing with domestic architecture. Foremost in the series were the works of Jean Charles Krafft, the German who became a naturalised Frenchman and practised at Paris. His first work appeared in 1805. It is of an extraordinarily practical character, with 220 plates and beautiful line illustrations—"Plans, etc., de diverses productions de l'Art de la Charpente, exécutées tant en France que dans les pays étrangers." Previously, in 1802, with Ransonnette, he had produced "Plans, etc., des plus belles maisons et hôtels construits à Paris et dans les environs." Then followed a book describing the best gardens of France, England, and Germany, and another dealing with "Portes cochères et portes d'entrée de Paris." The immediate influence of these works on domestic architecture in Russia and Poland is to be seen in the mansions, country houses, gardens, and other features of social life throughout the Empire.

After 1810, in the neighbourhood of Petrograd, Cronstadt, Moscow, and Warsaw, a modification of the French Empire style became the fashion. At Kalouga, on the Oka, in Central Russia, a rich town noted for its factories and iron foundries, nearly every merchant of note had a charming villa in the suburbs, generally in Empire taste (such as those shown on page 102), while Kieff, Odessa, and the Oukraina are noted for the elegant villas built in this style.

It is recorded that plans were obtained from English architects for villas in Russia at the beginning of the last century. Thomas Harrison of Chester we know was consulted by Count Woronzow, the Russian Ambassador to England, and about 1822 he designed for Count Michael, the son of the Ambassador, a palace to be built on the Dnieper, and a gateway for the triumphal entrance to the palace of the Emperor Alexander II. The range of apartments on the principal floor extended 500 ft. in length. The design for the lighthouse, 100 ft. high, overlooking the Black Sea may very well have been supplied by Harrison. Another instance of an Englishman sending plans to Russia is afforded by the case of George Maddox, who taught Decimus Burton drawing. Maddox prepared designs for the great theatre at Moscow, though they were not carried out.

Having thus outlined the salient features of Russian country-house architecture, we may deal with the accompanying illustrations in detail.

At Yaropolets, in the Oukraina, stands the house of the Gontcharoffs (page 95). It is an interesting essay of three pedimented masses with an interpenetrating terrace storey at ground-floor level, the object of the latter being to tie the balancing pavilion motifs with the central loggia. This building has a familiar English look, with the advantage of a portico which is far from being meaningless. The material treatment of brick and stucco with well-modelled ornament is refreshing, and, if we are charitable, we shall pass over the repetition of three pediments and allow the designer credit for making the central one bigger. The sub-motifs on either side of the portico, after the fashion of James Wyatt, seem, however, to be too complicated and too small to stand in proximity to the mighty portico; but this is a minor fault, more than atoned for by the rhythmic sequence of their setting in the wall of the terrace.

The charming "Bereza" or Birchtree House, in the government of Kursk, the property of the Governor of Cholm,



VILLA OF THE DUC D'OLDENBOURG.

M. A. N. Volzhin (see page 96), belongs to the category of the "datchia" or wooden bungalow. Here the arrangement of three pediments is far from displeasing. The attenuation given to the columns on account of the timber construction is logical, and the treatment of the external walls with clapboarding imparts a picturesque character of harmonic and human interest. A greater charm attaches to the terrace front towards the garden, and looking at this, if we were unacquainted with the country of its origin, we should be tempted to describe the house as "American Colonial."

The villa of the Duc d'Oldenbourg, constructed almost entirely of timber, is an object-lesson in design (see illustration on opposite page). The plan is of French extraction with a circular-domed rotunda, the interior being simply but effectively treated in modelled plaster. The façade on the other hand displays both English and French taste. Observe the delicacy of the main silhouette, with the dome gently rising over the loggia, the subtle breaks, scarcely more than two or three inches, given to the wings; then note the strength of the verandah, the contrast of the wreaths and torches in the panels on either side, and, finally, the English cut of the three-light circular-headed windows, introduced by the diabolically clever designer as foils to the whole grouping. This villa is indeed a model of good taste. How such buildings would grace the so-called "garden cities," or enliven the dull tentacles of many seaside towns. Fancy a weatherboarded house gleaming white in the sunshine against a cool setting of trees, and relieved by spacious lawns. We have such houses in a modest way in England. They are to be found in Essex, Herts, and Kent, and there is a noble example in Middlesex, near Mill Hill, though, alas! it stands derelict, amid an abomination of speculative building.

The Petrovskoïe mansion, near Moscow (illustrated below), belongs to the Anglo-Italian school of Quarenghi. At first sight the façade appears mediocre. Critics will say there is nothing

extraordinary about a five-bay loggia. But it all depends on the ability of the designer to attach it to the wings, as well as a nicety of judgment in the selection and adaptation of ornament. The principal façade of this house relies solely for its charm on direct statement of fact and consistent repose. If there is anything to quarrel about, it is the minor pediments above the sub-motifs, and the absurd arch above; the designer evidently went out of his way to manufacture interest at these points. Had he adopted the expedient of a balcony railing of delicate character he would have produced a flawless front. Another factor detracting from the setting is the ragged treatment of the grass plots in front, for designs of this type call for gentle settings, spacious lawns, and well-modelled tazze filled with flowers.

The château of Ostankino (page 101) belongs to the school of Quarenghi and Rusca. The general view is too rich in incident to be regarded among the best examples. The designer appears to have allowed his mind to become obsessed with the characteristics of the Taurida Palace at Petrograd, especially as regards the plan, but he missed the simplicity which is an integral feature of Potemkin's former mansion.

Architects the world over are prone to mistake complexity for ingenuity; they have an inherent dislike of their designs being considered bald and uninteresting. Complexity, on the other hand, if applied with discretion, is advantageous for some problems; but it is a fact proved by long experience that the more accomplished an architect becomes the more articulate is his work, and what the ordinary mortal deems wanting in powdering is the result of unceasing elimination.

The principal front of the Château Zinovievo, Petrograd (page 101), is an example of timber construction applied to a country mansion of large scale. This building is a "datchia" of glorified size. It savours of the illustrations shown in Krafft and Ransonnette, and, with the exception of the uncomfortable



"PETROVSKOÏE," NEAR MOSCOW: ENTRANCE FRONT.

lunettes on either side of the central bay, is a well-ordered structure. Here, again, the setting could be improved by clearing the umbrageous bushes from each side of the steps.

The house of Countess Lamsdorf-Galahan at Sokirentsi in the government of Poltava (page 97) would, as far as the main façade is concerned, make an excellent municipal building. As an instance of scholarship and refinement, this front is without blemish. It is frankly Empire in its bearing. There is a hint of Palladio in the loggia. The typical flat dome holds the design like a giant *bouton* above the centre, while

As previously mentioned, the district of Kalouga abounds in designs following the fashion of the Empire style. The house of M. Tchistoklétoff (page 102) is representative. If we make a study of the front, the originality displayed in the treatment of the silhouette illustrates that a pediment is not the only finish to a house. The design is well supported by the treatment of the enclosing screen, the delicacy of the railings and circular piers, and owes not a little of its feminine charm to the subordination of the delicate sculpture and ornament.

If we were in search of a classical fantasy we should select the entrance porch that graces the house of Madame



KAMENNOOSTOVSKY THEATRE, 1827.

S. Shustoff, Architect.

ornament is sparingly introduced. The omission of pilasters between the windows under the loggia is only met with in buildings of rare stamp; it betokens confidence on the part of the architect, for the tyro and the pedant are too self-conscious to break with imposed rules.

Although not strictly within the scope of the present article, the design of the Kamennostovsky Theatre, built in 1827 by the architect Smaragd Shustoff, is interesting as a timber structure. The symbolic ornament in the tympanum of the pediment, expressing Music, is exceedingly appropriate. This building is now used for the purpose of storing scenery.

Kologrivoff at Kalouga (page 102), a design obviously inspired by Krafft. The iron foundries of the district are well known, and doubtless the reticulated tracery of the gates, as well as the ironwork for the Tchistoklétoff house, was supplied locally. Both designs have a semi-official character, such as one associates with the residence of a prefect or magistrate. There is nothing similar in England, with the possible exception of those charming stone houses in Yorkshire designed for the local gentry by Carr of York.

On page 102 is an illustration of a wing of the Doubrovitsy mansion, which suggests a motif for a garden pavilion.



THE CHÂTEAU OF OSTANKINO.

In the preceding articles a description of the furnishing and general arrangement pertaining to the designs of the interiors of town and country houses was given, and it has been thought expedient to select from among many examples a type of reception hall such as forms a prominent feature of Russian social life. The Egyptian Saloon at Ostankino (page 103) is of a type little known either in England or in France, the feature of peculiar interest centering in the lateral gallery. The decoration of this fine hall apparently owes its inspiration to Italian origin, with a hint of revived Pompeian decoration which was the vogue for the best houses a century ago. In addition, we should note the sparing use of colour, which has been introduced to enhance the architectural effect, with much reticence and discrimination. The Russians venerate colour, and could never tolerate the plain white walls which English architects regard as a finish for their interiors.

To deal with the whole musical scale of domestic architecture held by the mighty Empire of the North would need as

many volumes as there are pages in this article; it is only possible to describe a few representative examples. But it is a curious fact, and noticeable in America and Russia, that when the Classic impulse is brought into contact with inexhaustible supplies of timber, an added vivacity is imparted to the buildings. Both foreign and native architects practising in Russia during the late eighteenth and early nineteenth centuries realised the importance of this constructive factor, and adjusted their theories to meet the material conditions. This resulted in increased grace and elegance in the proportion of columns and windows. When stone and brick were to be readily obtained, the old methods were pursued without alteration. For a further explanation of the local character of the houses we must take into consideration the fusion of Occidental taste with Oriental custom, which wrought slight changes that were intensified by climatic conditions.

Apart from the teachings of the schools and the theories of individual architects, whether Italian, Russian, or English, the



"ZINOVIEVO," NEAR PETROGRAD.

Neo-Classic was in due course acclimatised to its novel surroundings in Russia. The foreigners trained native architects, who in time became as proficient as their masters. This beneficent state of things continued until the middle of the last century, when the barometer of fashion turned for novelty to the quasi-Byzantine form of the eastern parts of the Empire.

For two hundred years Russia has been eager to receive encouragement from England and France, who, on their part, have never been slow to respond to the overtures. And when we are confronted with such stores of artistic wealth as Russia holds, it is time for us to take stock of our own possessions, and if we find we are deficient in any respect we must not forbear to borrow, and to arrange just interest for the accommodation.

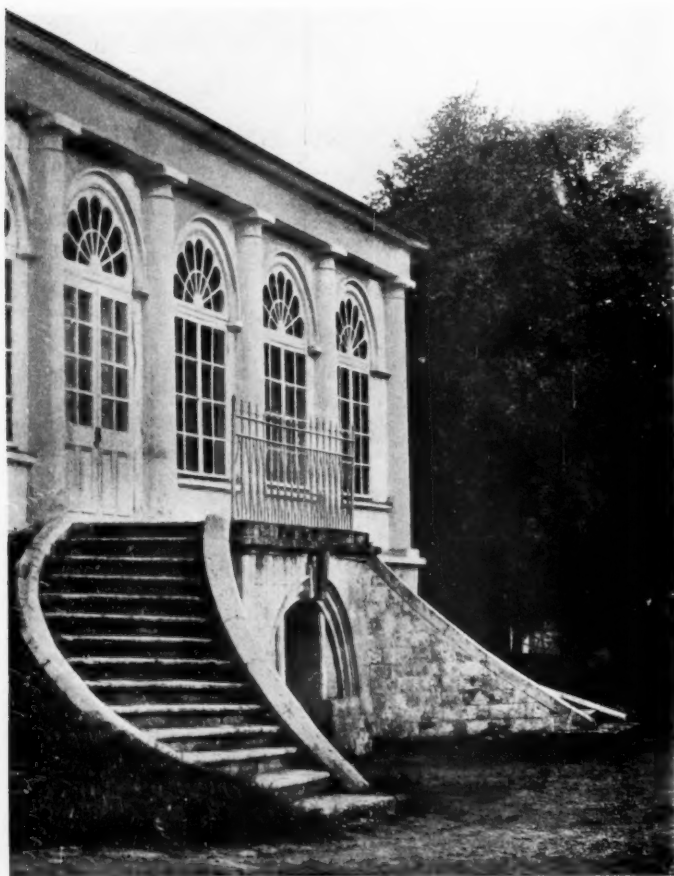
Russia can teach us a good deal about ourselves. If we look into the mirror of her vast land, the reflection will be instructive.



HOUSE AT KALOUGA.

We shall see, perhaps for the first time, how the French, English, and Italians carried the inspiration of their own countries to enrich a distant one; further, we shall realise with greater clearness what a great factor architecture is in spreading the human doctrines. The whole scale of architecture has been developed in this way. It is impertinent for us to speak of insularity, and to draw comparisons with our neighbours, for all that is best in English architecture is the result of contact from abroad.

[The first article in this series appeared in the issue for November 1915. A brief sketch was given of the early history of Russia, and the development of Petrograd was traced from its foundation in 1703, through the eighteenth and nineteenth centuries, down to the present day. Detailed consideration was given successively to the reign of Peter the Great, when the influences of Classic art first made themselves manifest in Russia, and the period of the Empress Elizabeth I, which



"DOUBROVITSY": GARDEN ENTRANCE.



ENTRANCE PORCH, HOUSE AT KALOUGA.

witnessed the rise of the Italian school, Rastrelli being the foremost architect of that time. Then followed the period of Catherine the Great, an astounding era of building on the most elaborate scale; the period of Paul I, when Brenna and La Peine were in the forefront; the period of Alexander I, the chief monuments of which are the great Admiralty building by Zakharoff and Thomas de Thomon's magnificent Bourse, a design of such high merit that it claims a place in the history of nineteenth-century architecture comparable with St. George's Hall, Liverpool, and the San Carlo Theatre at Naples. A large number of illustrations were given in this first article, including several views of the Bourse, the Admiralty, the Cathedral of Kazan, the Cathedral of St. Isaac, l'État Major and the Alexander Column, and the Salle Grecque in the Palais de Pavlovsk.

The second article appeared in the issue for February 1916. This dealt more particularly with the Tsar's palaces, including the Winter Palace and the Marble Palace at Petrograd, the huge range of buildings at Tsarsko-selo, and the Palace of Peterhof. The palaces of the Russian nobility were also represented — such as the palace of the Grand Duke Michael at Petrograd (now the Alexander III Museum), and the Taurida Palace, which Catherine built for her favourite, Potemkin. Two important theatres were dealt with, the Alexandrinsky Theatre at Petrograd and the Grand Theatre at Moscow, and illustrations were also included of the Imperial Academy of Arts at Petrograd and the Roumiantsoff Museum at Moscow, both buildings of outstanding interest.

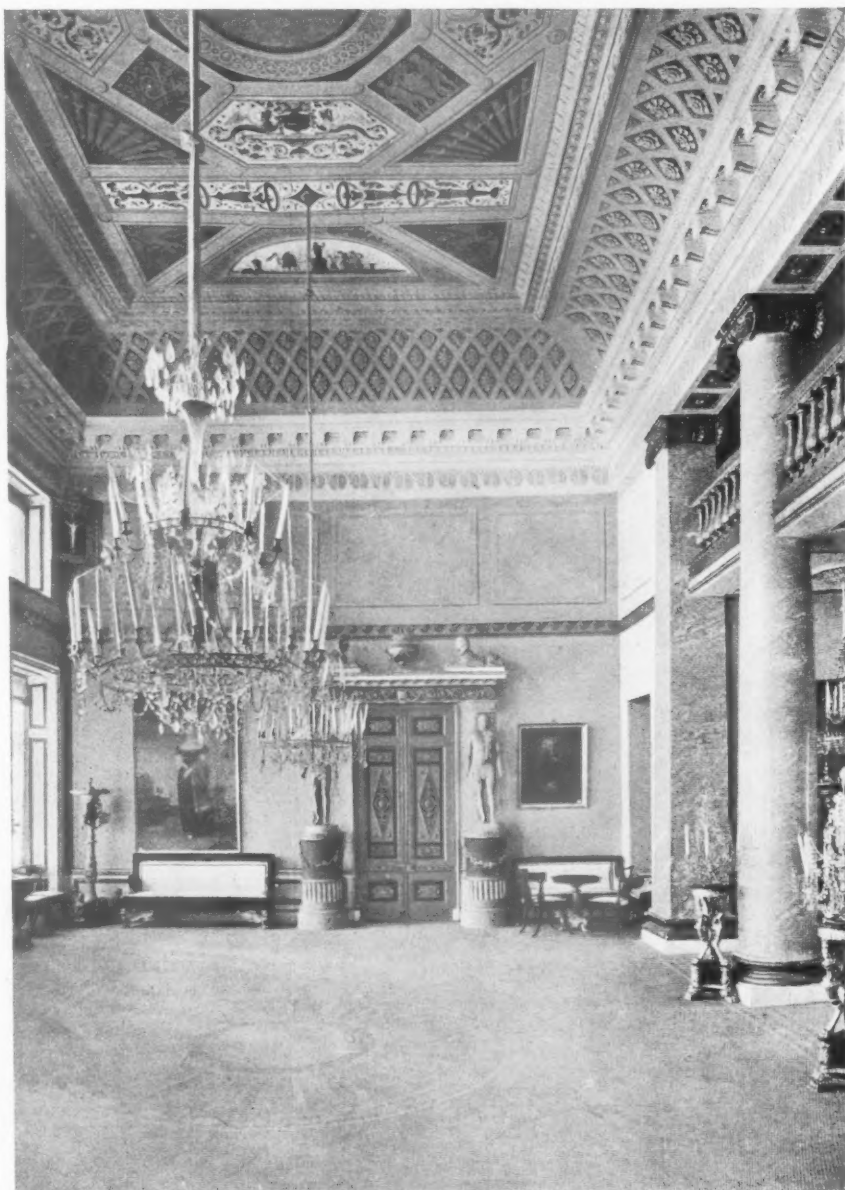
The third article appeared in the issue for March 1916. It gave critical descriptions and illustrations of other important buildings in Petrograd, more particularly the Arch of the State and two Military Headquarters; also some illustrations of Russian interior decoration, in the Strelna Palace, the dining-room of Catherine's palace at Tsarsko-selo, and the

Salle des Fêtes in the house of Prince Liven at Petrograd, now occupied by the Italian Embassy.

The present article, dealing with the country houses, completes the consideration of Classic architecture in Russia, and serves to show that the same sense of building in the grand manner has been extended alike to public and private structures in the centres of culture throughout the Tsar's dominions.

We are glad to know that the articles have been widely

appreciated. Undoubtedly they have given to English readers quite a new conception of Classic architecture in Russia; never before, in fact, have any such articles been published in English, and in that respect they are unique. They have involved a large amount of study and research, and the illustrations especially have proved very difficult to obtain. After extensive inquiry, however, it has been possible to bring together a representative series of photographs and plans, and these have been quite a revelation to architects in this country. It may be said indeed that before the publication of this series of articles English architects had a most inadequate conception of what Classic architecture achieved in Russia, and in the present time of War therefore we feel we have done a very opportune service to our great ally in showing the splendid buildings of Petrograd, Moscow, and other parts of the



OSTANKINO: THE EGYPTIAN SALOON

Russian Empire. Russia, as everyone knows, holds great treasures of mediæval art, and it is these which have received paramount attention; the later Classic art being deliberately overlooked as though it possessed very little merit: so dominating indeed has been the position of Russian mediæval art that buildings like the Bourse and the Admiralty have been passed without serious notice. It is well, therefore, that attention should be centred on the Classic architecture of Russia, in order that its remarkable and admirable achievements may be fully realised.—ED. A. R.]

ST. PAUL'S IN THE EIGHTEENTH CENTURY.

THE REV. R. S. MYLNE, F.S.A., Rector of Furtho, and a great-grandson of Robert Mylne, has communicated, through Mr. E. Swinfen Harris, to the *Journal of the Royal Institute of British Architects* a most interesting record of work carried out at St. Paul's Cathedral from 1760 to 1810, the data having been furnished by MSS. recently discovered. By courtesy of the Editor we are enabled to reprint the matter here:—

As far back as 1752 some settlements were noticed at the great piers under the dome on the south side, and it is recorded: "one of these piers has been once repaired already." Thicker stones were inserted, replacing some of the rubble, or, at least, this was strongly recommended.

Robert Mylne, the architect of Blackfriars Bridge, took charge of the fabric in 1765 or 1766, and was formally appointed Surveyor on January 10th, 1767, by the Archbishop of Canterbury, in conjunction with the Bishop of London and the Lord Mayor. The Archbishop had issued his detailed instructions on October 13th in the year 1766 to the Surveyor now appointed. Considering the particular public interest recently aroused in regard to the safety of St. Paul's, which is a matter of national interest, a few detailed particulars may well be given to the public. The accounts of money paid to the regular workmen are nearly complete for the half-century, and special works are fully described, as they become necessary from time to time.

The statue of Queen Anne standing outside the west front of St. Paul's seems to have suffered some injury from accident or neglect, and was in the year 1771 put in repair. The head of Her Majesty even was in a state requiring "additions," while the emblematic figures on the base were in a still worse condition; the figure of Britain received "new arms" to hold the Arms of State, "and an arm with a Spear," and "half the Face." The injuries to France necessitated "one Arm holding the Emblem of the City" and "a hand with truncheon." Our Colony of Guiana in South America received "a new head." A head was also required for Ireland, and her harp "reworked." This was done at a cost to the Cathedral authorities of £200 2s. This well-known statue of Queen Anne was formerly inside the "Fence" or railing round the Cathedral.

In the year 1776 some extensive repairs were done to the "30 Hour Quarter Church Clock." These comprised such items as "Four new Dial Wheels with new Arbours, Three Rowlers and Cocks," a new tail to balance the minute hand, "Turned the Watch Barrell Ratchett to make the Wheels and Pinions ware on the Other Side," new swing wheel and pinion, new pallets, verge crutch and crutch pin, etc., etc. So much, indeed, was done, that little was left of the original clock. "A new Wind up Wheel and Pinions to the Quarter and Striking Part, new Pins and Rowlers to the Striking Great Wheel, new Clicks, Ratchetts and Springs to the Flies, new fitted the Snails," and so much more that it seems the clockman of that date could even give points to the men in that trade of to-day in the matter of a good bill. All this was at a cost of £178 14s.

In the early part of 1778 Robert Mylne wrote a long paper, "On the fastenings of St. Paul's," as a precaution against robbery, and made careful regulations in regard to the use and locking up of all doors, gates, and chests. Many new bars, bolts, and "Iron Pannelles" were put on order to make all secure.

Five years later, in March 1783, Mr. Gould, the Deputy Surveyor, makes a report: "Last night the Church was again

Robed—the locks in the Dean's Vestry broke open or picked, the lock on the South Door taken off—my Verge gone and some money. The villains got into the Ch. at the West Window over one of the small doors."

Among Mr. Mylne's letters there is a somewhat strange one, not signed: "Sir. Davis, Plaisterer in Blackfriars says, you are confederate with the two fellows that attempted to murder the Banker's Clerk in Water Lane. John Swan news collector to the London Evening Post declares that Davis told him so. This is written so you may do yourself justice. 8 August 1780. If Swan denies it proof shall be given."

In 1781 the south transept was found to need extensive repair, and this was carried out under the superintendence of Robert Mylne. The object was to strengthen the support of the dome at the level of the transept roof and the foundation at the south-west angle.

After eighteen months the church was reopened for divine service in November 1782. More extensive works were found to be necessary than was at first imagined. The western half of the south transept was repaired in 1781, and the eastern half in 1782.

The cornices and imposts of the arches were four or five inches out of the perpendicular, but at the ground level about three inches. "It is a curious problem in Cupola building, for the Cupola itself is as firm and compact as the day it was finished. There is a little more tendency outwards on the South side than on the other sides." A chain bar was fixed on the upper surface of the impost where the great arch covering the south transept springs, beginning at the inner corner of the pier under the inside of the cupola to the south wall, and through the said wall to the outer surface of the south front, where it is strongly fastened to a large iron patera let into the face of a pilaster in the second order of the outside wall. The double chain-bars weighed 11 cwt. Many other chains were fixed in a similar manner. The total cost of these works was £1,917. Lack of space makes it impossible to give all the further details by which the south transept was at this date made secure. But eighteen months of work executed by Robert Mylne preserved the Cathedral intact during the close of the eighteenth century and throughout the nineteenth century.

Lord Salisbury, the Lord Chamberlain of His Majesty's Household, requested special preparation of the church for Their Majesties' reception in 1789 on the occasion of the General Thanksgiving in the month of April. The King's recovery was naturally a great cause of rejoicing throughout the land.

In 1797 His Majesty again attended St. Paul's in state to render thanks to Almighty God for the late glorious victory. On the King's entry the guns of the Tower were fired the moment the Te Deum began. The following note is curious:

"Colonel Smith presents his compliments to Mr. Milne and requests him to let Col. Smith know the hour when it is expected the Te Deum will be sung on his Majesty's entering St. Pauls. Col. S. has sent a quarter Gunner of the Tower with a Camp Colour: which, if Mr. Milne will have the goodness to give directions for the Guards (Corporals say) to be admitted to the Stone Gallery: He will display the Camp Colours at the South side of it: which Colour can be seen by Col. Smith and will be considered as the signal to fire the Guns of the Tower the moment the Te Deum will begin."

CURRENT ARCHITECTURE.

CARDIFF TECHNICAL INSTITUTE.

GRADUALLY the civic centre in Cathays Park, Cardiff, is being completed. The first building to be erected was the Registry Building by Messrs. Wills and Anderson, about twelve years ago; then followed the City Hall and the Law Courts by Messrs. Lanchester and Rickards, which splendid group of buildings may be regarded as the genesis of the main scheme; and in later years the University College of South Wales and Monmouthshire, by Mr. W. D. Caröe, and the Glamorgan County Hall, by Messrs. Harris and Moodie, were built; while the erection of the National Museum of Wales, by Messrs. Smith and Brewer, has been well advanced, though stopped by the War, and the design has been approved for the building to accommodate the Welsh Insurance Commissioners, by Mr. R. J. Allison of H.M. Office of Works. The ultimate aim is to erect the Welsh Parliament House on the area on the north side, at present vacant; but this is essentially a scheme for the future. Most recent of all the new buildings is the Technical Institute by Messrs. Ivor Jones and Percy Thomas, of Cardiff. Its completion was greatly delayed by the War, which has also caused the furnishing to be postponed, temporary furniture only being used for the rooms required for immediate occupation, while no use is at present being made of the chemistry department, the engineering workshop and laboratory, the bakery, and certain other parts of the building.

As in the case of most of the other buildings forming this civic centre, the design for the new Technical Institute was selected in competition, and, as will be seen from the accompanying illustrations, it has worked out most successfully. The elevations are reminiscent of that scholarly type of classical architecture which has distinguished the public buildings of the United States, and the plan shows a freedom from complexity and a convenience of arrangement which is most admirable.

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The building adjoins the Glamorgan County Hall, on the west side of the area, facing King Edward VII Avenue. It forms roughly three sides of a quadrangle (the fourth side being reserved for future extension), and consists of three floors—lower ground floor (about five feet below the road level), upper ground floor, and first floor.

The main entrance is in the centre, and leads through the vestibule to the entrance hall. Here on one side is the principal's room, and on the other are the inquiry office, porter's room, waiting-room, clerks' office, etc. At the end of the entrance hall, facing the entrance, is the assembly or examination hall, with platform, retiring-rooms, and emergency exits at the rear, and on either side of the entrance hall are cloak-rooms and the main staircases. This floor is almost on a level with the Avenue. Short wide flights of stairs lead down to the lower ground floor and up to the upper ground floor.



END PAVILION ON SIDE ELEVATION.

On the lower ground floor are electricity and magnetism laboratories, dark-room, senior physics laboratory, elementary physics laboratory, mechanics' laboratory, electrical engineering laboratory, two classrooms, building trades lecture-room, architectural and building trades drawing rooms, museum for building trades, three engineering drawing rooms, engineering lecture-room, plan-room, large workshops and laboratory for mechanical engineering, large workshops for carpentry and joinery and for

plumbing and gas-fitting, and a bakery, together with a room for the head of the department.

In the basement are the male students' lavatories, etc., four storerooms, a large bicycle-room (with inclined way from outside), and the heating chamber.

On the upper ground floor are rooms for commercial practice, typewriting, five classrooms, four lecture-rooms, one large lecture-room, reference library, students' common-room, male teachers' common-room, female teachers' common-room, a room for the head of the department, male students' lavatories, etc. Lavatories, etc., for teachers are placed on the mezzanine floor between the upper ground floor and the first floor. The



REAR VIEW FROM ROOF LEVEL.

lecture-rooms are provided with folding partitions, enabling each lecture-room to be converted into two classrooms.

On the first floor are the art and chemistry departments, the former containing rooms for drawing from the life and from the antique, rooms for design and art needlework, modelling in clay, casting, and painting and decorating; also rooms for art lectures, oil and water colour, elementary art, dress-making, and the women's technical department.

The chemistry department contains senior chemistry laboratory, junior chemistry laboratory, chemistry lecture-room, preparation-room, balance-room, and natural science room. On this floor also are two rooms for the heads of departments, art store, chemistry store, and the female students' cloak-rooms, lavatories, etc.

The building is constructed generally of local brickwork, faced with Portland stone on the front and on both the side elevations. The main staircase is of reinforced concrete. The floors throughout are formed of six inches of concrete between rolled steel joists. The main roofs are covered with Dolemaen silver-grey random slates, and the other roofs with Portmadoc blue slates. The halls, corridors, lavatories, etc., are finished with terrazzo flooring, the floors of the rooms being laid with pitch-pine blocks.

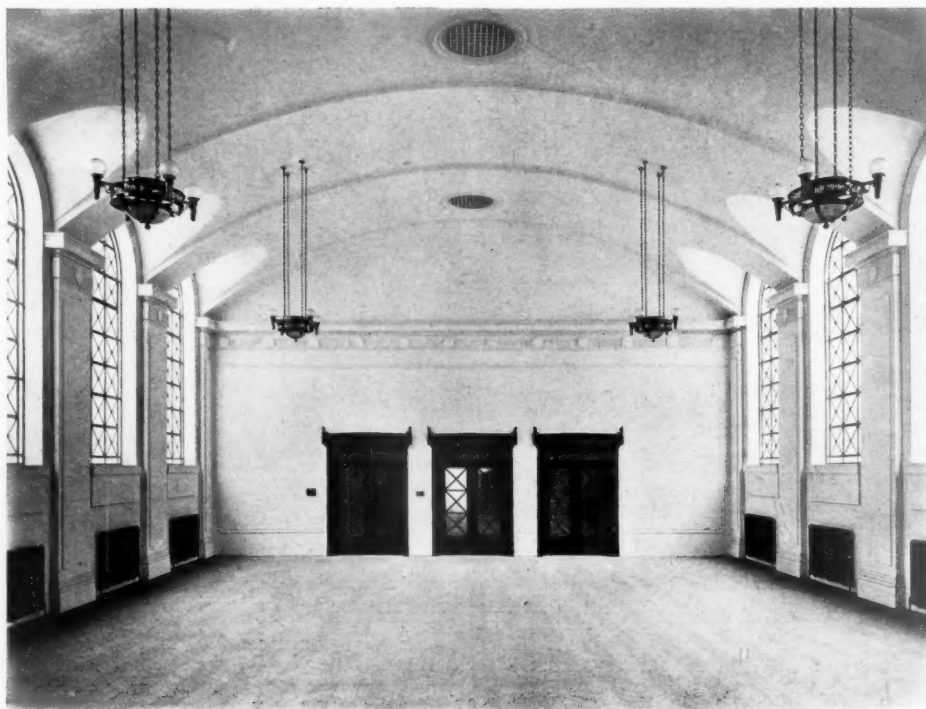
Heating is by hot water supplied from central boilers with accelerated circulation. This system provides a particularly uniform temperature throughout the building, and also economises the consumption of fuel. Provision is made for working in sections, and also for shutting off any portion not required. For the ventilating of the building, fresh-air inlets are provided in connection with the radiators, each

inlet being under control. The vitiated air is extracted through various openings into sub-ceilings and ducts communicating with two large exhaust fans. A separate fan is also provided for the ventilation of the central hall, and a further ventilating fan for the lavatories. In the chemical department, in addition to the ordinary ventilation of the laboratories, a special fan is provided for extracting the fumes from the closets, this extract being kept quite distinct from the general ventilation of the building.

North light is provided for the art department and for the engineering drawing offices. The windows of the upper and lower ground floors are continued right up to ceiling level, and top light is provided for most of the rooms on the first floor, with dormers for cross-ventilation to the chemistry laboratories, etc. Fireplaces are provided in all rooms for the teaching staff, and in the students' common-room and reference library, offices, etc.

The general contractors for the building were Messrs. E. Turner & Sons, Ltd., of Cardiff, who have been the contractors for most of the buildings in Cathays Park. The clerk of works was Mr. W. R. Irwin.

Steelwork was supplied and erected by Messrs. Archibald D. Dawnay & Sons, Ltd., of London and Cardiff; Portland stone by Mr. F. J. Barnes, of Portland; bricks by The Phoenix Brick Works, of Cardiff; sanitary fittings by Messrs. Shanks & Co., Ltd., of London; patent roof glazing by Messrs. Henry Hope & Sons, Ltd., of Birmingham; steel window frames, wrought-iron staircase balustrading and railings, and bronze electric-light fittings by Messrs. George Wragge, Ltd., of Salford; lead rainwater heads by Messrs. H. W.



ASSEMBLY HALL.



Plate III

NEW TECHNICAL INSTITUTE, CATHAYS PARK, CARDIFF
Ivor Jones and Percy Thomas, Architects

May 1916.

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Plate IV.

NEW TECHNICAL INSTITUTE, CATHAYS PARK, CARDIFF: MAIN ENTRANCE.
Ivor Jones and Percy Thomas, Architects.

May 1916.

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ENTRANCE HALL.

Cashmore & Co., of Westminster; oak fencing and gates by Messrs. John P. White & Sons, Ltd., of Bedford; "Solignum" for interior woodwork by Messrs. Major & Co., of Hull; goods lift by Messrs. Smith, Major, and Stevens, of Northampton; heating and ventilating apparatus by Messrs. G. N. Haden & Sons, of Trowbridge; hot-water heater by The Cardiff Gas Co.; folding partitions by The North of England School Furnishing Co., of Darlington; electric-light installation by Messrs. H. J. Cash & Co., of Westminster; fibrous plasterwork in assembly hall by Mr. T. A. Jones, of Cardiff. The stone carving to the main entrance was executed by Mr. Albert H. Hodge, of London.

This example from Cardiff is most opportune in its larger significance. It signalises the awakening to a keener sense of the national needs with respect to scientific and technical education. Huxley and Tyndall, it has been sometimes alleged, did almost as much harm as good to science by their combative attitude towards a body of prejudice that it would have been better to conciliate; but nevertheless the fire they kindled has never died out, and the conditions created by the War have caused it to flame up anew. Controversy tinged with a little of the old animus has again arisen. The issue, however, is no longer between science and religion, but between science and the humanities. In effect, it is a squabble among schoolmasters, and is by no means so virulent as to forbid hope of a speedy reconciliation of interests that are not essentially antagonistic. On the one hand, it is clearly perceived that pure and applied

science is not the whole duty of man; on the other, that subjective or purely mental training can be easily pushed to an extreme. Indeed, agreement upon these broad lines has been long the accepted basis of middle-class education.

Hitherto, however, science has been regarded rather as a means than an object of education, and it is here that we come upon the real crux of the situation, the problem being how to render scientific teaching more directly practical without undue interference with the all-round development of the pupil. If the choice were left to the boys themselves, "gerund-grinding" would come to a sudden and tragical end. Headwork would stand no chance against handwork; or, rather, the combination of headwork and handwork would give science and the handicrafts an enormous advantage over mere bookwork. That is the catastrophe which the classical side are anxious to avert, and, in the main, they have with them the best educational theorists. Boys cannot be allowed to

determine such an issue; but, at the same time, their instinctive preferences should be taken into account more seriously than they have been. To thwart and discourage a boy's scientific bent, either by forcing him to pursue studies for which he has obviously no talent, or by depriving him of the means of developing his natural inclination, is a crime not only against the boy, but against the nation. For, in the great struggle for industrial supremacy which will immediately supervene upon the present war, it will be necessary for us, as for our rivals, to exact the utmost efficiency from every available unit, and it is primarily to our schools—especially to



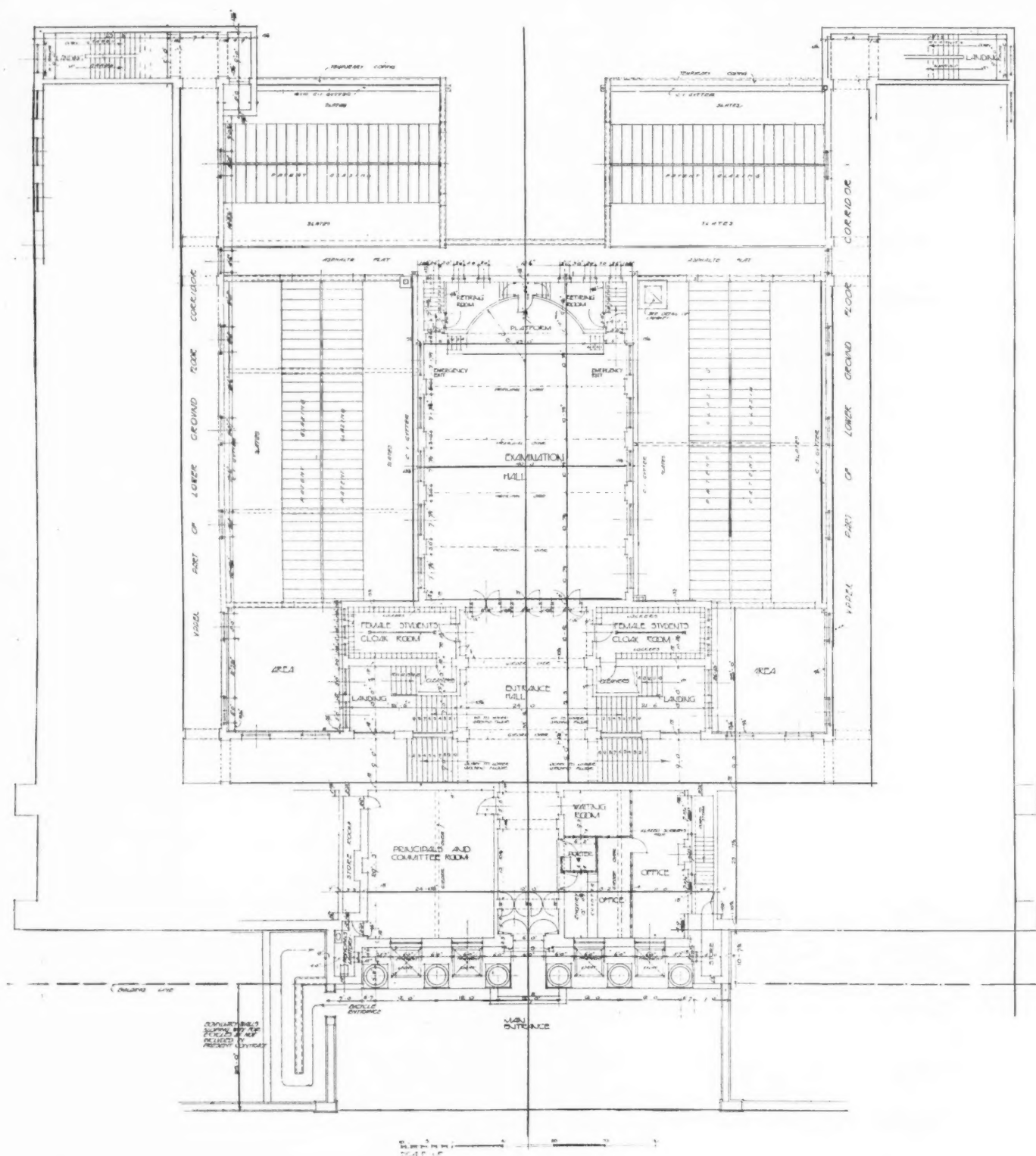
STAIRCASE AND LANDING, UPPER GROUND FLOOR.

our middle-class schools—that we must look for the fertilisation of this ideal.

Every middle-class school that is not hopelessly out of date has its laboratory, its workshop, and its art room. But the classical head—and the head is most often classical—is apt to be obsessed by the traditional view that these appurtenances are mere recreative addenda to the serious business of preparation for the universities, the professions, the Civil Service, which take but small account of scientific knowledge and none at all of skill of hand. As for the medical profession,

that takes care of itself, although certainly its most successful students are those whose scientific bent has been fostered at some school that has a well-equipped laboratory in which cobwebs are not allowed to accumulate.

Educationists, however, have now to prepare for a new social era which dawned with the great war. "Slackers" are, and will long continue to be, mere outcasts. Strenuousness is a sort of new gospel, and parents and guardians will have less power and less inclination to despise industrial activity. Merely "ornamental" education will sink to a lower level in

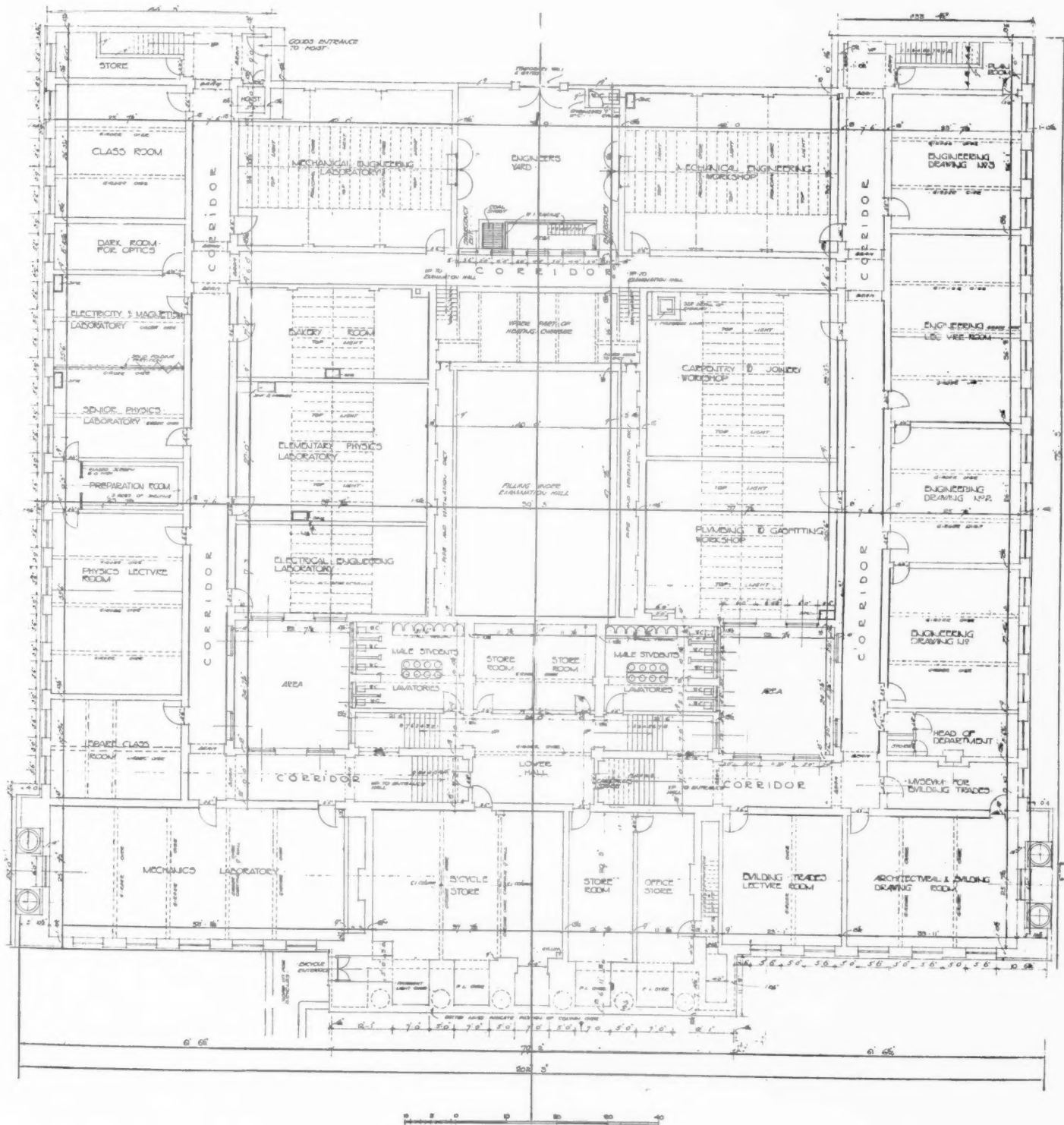


MEZZANINE FLOOR PLAN.

their estimation, and that which is practical—that which seems capable of fitting a boy—or, for that matter, a girl—to become a profitable asset rather than an unproductive burden to the State, will rise in favour. Properly equipped chemical and natural science laboratories, and art classes in the schools and universities, are at the very root of national prosperity. Money spent upon them will be a most remunerative national investment. As Professor Huxley used to say, "It is worth spending a million to discover a Faraday."

In the primary schools also the movement towards efficiency may be expected to receive an enormous impetus. Laboratories,

workshops, art rooms, cookery and housewifery teaching has been already established in them, rather tentatively and half-heartedly, at the behest of a few educational enthusiasts who, under the new conditions, must soon assume commanding authority, and they will demand a vast extension of the facilities they have so long advocated, and will get it. These facilities, it has been said, reveal and develop to untold usefulness the small minority—estimated by one distinguished principal as three per cent. of his pupils—who are naturally observant, and who, under technical training, are likely to become the great inventors and masters of industries.



LOWER GROUND FLOOR PLAN.

THE EVOLUTION OF THE ORGAN CASE.

THE evolution of the organ case is somewhat as follows :—The smallest and earliest organs, or regals, could be carried in the hand. One is familiar with their appearance in St. Cecilia pictures. They consisted merely of a row of pandean pipes standing on a wooden windchest and fed by a pair of hand-bellows at the back. The tops of the pipes stand clear, but are sometimes tied together with a strip of wood about two-thirds of the way up. This band survives in some Gothic and later cases, and is almost the only traditional feature retained—in howsoever degraded a shape—in the typical organ-builder's case.

But by the end of the fourteenth century organs had outgrown this simple form, the pipes being enclosed, except in front, in a regular box, finished at the top with pipe-shades and cornice. In these early cases the pipe-ends are visible, taking their natural rake, and stopping short below the pipe-shades. But the practice of leaving the pipe-ends exposed was soon abandoned (except in Italian organs, which form a most interesting group apart), and all the pipe-ends were concealed by carved shades, cut to a gracefully curved outline following more or less the slope of the pipes, the mouths of which often slant in the contrary direction. The pipe-shades are most characteristic and rich parts of all old organ cases; in the earlier examples they are usually formed of pierced tracery, and in the later of foliage carving.

The next step in the growth of the case was the introduction of towers of pipes; the large pipes being generally (but not always) grouped at the extremities of the case; a sensible arrangement, for the bass pipes should preferably be set at the extremities of the sound-board, to avoid robbing the wind from

the smaller pipes, as they would do it placed in the natural order of the scale. This may be borne in mind as a suggestion in designing a case, so long as the designer does not allow his freedom in arranging the pipes to be hampered by it.

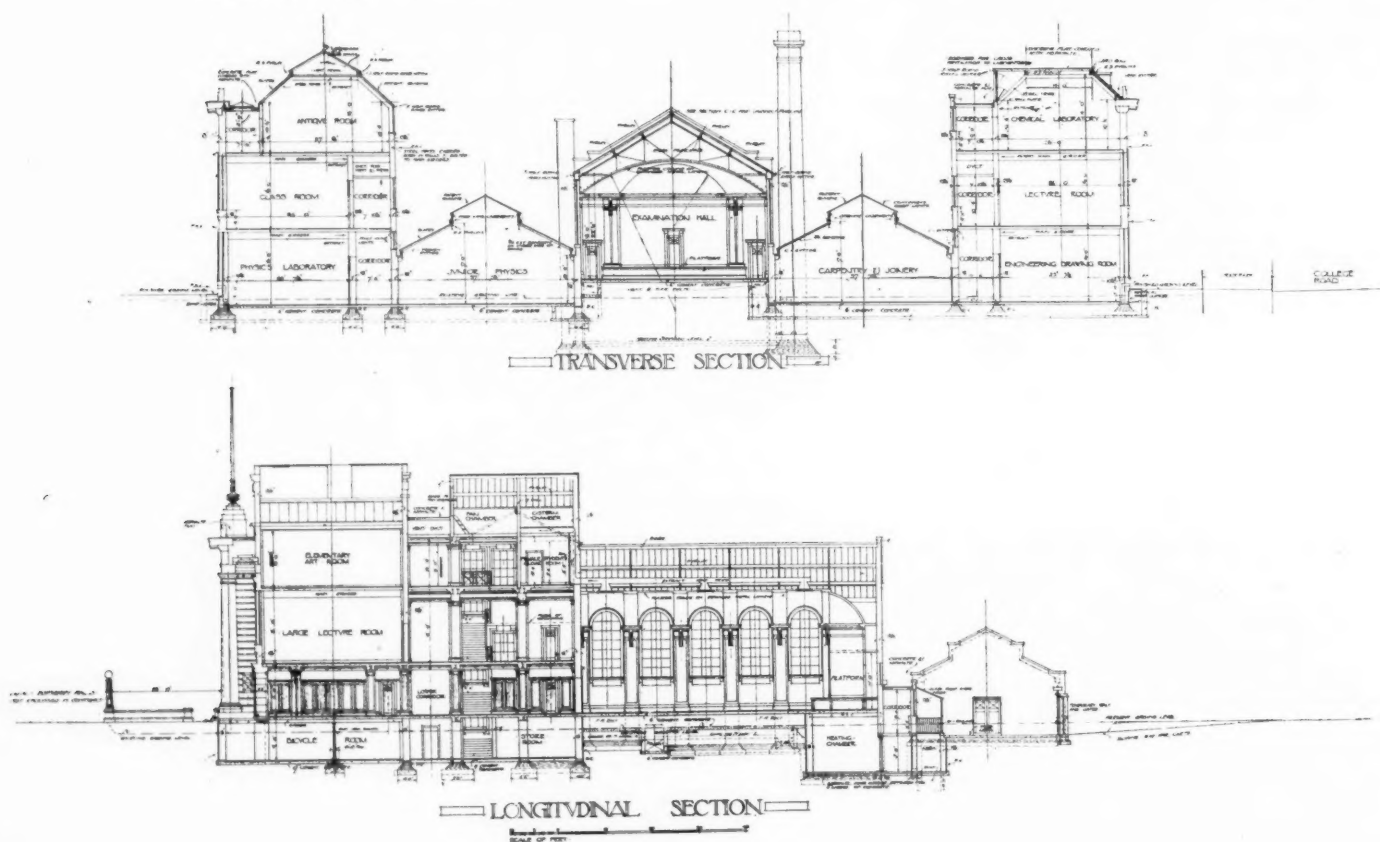
A very charming feature of constant occurrence in organs up to the last quarter of the eighteenth century was the overhang at the sides, and sometimes in front also. The bellows in old organs required less space than the sound-board over which the pipes stand, so that the device was a constructional one. In modern organs, however, with their extravagant power, the bellows are very large, and often placed apart from the case.

In modern organs one is accustomed to see the pipes "illuminated"—as it is called—and the woodwork left alone, or even varnished. This reverses the proper treatment: it is the woodwork that should be decorated, and the pipes left in their natural colour, or with some slight diapering about the mouths. And this was the practice of the mediæval organ-builders.

In English organs of the seventeenth and eighteenth centuries the woodwork was darkened, and the pipes gilt solid, with good effect. Abroad the later organs were coloured, as their Gothic predecessors had been. In Italy they have a good deal of gilding, which is invariably burnished, and the effect of the rather sparse ornament of the pipe-shades, brilliantly gilt, and hanging against deep shadow (for the pipes usually stop below the shades) is particularly charming. Nothing is more beautiful in its way than the organ and tribune in the Cathedral of Lucca. With the exception of some legends in black lettering on white medallions, the whole is blue and gold.—Extract from an article on "The Organ in Church," by Mr. F. C. Eden, in the *Architectural Association Journal* for March.

CARDIFF TECHNICAL INSTITUTE

VI



THE DESIGN AND INDUSTRIES ASSOCIATION.

IT is a significant fact that two important new associations have sprung into being in the midst of War, the Design and Industries Association and the Civic Arts Association; and though one of them, the latter, has arisen more particularly out of an issue of the War, namely, the need for memorials of a character worthy of those they commemorate, the Design and Industries Association, in its genesis, antedates the present conflict, being the outcome of a growing feeling that some strenuous organised effort should be made to improve the standards of design and workmanship, more particularly in regard to those articles which are in common use. This Association accepts the modern application of machinery in manufacture, and seeks to extend the influence of design so that all production may be made with the consideration of fitness and economy. To this end it desires to establish closer co-operation between manufacturers, distributors, workers, designers, and educationists.

The vast development of mechanical power in our time has led to an enormously increased production of necessary manufactured goods, but hitherto the development and perfection of the machines have received more care than the design of the things made by them. Design has not kept pace with the immense advance in productive power. Design and manufacture have even seemed to be at enmity. But the machine is capable of expressing the proper qualities of its products to a degree only less than are the tools of craftsmen.

The Design and Industries Association regards design as the act of devising the form, construction, and treatment of an object so as to fit it perfectly for its use, whether it be made by hand or machinery.

For instance, in printed type—to take an example of common importance to us all—the chief purpose of printing being to inform, the first requirement for fitness in use must be legibility. A letter which is so formed as to be illegible or hardly legible is *ipso facto* a badly designed letter. It is equally true in the case of all common manufactured things, that beauty is not merely a quality to be added after the thing is made; it is found most often in things where it has been least striven after, but where shapeliness of form is the result of the perfect fitting of the thing to its purpose.

The Association is endeavouring to approach the ends which it has in view by the following activities:—(1) By holding exhibitions of the best current examples of commercial products

demonstrating the foregoing points of view. (2) By publishing literature illustrating the objects of the Association, and by propaganda of a similar nature in the press. (3) By forming trade groups of manufacturers, designers, and distributors to further the aims of the Association by means of their special knowledge. (4) By enlisting the sympathy and support of schools of art and technical institutes throughout the country, and assisting them to a closer relationship with the actualities of commercial design.

The Association has just held at Leicester an exhibition of design and workmanship in printing, and from the reproduction of the admirable cover to the exhibition booklet which is given on this page it will be seen that the Association is able to present a good example as well as to urge a good precept. As further explaining the aims of the Association, we give the following extracts from the preface to the booklet of the Leicester exhibition:—

“The collection here shown consists very largely of printed matter used for commercial purposes, and we have in showing it a very practical object in view. That object is not to presume to establish a rigid or final standard of design, nor to circumscribe the field of experiment. Freedom is necessary for artistic achievement, and we are not unmindful that the chief danger of reforming zeal is to fetter individuality, to substitute new shackles for old. Our object is to illustrate one or two main principles of right design and decoration, the transgression of which patently leads to bad work.

“Let us begin with a definition of design. Design is the plan of construction—the arranging of how a thing should be made. It is much wider

than (though it may include) ornament and illustration. The term covers, for instance, the right placing of a panel of black type on a white page, or the planning of an inkpot so that it shall not readily overturn.

“It is almost universally true that if the chair-maker makes his chair with this purpose in his mind, that a chair is a thing to sit upon with comfort and safety, he will go far to producing a decent chair. If he will take the trouble to calculate the strength of his materials he will avoid clumsiness (and waste) on the one hand, instability on the other. If he wishes to make his chair cheap (and why not?—we are not all millionaires) he will do well to keep it as simple as possible, for obviously he cannot introduce complications without added

EXHIBITION
OF DESIGN &
WORKMANSHIP
IN PRINTING

LEICESTER MUNICIPAL
ART GALLERY
MARCH 11th to
APRIL 26th
1916

Organised in conjunction with the
Design & Industries Association

F. GAYTON DESIGNER LEICESTER

expense, and therefore must sacrifice essentials somewhere if he is to be able still to sell cheap. He will not forget that a chair without a particle of what is called decoration can be an honest, useful, and beautiful thing; as, for instance, the rush-bottom church chairs, sold for about 3s. 6d.

"And it may not be out of place to establish in passing another axiom of right design and manufacture. No material should be 'faked' to imitate another. If our chair be made of one of the less valuable woods, it should not be stained to look like mahogany. Let it be frankly stained or painted black or any other honest colour. Again, if, leather being expensive, a substitute is invented, we need not be so 'precious' as to condemn it. But we can insist on its not being made up to imitate pigskin. It never will look the least like pigskin, but will always carry, plain for all to see, the mournful evidences of its fraud. This axiom steers us past all such mistakes as making wall-paper to represent tiles, or linoleum to simulate parquet work; plaster pilasters or iron mantel-shelves to look like marble; deal doors grained like—well, like nothing actually on earth, but alleged to be like oak; transparent paper to imitate stained glass, and a score of other such imbecilities.

"If you want a biscuit-box you really ought not to make it look like a bag of golf clubs, or six volumes of Shakespeare, or a Chippendale cabinet—all current examples. Such monstrosities make thoroughly bad boxes. Design your box frankly for what it is meant to be, a receptacle to hold sweets or biscuits; decorate it gaily with an amusing pattern, bold or delicate as your fancy dictates, and your biscuit-box may become really a thing of beauty, and long after its contents are consumed may serve as a work-box or tea-caddy that a princess might be content to use. You will find, as is common in such returns to sanity, that you have also decreased the cost of your manufacture. . . .

"If you make a drawing-room chair with frail spindle legs, so that when any well-nourished person sits upon it a wave of apprehension lest he be let down overwhelms his hostess—that's a bad chair. If you cover the seat with velvet, surrounded by chenille tassels, and thereby make it so sticky that a man feels very much as if he were sitting on a fly-paper, while the housewife finds that nothing short of a serious operation will get the dust out of it—that also is a bad chair. If the manufacturer, thinking further to decorate it, weakens its back by fretwork or arranges a carved boss which sticks into the nape of an average neck, then you have bad, because entirely misapplied, art. . . .

"A page that is over-elaborately decorated to the point of confusion to the eye is a bad page. One may except the title-page of a book, which is a kind of jolly flourish to which greater liberty should be allowed; notwithstanding, some of the most beautiful title-pages are produced with the greatest simplicity and economy of material. We have exhibited many illustrations to show that such simplicity and economy is not incompatible with distinction and variety and (a very necessary feature in all advertising matter) attention-compelling power. We have shown how a trader has taken the trouble to design all his stationery, wrapping papers, and promotion matter on a consistent plan, without extravagance, and, as he would be the first to admit, on a dividend-making basis.

"If we consider the main purpose of the poster—namely, to create a definite impression at a distance on a hurried and distracted observer—we find that simplicity in general design, in colour and in message, is imperative. Turning to our examples, we also find that those posters are most effective which have carried that simplification to the farthest point—such as the incomparable work of the Beggarstaff Brothers.

They are, moreover, less costly to produce—a practical advantage which we hope will not be lost on the business man.

"Showcards and the smaller posters, which are designed to be seen at close quarters and at greater leisure, may, of course, be profitably designed in a more detailed way. But even here it may be said generally that brilliance, as opposed to muddiness of colour, is the result of deliberate and conscious simplification. For the rest, we must be content to let the exhibits speak for themselves, in the consciousness that they will be their own best advocates."

Membership of the Association is open to all who are in sympathy with the movement it initiates. Mr. Cecil C. Brewer and Mr. Hamilton T. Smith (6 Queen Square, London, W.C.) are the honorary secretaries.

WAR MEMORIALS.

THE Civic Arts Association is devoting considerable attention to the subject of War memorials, and is arranging a series of competitions and exhibitions to bring before the public a variety of suggestions. The first exhibition, to be held in the Common Room of the Royal Institute of British Architects, 9 Conduit Street, in July, will be devoted to the designs and models submitted in the competitions of which particulars are given below. Prizes amounting to £205 have been offered by generous donors for certain types of memorials; also £25 has been placed at the disposal of the Jury for award to designs, other than those gaining first and second prizes, which show special merit in any class. Large sums of money are being, and will be, expended on memorials, both monumental and of a kind suitable for the homes of the people, and the Civic Arts Association hopes by this means to bring those who are contemplating erecting memorials into touch with artists and craftsmen. There is a great need for a class of memorial which will be within reach of those who have very small incomes; at this exhibition it is hoped to put before the public designs and suggestions of this kind, such as frames for rolls of honour and photographs, caskets for mementoes, or stands for holding medals, etc.

CLASSES FOR COMPETITIONS.

	1st Prize.	2nd Prize.	3rd Prize.
I. Monument for the New County Hall, London	£50	£15	—
II. Wall Tablet in Cast or Chased Bronze	£20	£5	—
III. Wall Tablet in Carved Wood	£20	£5	—
IV. Wall Tablet in Stone or Marble	£20	£5	—
V. A Simple Wall Tablet in Wood	£10	£5	—
VI. Mural Painting for a Boys' Club	£10	£5	—
VII. A Fountain	£20	£5	—
VIII. Inexpensive Memorials for "The Home"	£5	£3	£2

The conditions governing the competitions and other necessary details will be sent to intending competitors who forward to the secretary of the Civic Arts Association at 28 Prince's Gardens, S.W., a postal order for 1s. and a stamped and addressed foolscap envelope. The postal order will be returned on receipt of a bona-fide design.

In the April issue of the *Journal* of the Imperial Arts League, Mr. Harold Speed, the well-known artist, writes on the subject of war memorials. He says:—The scandal of so many of our public monuments is not that we do not possess the artistic ability, but that we do not employ it; the giving of the commissions being generally in the hands of men without knowledge of such matters, who, indeed, often pride themselves on knowing nothing about art, satisfied that "they know what they like." If the subject concerned engineering, or law, or any other profession, they would consult an expert as a matter of course; but in matters of art, for some

unknown reason, people—and particularly in England—think their own ideas quite good enough. Whereas the taste of the ordinary man is chiefly a matter of habit, he likes whatever he gets used to, disliking anything that is different, particularly anything with marked character that cannot be ignored. We have a standing example of this in the fashions for ladies' dresses, which are howled at when they are newly arrived and loved by people when they have become accustomed to them, their dislike being reserved for the next new fashion. I do not say everybody is like this, but the ordinary person of whom I am speaking certainly is. These habits of taste it is the duty of the

artists of the country to control, so that people get used to the best in matters of taste that their artists are capable of evolving . . . One of the great difficulties experienced by those who earnestly wish to employ the best ability is to get in touch with the right artists. This is particularly the case in regard to the smaller memorials, such as tablets, drinking-fountains, etc., and in desperation, and to avoid trouble, they usually end by going to some commercial firm. . . It is in order to give artists an opportunity of showing what they are capable of doing that the Civic Arts Association is organising its competitions and exhibitions.

THE MODERN GAS FIRE.

CONSIDERING the importance of the fireplace in the English home, and the fact that it is the focus of interest to which the eye first travels as one enters a room, it is surprising that we should have borne so long with the unsightly and inefficient gas fire that was formerly offered to us. In the past, both as regards artistic quality in its design and effectiveness as a heating appliance, the gas fire received very inadequate attention on the part of manufacturers, and, as a result, could only be regarded as an article of questionable beauty and utility. But the developments of recent years have entirely altered the former estimate, and in its numerous attractive forms the gas fire now claims its place in the scheme of interior decoration.

An obvious reason for the cumbersome and badly-decorated designs to which we were so long accustomed is found in the fact that the gas fire was first introduced in the Victorian era, and so persistently indifferent have the designs been that, until recently, it has been quite impossible to utilise the gas fire with any degree of artistic satisfaction.

The very welcome change which has made the gas fire both an effective heater and an object of pleasing design has occurred only within the last few years. Superfluous metal, gaudy decoration, weird and wonderful outline, inefficient and unhygienic heating, and noisy combustion are all being rapidly eliminated, and in their place are appearing gas fires of excellent form, pleasingly embellished, efficient, silent, and perfectly hygienic.

The introduction of the gas fire is thus traced by Mr. W. H. Y. Webber in his book: "The general use of town gas as fuel for domestic and industrial purposes is a practice which cannot be dated much further back than the Crystal Palace Electric and Gas Exhibition of 1882. At that period it was still doubtful whether the greater expense of gas in comparison with coal, as applied to the purpose of warming living-rooms, left much opportunity for developing the former in this direction. The warmth of gas when burnt for the purpose of lighting was also regarded by the general public with mingled feelings. The large

consumption of gas necessitated by the imperfect burners of that day, if a brilliant scale of lighting were desired, frequently produced overheating of small crowded rooms, and in such cases the warmth produced by the gas was found objectionable. On the other hand, the same incidental effect was appreciated in winter by workers in shops, factories, and warehouses not provided with other means of warming. Consequently, whenever the weather turned cold, a great deal of gas was, and still is, burnt for the sake of the incidental cosiness and brightness of it, although not by means of regular warming appliances. It is largely for this reason that cold weather is even better than fog for promoting gas consumption from the gas company's point of view, although the warmth given off by incandescent gas light is only a very small fraction, for the same scale of illumination, of that produced by flat-flame burners. It is safe to say, therefore, that the idea

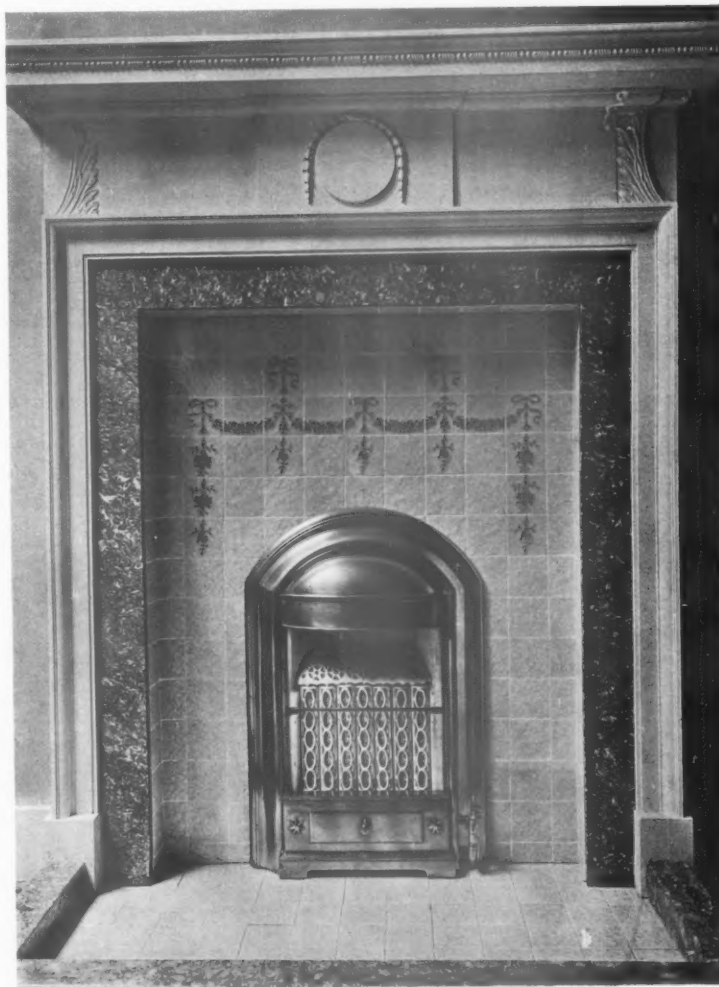


Fig. 1.

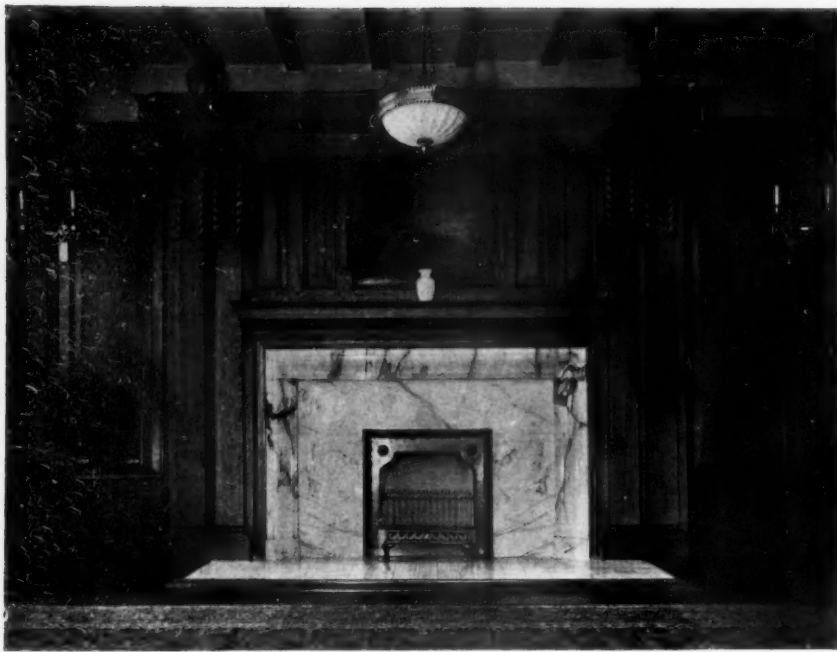


Fig. 2.

of using gas for warming interiors originated with its use for lighting them, and, in fact, the earliest gas-heating appliances put upon the market were no more than ordinary illuminating burners enclosed in casings for safety and made to be fixed on the floor."

In regard to matters of efficiency the thanks of the public are due in the first place to *The Lancet*, which journal, as an unbiased authority, has carried out many exhaustive and interesting tests and experiments concerning the suitability of using gas fires for heating all or any of our rooms. The result is summed up in the following extracts from *The Lancet* :—

"The attractive feature of the modern gas fire is that 50 to 60 per cent. of the heating value of the gas which it con-

sumes is made radiant, which is exclusively the form of heat given by the coal fire. Radiant heat is acknowledged to be the most cheerful and healthful agency for keeping our dwelling-rooms comfortable and warm, and the modern object of the makers of gas fires is (in our view very rightly) to render the heat of combustion in this form. In this they have met with considerable success." (April 4, 1914).

After fully describing the tests *The Lancet* (July 11, 1914) adds: "These results justify our expressed conclusion that the present attitude of the gas fire industry towards all questions of improvements is a most satisfactory one, and our inquiry shows that we may fairly expect, in the near future, an encouraging issue. Progress in the direction indicated will mean that no reproach based on hygienic considerations against the radiant system of gas heating can remain."

"It is gratifying to find that we have initiated an important movement with regard to rendering the method of domestic heating acceptable from the hygienic point of view." (September 12, 1914.) "As a matter of fact this is accomplished by the modern models of gas fires which we have examined, and the endeavour to gain the maximum heating efficiency without hygienic risk has met with a success which is pleasing to record."

Referring to the matter of silent burning, *The Lancet* says: "While at the bedside in the middle of the room some eight feet away from the fire, nothing could be heard at all, in spite of the gas being consumed at the rate of about 30 feet an hour in a cheery red fire giving a genial warmth and comfortable aspect to the room."

(We might here add that since the above report was made burners of absolute silence have been satisfactorily produced.)

It has been proved conclusively by medical and other authorities that the gas fire is hygienically sound, and acceptable

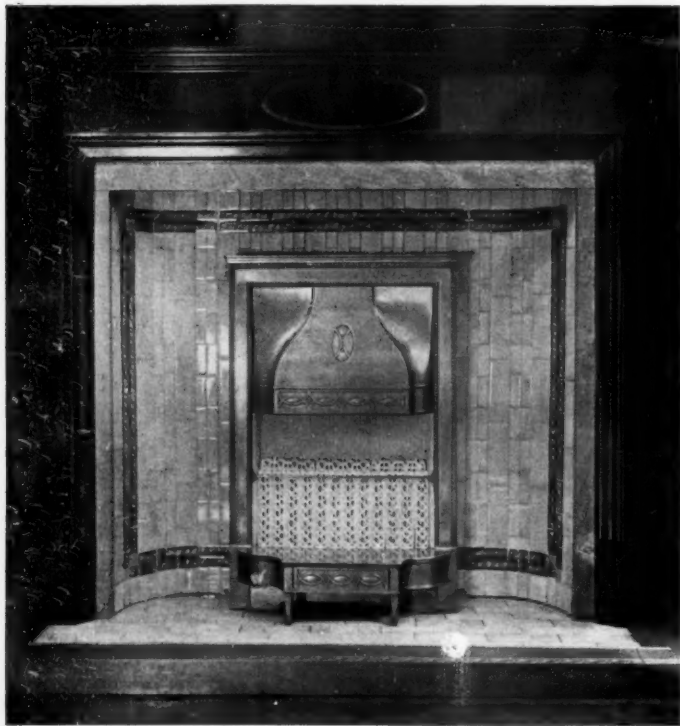


Fig. 3.

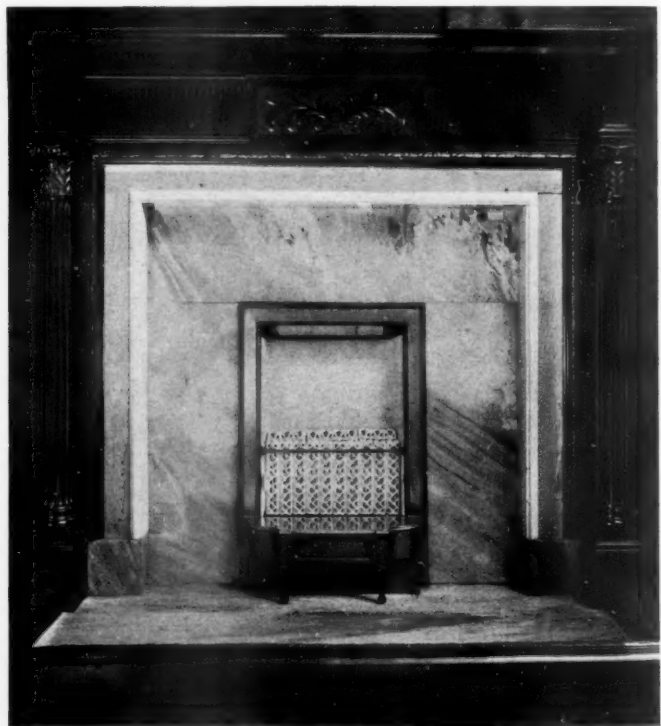


Fig. 4.



Fig. 5.

to the most exacting critics. As indicated, its efficiency is almost entirely from radiant heat, this being the proper means of raising the temperature; and in this connection it is interesting to state that many of our hospitals and sick wards are entirely and satisfactorily heated by gas fires of modern make.

The old objection as to drying the atmosphere, and the necessity of providing a bowl of water in front of the fire, is proved to be entirely a thing of the past.



Fig. 6.

The reports of the Smoke Abatement Society are worth mention here, inasmuch as they concern the gas fire as the most efficient cure for the disastrous conditions of many of our towns and cities; while from a domestic labour-saving point of view all will appreciate the vast improvement in the curtailment of labour which the gas fire effects.

Although the heating capacity has been so much increased, the actual consumption of gas has been greatly decreased; the improvements which have mostly effected this result

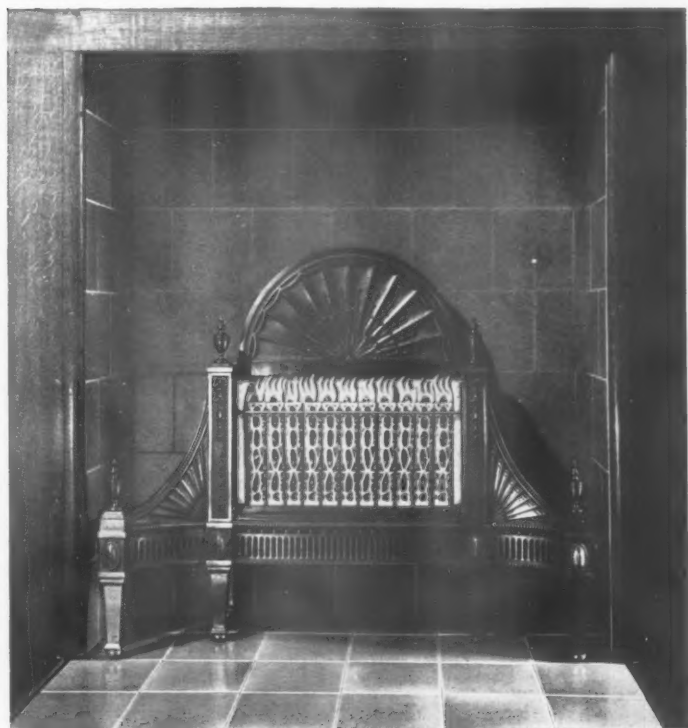


Fig. 7.

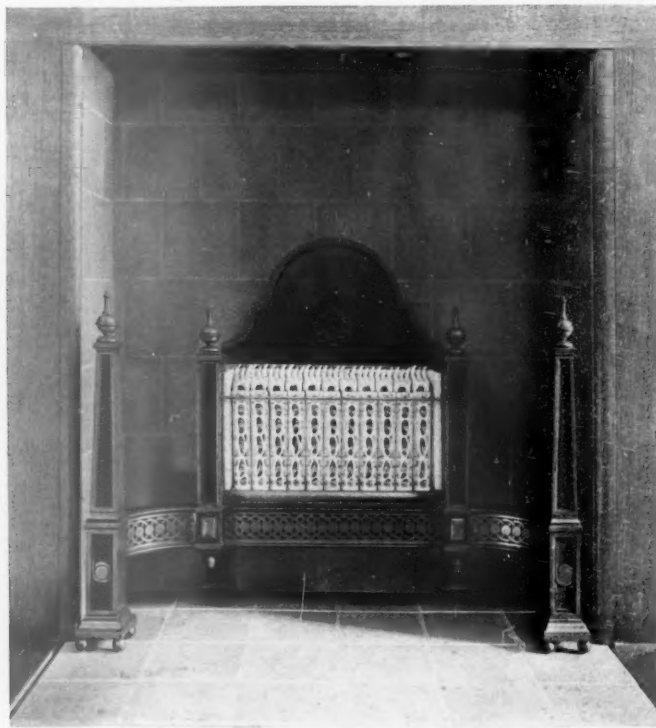


Fig. 8.

being the utilisation of suitable fuel, perfection of carburation, and flue outlets.

The very important matter of adaptability for use as a fitment has received careful consideration at the hands of some of the makers, and to this end fires have been designed and proportioned so that they may appear as part and parcel of the general scheme, whether the gas fire is placed in front of or actually in the coal grate; and this may be done without in any way interfering with the symmetry of the surroundings.

In some cases the attempt has been made to produce gas fires which in all respects compete or, where necessary, blend with types of coal fires.

It would, of course, often be desirable from many points of view if we could have our gas fires planned and fitted in the fire openings as coal grates are, thus obviating any necessity for duplication. This is a matter that should receive the attention of architects. Manufacturers would welcome the practice, and would speedily offer productions that met the new requirements.

There are at present on the market a few gas fires suitable for fixing permanently, and as the demand increases other examples will, no doubt, be forthcoming. Bearing on this point it would be well for architects to consider the planning of flues. For a gas fire, permanently fitted, it is only necessary to have narrow flues, such as can often be built in the thickness of a wall.

With the variety of types now available every requirement can be met. The fitment of gas fires under existing canopies, or the insertion in coal grates of a well-fitting basket or vertical fire, offers an economical means of utilising hearth space. The most satisfactory results, however, are obtained when the fireplace is designed especially to receive a gas fire. No questions of smoke combustion and updraught have to be considered as with coal fires, and for this reason a very neat and effective arrangement is possible.

It is a common practice to have a tile or marble surround to the gas fire, enclosed by the frame of the mantel, and certainly this is very pleasing in appearance; but there is perhaps no more effective background than a metal one, especially when the surface is broken up into delicate vertical ribs, after the manner of eighteenth-century French work.

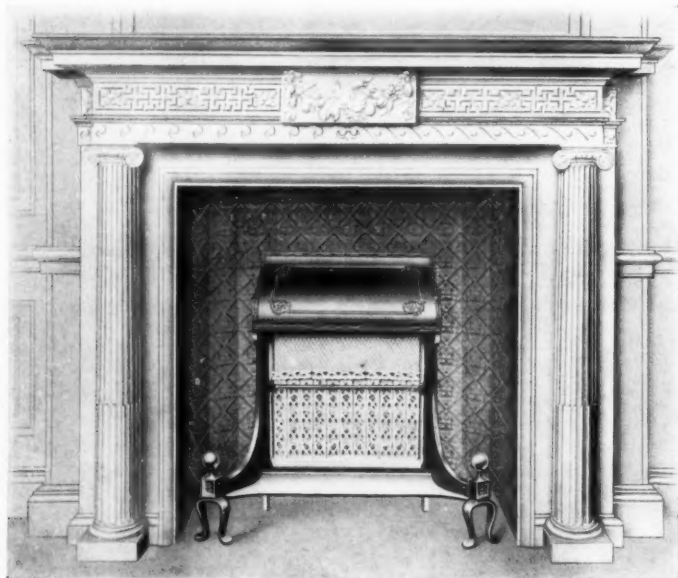


Fig. 9.

Apart from the matter of improvement in efficiency as a heating agent, there is nothing so striking about the modern gas fire as its suitability for inclusion in what are known as "period" schemes—that is to say, one can now obtain gas fires that conform to the general character of the interior decoration, whether this be Gothic, Tudor, Jacobean, or Adam, the designers, after carefully studying old types of wood and coal firegrates, having embodied the prevailing character in their designs for gas fires, so that instead of being obliged to have one more or less stock pattern of gas fire, and that a clumsy and inelegant type out of keeping with every architectural scheme, the makers now offer an astonishing variety of excellent designs. A few of these are shown by the accompanying illustrations. Fig. 1 is a gas fire by The Carron Company; Figs. 2, 3, and 4 are by The Davis Gas Stove Co., Ltd.; Figs. 5, 6, and 9 by The Richmond Gas Stove and Meter Co., Ltd.; and Figs. 7 and 8 by Messrs. Fletcher, Russell & Co., Ltd.

JAPANESE SKILL.

THE Japanese may be included among the most dexterous people in the world; and the abnormal skill they display with their fingers may in some measure be the result of having to manipulate chopsticks, which they do from childhood. Foreigners, even after long residence in Japan, confess their helplessness in handling chopsticks; but even a Japanese child shows the most marvellous deftness in their use. It may indeed be that such a practice develops in no ordinary degree the points of their fingers to a state of sensibility capable of handling anything in an artful manner.

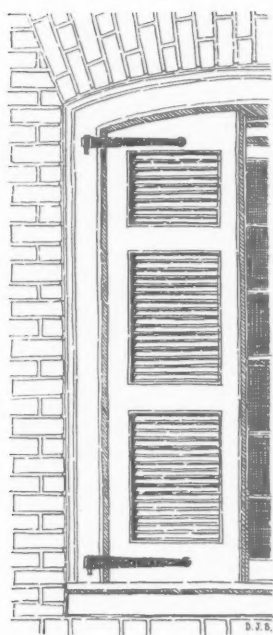
No one can watch a Japanese making *koyori*, or paper strings, by twisting slender strips of thin paper with the fingers till it is fit to tie a parcel or bind a bundle of papers, without being struck by the skill displayed. Once the writer undertook to teach some foreigners how to make *koyori*, but all failed to get the knack of it, while any Japanese can spin the paper string with his fingers in a jiffy, and even turn out a paper dog or horse with the same celerity.

Nor are the Japanese less skilful with their feet, with which they can tie a knot, or untie it, as readily as with their hands. Such work as *oshie*, a kind of relief figure in silk set on wood or screens, they can make in this way. They always put on their *geta* and *zori* or other footwear without using their hands, and this has tended to make their toes as skilful as their fingers. A woman without fingers can sew quite well with her toes.

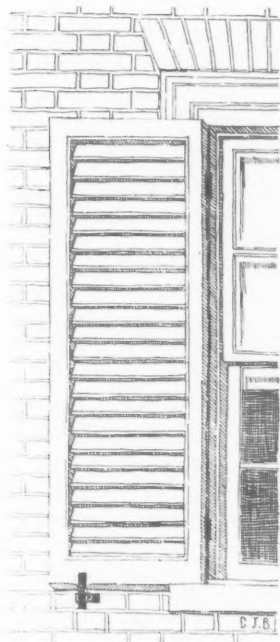
In work which requires great physical strength the Japanese fail, but in that demanding swiftness and skill of hands and feet they have no equals. Thus Japanese find it much easier to learn foreign games than foreigners do in learning Japanese games.

The same ability to do useful things simply is seen in other ways too. The great Hongwanji temple in Kyoto, the sweeping lines of whose vast roof are the admiration of the world, was built with only the assistance of a simple carpenter's square. Foreigners are usually astonished when told that no more complex tool than a square was used in the construction of so fine a piece of Oriental architecture. This is one reason why the Japanese are in such demand as carpenters, especially in the Philippine Islands, where they have proved themselves more skilful than the Filipinos.—Dr. S. MOTODA, President of the Rikkyo University, Tokyo, in the *Japan Magazine*.

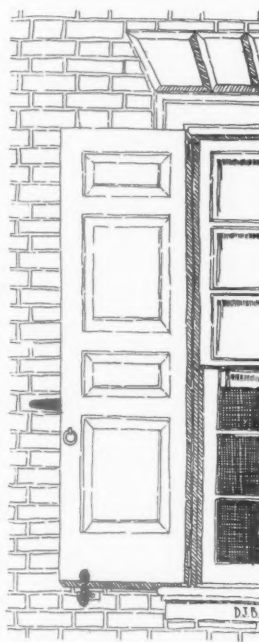
OLD AMERICAN SHUTTERS.



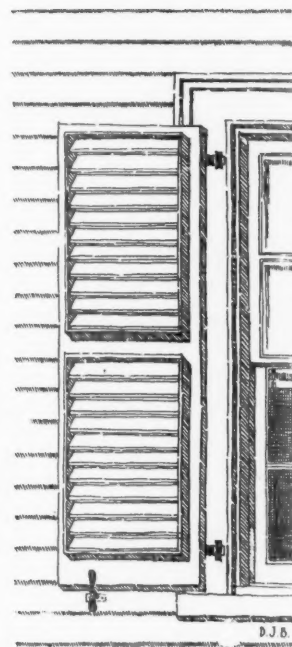
HOUSE AT WESTOVER,
VIRGINIA (1737).



BARTLETT HOUSE,
NEWBURYPORT, MASS. (1812).



CORBIT HOUSE, ODESSA,
DELAWARE (1772).



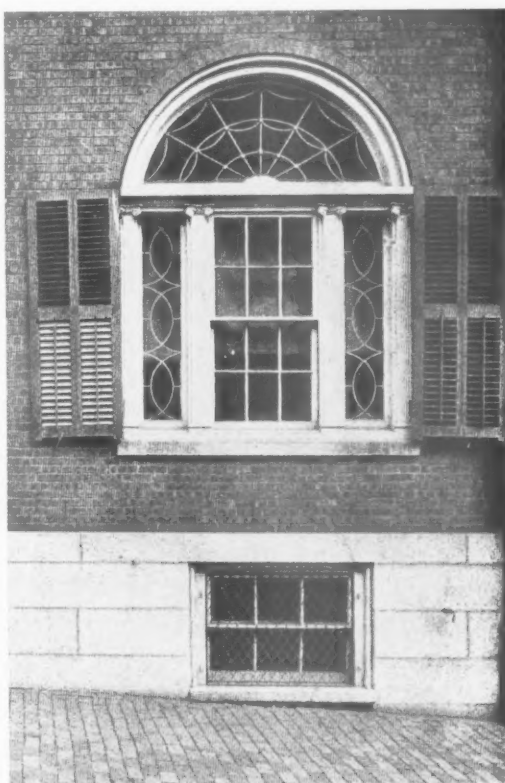
COOK OLIVER HOUSE,
SALEM, MASS. (1799).

AS a means of protection from intrusion from outside, and for shutting out sunlight while at the same time allowing fresh air freely to enter a room, nothing has ever been devised to equal the louvred window-shutter. Old houses, especially those of the late eighteenth and the early nineteenth centuries, offer us many admirable types, such as were carried to America by the English settlers. The accompanying illustrations show some representative examples of old American window-shutters, our illustrations being made from *The American Architect*. Shutters were first used by the colonists as a protection against raids by the Indians, and also to prevent the entry of wild animals. The type then in use was the battened shutter with a piercing in the upper part, like the one shown in the illustration on the next page, which is a modern replica by Mr. A. W. Renwick. Later came the solid-panelled shutter, and later still the four-panel shutter and the louvred shutter, like those shown on this page. It will be seen that the louvres were sometimes continued throughout the whole height, as at Bartlett House, Newburyport; and sometimes divided into two parts, as at the Cook Oliver House, Salem; or into three parts, as in the house at Westover, Virginia; while a further division, comprising four louvred panels in each shutter, is seen in the house on Beacon Hill, Boston, this last example having in its lower panels movable slats, operated by a small round rod, and fixed slats in the

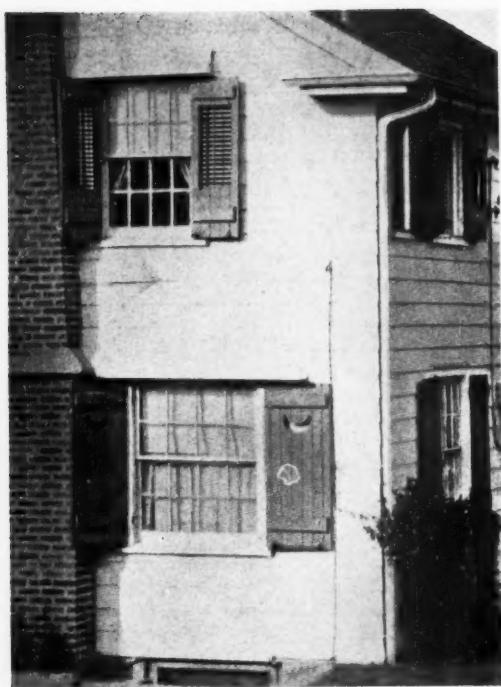
upper panels. In the Cook Oliver House the setting of the slats in grooves cut in the stiles is substituted by a raised board frame, to the inside of which the slats are fixed; these are exceptionally wide, there being only eleven slats to each panel.

In the case of solid shutters, it has always been the practice to indulge a personal fancy for different kinds of piercings. Among the early colonists in America, however, the openings took the form of auger holes, intended for the very real purpose of looking through to watch the redskins, and to fire through. It was only when the need for such serious protection had passed that crescents, hearts, bird-forms, crosses, and similar piercings were indulged in.

So far as the exclusion of light is concerned, the need of shutters is to-day as great as ever it was—more so, in fact, because modern rooms are smaller than the rooms in old houses, and consequently there is the greater necessity for constantly changing their limited air contents. The louvred shutter meets the case perfectly. Everyone knows that an ordinary blind on the inside of a window is, in the heat of summer, a very inadequate device, for the simple reason that the sun strikes the glass, which radiates through the blind fabric; besides, the blind shuts out the bulk of the air that might be admitted through an open window; whereas, when the two leaves of a louvred shutter are pulled over the window opening, the sashes may be



HOUSE ON BEACON HILL, BOSTON, MASS.



A MODERN AMERICAN HOUSE WITH SHUTTERS
OF OLD TYPE.

opened to their full extent, admitting air in abundance, while excluding all excess of light. Shutters, moreover, are very decorative in appearance, serving to redeem a house-front from barrenness. They are, however, not so simple to design as might appear to the uninitiated. More often than not, a due proportion between their parts is not observed; the frame is made too heavy or the slats are too cumbersome. The old shutters of the best period—i.e., about a hundred to a hundred and fifty years ago—did not display any such faults, and as examples of this period the accompanying illustrations are worth careful study.

NEW BOOKS.

The English Chancel.

A NEW volume in this series of books on Church Art in England is welcome for many reasons, and chiefly because of its declared intention to place before the public the conclusions of numberless writers whose papers on ecclesiological subjects are not easily accessible. Such a synthesis is more than ever necessary at the present day, when numerous students of architecture, archaeology, and church history are giving the results of their particular researches to our learned societies, whose transactions are not published in popular form. The present volume deals with the general apparel of the chancel of the English church; its scope is defined by its sub titles—"The Altar, Reredos, Lenten Veil, Communion Table, Altar Rails, Houseling Cloth, Piscina, Credence, Sedilia, Aumbry, Sacrament House, Easter Sepulchre, Squint, etc." In the 229 illustrations with which the book is furnished the reader will find representative examples of all these features, and will be aided in forming his own estimate of their historical place and importance. One could wish that the photographs had reached a higher standard of clearness, and that more judgment had been used in their arrangement in the text. Mr. Bond's industry in compiling this book and its companion volumes is not to be denied; but there is the same lack of artistry in presenting his subject as in the format of the book itself. Ecclesiastical art is one of the great phenomena of

history, and a man must be something of a poet to plumb its depths of symbolism and devotion and to describe its glory of colour and form. And it should not be considered outside the province of a manual to endeavour to communicate some appreciation of the mediæval artist's inspiration to the reader. The furnishing and decoration of the chancel is a matter of great interest to churchmen, but beyond some sound advice to eschew bare stone and oak, and return to the rich colouring and gilding of the ancient reredos, the subject is not discussed. Mr. Bond, however, prepares the way for other gatherers in the vineyard.

"The Chancel of English Churches" (Church Art in England Series). By Francis Bond, M.A. Humphrey Milford, Oxford University Press. 9 in. by 6 in. Price 7s. 6d. net.

The English Cathedrals.

THIS is the third reprint of Mr. Ditchfield's guide to the English cathedrals, with a few pages devoted to those of Scotland and Wales. The book is a useful compendium of information, and the text runs pleasantly enough for those who have time to devote to a little discursive reading which pivots on our greatest national church buildings. But as the author has not had space to give the authorities for his details, he might well have added the names of the best works on individual buildings at the end of each description.

The taste for the "narrative" guide-book is curiously significant of the superficial tendencies of recent times. The informed reader requires no more in his guide than a reliable table of facts and figures—the genuine connoisseur looks to the writer on such monuments of art and history for considered judgments well phrased and adequately expressed. The tourist and the holiday-maker are, however, neither of these. They want their facts disguised and put in parenthesis; opinions they desire to be ready-made for them, and they prefer that the author's individuality should not intrude. And supply, be it said with sorrow, still outruns the demand.

In common with all books from Messrs. Dent's house, this volume is pleasantly produced and attractively printed. The illustrations, however, in spite of Railton's drawings, are disappointing, and the photographs (such as the views of Gloucester) are so poor that they might well have been omitted. Why do not publishers draw more often upon the lithographs, engravings, and paintings of the eighteenth and early nineteenth centuries? The pages of this book, at least could be the richer, and the cathedrals would have had a far worthier representation.

"The Cathedrals of Great Britain: Their History and Architecture." By P. H. Ditchfield, M.A., F.S.A. London: J. M. Dent & Sons, Ltd. Price 5s. net.

Pugin's "Gothic Ornaments."

AUGUSTUS PUGIN's collection of Gothic ornaments is a monument to his industry and scholarship, as well as an inexhaustible source of inspiration. Mere slavish copying of such details was the undoing of the Gothic Revivalists, who were rather apt to pride themselves upon close adherence to authentic precedent. To those who are capable of assimilating the spirit of these bold, free, and often grotesquely fantastical forms, this reprint will render an important service; but to those objective minds that are in bondage to the letter it is a temptation and a snare. Its archæological value, as a collection of specimens of mediæval carving, is, however, quite considerable.

"Gothic Ornaments selected from various Ancient Buildings in England and France." By Augustus Pugin. New and Revised Edition. London: J. Tiranti & Co., 13 Maple Street, Tottenham Court Road, W. Price 12s. 6d.

NOTES OF THE MONTH.

Evolution in Architectural Practice.

Mrs. Sidney Webb, D.Litt., in the course of a recent lecture on "Professional Organisation" at the London School of Economics, traced in brief the evolution of architectural education. First, in 1791, there was the Architect's Club, which, being a club, did not burden itself overmuch with educational effort, and when, in 1834, the R.I.B.A. was established, its founders were chiefly concerned with social status: nothing mattered much if only the profession were kept "genteel." There was also, according to Mrs. Webb, "a conception that architecture was an art and not a science, and that architecture was not for buildings of common use, like factories or railway stations, but should be limited to the palaces"—a conception, however, that broke down when materials like concrete and steel arrived, requiring technical knowledge and the general development of building and sanitation. Mrs. Webb imputed to the R.I.B.A. of the days of our fathers a dislike of examinations and even of systematic education; for, it was asked, "How can anyone examine in art?" Like jesting Pilate, the propounders of this insinuating question waited not for the answer, which, however, was in due time supplied within their own precincts. For in 1877 the Institute accepted, from 1884 enjoined, and in 1891 insisted upon "the principle" of examination for the Associateship, thus furnishing, it may be hoped, a satisfactory reply to their own sphinx-like riddle. It may be conjectured also that Mrs. Webb's citation about architecture not being a science, but an art inapplicable to factories and railway stations, has been in like manner condensed from the steaming atmosphere of mid-Victorian days rather than collected in concrete form from the annals of Conduit Street, and that here, again, we get recoil from excruciating commercialism, reaction from one extreme to another. To-day, even in the exigencies of war-time, architectural opinion does not wholly abandon the factory to Satan, and is rather solicitous about the parlous state of British railway stations; as, indeed, it always has been—with intervals of vacillation and despair—since Hardwick put up his gracious Greek gateway at Euston, which stands at once as an admonition and a reproach, since the fine tradition it established is now followed mainly in France and America. Mrs. Sidney Webb is to be thanked for affording us this glimpse of ourselves as others see us.

* * *

A Committee of Good Taste.

When the time comes, which is not now, says "Ubique" in the *Architects' and Builders' Journal*, a rich altruist must be sought out and, instead of allowing him to spend his money on the provision of libraries galore, he must be got under the spell of an enlightened Committee of Good Taste, so that all his wealth can be poured into the production of a set of copy-books for manufacturers. "I have long been convinced that it is not the public who need first to be educated in good taste in their furnishings and the general equipment of their houses, but the manufacturers. People can only buy what the shops offer them, and though the shops may reply that they can only sell what the public will buy, they know very well that they are in the position of dictator, and ultimately we come down to the manufacturer. It is here the rich altruist and the Committee of Good Taste appear upon the scene. After infinite trouble and consideration, they get together a series of portfolios giving working drawings of admirable examples, whether these be of candlesticks, sideboards, inkstands, or fire-irons, and they shower them upon the manufacturer, free of all charge, in the hope that he will copy some of these good examples. In the

early days of the Renaissance the masons used to have such copy-books, and in the eighteenth century there were many others. So this is but the revival of an old idea. You have only to pick up a catalogue of Old Sheffield Plate to see what splendid possibilities there are in it. But the main difficulty would be to find the rich altruist. He would have to be a cross between Tolstoy and Earl Burlington and Andrew Carnegie, with a dash perhaps of Mr. Selfridge and President Wilson. And, as the Americans might say, you are up against a stiff proposition there."

* * *

The Germans and Reims Cathedral.

In a note on Reims Cathedral, contributed by M. Auguste Dorchain to a volume issued by the French Minister of Fine Arts under the title "Les Allemands Destructeurs de Cathédrales et de Trésors du Passé," it is contended that for at least 300 years the Germans have been haunted by the idea of destroying the cathedral. In April 1614, John Joseph Goerres, an illustrious professor, and the pious author of "Christian Mysticism," in four volumes, writes in the *Rheinische Merkur*: "Reduce to ashes this basilica of Reims, in which Clovis was anointed, in which was born the empire of the Franks, the false brethren of the noble Germans. Burn this Cathedral." On September 5th, 1914, we read in the *Berliner Blatt*: "The western group of our armies in France has already passed the second line of forts, except at Reims, the royal splendour of which, reaching back to the time of the White Lilies, will surely soon crumble in the dust beneath the blows of our shells." On January 1st, 1915, in the artistic and literary supplement of the *Berliner Lokal-Anzeiger*, Rudolf Herzog has an ode "in honour of the destruction of Reims Cathedral": "The bells no longer ring in the dome of the two towers. The benediction is blasted . . . Reims, we have closed thy house of idolatry with lead."

* * *

Architects' Registration in New Zealand.

The New Zealand Institute of Architects has furnished the Society of Architects with some particulars of the Registration Act which is now in operation in New Zealand. The original idea was to have merely Government registration without compulsory membership of a governing society, but this was abandoned in favour of the incorporation of the existing Institute, and the granting to it of administrative and disciplinary powers. By reason of the peculiar circumstances existing in the Dominion, where many persons "dabble" in architecture as a sort of offshoot to their ordinary business, it was considered to be impossible to restrict the term "architect" to registered men only, and it was therefore decided to adopt the title, "registered architect," connoting membership of the Institute. It is true that membership is not compulsory and that any person, however unqualified, may call himself an "architect" and can carry on such practice as he can obtain; but he may not, without incurring penalties, style himself a "registered architect," nor can he use the distinctive letters. This may seem but a trifling distinction to anyone unacquainted with the conditions prevailing in New Zealand, but it is really a very valuable one, because much weight is attached to membership of regularly constituted bodies as representing some known standard of value, and this value is very greatly enhanced when the governing body has the power to discipline its own members. The practical result of the Act has been the flocking to the Institute of all those persons who by any reasonable means can claim to be qualified.

NOTES OF THE MONTH.

Estate of the late Mr. Florence.

Estate of a gross value exceeding £300,000 was left by the late Mr. H. L. Florence, F.R.I.B.A. Testator bequeathed £10,000 each to the National Gallery, St. Bartholomew's Hospital, and Charing Cross Hospital; £3,000 to the Haberdashers' Company, of which he had been a Master; two sums of £1,000 to the Architectural Association, one of them to be used in founding an annual prize; and £1,000 to the British Museum. Subject to two life interests, the residue of the estate, amounting to nearly £100,000, is to be divided equally among several hospitals and museums, and the National Gallery. To the trustees of the National Gallery he has bequeathed the marble group "Maternité," by Dalou, and the trustees are empowered to select any of his pictures that they care to choose for the Gallery, the collection to be known as "The Henry L. Florence Bequest," a title that is also stipulated for such of the rest of his pictures or other objects as the trustees of the Victoria and Albert Museum may select, except the "Fox and Poultry," by Snyders, which goes to the Dulwich College Gallery. Mr. H. W. Lydall, solicitor, and Mr. Alfred Cox, architect, are the executors.

A New Type of Electric Lamp.

For giving a concentrated light over, say, writing desks, billiard tables, drawing office tables, etc., a special lamp has been perfected at the Osram-Robertson Lamp Works, Hammer-smith. It is known as the Osram "axial" type lamp. The filament, of pure drawn tungsten wire, is wound into a helix of very small diameter, so that the light is to a great extent thrown downwards instead of sideways, and by means of a conical opal reflector, which is made to fit closely to the upper half of the bulb, any rays of light which would otherwise be lost in an upward direction are reflected downwards, thereby increasing the candle-power in the direction required by nearly 100 per cent. Full particulars of the lamp can be obtained from The General Electric Co., Ltd. (Illuminating Engineering Department), 67 Queen Victoria Street, London, E.C.—An agreement has been concluded whereby Mr. Clifford C. Paterson, M.I.E.E., A.M.I.C.E., principal assistant in charge of electro-technical and photometric buildings at the National Physical Laboratory, will join the Osram-Robertson Lamp Works, Ltd., as director of laboratories for research and technical manufacturing purposes, after the War, or before that date if possible.

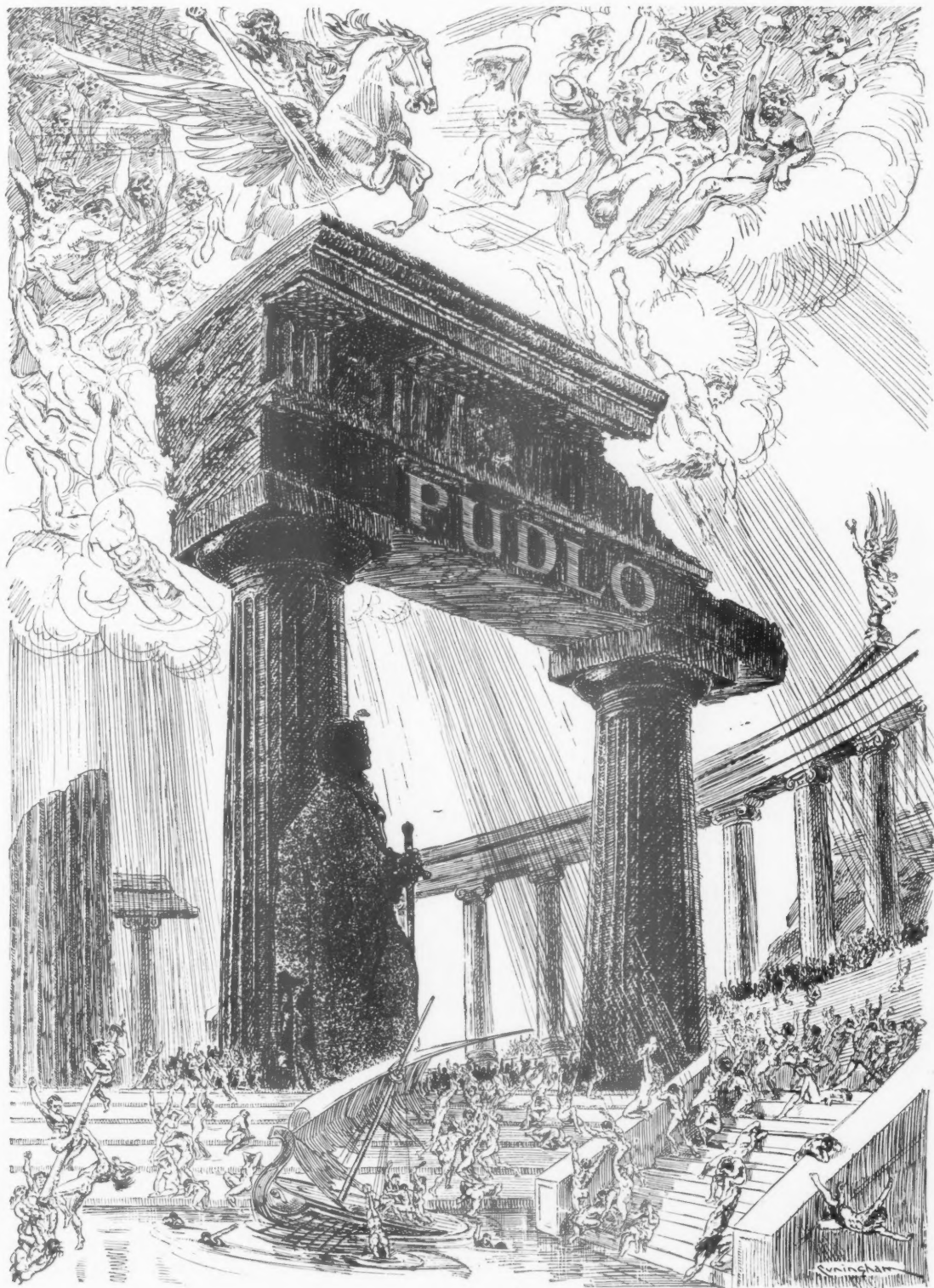


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NOTES OF THE MONTH.

Shakespeare's Theatres.

Most of the theatres in which Shakespeare's company produced Shakespeare's plays were on the Surrey side, and a search for their approximate sites, says a writer in the *Observer*, may be made the excuse for a ramble among the picturesque riverside wharves. The sites all lie between Blackfriars Bridge and London Bridge. The site of the Globe—most famous of them all, and most continuously linked with Shakespeare—is covered by Barclay's Brewery, but a bronze tablet in Park Street, unveiled in 1905 by Sir Herbert Tree, commemorates it. From Park Street a number of narrow courts or alleys run to the riverside at Bankside. One of them—Rose Alley—crosses the site of Henslowe's Rose Theatre—it is at the end nearer the river—and Bear Gardens to this day recall the fact that Shakespeare lodged close by, while the little square near the Park Street end with its derelict inn, the White Bear, perhaps reproduces exactly the scene of the bear-baiting pit of Elizabethan days. Burbage's Theatre, to which Shakespeare first went, was at Shoreditch, and the association is commemorated by a monument in Shoreditch Church to the Burbages and by the Shakespeare memorial window over the west door.

The Merits of Heating by Gas Fires.

In a recent lecture on "Economy in Coal Consumption," given at the Royal Institution, Dr. William A. Bone, F.R.S., Professor of Chemical Technology at the Imperial College of Science and Technology, said that "the continued use of more than 30,000,000 tons of raw coal, instead of coke, semi-coke, or gas, as domestic fuel, means that we are deliberately sacrificing, for the sake of a big blaze in the fireplace, the whole of the ammonia, tar, benzol, naphtha, and other by-products, the value of which would, in the aggregate, amount to many millions of pounds per annum, and at the same time we are unnecessarily adding to the atmospheric pollution of our great towns and cities by the smoke which goes up our chimneys." The Professor went on to point out how highly efficient the modern gas fire is, both in regard to its heating capacity and its labour-saving qualities, and from the hygienic point of view.

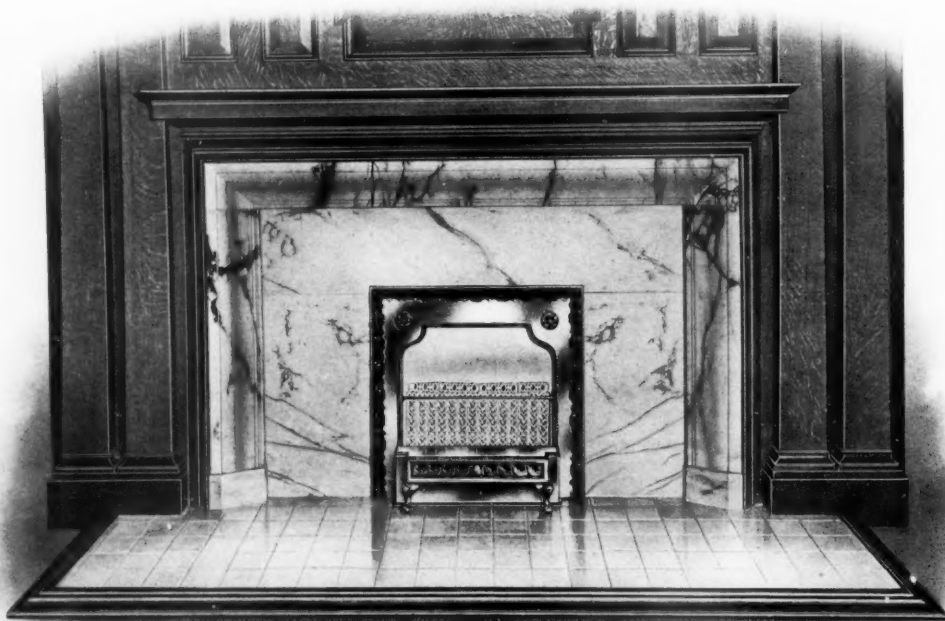
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The New Postage Rates.

A most useful little card giving the new postage rates for letters, books, and parcels has been issued by Messrs. Hamptons, Ltd., printers, 12, 13, and 19, Cursitor Street, London, E.C.

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