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A Magazine of Architecture & Decoration.



Downing Street, Farnham.

From a Pencil Drawing by Harold Falkner.

SEPTEMBER 1916

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NO. 238

Ruberoid ROOFING



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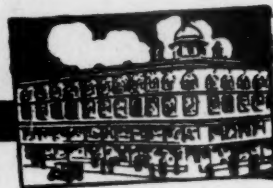
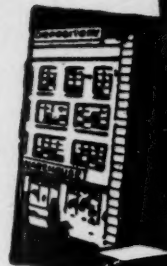
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Plate I

September 1916.

HOUSE IN DOWNING STREET, FARNHAM.

From a pencil drawing by Harold Falkner



FARNHAM.

By HAROLD FALKNER.

"FARNHAM has always been a place of capital importance," says Mr. Hilaire Belloc in "The Great Road."

To put the matter in a little more detail, from the earliest times some sort of a settlement of human beings existed at this junction of two very old roads. Of these roads, one leading from Cornwall through Old Sarum, Andover, Farnham and Guildford, to Canterbury and the Kentish ports,

At the descent into Guildford the road to the left is a new road; the old road went to the right by a track which can still be followed down past "The Mount," almost in a line with the Guildford High Street. This road was afterwards broadened by the Romans and branched to London, then an increasing place. Its age may be gauged by its use for the bringing of tin by the Phœnicians from Cornwall to



WEST STREET.

is known as the Harrow Way (harrow means "old") or tin track; the other, coming from Southampton, Winchester, and Alton, joins the first-mentioned road at Farnham: this road afterwards became known as the Pilgrims' Way, and copious literature is concerned with it. The exact course of the Harrow Way through Farnham is still a matter of controversy. Its course, coming from the west through Andover, Long Sutton, and Dippen Hall, and going east over the Hog's Back to Guildford as far as the old turnpike, is perfectly clear.

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the early Roman Empire. The other road, which became the Pilgrims' Way, took a more modest line, having a way of skirting towns wherever it could do so. Probably most of the pilgrims diverged at Farnham through Abbey Street and Longbridge to Waverley, where there was a large guest-house, and rejoined at Seale and Puttenham and Compton, passing south of Guildford through St. Katherine's Chapel, and crossing there by a ferry (there was an important shrine here).



DOWNING STREET.

The old part of Farnham lies in a trough with hills to the north and south, and consists of little more than the street running east and west with a branch running up to the Castle, which, built by Henri de Blois, brother of King Stephen, Bishop of Winchester, overlooks the town, and was in its time a very strong guardian of this important road. The town or manor was given by Ethelbald, King of the West Saxons, to the Bishop of Winchester, St. Swithun, and has belonged to the bishopric ever since.

The Castle (nearly always open to the public by permission of the Bishop) consists of the remains of the Keep, first erected by Henri, with additions by Fox over the principal entrance, where some Tudor brickwork and stone mantels and the initials "R. W." may still be seen. The tower over the main entrance to the present castle was built by Bishop Fox, and has some fine brickwork, although the original windows have been filled up and replaced by sash windows. Of the Keep a considerable portion of the masonry fell about two years ago, and has been re-erected in rockwork style under the direction of the diocesan architect.

Entering up the main steps (under the Fox tower) one sees a good Transition doorway on the left of the entrance corridor. The present hall seems to have been built round the original Norman hall; one of the old wooden Norman columns still exists in a cupboard under some steps off the corridor to the right.

The kitchen and servants' hall have remains of Norman transition work, and piers of what was probably the original chapel are partly built into the west wall of the inner court; but the place has been so altered and cut about that the original plan cannot at present be determined.

The Great Hall has a fine mantel of Bishop Morley's time, with an atrocious modern vitreous interior; the mantel bears the inscription, "A Dieu Foi aux amis foyer," which the little boy translated: "Good-bye faith, put your friends on the fire."

The staircase, gallery screens, panelling, and doors to the chapel entrance (with good openwork carving) were carried out under the direction of John Webb, nephew of Inigo Jones.



WEST STREET.

The drawing-room window, a modest Georgian structure, was replaced by Sir Arthur Blomfield by an arrangement of plate-glass with stucco reveals; but, fortunately, the drawing-room mantelpiece and fireplace, for which had been substituted an affair of mirrors and carving, was found in an attic and returned to its original position. Bishop Morley spent a good deal of money on the Castle and diocese, and provided an asylum for Izaak Walton, who died there in 1683.

Neither the town nor the Castle seems to have been the scene of any serious fighting. The Castle was taken and retaken by Louis the Dauphin and the barons in 1216, and in the Civil War was surrendered by Denham to Sir W. Waller, having had no ordnance to defend itself with. After this it became the headquarters of the Roundhead troops, who sent expeditions from here to Alton, Basing House, and Arundel Castle. At Alton they completely defeated the Cavaliers under Lord Crawford, capturing numerous prisoners and some wine. Crawford, it appears, could not obtain his favourite vintage at Alton, and some time before sent to Waller, who supplied the deficiency from captured Cavalier

stores at Farnham Castle. After the defeat Crawford writes to Waller:—

"SIR,—I hope your taking of Alton cost you dear. It was your lot to drink your own sack which I never intended to have left for you. I pray you send me my own chirurgeon and upon my honour I will send you a person suitable to exchange.

"Sir your servant,

"Winton Dec 16 1643."

"CRAWFORD.

Farnham seems to have been allowed to govern itself from time immemorial under a licence from the Bishop of Winchester, which rights were confirmed by William de Rayleigh in 1248, enabling the citizens to elect their own bailiffs and burgesses (except that the Bishop reserved the pleasure of putting the baker to the pillory and the brewer in the tumbrel), to have the assize of bread and ale, all trade "that may come within the compasse," to make attachments and all summons and distreign, etc., on the payment of £12 per annum. However, in Charles II's reign the Bishop seems to have bethought him that the privileges were worth more than the £12, and called upon the bailiffs to produce their charters, probably having been

traitorously informed that these "had been embezzled and lost in the late troublous times." The bailiffs giving more promise of words than money, the Bishop granted a lease to one Royden, who sublet to Kilvert, who wrote the following letter, which will explain itself. The original letter, in a big plain hand, together with the original charters, for some time lost, and the "lame cheate," are now in the keeping of the local urban district council:—

"MR. ROYDEN,—So long as this business is in agitation my thoughts cannot be idle, yet I would not be more busy in the matter than you consider necessary.

I know the temper of them so well that a speedy prosecution will put them in a quotidian ague, and rather than that it should come to a verdict they will submit to anything. The sole proof that they rely on is that Sir W. Weid will make good their interest by setting forth the long prescription of time they have enjoyed it. As for the graunte they talk of it is so lame a cheate (having neither sign seale or witness to it) as they are ashamed to shew it anybody.

. When the King lay at Farnham ther were fees due to his servants because they pretend to be a corporation and rather than pay the fees they gave it under their hands that they were no corporation.

They are cunning jugglers for they play fast and loose—it is a corporation when you question the toll-dish and it

is none when they have to pay anything. Their drift is to tire us out with delays having nothing else but impudence ye devil & money to support their ill cause I have done my utmost to procure money to discharge what I owe at The Bush and to carry me thither but I cannot compasse it I shall meet you about the articles of settlement which in thes troublous times of mortality I suppose is necessary to be done.

"Your most obliged friend & servant,

"ROBERT KILVERT.

"St. James Oct. 23d 1665."

The bailiffs, however, after considerable expense, won their case and established their right. The expense was great, and the tolls not seeming to be likely to be sufficient to pay in the lifetime of the bailiffs and burgesses (they had already made the office a life one) the office and perquisites were made hereditary; all of which came to an end in 1778.

The church of Farnham, which lies between the main street and the river, is said to date from Saxon times. I must confess that the evidence is not very convincing, but the building has been so restored, refaced, and added to that it is

impossible to regard much of it as original work. The arch in the south chancel aisle is fairly authentically recorded as dating from 1190, and two small corbel columns which supported the vaulting over the first bay of the chancel are earlier—probably 1130. The history of the church seems to resolve itself into quarrels among various ecclesiastics as to who should have the tithes, and up to the time of the great Bishop Sumner these seem to have gone to anyone except the parish priest. In 1335 the church was the scene of one dramatic incident. Bishop Orleton writes to the Archbishop of Canterbury: "That whilst he was preaching in the church of farnham for the success of the holy war . . . the archdeacon rector of the church sacrilegiously rushing in with many attendants did there stir up great noise & tumult

. . . and after many contumelious words going out at length . . . as the bishop was passing through the churchyard . . . did assault him with upprobrious language, and with a paper folded up . . . did strike him on the face crying 'This is the way in which I despise you and all your friends.'" Whether the Archdeacon was a conscientious objector or what the trouble was does not appear, but the Archdeacon (Inge) left 300 marks to complete the rebuilding of the chapels, and although his successor seems to have embezzled the money, "even the stones with which they were to be built," the chapels were at last built in 1399.



THE "LION AND LAMB" BREWERY.

Of the many houses of the eighteenth century which make Farnham so interesting to the practising architect of to-day, little is known of the builders. As above mentioned, Webb was employed at the Castle at the end of the seventeenth century, and workmen employed by him, or their descendants, may be responsible for the houses in question.

The only mention I can find of an architect of renown associated with Farnham is among the burials: "William son of Inigo Jones 19th Sept. 1775." But whether this could have been the son of the great Inigo I am unable to say.

The occasion for these houses of the Georgian period at Farnham and elsewhere was an increasing prosperity. People found for the first time that they had more money, that they had a surplus after they had provided for the necessities of life, and sought some outlet for it. A house was a safe investment, and bricks gave it a greater permanency than the half-timber construction that had been universal prior to about the year 1700.

Prosperity came to Farnham through the hops. According to Aubrey, Mr. Bicknell planted hops in Farnham in 1597. In 1670, the year the house at the bottom of Castle Street was built, there were 300 acres of hops; in 1740 nearly £3,000 was paid in duty, representing about 1,000 acres. The hop-planter was a stay-at-home man. His hops were not only a livelihood, they were an absorbing interest and a speculative crop. From February to September they required constant attention, and even when they were in the kiln, safe from all the pests and worries that surround their cultivation, their drying was a highly-specialised trade. The story is told of an old dryer who, being laid up at the critical period, had to leave the business to his son, "and what could he

know about it who had only been drying for twenty years." A bigger gamble still was the selling. One year hops would be £20 per cwt., the next £5. As showing the variations in the crop the duty for three consecutive years—1745, £1,678; 1746, £870; 1747, £3,009—tells its own tale. The planter wanted no such excitements as the "South Sea Bubble" or prize-fighting to keep him from dying of boredom. Being far too suspicious to let his money go out of the town, and his wife being unaccustomed to the idea of dressing in a style beyond her station, and having no idea of rising to a society beyond that she was born of and married into, what was a man to spend his money on? The solution of the problem was his house. It gave him extra comfort and a sense of security; it gave him a chance of showing his neighbours the results of his industry and astuteness. It was a thing that could be handed down to his children, as has happened from generation to generation.

Who was the master-mind in the building of these houses? Was he an architect, a master-builder, or a carpenter? We know that in the houses of the great in those days there was a person calling himself "architect," sometimes a professional man, sometimes an amateur. At Lynn, at York, at Cambridge, we know the names of provincial architects who were responsible for local town houses, and at Chichester there is the tradition that Wren himself descended to the small town house—but I do not know on what foundation this tradition rests, for, though I have searched the ratepayers' lists, directories, and parish registers, before 1800 I can find neither the name of an architect nor of a surveyor; and from the great prevalence of similar details in houses of the same dates, and from the gradual development of one style out of



APPROACH TO THE CASTLE.



ENTRANCE TO THE KEEP.

another, a sort of handing down from father to son, I am inclined to think that the carpenter was responsible.

The ruling feature in all the houses is the sash window. The windows are twice as high as they are wide, and they are not less than three feet from the floors or more than one foot below the ceilings—which settles the proportion. In every case the houses have a parapet above the cornice, except in shop property. In the earlier houses the cornices and details are bolder, in the later ones the refinements brought to perfection by the Adam brothers become apparent. And all have

a great sense of decency and restraint. There is a rigid adherence to symmetry. Blank windows are seldom used. In one case at least a staircase runs across a window rather than there should be a blank or any loss of symmetry.

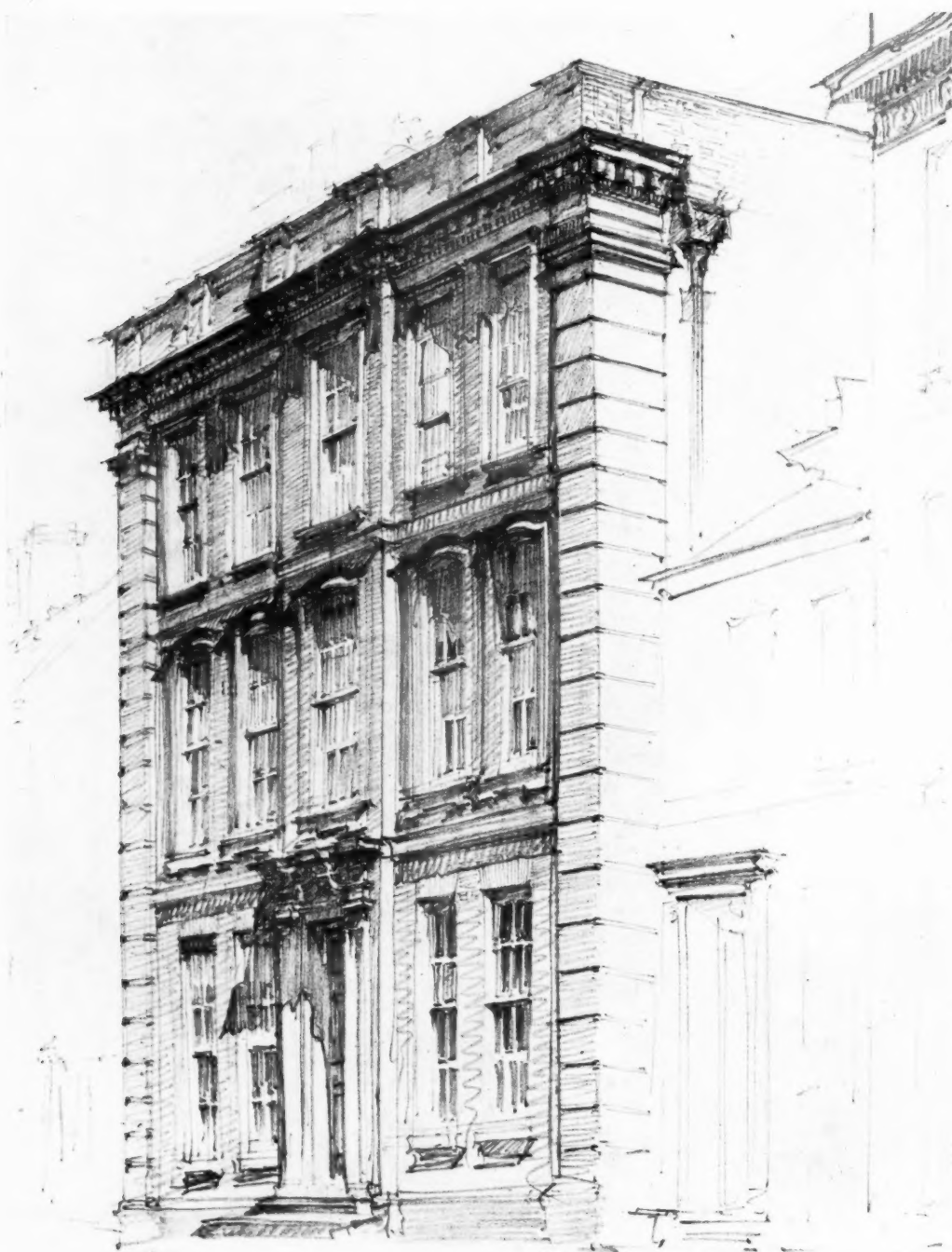
The plans are, as a rule, bad. The house is generally divided down the middle by a passage which is often too narrow to be anything more, although this sometimes develops into a corridor and is treated somewhat successfully as an architectural feature. The rooms are all small and nearly square. The staircases are almost always broad, taking up

the space of at least one room. They are of the very best construction, and the details are most carefully thought out; in several instances the undersides of the stairs follow in section the outline of the bracket between the tread and the riser, producing a fine rolling effect of polished woodwork; the strings are of course always open, the handrail nearly always of the same pattern, and the balusters of practically one pattern—turned, fluted, and slightly carved; twisted balusters of the Georgian period never occur.

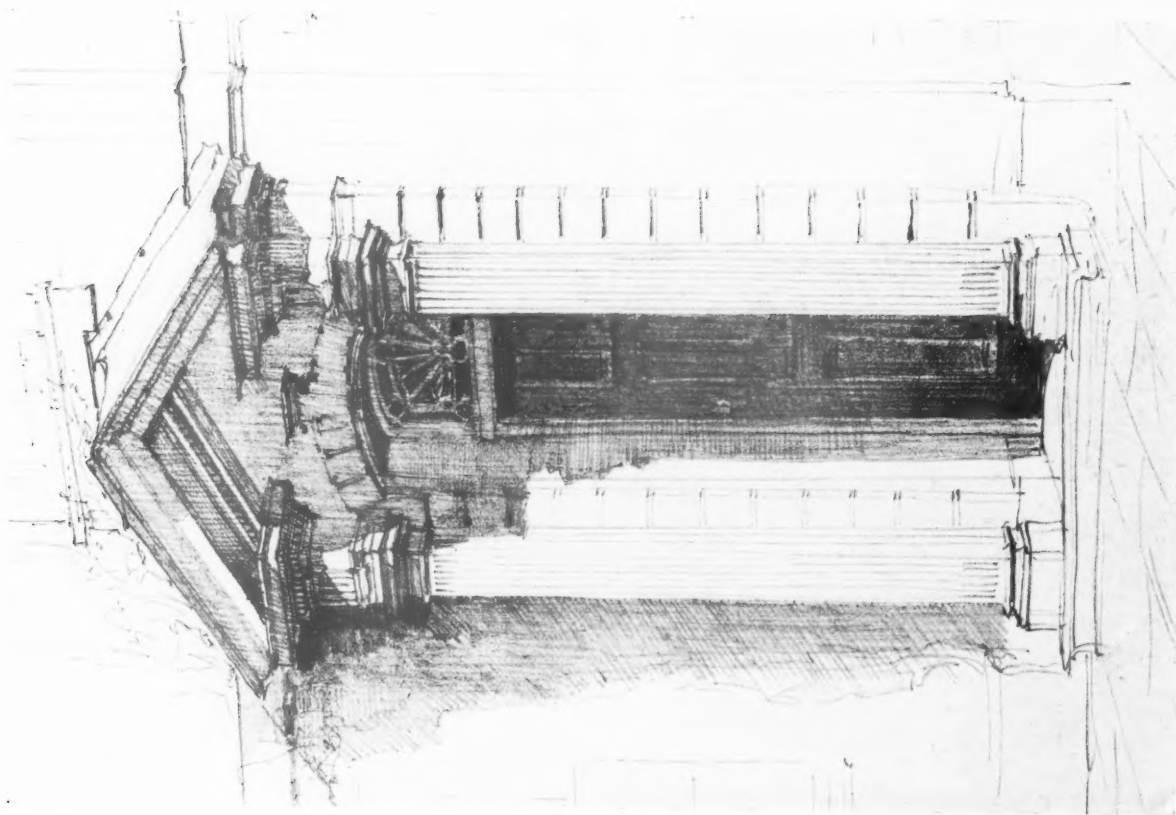
Of Wilmer House, a notable brick building in West Street with fine architraves, pilasters, and cornice, all in brick, and a stone-framed door, the title deeds show that at the time of its building it belonged to John Thorne of Odiham, and that it was sold in 1723 for £523, which, considering that it has two finely panelled rooms and an oak staircase—strongly suggestive of Webb's influence—seems a very low price for it, even allowing for the difference in money values between then and now. Another house in Longbridge, now a convent, is of much the same date and probably by the same architect. A house in Castle Street, with Corinthian pillared porch and fine ironwork gate, is also probably of the same date, but has been disfigured by plate-glass windows, a slate roof, and painted brickwork.

The Grange, with its fine brickwork, doorway, ironwork gate, and brick screen walls, formerly the residence of the Bishop's secretary, bears the date 1702 or 1703.

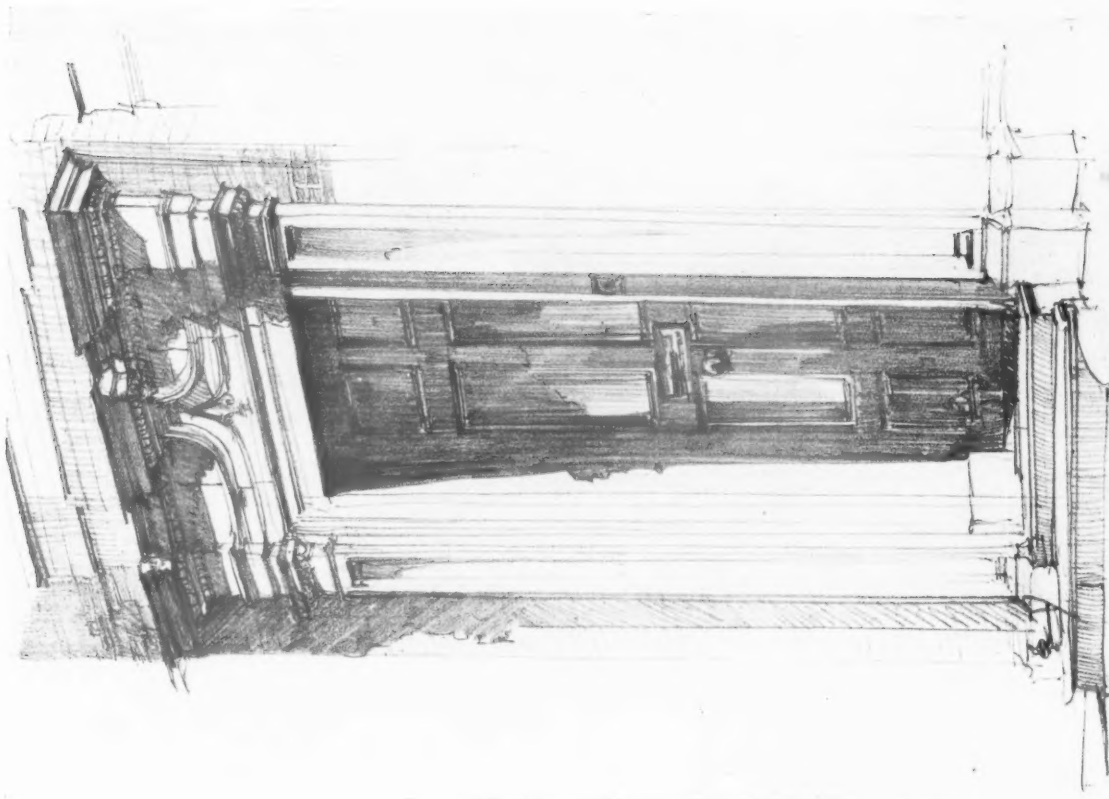
Houses of all dates from this up to 1800 are scattered about the town. There is one fairly



WILMER HOUSE, WEST STREET.



No. 39 West Street.



Wilmer House, West Street.

EIGHTEENTH-CENTURY DOORWAYS, FARNHAM.

From pencil sketches by Harold Falmer

good half-timbered house (which I hope has not been too much restored) dated 1679. There is also in a house in West Street having no outside pretensions to age a very fine ceiling of the period 1660 to 1680, and in a neighbouring one a very fine Adam ceiling. Mantelpieces have, unfortunately, been in many cases removed; the best remaining example is at a brewers' office in Castle Street, and there is a very similar one in the house next door; the mantel in the oak-panelled room at Wilmer House is a very typical example of the period.

In Castle Street is Bank House, and as a drawing of this is included among the accompanying illustrations it may be acceptable if I set down my own appreciation of its architect—Norman Shaw. He will, I think, be catalogued with the Gothic Revivalists, and, as regards domestic architecture, by far the greatest of them; and yet much of even his early work was so free and full of invention that it is really not Gothic at all. There was also an extraordinary rationality in

all Shaw's work, in judging which let us remember the time and circumstances under which it was done—1867 to 1880. Refer to the building journals through this period and see what sort of stuff was then being turned out as domestic architecture; how impractical most of it was, how strange the plans, while of the details it is well not to speak at all. Shaw was a tremendous worker (I do not know whether it was the custom before his time to work from full-size details; I should rather doubt if it were in domestic work). He simply revelled in detail; everything had to be done full-size, and the construction was always the first essential—126 major drawings were done for the Bank House, Farnham, besides innumerable lesser ones, and all these are covered with notes, while models and sketches of carving and plaster had to be submitted. One must remember that Shaw was not surrounded by a band of able craftsmen as we are to-day. Craftsmen then were expected to be as much like machines as possible. Tuck-pointing was the acme of perfection to the bricklayer, stop chamfers the

ideal of the carpenter. And yet they were fairly perfect. Look at this Bank House from the pavement, rising tier after tier like some old ship, and it will be recognised that, despite its plate-glass in the casements, one would have to go a long way before finding a more impressive street front, even among old work.

Shaw was a revivalist working under heartrending conditions, for most of his employers were only half-sympathetic. All the time he was trying to do twice as much work as one man can do, and was doing it cheerfully, getting into difficulties apparently for the pleasure of getting out of them. He raised domestic architecture out of the slough of despond in which he found it. A stuffy drudgery, he left it a tolerably respected art. He lived through two generations, and having got as far as he could go in one revival, he abandoned it, and for years easily led another. We must not judge him by our contemporaries, but by his own. We build on him, but he had nothing to build on except what he could dig out of an almost forgotten past. We profit by his mistakes and by his triumphs, as another generation will profit by ours, but do not let us make the mistake of supposing that we should be where we are if Norman Shaw had not done the spade-work and set his ladders against the walls of the Philistines.



BANK HOUSE, CASTLE STREET, BY NORMAN SHAW

THE HOUSE OF RUBENS AT ANTWERP.

FOR nearly three centuries writers of all nationalities have contributed to make the figure of the illustrious Rubens known. But among the biographers few have concerned themselves with the part he played in the history of Belgian architecture; and this is rather surprising, for those who have studied Flemish buildings of the so-called "style J sulte" will have grasped the importance of Rubens's influence on architecture—an influence that tended to ornamental opulence, theatrical and decorative effects, with twisted columns, broken pediments, and illogical construction.

It is quite immaterial whether Rubens was the originator of the "style J sulte," or whether he only made use of it and encouraged those who applied it; the important point is, that it answered best his pictorial conceptions, and really represented to him a painter's architecture; no other conception suited better his exuberant genius, overflowing with life and happiness of life. The connection between Flemish architecture of the seventeenth century and the paintings of Rubens is so intimate that one has often in good faith thought the painter took a very active part in the erection of several monuments, and particularly in the building of the Church of St. Charles at Antwerp; as regards this

last, a careful examination of the drawings of Huyssens, the principal designer, seems to prove that the first scheme was submitted to Rubens for approval, and that either he or one of his pupils made several important alterations; notably, the pediment was raised so as to be enriched by a group of the Virgin with the Holy Child; the two great counterforts or consoles and the cartouche held by angels also disclose a painter's hand in their composition, and this is also the case with the alterations made to the upper part of the tower.

The building of the church was begun in 1614, and in 1617 Rubens's own house was completed. If it is true that the great artist was consulted in connection with the former, and that his advice was followed as that of an oracle, it is only natural that the house he built for himself should have been the interpretation of his artistic convictions in regard to architecture, convictions which he asserted by the publi-

cation of the collection of his "Palazzi di Genova" in 1622.

For these reasons the house of Rubens had a considerable meaning, and the irretrievable destruction of a part of it was a great loss. These considerations made me decide to undertake the rebuilding of the house—at the Brussels Exhibition—as faithfully as possible. For the realisation of the project what materials were available?

The house of Rubens at Antwerp still retained its principal outlines, the roof itself had been preserved, and the triumphal arch between the court and the garden, as well as the pavilion at the end of the latter, were intact. Unhappily, interior partitions, walls, and floors rendered the whole nearly unrecognisable. The plan made a score of years ago by the architect Schadde, from fanciful information given to him by Mols, was of no help to me in my reconstruction: the studio, for ex-

ample, is represented by a very badly lighted room with a very low ceiling. The engravings of Harrewyn, executed in 1684 and in 1694, before the buildings were altered, furnished much more useful information, but still not enough. I therefore made a very careful investigation into books by writers who were contemporary with Rubens, and who had seen his house as it originally existed. I also consulted, with some success, the works of the best authors on art, among these the works of the late Max Rooses, trustee of the famous



ENTRANCE FA ADE.

A RECONSTRUCTION OF THE HOUSE OF RUBENS.



VIEW OF HOUSE FROM COURTYARD.

Plantin Museum, who himself assisted me on more than one occasion with valuable advice. To these sources of information it is also necessary to add the numerous pictures of Rubens in which parts of his house are to be seen in the background. Several historical publications were also consulted with success,

among these the "*Pompa triumphalis introitus Ferdinandi*," in which the painter gives free course to his abundant imagination and to his great facility of composition. Among the pictures may especially be mentioned the "*Garden Pavilion*" at the Munich Museum, where it is to be seen as an accompaniment to the portrait of Rubens and Helena Fourment; the portico, or parts of the portico, in the "*Conversation*" at the Madrid Museum, in the "*Education of the Virgin*" at the Antwerp Museum, in "*Henri IV departing for the war against Germany*" in the Médicis gallery at the Louvre, and in the portrait of Isabella Brant at The Hermitage, Petrograd. In all these works the artist is inspired by his home, whether he composes mythological scenes, the title of a book, or designs the framing of an etching or engraving.

These were the principal sources to which I had recourse for my restoration. But it seemed to me that it would be better still to understand the special character of the Rubensian style; and architects, who know how difficult it is to execute a style otherwise than by applying certain current recipes, will realise that this was not the least difficult portion of my task. My assistants, Edward Deckers and Jules Anthone, evinced a similar desire in relation to the sculptural parts, seeking to emulate the skilfulness and the spirit which distinguished Quellin, Duquesnoy, and Fayd'herbe.



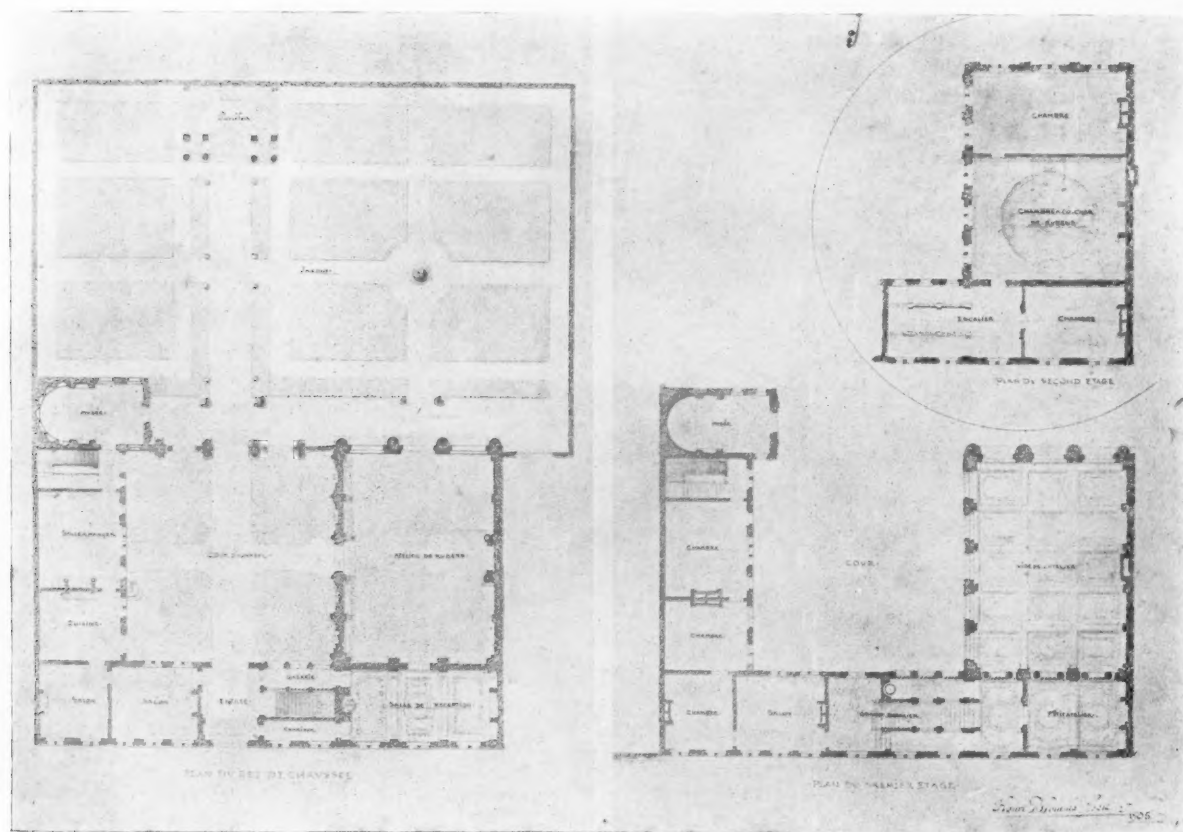
TERMINAL FIGURES ON FAÇADE OF ATELIER.

Edward Deckers, Sculptor.

A RECONSTRUCTION OF THE HOUSE OF RUBENS.



TRIUMPHAL SCREEN BETWEEN COURTYARD AND GARDEN.



PLANS OF HOUSE AND GARDEN.

My work I thought might be used as a model for the definite rebuilding which the City of Antwerp should undertake. The architectural enrichments, the sculptures, and the reliefs executed for the Brussels Exhibition will be preserved; so, too, will the drawings, plans, sections, and full-size details, all of which occupied nearly six years of labour.

The illustrations which accompany these notes speak for themselves, and it will not be necessary to enter upon any long description.

The elevation of the house is divided into two distinct parts. The one on the left-hand side, dating from the sixteenth century, existed already when Rubens purchased the building; he left it untouched; it includes the house proper, which consisted of two large rooms, a kitchen, a dining-room, and a staircase. The right-hand portion of the elevation included the reception-room and the studio; it dates from the seventeenth century, and is distinguished by a more monumental character and grander conception; the ordonnance of this part was certainly inspired by Rubens himself.



VIEW IN ATELIER.

The house did not, as generally believed, face the Place de Meir, but a side street along a vaulted canal. This street became later the actual "Rue Rubens"; its narrowness was the reason for the simplicity of the elevation.

If the exterior is marked by great simplicity, the interior, on the contrary, shows very rich embellishment by the great master himself, and especially in the part which Rubens built can be seen the wealth of the artist's imagination and all the recollections of his travels.

Nothing is more stately, more luxurious, more in keeping with the opulent tastes of the rich Flemish citizens than this fascinating ensemble—the portico, the triumphal archway with its sculptures and enrichments, the garden with its ornate pavilion, the elevation of the studio, in connection with which the low reliefs decorating the panels under the upper floor windows will be especially noticed. Beyond the entrance hall is the grand staircase, built in 1617; the string and the balusters, carved by Jan Van Mildert, are a marvel of richness and good taste. These stairs lead to the gallery whence one may survey through an arcade the studio as Rubens left it.



RECEPTION ROOM.

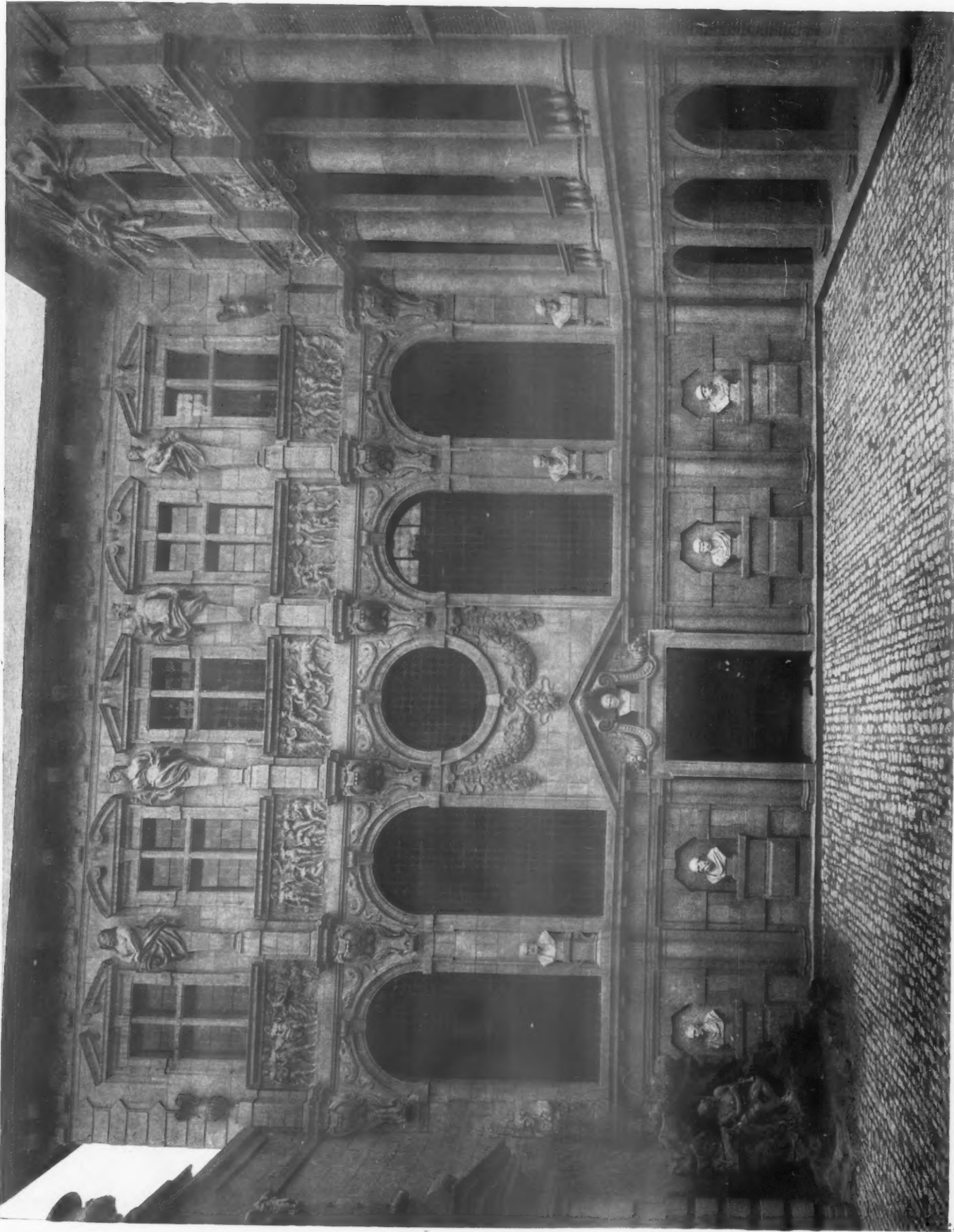


Plate II.

THE HOUSE OF RUBENS AT ANTWERP: FAÇADE OF ATELIER TO COURTYARD.

Reconstructed by Henri Blomme,
Membre effectif du Corps académique d'Anvers, Membre de la Commission Royale des Monuments

September 1916.

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Plate III.

THE HOUSE OF RUBENS AT ANTWERP: INTERIOR OF ATELIER.

Reconstructed by Henri Blomme,
Membre effectif du Corps académique d'Anvers, Membre de la Commission Royale des Monuments

September 1916

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A committee was formed with a view to purchase the house of Rubens and to offer it to the City of Antwerp. This committee also suggested the idea of having the house reconstructed at the Brussels Exhibition in 1910, and the committee of the latter very graciously gave the necessary ground and marked it on the general plan. The project was favourably received by the Commission of Fine Arts and Public Works, and the Corporation of the City accepted the suggestion and voted the necessary credit.

Thanks to the interposition of the Minister of Public Works, M. Delbeke, I was allowed by Lady Dowager de Bosschaert, the owner of the house, to make on the spot the castings which were necessary, and I wish to take this present opportunity to thank her for the permission so graciously accorded to me.

NOTE.—The committee mentioned above, and formed in 1905, was composed of MM. A. Delbeke, at that time Minister of Public Works in Belgium; F. Van Kuyck, Alderman of Fine Arts of the City of Antwerp; Max Rooses, Trustee of the Plantin Museum; and myself. It was on this committee's initiative that the negotiations with Lady Dowager de Bosschaert were brought to a successful conclusion; for at one of their meetings, held in July 1914, at which were also present M. Jan de Vos, Burgomaster, and M. Gyselinck, Director of the Communal Properties of Antwerp, it was decided to purchase the property for 1,000,000 francs (£40,000), to be paid in annuities. The owner had given to the committee the option for this transaction, and the matter only needed to be sanctioned by the council when the War broke out. The rebuilding would have had to be carried out in accordance with the project so much admired at the Brussels Exhibition,

all drawings, plans, sections, details, and castings having been deposited at the Museum of Fine Arts in view of this.

It is to be hoped that the War has only postponed the execution of the committee's scheme, and that as soon as the present conflict is ended it will be possible to purchase the precious house of Rubens and to start its rebuilding, to the satisfaction of art lovers in general and of the inhabitants of Antwerp in particular.

HENRI BLOMME, Architect,

*Officier de l'Ordre de Léopold, Membre effectif
du Corps académique d'Anvers, Membre de la
Commission Royale des Monuments.*

Rubens was born in 1577. He received his early training in Antwerp, Van Noort and Van Veen being his masters. In May 1600, when twenty-three years of age, he went to Italy and remained there for eight years, becoming closely associated with courts and court life. He enjoyed a continuous series of opportunities for study and development, and his residence at the court of Mantua largely determined the whole tenour of his future life. In 1603 he was sent as envoy to the court of Spain, and this mission still further extended his outlook. Five years later he returned to Antwerp. His reputation as an artist preceded him; commissions came pouring in, and with his surging imagination in the realm of decorative effect and his unflagging energy, he seems never to have refused any, however complicated the order might chance to be. Thus came the necessity for a large studio, where he and his many pupils might have ample space to work, and thus the house which it has been the endeavour here to reconstruct. Rubens died on May 30th, 1640.



GARDEN PAVILION.



GRAND STAIRCASE.

THE WINTER VILLA OF PLINY.

FROM time to time various conjectural restorations of the villa at Laurentinum, the favourite retreat of Pliny the Younger, have been attempted; all such reconstructions following in the main the description given in the letter to Gallus.

An early edition of Pliny's epistles was published at Milan by Catanæus in the year 1506, but no serious attempt appears to have been made to interpret the author's description of either the Laurentinum or Tuscum Villas until Scamozzi essayed the task in 1615. This design formed the basis of the scheme reconstructed by Félibien in his work, "*Plans et Dessins de deux Maisons de Campagne de Pline, avec des remarques et une dissertation touchant l'Architecture Antique et Gothique*," Paris, 1699. Thirty years later, Richard Castell, with the patronage of the Earl of Burlington, published his "*Villas of the Ancients*," for which work there can be no doubt he referred to the plans of both Scamozzi and Félibien.

The actual ruins of the villa are reputed to have been discovered some time about the year 1714, but the reality of the structure does not appear to have been ascertained, either by Castell or by others. John, Earl of Orrery, whose town house stood in Leicester Fields, addressed an essay on Pliny's life to his son Charles, Lord Boyle, together with a translation of the letters. He mentions both Scamozzi's and Félibien's attempts at the reconstruction, but reserves his encomiums for Castell. As Pliny has omitted to mention the proportion of any one room in the garden apartment, or in the Laurentinum itself, Scamozzi, Félibien, and other authors have endeavoured to supply his deficiency by affixing supposititious dimensions to each particular chamber. Melmoth's "*Letters of Pliny the Consul*," published in 1810, contain numerous references to Castell's ingenuity. In 1796 Pietro Maiquez prepared a scheme showing the general arrangement of the rooms. This was followed by another ingenious plan by Macquet, in 1818. And in 1838 Handebourt made an attempt.

The conjectural restorations of Scamozzi, Félibien, and Handebourt were finally turned to account by Jules Bouchet, who published "*Le Laurentinum*" in 1852. This work contains, in addition to the plans mentioned above, five steel engravings showing Bouchet's own ideas concerning the villa. His fine compositions, while envisioning a purely imaginary version of Roman architecture (which in fact is nothing more than Græco-Roman viewed through French spectacles), are an accurate divination of what the Classic spirit implies, and exhibit that sense of intellectual superiority which is always apparent in the archaeological restorations undertaken by imaginative Frenchmen.

Three of the plates from Bouchet's work are here reproduced, and in explanation of them is given Melmoth's translation of Pliny's letter to Gallus, although the translation by Lewis, 1882, is perhaps more acceptable reading.

It is fortunate that Pliny was so prominent a figure of his time that his correspondence has been handed down intact. His letters to the Emperor Trajan, his description of the two villas at Laurentinum and Tuscum, as well as his accounts of life in Rome, form valuable historical essays, both from a literary and an architectural standpoint. It has been conjectured that Pliny projected the plan of the villa at Laurentinum, but had recourse to Apollodorus (Trajan's architect) for the carrying out of his ideas.

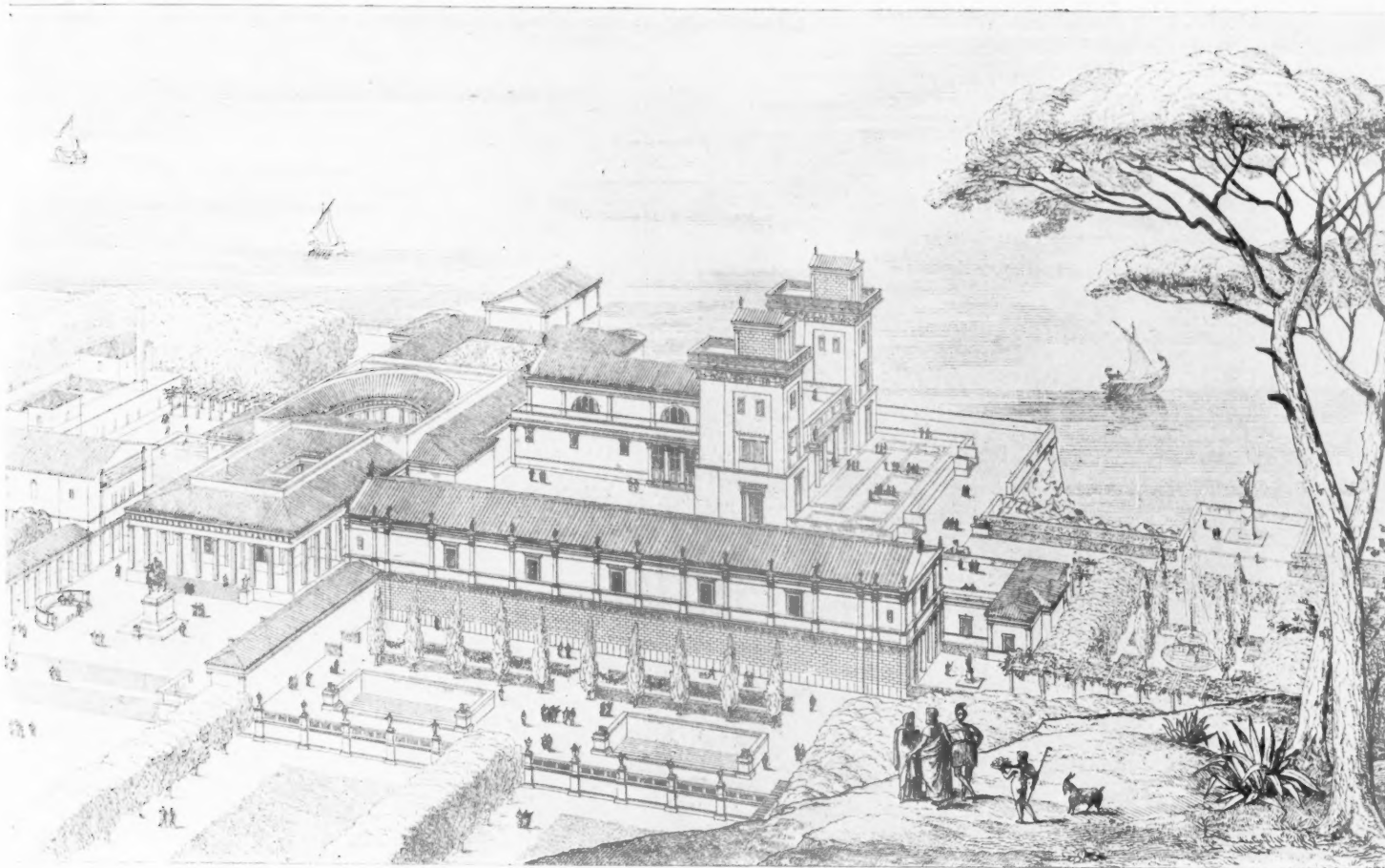
The Letter to Gallus.

You are surprised, it seems, that I am so fond of my Laurentinum, or (if you like the appellation better) my Laurens; but you will cease to wonder when I acquaint you with the beauty of the villa, the advantages of its situation, and the extensive prospect of the sea-coast. It is but seventeen miles distant from Rome; so that, having finished my affairs in town, I can pass my evenings here, without breaking in upon the business of the day. There are two different roads to it; if you go by that of Laurentum, you must turn off at the fourteenth milestone; if by Ostia, at the eleventh. Both of them are, in some parts, sandy, which makes it somewhat heavy and tedious if you travel in a carriage, but easy and pleasant to those who ride on horseback. The landscape, on all sides, is extremely diversified; the prospect, in some places, being confined by woods, in others extending over large and beautiful meadows, where numberless flocks of sheep and herds of cattle, which the severity of the winter has driven from the mountains, fatten in the vernal warmth of this rich pasturage.

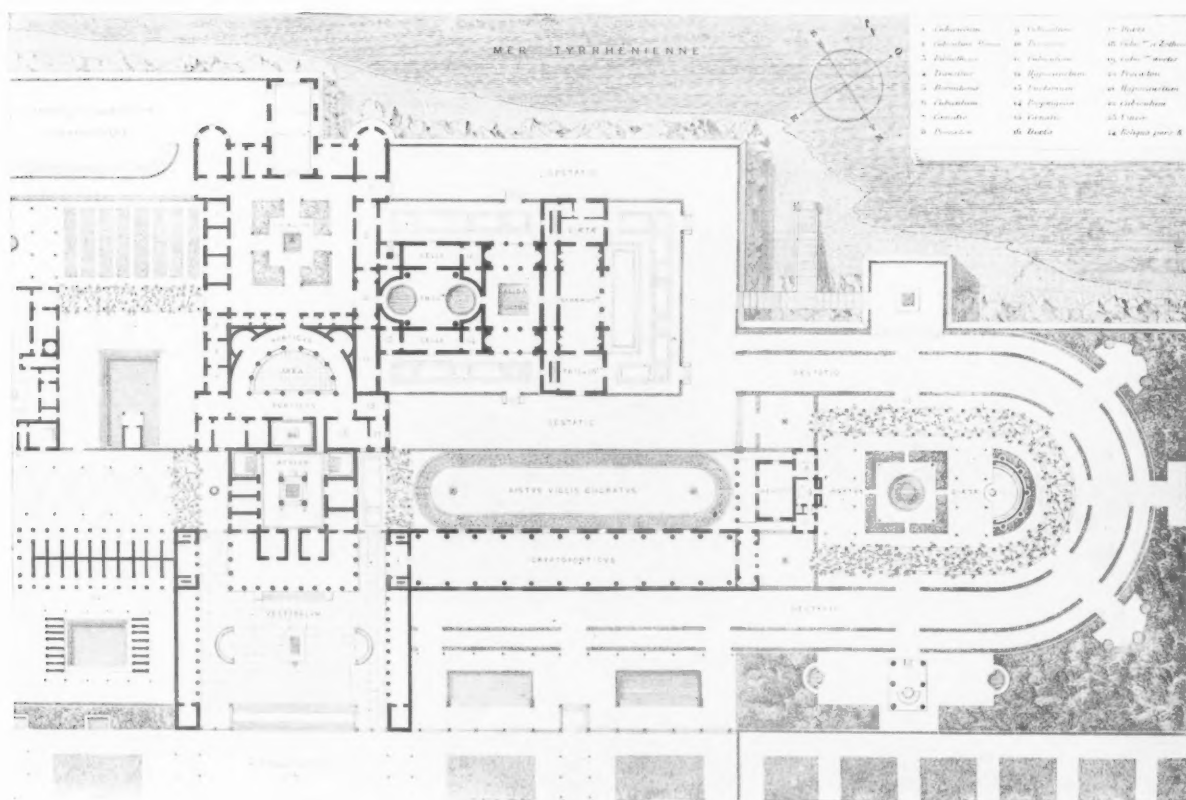
My villa is large enough to afford all desirable accommodations, without being extensive. The porch before it is plain, but not mean, through which you enter into a portico in the form of the letter D, which includes a small but agreeable area. This affords a very commodious retreat in bad weather, not only as it is enclosed with windows, but particularly as it is sheltered by an extraordinary projection of the roof. From the middle of this portico you pass into an inward court, extremely pleasant, and from thence into a handsome hall, which runs out towards the sea; so that when there is a south-west wind it is gently washed with the waves, which spend themselves at the foot of it.

On every side of this hall there are either folding doors or windows equally large, by which means you have a view from the front and the two sides, as it were, of three different seas; from the back part you see the middle court, the portico, and the area; and by another view you look through the portico into the porch, from whence the prospect is terminated by the woods and mountains which are seen in the distance. On the left hand of this hall, somewhat farther from the sea, lies a large drawing-room, and beyond that a second of a smaller size, which has one window to the rising and another to the setting sun: this has, likewise, a prospect of the sea, but being at a greater distance is less incommoded by it. The angle which the projection of the hall forms with this drawing-room retains and increases the warmth of the sun; and hither my family retreat in winter to perform their exercises: it is sheltered from all winds, except those which are generally attended with clouds, so that nothing can render this place useless but what, at the same time, destroys the fair weather. Contiguous to this is a room forming the segment of a circle, the windows of which are so placed as to receive the sun the whole day: in the walls are contrived a sort of cases, which contain a collection of such authors whose works can never be read too often.

From hence you pass into a bedchamber through a passage, which, being boarded and suspended, as it were, over a stove which runs underneath, tempers the heat which it receives and conveys it to all parts of this room. The remainder of this side of the house is appropriated to the use of my slaves and freedmen; but most of the apartments, however, are neat



Bird's-eye View.



Ground-floor Plan.

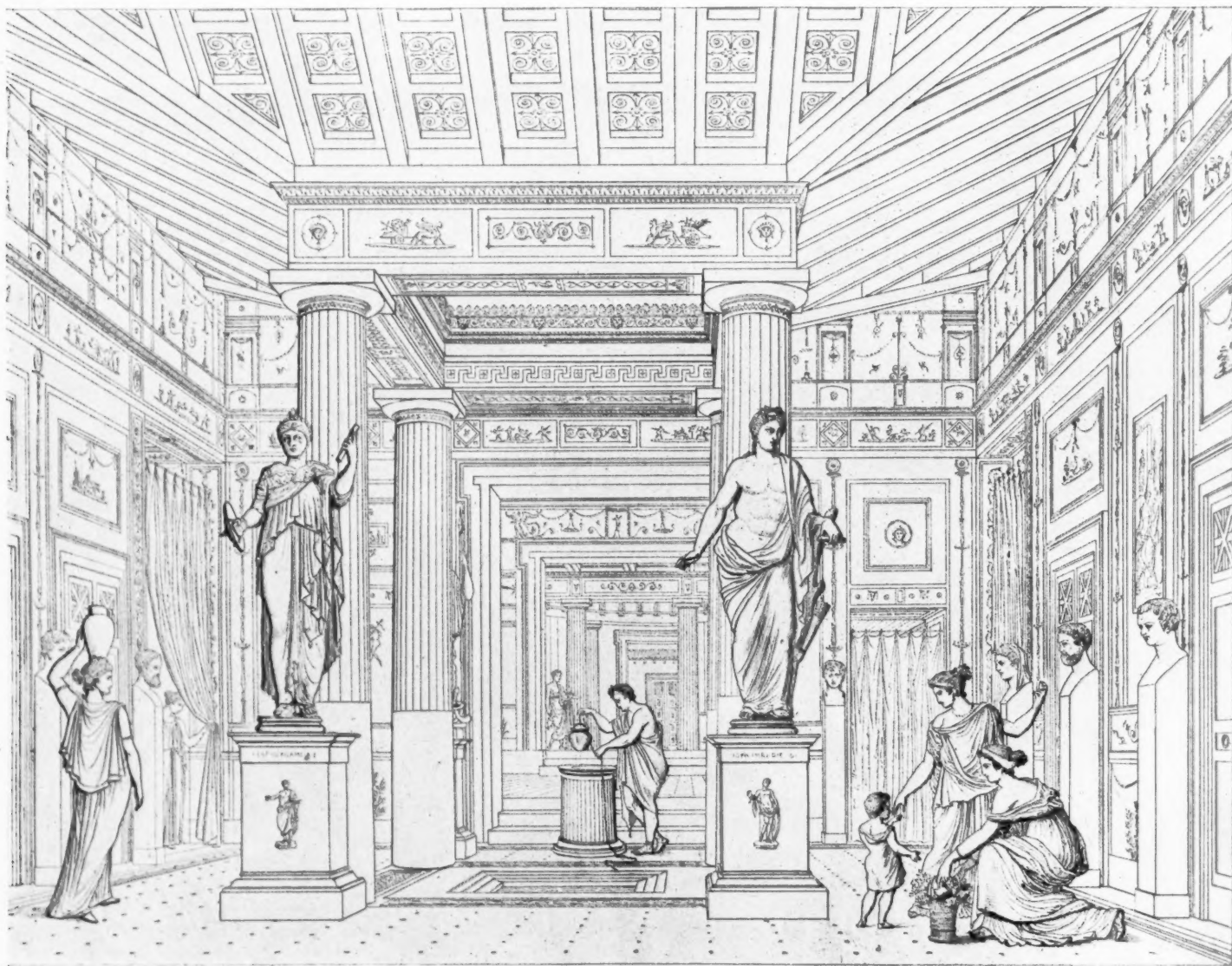
LAURENTINUM: THE WINTER HOUSE OF PLINY.
(Bouchet's Restoration.)

enough to receive any of my friends. In the opposite wing is a room ornamented in a very elegant taste; next to which lies another room, which, though large for a parlour, makes but a moderate dining-room; it is exceedingly warmed and enlivened, not only by the direct rays of the sun, but by their reflection from the sea. Beyond is a bedchamber, together with its ante-chamber, the height of which renders it cool in summer, as its being sheltered on all sides from the winds makes it warm in winter.

To this apartment another of the same sort is joined by one common wall. From thence you enter into the grand and spacious cooling-room, belonging to the bath, from the opposite walls of which two round basins project, sufficiently large to swim in. Contiguous to this is the perfuming-room, then the sweating-room, and next to that the furnace which conveys the heat to the baths; adjoining are two other little bathing-rooms, fitted up in an elegant rather than costly manner: annexed to this is a warm bath of extraordinary workmanship, wherein one may swim, and have a prospect, at the same time, of the sea. Not far from hence stands the tennis-court, which lies open to the warmth of the afternoon sun. From thence you ascend a sort of turret, containing two entire apartments below, as there are the same number above, besides a dining-room, which

commands a very extensive prospect of the sea, together with the beautiful villas that stand interspersed upon the coast. At the other end is a second turret, in which is a room that receives the rising and setting sun.

Behind this is a large repository, near to which is a gallery of curiosities, and underneath a spacious dining-room, where the roaring of the sea, even in a storm, is heard but faintly: it looks upon the garden, and the gestatio, which surrounds the garden. The gestatio is encompassed with a box-tree hedge, and, where that is decayed, with rosemary: for the box, in those parts which are sheltered by the buildings, preserves its verdure perfectly well; but where, by an open situation, it lies exposed to the spray of the sea, though at a great distance, it entirely withers. Between the garden and this gestatio runs a shady plantation of vines, the alley of which is so soft that you may walk barefoot upon it without any injury. The garden is chiefly planted with fig and mulberry trees, to which this soil is as favourable as it is averse from all others. In this place is a banqueting-room, which, though it stands remote from the sea, enjoys a prospect nothing inferior to that view: two apartments run round the back part of it, the windows whereof look upon the entrance of the villa, and into a very pleasant kitchen garden. From hence an enclosed portico extends,



LAURENTINUM: THE ATRIUM.

(Bouchet's Restoration.)

which, by its great length, you might suppose erected for the use of the public. It has a range of windows on each side, but on that which looks towards the sea they are double the number of those next the garden. When the weather is fair and serene these are all thrown open; but if it blows, those on the side the wind sets are shut, while the others remain unclosed without any inconvenience.

Before this portico lies a terrace, perfumed with violets, and warmed by the reflection of the sun from the portico, which, as it retains the rays, so it keeps off the north-east wind; and it is as warm on this side as it is cool on the opposite. In the same manner it proves a defence against the south-west; and thus, in short, by means of its several sides, breaks the force of the winds from what point soever they blow. These are some of its winter advantages; they are still more considerable in summer; for at that season it throws a shade upon the terrace during all the forenoon, as it defends the *gestatio*, and that part of the garden which lies contiguous to it, from the afternoon sun, and casts a greater or less shade, as the day either increases or decreases; but the portico itself is then coolest, when the sun is most scorching—that is, when its rays fall directly upon the roof. To these its benefits I must not forget to add, that by setting open the windows, the western breezes have a free draught, and by that means the enclosed air is prevented from stagnating. On the upper end of the terrace and portico stands a detached building in the garden, which I call my favourite; and indeed it is particularly so, having erected it myself. It contains a very warm winter room, one side of which looks upon the terrace, the other has a view of the sea, and both lie exposed to the sun. Through the folding-doors you see the opposite chamber, and from the window is a prospect of the enclosed portico. On that side next the sea and opposite to the middle wall, stands a little elegant recess, which, by means of glass doors and a curtain, is either laid into the adjoining room or separated from it. It contains a couch and two chairs. As you lie upon this couch, from the feet you have a prospect of the sea; if you look behind you see the neighbouring villas; and from the head you have a view of the woods; these three views may be seen either distinctly from so many different windows in the room, or blended together in one confused prospect.

Adjoining to this is a bedchamber, which neither the voice of the servants, the murmuring of the sea, nor even the roaring of a tempest can reach; not lightning nor the day itself can penetrate it, unless you open the windows. This profound tranquillity is occasioned by a passage, which separates the wall of this chamber from that of the garden; and thus, by means of that intervening space, every noise is precluded. Annexed to this is a small stove-room, which by opening a little window warms the bedchamber to the degree of heat required. Beyond this lies a chamber and ante-chamber, which enjoys the sun, though obliquely indeed, from the time it rises till the afternoon. When I retire to this garden apartment I fancy myself a hundred miles from my own house, and take particular pleasure in it at the feast of the Saturnalia, when by licence of that season of festivity every other part of my villa resounds with the mirth of my domestics; thus I neither interrupt their diversions nor they my studies. Among the pleasures and conveniences of this situation there is one disadvantage, and that is the want of a running stream; but this defect is, in a great measure, supplied by wells, or rather I should call them fountains, for they rise very near the surface.

And indeed the quality of this coast is remarkable; for in what part soever you dig, you meet, upon the first turning up of the ground, with a spring of pure water, not in the least salt,

though so near the sea. The neighbouring forests afford an abundant supply of fuel; as every other accommodation of life may be had from Ostia: to a moderate man, indeed, even the next village (between which and my house there is only one villa) would furnish all common necessities. In that little place there are no fewer than three public baths, which is a great conveniency, if it happen that my friends come in unexpectedly, or make too short a stay to allow time for preparing my own. The whole coast is beautifully diversified by the contiguous or detached villas that are spread upon it, which, whether you view them from the sea or the shore, have the appearance of so many different cities. The strand is sometimes after a long calm perfectly smooth, though, in general, by the storms driving the rains upon it, it is rough and uneven. I cannot boast that our sea produces any very extraordinary fish; however, it supplies us with exceedingly fine soles and prawns; but as to provisions of other kinds, my villa pretends to excel even inland countries, particularly in milk; for hither the cattle come from the meadows in great numbers, in pursuit of shade and water.

Tell me, now, have I not just cause to bestow my time and my affection upon this delightful retreat?

Surely you are too fondly attached to the pleasures of the town if you do not feel an inclination to take a view of this my favourite villa. I much wish, at least, you were so disposed that, to the many charms with which it abounds, it might have the very considerable addition of your company to recommend it.

Farewell.

* * * * *

Caius Cæcilius Secundus, commonly called Pliny the Younger, was the nephew and heir of the elder Pliny, the naturalist. He was born at Como A.D. 61. Pliny was a man of refined taste, highly accomplished, devoted to literature, munificent in the use of his wealth, and very considerate to all within his circle. By profession he was an advocate, a frequent and very popular pleader at the courts of the *Centumviri*, held in the Julian basilica, as well as occasionally in the Senate and in public prosecutions. But, fond as he was of his profession, he appears to have given it up in disgust at the practice of bribing which was so common at the time, and devoted himself instead to the duties of the State offices. He was appointed augur and præfect of the Treasury in the Temple of Saturn, and rose in due course through the offices of quæstor, prætor, and tribune of the people, finally attaining the consulship, A.D. 100. He was twice married, but had no children. In health Pliny seems to have been far from robust. He speaks of his slight and thin figure, though in his youth he had seen military service in the East. He was fond, too, of hunting, but used to boast that he combined the worship of Diana with that of Minerva. His great wealth he bestowed with great liberality, both privately and publicly. But it is the charm of his letter-writing that has endeared him to posterity. There are few, if indeed any, remains of Roman prose literature which are as elegant, as interesting, and as varied as Pliny's "Letters." Evidently written and published on the model and precedent of Cicero's "Letters," they are all carefully composed, and couched in the most graceful and polished Latinity. The foregoing letter to Gallus is a representative example. An admirer of nature and possessing a keen faculty for observation, he describes in most beautiful language the scenes he has witnessed, and writes with enthusiasm of objects of art—such as the Corinthian bronze statuette which he had just purchased out of a legacy received. He died *circa* A.D. 115.

HORNE'S PLACE, APPLEDORE HEATH.

By NATHANIEL LLOYD.

THE counties of Kent and Sussex are probably richer in ancient houses of small size than any others in England. This is the more remarkable, for the majority of these buildings were constructed of timber and plaster. I say *were* constructed because in many cases the walls up to first-floor level have often been rebuilt in brickwork. But even where this has been done a large amount of the original timber structure remains, having defied fire and all the other dangers to which they have been exposed for three, four, or five centuries. Most of these ancient houses are of the hall type, a type which persisted in English architecture for several hundred years, and which only died out in the early part of the seventeenth century. The plan was always the same. In the centre was the hall, open to the roof. At the end by the entrances were the pantry, buttery, and other chambers, known as the lower end, and at the upper end of the hall were the parlour on the ground floor with the solar above it. These two apartments were the private rooms of the master, his family, and of the unmarried womenfolk.

One of these typically English dwellings still stands on Appledore Heath. It is known as Horne's Place, and was formerly the property of the Horne family, who were persons of some consequence in that neighbourhood during the thirteenth, fourteenth, fifteenth, and early sixteenth centuries. Unfortunately the ancient roof has been removed at some time, but in the existing attic the finely moulded and crenellated tie-beam of the solar roof may still be seen. The hall itself is no longer open to the roof, but has been filled in with

floors, as is the case with all these houses. This was done early in the seventeenth century.

Attached to this typical mediæval yeoman's house is an extremely interesting little domestic chapel, perhaps one of the most beautiful of its kind still standing. Modern additions

and mutilations make it difficult to date the house with any accuracy, but it was probably built not earlier than the end of the fifteenth century. The chapel, however, must have been erected a century earlier, just at that period when Decorated work was passing into the Perpendicular. It stands against the south-east side of the existing farmhouse. It has a crypt or basement floor of just about 6 ft. pitch. The floor of the chapel itself measures 21 ft. by 12 ft. 6 in., the internal height being about 27 ft. The original walls, built of squared rubble in courses, have been repaired at many periods with brickwork, some of which is quite early, as is shown by the fact that these bricks measure $8\frac{1}{8}$ in. by $4\frac{1}{4}$ in. by $2\frac{1}{8}$ in., and are laid with such thick joints that four courses go to 13 in. The interior has been divided horizontally by a floor at



INTERIOR, LOOKING EAST.

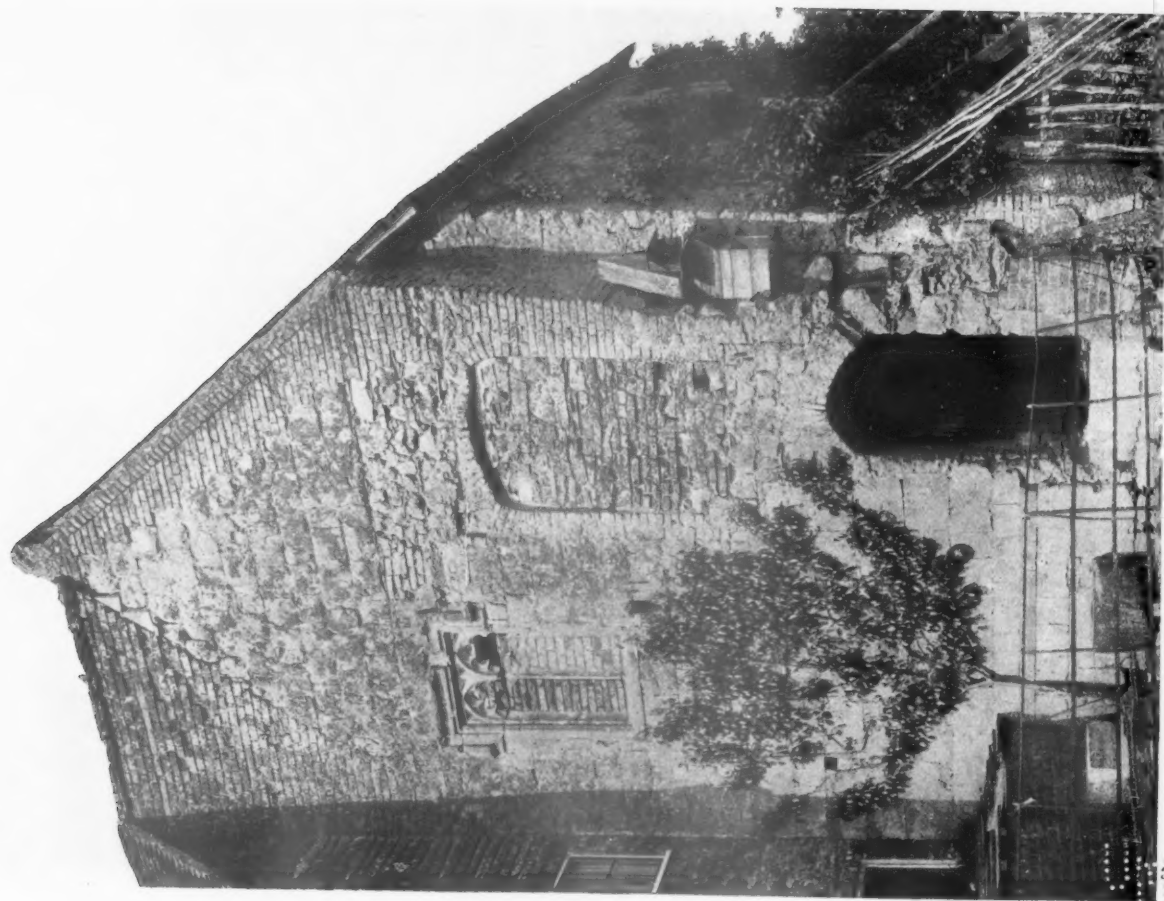
about 6 ft. from the ground floor. Access to this modern upper floor is obtained by steps through what was the south window, the tracery of which has been destroyed. Fortunately the corresponding window on the north side has been preserved.

The accompanying illustration of the exterior of the west end (see Plate IV) shows one of the original entrance doors; the other, from the house, being in the north-west corner. The sill is about 2 ft. above the present ground level. The



Detail of South Side, showing Window and Squint.

September 1916



View of West End.

Plate IV

THE CHAPEL, HORNE'S PLACE, APPLIEDORE HEATH, KENT.

100

base, cap, head of moulded arch, and the latter's curious stiling will be noted in this photograph. The bricked-up opening above the doorway is a later insertion. The mouldings of the pair of cinquefoil windows, with their square label, are quite distinct; and at the south-west corner, near the ground, is the pointed head of what may have been a doorway giving access to the crypt. This is now reached from the house by a later doorway and flight of steps on the north side.

The photograph of the south side shows the mutilated window serving as a doorway to the modern floor, to which reference has been made. The character of the dripstone over may be seen in this view and in that of the west end: the stop is interesting. The opening below and to the left of this south window is the squint, which is some 7 ft. above present ground level. Opinions differ as to the purpose of these squints, but apparently this one could at no time have given any view of the interior from without, and must therefore have been devised for use from within. Its position is also antagonistic to the now generally discredited theory that squints were leper windows.

The illustration of the exterior of the east end gives some idea of the fine Perpendicular east window. Most of the bricks with which the tracery has been filled in are thin, early ones. It does not, however, follow that the filling-in was done at an early date, as it might have been done at any time with old bricks taken from elsewhere. This window is of excellent design and proportion. The dripstone terminates in a cross.

Another photograph shows the interior looking east, above the level of the inserted floor. In this the tracery and



EAST END OF CHAPEL.



DETAIL OF INTERIOR (NORTH WALL).

mouldings of the east window can be seen, except that the photograph does not show clearly the cresting with its ball finials (immediately above the capitals) which is worked round the shafts at the springing. This view also shows the north window. The mutilated south window was similar to this in detail. The hood-moulds of these windows are of unusual design, terminating in curiously shaped finials and equally interesting stops. The photograph of a portion of the interior of the north wall shows these clearly. Apparently the inner faces of the mullion shafts and capitals have at some time been cut away.

The roof is double-framed. It has four pairs of principal rafters, and between each of these are three pairs of common rafters. The central pair of each group of common rafters has an unmoulded arch-brace springing from the moulded and crenellated inner wall-plate and tenoned into a collar-beam of the same scantling as the rafter. At some time the soffits have been lathed and plastered, and on the face of the plaster a moulded oak rib has been applied. Remains of these can be seen at two points of the portion of the roof photographed. The glory of the roof, however, lies in the four pairs of finely moulded arch-braces with which the principal rafters are furnished. These arch-braces spring from carved and moulded stone corbels a foot or so below the wall-plate. Attention may be drawn to the workmanlike way in which the mouldings have been returned on the purlins. The stone corbels are carved with floral ornament, said to represent the leaves of the lesser celandine. On each corbel is a shield carved with the representation of a Catharine-wheel. Whether this device is purely heraldic, or whether it indicates that the chapel was dedicated to Saint Catharine, is difficult to determine; but there is no reason to suppose that a Catharine-wheel was ever a charge upon the arms of any family connected with Horne's Place.

CURRENT ARCHITECTURE.

NEW PRINTING WORKS FOR W. H. SMITH & SON.

ON an extensive site on the south side of Stamford Street, London, S.E., opposite the new Stationery Office (now temporarily used as a hospital for wounded soldiers), a splendid new printing works has been erected for Messrs. W. H. Smith & Son, from designs by Mr. C. Stanley Peach, F.R.I.B.A. Messrs. Smith's country works were formerly at Letchworth, Herts, and their London works in Fetter Lane, and in transferring their entire plant and furniture to the new works in Stamford Street they effected what is stated to be "the biggest printing removal ever carried out in this country."

Their new building is essentially modern in character, being of skeleton steel frame construction, and fire-resisting in every part. The structural steelwork is encased and the street façades are finished with cement. The front to Stamford Street presents a composition of two pylon-like wings with a screen wall between, the whole design being dominated by the main requirement for abundance of lighting. It proclaims itself to be frankly what it is—a works building, and is very successful as such. There is no attempt to clothe it in a form made up of architectural trimmings from buildings of a wholly different class, and for that reason especially it claims our



Hand-Composing Room.

attention and respect. The fenestration is well schemed, and the introduction of the firm's title and business functions in lettering of good character gives appropriate and pleasant relief to the severely restrained lines of the general design.

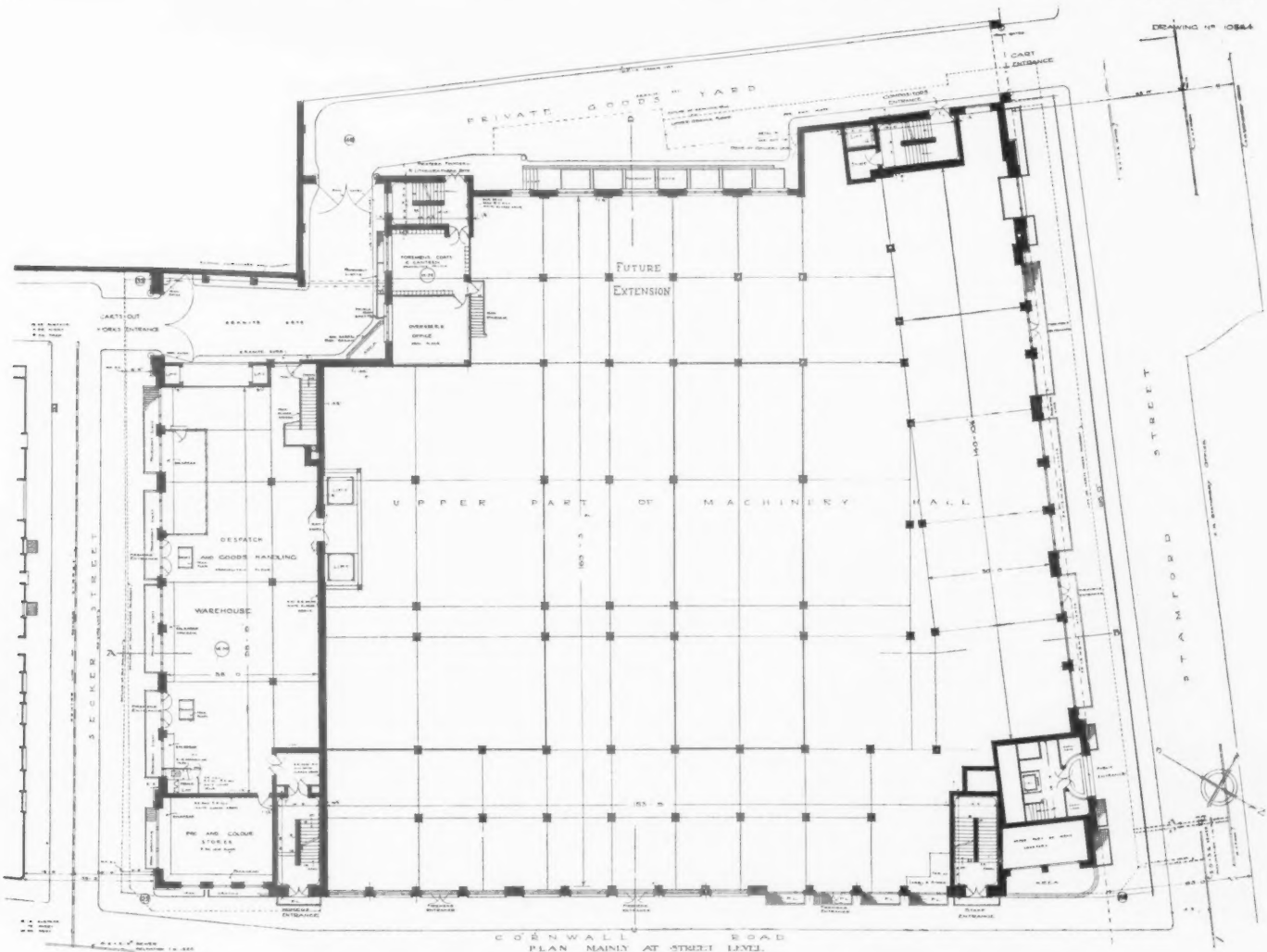
Within the building the chief feature of interest is the magnificent machinery hall. The total cubic content of this hall is more than 1,000,000 feet, and it is therefore one of the largest



Machinery Hall.

NEW PRINTING WORKS FOR W. H. SMITH & SON, STAMFORD STREET, LONDON, S.E.

C. Stanley Peach, F.R.I.B.A., Architect.



NEW PRINTING WORKS FOR W. H. SMITH & SON, STAMFORD STREET, LONDON, S.E.
C. Stanley Peach, F.R.I.B.A., Architect



Bay of Machinery Hall, next Cornwall Road.

printing halls in the country. For the most part it is one storey high, with a gallery on two sides. On the floor is accommodation for fifty machines, in addition to rotaries, the smallest machine in the hall being a "double-demy." On one side are installed twelve large "Miehle" printing machines. Platens and small cylinders are arranged on the main gallery, and at this level also is the mechanical composing-room, where many monotype and linotype machines are installed (this department being confined to book and magazine letterpress production). On the floor above is the jobbing department. Here are arranged up and down the whole length of the room rows of quadruple composing-frames. This room is devoted to type-setting for advertisements, catalogues, booklets, and so forth. Complete oversight of the compositors is obtained from the overseer's office, which is built on a platform several feet above the floor-level. On the same floor are the type stores and the foundry, where all casting and stereotyping are carried out. Beyond is the readers' room. On the second floor are the order department, the counting-house, various staff offices, and the office of the general manager of the firm, Mr. W. T. Welfare. A large studio, in which many artists and designers are engaged, is also provided on this floor.

The block on the south side consists of four floors, with paper store on the lower ground-floor level, packing and dispatch rooms slightly above ground level, and

rooms for machine and hand cutting, folding, and stitching, on the two remaining floors.

The general contractors for the building were Messrs. Holliday & Greenwood. The steelwork was supplied and erected by Messrs. Dorman, Long & Co., Ltd. For the construction of the floors throughout Johnson's steel wire lattice (supplied by Messrs. Johnson, Clapham & Morris) was used, the material being supplied in sizes to suit the various areas, all ready for laying. The fire-resisting roofs were constructed by The Kleine Patent Fire-Resisting Flooring Syndicate, Ltd. The steel window frames were supplied by The Crittall Manufacturing Co., Ltd.; they are a very effective feature of the building, the large windows being about 24 ft. high and 9 ft. wide, while the two end windows on the Stamford Street elevation are 27 ft. high by 15 ft. wide.

Messrs. Mellowes & Co., Ltd., were responsible for the patent glazing and the plumbing and sanitary work; the glazing of the roofs over the machinery hall was an especially large and important undertaking.

Armoured doors were supplied by Messrs. Mather & Platt, Ltd.; fire-escape staircases by Messrs. Haywards, Ltd.; automatic sprinklers and chemical fire extinguishers by The Newton Fire Extinguisher Co., Ltd.; and gates, railings, etc., by The Birmingham Guild, Ltd. Messrs. R. Crittall & Co., Ltd., carried out the heating and ventilating installation.



Platen Gallery.

NEW PRINTING WORKS FOR W. H. SMITH & SONS, STAMFORD STREET, LONDON, S.E.
C. Stanley Peach, F.R.I.B.A., Architect.

PUBLIC TASTE AND THOSE WHO CONTROL IT.

THE Design and Industries Association, whose special aim is to bring about a better standard of taste in all things of common usage by drawing together the producer, the distributor, and the consumer, have issued a fourth pamphlet, written by Mr. Clutton Brock,* who, with great directness and vivacity, sets forth his creed of work. The following are some interesting passages relating to the taste of the general public and those who control it:—

Beauty to most people consists not in design, but in what they call "style," and style changes as quickly as fashion in dress. Thus people get a notion that high finish is inartistic, as it is when it is finish for the sake of finish; they suppose that there is some mysterious virtue in the roughness of peasant art; and they will buy objects in which this roughness is imitated for commercial purposes, objects that are merely badly made. . . .

Good design and good workmanship produce beauty in all objects of use. That is the common sense of the matter. But human beings never attain to common sense unless they aim at something beyond it. There must be a kind of religion of workmanship, if workmanship is to be good; and a religion of design, if there is to be good design. It never is good unless both designer and workman do their best for the sake of doing it. What we need most in England now is this religion; and we need a condition of things, a relation of all the parties concerned, in which it will be possible to do good work for the sake of doing it. When we have that we shall have art soon enough. And it is not an impossible or unnatural relation, for it has often existed in the past.

The delight in doing a job well for its own sake is just as natural to man as greed or laziness or fraudulence. There is a natural force in him making for good work, as there is a natural force making for bad. At the present time in England the force making for bad work is helped by circumstances which can be overcome, and by a body of mistaken opinion which can be refuted. But the circumstances can be overcome only if the opinions are changed. Thus both manufacturers and shopkeepers often believe that they are utterly at the mercy of the public taste, and that the public taste is quite irrational; the public does not want good design or workmanship; the only way to success is to tempt it with continually changing fashions. Unfortunately such beliefs become true if acted upon, in trade as in politics. The public can easily be demoralised in both cases. It has not a fixed and certain taste of its own. It does not know what it wants, but is subject to suggestion; and if it is beset with articles ill-made and ill-designed, but following some new and violent fashion, it will come to believe that these are the articles which it wants. Tradesmen, like politicians, can be demagogues, and can make their fortunes by demagoguery. But there is promise as well as danger in the fact that the public taste is plastic. The mistake in England has been the belief that it is plastic only in one direction, or, rather, the belief that it is not plastic at all, but always in favour of plausible rubbish. Producers think they are giving the public what it wants, when really they are forcing upon it what they think it wants. The fact is that they can force upon it what they choose to give it. This is not true of the individual producer. He probably is not strong enough

to withstand any general tendency of the mass of producers; but still it is the tendency of the producers that controls him, not the tendency of the public. So producers in the mass can control their own tendency, since they can persuade the public that it likes what they choose to give it. Therefore the question is whether they shall blindly, and without any forethought or organisation, submit to a general tendency imposed upon them by the worst among themselves, or whether they shall exercise their will in combination to persuade the public that it likes what is good. The future of all English industry depends upon their decision. . . .

It has been proved again and again, as Morris himself confessed, that individual artists of genius, though they may make a small public for themselves, cannot affect the condition of a whole industry; and that art schools, though they may produce armies of trained students, cannot force an industry to use those students, cannot even train them so that they shall be useful to any industry. At present the art-student is a separate genus, something quite different from the artist, and seldom able to become one. The country is full of art-students who have never become artists, who remain capable only of producing art-students' work, or of teaching others to produce it. Manufacturers are impatient of them, and they are contemptuous of manufacturers, both with some reason. For the vice of our artistic education is that it can turn a youth with no artistic capacity whatever into a very skilful art-student; while the vice of our industries is that they do not want artistic capacity. They only want designers who will do quickly, exactly, and cheaply, what they are told to do. Thus the designer is the slave, not one of the captains of industry. Indeed, industry has no captains at all, except, perhaps, the commercial traveller. It is he who is supposed to know what the public wants. It is his taste which controls design; and all the while it is not his taste at all, but what he supposes to be the taste of the public. And the public buys what it supposes to be the taste of someone else, so that design is not controlled by any real taste at all, by any actual likes or dislikes, but only by a general desire to follow some imaginary standard.

This system of unreality can only be destroyed by the collective will of all those who are concerned in the industries where it prevails. We can have neither good workmanship nor art unless objects are made according to the liking of someone, and it is useless to try to make them according to the liking of the public. That only means a process of blind experiment; for, since the public does not know what it likes, no one, not even the commercial traveller, can know. Therefore there is nothing for it but to produce articles in which the liking, the taste, the zest, of the producer is expressed. That is the only way to excellence; and it can only be done, as I have said, by co-operation among manufacturers, designers, and shopkeepers.

There is at present in England far more jealousy between competing manufacturers than in Germany or America. This jealousy is itself a symptom, not only of a low conscience, but of a low state of enterprise and capacity, of timidity rather than of adventure. For in the long run the prosperity of a country depends upon the general excellence of its industries, and general excellence cannot be attained by blind and jealous competition. In this matter manufacturers must learn from men of science. Science advances rapidly because men of

* "A Modern Creed of Work." London: Design and Industries Association, 6 Queen Square, W.C. Price 3d. post free.

science are concerned for its advance rather than for their own pockets or reputations. So industry will advance in this country, both in quality and in prosperity, when all concerned in it aim at a general excellence. And apart from all material questions, to aim at a general excellence, to forget yourself in that aim, is the only way to enjoy your work, and so to make life worth living. Commerce is a dreary business when its one aim is to make money; how dreary many of our articles of commerce prove, for they are made only to sell, and they have an ugliness which betrays the joylessness of all who are concerned in the production of them. They will not be able to compete with articles from other countries which have more of the joy of a public spirit in them, and therefore more adventure, more sparkle, more beauty.

In the Middle Ages the quality of workmanship was kept high by the Guilds; and we must have organisations with the same spirit in England now, the same spirit in everyone concerned both with production and with distribution. The problem is more difficult than it was in the Middle Ages, because our whole method of production, our whole society, is so much more complex. It can be solved, not by sighing for the Middle Ages, but by facing all the facts of that problem. There is, for instance, the question of machinery. We shall do nothing if we make up our minds that machinery is a device of the Devil, which must destroy all beauty and joy of life. Machinery is a device of man, and one which he cannot do without now. There is no reason why any object of use made by machinery should not be well made, or should not have the functional beauty of good design and workmanship. That is proved by motor-cars, battleships, sporting guns, and a hundred other things. But if machinery is to do its best, not its worst, its limitations must be understood. The ugliness of machine-made objects is the ugliness of objects ill-made or ill-designed, and particularly of objects defaced with machine-made ornament. It may not be universally true, but one may lay it down as a practical rule, that an object made by machinery is better without ornament. And in our own time, at any rate, when all taste has been so much demoralised by excess of ornament, we need to make a strict rule with ourselves about ornament, as a drunkard, if he would cure himself, needs to take the pledge.

The public are very open to suggestion in all matters of taste. If only they could be persuaded that plain things are the most beautiful, they would soon see for themselves that they are far more beautiful than most of the ornamented things, from fire-irons up to grand hotels, with which their taste has been depraved. And, if the public could once be brought to see this, there would necessarily be an immediate improvement in both design and workmanship; for ornament is now commonly used to conceal bad design and workmanship in machine-made things of all kinds. The plain thing is always better made and designed; it must be, or it would not sell at all; hence the curious paradox that plain things are usually dearer than ornamented, that it is twopence plain and a penny coloured. It is obviously absurd that this should be so; people cannot really enjoy ornament which expresses no kind of enjoyment in the maker or designer of it, and the only object of which is to conceal the badness of that which it is supposed to adorn. On this point it is necessary to preach the gospel to the public incessantly, and to illustrate the gospel with examples. . . .

But nothing can be done unless many manufacturers, designers, and shopkeepers are first converted. Most of them no doubt do not need to be converted to the principle; but they do need to be convinced that the principle can be put

in practice by collective action; and many of them are shy of the word "art," as expressing something irrational and impractical. We must therefore labour to convince them that art, when it is art, is as practical and rational as Christianity, when it is Christianity. . . .

So the cause of the Design and Industries Association means more than a little pleasure for cultured people. It means what we call the social question. It means ultimately a change in the relations between producer and consumer; it means, in fact, the future of civilisation. For you cannot have civilisation where the lives of millions are sacrificed to produce rubbish for thousands who do not enjoy it when it is produced. That means a perpetual conflict growing always more bitter until it leads back to barbarism. This is not a political matter, and it cannot be settled by a political struggle. So long as the workman has to produce rubbish he will not be satisfied with his work or his life, no matter how large his wages may be or how short his hours. He will be satisfied only when he has work that will satisfy his soul; and he will get that only when the public want it from him. . . .

* * * * *

The Design and Industries Association was inaugurated in May 1915. In their first annual report the Executive Committee, after referring to their publishing activities, give particulars of the printing exhibition in which they interested themselves. The Trustees of the Whitechapel Art Gallery offered to hold an exhibition of "Design and Workmanship in Printing," which was collected, arranged, and hung by a sub-committee of six, who, at short notice and with much zeal, got together a very attractive exhibition. This was visited by some 30,000 persons, and gained considerable notice in the press. It was opened on October 13th and closed on November 24th, 1915. Applications were received from provincial towns asking for the loan of the collection. A selection was made and sent to Liverpool, where it was shown in the Walker Art Gallery from January 24th to February 12th, 1916. From Liverpool the collection went to Leicester, where it was rearranged and augmented. The exhibition was opened on March 14th and remained open until April 26th, during which period the Principal of the Leicester School of Art and local members of the Design and Industries Association met manufacturers to explain the objects and advantages of design in printing, especially from the business man's point of view. The Exhibition was next transferred to the City Art Gallery, Leeds, and was open from May 1st to June 17th. In the autumn it is to be shown in Edinburgh, at the Royal Scottish Academy Galleries, under the direction of an influential committee, including Sir Robert Lorimer, Mr. Morley Fletcher, and Mr. R. P. Gossop—members of the Association—who propose to include with it a representative exhibition of Edinburgh printing. Applications have also been received from Manchester, Reading, Eastbourne, Brighton, Hastings, and Colchester, and a second collection is being formed, to be shown at the Museum and Art Gallery, Derby, during September, and afterwards sent to Durban, and possibly to Cape Town and Johannesburg.

The Arts and Crafts Exhibition Society, at the invitation of the Royal Academy, will hold an exhibition in the galleries of Burlington House during October and November, and they have kindly placed certain space at the disposal of the Design and Industries Association, who propose to show a collection of domestic pottery and china.

The offices of the Association are at 6 Queen Square, London, W.C.

NOTES OF THE MONTH.

The Discovery of the Cathedral.

An interesting discussion has been going on in the columns of *The Times* concerning the "Discovery of the Cathedral"—in these days when people, being prevented from travelling abroad, have found a new source of interest in the buildings of their own country. A correspondent made the particular complaints that vergers and guides in our cathedrals were a nuisance, that the choirs were treated as though they were museums, and that it would be much the better plan to leave visitors free and undisturbed to appreciate the beauties of the architecture. This writer holds the view that there is a language in great architecture, as in music, which all can understand if they have the chance of listening to it; and, further, that it is a common mistake of the Church to suppose that these things speak only to experts or connoisseurs, that in matters of art the mass of men like what is bad and must be given it, so that they may be tempted into church. "Even if this were true, the Church has no more right to give them bad art because they like it than to give them bad morals because they like them. Art can be religious only if it is good. But we do not believe that the mass of men prefer bad art. It is true that they often like bad hymns, because they are used to them; but they would like good hymns better if they were used to them. They do like the tune of 'Adeste Fideles' as well as any tune, and nothing could be better than that. . . . When the voice of ugliness is heard it is not religion that speaks at all. Devils are not to be cast out with the help of devils, and bad art, most of all when it is an imitation of good, comes from Satan. Bad art may be liked for its associations or for what it pretends to be, but good art can only be loved for itself; and we believe it can still be loved by all men; we believe that a great building can speak to them without explanations. . . ." The Dean of Norwich, however, is one of those who do not agree with this, and in support of the opposite opinion he gives it as his experience that the large majority are grateful for the services of a guide, and are glad to be shown what to admire. "I have accompanied numberless people round the cathedral, singly and in parties, and I have found that many—it would not be an exaggeration to say most—when they speak their own minds freely, choose for special praise not our wonderful apse, but the west window, which would give your correspondent a fit. I am convinced that a great service may be rendered to simple people by calling their attention to what is admirable in architecture, just as in literature or any other art. To help them in this way to see what is best is to act on the principle which your correspondent commends in regard to music and church ornaments—namely, to give them only what is best. . . . Most of the visitors who come to cathedrals now are soldiers stationed in the place or convalescent wounded from neighbouring hospitals; and it is our experience that they do not find the church 'speak to their spirit' without some interpretation. What they look for is a sketch of the history, illustrated by the changes in style." And he goes on to tell of a Canadian who, after being shown round Norwich Cathedral, said he had had the time of his life. To this *The Times* correspondent replies: "No doubt soldiers like to see the choir of Norwich Cathedral as a sight, and it is well that they should have this pleasure. But cathedrals do not exist for sightseers, even when they are wounded soldiers. They exist in the main for worshippers, for those who live near the cathedral and are familiar with it; and it is to them that the cathedral choir cannot speak so long as it is treated like a museum. In such matters the Church has long been too kindly and too complaisant. It has appealed to the

weakness rather than to the strength of Churchmen. It did not do this in its great days of creative art. Then it made the demand for great art by its supply; now it tries to supply in answer to what it supposes to be a low demand. And so it is assumed that visitors to a cathedral cannot understand the music of the great building unless the history of it is explained to them. But this music spoke in the past to crowds of unlettered worshippers. The great cathedrals were built because people wanted them. . . ."

* * *

Lewis Carroll and German Sculpture.

The Rev. Charles Lutwidge Dodgson, otherwise "Lewis Carroll," spent a holiday in Germany in 1867, and formed a very poor opinion of the sculpture he saw there. At the present time it is interesting to give the following extract from his diary: "The amount of art lavished on the whole region of Potsdam is marvellous. Some of the tops of the palaces were like forests of statues, and they were all over the gardens, set on pedestals. In fact, the two principles of Berlin architecture appear to me to be these: on the housetops, wherever there is a convenient place, put up the figure of a man—he is best placed standing on one leg; wherever there is room on the ground, put either a circular group of busts on pedestals, in consultation, all looking inwards—or else the colossal figure of a man killing, about to kill, or having killed (the present tense is preferred) a beast; the more wounds the beast has, the better, in fact; a dragon is the correct thing, but if that is beyond the artist he may content himself with a lion or a pig. The beast-killing principle has been carried out everywhere with a relentless monotony which makes some parts of Berlin look like a fossil slaughter-house." That was written nearly half a century ago—not only forty-seven years before the outbreak of the present War, but three years before the Franco-German War. The mark of the beast was evident enough then, and it has grown more pronounced since.

* * *

Architecture for the Public.

That most genial and enjoyable of art critics, Mr. C. Lewis Hind, has discovered the Royal Institute of British Architects, and thinks that it wants stimulating. He cannot understand why it is not as popular as the Royal Academy, why it does not hold an annual exhibition of "architectural drawings translated into a pictorial and attractive form," why it has never shown "a gay and gala-like model of the Hampstead Garden Suburb," a model of the vast Charing Cross Improvement Scheme on the lines of Mr. Barry Parker's Academy model of a town-planning scheme for the city of Oporto. "Why are not Press and private-view tickets sent out for new buildings?" The absence of all these things clearly makes it necessary to run the Institute on attractive lines—to brighten it up. For "Architecture is the Parent of the Arts, and the one art in which every citizen is vitally interested." Remembering, however, that the Architectural Museum had to be deported from Tufton Street to South Kensington because of the constant wearing strain of coping with madding crowds of vitally interested visitors, we have certain misgivings about the chronic congestion of Conduit Street with excited throngs fighting their way to the translated drawings or to the gay and gala-like models of Hampstead Garden Suburb (or Gidea Park). It may be suggested that the gay and gala-like models would have a clearer title to that description if made musical on penny-in-the-slot principles, and we may hope that when the Council take into consideration Mr. Hind's gay and gala-like proposals this additional detail may not be overlooked.

NOTES OF THE MONTH.

Heating Garages and Greenhouses with Gas.

It is generally acknowledged that "central heating" and all continuous heating on a large scale can be carried out more cheaply by coke than by any other fuel; when, however, heat is required intermittently or in less quantity, gas is just as economical, and otherwise more satisfactory. A notable instance of this is the heating of private garages and greenhouses. The chief reason why the gas-boiler meets the requirements of these so well is that the small coke boiler cannot be run, for this particular purpose, with the same proportionate economy as the larger size. Moreover, especially as regards night heating, which is very important in these cases, gas is preferable to coke inasmuch as its heat is absolutely reliable and regular. As to the cost, a fair-sized one-car garage of, say, 1,700 cubic feet capacity, can be heated by a gas consumption of 6 cubic feet per hour—that is, $5\frac{1}{2}$ hours for one penny, with gas at 2s. 6d. per thousand. It is possible to heat a garage of 1,150 cubic feet with 4 cubic feet of gas per hour—that is, 8 hours for a penny; but such small garages are not often found. The boiler is, for safety's sake, fixed outside the garage, and the heat transmitted through a radiator or pipes inside. The temperature attained will keep damp as well as frost out, will keep the lubricating oil right, and will keep the cushions aired. In moderate weather the consumption, if the attendant is careful, may be even less.

A greenhouse, because glass loses heat more rapidly than bricks, costs slightly more to warm than a garage, although the mean temperature required is less. A 12 ft. by 10 ft. lean-to glasshouse, with two 4-in. pipes running up one side (these are quite sufficient to keep the frost out), will require 14 cubic

feet of gas per hour—that is, $2\frac{1}{2}$ hours for a penny—when there is frost outside. If, however, the sole purpose of the pipes in a greenhouse is to keep the frost out, there will naturally be many days and nights during which the consumption of gas will be much smaller. It is best to have the boiler fixed outside the building, so that the products of combustion may be kept away from the plants; for if injury occurs to greenhouse stock it undoes months of work, and entails great future disappointment.

* * *

The Federal Parliament House, Canberra.

The competition for the Federal Parliament House at Canberra has been resuscitated. Eight prizes ranging from £2,000 to £250 are offered, and designs must be submitted by the end of January next. The adjudicators are Mr. George Pool, Australia; Sir John Burnet, Great Britain; M. Victor Laloux, France; M. Eliel Saarinen, Russia; and Mr. Louis Sullivan, America.

* * *

New Episcopal Throne in Manchester Cathedral.

In the choir of Manchester Cathedral a new episcopal throne has been erected as a memorial to Bishop Moorhouse. The old throne was erected at the foundation of the bishopric of Manchester in 1847. The new throne is of dark oak. It consists of a double canopied stall, crowned by a spire. The lower canopy forms the covering of the seat. Sir Charles Nicholson, M.A., F.R.I.B.A., was the architect.

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Concrete roofs in all parts of the world have been constructed with Pudloed cement. Sloping roofs, built of mesh metal sheeting with a $1\frac{1}{2}$ inch Pudloed granolithic rendering, have been fixed. Domes have been similarly formed upon the Town Hall at Chadderton, and upon the Chorlton-cum-Hardy Free Library.

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NOTES OF THE MONTH.

Women as Builders in Germany.

An article in the Socialist *Leipziger Volkszeitung* gives particulars of the readiness with which German employers have availed themselves of the temporary suspension of the law forbidding the employment of female labour in the building industries. In East Prussia much female labour is now employed in rebuilding what was destroyed in the Russian invasion. In Berlin and its environs women are employed in building the underground railway, in drainage works, and on State buildings. In other cases women have been employed in the transport of material and in working the military railways, employers salving their consciences by the plea that it is, after all, a charity to give employment to soldiers' wives. In Saxony, where female labour in the building industry has been hitherto unknown, large numbers are now employed. The employers prefer female labour, because women are paid 50 per cent. less than the scheduled wages for men. The same conditions obtain in Bavaria.

* * *

Views of "Wessex."

Mr. Leonard Patten has made an interesting series of pen-and-ink sketches of the Wessex of Thomas Hardy, and these have now been reproduced on post cards, price 2d. each. There are twelve in the series:—The birthplace of Thomas Hardy, near Dorchester; "Wellbridge" (the Manor House, Wool); "Corvsgate" (Corfe Castle); two views of Knollsea (Swanage); "Havenpool" (the Quay, Poole); Studland; "Casterbridge"

(Dorchester); Eame Rectory; "Warborne" (Wimborne Minster); and Christchurch (near "Sandbourne"). Copies of these post cards can be obtained from Mr. Patten, at 38 Halls-welle Road, Temple Fortune, London, N.W.

* * *

New Sanctuary Gates at St. Jude's-on-the-Hill.

Brass gates in St. Jude's-on-the-Hill, Hampstead Garden Suburb, have been erected at the entrance to the sanctuary in memory of the late Mrs. Cockcroft. The gates were designed by Mr. Herbert A. Welch, A.R.I.B.A.

* *

R.P.S. Exhibition.

The annual exhibition of the Royal Photographic Society is now open, till September 30th, in the gallery of the Royal Society of British Artists, Suffolk Street, Haymarket. Quite a number of architectural subjects are included, among them being two very remarkable autochromes of the art gallery in Buckingham Palace, by Messrs. Walsham. In the Technical Section interest is centred in three panoramas of the German trenches photographed by the Printing Company of the Royal Engineers. The panoramas, one of which is 8 ft. long, are produced by making a series of negatives on comparatively small plates and then enlarging two diameters. The cameras have often to be handled under fire, and on more than one occasion have had bullets through them.

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