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NOVEMBER 1916

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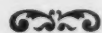
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Plate I.

"MOURNING VICTORY."
Daniel Chester French, Sculptor.

November 1916.

THE MONUMENTAL SCULPTURE OF DANIEL CHESTER FRENCH.

By SELWYN BRINTON, M.A.

THE theme of the present article is one which, in itself of the greatest artistic interest, derives added value and importance from the circumstances in which we are now placed. Although still in the midst of a tremendous world-conflict, we seem at length to see, as the Secretary of State for War recently hinted in one of his most inspiring speeches, the dawn of a better day beginning to break; and when that day at length arrives one of our first obligations—an emotional if not a material necessity—

Mr. Daniel Chester French stands at the front of modern American sculpture; and this is the more interesting because, like Saint-Gaudens, his art synchronises with the wonderful development of plastic art in that country, and still reveals its highest achievement. A century ago, and even far nearer to us than that, American sculpture was, as far as it existed at all, a stunted growth, an aspiration not yet materialised. The whole conditions of the country (meaning, of course, the United States) seemed against it—the climate—the Puritan



CHILD ANGEL ON CLARK MONUMENT.

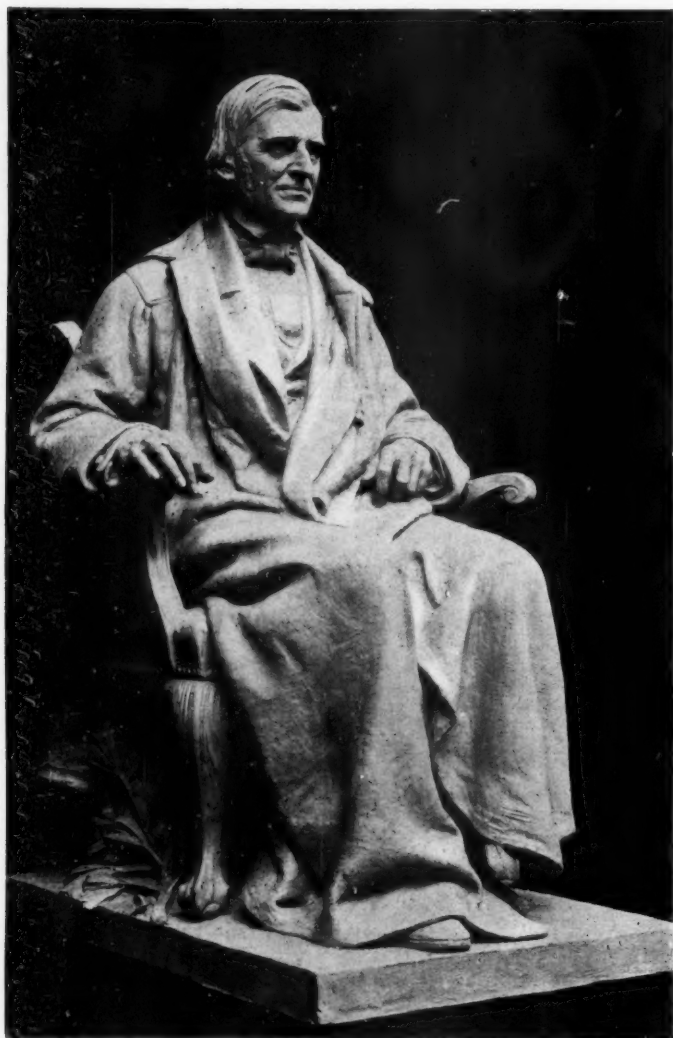
will be to commemorate in some worthy form the memory of those whose efforts have preserved our soil inviolate, who will then have carried us to the ultimate victory, and who in some cases will have sealed that victory with their life-blood.

Appropriately, therefore, we may turn at the present time to the work of one who is in America what the great Leonardo Bistolfi is in Italy—pre-eminently the Sculptor of Death. This because he has that rare gift of rising in his art to the dignity of conception of a sublime sorrow—of a sorrow which is hallowed by the memory of Sacrifice, tended by the unforgetting ministry of Love.

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tradition, inimical to all emotional art, and most directly to plastic art—the absorption of the young nation's energies in the immense and seemingly unlimited possibilities of material progress.

The energy of a little group of men altered all that. They lectured, they wrote, they insisted on making beautiful sculpture an indispensable element in the public places of the fast-growing cities, in the splendid Capitols which arose in every State of the Union; and, having thus prepared the ground, they wisely closed the door (as far as their influence extended) to the inevitable invasion of European artists, and



EMERSON STATUE, PUBLIC LIBRARY, CONCORD, MASS.

by so doing laid the foundation of the existing school of American sculpture in the men of to-day.

When in Boston and New York a few years ago I was brought into contact with some of these younger men—Cyrus Dallin, the sculptor of the Red Indian; Gutson Borglum, whose "Mares of Diomed" has found a place in the Metropolitan Museum of Fine Arts; Augustus Lukeman, the talented pupil of Mr. French himself; George Grey Barnard, who was then busied on the sculptures of the Pennsylvania Capitol. I found them full of enthusiasm for their art, and secure from the distraction of material needs; for sculpture in America offered then to Americans of talent a good living and a future full of promise.

But the pleasantest memories of that visit were the days I spent with Mr. French. In his country home in Massachusetts, where he has built a great studio for his larger monumental work, I was able to study his technique, to get closer to the man himself and his inspiration than would have been possible in the unending hustle of New York; I was able even to watch that slumberous figure of "Africa" emerge from the chisel, to take the place she was destined to hold before the Customs House in Broadway.

The year 1910 may be taken as a convenient dividing line between Mr. French's earlier and his recent work; and taking this dividing line—which, of course, is purely arbitrary—we shall find the earlier period to include the figures for the

exterior of the Brooklyn Institute ("Lyric Poetry," "Epic Poetry," "Greek Religion"), the sculptures of the entrance to the History Society's Building at Concord, New Hampshire, the groups of the Four Continents before the New York Customs House, the central bronze doors of Boston Public Library, the monument to Francis Parkman, and a whole group of monuments to the dead to which I shall now devote particular attention.

These may be taken as commencing with the famous relief of the Milmore Memorial tomb (1891-2)—"Death arresting the hand of the Sculptor" (Plate III), in Forest Hill Cemetery, near Boston. The whole conception is noble and inspiring. Death, a winged female figure, arrests the young sculptor's hand as he is about to chisel the head of a Sphinx—significant, perhaps, of the riddle of Life. The use of shadow is here well understood; the veil gives much of its import, of its solemn dignity, to the mysterious shrouded figure. This work is particularly illustrative of the statement that Daniel Chester French is pre-eminently the Sculptor of Death. And the Melvin Memorial (Plate I) may be regarded in the same way. This figure of "Mourning Victory," erected in 1910,



STATUE OF GENERAL OGLETHORPE, SAVANNAH.

is in fact one of the sculptor's greatest creations; a half-draped female figure of queenly dignity and beauty.

In speaking of the sculptor's studio in Massachusetts, reference has already been made to his figure of "Africa," one of the four groups in front of the New York Customs House. These groups represent the Four Continents—Europe, Asia, Africa, America—from all of which, presumably, the New York Customs claim some pecuniary assistance. "America" is a seated woman, having behind her the stooping figure of an Indian; "Europe" sits enthroned and crowned, her bosom covered with a corselet, her robe brodered with the arms of her historic nations, her left hand resting upon an open book, supported on a globe; "Asia" is appropriately hieratic in type; while "Africa" is portrayed as a sleeping Nubian woman, the upper part of her figure entirely nude: she rests her right arm upon the Sphinx, while a shrouded figure behind seems to hint at her yet unknown future. This figure of "Africa," in its masterly handling of the nude form, is to be compared with the "Mourning Victory" and with the later "Sculpture" (1915) of the St. Louis Art Museum. The same breadth of technique appears in Mr. French's treatment of the draped figure as of the nude. He makes for power rather than for delicacy; and this is only to say that his work is always instinctively monumental. The great issues of Life and Death constitute the undercurrent of his art. But the lighter mood is not thereby condemned. We may enjoy

the operette of Offenbach while experiencing a far deeper emotion in the mightier music of the fugue or the requiem. Yet Mr. French can produce a theme as fresh, as delightful in its naïveté, as the child angels of the Clark Monument (one of which is here reproduced); these carry us back to the Quattrocento sculpture of Florence, in which city this artist spent some of his earlier days of study.

Mr. French seems always to have been most happy in his artistic partnerships. When engaged on the Minnesota State Capitol, as well as on the groups of the Four Continents before the New York Customs House, he was working harmoniously with that brilliant American architect, Mr. Cass Gilbert. In his work in which animals entered he found an admirable assistant in the well-known animal sculptor, Mr. Potter, when together they produced the group of "An Indian Woman beside a Bull"—which was exhibited at the Columbian Exposition—and the equestrian figure of General Grant, now in Fairmount Park in Philadelphia. But the harmonious collaboration of sculptor, architect, and, in this case, also of landscape setting, has never attained a more completely satisfactory result than in "The Spirit of Life" of the Spencer Trask Memorial, at Saratoga Springs (illustrated on the next page). Here we are brought before a problem which I have had occasion to discuss in writing upon garden sculpture, but which is even more insistent in monumental. In this country we are too content just to set up a statue



"AFRICA," NEW YORK CUSTOMS HOUSE.



SPENCER TRASK MEMORIAL, SARATOGA SPRINGS, N.Y.

in any convenient or obtainable public place: but it is obvious that the finest statue may be ruined by its surroundings. The site therefore should be not merely considered, but, where possible, adapted into perfect harmony with the sculpture; for only in this way can such a beautiful result be obtained as we see in "The Spirit of Life." Nothing could be more glad, more buoyant, than this figure of Life. She floats—she is almost alive. "The Trask Memorial," said Mr. French to me, "is erected in Saratoga on the site of the old Congress Hotel, one of those great caravanserais that belong to fifty years ago. As the statue is erected in Saratoga, it seemed proper that there should be water works connected with it, and so water flows from the bowl which the figure holds in her hand and gushes from the rock beneath her feet. It is rare that a fountain has any water" (and our Gilbert fountain in Piccadilly is a melancholy illustration of this remark), "but in this case there is an unlimited supply, and perfectly clear, sparkling water at that." And he added—"This was a wonderful opportunity, because they gave us this entirely unimproved plot of ground and permitted Mr. Bacon, the architect, and Mr. Charles W. Leavitt, the landscape gardener, and myself to treat it as we saw fit. I flatter myself that the result is a sufficient vindication of this way of doing things."

Scarcely less attractive in its setting is the Longfellow Memorial erected at Cambridge, Mass., in 1914. Mr. Henry Bacon being the architect in this case also (he was the architect of the pedestals and setting of seven of Mr. French's recent monuments, these being his General Draper, Earl Dodge, Emerson, Trask, Lincoln, Longfellow, and Stuyvesant Memorials). Here a fine bust of the poet in bronze upon a plinth is outlined against a relief, in white Tennessee marble, which depicts some of the prominent characters in Longfellow's poems. Beginning on the left (see page 95), they are Miles Standish, Sandalphon, the Village Blacksmith, Spanish Student, Evangeline, Hiawatha. "This monument," to quote the artist himself again, "is erected in Longfellow Park in Cambridge, Mass. This park in Longfellow's time was an open field, on the opposite side of Brattle Street from the Longfellow man-

sion. Standing at his desk in a front window (Longfellow, by the way, always stood at his work) he had an unobstructed view, across this field, of the Charles River and the great flat marshes beyond. It was to keep this view open that the Longfellow heirs, after his death, presented the field to Cambridge as a park. The land slopes gradually from the house, and it was possible to put this low monument against a terrace, so that it would not obstruct the view."

The Emerson statue, in marble, was erected (1914) in the Public Library at Concord, in front of the alcove devoted to the works of the Sage of Concord. It is interesting to note that a portrait bust of Emerson was one of the sculptor's

first commissions (1879). "The statue," said Mr. French, "represents Emerson as a good deal younger, in what would



"THE SPIRIT OF LIFE," SPENCER TRASK MEMORIAL



Plate II.

ALICE FREEMAN PALMER MEMORIAL, WELLESLEY COLLEGE.
Daniel Chester French, Sculptor.

November 1916

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Plate III

"DEATH ARRESTING THE HAND OF THE SCULPTOR": MILMORE MEMORIAL TOMB, FOREST HILL CEMETERY, NEAR BOSTON, MASS.
Daniel Chester French, Sculptor.

November 1916

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be considered his prime. It is generally considered my best portrait statue, I believe."

Among recent works are his finely conceived figure of "Abraham Lincoln," set up (1912) in Lincoln City, Nebraska, against a background of dark granite, upon which is inscribed his Gettysburg speech, and the memorials of "The Princeton Student" (Earl Dodge) and "Rutherford Stuyvesant."

Mr. Cass Gilbert, who assisted in the architectural setting of the Rutherford Stuyvesant Memorial in New Jersey, was also the architect of the Art Museum in St. Louis, where a statue of "Painting" by the late Louis Saint-Gaudens is

which is the monument to Moorhall Field in Graceland Cemetery, Chicago, belong to the sculptor's earlier creations.

Lastly, two groups representing "Manhattan" and "Brooklyn" may be mentioned. They are to be erected in the present year at the western terminal of Manhattan Bridge, against pylons on either side of the main roadway, Messrs. Carrère and Hastings being the architects.

In this necessarily brief survey two points of vital interest seem to me to emerge—first, the necessity for the most careful placing of monumental sculpture; secondly, the need for a strong movement to interest the public in plastic art, with the creation of corresponding opportunities for the sculptor to



LONGFELLOW MEMORIAL, CAMBRIDGE, MASS.

balanced by Mr. French's fine seated figure of "Sculpture." This figure belongs to the same year (1915) as "The Genius of Creation," which was exhibited at the Panama-Pacific Exposition of that year. The latter shows us a brooding figure with outspread wings, arresting in conception; but in the naked youth and maid, emergent from the primal chaos, the sculptor seems to have been less successful, in type and inspiration, than in their twin-sister of the St. Louis Museum.

Two very beautiful female figures in marble, the Kinsley Memorial—a winged figure of an angel seated expectant on a tomb—and the draped and seated figure of "Memory,"

reveal his talents. Without disparagement either of the efforts of individuals or societies it may be said that in this country we are far behind America in regard to this matter. No one can more sincerely admire than I do the sculpture of Daniel Chester French, of which I have endeavoured to give some appreciation in this article, but it may be doubted if his talent could ever have found opportunity for such wide expression if the ground had not been prepared by the efforts of the National Sculpture Society. At this moment there is a magnificent opportunity for the future of sculpture within our Empire. Is it too much to hope that some organisation may be found worthy to cope with the great occasion?

RICHARD PHENÉ SPIERS: ARCHITECT AND ARCHÆOLOGIST.

A PERSONAL REMINISCENCE BY ARTHUR T. BOLTON.

IT must be left to others to deal with the official and public aspects of the distinguished career of the late Mr. Phéné Spiers, but a few notes on the more private aspect of his teaching and professional life, which is all that I can pretend to give, may be acceptable to many who sincerely appreciated the man and his life-long devotion to architecture.

My acquaintance with Phéné Spiers first became at all close about the year 1888, when, on the termination of my articles, I induced him to act as a private instructor in architectural design. It was characteristic of the man that persuasion was necessary. He was at that time still in the habit of recommending students to go to Paris, and that he should act as an instructor was, in his own view, a very inferior proposition.

I had met, however, in Brussels, probably a year before, an Anglo-Indian student who had been referred to Spiers, during his stay in England, for instruction in architecture, and the account he gave, and the opinion he expressed, of Spiers as a teacher, was the incentive of my wish to come under his tuition.

It will be remembered by those whose memories reach so far back, that at this time there was scarcely any systematic teaching of architecture. Sketching came first, and after that classes of design, with a different visitor for each subject, a method useful up to a certain stage, but clearly inadequate for serious students of the art.

Spiers at that time kept up his modest office at 12 Carlton Chambers, in Lower Regent Street, and, for a period of about six months, I used to call at intervals of about once a week with the designs that I had prepared in accordance with his programme. His method was, as I still think, so good that it will be worth while to briefly explain it. He began with a shortened study of the three principal Orders, which he was quite content should be drawn only in pencil. This was followed by a study of the "assemblage" of each, a small design being made by the student, such as a Doric city gateway, an Ionic mausoleum, and, say, a circular Corinthian pavilion, the object being to familiarise the student with the

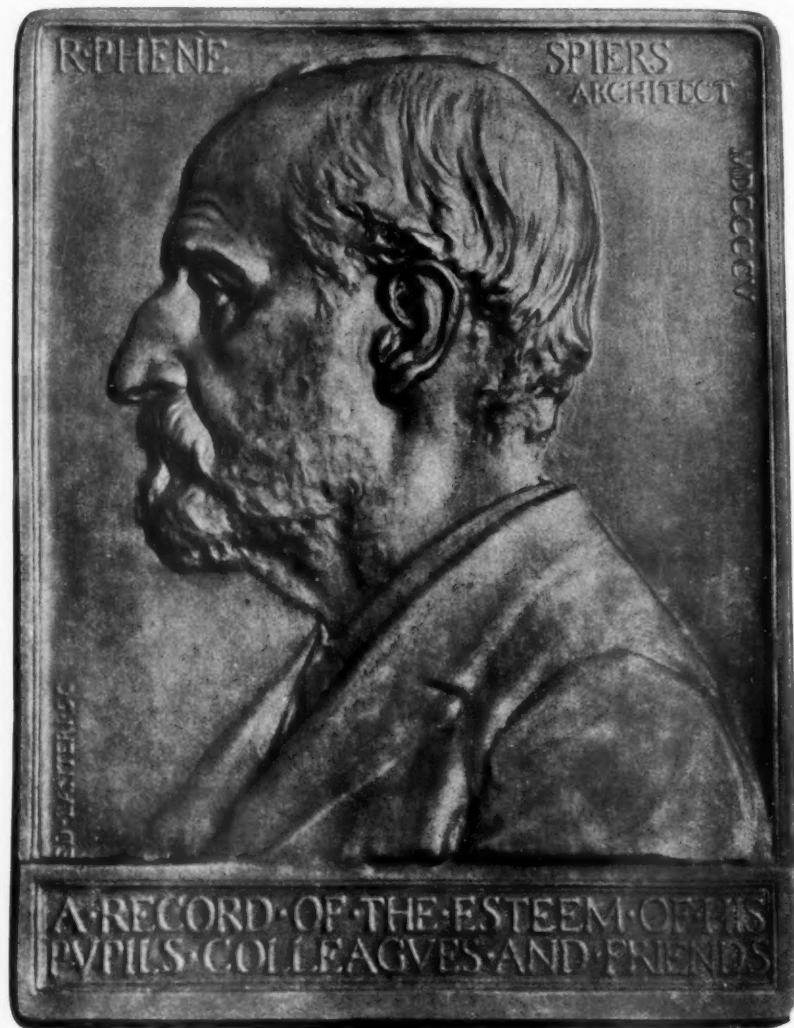
actual use of the Orders in buildings. He held that in this way the subject was seen all round, and that the student was driven to seek out all manner of details necessary to complete the design. The next step was to make an Imperial size detail of an entablature to perhaps quarter or half full size, with the shadows correctly projected, and to finish it in repeated washes of Indian ink, retaining the brilliance of the high lights, as well as giving the correct gradation of tones

and the full depths of the shadows. This he maintained taught invaluable lessons in the use of the brush, and in the management of the treacherous ink, which in unskilled hands is liable to deposit. I remember that he attributed his skill in water-colours to this discipline, by which he would secure a brilliance of sky and a depth of clear shadow that was out of the reach of many artists in that medium.

Spiers was a severe and exacting master where he thought the pupil showed any promise. He would scrap without mercy a drawing which might have taken a week to produce, and the benefit to the student of the visible improvement in the redrawn example was the sole compensation to his afflicted feelings. In dealing with students Spiers in fact followed the French method of withholding all praise, and not sparing the student's feelings, in the case of any appearance of failure or of

inattention. After a very severe course of study, in which every effort had been made, he might perhaps concede to the aspirant that he had "some ideas." Sensible students were content with this, but it is easy to imagine that it was lacerating to the mere enthusiasm of incompetence, or to the presumption of those who had not yet found themselves.

After this shadow study came the very important development of Orders upon Orders. A subject like the cortile of the Farnese would be suggested, and the student was expected to look up as many as possible of the finest Italian and other examples and to make plans and sections at the different levels,



From the medallion by Professor Lantéri.

and he was by no means allowed to shirk the vaults, or domes, of the bays of the corridors in each tier.

The study of planning on a large scale, in the shape of a design of a large hall of the character of the great Roman *thermae*, then followed, with special reference to such works as Blouet's Baths of Caracalla and Cockerell's restorations. There is no doubt that this was a particularly valuable feature of his programme. The artistic side of planning was ever present to Spiers. He had a great admiration for planning such as that of the Reform Club by Sir Charles Barry, which he regarded, I understood, as one of the few instances, in England, of a building approaching to technical perfection in this respect. Very wisely this subject of planning was pursued in the form of the design of a large church based upon Sta. Sophia, for he taught the elements of Byzantine as an extension of the work of Classical Roman architects—a view which I believe to be extremely sound.

Some three or four months having been expended in reaching this point, I must confess that I showed signs of revolt, and it was agreed a design should be made for an actual building, on the current programme of the Soane Medallion, which happened to be a Public Library. I may say, from later experience as a teacher myself, that it is characteristic of English students to chafe at any programme of an academic nature that is at all prolonged. It is necessary, concurrently with such work, to give scope to the realist inclinations of the English architectural student by allowing him to exercise his imagination on designs that are in touch with actuality. At

the same time Spiers carried into the study of an actual problem the same severe artistic method. He positively hated the mere practical solution by which nothing was attempted beyond the mere necessities of the case. Further, he despised the designer who attempted to impart an artistic interest, by the mere addition of features and ornaments, to a scheme purely practical. His favourite saying was that "Architecture is a rational art," but he combined with this a prejudice, if you will, in favour of a solution based on Greek, or Roman, elements of design. He certainly did not sympathise with any cry for the rejection of Classic tradition in favour of a solution based merely on building methods. His attitude was in fact a balanced one, with a bias derived from his French training, held in check, however, by a wider experience of historical examples than is usual to a Paris-trained architect. At one period, in fact, he ceased, I understood, to advise students to go to Paris, and passed through a phase in which he appeared to realise the limitations of that outlook on architecture.

As a teacher Spiers emphatically did not dictate the design to the student. He expected a series of studies of the particular problem, shown in sketch plans, elevations, and sections, sufficient to embrace the whole idea. If the plan was not tinted to show its massing he would probably tell you that in his time "no plan that was not blacked-in was ever considered." He would continue to pass over these sketches until one was produced which he considered worthy of further development, when he would perhaps indicate some line on which an advance



MOSQUE OF AMRU, OLD CAIRO: EASTERN COLONNADE.

From a water-colour drawing by the late R. Phéné Spiers.

should be made, and from his wide knowledge would quote some example that it would be useful for the student to refer to.

If, as probably would be the case, the student was bitten with some fine idea of his own, and intent on dragging it in, Spiers would not insist, but would dismiss the point with some witty criticism, which, if it failed to penetrate the hide of the student's conceit at the time, would be likely to remain in his consciousness, and serve thereafter to prevent a repetition of the blunder. This refined method would not suit the drill-sergeant type of instructor, but it met the idea of Millais, when he objected to take pupils, on the ground that "you would only get a dozen little Millais painting in the Millais manner."

Design in architecture was to him a real thing, and I should not have envied the task of a building enthusiast demonstrating to Spiers that it had no historical, or other, basis of existence. In respect to the artistic element in architecture I well remember an interesting talk of his, apropos of Basevi's great Fitzwilliam Museum at Cambridge. It appeared that while Spiers was chief assistant to Sir Matthew Digby Wyatt, the question of the grand staircase, which had been completed by Cockerell after Basevi's death, was referred to Wyatt for a report, in view of alterations for some minor convenience. Spiers told me that Cockerell's original drawings, which came into Wyatt's office, showed the traces of a most artistic treatment of curves, quite of a Grecian refinement, and that Wyatt reported that the staircase should be preserved in all essentials. The authorities, dissatisfied, placed the matter in the hands of Edward Barry, who swept away the whole of the interior. Spiers's comment was that "the man who could do that, whatever else he might be, was not an artist."

It can easily be supposed, therefore, that a man of his profound technical equipment and knowledge of architecture had no very cheerful outlook on current successes. Strongly convinced of the reality of architecture as he had studied and understood it, Spiers was not disposed, I imagine, in his early days to accept many of the compromises which are forced upon practising architects. He had been permeated with the artistic economy of the French, and cherished his own independence. I remember an effective rebuke to a student, who had accidentally put on his coat and was apologising for the apparent similarity. "Yes," said Spiers, "but I cannot afford silk linings to my coat."

He spoke once of some trip, suddenly undertaken by a party of French students, with a luggage of tooth brushes, an incident which I believe was made use of by Du Maurier.

I have no doubt that he was very generous with his clients. For teaching, his fees at the time seemed to me to be very small, and I am convinced that they were ludicrously inadequate.

I have alluded to his proficiency as a water-colourist—one which he came to regret, almost, as having been detrimental to his work as an architect. "When I went up the Nile with my French companions," he said, "they all did water-colours, and I did the same, but I advise you to adhere to measured drawings."

On another occasion he made a most interesting passing allusion to the sudden rise of the Norman Shaw-Nesfield style. "I had often," he said, "drawn these old cottages, but it never occurred to me to make any use of the style." He had a great respect for Norman Shaw, based in particular on the New Zealand shipping offices in Leadenhall Street, which he regarded as a correct solution of a genuine architectural problem. Further he remarked that if Shaw used flat profiles he arrived at his intended effect, and understood the relation of the mouldings to the general design. It was also an observation of his that this style—nicknamed, as he used to relate, by

Butterfield as Queen Anne—was based on a system of proportion radically different from that which he had been taught at Paris. I always regarded this as his apologia for the Chelsea house, where he had the misfortune to come into direct comparison with Norman Shaw on his own ground. Very few could realise the conscientious character of Spiers's designs. It emerged curiously one day when a pavilion design was being considered. "You ought," he said, "to make more preliminary studies of the problem," and, going to the drawer, he drew out some twenty or more different studies for a memorial of that character which he had himself built. They were a most interesting and varied collection of ideas, and illustrated the subject in every aspect. Some were like domed chapels, but I can only remember that the final one, which was built, had a tall, circular stem surrounded by a colonnade.

Spiers never in fact obtruded his own designs on a student. I only once had a brief sight of the portfolio of remarkable drawings which he had made at the École. These, I understand, he has given to the Musée Carnavalet at Paris, where they will be a record of the work of the École of that time.

In his rooms an original study by Alfred Stevens was conspicuous. I remember once catching sight of a new water-colour of a tall château-like house in the country, a drawing probably just back from an exhibition. Spiers, seeing the unspoken query, said, "Yes, that is built," and the intonation of his voice will be realised at once by those who knew him.

The width of his observation can be further illustrated in case of Early Renaissance architecture. I had been on a visit to Bramshill, and, being struck by the general mass of the famous frontispiece, had made a study showing a revision, with detail of a more Classic character. "Yes," said Spiers, "but if you alter the coarse detail of these half-bred compositions you will lose their particular character. I tried it with the arcades of the Bishop's Palace at Liège, and I found that, if I put in a more regular column, in place of the bulbous outline of the original, I had lost the effect." It would be a mistake in fact to overlook Spiers's appreciation of the quality of the earlier work. He had no sympathy with the destructiveness of French rebuildings and restorations. Taking part in the famous A. A. Charente excursion organised by Sharp, he had met Abadie at Angoulême, and Périgueux; and, while he was interested in the Sacré Cœur at Montmartre, Spiers condemned the way in which that interesting architect's work had been carried out after his death. He gave me on one occasion a valuable list of old buildings in Paris which he thought had still survived and which he wished me to visit.

Of modern work in Paris I heard him allude most often to the Opera House. Of the later work of the Third Empire I think that he had but a poor opinion; for Garnier, however, he had a great respect, considering that he had invested all his detail, though often derived from curious sources, with a distinct character of his own. The Librarie de St. Geneviève and Duc's Palais de Justice were also works to which he constantly referred. It did not appear to me that he was satisfied with the churches and houses of modern France.

There is a Synagogue off the lower part of the Edgware Road which represents, I understood, some assistance of his own to other architects. In the India Office, I think also, and particularly on the staircase, he gave a good deal of aid to that able but not very strenuous architect, Sir Matthew Digby Wyatt.

On one occasion I heard without surprise that a publisher who had submitted to him a selection of plates of modern architecture in England, to which Spiers was to be invited to contribute a text, received it back with the remark, that it seemed to him "to be all Norman Shaw."

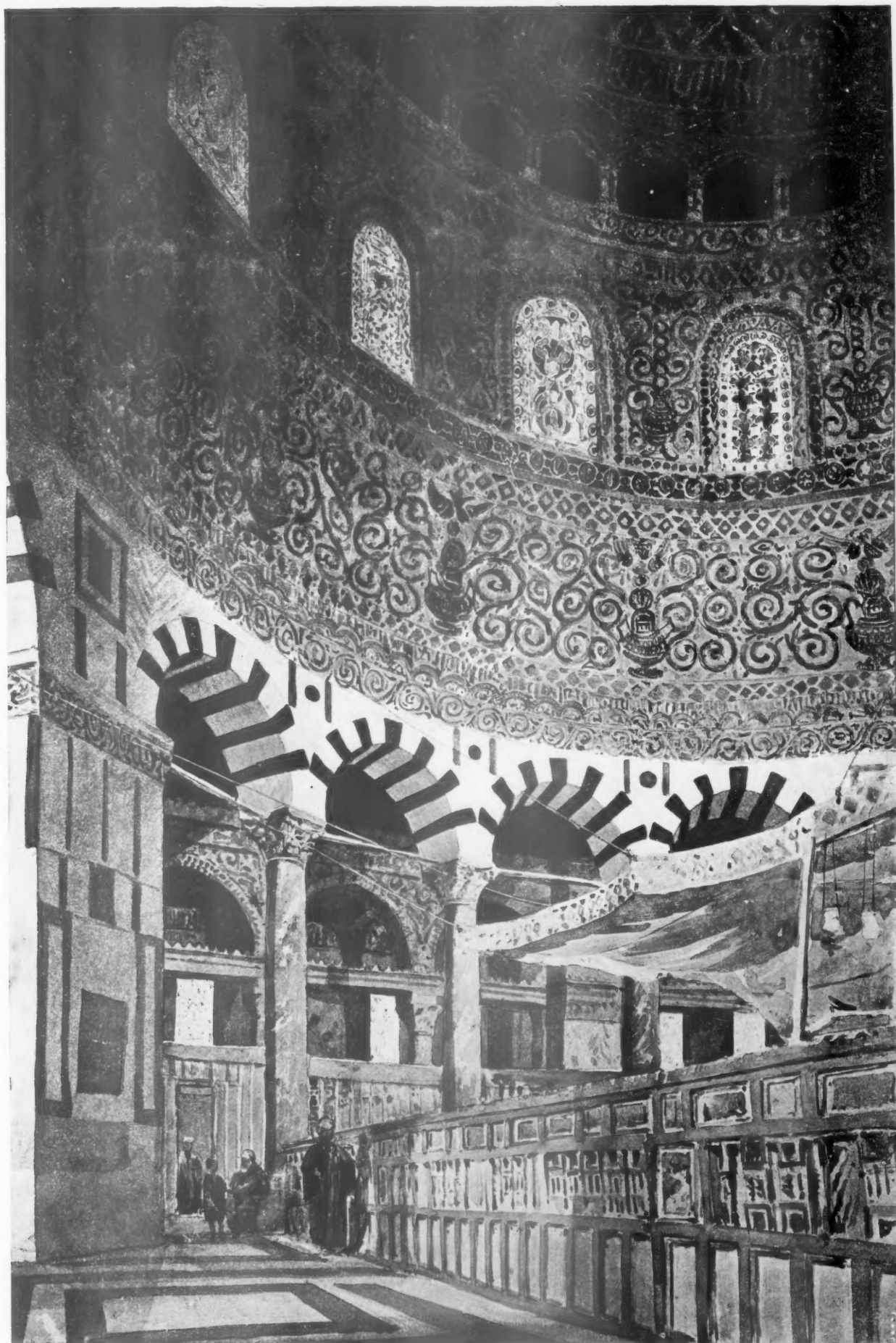


Plate IV.

MOSQUE OF OMAR, JERUSALEM.

November 1976

From a water-colour drawing by the late R. Phené Spiers, F.S.A., F.R.I.B.A.

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His criticism in fact was the pointed and sharp arrow of the Psalmist. Of a building opened at the time with some *éclat* I recall that he remarked that the interior showed that there was a "limit to the possibilities of Messrs. Juggings's plaster-work." His artistic honesty would carry him to the point of saying as much to the architect himself, if he were solicited to say what he thought.

One victim harried his office with the complaint "that he did not see why his mouldings were not as good as anybody else's." As Spiers would say, "the worst thing about it is that you did not see it yourself." The manner, however, and the transparent honesty of his criticism, with the evident freedom from malice, gave no offence to sensible students.

In his study of ancient architecture Spiers engaged in a highly scientific spirit, devoting immense pains to ascertaining exact fact. I had an insight into this, as I was asked to look into certain points while abroad, and was in touch with him at the time when his paper on St. Front at Périgueux was being written. At his instigation I called on the architect in charge of that work, a visit which proved to be a very interesting experience. I have not the slightest doubt of the soundness of Spiers's view of the technical points involved in the abstruse question of the development of the original pendentives of the domes, which, as is well known, rested, when built, on pointed arches. The French architect in question later on came over to see Spiers, but I gathered that he was unable to refute the argument in question. I shall never forget the latter's characteristic expression, when asked to throw light on certain points which were likely to be known only to himself: "Moi aussi, j'ai mes idées de la gloire."

When Spiers undertook to write a paper, it was an affair of months of work—I do not think it ever occurred to him that it would be miles above the heads of his audience. He would seriously answer criticism that was entirely beside the mark. His papers in fact demanded a special recognition, that learned societies should consider themselves honoured to bestow.

Spiers's labours in re-editing Fergusson's "History" were enormous, but surely far too unobtrusive. It is a pity that he did not re-write the work in a more catholic spirit. It must be admitted, however, that the dry light of his science did not make easy reading, and that his passion for truth hampered the development of his personal impressions of

what he had seen and studied. He was incapable of those plunges into the subject which are held to atone by their brilliance for lack of exactness. A characteristic comment of his on a certain popular work was that "it was a useful book with a blunder on every page."

I never ventured to suggest the impression of a student, that I believe still to have been a sound one, to the effect that his historical method reposed on too narrow a basis. He seemed to take what existed, often as it must now necessarily be a very limited number of examples, as the sole groundwork of his argument, and therefore his deductions are liable to be objected to as based on an insufficiency of facts. Professor Baldwin

Brown's suggestion of the importance of Antioch and Ephesus, in the development of Roman architecture, is an illustration, and the recent resurrection of Crete shows conclusively how narrow, and quite insufficient, was the old basis of Classic architectural thought. Robert Adam of course pointed this out in the eighteenth century, in the case of the domestic architecture of the Greeks and Romans, but his views remained unheeded. Spiers was essentially conservative and non-committal in his views of current archaeology. When Bilson wrote his paper on the early date of the nave vault of Durham Cathedral, while Spiers recognised the importance, if true, of this discovery, I could not obtain from him any expression of his real opinion on the subject.

He remained therefore, I think, to the general body of architects somewhat in the position of Browning's grammarian, pursuing his own studies, and content if he elicited one truth or corrected one error, and regardless of any recognition of his great and laborious studies.

I fancy that few obtained the chance of seeing enough of the man to counteract an off-hand impression of a

somewhat cynical outlook. This arose from his often disconcerting candour. It was nothing to him to tell a student that his drawing was "the worst in the room," if he thought he had reason to be dissatisfied or disappointed in its execution.

Spiers would always take great trouble in advising students both where to travel and what buildings they ought to study, and he expected in return that they should call and show him what they had actually done. This was a formidable ordeal, which many I imagine were anxious to avoid. The work done in these tours was apt to shrink to very small dimensions under his searching review. He would dismiss the studies of



THE PARTHENON: NORTH-EAST CORNER.

From a water-colour drawing by the late R. Phéné Spiers.

six months with such a comment as—"You have used a good line in your drawings." It was a sort of cold bath which suggested "misspent time and wasted opportunities." I am convinced, however, that this was merely the idealism of the man. He had a high standard, which he applied to himself quite as much as to others, and it was not, I am certain, the expression of a nature that had been affected by any sense of a withheld brilliance of worldly success. I have not the slightest doubt that many could relate acts of great kindness that they had received from him, and others, who might be momentarily offended by his candour, came later to value his courageous and truthful advice. This was sufficiently shown by the dinner given in his honour by his former students at the Academy, which was also shared in by others who were not regular members of that school. The portrait bronze medallion struck on that occasion, which is an excellent likeness, is still treasured by many who greatly respected their old master.

* * * * *

To Mr. Bolton's personal reminiscence may be added the following biographical particulars, as recorded in the Journal of the Royal Institute of British Architects:—

"Richard Phené Spiers was born in 1838, the eldest son of Alderman Richard James Spiers, J.P., F.S.A., a leading citizen of Oxford and Mayor of that city in 1854. He was educated at King's College School, and afterwards in the Engineering Department of King's College, London, of which he became Hon. Fellow. For three years from 1858 he was a student of architecture in the Atelier Questel of the École des Beaux-Arts, Paris. Returning to London, he entered the office of Sir M. Digby Wyatt, where he assisted in the preparation of designs for the interior construction and decoration of the India Office in St. James's Park and Whitehall. He became an Associate of the Institute in 1861, and was one of the nineteen candidates who sat for the first Voluntary Examination held by the Institute in 1863, and one of the eight who passed in the Class of Proficiency. In the following year he sat again, and was the first of the only three architects who passed in the Class of Distinction. As a student at the Royal Academy Schools he gained in 1863 both the Silver Medal and the Gold Medal, and in 1864 he was awarded the Travelling Studentship. In 1865 he won at the Institute the Soane Medallion and £50 with a set of seven drawings and a description of 'An Institute for the Study, Practice, and Performance of Music.' The money went towards the expenses of an eighteen months' tour in Germany, France, Greece, Constantinople, Palestine, Syria, and Egypt, in which he was accompanied by M. le Brun. Many of the studies made during the tour have been exhibited and published. Returning to London in 1866, he assisted in the delineation of the design submitted by William Burges, A.R.A., for the new Law Courts.

"His executed works include additions to Umberslade, Warwickshire, for Mr. F. G. Muntz, M.P.; the restoration of the churches of Hampton Poyle and Weston-on-the-Green, Oxfordshire; Lord Monkswell's house on the Chelsea Embankment; studios for Mr. Thomas Faed, R.A., Mr. R. W. Beavis, and Mrs. Jopling; two studios at Campden Hill Square for Mr. Andrew Tuer; two houses in Bedford Gardens, Notting Hill Gate; two London Board Schools; and additions and alterations to the Becket Hospital, Barnsley. He planned and laid out the grounds of Locke Park, Barnsley, for Mrs. Locke; and, in collaboration with M. Trouquois, of Paris, designed and carried out Impney Court, near Droitwich, for the late Mr. John Corbett.

"When the Royal Academy migrated to Burlington House in 1870 Mr. Spiers was appointed Master of the Architectural School. He held the appointment for thirty-six years, retiring at the end of the July session, 1906. In 1905 the general appreciation of his services was the cause of a remarkable demonstration. Mr. Spiers was entertained at dinner by a large and influential gathering of his friends, former pupils, and fellow artists (under the presidency of Sir Aston Webb), who presented to him an illuminated address bearing the signatures of over three hundred British architects, twenty-four from the Colonies, fifteen from the United States, three from France (besides an address sent by the Société Centrale des Architectes Français, and one from the old students of the Atelier Blouet-Gilbert-Questel-Pascal, Paris), four from Japan, five from Holland, and many others. The gifts presented to him that evening embraced some books from his former Academy pupils, a medallion with portrait, modelled by Professor Lanteri, a smaller medallion portrait from the Architectural Association, a commemorative medal struck in his honour by the Société Centrale des Architectes Français, four volumes of 'L'Architecture Française de Blondel,' by the Atelier above mentioned, and a copy of his own 'Architecture East and West,' consisting of a series of essays collected and published by the Testimonial Committee. Mr. Spiers generously devoted the money balance of the fund to the forming of a national collection of drawings of ancient architecture to be deposited in the Victoria and Albert Museum. In this undertaking he was joined by Mr. Robert S. Weir and Professor W. R. Lethaby, and as a result several thousand valuable measured drawings of important buildings or designs and working drawings by distinguished architects are now available to students at South Kensington.

"Mr. Spiers was elected a Fellow of the Institute in 1877. He served on the Council for fifteen years—1888–1903; was a member of the Literature Committee for twenty-two years and chairman for eleven years. He was a constant contributor to the Journal, and read before the Institute a number of papers, some of which were included in the volume 'Architecture East and West,' published as part of the testimonial above referred to. Others of his published works are his editions of Pugin's 'Normandy,' 'Architectural Drawing,' and 'The Orders of Architecture.' He did the very important work of keeping up to date Fergusson's 'History of Architecture,' and wrote the whole of the Roman part and some of the Greek chapters of Anderson and Spiers's 'Architecture of Greece and Rome.' He contributed the articles upon Persian and Roman Architecture to Dr. Russell Sturgis's 'Dictionary of Architecture,' and those upon Architecture and Architectural Archaeology to the 'Encyclopædia Britannica.'"

* * * * *

The following illustrated articles by him appeared in THE ARCHITECTURAL REVIEW: "The Effect of Fire on Architecture: The Ruined Palaces of Paris after the Commune," June, July, August, September, 1897; "The Great Mosque of the Omeiyades, Damascus," August, September, October, 1900; "Art and Architecture on the Stage: 'Herod' at Her Majesty's Theatre," January, 1901; "'Coriolanus' at the Lyceum Theatre," July, 1901; "The Plantin Museum, Antwerp," January, 1902; "The Palace at Knossos, Crete," May and September, 1903; "The Royal Academy Architectural School," January, 1904; "Burlington House, Piccadilly," October and November, 1904, and September, 1911; "Cockerell's Restorations of Ancient Rome," March, 1911; Review of Mr. Blomfield's "History of Architecture," December, 1911; "Archæological Research in the Paintings of Sir Lawrence Alma-Tadema," March, 1913.

MEMORIALS OF WAR.—VIII. GERMAN.

(Continued from p. 113, No. 229.)

THE Germans have erected more memorials of war than any other nation since the Romans. It is not possible here to give a fully comprehensive series of illustrations of these memorials, which take the form either of huge structures commemorative of the national achievements, or of individual monuments to kings, statesmen, and warriors who were the idols and heroes of battle; but a selection has been made to include the most important and most representative of them, and as these cover a century of effort it will be opportune first to make some brief general observations on the tremendous changes that have been wrought in the art of monumental architecture in Germany during the past hundred years.

A century or more ago, when Germany was divided up into a group of separate states, with Prussia in a dominating position, the classical tradition was expressing itself in terms of scholarly design, and the same reversion to Greek types was witnessed in Germany as in England and France. Langhans (1733-1808) may be regarded as the founder of this movement, though it received its highest expression at the hands of Schinkel (1781-1841) and Von Klenze (1784-1864). The monuments, like the buildings of this period, are admirable in character, displaying a sound knowledge of classical design.

Later, as the nineteenth century progressed, this fine classical quality became enfeebled and dissipated. From about 1860 onwards we reach what may be called, for convenience sake, the second phase of modern German design. This phase was distinguished by a clumsy use of Renaissance and Baroque models, and a general lack of vitality. But it was not until after the War of 1870-71, which resulted in a complete severance from French influence, that the period of decadence reached its lowest level; and out of that decadence has sprung the third and present phase of modern German architecture, which is dealt with at length later in the present article.

A form of memorial which especially appeals to the Germans is the Valhalla, of which there are most noteworthy examples at Ratisbon, at Munich, and at Kelheim—all by Von Klenze. It is of interest to set forth the train of argument by which the King of Bavaria was influenced when he called upon Von Klenze to prepare a scheme for a Valhalla. Obviously the King wished his artistic activities to be vested with a national character. He had already bidden his architect to produce structures of almost every known style—Italian palaces, Gothic churches, and public buildings in the Greek manner; but still he was unsatisfied, for his name was so far associated with no work of architecture that could be described as specifically



MONUMENT TO FREDERICK THE GREAT, UNTER DEN LINDEN, BERLIN (1840-51).

Rauch, Sculptor.

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COLUMN OF VICTORY, KÖNIGS PLATZ, BERLIN (1873).

By H. Strack.

Teutonic. His patriotic task was rendered all the more difficult because of the total absence of any definite architectural tradition in his country, owing to the fact that the new movements emanating from outside always reached Germany rather late, just at the period of their decline. Having failed to foster a style which was German, the King was of opinion that he might at least add lustre to his nation by providing it with a building whose use and purpose were suggested by a study of the ancient history of his race. According to Scandinavian mythology, the Valhalla, or Hall of the Slain, was the place of residence of the heroes fallen in battle. The Valhalla of King Ludwig I was intended to be a temple of fame for all Germany, and was erected on an eminence 250 ft.

fiftieth anniversary of the Battle of Leipzig. It is a rotunda 193 ft. in height, borne upon a substructure 26 ft. high, and reached by a flight of eighty-four steps. The interior is lined with coloured marble, and has thirty-four Victories in Cararra marble, between which are seventeen bronze shields cast from captured French guns. It is a structure of great architectural merit, in acknowledging which we should not fail to add that it represents the spirit of the Germany of yesterday, tempered by Greek and French influence, and not the spirit of modern militarist Germany.

Taking a rapid survey of some of the more important war memorials in Berlin, we find a very plethora of statues and monuments. Among the earlier ones are the five statues by



Scharnhorst (1826).



Blücher (1826).

MONUMENTS TO SCHARNHORST AND BLÜCHER IN THE SQUARE IN FRONT OF THE OPERA HOUSE, BERLIN.

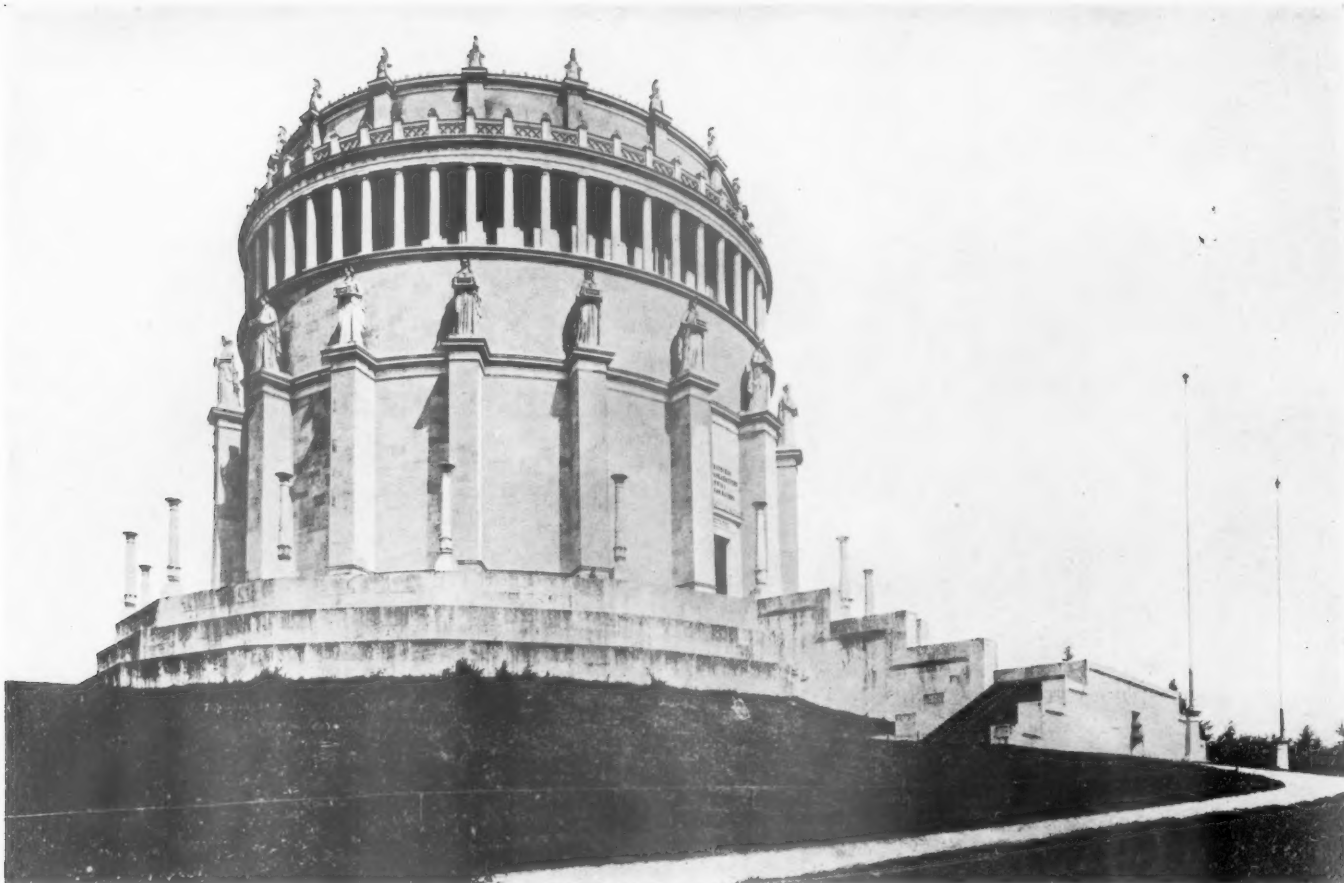
Schinkel, Architect. Rauch, Sculptor.

above the Danube, near Ratisbon, its form closely following the Parthenon of the Athenians. Within it, by means of statues, busts, reliefs and tablets, the mythology and history of Germany are illustrated and her greatest names commemorated. The building was completed in 1842.

The Ruhmes Halle at Munich (shown on Plate V) was erected in 1853, and is used for a purpose similar to that of the Valhalla. This forms an admirable composition, and the low colonnaded structure with projections at each end provides a splendid background for Schwanthaler's colossal "Bavaria," which is of bronze, 62 ft. in height.

The Befreiungs Halle, or Hall of Liberation, at Kelheim (also shown on Plate V), was inaugurated in 1863 on the

Schinkel and Rauch in the square in front of the Opera House. These belong to about the year 1826, and may be taken as representing the first period. They are of five German generals—Blücher, Yorck, Gneisenau, Bülow, and Scharnhorst—and the two shown on this page, respectively of Scharnhorst and Blücher, serve to illustrate the point which we have already emphasised, namely, that during this period an elegant classical phase of architectural design was being practised in Germany. It will be seen that in both cases these two monuments are set on excellent pedestals, the design of which exhibits a good sense of proportion and a resourcefulness in treatment sufficient to imbue them with individual interest. Admirable, too, though by no means so free from faults, is the equestrian



The Befreiung Halle, Kelheim (1863).



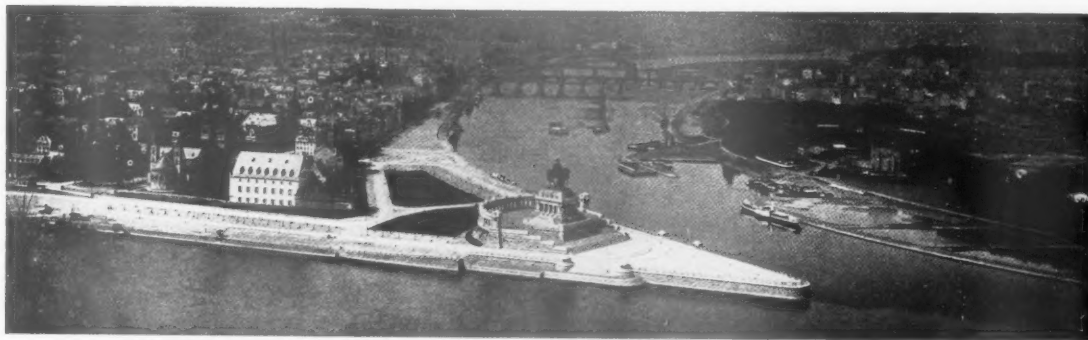
The Ruhmes Halle, Munich (1853).

Plate V.

TWO GERMAN VALHALLAS.
Leo von Klenze, Architect.

November 1916.

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KAISER WILLIAM I MONUMENT, COBLENZ (1897).

Bruno Schmitz, Architect.

monument which was erected to Frederick the Great in Unter den Linden in 1851 (see page 101). This is also by Rauch. The King, on horseback, is set upon a tall pedestal embellished with scenes from his life, and with figures of his officers and contemporaries. It is certainly a well-composed memorial, although the difference in scale between the smaller figures on the pedestal and the large surmounting figure of Frederick is a marked fault—a fault repeated in many of the other German war memorials.

The Monument of Victory illustrated on the same page may be taken as representing the middle, feeble and mediocre, period of modern German architecture. This was erected from the design of Strack. It is set upon a circular terrace approached by granite steps, the square pedestal having bronze reliefs of martial processions, while mosaics on the drum within the colonnade illustrate the restoration of the German Empire. Above, in the flutings of the column, are three rows of Danish, Austrian, and French cannon, sixty in all, and on the sum-



View looking through arch of courtyard showing seated statue of Barbarossa.

KAISER WILLIAM I MEMORIAL ON THE KYFFHÄUSER, THURINGIA.

Bruno Schmitz, Architect.

mit is a Victory, 45 ft. high. The whole treatment of this monument is clumsy, and one has only to compare it with Alavoine and Duc's Column of July to appreciate the gulf that separates the German and the French sense of design.

In the centre of the Belle Alliance Platz is another monumental pillar, a Column of Peace, 60 ft. high, erected in 1840 on the twenty-fifth anniversary of the Peace of 1815.

In front of the Royal Palace of Berlin is the national monument to William I, by Begas (1897). It represents the Emperor on a horse led by the genius of Peace! Lions with trophies of arms are placed on the corners of the base, and reliefs of War and Peace appear on the two principal sides of the pedestal, while around the central figure extends a semicircular colonnade, the whole being richly embellished, or, rather, coruscated with sculpture.

In the Siegesallee, or Avenue of Victory, in the Tiergarten, is a series of no fewer than thirty-two marble statues of Prussian rulers, set



BISMARCK MONUMENT IN FRONT OF THE REICHSTAG, BERLIN (1901).

Reinhold Begas, Sculptor.



SOLDIERS' MONUMENT, WÖRRTH.

Rümann and Thiersch, Sculptors.

up at the instigation and at the expense of the present Kaiser, with the object of glorifying the greatness of Germany.

Of the latest phase of modern German design there are some most staggering examples. The first of these is the monument to Bismarck in front of the Reichstag, by Begas (1901). As will be seen from the illustration on the opposite page, it consists of a colossal bronze figure of the Chancellor set upon a granite pedestal and surrounded by four groups—Atlas bearing the Globe (at the front), Siegfried forging the Imperial sword (at the back), Constitutional Authority trampling on Sedition (on the right), and Statecraft seated on a sphinx (on the left). This monument is extremely coarse in treatment, though it appears almost chaste when compared with the brutality of the monument to Bismarck on the Mühlberg at Hamburg (illustrated below). Here we may take occasion to consider the spirit that prompts the creation of such a monument as this. It is possible to trace a direct connection between the now familiar militarist theories of modern German philosophers and some of the war memorials here illustrated.

Many will agree that it is a moot question whether a war-like nation is more likely to produce great works of art than a community enjoying the blessings of peace and prosperity. It is difficult to understand how a hand hardened by wielding a bayonet or firing some mighty gun can readily turn to the gentler use of brush or chisel. When our designers come back, their hearing dulled and their nerves shattered by the roar and shriek of shell-fire, their minds clouded with the memory of ruined churches and desolated homes, will they find it easy to resume their studies of line and form? Or will they be ennobled and uplifted by the sight of heroism, forgetting all the sordid horrors of battle, so that they have become new men, "purified by fire"? These are the two aspects of War;

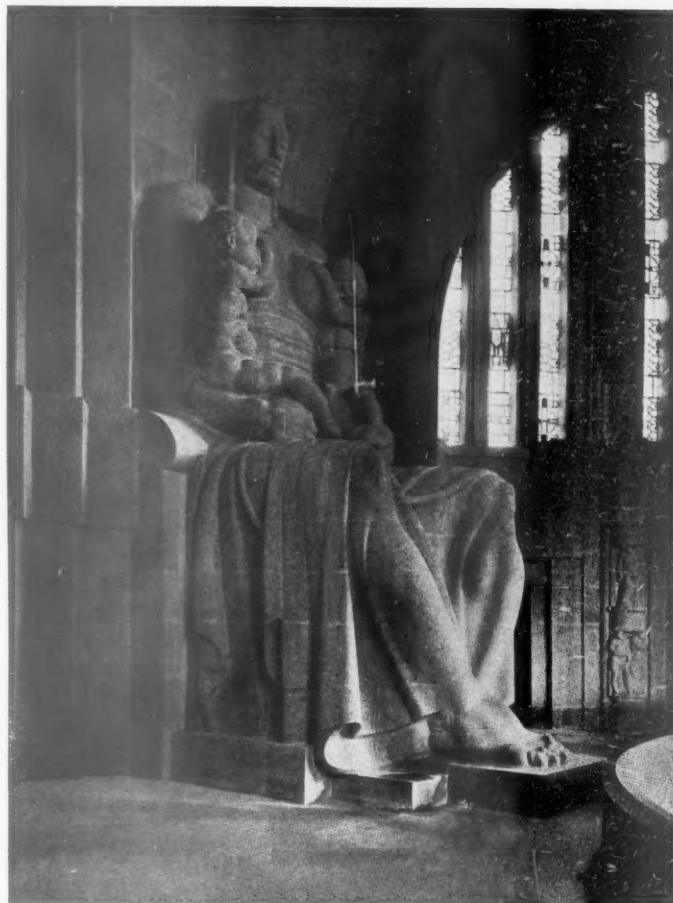
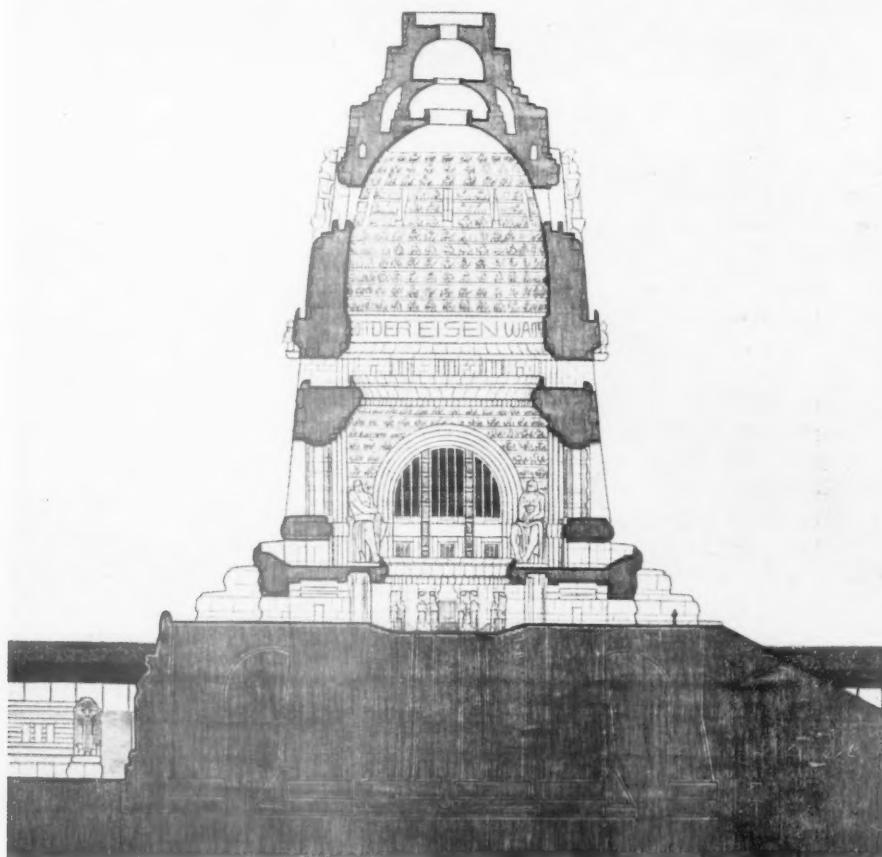


FIGURE WITHIN THE WAR MEMORIAL, LEIPZIG.



BISMARCK MONUMENT, HAMBURG (1906).
E. Schaudt, Architect. H. Lederer, Sculptor.



SECTION OF THE WAR MEMORIAL AT LEIPZIG,
Bruno Schmitz, Architect.

on the one hand brutalising, on the other exalting. In his "Crown of Wild Olive" Ruskin upheld the latter. "All the pure and noble arts of peace," he wrote, "are founded on War; no great art ever yet rose on earth, but among a nation of soldiers." He instances the essentially military character of life in Egypt and in Greece, puts aside the Roman Empire (the most military of all) as an inconvenient exception to his rule, ignores the reputed decadence of Byzantium, and takes up his theory again in the Middle Ages. "... With Gothic chivalry there comes back into the mind of Europe a passionate delight in war itself, for the sake of war. . . . And from this time forward, as peace is established or extended in Europe, the arts decline." But this is not true, he says, of all war. Not of "... the rage of a barbarian wolf-flock, as under Genseric or Suwarrow; nor the habitual restlessness and rapine of mountaineers, ravaging on their borders; nor the occasional struggle of a strong peaceful nation for its life . . . ; nor the contest of merely ambitious nations for extent of power." Reading this in the light of events of the past two years we may regard the present conflict as having begun as the second of the list, then revealed itself as the last, and finally developed into a revelation of barbarian rage well associated with the name of Genseric. "None of these forms of war," says Ruskin, "built anything but tombs." It is those wars which are waged for the suppression of evil, or in the sacred defence of one's home and fatherland, that give rise to a noble art.

But the monuments now under consideration are to be regarded not solely as the work of a soldier-nation (for one may question whether the German is really a soldier at heart). It is more just to regard them as the embodiment of a philosophy preached by unbalanced theorists, such as Treitschke and his illustrious forerunner, Nietzsche, who set forth a common doctrine of the worship of power. By power Nietzsche implied the ability or the genius to command, and his object was to produce a race of "supermen" who would eventually control the world. But his successor preached another type of power—the crushing, overbearing, ruthless authority of the

State, before which the individual was a negligible unit. This is the spirit inspiring the designers of modern German war memorials. Yet what may be called commemorative military art, the expression of the pomp and circumstance, the struggles, the achievements, of War, need not necessarily be brutal or oppressive. The triumphal arches of Rome and her provincial capitals do not lack refinement more than other branches of Roman art. The victories of Louis XIV are displayed in monumental fashion all over France, but there is nothing vulgar in such an example as the Porte de Paris at Lille. The same may be said of Napoleon's architectural schemes,

which, though grandiose, are always marked by the classical taste of his day.

But in Germany a new type of war memorial has been evolved during the last twenty-five years. The country has been dotted with "veritable mastodons of masonry," and, curiously enough, these are almost all the product of one very fertile brain, Bruno Schmitz, who is perhaps the foremost living architect in the Empire. Born in 1858 and trained in Düsseldorf, he was only twenty-five years old when his design for the Vittorio Emanuele monument in Rome suddenly brought him fame. As it transpired, the final award left him only the second place; but his future reputation rests more on his subsequent efforts in the same field than on any other part of his enormous and varied practice. In some of his war memorials he preserves his balance, but in others he displays that "brutality" which is characteristic of modern



THE WAR MEMORIAL AT LEIPZIG (1898-1913).

Bruno Schmitz, Architect.

German art. Three of them may be grouped together, all being dedicated to that great Emperor who first united Germany when he crushed Austria and France between 1866 and 1871. All three were designs selected in competition (like the majority of Schmitz's works) in 1896-7, and all are magnificently situated. One stands on the Kyffhäuser in the Thuringian hills, another on the Porta Westfalica high above the Weser, the third at the junction of the Rhine and the Moselle at Coblenz. The first two especially are colossal landmarks, neither towers nor shrines, but simply lofty structures built of rugged masonry. They proclaim to the world

at large, but more particularly to the German people, the crushing power of the military State.

It is, however, in the huge Völkerschlachtdenkmal, or Battle of the Nations Monument, on the level plain outside Leipzig, that brutality is most obviously apparent. Here, where the hosts of Napoleon were vanquished in a great battle in 1813, the militarists of modern Germany have raised a centenary memorial—a mammoth embodiment of the “frightfulness” preached by Bernhardt. It possesses a quality known to the Italians as *terribilità*—that is, a power of inspiring awe. But it is a feeling of repulsion rather than awe that strikes

the beholder of the uncouth stone giants and horrible faces in the inner hall. For this creation Schmitz has borrowed many ideas from Egypt, but he has translated them into a nightmare. The masonry is cyclopean, and the apex stone of the whole structure is made to appear as one enormous block. The figures seated round the inner gallery are perhaps the most utterly gross ever produced in modern art. Their clumsy limbs are not even hewn from one stone, but are built up in horizontal courses with perfectly visible joints. One hideous group appears to represent a figure of Fecundity (see illustration on page 105); and it would be impossible to imagine any more brutal conception. It breathes a paganism never imagined by the Romans, or even by the Egyptians. In general design and treatment this monument is a travesty of the Invallides and Napoleon's Tomb; Mansart's graceful dome being represented by a barbaric mass and Pradier's guardian figures by monstrous pairs of soldiers standing with great swords in front of ghoulish faces.

This monument at Leipzig is no memorial of the glory of War, but a testimony to the brutal strength of a military despotism that fears neither God nor man. It is a negation of every artistic tradition of the human race, the freak of a brilliant brain distorted by Treitschke and his kind. It is an insult to civilisation, only possible in a nation like Germany. It explains why treaties have been torn up, why communities have been outraged, why churches have been violated. It is in fact an entirely brutal work.

Brutal too, and preposterous, is that most recent of all German war memorials, the colossal wooden figure of Hindenburg set up in Berlin as a means of raising revenue by the method of driving nails, at so much per head, into the idol.

Such dreadful creations as these are but the expression, in architectural and sculptural forms, of that belief in ruthless war which distinguishes modern Germany. “War,” says General Major Keim, founder of the Defence League, “does not depend on the human will at all; it is, for the most part, elemental; it cannot be averted, it is a dæmonic force which thrusts itself forward, against which all written treaties

and peace conferences, all strivings after humanity, are miserably shattered.”

“From the standpoint of biology and true Kultur,” says Dr. Schmidt-Gibichenfels, “War is the best and noblest of things; it creates and preserves genuine Kultur; by breaking out at the right time it enables us to avoid the danger of over-civilisation; it is, in fact, a part of the Divine ordering of this world. Supposing it did not exist, a true friend of humanity would have to invent it, and, cost what it might, place it at the service of mankind.” “If middle-class morality condemns war,” says Dr. W. Fuchs, “so much the worse for middle-class morality. Whom do the heart-beats of the German people embrace with warmest love? Is it Goethe, Schiller, Wagner, Marx? Oh, no; but Barbarossa, Frederick the Great, Blücher, Moltke, Bismarck, the hard men of blood, the men who sacrificed

thousands of lives. They did what we ought to do.”

The souls of the dead, we are told in *War*, a paper published by the Young German League, cannot rest without a victory won by German arms. Young German heroes who die on the battlefield are to be welcomed in the Prussian Valhalla by “Old Fritz” to the company of the mighty dead. “Such,” says the writer, “should be Young Germany's Kingdom of Heaven; that is how we should long to knock at the door of our God.”

These are not the ravings of madmen, but the calculated words of men belonging to the strongest section of Germany;



WAR MEMORIAL, LEIPZIG: GUARDIAN FIGURES WITHIN THE CRYPT.

Franz Metzner, Sculptor.

men who, in the phrase of Professor Nippold, the well-known German historian, are working for "a system complete and conscious of its goal." There may have been Chauvinists elsewhere; but it is safe to say that the lust of War, as expressed in these extracts, has not existed in modern times among any people but the Germans; and no nation but modern Germany could be capable of producing such monstrous things as the statue of

latter displaying a spirit of complete callousness to the destruction of human life. These medals arrest the attention by their sheer coarseness, the same coarseness which is exhibited in modern German caricature, and no amount of "vigour" can condone their crudity. It is well to look at such things as these when the "masculine" quality of modern German art is being dilated upon by the apologist, who hastens to explain that the



"The Alliance of Spite."

Obverse: A chimæra-like monster with six heads—a cock (for France), a lion (for Belgium), another lion (for England), a bear (for Russia), a serpent and an ape (for Japan), with, below, a naked child wearing a bersagliere helmet (for Italy). *Reverse:* God, with a sickle and globe, appearing in the clouds above the world that is burning in the flames of Judgment Day; with four lines from Heinrich von Kleist—"Smite him dead. The Day of Judgment does not ask you for your reasons."



Admiral Tirpitz.

Obverse: Alfred von Tirpitz, Grand Admiral. *Reverse:* Neptune seated on a submarine between the periscopes, shaking his fist at a sinking merchant ship; another submarine and another merchant ship being seen in the distance, under the words, "God punish England."

GERMAN MEDALS COMMEMORATIVE OF THE PRESENT WAR.

By K. Goetz.

Bismarck at Hamburg, the Battle Monument at Leipzig, the Kyffhäuser monument, and, most recent of all, this wooden monster, Hindenburg. The same spirit of brutality covered by the cloak of vigour is seen in the series of German commemorative medals of the present War which have been struck during the past year. These are mostly from the hand of K. Goetz. Two of them are illustrated on this page; one of "The Alliance of Spite," the other of Admiral Tirpitz; the former being an example of hate and blasphemy in art, the

clumsy Renaissance and the freakish New Art have both passed away, their place being taken by an essentially modern German expression in architecture and the allied arts. We are told that this expression goes back to archaic types for the basis of its inspiration; and one man, Alfred Messel, who died in 1908, is named as the fountain-head of the movement. Messel set out as a typically efficient architect without strong convictions, designing in various historical styles with equal facility. A sudden awakening appears to have come to him,

perhaps on realising that unless New Art were checked it would overspread with its cancerous growth the whole body of German architecture. He therefore sought to develop two old styles both native to Prussia—one a constructional style, founded upon late Gothic of Perpendicular tendency, particularly adapted to warehouses and great stores, such as Wertheim's in the Leipziger Strasse; the other a style for domestic architecture, in which construction is kept subservient to comfort and dignity; and let it be frankly admitted that in the hands of Alfred Messel the craving for a new expression was kept within reasonable architectural bounds. But this cannot be said of the bulk of modern German architecture. It is

archaically extravagant, and the element of extreme crudeness pervades it all.

No neutral critic could say that the Germans are an artistic people. They are super-scientific plagiarists, and have developed modern institutions and modern commerce on the lines of greatest efficiency, but their art and their architecture both faithfully reflect the vulgarity of the people, and in the memorials of war of modern Germany we see exemplified in the most appalling manner that creed of ruthless domination which has left such a tale of human misery in the stricken lands over which the German army has trampled during the present conflict.



THE WOODEN FIGURE OF HINDENBURG IN BERLIN.

CURRENT ARCHITECTURE.

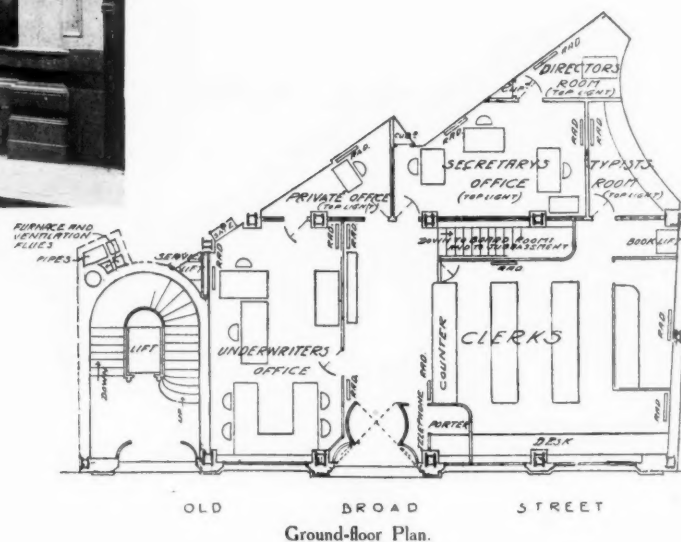


OCEAN MARINE INSURANCE BUILDING, OLD BROAD STREET, LONDON, E.C.

Thompson and Walford, Architects.

THE office buildings of the City are the least known, architecturally, of all the buildings of London, the reason being perhaps that the City is a place of hurry, a crowded area compounded of tall structures set in narrow streets where architecture cannot properly be appreciated; added to which the pervading spirit of business, of endless traffic and fast-moving throngs, seems never to give the opportunity

for anything more than a passing glance at the façades which form the background for all this activity. It is only when one sees the City deserted, on Sunday or some holiday, that one realises the merit of its office buildings. There are, for instance, those relics of an eighteenth-century City, unobtrusive Georgian fronts in good brickwork, with windows still preserving their thin bars and old crown glass, and doorways enriched with carved hoods. There are also relics of an early nineteenth-century City, in the form of plain stuccoed fronts with reeded pilasters, delicate cornices, and refined entrances. But these together form but a very small part of the City of to-day. It is the Italian Revival buildings of the second half of the nineteenth century and the rebuildings of recent years that constitute the major portion. The Italian Revival buildings are especially worthy of note, for they present a wonderful range of dignified architectural designs made up of Palladian features. It would be worth while to bring together a series of illustrations of the best of them, as a revelation of unknown architectural merit in the midst of London. Certain outstanding buildings, like the Sun Life Office by Cockerell, the National Provincial Bank in Threadneedle Street by John Gibson, and the Atlas Fire Office in Cheapside by Thomas Hopper, have received a measure of general appreciation and illustration, but there are many other buildings which equally deserve some permanent record before they share the common fate of demolition and rebuilding. For the City is always rebuilding itself in order to meet the demands for extended and more elaborate accommodation. In this development the foremost part is taken by the insurance companies, who, by reason of their established funds and increasing resources, find themselves in a position to expend the very large sums that are needed to-day for the erection of palatially equipped buildings on costly sites. Many of these buildings have been illustrated in past issues of THE ARCHITECTURAL REVIEW, and to the list



is now added the new building which has been erected in Old Broad Street for the Ocean Marine Insurance Company, Ltd., from the designs of Messrs. Thompson and Walford. The narrowness of the street at this point, and the extreme value of light to all floors, has been carefully considered by the architects, and the result is a satisfactory solution of a difficult problem. The building, of ten storeys, is of steel-frame construction with reinforced concrete floors. For the façade, from the pavement to second-floor level, Italian granite has been used, and Portland stone above. The general offices of the company, shown by the two views on this page, are lined with marble panelling, the fittings and screens being of Spanish mahogany, and the flooring laid with rubber tiling, which for such a purpose is of proved excellence.

The upper part of the building, known as "Ocean House," is approached by a separate entrance in Old Broad Street, with bronze doorway. The steps and walls of the staircase are carried out in Biancola and marble, with carborundum inlaid ornamentally into the treads to ensure a non-slip step. An elevator is provided to serve all floors. The offices above the ground floor are in the occupation of Messrs. Gardner, Mountain & Co., insurance brokers, with the exception of the fourth floor, which is occupied by Messrs. Bach and Mason, merchants. These offices throughout have been fitted in accordance with the architects' details.

The general contractors for the building were Messrs. George Trollope & Sons and Colls & Sons. The steelwork was carried out by Messrs. Redpath, Brown & Co. Messrs. J. Whitehead & Sons supplied the Italian granite for the exterior and the marble for the interior, and Messrs. Art Pavements and Decorations, Ltd., executed the Biancola wall linings and steps. The rubber floor tiling was carried out by the Leyland and Birmingham Rubber Co., Ltd. Messrs. H. H. Martyn & Co. executed the carving; Messrs. Singer & Sons the bronze entrances; Messrs. F. and C. Osler and Mr. F. Geere Howard the electric-light fittings; Messrs.

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Photos: Bedford Lemere & Co.

OCEAN MARINE INSURANCE BUILDING, OLD BROAD STREET, LONDON, E.C.:
VIEWS IN GENERAL OFFICE.

Thompson and Walford, Architects.

H. Elliott & Co. the revolving door; Messrs. The Crittall Manufacturing Co., Ltd., the bronze window frames; Messrs. Waygood-Otis, Ltd., the lifts; and Messrs. The British Luxfer Prism Syndicate, Ltd., the fire-resisting glazing to windows, lantern, ceiling, pavement and stallboard lights. The decorative plasterwork was carried out by Messrs. Searle & Co.

and The Bromsgrove Guild, and the latter firm also executed the bronze and iron lift enclosures.

While referring to this new building in Old Broad Street, it is interesting to recall what was the character of the thoroughfare in bygone days. Old Broad Street as late as the reign of Charles I was (says Cunningham) one of the most fashionable streets in London. In Elizabeth's reign, Gilbert Talbot, Earl of Shrewsbury, lived here, and in Charles's time Lords Weston and Dover. Here at the same time was a glass-house, where Venice glasses (then so prized) were made by Venetian workmen. The place afterwards became Pinners' Hall, and then a Dissenting chapel. Of all the former inhabitants of Broad Street, however, none was more famous than Sir Astley Cooper, the surgeon, who occupied a capacious corner tenement on the right-hand side of the wide paved court leading to St. Botolph's Church.

NEW ZEALAND GOVERNMENT BUILDING.

THE illustration on this page shows the façade of the building in the Strand which has recently been completed for the New Zealand Government from designs by Messrs. Crickmay & Sons, of London. The site is opposite the Adelphi. The front of the building, which comprises six floors in addition to the ground floor and the basement, is of Portland stone, the rear elevation and the areas being faced with white glazed bricks. Westmorland green slates have been used for the mansard; but the main roof, being flat, is constructed of steel and concrete, covered with asphalt. On the ground floor, at the front, is a large exhibition hall, with coffered ceiling and a floor of Roman mosaic with panels of rich-coloured marbles. Two Ionic columns of grande antique marble are a feature of this hall, out of which leads the main staircase, of Pentelikon marble, with wrought-iron balustrade and bronze hand-rail. On the first floor are the High Commissioner's room, with library and reading-room adjoining, and various offices for the staff. The floors above are planned for other offices.

The general contractors for the building were Messrs. John Greenwood, Ltd. The marble-work was executed by Messrs. J. Whitehead & Sons, Ltd.; the metal-work by Messrs. J. W. Singer & Sons, Ltd.; the enriched plaster ceilings by The Bromsgrove Guild; and the asphalt work by Messrs. Claridge's Asphalte Co. A lift was installed by Messrs. Waygood-Otis, Ltd.



NEW ZEALAND GOVERNMENT BUILDING, STRAND, LONDON, W.C.

Crickmay & Sons, Architects.

Photo: Bedford Lemere & Co.

NOTES OF THE MONTH.

The Industrial Situation after the War.

A "Memorandum of the Industrial Situation after the War," which has been issued, price one shilling, by Messrs. Harrison & Sons, St. Martin's Lane, W.C., is the result of an investigation into the tendencies, prospects, and problems of British industry in the new conditions created by the War, carried out by a group of men connected with industrial, economic, and political circles, who were brought together at the instance of the Garton Foundation. It is designed to give, in the first place, a "bird's-eye view" of the industrial situation of to-day and to-morrow. It aims at sketching on broad lines the main features of the situation—the difficulties of demobilisation and replacement, the necessity for capital renewal and increased production, and the possibility of labour unrest arising out of the changes made during the War—in such a way as to give to each element in the problem its due place, relation, and perspective, and to define the boundaries of the problem as a whole. The Memorandum has already been widely circulated privately, chiefly among large employers of labour, trade union officials, and public men interested in social and economic questions. Its reception by men of widely different parties and standpoints has been, we are informed, very favourable, and there is a general agreement that its analysis of the probable situation at the end of the War is comprehensive and sound. A large number of criticisms and suggestions have been received from various sources, and the Memorandum has been carefully revised in the light of the experience thus obtained. In the synopsis four guiding principles are thus set forth: (a) The necessity of increased efficiency in production. (b) Increased efficiency must be sought for in better methods and organisation, and in a new attitude towards industry. (c) These reforms can only be accomplished by the co-operation of labour, management, and capital. (d) In order to secure this co-operation, labour must have a voice in matters relating to its special interests. It is added that: "In dealing with an immediate problem we must work with the materials at hand. Gradual progress achieved by co-operation is better and more certain than revolutionary methods. Demands made on all classes and the necessity of meeting them are discussed. The State cannot move in advance of public opinion." This booklet is a most important contribution towards the solution of the great problems arising out of the War, and it should have the widest possible circulation.

* * *

The Beauty of Tall Chimneys.

A writer in the *Times* submits that tall chimneys are only regarded as ugly because the mind associates them with unpleasant things. As Macbeth would put it, "Our eyes are made the fools of the other senses." With some people, the writer contends: "As soon as they see a chimney the countryside seems to them to have lost its purity; they suspect smuts everywhere; they feel dirt if they do not see it; and the feeling of dirt makes the very view ugly to them." Or, again: "It is as if the mind forced us to smell a bad smell where there was none. For, to the eye alone, tall chimneys, if there are not too many of them, may heighten the beauty of a view, like the towers of an Italian landscape. There is no need to play romantic tricks with yourself, to tell yourself that the chimneys are Italian towers. Take them simply as chimneys, and they will still often be beautiful, with their long, straight lines contrasting with the waving lines of the hills." A writer in the *Leicester Post* comments: "I suppose the writer would admit, though, that there are chimneys and chimneys,

and that some of them are intrinsically ugly—so ugly that even harmony with beautiful surroundings could hardly make them anything but blots on the landscape. But that chimneys need not mar the general effect of a scene, and may even heighten it, I think we shall all agree. I have been pleased to notice, by the way, that our architects have in recent years been doing better things for us in the way of chimneys. Some of them have indeed put up for factories tall chimneys which had some claim to beauty in themselves, without reference to their settings—beautiful enough, in fact, to cheat the eye into dissociating them with evil-smelling smoke and evil-feeling grime." Mr. J. D. Anderson, writing to the editor of the *Times* on this subject, observes: "I wonder if your correspondent (he is admirably right in his admiration of distant chimneys) has ever seen the view of Cambridge from Madingley Hill, or, better still, from the chalk-pit on the 'Gogs'? We have all been taught to admire the view of the domes and spires of Oxford from the surrounding hills, and there are few fairer sights than that of Rouen from the noble chalk downs that surround the Norman capital. But on a sunny day, with gathering thunderclouds as a background, that view of Cambridge has a remarkable charm, due not to the vast bulk of King's Chapel, which at that distance is ugly, with its four pinnacles, one at each corner like an overturned bed, nor to the few towers and spires dwarfed by the great chapel, almost a cathedral for bulk. Nearer, however, is a grain-elevator, hideous at close approach, but at a distance presenting a delightfully broken and original skyline; while to the right, towards Cherryhinton, is a group of factory chimneys belonging to the lias cement works, which show against the dark sky in sunshine like the minarets of an Indian city. No one will wish to speak disrespectfully of the noble chapel of King's, of its soaring height and incomparable vista, so delightfully broken by the organ, and even the exterior, less fortunate in its lines, is imposing by its sheer bulk. But it is the tall, tapering chimneys of Cherryhinton that take the eye at a distance, and have a charm which ought not to be diminished, surely, by the knowledge that they are factory chimneys after all."

* * *

Royal Society of British Artists.

Works of outstanding merit are not numerous at the 146th exhibition of the above Society, but among them are a few black-and-whites and paintings of architectural interest, such as the captivating etchings by Mr. Walcot, so original in arrangement and masterly in technique. The etchings by Miss E. A. Hope, such as "The Tower Fumes" now exhibited, have hitherto been far too reminiscent of the strong individuality inseparable from Mr. Brangwyn's work, but in her colour-aquatint she has broken away from the thrall and produced a really brilliant and original colour-aquatint in her "Montauban." An artist only less strongly influenced by the same master is Mr. E. A. Cox, whose "London Bridge" is one of several most interesting paintings wherein delicacy and charm of colour soften the extreme virility to be found in Mr. Brangwyn's work. Mr. H. Butler's "Decorative Schemes" suggest dignified and comfortable interiors. They are rich in colour, but careless as regards perfection. Of all the works with an architectural flavour, "The Old White House," by Mr. Percy Lancaster, strikes us as the most charming. It reminds us of the best water-colour work of the past. Mr. Brangwyn, the President (who, it may be mentioned in passing, is going to the Italian front, at the invitation of the Italian Government, to gather material for a series of pictures), has a sonorous "Susannah and the Elders," subdued yet gorgeous in colour.

NOTES OF THE MONTH.

Architects and the War.

Many architects serving with the forces are too effectually disguised in their uniforms. When they become soldiers or sailors they cease, for a time, to be architects. Some of them delight in the complete transformation; but there must be many others—probably the majority—who feel that their special qualifications are rather wasted because unknown to the service authorities. It was mainly in the hope of doing work for which they are well qualified that so many joined the Royal Engineers. Those who are sprinkled through other units stood much less chance of turning their talents to account until the R.I.B.A. Selection War Committee came to the rescue. Mr. Alan E. Munby, the hon. secretary of that Committee, announces that the War Office now recognise a card setting out the professional credentials of architects serving. This card can be kept in Army-book No. 64, and carried about to be produced if any special services are required, and the War Office has supplied all commanders-in-chief at home and abroad with samples of these cards, accompanied by a covering letter. Credential cards are only sent to men who have filled in a War service-form issued by the Committee last November, but the forms are still obtainable, and, when filled in, will be brought before the Committee with a view to the issue of credential cards.

* * *

The First Architect V.C.

The first architect to achieve the distinction of being awarded the Victoria Cross is a former student of the Liverpool School of Architecture—Eric Norman Frankland Bell, Temp. Capt., Royal Inniskilling Fusiliers, who was killed

in action in France in July. With what superb gallantry he won it is perhaps best related in the official language of the *London Gazette*: "He was in command of a trench mortar battery, and advanced with the infantry in the attack. When our front line was hung up by enfilading machine-gun fire, Captain Bell crept forward and shot the machine gunner. Later on, on three occasions, when bombing parties, which were clearing enemy's trenches, were unable to advance, he went forward alone and threw trench mortar bombs among the enemy. When he had no more bombs he stood on the parapet, under intense fire, and used a rifle with great coolness and effect on the enemy advancing to counter-attack. Finally he was killed rallying and reorganising infantry parties which had lost their officers. All this was outside the scope of his normal duties with the battery. He gave his life in his supreme devotion to duty."

* * *

Licentiatees and the Fellowship.

The next examination of Licentiatees desiring to qualify for candidature as Fellows of the Royal Institute of British Architects will take place in January 1917. Applications for admission to the examination must be sent in by the end of the current year to the Secretary, R.I.B.A., 9 Conduit Street, W.

* * *

Second-Lieut. Philip E. Webb, A.R.I.B.A.

Second-Lieut. Philip E. Webb, youngest son of Sir Aston Webb, C.B., was killed by a shell at the front on September 25th while engaged on a special operation against the enemy. He was buried by his men on the spot on which he fell.

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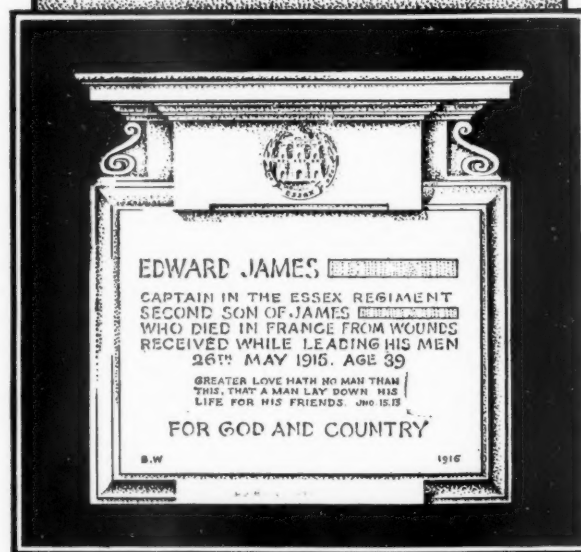
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NOTES OF THE MONTH.

Housing after the War.

Arrangements have been completed for holding a "Scottish National Congress" in Glasgow on November 27th and 28th to consider the preparation of housing and town-planning schemes to be put in operation after the War. The congress is the outcome of the deputation to Mr. Walter Long some weeks ago, when the President of the Local Government Board, in expressing his warm sympathy with the objects and aims of the National Housing and Town Planning Council, declared that of the many urgent social problems that had to be dealt with, the one that came first and foremost, and without which all the others were useless, was the question of a proper provision of houses for the people of the country.

Etching for Architects.

Quite a number of architects have already taken up etching at the Central School of Arts and Crafts in Southampton Row, and now that Mr. Frank L. Emanuel (familiar to our readers as an architectural draughtsman and etcher) is giving instruction there in etching, aquatint, mezzotint, etc., an extra incentive is offered to members of the profession to acquire a knowledge of those fascinating arts. We hear that the etching-room is the best equipped in the kingdom.

School of Art Wood-carving.

The School of Art Wood-carving, South Kensington, has been reopened after the usual summer vacation. Some of the free studentships maintained by means of funds granted to the school by the London County Council are vacant. The

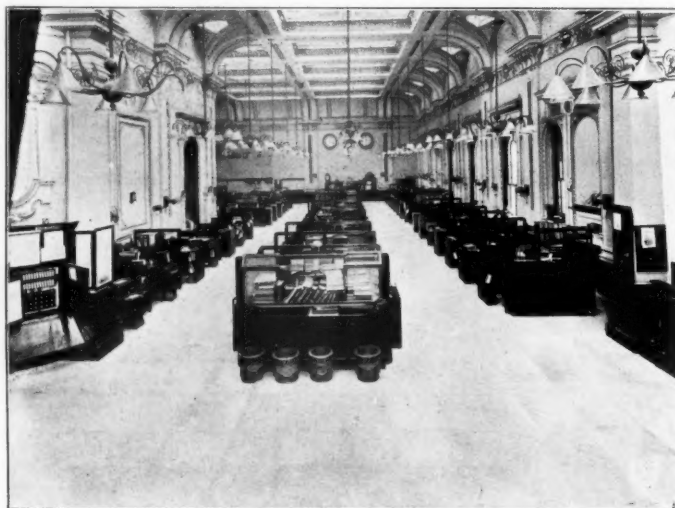
day classes of the school are held from 9 to 1 and 2 to 5 on five days a week, and from 9 to 1 on Saturdays. The evening class meets on Monday and Friday evenings from 7.30 to 9.30. Forms of application for the free studentships and any further particulars relating to the school may be obtained from the Registrar.

The Town Planning of Greater London after the War.

Professor S. D. Adshead, M.A., F.R.I.B.A., is giving a series of six public lectures on this subject at University College, on Tuesdays at 5.30 p.m., beginning on November 7th. Application for tickets, accompanied by a stamped addressed envelope, should be made to the secretary, Dr. Walter W. Seton, University College, Gower Street, London, W.C.

Electrical Heating Appliances.

"A Touch of the Switch Does it" is perhaps rather painfully reminiscent of one's schooldays; but in this instance the switch is electrical, and the title quoted is that given to an illustrated list of Carron electric heating appliances—radiators, stoves, fire interiors, fires and fire elements, trivets, grates. Fireplace suites, designed to harmonise with various "period" furnishing schemes, are also illustrated, and the list, which may be obtained from The Carron Company, Carron, Falkirk, marks the great advance that, within the past few years, has been made no less on the æsthetic than on the mechanical side. To many of the heaters illustrated in the list the term "artistic" could be most conscientiously applied.



THE UNDERWRITERS' ROOM AT LLOYD'S.
Floored with Rubber Tiling by the Leyland & Birmingham Rubber Co., Ltd.

ANOTHER interesting example of rubber tiling laid down by the Leyland & Birmingham Rubber Co. is illustrated on page 111. Whenever the Company have laid down rubber flooring they have received letters expressing appreciation of its comfort and its hard-wearing properties.

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