

Engineering
Library

JUL 21 1917
UNIV. OF MICH.
LIBRARY

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration.



Abbaye St. Amand, Rouen.
From the Lithograph by Joseph Nash.

JUNE 1917

27-29, Tothill St., Westminster. London. S.W.

VOL. XLI

ONE SHILLING NET.

NO. 247

PEACE & NORQUOY, LTD.,

NEW ISLINGTON, ANCOATS, MANCHESTER.



SOLE MANUFACTURERS OF THE PATENT

SLIDING and FOLDING PARTITIONS

For SCHOOLS, &c.

By His Majesty's Royal Letters Patent.

ESTABLISHED 1870.

Telephone:
3176 Central.

Telegraphic Address:
"Partitions," Manchester.

The attention of Architects, Education Committees, and others is directed to these Sliding and Folding Partitions, which so successfully meet the most exacting requirements that they have been adopted by more than

600 SCHOOL BOARDS, EDUCATION COMMITTEES, AND COUNTY COUNCILS.

700 LEADING ARCHITECTS HAVE USED AND RECOMMENDED THEM.

FIXED IN 3,500 SCHOOLS, COLLEGES, LECTURE HALLS, HOTELS, &c.

OVER 6,000 AT PRESENT IN USE, DEMAND INCREASING.

Highly approved by the Board of Education and recommended by H. M. Inspectors of Schools.

Illustrated Circular and Estimates, Free on receipt of particulars.

HAYWARD'S LIGHTS and BUILDING SPECIALITIES.

- I. Hayward's Pavement Lights, Flaps, etc.
- II. Hayward's Circular Lights and Coal Plates.
- III. Hayward's Iron Staircases.
- IV. Hayward's Ventilators.
- V. Hayward's Stable Fittings (Cottages).
- VI. Hayward's "Jhilmil" Steel Lathing.
- VII. Hayward's Radiators and Boilers, etc.
- VIII. Hayward's Steel Casements and Sashes.
- IX. Hayward's Ornamental Lead Glazing.
- X. Hayward's Patent Reform Roof Glazing.
- XI. Hayward's "Copperite" Fire-resisting Glazing.

Write for Catalogues and full information to

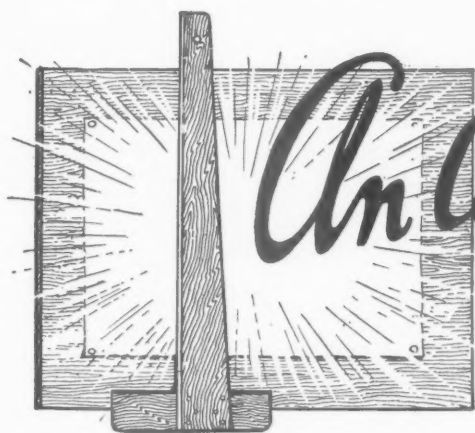


Hayward's Patent "Putty Grooved" Steel Casements and "Prior" Lead Glazing. Don't have Wood Casements—Use Steel, which keep WEATHERTIGHT and DRAUGHTLESS.

HAYWARDS LTD., Union St., Borough, LONDON, S.E.

Tel.: Hop. 3042.)

ALSO AT 3, Simpson Street, MANCHESTER, and 141, West Regent Street, GLASGOW.



An Architect in Light

MODERN illuminants, particularly the Half-Watt Electric Lamp,

are of such high intensity that the manner of their application should not be planned haphazard, nor be left to the choice of those whose knowledge and experience is limited to the earlier and less efficient types of lamps and lighting appliances.

Every lighting installation—whether it be for factory, works or mill, the office or the home—presents many important questions which must be correctly decided if good illumination, with its manifold advantages, is to be obtained, and bad illumination, with its sometimes serious consequences, is to be avoided.

To ensure the most effective and most economical lighting results, the co-operation of an experienced Illuminating Engineer, or in other words a skilled “architect in lighting,” is essential.

We are experienced Electric Lighting Engineers.

We design and make scientific lighting appliances and fittings as well as the lamps.

We will be pleased to co-operate with you—without charge—in devising a scheme of lighting for any building you may be planning, so as to ensure that the eventual result shall be of the highest standard.

The British Thomson-Houston Co., Ltd.,

Mazda House, 77, Upper Thames Street, London, E.C. 4.

Branches :—Manchester, Birmingham, Leeds, Sheffield, Newcastle, Middlesbrough, Glasgow, Swansea, Cardiff and Dublin.

CONTENTS.

THE DRAWINGS OF JOSEPH NASH - - - -	PAGE 107
LINCOLN'S INN AND THE FIELDS: In relation to a Scheme of Rebuilding and Development by Robert Adam between the years 1771 and 1772. By Arthur T. Bolton, F.R.I.B.A. - - -	111
THE NEW PREMISES OF MESSRS. HEAL AND SON, LTD. - - - -	116
THE CUNARD BUILDING, LIVERPOOL - - -	120
WAR EMPLOYMENT FOR ARCHITECTS - - -	121
ARCHITECT PRISONERS IN GERMANY - - -	121
OLD QUEEN STREET AND QUEEN ANNE'S GATE -	121
A CONTEMPORARY ACCOUNT OF ST. GEORGE'S HALL	122
BOOK REVIEW:	
"Bench-Ends in English Churches" (Dr. J. Charles Cox) - - - -	125
THE LATE MR. HENRY BENJAMIN WHEATLEY -	126
ARCHITECTURE AT THE ROYAL ACADEMY - -	126
NOTES OF THE MONTH - - - -	xix, xx, xxii

PLATE ILLUSTRATIONS.

BEAUVAIS CATHEDRAL. From the Lithograph by Joseph Nash - - - -	Plate I
LOUVIERS, NORMANDY: SOUTH PORCH. From the Lithograph by Joseph Nash - - -	Plate II
ST. RIQUIER, NEAR ABBEVILLE, AND GISORS: THE STAIRCASE. From the Lithographs by Joseph Nash - - - -	Plate III
GENERAL VIEW OF THE REBUILDING OF LINCOLN'S INN ON THE SIDE TOWARDS THE FIELDS: Showing the Six Clerks' Offices and the Formal Garden. Robert Adam, Architect, 1771-2. From the Drawing in the Soane Museum - - - -	Plate IV
NEW PREMISES OF MESSRS. HEAL AND SON, LTD., TOTTENHAM COURT ROAD, LONDON. Smith and Brewer, F.R.I.B.A., Architects.	
Front Elevation - - - -	Plate V
The Spiral Staircase - - - -	" VI

STEEL
FURNITURE

THE UNION ASSURANCE SOCIETY, Ltd. ROYAL EXCHANGE BUILDINGS, E.C.

THE CRITTALL STEEL FURNITURE CO., Ltd.,
Works:
BRAINTREE, England.*Crittall*METAL
WINDOWS

ARLESFORD, ESSEX.

THE CRITTALL MANUFACTURING CO., Ltd.,

11 and 12 FINSBURY SQUARE, LONDON, E.C. 2.

TELEPHONE: Wall 2818.
TELEGRAMS: Critmanco, London.

JOHN TANNER & SON.



VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON.

Sir ASTON WEBB, C.B., R.A., F.R.I.B.A., Architect.

The whole of the FIBROUS PLASTER and SOLID PLASTER WORK executed by JOHN TANNER & SON.

45 Horseferry Road, Westminster, LONDON; 3, 3a, 4, 5, 7 Gill Street, LIVERPOOL.
 'Phone 5340 Vic. 'Phone: Royal 1744.

TERRA

Grey,
Buff,
Salmon Buff,
Pink,
Red,

VERY BEST QUALITY.

Awarded Four Prize Medals.

Jabez Thompson & Sons, Ltd., Northwich, Cheshire.

COTTA

Telegrams: "SANADOR, LONDON."

Telephone: 5011 Via TERRA

BEAVEN & SONS, Ltd.

Heating, Ventilating, Lighting & Power Engineers

Schemes prepared or Estimates submitted to Architects' Specifications for EVERY DESCRIPTION of

HEATING

& INDEPENDENT HOT WATER SUPPLIES

An Efficient Supply Guaranteed at Every Fitting.

GLoucester: County Buildings Westgate Street LONDON: 27, Victoria St. WESTMINSTER NEWPORT: 17, Dock Street

ANNOUNCEMENTS.

THE ARCHITECTURAL REVIEW is published on the 10th of each month.

All Correspondence relating to Editorial Matters should be addressed to R. RANDAL PHILLIPS, 27-29, Tothill Street, Westminster.

The Editor will be pleased to give his careful consideration to any articles, photographs, or drawings which may be sent with a view to publication, and the utmost care will be taken of them; but the Editor cannot hold himself responsible for any loss or damage except in the case of material which has been accepted or specially commissioned.

All articles and illustrations should bear the name and address of the sender, and postage should be sent to cover their return if submitted in the ordinary way.

The Editor disclaims responsibility for statements made or opinions expressed in any article to which the author's name is appended; the responsibility for such statements or opinions resting with the author.

Payments will be made about the 15th of every month for all matter appearing in the issue for the preceding month.

PREPAID SUBSCRIPTION RATES.

UNITED KINGDOM	16/6 per annum, post free.	UNITED STATES	\$5 per annum, post free.
CANADA	\$3.50 " "	ELSEWHERE ABROAD	20/- " "

Cheques and Postal Orders should be made payable to "TECHNICAL JOURNALS LTD.," and crossed London County and Westminster Bank, Temple Bar Branch.

List of Agents from whom the Review can be obtained:

CANADA.
NORMAN MURRAY, Montreal.

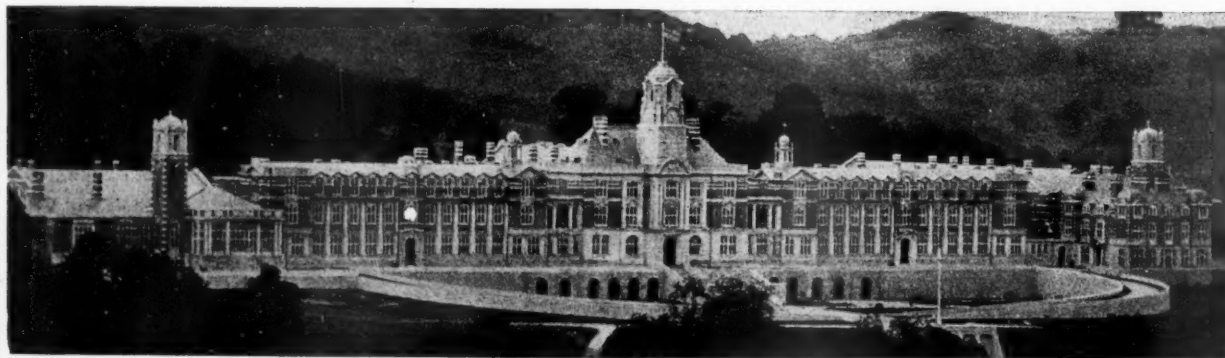
U.S.A.
WILLIAM HELBURN, New York.
PAUL WENZEL, New York.
BRUNO HESSLING Co., New York.
J. H. JANSEN, Cleveland, Ohio.
G. BROES VAN DORT Co., Chicago.
J. SCUDNRY, Boston.

SOUTH AFRICA.
JAMES T. BROWN, Johannesburg.
GORDON & GOTCH, Ltd., Cape Town.

AUSTRALASIA.
G. ROBERTSON & Co. (PROPRIETARY), Ltd., Melbourne, Sydney, Adelaide, Brisbane, New Zealand.
WHITCOMB & TOMBS, Ltd., Melbourne, Christchurch, Dunedin, and Wellington (New Zealand).
WM. H. ELSUM PUBLICITY Co., Melbourne.

INDIA.
D. B. TARAPOREVALA Sons & Co., Ltd., Bombay.
JAPAN.
THE MARUZEN-KABUSHIKI-KAISHA (Z. P. MARUYA & Co., Ltd.), Tokyo.
BELGIUM.
LOUIS DE MEULENBERG, Brussels.
DENMARK.
G. P. THOMSEN & Co., Copenhagen.
HOLLAND.
J. G. ROBBERS, Amsterdam.
W. P. VAN STOCKUM & SON, The Hague.

EXPANDED METAL



THE BRITANNIA ROYAL NAVAL COLLEGE, DARTMOUTH

Expanded Metal Lathing used throughout for Plasterwork.

Architect: SIR ASTON WEBB, R.A. F.R.I.B.A.

The EXPANDED METAL COMPANY, Ltd.

(Patentees and Manufacturers of Expanded Metal.)

Head Office: YORK MANSION, YORK STREET, WESTMINSTER, LONDON, S.W.

Works: STRANTON WORKS, WEST HARTLEPOOL

G.E.C.



ADDISON
F.A. 9360

The illustrations speak for themselves. 100 % result in lighting efficiency. Full compliance with Home Office recommendations for factory lighting is attained. Adjustable for focusing, and suitable for 200/300 watt Atmos type lamps

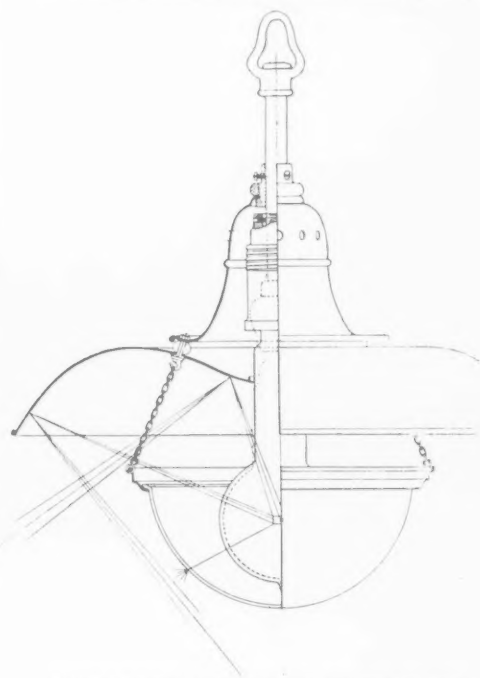


DIAGRAM SHOWING UTILIZATION AND DIRECTION OF LIGHT.

The General Electric Co., Ltd.
Head Office—Queen Victoria Street, London



HOPE'S CASEMENTS

55 LIONEL ST., BIRMINGHAM.
59 BERNERS ST., LONDON, W.



ALPHABETICAL INDEX TO ADVERTISERS.

	PAGE		PAGE		PAGE
Adams, Robt., London	xiv	Doulton & Co., Lambeth	—	Mellowes & Co., Sheffield	—
Anderson, D., & Son, Ltd., Belfast ..	xxi	Edison & Swan United Electric Light	—	Messenger & Co., Ltd., Loughborough ..	x
Art Engraving Co., London	—	Co., Ltd., Ponders End	—	Minter, F. G., London	xviii
Art Pavements & Decorations, Ltd.,	—	Evered & Co., Ltd., Smethwick and	—	Morton, Francis, & Co., Ltd., Liverpool ..	—
London	—	London	—	National Radiator Co., Ltd., London ..	xiii
Art Reproduction Co., London ..	—	Expanded Metal Co., Ltd., London ..	vi	Old Delabole Slate Co., Ltd., Cornwall	—
Beaven & Sons, Ltd., London	v	Faraday & Son, London	—	and London	xxi
Bell, G., & Sons, Ltd.	—	Fenning & Co., London	—	Peace & Norquoy, Manchester	ii
Bellman, Ivey & Carter, Ltd., London ..	—	Fletcher Russell & Co., Ltd., London	—	Phoenix Assurance Co., Ltd., London ..	x
Benham & Sons, Ltd., London	xiii	and Manchester	—	Pratt, C., & Sons, London	—
Bounds & Son, London	xxi	Gas Light & Coke Co., London	—	Redpath Brown & Co., Ltd., London ..	—
Bradford, E. J. & A. T., London	—	General Electric Co., Ltd., London ..	vii	Richardson, W., & Co., Darlington ..	—
Bratt, Colbran, & Co., London	—	Griffith, E. O., Liverpool	—	Robbins & Co., Dudley	—
British Commercial Gas Association,	—	Haden & Sons	—	Ronuk, Ltd., Brighton	—
London	—	Hamilton, A. H., & Co., Glasgow ..	xxiii	Ruberoid Co., The, Ltd., London ..	xxv
British Dolomite Co., Ltd., London ..	—	Hamptons, London	—	Simplex Conduits, Ltd., London ..	—
British Portland Cement Manuf., Ltd.,	—	Hartley & Sugden, Ltd., Halifax ..	—	Singer, J. W., & Sons, Ltd., London &	—
London	—	Haywards Ltd., London	ii	Frome	—
British Reinforced Concrete Engineering	—	Heal & Son, London	—	Slater, Jas., & Co., London	—
Co., Ltd., London and Manchester ..	xxvi	Heath, Samuel, & Sons, Birmingham ..	—	Tann, John, Ltd., London	—
British Thomson-Houston Co., Ltd.,	—	Higgins & Griffiths, London	—	Tanner, John, & Son, London	v
London	iii	Higgs & Hill, Ltd., London	—	Technical Journals, Ltd., London ..	x, xxiii, xxiv
British Uralite Co. (1908), Ltd., London	xii	Hill & Smith, Ltd., Brierley Hill ..	xiv	Thompson, Jabez, & Sons, Ltd.,	—
Callender, Geo. M., & Co., Ltd., London	x	Hope, Henry, & Sons, Ltd., Birmingham	vii	Cheshire	v
Candy & Co., Newton Abbot	—	Howard & Sons, Ltd., London	—	Tonks, Ltd., Birmingham	xi
Carron Company, Carron, Stirlingshire	xx	Jackson, G., & Sons, Ltd., London ..	xii	Trus-Con Laboratories, London ..	—
Cashmore, H. W., & Co., London	—	Jeffrey & Co., London	—	Trussed Concrete Steel Co., Ltd.,	—
Chance Bros. & Co., Ltd., Birmingham	—	Jenkins, R., & Co., Rotherham ..	—	London	—
Changeable Sign Co., London	—	Johnson, Clapham & Morris, Manchester	—	United Stone Firms, Ltd., Bristol ..	—
Clark, Robt. Ingham, & Co., Ltd., London	—	Kerner-Greenwood & Co., King's Lynn	—	Vaus & Crampton, London	—
Colman, T. B., & Sons, Birmingham ..	—	Leeds Fireclay Co., Ltd., Leeds ..	xxv	Vulcanite, Ltd., London	xiv
Crittall Manufacturing Co., Ltd.,	—	Leyland & Birmingham Rubber Co.,	—	Wallpaper Manufacturers, Ltd., London	—
Braintree	iv	Ltd., Glasgow	—	Walton, Gooddy & Cripps, Ltd., London	—
Crittall Steel Furniture Co., Ltd.,	—	Locke & Soares, London	—	Waygood-Otis, Ltd., London	—
Braintree	iv	London & Lancashire Fire Insurance	—	Waygood Vacuum Cleaner Co., London	—
Dawnay, Archibald D., & Sons, Ltd.,	—	Co., Liverpool	xxiii	Whitehead, J., & Sons, London ..	xiv
London	xvii	Martyn, H. H., & Co., Cheltenham ..	ix	Williams Gamon & Co., Chester ..	—
Daymond, John, & Son, London	—	Mather & Platt, Ltd., Manchester ..	xxii	Wragge, Geo., Ltd., Manchester ..	—
De Jong, F., & Co., London	—	Measures Bros. (1911), Ltd., London ..	viii	Wylie & Lochhead, Ltd., Glasgow ..	—
Delta Metal Co., Ltd., London	—				
Dent & Hellyer, London	—				

MEASURES BROS. 1911 LTD.

Section Sheets
and
Estimates
on
Application.

Telegrams:
"Measures, London."

Steel Joists

Structural Steelwork

— OF —

Every Description.

Prompt
Delivery from
Stock at
Lowest Market
Prices.

Telephone Nos.:
585, 586, & 2103 Hop.

SOUTHWARK STREET, LONDON, S.E.

H. H. MARTYN & CO., CHELTENHAM,

and at

5 GRAFTON STREET, BOND STREET, LONDON, W.



Messrs. Oatley & Lawrence,
Medallion modelled and executed by E. F. Fabian, Esq.

Architects.

WAR MEMORIALS a speciality.

Telegrams { "Sunningend, Cheltenham."
 { "Sunningend, London."

Telephones { 798 & 799 Cheltenham.
 { 1146 Regent, London.



Chairman:
Rt. Hon. LORD GEORGE HAMILTON, P.C., G.C.S.I.

Total Funds Exceed
£16,000,000

Claims Paid Exceed
£94,000,000

FIRE - LIFE - MARINE
ACCIDENT - BURGLARY:

Annuities Granted on Favourable Terms.

General Manager - Sir GERALD H. RYAN.

Modern Glasshouses

replete with the latest
improvements in con-
struction, ventilation,
—heating, &c.—

*Architects' Designs carefully
carried out.*

ESTIMATES FREE.

Special Catalogue with numerous
designs on application.

MESSENGER & CO. LTD.
HORTICULTURAL BUILDERS & HEATING ENGINEERS
LOUGHBOROUGH LEICESTERSHIRE
London Office: 122 VICTORIA ST. S.W.

Callender's Dampcourses

have gained
First Place in Specifications
by reason of
Standard Quality,
and
Ledkore

(Lead and Bitumen)

Is the Last Word in a Patent Dampcourse.

FINEST COMBINATION POSSIBLE.
GUARANTEED FREE FROM COAL-TAR OR PITCH.
NO SQUEEZING. NO CRACKING.
NO EXPENSE IN LAYING.

From 4½d. per foot super. All Wall Widths. 24 feet lengths.

Send for C. Booklet and Sample free from

GEORGE M. CALLENDER & CO., Ltd.

Contractors to Admiralty, War Office, Office of Works, L.C.C.

25 Victoria St., Westminster, S.W.

The Rebuilding of Belgium.

An enlightening and valuable book embodying the needs of Belgium with respect to the Building Trade has been written by two eminent Belgians for the express purpose of showing English contractors and manufacturers frankly and clearly how this side of the Belgian trade is to be captured.

Every contractor and manufacturer should have a copy.

Price 1/- Postage 1d. inland.

“French-English Glossary of Architectural and Building Trade Terms.”

The book contains a useful collection of words and phrases most commonly in use in the building and kindred industries—just those very terms which are most difficult to find when they are wanted. Such a book is practically an essential to every manufacturer and contractor.

Price 1/- Postage 1d. inland.

TECHNICAL JOURNALS LIMITED
27-29 TOTHILL STREET, WESTMINSTER

TONKS Ltd.

12 FARRINGDON AVENUE,
FARRINGDON STREET, E.C.



201 MOSELEY STREET,
BIRMINGHAM.



A SELECTION OF LECTERNS WHICH ARE ACTUALLY IN
STOCK, AND CAN BE DELIVERED IN A FEW DAYS.

Telegrams: ACTINIFORM, OX. LONDON, W. 1.

Telephone: 3835 GERRARD

G. JACKSON & SONS, Ltd.

Works recently completed—
OFFICES for CUNARD SS. CO., Ltd.,
LIVERPOOL.

The whole of the Plasterwork.

NEW SESSIONS HOUSE,
NEWINGTON CAUSEWAY,
LONDON, S.E.

Fibrous Plaster Ceilings and Cornices.

Works now proceeding include—
NEW BUILDING FOR THE CROWN
AGENTS FOR THE COLONIES,
MILLBANK, LONDON.

Manufacturers of

ARCHITECTURAL RELIEF DECORATION

in

FIBROUS PLASTER
CARTON PIERRE

and

DECORATED AND CARVED
WOODWORK.

49 RATHBONE PLACE,
LONDON, W.1.

Asbestone

**TILES & SHEETS for
ROOFING & LINING.**



As used by the L.C.C., H.M. Office of Works, Admiralty, War Office, Metropolitan Asylums Board, and the leading Architects.

BEST FOR ROOFS.

BECAUSE (1) It is very light, and a far lighter superstructure can therefore be used.
(2) There is no loss by breakage, either in transit or fixing, as is the case with ordinary slate.

BEST FOR PARTITIONS AND CEILINGS.

BECAUSE (1) It is fire-proof, vermin-proof, and damp-proof.
(2) It is rapidly fixed to a wood or steel framing.
(3) It is dry when it is put up, and therefore papering and painting can be proceeded with immediately.



THE BRITISH URALITE
CO. (1908), LTD.
TELEPHONE No. 3955
LONDON WALL
85 GRESHAM ST.
LONDON, E.C.
Northampton Depot—Lady's Lane.

SECRET



Plate I.

BEAUVAIS CATHEDRAL.
From the lithograph by Joseph Nash.

June 1917.

THE DRAWINGS OF JOSEPH NASH.

IT has been the privilege of the writer on various occasions to meet persons who, now well advanced in years, in youth knew and conversed with the brilliant artists of the last century. There is living in Hertfordshire an elderly gentleman the son of a Kentish doctor, who remembers a visit paid by Joseph Nash to his father's house at Faversham over sixty years ago, when the artist opened his portfolio and sketch-books to the delight of the boy. At dinner the other evening when this gentleman was present the conversation turned on architectural drawing versus photography, and from that to the personalities of artists. Gradually the mists of the past were dispelled, and once again we three enthusiasts were living in the days when photography was in its infancy, when the art of engraving and lithography was at its height, and architects had to rely for their inspiration on the accurate renderings of architectural draughtsmen—that is, those whose engagements prevented their travelling; but it was rare for an architect in those days to lack power of graphic expression. It was a fortunate coincidence that another artist of reputation in architectural draughtsmanship formed one of the party, for it seemed to demonstrate how one life can bridge the gulf between two remote periods which in other respects have been dissociated by time and outlook.

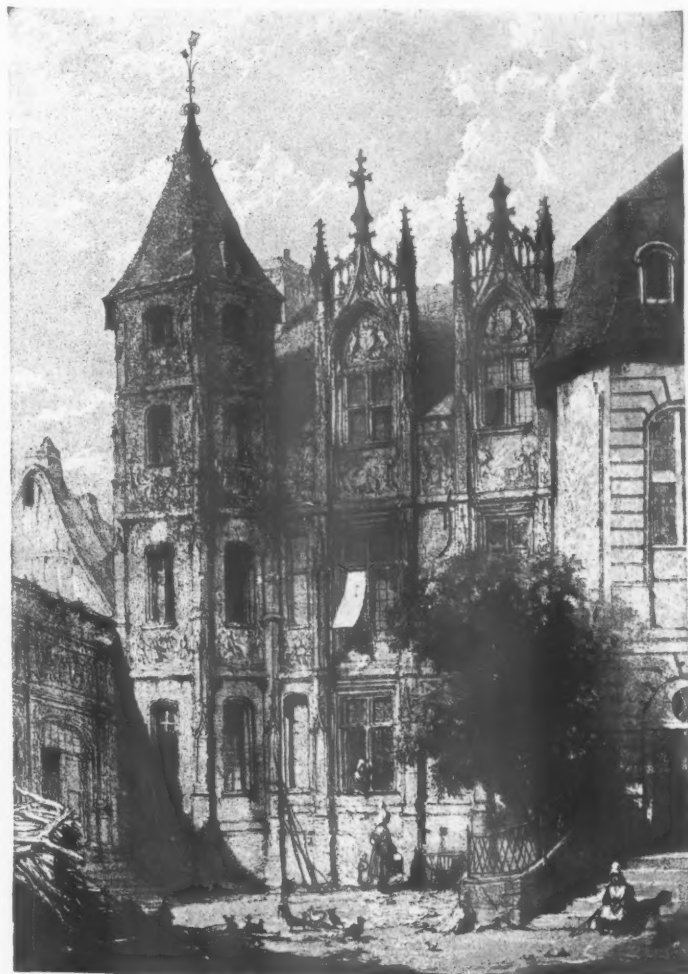
"Joseph Nash, or 'Joe Nash,' as he was affectionately termed by his intimate friends, was a man of middle age when I first met him," said my elderly friend. "He was born in 1808, and after

leaving school entered an architect's office; but he was destined to become a water-colourist, and to influence English domestic architecture to a wonderful extent. During the early years of his artistic career he worked with the elder Pugin and made drawings for 'Paris and its Environs'; he escaped the pedantic enthusiasm of the revivalists of the Romantic school, and directed his activities towards buildings of the Tudor and Elizabethan periods." In 1835 he exhibited in the gallery of the old Water Colour Society, and became a member in the same year. Three years later he produced "Architecture of the Middle Ages, drawn from Nature and on Stone, with a frontispiece composed from a tomb in Croydon Church."

Beyond a short page of introduction no descriptive matter forms part of this work, for Joe Nash thought his drawings explained themselves. "Shall we look at the book together?" I suggested to my friend. "By all means," he replied; and accordingly it was produced, and we read the description given below:—

"The following Series of Plates comprises a Selection from a Folio of Sketches made at different times, with no other object than an ardent desire to present a free and artist-like, as well as faithful, representation of some of the most beautiful and picturesque fragments of the Architecture of the Middle Ages.

"The specimens are mostly ecclesiastical, as it is in the edifices raised for the solemn purposes of devotion that we



HÔTEL BOURGTHEROULDE, ROUEN.

VOL. XLI.—Q 2



ABBAYE ST. AMAND, ROUEN.

have been accustomed in all ages to look for the most splendid effects of national genius and munificence.

"Whether considered as schools of profound science or storehouses of imaginative wealth from which the architect may gather new ideas and inexhaustible combinations of beauty, or as furnishing the painter with an endless variety of graceful and inspiring arrangements of form, heightened occasionally by a sublimity of effect peculiar to edifices of this period, or as forming one of the great motives of interest and curiosity to the general traveller of taste and intelligence, the claims of these edifices upon our admiration have been fully established by the many admirable works both of men of science and general tourists, and indeed by the universal concurrence of every accomplished mind.

"As this work is entirely of a pictorial nature, no elaborate dissertation on the merits or history of each plate will be expected, and a few very general remarks may suffice. The selection and classification of the subjects have been made without reference to chronological order, or illustration of any particular style, era, or country; the principal consideration has been their general interest and attraction and their capability as forming pictures; nor has attention been paid so much to the admission of subjects of more general pretension and notoriety, as to the introduction of many which in addition to their architectural and picturesque interest—from their not being so generally known—possess the advantage of novelty.

"The subjects embrace all the ages in which the style called Gothic flourished with more or less vigour, viz. the thirteenth, fourteenth, and fifteenth centuries, at the latter end

of which and the beginning of the sixteenth the introduction of Italian taste, amalgamating with the Gothic, produced, for a short period in France, a distinct style called variously 'cinque cento,' 'la renaissance,' or the style of François Premier, under whose reign it may be said to have been begun and ended. This style, in relation to the Gothic of preceding ages, though frequently carrying invention almost to the bounds of the ridiculous, must be allowed to possess a richness of fancy and an independence of the ordinary rules of composition, bearing some analogy to the gorgeous and crowded magnificence of the pictures of Paul Veronese and others of the Venetian school, as contrasted with the chastened vigour of the Bolognan, or the severe simplicity of the Roman. Of this style the screen in St. Jacques (p. 109) is a beautiful example, as also an oriel window in the angle of the Abbaye St. Amand (p. 107). The Hôtel Bourgtherould (p. 107) is a specimen of the style which immediately preceded it under Louis XII, when a slight commencement of the inroads of Italian taste may be discovered in some of the minute ornament. Contemporary with these in England are the Shrine of the Countess de la Warre, Boxgrove Priory, Sussex, the Chantry of Bishop Fox (p. 110), and the somewhat earlier tomb in Arundel Church (see below). The staircase in the Church of Gisors (Plate III) exhibits still later the mass and arrangement, with a total abandonment of the Gothic detail. The rest of the plates are of the thirteenth and fourteenth centuries, in which the enriched style obtained full perfection. The porch at Louviers (Plate II) is a magnificent specimen of this style, which for airy lightness of design combined with profuse luxuriance



TOMB IN ARUNDEL CHURCH, SUSSEX.

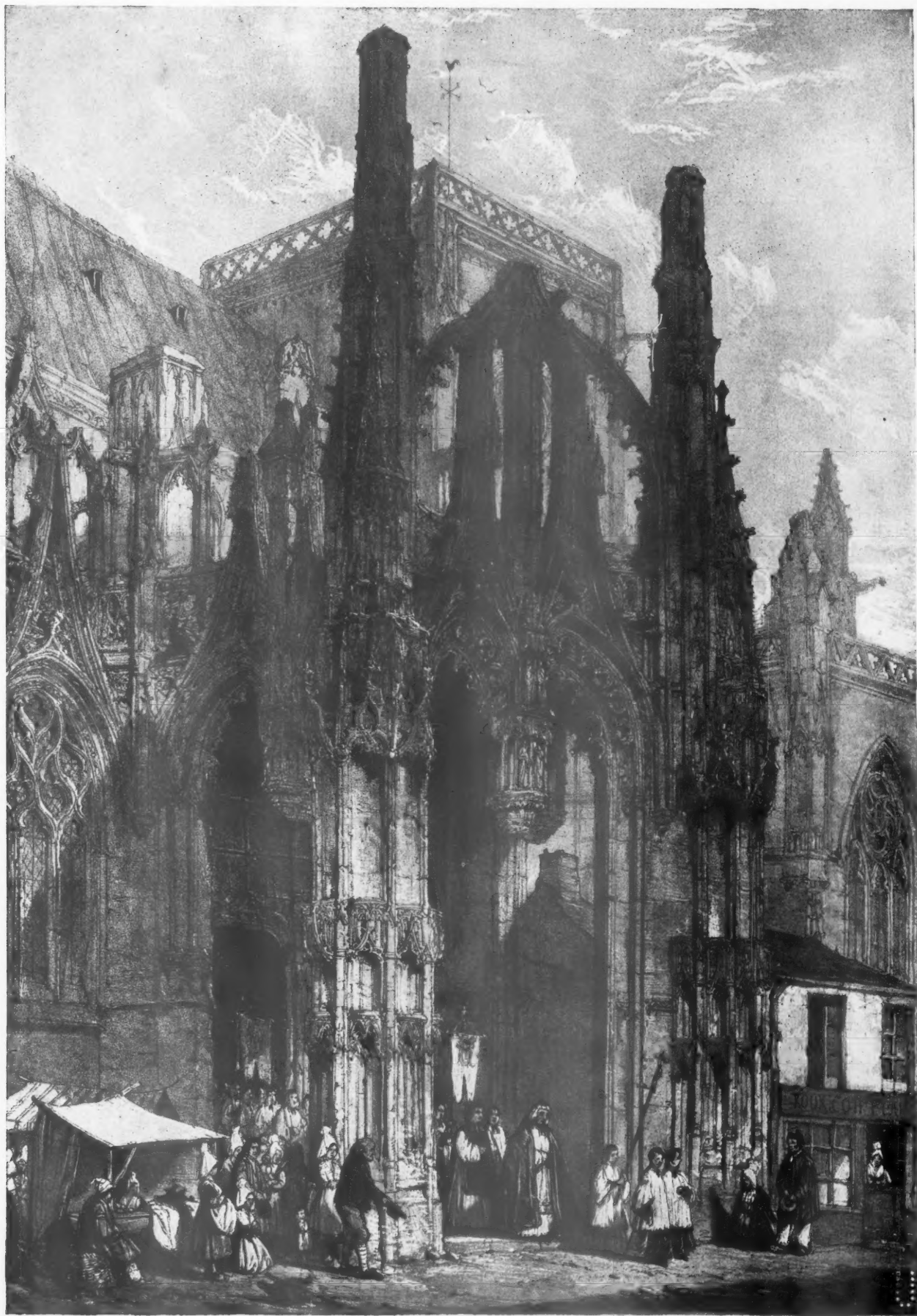


Plate II.

LOUVIERS, NORMANDY: SOUTH PORCH.

June 1917.

From the lithograph by Joseph Nash

20

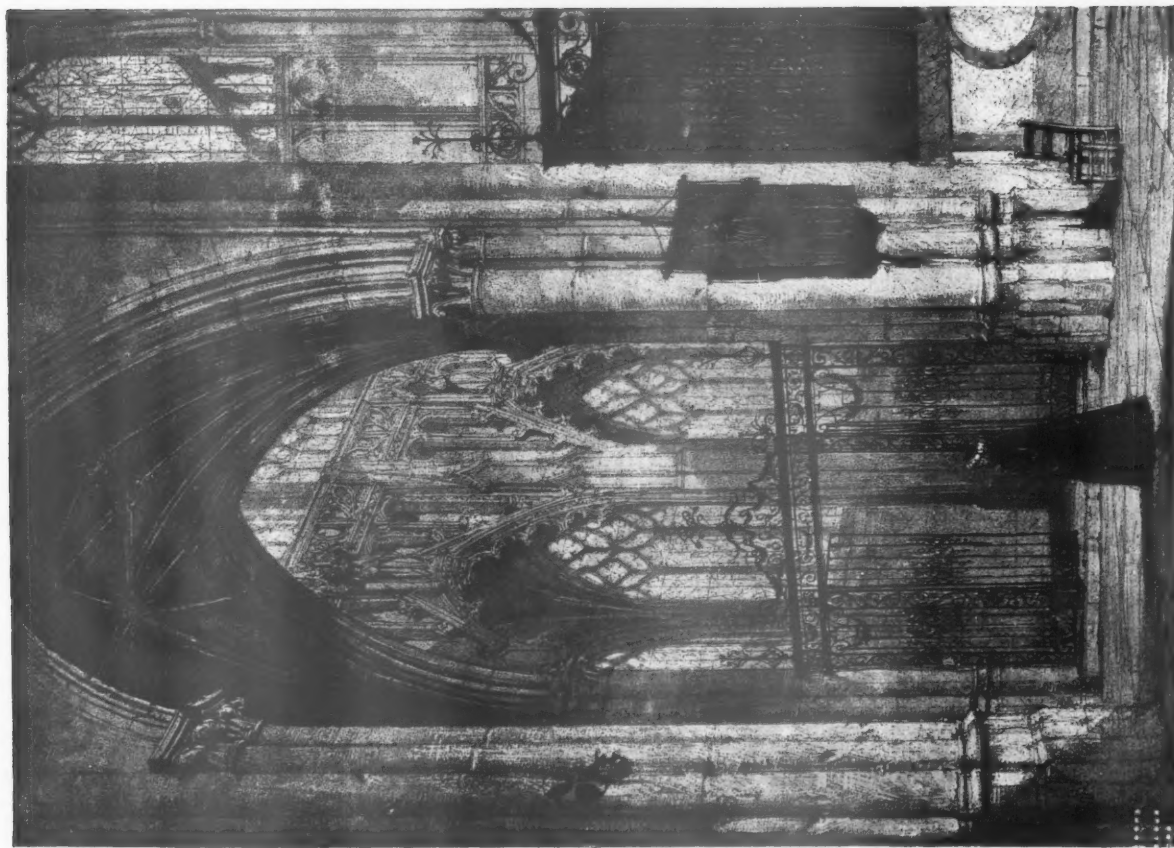
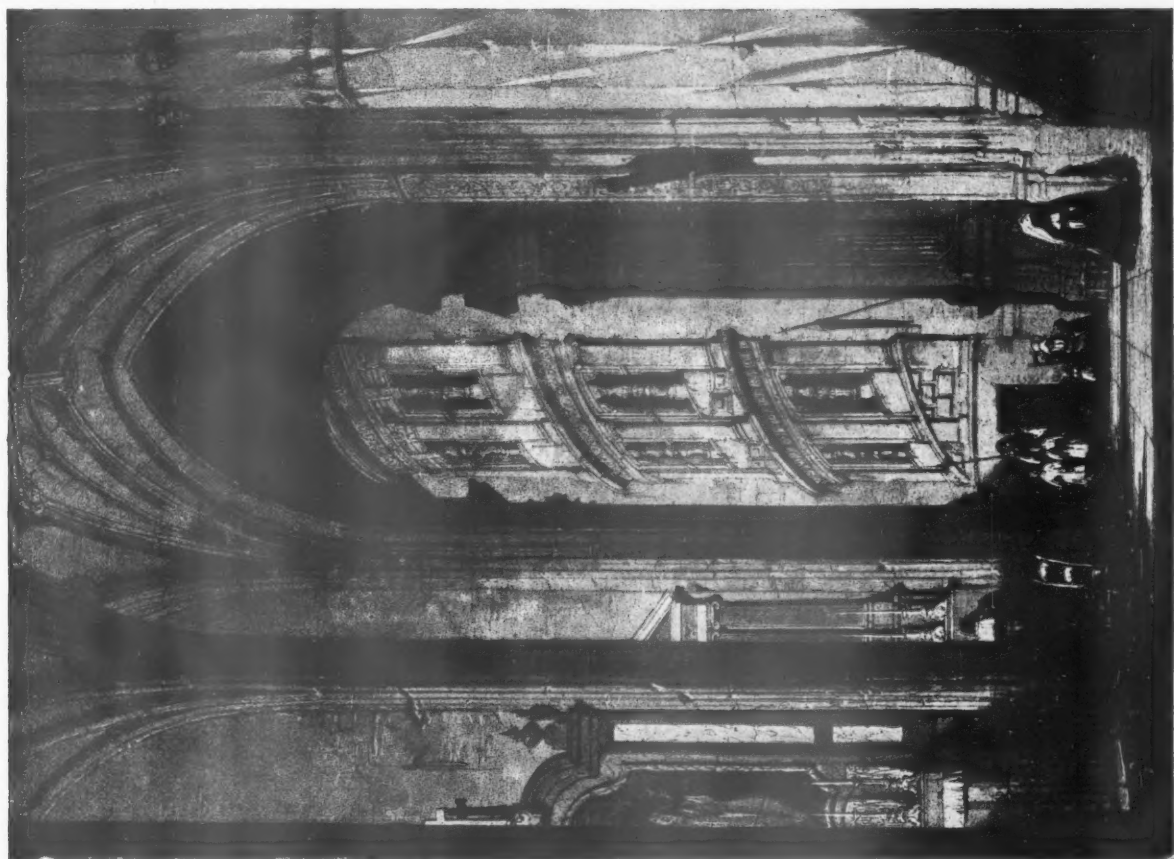


Plate III.

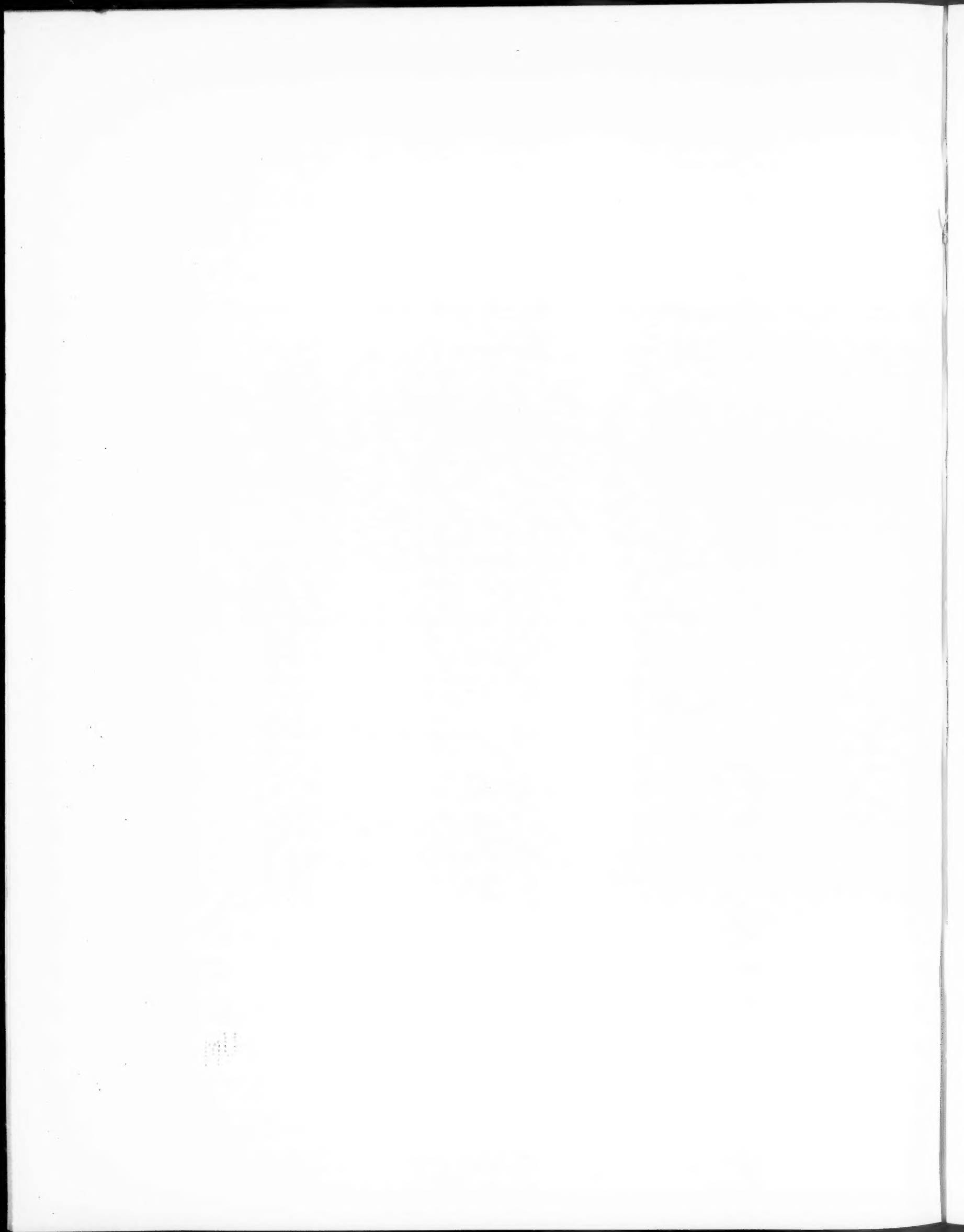
ST. RIQUIER, NEAR ABBEVILLE.

From the lithographs by Joseph Nash.



GISORS: THE STAIRCASE.

June 1917



of decoration may be safely said to surpass any construction of a similar nature. The present condition of this beautiful structure is such as to preclude the hope of its long retaining its present appearance.

"The Church of Gisors is a superb building of various styles, and a treasure to the admirer of the intricate beauties of Gothic detail.

"The Church of St. Riquier (Plate III) is about two leagues from Abbeville, and is as well worth attention as the cathedral of that city.

style of lithography invented by Mr. Hollmandel, without which, indeed, Mr. Nash would never have had courage to encounter the labour necessary, by the old method, to have produced the desired effect. By the introduction of the stump in place of the point for making large tints the artist has an instrument placed in his hands which, for freedom and rapidity of execution, admitting at the same time both of the greatest delicacy as well as force of tint, nearly equals the pencil in colour—indeed, it may be almost called painting upon stone.



SCREEN IN ST. JACQUES, DIEPPE.

"The beautiful little Church of Serran (not illustrated) stands in a valley five leagues from Gisors, the west front of which is an interesting specimen of the smaller churches of the florid style.

"The remainder of the plates are taken from places with which so constant an intercourse is kept up, and are treated of so fully in many well-known works upon antiquities, as to need no remark.

"In producing the effects of the original sketches, Mr. Nash begs leave to express the obligation he is under to the new

"Should this work answer the expectation of the publisher a second series will in due time be proceeded with. The title adopted offers a field of such extent and variety that no scarcity of material equally interesting need be apprehended, and a pursuit so congenial to the feelings of the artist that every exertion will be used to render a continuation acceptable."

After we had finished reading this preface we proceeded to examine the fine plates, which my elderly friend remembered from the original pencil sketches shown to him when, at a later period, he visited Joseph Nash at his house in Golden Square.

"'Architecture of the Middle Ages' was a fine book," remarked my friend, "and it enjoyed well-deserved popularity; but its merits were surpassed when 'The Mansions of England in the Olden Time' appeared in four volumes, extending over the years 1839-49. Nash did not allow his taste for touring on the Continent and sketching old work to obscure his finer perceptions as a painter, for he found time to depict the public events of the Mid-Victorian epoch, such as 'The Queen's Visit to Lincoln's Inn Hall,' exhibited in 1846, and 'Interior Views of the Great Exhibition of 1851.' His other

that a small Claude in my father's possession was a genuine example of that master. Nash," continued my friend, "constructed his buildings on paper with the skill of an architect, thanks to his early training, but his gifts as a draughtsman and his colour sense as a painter enabled him to avoid the crude diagrammatic illustrations which became the vogue in the later 'seventies. Joe Nash drew as an artist-architect for the benefit of other architects and for the education of the public. 'Art and accuracy' was his motto, and it is astonishing how accurate the details of his drawings are. His compositions are



BISHOP FOX'S CHANTRY, WINCHESTER CATHEDRAL.

renderings comprise 'Charles V. visiting Francis I. during his Confinement,' shown at the Water-Colour Society's Exhibition in 1865, and 'The Chapel of Edward the Confessor in Westminster Abbey,' shown at the same place in 1866."

"I suppose Nash had a remarkable knowledge of pictures," I remarked to my friend. "Yes," he replied. "I remember, on the occasion of his first visit to my father at Faversham, how they discussed the merits of Claude and Turner until the early hours of the morning, and I was privileged to hear Nash say

imaginative and forceful, but always convey a sense of reality and directness which alone appeals to the cultured mind and to those to whom the art of drawing is as the mirror held up to nature."

When these lines appear in print it is possible that the elderly gentleman living in Hertfordshire will scan them, and will be pleased to think that his meeting with Joe Nash so long ago has been recorded, and that he has been the indirect means of connecting two remote periods.

A. E. R.

LINCOLN'S INN AND THE FIELDS

In relation to a Scheme of Rebuilding and Development by Robert Adam between the years 1771 and 1772.

By ARTHUR T. BOLTON, F.R.I.B.A.

LINCOLN'S INN and the Fields, as the heart of legal London, has had a long history, enriched with many crusted traditions which have been the constant theme of many writers. Even in architectural history, to go no further back than the days of Inigo Jones, the story has been a chequered one, a succession of great ideas that have failed of full fruition.

The Fields, laid out by Inigo Jones as a grand square, of a size determined, as it is alleged, from the base of the Great Pyramid of Cheops, was unfortunate in its earliest development, inasmuch as it was never lined with the stately mansions of his intention. It is certainly extraordinary that no link was effected with the adjacent Piazza of Covent Garden. There must, one would think, have been some scheme by that great architect for a development of the surroundings of the immense open space of the Fields, one which would have involved some connexion with the adjacent symmetrical area of the Garden. In place of this, however, the neighbourhood was left to grow up as a neglected network of back streets and courts. It is only recently that the cutting of Kingsway has brought the great open space of the Fields into direct touch with the main highways of London traffic, and it is surely almost unique, even in London, that Holborn on the north should have run past with only corkscrew connexions to the Fields.

Dodsley's "Environs of London" (six volumes, 1761) gives an account of the Fields and Inn at a period preceding by some ten years the initiation of the great scheme now illustrated, in which Robert Adam took part. The architect's incomplete drawings are of great interest, and the idea that lay at the back of them has not, I think, hitherto been understood. From an examination of the Records of the Honourable Society of Lincoln's Inn I am now able to make out the interesting story of this great scheme of development, designed on a grand scale, and proposed in the years 1771-2, by Robert Adam, most likely acting in conjunction with James Paine.

Dodsley says that:

"Lincoln's Inn Fields is universally allowed to be the largest and one of the most beautiful squares in London, if not in Europe. It is encompassed on three sides by houses, and on the east by the wall of the terrace of Lincoln's Inn Garden. The north side is called Newmans Row, the west side Arch Row, and the south side Portugal Row, and the east, Lincoln's Inn Wall.

"This square was originally laid out by the masterly hand of Inigo Jones, and it is said that the sides are the exact measure of the Great Pyramid of Egypt.

"It was intended to have been built all in the same style, but there were not sufficient number of persons of taste to accomplish so great a work.

"The house which was the late Duke of Ancaster's is built on this model, but elevated and improved so as to make it more suitable to the quality of the owner. It has that simple grandeur which characterizes all the designs of the celebrated Inigo Jones.

"Some of the houses, however, in this square are grand and noble, but they are far from having that beauty which arises from uniformity."

Of such houses Powis, afterwards Newcastle House, which has fortunately been preserved by the London County Council,

is of course well known. The adjacent stone-faced house (p. 115), which might be by Robert Adam himself, was built by Joseph Bonomi, an Italian who, employed by the Adams in Rome, came over to England at their invitation. It follows exactly Robert's idea for a plain façade of this character, a rusticated ground floor, two plain storeys crowned by a simple but decorative frieze and cornice, and a modest attic. The effect to be obtained depends entirely on the proportions, and on the refinement of the detail employed.

The working out of the rustication on the ground floor, particularly that of the arches, is the chief point in which this interesting example of late eighteenth-century work falls below the standard of Robert Adam's own work.

The cornice and frieze, moreover, verge on undue smallness of scale. The history of these two houses has been worked out in the Records published by the County Council.

Passing to Lincoln's Inn itself, Dodsley, quoting from Stow and Maitland, says:

"Lincoln's Inn, of the four Inns of Court, is on the west side of Chancery Lane, where formerly stood the houses of the Bishop of Chichester and of the Black Friars, built 1222 and 1226.

"Henry Lacey, Earl of Lincoln, built in their place a stately mansion, which, however, reverted to the Bishoprick of Chichester and eventually in 1579 to the Benchers."

Dodsley further tells us that:

"The charge for admission into this house, including fees, amounts to £5, and every student after studying there 7 years is admitted to the Bar. The members are obliged to be a fortnight in Commons every term, on the penalty of paying 18s. in case of absence.

"Lincoln's Inn principally consists of three rows of good buildings all taken up by the Gentlemen of the Society. These form three sides of the square, and here the buildings are all new and uniform, the north side lying open to the gardens, which are greatly improved with gravel walks, grass flats, rows of trees, and a long terrace walk which affords a very fine prospect of Lincoln's Inn Fields.

"In the middle of the Square is a neat fluted Corinthian column in a small bason surrounded with iron bars. This column supports a handsome sundial with four sides, and on the corners of the pedestal are four naked boys spouting water out of Tritons' shells. This is one of the neatest squares in town. The open fourth side has iron rails to the gardens."

The outlines of the former buildings can be seen on Adam's large plan of the entire site, which had a frontage of something like 700 ft. to Chancery Lane. Dodsley points out that this is one of the most considerable Inns of Court possessed by the gentlemen of the law. "There is a good hall and Chapel of the Gothick architecture. The latter was built by Inigo Jones, who, notwithstanding his skill and reputation in architecture, could not persuade them to have it in any other style."

An interesting example of the attitude of 1761 towards the Gothic style can be seen in this, and in the comment which follows:—

"The Chapel built in 1622 or '23 is raised on pillars with a walk beneath.

[Copyright reserved.]



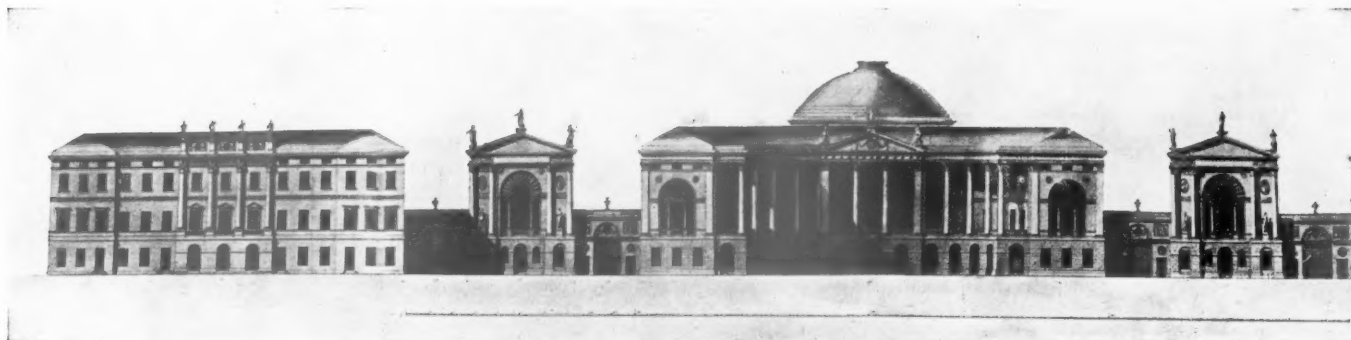
Plate IV.

GENERAL VIEW OF THE REBUILDING OF LINCOLN'S INN ON THE SIDE TOWARDS THE FIELDS: SHOWING THE SIX CLERKS' OFFICES
AND THE FORMAL GARDEN. ROBERT ADAM, ARCHITECT, 1771-2.

From the drawing in the Soane Museum.

June 1917.

100



THE ELEVATION TOWARDS CHANCERY LANE, SHOWING THE CENTRE BUILDING OF THE NEW
FAÇADE MASKING INIGO JONES'S CHAPEL.

From the drawing in the Soane Museum.

"This work, particularly when illuminated by the lamps, inspires the mind with a kind of melancholy pleasure, that may be better felt than described."

In the interior the stained glass representing apostles, etc., with the arms of members, is described as follows:—

"The colours in these paintings being extremely light and beautiful, it is not at all surprising that these pictures on glass should be much admired, though the designs are in reality but poor, and there is little expression in the faces."

According to Spilsbury's "Lincoln's Inn. Ancient and Modern Buildings," 1873, the Chapel ordered in 1617 was finished and consecrated on the Feast of the Ascension 1623. The estimate was £2,000, and John Clarke was the mason who executed Inigo Jones's design. The interior was altered by James Wyatt in 1794-6.

Dodsley says that the gardens were laid out for public use, and that the greater part of the west side of the square was taken up by the offices of the Stamp Duty.

"In the old buildings fronting the garden beyond the square is the Library, which consists of a good collection of books in several languages and faculties."

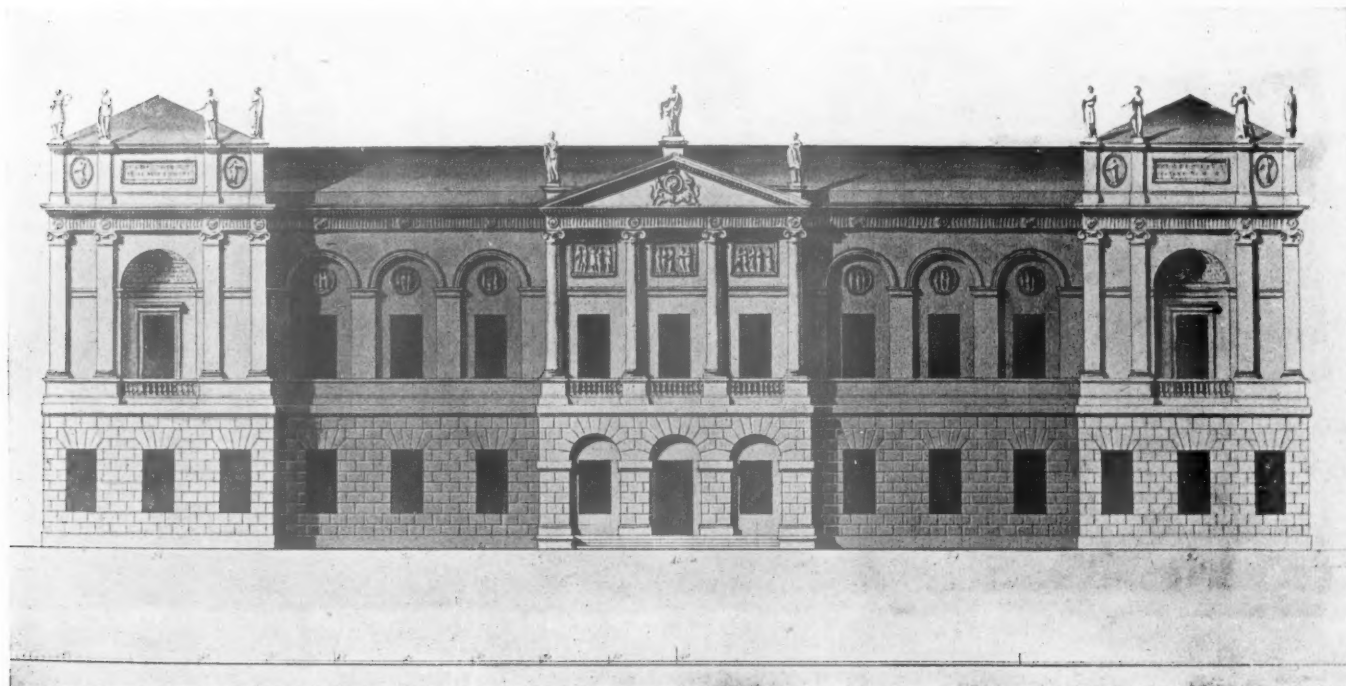
In Adam's proposed scheme for the rebuilding of Lincoln's Inn the Six Clerks' Office forms an important feature. Dodsley explains that the Six Clerks' Office is in Chancery Lane:

"This is an office in Chancery, and these Six Clerks are next in degree to the twelve Masters of that Court. They inroll Commissions, pardons, patents, warrants, etc., that have passed the Seal."

"Under these Six Clerks are 60 other clerks, ten to each of the six, who with their under-clerks dispatch the business of this office: there are also attorneys for plaintiffs and defendants in causes defending in this court."

It will be realized, therefore, that the programme of the competition was necessarily a complicated one. First, the Inigo Jones chapel had to be preserved; then, certain public offices had to be provided for, like the Six Clerks' Office; and, lastly, the remainder of the available space had to be utilized for chambers, which might be taken up by the members of the Inn, almost, I imagine, as freeholds.

It is not clear whether Adam intended to provide a new hall and library, with possibly a common-room; but the general character of his block plan rather suggests that this



ELEVATION OF THE FAÇADE OF THE PROPOSED OFFICES FOR THE SIX CLERKS. ROBERT ADAM, ARCHITECT, 1771-2.

From the drawing in the Soane Museum.

was his intention. As there are now no detail plans in existence, it is from the general lay-out alone that the leading ideas of Adam's proposals can be judged.

From the records of the Honourable Society it would appear that the scheme originated early in 1771. There is an entry of 17 April, when it is "ordered that Mr. Adam, Mr. Paine, Mr. Brettingham, and Mr. Taylor be respectively applied to, to draw proper plans for the rebuilding of the old part of the Lincoln's Inn upon any part of the ground belonging to the Society."

It would appear, however, that some divergence of opinion had already arisen, as in December 1771, six members only in place of nine being present, it is "ordered that the order for an application to four gentlemen, viz. Mr. Adam, Mr. Paine, Mr. Brettingham, and Mr. Taylor, for drawing plans for rebuilding the Old Inn be discharged, and ordered that application be made to Mr. Taylor solely for the same purpose."

Very possibly the great difficulty of adjusting the conditions of so complicated a programme may have made the Society think that one architect, appointed direct, would be more likely to work out the correct solution of the problem, in closer touch with themselves.

On 19 June 1772, however, when five only were present, it is arranged that "Mr. Grist is to call on Mr. Adam, Mr. Paine, and Mr. Brettingham to know if they intend to make plans for the new building of Lincoln's Inn, and if so the plans must be delivered before the next day of term."

At this particular time the Adams were involved in the Adelphi crisis and the troubles of the Scottish banks, so that they may very well have had more urgent matters to attend to.

I do not think that Robert Adam, personally, gave more than a general idea for this scheme, of which we have these interesting competition drawings. It is, in fact, extremely likely that these drawings were made in conjunction with James Paine, as there is no record apparently of a payment to Adam for his set, such as will be found later on to have been made to Paine and to Brettingham.

Unfortunately the drawings sent in by the competitors, although ordered to be bound at the Society's expense, have disappeared, and the book that contained them cannot now be traced.

The drawings here illustrated are very likely only the office copies of those actually sent in by the Adams. They are certainly not the complete set, but are only some of the various sheets which have happened to be preserved by inclusion in the volumes of the Adam drawings now in the Soane Museum.

In was in 1774, on the 28th of July, that a decision was arrived at, six members as before being present: "Resolved that the Benchers of the Society do approve of the general plan of the ground plot of the buildings in Lincoln's Inn, proposed to be erected, which has been prepared by Mr. Taylor, and signed by him this day and marked with the letter 'A.'"

This is the origin of the erection of Stone Buildings by Sir Robert Taylor, between the years 1774 and 1778, as a fragment only of a complete scheme.

The rejected competitors were disposed of on the 10th of July 1776, when thirteen members were present. "Ordered that the Steward do pay James Paine, Esq., the sum of £200 in full for plans executed and delivered by him, for rebuilding



STONE BUILDINGS, LINCOLN'S INN. SIR ROBERT TAYLOR, ARCHITECT, 1774-8.

Lincoln's Inn old buildings. The Steward is ordered to pay £80 to Mr. Brettingham for the like."

The absence of any mention of Adam, the other invited competitor, and the fact, in addition, that the payment to Paine is more than double that allotted to Brettingham, make it possible that Adam and Paine had combined, as it would appear more probable that all the competitors invited were to be equally remunerated, excepting, of course, the winner.

Mathew Brettingham, who is a somewhat elusive personality, is referred to as deceased when the new edition of his work on "Holkham House" (1761) was published in 1773; consequently his reputed son, Robert Furse Brettingham, born about 1750, must be assumed to be the recipient of the premium. Mathew, who is described as "the Earl of Leicester's architect," came from Norwich, and Holkham (1729-64) is considered to be really the work of William Kent (1684-1748). Horace Walpole, who knew him well from his being employed at Houghton, is quite indignant on the subject of the later claims made on behalf of Brettingham. It would appear that the latter was in Italy (1748-50) buying statues for the Earl and associating with Stuart, Hamilton, and Revett, at Rome. At a later date Robert Furse went to Italy, returning in 1781, and his name appears in connexion with that of Robert Adam at Cumberland House, and also in relation to the Adam designs for Cambridge. Apparently the younger Brettingham obtained some post at the Board of Works, from which he retired in 1805.

Stone Buildings, the outcome of this important competition, must surely be regarded as a very dull ending to so much effort. One good feature, however, of the partial failure of Taylor's scheme has been that of leaving to us some delightful old brick buildings dating from the preceding century.

The key plan now illustrated (p. 112) shows the fine opportunity that the area to be laid out, bounded as it was by Chancery Lane and the Fields, afforded, and Adam's block plan will be found to be one of very considerable interest.

The architect will note certain obvious weaknesses; but had the whole been worked out by Robert, in the style of the Register House of Scotland at Edinburgh, the rebuilding of Lincoln's Inn would have been a notable addition to London architecture.

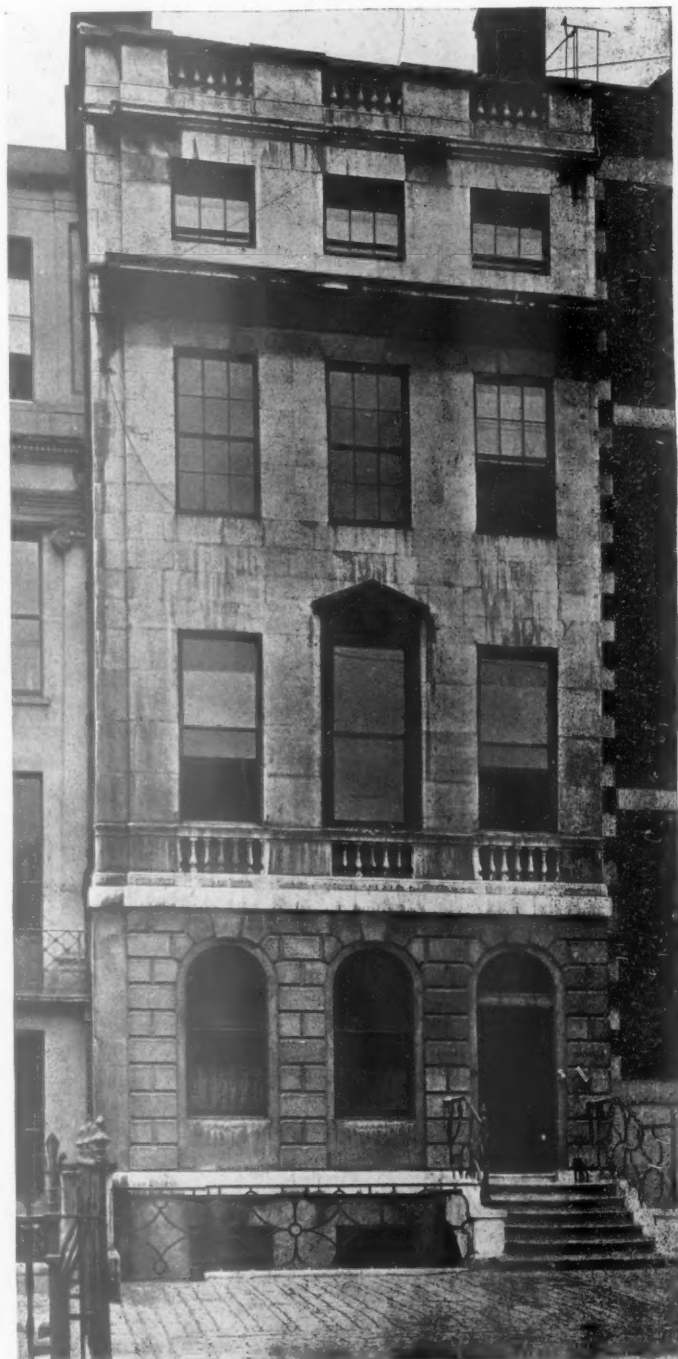
The actual erection of the Society of Arts in the Adelphi, 1772-4, serves as an illustration of the intended character of one part of his design, as will be seen in the elevation of the façade with which Adam proposed to mask the eastern end of the older chapel.

It is evident that Adam's scheme was largely conditioned by respect for Inigo Jones's chapel, which is shown to be retained and is taken as a secondary axis of the plan. To half conceal the chapel externally, with new façades of his own, was, on Robert Adam's part, to follow the earlier master in his own treatment of old St. Paul's.

In the general design of the whole of the extensive elevations the idea of "Movement," as conceived by Robert Adam and explained in his Prefaces, is clearly conveyed. The two perspective views which exist are only rough ideas, which may be held to border on the theatrical in their representation; and this, with the hasty character of the only elevational drawings that remain, fails to do justice to the great merit of the general conception of his scheme. As a whole it was in fact a great if tentative idea. These immense frontages would certainly have been greatly developed and improved by Robert Adam had there been any possibility of their conversion into actual buildings.

For Robert Adam the years 1770-5 were crowded with the culminating stress of a career that had been an astonishing success from the first days of his return from Italy in January 1758. The American War, it is true, was hanging like a dark cloud on the horizon in advance of the still greater storm that was to burst in the year after his death (1792), with the ultimate result of effacing for some two generations the traditions of the Adam school.

The non-success of this Lincoln's Inn scheme probably troubled Robert Adam very little. As a scheme and a great idea it still has an unquestionable value for us in the light that it throws upon his treatment of an intricate problem on a large scale. The design can be interpreted in the light of his actual work, and be read as an indication of the mind of a great architect.



NO. 65 LINCOLN'S INN FIELDS. ROBERT ADAM, ARCHITECT (?).

THE NEW PREMISES OF MESSRS. HEAL & SON, LTD.

TURNING out of Oxford Street into Tottenham Court Road, and walking along the right-hand side, the pedestrian may espy in the far distance Messrs. Heal & Son's sign of the "Four-Poster." It is long since the device of the hanging sign was used with such good effect. The brightness of the two signs, as seen from either direction of approach, is in great and welcome contrast to the others that may be found along the road. This, surely, is the most obvious and useful method of drawing the attention of the public to the situation of such an emporium of household goods. Mr. Percy J. Smith and his collaborator, Mr. Horace Talbot, are the authors of these attractive pieces of colour in blue, green, and white, heightened by the glint of gold. They are heraldic in conception, and so are architecturally *en rapport* with the façade. The manner in which these signs are treated suggests in brief the character of the wares to be found within. They epitomize things not exactly antique and yet not quite modern.

The four-poster is a piece of furniture that was almost universally used in this country up to the latter half of the last century. Modern hygiene has struck it a deadly blow. In my own house I happen to have and to use one of the old ones, loathed by doctors and nurses alike, not so much on account of the curtains and valances, as because of its being so low and wide. What is really wanted now is a well-designed iron bedstead, not more than 3 to 3½ ft. wide, and not too low. Messrs. Heal & Son may have such a piece of furniture stored away in their vast premises, but I failed to notice it.

Although this soliloquy on the four-poster may seem to be a digression from the theme of this article, it is really not so, as it gives not only the key to the entire scheme upon which this

thriving business depends, but also the *motif* for the architectural expression.

On approaching the building more closely, one is struck by the emphatic vertical lines of the façade, and the solidity of the structure from the pavement upwards. There is no glass immediately in a line with the eye to distract attention. The shop-front proper has been set back about six feet within the line of sight, and allows would-be purchasers to carry out their investigations whatever the weather may be. The comfort of shelter from the rain is supplemented by skilfully arranged sunblinds, which afford shade from the afternoon sun. These sunblinds are of the spring variety, and have shaped metal arms with adjustable counterbalances, which make their drawing an act of pleasure, entailing no needless effort. There is no reason to fear that they will fall upon the unlucky pedestrian below. Under the feet are a double row of pavement lights, all set out within a definite marble border. One realizes at once that a very light basement is secured as the result of setting back the front, and without materially diminishing the lighting of the shop or the showroom beyond. The whole pavement design appears to have been kept as low in colour as possible, so as to distract little or no attention from the contents of the shop. All this seems to have been most successfully accomplished.

Looking at the building from the opposite side of the road, one may see that a great attempt has been made to solve the shop-front problem—one of the most difficult that an architect has to contend with at the present time. Here the problem has been fairly looked in the face. The necessities of modern commerce have not been brushed aside, nor has an architectural scheme entirely out of relation to the requirements been

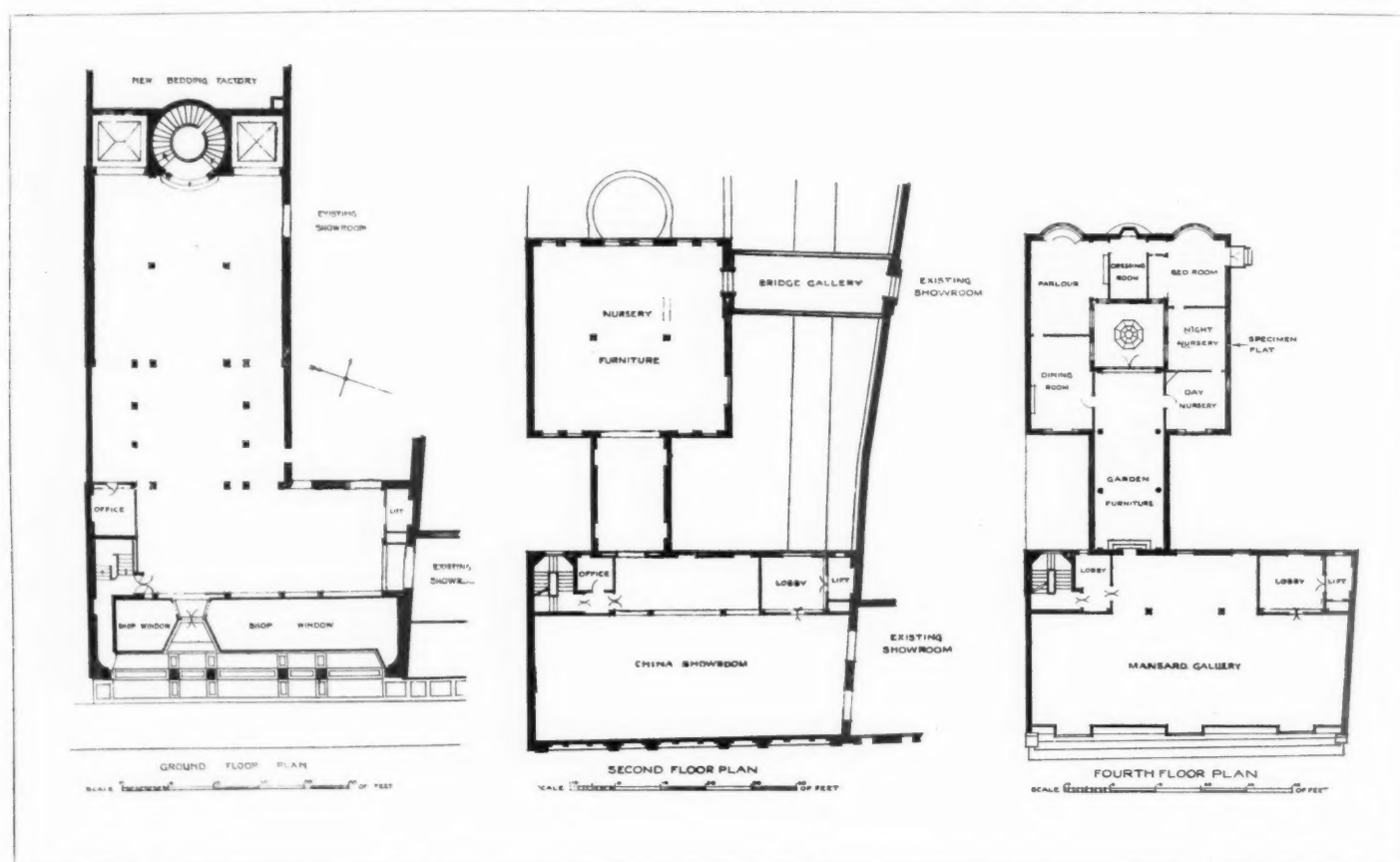




Plate V. June 1917.

Photo: Bedford Lemere.

NEW PREMISES OF MESSRS. HEAL & SON, LTD., TOTTENHAM COURT ROAD, LONDON.

Smith and Brewer, F.F.R.I.B.A., Architects.

10

superimposed. In so far, this design is a step in advance of the new architecture of the Regent Street Quadrant.

Standing immediately opposite the front, one becomes more critical of, and in some respects less satisfied with, the design than when approaching it in sharp perspective. There are two substantial-looking moulded Hopton Wood stone side piers and two pairs of moulded Hopton Wood stone columns, supporting a very deep entablature of the same material, outlined with a bronze frame, which may be called the architrave; and, as already mentioned, the actual shop-front has been set back behind the frontage line. Gradually a sense of unreality dawns upon one. There is a thinness about all the apparent massiveness supporting the superstructure. The columns seem to be of too fine a mould to take the weight, which is emphasized by the elaborate jointing, the bronze capitals and bases, and the bronze studs.

Doubts are raised by the long spans of the stone entabla-

ture between the piers and columns, which suggest that the impossible has been accomplished. The bronze head of the architrave does not increase one's confidence, as it is the front edge of the ingeniously devised sunblinds, and of course falls away when the blinds are drawn, indicating that the great stone lintels are not solid. A number of bronze studs regularly disposed over the whole of the frieze appear to assist in supporting the stonework. It seems to have been the architects' desire, by the fact of the introduction of these bronze studs at the joints, that all the stonework should be regarded merely as a veneer, in no way solid, but used to screen the steel and brick bones of the structure. I think this use of veneer is a very debatable one architecturally, and in so far as the limits of the material have been apparently contravened, the result is not completely satisfying. The nearer veneer approaches the look of solidity on first acquaintance, the less satisfactory it becomes when it is eventually found that there is a frame behind doing the work which the veneer pretends to accomplish. Look at any building of the traditional type, say the portico of St Martin's-in-the-Fields Church, and it will be seen that nothing is built that contravenes the laws of nature, and the result conveyed is strength of purpose and an immense sense of repose and contentment.

Another point that drew my attention was the slightly vacant effect of the openings between the piers and the columns, reminding one somewhat of an incomplete and unoccupied shop. This is due, I believe, to the shop-front proper being of necessity of such light proportions as to be obliterated by the façade, and to the fact that the wares on sale at the time I made this observation were not sufficiently forceful in form or colour to hold my attention. This effect can easily be remedied. Speaking architecturally, it seems to me that the little notes of colour dotted about the front should be accompanied by a blaze of colour in the shop itself. This might have to be modified in some way, so as not to be too overpowering for those at the window. The upper order, for so it must be styled, is built of Portland stone, and consists of a series of pilasters with bases and capitals, and an entablature crowning the whole, consisting of an architrave, a frieze, and an attenuated cornice. The fenestration between the pilasters is particularly effective from the external and internal point of view; and the whole, as far as may be seen from below, consists of large cast-iron frames and casements painted, unfortunately I think, to look like stone, and so puzzle one at first sight.

I am inclined to accede to the dictum that the well-accepted proportions of the Classic orders, when used, should be adhered to, although the detail may be varied. In this instance the Classic proportions have not been maintained, and the result is less satisfactory than it might have been. The bases and capitals are too small to convey the idea of grace and strength, and the omission of the cornice proper is not counterbalanced by the Egyptian-like palm-leaf ornamented cove, as the highest member of the structure, forming the parapet. I think the architects, Messrs. Smith and Brewer, have acknowledged the lack of shadow at this point, and have very cleverly set back the upper tier of windows so as to create a strong shadow under the entablature. This compensates in a degree for the loss of the cornice shadow.

The heraldic-like devices at the level of the second floor were modelled by Mr. Joseph Armitage; they are moulded in cast iron, and were painted by the sign-painters. These little pieces of colour help to light up the front, which is otherwise very sober in tone. They consist of various signs and monograms. The trademark of the firm occupies the



Photo: Bedford Lemere.

DETAIL UNDER COLONNADE.

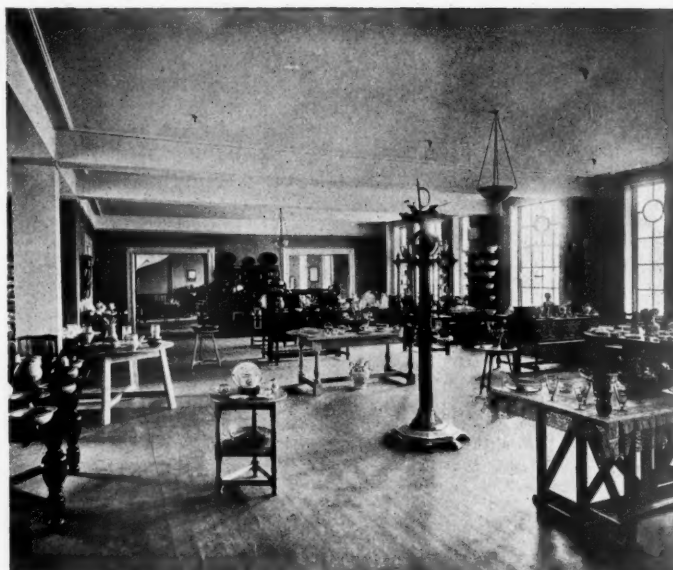


VIEW IN GROUND-FLOOR SHOWROOM.

centre, with the legend, "At the Sign of the Four-poster." On either side are shown the symbols of the Upholsterers, Cabinet-makers, Carpet-makers, and Bedding-makers. I must mention that I mistook these symbols to be executed in stone; and I wish they had been so, for it is to be feared that the painting will have to be frequently renewed to preserve the ironwork, whereas if they had been in stone that process would not have been needed so often. These little panels are reminiscent of the fragments of heraldic colour remaining on the walls of the Hôtel de Ville at Bruges before the War swept over the country. The Italian roofing tiles add a rich warm red tone to the general ensemble.

One of the most interesting and successful features of this building is the fine Roman character of the lettering used to indicate the name of the firm and its business. Whether cut in stone and gilded, painted on the signs and symbols, or inlaid with bronze in the marble pavement, or overlaid on the lower frieze, or painted on the sunblinds, the character of the lettering is of the same monumental type. There was great pleasure in discovering that this is not merely an external show, but permeates the whole establishment. It points to the fact that at last the initial efforts of William Morris are bearing fruit. All this work is also due to Mr. Percy J. Smith's labour and influence.

Before going into the premises, and before realizing the plan, the idea occurs that the entrance would have been more architecturally satisfactory if it had been in the centre of the façade; but this idea is at once dispelled on entering the shop. After passing the doors there is a refreshingly cool showroom. Glancing down this long room the eye is caught by the distant circular staircase, which gives the *raison d'être* for the position for the entrance. On the right is an extension of the showroom connecting up the irregular parts of the old buildings and terminated by the original staircase. The architectural ensemble is again of the Classic type, but modified by the free expression of the architects' own individualities. This room is most inviting; the proportions are good, and the lighting, by means of ceiling lights, is very judiciously managed. The visitors, however many there may be, will never have the feeling of being crowded here. There is a spaciousness, largely accounted for by the wisdom with which the display is arranged. Nothing seems to bawl at one; if



Photos: Bedford Lemere.

THE CHINA SHOWROOM (SECOND FLOOR).

anything, there is a certain shyness about the tables and chairs and accompanying stuffs which stimulates inquiry.

As one is led along towards the circular staircase, waiting recesses are passed on the right and left with attendant salesmen's offices. This is an excellent piece of planning, and it entices the purchasers to sit down and consider at their leisure what they really require to complete the appointment of their own house. Needless to say, these waiting-rooms are furnished to attract the custom of people of varied tastes.

The staircase, now in full view, has many details in its design and construction that are well worth considering. First of all, the treads and risers are all of concrete, so as to be fire-resisting. The concrete could not be left to walk upon, nor was it desirable to case it in with hard wood; accordingly the novel method was introduced of moulding the soffit of the steps in the concrete and using oak on the treads and risers, framed and pegged-up, after the manner of a carpet. This gives a material suitable to walk upon, and yet does not hide the structure. The going of this staircase is so good that, although there are many more steps than the orthodox number of twelve before a landing is reached, yet the lack of the usual rest by the way is not noticed. The beauty of this staircase depends, as does that of the geometrical staircase at St. Paul's Cathedral, on the uninterrupted ascent of the steps from floor to floor. No horizontal line breaks the spiral, which of course must occur if landings are placed at the usual intervals. The balustrade and handrail are of wood, decorated in gay colours and made exceptionally interesting by the introduction of carved and painted wreaths at the two floor levels, the work of Mr. Joseph Armitage.

The windows, glazed dome, and moulded plaster decoration are all well arranged. I hope, however, that it will be possible after the War to obtain some fire-resisting glass with a square mesh embedded in it, instead of the common wire-netting now in vogue. This glazing is a blemish to any building.

Hanging from the dome is an electrolier, designed by Messrs. Heal and Son, which fulfils the purpose of intensifying the circular effect of the staircase from the distant entrance. The three alabaster globes, set in gaily painted wooden frames and linked up with iron chains, form a very suggestive and appropriate design for electric-light fittings now that metal is so difficult to obtain.

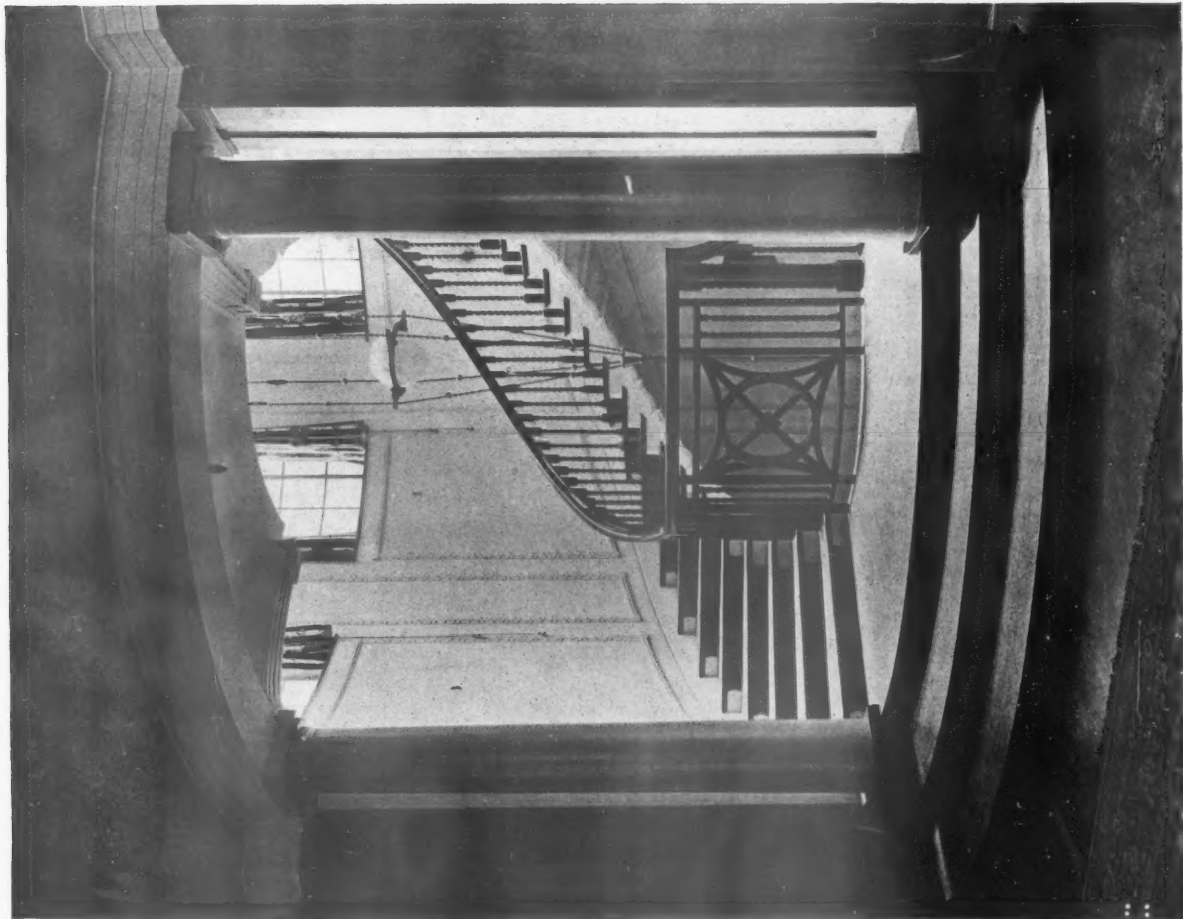
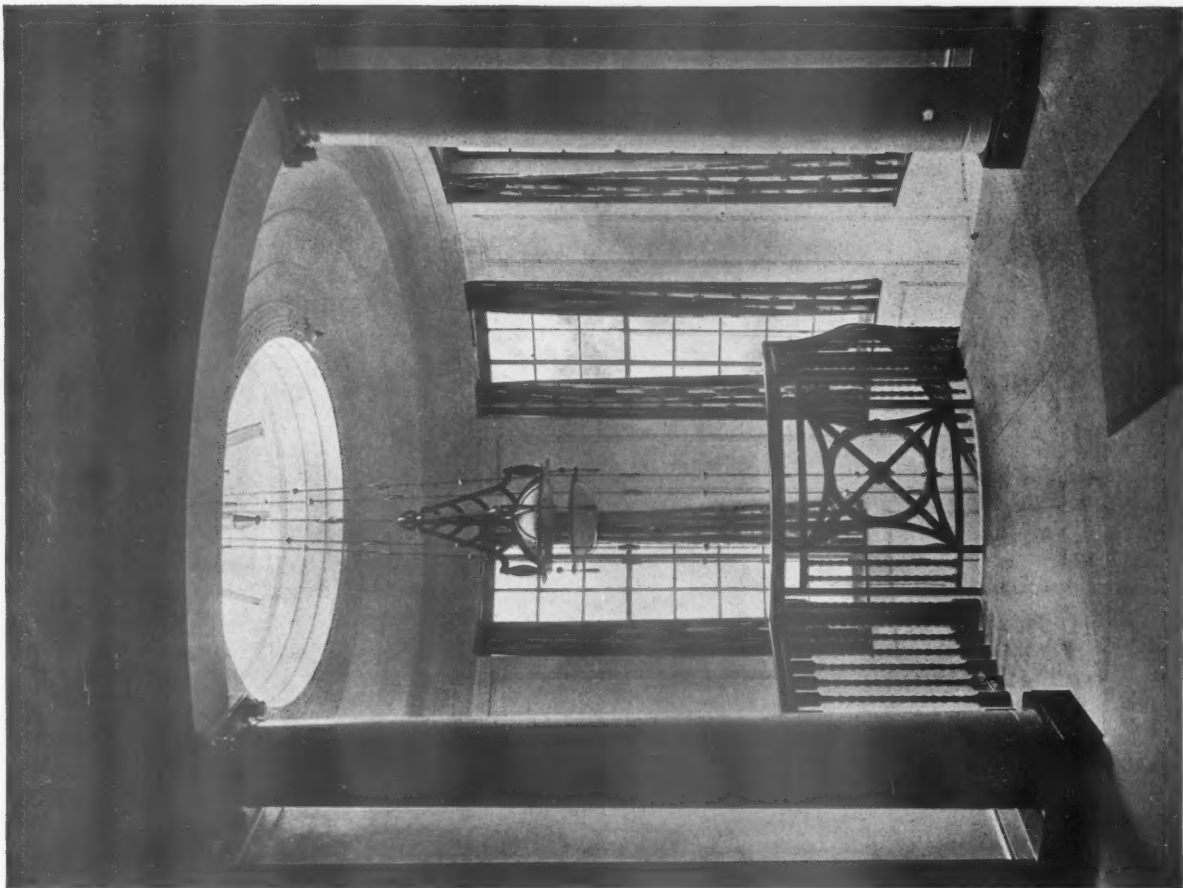


Plate VI. June 1917.



Photos: Bedford Lemere.

NEW PREMISES OF MESSRS. HEAL & SON, LTD., LONDON: THE SPIRAL STAIRCASE.
Smith and Brewer, F.R.I.B.A., Architects.

10

Proceeding from the top of the staircase, the visitor passes through the first-floor showrooms, all of the same ample dimensions, but somewhat less ornate in character, until the sofa, easy chair, and curtain department is reached—a position chosen for the splendid light obtained from the long range of windows that look on to the Tottenham Court Road.

By the passenger lift, the visitor is now taken to the second floor, with its display of cottage furniture and crockery, and thence onwards to the third floor, where antiques and nursery furniture are set out to the best advantage. Above this floor, and forming part of the roof, is a very good picture gallery, well lighted by the dormers behind the parapet overlooking Tottenham Court Road.

Leading out of this gallery is a picturesque winter garden, with oak-framed roof and lattice columns. The doorway to it is the original one that was removed from the farmhouse which stood on the site in the eighteenth century. Beyond the garden is a small open court paved with red tiles, and completed with a cast-lead Cupid mounted on a fountain in the centre. The cottage-like effect produced by peeping into this court gives the cue to the specimen cottage arranged and furnished around it. This, of course, forms a most important feature of the firm's exhibit, as many of the goods exposed for sale are appropriate to a country house.

The itinerary which I have briefly described constitutes the part of this vast storehouse that is open to the public. I was privileged to be conducted through the working parts of the establishment also, and was particularly struck with the way in

which the new and the old premises have been dovetailed together to make a convenient factory for the production of a large portion of the articles on sale in the shop and showrooms. All the processes connected with the cabinet-making, bed and bedstead making and painting, have their own separate quarters, where the operations are carried out in the greatest cleanliness and comfort to the craftsmen and other workers.

The amount of thought given to all the little details connected with the various crafts has been enormous. Dust extractors, heating and ventilating plants, fire-escapes and fire-combating appliances (including a complete "Sprinkler" installation), moth eradicators and feather-baking and enamelling stoves, form no small part of the requirements to be dealt with in building such works as these. The fireproof floors are finished in various colours to indicate the load which they are calculated to carry. In every respect have labour-saving appliances been introduced, even to the building in of iron cantilevers below the parapets to enable painters' cradles to be swung out to facilitate the repainting of the fabric.

The arrangement of unloading raw material, and the new loading quay with one side for country and the other for town delivery, are most useful additions to the works. The dispatch department is concentrated near the quay, and the packing-room and store of packing materials is in close proximity. Taking into consideration the fact that existing buildings had to be incorporated in the general scheme, these premises convey the impression of being most adequate for their purpose.



THE MANSARD GALLERY.

Photo: Bedford Lemere.

Glancing back on leaving the building to take a final view from the opposite side of the road, it was apparent that the further one receded the stronger the design became in character. The scale is somewhat marred, however, by the irregular hexagonal panel introduced into the party wall above the adjoining roofs. The omission of this panel would be an improvement.

W. H. COWLISHAW.

The general contractor for the building was Mr. F. G. Minter, of Ferry Works, Putney, who also executed all the joinery and the plumbing and sanitary work. The "Sprinkler" installation was carried out by Messrs. Mather and

THE CUNARD BUILDING, LIVERPOOL.

WITH regard to the new Cunard Building, Liverpool, illustrated in our last issue, we are asked by Messrs. Willink and Thicknesse to emphasize the fact that the building was designed in conjunction with Messrs. Mewès and Davis, whose names should also have appeared under the illustrations.

Mr. Edward O. Griffith requests us to state that he was responsible for the carving of all the exterior stonework that was shown in our illustrations. He also made clay models (full size) of all the portions carved, with the exception of the



Photo: Belford Lemore.

THE WINTER GARDEN.

Platt, Ltd., of Manchester. Iron windows were supplied by Messrs. The Crittall Manufacturing Co., Ltd., of Braintree, and by Messrs. Mellowes & Co., Ltd., of Sheffield. Pavement lights and collapsible gates were supplied by Messrs. Haywards, Ltd., of London. The marble work was executed by Messrs. Fenning & Co., of London. The consulting engineers were Messrs. Reade, Jackson, and Parry.

Other sub-contractors were: Messrs. Bradford & Co., Messrs. F. Crittall and Co., Ltd., Messrs. "Dreadnought" Fireproof Doors, Ltd., Messrs. Val de Travers Asphalt Paving Co., Ltd., Mr. F. Geere Howard, Messrs. Medway's Safety Lift Co., Messrs. Emanuel & Co., Messrs. Guynan and Son, Messrs. Hart, Son, Peard & Co., Ltd., Messrs. Bassant Bros., Ltd., and Messrs. Ames and Hunter.

angle shield with eagle and cartouche to the main cornice, which was made by Mr. C. J. Allen.

In the description of work executed by various sub-contractors in connexion with the Cunard Building it was stated that the Trussed Concrete Steel Company, Limited, were the contractors and engineers for the reinforced concrete work, including the "expensive" floors. This is obviously an absurd misprint of "extensive." We hasten to apologize for the ridiculous but transparent blunder, which, we feel sure, could not have occurred under normal conditions.

WAR EMPLOYMENT FOR ARCHITECTS.

In their Report for the official year 1916-17, the Council of the R.I.B.A. state that the Institute has supported during the year the various organizations which it was instrumental in promoting, and on which it is represented, with the object of assisting architects whose practices have come to a standstill in consequence of the War. This has been effected either by finding them positions in Government and other offices, or by granting them financial aid. The hospitality of the Institute Galleries has been afforded to the Civic Survey of Greater London, where work has been in progress since the beginning of the scheme, now nearly two years ago. This has provided employment for eighty architects, and for sixty of these better positions have been found in Government Departments and elsewhere. The Civic Surveys of South Lancashire and South Yorkshire have also fulfilled the same purpose as that of London, and have found employment for some thirty-five architects. With the valuable help of the Architects' War Committee and its Sub-Committee the Professional Employment Committee, a large number of other positions have been found for architects with private firms as well as in the following Government Departments: The Board of Trade, Board of Inland Revenue, Inland Revenue Land Valuation Department, Office of Works, Ministry of Munitions (Enfield Lock Powder Factory, Department of Explosives, Central Clearing House, Trench Warfare Supply Department, etc.), Admiralty (London and Sheerness), Aeronautics, War Office (Woolwich Arsenal, C.R.E. Office, Aldershot, etc.), Central Control (Liquor Traffic) Board.

The expense of carrying out the work of the various Committees has been largely borne by the Institute. Representations have been made to the Reconstruction Committee as to the desirability of passing plans for asylums and other buildings during the present period of slackness in architectural

work in order that the plans may be prepared at once in readiness for use at the restoration of peace. The Reconstruction Committee are in communication with the Board of Control on the subject, and favourable consideration is anticipated.

ARCHITECT PRISONERS IN GERMANY.

WE have pleasure in commending to special attention a request by the R.I.B.A. Board of Architectural Education for the names and addresses of any architects who may be prisoners in Germany, the Board being desirous to offer them facilities for study, and even for doing work that may be accepted in lieu of some parts of the ordinary examinations. An important meeting of representatives of many professional and educational bodies was held recently at the Board of Education at the instance of the Prisoners of War Book Scheme (Educational) for the purpose of discussing generally the matter of education and examination in the prison camps, and it became clear that very much may be done if information can be obtained from prisoners as to the books and apparatus that they may require. At Ruhleben alone, classes are being carried on for about fourteen hundred students by about two hundred professors and teachers, and examinations have been actually held in the camp, and the results accepted by the Board of Trade and the University of London. The secretary of the R.I.B.A., 9 Conduit Street, W.1, will be glad to receive information that will enable him to communicate with the architect prisoners of war, who, one can well believe, would welcome this relief as a veritable godsend. Not only would it redeem captivity from much of its dreary monotony, but, by giving the captives profitable occupation, it would convert them into "prisoners of hope." The Board of Architectural Education is to be congratulated on its endeavour to give effect to a particularly happy and humane thought.

OLD QUEEN STREET AND QUEEN ANNE'S GATE, WESTMINSTER.

INTENSE love of buildings that are venerable for the art that is in them, or for the characteristics they exemplify, rather than for their mere age, is a passion in which the architect, of all men, may indulge disinterestedly; and in his case any tendency to sentimentality is corrected by a professional intuition akin to that of the anatomist. He admires rationally, and keeps his more emotional elements well in check. When, therefore, architectural opinion is unanimous against the demolition of some fine old building, it is safe to assume that there is adequate occasion for protest. This is the case with respect to the wholesale demolitions in Old Queen Street, Westminster, and to the threatened destruction of some of the fine old houses at Queen Anne's Gate. Old Queen Street was a compendium of late seventeenth-century domestic work. No single street so racy of its period exists in London, except Queen Anne's Gate, which is adjacent to it. At all events, we have already realized the irreparable loss of a score or so of houses that, collectively, were matchless for their old-world charm. People went out of their way to feast their eyes on the mellow brickwork, the nicely adjusted string-courses, the sedate doorways with their exquisitely traceried fanlights, and a dozen other charms that express the form and spirit of an age of which we seem to be in danger of losing all the more notable survivals.



Photo: Bedford Lemere.

THE LOADING QUAY AND ELEVATION TO
FACTORY BUILDING.

A CONTEMPORARY ACCOUNT OF ST. GEORGE'S HALL.*

THE writer, who had a long and successful engagement as resident superintendent of the plain and ornamental plastering throughout this building from its commencement to its completion, here places on record some details which will be found interesting to architects and others.

My engagement commenced shortly after the decease of Mr. Elmes, the architect. During many years' co-operation with Mr. Wordley, his faithful and trusted assistant, I found I could always rely upon him for assistance and advice. He informed me that Mr. Elmes was so engrossed in the task of perfecting his noble design that he could be found at work at all hours of the night; in fact, he had often been seen at his desk early in the morning preparing sketches for his draughtsmen to develop. Mr. Elmes has frequently been found so exhausted that when he was examining the models of the beautiful caps which crown the columns of the south and east porticoes he was compelled to rest himself upon

* These interesting facts have been compiled by Mr. J. A. Tanner from an old MS. written by his grandfather, who acted as resident superintendent of the plain and ornamental plasterwork during the construction of St. George's Hall, and who founded the firm of John Tanner and Son in 1858. He died in 1898 at the advanced age of eighty-seven. We are indebted to Mr. J. A. Tanner for the loan of the interesting illustrations which accompany these notes.

the benches. It was not long before he had a serious breakdown in health, and his doctor forced him to give up all further considerations of business. It was the only chance of being restored to health. Unfortunately, he had so overtaxed his strength that he was advised to take a journey abroad. He travelled to Jamaica, where he died.

At this time I was ordered to work one week in the architect's office to study the plans and the specification and make myself fully conversant with the working details of the building. After this I was appointed foreman of the plasterwork. At this time Mr. Hughes was the clerk of works, and it was under his direction that the work proceeded.

The first detail of importance that is worth recording was the construction of the ceiling over the main hall. It is semicircular in plan, constructed with hollow tiles designed by Mr. Rawlinson (afterwards Sir Robert Rawlinson), who from a boy had been in the employ of the Corporation, and was apprenticed as a mason to Mr. Jesse Hailly, the eminent engineer and Town Surveyor. He was the inventor of what was then known as the Jesse Hailly cement, which was used largely in all the dock walls and many of the Corporation warehouses, and also in the great arch which spans the main hall of this building. The latter was spoken of at the time



ST. GEORGE'S HALL, LIVERPOOL. HARVEY LONSDALE ELMES, ARCHITECT.

as the most remarkable arch ever constructed. Its magnitude may be judged by the dimensions. It is 167 ft. by 77 ft. After striking the centering it was found to have settled only three-eighths of an inch, which is the most remarkable instance of the kind on record—showing how truly the tiles were fixed, and how firmly held together with Jesse Hailly's cement. Dr. Reid, in whose hands the scheme of ventilation rested, stated that the space was so restricted that had the large arch not been constructed in the manner it was it would have been quite impossible to perfect his scheme.

At this time the question of providing a large organ was discussed; unfortunately the architect had made no provision for such a fixture. The problem that now had to be considered was the most advisable position for its installation. It was ultimately decided to place it at the north end of the main hall. This necessitated the removal of the granite columns, which were similar to those at present at the south end. The columns which were removed were erected at the east entrance. To make them more pleasing to the eye, the abacus was decorated. So much comment was made by the public, and the local press passed such caustic remarks on their unsuitability, that it was decided to remove them, and they were placed temporarily in the churchyard, and eventually erected at the entrance to Sefton Park, thus spoiling the columns and making an unsightly entrance to the park.

The construction of the Great Hall ceiling occupied about three years. When the scaffolding had been removed it was found that the great arch had a perfectly flat surface, all projections being gathered on by the plasterers. This was designed by Mr. Wordley. Owing to the frequent interference of the officials from the Town Hall, and their determination to curtail every expense possible, the design, when completed, was far from satisfactory; even those who had been instrumental in preventing the original design being executed now found fault with it. The Corporation eventually called in Professor Cockerell, and gave him unrestricted power to design a ceiling to harmonize with the building. When Professor Cockerell had designed the present ceiling, it was found that he had left insufficient area for Dr. Reid's scheme of ventilation. The design was all that could be desired from the artist's point of view, but no consideration had been given to the requirements of the ventilating engineer. To meet the difficulty, the hollow tiles of the mouldings which form the zig-zag panels were left bare. The open tiles with fretwork not having been found sufficient, the whole of the centres on the coats of arms which form the centre were suspended six inches from the surface of the ceiling, and fixed upon iron frames screwed by bolts to the hollow tiles.

The small Concert Hall over the North Hall is from a design prepared by the resident architect, Mr. Wordley. It is said to be most satisfactory in its acoustic properties. He also



GENERAL VIEW OF THE GREAT HALL.

designed the Courts and the various rooms, with the exception of the main hall, which, as previously stated, was designed by Professor Cockerell.

Mr. F. B. Lloyd, who was manager during 1853-4, paid many visits to London, and subsequently engaged men from this city to finish the gallery fronts. It is frequently found that when strange workmen are brought on to a building it causes a rupture, and such was the case here. When the Great Hall was completed, the Mayor, to show his appreciation, invited all the workmen to a dinner in honour of its completion. When the time arrived for the banquet, the London workmen refused to dine with the Liverpool masons. The Mayor at once ordered the dinner to be cancelled, and the Liverpool workmen returned to their respective labours. It was said that previous to the execution of the work on the gallery the Mayor had consulted Prince Albert, and it was probably after these negotiations that workmen were sent down from London.

The late Mr. Elmes was a very young man when his design for the St. George's Hall was selected, in open competition, from some twenty-five designs submitted. It was proposed to erect the building upon a site occupied by the Wellington monument; subsequently Mr. Elmes submitted another design, in competition with some eighty-six others, for the erection of an Assize Court to stand upon the site of the present building. After the award had been given, the Corporation decided to combine the two buildings. They then instructed their surveyor, Mr. J. Franklin, to prepare plans and elevations for such combined building. Mr. Kilpin, assistant to Mr. Franklin, prepared the necessary plans and elevations, which were submitted to the Committee. Mr. Elmes complained bitterly of Mr. Franklin having used his design, and asked to be allowed to submit another design to meet the amended conditions. The position of affairs will be readily seen by all architects. Mr. Franklin was an ambitious Corporation official in the confidence of the St. George's Hall and Assize Courts Committee, and it would have been easy for him to repudiate Mr. Elmes's contention in regard to the design. However, it is a pleasure to state that Mr. Joseph Franklin was possessed of very high principles; he recognized in Mr. Elmes a youth of undoubted architectural ability, entering upon his professional life, and advised the Committee to place his own designs in the hands of Mr. Elmes, and entrust him with the preparation of the working drawings, the result being that Mr. Elmes completed the design for the building, which now stands as a fine architectural monument.

At this time Mr. Rawlinson, an assistant in Mr. Franklin's office, was brought constantly into communication with Mr. Elmes. After the site had been cleared, which entailed a considerable amount of labour, Mr. Rawlinson, together with Mr. Elmes, set out the foundations of the building. The entire substructure below the ground level is of brickwork, and Mr. Rawlinson had the honour of laying the first brick at the south corner of the building. From this time to Mr. Elmes's death he was in constant communication with him.

The present design was approved by the Town Council in May 1841, and the building was opened in 1851. The building is designed in the Corinthian order, and comprises St. George's Hall, two Assize Courts with their necessary apartments, and a Concert Room over the northern entrance. The building stands due north and south upon a site sloping towards the south-west, which gives considerable elevation to the southern portico above the street and the buildings on the opposite site. The extreme length of the structure is about 500 ft. by 200 ft. wide, and the height from the foundations is 150 ft. The foundation is rock, the New Red Sandstone formation upon which Liverpool, for the most part, stands. The stone in the basement was obtained from quarries at Calverley, Yorkshire, and that of the superstructure from quarries at Darley Dale, Yorkshire. The principal front faces the east, and consists of a central portico, 199 ft. 4 in. in length, having sixteen fluted columns 4 ft. 7 in. in diameter and 45 ft. high.

The wings have ten square pillars, five at each end, corresponding in dimensions with the columns of the central portico. The front is terminated with two pilasters. The southern portico is square, and consists of eight external and four inner columns. The north end of the building is semicircular, having eight three-quarter engaged columns. In the west front there are twelve square pillars forming the centre, with plain wings. This front shows window openings lighting the rooms and offices connected with the Assize Courts. The columns, square pillars, and pilasters in each front spring from

one uniform level and rise to an even height, allowing the entablature to pass unbroken round the entire building. The entablature is plain on the east and north fronts. Square panel blocks are provided for carving. Provision is made in the east portico and wings between the square pillars for enriched statuary.

The southern portico is enriched with emblematical sculpture designed by Mr. C. R. Cockerell, R.A., and carved by Mr. G. W. Niel, of London. The dimensions of the principal

St. George's Hall and New Assize Courts,
Liverpool, July 26th, 1854.

Sir,—I beg to report to you that the assizes were held in the new courts, in this building, in December, 1851.

The architectural arrangements were then in a very unfinished state, and the wood fittings to a great extent but temporary.

The sessions and the borough court have since that time been held here, and have had, with the assizes, such almost continuous occupation of the building, that it has been found impossible to complete the works during the short interval between the sittings of the courts.

I beg to remind you that the works in the great hall and in other important portions of the building have been progressing with all possible speed for several years past, excepting during the assizes, sessions, &c.; it being then found by the judges and the recorder that the noise proceeding from these works disturbed the business of the court, so as to oblige them to order the suspension of all work throughout the building during their sittings. This order caused such vexation and inconvenience to all parties connected with the works as to cause it to be very often unattended to; this has led to my having been repeatedly called into court, reprimanded, and threatened with commitment for contempt, &c.

To these actual delays, occurring ten times during the year (viz., three assizes and seven sessions), must be added the loss of skilled workmen, who could not remain in idleness during these frequent suspensions of the works, and who consequently left the neighbourhood; the extreme scarcity of labour, particularly that skilled in executing architectural works of so elaborate and important a character, has rendered this a serious drawback.

I am now able to report to you that the whole of the architectural finishings and decorations (with some few exceptions), and the completion of canopies, &c. to bench, wall-wainscoting, &c. are now in the hands of the workmen; portions of the permanent wood fittings are being fixed in their places. A scaffold is erected in the crown court, and has yet to be erected in the civil court, for the completion of ceilings and skylights (the latter, up to this period, having been temporary only), and for the proper painting and decoration of those parts. The grand jury room, library, robing rooms, witness and other rooms, corridors, &c. are occupied with workmen, as plasterers, joiners, marble masons, painters, and others; and when it is considered that the contractors have experienced such frequent and serious delays during the sittings of the courts, the loss of men arising therefrom, and the consequent protraction of the works to a much more expensive period than when their contracts were entered into, it cannot be a matter of surprise that they decline giving the building committee assurance that the very large amount of work which they have in hand shall be completed as speedily as it should be, and the expectations of the town and of the public generally call for, unless they have the uninterrupted possession of the building for some time to come,—say till the ensuing winter assize in December next.

I beg to conclude this report with the expression of my opinion that, in consequence of the dismantled state of the courts, &c., and their being filled with scaffolding, and workmen, it would be impossible to use them for business purposes till the date above mentioned, viz., December next—I have the honour to be, sir, your very obedient faithful servant,

WILLIAM H. WORDLEY,
Resident Assistant Architect.

To W. Shuttleworth, Esq., Town-clerk of Liverpool.

We, the undersigned contractors for the execution of the several works at St. George's Hall, endorse the above report:

Furness and Kilpin, contractors for carpenters and joiners' work, and brick work.
Nuttall and Hargraves, do. for masons' work.
John Turner, contractors' foreman on works, do. for plastering.
Wilfred Troutbeck, do. for painting, &c.
Henry Willis, do. for organ.

FACSIMILE OF A LETTER PUBLISHED IN THE
"LIVERPOOL MERCURY," 26 JULY 1854.

Ideal Radiators for Hospital Work.

Special types of Ideal Radiators are designed expressly for Hospitals and similar Institutions, and are used in many of the most famous buildings of this character, including King's College Hospital, which is fitted throughout with Ideal Radiators.



KING'S COLLEGE HOSPITAL, LONDON, S.E.
Fitted throughout with Ideal Radiators.

Ideal Hospital Radiators can be supplied either with feet or with swinging attachment; their surfaces are perfectly plain and smooth, affording no lodgment for dirt or dust.

Complete catalogue of Ideal Radiators, Ideal Boilers and Heating Accessories, free on receipt of Professional or Business Card.

NATIONAL RADIATOR COMPANY
LIMITED.

Offices, Showrooms & Works:

HULL, Yorks.

London Showrooms: 439 & 441, Oxford St., W.

Telephone: Central 4220. Telegrams: "Radiators, Hull".

Telephone: Mayfair 2153; Telegrams: "Liableness, London".

Agents in Great Britain carrying Stocks of "Ideal" Radiators and "Ideal" Boilers

BAXENDALE & CO., Ltd., Miller Street Works, MANCHESTER.

WILLIAM MACLEOD & CO., 60, 62 & 64, Robertson St., GLASGOW.

THE Perfect System of Heating

Specially suited for:

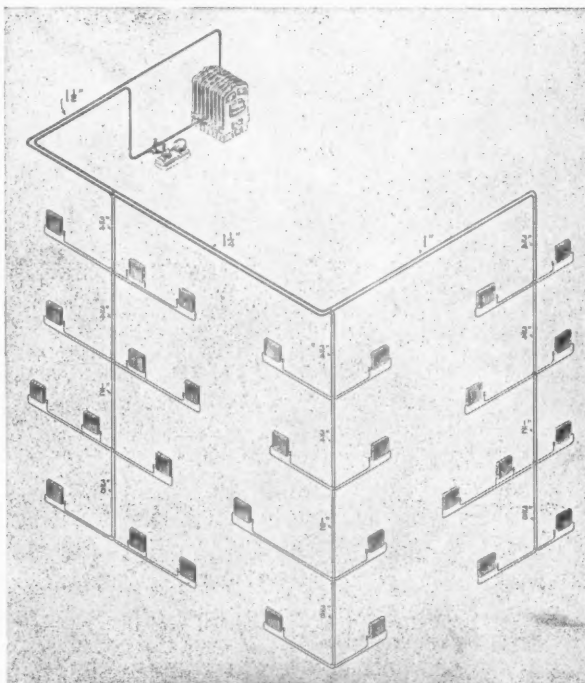
PRIVATE HOUSES.
OFFICES,
SCHOOLS,
CHURCHES,
HOSPITALS,
HOTELS,
WORKSHOPS,
&c., &c.

ECONOMY.
SIMPLICITY.
LOW COST.
PERFECT ACTION.
NO PIPE TRENCHES.
BOILER FIXED ON
ANY FLOOR.
SMALL PIPES.
PIPES RUN
IRRESPECTIVE
OF LEVELS.

Telephone:
Mayfair 6481 (2 lines).
Telegraphic Address:
"BENHAM, WESDO, LONDON."

Apply—

BENHAM & SONS, Ltd., 66, WIGMORE STREET,
LONDON, W.



RECENT INSTALLATIONS

of the "Perfect" System
include:—

Church Missionary Society,
Salisbury Square, E.C.
Messrs. Seth Smith & Monro,
Architects.

School of Tropical Medicine
and Seamen's Hospital,
Albert Docks, E.
Messrs. A. Marshall Mackenzie &
Son, Architects.

Showrooms and Offices of
Messrs. Studebaker, Ltd.,
Gt. Portland Street, W.
H. O. Cresswell, Esq., Architect.

All Saints' Church, Goodmayes
P. K. Allen, Esq., Architect.

New House, Lympne, for Sir
Philip Sassoon, Bart.
Messrs. Herbert Baker and Ernest
Willmott, Architects.

Gateburton Hall, Lincs., for
J. D. Sanders, Esq.
Messrs. Scorer & Gamble,
Architects.

Offices of Union Insurance
Society of Canton, Ltd.,
Shanghai.
Messrs. Palmer & Turner,
Architects.

ESTABLISHED 1821.

WHITEHEAD & SONS LTD.
CRAFTSMEN IN MARBLE

**WAR MEMORIALS, FOUNTAINS,
INTERIOR DECORATION, FIREPLACES,
CHURCHES, HALLS, STAIRCASES,
GARDEN SCULPTURE.**



WORK EXECUTED
AT
NATIONAL GALLERY,
LONDON.
BOARD OF
AGRICULTURE.
HULL GUILDHALL.
WESTMINSTER
CATHEDRAL.
VICTORIA MEMORIAL.
WESLEYAN HALL.
LONDON COUNTY HALL.
MARYLEBONE
TOWN HALL.
CUNARD OFFICES,
LIVERPOOL.
AUSTRALIA HOUSE,
LONDON.
RODEAN CHAPEL.
ROYAL EXCHANGE
BUILDING.
BURSLEM TOWN HALL.

WORKS AND HEAD OFFICE:
KENNINGTON OVAL, LONDON, S.W. 11.
Telephone: Hop 1013. Telegrams: "Sculptors, Vaux, London."



HILL & SMITH LTD.
BRIERLEY HILL STAFFS
Craftsmen in Metals

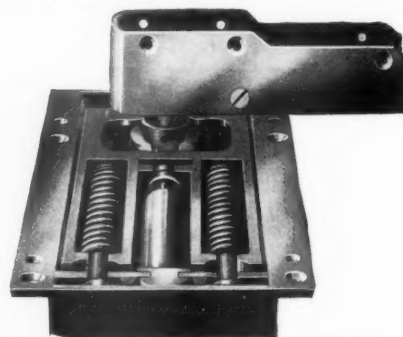
London: 8 Victoria St. Manchester: 8 Exchange St.

Perfection in Door Springs

The "VICTOR"

Shallow and other Standard patterns chosen for the following new buildings in Kingsway:—
NEW POST OFFICE, PUBLIC TRUSTEE'S OFFICES,
KING'S HOUSE, WEST AFRICAN HOUSE,
BRITISH ELECTRICAL FEDERATION BUILDING,
W. H. SMITH & SON'S PREMISES,
CRAVEN HOUSE, KODAK BUILDINGS,
DENNISON MANUFACTURING CO., LTD.,
ALEXANDRA HOUSE.

(Also Panic Bolts, Window Gearing, General Brass Foundry, &c.)



ROBERT ADAMS,
3 & 5, Emerald Street, London, W.C.
— 50 YEARS' EXPERIENCE IN —
DOOR SPRING DESIGN & CONSTRUCTION.



*London City and Midland Bank, Deptford.
Covered with Patent Vulcanite Roofing.*

Flat Roofs,
Roof Tanks,
Roof Gardens,
Swimming
Baths,
Reservoirs.

3-Ply Patent Vulcanite Roofing

CONSISTS OF
THREE LAYERS of Vulcanite Sheet Asphalt
AND
THREE LAYERS of Vulcanite Composition
applied in a liquid state, making
SIX LAYERS IN ALL.

Cohesive one with the other, these being put together on the site
in separate layers.

(As applied to concrete one layer of Sheet Asphalt is sometimes omitted.)
Such a Roof Covering must not be confounded with Single Roof
Sheetings described as 3-ply, 2-ply, &c., which are only
applied in one layer, the ply denoting the thickness of the
layer. Such a description is frequently confused with 3-ply
Patent Vulcanite Roofing, which is to be obtained from:—

VULCANITE, Ltd.,

*Also Manufacturers of Reliance Brand Lead and
Bitumen Dampcourse, Standard Asphalt for
Cavity Walls, &c.,*

LONDON: 118, Cannon Street, E.C.
BELFAST: Laganvale.

MANCHESTER: Westinghouse Rd., Trafford Park.

rooms are as follows: St. George's Hall, 169 ft. long by 72 ft. 9 in. wide, and 83 ft. high. The arched ceiling is surrounded with twenty-four polished red granite columns, 3 ft. in diameter and 31 ft. high. A granite plinth, 5 ft. 6 in. high, runs round the walls of the hall, finished with plain fascias of red granite, with mouldings in grey Aberdeen granite.

At each end of the hall there are entrances to the courts, leading through columns of polished grey granite, 1 ft. 9 in. in diameter and 14 ft. 6 in. high. These columns have light Corinthian caps with mask heads introduced—Apollo looking into St. George's Hall, and Minerva looking into the courts. The hall is lighted from side windows in the west front, and from a semicircular opening at each end above the roof of the courts. The Law Courts are each 59 ft. 8 in. by 50 ft. 6 in. internally. They have ten polished red granite columns supporting the roof, each being 1 ft. 9 in. in diameter and 14 ft. 6 in. high.

The Concert Room is at the north end, situated over an entrance hall. It has Grecian Doric columns, worked out of stone from North Wales. The room has a semicircular end, and is 72 ft. long by 70 ft. wide.

The whole of the rooms, courts, and hall are warmed and ventilated on a scheme devised by the late Dr. Reid.

Mr. Harvey Lonsdale Elmes, the architect of St. George's Hall, was born in 1814, and died in Jamaica in 1847. It was his intention to introduce fresco in the Great Hall, or to prepare the walls and ceiling for the same. Before leaving England Mr. Elmes obtained the consent of the Council for Mr. Cockerell to take charge of all details, and the latter designed the whole of the internal finishings as they at present exist; in fact, he superintended the completion of the building.

In conclusion, I wish to state that I was engaged as superintendent for the plain and ornamental plastering of the whole building from 1850 to 1858. During this period I witnessed many instances of economization with disastrous results. The ceiling of the Great Hall, which was designed by Mr. Wordley, was of a most inexpensive character, every ornamental detail having been ruthlessly deleted by the Council and officials to curtail the expenses. The result was most disastrous, and when the scaffolding was removed the general effect was so unsatisfactory that the Corporation called in Professor Cockerell to design a ceiling more in accordance with the noble design of the building.

JOHN TANNER.
1858.

The foregoing account of Elmes's great building is interesting mainly because it is written by one who had no mean share in its construction; but it contains, in addition to much that is familiar, a good deal of intimate information that is not so generally well known. The account will therefore be welcomed as an interesting historical footnote to the records of one of the greatest architectural monuments of the nineteenth century.

VOL. XLI.—S

BENCH-ENDS IN ENGLISH CHURCHES.

ONE always turns with pleasurable anticipation to any book by Dr. J. Charles Cox, and his latest volume, "Bench-Ends in English Churches," is not less delightful than its predecessors. Dr. Cox's learning sits lightly on him. He does not allow it to deaden his style, but makes such dexterous use of it that, while we may be unconsciously imbibing information, we certainly have a very vivid impression that we are being charmingly entertained.

At the outset he notes that benches in churches are of comparatively recent introduction. Standing or kneeling was at first the attitude of worship, and it does not seem that the practice of providing wooden seats for the congregation was at all common until the thirteenth century. There were no wooden fittings in the earlier English churches. Stone seats were sometimes provided for the clergy; and in many existing old churches there are stone wall-benches, and, more rarely, stone seats are found—especially in Nottinghamshire—around the piers of arcaded naves. These were probably concessions to the old and infirm; whence may have arisen, Dr. Cox pleasantly conjectures, the homely proverb that "The weakest go to the wall," which is at least as old as Shakespeare.

Wood benches came in very gradually; but Dr. Cox is able to indicate about a dozen that have survived from probably the thirteenth century; and there is some indication that even at that early date an attempt was made to cut the bench-ends decoratively. By the fifteenth century pew-rents were being charged. The word "pew" Dr. Cox supposes to be rightly associated with "podium," a raised place—a tit-bit of etymology that architects will rather relish.

Even more interesting is the derivation of "poppy-heads" from *puppis*, the figurehead of a vessel (whence "poop," "puppet," "poupée"). Dr. Cox lightens the discussion of these terms with the jocosity that "Quite occasionally the rougher and smaller examples of these finials, as in some remote Lincolnshire churches, have a kind of resemblance to



BENCH-ENDS, ABBOTSHAM, DEVON.

(From "Bench-Ends in English Churches.")

large poppy-heads of the opium type. As even the smell of the poppy is apt to induce slumber, there has been a good deal of would-be jocular writing in connexion with these finials and sleeping in church during sermon time. But this popular notion of the origin of the term is hopelessly wrong." Dr. Cox himself having preached sermons (which could never have induced somnolence), one hastens to agree with him; but it is perhaps as well that, as he notes, the commonest form of the poppy-head is that of the fleur-de-lis, which the author allows his printer to describe (on page 14) as "a *conventualized* form of the lily." These lilies are not such as flourish or languish in convents.

The benches were sometimes without backs, as in the chapel of Whitgift's hospital at Croydon—a late example of this omission; but more often they had a back rail, with a boarded or panelled back, which gave opportunities for decoration. But our business is with bench-ends, and we therefore pass over much interesting matter relating to subsidiary (one may not say collateral) subjects, such as the separation of the sexes (men on the south side, women on the north), shriving pew, churching or midwife's pew, maiden's pew, bride's pew, pews on castors, and other alluring allusions; but we cannot resist requoting Swift's satirical reference to the great canopied manorial pews, which were dangerously reminiscent of the four-post bedstead:

A bedstead of the antique mode,
Compact of timber many a load,
Such as our ancestors did use,
Was metamorphosed into pews;
Which still their ancient nature keep
By lodging folk disposed to sleep.

A Dean's authority on this point may not be lightly challenged, whether or not the opium poppy-head is of sinister symbolism.

Symbolism is naturally conspicuous in the decoration of bench-ends. Those in the nave at Abbotsham, Devon—a county particularly rich in specimens—show emblems of the Passion (the three nails, the pincers, the lantern, the reed and sponge, and the scourges), as well as "two full-length saints, the Rood, the Bouchier knot, and several ornamental initials" (see the illustration on the previous page, reproduced by courtesy of the publishers).

Of the 164 photographic illustrations, many show designs of great beauty, some very simple, others extremely elaborate; some bold and rough-hewn, others delicate and exquisitely carved; some having a quaint grotesqueness for their sole claim to attention, others revealing the soul of the accomplished art-craftsman. As a collection, they vindicate most thoroughly the reputation of the English carpenter, whose early work, whether in bench or beam, frame or panel, plain or decorative, is unsurpassed. Dr. Cox's heart-whole admiration for this most characteristic phase of it is apparent in the unflagging interest of his descriptions, which in less able hands might easily have lapsed into a mere catalogue of details. In any case, the fine collection of examples would have ensured the success of a book that, besides being eminently readable, will serve as a permanent record of work that is never safe from vandalism, accident, and the ravages of time; and the examples provide an important means of study and stimulus in design and craftsmanship.

"*Bench-Ends in English Churches.*" By J. Charles Cox, LL.D., F.S.A. With 164 illustrations. Pages viii+208. 9½ in. by 6 in. Price 7s. 6d. net. Humphrey Milford, Oxford University Press, London, New York, Toronto, Melbourne, and Bombay.

THE LATE MR. HENRY BENJAMIN WHEATLEY.

MR. HENRY BENJAMIN WHEATLEY, D.C.L., F.S.A., who died at Hampstead on 30 April, in his seventy-ninth year, was London's most faithful historian. His "London Past and Present" is a mine of information upon all that is worth knowing about the history and development of the metropolis, and is one of those rare books which are seldom consulted in vain for what they may be reasonably expected to contain. This book, built on the foundation of Cunningham's earlier work, established Mr. Wheatley's reputation as a topographer of the first order. He had a genius for ferreting out facts, and his inferences from them are usually sound and trustworthy. Many popular books on London depend on Wheatley for their pith and marrow; Wheatley on Cunningham being to London topography what Coke on Littleton was to the student of law. By-products of his investigations were a popular "Story of London" and "Hogarth's London," while "Samuel Pepys and the World He Lived In" did not take its author for any very considerable country excursion. It was probably Pepys's character as a typical Londoner, and as, in a sense, an annalist of London, that attracted Wheatley to him, and led to the foundation of the Pepys Club, of which Wheatley was for many years president, and to the standard edition of the "Diary" which Wheatley edited with loving care. Architects will remember with pleasure his ingratiating practice of ascertaining and recording, whenever possible, the authorship of houses and monuments. It must be counted to him as a virtue for which topographers are not invariably renowned, although one would have thought it essential to their function.

ARCHITECTURE AT THE ROYAL ACADEMY.

THIS year's Academy is remarkable, so far as architecture is concerned, for two things: First, the admission of photographs; and, secondly, the small amount of new work exhibited. These two factors are no doubt intimately related, and both are directly traceable to the War. It is by no means easy to imagine so conservative a body as the Royal Academy giving sanction under normal conditions to the exhibition of photographs; so the innovation must be regarded purely as a measure devised to meet the difficulty of filling the walls. With little or no architecture of importance being carried out, and most of our perspective draughtsmen in the army or engaged in some form or other of War work, it is easy to understand why the necessary number of drawings was not forthcoming. In the circumstances, therefore, the admission of photographs became almost inevitable. Thus has the Academy achieved virtue through necessity. In principle the idea of showing photographs is excellent; but it must be confessed that the method of hanging adopted by the Academy is very much at fault. Photographs are photographs and drawings are drawings, and no amount of persuasion will induce them to blend. Perhaps the Hanging Committee thought otherwise. In any case, they chose to mix them all up together, and the result is rather bewildering. The most striking feature of the Architectural Room is the preponderance of old work. Quite two-thirds of the buildings on view must be perfectly well known to everybody; some, indeed, have almost begun to fade into the historical past. Though notably lacking in fresh interest, the exhibition in any case provides us with a pleasant opportunity for renewing acquaintance with some old familiar friends.

Archibald D. Dawnay & Sons, Ltd.

Engineers and Contractors for all classes of
CONSTRUCTIONAL STEELWORK.



Example of Modern Factory Construction.

SHELL AND MUNITION FACTORIES *FROM STOCK MATERIALS.*

Up-to-date Designs prepared and submitted Free of Charge.

Stocks of all British Standard Sections in JOISTS, CHANNELS, ANGLES,
TEES, FLATS, Etc.

London :
STEELWORKS ROAD,
BATTERSEA, S.W.

Telephone : BATTERSEA 1094-5-6.
Telegrams : DAWNAY, BATT SQUARE, LONDON.

Cardiff :
EAST MOORS.

Telephone : CARDIFF 2557.
Telegrams : DAWNAY, CARDIFF.

A FINE TYPE OF COMMERCIAL BUILDING.



Messrs. Heal & Son's New Premises—Tottenham Court Road, W.
(See also illustrations on pages 116-121 of this issue.)

This building was erected complete for
Messrs. Heal & Son, Ltd., from the designs
of Messrs. Smith & Brewer, F.F.R.I.B.A.

by

F. G. MINTER :: Building Contractor and ::
Specialist in High-class Joinery
FERRY WORKS, PUTNEY, LONDON, S.W.

Telephone : Putney 1900.

NOTES OF THE MONTH.

War Memorials and Commercial Craftsmanship.

Professor Edward S. Prior has written to the Press in support of the Bishop of Truro's advice not to be in haste to put up war memorials. It is sound counsel with respect to what may be called general memorials, because, alas! these are necessarily incomplete until the War shall have ceased. In this respect, however, the advice is rather superfluous. With regard to individual memorials it is much less likely to be observed. Those who can afford to erect memorials to their heroic dead will almost invariably hasten to do so upon an overwhelming impulse. Professor Prior contends that "The nature of a memorial work renders all insincerity of merely commercial or professional design for it out of place. The artist craftsman is needed, who does his own work, is paid directly, and has the responsibility and honour of its art. But practically all the young men of ability in the crafts have been absorbed in the business of the War. It is common decency to await their return and not supersede them with the hack products of business designing." We do not quite like the tone of this protest. To assume that commercial or professional work is necessarily insincere is to beg a question which is eminently debatable and quite indeterminate. Equally disputable is the assertion of the superiority of the independent craftsman. In the first place, one never knows where to find him; and that as a free lance he produces better work than he would do if he worked for a firm is a gratuitous assumption. If he is a real artist, he does not sell himself hand and soul to his employers, who relieve him of a good deal of "commercialism" with which he would be burdened detrimentally to his art if he had to forage for work and haggle about its price in the market. Dull mechanical "hack designs" there are, no doubt, in plenty, but they do not all pass through the hands of the dealer or the shopkeeper; some of them come straight from the hands of the craftsman, who is *ipso facto* a dealer. With Professor Prior's plea for the young men at the front we are heartily in sympathy; but they, we are sure, would be the last to wish that all such work should be suspended until they can come back to share in it. They know that such work is needed by the elderly or otherwise ineligible artists who must perforce remain at home; and they know also that to commission it immediately is a merciful relief to the sorely stricken hearts of the bereaved.

* * *

The Late Herr Ihne and his Official Architecture.

Herr Ihne, the Prussian Court Architect, being dead, the German Press, with its customary lack of decency, is roundly abusing his memory. He was, say the organs of Prussian opinion, "at bottom more of an official than a real artist." He "was no creative force," but his buildings might have had an imposing effect if "a Will whose origin one does not know" (surely this affectation of ignorance is an aspersion on the Hohenzollern ancestry) had not driven him to all kinds of extravagances of decoration. His Prussian Royal Stables, Kaiser Friedrich Museum, and Royal Library are cited as proofs of his lack of "creative force." But what could be expected from a Prussian Court Architect, working always within the broad black shadow of the All-Highest meddler and muddler? And, in any case, "creative force" is the last and least attribute of the Huns, their genius being mainly concentrated on destruction. If they ever had any originality it has been all dragooned out of them. As long as they were content to copy foreign work (spoiling it utterly where they ventured to modify it) they produced fairly respectable architecture. From the moment that they began to scorn

foreign influence, their work, as an expression of their own true inwardness, necessarily became frightful, and has rapidly gone from bad to worse, its latest phase being sheer barbarism. A tame Socialist German organ observes of some of the designs attributed to Ihne, "One feels that these are the experiments of an autocracy which can no longer be creative." This ricochet shot at the Kaiser carries farther than the writer intended. It hits the whole German race. There is an autocracy of peoples, as well as of individuals. Art is humble, receptive, assimilative, before it can be creative; and the Germans, deliberately fostering the vices that are directly opposed to these virtues, have put themselves beyond the pale of morality in art as in ethics. Their latest works are so many monuments to depravity; and from this category Ihne's work, as tinkered by the omniscient Kaiser, cannot be fairly excluded.

* * *

Chapels and Scots Universities.

Of the four Scots universities, two—those of Edinburgh and Glasgow—are without chapels; St. Andrews and Aberdeen being free from this reproach. For evidently it is felt as a reproach in Edinburgh, whatever may be the view in Glasgow. At Edinburgh, a committee appointed to deal with the subject has drawn up for the consideration of the University Council a report in which it is proposed to build, at an estimated cost of about £80,000, a chapel to accommodate about eight hundred persons. As the times go, this is a rather daring project, because expense is not the only consideration. What of the spirit of the times, and of the modern conception of the functions of a university? As a relic of monastic or collegiate life no university is complete without its chapel, which, indeed, was absolutely indispensable to an isolated community that was primarily religious and only incidentally scholastic. In 1582, when Edinburgh University had its beginnings, this old tradition must have been still strong, but it seems to have weakened when, between 1789 and 1834, Robert Adam designed and W. H. Playfair modified the Palladian-cum-Grecian buildings as we now know them—except that the dome was not erected until 1884, when it was added as a memorial of the tercentenary celebrations. A classical chapel would be, in point of style, less of an anachronism than the Gothic chemistry-room; but we very much doubt whether, as a matter of educational polity, it would not be better to extend the science accommodation at Edinburgh, rather than to build a chapel that, be it planned never so wisely, shall hardly reconcile the rich and manifold diversities of creed for which Scotland is unrivalled and unenvied, and for which there is ample provision in the various chapels and churches (to say nothing of cathedrals), not more numerous than noble, for which the Scottish capital is justly famous.

* * *

New Premises Wanted for the Royal Colonial Institute.

At the annual meeting of the Royal Colonial Institute, Sir Charles Lucas, Chairman of the Council, mentioned that the greatest need of the Institute was a more adequate home in London. It had outgrown the building in which it was at present housed, and his suggestion was that new premises should be acquired spacious enough to provide a hail for meetings and also a residential club for members. As the Institute would be celebrating its jubilee next year, he thought a scheme for providing a new building of an adequate character should hold first place in their celebrations.

NOTES OF THE MONTH.

A.A. Memorial to the late Lieutenant Stanhope Forbes.

A graceful and touching memorial of the late Lieutenant Stanhope Forbes, who was killed in action last September, has been presented to his father, Mr. Stanhope Forbes, R.A., by the Council of the Architectural Association. When War broke out, Mr. Stanhope Forbes, jun., left the A.A. schools and joined the army, and was therefore unable to take up the Third Year Travelling Studentship which he had won. As a memento of these circumstances, the Council have presented to Mr. Stanhope Forbes, R.A., a very beautiful little stained-glass panel. In acknowledging the gift, Mr. Stanhope Forbes, R.A., has written to the Council as follows: "Yesterday afternoon Mr. Mackenzie called bringing with him the very beautiful little stained-glass window which the Architectural Association have so very kindly presented to me. Words fail me to express how very deeply grateful I am for this charming thought on the part of your Society. I beg you will convey to the members my very sincere thanks and assure them how much I appreciate their gift." It was indeed a charming thought, and the artist (Mr. J. Dudley Forsyth) has interpreted it in the spirit in which it was conceived.

* * *

The Late Mr. Andrew S. Biggart.

By the death of Mr. Andrew S. Biggart we lose a great engineer. Not many persons seem to be aware of the extent to which the "eighth wonder of the world"—the Forth Bridge—is indebted to his genius and resourcefulness. Trained as a mechanical engineer, he was, at the age of twenty-four, appointed general manager on that titanic undertaking, and the manner in which he fulfilled his trust is to be inferred

from his subsequent partnership in the firm of Sir William Arrol and Co., of which later on he became the head. In building the Forth Bridge he had to solve many new problems, to devise many new methods, invent many new tools. He was, in fact, the hero of a very brilliant episode in the romance of engineering, and, as becomes a hero, he was modest, unassuming, and of so benevolent a temperament that it was said of him that he paid as much anxious attention to the bodily and spiritual welfare of the thousands of men under him as he did to the details of the work he set them to do. No doubt the stress and strenuousness of it all shortened his life, although he lived to be nearly sixty; for such abounding vitality as must have been his would, if less lavishly expended, have tended to longevity. But great engineering and great architectural works too often kill their authors.

* * *

Gothic Architecture and Science Laboratories.

When shall we emerge from mediævalism? A writer in a recent issue of the "Athenæum" observes that "since the older universities happen to contain a number of examples of domestic Gothic, the new non-residential universities are mostly in that style (or in the late Sir Alfred Waterhouse's improvement upon it); and we have laboratories crowded into inconvenient gables and Gothic façades clapped on to weaving sheds." It is as if scientific chemistry had not yet superseded alchemy! Sooner or later, science laboratories will be fatal to "domestic Gothic," for quite obviously these two incompatibles cannot continue to cohabit. This putting of new wine into old bottles brings into sharp collision the old spirit and the new, and indicates with satirical emphasis the utter hopelessness of



"Beeton" Range.—Has cast-iron oven with descending flue, panelled hotplate, firedoor, having valve for quick action of fire.



"Beech."—Has bright fitted hinges, mouldings and bracket shelf, hinged firedoor, sheet-iron back and ends, close or open and close fire.

THE
WORLD'S
STANDARD.
By Appointment



BRITISH
THROUGHOUT



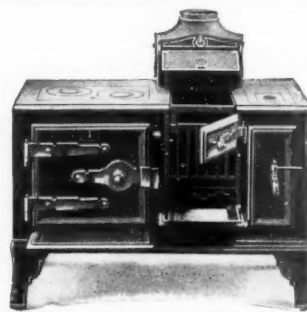
Popular Portables

Illustrations represent four popular Carron Portable Ranges, which, in point of design, service and quality, will compare favourably with any similar Range on the Market.

Write for descriptive and illustrated catalogue, post free on request.

CARRON COMPANY
INCORPORATED IN GREAT BRITAIN

Works: CARRON, STIRLINGSHIRE.
Also at Phoenix Foundry, Sheffield.



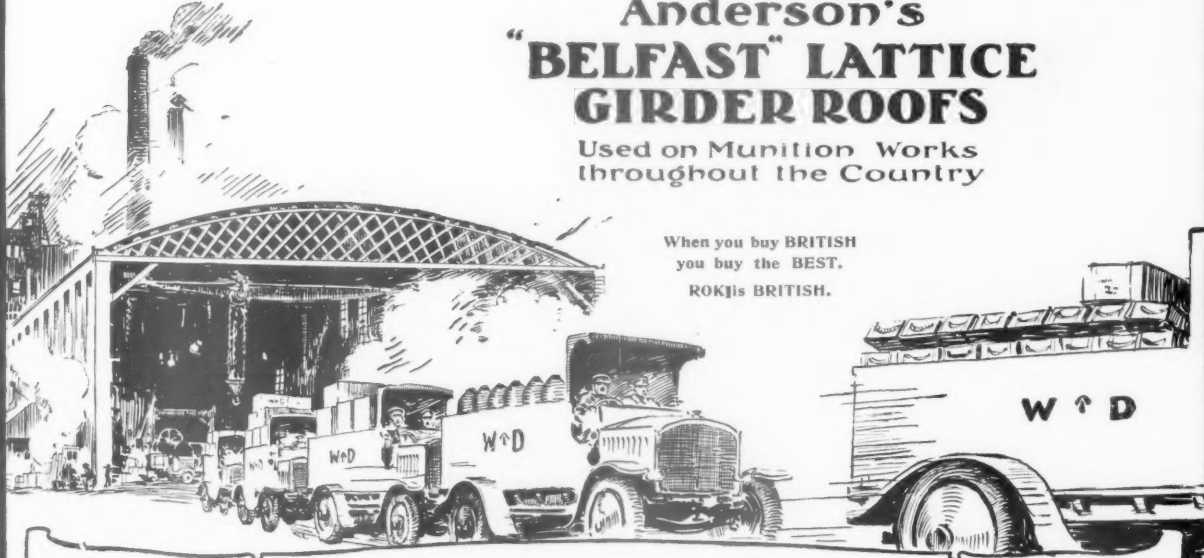
"Beetonet's."—A quick seller. Has large fire suitable for roasting, strong drop or fall-bar, close or open and close fire. Sizes, 21 to 42 in.



"Birch" Range.—A new and improved portable range, fitted with descending flue arrangement for baking bread, having hob in sections, bright fitted banjo, bright hinges and mouldings to oven door.

Anderson's
"BELFAST" LATTICE
GIRDER ROOFS
 Used on Munition Works
 throughout the Country

When you buy BRITISH
 you buy the BEST.
 ROK is BRITISH.



Rapidity of construction Guaranteed.
 Can be adapted to carry shafting. Clear span up to 100 ft.

"Helping to Speed up the Munition Output"

If you have contracts to erect *Munition Works*, Anderson's, the pioneers of the *Belfast Lattice Girder Roof*, offer to place their 60 years' experience at your disposal.

Estimates Free on application to Dept. D

D. ANDERSON & SON, LTD.,
 Lagan Felt Wks., BELFAST; & Roach Rd. Wks., Old Ford, LONDON, E.

These roofs are covered with ANDERSON'S British - Made "ROK" Roofing.

M. B. BOUNDS & SON,

Architectural Sculptors and Carvers.

MEMORIALS

:: IN ::
 M A R B L E
 S T O N E
 G R A N I T E
 A L A B A S T E R
 W O O D
 B R O N Z E



GAZA STREET, NEW STREET,
 KENNINGTON, S.E.

'Phone 1403 Hop.

Estd 1869.

An O.D.S. Roof in "RUSTICS"
 and Hanging Slates.



THE DISTINCT COLOURS,

"GREEN-GREY,"

"GREENS" of VARIOUS TONES,

and "REDS,"

from

OLD DELABOLE QUARRIES,

CANNOT BE MATCHED ELSEWHERE.

"RANDOM" SLATES for laying in Graduated or Diminishing Courses
 is a feature of our work. They make

ROOFS WHICH ALWAYS LOOK WELL.

Samples, Prices, and particulars of our roofing
 service.

Apply **OLD DELABOLE QUARRIES,**
 DELABOLE, CORNWALL.

NOTES OF THE MONTH.

reconciling ancient Gothic to modern needs. It is not so much the inconvenience as the violent incongruity that shocks one's sense of fitness; and, on the whole, it would be hard to discover a more striking illustration of the obsolescence of Gothic than that of bringing it into actual contact with a modern science laboratory. The force of contrast could no farther go. Not that Gothic stands for the purely spiritual, and science for what is intensely and exclusively materialistic. Either assumption would require considerable qualification; only the broad fact is, that the one thing is mainly concerned with the emotions, the other with the intellect, and design in building is subject to the same qualifications.

An Exhibition of Pottery and Decoration.

An exhibition of pottery and domestic decoration by Mr. Alfred A. Wolmark is being held at the galleries of Messrs. H. H. Martyn and Co., Ltd., 5 Grafton Street, W. Mr. Wolmark's work, while obviously owing something to those forms of art which are commonly denoted by the terms "Cubism" and "Futurism," is neither the one nor the other, and is altogether free from the absurdities of both. Mr. Wolmark's art consists in the application of colour in a variety of patterns. Some of his designs are regular, almost geometrical, while others have the character of patchwork—irregularly formed shapes combining and interlacing in a singularly attractive manner. Although remarkable for its brilliant colouring, the work throughout has a quality that is at once decorative and dignified. Mr. Wolmark, we understand, is not responsible for the actual design of the vessels on view, all of which, however, are of a most graceful type. At Messrs. Martyn's

premises Mr. Wolmark has designed the decorative scheme of a whole room—a work that should be of particular interest to architects.

* * *

The Late Sir Alexander Richardson Binnie.

Sir Alexander Richardson Binnie, who has died in retirement in Devonshire at the age of seventy-eight, had almost outlived the great reputation which was his while his achievements were still fresh in the public mind. To the present generation it came as news, in the newspaper notices of his career, that to him Londoners are indebted for the reform of their fine main drainage and waterworks schemes, for the widening of the Strand and the laying out of Aldwych and Kingsway, for the tunnelling of the Thames at Blackwall, and for many minor works of public utility. It was in 1899 that the great main drainage scheme, as recommended by Sir Benjamin Baker and Sir Alexander Binnie, was adopted by the London County Council, who have devoted (if the £737,000 spent in 1903 on stormwater drainage works carried out by Sir Maurice Fitzmaurice be added to the account) more than four millions sterling on an achievement that was certainly cheap at the price, considering that it has made London the healthiest city in the world. From 1862 to 1866 Binnie was engaged on Welsh railways. From 1868 to 1874 he served in the Indian Public Works Department, when he constructed the Nagpore Waterworks. As engineer to the city of Bradford (1875-90) he constructed the Bradford Waterworks; and from 1890 to 1901 he was chief engineer to the London County Council. These were, in an engineering sense, very fruitful years for London, with whose awakening from a long lethargy the name of Alexander Binnie must always be closely associated.



With the GRINNELL Sprinkler installed in your premises, any outbreak of Fire will immediately put *itself* out. The heat operates the Sprinkler nearest the outbreak, and quenches the flames before they have time to spread. The

GRINNELL
AUTOMATIC SPRINKLER
AND FIRE ALARM

safeguards the lives of the employees. It is better than years of Fire-drill.

Write us for particulars of complete Hydrant Services and Fire Protection Appliances of all kinds.

FIRE-RESISTING DOORS.

THE "UNDERWRITER" FIRE PUMP.

"SIMPLEX" (Chemical) FIRE EXTINGUISHERS.

MATHER & PLATT, Ltd., Park Works, Manchester; Queen Anne's Chambers, London.

Architectural Works

A 48-page illustrated Catalogue of Publications for Architects, Surveyors, Engineers, and Contractors will be sent Free on receipt of a Postcard.

Published by
TECHNICAL JOURNALS, Ltd.,
27-29 Tothill St., Westminster, S.W.

SHELL — BRAND — FLOOR POLISH.

Messrs. HAMILTON have made a special study of the Preparation and Treatment of Floors, and will be pleased to confer with Architects and others with regard to such work.



Hundreds of the leading Institutions and Schools throughout the Kingdom have had their Floors treated by the "Shell" method.

ARCHD. H. HAMILTON & Co.
Possilpark, Glasgow.

Telegrams: "SATISFY."

Destruction in the War Area.

THE TOWN OF LOUVAIN AND REIMS CATHEDRAL

BEFORE AND AFTER DESTRUCTION.

THE purpose of this volume is to present a record of the destruction of the Town of Louvain and the Cathedral of Reims by the Germans. Such destruction has always been one of the fearful attributes of war, and the survey of what has occurred in Belgium and France affords convincing proof that German "Frightfulness" of the Twentieth Century is of the same sort that characterised the Huns who devastated Europe in the Fifth Century.

LOUVAIN—a town whose Hôtel de Ville, pinnacled and fretted, stood foremost among the Gothic buildings of its kind in Belgium, whose great church had witnessed the whole history of Flanders and of Brabant, whose University had stood as a centre of learning for a whole nation.

REIMS—the very crown and flower of French Gothic, whose embellishment was a miracle of sculpture and stained glass.

Of these nothing but battered fragments remain; hence the unique interest of the present volume, which will be treasured as a permanent and valuable record of glorious handiwork of past ages, either wholly destroyed, or damaged irreparably.

PRICE 3s. 6d. POST FREE (INLAND) 3s. 10d.

Size 14 in. by 11 in.

TECHNICAL JOURNALS, LIMITED,
27-29 Tothill Street, Westminster, S.W. 1.



SECURITY - £6,652,243.

FIRE.

CONSEQUENTIAL LOSS.

ACCIDENTS.

DOMESTIC SERVANTS.

BURGLARY.

MOTOR CARS.

Head Offices: { 45, DALE STREET, LIVERPOOL.
155, LEADENHALL STREET, E.C.

"GARDEN CITY HOUSES."

This is not a simple collection of views, but a practical book for the practical man; each example being illustrated by a photograph and scaled drawing.

WITHIN the past few years houses of "garden city" type have been very popular among middle-class tenants of moderate income who desire to have a house that possesses a certain amount of rural character while at the same time being thoroughly up-to-date in its equipment. There is every indication that in the future these "garden city" houses will be in even greater demand than they are to-day. This volume, therefore, giving nearly 100 plates of selected examples, together with a model specification, is of very great value to all builders who are concerned with estate development. It illustrates the work of leading architects who have given special consideration to this type of house, and embraces a great variety of treatments.

The plates show not only the exteriors of the houses and their plans, but also details of their interior fittings, such as staircases, doors, chimney-pieces, panelling, dressers, pantries, etc. They are of a good size, and the drawings and photographs, having all been specially prepared for the purpose, represent the work in the most complete manner possible.

PRICE 3s. 6d. POST FREE, 3s. 11d.

Size 12½ in. by 9 in.

TECHNICAL JOURNALS, LIMITED,
27-29 Tothill Street, Westminster, S.W. 1.

NOW READY.

"HOUSES FOR WORKERS."

All indications point to a tremendous boom in the building of houses for workers; in view of which this volume possesses a special value at the present time.

TO-DAY there is no more crying need than that for the provision of suitable houses for the working classes in town and country. There was already a large shortage before the War, and at the present time the deficiency is alarming. The houses to be built will need to conform to a better standard than has generally been adopted in the past; moreover, in the development of town areas especially, they will be required to form part of some co-ordinated scheme of lay-out. What can be achieved is well shown in this volume, which includes sections dealing with the following types:

- (1) Rural cottages and houses for workmen generally;
- (2) A colony of houses for munition workers, as carried out by the Government in connection with Woolwich Arsenal;
- (3) Houses and flats on a town area, as carried out in conformity to a scheme embracing shop premises, a church, etc., on the Kennington estate of the Duchy of Cornwall.

The plates are similar in character to those in "Garden City Houses" (to which "Houses for Workers" is a companion volume), being from specially taken photographs and scaled drawings.

Price 5s. (post free 5s. 6d.)

Size 12½ ins. by 9 ins.

TECHNICAL JOURNALS, LIMITED,
27-29, Tothill Street, Westminster, S.W.1

TECHNICAL JOURNALS PUBLICATIONS.

Practical Exemplar of Architecture.

5 Vols. Over 550 Plates. £1 1 0 each nett.

Practical Notes

for Architectural Draughtsmen.

A Portfolio of Large Plates. Price £1 1 0 nett.

Standard Examples of Architectural Details.

A Portfolio of Large Plates of Details. Price 15s. nett.

Recent English Domestic Architecture.

3 Vols. Price 10s. 6d. each nett. Each volume contains over 200 pages.

Garden City Houses and Domestic Interior Details.

112 pages. Price 3s. 6d. nett.

English Ecclesiastical Architecture.

Over 200 pages. Price 10s. 6d. nett.

Chronological History of British Architecture.

Price 15s. nett. Profusely Illustrated.

Some Famous Buildings and their Story.

By A. W. CLAPHAM, F.S.A., and W. H. GODFREY
Price 5s. nett.

Etchings by Piranesi.

2 Vols. 50 Selected Plates in each vol.
Price 3s. 6d. each nett.

Liverpool Architectural Sketchbook.

Vol. II. Price 5s. nett. Vol. III. Price 2s. 6d. nett.

The Town of Louvain and Reims Cathedral.

Before and After Destruction. Price 3s. 6d. nett.

Who's Who in Architecture.

Price 10s. 6d. nett.

The Architectural Review.

Monthly. Price 1s. nett.

The Architects' and Builders' Journal.

Weekly (Wednesday). Price 4d.

Specification for Architects, Engineers, and Contractors.

Over 500 Pages. Issued Annually. Price 3s. 6d. nett.

The Rebuilding of Belgium.

Price 1s. nett.

French-English Glossary of Architectural and Building Trade Terms.

Price 1s. nett.

The Architects' Library of Plates.

14 Portfolios. 7s. 6d. each.

CATALOGUE OF ARCHITECTURAL PUBLICATIONS

Will be sent Post Free on receipt of this form.

TO TECHNICAL JOURNALS, LTD.,
27-29, TOTHILL ST., WESTMINSTER.

Please send me Post Free your Catalogue, giving particulars of the above Publications.

Name.....

Address.....

Ruberoïd ROOFING



FOR DURABILITY—EFFICIENCY—ECONOMY

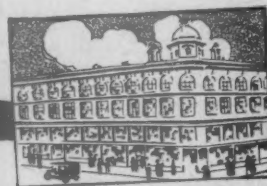
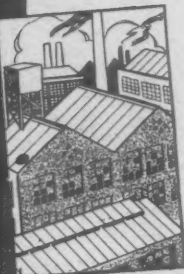
THE remarkable permanence of RUBEROID is always a source of satisfaction and saving to building owners. As the years slip by it proves its efficiency by ensuring a perfectly dry and rot-proof roof. It costs less to begin with than slate, zinc, lead, or asphalt, and as it

can't crack, oxidise, or disintegrate, you realise why RUBEROID, after 23 years' use, is more extensively specified than any other form of flexible roofing, and is so successful on flat roofs. Now being extensively used on munition factories, hospitals, camps, etc.

OUR FREE HANDBOOK

Write for our Illustrated Handbook on Ruberoïd Roofing. It tells how to obtain better roofs at less cost.

THE RUBEROID CO., LTD., 1, Waterloo House,
Knightrider Street, E.C.



NOTE THE ENTIRE ABSENCE OF WOOD, WITH THE EXCEPTION OF THE DOORS.

FOR DIVISIONS in
Workmen's Conveniences,
In Munition Works,
Hospitals, Schools, &c.

"SHEPWOOD"

PATENT

Glazed Partition Bricks

(2½ IN. ON BED).

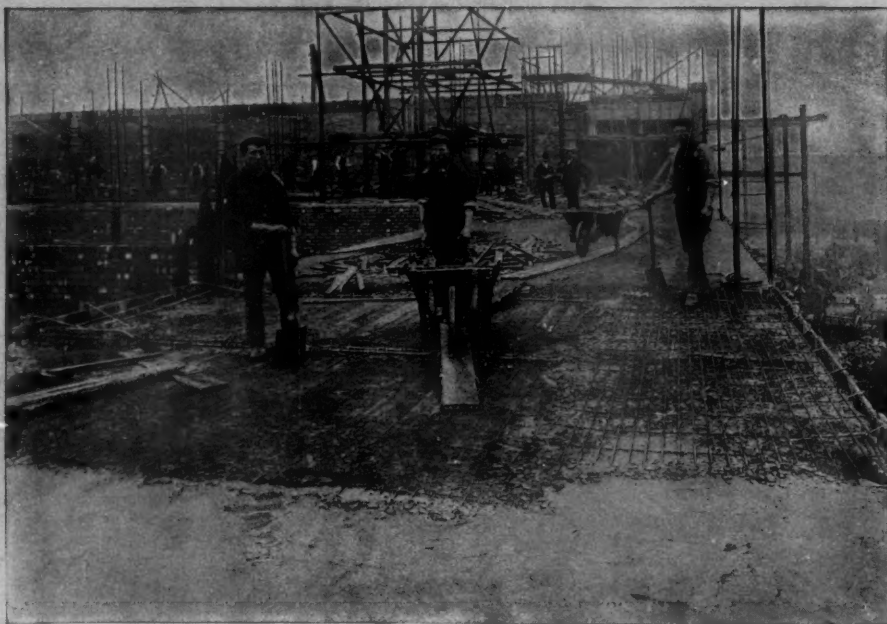
Estimates on application to

The Leeds
Fireclay Co., Ltd.,
WORTLEY, LEEDS.

London Offices and Showrooms—

2 & 3, NORFOLK STREET, STRAND, W.C.

CONCRETE REINFORCEMENT



Cotton Warehouse, Trafford Park, Manchester.

Architects: Messrs. Charles Heathcote & Sons.

Galleries reinforced with B.R.C. Fabric.

THE ease of handling B.R.C. Fabric produces that result which is so essential in reinforced concrete construction, namely, the correct placing of the reinforcement. Hence its outstanding characteristic—Greatest Safety.

The British Reinforced Concrete Engineering Co., Ltd.,
Head Office: 1, Dickinson Street, Manchester
Works: Trafford Park, Manchester



London: 36, Lime Street
Birmingham: 118, New St.
Liverpool: 36, Dale St.
Newcastle-on-Tyne: 2, St. Nicholas Buildings
Sheffield: 38, Church St.
Glasgow: 62, Robertson St.

B.R.C.

C5

