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The Front of the Royal Exchange to Cornhill in 1816.
Edward Jarman, Architect. T. H. Shepherd, Engraver.

SEPTEMBER 1917

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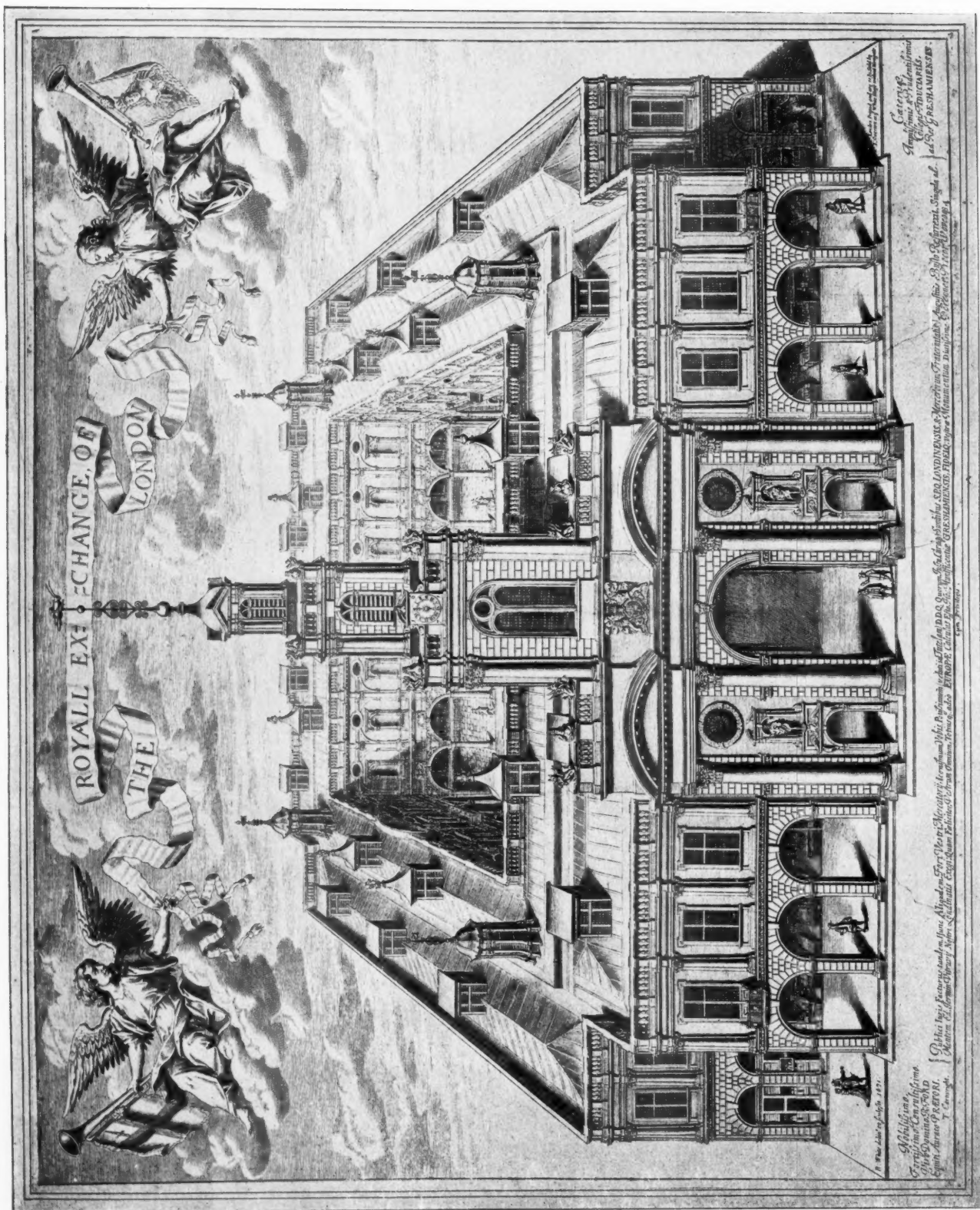


Plate I.

BIRD'S-EYE VIEW OF JARMAN'S ROYAL EXCHANGE IN 1671.

From an Engraving by K. White.

September 1917.

THE ROYAL EXCHANGE, LONDON.—II. THE SECOND AND THIRD BUILDINGS.

By ARTHUR STRATTON, F.R.I.B.A.

(Concluded from p. 29, No. 249.)

NOT only was Wren's fine proposal rejected, but, his hands being too full with other matters, he was relieved of responsibility for the design of the new Exchange, and on 2 November 1666, Mr. Hook, Mr. Mills, and Mr. Jarman, the City Surveyors, were requested to prepare an estimate for the rebuilding.* Early in the following year it was agreed that the new building should be erected on the old foundations, and Edward Jarman was appointed architect, Wren undoubtedly exercising a general control. In September the design was submitted to the King with a request that the south-west angle might be extended into the street, a request which seems to have been ignored, and on 23 October the base of the column on the west side of the north entrance was laid by Charles II. It is a curious fact that, although nothing was spared to ensure the provision of a building suitable for its uses and expressive of its purpose, no steps were taken to open up the site in such a way that its axis was on any main line of approach. It was still hemmed in on two sides, and was so hidden that Ralph was doubtless justified when he wrote in 1734 "there are very few of our fine pieces of architecture in sight; they are generally hid in holes and corners, as if they have been built by stealth or the artists were ashamed of their works"—a criticism that unfortunately applies even now to many of the best buildings in London.

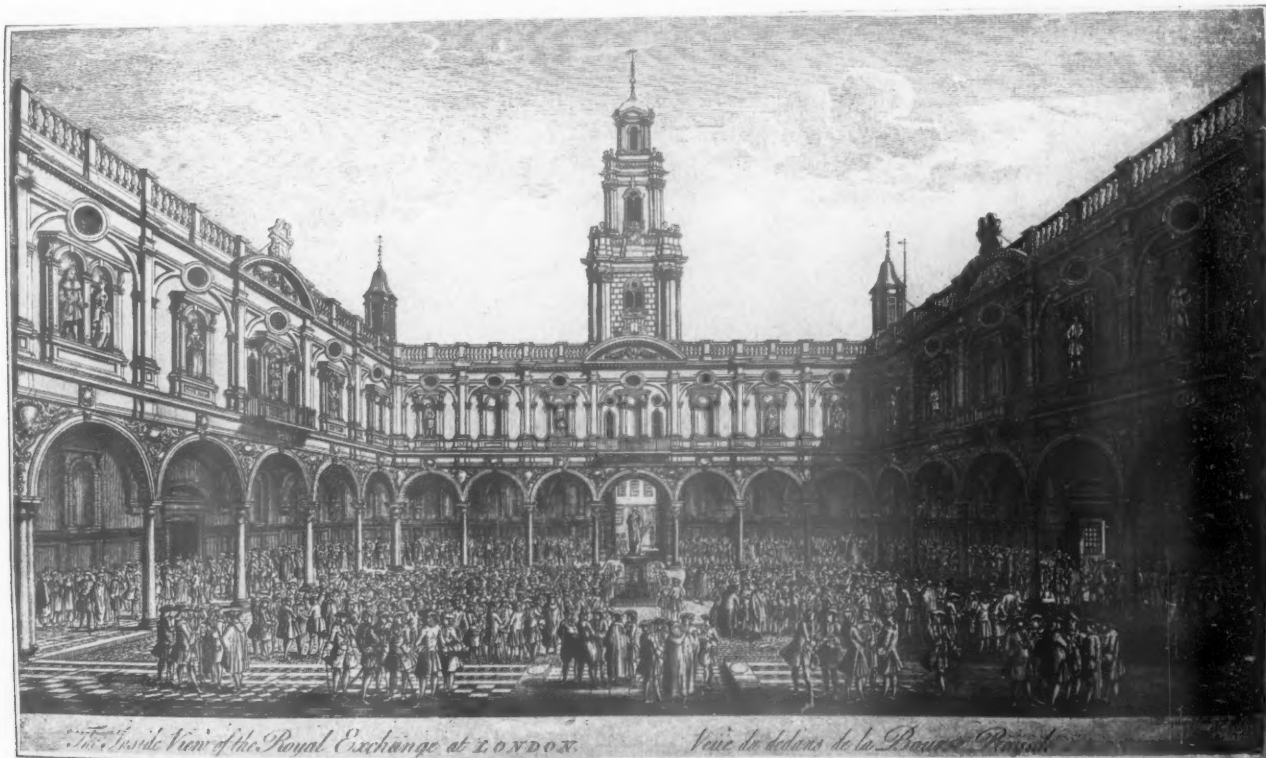
* Journal of the House of Commons. Quoted in Angell's "Historical Sketch of the Royal Exchange," 1838.

The second Exchange was spacious as regards standing room in the open courtyard; but with all its attractions it was felt as the eighteenth century progressed that it was not all that was to be desired in a city of the magnitude of London. That Jarman made the most of his opportunity is evident from records of the building made before it perished in the fire of 1838; but ideas of civic grandeur in architecture developed, and the second Exchange was quite as inadequate at the end of the eighteenth century as Gresham's would have been had it survived.

Jarman, who also rebuilt Drapers' Hall and Fishmongers' Hall immediately after the fire of 1666,* seems to have died before 28 November 1668, on which day Cartwright, his master-mason—who carried the work to completion in 1669—declared himself "master of the whole design." According to Walpole, a certain William Lightfoot (died c. 1671) also had "some share in the Royal Exchange," but it must have been a very small share for other authorities to have ignored him completely.

The ground covered by the new Exchange measured about 203 ft. by 170 ft., and the accompanying plan (p. 46) shows its arrangement. Considerably more accommodation was provided than in Gresham's building, and wide staircases led to a gallery that ran round the whole building. This gallery was

* William Herbert. "History of the twelve great Livery Companies of London," 1837.



VIEW IN THE COURTYARD OF JARMAN'S ROYAL EXCHANGE.

From an Engraving by Bowles.

originally divided into a number of shops, stored with the richest and choicest sorts of merchandise—thus perpetuating the tradition of the Elizabethan “pawne”; but before 1740 the shops were cleared away and the rooms more appropriately occupied by assurance companies, “Lloyd’s,” and several merchants’ counting-houses. After 1768, when the original Gresham College was pulled down, some of the rooms on the south-east side were made available for the reading of the Gresham Lectures. John Macky in 1714 described the building as “a very handsome Square, consisting of Eight and Twenty Columns, convenient for the Merchants to walk in, to be free from the Rain and Sun, besides the Space in the Area, which is about an Acre. You enter into it,” he says, “by Two Sumptuous Gates fronting south and north; on the Right of the South, under the Columns, are the walks of the Spanish, French, Portuguese, Italian, and Jewish Merchants; and on the Left, those of the English American Plantations. At the North-gate, the Irish and East-Country Walk is on the Right as you enter; on the Left, the Scotch and Germans; and in the Middle of the Open Space, the Citizens and Brokers of London.” The assemblage of merchants from so many parts of the universe in their different dresses afforded a spectacle which was a constant source of wonderment, and from Macky’s description it is evident that the traditional “walks” allocated in the sixteenth century were still observed. They were paved with black and white marble, while the central area was paved with small stones commonly said to have been the gift of a merchant from Turkey (see illustration on page 45).

Addison gives a good idea of what the Exchange meant to the Londoner of his time. “There is no place in the town,” he says, “which I so much love to frequent as the Royal-Exchange. It gives me a secret satisfaction, and, in some measure, gratifies my Vanity, as I am an Englishman, to see so rich an Assembly of Country men and Foreigners consulting together upon the private Business of Mankind, and making this Metropolis a kind of Emporium for the whole Earth. . . . This grand scene of Business gives me an infinite Variety of solid and substantial Entertainments. When I have been upon ‘Change, I have often fancied one of our old Kings standing in Person, where he is represented in Effigy, and looking down upon that wealthy Concourse of People with which that Place is every Day filled. In this Case, how would he be surprized to hear all the Languages of Europe spoken in this little Spot of his former Dominions, and to see so many private Men, who in his time would have been the Vassals of some powerful Baron, negotiating like Princes for greater Sums of Money than were formerly to be met with in the Royal Treasury.”* The effigies he refers to had been a feature of the first Exchange no less than of Jarman’s,

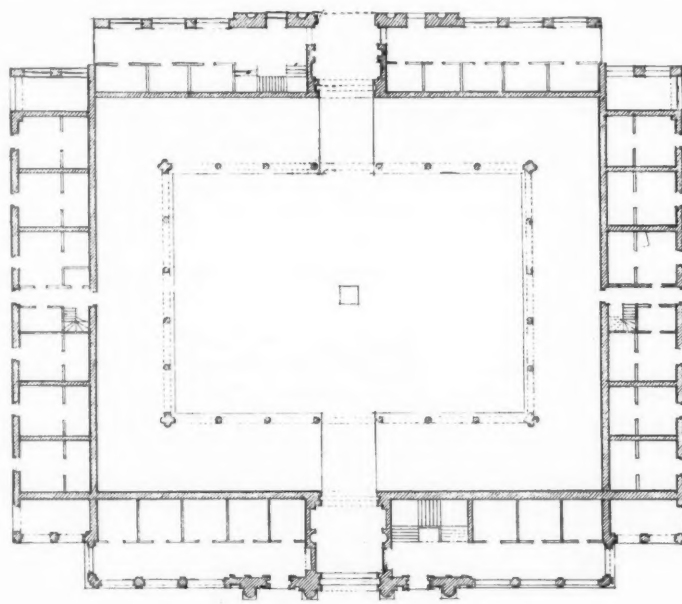
but the statues seen by Addison were mostly the work of Caius Gabriel Cibber, father of Colley Cibber. That of Gresham, however, was by Edward Pierce, and the statue of Charles II in the centre of the courtyard, raised on a pedestal 8 ft. high and enclosed by iron railings, was the work of Grinling Gibbons.* Of the twenty-four niches round the courtyard, seventeen were filled in 1714 with the Kings and Queens of England “from Edward the First, bigger than Life, Adorned all with their Ensigns of Royalty, except that of King James the Second, who is in the figure of a Cæsar with a Battoon in his Hand.” At a later date statues of the first two Georges by Rysbrack were added, and in due course the reigning sovereigns were set up, while niches were found for Sir Thomas Gresham and Sir Joseph Barnard. Some of these figures were gilt, and they doubtless presented an imposing array. The covered walks had groined ceilings springing from a series of carved corbels over the columns and along the back walls, the bosses appropriately displaying either the City arms or the arms of the Mercers Company (see illustration on page 47).

The building was constructed of Portland stone throughout, with the exception of the upper part of the tower over the principal entrance on the south front. This tower rose to a height of about 180 ft. in three receding stages, and although in the mass it may have been satisfactory it was not without faults, especially in the hybrid character of the window openings. The four lantern lights seen rising high above the angles of the main roofs are said to have been fitted with weather-cocks which communicated with wind-dials in the interior of the building. From Cornhill the building composed well, and with the dome of St. Paul’s in the distance made up a picture which was a favourite subject among artists (Plate II). That shops

should have been allowed on either side of the principal entrance, protruding on to the pavement, is no credit to the authorities of those days. The commercial instinct apparently could not be restrained, and a thriving trade seems to have been carried on by book and print sellers, watch and clock makers, and others who missed no opportunity of proclaiming that

The shops round the ‘Change, the great centre of Trade,
Are the shops for good things, there your money’s well paid.

In 1767 nearly the whole of the western side had to be rebuilt under the superintendence of Robinson, the City Surveyor, and the tower appears to have always been in a more or less dilapidated state. Various alterations were carried out from time to time, but by far the most interesting was undertaken about 1820, when it was decided to take down



PLAN OF THE ROYAL EXCHANGE AS REBUILT BY
EDWARD JARMAN.

Traced from a Drawing made in 1672.

* According to J. P. Malcolm's "Londinium Redivivum," 1803, this statue by Gibbons "was a few years since replaced by another by Spiller."

* "The Spectator," 19 May 1711.

Jarman's timber-framed steeple and to erect a stone one in "purer taste." The architect for this difficult transformation was George Smith, and the illustrations on Plate II and page 48 show how he led up from the free Palladian substructure to his own matured Classic. The segmental or "compass" pediments were removed and a horizontal entablature substituted. Above a strongly marked attic, the tower rose over the centre archway to a considerable height, the plan form changing from a square in the lower stage to an octagon and finally to a circle, surmounted by a stone cupola. The composition was characteristic of the times which produced it, and accordingly made provision for a display of emblematic sculpture; the panels on the flanking attics were filled with bas-reliefs, on the one side representing Elizabeth with attendant figures and heralds proclaiming the original building, and on the other side Britannia seated amongst the emblems of Commerce accompanied by the Arts and Manufactures. A niche in the centre of the lower stage of the tower contained a full-length statue of Gresham, and his memory was further perpetuated by the grasshopper vane at the summit.

Although by no means lacking in dignity, Smith's cupola was promptly anathematized as belonging to the "pepper-box" order, and laments were heard on all sides at the loss of the old steeple which one writer referred to affectionately as a well-shaped but whimsical old structure.* George Smith was architect to the Mercers Company, and in 1843 he built a new Gresham College at the corner of Basinghall Street in Gresham Street, but fate has not dealt kindly with his work. Once more the Royal Exchange was burned to the ground,

* "The Gentleman's Magazine," 9 August 1821

and on 10 January 1838 it was reduced to a desolation something like Balclutha's. Its destruction gave opportunity for a more monumental building, and at last brought nearer the long-looked-for improvement to be obtained by the widening of Threadneedle Street and by making the front of the Exchange parallel to the Bank. This improvement was carried out in accordance with the provisions contained in an "Act for Improving the Site of the Royal Exchange in the City of London and the Avenues adjoining thereto," which received Royal assent on 10 August 1838. It was at last realized on all hands that the Royal Exchange should be made "the nave or center of the Town," as Wren had expressed it, but much negotiation was necessary before it could be an accomplished fact. It was felt, too, that from its situation in the very heart of stirring and living commerce, amidst the turmoil of speculation, the design should at all costs be reposeful and dignified in character, expressive in every way of the opulence of a capital city.

The merchants had once more to seek a temporary home. The South Sea House received the members of "Lloyd's," whilst the court of the Excise Office, formerly the court of Gresham's house and subsequently of Gresham College, accommodated the general mercantile body, as it had done before on the occasion of a similar calamity. The Gresham Committee were not slow to take steps towards erecting a new Exchange on the improved site, and in 1839 a competition for the design was instituted, but as this proved abortive much time was lost. The Néo-Grec movement had well-nigh run its course; the leading British architects were men of scholarly attainments, well versed in the Classic tradition in architecture which had transformed most cities both here and on the Continent. But the problem was an exceptionally difficult one



IN THE ARCADED COURTYARD OF JARMAN'S ROYAL EXCHANGE.

not only because of the peculiar shape of the site, but rather because the architect was expected to produce a masterpiece without exacting too great a sacrifice of valuable space. A second competition was held—limited to Sir Robert Smirke, Gwilt, Barry, Tite, and Cockerell—and controversy raged for some time over the respective merits of the designs submitted by the two last-named architects. Cockerell's design, though unquestionably the finer of the two if the whole *place* and its surroundings are taken into consideration, was eventually laid aside in favour of Tite's, and building operations were begun in 1841. The selected plan is masterly in its simplicity, and the placing of the portico leaves nothing to be desired. The tradition of the galleried courtyard still persisted, but it seems extraordinary that at a period when the majority of those using the building must have had experience of the unsuitableness of the hypæthral arrangement in this climate, the central area should have been built without any covering. The building had not been in use many years before an agitation was set on foot to remedy this defect, as the rain and snow falling in an open area 53 ft. wide and nearly twice as long occasioned discomforts which modern business men would not tolerate. In the "City Press" of 1881 appeared the announcement that "The Gresham Committee have expressed their willingness to accede to the wishes of merchants, bankers, and others who lately memorialized them on the desirability of covering the Royal Exchange with a glass roof." Several schemes were brought forward from time to time, but none of them seem to have promised to achieve the double object of protecting the centre area from the weather and of interfering to an inappreciable extent with the lighting of the offices around the courtyard. Finally a limited competition was held, and Charles Barry produced a design which, meeting with general favour, was carried out in the years 1883-84. The interior perspective reproduced on page 50 shows the arrangement of this domical iron and glass covering and the clever way in which it was made to harmonize with the arcaded substructure.

Sir William Tite drew much from Italian sources, and whilst following the tradition of the Classic school, of which he was one of the most matured exponents, he showed how it was possible to solve a modern problem without strictly following either Greek or Italian precedents. Amongst the

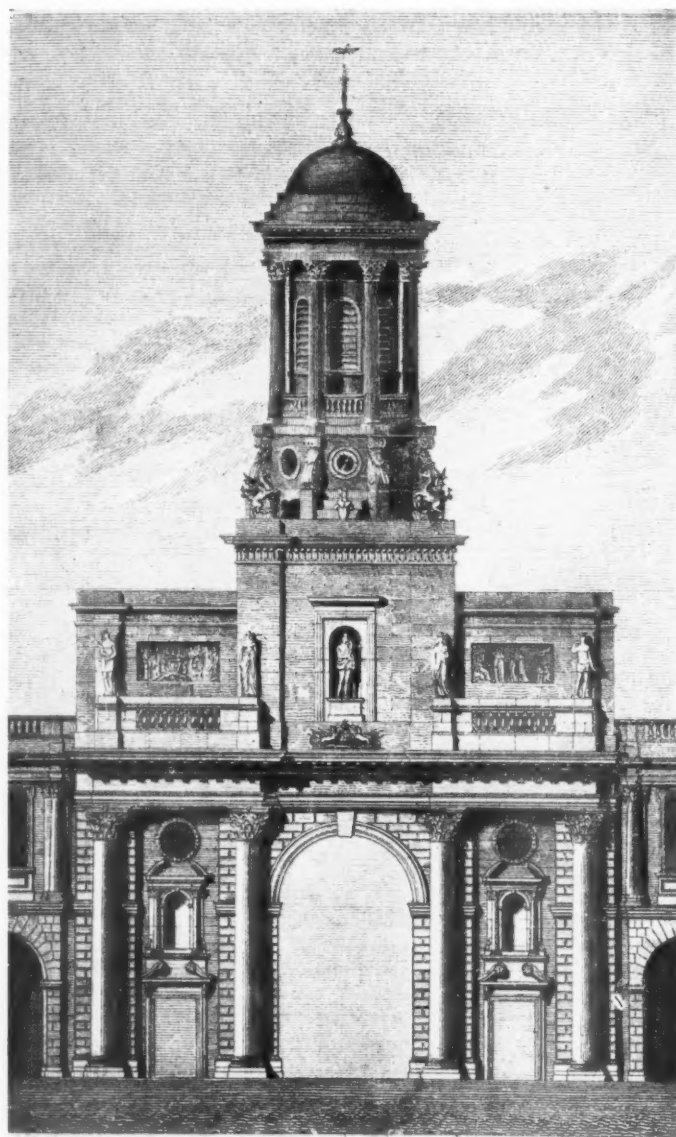
men who were working in his office during the erection of the Royal Exchange was C. F. Porden, a Néo-Grec enthusiast who had been long under the spell of the Inwoods, and was familiar with pure Greek detail. Tite's portico owes not a little to that of the Roman Pantheon: its elevated position and ample dimensions impart a stateliness and an air of prosperity thoroughly appropriate to the occasion (see illustration on p. 49). The sculptures on the pediment alone fall short of the standard of excellence maintained in the architecture. The younger Richard Westmacott, R.A., who executed them, lacked that architectonic sense possessed by the great sculptors

who did so much to ennoble the masterpieces of Gandon, Smirke, Laing, Cockerell, and others. The figures are too detached, and do not appear to have been composed with the supreme idea of filling the triangular space to the best possible advantage. Westmacott's work here undoubtedly lacks distinction.

The Exchange provides a fine background for Chantrey's bronze equestrian statue of the Duke of Wellington which was set up in 1844. Its effect, however, is spoiled by the medley of lamp-posts and the railed-off entrances to the Central London Railway; these and other unsightly excrescences mar what has been described as the "London Forum" and tend to detract from the grandeur of Tite's frontispiece, but in spite of these drawbacks it more than holds its own amongst its surroundings. The east front is some 56 ft. wider than the west, and the clock tower was wisely relegated to the centre of this front; those who stop to admire its lines still find a reminiscence of the original founder in the statue of Gresham and the grasshopper vane; the finely designed and executed iron gates are deserving of careful study. That the spaces between the Corinthian pilasters on the flanks have been occupied by shops

from the first is obvious; but whereas the fronts were originally deeply recessed, a certain loss of play of light and shade has been occasioned by bringing them forward to their present position.

No account of the third and existing Royal Exchange would be complete without reference to the series of fine historical paintings which occupy the large panels in the walls of the ambulatory. Nineteen of these panels are already filled, five only remaining empty. The paintings are all representative of the history of the City, the subjects being as follows: "Modern Commerce," by Frank Brangwyn, A.R.A.; "The



ELEVATION OF THE PRINCIPAL ENTRANCE TO THE ROYAL EXCHANGE FROM CORNHILL, AS REMODELLED BY GEORGE SMITH IN 1821.



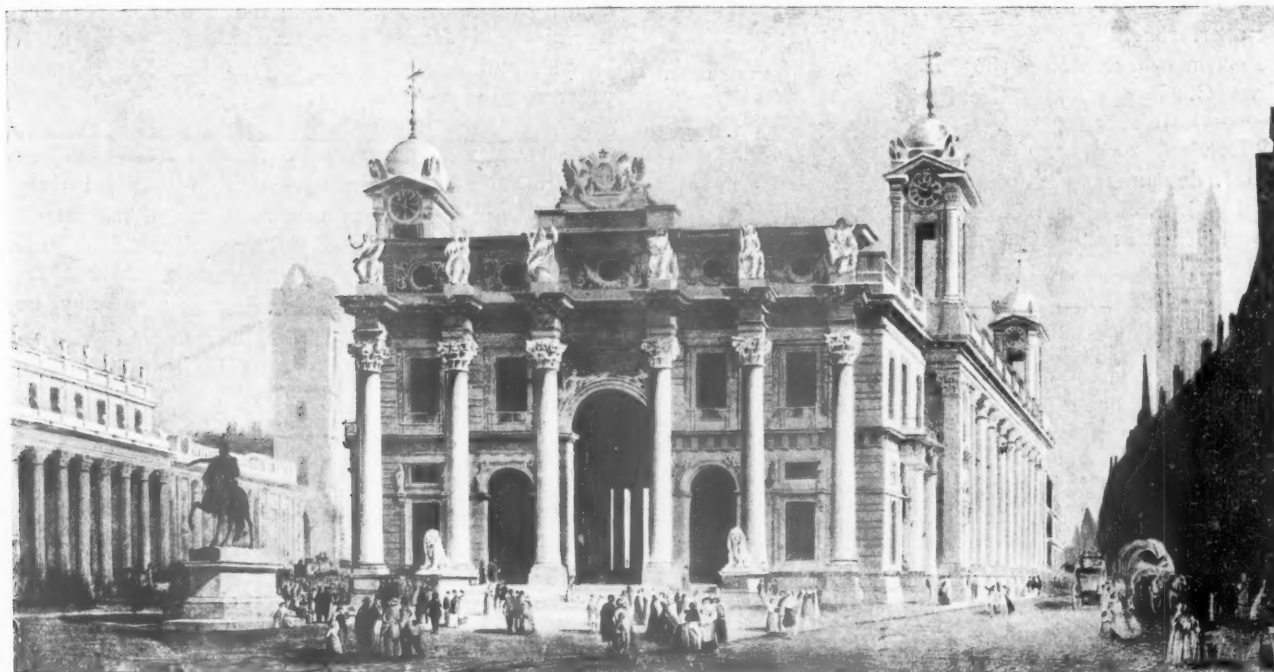
THE FRONT OF THE ROYAL EXCHANGE TO CORNHILL IN 1816.
Edward Jarman, Architect. T. H. Shepherd, Engraver.



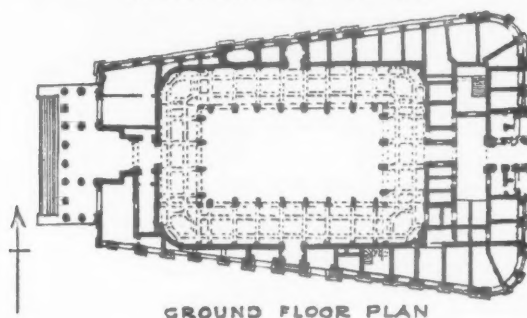
Plate II.

September 1817.

THE FRONT OF THE ROYAL EXCHANGE AS ALTERED BY GEORGE SMITH IN 1821.



PERSPECTIVE SKETCH OF COCKERELL'S COMPETITION DESIGN FOR THE NEW ROYAL EXCHANGE,
AFTER THE FIRE OF 1838.



SCALE OF 0 50 100 150 FEET

PLAN OF THE PRESENT BUILDING.

Sir William Tite, Architect.

Reproduced from Richardson's "Monumental Classic Architecture," by
kind permission of Messrs. B. T. Batsford, Ltd.



THE WEST FRONT OF THE ROYAL EXCHANGE AS IT IS TO-DAY.
Sir William Tite, Architect.

Photo: Photochrom.

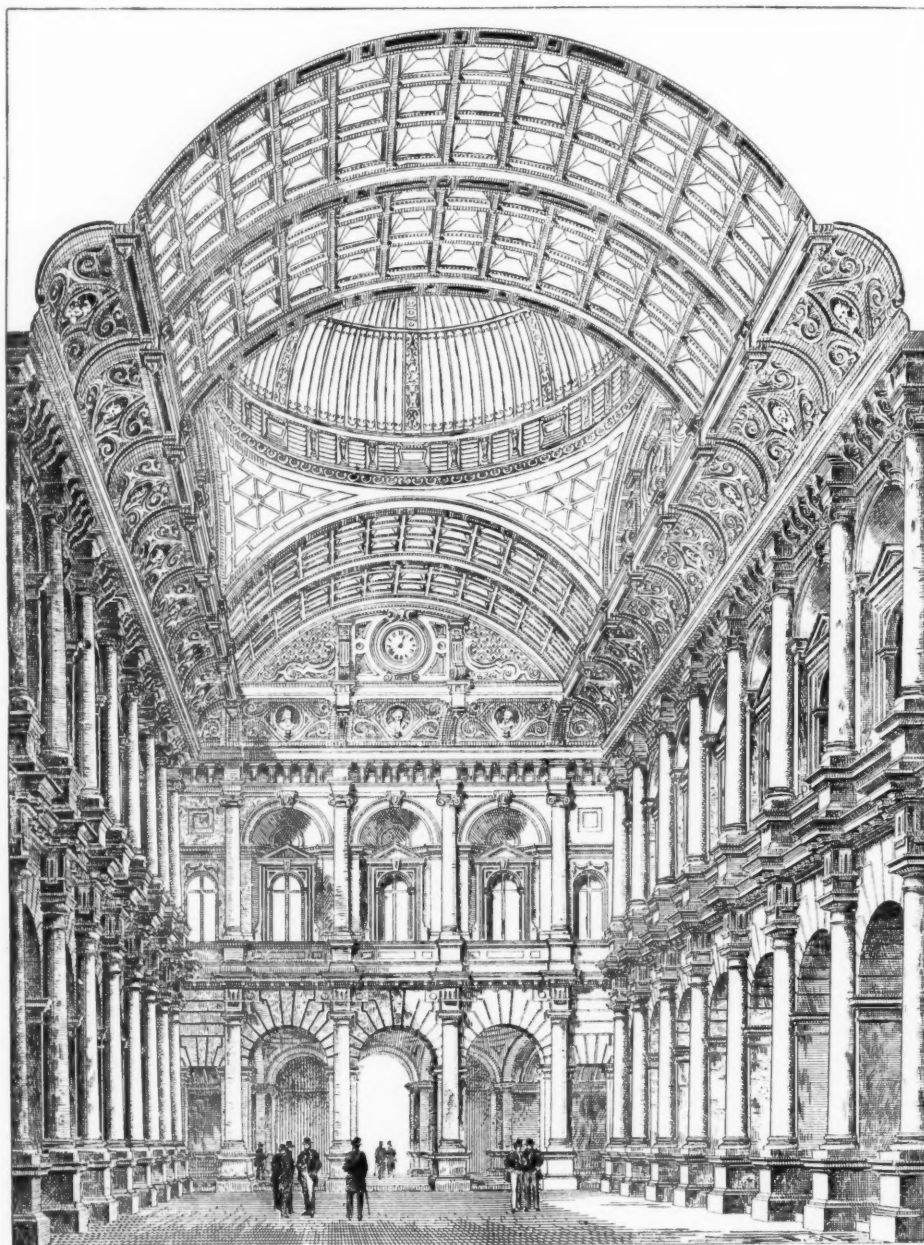
Opening of the Royal Exchange by H. M. Queen Victoria, 28th October, 1844," by Robert Macbeth, A.R.A.; "Nelson leaving Portsmouth, 18th May, 1803, to join H.M.S. 'Victory,'" by Andrew C. Gow, R.A.; "The Founding of the Bank of England, 27th July, 1694," by G. Harcourt; "The Great Fire of London, 1666," by Stanhope A. Forbes, A.R.A.; "Charles I. demanding the five members at the Guildhall, 1641-2," by S. J. Solomon, A.R.A.; "The Opening of the First Royal Exchange by Queen Elizabeth, 23rd January, 1570-1," by Ernest Crofts, R.A.; "The Foundation of St. Paul's School, 1509," by William F. Yeames, R.A.; "The Crown offered to Richard III at Baynard's Castle," by Sigismund Goetze; "The Reconciliation of the Skinners and Merchant Taylors Companies by Lord Mayor Billesden, 1484," by E. A. Abbey, R.A.; "Henry VI. Battle of Barnet, 1471. The trained bands marching to the support of Edward IV," by J. H. Amschewitz; "Philip the Good presenting the Charta to the Merchant Adventurers," by E. A. Cox, R.B.A.; "Sir Richard Whittington dispensing his Charities," by Henrietta Rae; "Sir Henry Picard, Master of the Vintners Company, entertaining the Kings of England, France, Scotland, Denmark, and Cyprus," by A. Chevallier Taylor; "King John sealing Magna Charta," by Ernest Normand; "William II building the Tower of London," by C. Goldsborough Anderson; "William the Conqueror granting a Charter to the Citizens of London," by J. Seymour Lucas, B.A.; "Alfred the Great repairing the Walls of the City of London," by Frank O. Salisbury; "Phœnicians Trading with the Early Britons on the Coast of Cornwall," by Sir Frederick Leighton, P.R.A. These

paintings are, without exception, admirable works of art, but it is inevitable from their position that they should be badly lighted, and in no single instance can they be seen to advantage. In spite of so much endeavour the courtyard does not make instant appeal, and Thornycroft's somewhat uninspired statue of Queen Victoria, which stands in the middle, strikes one as being far too small in scale for its position. Mr. A. Bruce Joy's large bronze statue of her late Majesty, which, executed for the Government of British Columbia, is

housed here until it may be safely conveyed across the sea at the end of the War, is a much more impressive and dignified conception.

Owing to modern commercial methods, and the institution of separate Exchanges for various classes of commerce—such, for example, as the Corn, Wool, and Baltic Exchanges—the Royal Exchange as a business centre has declined considerably in importance. By its accommodation of "Lloyd's" and a number of important insurance companies, however, it still plays no mean part in the commercial life of the City; it stands as a symbol and, like the Bourse of Petrograd which Thomas de Thomon conceived on such majestic lines in the first years of the nineteenth century, or the Paris Bourse which Brongniart began and Labarre finished a few years before Tite pro-

duced his winning design, it proclaims the greatness of a capital City. These Bourses show no lack of monumental dignity, and if London's Exchange is hardly comparable with these two continental examples of outstanding merit, it certainly holds its own, from the point of view of design, with those in most capital cities, while for historical associations it is second to none in the world.



PERSPECTIVE DRAWING OF THE COURTYARD OF SIR WILLIAM TITE'S ROYAL EXCHANGE, SHOWING THE EXISTING COVERING DESIGNED BY CHARLES BARRY.

Reproduced, by kind permission, from "The Builder" of 13 October 1883.

A MEDAL TO COMMEMORATE THE BATTLE OF JUTLAND.

THE accompanying illustrations show a series of designs submitted in the recent competition, held under the auspices of the Royal Numismatic Society, for a medal to commemorate the Jutland Battle. The two designs on this page were by Mr. H. Tyson Smith and Mr. E. Carter Preston in collaboration, but the two which appear on page 52 were by Mr. E. Carter Preston alone. Both artists are associated with the School of Architecture, Liverpool University.

The design of the obverse is distinct in each case, but that of the reverse varies but little; a change in the form and arrangement of its elements—the lion, the eagle, and the dolphins—being the only difference. Throughout the series, the design of the reverse has been influenced by Syracusan models. A brief description in each case may be given:

I.

Obverse.—Britannia holding a small winged figure—the classic symbol of victory. The pedestal upon which Britannia and the British Lion stand is modelled on the Roman

rostra, the ships' prows commemorating a naval victory. Wreaths of victory accompany the names of Jellicoe and Beatty.

Reverse.—The British Lion overcoming the German Eagle. The Dolphins, as in Greek coins, symbolize the sea.

II.

This is a variation of No. I. The chief difference is in the obverse. Britannia wears a crown of laurel instead of her helmet, and the Lion appears only as a decoration on the shield.

III.

Obverse.—A winged Victory, with trumpet, crowning the British Lion with a laurel wreath. The pedestal supporting the Lion is an adaptation of the fighting top above the tripod mast on H.M.S. "Iron Duke."

Reverse.—The British Lion treading upon the necks of German eagles. The convention has an Assyrian prototype.



I.



II.

DESIGNS FOR A MEDAL TO COMMEMORATE THE BATTLE OF JUTLAND.

By H. Tyson Smith and E. Carter Preston.

A MEDAL TO COMMEMORATE THE BATTLE OF JUTLAND.

IV.

Obverse.—Britannia seated on a pedestal decorated with the rams of British battleships.

Reverse.—A variation of preceding examples.

These medals are very vigorous both in design and execution. It is always difficult to fill a round space satisfactorily; but the authors of these designs have done so with marked success in every instance. The modelling is bold and strong, and in each case the reverse is invested with a fine rhythmical vigour, the victory of the British Lion over the German Eagle being conveyed in a convincing and unmistakable manner.

A WAR MEMORIAL TABLET.

THE design of the memorial tablet comes well within the province of the architect; indeed, it is essentially an architectural subject, requiring a refined sense of proportion and composition and an intimate knowledge of architectural detail. In the past this class of work has not been done even moderately well, as witness the walls of the average church, whereon these memorial tablets are mostly to be found. It is

to be feared that architects, either from a lack of opportunity or from a disinclination to give their attention to such small and not very remunerative work, have been prone to neglect the memorial tablet, and the consequences are obvious.

It is very refreshing, therefore, to encounter such an excellent piece of work as that which is illustrated on the opposite page. This tablet, designed by Mr. Lionel B. Budden, M.A., A.R.I.B.A., and executed by Mr. H. Tyson Smith, has been erected in the parish church of Arrochar, Loch Lomond. It consists of a brass plate, 2 ft. 11 in. by 1 ft. 10 in., mounted on a slab of green Purbeck marble. The enrichment is cut, not modelled, except in the case of the Cameron badge, which was modelled and cast. The handsome Roman lettering employed is based on that which is used in the inscription at the base of the column of Trajan.

At a time when small memorial tablets are being erected in large numbers all over the country, the present admirable example forms an appropriate reminder of the artistic possibilities of this somewhat neglected class of work. If such a high standard of achievement is generally maintained, we shall have no cause for complaint.



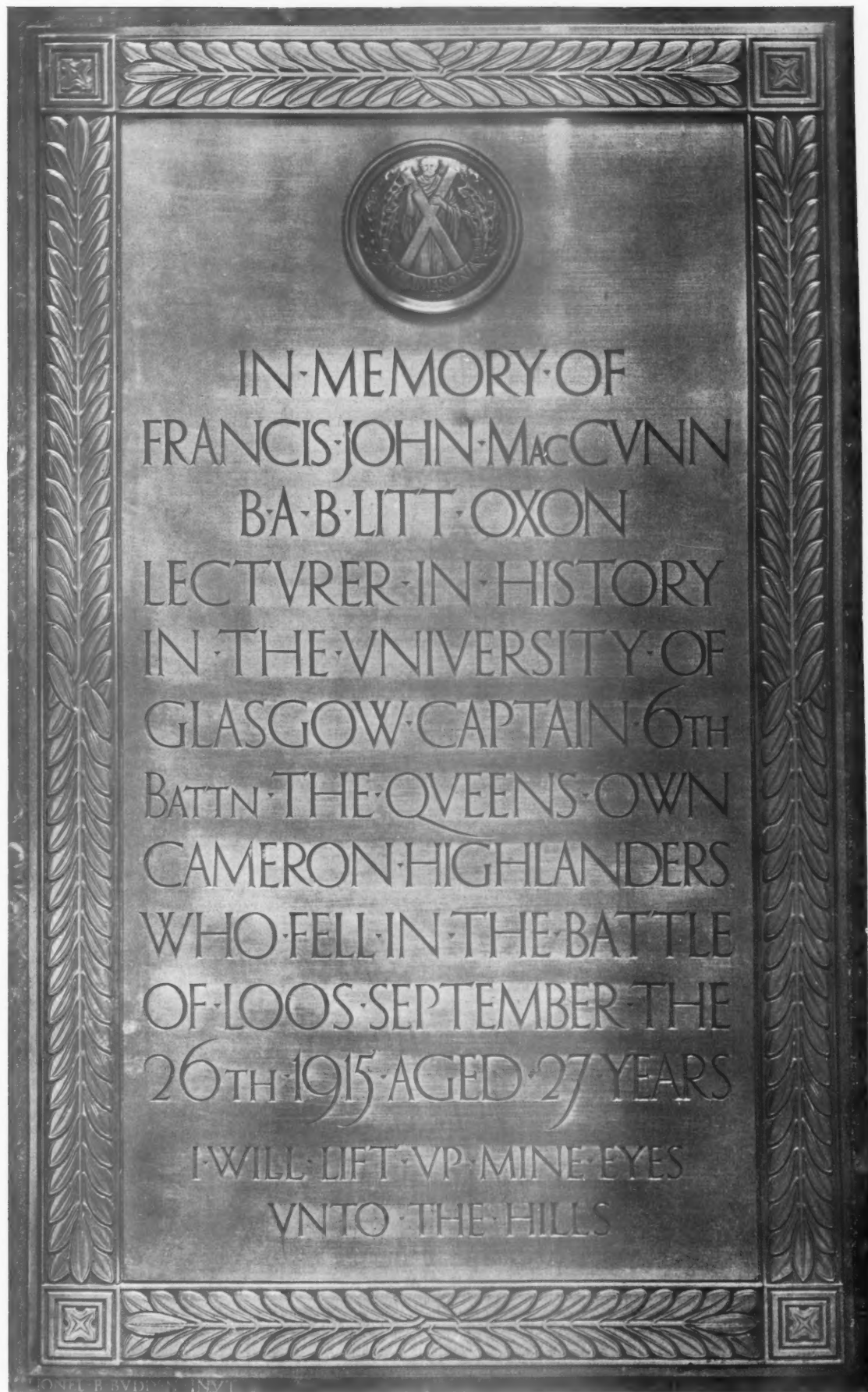
III.



IV.

DESIGNS FOR A MEDAL TO COMMEMORATE THE BATTLE OF JUTLAND.

By E. Carter Preston.



MEMORIAL TABLET IN THE PARISH CHURCH OF ARROCHAR, LOCH LOMOND, SCOTLAND.

Lionel B. Budden, M.A., A.R.I.B.A., Architect. H. Tyson Smith, Sculptor.

COMPLETION OF THE NEW GOVERNMENT BUILDINGS, WESTMINSTER.

IT was so long ago as 1898 that the late John M. Brydon was appointed by the Government to design and carry out a great new block of public buildings in Westminster. Three years later, in 1901, he died, leaving his work barely risen above the level of the ground. Since then Sir Henry Tanner, Principal Architect to H.M. Office of Works, has been in charge, and under his able direction the work has now been brought to a successful completion.

The first portion was finished in 1908, and consisted of the front to Parliament Street, part of the front to Great George Street, the whole front to Charles Street, and more than half of the great circular courtyard. An illustrated article dealing with this part of the work was published in *THE ARCHITECTURAL REVIEW* for August 1908. Before further progress could be made, the old premises of the Institution of Civil Engineers and a number of other buildings on the site had to be acquired and demolished. This work accomplished, building operations have since proceeded steadily, if somewhat slowly; and now, after the lapse of a total period of nineteen years, Brydon's great conception is

completely realized. The suggestion that considerable changes and variations have been made from the original design has no foundation in fact; so far as the architecture is concerned, Brydon's design has been carefully and faithfully carried out.

The buildings occupy an important island site about five acres in extent, bounded on the east by Parliament Street, on the south by Great George Street, on the north by Charles Street, and on the west by St. James's Park. The plan is rectangular in shape, with its two short sides to Parliament Street and St. James's Park. The planning is direct and simple in its parts, the central feature being a magnificent circular courtyard 160 ft. in diameter, on either side of which is a large square court, this in turn being flanked by four complementary and subsidiary courts or light-wells—two on either side. Thus all rooms and most of the corridors have an abundance of natural light.

The principal entrance is in Whitehall, but there are secondary entrances on all fronts. Access to the circular court is gained from Great George Street and from Charles Street by three arches, the middle one being for vehicles.



ELEVATION TO ST. JAMES'S PARK.

Photo: John H. Avery & Co.

These arches are fitted with some fine wrought-iron and bronze gates.

These great buildings are easily the largest and most important that have been carried out for the Government in modern times. That Brydon secured the commission was due to the reputation which he had achieved by his work at Bath, a city in which he began activities about ten years before his death. At that time, as a writer of distinction has observed, taste was literally dead. In fact, a kind of opposition to good work had sprung up. Brydon's strict views on art seem to have kept him in comparative obscurity for a time. There was no room, apparently, for an artist who had studied Inigo Jones's Whitehall designs and had analysed the composition of Wren's City churches. Brydon found his opportunity, however, in the competition for additions to Thomas Baldwin's municipal buildings at Bath. This he won, thereby establishing himself firmly as one of the most competent architects of his day.

He erected other buildings in Bath, notably the Concert Room, the Technical Schools, and the Picture Gallery; and in these buildings we may trace the origin of much that is to be found in his later and greater work at Westminster.

The new Government building at Westminster, of which, now that it is completed, we are able to form a fair judgment, may, on the whole, be pronounced a success. It is by no means a brilliant work, but it possesses considerable

dignity, as becomes a building devoted to the service of the State. It is a good typical example of modern English Renaissance based on the work of Inigo Jones and Wren. We may find fault with some of the detail—the unduly obtrusive keystones, the plethora of small pediments, the bulky and unnecessary swags which drape some of the windows, the finical character of much of the decorative detail; but when due allowance is made for all this, for the superfluous towers themselves even, the building still remains an achievement of considerable architectural merit.

The west front, that facing towards St. James's Park, is the most satisfactory of all. It possesses a dignity which is not to be found in any of the other elevations. It is more or less a repetition of the Parliament Street façade, but without the end pavilions and towers, the urns that crown the attic story, and the decorative panels between the second-floor windows. All these features have been omitted with considerable gain to architectural effect. The curved angles at the north-west and south-west corners of the building (see Plate IV) are oddly reminiscent of the Technical Schools and the Picture Gallery at Bath. They are admirable enough in themselves when considered apart, but their difference in scale from the rest of the composition is rather too obvious to be altogether attractive.

Internally the new part of the building has very little of architectural interest. There are three rather fine staircase halls, that on the St. James's Park front being illustrated on

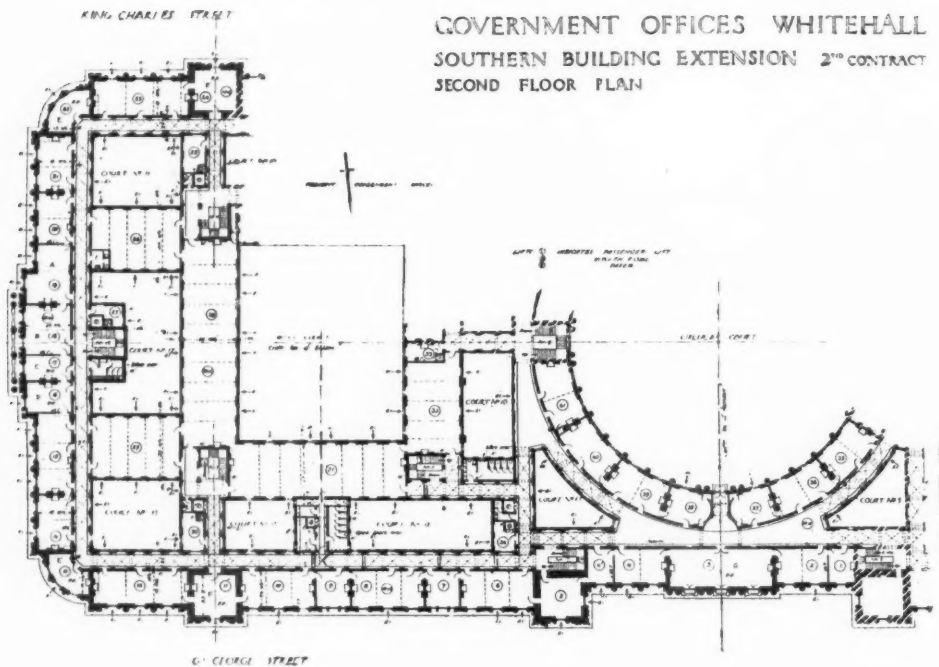


ELEVATION TO GREAT GEORGE STREET.

Photo: John H. Avery & Co.

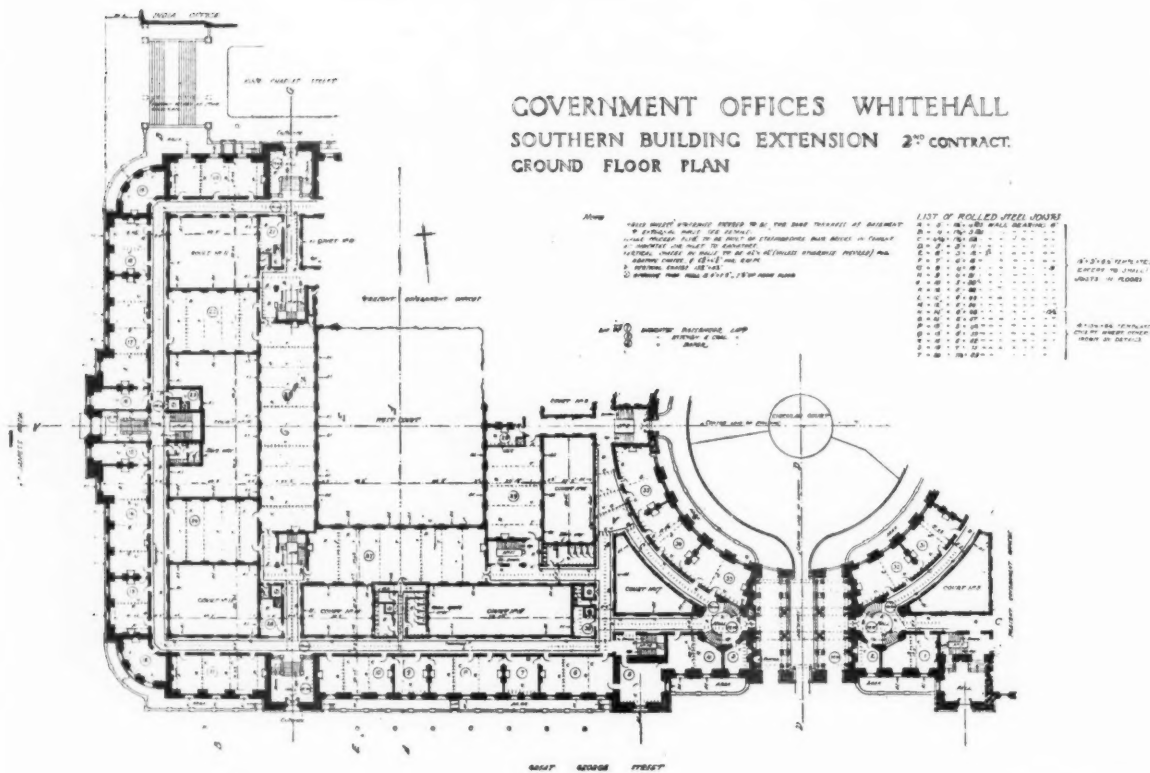
THE NEW GOVERNMENT BUILDINGS, WESTMINSTER.

GOVERNMENT OFFICES WHITEHALL
SOUTHERN BUILDING EXTENSION 2ND CONTRACT
SECOND FLOOR PLAN



Second-floor Plan.

GOVERNMENT OFFICES WHITEHALL
SOUTHERN BUILDING EXTENSION 2ND CONTRACT.
GROUND FLOOR PLAN



Ground-floor Plan.

COMPLETION OF THE NEW GOVERNMENT BUILDINGS, WESTMINSTER.
Designed by the late John M. Brydon, F.R.I.B.A., and completed by Sir Henry Tanner, I.S.O., F.R.I.B.A.

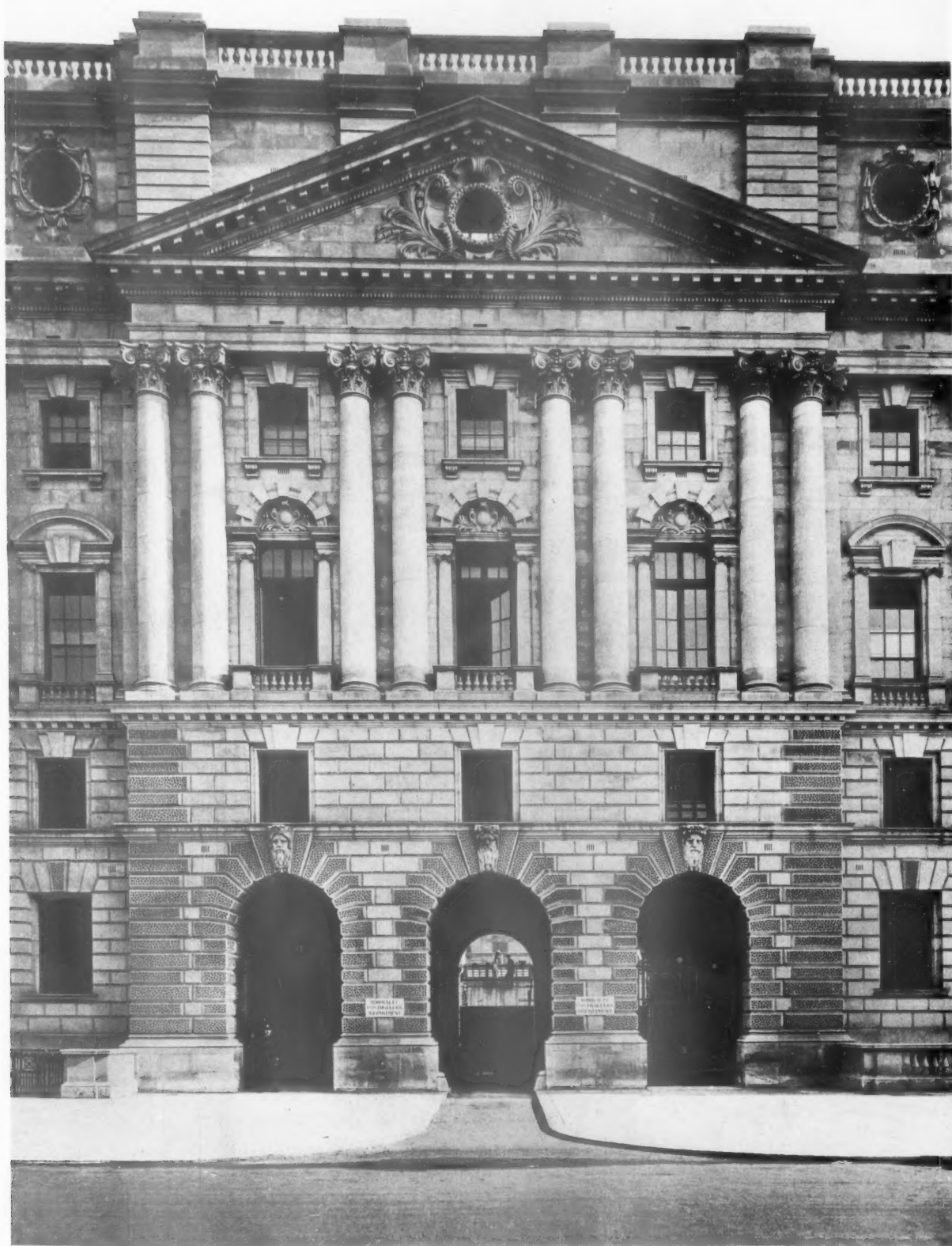


Plate III. September 1917.

Photo: John H. Avery & Co.

COMPLETION OF THE NEW GOVERNMENT BUILDINGS, WESTMINSTER: DETAIL OF ELEVATION
TO GREAT GEORGE STREET.

Designed by the late John M. Brydon, F.R.I.B.A., and completed by Sir Henry Tanner, I.S.O., F.R.I.B.A.

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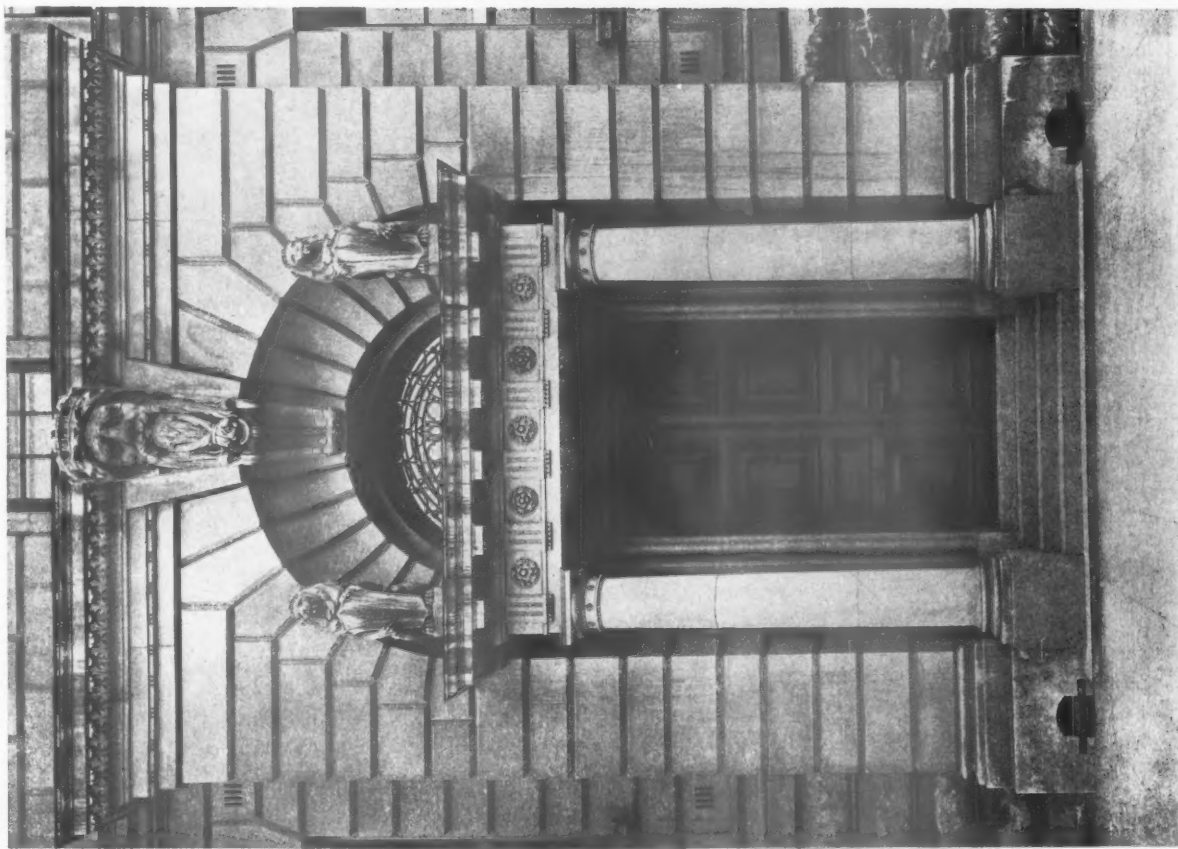
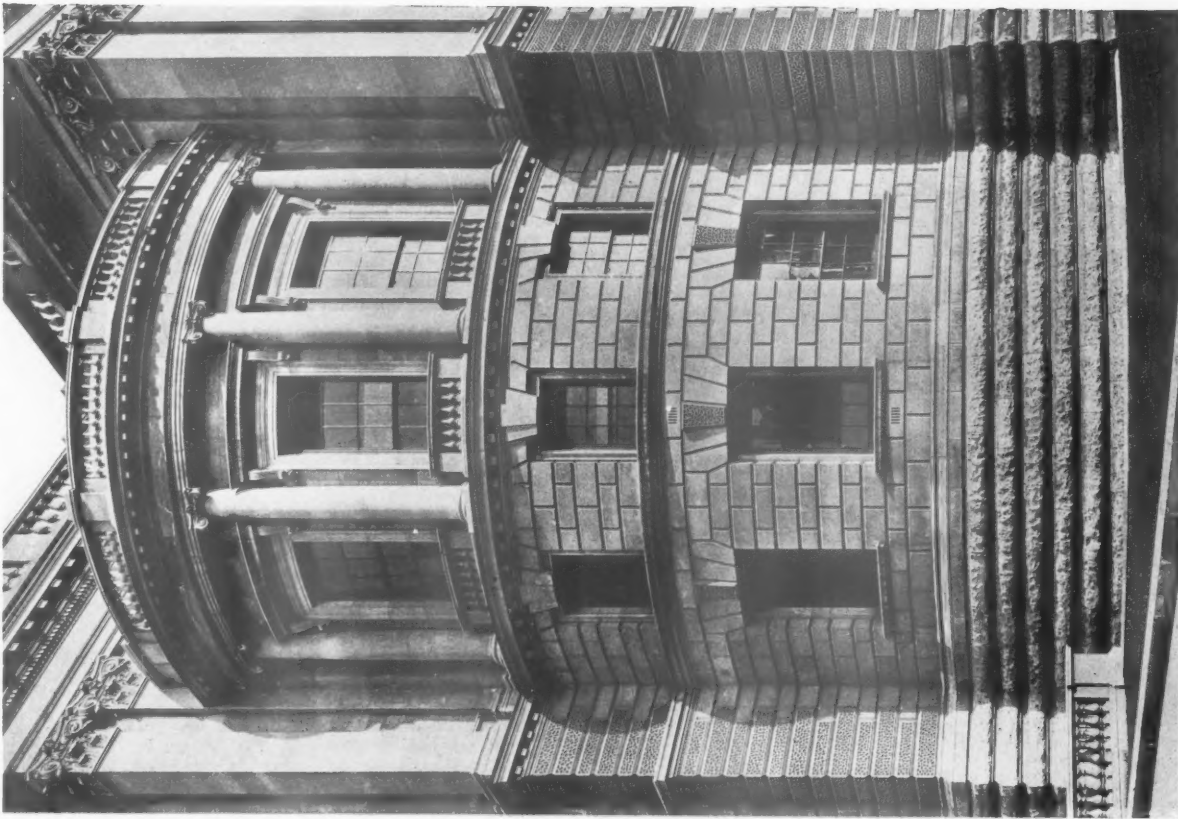


Plate IV. September 1917

Detail of Entrance on Front to St. James's Park.

COMPLETION OF THE NEW GOVERNMENT BUILDINGS, WESTMINSTER.

Designed by the late John M. Brydon, F.R.I.B.A., and completed by Sir Henry Tanner, I.S.O., F.R.I.B.A.



Photos: John H. Avery & Co.
Detail of North-west Angle facing St. James's Park.

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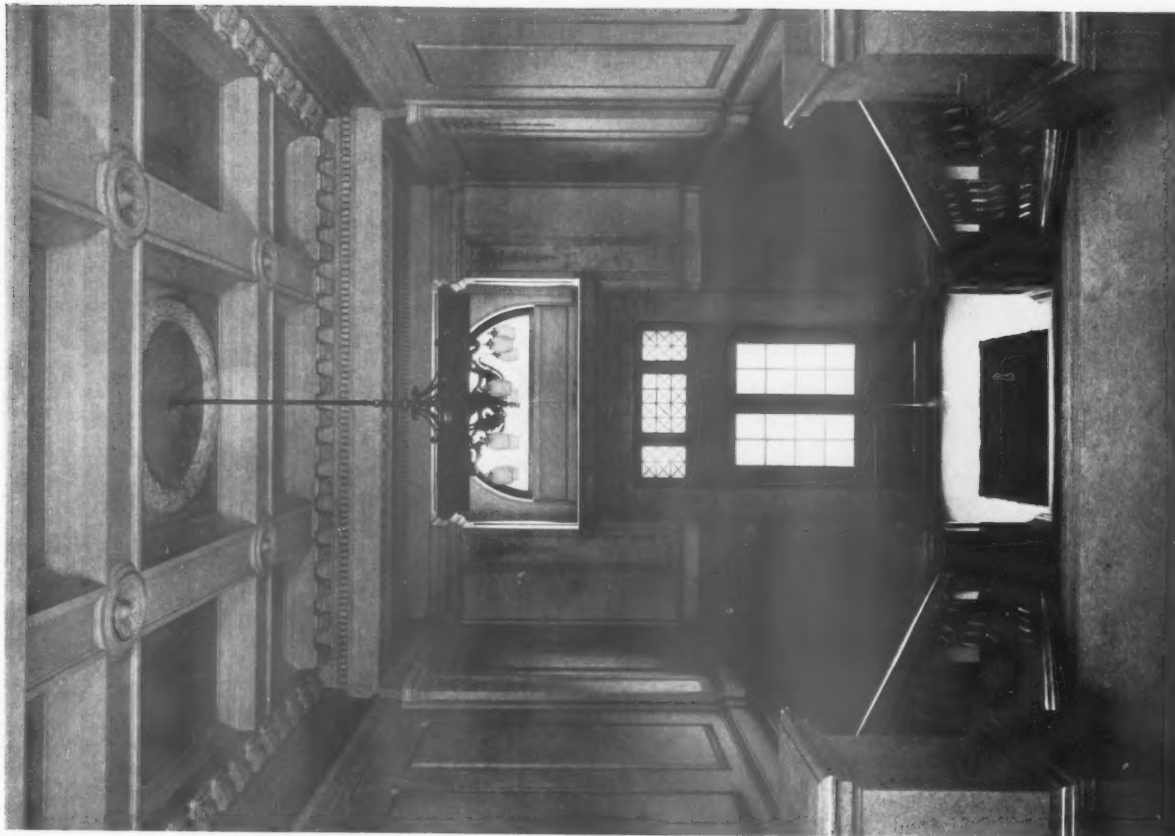


Plate V. September 1917.

Staircase to St. James's Park Entrance, looking up.

COMPLETION OF THE NEW GOVERNMENT BUILDINGS, WESTMINSTER.

Designed by the late John M. Brydon, F.R.I.B.A., and completed by Sir Henry Tanner, I.S.O., F.R.I.B.A.



Photos: John H. Avery & Co.

Staircase to St. James's Park Entrance, looking down.

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Plate V. The corridor shown below runs at the top of this staircase, and is generally typical of the corridor treatment on the second floor, which is the principal floor throughout the building.

Mr. E. J. Searchfield acted as clerk of the works from 1903 to the completion of the building. Mr. W. S. Frith executed some of the stone carving.

The building is constructed of brick faced with Portland stone, the floors being of ordinary concrete reinforced with rolled-steel joists. Reinforced concrete is used in the foundations and vaults, and in the retaining wall which runs the whole length of Great George Street. The light-wells are faced with white glazed bricks with stone dressings. There is a sub-ground level covered with asphalt flats and steel lanterns. The roofs are flat and covered with asphalt. All this asphalt work was executed by Messrs. The Limmer and Trinidad Lake Asphalt Co., Ltd., of London.

Messrs. Holloway Bros., Ltd., of London, were the general contractors for the superstructure, and they are to be congratulated on having carried through this important work to so successful a conclusion. The foundations were put in by Mr. F. G. Minter, of Putney, who also carried out the reinforced concrete work on the Kahn system, Messrs. The Trussed Concrete Steel Co., Ltd., of London, having supplied detailed drawings for this purpose. Work was executed by other sub-contractors as follows: Messrs. John Daymond and Son, of London (stone carving); Messrs. H. H. Martyn & Co., of Cheltenham (wood carving and plaster modelling); Messrs. H. J. Cash & Co., Ltd., of London (heating and hot-water supply installation, and fire and steam mains); Messrs. The Leeds Fireclay Co., Ltd., of Wortley, Leeds (glazed brick-work); Messrs. The Alpha Manufacturing Co., of Balham, S.W. (electric wiring); Messrs. W. Bainbridge Reynolds, Ltd., of London, and Messrs. George Wragge, Ltd., of

Manchester (iron gates); Messrs. Waygood-Otis, Ltd., of London (lifts and cranes); Messrs. John Tann, Ltd., of London (strong-room doors).

Other sub-contractors were: Messrs. Dorman Long & Co., Ltd., Messrs. The Bath and Portland Stone Firms, Ltd., Messrs. Carter & Co., Ltd., Messrs. Roberts Adlard & Co., Messrs. Diespeker & Co., Ltd., Messrs. The Bromsgrove Guild, Messrs. Perry & Co., Ltd., Messrs. George Forrest and Son, Messrs. James Gibbons, Messrs. Aldous and Campbell, Ltd., Messrs. Medway's Safety Lift Co., Messrs. The Brightside Engineering Co., Ltd., Messrs. R. and A. Main, Ltd., Messrs. Geo. Rome & Co.

THE CHARING CROSS BRIDGE PROBLEM.

IN the course of his most interesting lecture on London bridges at a recent meeting of the London Society, Mr. W. D. Caröe, M.A., F.S.A., F.R.I.B.A., dwelt at some length upon the problem created by the Charing Cross Railway Bridge, which he described as Behemoth itself. Of Brunel's Hungerford Bridge, its predecessor, the brick piers up to the railway platform are still doing service in the Thames, while the chains are spanning the Avon at Bristol, where Brunel had won a competition in 1829 for a chain bridge he was never to see erected.

Those who want to know anything about Behemoth, he continued, will find all details set down in a reprint from the proceedings of the Royal Institute of Civil Engineers, by Harrison Hayter, to which I must refer you. But remember that Behemoth single was bad enough, but Behemoth doubled is almost doubly disfiguring. Apart from the intrinsic ungainliness of the erection, I quarrel with it because, owing to its so prominent position at the river bend, it obtrudes on all sides. It exasperates by its effective obstruction. It obstructs the prospect of Waterloo Bridge and Somerset House from Westminster, and the prospect of Westminster from Waterloo Bridge. Whichever way of approach, focusing that best of all our river sweeps, far-famed by Wordsworth, there it blocks the outlook.

Into the recent controversy there is no need for me to enter. It is fresh in your minds. I am optimistic enough still to trust sufficiently to the good sense of our people to believe that in five or six years' time the knell of the monster will be sounded, and a great road bridge projected to take its place. It seems perhaps strange that Kent should claim what Surrey has never asked for. Indeed, the quite secondary position taken by the South Western Railway in this matter has always been to me inexplicable. But use and custom are such that it is much easier to withhold than to withdraw. If suburban Kent had never had the facilities of Charing Cross, suburban Kent would never have missed them; but, having tasted of the apple, the knowledge is there; and the greatest opposition must be expected from men of Kent and Kentish men, who had better be appeased, and can be by even greater facilities than they already have. They have a name for obstinacy and pertinacity. Why not then seize the chance for through railway connexion, from South Western as well as South Eastern, to all the northern stations from Paddington to King's Cross? I am thus the strongest advocate of an underground station at Charing Cross which will deal with South Western as well as South Eastern through suburban traffic, without passengers changing. It is the Pennsylvania of New York once more. What New York has done in much more difficult circumstances, we also can do. Such a new Charing Cross Station would be much more satisfactory than the present, for it would be in immediate contact with the Metropolitan, the District, Bakerloo, Hampstead, and Highgate Railways, as well as with the Embankment trams and the Strand omnibuses, and it would form no block to the traffic.



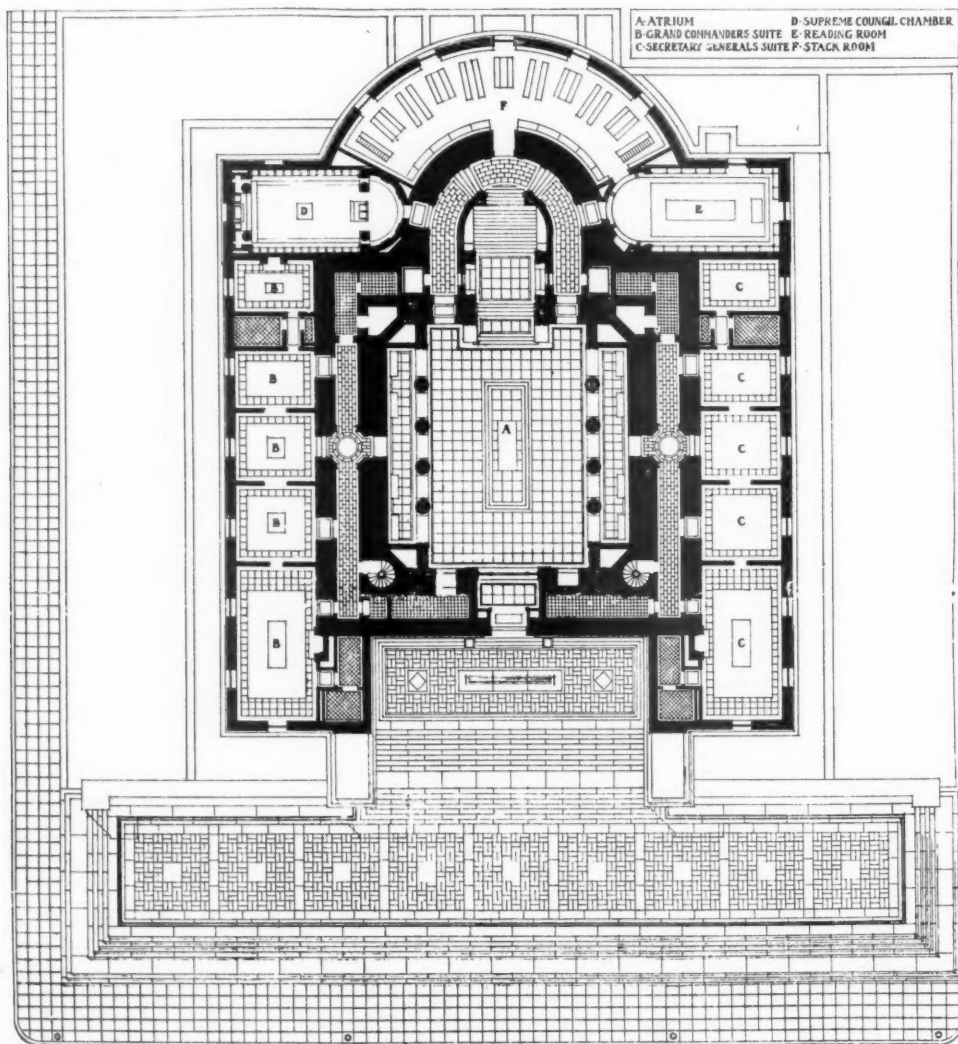
Photo: John H. Avery & Co.

NEW GOVERNMENT BUILDINGS, WESTMINSTER:
CORRIDOR ON SECOND FLOOR.

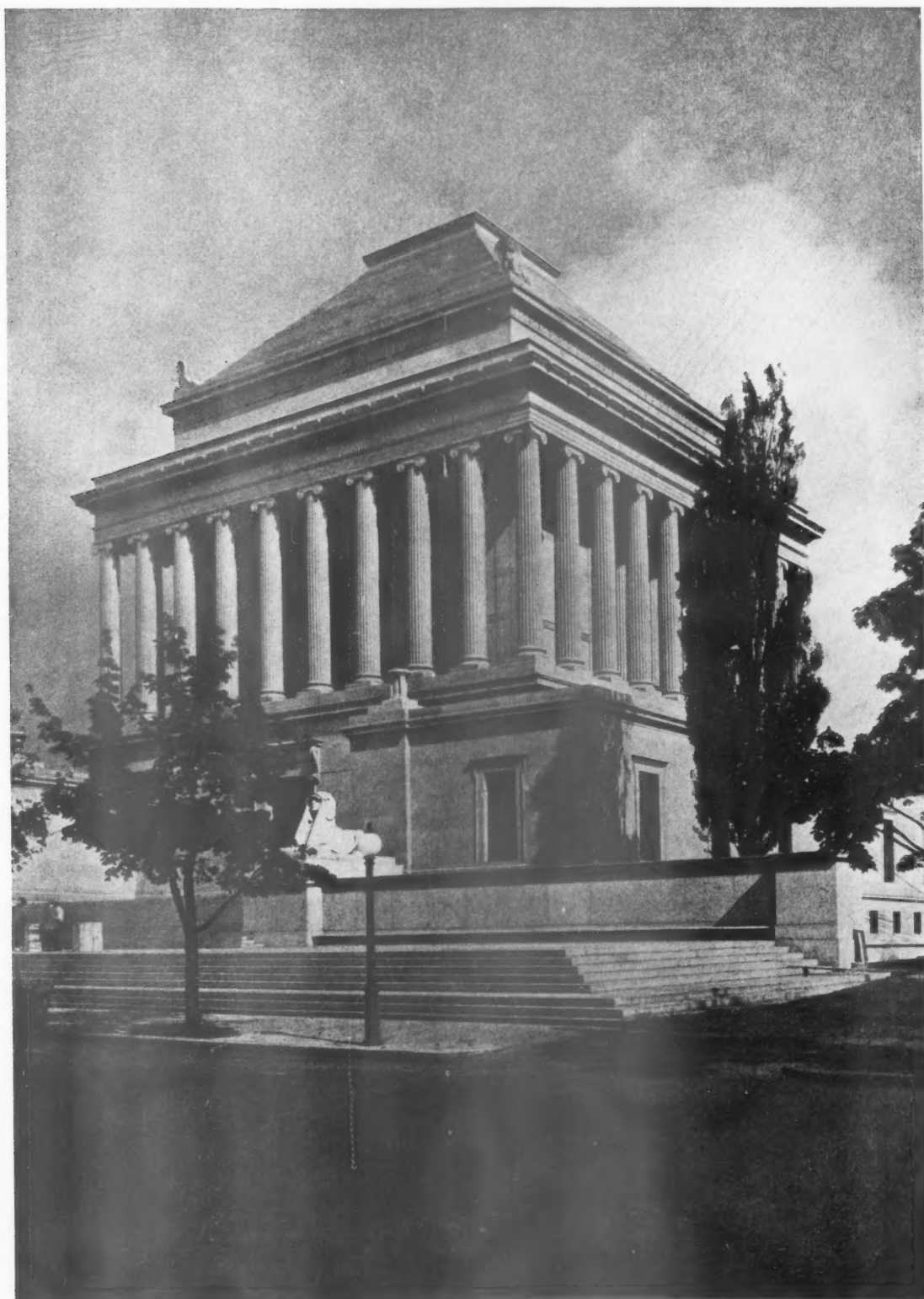
THE TEMPLE OF THE SCOTTISH RITE, WASHINGTON.

MR. JOHN RUSSELL POPE has erected many magnificent buildings in the United States, but he has done nothing finer than the Temple of the Scottish Rite at Washington. This monumental composition may surely be said to have reached the high-water mark of achievement in that newer interpretation of the Classic style with which modern American architecture is so closely identified. The building stands upon a site about 250 ft. square, and masses up impressively from all four sides. Granite steps lead up from the lower platform, rising in groups of three, five, seven, and nine, to the terrace in front of the entrance, and the monolithic columns above are 33 ft. in height, and just thirty-three in number—all this in accordance with masonic symbolism. On either side of the upper flight of steps are two sphinxes, by Mr. Weinman, symbolizing "Power" and "Wisdom," and across the platform

in front of the main doorway is the following inscription in letters of bronze: "The Temple of the Supreme Council of the Thirty-third Degree of the Ancient and Accepted Scottish Rite of Freemasonry for the Southern Jurisdiction of the United States. Erected to God and dedicated to the Service of Humanity. Salve Frater!" Externally, the design is based on the Mausoleum of Halicarnassus. On the entrance floor the central space, practically a large hall, is termed the atrium, and from the side opposite the entrance doorway rises the staircase to the floor above; at the rear is a stack-room (with bronze stacks) containing a rare and unique collection of books on masonic lore; while to the right and left of the staircase are the reading-room and the Supreme Council Chamber. The atrium is flanked by two suites of offices, one for the use of the Sovereign Grand Commander, the other for



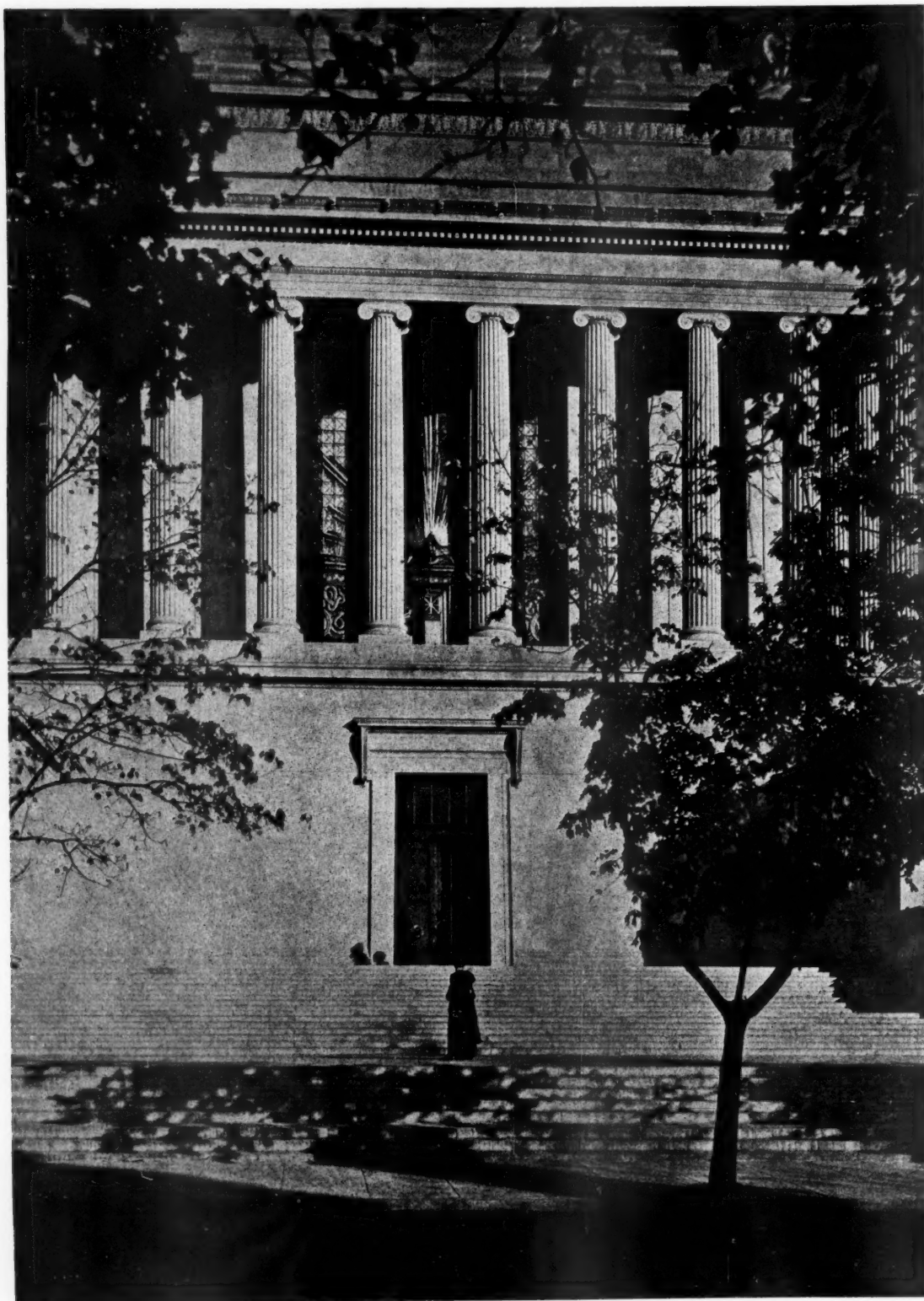
TEMPLE OF THE SCOTTISH RITE, WASHINGTON: PLAN OF PRINCIPAL FLOOR.
John Russell Pope, Architect.



TEMPLE OF THE SCOTTISH RITE, WASHINGTON.

John Russell Pope, Architect.

THE TEMPLE OF THE SCOTTISH RITE, WASHINGTON.



TEMPLE OF THE SCOTTISH RITE, WASHINGTON: THE WEST FRONT.

John Russell Pope, Architect.

the Secretary-General. The basement beneath the atrium contains a large banquet-room with offices, kitchens, etc., and in the sub-basement an elaborate mechanical plant is installed.

The staircase, as it rises from the entrance floor, divides into two side flights to reach the landing in front of the Temple Room. The entire upper portion of the structure is devoted to this room, the only other feature of importance being the organ, which is absolutely hidden, being placed in the roof-space over the staircase, opening into the room through a grille in the domed ceiling. The music pervades the room, not seeming to come from any definite direction. The principal use of the Temple Room is to provide accommodation for the impressive ceremonies that take place actually only every other year, but it will often be used for other masonic rites, and the offices will, of course, be made use of at all times in carrying on the work of the Council.

In the atrium the walls are of limestone, with the recesses plastered and tinted a tannish tone, above a marble dado; the frieze is painted with Greek decoration. The ceiling is finished with heavy beams of oak brilliantly touched in with a coloured decoration that reiterates Greek forms while repeating tones that are found on the outer cases of Egyptian sarcophagi. The recess behind the four huge polished green Doric columns of Windsor granite extends down both sides of the room. The floor is of Tavernelle marble, with a border and a centre of Tinos. Upon the floor rests a huge table of Pavonazzo, matching the seats in the aisles on either side.

The War having made it impossible to get certain European marbles—particularly the black marble ordinarily obtained from Belgium—it was necessary to find American substitutes. A Virginia quarry, never worked for this purpose before, was opened, and provided material which is fully equal in appearance to the imported marble.

For the Temple Room substantially the same materials are used: green Windsor granite for the ten columns, walnut for the furniture, a polished black marble mosaic floor with white mosaic border and lines of inlaid bronze, and a central altar of black and gold on a black marble step. The walls are of limestone to the top of the entablature, which is highly ornamental and carries a black marble frieze inscribed with a bronze lettered inscription. Above this is a painted plaster dome. Except for the canopies over the thrones, woven materials have generally been set aside for others more permanent; leather, for instance, being frequently substituted.

It is interesting to learn that not only the general scheme but everything in the building was especially designed and made under the architect's direction. The fixtures, the furniture, the rugs, were elaborately studied and carefully worked out in this way. In the earlier studies the Temple Room was enclosed with solid walls, in front of which ranged the columns of the main colonnade. As the sketches progressed, however, these walls were opened out, providing a space for the bronze grilles shown in the photographs, and, incidentally, also providing the opportunity for a most unusual and beautiful lighting scheme. The room can be lighted in a variety of ways: from the bowls of the floor standards, from coloured lights placed in the top of the dado between the columns, which supplement

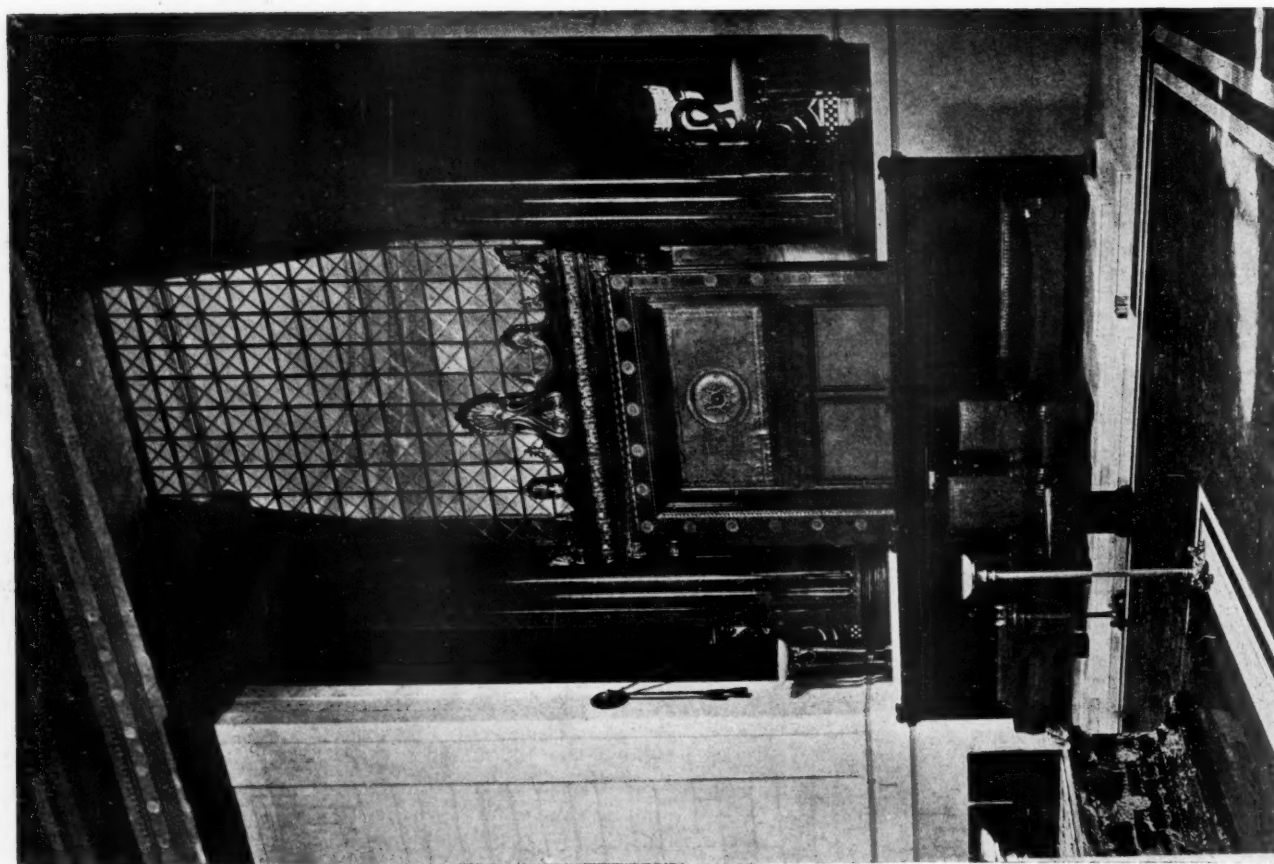
the bowl illumination with greater volume of light and differing tones, from the glass skylight, from a recess above the cornice, and finally, and perhaps most weirdly of all, from the lights placed at the back of the colonnade outside the grilled windows. The illustration on this page shows the front of the building lighted up at night, when, as may be seen, it has a most striking and arresting appearance. Our reproductions are from "The Architectural Review" of Boston.

A few facts concerning the Mausoleum at Halicarnassus may be usefully added. From the ruins of the Mausoleum sufficient material has been recovered by the excavations carried out in 1867 by T. C. Newton to enable a fairly complete restoration to be made. According to Mr. Pullan, Mr. Newton's collaborator, of whose report a summary is given in the *Encyclopædia Britannica*, the building consisted of four parts—a basement or podium, a pteron or enclosure of columns, a pyramid and pedestal, and a chariot group.

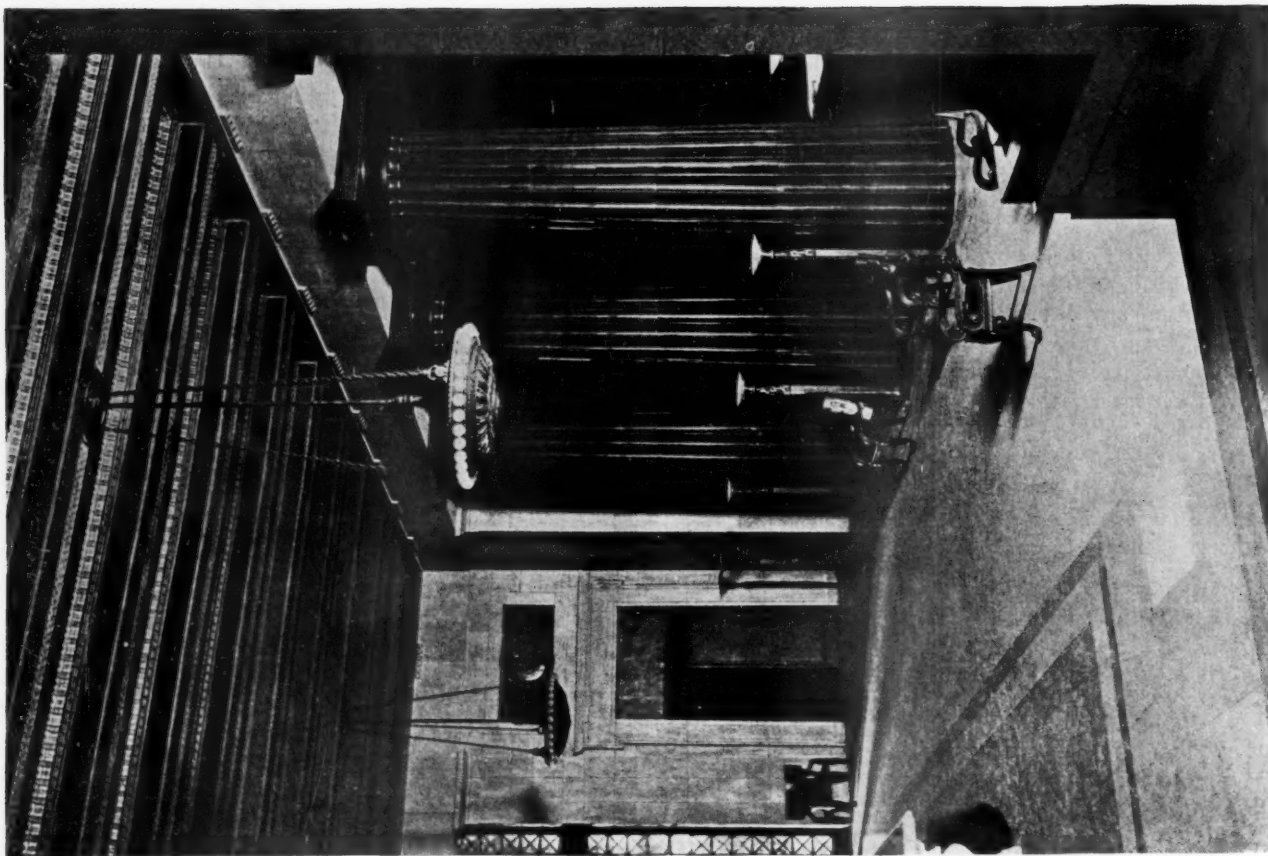
The basement, probably 51 ft. in height, and covering an area of 114 ft. by 92 ft., was built of blocks of greenstone and cased with marble, the monotony of the plain courses being possibly broken by one or more belts of frieze. The pteron, 37½ ft. in height, consisted (according to Pliny) of thirty-six columns of the Ionic order, enclosing a square *cella*, the walls of which were relieved by friezes. From the portions that have been recovered it appears that the principal frieze of the pteron represented combats of Greeks and Amazons. Above the pteron rose the pyramid, approximating 108 ft. long and 86 ft. wide at the base, and mounting by twenty-four steps to an apex or pedestal, which possibly had a length of 25 ft. 6 in. and a breadth of 20 ft. On this apex stood the quadriga or chariot with the figure of Mausolus himself and an attendant deity acting as his charioteer.



THE TEMPLE ILLUMINATED AT NIGHT.



The Temple Room.



The Atrium.

TEMPLE OF THE SCOTTISH RITE, WASHINGTON.

John Russell Pope, Architect.

NEW BOOKS.

A HISTORY OF ANCIENT AND MEDIÆVAL ORNAMENT.

DOES the average person really see ornament as it is? One rather hopes not, because the best ornament does not stand forth flauntingly from the unity which it should assist rather than destroy. Like charity, it vaunteth not itself, but takes its place meekly and unobtrusively as a subordinate part of a general scheme. When it asserts itself distractingly, it nullifies its true function. It does not adorn its environment, but discredits and outrivals it, and thus ceases to be ornament, for it fails of the duty assigned to it (at all events by the lexicographers); it is then not "something which, added to another thing, renders it more beautiful to the eye." It does not enrich that "something," but impoverishes it by a kind of treasonable usurpation. Unfortunately, it is this ostentatious sort of ornament that makes the strongest appeal to the uneducated eye, and hence its prevalence in all directions. It is because ornament is so generally regarded not as subservient to some larger purpose, but as an independent object, or "Thing-in-Itself," that "decorative effects" has become an accepted expression, connoting, for the artist, a riot of vulgarity, making the theatre, the restaurant, the abode of the *nouveau riche*, a nightmare of hideousness. Everywhere abundant evidence proclaims that the purpose of ornament is but rarely understood.

While it is impossible to suppose that in any age or country there ever has been, or ever will be, an overwhelming preponderance of good taste, yet to-day there are everywhere encouraging signs that the minority is becoming less negligible and more influential. That there is really a large public anxious to understand the principles of ornament is indicated by the rate at which books on the subject are increasing in number. Even supposing that the demand for such works proceeds exclusively from those who have a professional interest in the subject (and this is by no means the fact), the obvious inference would still be highly gratifying. Professional men, taken in the bulk, are powerless to soar much beyond the general level of the public taste; and that they are showing an unprecedented eagerness to study the best models and the best theses in this kind is a sure presage of a rising tide of intelligence. Not in vain were the preaching and teaching of Ruskin and Morris and Crane; the stone which they set rolling up-hill was not as the stone of Sisyphus. Willing hands have pushed it over the crest of the hill, and it is now trundling along in the right direction across a fairly level plateau and with visibly increasing momentum. Applied ornament is to-day steadily growing in grace.

Art schools, conducted on right lines, and setting before the student true principles, are flourishing according to their deserts. Universities are encouraging such studies; while the latest and for certain purposes the best book on ornament has been based on lectures delivered by the professor of the History of Architecture in Columbia University. That he had attentive hearers is plain from the dedication: "To my Students, in grateful recognition of their interest and devotion which for thirty-three years past have made teaching for me a continuous pleasure." That the pleasure must have been mutual and contagious is fairly obvious from the character of the book, which may be assumed to be the express image

of this happy experience. Were not its size and price rather prohibitive, it would make an ideal class-book, and we venture to suggest the issue of a cheap edition for the use of students, for whom, on this subject, it is the most lucid and most comprehensive guide with which we are acquainted.

Most works on ornament seem to consist of a fortuitous concourse of examples, with a few words of description somewhat grudgingly added. Mr. Hamlin has chosen the more laborious but more scientific method of historical presentation. His examples, more than four hundred in number, have been carefully chosen not because they are beautiful or quaint, but for their intrinsic value in illustrating the history, evolution, or progress of decorative design. He expounds the principles of ornament, analyses specimens, and classifies the designs, with a minuteness that, while it may occasionally appear a little elementary for the expert, is invaluable to the student, to whom it affords a solid basis of operations. Pure ornament, Mr. Hamlin assumes in his excellent introduction, "may be classified according to any of several principles: e.g., according to—A. Its way of covering space; B. the manner and means of its production; C. The method or principle of its design; D. The object to which it is applied; E. Its relation to structure." Each of these divisions is carefully expounded, and is illustrated by examples. Under A it is explained that "According to the way in which ornament covers space, it may be divided into linear, all-over, and radiating ornament. Each of these may be subdivided into continuous and discontinuous ornament." Further, "In linear ornament the motives are arranged in sequence along a single line, to form bands or borders. . . . In 'all-over' patterns the units are arranged along two or more intersecting systems of lines so as to cover a broad surface. . . . In radiating patterns the surface is covered by units radiating from a central point. . . . In each of these cases the ornament may be continuous, each unit being connected with its neighbours . . . or discontinuous . . . Continuous 'all-overs' forming a mesh of two sets of intersecting lines are called *quarries* (from the French *carré*=square). Discontinuous all-overs are called *powderings*; more rarely they are said to be *spangled*. . . . When isolated units are powdered or spangled in the meshes of a quarry, the combination is called a *diaper*." All the other headings are similarly expounded, with illustrations in every case. It is all very rudimentary, no doubt; but then it is exactly the kind of information that the student requires. A good glossary of the terminology of decoration could be compiled from Mr. Hamlin's definitions, and would make a useful appendix to the book, although the very full index meets the purpose in a more diffuse way.

In the nineteen chapters into which the book is divided, primitive and savage ornament naturally takes the first place, and it is followed in due order by description, discussion, and illustration of examples from Egypt, Chaldea and Assyria, Western Asia, Ægea and Asia, Greece, Rome, Pompeii, from the practice of the Early Christians, and so on through Byzantine to Romanesque, and Gothic in several kinds and of several countries. Throughout, the text is most thorough, comprehensive, and conscientious; and if, as already hinted, the matter is occasionally a little jejune, that is the almost inevitable defect of its quality. Where learners are concerned, it is better to explain too much than too little. Hence the banality of passages like this will be readily condoned: "The

Hellenic peoples were gifted with an especial endowment of the artistic faculty. While their geographical situation brought them early into contact with the older civilizations of Egypt, the Mediterranean basin, and Mesopotamia, their own æsthetic aptitudes enabled them to assimilate all that they borrowed, and, in transforming it, to endow it with a wholly new elegance and refinement." What immediately follows is well and clearly expressed: "Two characteristics are conspicuous in all their intellectual and artistic activity: their attitude of persistent inquiry in the presence of every fact and phenomenon of their experience; and their recognition and pursuit of ideals. The Greek asked Why? Whence? How? where other peoples had simply acquiesced unquestioningly in Nature's order or the teachings of tradition, and he strove unceasingly after unrealized perfections in every undertaking. The progress of Greek civilization stands therefore in sharpest contrast with the slow advance and slow decline of Egyptian art bound by ancient and sacred traditions, and with the stagnation of Assyrian art. It was from the earliest stages progressive, and in this respect breathes the modern spirit and appeals to modern tastes." Sound doctrine, admirably expounded, and a fair sample of the author's lucidity and correctitude. The illustrations, having been all specially drawn or photographed, have a freshness uncommon in this kind of work. Mr. Hamlin announces his intention of devoting a further volume to the history of Renaissance and other modern ornament, if the present work finds favour. On its merits, the book should certainly meet with unequivocal success. To the architect it is extremely valuable, and the art teacher should deem it indispensable.

"A History of Ornament, Ancient and Medieval." By A. D. F. Hamlin, A.M., L.H.D., A.I.A., Professor of the History of Architecture in Columbia University. With 400 illustrations. Pages xxiv + 406, 6½ in. by 9½ in. Price, 15s. net. New York: The Century Co. London: B. T. Batsford, Ltd., 94 High Holborn.

AN ELIZABETHAN COUNTRY HOUSE.

SIR PIERS LEGH, the seventh of this ancient knightly line, who all bore them bravely in the wars—Sir Piers the First served with the Black Prince—built him a house at Lyme, in Cheshire, some time after his inheritance of the title in 1541. A goodly house it must have been from the first, as the Lady Newton shows in a transcript from one of the family documents of which she found good store in a forgotten cupboard—a lucky find, for her ladyship has based upon it a most interesting book. Thus runs the description of the house as it was in 1465: "One fair hall with a high chamber, kitchen, bakehouse and brewhouse, and a fair park, surrounded with a paling, and divers fields and heys contained in the same park with the woods, underwoods, meadows, feedings and pastures thereto belonging, which are worth to the said Peter xⁱ a year"—a small sum for so large an estate, even when due allowance is made for the vast subsequent change in currency values. That "fair park surrounded with a paling" must have been one of the earliest instances of the kind. Its extent, Lady Newton informs us, is about 1,500 acres, and it has at the present time a circumference of about nine miles. In pursuance of a licence from Queen Elizabeth, it was at the beginning of the seventeenth century surrounded by a wall.

On one of the highest points of the moor that forms part of the park there stand two stones of which the purpose baffles conjecture. Of unknown antiquity, they are circular pillars, having a circumference of 4 ft. at the base, tapering to 2 ft.

at the top. They are fixed into roughly hewn stone sockets. Of course, complete ignorance of their origin has given rise to the most fanciful suppositions, and the stones, probably innocent of guile, have not escaped the accusation that they were in some way associated with "human sacrifice." Most probably they were merely boundary marks, but this assumption is far too prosaic to satisfy the romantic imagination of the baffled archæologist, who, like the nonplussed philologist, is never better pleased, and never more emphatic, than when he has wildly imagined a vain thing. Two gravestones near the pillars are, as usual, said to cover the remains of people that died of the plague. Certainly the plague was very deadly in the district in the seventeenth century (one of the stones bears the date 1646); and Lady Newton mentions the interesting fact that to this day at Eyam, in Derbyshire, a sermon is annually preached from the open-air rock pulpit which was in use as a precaution against infection at the time when the scourge was raging three centuries or so ago. Do we find here the chief reason for the erection of the outdoor pulpits of which there are many ancient as well as a few modern examples?

Lyme House, to which each successive owner has made additions, is built of grey stone, quarried locally. It has the customary courtyard or quadrangle of the period of its origin. The building itself is nearly square, the four corners corresponding as closely as possible to the points of the compass. "The approach from the park is through a fine gateway leading into a large outer quadrangular courtyard, enclosed in former days by a wall, which was replaced in the eighteenth century by the present iron railings. The gateway is flanked by two watch-towers, in each of which is a tiny room with leaded windows on the outer side, and doors on the side of the quadrangle. Couchant lions—two each side, lying back to back—form the tops of the towers, while an arch with an urn upon it spans the space between, thus connecting both towers."

To "that shadowy personage John of Padua" is ascribed the design of the older portion of the building; and in 1726, Giacomo Leoni, at that time doing much architectural work in England, faced the whole of the south front and built a fine Ionic portico projecting 12 ft. and reaching to the top of the house. "Leoni also added a covered gallery round the courtyard reaching to the second floor, giving access to the rooms on the first floor, which formerly all opened one into the other, and had no separate entrances except at the two ends." Instances of this barbarous method of planning are still extant. One came across an example the other day—you had to go through the landlady's bedroom to get to your own. Cart-horses should not drag from us the locality of this indelicate survival. Rusticated stone arches, forming cloisters, support the gallery: "the whole much resembling an Italian palace."

In 1810 Sir Jeffrey Wyatville took down an old octagonal lanthorn-shaped tower, substituting for it a square tower. At the same time, says Lady Newton, he "provided the house with some much-needed bedrooms," and in a piquant footnote it is observed that Wyatville, who was born in 1766 and died in 1840, was, as an architect, much superior to his uncle James Wyatt, "who has been often styled 'the execrable James.'" It is a poor way to go down to posterity, and we do not think that James altogether merited this invidious distinction. He had studied in Rome, and his adaptation of the old Pantheon in Oxford Street for dramatic performances was much admired by his contemporaries. Perhaps he became execrable when he forsook the Classic style and built in sham Gothic Fonthill Abbey for William Beckford, which is

more truly called "Beckford's Folly" than Wyatt's. His nephew, Sir Jeffrey Wyatville, R.A., was at one time in partnership with his uncle James, but in 1799 went into business with a builder and was extensively engaged on Government contracts, finding time, nevertheless, for much important domestic work—at Wollaton Hall, Woburn Abbey, Chatsworth, and elsewhere. He was knighted in 1824 (when he changed his name to Wyatville), and from that date until his death he was architect in charge of Windsor Castle, where he completed the quadrangle and staircase of George III, and rebuilt the Brunswick Tower.

About Lyme House there is much respectable old leadwork, and the interior is rich in interest. In particular, the drawing-room has suffered nothing from the interference by successive owners which has vitiated the purity of the other apartments. It dates from about 1580, and is panelled to within 4 ft. of the ceiling with oak inlaid with satinwood. Above it is a panelled plaster frieze supposed to be the work of Italians; while the ceiling is a fine confusion of strapwork and bosses. Lyme House is a treasury of old furniture and old pictures; the portraits, if one may judge them from the many specimens reproduced in this handsome volume, are in several instances of great value and high merit. As we have seen, Lady Newton's book is of considerable architectural interest: but its main interest is annalistic. It is, we imagine, a rather important contribution of materials for the historian and the antiquary. For the general reader it is a most charming book to lay upon the drawing-room table, and Lady Newton has done the State some service in publishing it.

"The House of Lyme, from its Foundation to the End of the Eighteenth Century." By the Lady Newton. Illustrated. Pages, xvi + 356, 6½ in. by 9¾ in. Price 21s. net. London: William Heinemann, 21 Bedford Street, W.C.

NOTES OF THE MONTH.

National War Memorial Competition.

His Majesty's Government offer prizes, amounting in all to not less than £500 (in proportions to be subsequently decided), for a limited number of the most successful models for a small memorial plaque in bronze, to be given to the next-of-kin of those members of His Majesty's Naval and Military Forces who have fallen in the War. The names of competitors will not be revealed to the judges, and the name of the premiated artist or artists alone will be published. All competitors must be British-born subjects. The following information is officially issued as a guide for competitors: The memorial is to take the form of a bronze plaque, with an area of as near as possible 18 sq. in.; e.g., it may be a circle of 4¾ in. in diameter, or a square of 4½ in., or a rectangle of 5 by 3½ in. The plaque is to be produced by casting from a model, which should be finished with precision. All designs submitted must be actual models in relief in wax or plaster of the size indicated. No models on a larger scale will be considered, and no competitor may submit more than two models. The design should comprehend a subject and a brief inscription. It is suggested that some symbolical figure subject should be chosen, but the following inscription has been decided upon:

HE DIED FOR FREEDOM AND HONOUR,

and must form part of the design. Since the surname of the person commemorated and the initials of his Christian names are to be engraved on the plaque, the design should be arranged so as to leave space for the name within the dimensions men-

tioned. In the case of a rectangular design, this space should be left at the base; if the design is circular, a margin surrounding or partially surrounding it should be left free. The design should be essentially simple and easily intelligible. No framed models can be accepted, but each model should be packed in a small box and delivered to the Director, National Gallery, Trafalgar Square, W.C.2, not later than 1 November 1917. The model must not be signed, but should be marked on the back with a motto or pseudonym which should also be written on a sealed envelope containing the competitor's name and address. No other communication should be attached. The models to which prizes are awarded shall be the sole property of the Government, who will arrange for the appearance of the artist's signature or initials on the finished plaque.

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Wood-worms in Westminster Hall.

The wood-worm which has damaged the timbering of Westminster Hall throughout the centuries is well on the way to being exterminated. The name of the interesting creature, said Mr. Frank Baines, architect to the Office of Works, "is *Xestobium tessellatum*, and it does all its destructive work while in the larval stage. As a beetle it is harmless; as a grub—well, I could bury you waist-deep in some of the holes it has made in the oak-work of the hall. It lives only in oak. Mr. J. King, M.P., made an examination of the hall some time ago, and came to the conclusion that the damage was comparatively recent; but I am convinced that it has been going on for more than four hundred years. Some of the patching done a hundred years ago has been attacked. All other methods of exterminating *Xestobium tessellatum* having failed, I called in the assistance of Professor Maxwell Lefroy, and he invented a spray, which is constituted thus—50 per cent. tetrachlorethane, 6 per cent. cedarwood oil, 2 per cent. solvent soap, 2 per cent. paraffin wax, and 40 per cent. trichlorethylene. The first is a perfect insecticide, and is so dangerous that those who handle it must use gas-masks. The cedarwood oil protects the wood against future attacks and the scent impregnates the timber and keeps the beetles away. The soap holds the oil and renders the wood non-inflammable, and the paraffin wax prevents chemical action. The trichlorethylene is a solvent and diluent, and is itself a feeble insecticide. The roof has been sprayed with this stuff several times, but the last drenching must have caused a positive *battue*, and I am confident that the plague will be effectively stayed. This drastic treatment is a last measure of protection, and science can suggest nothing further at present."

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An English University as a National War Memorial.

Mr. H. A. L. Fisher's aspiration for an English university as a national War memorial ought to materialize, says "The Architects' and Builders' Journal." What exactly his idea is he has left to conjecture; and a national university is without exact precedent. Its form and its functions are therefore alike nebulous, but what a magnificent building the idea conjures up in the mind's eye of the architect. It should outvie the grandest buildings of Greece and Rome, because it would commemorate a greater occasion than any that is recorded in ancient history, and would mark also the resolve of this great nation to bring about the unity which is as essential to the victories of peace as it is to those of war. Certainly it must be a noble building—so much may be taken for granted; but before it can be designed the architect must have some conception of the work it will do. Probably the

Minister of Education himself has but a shadowy idea of what duties will devolve upon it. One supposes that it will not be a working university—a lineal descendant, through Oxford and Cambridge, of Paris, Bologna, and Padua. These stand for the worn-out mediæval traditions which the War will enable us to discard utterly. Rather will it be a clearing-house—we purposely introduce this essentially modern expression—for national education. All the older universities, if they are to survive the coming renaissance, must burn their ancient idols and conform to reason and utility. They must not be allowed to continue to waste more bright young lives than the War has robbed us of. They must cease to occupy themselves with dead languages and effete philosophies, and must be made to justify their existence by contributing substantially to the development of modern forces. They must admit science and art to their rightful places—must assist intellectual evolution instead of retarding and stultifying it. In short, they must respect the dignity of business, and ensue it.

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Standardized Plans and the Housing Problem.

Mr. Baillie Scott has addressed the following letter to "The Times": "As one who has had considerable experience in the designing of small houses and cottages on economical lines, will you allow me space for a few comments on the suggestions made by the Joint Committee on Labour Problems in connexion with the proposed scheme for building a million houses? However urgent the demand, it must be borne in mind that these houses will constitute a permanent part of the new England to be built up out of the ruins of the War. To allow each locality to build its own quota without restrictions or control would mean, in the majority of cases, the creation of rows of those mean and sordid dwellings we are all so painfully familiar with on the outskirts of our towns. To produce the best results, in the circumstances, it is essential that there should be a central committee to advise as to the plans of the houses and as to their arrangement on the ground. This committee should consist of architects who have made a special study of this kind of work. If we possessed, as in the past, a sound habitual tradition of building, the matter might safely be left to individual communities to adorn the world with cottages rationally planned, and each with its own particular local character and beauty. That is for us to-day an ideal we cannot hope to achieve; under modern conditions it seems inevitable to admit the economic advantages of standardization and repetition of plans. This makes it all the more necessary that the plans so standardized should be the best that can be procured. I am entering no plea for what is now known as 'artistic' building. I only ask that these new houses should be at least as scientifically adapted to their uses as our implements of war—that they should be rationally and sensibly designed and built, and so should possess that comeliness of aspect which results from the possession of these qualities. This end cannot be achieved by the policy of laissez-faire, but only by inviting the aid of those who have made a special study of the subject."

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Uppingham War Memorial Scheme.

Uppingham is now to be reckoned among the public schools that have decided to include building in their War-memorial schemes. A "great memorial quadrangle, of which the present schoolroom and chapel will form part," is to be completed by the erection of a hall and colonnade. That most of the great

public schools seem bent on building is easily explicable. With civilized man, building is a healthy and natural instinct, which is exercised whensoever and wheresoever a valid opportunity arises. Then, there is no more noble way of expressing veneration for the dead than by erecting a stately architectural monument. A minor consideration is that many of our public schools have been long in need of additional buildings, and it is with perfect legitimacy that this opportunity of getting them is seized—not, we are sure, with callous adroitness or indecent avidity, nor even consciously, for in every case the *primum mobile* is clearly a decorous and unsophisticated desire to commemorate the heroic dead.

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The Soane Curatorship.

We are glad to notice that Mr. Arthur T. Bolton, F.S.A., F.R.I.B.A., has been appointed Curator of Sir John Soane's Museum, Lincoln's Inn Fields, in succession to the late Mr. Walter L. Spiers. Mr. Bolton was the 1893 Soane Medallist, and two years later gained the Institute Medal for Essays. A vice-president of the Architectural Association, he was the first master of the A.A. Day School, and has been a member of the Art and Literature Committees of the Institute. He is the author of several excellent architectural essays, which invariably exhibit the rather rare combination of sound criticism and patient research. These qualities are exemplified in his many contributions to THE ARCHITECTURAL REVIEW. Mr. Bolton was educated at Eagle House, Wimbledon; Haileybury; University College, London; and at the A.A. Schools. Articled to the late R. W. Edis, F.S.A., he commenced practice in 1890 at Westminster, and, besides much good domestic work, has designed the Sanitas offices and factories at Limehouse; Ingram House, Stockwell; and the Allan Line offices in Cockspur Street. On the death of the late Mr. Harry Stock, F.R.I.B.A., Mr. Bolton completed the Hamburg-Amerika Line offices, which are also in Cockspur Street.

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"The Crafts and Modern Life."

Lecturing on the above subject before the Arts and Crafts section of the recent Hampstead Conference, Mr. H. Wilson referred to the misconceptions which prevail as to the aims of craftsmen and the revival of craftsmanship. He denied the suggestion so often made that craftsmen were only able to make things which were costly, or that the tendency on their part was to hold aloof from modern life. The craftsmen wanted to see the people of the country provided with better cups and saucers and better doors and chairs equally with well-planned and beautiful cities. So far from wishing to hold aloof from modern things, the artist was to assist the industry of the country; but experience has shown that English manufacturers were not prepared to pay an adequate price for work done. It was this question of cheapness which would have to be faced. Politicians and others were now considering the question of reconstruction, and their ideas seemed to run on the lines of an intensified factory system—an extension of the system which had produced so many of the evils of the present day. It was for the craftsmen to push forward a better ideal, and they looked forward to the teaching of craftsmanship in the schools, which would increase the number of independent craftsmen. In the new England which they hoped would arise after the War, it was their hope to see craftsmen settled in villages and to find their products distributed by a co-operative system.