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Sculpture Group and Coat of Arms over Principal Entrance to British Columbia House, Regent Street, London.
F. W. Pomeroy, A.R.A., Sculptor.

FEBRUARY 1918

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

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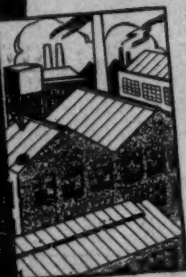


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Plate I

February 1918.

IN THE CATHEDRAL CHURCH OF ST. SAUVEUR, BRUGES.

From an original Water-colour Drawing by Joseph Nash in the British Museum.

THE ARCHITECTURE OF BRUGES.—III.

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

(Concluded from p. 5, No. 254.)

THE art of Bruges is wide in its appeal; it is not confined to any one type of building or limited to any particular form of expression. Artists and craftsmen native to the city or attracted thither worked in every known medium; master-masons and marble workers, wood and metal workers, united in the erection of buildings destined for all manner of uses; painters, stained-glass workers, wood carvers, furniture makers, and decorative artists co-operated in sympathetic harmony to bring about the gorgeous results which never cease to delight those who find joy in the exuberance of Flemish craftsmanship. When Louis de Gruuthuise fostered in his lordly home at Bruges an academy comparable in many respects with that fathered in Florence by Lorenzo de' Medici, her most favoured artists lived in a golden age: no limits were imposed upon their endeavours, nothing that should add to the

beauty of church, palace, or dwelling-house was denied to them. Since those days, desecration has been rife: their handiwork has been scattered broadcast or demolished, but in the churches and museums, till recently, were preserved countless objects which bore evidence of their skill as craftsmen, and paintings innumerable which recorded scenes no longer possible of realization.

The churches of Bruges are world-famed, not only on account of their architectural qualities, but even more for their priceless treasures, their historical associations, and the religious atmosphere which pervades them—an atmosphere peculiarly sympathetic to the Brugean temperament.

It has been said that on losing political and mercantile supremacy, Bruges became a city peopled with friars, monks, and nuns; history bears this out to the extent that it reveals



EXTERIOR OF THE CATHEDRAL CHURCH OF ST. SAUVEUR.

From a Sketch by C. Wontner Smith now in the R.I.B.A. Belgian Records Collection.



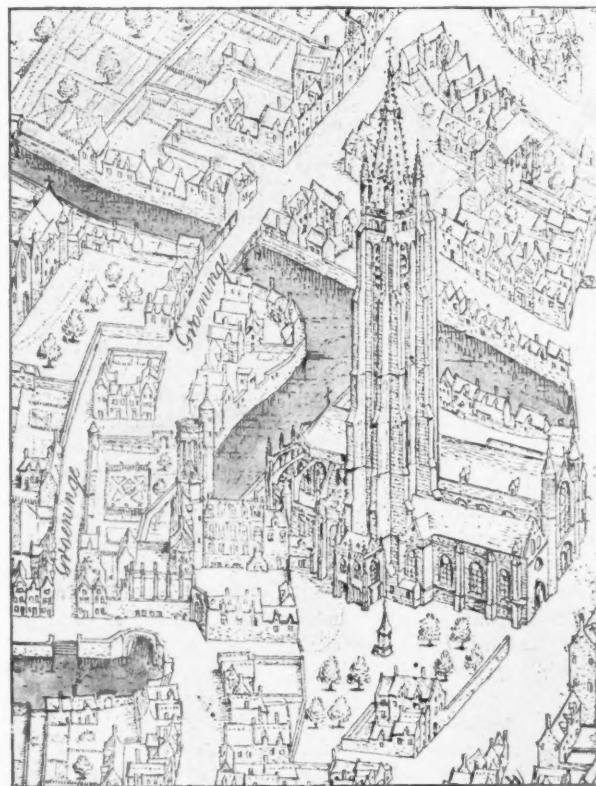
INTERIOR OF THE CHURCH OF NOTRE DAME, BRUGES.

how much harsher would have been the fate of the populace in the seventeenth and eighteenth centuries had there not been a marked influx of ecclesiastics from the surrounding country. With so much religious strife and persecution, with pillage and desecration more outrageous than has befallen the church fabric in most countries, it is almost cause for wonder that anything savouring of the Middle Ages beyond bare walls should have survived. Indeed, in some cases, very little else has been spared, while not even those of the greatest church of all have been left standing.

The most destructive period was that during which the acts of the Spanish oppressors under Alva—and more especially the iniquities of the Inquisition which they instituted—so incensed the native patriots that they banded themselves together in a pledge to redress certain of their grievances. It was in 1565 that some of the more ardent members of the aristocracy led this armed opposition, and the name of "beggars" (*gueux*) flung at them in derision was adopted as a valuable asset in their propaganda. For many a year the Gueux, assisted by the Calvinistic element in the country, carried on a crusade of spoliation in most of the principal cities, and notably in Bruges. In 1578 they took possession of the city and sacked the churches for no better reason than that they had been appropriated by the hated Spanish Roman Catholics. Bruges suffered the humiliating experience of seeing her finest mediæval churches spoiled by the descendants of the very men who had reared and beautified them. Religious bigotry blinded men to the call of beauty. The havoc wrought by these iconoclasts was incalculable; altars and screens were thrown down; roods and images shattered to fragments; furniture and painted glass smashed in all directions. The ruin would seem to have been complete. No people, however, have long tolerated the sight of desecrated churches, so they were not suffered to remain dismantled longer than circum-

stances would allow. The result of all this has been striking in these Flemish cities, for the new fittings set up within the old walls have resulted in many cases in an entire change of interior effect. The Renaissance has left its mark in many a thirteenth-century church; not the scholarly renaissance which valued restraint, but, too often, the florid renaissance of the Low Countries, which in its restless luxuriance speaks of the riotous display of the school of Rubens. The altar-pieces, jubés, pulpits, statuary, and lesser fittings provided abundantly in the seventeenth and eighteenth centuries, often overpower the quiet dignity innate to the conceptions of the earlier builders. Yet in themselves they are masterpieces of craftsmanship, and the triptychs, brass candelabra, and other metal fittings are often superb.

The Cathedral Church of St. Donatian having been demolished in 1799, the church of St. Sauveur became the cathedral in 1834, when the bishopric was re-founded. As is the case with Notre Dame and the other Gothic churches, the plan and section of this great vaulted building with its lofty triforium and fine chévet is obviously based upon Northern French models, local character being imparted by the use of brick externally. Not only was brick the material most easily procurable, but the builders probably foresaw that it would withstand more effectively than any laminated stone the biting sea air that sweeps round the walls at certain seasons. The loftiest brick tower in Belgium vies with the Belfry for supremacy. It is not an exact square, and only after a chequered career has it assumed its present form, for it was not till 1871 that the summit was eventually completed. As in most cathedrals of early foundation, work of all periods from the tenth century onwards blends into a harmonious whole. An extensive rebuilding late in the fifteenth century, under Jean van de Poele, produced the distinctive brick design for a



THE CHURCH OF NOTRE DAME AND THE GRUUTHOUSE IN 1562.

After Marc Gheeraerts.

transept-end seen in Mr. Wontner Smith's sketch reproduced on page 23.

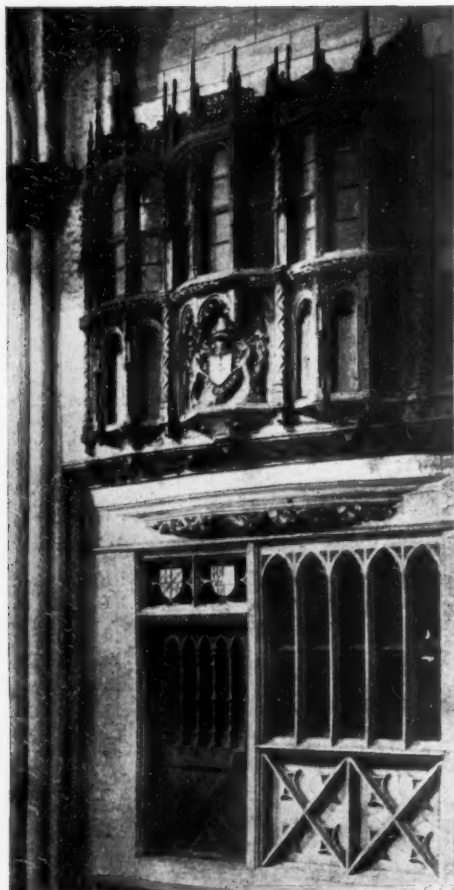
The effect of the interior has been spoiled by a disturbing scheme of colour decoration spread over the masonry of walls, piers, and vaults—another instance of the failure of a crude modern colour scheme in an old church. The eastern arm is nevertheless most impressive, and some of the side chapels fitted in pre-“rococo” days with sumptuous altar-pieces and metal screens, rich in colour, inspired Joseph Nash to make the water-colour study reproduced as Frontispiece to this article.

Notre Dame was also remodelled in the latter part of the fifteenth century, when the outer aisles to the nave and the “Paradise” porch—now the baptistery—were added. The lower part of the tower belongs to the earlier period of construction, but the spire was not added till 1440; this was rebuilt about a hundred years later with tall circular angle turrets at the base, as seen in Marc Gheeraerts' view (page 24). But much has happened to it since then, and the existing brick spire, piercing a corona in *Pierre bleue* at about two-thirds of its height, with octagonal turrets at the base, was only brought to its present form some forty years ago. Internally the red-brick vault contrasts well with the clean-cut stonework, and the general effect is reposeful in spite of the extravagant pulpit

and the statues perched on the piers of the nave arcades (illustration, page 24). This church contains many treasures, amongst them the tombs of Mary of Burgundy and her father, Charles the Bold. These originally stood in the choir, but they were taken to pieces and hidden away to escape the fury of the French Revolutionists, and since 1806 they have graced a side chapel off the south ambulatory; consequently they are both reconstructions. Mary died in 1482, and her magnificent tomb in black marble with effigy in bronze gilt, executed by Pierre de Beckere, was completed twenty years later (illustration on this page). Marble as a solid background with beautifully modelled figures of saints and angels and elaborate scrollwork with heraldic shields in bronze gilt and enamel on the sides, all of the most delicate workmanship, justify the opinion that this is one of the most precious altar-tombs in Europe. Some sixty years separates this work from that set up by order of Philip II to the memory of Charles the Bold. In that period there was a certain loss of spontaneity and freshness in design: Renaissance motifs crept in, and there are evidences of impoverishment in ideas. These tombs are characteristic products of the Northern sculptors and metal workers who flourished more especially at Tournai; together with the tombs of Philippe le Hardi and Jean Sans Peur, Dukes of Burgundy and Counts of Flanders—now in the



TOMB OF MARY OF BURGUNDY, COUNTESS OF FLANDERS, IN THE CHURCH OF NOTRE DAME, BRUGES.



THE GRUUTHUSE "TRIBUNE" IN THE CHURCH OF NOTRE DAME.

Marguerite van den Aa, their arms figuring in the carved decoration together with the motto *Plus est en vous*. Like everything else set up "before the troubles," this has been subjected to restoration, but by so skilful a hand that it is still a delight to look upon (illustration above). It requires no effort of the imagination to see that it was from such work that house builders in England obtained suggestions during early Tudor times. The designs of the upper part of this "tribune" and of the oriel window above the central entrance to Hengrave Hall, Suffolk, are strikingly similar; and when it is remembered that Sir Thomas Kytson, who built the house about 1525, was a travelled nobleman who traded extensively in Flanders, there is every possibility of his having acquainted his master-mason with such an attractive model. The Italians who may have carried out Sir Thomas's heraldry certainly could not have brought such a motif for an oriel with them, and nothing comparable was to be found in England.†

It was this same Louis of Gruuthuse, a Knight of the Golden Fleece, who founded the famous library which became the envy of scholars throughout Western Europe and which was destined to form the nucleus of the MSS. of the

museum at Dijon—they may be considered to represent the high-water mark attained by makers of monuments in these parts.*

The private pew or "tribune" of the Lords of Gruuthuse is also in the church of Notre Dame: till 1838 there was direct access to it from the private apartments. Its beautiful front, consisting of a stone screen-like lower stage surmounted by a superstructure arranged as three contiguous oriel windows in oak, commanding a view of the High Altar, was erected about 1472 for Louis of Gruuthuse and his wife,

Bibliothèque Nationale at Paris. He served King Edward IV of England loyally when driven from our shores, and eventually, in 1471, received him into his mansion adjoining Notre Dame with all the pomp and ceremony that was at his command. In recognition of this, Edward created him Earl of Winchester, and he stands out as one of the most inspiring characters at this dazzling period just before decline set in. Many happy memories are associated with the Gruuthuse family, but their home has been sadly mutilated. A fragment only of the original building has survived, and the work of "restorers" being everywhere in evidence, the exterior has been robbed of architectural interest, except on the eastern side, where the walls tower above the waters of the River Reie. But not so the interior. The dimensions of the kitchen recall that at Dijon, and so solidly was the building erected that the upper floors were laid with encaustic tiles. In 1624 it became what Sanderus calls a "*Mons Pietatis*," and falling into disrepute it was only rescued from oblivion in modern times by its transformation into a museum. The magnificent exhibits of lace, pictures, prints, oak coffers, and other articles of domestic furniture once in daily use in the city and surrounding country made it comparable with the Musée Plantin at Antwerp, or even with the Musée Cluny at Paris.

A visit to the Guild of St. Sébastien throws a sidelight upon another page of English history. This large brick building with a lofty turret, which is still a landmark for miles around, was the headquarters of the Guild of Archers, from whose members the bodyguard of the Counts of Flanders was drawn. Established on the present site in 1573, the Guild grew in importance, and Charles II and his brother, Henry, Duke of Gloucester, were glad to seek shelter within these walls during a part of their exile in the year 1656. There they whiled away many hours at a pastime which must have been alluring amidst such delightful surroundings. A bust of the king by Christophe Dieusart and a portrait of the Duke by Jean Boekhorst are amongst the souvenirs of this visit, jealously safeguarded in the great hall adjoining the long covered gallery where they shot their arrows.

The last quarter of the fifteenth century saw much rebuilding of churches in Bruges, the population having increased



INTERIOR OF THE CHURCH OF ST. ANNE.

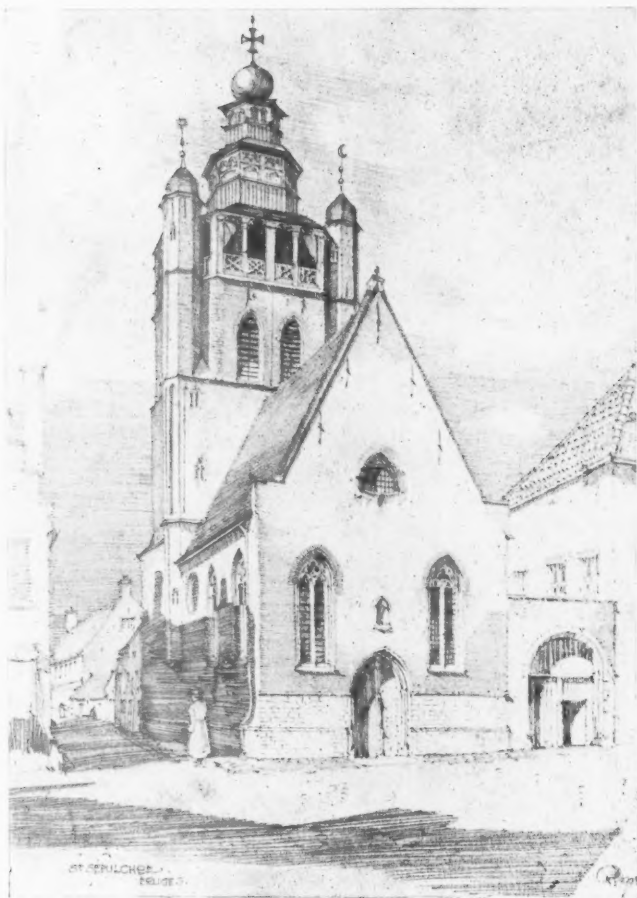
Built 1607-21. Jubé and organ-case late seventeenth century.

* The tomb of Philippe le Hardi in black and white marble is the work of Claus Suter of the Comté d'Hollande (d. 1404), whose masterpiece the *Puits de Moïse* is in the Chartreuse de Champnoul, at the gates of Dijon, where the tomb was originally placed.

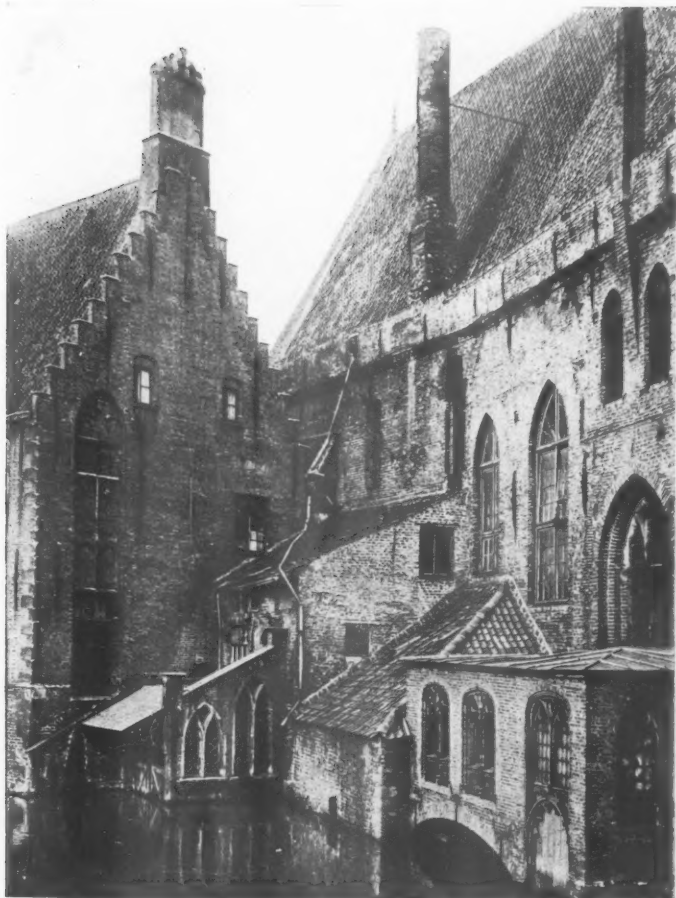
† Illustrations of Hengrave Hall will be found in "The Domestic Architecture of England during the Tudor Period," by Thomas Garner and Arthur Stratton. Vol. I. 1910



Interior of the Church of St. Jacques.



The Church of St. Sepulchre, known as the Jerusalem Church.
From a Sketch by C. Wontner Smith, now in the R.I.B.A. Belgian
Records Collection.



Outside the Hôpital St. Jean.

Photo: F. R. Yerbury.



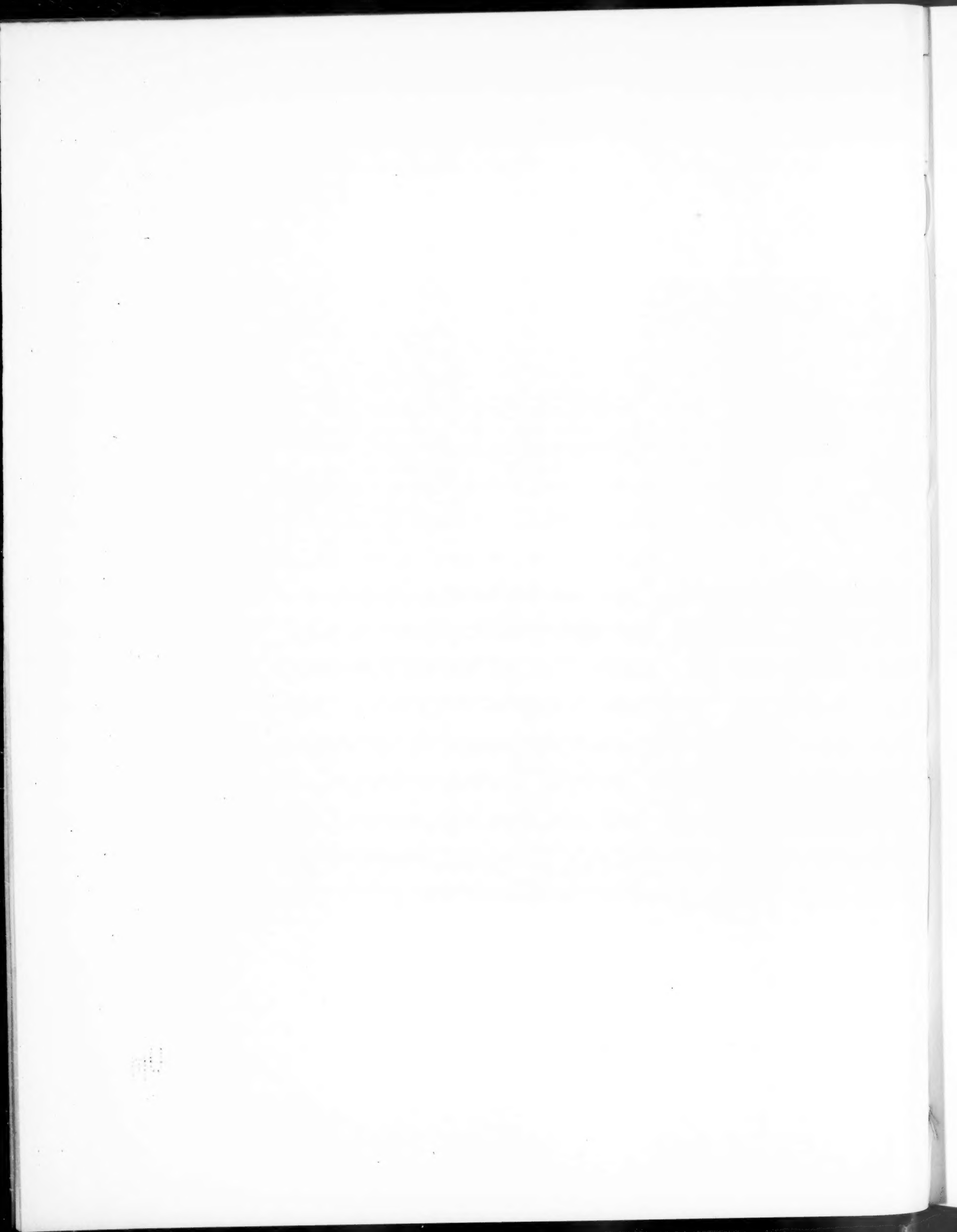
The Entrance to the Béguinage.

Photo: F. R. Yerbury.

February 1918.

Plate II.

SOME VIEWS IN BRUGES.



enormously since the time of their erection. St. Jacques, with its wide spanning arcades, was enlarged and the choir covered with a ribbed vault in wood which was decorated in colour early in the sixteenth century by Jean Prévost.* This was one of the churches devastated by the Gueux in 1580, and the character of the later fittings can be judged from the sketch reproduced on Plate II. The jubé, with its metal balusters,

for the good fittings it contains, and as being the resting-place of the painters Memlinc, Jean Prévost, and Pierre Pourbus, and of that versatile artist Launcelot Blondeel, who will always be associated with the Cheminée du Franc, although it is not his most successful work.

The church of St. Sepulchre, more generally known as the Eglise Jérusalem, is quite exceptional. It is supposed to have



INTERIOR OF THE JERUSALEM CHURCH IN 1782.

After Stroobant.

dates from 1628-9, and the organ-case surmounting it from 1785.

The brick church of St. Gilles was practically rebuilt about the same time that St. Jacques was enlarged; apart from its sturdy square tower crowned by a low spire, which is a familiar object in many street views, it is chiefly remembered

* The interior of the choir, c. 1520, is recorded in a fine picture by an unknown artist, owned by the Duke of Devonshire, and reproduced on page 321 of "Bruges, Histoire et Souvenirs," by Ad. Duclos.

been inspired by the church of the Holy Sepulchre at Jerusalem, and the design of the tower is certainly reminiscent of the East, to an even more marked extent than is the turret of Saint-Sang. The arrangement of the interior, with its short nave and choir raised high in the tower with a dimly lighted crypt beneath it, is more than ordinarily theatrical, but there is no need to seek farther afield than North Italy for examples of similarly elevated choirs. Altogether, it is unlikely that any direct influence from Jerusalem can be accounted for, but the



INTERIOR OF THE CHAPEL, COUVENT DE FOERE.

Built about 1830.

traditional story appeals to the imagination of devout Brugeans. No member of the Adornes family, by whom the church was built, is known to have visited the Holy Land earlier than 1470, or some forty years later than it assumed its present form.* The tombs of Anselm Adornes, son of the founder (died 1483), and of his wife Marguerite, together with several later monuments in alabaster, some good woodwork and stained glass, add to the interest of this exceptional interior.

The earlier church of Sainte-Anne is seen in Marc Gheeraerts' plan, but it was practically destroyed by the Gueux and rebuilt 1607-21, under Spanish influence. In some respects it is the most suggestive of all the Bruges interiors. A wide aisleless nave covered by a simple ribbed vault, a well-designed jubé and organ case, a wealth of carved woodwork sheathing the walls to the level of the high window sills, and pictures innumerable, produce most pleasing contrasts (illustration, page 26).

Yet another phase of design is represented by the Jesuit church of St. Walburge, in the Place St. Martin, designed by Peter Huyssens, a native of Bruges, who died in the city in 1637. This Jesuit Father travelled in Italy, and,

* Anselm Adornes was a great traveller, and setting out with his son John for Rome in 1470, he visited Tunis, Alexandria, and Cairo, reaching Jerusalem the same year. He was also charged with important diplomatic missions by Philippe le Bon, and for Charles the Bold he went to Persia. "Histoire des Voyageurs Belges." Le Baron Jules de Saint-Genois. 1846. Vol. I.

mastering the style favoured by his Order, was entrusted with the erection of several large churches, notably at Maestricht, Antwerp, and Ghent. On the suppression of this Order in 1779, the church was appropriated by the parishioners of St. Walburge, whose earlier church had fallen into ruins.

Since that time nothing of note in ecclesiastical building has been accomplished, with the exception of the church in the Couvent des Dames Anglaises, situated in the little-frequented Rue des Carmes. This church boasts a Corinthian order and a fine dome, completed after the design of Henri Pulinx about 1740. The city was already well provided and fortunes were at a low ebb. In the early years of the nineteenth century, however, during a short period of building activity, the need of chapels for convent schools and similar institutions became urgent, and it was met in the academic manner which at that time penetrated even such a stronghold of mediævalism as Bruges. The interior shown on this page is not without interest, but allowance must be made for the too slender proportions of the superimposed Doric and Ionic columns in the sketch taken from an old book. The Abbé of Foere in 1816 founded a school, governed by the Sisters of the Assumption, in the Hôtel de Miraumont; and this chapel, designed by M. Cools about 1830, and decorated in grisaille by J. Paelinck, follows a type that in the hands of the best masters has never been excelled and is one that can never become extinct.

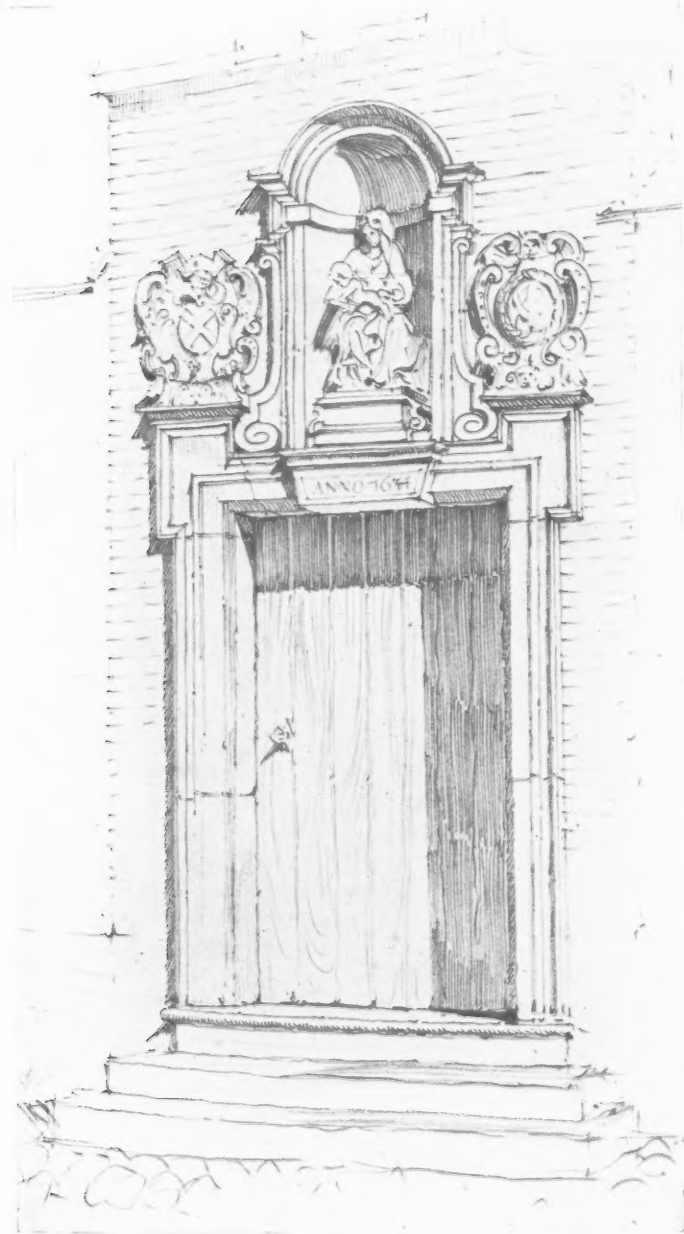
The religious life of Bruges has persisted through all manner of vicissitudes, and in her darkest period the foundation of so many charitable institutions stands out as one of her brightest achievements. The monastic immigration saved the situation in the early years of the seventeenth century when the populace were seething in misery. The Abbaye d'Eckhoute, the Abbaye des Dunes, the Chartreux, and many another religious body, set about recovering their lost fortunes. The Church not only kept the lamp of beauty alight, but it brought solace to the old and careworn by directly or indirectly encouraging the erection of numerous hospitals and almshouses, or *Godshuizen*, as they are still called. Some of these are delightful works of architecture. The Béguinage is something more than an almshouse, for the Béguins of Flanders, who took their name from Lambert de Beghe of Liège, founded religious



Photo - F. R. Yerbury.

IN THE BÉGUINAGE, WITH THE SPIRE OF NOTRE DAME
IN THE DISTANCE.

establishments in more than one city. They came to Bruges in the thirteenth century, but what they erected then was for the most part rebuilt four centuries later. The dwellings of the inmates, arranged around a large wooded *pleasaunce* with a chapel in the midst, create a haven as peaceful as an English cathedral close (illustration, page 28). It is approached by means of a bridge spanning the narrow end of the Minnewater through a gateway bearing the date 1776. The Minnewater was the principal harbour in the days of prosperity, and there it was that ships from many countries were to be seen with their freights of rich merchandise—foreign ships most of them, coming from Hamburg, Bremen, and Amsterdam, from London and our eastern ports, from Havre, Lisbon, Genoa, Venice, and even from Constantinople and Asia Minor. Cosmopolitan indeed were the throngs about the quays, which must have been as busy as any maritime port, and the tongues of half the world mingled there, necessitating the issue of proclamations in eight or ten different languages.



DOORWAY TO THE GODSHUIS GODERYX, BRUGES.

From a Sketch by C. Wontner Smith, now in the R.I.B.A.
Belgian Records Collection.

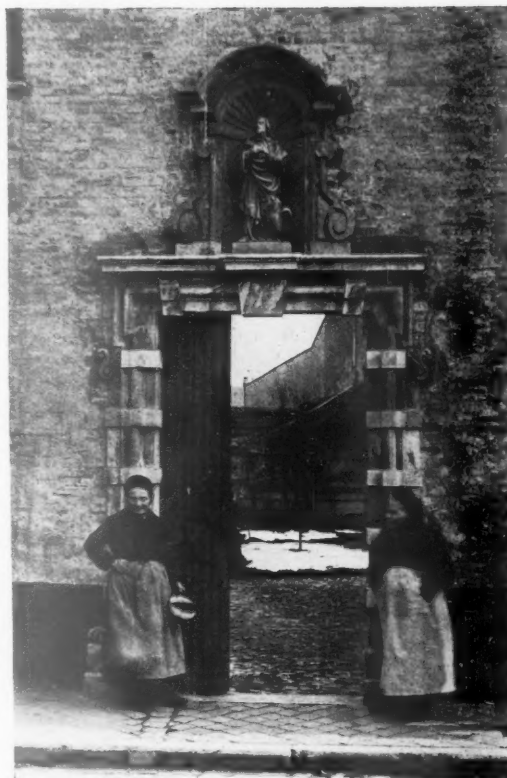


Photo: F. R. Yerbury.

DOORWAY WITH NICHE, BRUGES.

Founded about the same time as the Béguinage, the Hôpital St. Jean is another charitable institution which even now retains much of interest to the architect, more especially on its southern side, where it is seen rising sheer out of the waters of the River Reie (Plate II). But it is chiefly known the world over for the collection of Memlinc's works housed, till recently, within its walls.

The ideal almshouse is attained in some of the *Godshuisen*. Planned around an open space with a chapel on a main axis, the simplicity of their brick architecture creates a homely atmosphere: seclusion from the bustle of the outside world is secured. Of the large number, the Godshuis de Comte de Fontaine may be selected as typical. "This was founded in 1636 for twelve wounded soldiers, or failing them, twelve poor families, by General Paul Bernard, Comte de Fontaine. He is something of a hero in the history of Bruges, and to his valour the city owed deliverance from a siege during the wars of France and the United Provinces against the Catholics of the Low Countries. . . . The exterior of this almshouse as seen from the court has altered little—save for the mellowness brought by time—since it was built, and it retains its characteristic features unspoiled, colour and form together giving a desirable picture. The peace of another age pervades the place, and it is with regret that the bright courtyard backed by whitewashed houses and dominated by the central gable end of the chapel seen in the sketch (page 30) is exchanged for the narrow cobbled street." *

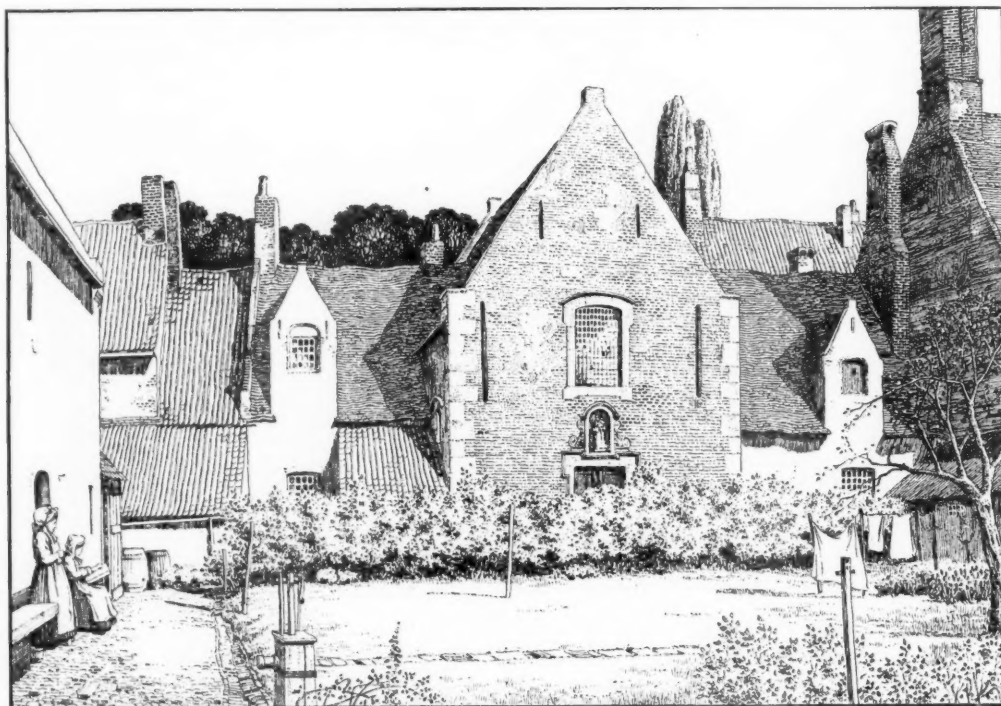
The doorways leading into these almshouses afford most pleasant surprises to a rambler through the city; one comes across them so unexpectedly. Many are set in a nicely shaped gable, and all are surmounted by a stone niche containing a figure of the Madonna or the Good Shepherd, the detail

* "Bruges, a Record and an Impression," by Mary Stratton, illustrated by Charles Wade. Batsford. 1914.

betraying their seventeenth-century origin. The two illustrated on page 29 are good examples; all have individual character.

To treat of the domestic architecture of Bruges at all adequately would unduly prolong these articles, and my résumé of the subject will be found elsewhere.* It is a fascinating study to trace the development from the severe early brick façades with their strong vertical lines and geometrical traceries, through the intermediate phases which present a more playful handling of brick, to the early seventeenth-century type in which horizontal lines begin to assert themselves and Renaissance motifs supplant Gothic traceries. In all, a thorough knowledge of the limitations of material is evinced, and such ornament as is introduced never asserts itself too strongly. Stone was rarely used for these façades, but a gem, known as the *Maison de Jean Vasqué*, stands in the Rue

trade carried on by the inmates makes direct appeal to the passer-by. Much of the smith's work in vanes, finials, door and window furniture, and fireplace accessories had found its way into the museums, and most of the interiors have long since been stripped of their panellings and decorations. The Flemings were probably the first people in Europe to clothe the walls of their rooms with wood panelling, on which the carver and the painter plied their crafts. We learned much from them in England. The finest workmanship, no doubt, was dedicated to the service of the Church, the Flemish picture carvers being the most dexterous that the world has produced; but in many houses, such as the *Hôtel Bladelyn*, the *Vlissinghe Tavern*, and the "*Maison Noire*," very beautiful structural work as well as furniture affords an idea of the excellence attained by the domestic interior in the fifteenth and sixteenth centuries.



THE GODSHUIS DE COMTE DE FONTAINE.

From a Drawing by Charles Wade, by permission of Messrs. B. T. Batsford.

d'Argent. It bears the date 1468, and the motto *A bon compte avenir*. Original timber fronts, too, are scarce, although they abounded at an earlier period. Colour-washed fronts afford a pleasing contrast to red brick, especially in the outlying wooded quarters of the city.

The crow-step gable naturally persisted long, but eventually simple curved copings in stone paved the way for distinctly florid scroll shapes. By the beginning of the eighteenth century the spell was broken, and Bruges, like Brussels, Ghent, and many another city, disturbed the harmony of her streets with façades which can claim no particular distinction, and which are as well suited to one locality as another. Cartouches, key-stones, and sculptured tympana abound, often dainty little compositions, cunningly placed and full of suggestion, while a date or a device expressive of the nature of the

Bruges in the past, as these articles have shown, had suffered terrible onslaughts on her architecture; that she may come through these devastating days unscathed is a hope that every British subject shares with our allies in war-swept Belgium. The marvel is that so much old work should have been left: that day after day, week after week, one has wandered about the cobbled streets, in and out of churches, museums, and picture galleries, ever conscious that her treasures had been far from exhausted. The next day always discovered some unthought-of object of beauty or some point of view more attractive than the most alluring hitherto enjoyed. What a fascinating personality has this city of the plain! Bruges *la Morte*, indeed, in one sense, but Bruges *la Belle* in another—shy, evasive, moody, but alive even now with the genius of the people who reared her, and vibrating with the message which the soul of a people can transmit, through her monuments, to generations yet to come.

* *Id.* Chapter V.

THE FURNITURE OF DAVID GARRICK'S BEDROOM.

IN 1916 the Victoria and Albert Museum was fortunate enough to secure the painted bedstead, with its original Indian cotton hangings, made between the years 1770 and 1775 for David Garrick's villa at Hampton. The bedstead was presented by Mr. H. E. Trevor, a descendant of David Garrick's brother George. Through the generosity of Mr. Trevor, and with the co-operation of some admirers of David Garrick, the remainder of the contemporary bedroom furniture has since been acquired. By the courtesy of the Victoria and Albert Museum, photographs of several of the pieces are reproduced herewith.

In an interesting leaflet which has been issued by the Museum authorities, it is stated that both Garrick and his wife seem to have taken a most enthusiastic interest in the decoration and furnishing of their house. Several of the rooms, notably the large bedroom to which this furniture belonged, and the state drawing-room, were decorated in styles which, though showing characteristics of contemporary English art, were more elaborate, fantastic, and original than would be found in the majority of country houses of the period. There is a well-authenticated tradition that the bedroom had a brilliant Chinese wall-paper, and the effect against this background of the green and yellow painted furniture must have been most striking. In harmony with the Oriental treatment of the wall-paper and the designs on the furniture, the cotton hangings both of the bed and of the windows were of Indian origin, and were painted by hand with designs of the Tree of Life.

The bedroom furniture comprises, in addition to the bedstead, three wardrobes, a corner cupboard, a basin-stand, a toilet-glass, and five chairs. With the exception of the toilet-glass it is all decorated in green and yellow in the same manner as the bedstead, two of the wardrobes and a corner cupboard being adorned with Chinese figures and landscapes. The craze for Chinese porcelain and lacquered furniture came in, of course, with the reign of William and Mary. Later on, Chippendale did much to widen and strengthen the vogue. In the third edition of his "Director" he describes his designs for Chinese chairs as being "very proper for a lady's dressing-

room: especially if it is hung with India paper." Much of the "Chinese" furniture of the period is Chinese only in name, the Oriental motifs having undergone a considerable metamorphosis in the process of adaptation by English cabinet-makers. It is highly improbable that Chippendale ever went to China. He must have gained his knowledge of the style by personal observation of the lacquered ware which at that time was coming into the country in fairly large quantities—principally via Holland. Mr. R. S. Clouston, in his book on eighteenth-century furniture, says: "Chippendale's ideas both on the country (China) and its arts were curiously inaccurate. In one instance he gives a plate entitled a 'Chinese Cabinet,' while in his letterpress he describes it as an 'Indian Cabinet,' Chinese and Indian being apparently to him synonymous terms."

The large wardrobe reproduced on Plate III is a very fine piece of furniture, and there can be little doubt that it was designed by Robert Adam. The detail is wonderfully delicate and in the best Adam manner. Documentary evidence exists to prove that Robert Adam designed some quantity of the furniture that was made by Chippendale and Hepplewhite; and there is every reason to believe that the wily Sheraton, who had a knack of appropriating the designs of others without acknowledgment, was largely indebted to him also. But only a very small proportion of the furniture in the Adam style could have been designed by Robert Adam himself. The fashion which he introduced soon captivated popular taste; and the demand for pieces became so insistent that most cabinet-makers of the day produced furniture in the Adam manner. The close personal friendship that existed between Garrick and Adam, however, supports the assumption that the Hampton wardrobe is a piece of genuine Adam design. The reproduction does not show it as it really appears, the mirrors having been blacked out.

The peculiar and somewhat revolting taste for reptilian motifs in furniture is shown in the toilet-glass reproduced below. The mirror is supported by snakes of carved and gilt wood, and is decorated in a style designed to suggest Dresden china. The basin-stand, with its three scroll-like



TOILET-GLASS.

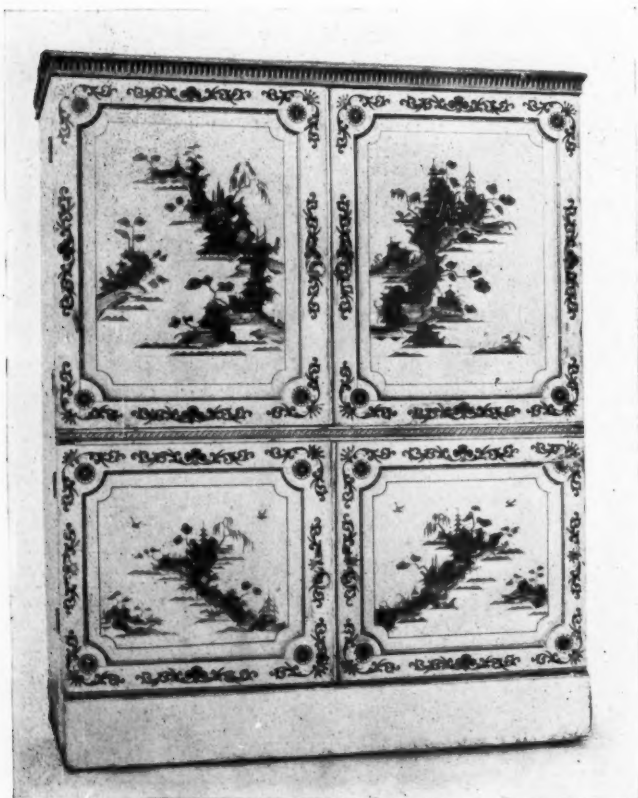
BASIN-STAND.

SMALL CHAIR.

legs, is a very elegant little piece; it is naturally diminutive in size, eighteenth-century washing facilities being notoriously inadequate. The small chairs are simple though stoutly built examples of the plain wood furniture of the period.

A few notes may appropriately be added concerning Garrick's Villa at Hampton, a view of which appears on Plate IV. Whilst it was occupied by Garrick it was known as Hampton House. Garrick became its tenant in January 1754, purchased the estate in the following July, and retained it as his country seat until his death in January 1779. In 1755 the house was altered and enlarged, and Robert Adam was employed to give it an entirely new front, the principal feature of which is a tetrastyle portico. In passing, a word may be said concerning Garrick's close friendship with the brothers Adam. Mr. John Swarbrick, A.R.I.B.A., in his book on "Robert Adam and His Brothers," says: "Possibly Garrick's intimacy with the brothers had arisen chiefly through the cordial relations which existed between him and a number of eminent Scotsmen then living in London. On one occasion it appears that a select coterie consisting of Robert Adam, Garrick's "first of men"; Home, the dramatist; Dr. Robertson, and Wedderburn, paid a visit to Garrick's country house at Hampton, where they tried to show their host how to play golf."

The grounds of the house, separated from it by a roadway, extend to the river in the form of a wide lawn. Garrick, says Mr. James Thorne, F.S.A., in his "Environs of London," added considerably to the grounds, and had them and the neighbouring eyot, which forms a part of the property, laid out and planted under his own direction. On the lawn he erected an octagonal "Grecian Temple," with an Ionic portico, to receive Roubiliac's statue of Shakespeare. For this statue Garrick stood as model, and gave the sculptor a vast deal of trouble during its execution. Roubiliac finished it in 1758,



WARDROBE.



CORNER CUPBOARD.

and received 300 guineas for his labour. Garrick furnished his house handsomely, and hung on the walls many good pictures, though ill-natured censors said that representations of himself, or of the scenes in which he acted, were disproportionately numerous. Among these were some of Zoffany's clever pieces, while his general pictures included Hogarth's "Election" series.

Garrick's dinners and garden parties were very attractive; night fêtes are described in which his grounds were lit by thousands of coloured lamps.

Horace Walpole records that he met at Hampton "the Duke of Grafton, Lord and Lady Rochford, Lady Holderness, the crooked Mostyn, and Dabreu, the Spanish Minister; two regents, of which one is Lord Chamberlain, the other Groom of the Stole; and the wife of a Secretary of State. This is being *sur un assez bon ton* for a player." Once a year the player had a different festivity. On the 1st of May he threw open his grounds to the village children, and regaled them with cakes and wine. On Johnson's first visit to Hampton House, Garrick asked him how he liked it. "Ah, David," he replied, "it is the leaving of such places that makes a death-bed terrible."

Hampton House continued to be the residence of Mrs. Garrick for forty-three years after her husband's death, and during that time it remained, with its contents, intact. She would have nothing touched that was his. On her death, in 1822, the contents were sold by auction and dispersed. The statue of Shakespeare was bequeathed to the British Museum. In June 1864 the house and grounds were sold by auction for £10,500 to Mr. Edward Grove, the clothier, of New Cut, Lambeth. The house has since been enlarged and altered, but remains substantially unchanged in external appearance.

Garrick lived in London at No. 5 Adelphi Terrace, which provides another point of contact with the brothers Adam. Boswell, in his life of Johnson, records a touching little incident—one that would make a good subject for a picture: "He (Johnson) and I walked away together: we stopped a little while by the rails of the Adelphi, looking on the Thames, and I said to him with some emotion that I was now thinking of two friends we had lost, who once lived in the buildings behind us: Beauclerk and Garrick. 'Ay, sir, said he tenderly, 'and two such friends as cannot be supplied.'"



Plate III.

February 1918.

WARDROBE FROM DAVID GARRICK'S BEDROOM AT HAMPTON.

Reproduced by courtesy of the Victoria and Albert Museum.

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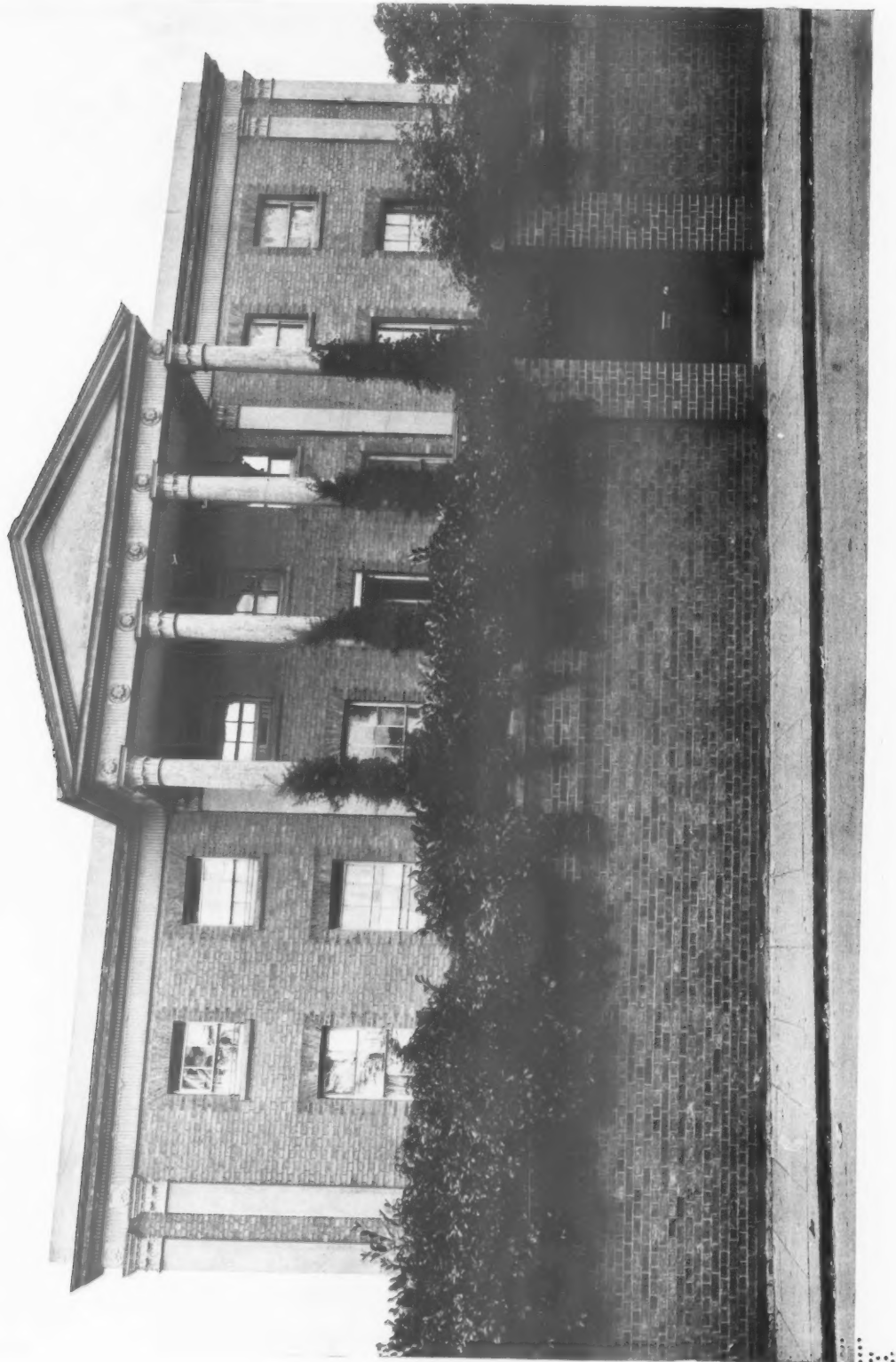


Plate IV.

GARRICK VILLA, HAMPTON-ON-THAMES, MIDDLESEX.
Robert Adam, Architect.

February 1918.

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BRITISH COLUMBIA HOUSE, REGENT STREET, LONDON.

THOSE whose business may take them towards the new British Columbia House, in lower Regent Street, should not fail to approach it from the direction of St. James's Park. In these momentous days, when weariness is settling down like a pall, and there are some weaklings who would have an inconclusive peace with the enemy, the two or three hundred yards which separate the Park from the building under notice have a peculiar significance. Here we are vividly reminded of something of our nation's glorious past; and he would be a poor patriot indeed whose pulse did not quicken at the recollection of it. The whole place is pregnant with heroic memories. Waterloo Place is in itself a battle-cry. In it and round about are monuments to many who have helped to make their country's name famous throughout the whole world. There is Bell's fine Guards' Memorial, with its story of the Crimea—Alma, Inkermann, Sevastopol—with the figures of Florence Nightingale and Sidney Herbert; statues of the first Lord Lawrence, of the Indian Mutiny; John Fox Burgoyne, of the Peninsula and the Crimea; Colin Campbell, of the same campaigns, and a score of others; Napier of Magdala; Franklin, of the "north-west passage"; and, of more recent times, Robert Falcon Scott, of the Southern Pole—all names that stand for dauntless heroism and the greatness of Britain. Contemplating this record of the heroic past, the most pusillanimous of Britons must gather fresh resolution to suffer and endure until the Allies achieve that victory which will ensure a just and lasting peace.

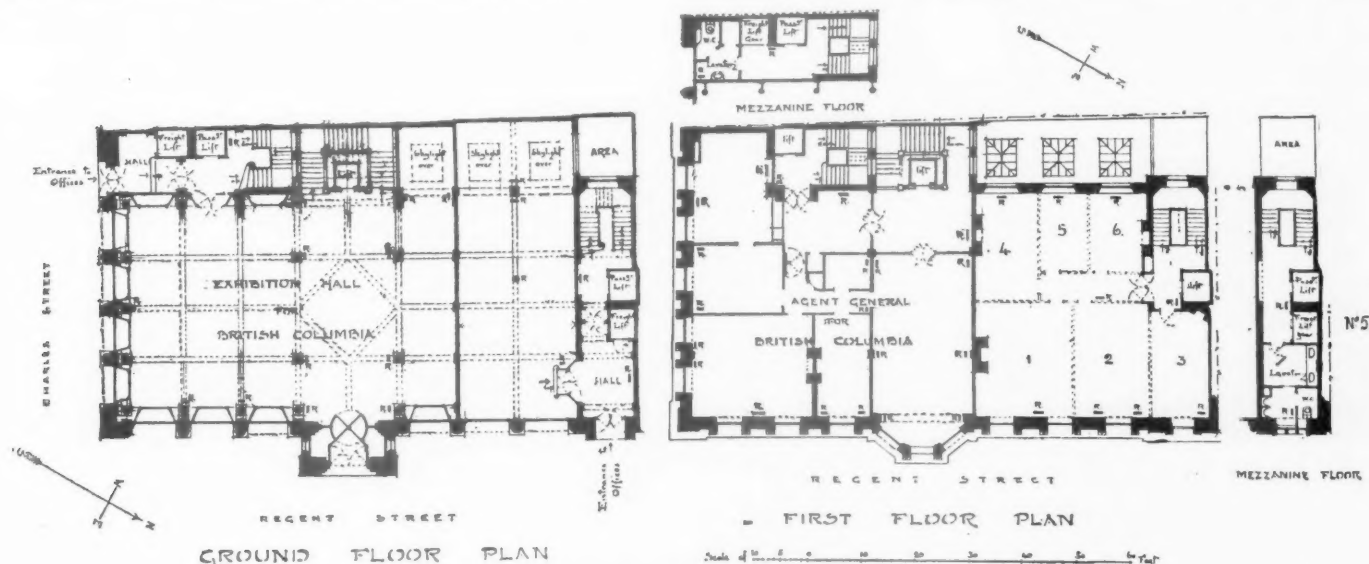
Waterloo Place has changed probably less than any other individual part of that remarkable planning and building scheme which was carried out by Nash and others during the early years of the nineteenth century, when George IV was Prince Regent. The United Service and Athenæum Clubs are still with us, and remain virtually as they were when first erected. The Duke of York still stands on his 123 ft. column at the top of the steps called after his name, flanked by the long classic façades of Carlton House Terrace. It may be recalled, incidentally, that McKim, when he came over to this country to receive the Royal Gold Medal, described this layout as the finest thing of its kind in London, and most architects will be disposed to agree with this appreciation.

The "Metropolitan Improvements" of the Regency period were the direct outcome of the peace interval following the overthrow of Napoleon, when the Continent became again accessible to the traveller. To the large numbers of people who had then rushed over to see the sights of Paris and other Continental cities, London in comparison seemed a deadly dull sort of place, and public opinion became unanimous in the demand for improvement.

John Nash, who was a pupil of Sir Robert Taylor and a contemporary of S. P. Cockerell, had acquired a competency and retired some time before he was called upon to carry out the Regent Street improvements. His return to practice, as Mr. A. E. Richardson relates in his "Monumental Architecture," was directly due to the influence of S. P. Cockerell, who, while on a visit to him at Carmarthen, "fired his dormant enthusiasm for architecture." He showed himself to be "a man of daring enterprise and great capacity for town-planning conceptions."

Regent Street was designed and carried out under an Act of Parliament between the years 1813 and 1816, at an approximate cost of a million and a half sterling. "In the opinion of Sir Robert Smirke," says Mr. Richardson, "nobody but the indefatigable Nash could have carried the scheme through. With the exception of two large blocks designed by Sir John Soane, Nash was responsible for the architectural design of all the buildings erected. His particular *forte* was the harmonious grouping of masses of buildings, all of which, although different in composition, produced unity of effect by being placed in juxtaposition." Regent Street, indeed, was the one show place of the Metropolis in which we could all take a legitimate pride. The spirit of progress, however, has decreed its demolition.

The northern half of Waterloo Place has been rebuilt in part, though as yet the modern work is not sufficiently obtrusive to upset the balance of the whole. The two sides of the Place still remain (except for a comparatively new building on the south-west angle formed with Pall Mall) much as they were left by Nash. His stucco colonnades have to this day an attractiveness that innumerable coats of paint cannot altogether obscure. It is a pity that Nash built in a material that lends itself so readily to demolition. One is almost



GROUND AND FIRST-FLOOR PLANS.

tempted to think that if he had used something more durable—Portland stone for example—there would not be so great a readiness to pull it down.

However this may be, it cannot be denied that the buildings of the Regency period are on far too modest a scale to suit modern requirements. Wherever the original work has disappeared, something at least two or three more stories in height has been erected in place. This is the case with regard to the two new colonnaded and pedimented buildings that face one another where the Place closes in to normal road width at the upper end; and the same thing is to be seen at intervals throughout the whole length of Regent Street. The effect at the present time is necessarily somewhat patchy—high and low alternating with restless sequence, except where a whole block of stucco-work has been swept away.

Such an environment as that which has been roughly sketched in preceding paragraphs lays no light responsibility upon an architect who has to set a new building in its midst. He is faced by a standard and a tradition; and to avoid doing them violence, and at the same time fulfil all modern requirements, will tax his ingenuity to the utmost. It must be admitted that much of the rebuilding already carried out falls short of the standard. This, however, is not so much the fault of the architects concerned as of those in authority, who, when the necessity for reconstruction first became apparent, failed to provide a comprehensive scheme for the guidance of those who should be entrusted with the work. Certain buildings, of course, are quite successful, and among them must be included the one at present under notice. The new

building which has been erected for the Agent-General of British Columbia, from the designs of Mr. Alfred Burr, F.R.I.B.A., is first in the lower part of Regent Street. It is numbered 1 and 3, and stands on the commanding corner site formerly occupied by the old Hotel Continental. Mr. Burr's building is therefore the connecting link between the reconstructed portion of Waterloo Place and a section of Regent Street that was rebuilt some considerable time ago.

The elevations are well composed in the English Renaissance manner, additional interest being given to the Regent Street front by the introduction of bay windows to the first and second floors over the principal entrance, which projects somewhat beyond the main building line. The fine group of sculpture above, and the coat-of-arms in the pediment to this feature, are by Mr. F. W. Pomeroy, A.R.A. The illustration reproduced on this page is from the sculptor's original clay model. The figure in the centre is "Justice," flanked left and right by "Progress" and "Industry."

The elevations are built up in what may be described, in the sense of architectural treatment, as diminishing stages. The ground story, naturally the strongest of all, is occupied by a range of columns having shop-fronts in between. Above, the first-floor windows are emphasized by a small order in each case, with triangular and curved pediments alternated. The second-floor windows are simpler in treatment, and are crowned only by horizontal capping; while those to the third floor, plainer still, have merely a simple moulding at top and small cills supported on brackets. A secondary cornice then



SCULPTURE GROUP AND COAT-OF-ARMS OVER PRINCIPAL ENTRANCE.

F. W. Pomeroy, A.R.A., Sculptor.



Plate V.

BRITISH COLUMBIA HOUSE, REGENT STREET, LONDON.
Alfred Burr, F.R.I.B.A., Architect.

February 1918.

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Agent-General's Office.



View in Exhibition Hall.

Plate VI. February 1918.

Photos: John H. Avery & Co.

BRITISH COLUMBIA HOUSE, REGENT STREET, LONDON.

Alfred Burr, F.R.I.B.A., Architect.

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intervenes, with plain moulded window openings and decorative panels above, the whole being surmounted by a strong principal cornice and finished with a Mansard roof.

The building is largely of steel construction, but the walls are of a thickness to comply with the London Building Acts. They are of brick, with Portland stone facings on the street fronts, and white-glazed brick facings on the back elevations. The floors are of hollow concrete with steel centering and Hy-Rib-reinforced intermediate beams. The roof is of concrete, with Hy-Rib reinforcement, and is covered with asphalt

These in both cases were carried out in "Marblestuc." All the marble mentioned in the foregoing description was supplied by Messrs. J. Whitehead & Sons, of London. British Columbia cedar, spruce, and pine were used for office fittings, beam casings, pilasters, dadoes, chimneypieces, etc. Doors and screens are of mahogany.

The building contains three passenger lifts and two freight lifts, these, together with the admirable lift enclosure illustrated below, having been supplied by Messrs. Waygood-Otis, Ltd., of London. The general contractors were Messrs. Holland



LIFT ENCLOSURE, FIRST FLOOR.

Photo: John H. Avery & Co.

or green slates, with copper dressings. The flooring to the rooms above the ground-floor story is of British Columbia pine, with ventilating gratings in the skirtings. The basement floor is of asphalt. The exhibition hall (ground floor) is paved with geometrical pattern Piastraccia and green marble, with column pedestals in dark green marble. The main staircase has Piastraccia marble treads, with dark and light green marble dado and balustrading from the basement to the second floors. The secondary halls are similarly treated, with finely opened-out panelling in cerise and green, the secondary staircases having dadoes from the basement to the sixth floor.

& Hannen and Cubitts, Ltd., of London." Hy-Rib was supplied by the Trussed Concrete Steel Co., Ltd., of Westminster.

The following were sub-contractors: Messrs. Thomas Faldo & Co., Ltd.; Messrs. F. J. Barnes, Ltd.; Mr. C. H. Mabey; Messrs. The Aston Construction Co., Ltd.; Messrs. J. Moffat & Son; Messrs. The British Luxfer Prism Syndicate, Ltd.; Messrs. Gripper and Beatley; Messrs. Anselm, Odling & Sons, Ltd.; Messrs. John Bolding & Sons, Ltd.; Messrs. Leo Sunderland & Co.; Messrs. H. E. Gaze, Ltd.; Mr. J. W. Sparrow; Messrs. F. & C. Osler, Ltd.; Messrs. Charles Smith, Sons & Co., Ltd.; Messrs. A. Sanderson & Sons, Ltd.; Messrs. James Gray, Ltd.; Messrs. Chubb & Sons, Ltd.; Messrs. R. Anderson & Co.; Messrs. Le Grand and Sutcliffe; and Messrs. Story & Co.

THE LINCOLN STATUE CONTROVERSY.

THE proposal to send to London a statue of Abraham Lincoln for erection in Parliament Square has provoked a heated controversy on the other side of the Atlantic. As our readers are well aware, it was intended in the first instance that the statue should be a reproduction of Saint-Gaudens's fine work at Chicago. Later, however, an offer of a replica of Barnard's statue

Saint-Gaudens statue is favoured by many because, while not pretending to be an exact likeness, it expresses very strikingly the popular conception of Lincoln's character. The Barnard figure, however (that which has now been accepted), is claimed by others to be a far more real and life-like portrait. The respective merits of the rival statues may be fairly judged from the accompanying illustrations, reproduced from a



Photo: J. E. Yoreman.

By Augustus Saint-Gaudens.



Photo: Perry Studio, New York.

By George Gray Barnard.

THE RIVAL LINCOLN STATUES.

at Cincinnati was made by Mr. Charles P. Taft (brother of ex-President Taft), and this offer the American branch of the British-American Peace Centenary Committee accepted.

We in this country have rightly held aloof from the dispute which has arisen as to which of the statues is the better for the purpose in view. As the recipients of a generous gift from a great ally it would be unseemly for us to take sides or to show partisanship in such a controversy. The essence of the whole matter is as follows: The

recent issue of "The Journal of the American Institute of Architects."

The claims of the opposing sides have been very ably stated in the editorial columns of the New York "Tribune" and the Philadelphia "North American." The former newspaper, advancing the claims of the Saint-Gaudens statue, says:—

"In the controversy over the statue of Lincoln which it is proposed to erect in London, much heat has been expended in denunciation of Mr. Barnard's production as a portrait.

This is natural and proper. The sculptor's uncouth conception of his subject offers a point of attack as vulnerable as it is obvious. But it is not by any means the only invitation to criticism. This episode revives in acute form the whole question of what we can only describe as artistic manners. These—if the testimony of civilized peoples in all ages is worth anything—are explicit on the dignity essential to a public monument. Consider the largeness, the grandeur, of every great statue that has really withstood the test of time. Consider the majestic, impersonal character of Greek sculpture and the severe stateliness of Roman, the nobility superadded to the realism of heroic statuary in the Italian Renaissance, and the measured, orderly style predominant in modern France. This uniform tendency through the historic schools has never been determined by any vulgar triumph of academic formulas over individual creative genius. It has expressed, simply, mankind's innate sense of things, the natural human conviction that a public monument, as distinguished from the statue in a private gallery or from the purely decorative work of art, should be, above all things, monumental.

"We are not playing with words, bringing 'monumental' forward as a sort of esoteric mumbo-jumbo, behind which we might mean anything we chose. This particular word has not only a fixed meaning, but certain inalienable associations. The same lexicographer who defines a monument as 'anything erected to perpetuate the memory of a person or an event,' is careful to indicate that what is 'monumental' is, among other things, 'impressive,' thus recognizing the eternal play of that universal instinct to which we have referred. How clearly the poets drive at this point! How consistently they portray their hero with an effort to detach him from his ordinary surroundings, to charge their every stroke with at once the truest and the loftiest meaning, to free the core of his character from petty details, to synthesize his traits and thereby to simplify them—to idealize him, in a word, and by virtue of so doing to make immediately comprehensible to the world, not alone his outward seeming, but the very soul of him.

"It is, then, not alone because Mr. Barnard's Lincoln is revolting as a portrait that . . . the donor of the bronze should . . . ponder, also, this large question of artistic manners, this principle of framing a public memorial with a decent respect for the opinions of mankind, for the unchanging traditions of a special form of art. He is known as a collector of old masters, a connoisseur of fine things. Let him, in that capacity, ask himself which statue comes the nearer to matching the Lincoln of Lowell's ode—Barnard's or the masterpiece by Saint-Gaudens in Chicago, a replica of which could surely be procured. Before which one of them will the people of Great Britain pause in recognition of the true representative of this country in the Civil War, set before them purged of all unimportant traits, made manifest in truly heroic mould—a figure not of Illinois and yesterday, but of America and all time?"

The Philadelphia "North American," upholding the claims of the Barnard statue, says:—

"If a Lincoln is to stand in the shadow of those venerable walls (Westminster Abbey), by all means let it be Barnard's Lincoln. Not because it is Barnard's—but because it probably is the nearest possible approach to that rarest of achievements in imagery—the exposition in one figure of both the physical and the spiritual stature of the subject. . . .

"If there is to be shown in the land of Magna Charta a likeness of the great apostle of freedom, let it be as nearly as possible a real one. . . .

"For if ever there lived a man who hated even the small and commonly overlooked deceptions, that man was Lincoln. It would be hard to conceive a personality more free from any desire to look or seem what it was not. Indeed, it is one of the bases of his greatness that he had no affectation of voice, glance, or manner. The very essence of his nobility is to be found in his own complacent acceptance of his gnarled physical nature. It was this as much as anything else that lent force and power to him. . . .

"Already the world is overweighted with sand-papered 'ideal' effigies of men and women whose work and worth make them worthy of such perpetuation. . . .

"Why any American should—how any American could—object to the setting up in other lands of this real likeness is not easy to understand.

"If it be that the showing of big bony hands, broadened and toughened by grasping the axe and lifting heavy burdens, should displease peers whose manual digits are soft and tapering, let it be remembered that most of the common people Lincoln loved and blessed are themselves possessed of hands akin to this kind, and that their hearts must be quickened and their souls uplifted by the sight of such in one whose name is immortal. . . .

"If the idea of these objectors is to export some fictional figure expressive of freedom, let them plead for an idealized Goddess of Liberty, which will mean just as much in front of the Houses of Parliament as it does on the quarters and halves and dollars of our national currency. But if we are going to send a Lincoln to voice silently the meaning of freedom, let us send that Lincoln who lived its meaning and through whom the God of Freedom made manifest to mankind the essentials of democratic personality.

"The very fact that Barnard's Lincoln does accentuate the homeliness and soul-kinship of the man is the best argument in behalf of its selection for this purpose. It is that which makes of this unique likeness an inspiring and enthusing influence. For a majority of those who will pause before it in London will be homely men, and made more so by years of toil and struggling. And these may be led by this Lincoln to a larger, truer estimate of their own and their children's possibilities. . . .

"On that face and in that figure, as Barnard has preserved them for all time, is written enough to tell the most ignorant peasant something worth knowing about the humanity of democracy. If this is not the purpose behind such a gift, then let the gift remain ungiven. And if there be any higher purpose, let some spokesman step forth to outline the manner in which it may be expressed."

From an impartial study of the accompanying illustrations, we think it will be admitted that both statues have peculiar merits of their own. Saint-Gaudens has given us a fine dignified Lincoln, in which all the great qualities of the man seem to be synthesized and expressed. But the physical likeness is not striking. Barnard, however, has gone to the extreme of realism (it is said that he modelled the face from a death mask), and given us a statue which is no doubt far more life-like. It is not a graceful figure; indeed, it is gaunt and ungainly to the point of caricature. The frock-coat would be better suited to a much stouter man, for it is made to hang in loose, baggy folds. Hands are unduly big and bony, and feet are unnaturally large. Barnard, it would seem, in attempting to portray Lincoln as he really was, has exaggerated his physical peculiarities. For all this, however, he has given us a vivid portrait.

HOUSING AND TOWN PLANNING AFTER THE WAR: A VALUABLE REPORT.

(Concluded from p. 21, No. 254.)

THE members of the conference desire also to urge the Government to take the earliest possible steps to secure that as and when the military occupation of the various hutments erected during the War ceases the timber shall, as far as possible, be made available for use in the construction of houses. The members of the conference realize that much of this timber is not suitable: but, in so far as they have been able to make inquiries, they have been led to realize that, given care and skill in dismantling and adaptation, the use of this timber will be of material advantage in the earlier parts of the post-war period.

Ironmongery and Light Castings.

The members of the conference will at a later date submit several detailed suggestions as to the production of the supply of well-designed standardized fittings. They take the view that, given the application of the best skill in designing, some of the trumpery fittings which have been commonly in use in the past may be replaced by fittings which will be more serviceable and more artistic.

The factories and works which were before the War engaged in the production of these requisites for cottage building are now for the greater part engaged in the production of munitions, and are controlled to a greater or lesser degree. For this reason it will be practical for the Government gradually to turn the energies of these factories and works, towards the end of the War, into a channel of producing on a large scale whatever is required, and at a price which shall not only be fair to the producers, but fair also to the taxpayers, whose money will be expended on housing schemes in the form of subsidies.

Roof Coverings.

The members of the conference are of opinion that with a view to increasing the range of materials available for roof covering, materials of the composition type may be adopted provided that they are impermeable, durable, and fire-resisting.

They recommend, therefore:

- (a) The economical adoption and use in building construction of new materials or new forms of materials; and
- (b) The substitution of materials in construction, e.g., the substitution of concrete for timber in floor joists, etc.

A sub-committee of the conference is now considering these points. They have already reported that concrete blocks and slabs for walls and partitions can be used to economical advantage where suitable aggregates are available in sufficient quantities. Tile blocks will also come within the scope of the same recommendation when used in combination with brick-built or concrete-built cottages, for such portions thereof as internal walls or partitions.

Under the same category will come floors and flat roofs constructed of reinforced concrete beams or joists made in slabs, or of floors cast in situ. Pitched roofs may be also constructed of similar materials if due care be exercised in securing the slates or other roof coverings to the rafters.

Labour-saving Appliances.

With regard to point 4 in the terms of reference, viz., the provision of labour-saving appliances in the equipment of houses, the members of the conference desire to point out that this is a subject which has as yet not received the attention in this country its importance demands. Much progress

has been made in this respect in the United States and Canada.

The members of the conference are now inquiring into the possibilities of labour-saving appliances, such as those for the cleansing and drying of clothes, the supply of hot water for baths and other domestic purposes, etc., the heating of houses, etc.

They find that the provision of appliances to serve these ends are to be included in the projected housing schemes of the Dundee City Council, and Mr. James Thomson, the city engineer of Dundee, has undertaken to prepare a report on this subject which will be submitted in due course.

Opportunities for Experiment.

With regard to point 5, viz.: the provision of useful opportunities for experiment, the members of the conference are strongly of opinion that in view of the great increase in the cost of building, both the Government and local authorities should give all the aid in their power to useful experiments in building construction.

With the same aim, the Department of Scientific and Industrial Research should grant facilities for experimental work in such directions as will be of service to the building industry.

Possibilities of Standardization.

With regard to point 6, viz.: the scope and possibilities of useful standardization in the production of component parts, the members of the conference are unanimous in condemning the standardization of houses. They regard proposals to secure this end as likely to be productive of a tiresome monotony, only a little better than that of the industrial areas of our great cities. Up to a certain point standardization carries with it economy, but when that point has been passed the production in greater bulk does not carry with it any special economy, and there is, therefore, no reason on this ground for standardizing houses.

But whilst the members of the conference are opposed to the standardization of houses, they are fully convinced that the possibilities of the standardization of component parts are very great indeed.

To a great extent this standardization has, however, already taken place. Bricks, blocks of stone, concrete slabs, slates, tiles, and, to a small extent, doors and windows, are already standardized. But there is still a valuable field for the standardization of fittings and other building materials.

A committee of the conference is now considering this subject, and a report will be published in due course.

Amendment of By-laws.

With regard to point 7—viz.: The points on which the by-laws usually in operation in (1) urban and (2) rural areas should be amended in order to permit of the adoption of new ideas in building construction—a committee of the conference is considering in close detail the question of the amendment of by-laws. The committee has presented an interim report, and the members of the conference have approved and adopted the following recommendations contained in this report:—

1. That where areas of land are being developed for the housing of the working classes the provision of the by-laws with respect to new buildings shall

be modified so that such buildings may be erected in the manner which may be decided by the local authority, with the approval of the Local Government Board.

2. That Clause 20 of the Model By-laws should be slightly amended to provide that the slates mentioned should be a double course laid to break joint and embedded top and bottom in cement. The surface of the ground mentioned to be "finished" surface.

3. That for Clause 21 of the Model By-laws Clause 18 of the Rural Model By-laws should be substituted on the ground that this permits a much greater discretion where stability is secured.

On this point the members of the conference beg to submit the following resolution:—

That this conference is of opinion that a by-law should be drafted to allow the external walls of domestic buildings to be constructed of suitable materials other than bricks, masonry, or concrete, provided that the walls of such domestic buildings are of sufficient stability and the buildings suitable in all respects for human habitation.

4. With regard to the height of rooms, the 8 ft. limit of the model by-laws is approved both for ground and upper floors. The minimum height of windows should on the ground floors be not less than 7 ft. to the uppermost portion. On the first floor the minimum height of window should be 6 ft. from the floor level. In the case of rooms wholly or partly in the roof, the area of the room should be measured at a level of 5 ft. above the floor, and for at least two-thirds of such area the height should be 8 ft. (This will save the necessity of filling in a space below the 5 ft. mentioned above if the plate level is less than 5 ft. above the floor.)

Ventilation should be provided at the highest point of the ceiling to all rooms. It is further suggested that the rules as above with respect to rooms in the roof should apply also to mansard roofs.

An Amending Public Health Act.

The members of the conference have unanimously passed the following resolution with regard to the general question of by-laws:—

That it is desirable that the Government should expedite the passage of an amending Public Health Act dealing with the structures of all buildings and more particularly in relation to housing schemes.

The foregoing interim report has been submitted by means of a deputation to the Right Hon. W. Hayes Fisher, M.P. (President of the Local Government Board), and the Right Hon. C. Addison, M.P. (the Minister for Reconstruction).

HOUSING THE WORKING CLASSES: L.G.B. MEMORANDUM.

As we go to press the Local Government Board have just issued, for the use of local authorities in the provision and arrangement of houses for the working classes, an important memorandum on "The Housing of the Working Classes Acts, 1890 to 1909." This memorandum succeeds that which was issued by the Board on 25 March 1913, on the same subject. It summarizes the views of the Local Government Board on various points in regard to the housing problem, but its principal value subsists in the series of twelve approved plans of working-class houses that are included with it. We hope to illustrate a selection of these in our next issue. The memorandum is to be purchased, price 6d. net, through any bookseller, or directly from H.M. Stationery Office at the following addresses: Imperial House, Kingsway, London, W.C.2, and 28 Abingdon Street, London, S.W.1; 37 Peter Street, Manchester; 1 St. Andrew's Crescent, Cardiff; 23 Forth Street, Edinburgh; or from E. Ponsonby, Ltd., 116 Grafton Street, Dublin.

"THE WORKING-CLASS HOUSING PROBLEM AND ITS SOLUTION."

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,

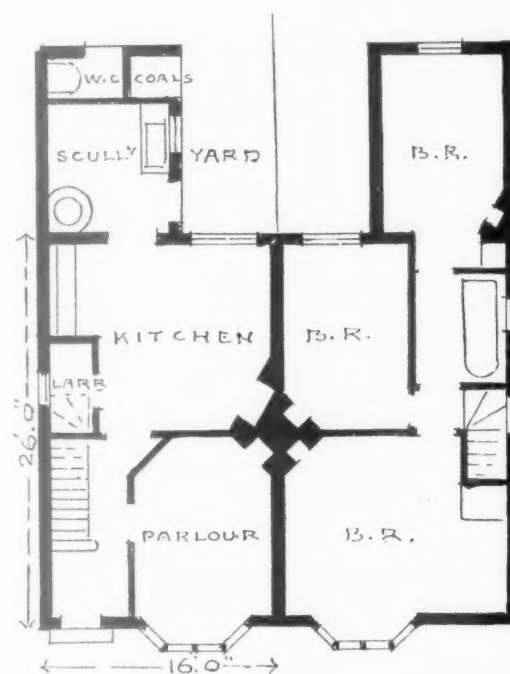
I suggest that two types of houses should be standardized:—

(A) For skilled artisans and those engaged in clerical work. Gross rents 7s. 6d. rural to 13s. urban per week.

(B) For part-skilled workmen and labourers. Rents 5s. rural to 9s. urban per week.

The A class would provide a parlour—not large, say 11 ft. by 10 ft., but preferably with a projecting window; a living room of fair size, say 13 ft. square, approached by a passage at side of stairs.

The best way of economizing space in both these rooms would be to place the fire-places on the angle (back to back) on party wall.



The scullery, some 7 ft. to 8 ft. square, would have a copper in the corner if in a rural district, but a vertical hot-water heater in urban places and where gas is laid on.

A coal place might be outside, but need not be covered.

On the first floor the usual three bedrooms—with position of beds considered—and a bathroom from 6 ft. to 7 ft. square, which might be used as an approach to the back room.

Of the B class, the standard cottage of Lieut. E. Holloway in *THE ARCHITECTURAL REVIEW* of October is a good example. (The cupboard for coal would almost certainly be otherwise utilized.)

To meet the urgent demand for weekly-rented houses in the next few years, it is probable that reinforced concrete floors and flat roofs will, owing to the timber shortage, be extensively used. In that case, in all inhabited rooms there should be a layer of mastic, on which a thick plain linoleum could be laid.

Yours, etc.,

M. HULBERT.

Ealing, W.

NEW BOOK.

A STUDY IN THE NEW CIVICS.

It is at all times difficult to criticize Mr. Ashbee. His geniality is infectious, and that and his naïveté disarm you. He dogmatizes without insistence, is egoistic without offence, garrulous without prolixity. He changes his subject almost as often as a dictionary. Being, like the character in Colman's verse, "three single gentlemen rolled into one" (he is described in the prospectus of his book as "architect, designer, and craftsman"), he turns, in his writings, from one subject to another with the celerity of a quick-change variety artist; but, of course, with much more grace and refinement. This capacity for entertaining makes his books acceptable where they would otherwise go unregarded, and carries his message to quarters it would never reach if it were delivered more formally or more frigidly. It is imbibed with joy where a tonic made up in accordance with common prescription would be rejected with a shudder.

In the heading to Chapter I we are told that the object of the book is "an appeal to the practical idealist." It is sufficiently wide. Every idealist thinks himself more comprehensively practical than the practical man professed; and the practical man is convinced in his secret soul that practicality is the truest form of idealism. Mr. Ashbee, in effect, flatters both assumptions, and thus wins converts in both camps, his object being to unite them in high (but not too high) endeavour for the amelioration of human interests. For him, æsthetic movements are a "great vitalizing force." He has seen, with Wordsworth, that "getting and spending we lay waste our powers," and he is confident that everywhere there is a dawning perception of this doctrine. "The same causes," he says, "that have made thoughtful people in England, America, or the British Colonies look for something in life better or more beautiful than the mere getting of money and the gathering together of material goods, have been at work in Germany, France, Belgium, indeed wherever we find Industrialism. I want to show the unity in all this striving, and to give hope through the understanding of the unity."

"Mind your own business" is excellent counsel if rightly conceived—that is, without narrowness and selfishness, without too intense a concentration on the immediate object, to the neglect of the roots and soil that feed the plant. We rather like Mr. Ashbee's conception of the functions of the architect, who in his view "is at best an interpreter. It is a part of his job to understand the life that goes on around him, to make it a little nobler here, a little less squalid there; to help people to live, while himself living and creating to the top of his bent. This practical poetry of life is what he has to aim at and realize in himself and others. The different movements—æsthetic, social, political, religious—through which we pass, then, are among the things he has to try to understand. His own work—it may not be much that he does—will be better by understanding the life that goes on around him, be a finer interpretation of that life and its needs." All this the architect already knows, although he is not always willing or able to act up to it; when both his reluctance and his enervation are, with more or less plausibility, traced to the ignorance of the public to whom Mr. Ashbee's book is primarily addressed, and who are most in need of his gospel of practical idealism.

This gospel, if we understand it aright, is that we should aim at a fuller conception of life as a joyous and a beautiful thing. Man is not to be the slave of his machinery, but its

master. He is to make the best of this best of all possible worlds. A man shall profit nothing if he lose his own soul. "The difference between us and the later Victorians is that for us Necessity is not in the Mechanical power, but in the Will that is to dominate it. For us Beauty is no longer mere enjoyment. Much less is it the enjoyment of a privileged class. We do not accept the hedonistic view. For us Beauty is a spiritual force pervading all things, a heritage into which everyone is born, a state to which everyone can attain—more or less, according to his power or his sympathy. . . . We could not have been fighting in the last years as we have, had it not been in the conviction of our ascent towards Truth, Goodness, and Beauty. But this applies to our enemies just as much as to ourselves. All Art from now on can be but the mirror of this conviction."

It is, we suppose, as a practical idealist that Mr. Ashbee wishes to be regarded. He very frankly owns that he practises what he preaches. We must, he says, do more than mouth the General Thanksgiving, "We bless thee for our creation, preservation, and all the blessings of this life," and he illustrates his practice with a personal experience: "A man once offered me the commission to reconstruct the interior of a Wren church. There was much that was dowdy and needed cleaning, but nothing that justified reconstruction. We argued long on what should be done and what should be left; but my client had his money, and it was burning a hole in his pocket. I could not get him to see the beauty in what he wanted me to destroy, so at last I played my trump card. 'Then you really mean,' said he, 'that you will resign the commission rather than do this reconstruction?' 'That is what I mean.' 'Then,' said he, 'I suppose I must be wrong, and the old stuff beautiful after all.'" Obviously this is no very weighty instance of self-abnegation. An architect asked to reconstruct Wren has to take into account the probability of wrecking his own reputation. Mr. Ashbee, however, very properly deprecates veneration for what is merely old. Veneration, as he says, should stop short of idolatry.

This, as we have already hinted, is a discursive book. Successive chapters deal with the derivation of the art influences of our time, the pre-Raphaelite "inspiration," the Arts and Crafts Movement, the Impressionists, the growing regard for amenities, Neo-Georgianism, what William Morris stood for, the idea behind Post-Impressionism and Futurism, the housing and town-planning movement, the garden-city idea, Oriental influences; and it is not until the fifteenth chapter is reached that we come to close grips with the subject implied in the title, "Where the Great City Stands." It stands on an eminence, but our guide has led us up to it by no steep ascent, preferring to wind about the pleasant by-paths, and there on occasion to botanize a little, or to sit down on some way-mark and relate anecdotes or recall history. At rare intervals the talk, always racy, becomes almost epigrammatic. Is not this rather neatly expressed?—"Some rule of height for buildings is the first step in co-ordination of modern industrialism. The principle involved must then be carried further into a system of zones, or districting, by which we mean that the different functions of the city shall be so grouped as not to destroy each other, as is so often the case in English and American cities. . . . Thoughtful development of the zone or 'districting' means method, cleanliness, economy of time and resources; it means that having learned the importance of these things in our own homes, we apply them also to the city in which we live."

Again, scale "connotes a human quality. Absence of scale, or being 'out of scale,' means that our building is badly designed, the detail out of relation to the whole, that one building is out of harmony with another, that in each street the general setting is marred by some impertinent or ill-mannered intrusion. Here are ethical forces at work. A community that cannot impose scale upon itself has not realized its own corporate unity. A city whose buildings are out of scale is not yet civilized; it is, as the Greeks would say, 'barbarian.' In this restraint of the individual we have a fundamental question of manners, of good breeding, of culture applied to practical civics." To an architect this may seem trite, laboured, and a little obvious; but the appeal is to Philistia, where frequently what ought to be most obvious is in most need of emphasis. Similarly, many of the illustrations—superficially a most heterogeneous collection,

yet having in common the unifying virtue of enforcing some principle—though familiar enough to the art-lover, will be at least comparatively fresh to the average reader. They are at all events goodly to look upon, and miscellaneous though they are as a whole, each serves some definite purpose. Mr. Ashbee's book, conveying easily and agreeably certain vital and fundamental principles of art and ethics, has a wide field and a noble mission. It should convert the heathen in high places, and the extent to which it does that will be the measure of its success as a contribution to the literature of architecture, art, and civics.

"Where the Great City Stands: A Study in the New Civics." By C. R. Ashbee. Published by The Essex House Press, 37 Cheyne Walk, London, S.W., and B. T. Batsford, Ltd., 94, High Holborn, London, W.C. Price 21s. net.

THE EDUCATION OF THE ARCHITECT.

THE following interesting letter on the subject of architectural education appeared in a recent issue of the R.I.B.A. Journal:—

School of Architecture,
University of Liverpool,
November 7, 1917.

TO THE EDITOR, JOURNAL R.I.B.A.

Dear Sir,—In the October issue of the Journal, under the title "The Education of the Architect," you publish comments by Mr. Walter Millard on the policy of the Board of Architectural Education in regard to the Schools of Architecture. Mr. Millard's notes conclude with an invitation to those engaged in the teaching of architecture to put forward their views on the subject.

I venture therefore to draw the attention of the Board of Architectural Education to certain aspects of its constitution and of the constitution and working of its Testimonies of Study Committee. In so doing I do not intend to raise the whole question of the policy of centralization adopted by the Royal Institute, within the limits of its concern with educational matters. My immediate purpose rather is to focus attention upon defective points in that policy and to suggest remedies for the consideration of the Board.

1. The basis upon which the Board of Architectural Education is constituted is not designed to ensure under all conditions an adequate or effective representation of those whose profession is the teaching of architecture. Its composition is settled by the votes of the Council, and the Council itself is elected by professional suffrage on general and not on purely educational issues. All the members of the Board ultimately so chosen may be presumed to be interested in architectural education. But the absolute and relative number, by vocation wholly engaged therein, is determined through a system of election conceived without direct reference to actual requirements. The scholastic members of the Board, whether elected or co-opted, occupy their position in virtue of an indefinite instead of a definite principle of representation.

2. The Testimonies of Study Committee exercises powers of the first importance in the examinational administrative of the Royal Institute. By its decisions it controls the admission of candidates to the Final Examination. Yet as a sub-committee of the Board it proceeds from a body whose constitution is open to the criticism already made. This committee—I have been unable to discover a record of its personnel—is called upon to decide an expert question affecting students in all schools of architecture throughout the country. It does

so unassisted by the guidance of representatives of the school staffs generally. Its conclusions are formed from external evidence, the value of which it can, in many cases, have no accurate means of knowing.

3. In whatever manner the decisions of the committee may be reached, the method by which they are announced is of no assistance to candidates or to those responsible for their instruction. No explanations are given when a design is rejected; the student is left without the help of a reasoned critique of his work; he does not know whether his design has been thrown out on the ground of some infringement of the conditions or because of defects of composition or character, detail or style, construction or technique. Nor is his instructor in any better position. In such cases both are equally ignorant of the motives and requirements of an unrepresentative authority.

(I may illustrate this latter point by reference to the experience of the Liverpool School, of which I am at present in charge. For the past three or four years, and recently to an increasing extent, designs which seemed weak, not only to the staff, but to the students themselves, have, when submitted as testimonies of study, been passed by the committee; whilst work in our opinion of higher quality—and sometimes adhering more strictly to the prescribed conditions—has been consistently rejected. These results inevitably produce a discouraging and cynical effect upon the students and are inexplicable to the staff.)

4. The conditions published for the testimonies of study frequently suffer from imperfect definition. When it is desired to delimit a problem in specific terms, the clear statement of the terms should, I take it, be achieved. The second alternative in Subject XXXIV provides an example of what too often obtains: "A Linendraper's Shop and Showrooms over four Stories above pavement . . ." It will be observed that the phrase "over four stories" can be read in several senses. It may mean that the accommodation is to exceed four stories in height, or that it is to extend throughout four stories, or that it is to be distributed on the fourth story level. A survey of previous examples will show that this instance is not unique.

I would suggest that the above defects may be remedied by the adoption of the following proposals:—

(a) The Board of Architectural Education to include a representative of the staff of every University and other recognized school of Architecture.

(b) These representatives (i) to constitute at least half

the Board; (ii) to have full voting powers and not simply be attached in an impotent, advisory capacity.

(c) The school representatives on the Board, in view of their qualifications:—

(i) To be ex-officio members of the Testimonies of Study Committee;

(ii) to form three-quarters of the total membership of the committee—in conformity with the tendency obtaining in all Universities to establish a ratio of three to one in proportion of internal to external examiners;

(iii) to have full voting powers;

(iv) to be responsible, with the non-scholastic members, for the selection of subjects and for their statement in terms;

(v) to be permitted to report to their respective schools the reasons for the decisions of the committee in regard to the designs submitted.

(d) The personnel of the Testimonies of Study Committee to be published in the same manner as that of the Board of Architectural Education.

(e) A reasoned critique to be furnished to the author of every rejected design who is not working at a school.

In putting forward the above suggestions I would plead that they are neither impracticable nor extravagant. The principles underlying them are accepted as axiomatic by educationists and are given full effect in the modern Universities. Without the proper representation of instructors having a direct knowledge of the candidates' work and abilities, an informed examination is impossible. By granting to the teaching profession a legitimate share of control in its own sphere, this defect is remedied. Educational efficiency is increased, whilst under the conditions proposed there are safeguards against the establishment of a purely theoretic or doctrinaire régime.

Should it be objected that the suggested reforms would place at a disadvantage candidates unable to attend a school of architecture, it may be answered that the provision of scholarships and grants affords the right method of meeting such cases. To perpetuate an obsolete system in the interests of a type of student that should be directed to the schools is illogical. Moreover, the proposal to furnish self-educated candidates with a criticism of their unsuccessful work would at least be some mitigation of their present position. As things are, in the event of failure, they remain entirely without guidance.

I trust that it is not necessary for me to state that these remarks have not been inspired by any personal motive. They have been prompted solely by the conviction that the cause of architectural education will be effectively advanced only when its representatives receive consistent recognition, when settled and equitable conditions of collaboration are assured to them, and when they are granted powers commensurate with their functions and with their responsibilities.—Yours, etc.,

LIONEL B. BUDDEN [A.].

P.S.—It is perhaps advisable to add that my constructive proposals are not intended to secure the permanence of the present system, and that the form of certain of them has been influenced by motives of temporary expediency.

The criticisms directed against the practice of centralized external examination, in the case of testimonies of study, can, of course, be applied to the practice of the Institute in regard to every other subject in which it assumes the onus of conducting tests and granting qualifications.

SIR EDWIN L. LUTYENS, A.R.A.

It seemed to be a foregone conclusion that, sooner or later, Mr. Edwin Landseer Lutyens, A.R.A., F.R.I.B.A., F.S.A., would receive the honour of knighthood. By his works he is one of the most impressive and pervasive of English contemporary architects; and he is rendering important professional services to the State in the planning and construction of the new Delhi. That he is an artist is no less manifest in the strongly individual character of his buildings, which are invariably stamped with beauty and distinction, than in his Associateship of the Royal Academy; and that he was at one time in pupilage to Sir Ernest George, R.A., is not without significance. Also, he was awarded a gold medal at the Paris Exhibition of 1900, and a medal at the Fine Arts Exhibition at Rome in 1911. Born on 29 March 1869, he began practice in 1888, and soon became one of the busiest architects in London. Among his outstanding works are the British School



SIR EDWIN L. LUTYENS, A.R.A., F.S.A., F.R.I.B.A.

at Rome; the Art Gallery and Rand Regiments Memorial at Johannesburg; houses and churches in the Hampstead Garden Suburb; Marsh Court, Stockbridge; Heathcote, Ilkley; New Place, Shedfield; and many other country and town houses, each and all bearing the unmistakable Lutyens seal, and yet each possessing its own distinctive character. His London houses include several in the neighbourhood of Smith Square, Westminster—in particular one for Mr. Reginald McKenna, ex-Chancellor of the Exchequer. A good example of his town house style is to be seen on the north side of St. James's Square, Pall Mall. He has also effected many important restorations, as at Lindisfarne, Howth, and Lambay; and he has planned many beautiful gardens, including those with an orangery at Hestercombe, Somersetshire. He married, in 1897, Lady Emily Lytton, daughter of the first Earl of Lytton.