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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration.



Rood-Screen in Church of St. Mary and St. Nicholas, Brighton.

AUGUST 1918

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

VOL. XLIV

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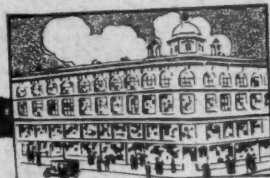
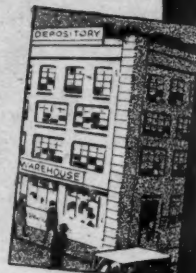
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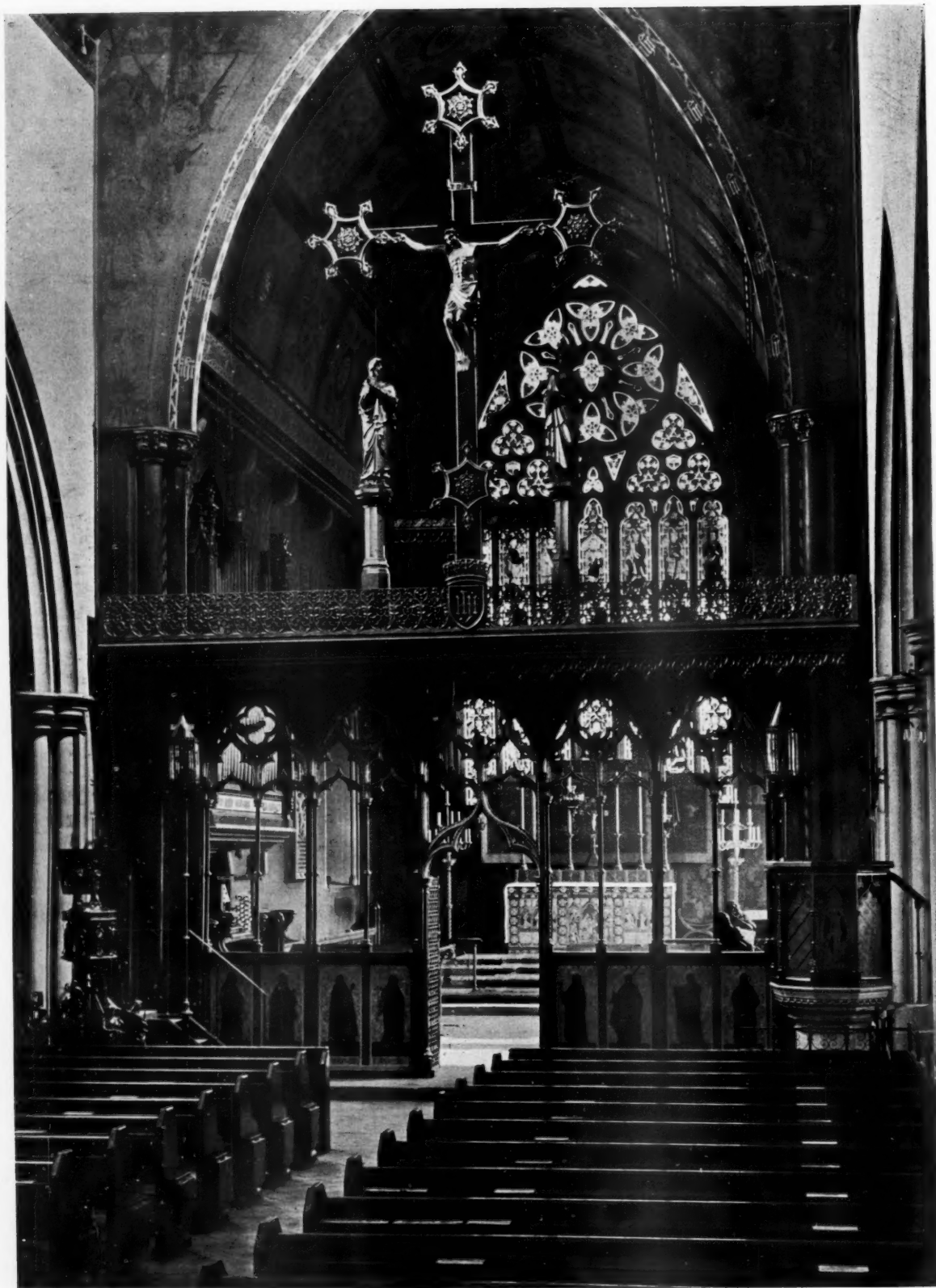


Plate I. August 1918.

ST. PAUL'S CHURCH, BRIGHTON: THE ROOD-SCREEN.
Richard Cromwell Carpenter, Architect.

Photo: Fry, Brighton

THE CHURCHES OF BRIGHTON AND HOVE—I.

By H. S. GOODHART-RENDEL.

THE churches of a modern seaside town may seem unlikely to prove fruitful for architectural study, especially to a generation not yet awakened to a perception of what was great in the "Gothic Revival." It will probably surprise many people to discover what a large number of beautiful churches there are in Brighton. Even the unbeautiful ones are interesting as links in the chain of architectural development during the last century, and so continuously has the church-builder been at work in the town that scarcely any links of that chain are missing.

In 1784, when the Prince Regent began to build his marine pavilion on the Steine, Brighton and Hove had a church apiece. The old parish church of Brighton (St. Mary and St. Nicholas) still stands upon Church Hill, though most of it

G. Basevi in 1834. The shingled belfry then gave place to an ugly "Norman" tower, and the building was re-windowed and spoilt. The old arcades inside remain, and are good simple work of early date.

Even before the coming of the Prince Regent, Brighton Church, galleried to the roof, had become too small for the place. Nothing was done to mend matters till 1793, when the vicar caused a chapel-of-ease to be begun in North Street, from the designs of a local architect named Saunders. This chapel, of which the Prince laid the corner-stone, was known as the "Chapel Royal," and furnished "an elegant pew" for His Royal Highness, which he sometimes occupied, until he "finally took umbrage at some very personal remarks spoken at him from the pulpit," and left the building for ever.

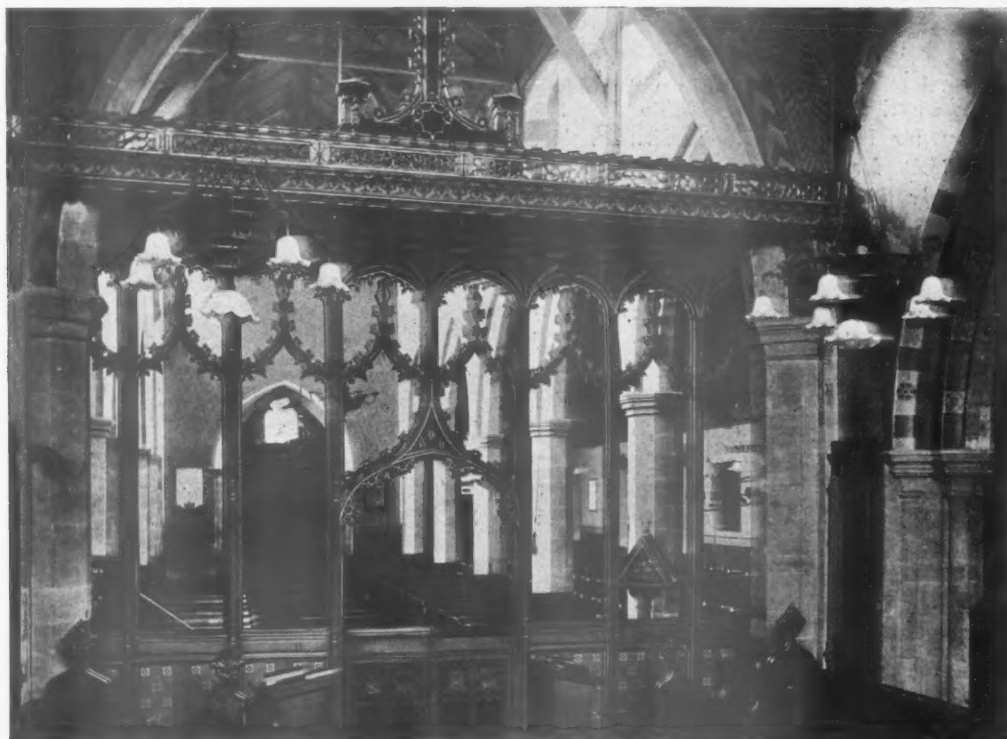


Photo: Fry, Brighton.

Fig. 1.—ROOD-SCREEN IN CHURCH OF ST. MARY AND ST. NICHOLAS, BRIGHTON.

that is seen to-day is Victorian. R. C. Carpenter, the architect of the restoration in 1852 (the first of three), had the roofs off and the aisle-walls down, replacing them with good work, much of which remains. Antiquarians may lament his doings, but sensible people, after seeing old prints of the church in its deformed state, will acquit him of blame. The antiquarians are avenged, however, since his beautiful memorial to Wellington (who worshipped here as a schoolboy) has lately been put into a dark corner where it cannot be seen. The church holds a magnificent rood-screen (Fig. 1), in the main old, and an elaborately carved Norman font of questionable authenticity, also much excellent stained-glass and painted decoration by C. E. Kempe. In 1894 a poor clerestory, supporting a poorer roof, was added to the nave walls, lightening the church but dwarfing the tower.

The old parish church of Hove (St. Andrew), less fortunate than its Brighton sister, was unsparingly re-edified by

Nothing from Saunders's hand is now visible, save the royal arms on the pediment and the general form of the interior. All else is due to Sir Arthur Blomfield, who wrought, between 1874 and 1891, one of those surprising transformations which so gratified the last, and so dismay the present, generation. The materials of the new exterior are brick, flint, and terracotta: it has been stated that the style is Romanesque.

The layman of our time seldom realizes the degree of spiritual apathy reflected in the church buildings of the early nineteenth century. In those days a chapel would be put up by a speculative builder, sold to a popular preacher or his financial backer, and run by the new owner as a business concern. The pews would be disposed of by auction; sometimes they would be enhanced in value by the assurance that bids from persons of respectability and fashion only would be considered. The admission or exclusion of servants in livery was ruled by the proprietor in accordance with the probable

wishes of the audience; the admission of the poor and pewsless was unlikely even to be discussed.

Once set going, the wretched enterprise lived by its wits until one of two things happened: either it was formally adopted by the Establishment, or the preacher and the audience seceded from that institution *en masse*. In such buildings the Sacraments were seldom administered, and the morning and evening offices were read but weekly. The Lord's Table stood either beneath or behind the pulpit, and upon it was generally placed an alms-dish, perhaps not deliberately as an object of worship.

Of this kind was the Chapel Royal, admission to which those who rented no seat must buy with a shilling. Naturally enough, after it was built, the need for more church room in the town stayed much as it was before. The worshippers in the new chapel were fashionable visitors, who probably had had little part in the crowding of the parish church. In 1810, therefore, St. James's Chapel was begun "by voluntary contributions," as a "Free Chapel for the poore." In 1812 the work of building came to a standstill through lack of funds, and five mortgagees came to the rescue on the understanding that they should have the appointment of the preacher. Scarcely, however, was the preacher found and the chapel opened before the Vicar of Brighton vetoed the appointment. To this the mortgagees retorted by nominating a Nonconformist, Mr. Thomas Read Kemp, M.P. for Arundel, to officiate in the building, which he actually did until he moved in 1817 to a chapel newly built by himself in Ship Street. At this date Kemp's uncle bought all the shares in St. James's, and restored the building to the Church of England, for whose service it was at last consecrated. Forty-nine years of peace followed, to be sharply broken by the cruel persecution of John Purchas, and that valiant priest's pitiful death, a story too well known to be repeated here. Finally, in 1875, the humble structure gave way to the present church, of which more hereafter.

It has been said that in 1817 Kemp built a chapel for himself in Ship Street. Nine years later this, too, was acquired

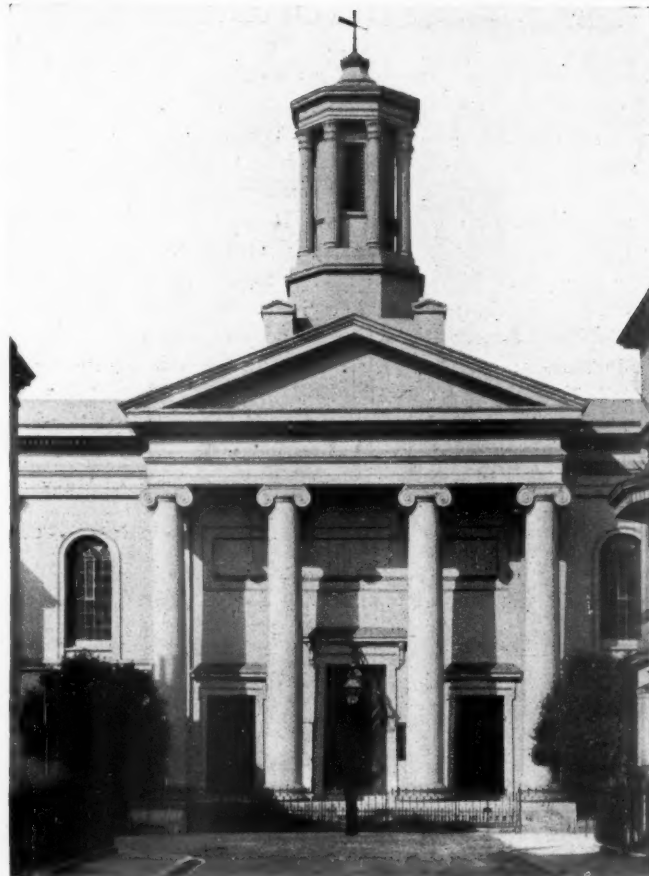


Photo: Corder, Brighton.

Fig. 2.—ST. MARGARET'S CHURCH, BRIGHTON.
Clarke, Architect.

by the Establishment, and it is now the Church of the Holy Trinity, made famous between 1847 and 1853 by the preaching of "Robertson of Brighton." The name of its architect is not known, nor does it seem of any moment that it should be. At



Photo: Fry, Brighton.

Fig. 3.—ST. PETER'S CHURCH, BRIGHTON.
Sir Charles Barry, Architect.



Photo: North, Brighton.

Fig. 4.—ST. PETER'S CHURCH, BRIGHTON:
VIEW OF APSE (NOW DESTROYED).

Sir Charles Barry, Architect.

present it is in a state of arrested transformation, and a picturesque Gothic façade added by Mr. G. Somers Clarke in 1885 contrasts oddly with the unconverted heathenism of its flank. The chancel, built in the late 'sixties, is ugly, though partially redeemed by good stained glass in the altar window.

In 1824 was built the first and only surviving church in Brighton to possess a full-grown portico (Fig. 2). It is under the protection of St. Margaret, Ionic in style, and surmounted by a not ungraceful cupola. The architect was a "Mr. Clarke of London," and his work would not disgrace any of his better-known contemporaries. The building originally was square in plan, surrounded on three sides by galleries, and roofed by a partially glazed saucer-dome on pendentives. The two superposed orders of the interior are Corinthian, the lower plain, the upper enriched. The altarpiece, surmounted by a preaching niche, was as graceful architecturally as it was curious from the standpoint of ritual. It disappeared in 1874, at which date the windows also were changed, and a hideous chancel in a bastard Romanesque style was added by the late John Oldrid Scott. The church built in 1826 in honour of St. Mary also had a portico; after existing for half a century it gave way to a building that will be described later.

But the year 1824 is chiefly memorable in Brighton for the founding of St. Peter's, now the parish church, the designs for which were got by a competition won by Sir Charles Barry, then a young and untried man. No better Gothic church than this was designed during the first quarter of the nineteenth century, although in some things the architect appears to have

departed from ancient models rather through inexperience than of intention. One unprecedented feature, however, is deliberate, due to Barry's strong dislike of a western front made up of a tower flanked by aisles. Certainly, if the aisles are prominent, this is an unhappy combination, and the common design in which they are kept out of the way did not satisfy Barry's craving for a façade. At St. Peter's, therefore, the tower in its lower stages is surrounded by an external shell, against which the nave abuts. On each of its three outside faces this shell is pierced by a lofty arch, through which is seen a door surmounted by a window in the actual wall of the tower. Once clear of the church roof, this shell ends in a parapet, with at each angle a pinnacle connected by a flying buttress with the corner of the tower (Fig. 3). The whole arrangement, though logically indefensible, is skilfully designed, and has considerable beauty. It is hard to believe that the spire which Barry wished to add would not have spoilt the composition.

The rest of the church is very good for its date, though its virtues are overshadowed by those of the noble chancel and chapel (Fig. 5) designed by Mr. G. Somers Clarke and finished in 1906. The sumptuous "Perpendicular" style of the recent



Photo: Fry, Brighton

Fig. 5.—ST. PETER'S CHURCH, BRIGHTON: CHANCEL AND CHAPEL.
G. Somers Clarke, Architect.



Photo: Corder, Brighton.

Fig 6.—ST. ANDREW'S, HOVE.
Sir Charles Barry, Architect.

work, with its carved ceiling and richly moulded ashlar, makes Barry's sham vaults and plastered walls look miserable enough. Outside, new is needlessly discordant with old; windows, buttresses, parapets, the very materials of the wall-face are drawn into the battle of Clarke versus Barry and peace can only be restored by the annihilation of the original building. If this is intended, well and good; nothing could be much better than the first instalment of the new church: if not, the beauty of the whole structure has been needlessly sacrificed to the beauty of a part. A photograph of Barry's apse, since destroyed to make way for the present chancel, is given in Fig. 4.

Before St. Peter's was finished, Barry was at work on another church, within a mile's distance, of a very different style. St. Andrew's, Waterloo Street, Hove, finished before the Travellers' Club was begun, shows the free use of Italian *motifs* which made that building so famous. The best feature of the interior, the altarpiece (Fig. 7), disappeared when the ambitious chancel was added by Charles Barry, jun., in 1882, and there is little in the new work to atone for the loss. The west façade (Fig. 6) is the only part of the exterior upon which Barry exerted his skill. Though picturesque and original, it is faultily detailed, and hardly successful as a whole.

While St. Peter's was being built the ubiquitous Mr. Thomas Kemp was entering upon one of the largest building speculations of the

century, the creation of Kemp Town, duly provided with a chapel dedicated to St. George, of which the architects were Messrs. Wilds and Busby. This is an ugly building of the usual galleried kind, with an Ionic frontispiece crowned by an irrelevant Doric cupola. Inside it has been ingeniously and expensively converted from bad Georgian into worse Victorian.

All Souls' Church, dating from 1833, was the first in Brighton freely to open its doors to the poor. This invitation was seconded by no architectural attractions. These have since been supplied in a measure by a clever "recasting" of the inside by Messrs. Edmund Scott and Hyde. The old building was a galleried room of Grecian aspirations; outside it is unchanged, but within it is manifestly a church, simply but suitably furnished.

In 1838-9 two churches were begun, of similar and most deplorable architecture. St. Mark's, Kemp Town, may best be described in the words of a contemporary chronicler as combining the "snugness of the chapel" with the "peculiarity of the Gothic." Christ Church, Montpelier Road (G. Cheesman, architect), is fully as snug and peculiar. Both are stuccoed buildings with spires, in a species of Pointed design that should have been impossible ten years after the completion of St. Peter's. The weakly conventional modern chancel of St. Mark's does little to redeem the church. In 1886 the interior of Christ Church was subjected to a "recasting" by Edmund Scott, by which it gained slightly in comeliness. The only thing in the building that can interest the architect, however, is the original east window, by Collins, of London, an excellent specimen of coloured and enamelled glass, including two figures adapted from Reynolds's window at New College, Oxford.

St. John Evangelist's Church, built in 1840, also from Cheesman's designs, upon Carlton Hill, is very curious. It is square and galleried, with an attempt at a Doric façade of brown stone and whitewashed brick. The details are ignorant beyond belief.



Photo: North, Brighton.

Fig. 7.—ST. ANDREW'S, HOVE: VIEW OF INTERIOR (BEFORE THE ALTERATIONS OF 1882).

Sir Charles Barry, Architect.

Thus in 1840 there were twelve churches in Brighton and Hove, of which five were no more than five years old. The old parish churches were shockingly deformed, and none of the new buildings, save St. Peter's, showed any attempt at internal comeliness. None, save All Souls, was "free and open," and in none was the service conducted with that ritual seemliness that is now taken as a matter of course. From this condition Brighton was rescued by the Rev. Arthur Wagner, founder of St. Paul's, West Street, and his architect, Richard Cromwell Carpenter. Wagner, whose father was Vicar of Brighton for more than forty years, was throughout his life a tireless church-builder, though he should be remembered less for this than for the steadfast courage with which he fought a froward generation for the welfare of the Church and her poor. Carpenter, next to Butterfield the greatest of the "Tractarian" architects, was well chosen for the task of building a church in a howling wilderness of preaching-houses.

These men did their work and did it nobly, applauded by few, execrated by many, ignored by none. Among the old school of Protestants there was nothing less than panic. Three years before, one of their leaders had published the famous sermon, "The Restoration of Churches is the Restoration of Popery," and his fear of the pointed arch as spanning the road to damnation was shared by his followers. At St. Peter's there were galleries, a high pulpit, and rented pews to quiet their apprehensions; but here at St. Paul's were stalled chancel, rood-screen, sedilia, piscina, and a hundred other mysterious abominations that appeared to be designed not only for show—and that were bad enough—but, could it be believed?—for actual use in the service of the church! War was declared without delay, and for many years waged without truce.

Posters bearing such legends as "The Morning Opera at St. Paul's" long testified on Brighton walls to the rancorous dislike felt by the Erastians of the 'fifties for the revived traditions of the National Church. The story of Wagner's eventual triumph does not belong here; many towns throughout England have seen a like struggle, and in every town and village Englishmen reap the fruits of the victories, partial or complete, won by Wagner and his fellows.

St. Paul's Church, as designed in 1846, consisted of a chancel, a nave of six bays, two nave-aisles of unequal breadth, and a north-eastern tower and spire. All of these save the spire were built, and to them have been added a low narthex by Bodley, and a long covered passage from the street east of the church to the south-western door. Instead of the spire we have a beautiful timber and leaden lantern (Fig. 8) designed by R. Herbert Carpenter, the architect's son. The aisles have lean-to roofs; there is no clerestory. The nave arcade is lofty, of pillars, quatrefoil in plan, bearing acutely pointed arches moulded in two orders. The seven-light eastern window repeats the famous Guisborough tracery (Fig. 9), but suffers on the outside from the omission of the enclosing mouldings. Outside the walls are flint-faced, inside they are plastered. The excellent stained glass is by Hardman, mostly from Pugin's cartoons. That in the eastern window, a fine Jesse-root, alone is unpleasant in colour, and looks as though it had endured one of Bodley's misguided washings-over with raw umber. Carpenter's screen now bears a magnificent rood-loft (Plate I), splendid with colour and gilding, the work of Mr. H. Ingram; and much decorative painting by Clayton and Bell has given place to richer patterning by Bodley, whose approximately last work it was—just as the beautiful east



Fig. 8.—The Lantern.
R. Herbert Carpenter, Architect.



Photos: Corder, Brighton.

Fig. 9.—East Window.
Richard Cromwell Carpenter, Architect.

ST. PAUL'S CHURCH, BRIGHTON.

window of the south aisle is reputed the last designed by Pugin. The triptych of the high altar was painted by Burne-Jones; the windows in the Chapel of the Blessed Sacrament and in the narthex were glazed by Kempe.

The appearance of this remarkable church is one of great dignity and grace (Fig. 10). To us to-day its merits may be partially obscured by the familiarity of the type which it inaugurated; but if we fancy ourselves in the place of those whom it astonished and delighted seventy years ago, we can feel with the writer in "The Ecclesiologist" of 1849 who, taking St. Paul's as his text, declared "we can—we trust not

the larger windows, the richer mouldings, all contribute towards an effect of pleasantness rather than of solemnity. All Saints', moreover, is pretty much as Carpenter left it, with its steeple unbuilt, its walls unpainted, its decent but humble furniture. To eyes accustomed to the richness prevalent in church decoration to-day, the interior looks cold and unadorned; it is to be hoped that some artist worthy of so fine an opportunity may at some time be called upon to paint and furnish the building as it deserves. His first operation will need to be the removal of the intensely ugly "cathedral" glass that at the present time is being inserted in the

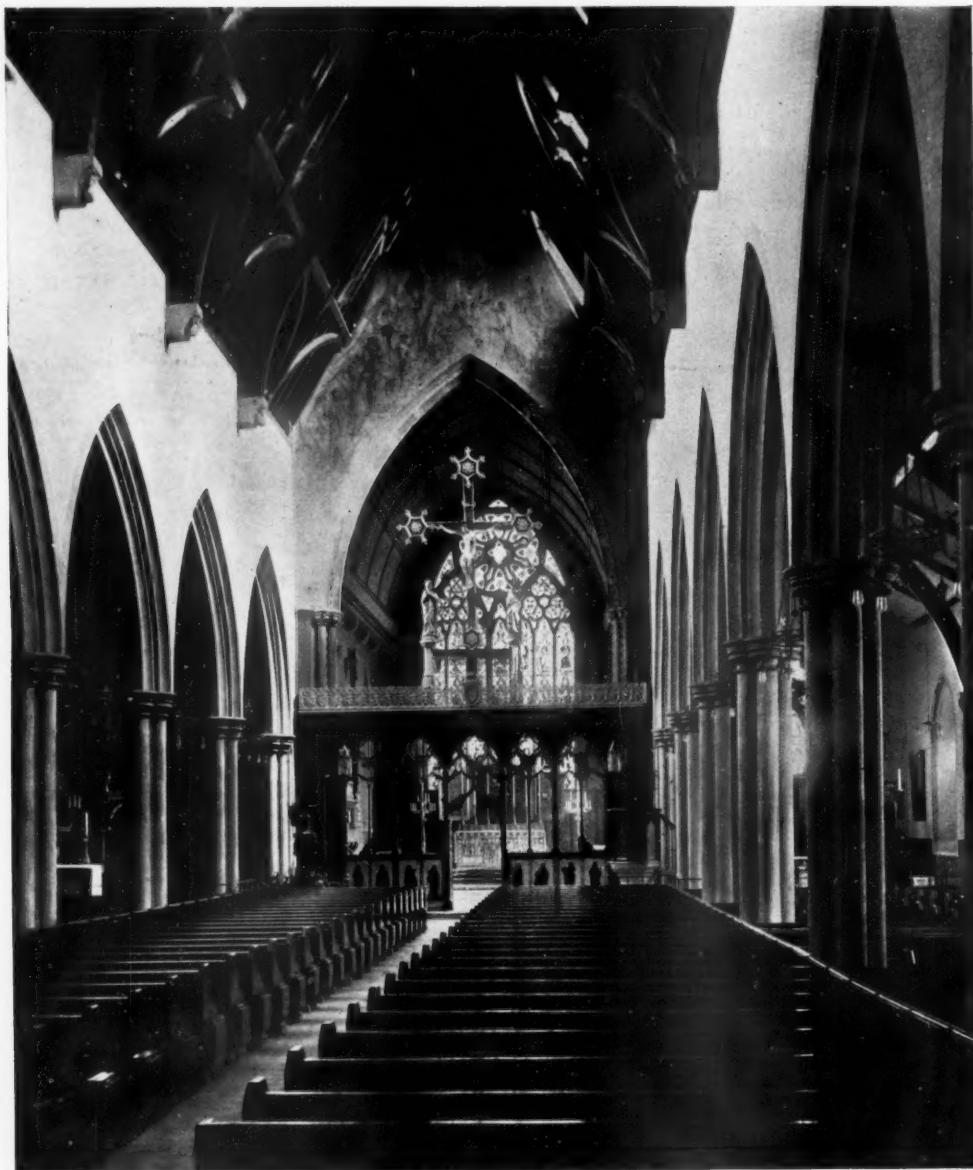


Photo: Fry, Brighton

Fig. 10.—ST. PAUL'S CHURCH, BRIGHTON: GENERAL VIEW, LOOKING EAST.

Richard Cromwell Carpenter, Architect.

in a boastful or disdainful spirit, but with an humble thoughtfulness—affirm that our principles have triumphed."

Immediate evidence of this triumph came in the employment of Carpenter in 1847 to build the next Brighton church, that of All Saints, Compton Avenue. Here there was less money to be spent than at St. Paul's, and the building in consequence is much less lofty. The aisles, each with its own gable roof, are of little less width than the nave. Both churches are similar in design, but the later has none of the grandeur of the earlier; the greater breadth, the lower roofs,

windows—a medley of ugly tints, surrounded by a coarse-coloured border that utterly destroys the beauty of Carpenter's delicate tracery.

The beauty and novelty of Carpenter's churches attracted so much attention, that about 1850 an attempt was made to adapt their style to a building of a very different type, the church of St. John Baptist, Hove. The difficulty of the task and the incapacity of the architect combined to produce a fiasco. It is, no doubt, possible that a large and comparatively low auditory, with a small steeple and a shallow chancel,

could be designed in a mediæval style; but Habershon was not the man to do it. In St. John Baptist's he has produced a most unhappy compromise between church and preaching-house, a cruciform building of large span with complicated intersecting roofs at the crossing, the nave flanked by wide, low aisles, and a pinched little tower and spire tucked in between the chancel and the north transept. Owing to the lowness of the walls, the diminutive aisle- and clerestory-windows are absurdly disproportionate with the great windows in the gable ends. All the architectural detail is of a showy copy-book kind, and throughout the building the more flagrantly the carving is misplaced the greater its exuberance. The sprawling western façade has recently been plastered over with a congeries of porches in the Gothic Bungalow style. Perhaps they serve some useful purpose.

In strong contrast with this amorphous structure is that elegant one which became the church of St. Stephen at about

the same date. Its history is curious. The old Castle Tavern adjacent to the Pavilion received in 1778 the addition of a ballroom designed by Crunden. When the tavern was pulled down by the Prince Regent, the ballroom was kept to be used as a private royal chapel. The room survived the final departure of royalty from the Pavilion, was moved bodily to a site in Montpelier Place in the year 1851, and has been twice decorated since then, first by Sir Arthur Blomfield in 1889, and twenty years later by Mr. Walter Tapper. In both operations it has suffered, as Classic buildings are apt to do in the hands of Gothic architects; the windows are filled with the coarsest of lead glazing, and all the decorative features stippled a violent green, relieved none too delicately with gilding. Crunden's work remains, however, and must originally have been charming, with its delicately painted walls, its clouded ceiling, its slender window sashes, and its handsome chandeliers.

GEORG HOEFNAGLE AND BRAUN'S "CIVITATES ORBIS TERRARUM."

By HERBERT C. ANDREWS.

THE article by Mr. Brook Kitchin on "The Art of the Town Plan," which appeared in the April number of THE ARCHITECTURAL REVIEW last year, containing as it does a large quantity of interesting cartographic information skilfully compressed within very small limits, prompts to further research in many directions. To refer only to one, namely Georg Hoefnagle and his connexion with Braun's "Civitates Orbis Terrarum," many illuminating details may be gathered by a study of the plates of that work.

As regards the date of publication. In the fifteenth and sixteenth centuries most works are found with a Privilege, which comprised both a permission to publish and a kind of copyright, placed on the *verso* of the title or on the *recto* of the following page. This Privilege very frequently bears a date a year or two earlier than does the colophon which appears at the end of the work and indicates its completion. Hence the colophon date must be taken rather than that of the Privilege as the date of publication.

The preparation of such a work as Braun and Hohenberg's "Civitates Orbis Terrarum" would, owing to its character and size, occupy a considerable period, and it is quite probable that each plate became available for purchase by the public as it was printed. On the completion of a sufficient number of plates, they would be assembled, and with title and index form one or more volumes. Additional volumes would appear at subsequent dates as further material was collected. In the case under consideration a considerable number of the plates are dated; this, in conjunction with the dates of the Privileges and colophons, gives an interesting indication of the many years' labour its production entailed.

The library of the Victoria and Albert Museum possesses two sets of Braun's work. The one consists of two volumes, the other comprises the same two volumes of plates reissued with additions to the text, together with three subsequently prepared volumes. In the first set, Volume I has the Privilege dated 1572, and the colophon, placed at the end before the index, 1575. The same dates cover Volume II, but the colophon is undated. Moreover the plates bear dates from 1563 to 1575. Hence, although the preparation of these two

volumes extended over a period of at least twelve years, they cannot have been published before 1575.

In the second set the title pages and plates of the first two volumes coincide with those of the earlier set, but the Privilege and colophon, both in Volume I, are dated 1576 and 1612 respectively. The plates of the five volumes cover in date the period 1563 to 1597, and are therefore anterior to the colophon date, as are also all the other dates which appear elsewhere. The latest date other than that of the colophon is 1608, appended to the address to the reader in Volume III; hence 1612 may be taken as the date of publication. The British Museum has, in addition, a sixth volume with title page dated 1618, which completes the work and was brought out under the joint authorship of Antonius Hierat and Abraham Hohenberg.

As regards Hoefnagle's share in the work, although the majority of the plates and descriptions were prepared by him, examination shows the incorrectness of attributing to him the plates and text in their entirety. When he includes views from such distant lands as India and Mexico, we may be certain that he relied on the rough sketches and crude descriptions of sixteenth-century travellers and explorers, aided by his own artistic fancy. Nor does the record of his life, although incomplete, at least so far as the British Isles are concerned, as we shall see later, indicate that he himself went beyond the confines of Europe. Born at Antwerp in 1545, he travelled through Germany, Italy, and Spain, making drawings by the way of ancient notable monuments, which he embodied in a published volume on his return to Flanders. After the sack of Antwerp by the Spaniards in 1576, in which he lost nearly all his property, he set out for Bavaria with Abraham Ortelius the geographer. Hoefnagle having settled at Munich, the miniatures which he had produced in an illuminated missal (now in the Imperial Library at Vienna) attracted the attention of the Elector, who took him under his protection. A short visit to Rome, where he worked for Cardinal Farnese, was followed by one to Innsbruck under the Archduke Ferdinand. His reputation also resulted in a summons to Prague by the Emperor Rudolph, for whom he illustrated four books on

natural history. The date of his death at Vienna, first given by Carel van Mander ("Het Leven des Doorluchtige Nederlandsche en Hoogduytsche Schilders," 1604) as 1600, has been accepted without question by many subsequent authorities down to the present day. But to Félis ("Les artistes belges à l'étranger," I, 115: 1857), and Michiels ("Histoire de la peinture flamande," VI, 251: 1868), is due the credit for correcting this error. That his death could not have occurred earlier than 1618 is proved by the inscriptions on many of the plates in Volumes V and VI, which read "communicavit Georgius Hoefnaglius A° 1617," or words of that tenor with the same date. These and other inscriptions also explain to what extent the plates are Hoefnagle's own work.

So far as the views of cities in Spain, Italy, Germany, and Austria are concerned, no doubt he engraved his plates from sketches which he himself had made on the spot. In fact, in the foreground of the view of Cabeza, South Spain, we have a back view of the artist himself making the sketch seated on a stone which is inscribed "Depingebat Georgius Hoefnaglius 1565." In other plates we recognize him and his companion mounted on their mules in proximity to the town, or on foot gazing at the view. The Spanish series bears dates from 1564 to 1567, the period when he is known to have been wandering through the Peninsula.

The Italian views form an important set. These, too, are from Hoefnagle's own sketches taken in company with his friend Ortelius, for whose work "Theatrum Orbis Terrarum," published in 1571, he engraved several plates. In the view of the road from Mola to Gaeta we see the two friends standing in the foreground with identifying descriptions below.

In the absence of documentary records of any visits to England, the accuracy of his views of London, Cambridge, Oxford, Windsor, Nonsuch, and Bristol affords convincing proof that he sketched them on the spot. If further evidence were necessary, we possess it in his oil picture of Horselydown Fair, the property of the Marquess of Salisbury, and in the original drawing of Nonsuch, signed and dated, owned by Mrs. Alfred Morrison. The series of small town plans of Exeter, Richmond, York, Shrewsbury, Lancaster, Galway, Dublin, Limerick, and Cork, which form the opening plates of Vol. VI, resemble closely the inset plans to John Speed's county maps, and are by an inferior hand.

But some of his plans and views Hoefnagle copied from other artists, and makes due acknowledgment in each case on the plate. For instance, Lyons "ex archetypo aliorum delineavit"; Gmunden "ex archetypo Lucae van Valkenborch

effigiavit"; and the same artist engraved the view of Lintz, Hoefnagle supplying only the explanatory and historical text. Innsbruck, too, Hoefnagle engraved "ex archetypo Alexandri Colyns," and Farvis (Italy) and Ovvar (Neuhäusel in Hungary) "ex archetypo Lodovici Toeput." The views of Heide (Holstein) and Bardowieck (Hanover) were drawn and sent to the authors at the expense of Count Heinrich von Rantzau.

The original source of the view of Javerinum (Raab) was an engraving by Nicolas Aginelli in 1566, which was reduced in size and supplied by Hoefnagle in 1597; and the inscription on the view of the lighthouse at Messina, *Repertum inter studia autographica Petri Breuggelii pictoris nostri sæculi eximit, ab ipsomet delineatum, communicavit G. Houfnaglius 1617*, might apply equally to Pieter Brueghel the elder (1525-69) or the younger (1564-1638), although with more probability to the latter.

The illustration of the famous "Pierre Levée" of Poitiers is particularly noteworthy, since it forms something of the nature of an "Album Amicorum" of Hoefnagle's friends. The original, a famous Celto-Druidic dolmen, consists of a table-stone of an elongated oval shape, some 2 ft. 6 in. thick, its major and minor axes measuring 20 ft. and 14 ft. respectively, resting on five smaller upright stones. Lying some mile and a half east of Poitiers, it forms a conspicuous object alongside the ancient highway from Poitiers to Bourges. Hoefnagle quaintly records that "plerique viatores solent illi memoriæ caussa nomen insculpere"—"many travellers customarily carve their names on it." He sees no vandalism in this age-long method of self-advertisement, and has not only introduced two men thus occupied with their dagger-points, but with an artistic licence introduces

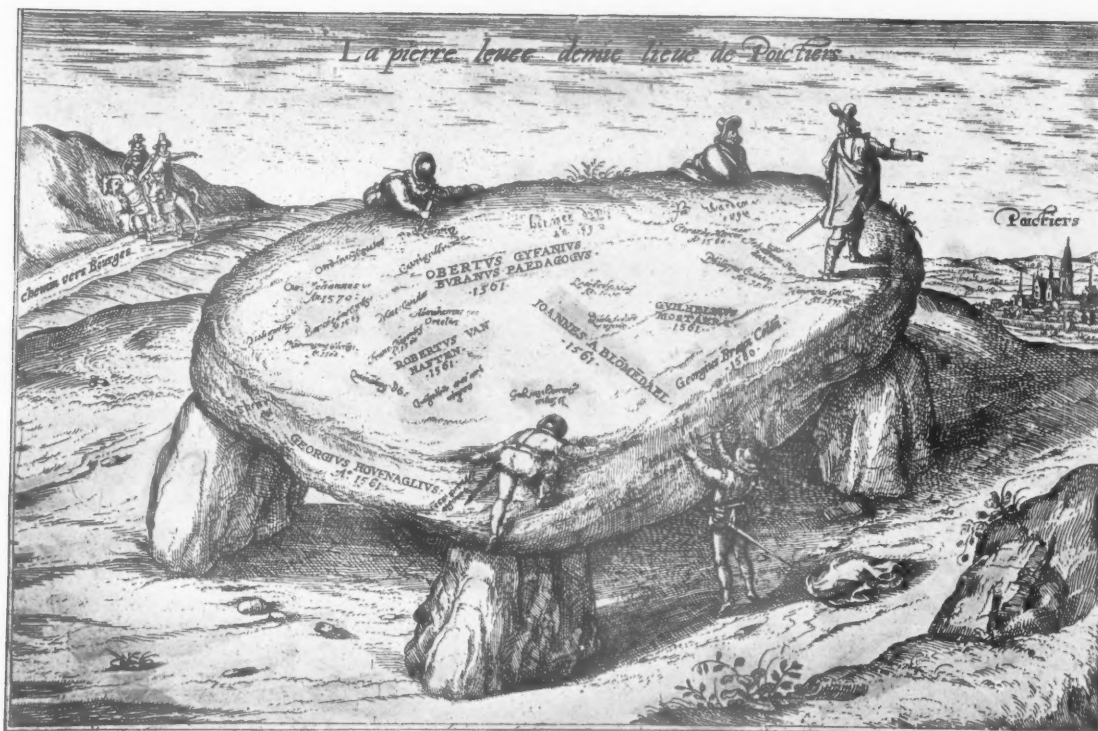
among the many signatures which cover the stone, not only his own name, dated 1561, but those also of many of his friends and artistic contemporaries. Among them we can read Georgius Braun, 1580, and Franciscus Hohenberg (Hogenberg), 1560, the joint authors of the "Civitates Orbis Terrarum," Abraham Ortelius, the geographer, his fellow-traveller, and a friend also of Gerard Mercator, the famous mathematician, whose name, dated 1569, bears them company. Prominently inscribed in capital letters, and dated 1561, appear Robertus van Haften, Obertus Gyfanius Buranus Pædagogus, Joannesa Blōmēdael, and Guilhelmus Mostaert, the last-named of whom was probably a member of the same family as the twin artists Giles and Frans Mostaert, who flourished at Antwerp in the middle of the sixteenth century. Included among others more or less legible are Bartolomæus Spranger, 1569, the painter and etcher, who



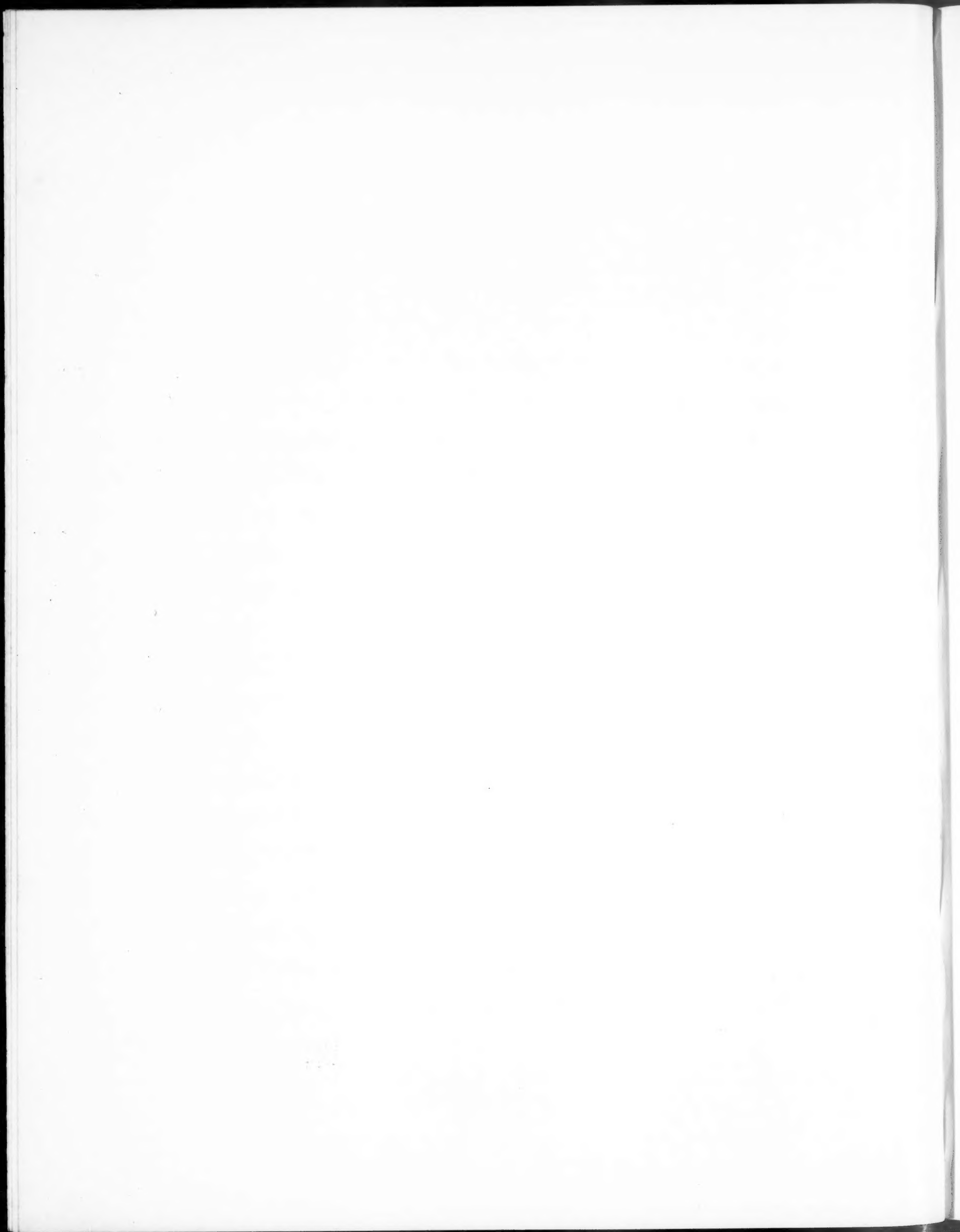
PORTRAIT OF GEORG HOEFNAGLE.



Mola-Gaeta.



The Poitiers Stone.



was born at Antwerp in 1546, and, after passing some years in the service of the Emperor Rudolf, died at Prague in 1627; Hieronymus Wierix, 1562, the well-known Antwerp engraver, as also were his brothers Anthonie and Jan during the second half of the sixteenth century; and Philippus Gallæus (Galle), 1560, the founder of the famous family of engravers and himself a past master of the art, who died at Antwerp in 1612. M. Mangon de la Lande, writing in 1836-38,* believed these names to have been actually inscribed on the dolmen itself, and saw in them a list of visitors to Poitiers, who came there either as travellers or as students at the *grandes écoles* of that town; but it seems more reasonable to regard them as Hoefnagle's own fanciful inscription on the engraved plate, and a record of the friends of his youth and early manhood.

As Hoefnagle's son Jacob grew towards manhood we find his father training him in the use of both the brush and the burin. His earliest plates in Braun are dated 1595, and three in Volume V and ten in Volume VI are inscribed as his work. Born, as some authorities say, in 1575, and others, in 1573, he had already published at Frankfort in 1592 a series of fifty-two plates of flowers and insects under his father's guidance; and this was followed in 1630 by his more ambitious and mature set, "*Diversæ Insectorum Volantium Icones*."

In 1595, according to the evidence of his town views, he was travelling down the Danube. He followed his father's footsteps also as a miniaturist and painter. In 1607 he became Court painter to the Emperor Rudolf, and died at Munich in 1629. Another of Georg Hoefnagle's sons, Johann, is also known to have worked as a miniaturist.

In Volume VI Hoefnagle notes that some of the drawings for his plates had been *acceptum ab alio*, *acceptum aliunde*, or *acceptum ab amico*. The view of Pappa in Lower Hungary he received from Philippus Fernandus; while Egidius van der Rye Belga is named as the source of those of Cassovia, Claudiopolis (Clausenberg, Saxony), and Cracow. This artist, Gilles van der Rye Belga, was one of the many Flemish painters who at that period were seeking their fortunes abroad. He is said to have lived at Gratz, in Styria, and was in the service of the Duke Charles I, whose palace he decorated with frescoes.

Enough has been said of Hoefnagle's *magnum opus*, but his plates contain many details of interest alike to the architect and antiquarian. On this side of the subject, as well as biographically, the works of both Félis and Michiels mentioned above give much information which cannot find a place in this brief notice.

* "*Mémoires de la Société des Antiquaires de l'Ouest*," Vols. II and III.

THE WOMAN ARCHITECT AND HER WORK.

BY ANNABEL DOTT.

AMONG the various careers that are opening to women one of the most promising is that of architecture. The ranks of the profession have been sadly and bravely depleted by war, and there is work at hand that, like much other, can be undertaken by women. It is probable that churches and big institutions will always be built by men, but the small house offers many opportunities to the woman architect. Her knowledge of domestic science, of cookery, of health, will come into play. He who wears the shoe knows where it pinches, and so a woman accustomed to the daily life of the home can best suggest conveniences and labour-saving appliances.

The servant problem threatens to become still more acute, and consequently everything should be done to lighten work. A carefully planned house can be run daintily and comfortably with the minimum of service—fitment furniture, the avoidance of any unnecessary details, few stairs, a good service of hot water upstairs and down, and, above all, *space*, are essential. It is the cramped narrow house that makes work, and space is largely the result of planning; how largely, a ship's cabin teaches us. In future, modern sanitation and appliances must be found in small houses as well as in the mansions of the rich. The cost is heavier, far, than that of a jerry-built house run up with little accommodation beyond four walls, but the result is so worth while that it is cheaper in the end.

All these problems appeal to the woman architect, and there will be a wide field for her "after the war." The authorities are making it easier to study; and a course lasting for a not unduly protracted period should give the knowledge needed to build a sound, comfortable, and beautiful small house.

The Stone House, Goathland, is the work of a woman who was not an architect, but who had some knowledge of building and a very clear idea of what she wanted. "Build it Yorkshire" was the wise advice of the shrewd manager of an adjoining estate to whom she went for counsel. And the advice was taken. The house is a long low building of warm grey stone in the fashion of the old farmhouse of the countryside, and it has much of the comfort and simplicity of its model. The wide stone-mullioned windows with their leaded casements, the heavy oak front door, the roof of beautiful old red hand-made tiles obtained with much difficulty and expense, make an exterior that harmonizes with the moor, and looks as if it had grown out of the soil. Indoors the heavy oak beams, the fine old panelling, the stone fireplaces, the wide low rooms, make a restful and home-like atmosphere. As the house has been built within the last few years the sanitation and heating are modern. The open fireplaces will burn peat and logs, or coals, and the radiators (the boiler is placed in an outer scullery off the kitchen which can be reached when the house is shut up, and so the rooms can be always kept aired during the family's absence) keep an even temperature. The bedrooms are small, quite small, but the ventilation is so carefully thought out that they are as wholesome as much larger rooms. The windows were planned not only for light and beautiful outlook, but also with a view to thorough ventilation without draughts. The same care has been given to sanitation. There is a cloak-room opening out of the hall with the usual conveniences, and with the addition of a radiator under the coat rail, so that wet wraps can be quickly dried. The larder has a louvre over the door opposite the window to ensure a constant draught; it was copied from a South African larder belonging to a Dutch hausfrau.

These details sound small, but it is trifles that add greatly to the comfort of a house.

The chief beauty of the house is the oak parlour. Its walls are panelled with some fine oak panelling which is believed to be early Stuart; it came from a house in Micklegate, York, said to have been built in James the First's reign. Two of the small strips of carving are almost identical with some of the oak carving at Knole. The room is lit by a big oriel looking into the tiny rock garden where bluebells and forget-me-nots and purple pansies grow early in the summer, and roses and London pride and pink stonecrops and flowers of red or pink hue bloom later. High up, near the heavy oak-beamed ceiling, above the panelling, is a long shallow window facing east, which lets in the early morning sun. The mullioned window faces west, and gives the sunset. So in spite of its oak-panelled walls, and the heavy tall stone fireplace, the room is often full of sunshine. The furniture is simple—a harpsichord, some Dutch sconces for candles, some carved oak, rugs in the oriel window seat, and a few chairs, most of them genuine old pieces, complete a very restful room.

and was designed as the workroom of a busy literary man; to secure its privacy, it can only be entered by a loggia leading from the first floor. The windows from which it takes its name were brought from Cairo by the owner, who had the good luck to be there while a small fifteenth-century mosque, formerly belonging to the Mamelukes, was pulled down. The glass has some of the wonderful yellow tints that are the despair of the modern glass-makers. An Arab treasure-chest from Zanzibar gives a brilliant patch of scarlet and brass, and holds books and papers; a Koran-stand for magazines and some fine rugs are among the treasures of the room. Across the bare white wall specially built for it is a tapestry of an old French period, dim blues and greens. It is a room with a charm, like the charm of the house, that grows upon one the longer one lives in it.

The bedrooms are small, and, by the advice of a well-known house-planner, were purposely built small. The long, narrow white corridor, out of which they open, suggests something of the austerity of an old monastery, something of its peace, too. One on the left is an L-shaped room planned for



Photo: W. Sutcliffe, Whitby.

THE STONE HOUSE, GOATHLAND, YORKS.

The hall is the meeting-place for all comers, brown with oak and bright with pewter and brass—some of them specimen pieces. By the door hangs a curious old water clock that by dint of careful handling can be made to tell the time within a quarter of an hour. On a hot summer day the big double front doors swing back flat to the wall, thus converting the room into an open-air chamber for meals and reading and lazing.

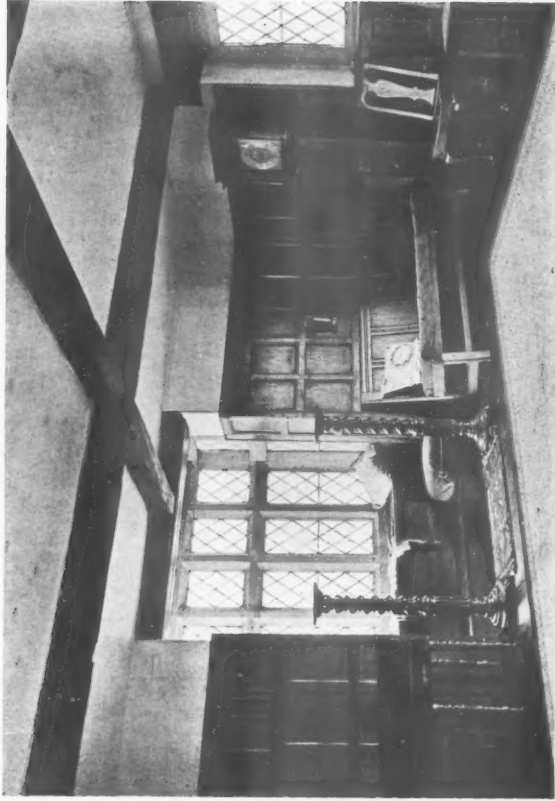
The dining-room is small, but just large enough for the round table for six persons. Around the room is a deep wainscot of old oak, which has been built about 15 in. from the wall, surmounted by an oak shelf which holds more pewter; while the doors of the wainscot open revealing cupboards for glass, for china, for linen, for cakes and dainties. It largely reduces the work when everything is at hand. Another beautiful sitting-room is called the Persian Room in allusion to its windows and the rare old Persian rugs. It is a big, rather bare room with a divan and several Eastern fittings,

an invalid, who can lie in bed watching the firelight while the nurse sits by the bureau in the window recess, at hand if needed, and yet not irritating her patient by too close watchfulness. Another bedroom has a window overlooking a wide sweep of moor, a window cut by the bedside so that on a sleepless night nothing can be seen but a great silvery stretch of heather, white under the moon. In the prosaic everyday light none would guess its midnight magic. Two of the other little bedrooms have radiators between the foot of the bed and the wall, so that the sleeper is warm and cosy with an open casement on a winter night.

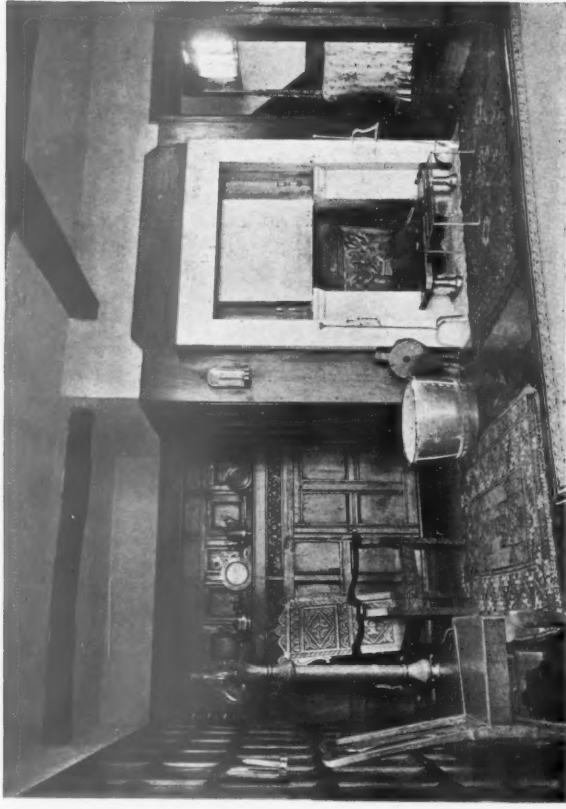
Above are the servants' attics, one of which is fitted with mahogany bunks from the late King of Portugal's yacht; there are four attics communicating, built to hold the girls' club which used to come on a yearly visit at Easter or Whitsun week. "We begin our calendar at Christmas, and every morning cut off a day till the time comes for Goathland," said one of the girls.



The Hall.



The Oak Parlour.



The Oak Parlour.

Plate III. August 1918



Persian Room.

Photos: W. Sutcliffe, Wharfedale

THE STONE HOUSE, GOATHLAND, YORKS.

2

FRENCH RENAISSANCE ANNALS.

IT is because origins are eternally elusive that attempts to trace them are perennially interesting. If we knew quite definitely when the Renaissance began, the interest in it would disappear with the mystery of it. For that reason if for none other the Renaissance architecture of France is vastly more interesting than that of England. Here we know with fair accuracy when, where, and through whom Renaissance architecture first appeared. To France it came more casually and less as a matter of prescription and specification. With us it was an importation. With the French it was a sort of influenza, manifesting itself spontaneously and rather capriciously. Looking for Renaissance origins in France, you do not seek buildings, but details. To a limited extent one finds in England what may be called premonitions of the Renaissance spirit, occurring long before the style assumed structural form or was the product of definite intention; but in France these foreshadowings were much more frequent as well as much earlier.

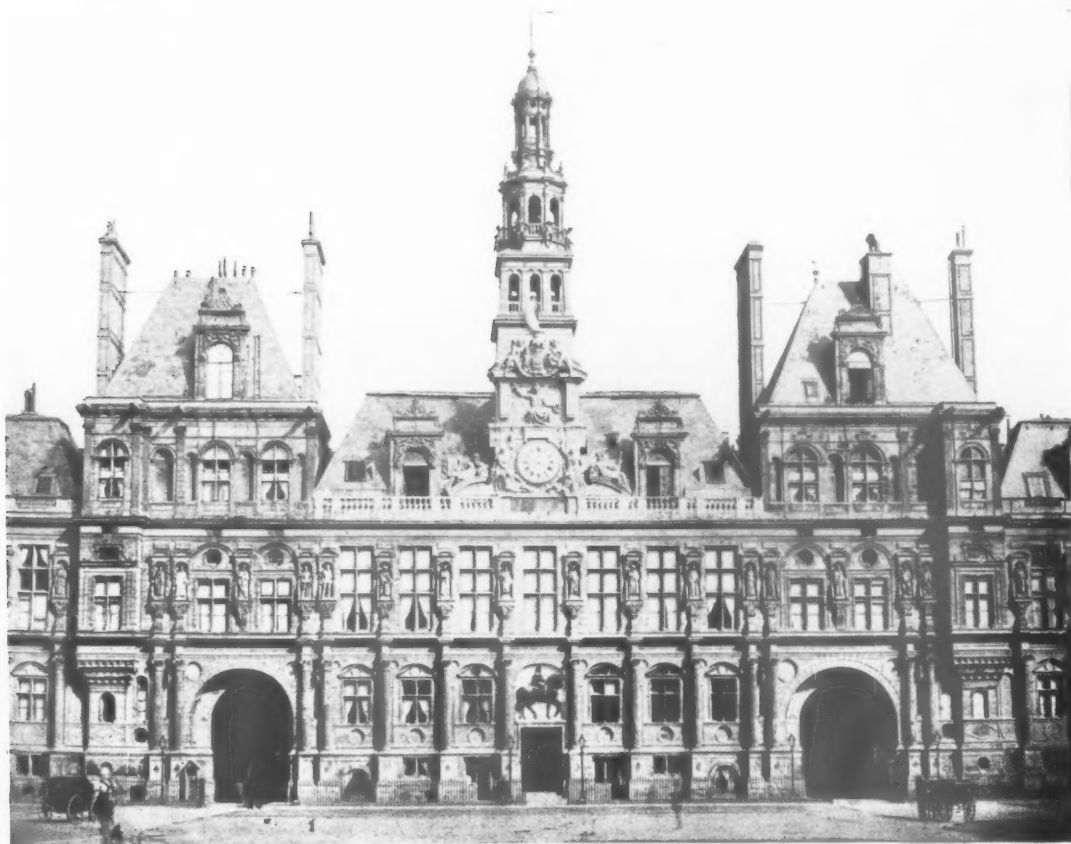
It is quite common to find in France a mixture of Flamboyant and Renaissance features, and the frequency of this grafting of the new buds on the old stock constitutes what was in fact a Transitional mode which is almost peculiar to France. It was a pretty bad style, in which unmeaning masses of ornament of Renaissance character broke out exuberantly over a Gothic structure. Medallions bearing portraits of Brutus, Tarquin, Lucretia, became very common decorative addenda to Gothic structures after their use at Château Gaillon in 1509. Square-headed Flamboyant windows were decorated with classical pilasters. At Châteaudun, the

only Renaissance feature is an egg-and-dart moulding. On the otherwise purely Gothic *Chambre des Comptes* at Paris, there is a frieze showing dolphins and fleurs-de-lis. A Gothic doorway at the *hôtel-de-Ville* at Riom is set between classical pilasters. At the *Hôtel Lallemant* there is an odd blending of Gothic and Renaissance details. Over one of the windows a shell canopy is crowned with a Gothic accolade, while the tower is crowned with a small classical temple.

A structural mixture is seen at the *Hôtel d'Alluye* (1510). Mainly Gothic, this building has on two sides of its courtyard a handsome two-story loggia, in which the arches of the lower story are supported on round columns, while rectangular posts support the upper arches. Thirteen terra-cotta medallions which decorate the frieze between the two stories show the heads of twelve Cæsars, the head of Aristotle being added as a tribute to the aristocracy of intellect. A dormer, a portal, and arabesques—Renaissance features all—render this building interesting. It would be more so if its date could be assigned with any greater certainty than that conveyed in the statement that it was constructed in the reign of Louis XI—was perhaps begun in 1498.

In that year was completed a building—the *hôtel-de-ville* at Orleans—that "claims consideration as the first attempt by a Frenchman, so far as our knowledge goes, to apply to French architecture the ideas of the Italian Renaissance." Charles Viart was that Frenchman. "It is the façade that principally demands our attention. It is evidently the work of a man who had a native admiration for Renaissance ornament, but who was ignorant of the principles of Renaissance

construction. He had probably never seen a Renaissance building in his life, and he had certainly never heard of the canons of Vitruvius. The pilasters he so freely uses appear at first sight to be treated as mere decorative bands. But though he violates all the classical rules of proportion between the different members of an Order, he has a regard for structural realities, and it will be seen on examination that in a fashion of his own he makes his pilasters correspond to them. In many respects his use of Renaissance ornament is ingenious and artistic. The long frieze of shells over the corridors of the first story, the arabesques and candelabra on the shafts of the pilasters, the little urns on the tops of the dormers, the ornament of egg and acanthus, all testify to his native delight in these new forms of decoration. His capitals make no pretence at being



THE HÔTEL DE VILLE, PARIS, BEFORE THE COMMUNE.

(Begun 1533, completed 1628.)

classical, but like the rest of the decoration they have the true Renaissance spirit in their exuberant playfulness and joyous creative fancy. He puts dormer windows in the high-pitched roof, and simple hood-moulds over the windows of the ground floor, and he introduces niches for statues with Gothic canopies between the windows of the first story. Thus the two elements are intermingled without being fused. It is the same with the design. The square-headed windows of the two lower stories and the emphasis laid on the division between them, the frieze and cornice above the first story, all give a horizontal aspect to the building. But this is counteracted by the vertical divisions formed by the pilasters, and by the triangular gables which crown the dormer windows." Thus Mr. Arthur Tilley, in his "Dawn of the French Renaissance."

To Charles Viart is attributed also the hôtel-de-ville at Beaugency, which, built before 1626, is, except for its corbelled turrets and high-pitched roof, pure Renaissance, proclaiming its architect the first in France to adopt the new mode quite courageously and thoroughly; the turrets and the roof being a concession to the French fondness for these features, which is inveterate and ineradicable.

Mr. Tilley sees in the Bureau des Finances at Rouen, begun by Roulland le Roux in 1510, the most instructive example of a transitional building. As it has suffered the most distressing disfigurement by the insertion of shop-fronts into its façade, its original appearance has to be inferred from Sauvageot's drawing—a reconstruction that shows it as of two stories resting on arcades, the lower story forming an entresol. All the windows are square-headed, except the large central window in the upper story, which has an arched head struck from three centres. Concerning this building Mr. Tilley has the generalization that the French treated classical forms more logically than was the wont of the Italians, who did not always use the Orders constructively. In this building, for example, the architrave marks the ceiling and flooring between the two stories, the frieze marks the wall below the window, and the cornice coincides with the window-sills.

James Fergusson's account, in his "History of the Modern Styles of Architecture," of Renaissance architecture in France was written nearly sixty years ago, before photography was very extensively practised, and a long time in advance of its application to process engraving. Fergusson was therefore at a disadvantage in the gathering of materials for illustrations, nor were his facilities for reproducing them comparable for speed and cheapness with those which prevailed after the slow and costly method of engraving on wood had been superseded. All things considered, Fergusson did very well in persuading his publisher to go to the expense of illustrating French Renaissance with about sixty engravings; of which, however, the majority were taken from existing books, with acknowledgment duly made to Isabelle, Laborde, Lenoir, Rosengarten, Mariette, Du Cerceau, Durand, Sauvageot.

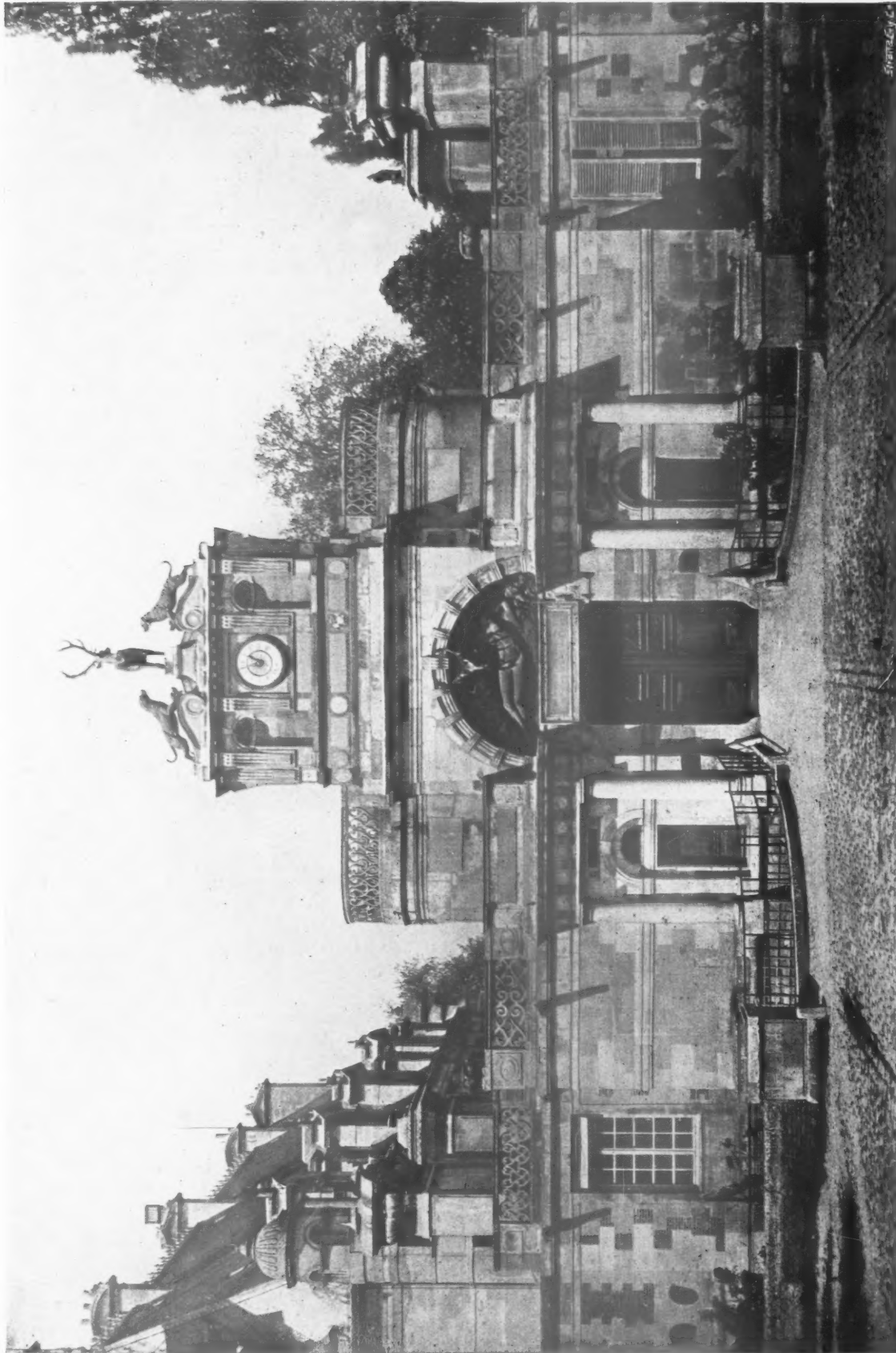
Fergusson, in beginning his account of French Renaissance, is a little too positive—which, indeed, is a fault that runs through all his work—in his assertion that while "in Italy it was a spontaneous growth, . . . in France it was an importation from the south, after the style had acquired completeness and consistency in the land of its birth." This, as we have seen, would be more true of its introduction into England, where it arrived so much later, but in much more definite shape. To England it came as an established fact; to France it arrived at first rather as a series of rumours or reminiscences, brought away from Italy not, one can imagine,

in the pocket, but in the mind's eye—details applied casually, as they happened to be remembered. Fergusson takes hardly any account of these early experiments. He acknowledges that "the campaigns of Charles VIII and of Louis XII had done a great deal towards making the two nations acquainted with one another," and records that "all the French architects aimed at in the early stages of the art was to adapt the details of the classical styles to their Gothic forms," but he prefers to assume that the history of the new movement begins with the importation by Francis I (1515-46) of Benvenuto Cellini, Primaticcio, and Serlio, who were all employed on work for the king at Fontainebleau or elsewhere.

Mr. Tilley, however, sees very clearly that the bud is more interesting than the full-blown rose, and he pays particular attention to examples that Fergusson seems to have thought negligible, but that in reality are far otherwise. Fergusson could not fail to note, nevertheless, that the French, in their development of the Flamboyant style, with its large square-headed openings and its general air of cheerfulness, had to some extent abandoned the Gothic spirit, and had approached that of the Renaissance. Fergusson puts it: "Anyone at all familiar with the civil architecture of the fifteenth century in France knows how the Flamboyant style had been modified to meet the wants of the age." There was clearly an approach towards what, after all, is the strongest as well as the simplest distinguishing characteristic of Renaissance as compared with Gothic—the horizontal line as compared with the vertical.

As Fergusson seems not to be very much read nowadays, it will be amusing to recall his curious if rather futile speculation as to "what the Renaissance style would have become had no Roman remains existed, and had the French never crossed the Alps: probably not so very different from what it afterwards became. The pointed arch certainly would have disappeared; so would buttresses and pinnacles; wooden roofs would, to a great extent, have superseded stone vaults in churches, and the improvement which was taking place in figure painting would probably have required the suppression of mullions and tracery in the windows. In domestic architecture, stringcourses would most certainly have been more extensively used to mark the stories; balconies would have been introduced for their convenience, and probably also cornices to mark the eaves." This, surely, is an odd example of prophesying after the event; and Fergusson continues, naively enough: "All this might have resulted in very much what we find now; except—and the exception is most important—that a mania would never have arisen for spreading a network of pilasters and three-quarter columns over every part of a building, whether they were wanted or not, and where they had not even the merit of suggesting a reason for their employment." Fergusson was never contented to be a mere recorder: he must be critical at all costs, whether the occasion demanded it or not. Statement and exposition seldom sufficed him; he must needs bring in a verdict as an addendum to his own more or less judicial summary. He is, in effect, a dogmatic historian after the manner of Macaulay or Freeman, rather than a patient investigator and modest propounder of facts in the manner of the modern philosophical school—the plodding Stubbs, for example, who praised Freeman in like measure as Freeman lauded him—"Stubbs butters Freeman, Freeman butters Stubbs," as the undergraduate put it.

It is a commonplace of writers on the subject that the French Renaissance affected chiefly the secular buildings. Fergusson seems to think that this fact is sufficiently accounted for by saying that "Francis I was no church-builder." There is but little more to say on a point that should be perfectly



ANET: THE ENTRANCE FRONT (1560-66).
Philibert de l'Orme, Architect.

obvious, namely, that the Renaissance was essentially a secular movement, a break-away from clerical traditions, a reversion to classical or ante-clerical type. Architecturally, therefore, it found its most appropriate expression in secular building. Naturally clericalism, or scholasticism, fought shy of it, or met it to fight it, novelty being the foe of orthodoxy, and the Renaissance style in architecture an impudent innovation, a defiant departure from sanction and sanctity. Mr. Tilley says: "How stubborn was the resistance that it [Gothic] offered to the new style may be judged by the fact that even at the close of the sixteenth century France did not possess a single large ecclesiastical building that was Renaissance in design as well as in detail. The great church of St. Eustache at Paris, though it was almost certainly designed by the Italian architect Domenico da Cortona, and though all its details are Italian, is in plan and structure a Gothic mediæval cathedral." It is only, as he says, in small church buildings of the sixteenth century that we find examples of pure Renaissance construction, and the earliest of them—the chapel of St. Ursula in Toul Cathedral—belongs to the fourth decade; and one can imagine that the innovation was regarded as impious by those who not only venerated Gothic for its inveterate traditions of piety, but hated Renaissance because of its secular and pagan associations. Yet, oddly enough,

although in France ecclesiastical prejudice held out long against the innovation, in Italy it was the Churchmen who were readiest to adopt it. To account for this difference of attitude would involve tedious psychological analysis, which would probably lead us to much the same conclusion that can be reached in a single step—that is, that an innovation of native growth is received with less suspicion than one that is imported by gay princes whose use of it causes it to be classed promptly among the pomps and vanities.

St. Eustache, Paris, which is one of the earliest churches in France to come under Renaissance influence, was not begun until 1532, nor completed until nearly a century later; yet, as Fergusson says, it was in reality "a Gothic five-aisled church in all essentials both of arrangement and construction, and it is only in the details that the experienced eye perceives the influence of classical art and remarks the unhappy effect which results from trying to adapt the forms of a particular style to purposes for which they were not originally intended." Very magnanimously he admits—what is a palpable truth, if an unpalatable one to the purists—that, "notwithstanding, it cannot be denied that St. Eustache is a very beautiful and elegant church." Its dimensions, as given by Fergusson, are: 328 ft. from east to west, nearly 150 ft. in general width, and 90 ft. in height to the ridge of the vault; but, while every



THE LOUVRE, PARIS: EAST FRONT (BEGUN 1664, COMPLETED 1674).
Claude Perrault, Architect.

detail is elegant, the collective effect is unsatisfactory. "Everywhere the eye is offended by the attenuation—it might almost be called the wiredrawing—of classical details, and the tilting that becomes necessary from the employment of the flatter circular arch instead of the taller pointed one. The hollow lines of the Corinthian capitals are also very ill adapted to receive the impost of an arch; and when the shaft is placed on a base taller than itself, and drawn out, as is too often the case here, the eye is everywhere shocked, the great difference being that the Gothic shaft was in almost all instances employed to indicate and suggest construction, and might therefore be 100 diameters in height without appearing weak and inappropriate. In Gothic art, the real construction was in the pier or wall behind it; but the Roman Orders were the construction itself, and are only appropriate where they are so—when used merely to suggest it, they become ridiculous." Thus Fergusson; but for his useful custom of giving a reason for the faith that was in him, he might have put the cardinal fault in a single sentence. It was that of an attempt to reconcile horizontal detail to perpendicular structure.

St. Sulpice does not come within the period to which Mr. Tilley confines chiefly his attention. He is mainly concerned with early "sixteeners," and the western façade was added (by Servandoni) in the middle of the eighteenth century, although the church was begun in 1655 from Le Vau's designs. Fergusson considers that this church, though not without faults, is one of the grandest of modern Europe. Its porch, 205 ft. wide, rises, in two Orders (the lower Doric, the upper Ionic), to a height of 160 ft. to the top of the balustrade. In the lower stage, the Doric Order is doubled by setting one column behind another. These columns are 40 ft. high, those above them being 38 ft. Fergusson, remarking that Servandoni originally proposed to place a pediment between the towers, adds, "but happily this was not carried out." He was misinformed: the present balustrade takes the place of a pediment that was destroyed by lightning in 1779. Indeed, the towers rather convey the impression that some means of tying them together would support them in their weakness, would fill a rather awkward gap, and would soften the somewhat abrupt change from the horizontal to the perpendicular—would, in effect, unify the composition. Cruciform in plan, the building has a total length of 432 ft., is 174 ft. wide, and 99 ft. high.

Very few municipal buildings in France can be cited as monuments of the introduction of the Renaissance mode, which, as we have seen, chiefly affected the palace and the mansion. Perhaps the earliest instance of the application of Classic details to a civic building is the hôtel-de-ville at Orleans, in which "all the details are elegant, and combine many of the beauties of both the parent styles; but neither used appropriately in this example, being jumbled together in most admired confusion." It was a pronounced example of that traditional style that is peculiar to France. In the hôtel-de-ville of Paris, however, there is no trace of Gothic detail, and no very powerful suggestion of Gothic feeling of any kind. Although the first stone was laid in July 1533, the work was soon afterwards suspended, to be resumed in 1549, when designs made by Domenico Boccadoro da Cortona were adopted. A keystone in the left portico of the central court bears an inscription stating that Marinus de la Vallée undertook the continuation of the work in 1606, and finished it in 1628; while another inscription states that the central pavilion and belfry were finished in 1608. It suffered serious damage during the war of the Fronde, and was even worse mauled in the Revolution of 1789. In 1801, when it became the seat of the Prefecture, it was repaired by Molinos; and in

1837 it was immensely enlarged, becoming four times its original size; the work, which comprised the present corner pavilions and all the other outer buildings completing the rectangle now occupied, was completed in 1841, at a cost of fifteen million francs. For its general character the façade mainly depends on the engaged Corinthian column, alternating either with windows or with niches filled with statues, while its strength and nobility of form are derived from its flanking and intermediate pavilions.

Perrault (born 1613; died 1688), who designed the eastern façade of the Louvre, was educated for the medical profession, but it is evident that he was a born artist and a true son of the Renaissance. It is easy to find fault with his façade—that it is much too long (565 ft.) for its height (95 ft.); that its base looks weak; that recesses or projections are wanted to redeem the frontage from monotony; that a more varied skyline would be a vast improvement; that the front is little more than an architectural screen. This may be very true; but, when all is said, Perrault's work compels admiration for its beauty and nobility. Fergusson's judgment on it still holds good—"that it has not been surpassed in modern times either for elegance or propriety."

Mr. Tilley states that the mausoleum chapel of Anet was built probably between 1560 and 1566, and he observes that, like the Valois Mausoleum at St. Denis, which was designed by Primaticcio—who, however, did not live to see the foundations laid—it was roofed with a dome, that throughout the sixteenth century the use of the dome was confined to relatively small chapels, and that the earliest French church in which this characteristic feature is the determining factor of the design is the Church of the Visitation at Paris (1632-4: François Mansard, architect).

Mr. Tilley's book is well and judiciously illustrated; but the views here shown are not reproduced from it, nor do they all refer to the dawn of the Renaissance. Perrault's Louvre façade is shown rather because it represents the movement at high noontide, and St. Sulpice for much the same reason. The Anet Mausoleum Mr. Tilley mentions, but does not illustrate.

In tracing French Renaissance architecture to its Italian sources, Mr. Tilley gives due credit to the influence of the graphic arts, but rightly premises that "we must guard ourselves against attaching too much importance to this channel of information"—a caution that has special reference to the miniatures in which Jean Fouquet showed classical buildings such as he had seen in Italy. Miniatures could have been seen by but few. It was rather, Mr. Tilley assumes, through drawings and engravings in the possession of Italians settled in France that the revelation was made: he cites the engraving of the Judgment Hall of Pilate, with its Corinthian columns, its barrel vault over the central portico, and its flat coffered vaults over the side porticoes, attributed to Maso Finiguerra. He mentions other engravings, one of which shows the Arch of Constantine; while a knowledge of Renaissance ornament could have been derived from engravings such as the Twelve Arabesques by Zuan Andrea. But the Renaissance got its most substantial start in France when Charles VIII brought back to Amboise from his Italian expedition twenty-one artists, including two women.

Architecture is apportioned no more and no less than its due place in Mr. Tilley's valuable book; but, whether he is distilling the essence of Baron de Geymüller or of Mr. W. H. Ward, or of the score or so of other authorities he cites as occasion arises to consult them, or whether he is giving us the results of his extensive personal visits to buildings

described, he is always equally happy in hitting upon the right feature for comment, and upon the right thing to say about it. Oddly enough, the only exception to this general rule of felicitousness occurs in the first chapter of the book, and does not relate directly to architecture. He thinks it well to start "from the man who was the real source of the Italian Renaissance"—to wit, Petrarch. "The little drawing which represents the Sorgues flowing out of a rock above Vaucluse, and which is presumably by Petrarch's hand, symbolizes the whole movement. The stream is the Renaissance, the rock is Petrarch." This is very pretty, but it unduly narrows the issue, and we have not the smallest faith in the process. The Renaissance was so much broader and deeper and longer than a stream; and many streams and tributary rivers have helped to make its volume.

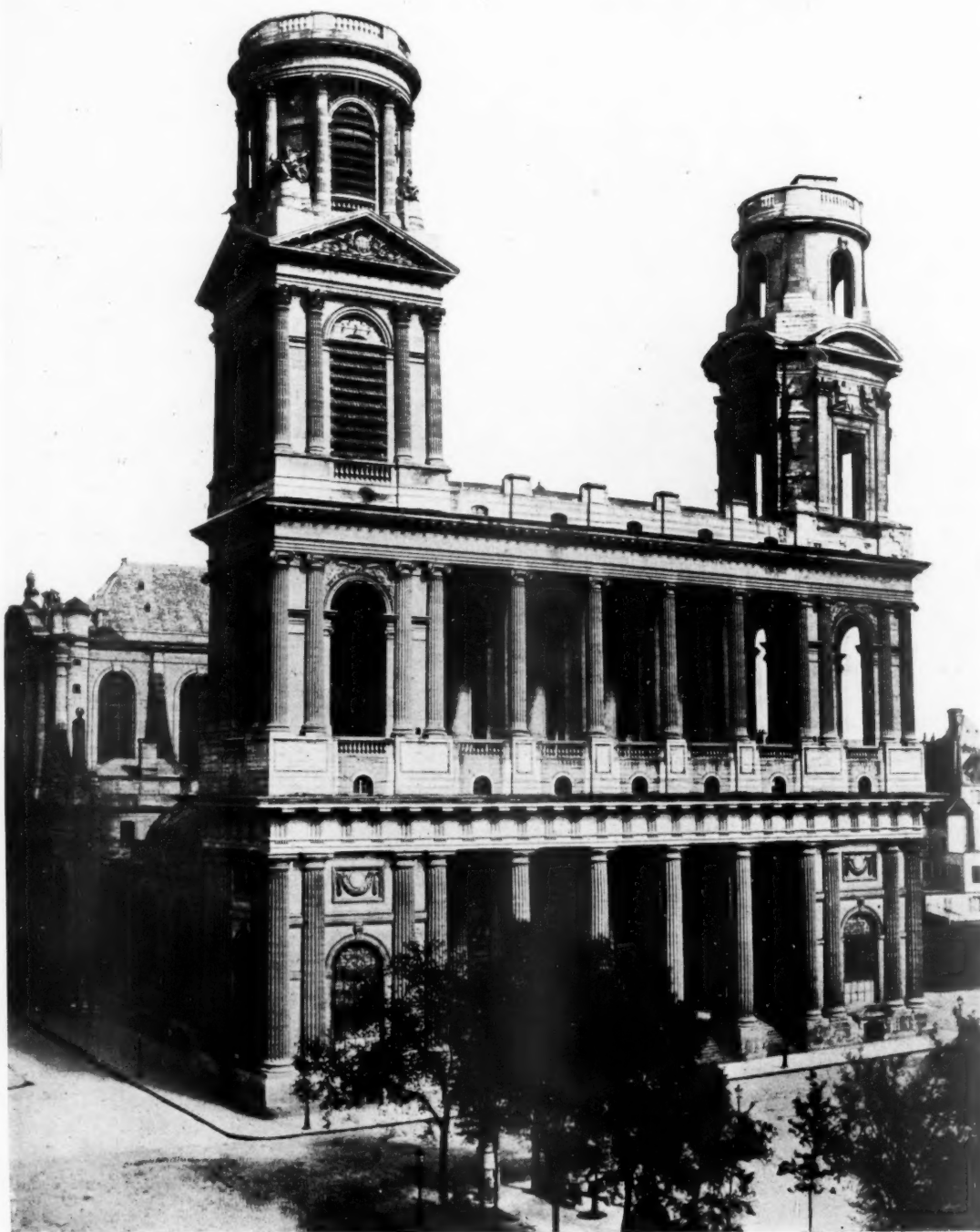
It may be convenient (or perhaps it is merely mildly sensational) to consider Petrarch "the first modern man of letters," "the first modern writer of autobiography," "the first modern tourist," "the first modern man," and all the rest of it; but to thrust these attributes upon one poor short-lived man, making him the epitome of his age, the abstract and brief chronicle of his time, is a device that is more popular than scientific. It is a concession to hero-worship, and brings the facts to a false focus. In our view, Petrarch was a product of his environment, a small channel of a large reservoir, the shaft to the furnace.

This, however, is but a very small blot—and that it is a blot at all is mere assumption—on a very fine book, in which every phase of the Renaissance in France is studied with philosophical patience and scholarly acumen. It is the product of years of labour that, judging from the agreeable style in which its fruits are presented, must have been delightful. Mr. Tilley has—to use an expressive vulgarism—produced one of the "books that count." It is, as we have seen, strong in the architectural section. So far as we are able to judge, it is no less authoritative—certainly it is no less interesting—in its treatment of the other rays of the dawn—its discussion of Renaissance beginnings in Italy; of the vehicles or media of its dissemination to other

countries, particularly to France; of premonitions of the French Renaissance; of the momentous results of the expedition of Charles VIII; of the fruits of the French occupation of Milan; of the Renaissance in letters, including the study of Latin and Greek and the notable men who promoted it; of humanism in general; of French literature; of art, including architecture, sculpture, painting. It is a book that will be devoured voraciously by those whom its subject attracts: and there is no wider intellectual appeal.

R. D.

"The Dawn of the French Renaissance." By Arthur Tilley, M.A., Fellow and Lecturer of King's College, Cambridge. Cambridge: At the University Press. London: Fetter Lane, F.C. 4. Edinburgh: 100 Princes Street. Price 25s. net.



CHURCH OF SAINT-SULPICE, PARIS: WEST FRONT (BEGUN 1733).

Servandoni, Architect.

THE DEVELOPMENT OF BIRMINGHAM

SINCE the passing of the Housing and Town Planning Act, in 1909, the energies of town planners generally have been largely taken up with the creation of new lay-outs in areas previously undeveloped; and in this particular direction some interesting and valuable work has been accomplished. But with regard to the improvement of our great cities, little has been done beyond the occasional widening of existing thoroughfares and such-like casual and piecemeal operations, which were just as well, or just as badly, performed before the legislative enactment of 1909. Town planners have fought shy of the large cities, and for very good reasons.

It is one thing to create a Canberra on the virgin plain, but quite another to transform a huddled hotch-potch of ugly streets and buildings into a fine and spacious city. It is one thing to plant down your avenues and boulevards, squares and crescents, civic centres and public monuments, upon an untouched site where the only difficulties are those which nature has created, but quite another to reconstruct a squalid town of hoary antiquity, already densely built upon, and rich in all the snares, obstructions, and entanglements associated with a mediæval system of land laws. The cost of the most trifling improvement under these conditions is enormous, as all who live in a big city know only too well. Occasionally, of course, it is possible, by a great sweeping stroke, to wipe away a slum area and build through it a fine thoroughfare which, by the enhanced rental values created, will more than compensate for the expenditure originally involved. These opportunities, however, are rare; and the hard fact remains that, in the majority of cases, improvements are enormously costly and are only to be carried out at a financial loss. All reformers agree, of course, that, in the interests of health and amenity, this loss should be very properly incurred and borne by the community; but, unfortunately, the average Englishman has only a moderate appreciation of the value of hygienics, and often is totally lacking in a sense of civic pride. Hence much educational work is necessary before full advantage can be taken of the facilities for civic improvement that are now available.

It was perhaps partly with this idea in mind that Mr. William Haywood, F.R.I.B.A., prepared his recently published book on "The Development of Birmingham." Here is a work which, as much by its persuasive reasoning as by its illustrations, should fire the imagination of the least enthusiastic member of the community. True, the author confines his proposals to Birmingham alone, but most of the problems that he tackles are present, and just as urgently demanding solution, in the majority of the big towns throughout the country. Roads, railway stations, public buildings, educational centres, public monuments and memorials, parks and open spaces—in how many cities are these and countless other elements so perfectly designed and arranged that they stand in no need of augmentation or improvement? We venture to say in none. The problems of Birmingham are the problems of most other cities; hence we offer no apology for referring to Mr. Haywood's proposals in some detail.

These are contained under fourteen principal sections, headed as follows: "A People's Hall," "Pleasure Grounds and Zoological Gardens," "A Scheme for Improvements to New Street Station," "Development of the Station Area," "Development of the M.R. Sidings Area and Wharfage,"

"Extension of Bath Row and Sheepcote Street," "Development of the L. and N.W.R. Sidings Area and Wharfage," "Improvements to the Parade," "Improvements around St. Martin's Church," "The Approach from the Station to the Town Hall," "A Town Centre," "The Future Municipal Buildings," "The Plan," and "Rate and Method of Development."

The effect of these prodigious improvements may be seen by a comparison of two large plans which Mr. Haywood has included in his book—one showing Birmingham as it is, and the other as it would be if the author's scheme were carried out. Certainly we should find ourselves in a transformed and vastly improved Birmingham; but, without Mr. Haywood's reassuring words, we should tremble to think of the cost. "The scope of the work to be done," he writes, "is of course considerable, but it is curious to find that our task is made easier by the very defects of which we have such good cause to complain; the areas of derelict property which now occupy a portion of the very heart of the city being comparatively easy to develop, because unobstructed to any great extent by costly errors in building." This explanation largely removes the principal and inevitable objection (that of cost) to any great scheme of improvement, so we may study Mr. Haywood's suggestions with more than academic interest.

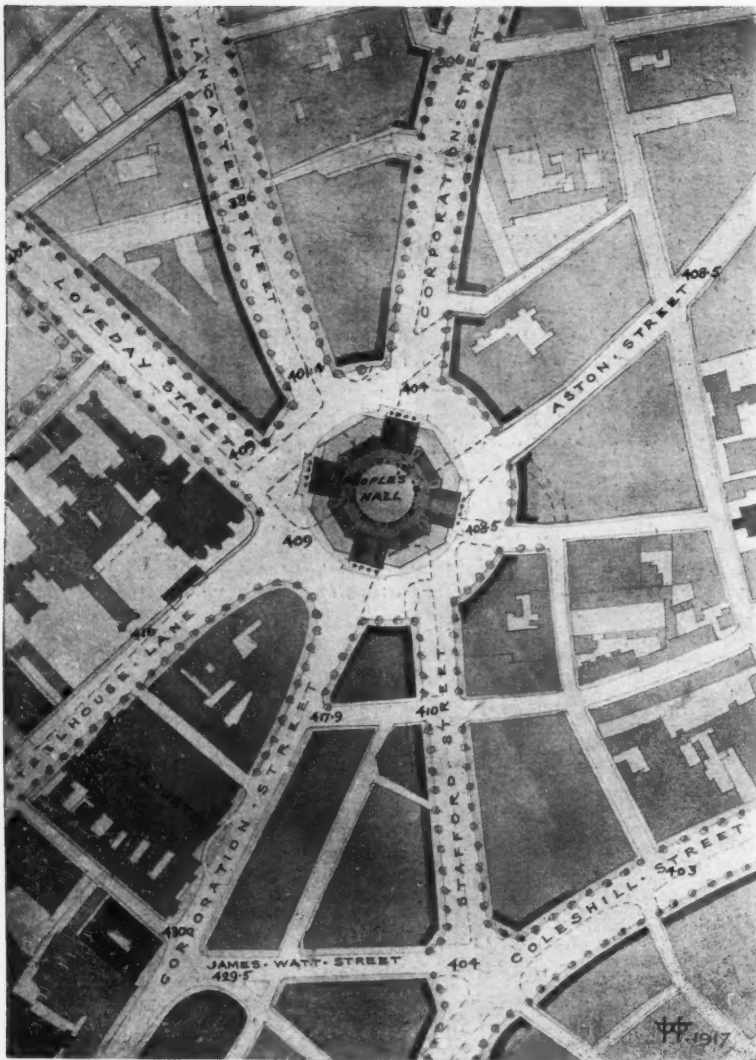
In view of the increased attention that is now being given to the social welfare of the people, perhaps the most attractive of Mr. Haywood's many suggestions is that of a People's Hall, of which building illustrations are reproduced on pages 40 and 41. The scheme is best described in Mr. Haywood's own words:—

"The accommodation indicated," he writes, "may be taken as suggestive only, and subject to further consideration; but underlying any selection for this purpose there should be an endeavour to produce a repercussion of interest, the building being made to serve as many attractive purposes as possible, so that at all times it would have an air of activity.

"An important place in the scheme is given to bathing facilities, which we will consider an agreeable necessity, although in this we make a great descent from the opinion of the Romans, for whom bathing was a luxury worthy of colossal magnificence. . . .

"A complete bathing establishment is placed on the lower ground floor (with heating and pumping in the basement). There are two full-size swimming ponds, with galleries at ground-floor level; two Turkish baths, fifty-six ordinary baths, twenty-six cubicles for electrical massage, sulphur and other medical treatments, and a hair-dressing saloon; the whole being approached either by stairs or lifts from the promenade on ground floor, or by a short flight of steps from the rotunda, which in this connexion serves as an attractive lounge. In the centre of this floor is a cinema theatre, with a seating capacity of nine hundred, which is also intended for Sunday lectures and concerts.

"On the ground floor is the rotunda, a large hall for general assembly, a sort of winter gardens where orchestral music would be given every day, and in which light refreshments would be served. This hall measures 100 ft. in diameter under the dome, or including the promenade, which is at a rather higher level, an average of 155 ft. It is approached through four arcades of shops or booths, and is the rendezvous of the whole building. All parts of the building



PLAN OF ROAD IMPROVEMENTS AND SITE FOR "PEOPLE'S HALL."

are reached from the promenade by means of convenient stairs and lifts, and public cloakrooms and lavatories are placed on a mezzanine, ten feet above the ground floor.

"The first floor has four small halls, 57 ft. by 55 ft., each of which has a gallery in addition, 10 ft. wide, and approached from the room itself or from the mezzanine floor above. One hall is proposed for a restaurant and another for reading; the remaining two for lectures, whist drives, private parties and celebrations, bazaars, etc. The four large rooms on the diagonals, each 50 ft. by 17 ft., are suitable for writing or games.

"The mezzanine above the first floor, in addition to four rooms for billiards, has eight suites of three rooms each, on the periphery of a central area; each room is 12 ft. by 12 ft., and each suite can be thrown into one large room. Together with similar rooms on the two floors above, there are twenty-two groups, or sixty-six rooms, and they are suggested as the headquarters of the numerous sporting clubs, associations, leagues, and other coteries in the town, for which purpose they are admirably suited. They have all the convenience of lavish social accommodation, with the opportunity of hiring small

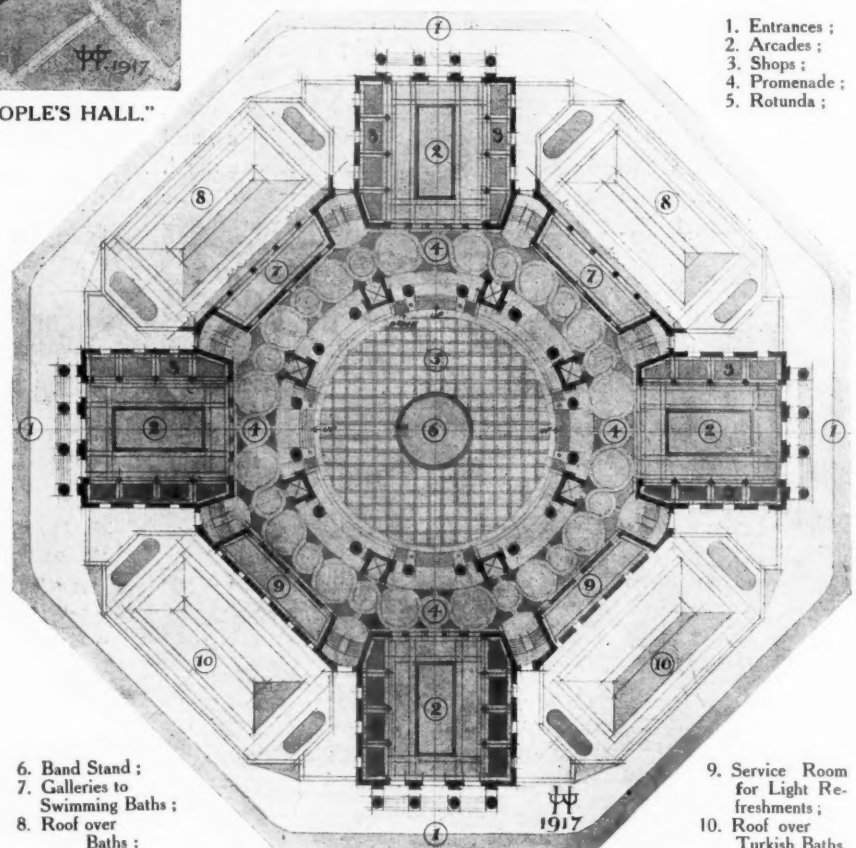
halls for special occasions, while for general routine their rentals would be limited to one or more small rooms for administrative purposes and private affairs.

"On the second floor are three halls for concerts, lectures, variety entertainments, and public meetings. Each has a stage, and including the gallery will seat 600. In connexion with these are suitable cloakrooms and lavatories, and in the remaining arm of the building there is a gymnasium, 66 ft. by 55 ft.—which could, if necessary, be increased to 75 ft. by 55 ft. This section has additional accommodation on the floor above, where two of the rooms on the diagonal are for special training, and also on the roof, where there is a covered running track on a diameter of 110 ft., the outer areas being available for drilling; or as an alternative proposal, the running track, which is also available as a promenade, could be combined with a roof garden.

"It is not necessary to say anything of the elevations except that they should be well done. The advertising quality of the building, by which I mean its power of attraction, is of great importance, and should be attended to as a matter of business.

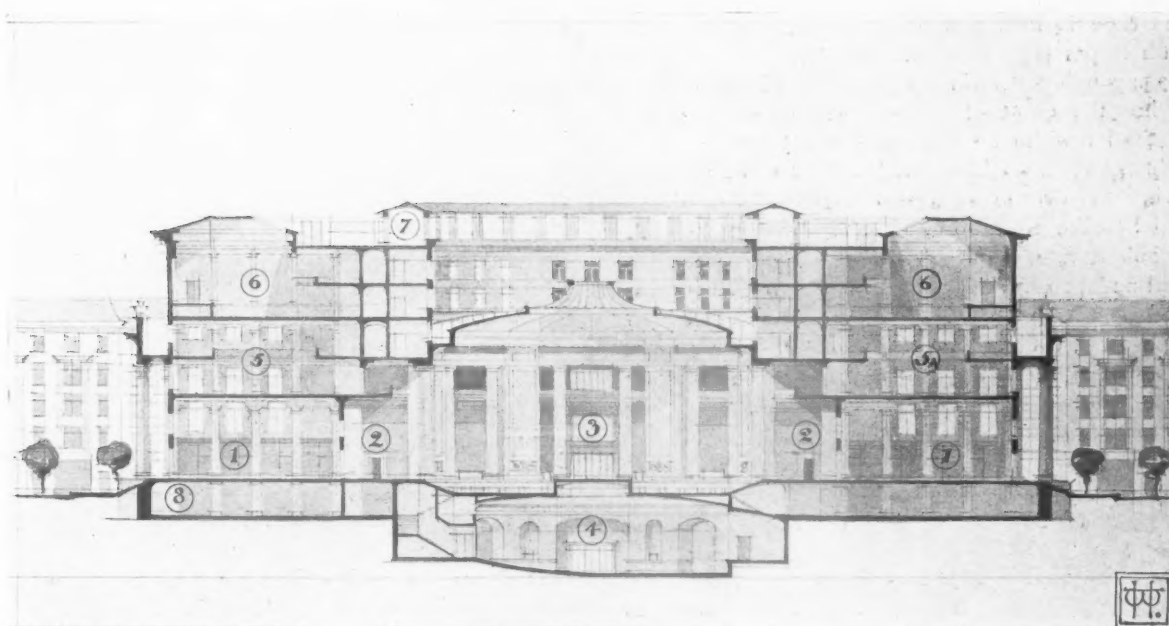
"The site is also important. The position selected is shown on this page, where it will be seen that the proposal is to work the site out of a road improvement, by which means it can be obtained at a cheap rate.

"Apart from any question of town planning, the eight roads intersection at the end of Steelhouse Lane needs attention, and there will be no better time for this than immediately after the War, before new leases are taken up and new difficulties created; moreover, in any general scheme of improvements, intersections of this sort will probably be taken first, because these are the



GROUND-FLOOR PLAN OF "PEOPLE'S HALL."

(From "The Development of Birmingham.")



1. Arches ; 2. Promenade ; 3. Rotunda ; 4. Cinema Theatre ; 5. Restaurant ; 5a. Reading Room ; 6. Halls for Lectures and Variety Entertainments ; 7. Running Track and Roof Promenade.

"A PEOPLE'S HALL": ELEVATION AND SECTION.

(From "The Development of Birmingham.")

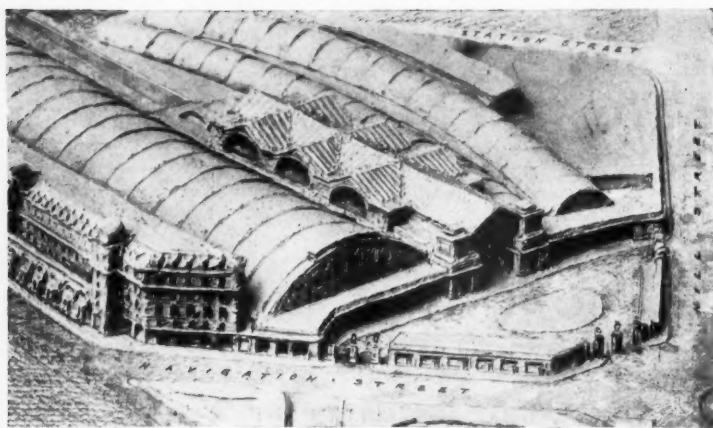
points of danger, which should be made safe and commodious before facilitating traffic towards them.

"It will be seen that a circus of 445 ft. diameter is proposed—measured on the street plan as left by the widening of the arterial roads—cutting away certain portions of adjoining sites; the building area suppressed being about 5,754 square yards, against which a new site is created in the centre area of 8,711 square yards, so that, after allowing a width of 85 ft. for the circular road, there is a gain of 2,957 square yards in building area, in addition to a great improvement in the road plan at this point. With this interesting result I must leave the allocation of values to the experts, who will say what should be charged to road improvement and what to the new site respectively.

"Something must be said as to the cost of the building. At pre-war rates (post-war costs are impossible to estimate) this would be about £225,000."

Mr. Haywood makes some interesting suggestions for the improvement of New Street Station. "In no class of building," he writes, "should there be greater orderliness than in railway stations, and in most English stations one could scarcely have less. Huge crowds of people, many of them strangers, are received and cleared daily under conditions which belong to an earlier, more leisurely, and less numerous generation.

"A modern station should be so arranged that every operation incidental to travel is provided for just in the one spot it ought to occupy; there should be no doubt possible as to the whereabouts of such things as trains, ticket booths, post and



BIRD'S-EYE VIEW OF THE NEW STREET STATION SCHEME.

(From "The Development of Birmingham.")

telegraph offices, waiting and refreshment rooms, luggage or cloak storage, inquiry office, railway company offices, entrances, exits, agencies, touring and shipping offices, exchange, matron, stalls for papers, etc., lavatories, barber's shop, and so on. There is often but little time to hunt for these things, and as they are usually scattered in the most unlikely places, much time is lost, and an unnecessary strain placed upon both passengers and officials.

The accompanying drawings (see this and facing page) show how these up-to-date needs may be met at New Street Station without going to any great expense—such, for instance, as would be entailed by rebuilding, or by applying the drastic treatment adopted for the New Central Station, New York, U.S.A., where practically the whole station, with the exception of the main hall, is buried under roads and building sites. A glance at the model on this page will show the simplicity of the present proposal, which is to plan a large hall for general purposes on a portion of the road which now cuts the station in two. In this position it is equally available for either section of the station—the L.N.W.R. or M.R.—and by flooring over the two areas on each side of this road, it is possible to obtain a large forecourt 3,900 square yards in area, with entrances at three points, giving a maximum convenience to traffic movement. Along this forecourt stretches a passenger loggia for arrival and departure, from the centre of which the booking hall is entered, luggage being taken direct from the loggia to the train or to the cloakroom by means of lifts and the existing subways.

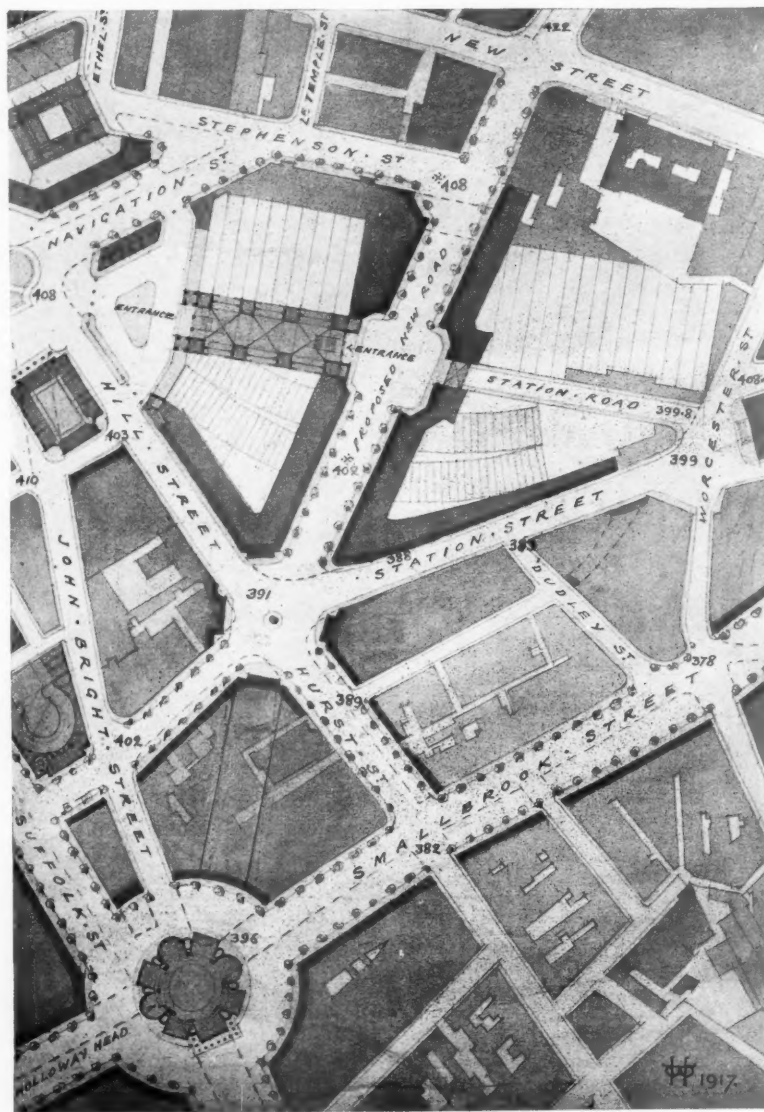
"The main booking hall is 220 ft. by 45 ft. at floor level, which is 14 ft. below the entrance court, and therefore at practically the same level as the existing bridge; it gives immediate access to all the offices already mentioned, and to others shown on the drawings, while at the street level, and approached from the entrance hall, are the offices of the companies, the London and North-Western offices on one side, and the Midland on the other.

"It will be seen that both these offices and the ticket offices below are fitted in between the columns and trusses of the great roof over the tracks, the structure of which is by this means left intact, while a great deal of necessary accommodation is obtained without encroaching upon the floor area of the booking hall. Each of the piers carrying the vault of the hall contains one bay of the station roof and the extremities of two

of its trusses, and each of the lateral bays of the hall spans two bays of the roof, thus leaving a truss partially exposed in the centre, where it is incorporated in the general design and suitably masked."

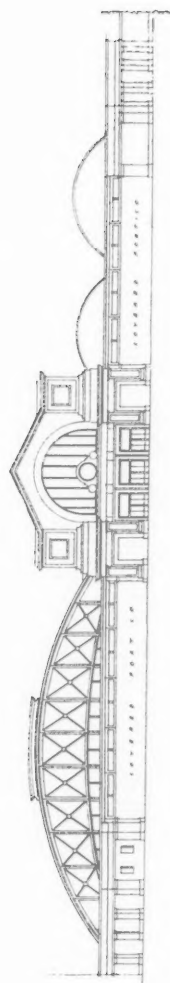
Perhaps the finest of Mr. Haywood's projected improvements is the Town Centre—a very ambitious scheme involving a large area of ground in the neighbourhood of Suffolk Street, Broad Street, the Parade, and Holloway Head. Here a clean sweep would be made, and in place of the rather squalid buildings at present existing we should have a fine formal lay-out—a central garden around which would be grouped the following buildings:—

"The cathedral; two exhibition halls, for the general purposes now served by the Curzon and Bingley Halls; a natural history museum; the War Museum and Memorial; sites in reserve and suitable for musical, literary, or collegiate purposes; a site in reserve for municipal use; an opera house or theatre, placed on the detached site between Easy Row and Summer Row; additions to Mason's College; a library extension, which would have the advantage of leaving the existing building in use, and permit the allocation of special sections for a children's library, a commercial

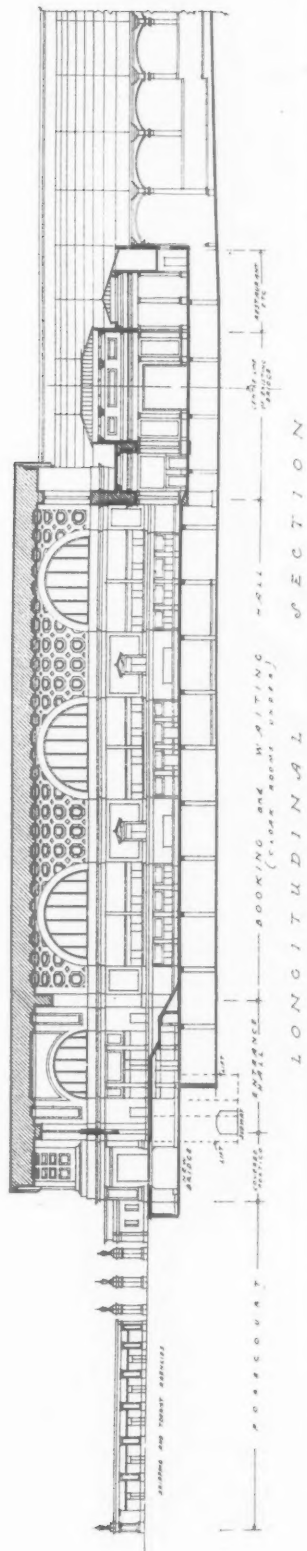


PLAN OF A NEW ROAD AND IMPROVEMENTS AROUND NEW STREET STATION.

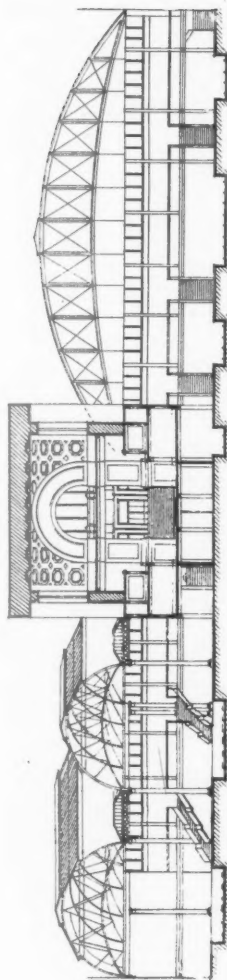
(From "The Development of Birmingham.")



ELEVATION TO FORECOURT



LONGITUDINAL SECTION



TRANSVERSE SECTION
(Looking towards the New Bridge)

SUGGESTED IMPROVEMENTS TO NEW STREET STATION, BIRMINGHAM: ELEVATION AND SECTIONS.

William Haywood, F.R.I.B.A., Architect.
(From "The Development of Birmingham")

library, etc., the whole building being served by a modern system of book delivery from an efficient stackroom; a hall of consulates, or bank; a post office, in a convenient position for subterranean communication with the railway, and having a large central hall for the public; a municipal building; and a hall for the exhibition of historical and modern machinery, samples of local manufactures, and loan exhibitions of the latest machinery devices—a sort of town show-room of goods, for the information of our manufacturers, and the display of their outputs.

“The total garden area measures four hundred yards long by a width of fifty-seven yards, and without being unduly large, is sufficiently spacious to give a proper setting to the buildings around. Within an enclosure of formally arranged trees, there are fountains, lawns, seats, bandstands, shrubberies, and pedestals for statuary, which in their ensemble would give character to the civic centre, and add greatly to its amenities.”

Mr. Haywood's proposals embrace many other interesting schemes, to which we have no space to refer in detail. Should this great project materialize in its entirety, Mr. Haywood will have done for twentieth-century Birmingham what Wren sought to do for London, what was done by Haussmann for Paris, by Playfair for Edinburgh, by the Woods for Bath.

The book is illustrated with many excellent drawings by the author—three being reproduced in colour. An introduction is contributed by Mr. Neville Chamberlain, who has good reason for his belief that the book “will greatly stimulate public interest in the possibilities of future development in Birmingham.” More, it will be studied as a notable addition to the literature of town planning.

“The Development of Birmingham.” An Essay with drawings and designs by William Haywood, F.R.I.B.A., and an introduction by Neville Chamberlain, J.P. (Copies obtainable, price 6s. 6d., from B. T. Batsford, Ltd., 94 High Holborn, London, W.C. 1.)

PAISLEY ABBEY CLOISTERS RESTORED.

THE Abbey of Paisley was founded by Walter the Steward in the year 1163. Some interesting fragments of the work of this date were found during the excavation for the choir now in process of construction, as a restoration of the great choir founded by King Robert II towards the end of the fourteenth century.

The abbey cloisters—enclosing an irregularly shaped garden about fifty-eight feet by fifty-two feet—were designed in the Transitional style, about the year 1180. The cloister garden

is open to the public street, as the mediæval building which enclosed it on the west side was removed about the year 1874. The Place of Paisley—the old mansion-house of the Duke of Abercorn, and now the property of the church—was built upon, and incorporates fragments of the monastic buildings on the south and part of the east of the cloister. The long two-storied gallery of the mansion-house occupies the site of the south walk of the cloister.

The restored work which is here illustrated is the

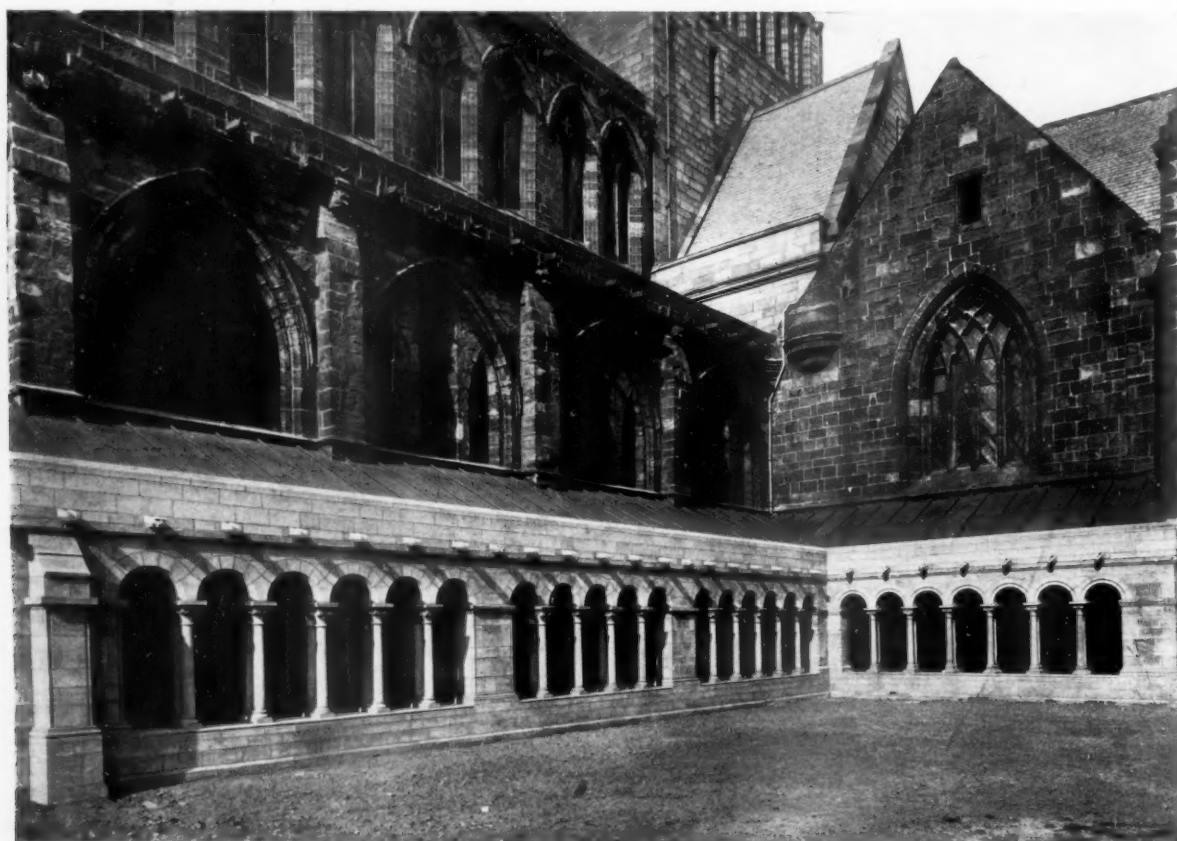


Photo: Thomas Lewis.

THE CLOISTERS, PAISLEY ABBEY.
Restored by P. Macgregor Chalmers, I.A.

north and east walks of the cloister, forming a covered entrance to the church and connecting the church with the Place.

Mr. Macgregor Chalmers, the architect, was fortunate in discovering two of the twin capitals of the original arcade of the cloister, and upon this clear evidence his designs were prepared and the work was executed. The ancient capitals find their place in the new work.

The restored cloister was the gift of Mr. and Mrs. A. F. Craig, in memory of Archibald Craig, Gateside, Paisley.

abbey was founded originally as a priory. Its lands were erected by James II into a regality, of which the abbot was lord, and the abbey formed the mausoleum of the Stuarts until their accession to the throne. The abbey was burned in 1307 by the English and in 1561 by Lord Glencairn. In 1484 the grounds were surrounded by a lofty wall of hewn stone, about one mile in circumference. In 1553, Claude Hamilton, a boy of ten, fourth son of the Duke of Chatelbault, was made abbot *in commendam*, and in 1587 the lands and the abbey were made a temporal barony in his favour.



Photo: Thomas Lewis

VIEW UNDER CLOISTERS.

The builders were Messrs. J. Taylor & Sons, of Glasgow. The oak roof was supplied by Messrs. Wylie & Lochhead, Ltd., of Glasgow, and the copper roof by Messrs. Forsyth, of Paisley. The whole restoration, as may be seen from the accompanying illustrations, has been well and substantially carried out. Mr. Macgregor Chalmers is to be congratulated on having preserved the spirit of the old work so admirably. A further view of the cloisters, showing a detail of the arcade, is given on the following page.

We quote the following condensed historical account of Paisley Abbey from the "Encyclopædia Britannica": "The

His son was created Earl of Abercorn. The abbey lands, after passing from the Earl of Abercorn to the Earl of Angus and thence to Lord Dundonald, were purchased in 1764 by the Earl of Abercorn with the view of making the abbey his residence; but, changing his intention, he let the grounds for building sites. The buildings inhabited by the monks have been totally demolished; but the nave of the abbey church is entire, and has been fitted up as a place of worship. It is one of the finest extant specimens of old ecclesiastical architecture in Scotland, and also contains several fine sculptures and monuments."

THE NEGLECT OF ARCHITECTS IN THE UNITED STATES.

THAT the status of architecture in the United States is not so definitely assured as we in this country have been wont to assume, is shown by a symposium of representative architectural opinion published in a recent issue of our contemporary "The Architectural Forum." With their country deeply involved in the great War, American architects find themselves treated much as architects have been treated in this country—that is, with a light disregard for their capacity to perform valuable service to the State. Inviting a number of eminent American architects to express their opinions upon this lamentable state of affairs, the Editors of our contemporary write as follows:—

"The recent momentous changes in the world's activities have not taken place without leaving an impression on the architectural profession. The War has called upon all with a suddenness and reality which few comprehended possible a short while ago; but the services of many agencies have not yet been fully employed, and of these none needs more spirited defence and assertion of its true position in the complex and changing affairs of to-day than the profession of architecture. Architects have for many years been fulfilling the duties entrusted

to them in a commendable manner, and the last few decades have seen great strides in our residential, civil, and ecclesiastical architecture. Some of the greatest building achievements of all time have taken place in the United States, and are due in the largest measure to the abilities of architects.

"When our Government entered the War and began preparations on a large scale for its prosecution, it was thought quite naturally that the achievements of the architectural profession would be an appreciated guiding-post, and that the preparation of the Government's building plans would be placed in the hands of architects. Were they? No. Engineers and contractors who furnished the 'know how' were given precedence, while architects were dismissed as visionary artists.

"This recent trend of affairs has served to awaken architects to a realization that the nature of their profession is unknown or misunderstood by the majority of the public. The results of this lamentable lack of knowledge are now clearly evident."

Mr. Irving K. Pond makes an interesting contribution to the discussion. "You ask," he writes, "in what manner and by what means can the practice of architecture be developed in order to win a larger recognition?"



Photo: Thomas Lewis.

THE CLOISTERS, PAISLEY ABBEY.

Restored by P. Macgregor Chalmers, I.A.

(See preceding pages.)

"Let us begin with some sort of understanding as to the duties and functions of the architect, and then inquire if the architect is living up to his obligations, and so showing himself to be worthy of a further confidence than is now reposed in him by a willing public. It would seem to go without saying that if the architect is to hold a field against some other branch or profession, he should be more efficient and more proficient in a given line than is his rival. Should any other be able to render higher service in a certain field than does the architect, there is no room in that field for the architect, and he should not, and the public need not, worry as to his limited recognition therein. The closest competitor of the architect to-day (except, perhaps, the other architect) is the engineer, and the next in order is the decorator. Can the engineer design better industrial and commercial structures than can the architect? Can the decorating company furnish more tasty interiors and more stylish exteriors than can the architect? If so, these fields are theirs and not the architect's. But can they, the engineer and decorator, so plan and design? Not if the architect is a real architect, a considerable portion of the unenlightened public to the contrary notwithstanding. The real architect can and does put into his product a basic element necessary to the larger life which neither of these others can in the very nature of things supply. Could the engineer solve his problem in the spirit of beauty, he would cease to be an engineer and become an architect. Could the decorator feel beneath the superficial cloaking and touch the skeleton of the structure, he would cease to decorate; he, too, would become an architect. It is the prime duty of the architect so to plan and design that his structure shall function for use and beauty—not for modified use and superficial ornament, but for inherent practicability and beauty. The sooner the public is brought to an understanding of this the better for the public, and the sooner will the architect receive that larger recognition which under such conditions should be his.

"A larger recognition is not bound up in the acts of the architect alone, but in the attitude of the public, and ways and means of reaching that public must be considered. Among these ways and means must be counted the influence of the architect's devotion to his ideals as exerted through its materialized expression. Let the architect for awhile seek beauty unadorned—not structure unbeautified, but beauty unadorned—and set up for public contemplation the results of that search. The public will feel an influence frequently enough exerted, and the appeal will reach all types of minds in a highly ramified society—and reach beneficently. The problem of to-day should be solved in present-day manner, and the solution should be made appealing and attractive. Each individual can be made to realize that he can, and how he can, express himself, and that will put an end in the field of design to the bane of the real architect's existence—period architecture. The public will come to realize that period architecture means just what it says: that the architecture has come to a full stop—that it is dead! To the real architect already has come this realization—that, in a measure, makes him real. Both architect and public must grow up into this and into a further realization, beginning in infancy and beginning in the cottage and the 'flat,' as well as in the palace and the 'apartment.' The infant should open his eyes upon surroundings in which good proportions and harmonious colours are elemental in the structure and furnishings. The dweller in the cottage should be reared to an appreciation of the dignity which inheres in simple beauty or in beautiful simplicity, and so, also, should the dweller in the palace. Both should be taught that beauty resides in the

form and colour rather than in the comparative costliness of the material from which the form is shaped; that harmonious and expressive combinations of inexpensive materials are more beautiful and more satisfying in the sum-total of human happiness than are discordant agglomerations of the richest substances. This philosophy should be learned and taught by a profession which would seek to win a larger recognition.

"Educating the public and the architect in the philosophy of correct living and thinking, of estimating the real values of life, may be made a means of creating a mutual sympathy and understanding between public and architect, and of gaining for the architect that larger recognition which it is assumed by many, perhaps from the architect's own attitude, that he is earnestly seeking. It need not be taken as a foregone conclusion, however, that every one on this planet will receive his just deserts, though that is no reason why a man (or a profession) should not strive to make himself worthy of the highest.

"Is the attitude of the architectural profession, as expressed by its acts in certain localities, one of arrogating to itself rights and demanding recognition? And is a certain restlessness and a feeling of injured innocence, which apparently is lying near the surface in some quarters, due to an inner consciousness that those rights are not freely granted nor the recognition fully bestowed? Has the licensing in certain localities of architects to practise been demanded by the public? Not altogether! Has the move been entirely an altruistic one on the part of the profession which brought it about? Few thinkers will grant it! There are better ways of protecting the public and gaining recognition for the architect than this. Police regulation will protect the public against the incompetent builder; while State registration can be made to give all necessary official recognition to an architect who has demonstrated his skill and efficiency through accomplished works and otherwise. Beyond that, the recognition which an architect, and through him the profession, may justly be entitled to and gain must come through his own individual attitude toward his work and the value of the service he has rendered the community. Recognition by the public should follow only, and in direct ratio to, service rendered the public. Until an individual or a profession has rendered service in higher degree than has another, neither individual nor profession should demand recognition in higher degree than has been bestowed upon that other; and until definite and valuable service has been rendered, the community, that is the public, is not beholden to bestow any meed of recognition whatsoever. . . . The architect must cast out his spirit of camouflage and himself appear through works which are what they seem to be. Then, and only then, will he be recognized at his true worth—and that is all that he or his profession should desire or expect."

CO-OPERATIVE SOCIETY'S NEW PREMISES, WEST HARTLEPOOL.

MR. L. G. EKINS asks us to state that, through an oversight, the name of Messrs. Walter Macfarlane & Co., of Glasgow, was omitted from the list of sub-contractors on the new premises for the Hartlepool Co-operative Society, Ltd., illustrated in the July issue of *THE ARCHITECTURAL REVIEW*. The work for which Messrs. Macfarlane were responsible consisted of cast-iron window-framing, filling the openings in the stonework between the columns and covering the height of two floors.

CURRENT VIEWS ON WAR MEMORIALS.

An Advisory Committee.

IN a letter to "The Times," Mr. H. Burke Downing, F.R.I.B.A., Diocesan Architect for Chichester, contends that the protection of churches from disfigurement and the securing that war memorials in churches shall be best suited to the purpose for which they are erected are the same object viewed from different points, and that this double object will best be achieved by control and direction at a much earlier stage than that of the consideration of an application for a faculty. Some general guidance is wanted, of which those may avail themselves at the outset who are beginning to think about promoting such memorials. In the diocese of Chichester, Mr. Downing states, the matter has been taken in hand and an advisory committee on war memorials has been formed, which is not only ready to advise on particular proposals, but, with a view to preventing as far as possible the inception of unsuitable projects, has issued to the diocese a memorandum of general advice as to memorials in or in connexion with churches. This lays down the principle of necessary congruity of any proposed memorial or work with the building and the surroundings in which it is to be placed or executed, and insists upon the consequent necessity of sound architectural advice. It further advocates the avoidance as far as possible of a multiplicity of individual memorials in favour of one comprehensive scheme, whether it be in one or more parts. With advice of this nature at the outset, which the committee are prepared to particularize in individual cases, the danger of the promotion of unsuitable schemes should be minimized, and if nevertheless in any case a memorial should be proposed which ought to be disallowed as disfiguring to the church, it should be the less difficult for the Chancellor, when the matter comes before him, to refuse a faculty for its erection. Presumably he has the right to call for such skilled advice as he may deem necessary.

A Westminster Site.

Another correspondent of "The Times" calls attention to the fact that in Abingdon Street, Westminster, facing the Houses of Parliament and the Victoria Tower Gardens, there is a piece of land which belongs partly to the Government and partly to the Ecclesiastical Commissioners. It stretches from Henry VII's Chapel to Great College Street, and is at present covered mainly by various buildings of no great interest. The leases of these buildings have fallen, or are falling, in, and it is said that there is a plan for erecting on the site of some of them a tall building that would dwarf the chapel. In any case, there is a danger that the ground will be used for merely commercial purposes unless something is done quickly. It is one of the finest sites in London, and there has long been a scheme for making a worthy use of it.

A Campo Santo.

But at this moment when, owing to the falling in of the leases, it becomes possible for that scheme to be carried out, there is also a very strong and particular reason why it should be carried out. For the scheme is to build on the site a cloister or Campo Santo where could be placed monuments for which there is no longer any room in the Abbey itself. And what more appropriate, simple, and, indeed, useful war memorial could there be than such a cloister? Indeed, it is so obviously right and fitting that there is some danger lest it should not seem exciting or unusual enough. Our modern way with memorials is to set up something perfectly useless and meaningless, and so perfectly ugly. We have a notion that a memorial to be a memorial ought to be nothing else. But when you tell an artist to design a memorial, you tell him

nothing; you set him an impossible task, because he has no purpose to fulfil and no laws to bind him. So, usually, he produces a mere congeries of sculpture and ornament which looks like a great elaborate pinnacle attached to no building. A cloister has this drawback for the modern mind, that it is not necessarily a memorial, that it has uses of its own. But this is the very reason why it is easy to design good cloisters, why it is almost impossible to design good memorials that are nothing else. And a cloister is a place not only of use, but also of sacred and delightful associations. It would be a place of peace in the midst of a busy town; and it might easily be a place of beauty. If it were well designed, so far from marring the Abbey it would enhance it. What is needed on that site is a low building, and a cloister is the lowest building possible. It could be connected with the Abbey at Poets' Corner with a very little contrivance; there would be no need to tamper with any part of the Abbey, still less to conceal any part of it now seen; and there is room enough on the site to make a cloister not much smaller than the Campo Santo at Pisa.

The Royal Academy Conference.

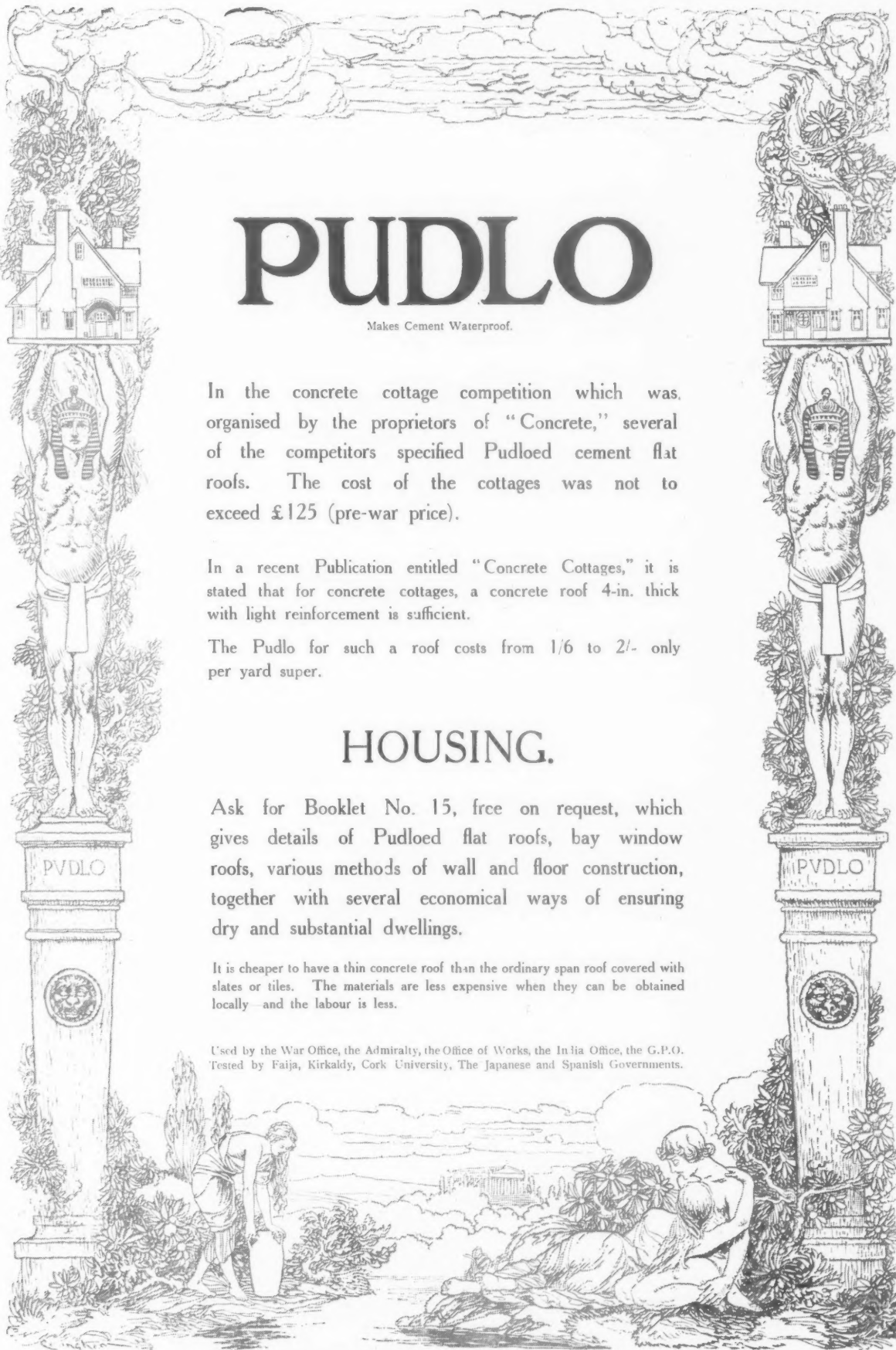
At the recent Royal Academy Conference on War Memorials, the most original of the several suggestions was that made by the Dean of York. Besides the building of memorial chapels, and the use of crypts, there should be, the Dean thought, the clearing away of the ugly structures which obscure many of our finest buildings, and the formation of "a handsome space." It is a quaint expression—"a handsome space," but to pretend not to understand it would be mere affectation. Yet, greatly as we admire the idea, we fear that it does not make a popular appeal. Negative effects do not seize the imagination, and the popular notion of a memorial is of something put up, not of something pulled down—of creation, not demolition. It is to be feared, therefore, that the Dean of York's "clearance" proposition, excellent as it is, will not find much support, and he should therefore console himself with "memorial chapels and the use of crypts." As a result of the conference, a general committee is being formed to appoint an executive committee to carry out the various suggestions agreed on at the meeting. One of these, put forward by Sir Alfred Mond, was that "possibly the committee might formulate a series of authorized types of design." Possibly; but we devoutly trust that they will have too much respect for art to bring upon it the blight of standardization.

AN APOLOGY.

IT should have been stated in the article on "Porches and Hoods of the English Domestic Renaissance," by Lieutenant H. F. Walker (R.A.F.), A.R.I.B.A., published in THE ARCHITECTURAL REVIEW for June and July, that the sketches of Chastleton House, Oxford, and Hambleton Old Hall, Rutland, and the photograph of a hood in Church Road, Richmond, were prepared by the author from views which appear in "Old English Doorways," by W. Galsworthy Davie and Henry Tanner, published by Messrs. B. T. Batsford, Ltd., of 94 High Holborn.

That this acknowledgment was overlooked is due to the fact that Lieutenant Walker's article was prepared originally as an examination thesis, and publication was only decided upon after a considerable lapse of time. Lieutenant Walker unfortunately forgot to advise us of his indebtedness to the book referred to above. Had the facts of the matter been within our knowledge, we should of course have made a special point of securing Messrs. Batsford's consent to publication.

We greatly regret that, unintentionally, and acting in perfectly good faith, we should have infringed Messrs. Batsford's copyright.



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NOTES OF THE MONTH.

Should Architects Advertise?

Should architects advertise? According to our contemporary, "The American Architect," the Illinois Chapter of the American Institute were going to raise the question at the convention of the Institute, which was to be held at Philadelphia last month, when, no doubt, the matter was thoroughly debated. So far as can be gathered from our contemporary's leading article on the subject, the American Institute is even more strict than our own on this "question of ethics," as it is called; for it appears that not only are architects forbidden to "sign" their buildings, but that at one time an attempt was made "to characterize as advertising any illustrations of the architect's work in the architectural Press." Naturally, this attempt failed ignominiously, and its revelation that extreme delicacy may amount to disease caused a recoil, of which the effects may become apparent at the meeting at Philadelphia. Our contemporary does not dogmatize on the matter, but contents itself with putting a series of Socratic questions, of which these two are the most poignant: (1) "If an architect has some specially developed service to offer the public, is there any reason why he should not let the fact be known, so long as he pays for his publicity just as any other person does?" (2) "Is there any reason why architects cannot be broad- and fair-minded in their dealings, keeping abreast of the times instead of remaining in the rut of a custom which might, perhaps, be more honoured in the breach than in the observance?" At the present moment we do not care to discuss this delicate question of advertising. We would rather suggest it as a good subject—which the Americans have made topical—for debate at a future "Informal Conference" at the Royal Institute. Who will be bold enough to open the debate with an affirmative proposition?

* * *

St. Mary Woolnoth and St. Sulpice.

It is rumoured that the church of St. Mary Woolnoth, in Lombard Street, is again threatened with extinction. We trust sincerely that the would-be destroyers may not have their wicked way, for the church has many claims to preservation. It would have been ruthlessly destroyed some years ago, when a Tube railway station was built near it, but for the intervention of Sir H. C. Richard, K.C. St. Mary Woolnoth, which was built by Hawksmoor in 1727, has more originality than beauty, and has been rather fatuously compared with the church of St. Sulpice, Paris, which it resembles in being a church, but in no other respect. St. Mary's had a solid, flat, close façade, whereas that of St. Sulpice is liberally pillared and arcaded or colonnaded on two stories. St. Mary's is noted for its very peculiar tower, which is almost as wide as the church, but has very little depth, and is surmounted by two small turrets that look as if they had been added as an afterthought to graduate the skyward ascent. The turrets of St. Sulpice flank the building, and rise in two stages, a round crowning a square. The authority who makes the comparison goes rather widely astray in some other particulars. Having imagined the resemblance, he is anxious to absolve Hawksmoor from a suspicion of plagiarism. Servandoni, he says, did his work at St. Sulpice some years after St. Mary Woolnoth was completed. He did: he completed the front, with its fine portico, in 1745—a trifle of eighteen years after. But our author conveys the impression that Servandoni was the author as well as finisher of St. Sulpice, of which, however, the first designs were made by Levau, and the first stone was laid by Anne of Austria in 1655. Gittard and Openhard

carried on, but the work languished for want of funds until, in 1742, the rector, Languet de Gergy, raised funds by a lottery. Afterwards Servandoni was called in; but the two turrets were raised by Maclaren in 1749, and the northern one is as Chalgrin left it in 1777. It is 210 ft. high, and three bells were placed in it in 1824, the heaviest weighing 12,500 lb. Servandoni's portico comprises a double range of Doric columns 40 ft. high, supporting a gallery and colonnade of the Ionic order. A pediment above the gallery was destroyed by lightning in 1770, and a balustrade was substituted. It was rather cruel to bring our poor little St. Mary Woolnoth into a comparison which turns out to be sheer contrast.

* * *

A Note on Blake.

A Blake boom (says "Diogenes" in "The Architects' and Builders' Journal") had been long anticipated. Our kinsmen and allies in the United States had, for a quarter of a century or more, taken a keen interest in the work of this strange genius; and, sooner or later, American interest in works of art finds expression in high prices at the sale-rooms. Hence the extraordinary sums paid for Blake lots at a recent sale could have surprised nobody who, being aware of the American enthusiasm for Blake, knew also that an American collector would scorn to let expense interfere with his hobby. Possibly Blake's eccentricity appealed more strongly to the Americans than to us. They rather like a "crank." We, more conventionally inclined, mistrust eccentricity, and are rather disposed to penalize it. Not until Ruskin, Rossetti, and Swinburne pronounced Blake's eulogy (Ruskin thought Blake's management of light superior to Rembrandt's) was it fully recognized in this country that our fathers had neglected and despised a genius of the first rank; and it is reported that at the recent sales there were old dealers who confessed themselves staggered at seeing hundreds of pounds paid for lots that a few years ago would hardly have commanded as many pence. Gilchrist's life of Blake, published in 1863, did ample justice to the poet-painter's splendid genius and fine character, yet failed to correct the public impression of him as a half-witted person, whose work had in it no sound core or vital principle. There are still those who regard Blake as an inspired lunatic; and the most convincing argument that this view is out of date is the value set on his work in the sale-room. To the Philistine mind, "a thing of beauty" is esteemed commensurately to "its price in the market." In his own day Blake had a few ardent admirers—Flaxman and Linnell, for instance. Henry Fuseli got for him several important commissions from the publishers, who, in most instances, made but a poor return on their outlay. Linnell gave him employment in his old age, and thus saved him from falling into abject poverty. Books illustrated by Blake did not sell well, except in the instance of Blair's "Grave," in which, however, the illustrations designed by Blake were not engraved by himself, but by Schiavonetti, whose bold and free renderings were more to the public taste than Blake's less commonplace method of engraving. Yet, until within ten years of his death, in 1827, at the age of seventy, he was largely engaged in engraving the designs of other men—for example, thirty-seven plates for Flaxman's Hesiod—but he nevertheless worked industriously in pursuit of his aim to be a "complete artist." He must needs do everything himself—write the poem, design and engrave the illustrations, bind and publish the book. Yet he could not say, "Alone I did it," for he had a most devoted helper in his wife, who had been Caroline Boucher, and whom he had married at Battersea in 1782, when he was in his twenty-fifth year.

[Continued on page xviii.]

Science Buildings



THE demands of the War have brought into bold relief a most essential condition of national prosperity—effective Science Teaching.

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NOTES OF THE MONTH.

She was then wholly illiterate—could not so much as sign her name to the marriage register; but Blake taught her to read and write, to print his engravings, and to colour them. When he opened his shop (whether at Poland Street or at 3 Fountain Court, Strand) she was his saleswoman. Unlike most wives wedded to geniuses, she had a profound belief in him, and their married life, although unblessed with children, was supremely happy. "Songs of Innocence," completed in 1789, and "Songs of Experience," in 1794, would be greatly prized even if they had far less intrinsic merit, because they were so entirely the work of a man and his wife.

Demand for Timber after the War.

The first demand of the belligerents after the declaration of peace will be for wood, says Dr. Edward Ewing Pratt, chief of the Bureau of Foreign and Domestic Commerce in Washington, who estimates that the lumber camps of the United States will send over £200,000,000 worth, and that Canada, Russia, Sweden, Norway, Finland, and Austria will also contribute largely. "The prospects for Canadian and American lumbermen are very promising. The rebuilding of Poland and Western Russia will absorb Russian energies for some time after the close of the war. Germany is using up her forest reserves, while Norway has long been over-cutting her annual growth. The greatest European competition will therefore come from the mills of Sweden and Finland. These countries are icebound during six months of the year, usually from October to May, so that the lumbermen of America will readily see the possibilities and responsibilities that lie before them."

A Large Scheme of Building Extension for Bristol University.

At a recent meeting of Council of Bristol University Mr. Henry H. Wills formally handed over to the University the title-deeds of the greater part of the Royal Fort property, his purchase of which from the Tyndall trustees was completed on 29 September last; as well as the title-deeds of an adjoining piece of land on the opposite side of Tyndall Avenue; the whole amounting to about nine acres of valuable building land, immediately adjoining the existing University property and occupying one of the most conspicuous sites in the whole of Bristol. By this act of generosity the area available for the buildings of the University is now extended to a total of over thirteen acres, which, as the Vice-Chancellor remarked at the meeting, the University is not likely to want to exceed for some centuries to come. Mr. Wills exhibited a block plan, prepared by Messrs. Oatley and Lawrence, as a suggestion for the distribution of future buildings on the central part of the site, viz., that occupied by the Royal Fort House and grounds. In its general features, the plan suggested the distribution of buildings round a large quadrangle, the length of which would be upwards of five hundred feet, or double that of the famous Christ Church quad at Oxford. Council accepted the architects' suggestion as to the site for a future new department of physics and for a future residential college, the students inhabiting which will enjoy a singularly favoured situation. The piece of land to the west of Tyndall Avenue was further placed for the present at the disposal of the botanical department for an extension of the existing botanical garden. The series of sites now in possession of the University will greatly

[Continued on page xx.]

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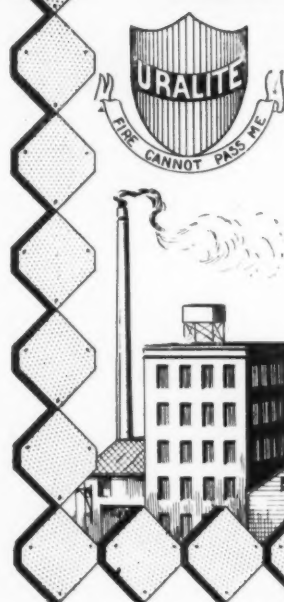
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NOTES OF THE MONTH.

increase its importance. Including the new Baptist College, which is in association with the University, an unbroken series of collegiate buildings will eventually extend from the palatial front in Queen's Road, which the city will equally owe to the liberality of the two brothers, Mr. George A. Wills and Mr. Henry H. Wills, up to the very summit of the hill that is now crowned by the Royal Fort House. Messrs. Oatley and Lawrence's suggested scheme provides for the retention of the Royal Fort House, which is not only a valuable example of eighteenth-century architecture and decoration, but also a document in the civic history of Bristol.

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Gossip about Wood-engraving.

Writing under "Here and There" in his usual entertaining style, "Diogenes," in a recent number of "The Architects' and Builders' Journal," says: "There can be no question that wood-engraving at its best was an admirable art; but it had its drawbacks. If, as happened very rarely, the artist was his own engraver, he could not, at all events, complain of the engraver's misinterpretation of the drawing—or, rather, he would be apt to deal more leniently with the culprit. It was inherent in wood-engraving that it offered so many opportunities for dispute as to the methods of translation. Few artists in black-and-white had sufficient knowledge of the technique to draw exactly the lines to be engraved. Much, especially in shading and hatching, had to be left to the discretion of the engraver. If he were a master of his art, he could improve on the drawing; if he were but average, he could easily ruin it—which, to do him justice, he commonly did. And the other difficulties of the medium were not easily surmounted by the artist. The block on which he had to draw was of an awkward thickness to handle, and he had to limn everything in reverse on the French-chalked surface of the box-wood. Very often this chalk ground was badly laid, or it flaked off under too heavy a touch, or was refractory to the kiss of the pencil; putting the engraver fairly on his mettle to discriminate between intention and effect. Sometimes the artist forgot to reverse, and the engraver failed to detect this want of foresight. Typical results: two dames of high degree shaking hands with the nicest observance of the Court etiquette of the period, except that they were doing it with their left hands; or two athletic and fiercely moustached gentlemen fighting a desperate left-handed duel; or a backward-running inscription on a book or a building. To avoid such misadventures, a careful and methodical artist (there have been such freaks) would present his block to a mirror, thus getting some idea of its ultimate appearance. Even Sir John Gilbert, I have heard, sometimes forgot to reverse, notwithstanding his vast experience of drawing on the wood. Probably he drew on thousands of blocks, and he commonly did most of them in a hurry—'while you wait.'"

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Southwark Cathedral.

Mr. Charles J. Blomfield, F.R.I.B.A., has been appointed consulting architect to the Dean and Chapter of Southwark Cathedral.

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An Appointment.

Mr. Frank Biggin, who has been associated with the Brightside Foundry and Engineering Co., Ltd., for thirty-six years, has been appointed a director of the company.

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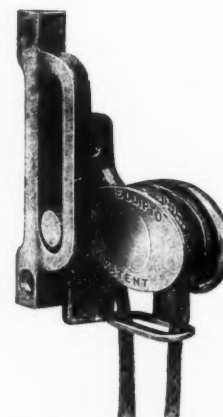
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