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Australia House, Strand, London.
A. Marshall Mackenzie, LL.D., R.S.A., F.R.I.B.A., and A. G. R. Mackenzie, F.R.I.B.A., Architects.

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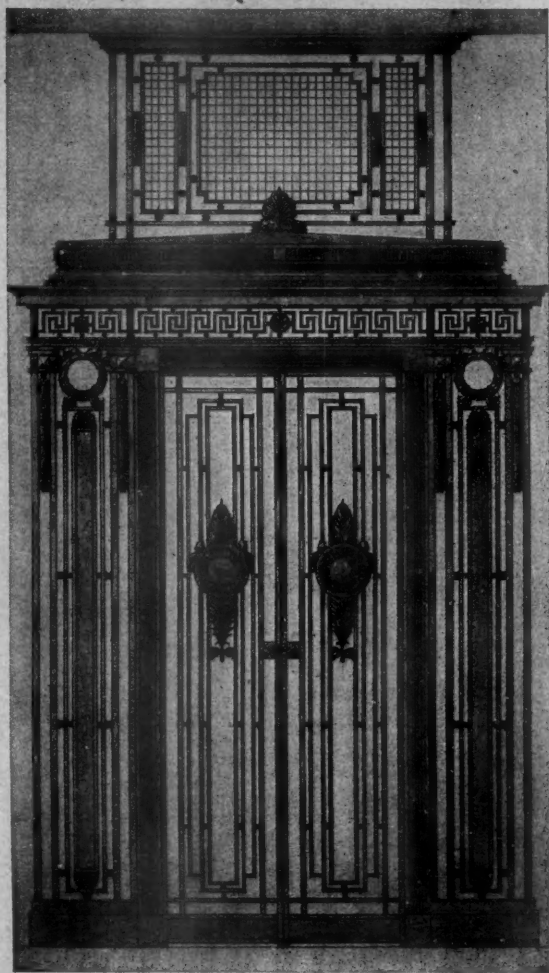
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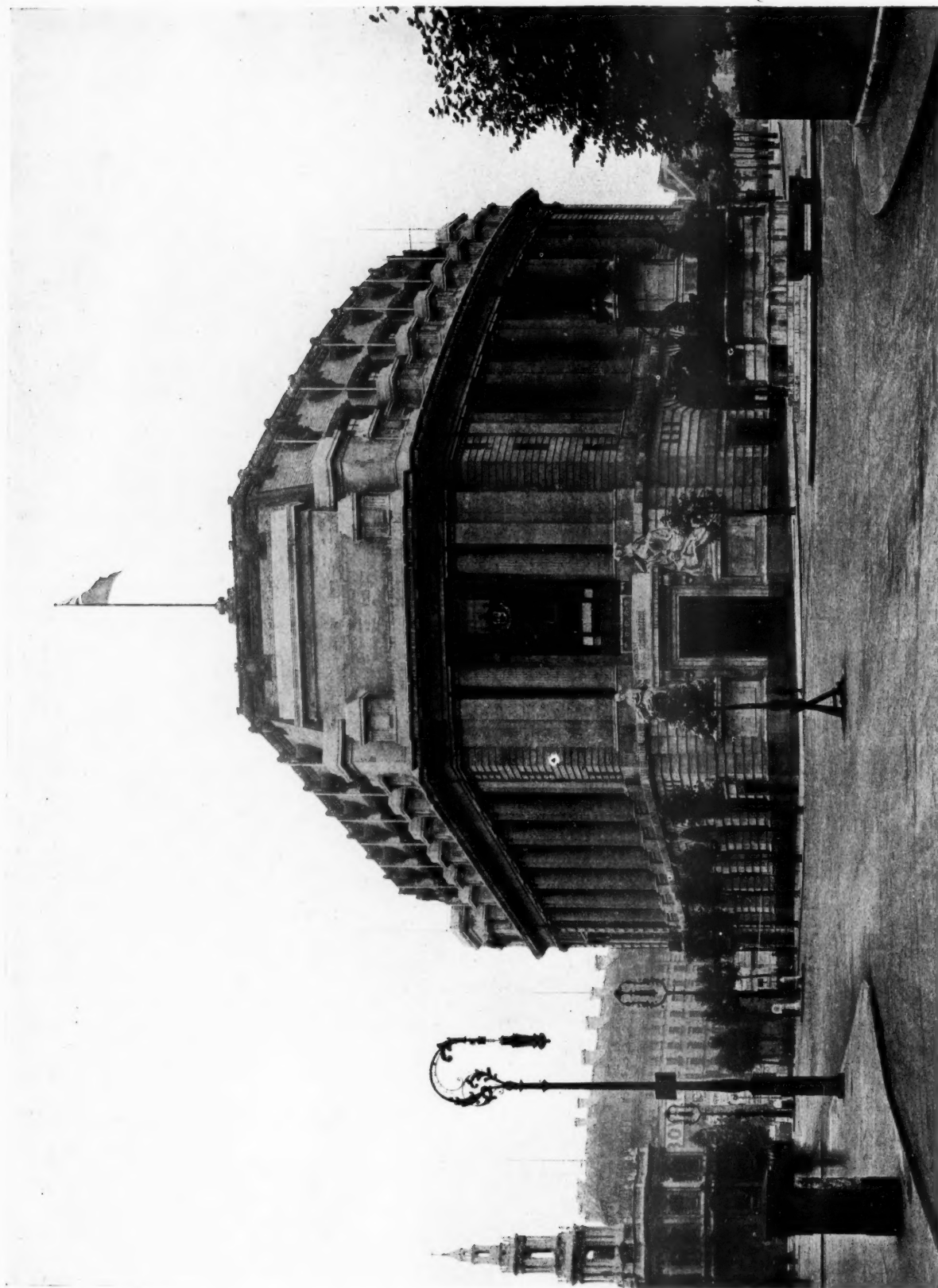


Plate I. September 1918.

AUSTRALIA HOUSE, STRAND, LONDON.

A. Marshall Mackenzie, LL.D., R.S.A., F.R.I.B.A., and A. G. R. Mackenzie, F.R.I.B.A., Architects.

Photo: Bedford Lemere.

AUSTRALIA HOUSE.

THE official opening of Australia House last month by His Majesty the King marks the completion of a further important stage in the filling up of the Aldwych "island" site, which so long has lain a desolate waste within the very heart of London. Much remains to be done before the possibilities of this considerable area may be regarded as fully developed. The present condition of the site is shown by the plan reproduced on the following page, from which it will be seen that though both ends of the "island" are occupied—the west by the Gaiety Theatre and Marconi House, and the east by Australia House and the Victorian Government Offices—the whole middle portion is still vacant, except, of course, for a medley of temporary huts which, purely a war-time growth, cannot be said to add anything to the amenities of the neighbourhood. Hence, at the present time, the "island" site has an odd and somewhat straggly appearance which cannot be remedied until after the War, when, it is hoped, London architects and builders will immediately set to work to fill the vacant sites with fine buildings.

Until the gaps are filled up the ultimate effect of the Aldwych scheme can only be dimly apprehended in the imagination. That it presents fine opportunities cannot be denied—Australia House alone shows us what we may expect if only the remaining portions are developed in an equally monumental spirit. This is essentially an occasion for the employment of the colonnade motif; the importance of the site demands it: and the County Council should make it their business to see that the fine scale set by Messrs. Marshall Mackenzie and A. G. R. Mackenzie is maintained throughout all later developments.

The Aldwych lay-out has been criticised because of some rather awkward spectacular effects for which it is responsible—notably the isolated condition of the churches of St. Mary-le-Strand and St. Clement Danes. In those far-off days when the need for improvement first became apparent, experts were not slow to press the claims of a long, straight thoroughfare leading direct from Holborn to the Strand, with the church of St. Mary-le-Strand occupying the vista. From the town-planning point of view, such an approach, no doubt, would have given far greater significance to the church, which, however, would still have remained isolated, and might, indeed, have looked rather more forlorn

than it does at present. Ultimately, of course, the crescent formation was decided upon, for the reasons that it obviated the congestion which would have resulted from a single central outlet, and at the same time gave more convenient and direct access to east and west. The eastern arm of Aldwych, however, opens directly on to St. Clement Danes, and rather unhappily emphasizes the stranded condition of that church. It is difficult to say how the lay-out might have been improved without fundamentally changing the character of the whole area: the churches were indubitably there, and not even the most ardent town-planner would seriously advocate their removal. The Strand as it used to be was far too narrow for modern traffic; so, without removing the churches, the only thing to do was to construct a new roadway on their northern side—with the inevitable consequence of leaving them stranded high and dry. It all goes to show the difficulty of creating improvements in an ancient city, plentifully bestrewn with venerable obstacles that cannot be removed. The appearance of the Aldwych area is certainly rather patchy at the present time, but we think that when the "island" site is completely built upon the more noticeable defects of the lay-out will largely disappear.

It was in December 1911 that the Commonwealth Government agreed upon the Strand-Aldwych site for their London headquarters and decided to buy the freehold of the whole area which is bounded on the south and east by the Strand, on the north-east by Aldwych, and on the west by Melbourne Place. The cost of purchase, including an arrangement as to the freehold of the site of the already existent Victoria Building, amounted to £379,756, while the con-

tracts for the building itself, including the probable cost of materials and furniture brought from Australia, in January 1917 were estimated to involve an expenditure of upwards of £450,000. Actually, the total cost is little short of £1,000,000.

In February 1912 Mr. A. Marshall Mackenzie and Mr. A. G. R. Mackenzie were selected, after due consideration, as architects for the scheme. (It should be mentioned that Mr. A. G. R. Mackenzie has since been more particularly associated with the building.) It is recorded in a finely illustrated brochure which has been prepared by the Australian authorities that the architects entered upon their task of creating Australia House with the expressed intention of



Photo: Bedford Lemere.

SCULPTURE GROUP ON RIGHT OF MAIN ENTRANCE—
"THE AWAKENING OF AUSTRALIA."

Harold Parker, Sculptor.

AUSTRALIA HOUSE.

"making the whole building architecturally worthy of the headquarters of the Commonwealth in the capital of the Empire." The design they prepared, which is in essence the design as it lives to-day in the completed structure, was submitted, at the wish of the Commonwealth Government, to a committee of Australian artists in London, consisting of Messrs. Bertram Mackennal, John Longstaff, George W. Lambert, Fred Leist, and Arthur Streeton. These gentlemen, reporting in April 1912 that they had viewed the completed plans, warmly expressed their appreciation of them. "We are united,"

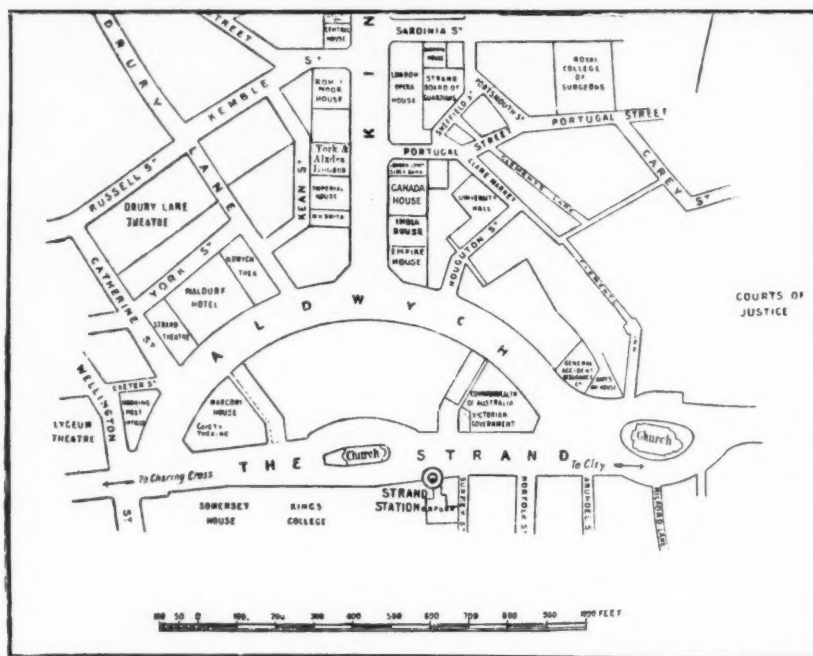
they wrote, "in the opinion that this building will be a lasting monument to the importance of the Commonwealth and a splendid addition to the architecture of London." Their expectations are fully realized in the magnificent building that has now taken shape.

On 24 July 1913 the foundation stone was laid by His Majesty the King, and the way was then clear for the beginning of the building, and its first stones were soon in position. The name of "Australia House" was approved

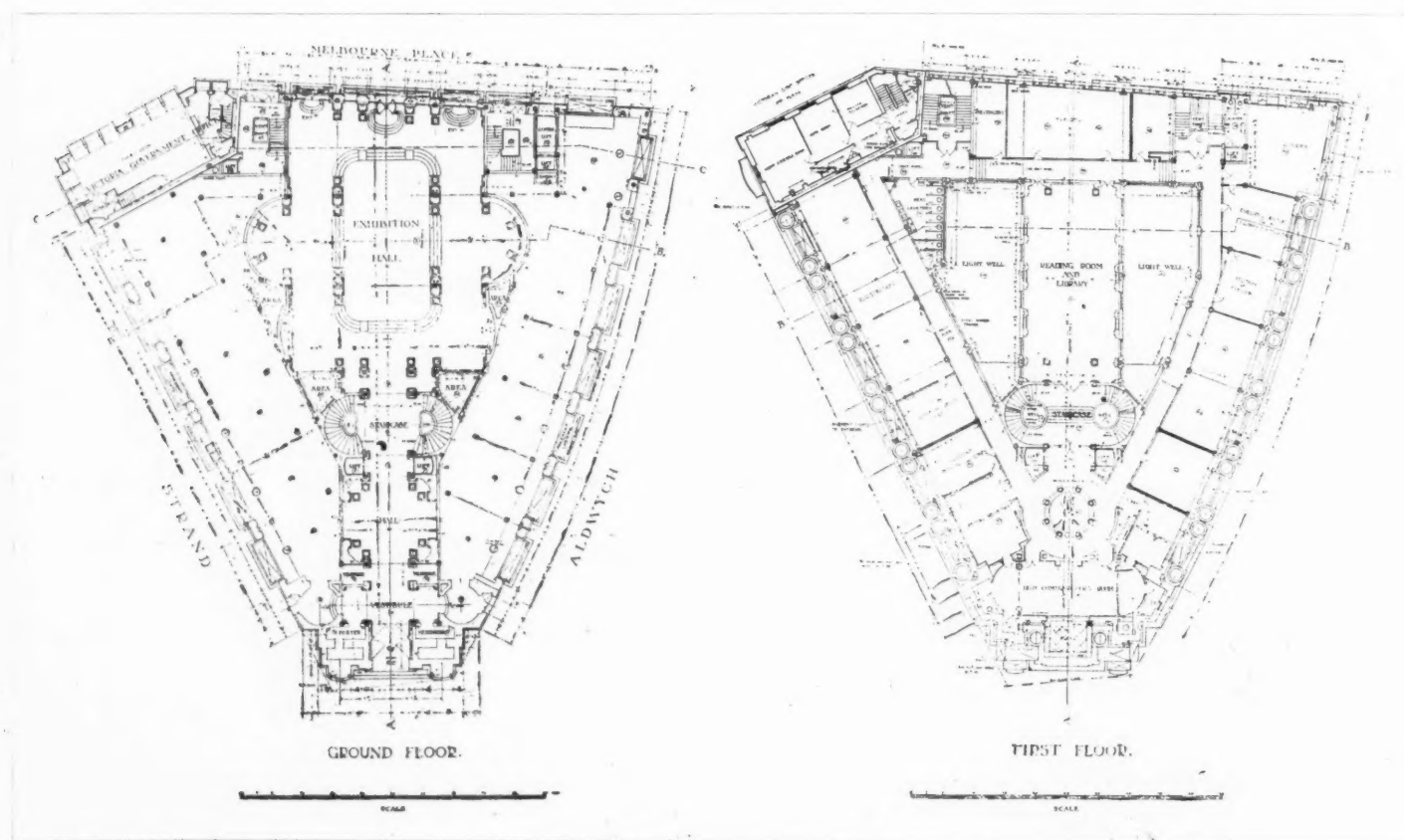
by the Commonwealth Government, a model of the design was prepared by the architects and forwarded to Melbourne for inspection by the Government and members of the Federal Parliament, and an unimpeded and satisfactory completion of the scheme was hopefully anticipated. But within a year war had disordered the whole world, and within two years the progress of Australia House was affected by the universal dislocation of the normal work of this country. The embargo imposed by His Majesty's Government upon all building operations other than those directly concerned with the War

was waived in the case of Australia House, but transport difficulties hindered the supply of certain material from Australia which was to have important place in the design, while unavoidable labour troubles incident to the War also made for delay. It was late in 1916 before any portion of the building could be made ready for occupation.

When they entered upon their task of designing Australia House, the architects had prominently before them the Commonwealth Government's desire for a building that should



PLAN OF THE STRAND-ALDWYCH SITE.



GROUND- AND FIRST-FLOOR PLANS.

include an Exhibition Hall for the display of Australian products, and rooms suited to the establishment in one place of the London offices of the Australian State Governments. The requirements were subsequently modified by the decision of the State Governments to retain their existing offices. Otherwise, the limitations imposed upon the architects were these, merely—that the London building regulations should be met, that the design should harmonize, in respect of balance and weight, with the Aldwych improvement scheme, and that the Victorian building already erected should be incorporated with the scheme. This has been very effectively accomplished by removing the gable and turret of the latter building and remodelling the roof. The result, as we see to-day, is an exterior noble in its general mass and singularly refined in its decorative detail. The design is frankly modern. It is described by the architects themselves as having a foundation in the Roman style, modified by certain suitable qualities derived from French eighteenth-century architecture.

The design generally is built up in three stages—first, a series of arches and piers of rusticated masonry; secondly, a magnificent colonnade of coupled columns with a strong entablature above, surmounted by square masses of stone emphasizing the intervals of structural support; and, thirdly, a gracefully proportioned Mansard roof—the whole forming a composition full of masculine strength and vitality.

The eastern entrance will be surmounted by a statuary group in bronze (to be completed after the War) by the Australian sculptor Mr. Bertram Mackennal, M.V.O. This

great work represents Phoebus driving the horses of the sun—an appropriate subject for an Australian house in this day of the fame of the Australian soldier and his crest of the Rising Sun. The sculpture will be double life-size, and its group of figures includes a colossal Sun-God in the centre, and on each side two horses plunging over the clouds. Also at the entrance of the building, and flanking the doorway, is other sculpture, the work of another Australian—Mr. Harold Parker. This consists of allegorical groups denoting the Awakening and Prosperity of Australia, of which the group on the right of the doorway as it is approached from the east—crowned by a female figure, a dying explorer and his companion—represents the Awakening; while on the left are figures symbolical of the industries of the Commonwealth.

An important external feature is the metalwork—the roof work in copper, and the windows between the stone columns of bronze. The windows are very well designed for their position. They are perfectly plain below, all ornament being concentrated in the main arch and consisting of two cornucopias intertwined and covered by large bronze shields, each enriched with the arms of a separate Australian State; the six windows to the Strand correspond with the six States in the Commonwealth. The richly modelled fruits falling from the horn of plenty symbolize the wealth and prosperity of Australia. The corner window, which, with the sculptures, forms the main feature of this elevation, has a beautiful bronze doorway leading from the High Commissioner's Room to the balcony, with a large, handsome reproduction of the Australian coat of arms in solid



Photo: Bedford Lemere.

THE STRAND ELEVATION.

bronze on the main arch of the window. The gilding of the ornamental part of this window adds considerably to the effect, which is enhanced by the coat of arms in heraldic colours on the bronze. All the metalwork just mentioned was executed by Messrs. N. F. Ramsay (London), Ltd.

The elevations are carried out in Portland stone on a base of Australian trachyte. All the Portland stonework, including the blocks for the sculpture groups, was prepared and fixed by Messrs. the Bath and Portland Stone Firms, Ltd. The stone

are to be congratulated. The fine promise of the exterior is well maintained by a noble vestibule and entrance hall, leading into the principal apartment of the building—the Exhibition Hall, which, with its great scale and dignified proportions, is as fine as anything of its kind that modern architecture in this country has to show.

A notable feature of the interior is the extensive use of Australian marbles. In the entrance hall, which is supported by twin columns at each of the angle recesses, there are four

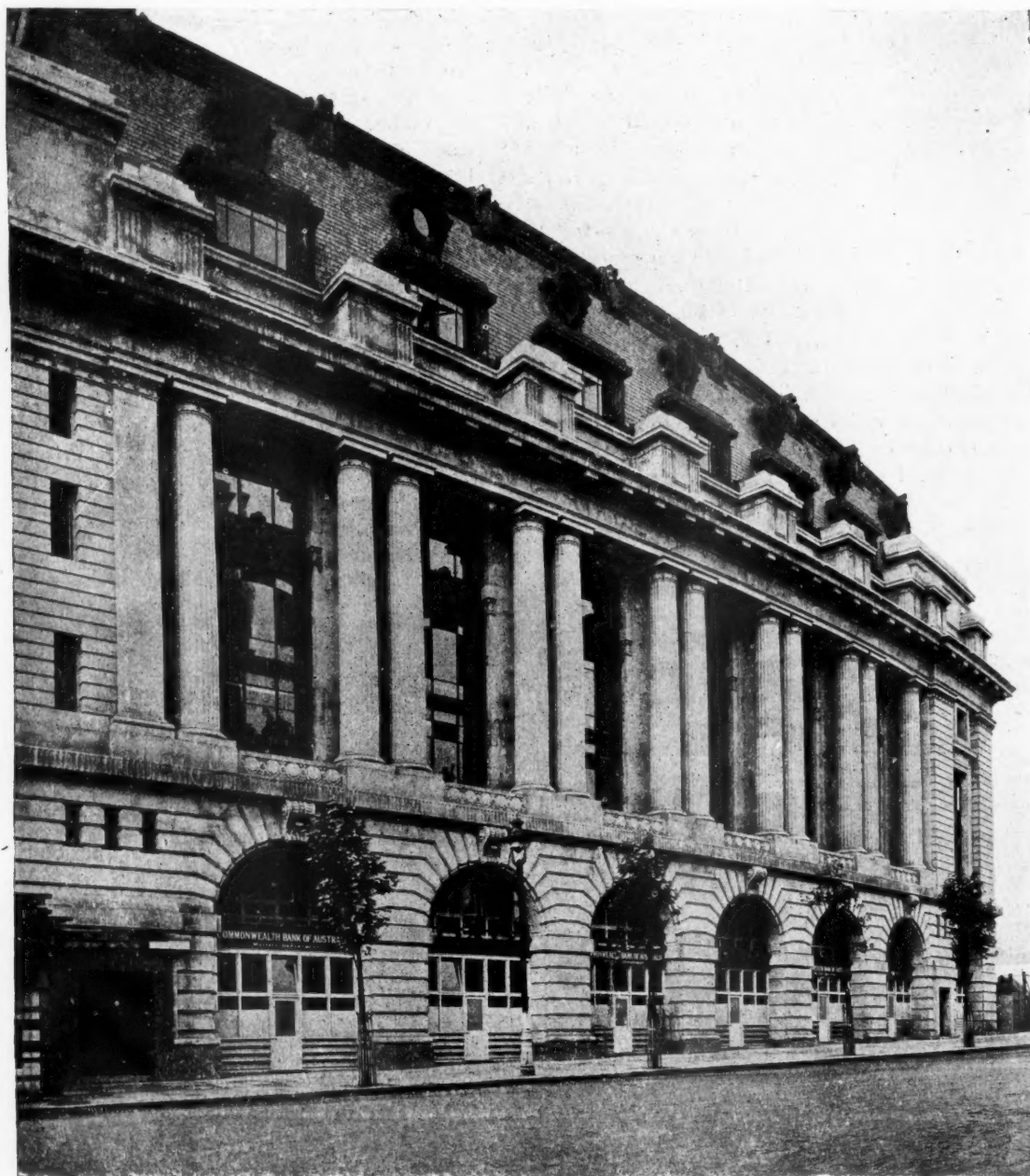


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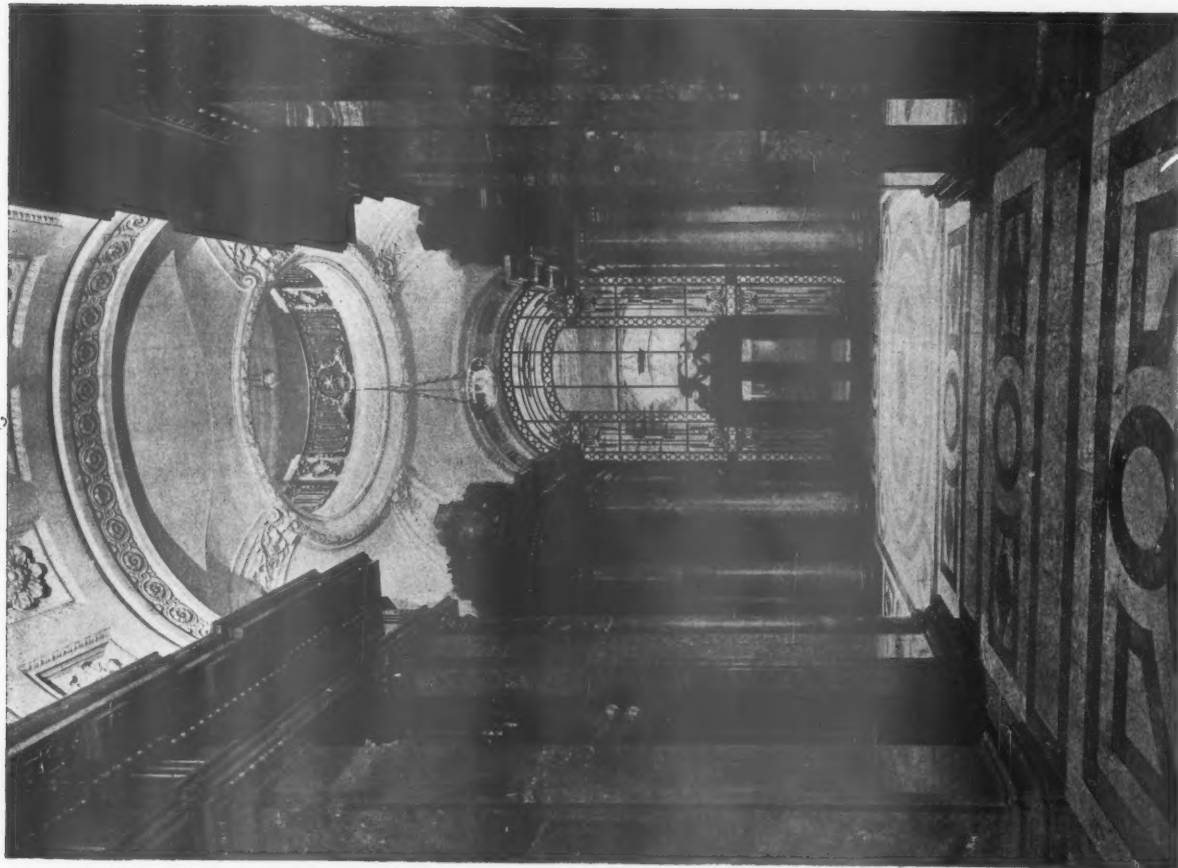
THE ALDWYCH ELEVATION.

carving on the south or Strand front was carried out by Messrs. H. H. Martyn & Co., Ltd., of Cheltenham. That to the fronts facing Melbourne Place and Aldwych was executed by Mr. W. Ammonier, of London.

Coming to a detailed description of the interior, the architectural treatment of the ground floor is first to be noted. The provision of an uninterrupted vista extending for 200 ft. from the entrance door to the farthest extremity of the Exhibition Hall is a triumph of direct planning upon which the architects

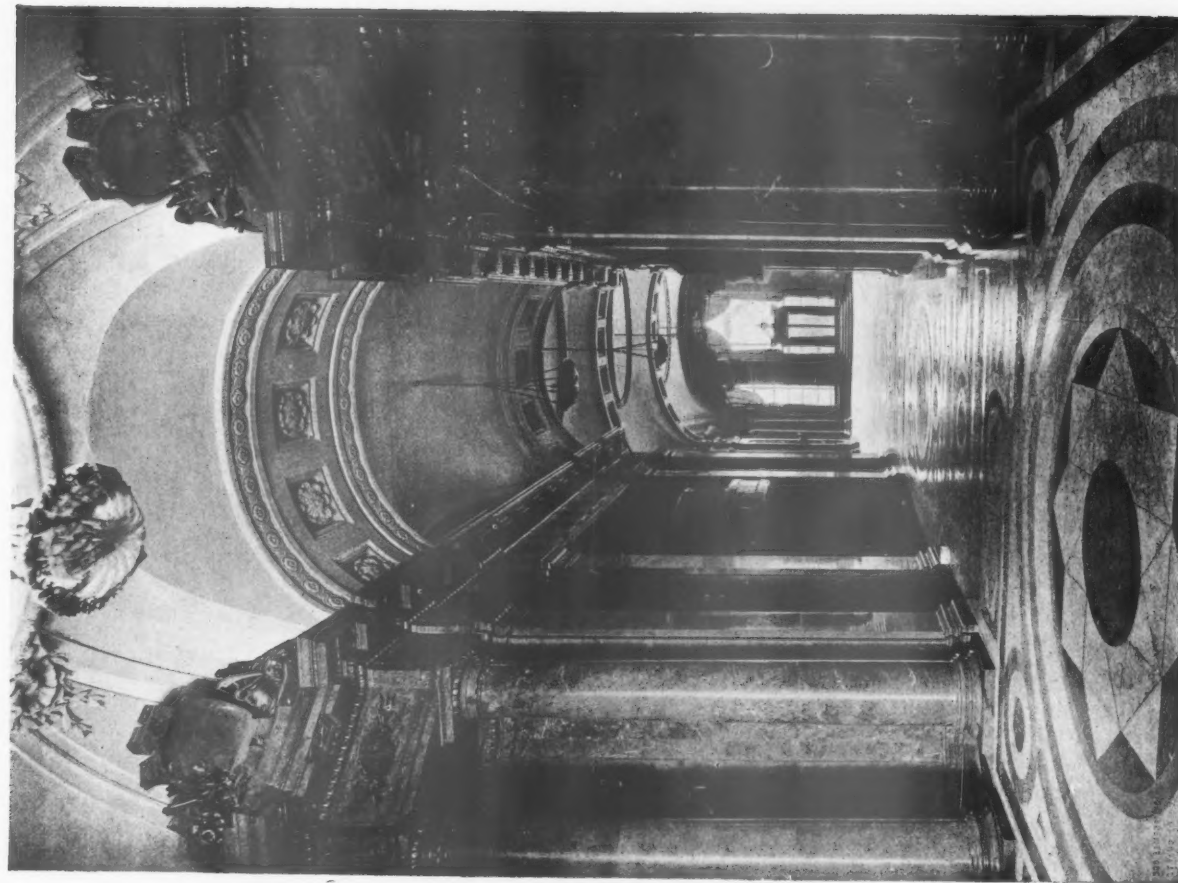
emblematic motifs, richly carved out of the solid marble, symbolical of the resources of Australia in Agriculture, Mining, Merchandise, and Wealth. The curved balconies over the staircase on either side of the entrance hall are supported on solid pilasters with moulded and carved fronts and soffits.

In the Exhibition Hall itself the marble work comprises massive turned columns, each shaft having moulded bases and carved and moulded caps, and solid pilasters with similar bases and caps supporting the heavy moulded and carved entablature



Hall and Vestibule, looking towards Main Entrance.

Plate II. September 1918.



View looking through Hall into Exhibition Hall.

Photos: Bedford Lemere.

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A. Marshall Mackenzie, LL.D., R.S.A., F.R.I.B.A., and A. G. R. Mackenzie, F.R.I.B.A., Architects.

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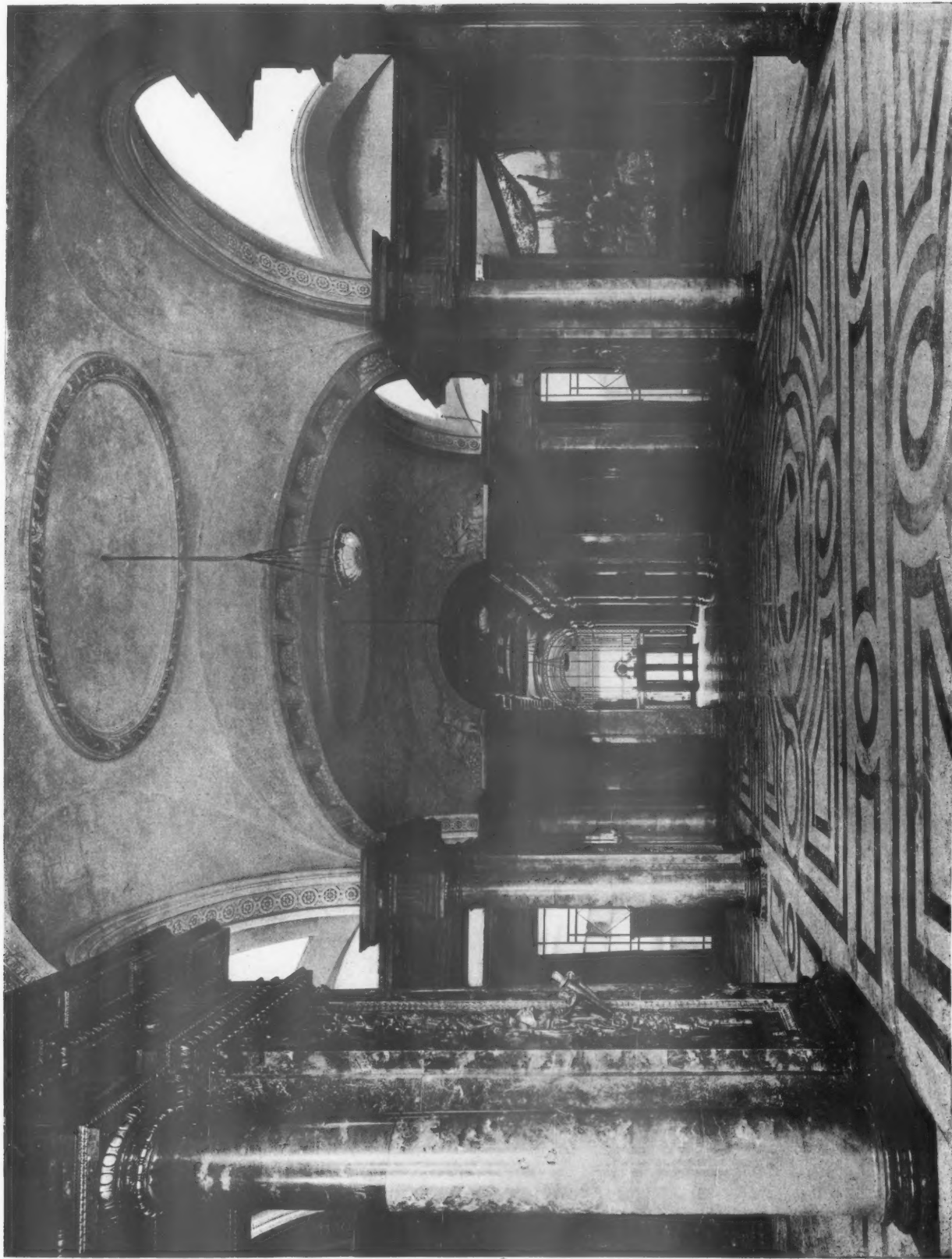


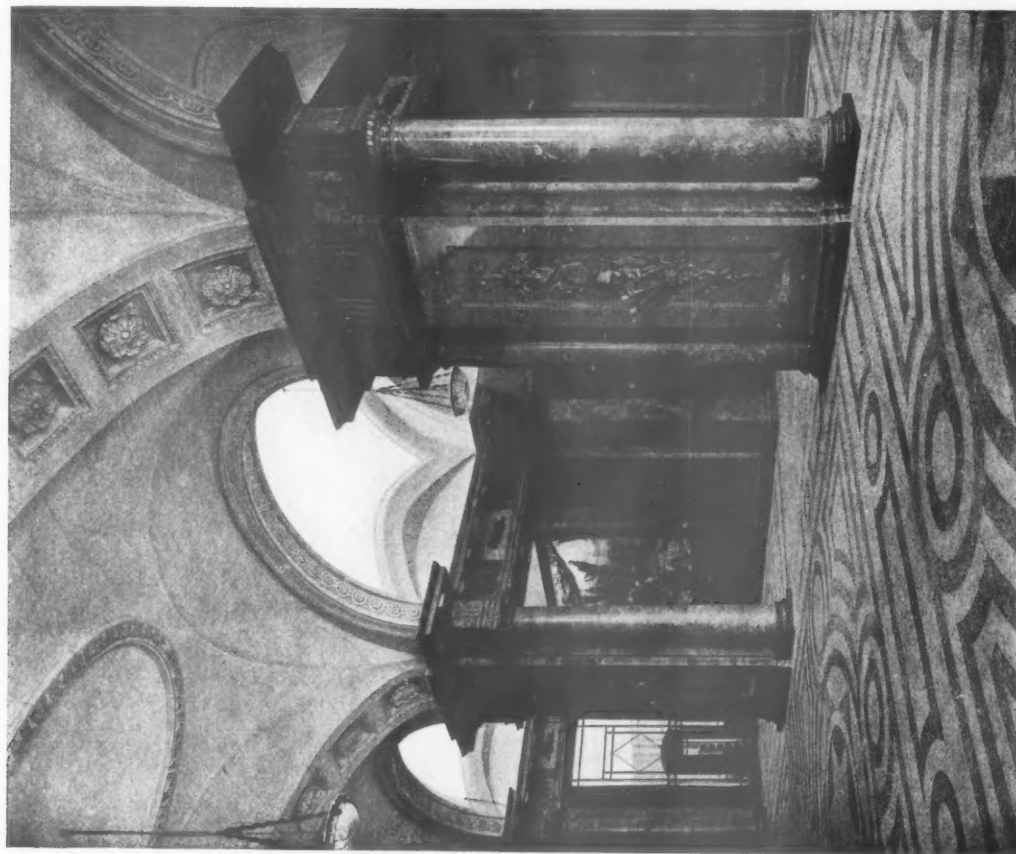
Plate III. September 1918.

AUSTRALIA HOUSE, STRAND, LONDON: GENERAL VIEW OF EXHIBITION HALL, LOOKING TOWARDS MAIN ENTRANCE.

A. Marshall Mackenzie, LL.D., R.S.A., F.R.I.B.A., and A. G. R. Mackenzie, F.R.I.B.A., Architects.

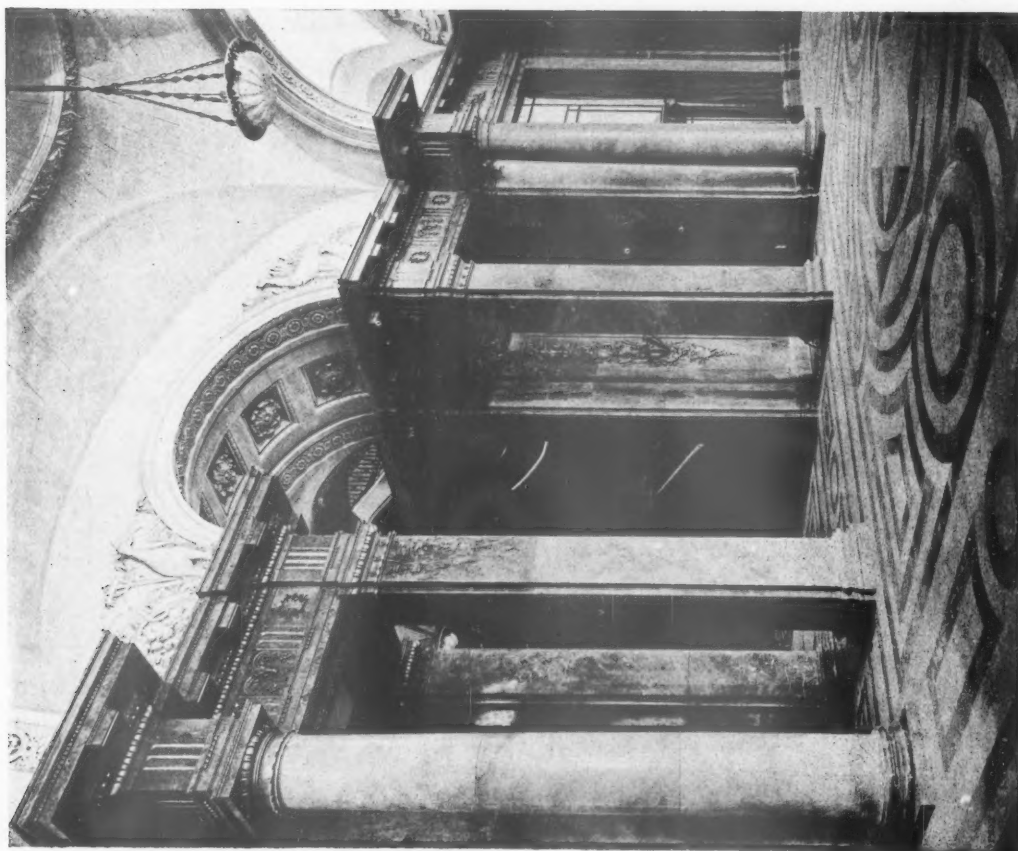
Photo: Bedford Lemere.

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Photos: Bidford Lemert.

Detail of South side, looking towards Alcove.



Detail of East side, showing Staircase.

AUSTRALIA HOUSE, STRAND, LONDON: THE EXHIBITION HALL.

A. Marshall Mackenzie, LL.D., R.S.A., F.R.I.B.A., and A. G. R. Mackenzie, F.R.I.B.A., Architects.



DETAIL OF BALUSTRADE IN ROTUNDA AROUND OPENING OVER HALL.

continued around the walls. The entablature is also continued into the body of the hall on each side of the alcoves, supported by columns and solid piers, the under portion of the latter having moulded and carved soffits.

The treatment of the Melbourne Place end of the Exhibition Hall is similar to the portions already described, but with the addition of carved and moulded architraves, with semi-circular heads to the two side doorways and round the two windows. The central doorway has a fine arch, the centre portion being the coat of arms of the Australian Commonwealth, richly carved out of the solid marble, the keystone having weighed eight tons before carving. This end of the hall has, in addition, three flights of circular steps with wing balustrades.

The whole of the carved work in the marble has been richly gilded and toned. The marbles used are Buchan and light Caleula. The total weight of blocks supplied for this work was over 1,200 tons. All the marble-work mentioned was carried out by Messrs. H. T. Jenkins and Son, of Torquay, under the personal supervision of their principal, Mr. Walter W. Jenkins.

The ceilings of the Exhibition Hall and corridors are of "Lordosis Stuc," a material which ensures effects that hitherto were only obtainable by the use of real stone of fine quality. Similar stuc material is used for the walls and stringcourses of the staircase, for the lecture hall, and for central landings, the whole having been carried out by Messrs. W. Turner Lord & Co., of London. This stuc work is notable by the absence of elaborate ornamentation, the texture and jointing of the material being of distinct æsthetic value in the general scheme of the interior.

The decorations in this part of the building are of singular richness and splendour. A strong French feeling is shown throughout the whole building, notably in the way the architects have used stuc in walls and ceilings, and iron and bronze for decorative purposes. The interior is adorned with gilt bronze enrichments, which play a part in the building equal in importance to that of bronze ornaments in French furniture.

Some excellent results have been obtained in the work entrusted to Messrs. N. F. Ramsay (London), Ltd., notably the large external bronze window (already described), Van Kannel

screen, rotunda balustrade, bronze enrichments, trophies, and screens in the Exhibition Hall. Their work throughout is typically French, and it should add considerably to their reputation as specialists in French metalwork.

The magnificent wrought iron and bronze screen forming the main inner entrance consists of a central frame in iron enclosing the Van Kannel door, also in metal. It is plain and strong below, and has an elaborate frieze over, showing a small arc of a circle to the front which is richly decorated with a gilt-bronze trophy consisting of a finely modelled Minerva head with attributes of war, and with wattle (Australia's national flower) interwoven. It carries a clock case supported on scrolls with gilt-bronze laurel swags under, and the whole is surmounted with garlands of roses also in bronze, with laurel crown over.

The main screen itself consists, in addition to the doorway, of five finely worked ornamental panels in wrought iron with gilt-bronze laurel and acanthus enrichments. The richness of these panels and the overdoor is emphasized by the plain central portion which completes the screen, and the simple and



Photos: Bedford Lemere

DETAIL OF SCREEN TO MAIN ENTRANCE.

elegant lines of the lift gates adjoining, which have just a suggestion of bronze enrichment.

Inside the main screen and seen over it is a circular balustrade in wrought iron and bronze in the rotunda between the High Commissioner's Room and the Conference Room on the first floor. It consists of four main panels in wrought iron, with gilt-bronze enrichments of wheat encircling the star of the Australian coat of arms, divided from each other by four marble piers, which are ornamented with handsome bronze laurel swags and connected by smaller swags with the panels.

In the Exhibition Hall some very fine results have been obtained by the use of marble stuc, wrought iron, and bronze, the Australian marble making an admirable background for the bronze ornaments. To Melbourne Place are three main arched openings, the central one being the largest and most important. Each of the three openings has double doors forming the main feature, the frames being in iron with gilt-bronze enrichments. The architrave and frieze of the middle doorway have delicately modelled and chased gilt-bronze enrichments, and the overdoor has a large vase in iron with bronze flame enrichments and supported by large swags of laurel in bronze, which fall gracefully over the whole doorway. The side doors are treated to match, but are smaller in scale.

The entablature in the Exhibition Hall is richly decorated with bronze metopes and rosettes in the cornice. Wreaths of wattle alternate with rams' heads in the frieze, and the larger panels have Roman shields and other trophies.

The four main piers of marble in the centre of the hall

are flanked by columns and enriched with bronze trophies in sunk panels. The panels are outlined by a very severe bronze moulding, which is in excellent contrast to the richly moulded trophies for which they form a frame. The trophies are purely in the French style, but are adapted to express everything Australian, and it is remarkable how the ordinary pick and spade of the Australian gold-miner are made to harmonize with the delicate finish of the rams' heads symbolical of sheep-farming.

Many Australian industries and interests are symbolized in these trophies. The pickaxe of the gold-digger is blended with the wheat of the farmer. The War itself is represented by a shield, a helmet, and supporting banners. The rams' heads represent sheep-farming, and lower down we get wine typified by fruits, music by the tambourine, and pearl fisheries by the jewel case and the rope of pearls.

Messrs. Ramsay also carried out, in addition to the work described above, the important electric-light fittings and all the door and window fittings in the building. The large alabaster electric-light fittings in the ground floor and principal first-floor rooms have rams' heads and wattle enrichments, and are hung on chains richly modelled and chased.

The Library and Conference Room is notable as much for its graceful proportions as for its admirable decorations. Its dimensions are 60 ft. long by 30 ft. wide by 20 ft. high—the width being one-half and the height one-third of the length. The sides of the room are designed in a series of arched French casements, Caleula marble pilasters, and bookcases, and there



THE LIBRARY OR CONFERENCE ROOM.

Photo: Bedford Lemere.



DETAIL IN LIBRARY: FRIEZE PANEL SYMBOLIZING "THE ARTS."

is a pair of marble columns at each end. (The marble-work was carried out by Messrs. H. T. Jenkins & Son, of Torquay.) In line with the top of the bookcases is a series of emblematical carved panels, each containing a vase encircled with a wreath of laurel, crowned by a shell and a garland of flowers, whilst grouped around the base are the tools, implements, and emblems suggestive of endeavour, and the unending pursuit of knowledge. Growing out from amongst these, and filling in the interstices, are the leaves and berries of the Australian wattle. These panels make a very prominent feature, being over 4 ft. square, and the carving four to seven inches in relief. They represent respectively "Designing and Architecture," "Music and Enterprise," "Poetry and the Drama," "Painting and Chemistry." Above these, again, in a finely carved frieze and cornice, are frieze panels, some over 6 ft. long, with ornament five inches in relief. The motifs of the frieze panels also suggest in rotation "Agriculture," "Commerce," "Science," "Art," and "Music." All the woodwork, including the carving, is executed in the black bean of Australia, a wood hard in fibre and tissue, not unlike our English oak. For bold definition of the main masses and fine modelling, for careful attention to accessory details—undercutting and artistic technique, the frieze and large carved panels are especially creditable to Messrs. Wylie & Lochhead, Ltd., of London and Glasgow, who were responsible for the work. The furniture of the Library was designed by the architects and made in Australia, as also was that of the High Commissioner's and other main rooms.

The High Commissioner's Room, on the same floor, is a very handsome apartment. It is lighted entirely by the large window above the main entrance. There is a wood-panelled wall opposite, capped by a richly carved cornice, in which the carved wood modillions and pateræ are very effective. A handsome mantelpiece, with the Australian coat of arms carved on the cornice of overmantel, occupies the centre, and on either side is a richly carved doorway. The warm tone of the Australian black bean is shown to advantage in this wall, as it is in the semicircular panelling at each end, where the large panels and wide stiles reveal the beautiful graining of the wood. This room was carried out by Messrs. Wylie & Lochhead, Ltd., of London and Glasgow, who were also responsible for all the interior fittings in Australian timber and marble for the Commonwealth's suite of offices occupying the whole of the first floor.

The several floors of Australia House, on each of which a different Australian wood has been used for the block flooring and fittings, are occupied as follows:—In the lower basement are the publicity and supply stores, the treasury and strong-rooms, the cinematograph and lecture hall, and the engine and boiler houses. In the upper basement are strong-rooms and other accommodation for the Commonwealth Bank of Australia, of which a Chubb triple treasury in reinforced concrete and twisted steel is a feature. The ground floor, as already explained, contains the entrance hall and the Exhibition Hall, and, in addition, accommodation for the Strand branch



DETAIL OF PRINCIPAL STAIRCASE.

Photos: Bedford Lemere.

of the Commonwealth Bank and for the office of the Orient Steamship Company's line to Australia. On the entresol floor is the telephone exchange, while the Claims Branch (Inland Revenue) officials are tenants, occupying all the office accommodation here. The first floor contains the rooms of the High Commissioner and Prime Minister of the Commonwealth, those of the Official Secretary and the Assistant Secretary, the offices of administration of the High Commissioner, the Registration and Intelligence branches, and the Library or Conference Room. The second and third floors are tenanted by officials of the Claims Branch, His Majesty's Department of Inland Revenue. The fourth floor accommodates the Accounts Branch of the Commonwealth office, the Customs and Public Trustee Branch, the War Pensions office, the office of Passports and

shoe shape, and the heights from floor to ceiling differ considerably. The rails are continuous, with no half-landings, and each flight differs from all others throughout the building. No two bends are precisely alike, and the entire work was carried out without recourse to templets or drums of any kind. The balustrade is carried uninterruptedly from basement to attic. The design inclines to Louis XVI, and is parcel gilt with moulded metal handrail. The newels at the starting points in the basements are very elaborately wrought, and two mezzanine balconies are *en suite*, but enriched with trophies of Peace and War in ormolu.

The Bromsgrove Guild executed the iron gates with bronze enrichments to the three openings on the Strand and Aldwych fronts, iron gates for the porters' and messengers' entrance,



Photo: Bedford Lemere.

THE HIGH COMMISSIONER'S ROOM.

Shipping Passages, the Produce Branch, the Supply and Stores Branch, and the Commercial Priority Branch. On the fifth floor are the representatives of H M. Australian Navy, the Commonwealth shipping representative, and the general manager and officials of the Commonwealth Government line of steamers, while the sixth floor contains the office of the Military Adviser, the Arsenal and Munition Workers' Branch, the Intelligence (including Publicity) Branch, and the Controller's office.

The principal staircase is of simple yet effective design, and runs through the whole height of the building. Mr. J. Starkie Gardner was responsible for the stair-balustrades to the different landings—fifteen in all. The wells are of horse-

the ornamental dome in the entrance hall, and also a large pair of wrought-iron gates for the main entrance, which have not yet been fixed. They are well advanced, but, owing to war conditions, it was impossible to get them ready in time for the official opening.

The Caleula marble columns, wall-lining and counter in the Commonwealth Bank, the architraves, dadoes, stairs, and paving in Augustan and Caleula marbles in the main corridors and secondary staircases, and all lavatory division slabs and architraves in Augustan white marble throughout the building were carried out by Messrs. J. Whitehead & Sons, Ltd., of London.

Messrs. Farmer & Brindley, Ltd., of London, carried out

the steps to the two main staircases, in Augustan marble with circular plinth, die, and capping in Caleula marble; the work to the circular rotunda, the lift lobbies and doorways on the same level; also the marblework to the lavatory attached to the High Commissioner's Room, and, in addition, the dado to the lower ground floor—all in Augustan marble.

The building is of steel-frame construction, fireproof throughout, with floors of hollow brick and reinforced concrete, the spans being of a 20-ft. width without beams. The total weight of steelwork (supplied by Messrs. Redpath, Brown & Co., Ltd., of London) was approximately 1,700 tons. All joints were riveted on site, to meet the requirements of the London County Council. In the main contract material there was a considerable proportion of compound stanchion and girder work, and, in view of the curved frontage and unusual shape of the building, a great deal of special setting-out was involved, due to the splay connexions of the girders to the stanchions. In addition to the main frame construction for the job, specially constructed steelwork was supplied to form a backing on which to build or attach the marble cornice-work on the ground-floor—i.e., Exhibition Hall, entrances, etc. The duties of setting out of the steel construction and supervision of the erection of the main contract steelwork and steel for marble-work were ably discharged by the resident engineer, Mr. H. F. Smith.

Reinforced concrete-block floors were supplied and constructed by Messrs. Horace W. Cullum & Co., Ltd., of London.

The reinforced concrete main staircase was carried out by Messrs. Stuart's Granolithic Co., Ltd., of London.

The windows are constructed of Crittall's "Universal" steel casement sections, with solid bronze fittings.

Messrs. Frederick Braby & Co., Ltd., of London, carried out the copper-work in dormers, lunettes, nosing, cartouches, hiping, and base of flagstaff. All this work was executed by hand.

Messrs. The Luxfer Co. (British Luxfer Prism Syndicate, Ltd.), of London, fitted the following: Pavement lights and floor lights to the balcony; roof lights over Exhibition Hall; lantern lights on roof; steel windows and Luxfer prisms to reading-room; fire-resisting glazing throughout.

The heating of the principal rooms and corridors has been carried out without any disfigurement of the decorations, the patent "Panel" system having been adapted to the panelling and skirtings in such a manner that the source of heat is invisible, the heat being directly radiated from the surface of the marble or plaster panels. This installation was carried out by Messrs. Richard Crittall & Co., Ltd., of London.

The plumbing and drainage work was carried out in accordance with the latest principles by Messrs. Stitson, White & Co., of Westminster and Willesden. The drainage is carried in suspended cast-iron pipes in most cases, and underneath the floor of each lavatory there is a clear space about three feet in depth with suitable access. The system is therefore without any of the disadvantages associated with burying the pipes in concrete floors or exposing them on the walls. Ample room is also allowed for necessary expansion and contraction.

The waterproofing of the building, which includes the dampcoursing to the basement, the lining to gutters and cornices, and the covering of the whole roof, was carried out by Messrs. The Limmer and Trinidad Lake Asphalt Co., Ltd.

The installation of lifts, fitted by Messrs. Waygood-Otis, Ltd., of London, includes the following: Two electric passenger

lifts, load 2,240 lb. at speed of 300 ft. per minute, arranged with switch control from inside the cage by an attendant; one electric passenger lift, load 1,600 lb., at speed of 275 ft. per minute; and one electric passenger lift, load 1,000 lb., at 250 ft. per min. These last two lifts are arranged so that they can be worked either by the attendant in the cage or by automatic push button control after the ordinary hours when the attendant is not available. There are two other lifts: one direct-acting hydraulic goods, load 4,480 lb.; and one direct-acting ashes lift, load 672 lb.

In addition to the Post Office instruments, a system of automatic telephones for inter-office communication has been installed in the building by Messrs. The Relay Automatic Telephone Company, Ltd., of London. The equipment of the exchange, which has been working for over twelve months, is for eighty lines; but the racks fitted provide for 200. At present seventy-four telephones are in use. Ample provision has been made in the distribution boxes for future growth, it being only necessary to run single-pair cables from the distribution boxes to the instrument as new telephones are fitted. In such cases an official can retain his original telephone number, which is a great convenience. In some cases, where two officials share a room, but where the traffic does not warrant two lines being run, instruments are fitted in parallel in order that either can use the telephone without leaving his desk.

The system which has been installed is unusually interesting from the fact that all the operations of number-selecting and connecting, ringing, and disconnecting, are performed by simple telephone relays of the same kind as those usually employed in ordinary manual telephone exchanges. None of the more or less complicated electro-mechanical switches usually essential to an automatic telephone system are employed; moreover, the system ensures perfect secrecy. The maintenance charges of such apparatus are claimed to be very low, because mechanical wear and tear have been reduced to a minimum.

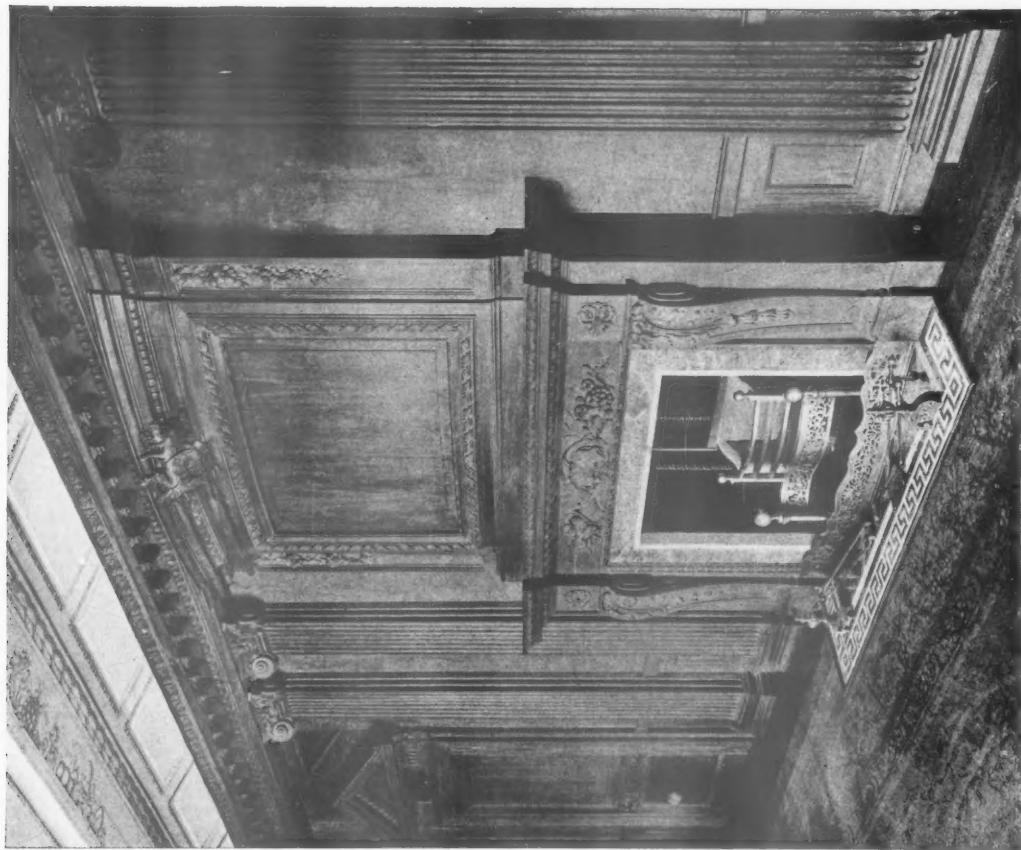
Messrs. The American Vitrolite Co. of the United Kingdom, Ltd., fixed Vitrolite in all the walls and partitions throughout the building. Vitrolite, introduced into this country but recently, is very largely used throughout the United States of America for hospitals and lavatory work, where a highly sanitary material is essential. Being stainproof, and having a highly polished surface and extreme whiteness of colour, Vitrolite is an excellent wall-covering for sanitary work.

The building is fitted throughout with clocks by the Synchronome Company on their electrical system, with which no works are required, every timepiece being operated and controlled by electrical impulse.

The directory board is on the "Unit" system, and was supplied by Messrs. The Changeable Sign Co., of London.

The general contractors were Messrs. Dove Bros., Ltd.; Messrs. Holloway Bros. (London), Ltd., were responsible for the foundations, and Messrs. Fortescue for the excavations. The following gentlemen were associated with the building in capacities indicated: Mr. Hamilton H. Turner (quantity surveyor), Captain Riall Sankey, R.E. (consulting engineer), Mr. S. Bylander (constructional engineer), Mr. R. H. H. Stanger (cement testing), Mr. C. Mitchell (selecting and passing all Portland stone), M. Marconell (architectural modelling), Mr. William Stark (clerk of works).

Other sub-contractors associated with the work are as follows: The Lamson Pneumatic Tube Co., Ltd., The British Vacuum Cleaner Co., Ltd., Pye & Co., Shanks & Co., Goddard & Son, Higgins & Griffiths, James Annan, Diespeker & Co., Hampton & Sons, Ltd., Duke & Ockenden, Ltd.



Chimney-piece in High Commissioner's Room.



Doorway in High Commissioner's Room.

Plate IV. September 1918.

Photos: Bedford Lenere.

AUSTRALIA HOUSE, STRAND, LONDON.
A. Marshall Mackenzie, LL.D., R.S.A., F.R.I.B.A., and A. G. R. Mackenzie, F.R.I.B.A., Architects.

2

THE CHURCHES OF BRIGHTON AND HOVE.—II.

BY H. S. GOODHART-RENDEL.

ST. JOHN BAPTIST'S CHURCH was finished in 1852, the year in which Pugin died. At this time a change was beginning in the methods of the "Gothic Revival."

In so far as it was a "revival," it was that not of a corpse, but of a sick man. Three centuries of ill-health had induced in our English Gothic all the whims and vagaries of the confirmed invalid; and this ailing style the Puginists sought to invigorate by forbidding it to invent and dosing it with mediæval precedent. Under this treatment the patient throve into an unruly convalescence. Before Pugin and Carpenter were cold in their graves Butterfield was encouraging rebellion, and younger men such as Street and Pearson applauded and imitated his escapades. Eclecticism ceased to be considered—in the words of Lassus—"la plaie de l'Art"; Art was now strong enough to begin seeing life. Every time that Butterfield started off on a theory, or Street on a continental trip, their admirers at home awaited—a little unquietly—the new things that would be brought back for them to swallow, whether symbolism from Durandus or plate-traceries from Italy, the dogma of every gable its altar or the practice of "constructional polychrome." The quiet house of Tractarian art was becoming a jackdaw's nest.

Thus St. Patrick's Church at Hove, finished in 1858, differs greatly from St. John Baptist's. Habershon's innovations were surreptitious; his unorthodox structure is clothed most conventionally; but Kendall's at St. Patrick's are blatant. Here are buttresses, traceries, roofs, mouldings that flaunt their departure from precedent; here is the "Victorian Decorated" style in its full development. Kendall, like Habershon, was a second-rate man, and his design has not strength enough to carry its mannerism; St. Patrick's Church is spacious without grandeur and ornate without grace. The angular tracery, the annuletted pillars, the odd chamfers—all seem as stale as the crinolines and chignons of yester-year. The brass lectern, surrounded by miniature "round towers" to please St. Patrick, was designed by Butterfield (Fig. 11), the red-stone reredos (badly needing colour and gilding) by Mr. Somers Clarke, the effective conversion of the end of an aisle into a Lady Chapel by Mr. Walter Tapper. On all these the eye can rest with pleasure; not so upon the pulpit, the discredit of which rests with the late Sir Gilbert Scott.

St. Paul's, All Saints', and St. John Baptist's are faced with local flint, St. Patrick's with Kentish rag, which at the time of its building had become the conventional material for



Fig. 11.—BRASS LECTERN IN ST. PATRICK'S CHURCH, HOVE.

Designed by Butterfield.



Fig. 12.

ST. MICHAEL'S CHURCH, BRIGHTON (THE OLD BUILDING).

G. F. Bodley, Architect.



Fig. 13.

Photos: North, Brighton.

Gothic "walling," without regard to place or fitness. So, too, is St. Ann's, Kemp Town, designed three years later by that timid but assiduous church-architect, Benjamin Ferrey. Flint-knapping is a difficult art, and Brighton and Hove would no doubt have been overrun by the ragged regiment of Victorian churches if G. F. Bodley had not early set an example of brick-building at St. Michael's, begun in 1859.

During the first half of the nineteenth century brick was generally considered a mean material, eligible only when poverty compelled. In Bethnal Green a brick wall would do well enough: in Belgravia it must at least be stuccoed. A few enthusiasts for Tudor fashions preferred a red wall quadrilled with black to the whity-yellow facing beloved by Soane and his school; but most architects looked for no merit in the material other than the closest approach obtainable to the colour of stone. Butterfield's deliberate choice of brick for the costly church of All Saints', Margaret Street, and his use of it at Stoke Newington and Leeds, must therefore have seemed not the least wanton of his peculiarities to the folk of his time; that the brick should show inside as well as outside the building must have seemed madness. The eccentricity, however, was sanctioned and forwarded by the Ecclesiologists,

who exulted in print that it should be brought to Brighton "by a young member of our Society, Mr. G. F. Bodley."

Despite much subsequent imitation, the originality of the design of Bodley's St. Michael's is almost as striking to-day as it was when the church was first built (Figs. 12 and 13). From St. Paul's it seems separated not by ten years and a

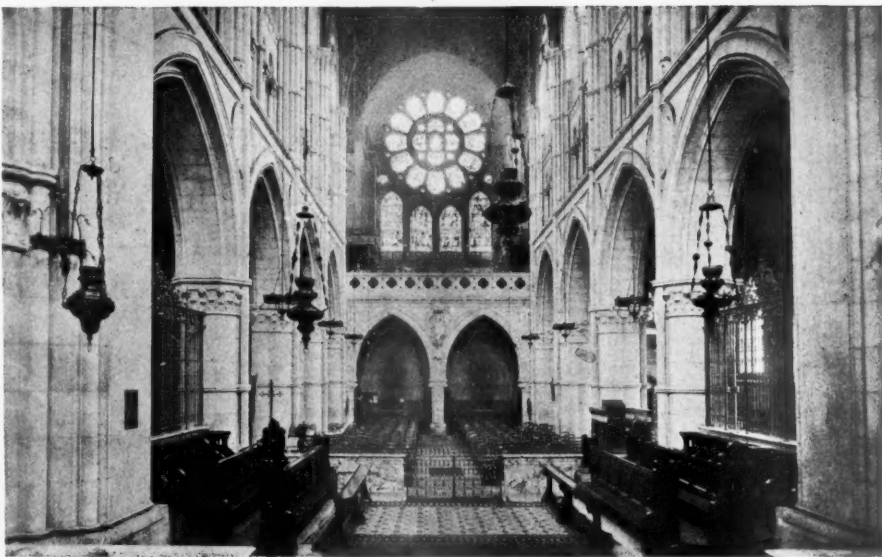


Fig. 14.—ST. MICHAEL'S CHURCH, BRIGHTON: THE NEW NAVE, LOOKING WEST.
Photo: Fry, Brighton.
William Burges, Architect.



Fig. 15.—Mediæval Triptych.

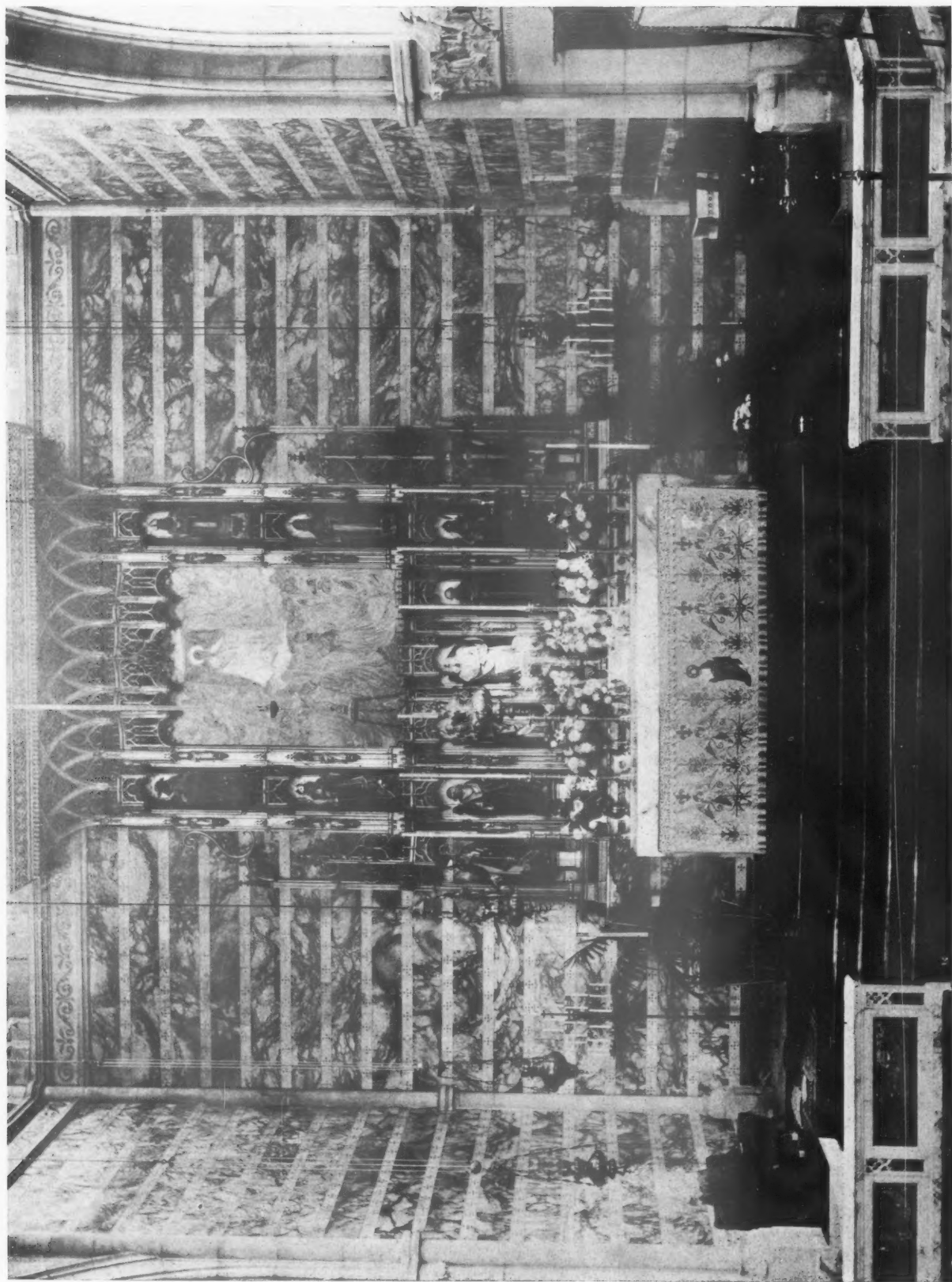
Photo: Fry, Brighton.

ST. MICHAEL'S CHURCH, BRIGHTON.
William Burges, Architect.



Fig. 16.—View looking East.

Photo: Corder, Brighton.



late V. September 1918.

ST. MICHAEL'S CHURCH, BRIGHTON: THE REREDOS.
W. Romaine Walker, Architect.

Photo: Fry, Brighton.

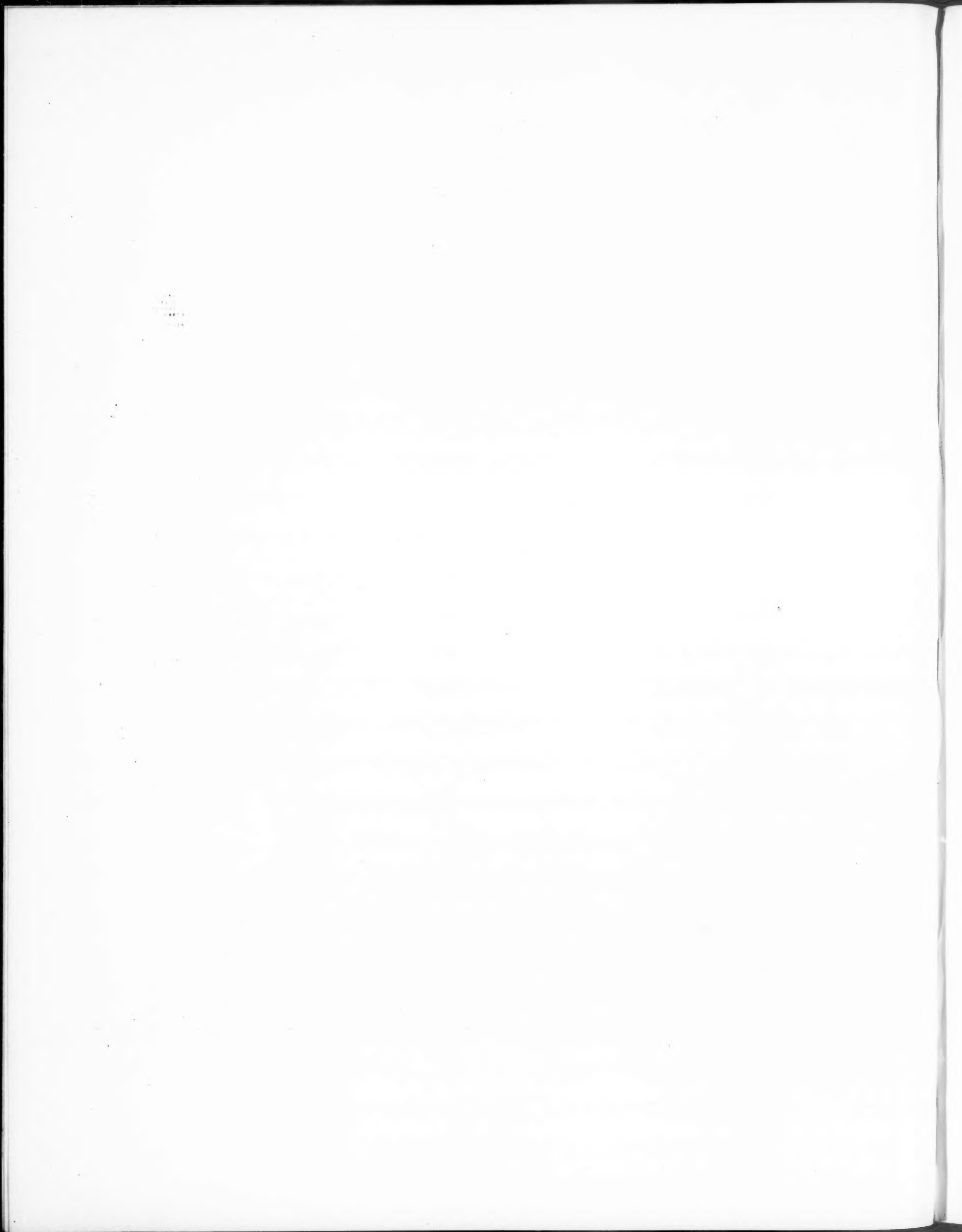




Photo: Fry, Brighton.

Fig. 17.—MISSION CHURCH OF THE ANNUNCIATION, BRIGHTON.

mile of ground, but by many centuries of time and leagues of space. To Butterfield's influence it owes its materials, but nothing else; for its form its chief creditors are Street and Ruskin, with whose Italian predilections its every detail com-

plies. Its plan is simple: a lofty nave and chancel, flanked by narrow windowless aisles. An arcade of unmoulded deep-soffit arches, borne on low columns of great bulk, carries a tall clerestory, the two-light windows of which have rudimentary plate-tracery. Primitive, too, is the tracery of the five-light eastern window, set high in the wall, while the western wall is pierced with two two-light windows and a large but plain rose. The carving on the capitals of the nave arcade is little more than the most archaic incised work. In many of the windows is stained glass of the Pre-Raphaelite school, that in the western windows being designed by Ford Madox Brown, Burne-Jones, and Morris, and the altar is dignified by a noble mediæval triptych of Flemish workmanship (Fig. 15). The church bell is Russian, from Sevastopol.

Bodley's church, however, forms only a small part of the St. Michael's of to-day.

Where once stood the northern aisle of the old building there now stands the southern aisle of the great new church to which the old one is become subsidiary. Magnificent in conception and noble in size, the new church (Figs. 14 and 16) is as



Photo: Corder, Brighton.

Fig. 18.—The West Front.

ST. BARTHOLOMEW'S CHURCH, BRIGHTON,
Edmund Scott, Architect.



Photo: North, Brighton.

Fig. 19.—Interior as originally built.



Photo: Corder, Brighton.

Fig. 20.—ST. BARTHOLOMEW'S CHURCH, BRIGHTON: VIEW LOOKING EAST.

faithful to the traditions of Northern France as the old to those of Northern Italy, and is perhaps the finest of those few precious works that testify for all time to the genius of William Burges. The designs made in 1868 were not carried out until 1893, long after their author's death.

New St. Michael's, with its cathedral-like nave of arcade, triforium, clerestory and vault, is as grand in its way as anything that the nineteenth century has produced. The elaborate rood, the rich parclose screen, Mr. Romaine Walker's gay and beautiful reredos (Plate V), the bright glass in the nave and chancel windows, are all worthy of the building that holds them; much to be regretted, however, is the recent glazing of the northern aisle after designs by the late Mr. Kemp entirely out of harmony with the rest of the decoration. Bodley's font and pulpit, Kemp's wonderful vestments, Morris's painting—these are a few among the treasures belonging to St. Michael's, which will doubtless be detailed in the monograph that is being prepared by Mr. W. W. Begley.

Bodley's little church built in 1864 in honour of SS. Mary and Mary Magdalene is the first of the five churches given to Brighton by the Rev. A. D. Wagner, founder of St. Paul's, and is a sort of "holy shed" with whitewashed walls and three parallel roofs supported by posts and struts. It is spacious, picturesque, and homely, and might serve well as a model for mission-churches in poor districts.

Another mission church, that of the Annunciation (Fig. 17), follows closely the design of SS. Mary and Magdalene, and was given to Brighton by Mr. Wagner at about the same time. The north aisle, however, was not added until 1881, while the picturesque little tower is a recent work of Mr. F. T. Cawthorn. The street front embodies Carpenter's east window displaced from SS. Mary and Nicholas, and the glass in the window over the high altar is an early work of Burne-Jones and Rossetti. The general effect of the interior is delightful.

The first church of St. Luke in Queen's Park, built, also, in the early 'sixties, from the designs of William White, is a little more ambitious, and very happily proportioned. Here again brick is the material, and the detail is of the simplest.

In strong contrast with the Annunciation Church stands the almost contemporary church of St. Bartholomew, also the gift of the Rev. A. D. Wagner, and one of the most remark-

able buildings in the British Isles. The severe beauty of its design and its great size combine to produce an effect, unrivalled of its kind, which it is almost impossible to describe (Figs. 18, 19, and 20). The plan consists of a nave of nine bays, each 19 ft. wide, with shallow chapels between the buttresses. The internal breadth is 58 ft., and the height from the ridge of the roof to the pavement is 135 ft. Three more bays, and a chancel as well, were originally proposed, but have never been built. The architecture of the building is simple and noble, the material brick. Mr. Wagner is said to have taken great part in the design; but the architect, Edmund Scott, was worthy of his inspiration and opportunity. In comparatively recent days Mr. H. Wilson prepared a wonderful scheme of decoration, of which the marble baldachino (Fig. 22), the pulpit (Fig. 21), and the font have been realized. Since then his proposals

have been set aside, mosaics of almost incredible feebleness have been plastered over the east wall, the crucifix has been moved to make way for a large and ugly gilt successor, and a badly designed western gallery has been placed in the nave. Some good stained glass in the west windows and a graceful design for a war shrine by Mr. Walter Tapper mark, it may be hoped, the beginning of better things.



Photo: Corder, Brighton.

Fig. 21.—PULPIT IN ST. BARTHOLOMEW'S CHURCH, BRIGHTON.
H. Wilson, Architect.

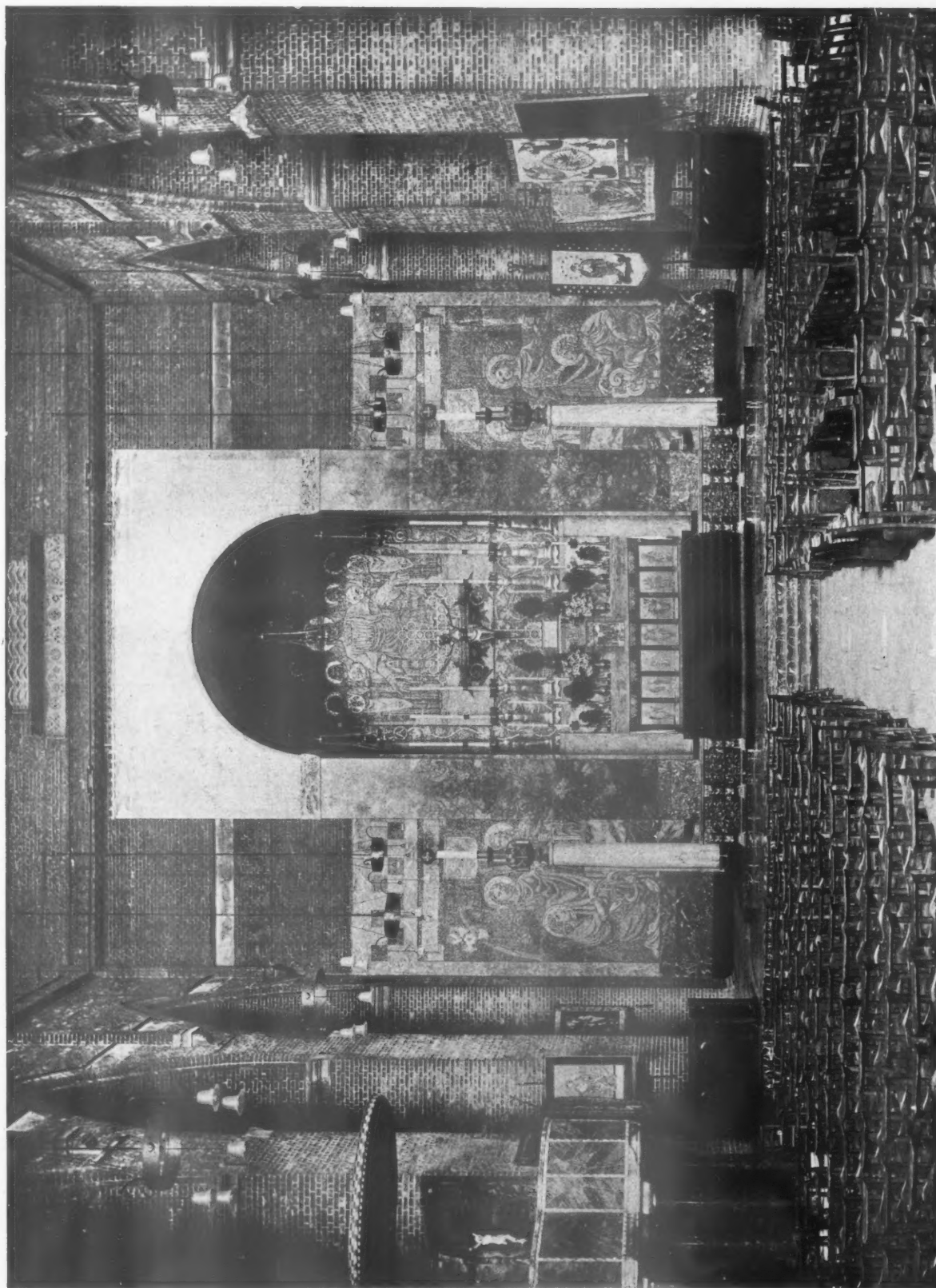


Photo: Fry, Brighton

Fig. 22.—ST. BARTHOLOMEW'S CHURCH, BRIGHTON: THE BALDACHINO.
H. Wilson, Architect.

PICTORIAL EXAGGERATION.

"THINGS are not what they seem," the poet assures us; certainly they often seem what they are not—to the artist, who, usually the victim of a "temperament," sees the world and all that therein is as no ordinary mortal sees it. This, perhaps, is just as it should be. A world in which everybody saw alike would be about as colourless as a dull day in November. One should be thankful, therefore, to admit the usefulness of that obscure human quantity which we call "the personal equation"—even though the admission implies an excuse (a very grudging one) for the apostles of ultra-modern art.

Your artist, as much as your poet, is entitled to his imaginative excesses. We would not have him without them, lest we be deprived of those rare glimpses of unimagined glory that only the creative artist can reveal. Who would willingly forfeit the magic imagery of Shelley's "Skylark" or the miraculous splendour of Turner's sunsets? The artist, whether in words or in paint, is not to be fettered by petty conventional restraints, by rules and regulations, by laws and edicts; these are created only for the guidance of the humble uninspired, who, if left to their own devices, run perilous risk of self-destruction. The creative artist must necessarily be, up to a point, a law unto himself; else how may he express, fully and freely, the genius that is within him? It is for this reason, perhaps, that a discriminating public readily allows

concessions to genius which it denies to mediocrity or to mere defiant extravagance. For where conventional talent merely pleases, genius may startle; the one is limited by the familiar and the commonplace, while the other strives to reveal the hidden mysteries that lie beyond the human horizon. Hence, we must not expect genius to see things as they appear to the "man in the street."

David Roberts, R.A., though hardly a genius in the commonly accepted sense of the word, was an artist who saw things as they were not; and whether he is to be praised or blamed is a matter that must be settled according to personal taste. Your artist is not expected to be content with a mere mechanical transcription of apprehended phenomena, otherwise art would long have been supplanted by colour-photography. He is expected to put into his pictures something of his own personality, something of his own individual outlook upon life—something that provokes an instinctive association of the work with the man. Any other art than this must necessarily be impersonal, lacking in the distinctive human touch. But, at the same time, it is interesting to note how, in his passion for self-expression, the artist will often overstep the bounds of legitimate latitude. He may be justified in modifying, obscuring, or even omitting altogether anything that upsets the harmony of his composition. Usually he does this sort of thing without the slightest hesitation; and often he will put in



THE GATE OF ALCALÁ, MADRID, AS PAINTED BY DAVID ROBERTS, R.A.

something that is non-existent, and still be acquitted of serious offence. But is he justified in giving forth to the world a rendering (represented to be an accurate pictorial record) that immeasurably transcends the original?

This is what David Roberts did persistently and without any sort of compunction. It is easy to imagine that he did it unconsciously—or at least subconsciously. Roberts in his early days was very intimately associated with the theatrical world—as a scene painter—and he even appeared occasionally on the boards as an actor in pantomime. Something of the scene-painter's love of imposing and dramatic effects is apparent in all his works—even the finest, and those upon which he spent his utmost endeavour. The theatrical outlook acquired at his most impressionable age persisted through later years, and naturally manifested itself in his art. Hence the exaggerations to be noted in his Continental drawings, a selection of which appeared in a recent issue of *THE ARCHITECTURAL REVIEW*. One of these, the Gate of Alcalá at Madrid, is reprinted herewith, together with a photograph showing it as it really appears. The difference is striking, to say the least.

Speaking to the writer some time ago an eminent architect observed: "I was a great admirer of Roberts before I did the Continental tour as a student. I admire him still, but with an admiration tempered by regret—regret that he so often raises

expectations that remain unfulfilled. His magnificent drawing of the Alcalá Gate fired my young enthusiasm, and I vowed I would go to Madrid and see the wonderful original that had inspired it. I saw it, and came away woefully disappointed." And no wonder. Roberts has idealized his subject outrageously. He has turned a broad, squat composition, obviously ill-proportioned, into a lofty towering mass that seems to be soaring away to meet the clouds. He has completely altered the proportions; and by sprinkling his foreground with purposely dwarfed figures has produced an effect of triumphal magnificence that the arch obviously does not possess. That he has ennobled and dignified it cannot be denied; the ideal is vastly superior to the real: but it is only the elements of the Alcalá Gate that we see—etherealized almost beyond recognition! As an essay in subjective revelation Roberts's drawing has a fascinating interest; but as a pictorial record it is a deception and a snare.

Roberts sketched and painted extensively on the Continent and elsewhere, and during his life enjoyed considerable popularity. Many of his drawings show an obvious lack of proportion—a strong tendency to exaggerate the subject, particularly when it is a building, at the expense of all other considerations. The number of people he must have misled is beyond compute.



THE GATE OF ALCALA AS IT REALLY IS.

ARCHITECTURAL POLYCHROME DECORATION.

By LEON V. SOLON.

LITTLE success has so far rewarded contemporary efforts to revive the use of polychrome decoration in architecture. Perhaps, therefore, it may be of some help to analyse current methods, to ascertain the value of the elementary principles guiding practice, and also to examine carefully the types of decoration adapted to polychrome treatment.

Of recent years the Italian Renaissance has exercised a powerful influence on architects in the United States, and many of the essays in polychrome have followed Italian models.

There is meagre evidence to prove that the Italian Renaissance architects regarded colour as a desirable adjunct to their major schemes, so far as exteriors were concerned; in fact, it is doubtful whether they had much sympathy with its use. Classic ideals found an expression in an intense effort to achieve purity of contour, severity of detail, and exquisite proportions based on Greek and Roman standards. It was not generally known that pigment had once illuminated many of the fragments from which their inspiration was derived; hence, it is most unlikely that the architect, reacting from Gothic emblazonment of colour to classic austerity, would risk the use of an element calculated to disturb that serenity for which he strove.

In reviving the use of classic ornamentation the Renaissance designers adhered faithfully to motif and detail; the pronounced difference that is apparent in their interpretation is due to the influence of their æsthetic aims, not to a deliberate modification. When they chose to relieve the severity of their façades with carving, their taste was best satisfied by relief modelled with subtle gradations of light and shade, with soft edges melting into the field on the light side, and abrupt projections casting clearly defined shadows in contrast.

The general tendency to avoid any precise definition of mass-forms is a strong argument against such ornament having been intended for colour application.

The fact that the Greeks used polychrome to a considerable extent is amply established by archæologists; but, so far, sufficient information has not been accumulated to determine the exact extent to which it was applied to each architectural unit during the evolution of the orders.

Many ornamental details standardized by Greek builders, in the stone carving, were simultaneously used by other craftsmen. Examples of painted Greek ornament exist to-day in their original form and can be seen on the beautiful vases made by the Greek potters. These contain much varied data that can be used as a basis for studying the conformation of detail and mass prepared solely for colour effect. Comparison of detail so contrived, with corresponding carved versions of a certain technique, shows how the principles formulated by the colour designers were followed by carvers when colour was to be added. Pronounced differences exist in the treatment of the same motif or detail when produced for light and shade, or colour, pointing in the latter case to a complete subordination of the carver's methods to the technical limitations and

peculiarities of the painter's media. Ample proof may be deduced that basic principles were recognized and rigidly observed by artists working for the one effect or the other.

In analysing the coloured ornamentations on the Greek vases the foremost characteristic striking us is that form is primarily expressed by silhouette, decorative rhythm and contrast being attained by careful calculation of the relative value of motif and field.

Turning for comparison to those Renaissance carvings which, we assume, were created for light and shade only—this partly from the experience that no planning of colour can produce a balanced result—we find that silhouetting of form is a matter of minor importance, and that the fashioning of planes, modulating passage of light, is the element of effect.

In ornamentation of this type, a detail, by varying the angle of its direction, the height of its embossment, and the treatment of its edges, may pass through all the modulations existing between high-light and shadow; this alone is almost sufficient to invest with interest a form which in plan or mass would hardly invite attention. Any insignificance in decorative mass or lack of symmetry, which is unobtrusive in such relief, is accentuated by colouring.

Light and shade, which is a common factor uniting all items in the uncoloured version, is an element of disunion in polychrome, as the shadow-strength varies with the tone value of each tint.

In carvings prepared exclusively for light and shade, height of embossment is of greater importance than area of mass, the main motif of the composition asserting itself by accentuation of relief; but, if this design is treated in polychrome, the main motif has little more prominence than a secondary detail of equal area, resulting in a depreciation of decorative effect in the designing by a confusion of values.

Failure to grasp the fact that designing for colour requires a special form of ornamental planning has been the most serious factor retarding the advancement of architectural polychrome. This effective method has a far higher import than any that can be realized by a casual tinting of embossment prepared for other purposes. The legitimate effect can only be attained by an interweaving of tints, produced by arranging their recurrence at chosen intervals. The contrasts of tone, area, and tint, constituting the harmony, are the result of judicious planning and distribution of detail, assembled with the sole object of achieving colour balance. These intricate essentials absolutely control success in polychrome design; it is consequently obvious that only by an exceptional hazard could ornamentation designed for light and shade be arranged in such manner as to serve satisfactorily for polychrome.

A review of modern attempts justifies the conclusion that this form of decoration is not yet recognized as a distinct art, with a specialized technique and a code of laws governing taste.

Our first instinct, when needing instruction or enlightenment in art matters, is to turn to the classics. Unfortunately,

on the subject of colour this resource is not available. To expect that more extensive archaeological discoveries could provide us with the means to formulate good and safe rules for our guidance in the use of colour would be an excessive indulgence in optimism.

The limited range of colours at the disposal of the ancients would, in all likelihood, be adjudged crude and inadequate, and probably yield no more satisfaction to the eye than a Greek chorus would to the ear accustomed to the intricacies of Wagner.

Those rare instances in which we have reason to congratulate ourselves on our superiority over the ancients in matters appertaining to art, have usually reference to some accessory method which has been subjected to scientific development, such as, for example, the manufacture of pigment. Our resources in this respect far surpass those of the Greeks, so that little advantage may be expected from an acquaintance with classic precedent on a subject in which attainment was necessarily immature.

Our energy will find full occupation in separating from chaotic confusion those tints that are capable of producing harmonies consistent with architectonic dignity, these requiring to be adjusted in such order that they may be used without disturbing established proportions, and applied to detail without giving it undue prominence or misplacing emphasis.

We find much evidence in Greek remains of the vast importance attached to such æsthetic subtleties as, for instance, the adjustment of perspective when it interferes with horizontal or vertical lines, or compensation for the apparent diminution of mass when silhouetted against the sky, showing that many items too subtle for our superficial observation were taken into consideration and provided for. These facts encourage one to believe that a scrutiny of Greek ornamental sculpture may reveal solutions to some of the difficulties besetting us when we attempt the combination of colour and relief.

An examination of ornamental sculpture decorating buildings erected in Greece during the fourth and fifth centuries B.C., when polychrome was extensively used both in architecture and sculpture, reveals a number of examples carved with a very distinctive technique, differing essentially from the conventional renderings of such motifs, by the manner in which the edges of reliefs are treated.

Examples of this type are found on many of the finest buildings of the golden age, on the Parthenon, on the Erechtheum, and on others, of which fragments only remain. The peculiarity of this method is that the contour of the forms is bounded by a narrow, delicately embossed fillet giving additional projection to the edge,* which distinguishes it from carving made for light and shade, with its tendency to efface edges on the light side.

Æsthetic difficulties do not confine themselves to any period or race. There is no doubt that the problems which beset us in combining colour with relief were just as formidable to the Greeks. They must have experienced, as we do, that colour applied to carved detail, executed in accordance with the usual conventions, had unpleasantly hard edges and a tendency to make the object treated look unsubstantial and detached, and that attempts to rectify this by colour

outlining or tone gradation were not satisfying. There is little doubt, in the writer's estimation, that the Greeks devised the fillet treatment of edges as the remedy for this defect, which it completely neutralizes, and with which, incidentally, a very beautiful type of ornamentation was developed.

The light falling on the raised edge of the fillet, accentuated by its delicate shadow, adds an appearance of richness and softness to the colours which is unattainable by any other means.

The fillet edge on the antefixes of the Parthenon is used with much judgment, for the purpose of preserving colour value from encroachment by strong rays of light from the sky behind. In the anthemion of the Erechtheum we find a magnificent specimen of the peculiar type of decoration evolved on this principle, which shows the freedom of its application. In this carving, the unerring instinct which invariably guided the Greeks in these matters caused them to modify and even omit the fillet in places where its presence might detract from the elegance of ornamental growth.

This method has just as great a value now as then, and is admirably adapted technically to the material in which the hopes of polychrome are centred—glazed clay products. The fillet outline would act as a cloison for the coloured glazes; this method, having been identified in other branches of ceramic art in many countries and periods, could not be open to the imputation that it was a technique borrowed from another material to which it exclusively belonged.

Frequently terms applied to matters connected with art have a significance conveying much more than is included in their bare definition, this being the result of mental association with eminent achievements they have designated during generations. The word "polychrome" in its architectural application cannot, unfortunately, be included in this category. Traditions from which it might have gathered prestige have only recently acquired substance through the enterprise of savants rather than artists. In America architectural works of such a nature represent experimentation rather than inspiration; they constitute, as a general rule, the demonstration of a principle, cramped for want of an essential technique and lacking the means for poetic expression through undeveloped colour facilities.

The majority of these schemes have been executed in terracotta, with the limited assortment of tints obtainable by the single-fire process, precluding any subtle combinations or varied harmonies. This vital question is unfortunately controlled by commercial considerations, which for the moment are a serious obstacle to progress. As only a comparatively small proportion of the total area of a façade would generally be decorated in polychrome, it is to be hoped that architects may recognize the necessity of leaving sufficient financial margin for the manufacturer to develop and utilize this invaluable asset.

The prime reason for this condition is not so much parsimony on the part of the purchaser as the fact that the intrinsic value of colour has not been firmly established by works in polychrome of a convincing nature.

Spontaneous recognition can only arise from proof of merit; when once this is firmly asserted, the considerations at stake will appear too precious to discard for a trifling difference of cost.

Good things in art have a currency of their own, in that they carry conviction of their worth even among those having no comprehension of their nature.

From "The Architectural Record."

* Winklemann, in the eighth book of his "History of Ancient Art," notes this treatment, but draws no conclusion as to its purposes. In describing funeral urns in the Capitoline Museum, Borghese and Albani villas, he says: "These reliefs, which are particularly elaborated, are distinguished by a raised edge or prominence passing around them."

NOTES OF THE MONTH.

Architectural Classes at Cambridge.

It is welcome news that the Cambridge University Board of Architecture has organized training classes for architects, craft students, builders, land agents, and those interested in the practical or historical sides of artistic training. These classes are for the benefit of disabled officers, and are directed by Professor E. S. Prior and Professor Beresford Pite. Every facility for study, elementary or advanced, is offered, the classrooms of the university being thrown open to the students, for whom workshops for practice in building craft are available, as well as facilities for experimental work in the physics relating to building materials, for studying the science of concrete construction, and for instruction in practical forestry. Whether there are any valid objections to flooding the professions with an over-supply of short-course men we will not make this an occasion for inquiry. Assuming that proper precautions have been taken to avert such a calamity, we are rather disposed to rejoice over this inauguration of a more extensive system of scientific training in the art, science, and practice of building. In a few nine-week sessions, a man may acquire but little substantial knowledge of a subject that is wholly new to him, but at least he will have had his eyes opened; and if his training had begun previously, a short course at Cambridge, with the run of the superb physics laboratory there, would give him a new outlook, invest commonplaces with a hitherto unsuspected interest and significance, and arrange them in a more rational series, link them in a more logical sequence and relationship. These men, coming away from their short course with a lengthened vista, will surely spread the gospel of more scientific building, and reveal the magic of the university touch. If the Cambridge adventure tends to this result, well and good; the R.I.B.A. should make haste to hitch on to it and help it forward—and should in any case keep a watchful eye on it.

* * *

Proposed Memorial Chapel for Liverpool Cathedral.

The Liverpool Cathedral War Memorial scheme is now taking definite shape. It has been decided to adopt the eastern arm of the first transept, with the fabric of which some progress has already been made, and to mark off the chapel from the main structure by an open metalwork grille of tasteful design. Here the names of the gallant dead may be recorded for all time, memorial services be fittingly held, and regimental colours hung. Nobly proportioned, this chapel will be enriched by a beautiful reredos, and stained-glass windows portraying figure subjects typical of the lives of soldiers and sailors, all carefully selected for their suitability. But the outstanding feature of this little sanctuary, one symbol that will popularly impress its dedicative character, will be the central cenotaph. Erected on a low platform of black and white marble, this will be an alabaster structure of three feet or more in height, embellished with rich allegorical carvings and with a kneeling figure at each corner of the square. Upon the cenotaph will be placed a handsomely bound volume, in which will be inscribed in permanent ink the names of the fallen, together with their units or ships. The pages will be of durable lambskin, and the record will remain as legible and imperishable, so it is claimed, as the ancient manuscripts that have survived from the distant ages. It is estimated that the memorial transept will cost about £50,000. Mr. G. Gilbert Scott, A.R.A., F.R.I.B.A., is the architect.

Architecture as a Factor in Education.

"Architecture," says a writer in "The Manchester Guardian," "is everybody's business." It is, therefore, as the saying goes, nobody's business; which is why it is so generally neglected. Our contemporary sighs for the good old days of a hundred years ago, when some knowledge of architecture was considered indispensable to "genteel education." It was then that, having finished his college career, the young man did the "Grand Tour" and studied the Orders in their native lairs. This acquirement of a smattering of architecture had at least one useful effect—it set up a sort of building rivalry among "men of taste," who vied with each other in the erection or the embellishment of their dwellings. This made work and promoted quality in it, but tended more to the emolument than to the dignity of the architect, who had to put up with much offensive patronage and to suffer much ignorant criticism from those who knew "too much and too little"—too much to keep silent, too little to render speech anything more than a hindrance and an embarrassment. Still, there were those whose knowledge was penetrating, and who made good use of it in conference with the architect; and, on the whole, it is better to have a knowledgeable client than an ignorant one. As a rule, the former is likely to be the more reasonable and tractable. Apart from the professional view, it is evident that architecture is an excellent instrument of education, which might and should be used not only in places of higher education, but in the common-schools, where its essential principles could be applied with excellent effect to develop, for example, a sense of proportion, which, physically and morally, is one of the most important desiderata of the day.

* * *

The Vicissitudes of a Statue.

Le Sœur's fine statue of Charles I at Charing Cross has seen many vicissitudes, and that of being encased in corrugated iron is not the least ignominious of them. Much curiosity was aroused when workmen began to invest the statue with a timber framework. What was the use of wood as a protection against the fiery darts of the wicked? Then sandbags were introduced; but still the public were mystified about the wooden framework. At last its function was revealed; it was to act as studding to which corrugated sheets could be nailed, to form a sort of epidermis to the sandbags; or perhaps to unify the design; or perhaps to receive the red, blue, and yellow posters which have since been added to "hold it together," as the studio jargon has it. This case-hardened octagonal pyramid is an odd thing to occupy the site of the original Charing Cross—"the last of the nine which marked the places where Queen Eleanor's coffin rested on its journey from Lincolnshire to Westminster Abbey." Le Sœur cast the statue of King Charles in 1633. Before it could be set up the Civil War broke out, and the Parliamentarians sold it as scrap metal to John Rivit, brazier, of Holborn. John, however, seems to have had a shrewd idea that the statue would come in handy at the Restoration, for instead of breaking up the metal he buried it. In 1674 it was re-erected, on a new pedestal by Grinling Gibbons, on the site it now occupies; which was not only, as we have mentioned, the site of the Eleanor cross, but was also that of the place where the regicides were executed, and where the pillory stood. Whether that is the pillory which is preserved in St. Martin's Church one would rather like to know, and also whether that interesting apparatus is still in working order. A further career of public utility might be open to it.



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NOTES OF THE MONTH.

Winged Victories and Demeters.

Another Winged Victory, and a temple containing a colossal statue of Demeter, are among the finds in the ancient sites of Cyrenaica which "The Times" correspondent thought worth a cablegram from Rome. He is not alone in this estimate of the urgency and value of an essentially peaceful item amidst the welter of war news. It is a welcome and cheering reassurance that art is not dead, however deeply it may have been buried in Cyrenaica, the vaults of the British Museum, and elsewhere. One could almost wish, however, that the excavators would, for a change, unearth something less easy to identify, something of more speculative character, than these eternal Winged Victories and Demeters, which are all equally beautiful, because they are all so true to type that one begins to suspect that show-room art is a less modern institution than the outcry against it would have us suppose. Winged Victories and Demeters, guaranteed correct in every detail, must surely have been on sale at the ancient Greek stores. Small effigies of Demeter, for the mantelpiece, could probably be bought for a drachma or less; but one can only conjecture this, since these images must have been of the plaster that perisheth. Demeter would be a favourite subject with the respectable family shopkeeper, if for no better reason than that she was well clad. Also a child could greet her with the joy of recognition, because none of the heathen deities is more easy to identify. "Around her head she wears a garland of corn-ears or a simple riband, and in her hand she holds a sceptre, corn-ears, or a poppy, sometimes also a torch and the mystic basket." She is Ceres of the pantomime; and "Persephone, who returns to her mother, is the corn which rises

from the ground and nourishes men and animals." If one had any belief in omens, portents, and such wise sayings, it were not for nothing that Victory and the goddess of plenty were simultaneously discovered! *Adsit omen!*

* * *

"The City of the Springs."

Under the above heading a correspondent of "The Times" contributes to that paper a delightful article on Bath, from which the following extracts are taken: There is a city in the West, says the writer, which pours riches into your weary soul; and perhaps there is only one which does it just in this fashion. Lord Rosebery said once—we quote him because he is the best of judges: "There is no other place in the world that I know of where you can walk along a street and be quite happy simply observing the architecture of that street, but that is the case in Bath." Bath is our city then, only we are not thinking of it as a Bethesda for aching joints or muscles, but as a living work of art, and also a fountain of the art of living. The men who made it were generous and sage. They rose above the obvious; they saw that if you want to cure the body you must make noble pleasure-houses for the mind. What they did was not only brilliant, but—a far harder feat for Englishmen—it was consecutive. You have the feeling that a human effort reached out here clean and free, and hit the mark, not once, but every time. Let us lift the impersonal veil from those great men who made so much of Bath, the two John Woods; it is a monstrous sign of our indifference to beauty that not one person in ten thousand ever hears their names until he finds them in a Bath guide-

[Continued on page xxviii.]

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NOTES OF THE MONTH.

book. When John Wood went there in the early eighteenth century he seems to have had the liveliest vision of the old Roman city clustered round its hot springs. He and his son went back to antique types, but they breathed a vivacity into them which the Romans hardly knew.

This is the surprising magic of their work. You might suppose, if you heard of a great watering-place planned in the mid-eighteenth century, and built from end to end in stone, that the thought of it would lie heavy on your pillow at nights, like another Versailles. It might be perfect, but it would be limited; if it were very stately it would certainly be cold. So many of the great houses of that time seem to express nothing beyond the spirit of possession; they grip the soil relentlessly, and suggest boring, exclusive pleasures. But when you close your eyes in Bath—perhaps a middle-aged Englishman may be excused this rhapsody, as the great majority of his countrymen are still as ignorant as he was until the other day—you can call up a series of fine, clear-cut forms, and they will be images of rhythm and animation even more than of repose. Say what you will, there is a peculiar spell about these curves of stone, when an artist makes them. They are at rest, but with a rippling movement; they put no question, but hold their secret themselves. A secret of pure æsthetics, no doubt. But if you press—as people always do—for an answer in other terms, and ask how Bath manages to be so complete without being narrow, the simplest answer is probably the best—because it is a town. There is a real idea of “joy in widest commonalty spread” behind these converging forms. Circuses, crescents, are uniting. Life is a conversion; you feel, as you do nowhere else save in Rome or Venice, that large numbers of agreeable people have settled here to enjoy

each other's company. Perhaps that is why there seems no yawning difference of tone between the dwellings of the rich and the dwellings of the poor. As likely as not, one of the bits you most treasure in memory will be some corner in a “slum.”

* * *

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