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Church Street, Bradford-on-Avon.
From a Pencil Drawing by Harold Falkner.

OCTOBER 1918

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Plate, I.

October 1918.

THE SHAMBLES, BRADFORD-ON-AVON.

From a Pencil Drawing by Harold Falkner.

BRADFORD-ON-AVON.

BY HAROLD FALKNER.

With Pencil Drawings by the Author.

BRADFORD is not an easy place to write a short article around. I will not say that it is a place without a history, but I think the most enthusiastic of its local archæologists will agree with me that it lacks a continuous history. Bradford has always been a refuge. It never was in the turmoil of wars or great movements; even its commerce was of a kind that could be carried on without much intercourse with the outer world. To this it owes its charm and much of its archæological interest.

It lies or perches or clings to the hills on the slopes of a ford on the River Avon. Still almost surrounded by dense wooded country, formerly it was buried in forest. When it is remembered that the neolithic men lived on hills only, and fortified themselves against the dangers of forests, the impenetrable character of these places will be understood.

The Avon at this stage begins to cut its way into the hills, not quite so deeply as it does farther down at Bath, or still more at Bristol, but yet so deeply as to make the approaches to the ford quite sufficiently steep to be dangerous, and to have made the passage of the river up to but a few years ago no small adventure.

For this reason, although there can have been no other passage of the Avon for several miles east

or west, and because it is far from any main road, Bradford has preserved its antiquity and much of its old-world charm. Added to this the fact that its hills are composed of an easily won and worked stone of tolerable weathering quality, we may expect to find a very living architecture and many survivals of ancient craftsmanship.

Aubrey says: "Let us imagine what kind of country this was in the time of the ancient Britons. By the nature of the soil, which is a sour, woodsere land, very natural for the production of oaks especially, one may conclude that this North-Division was a shady, dismal wood; and the inhabitants almost as savage as the beasts, whose skins were their only raiment."

British and Roman remains may be said to be scattered about Bradford, but there is nothing to suggest that this part of the country was in any way populated in those times by more than very scattered bands of forest dwellers, with a

sprinkling afterwards of small isolated Roman villas. However, in Saxon times we may soon come to facts.

Cenwald, King of Wessex, married the sister of Penda, King of Mercia, and very shortly tired of the lady. Penda takes the usual old course of fighting the matter out. Cenwald is driven out, and after recuperation in neighbouring country returns and recovers throne of Wessex, and in a presumably chastened re-establishment embraces Christianity. He is succeeded by Ina, who grants certain lands and endowments to Aldhelm for the purpose of building a monastery.

The history of Bradford for the next 800 years becomes virtually scraps of the annals of that monastery.

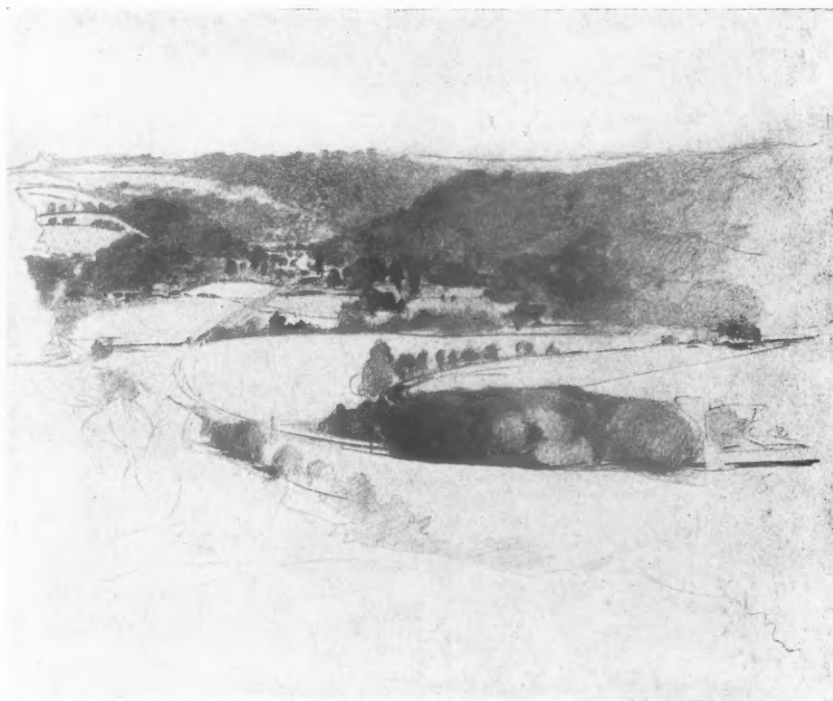
The first reference is from Kemble's *Codex Diplomaticus*, year 705:—

"Hence it is that I, Aldhelm, after having by the divine goodness been enthroned in the episcopal office, unworthy as I am, secretly resolved within myself that my monasteries of Malmesbury, Frome, and Bradanford over which as Abbot I long presided, should receive an Abbot selected by the spontaneous voice of my establishment. The pious determination of my monks opposed this my resolution; and when I had several times mentioned this in assemblies of my brethren, none of them would listen to my

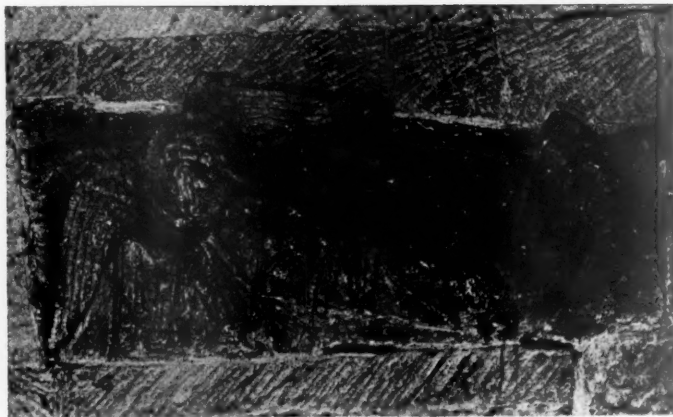
wishes, but said 'As long as you are alive we will most humbly submit to the yoke of your government, entreating only that you will by deed secure to us that, after your death, no king, no pontiff, or any authority claim dominion over us, except with our voluntary consent.' He then makes the arrangement requested, and the act is confirmed by King Ina."

This brings me to my illustration of the Saxon Church. That it is a building of very early foundation no reasonable person will be doubtful (see p. 70).

William of Malmesbury's words are these: "Necnon et apud Bradford tertium ab eo monasterium instructum crebra serit opinio,—quam confirmare videtur nomen villae in serie privilegii, quod jam episcopus ministeriis suis dedit oppositum et antiquis scripturæ liniamentis effigiatum. Et est ad hunc diem eo loci Ecclesiola, quam ad nomen Beatissimi Laurentii fecisse predicatur. Sed enim utraque monasteria Frome et Bradford—in nichilum defecere, restatque tantum nomen



GENERAL VIEW OF THE TOWN.



ANGELS OVER CHANCEL ARCH IN THE SAXON CHURCH.

inane." But whether any of these stones are the actual stones of Aldhelm's church, whether Aldhelm's original church was of wattle, earth, timber, or stone, is at present a matter of—shall we say?—some doubt. In fact, a war of words has raged around this little building, and I would not do anything to add to the heat of the controversy. This much may be said: It is a very charming little building, and whether it dates from 700, 900, or 1100 there are few ecclesiastical buildings with an older feeling in this country.

The primitive proportions of the chancel arch and the doors from nave into porches, the rude working of the stones, the twilight depth of the lighting, all belong to the earliest ideas of building. On the other hand, certain fluted half-columns on door-posts and in the gable-ends seem to belong to a later date.

There is an arcade in a series of shallow half-circles round the building just under the eaves of most curious construction, which must have been copied from some other building; for, although the stones of the columns, bases, and string-courses are in the right position, the stones of the arches are not arch construction at all. In fact, the stones must have been put up and the arcade cut out of the solid.

It would be interesting to learn whether any similar construction is to be found in the country, and whether a definite date can be ascribed to it.

Of the figures over the chancel arch still less can be said with certainty. That the general scheme of the flying arrangement, the wings and headdresses, and the drapery, is primitive, will, I think, be admitted.

On the other hand the treatment of the feet is almost modern, the subject also; apparently "The Descent from the Cross" (the figures are carrying what are almost certainly napkins on their arms) is not, so far as I know, a common one for a chancel arch.

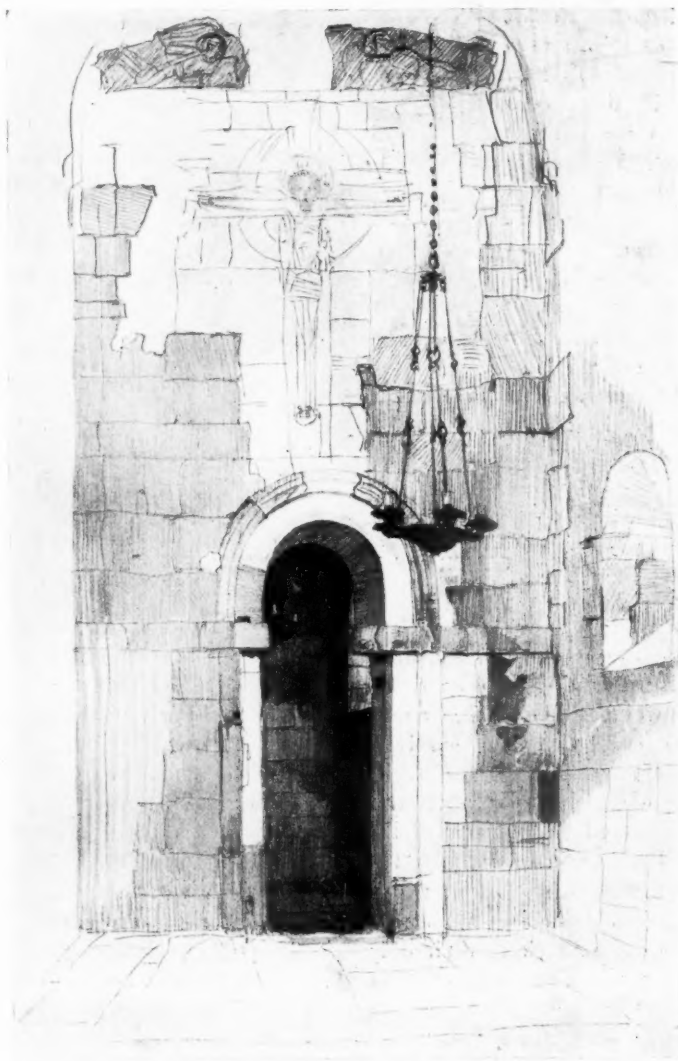
It is suggested that these figures have some resemblance to the "Benedictional of St. Æthelwold," and to some in the "Utrecht Psalter of the ninth century," to neither of which I have access at the moment.

The photographs herein illustrated are from untouched negatives, and I should be glad of the assistance of any authorities on stone or ivory carving who may be able more exactly to fix their date.

The only other date-fixer in these remains is a stone, "Plate 1858," obviously part of a shrine or altar-tomb of some importance, and possibly of Saxon, more probably of Scandinavian influence, which may have enshrined some of the bones of St. Laurence.

In 959, Dunstan, then Abbot of Glastonbury, was, at a Wytan at Bradford, appointed Bishop of Worcester. In 1001 Ethelred bestowed the monastery and vill of Bradford on the Abbess of Shaftesbury "for a recompence of the murderinge of St. Edward his brother" [Leland]. The charter is in the Harleian MSS., and is reprinted in Dugdale, *Monast. Angli.* ii, 471, and Kemble's *Codex Diplom.* iii, No. 706.

"He gave to the Church of St. Edward at Shaftesbury the monastery and vill of Bradeford, to be always subject to it, that therein might be found a safe refuge for the nuns against the insults of the



CHANCEL ARCH IN THE SAXON CHURCH.

Danes, and a hiding-place also for the relics of the blessed martyr St. Edward and the rest of the saints. That on the restoration of peace, if such were vouchsafed to his kingdom, the nuns should return to their ancient place, but that some of the family should still remain at Bradeford if it be thought fit by the superior."

However, the "impenetrabile confugium" doesn't seem to have been of much avail, and the monastery is said to have been burnt and levelled.

I am prepared to accept this, and yet to believe that some of these stones are pre-1000, as it is quite improbable that the Danes were sufficiently enthusiastic iconoclasts to take the trouble to break the stones up or seriously deface them.

The stones are large and heavy, and without big ropes or much expenditure of energy the building could not be very materially destroyed.

The Abbesses of Shaftesbury seem to have taken little interest in Bradford except as a source of income, of the which, seeing that it is fine corn-land and that a large proportion of it was even then corn-land in cultivation, it must have been a considerable source.



IVORY—"THE DESCENT FROM THE CROSS"—IN THE SAXON CHURCH.

(Reproduced by courtesy of the Director of the Victoria and Albert Museum.)



EARLY FOURTEENTH-CENTURY CARVED FIGURE IN THE PARISH CHURCH.

(Dug from among the Foundations of a Tomb.)

In 1190 Bradford was put "in misericordia" for the murder of a woman within the boundaries. The charter was confirmed by Stephen and John. John seems to have stayed in the town, more than twenty deeds being dated thence.

In the reign of Edward I the Abbess was called on to give an account of the way she administered her estates in Bradford, it being alleged that Richard I had exercised the rights of chief lord in Bradford; but after trial before a jury (the names of whom are given) the matter was adjourned *sine die*, and the Abbess seems to have remained in possession. What was the size of the monastery, or whether it was ever re-established after the destruction by the Danes, is very uncertain.

Evidences of the Abbesses' lordship, however, still survive, the principal of which is the tithe barn at Barton Farm. Not the largest in the country, or even the county, it is, especially inside, a very impressive structure. It has an immense sense of size and constructional suitability, heightened perhaps by the dimness of the light and its emptiness and sense of decay (now fortunately checked by the National Trust).

The relations of the Abbess to the parish church are somewhat doubtful, but as the Abbess was in possession of the greater and lesser tithes as well as lord in chief, the rectors must have been in a dependent position.

The church seems to have had a rather unusual arrangement of subordinate chapels, at one time six, but of which I can only find remains of four: "Tory," "St. Olaf," "St. Catherine," "St. Margaret"; possibly the two chantries in the north aisle of the parish church were counted.

The building on the bridge is by tradition said to have been a chapel, but no dedication name or other sign of consecration has been handed down.

Under the lordship of the Abbess wealthy tenants seem to have sprung up and founded families.

The Hall, Rogers, Yerbury, and Methuen families, besides agriculture, seem to have added at first speculation in wool and finally cloth-making to their sources of income. So that in 1500-1600 we find Bradford one of the principal wool- and cloth-making towns in the country.

Precisely why the wool-making industries should have grown up here is not clear. Bristol was a staple town, and there is a certain amount of water and water-power at Bradford; however, so it did.

The prosperity seems to have increased, immense numbers of houses having been built in the sixteenth and seventeenth centuries of the stone-mullioned three-gable type, only being superseded in a few instances by others of the sash-window pilastered type in the late eighteenth century.

The principal and most magnificent is, of course, "The Hall," formerly called Kingston House on account of its association with the notorious Duchess. It has been so much restored, although the work has been very conscientiously done, that it is difficult to say which is original and which new work. This was the residence of the Hall or Aula family.

The Chantry is a house chiefly of the eighteenth century, having a priest's chamber, and beneath this a fish tank.

The Priory, belonging formerly to the Methuen family, has some interesting sixteenth-century remains, including a little



A STREET VIEW.



CHURCH STREET, BRADFORD-ON-AVON.

barrel-roof chapel and vaulted room under, and the kitchen wing of the old house, also a staircase about 1600. There is nothing to show that this building had any association with the convent, but it may have been the residence of some agent or seneschal of the Abbess. On the top of this has been planted a Georgian house with a great and rather stately hall and suite of panelled rooms; further, on this, between 1830 and 1860, a Victorian Gothic shell with plaster embattlements and cuspinesses, so that it is somewhat difficult to trace the outline of the former houses.

The town bridge is perhaps the most remarkable structure in Bradford. Built originally as a pack bridge (that is, for horses or mules carrying loads on their backs), it has been widened. The structure projecting from the side, a most interesting arrangement of corbelling, was formerly used as a lock-up; it is domed in with stone (the part above the road level is eighteenth-century), and surmounted by a fish known as the Bradford Gudgeon; hence the local custom of referring to anyone who has recently been "in trouble" as having been "under the Gudgeon."

An interesting letter is in existence from a William Hitchens to John Wesley:—

"For at Bradford in the evening I was pressed for a soldier, and carried to an inn where the gentlemen were. Mr. Pearse, hearing of it, came and offered bail for my appearance the next day. They said they would take his word for ten thousand pounds, but not for me; I must go to the Round House, the little stone room on the side of the Bridge: so thither I was conveyed by five soldiers. There I found nothing to sit on but a stone, and nothing to lie on but a little straw: but soon after a friend sent me a chair on which I sat all night. I had a

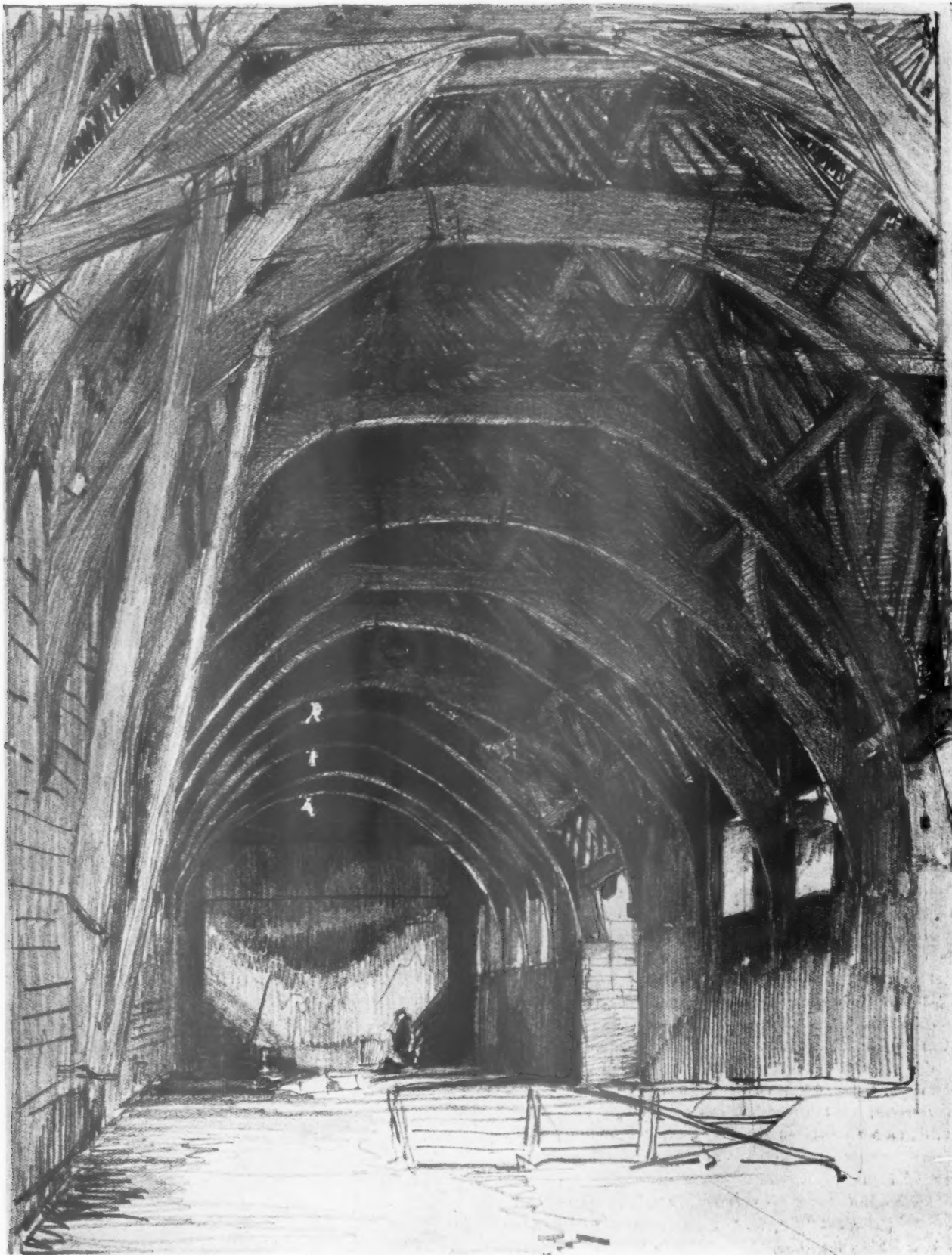


Plate II

THE TITHE BARN, BARTON FARM, BRADFORD-ON-AVON.

From a Pencil Drawing by Harold Falkner

October 1918

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double guard, twelve soldiers in all—two without, one in the door, and the rest within. I passed the night without sleep, but not without rest; for, blessed be God, my peace was not broken a moment. My body was in prison, but I was Christ's freeman; my soul was at liberty; and even there I found some work to do for God; I had a fair opportunity of speaking to them who durst not leave me, and I hope it was not in vain."

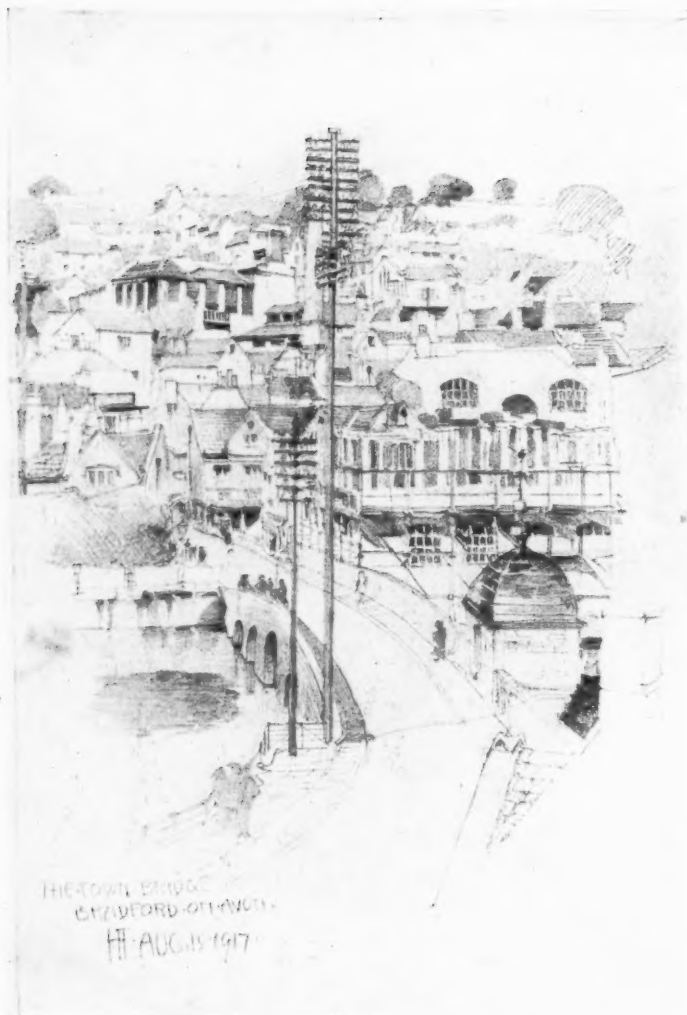
The conscientious objector was not the invention of the twentieth century, but his basis of argument seems to have been rather different.

In the earlier nineteenth century, owing to the invention of machinery, the wool-working industry moved to the Northern factories, and Bradford fell on evil times, so that from 1840 till 1850 the population fell twenty-five per cent.



THE TOWN BRIDGE, BRADFORD-ON-AVON.

From a Pencil Drawing by Harold Falkner.



THE TOWN BRIDGE AND THE TOWN.

Half the houses were empty, and those remaining getting into bad repair. The fact that the locally used mortar is very poor, and the stone tile roofs are very heavy, added to the difficulty.

This decrease in population has had one beneficial result: very little has been done in the way of modern building, but what *has* been is certainly in the worst manner, one of the most horrible examples being the Technical School.

In conclusion, I would offer one word of suggestion to the inhabitants; it is this: You have a very beautiful little town, picturesquely situated, the admiration of all visitors, and a town of which you should be very proud. But you hardly seem to realize on what the beauty of your town depends. It depends on the preservation of everything that is good and old—the old craftsmanship in stonework, stone roofing, leadlight and panework in your windows. If you substitute modern tiles for stone roofing, tear out the bars of your windows, paint your stonework fancy colours, use abominable red brick, your town will lose all its interest and respectability.

I might further suggest that if the substitution of electric power for steam, with its consequent smoking chimneys, and the development of certain estates in the centre of the town so as to make all parts of the town accessible from one another without going up and down hill to get from place to place, could be arranged, your town would be one of the most popular in the south-western district.

[It is only fair to Mr. Falkner to add that, since no method of mechanical reproduction could do full justice to his exquisite drawings in pencil, the accompanying illustrations must be regarded with that qualification borne in mind. The half-tone process has its limitations as well as its merits; and indeed it may be safely asserted that no printing method can ever reproduce quite satisfactorily the soft and varied effects of delicate pencilling. Still, while obviously some of the refinements possible to carefully graduated pencils, applied at nicely controlled pressures, simply cannot be obtained when the medium is printer's ink mechanically applied, it may nevertheless be confidently claimed that the blocks here shown are as good as skill and care could make them, and that they have conserved much, and suggest more, of the charm of Mr. Falkner's pencil sketches.]



BULL-PIT PASSAGE.

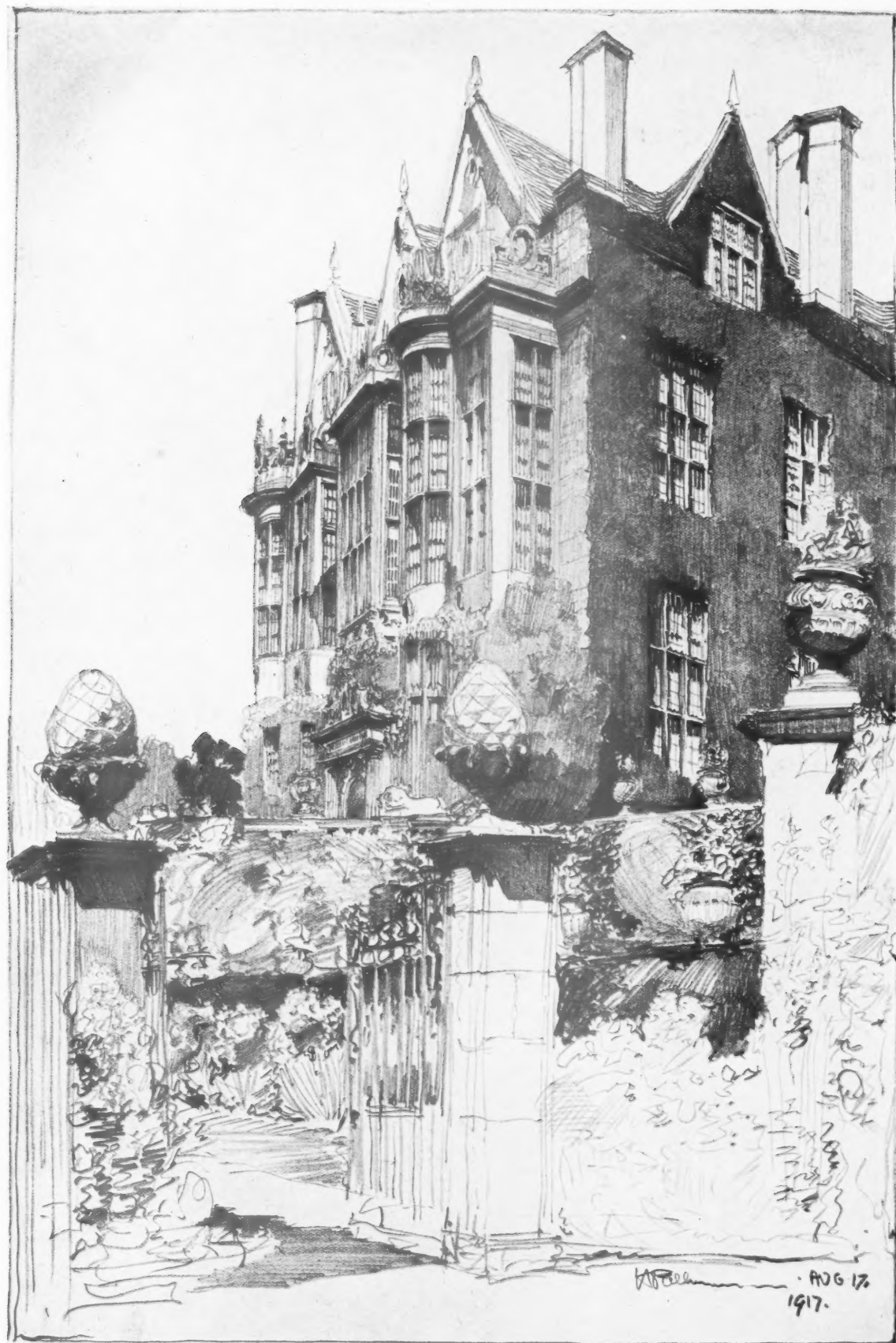
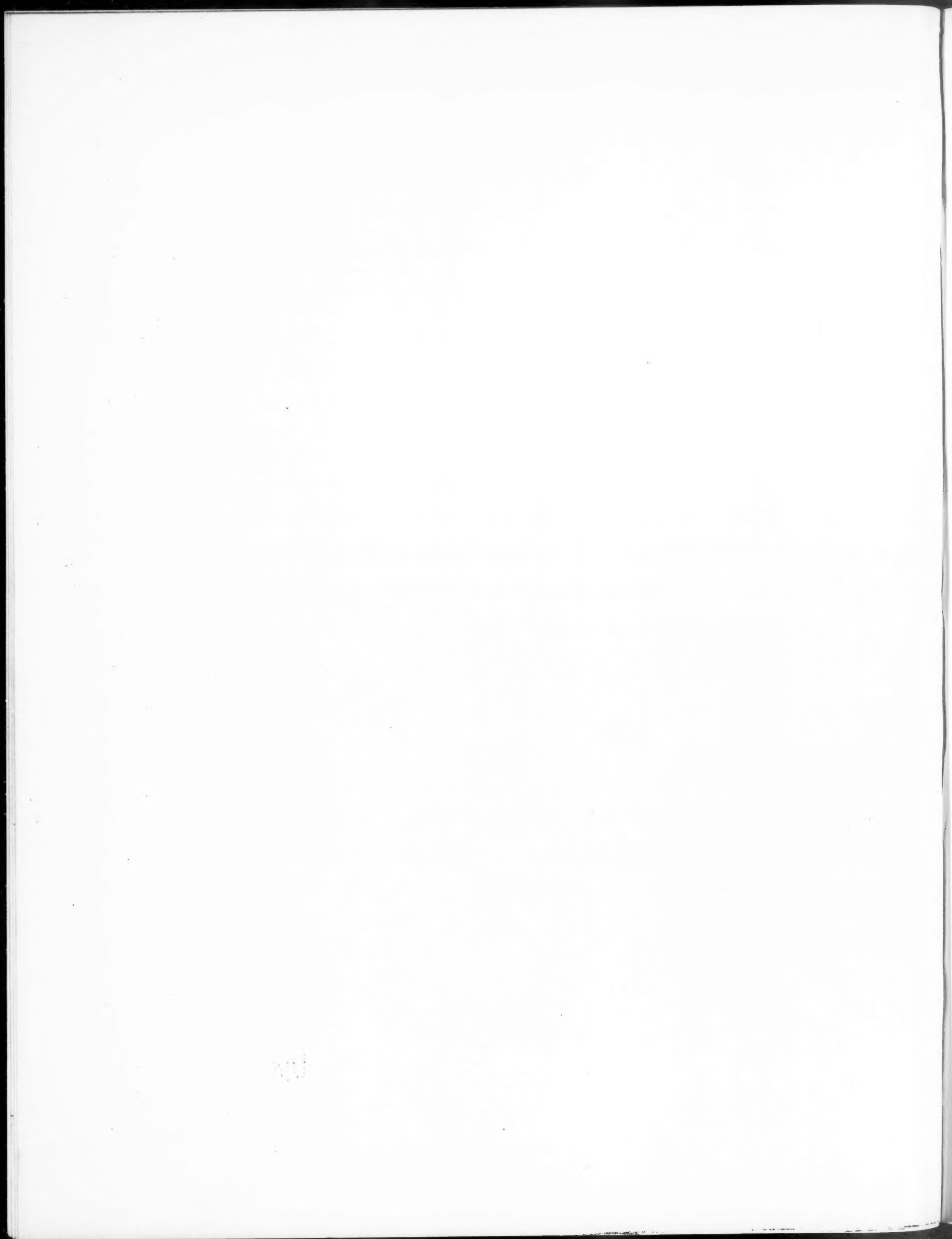


Plate III.

THE HALL, OR KINGSTON HOUSE, BRADFORD-ON-AVON.

From a Pencil Drawing by Harold Falkner.

October 1918.



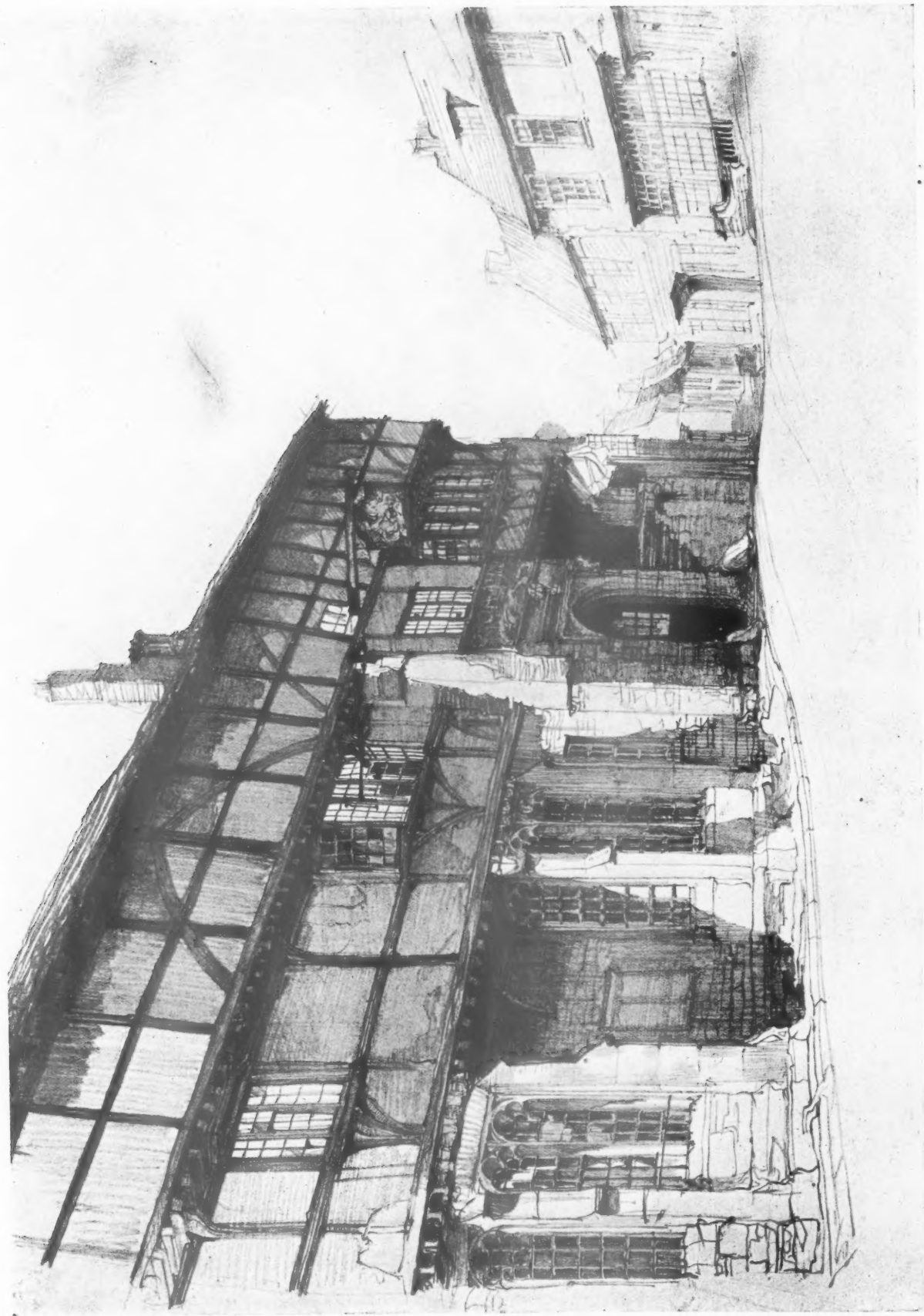


Plate IV.

"THE GEORGE," NORTON ST. PHILIP.
From a Pencil Drawing by Harold Falkner.



October 1918.

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100-100
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THE CHURCHES OF BRIGHTON AND HOVE.—III.

BY H. S. GOODHART-RENDEL.

(Concluded from p. 63, No. 262.)

THE Church of the Resurrection, also one of Mr. Wagner's churches, though much smaller than St. Bartholomew's, had the same characteristic of great loftiness. In order to gain this, the architect, R. H. Carpenter, sunk the floor about sixteen feet below the lowest adjacent ground-level, since the narrowness of Washington Street precluded tall building therein. The entrance end of the building was in two stories, a great flight of steps leading down into the nave, with crypt-like chapels on either side of it. This arrangement architecturally was most striking (Fig. 23), and it is deeply to be regretted that the church should now have been dismantled, unroofed, and converted into a cold-store for meat.

The rebuilding of St. James's Church in 1874 was entrusted to the architect of St. Bartholomew's, who here attempted nothing abnormal. No Wagner was paymaster, nor was there opportunity for any striking effect. St. James's Church is just what it pretends to be—an ordinary English parish church, well designed and solid, without affectation of any kind. Much good taste and good sense are shown in the choice of detail and ornament, and a very strong flavour of Street pervades the work. Like Street, Edmund Scott was a master of brick-building, and the mingling of various coloured bricks and stone in the internal walls is adroitly done. The reredos is well composed and effective, although of a type that has since



Photo: North, Brighton.

Fig. 23.—VIEW IN CHURCH OF THE RESURRECTION, BRIGHTON
(DEMOLISHED IN 1912).

R. H. Carpenter, Architect.

been discredited by vulgar imitations. There is here much good stained glass by Kempe.

In 1875 Mr. Wagner was again at work, on the church of St. Martin, built in memory of his father. The extraordinarily rich and elaborate fittings were given by a brother, Mr. Henry Wagner. Mr. Somers Clarke was the architect, and never was this admirable artist more successful. The plan consists of a clerestoried nave of six bays, narrow windowless aisles, a chancel some day to be surmounted by a massive tower, and a shallow vaulted sanctuary. Externally, the design with its lancet windows and simple detail is impressive; there are buttresses at the west end and where there is vaulting; but not elsewhere (Fig. 24). Internally, the harmony of the sumptuous decorations is complete (Fig. 25). Every window has stained glass, admirable in its consistency throughout the building. The nave ceiling is gorgeously painted with heraldic devices; the altar wall is nearly covered with pictures framed in gilded tabernacle work (Plate V); the spire of the pulpit canopy soars up to the roof; font, rood, and stalls, all are worthy of their places. The walls generally are plastered, the brickwork showing in the arches only. Some very beautiful Stations of the Cross of white and blue faience, in the colouring of Della Robbia, have lately been affixed to the aisle walls.

No such splendour of decoration is to be found



Photo: Corder, Brighton

Fig. 24. ST. MARTIN'S CHURCH, BRIGHTON.

Somers Clarke, Architect.

in the Church of St. Mary, built in 1876, on the site of the old chapel, which fell down when an attempt was made to improve it; but the building itself is very noble. The designs for it came from the office of Sir William Emerson, and somewhat resemble in style those for Liverpool and Allahabad from the same source. The plan is peculiar, consisting of a crossing and transepts vaulted continuously, with an aisled nave and chancel opening into the crossing by arches at a lower level. Each bay of the aisles contains a grand two-light window under a gable, and is roofed by a transverse vault. The nave alone has a wooden roof, and is terminated by an apsidal baptistery as wide as itself, but lower. The sanctuary is apsidal, and

inside. The peculiar beauty of the church lies in its combination of grace and strength (Fig. 26); nothing could be more exquisite than the crisp carving of the capitals, nothing more majestic than the great chancel and nave arches, with their bold mouldings and deep soffits. Externally, the front to St. James Street is rich and effective (Fig. 27), though badly needing the steeple, projected but as yet unbuilt. Round the corner, however, in Rock Gardens, where the building is far more exposed, the mouldings and enrichment stop, and everything is as bald as can be. It appears as though the architect must have relied on other buildings, since destroyed, to cover the nakedness of his handiwork.

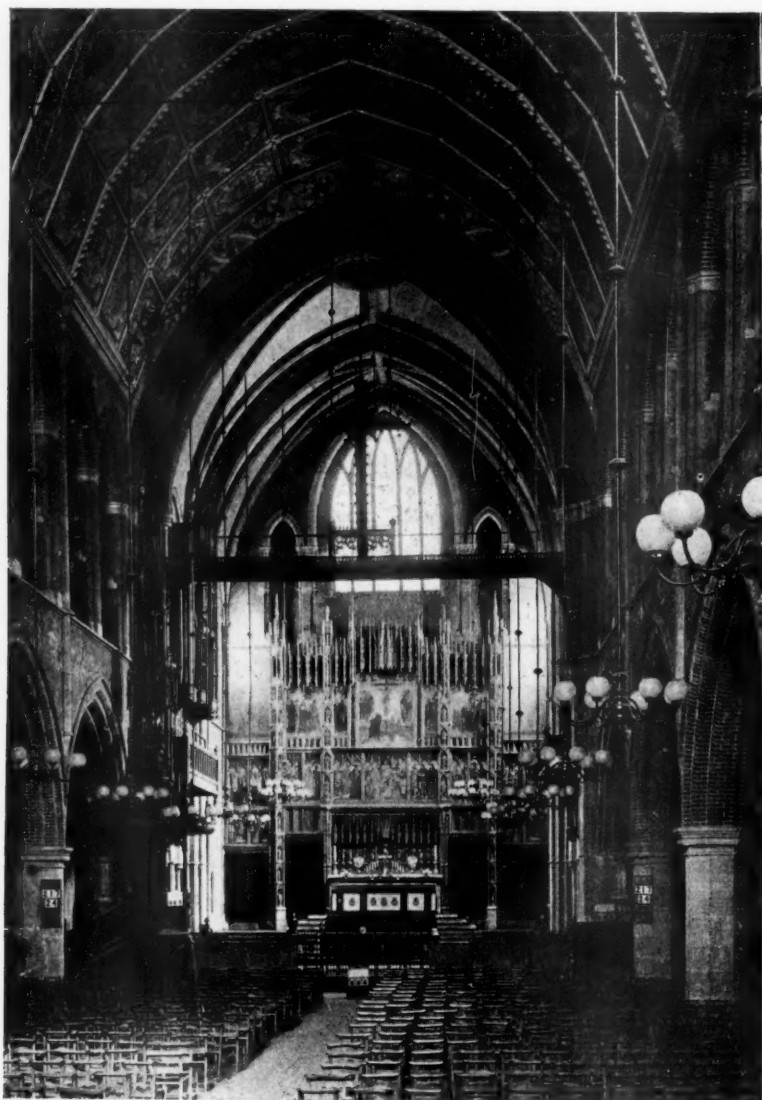


Photo: North, Brighton.

Fig. 25.—ST. MARTIN'S CHURCH, BRIGHTON: INTERIOR, LOOKING EAST.

Somers Clarke, Architect.

its vaulting is most gracefully supported on large shafts standing clear of the walls. The transept vaults are simple pointed tunnels, separated from the intersecting vault of the crossing by large flat ribs. The crossing is not rectangular, since the transept arches converge from the nave arch to the narrower arch of the chancel, thereby creating a most successful illusion of greater length in perspective.

Brick is the material, all red, with red stone dressings outside, mixed red and white with white stone dressings

The next church to be built after St. Mary's was the new St. Luke's, Queen's Park, superseding the church by William White already described. Unfortunately, the architect of the new church was not White, but Sir Arthur Blomfield, of whose tepid style the building is a characteristic example. The only peculiarity in it that calls for notice is the manner in which, in the aisles, *every other* bay is cross-gabled so as to admit of a large window, the remaining bays having low windows beneath the eaves. The gabled bays have



Plate V. October 1918.

ST. MARTIN'S CHURCH, BRIGHTON: THE ALTAR.
Somers Clarke, Architect.

Photo: Fry, Brighton.

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Photo: Almond, Brighton.

Fig. 26.—ST. MARY'S CHURCH, BRIGHTON: INTERIOR, LOOKING EAST.
Sir William Emerson, Architect.

cradle ceilings springing from beams running from arcade to wall, and resulting in each bay of lean-to being terminated by an ugly boarded spandrel. With misguided playfulness the architect has not made the two aisles correspond, gable being opposite to lean-to and vice versa, all down the church. Externally, the admirable flint walling and pleasant coloured tile roof do not look amiss; if the bell-turret which is prepared for were added, it is possible that the whole effect might be picturesque.

Far bolder is the neighbouring church of St. Matthew, built at about the same time from the designs of John Norton. Like St. Luke's, it is flint-faced; but here the walls are of concrete, and are lined inside with brick. The plan includes a nave of great span flanked by narrow aisles, and the west front is admirably composed. The upper part of the steeple is unachieved. Many details, such as the jejune little clerestory, mar the general effect; but there is an air of breadth and repose about the building that deserves recognition.

St. Matthew's was finished in 1883, from which year also dates a building very superior to it, Pearson's church of St. Barnabas, at Hove. A cross-church with aisles and eastern apse, it is in every detail characteristic of the master who designed it. Nave and aisles are roofed in one span; the nave has a wooden roof, the aisles simple intersecting vaulting without diagonal ribs. Into the space above these vaults a small triforium opens, a feature as charming as it is unusual. The beauty of the apse (Fig. 28) has been lately much impaired by whitewash; and the large triptych by Bodley is a signal example of that master's inability to harmonize his work with that of other artists. Features not likely to invoke general admiration include an iron screen, surmounted by a wooden rood, and an organ case. Upon these additions much money must have been spent—rather regrettably, perhaps,

while nearly all the capitals in the church remain in block. It may be hoped that the structure of the building will be completed by the execution of the carving prepared for before any further ornamental furniture be provided. The tower, too, is still only a stump, a state of things that seems rather the rule than the exception in Brighton and Hove.

St. Saviour's Church, designed by Messrs. Scott and Hyde and dating from 1886, is, like St. Barnabas, still without its tower, and disfigured by a reredos vastly too big, in this case one designed originally for Chichester Cathedral, whence it was later removed to this church. The building is modest and sufficiently comely, but calls for no particular notice.

In 1889 Pearson had his great local opportunity in the building of a new and magnificent parish church for Hove (Fig. 29). In its design he gave of his best, and the beauty of the structure is very great. The plan is cruciform and aisled, with the peculiarity of a sacarium narrower than the chancel flanked by large square turrets with spire roofs. This part of the church is as nearly perfect as can be; nothing lovelier than the triplet of two-light windows (the middle one most subtly made slightly broader than the others) has been achieved since the days of Alan de Walsingham (Fig. 30). The rest of the building is scarcely less excellent save for one blemish, incomprehensible in a work of Pearson's of all men. The body of the church has no vault. Instead, there are transverse stone arches supporting a wooden roof. All this richness of moulded ashlar, this glory of fine craftsmanship, depends for its preservation upon a covering of perishable burnable timber! Pearson, whose surpassing skill in the design of vaulting marks him out from among all his contemporaries, has here been content to let money be lavished



Photo: North, Brighton.

Fig. 27.—ST. MARY'S CHURCH, BRIGHTON: VIEW FROM NORTH-WEST.
Sir William Emerson, Architect.



Photo: North, Brighton.

Fig. 28.—CHURCH OF ST. BARNABAS, HOVE: INTERIOR, LOOKING EAST.

John L. Pearson, Architect.

upon non-essentials when the great need of the building was unsupplied. The exceptionally rich reredos, screenwork, and furniture that have been added by the architect's son, Mr. F. L. Pearson, emphasize this inconsistency.

Two features of the original design are still only on paper—the steeple and the narthex. The first of these is unlike most such works of the architect in having no spire, and seems more appropriate in outline for a central tower than for its actual north-west position. The second looks “fussy” in the drawing, and can only be accepted in a spirit of trust in Pearson's infallibility. It is to be hoped, however, that when they come to be built no attempt will be made to modify their design, since piety demands that a great man's work be not tampered with after his death. The stained glass throughout the church is triumphantly successful, worthy of the fame of Messrs. Clayton and Bell, to whom it is due. But stained glass alone cannot decorate a building, and the absence of painting and gilding throughout the interior gives a most unpleasant chilliness to its aspect. The reredos, in particular, clamours for colour, being now but a pale ghost of those mediæval retables whose form it suggests. Architecturally, All Saints' is a finer church than St. Martin's, but at present it is much less attractive to the eye. So much bare stonework makes for Puritan cheerlessness, and would have been found intolerable in any other age than our own.

Hove Parish Church marks that return of English designers to English models which took place in the last quarter of the nineteenth century. Those who had been first to stray in foreign pastures—Pearson, Bodley, and Street—were first to return and crop their native fare. In their student days even Philip Webb, Norman Shaw, and Sir Ernest George had fallen in with the taste for Gothic exotics, and patriotic stalwarts such as Micklethwaite and G. G. Scott, jun., were few. Generally the wanderers returned the richer for their experience. Now that the “square-abacus and plate-tracery” school is temporarily out of fashion, there are few who realize the excellence of the training acquired by its

practice. Viollet-le-Duc with his stern logic and severe taste was as hard to please as the most exigent present-day master steeped in the traditions of the École des Beaux-Arts; Burges used to maintain that the “early Gothic” of the Ile de France was nearer akin to Grecian than to any other mediæval style, and there is much force in his contention. The Gothic style to-day is in a dangerous state, at the mercy of the wayward little talents and vanities of tricksters, and preoccupied with unimportant details. Sedding, that ill-disciplined genius, is imitated in his rôle of wilful *improvisatore* by men who emphatically are *not* geniuses, with deplorable results. There are about five men only who could produce to-morrow such designs as those of St. Martin's or St. Mary's churches in Brighton; when those churches were built, there were about twenty-five.

The three Brighton and Hove churches that have been built since Pearson's All Saints' (St. Augustine's, St. Thomas's, and St. Agnes') show this decay in ecclesiastical architecture very plainly. St. Augustine's, Stanford Avenue, designed in 1894 by the late Mr. Granville Streatfield, and finished, save for the unbuilt tower, by Mr. O. Milne in 1914, cannot be pronounced a success. The architect appears to have lapsed with evident relief from the Gothic style into “Queen Anne” reminiscent of Norman Shaw when called upon to design the adjacent parish hall. The church is lit almost exclusively by narrow two-light windows, and the design is frittered away by excessive subdivision and the monotonous repetition of features of insignificant size.

St. Thomas's, Hove (Messrs. Clayton and Black, architects), is a church of the type made famous by Mr. Stokes at Liverpool and elsewhere, but the model is not well adapted. The details are lacking in refinement, but the building as a whole has the merits of breadth and simplicity. Mr. Walter Tapper has provided it with two beautiful altars.



Photo: Corder, Brighton.

Fig. 29.—THE PARISH CHURCH (ALL SAINTS'), HOVE.

John L. Pearson, Architect.



Photo: Corder, Brighton.

Fig. 30.—THE PARISH CHURCH (ALL SAINTS), HOVE:
INTERIOR, LOOKING EAST.

John L. Pearson, Architect.

St. Agnes, Hove (Mr. A. S. Humphreys, architect), is a little better. A fragment of the design only has been realized, and if the money that it is proposed to spend on an insignificant tower be devoted instead to improving the intended chancel, the completed building may yet be satisfactory. Here again the decoration and furniture are superior to the structure.

There is no reason to suppose that churches of the type of St. Thomas and St. Agnes are any cheaper than those simple buildings by which Street and White made a great part of their fame, and it is an interesting question why they are less effective. Probably the reason is that they aim at too much. In a certain district of England there are two churches of nearly identical capacity, one about six years, the other about six hundred years old. The elder is little more than a barn, thick in the wall, strong in the roof, with the eaves just high enough to allow adequate windows beneath them, with a fine roomy porch and a neat little shingled belfry. The youngster, though without proper aisles, must forsooth have arcades giving on to narrow passages and crossed externally by flying buttresses; one transept squeezes the organ into silence, another provides just room enough for the priest to vest himself; a steeple is to be built which may be visible from those points of view at which the nave roof does not get in the way, and there is talk of throwing out a bow window from the west wall to hold the font. In the old church the tracery looks thriving: in the new one it is obviously consumptive; in the old church it is possible to keep warm without artificial heating: in the new one the worshipper is alternately frozen by Nature and scorched by Art; both old and new churches look as if they were half-way through their respective lives.

The moral is plain, but no one heeds it now; possibly sympathetic study of such buildings as these fine Brighton churches may help the student with a "taste for Gothic" to imbibe the spirit of the men who made them. If not, woe be to the style that has on Churchmen the strongest claim of any, and that in England, alone of all countries, has never died.

THE WAR MEMORIAL PANEL.

THE memorial panel as we know it to-day is the lineal descendant of the mediæval memorial brass; the principal distinction being, of course, that while the former is invariably on the wall, the latter was nearly always on the floor. Yet the memorial panel or tablet may also be said to derive from the venerable practice of mural decoration. For it is but a step from painting and decorating the flat wall surface itself to fixing decorative objects upon it. Thus two purposes are often served simultaneously: we commemorate a person and decorate our walls in one and the same operation. Not that the wall tablet or panel is essentially a mural decoration; usually it is put up for its own intrinsic worth and interest; yet it may, and indeed should, contribute definitely towards the decorative scheme of an interior. Only too often, alas! it merely detracts from it—which seems to show a lack of co-operation between sculptor and architect. Many buildings (churches in particular) lend themselves quite well to the reception of memorial tablets and so forth, and proper pro-

vision has occasionally been made for the work of the mural artist. The practice might well be extended.

The mural tablet began to assert itself in the form that we know to-day in the early years of the seventeenth century—a century full of profound changes in all departments of life. Before this time memorials had been mostly of a private and local character; now they became consciously national and metropolitan. Naturally enough, they were fashioned in the novel and more imposing manner of the Renaissance, and many of the best sculptors and workers of the day were engaged upon them. Nicholas Stone, for example, was as prominent in the sphere of memorial sculpture as Inigo Jones in architecture.

Following these great innovators we have an ever-widening stream of talent through the years of the eighteenth century and onwards—some of it brilliant, much of it dull and uninspired. It was the industrious and painstaking sculptors of this later period who contrived to fill the walls and floors of

the Abbey and St. Paul's with those huge mounds and slabs of carved and sculptured marble that we see to-day. To them the sight of a piece of bare wall or floor surface was intolerable, and they could have no peace until it was safely covered over with a memorial of some sort or another. This perhaps accounts for the commemoration of so many nonentities in our great metropolitan churches; the supply of eminent individuals had apparently become so inadequate that the memorial enthusiasts were compelled to fall back upon persons of comparative unimportance.

Their zeal has had the effect of creating an awkward problem for the present generation. Some of the greatest heroes in all British history will never be commemorated in the Abbey, unless the authorities decide to remove some of the existing memorials, and public sentiment would no doubt be opposed to any such expedient. The only alternative is to build an annexe to the Abbey, to be specially devoted to war memorials. Mr. William Woodward has suggested that such a building might itself be erected as a National War Memorial, and he has prepared designs for a chapel to be raised on a site in Abingdon Street, immediately south of the Abbey, at present occupied by some old houses, the leases

of which will shortly expire. The idea is excellent, and no doubt some such scheme will have to be adopted. A modern building would necessarily lack the venerable tone of the Abbey; but it would soon create a tradition and atmosphere of its own.

Some of the wall monuments in the Abbey are, of course, quite excellent: there is many a telling combination of cartouche and heraldry, of panel and pediment, of "storied urn and animated bust." The appearance of huddled overcrowding, however, necessarily deprives them of their full effect as works of art. In one particular they are mostly admirable—that is, their lettering, which, based on the Roman model, might well be taken as an example by the modern designer, who often loses strength of form and grace of character by unnecessary inventiveness. The Abbey inscriptions themselves, setting forth in stately prose or verse the virtues of the departed, do much to recall the "tender grace of a day that is dead."

Of the blight that settled upon this form of design during the mid-Victorian period the traces are happily becoming fewer. No longer do we look with approval upon the crude carvings and hideous lettering of the "monumental mason"—those gross productions that seem to have satisfied the



Fig. 1.—In Christ's Church, Linnet Lane, Liverpool.

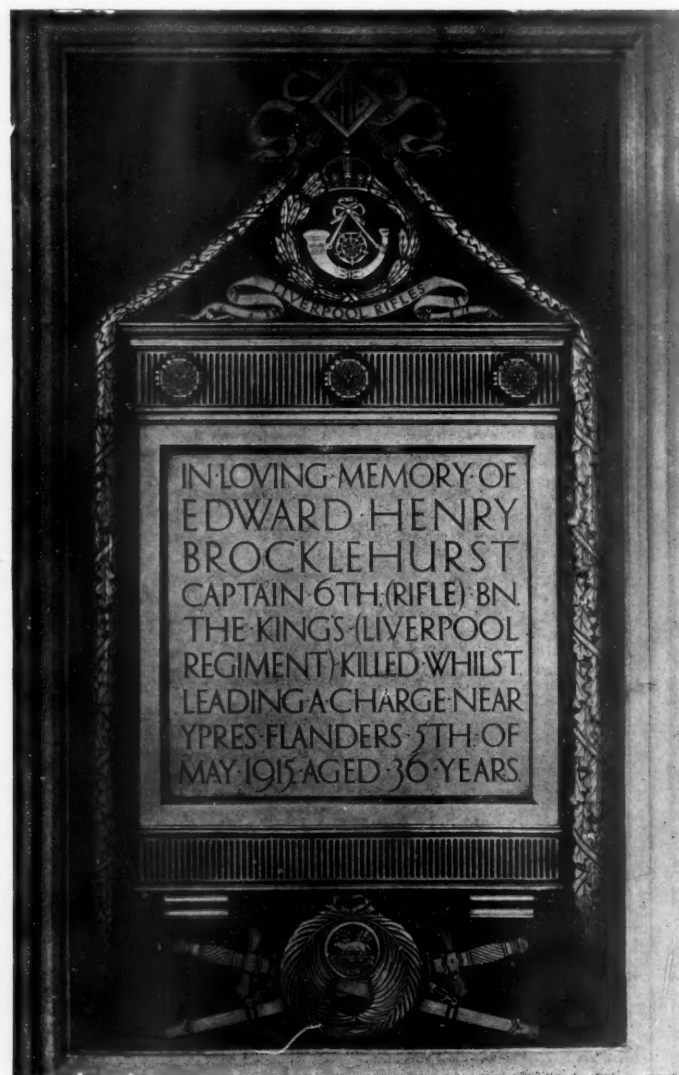


Fig. 2.—In Christ's Church, Linnet Lane, Liverpool.

WAR MEMORIAL PANELS.

Designed and Executed by H. Tyson Smith.

æsthetic requirements of our grandfathers. If the general level of taste has improved—and there are good reasons to believe that it has—the change is mainly due to a re-awakened interest in Classic art.

The War has provided only too many opportunities, alas! for the revival of an art with which we had temporarily lost touch. With these notes are given reproductions of four very beautiful mural panels that have been lately set up in certain churches in the Liverpool neighbourhood by Mr. H. Tyson Smith. For grace of form, purity of lettering, and general appropriateness to purpose these panels are among the most notable that have been produced during the present War. Mr. Tyson Smith is to be congratulated on his work. If all memorials of the War are carried out in a similarly refined and dignified manner there can be no cause for criticism. Following are some descriptive notes.

Fig. 1.—The inside dimensions of the panel containing the memorial are 2 ft. 4½ in. by 4 ft. 2 in. The materials are cast and sheet brass, with a background of green bronze.

Fig. 2.—The inside dimensions of the panel containing the memorial are 2 ft. 4½ in. by 4 ft. 2 in. The materials are cast and sheet brass, the bugle and rose being silver. There is an inlay of red wax.

Fig. 3.—The dimensions are 2 ft. by 3 ft. 11 in. The panel plate is of sheet brass, the remainder being of cast brass. The bugle and rose are silver, and there is red wax inlay in crown, rose, and regimental badge.

Fig. 4.—The dimensions are 2 ft. 4 in. by 4 ft. 7 in. The materials are cast and sheet brass, the horse being in silver.

All the panels were designed and executed by Mr. H. Tyson Smith.

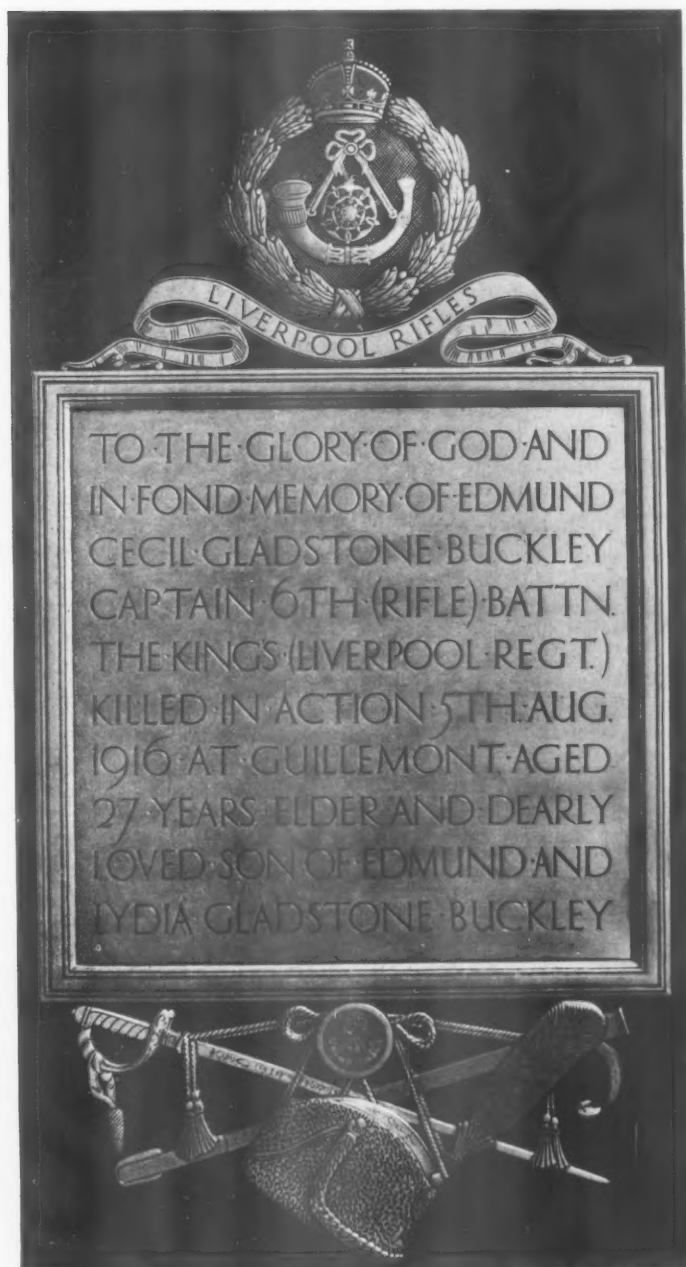


Fig. 3.—In the Parish Church, Mossley Hill, Liverpool.



Fig. 4.—In the Parish Church, Mossley Hill, Liverpool.

WAR MEMORIAL PANELS.

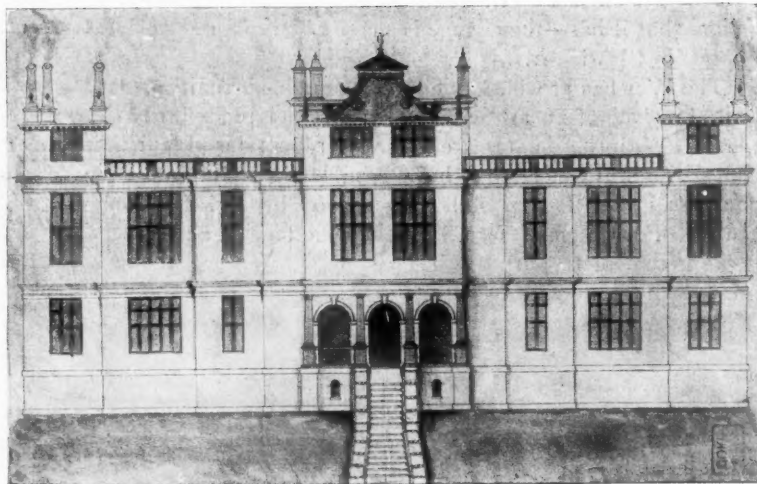
Designed and Executed by H. Tyson Smith.

NEW BOOKS.

THE ENGLISH HOME.

THIS, the latest of Mr. Gotch's books, forms a companion and sequel to his "Early Renaissance Architecture," though it is conceived more in the manner of that other delightful book, "The Growth of the English Home." Its title, "The English Home," at once makes an intimate appeal to all classes of people, and its publication comes at an appropriate moment, because we are all interested in housing nowadays. No one is better qualified than Mr. Gotch to deal with this subject: his great knowledge has long since gained the confidence and affection of his professional brethren, and in addition his pen has something of the magic in it which is necessary to make the dry bones of architecture live. We all want to make the layman interested in our fine old building trade; if Mr. Gotch helps us in this direction we are his debtors. And it means so much; the majority of us remain abominably housed. It is not only the working classes who want rehousing; what of all the poor dwellers in Villadom? Mr. Sidney Webb has enlarged the conception of workers. There are those of head as well as those of hand. When Thomas Atkins comes back to take up his life in the new world which is to rise phoenix-like from the ashes of the old, with wider opportunities for fine living, then (it becomes apparent to us all), if we are to regain our hold on civilization, the re-creation of the home is a very necessary start in this direction. It is a very sound instinct which has turned the nation to the consideration of housing; but we need knowledge if it is to be done properly.

Mr. Gotch's book starts with an introduction which links up the period he now writes about with those which have gone



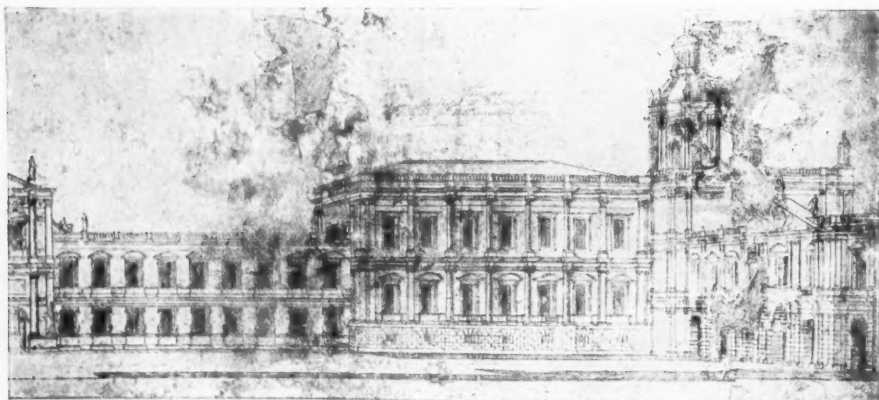
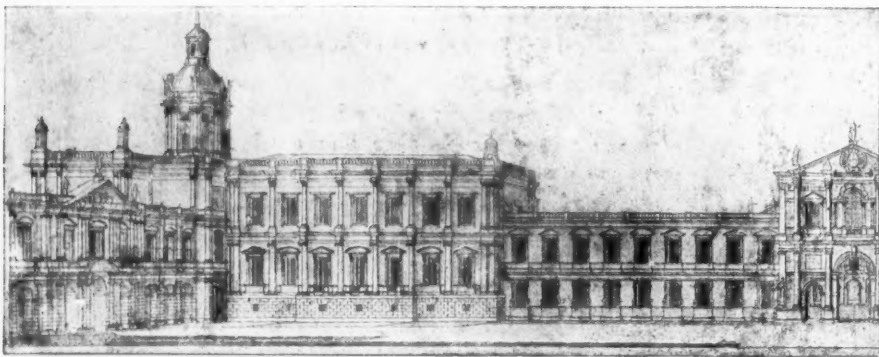
ELEVATION OF A HOUSE, NOT NAMED, IN THE SMITHSON COLLECTION.

(From "The English Home, from Charles I to George IV.")

before; this is followed by an interesting chapter on "The Change in Style." Here we are shown the influence of books and published drawings on the Renaissance; how the old traditional art, which had been handed down from father to son, gave place to the newer fashion, and clients, architects, and builders in this way made themselves familiar with Italian detail. Mr. Gotch gave us many illustrations of Thorpe's plans and drawings in "Early Renaissance Architecture in England," and again in "The Growth of the English Home." John Thorpe lived in the reigns of Elizabeth and James, and his collection of drawings which is now in the Soane Museum is very valuable, in that it shows us how house designers went to work then.

In "The English Home" Mr. Gotch gives us illustration of another designer who is not so well known—"John Smithson, who was an architect in the service of the Earls of Newcastle. He built part of Welbeck in 1604, the riding-house there in 1623, and the stables in 1625." Smithson died in 1634, and his work very much resembles that of Thorpe; it is conceived in the Elizabethan and Jacobean manner, and his handling of Classic detail is rather piquant than learned.

Mr. Gotch has used the Smithson drawings as a foil to throw into greater relief the genius of Inigo Jones and John Webb. "When it is remembered what Smithson stands for, and that he lived until 1634; that Aston Hall, where Jacobean methods were still paramount, was not completed until 1635; it will be easier to grasp the significance of Inigo Jones's Banqueting House at Whitehall, designed in 1619 and finished in 1622." Jones was born in 1573, and visited Italy in 1600 and again in 1613-14. He says in the preface to "Stone-Heng Restored": "Being naturally inclined in my younger years to study the arts of design, I passed into foreign parts to converse with the great masters thereof in Italy; there I applied myself to search out the Ruins of these ancient Buildings, which, in



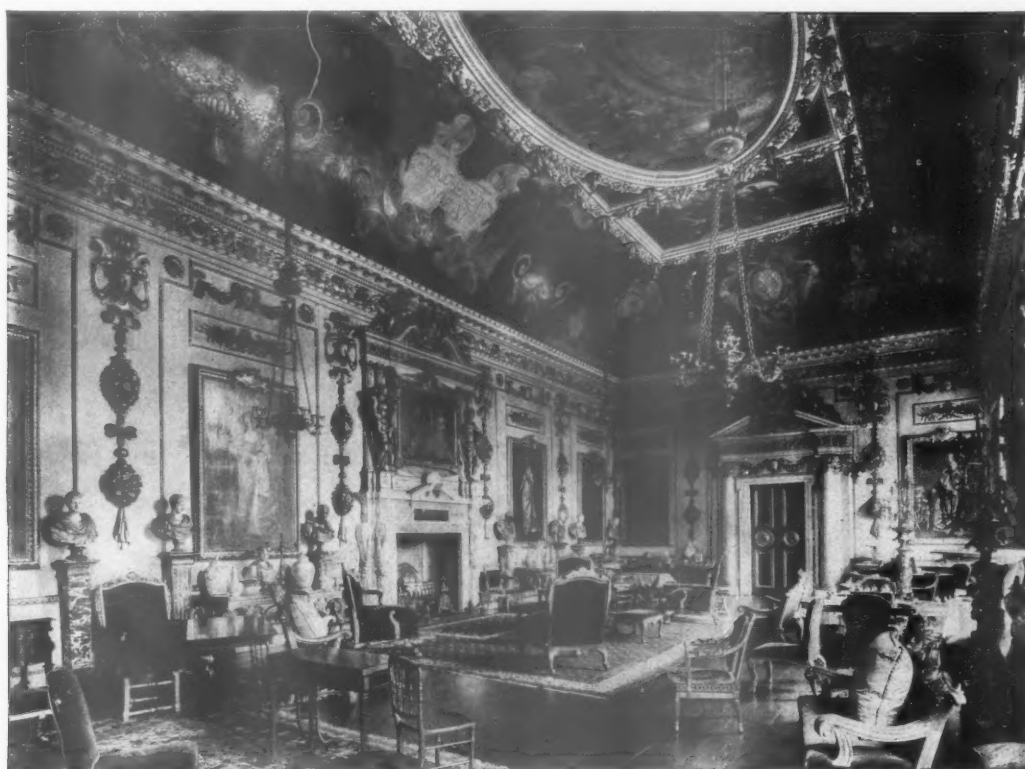
PERSPECTIVE VIEW OF THE PALACE, WHITEHALL.

(From "The English Home, from Charles I to George IV.")

despite of Time itself, and violence of Barbarians, are yet remaining. Having satisfied myself in these, and returning to my native country, I applied my mind more particularly to the study of Architecture." Inigo Jones, then, can be ranked as the first of the professional architects, who, as time went on, were to be responsible for the design of building. Mr. Gotch suggests that a really exhaustive account of his life has yet to be written, and we can only hope that Mr. Gotch has it in mind to do this. Quite certainly Jones stands out as a great genius, and his position in this country resembles that of Brunelleschi in Italy. The latter's task was just the same, though a lighter one; born in 1377 and living until 1446, he lived and worked where the classical tradition never really died out as it did here. The Pazzi Chapel at Florence was the fifteenth-century forerunner of the seventeenth-century Banqueting House; both inaugurated new schools of design. It is

The Hall at Raynham, 1630-6, as far as its decoration is concerned, is sometimes held to be later than the house itself, but its detail is reminiscent of the Banqueting Hall. The magnificent Double Cube Room at Wilton is undoubtedly Jones's work, and just as undoubtedly a great masterpiece. Coleshill, and the staircase at Ashburnham House, are again both supreme architectural achievements. So far as the latter is concerned, Mr. Gotch thinks the work must have been done between 1629 and 1640, or 1662 and 1672, but it is quite clear that there were only two men in England who could have done it—Jones who died in 1652, or Webb in 1672. The Double Cube Room at Wilton House and the ceiling over the Ashburnham House have been selected for reproduction here.

Mr. Gotch takes us along pleasantly enough through the later periods; but Wren was a cold scientist after Jones, and as



WILTON HOUSE, WILTSHIRE: THE DOUBLE CUBE ROOM. ABOUT 1649.

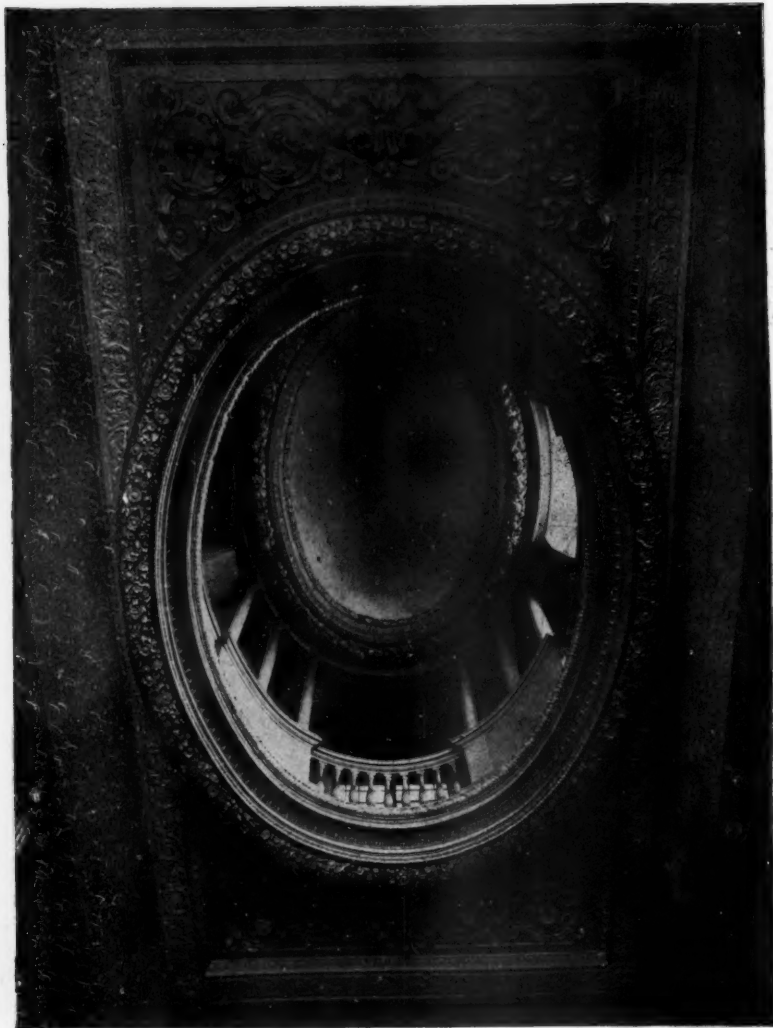
(From "The English Home, from Charles I to George IV.")

the astounding quality of Inigo Jones's work which always shines out. To be able to jump out of one's architectural skin, and produce the Banqueting House, was a nearly miraculous performance. This is admirably shown in one of the illustrations, Fig. 19 in the book—"Perspective of Palace, Whitehall," which has been selected for reproduction here; compare this with one of the Smithson drawings, and the difference in design and technique of rendering is startling.

Mr. Gotch attributes many of the drawings and designs hitherto ascribed to Jones to his pupil and assistant John Webb, who also married a kinswoman of Jones and was the executor of his will. Certainly, so far as the writer of these notes is concerned, one effect of reading Mr. Gotch's book is that Webb stands out as a man of great accomplishment. He and Jones between them produced work which was to found a new movement and yet was never to be eclipsed.

a draughtsman not to be compared with Webb. Wren's first model for St. Paul's and the "warrant" design give reason for thought; "that a man with the capacity of producing St. Paul's as we see it, should have produced the 'warrant' design, and seriously submitted it for acceptance, is astonishing."

Mr. Gotch shows us the great houses of the eighteenth century, when architecture had become so much a matter of rule that it was an exact and rather lifeless art; but we are given as well a large number of the smaller houses, which, being built for less pretentious people, are more likeable. The book as well deals with interior decoration, gardens, and the like. It is very much to be hoped that it will be bought largely by the general public, because if we are to re-house ourselves, then it is obvious the people to be housed should know something about it. One hopes that in time Mr. Gotch's books



CEILING OVER STAIRCASE, ASHBURNHAM HOUSE.
(From "The English Home, from Charles I to George IV.")

will be found in all the libraries of secondary schools. It is quite ridiculous that boys and girls should be brought up without any knowledge of architecture. The poor little wretches are still condemned to learn history largely by dates and policies, which is dull work. Most children form a mental picture as they read, and for all we know, or for all the assistance they get from the grown-ups, a boy or girl may place the figures of his history lesson against an architectural background which is centuries out. The writer not so long ago said to a schoolmaster: "Why not get your parents to assist you? Let them take their boys to Westminster Abbey in the holidays, and teach them history in this way, and try to make it real." The schoolmaster's reply was dismal: "Poor dear enthusiast! you cannot know much of the parents"—so there is a lot of work to do. Our own house has to be set in order; the architects have to know their jobs; the parents, and better still the coming generation, have to be educated to an appreciation of architecture as something more than building; they have to realize that it is inevitably a reflection of life, in a way that no other art ever can be. Mean and poor ideals are seen at once in bricks and mortar, and if we wish to leave behind us records worth leaving, then there must be a much more general knowledge than there now is. And because Mr. Gotch continues his good work in this direction he is entitled to our gratitude.

His book, having been published by Batsford, is of course

excellently done; our one criticism is, that if it could have been produced in a slightly cheaper form, on paper of less robustness, then it might have had a wider range of influence.

C. H. B. QUENNEL.

"The English Home, from Charles I to George IV." *Its Architecture, Decoration, and Garden Design.* By J. Alfred Gotch, author of "Architecture of the Renaissance in England," "Early Renaissance Architecture in England," "The Growth of the English Home." Large octavo. Price 30s. net. London: B. T. Batsford, 94 High Holborn.

ARCHITECTURE IN EDUCATION.

CONVERSELY to the title of a very clever book, "The Architecture of Humanism," there should be surely a Humanism of Architecture. Is there not a humanizing tendency all round? Whether humanism or militarism is to triumph is the main question at issue in the Great War. And our confidence that there can be only one answer to it is based on the knowledge that humanism is a normal and a resistless growth, while militarism is an effete survival of primitive brutality.

Education, more than any other human institution, has been most rapidly and progressively humanized. It is still undergoing the process. Less than fifty years ago it was conducted at the Sign of the Switch. It was regarded as being necessarily a painful operation. Stern discipline was of the essence of it. "Whacks to receive and marble to retain," the comic artist interpreted with a ferocious dominy flourishing a formidable birch over the frightened urchin from whom he was confiscating an alley-taw. Doctors Keate and Busby were great schoolmasters mainly because of their extraordinary prowess in flogging. In the present day, either of these brutal old ruffians would be promptly fired out of any public school in the kingdom. Parents would be more disposed to lynch them than to applaud them.

Perhaps the change towards imparting the rudiments of the humanities with the rudiments of humanity was marked by the issue of a school-book bearing the daring title "Reading Without Tears." Was it possible? Eliminate cruelty, and what becomes of education? But the scandalously lax views insinuated by the title of this book came on again; and when, after the passing of the Education Act of 1870, one or two belated disciples of Keate and Busby began to educate on the old method of "driving it well in through the tough hide," they were promptly haled before the magistrate and punished for their love of punishment.

We have now got to the stage when it is generally thought that education need not be made absolutely painful. In fact, there are optimists who proclaim that the more pleasant it can be made the more effectual it will be. Education is being humanized. Mr. H. A. L. Fisher's conception of the functions of a Minister of Education will expedite the process. And so, after its own kind and in its own degree, will the excellent history book that has been produced by Mr. and Mrs. C. H. B. Quennell. It is "A History of Everyday Things in England," and is appropriately noticed in this REVIEW because it is probably the first school-book that does justice to architecture as a subject of interest and an instrument of education. It humanizes architecture, by showing the everyday uses to which buildings have been put from the earliest times in England. Mr. Quennell (apparently) has drawn, with architectural fidelity, the buildings in which the book abounds,

while Mrs. Quennell has drawn, with incomparable dexterity, the figures that give life to the scene. Living interest is the chief distinction of the book; and this has been secured by vivid descriptions, and extremely dainty pictures, of how life was lived in former times—how men and women, boys and girls, were clad; how they occupied themselves in work and play; how they behaved in war and peace; what their churches, castles, dwellings, looked like, outside and in. Many coloured plates illustrate the costumes of men, women, and children, noble, gentle, and common, of the beginning, middle, and end of each century. These are dexterously drawn and finely coloured, and the grouping is natural and convincing; where most artists would have made a stiff fashion-plate, Mrs. Quennell gives us an interesting picture. Her grouping throughout, whether she shows a hunting scene, a tournament, a busy kitchen, my lord and his lady pacing a hall, ecclesiastics in a church, children at play, is simply masterly; and the figure-drawing, especially where sweet-faced but not preternaturally pretty children are depicted, is as spontaneous as the composition. This high level of excellence in the illustrations is maintained throughout, and it stamps Mrs. Quennell



"HOODMAN BLIND": A THIRTEENTH-CENTURY GAME.

(From "A History of Everyday Things in England.")

as an artist of exquisite skill and charm. In text, not only is the title realized, but substantial proof is provided that, as Stevenson sings, "The world is so full of a number of things, I think we should all be as happy as kings"—in fact, very much happier. Mr. and Mrs. Quennell do not set much store on those "old, unhappy, far-off things and battles long ago," that obsess the ordinary historian and bore to extinction those who are compelled to read him. They have chosen the better way of giving most attention to the things in which

everybody is keenly interested if the treatment of the subject is familiar and human; and they have produced a valuable and an interesting book, which will fascinate, instead of frightening off, those who are so fortunate as to get their first notions of history from it; while the adult who dips into it will find his delight mingled with regret that in the days of his youth history and architecture, and even the veriest "milk for babes," were as yet unhumanized.

"A History of Everyday Things in England." Done in Two Parts, of which this is the First (1066-1499). Written and Illustrated by Marjorie and C. H. B. Quennell, F.R.I.B.A. Price 8s. 6d. net. B. T. Batsford, Ltd., 94 High Holborn, London.



• A THIRTEENTH-CENTURY HALL.

(From "A History of Everyday Things in England.")



• A FIFTEENTH-CENTURY HALL.

STUDIES OF THE HUMAN FIGURE.

WHETHER drawing from the nude is either necessary or desirable is likely to remain perennially a vexed question. Tragedy turned on it in that fine novel—psychological study one would rather call it—"Justice of the Peace," which surely Mr. Frederick Niven should have given some less repellent or some more distinctive name, since it is mainly about art. If the young artist's mother had not vexed his soul with her prudery about the nude, he might not have cursed her, and then probably he would not have dropped dead on the opening day of his first and final one-man show.

This question of the propriety of studying from the nude is evidently not yet settled, or Mr. Niven would not have developed from it the catastrophe of his novel. Many another artist has a prudish mother, or perhaps an even more prudish maiden aunt, whose views on "the altogether" are equally strict if less deadly; and if the maiden aunt happens to hold out "expectations," the consequences of offending her taste would have to be considered seriously when her hopeful nephew was choosing a career. She would probably be consulted; and if she thought, as so many maiden aunts do, that art-study meant mainly drawing from the nude, her nephew would in nine cases out of ten be offered his choice between art and disinheritorship.

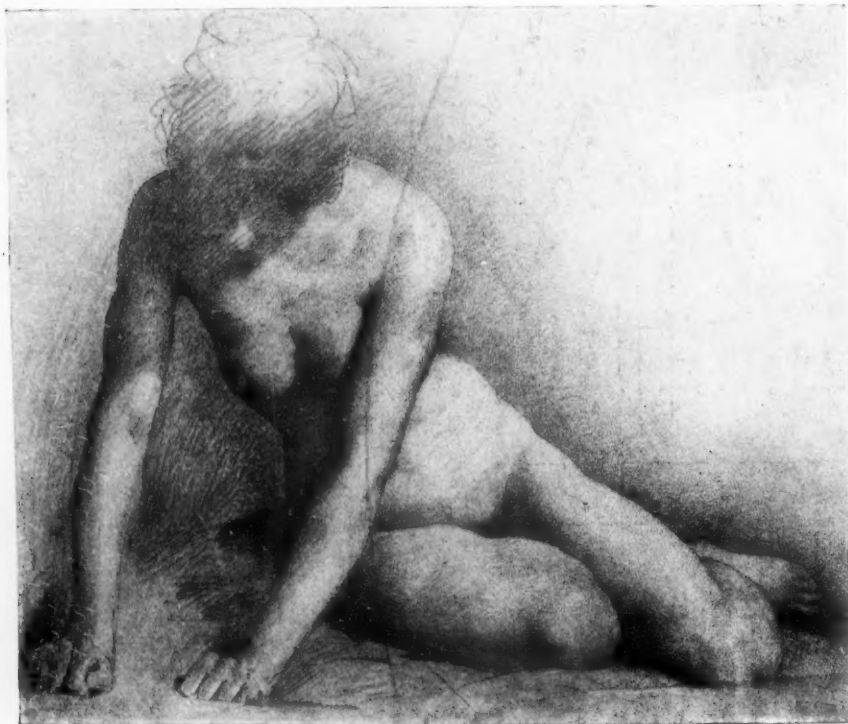
Is a compromise possible? Doubtless. As a matter of fact, many thousands of young art-students, with or without prospects from prudish maiden aunts or puritanical bachelor uncles, get no chance of drawing from the nude, life classes being rather expensive, and young artists notoriously impecunious: their temperament being generally inherited from ancestors who, like themselves, had no money sense; their gospel being that by "getting and spending we lay waste our powers."

Those who, from whatever cause, are unable to attend a life class may console themselves with the opinion, widely held and probably still growing, that drawing from the undraped figure is unnecessary. Mr. Ellwood, in his skilfully written

introduction to "Studies of the Human Figure," reminds us that so fine an artist as Walter Crane seldom used a model. This, indeed, is obvious from his work; for, as Mr. Ellwood says, Crane's figures are "simply conventions bearing small resemblance to actuality either in form or action." Crane, of whom it has been said that he never drew an ugly line, disliked realism because so much of it is ugly. Possibly he shared Heine's opinion that the female figure is ugly. At any rate, he did not worry about anatomy, and his neglect of it was justified by his product. An idealist has less use than a realist for a minute knowledge of bone and muscle, and will lay less stress on painting what he sees with his outward eye than on what he observes in his mind's eye. He draws subjectively—shapes the human figure not as it is, but rather as he would wish it to be, refining on its grossness, modifying its animality, mitigating its merely physical significance, and substituting more spiritual suggestions in pose and poise, in line and curve. There is ample scope and function for artistry of this type, and its essential characteristics are not more subject to exaggeration than are those of the big bone and bulging muscle school.

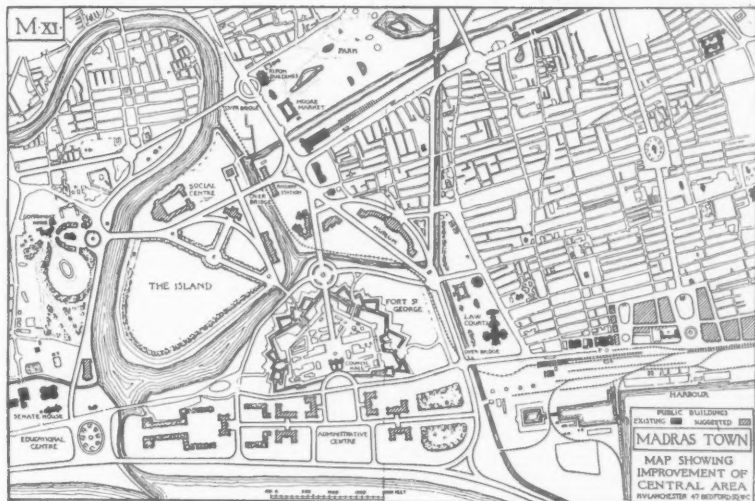
Is not the field of art the domain of liberty? There is therefore no warrant stronger than that of pious opinion for either insisting on study from the nude as indispensable or excluding it as unnecessary if not indecent. Between these extreme views Messrs. Ellwood and Yerbury have effected a rather happy compromise. In a series of seventy-seven plates and a frontispiece they show about a dozen drawings from life or from the antique, a few anatomical figures, and some fifty or sixty photographs from the living figure, every pose arranged with masterly skill, and the collection comprising almost every attitude that is graceful and natural. It is not suggested that these are fully effective substitutes for the living model. Clearly, however, they are the next best thing; and, as the authors of the book have not failed to point out, the photograph has at least one positive and rather valuable advantage—it catches and fixes a pose that the model could not maintain while the most rapid sketcher caught it.

There are, of course, very many uses to which these photographs may be profitably put. Some of these are admirably stated in the introduction: "In addition to their use as subjects to help in the study of anatomy, photographs are of use in suggesting poses as standards of comparison for proportion, and as substitutes for or supplements to models in positions so strenuous or difficult that a model can only keep them for a few moments. Last but not least, they serve as a source of reference for designers in preparing hurried or finished drawings for press-work, book-covers, certificates, testimonials, posters, wood-carving, stonework, painted decoration, pottery, enamels, trade wrappers, show-cards, stained glass, and the many other things in which some representation of the human figure is appropriate or desirable." They serve equally well as memoranda to the artist who has gone through the life class, or as an introduction to it—indeed, as a quite adequate substitute for it to an artist whose use of the human figure is casual, subsidiary, conventional—such, for example, as the architectural sculptor; and the book would be serviceable to the architect in search of a decorative motif involving figure subjects. In the text there is a full description



A STUDY IN PENCIL.

By Arthur Mason, Birmingham School of Art.
(From "Studies of the Human Figure.")



PLAN OF SUGGESTED IMPROVEMENTS IN THE CENTRAL AREA, MADRAS.

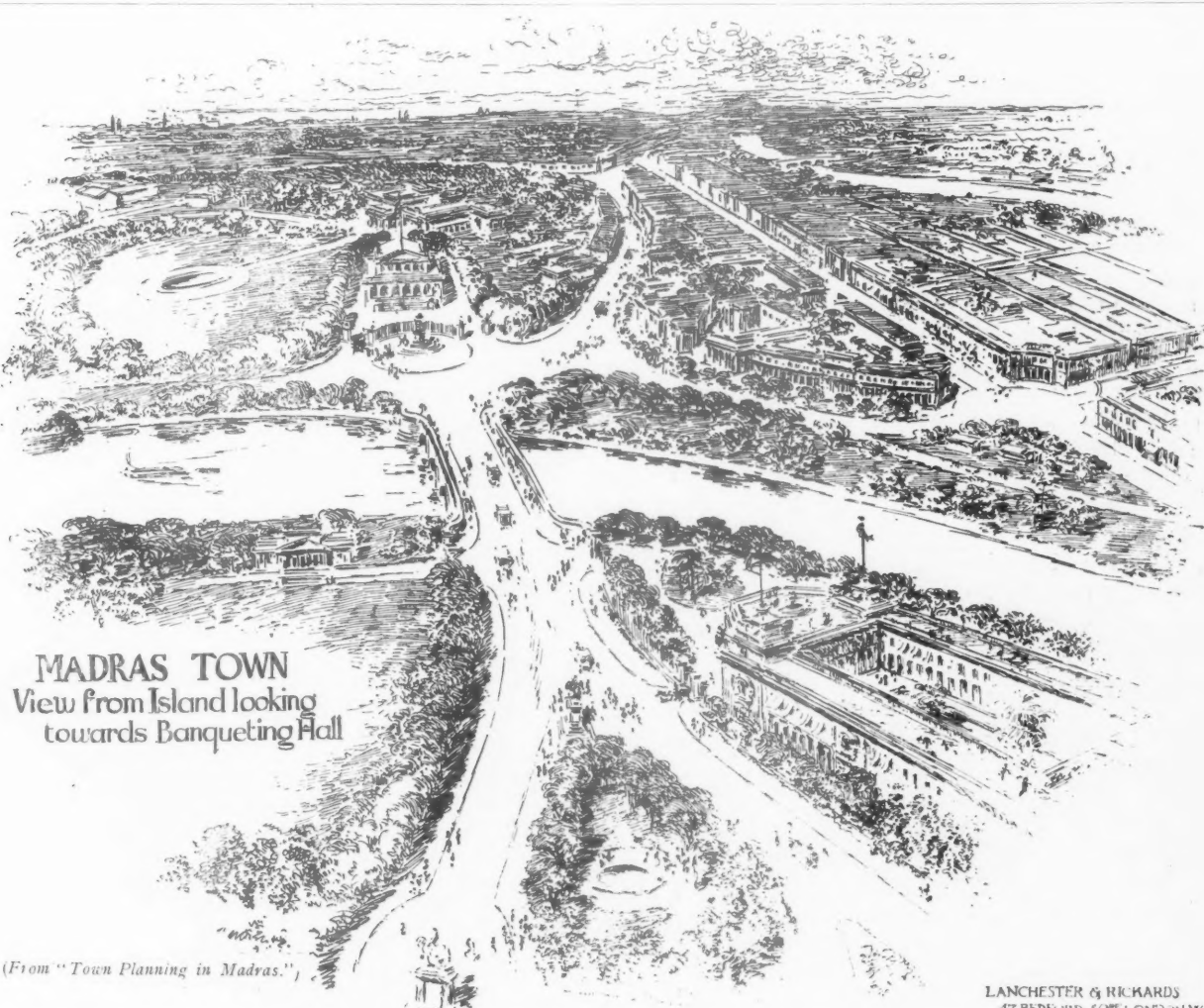
of each plate, with a definite indication of its purport and adaptability. There is, besides, much valuable advice to the tyro in art, who, from the succinct and fully illustrated account of the human anatomy, may derive as much information on this subject as nine artists out of ten will ever require.

"*Studies of the Human Figure. With some Notes on Drawing and Anatomy.*" By G. M. Ellwood and F. R. Yerbury. Crown quarto. Seventy-eight full-page plates, comprising 108 photographic studies of female, male, and child subjects, with anatomical diagrams and artists' studies. Price 16s. net. London: B. T. Batsford, Ltd., 94 High Holborn.

TOWN PLANNING IN MADRAS.

IN January 1916 Mr. H. V. Lanchester delivered a series of addresses to the municipal councillors and officials of the Presidency of Madras on the subject of town planning. These addresses, revised and expanded, accompanied by reports and plans subsequently prepared, and with an introduction by H. E. the Governor, Baron Pentland of Lyth, P.C., G.C.I.E., have now been published in book form. The author's object was twofold, viz., to set forth the general principles of town planning, and to show their application to the individual requirements of Madras. That, as the book before us shows, this double object should have been very successfully accomplished is not surprising; for Mr. Lanchester, besides being one of our foremost authorities on town planning and civic art, holding several university and other appointments, is intimately acquainted with Indian conditions and requirements, having carried out important town-planning schemes at Gwalior, Indore, and Ujjain. His appointment, in 1912, as an adviser on the project for the new Delhi will also be recalled.

The book before us makes a much wider appeal than its title would lead the casual inquirer to suppose, for it contains one of the most illuminating introductions to the study of town planning that we have yet encountered. The main outlines of development are clearly traced from the time of the early Greeks to the present day, the text being accompanied by a series of carefully selected plans. Mr. Lanchester's



MADRAS TOWN
View from Island looking
towards Banqueting Hall

(From "Town Planning in Madras.")

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account, though necessarily brief, is a connected and very instructive historical survey of the whole subject.

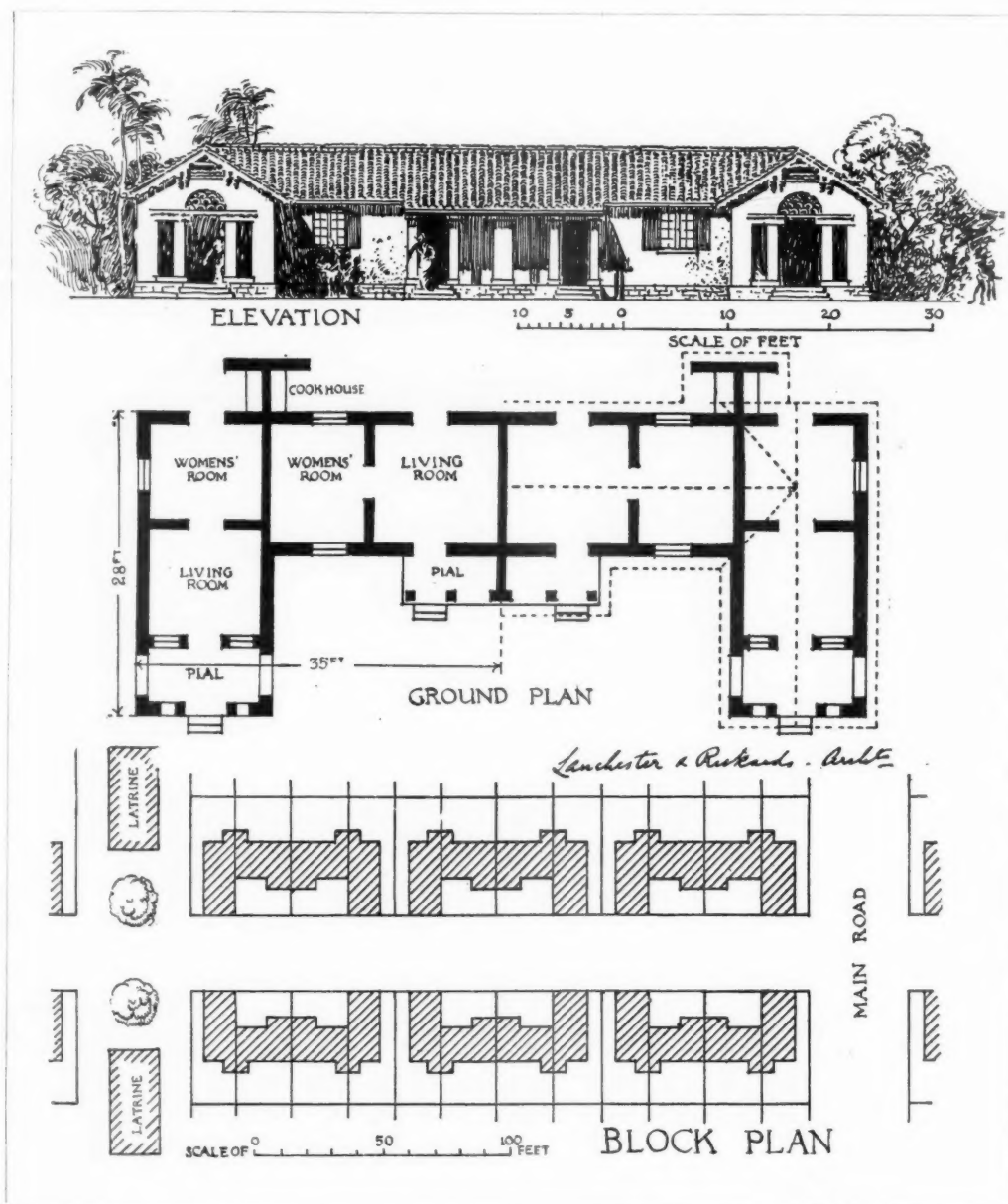
Discussing the modern attitude towards town planning Mr. Lanchester writes: "We now reach a point where town planning arrives at a new stage. Up to within the last half-century it has been based on considerations frequently artistic, but rarely and only accidentally sociological. Of late we have been gradually reaching the conclusion that sociology is the principal basis of town planning, hence the necessity for a civic survey analysing all the influences that dictate the city's structure and governing its development. By this means it is hoped to arrive at a just balance between the demands of the various factors that make for the best forms of civic life. Too often in the past one aspect has been allowed to dominate the others." Mr. Lanchester explains the new idea in detail in a chapter entitled "The Civic Survey." This survey, which, it is maintained, ought to be preliminary to all schemes of town planning, would be very full and comprehensive, embracing not only history, archaeology, and topography, but statistics relating to all forms of national wealth and all aspects of social and economic life. The author has carried out the idea in his study of the town-planning requirements of Madras, and the results are fully set forth in the chapter headed "Madras City." Another interesting and novel feature is the cartographic representation of such matters as caste areas, the localities of various trades, industries, and professions, the distribution of the population, mortality, ground values, etc. It would be intensely interesting to see London, for example, mapped out in the same way. Perhaps Mr. Lanchester will attempt it when we are again free from the harassing preoccupations of war.

Mr. Lanchester has made a close and careful study of Madras, and he shows how the city might be immensely improved without undue difficulty, grouping his proposals under twelve heads: Surface Drainage, Railway Development, the Road System, Tramways, Grouping of the Principal Buildings, Housing Developments, Open Spaces, Educational Facilities, Hygienic Considerations, Commercial Developments, Financial Resources, and Administration and Control. "Madras," he writes, "strikes one from the very first less as a fine city than as a city possessing the most exceptional possibilities. . . . Many opportunities have been missed in the past, but while

with most cities such lapses would be irretrievable, here they do not, fortunately, preclude the adoption of a remedial programme for the future." Some idea of Mr. Lanchester's suggested improvements may be gained from the accompanying plan of the central area (p. 87) and other illustrations.

With regard to housing, Mr. Lanchester rightly condemns the many-storied tenement as unsuitable to Indian conditions—it has proved to be so in Bombay and Calcutta. He recommends instead the one-story house, and shows some excellent designs, one of which is reproduced with this notice. Though largely concerned with the problems of Madras, the book has a strong general interest. It should find a place in the library of all students of town planning.

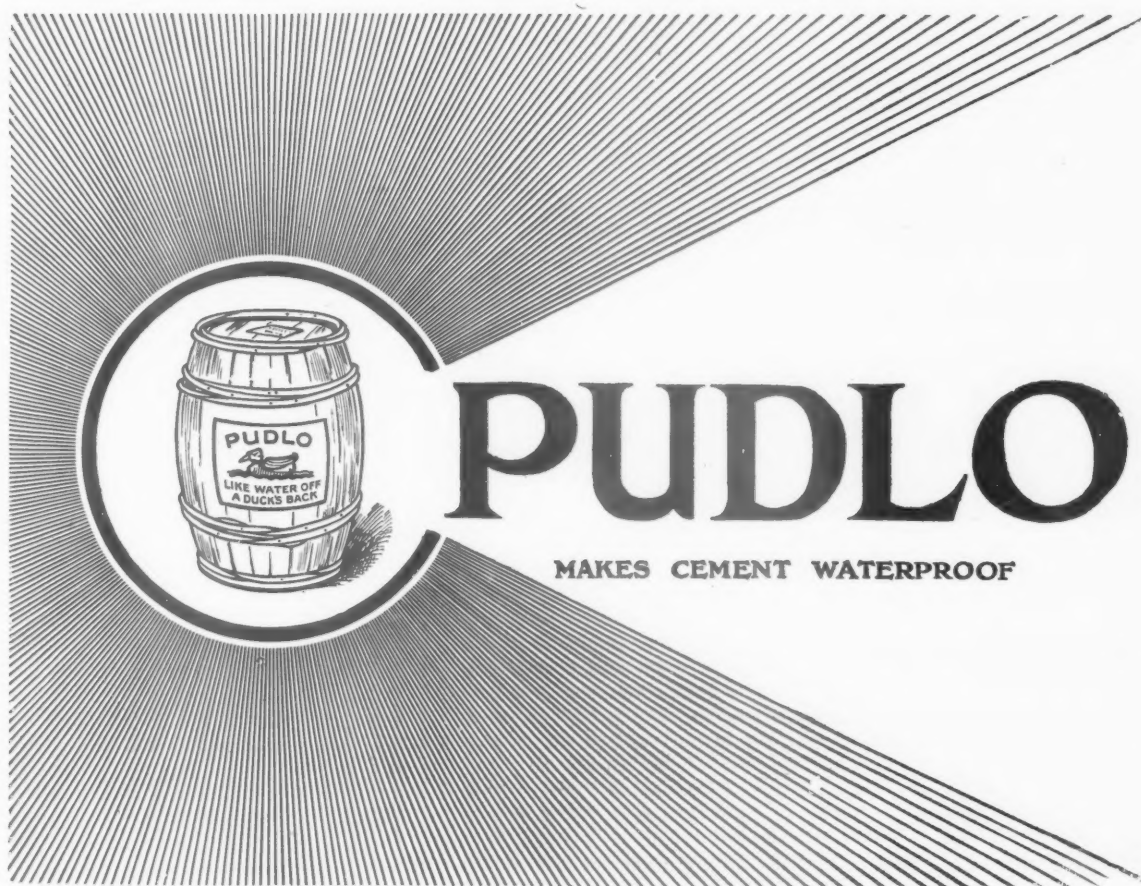
"Town Planning in Madras." *A Review of the Conditions and Requirements of City Improvement and Development in the Madras Presidency.* By H. V. Lanchester, F.R.I.B.A., M.T.P.I., etc. London: Constable & Co., Ltd., 10 Orange Street, Leicester Square, W.C. Price 12s. 6d. net.



DESIGN FOR SMALL HOUSES, MADRAS.

[Lanchester and Rickards, F.R.I.B.A., Architects.

(From "Town Planning in Madras.")



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NOTES OF THE MONTH.

The Late Mr. W. H. J. Boot, R.I.

By the death last month of Mr. William Henry James Boot, R.I., we have lost an artist whose over-intensive study of trees tended to narrow somewhat the scope of his work. He drew trees so convincingly to the popular eye that he was kept fully employed on them, and came to be regarded as a specialist in this department. He drew thousands of leafy landscapes for a popular firm of publishers, by whom his services were almost monopolized for about a quarter of a century. These pictures were in black and white; and incessant application to the same range of subjects and the same medium of depicting them had, in time, the inevitable effect. Often his drawings became dull and tame, probably as the result of over-production and of working against time. Much of Mr. Boot's work, however, while it cannot be said to reveal the poetic feeling of which the really great artist—perhaps one man in half a century—is able to make landscape the vehicle, conveys unmistakable hints of his genuine love of sylvan beauty. Almost he persuades us to become devotees of the ancient cult of tree-worship. He had, however, none of the austere dignity of the Druid; and, working perpetually for popular periodicals, he, consciously or not, adapted his art to the popular standard of taste, which, however, he contrived to raise a point or two, although he never got beyond popular comprehension; was himself, indeed, but little more than an admirer of pretty effects. He saw with the common eye, and his great dexterity with the pencil enabled him unflinchingly to gratify the middle class mind with the joy of recognition. He was a recorder rather than an interpreter, reminding us of what we have seen rather than of what we ought to look for;

and for that reason, and for its corollary of wide acceptance, his work gave the greatest pleasure to the greatest number.

* * *

The Air Board and the Adelphi.

Much alarm for the safety of Adam houses in Adelphi Terrace was created last month by exaggerated statements in the Press. It was alleged that the Air Board, after commandeering certain houses in the terrace as sleeping quarters for officers in the Royal Air Force, thought that those houses would be more suitable for offices, and, accordingly, turned out the officers bag and baggage. Then, says the humorist, "once again the motherly Board seeks shelter for its airmen, and its eye lights on Adam Street; a fine artistic block of buildings, with a splendid view across the river . . . and such jolly old fireplaces and ceilings! . . . For nothing common or merely businesslike will do for the Air Board. Art in the Home is their motto, and they don't care whose home it is, so long as it be select. Mere hotels are beneath them, for their children cannot sleep unless there be beautiful ceilings above them, and carved marble fireplaces." This may pass as amusing banter; but in other newspapers there were allegations (which have been authoritatively contradicted) that in adapting the Adam houses to the requirements of the Air Board, scant respect would be paid to the Adam features. There was wild talk about the intention to knock holes in the walls of opposite houses and join them with a bridge! It is now understood that this rumour was based on misapprehension, or was a flight of fancy. Gratifying as far as they go, Air Board denials of wicked intention with respect to the treatment of Adam

[Continued on page xx.



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No. 118 "Shire" Interior Booklet free on request.

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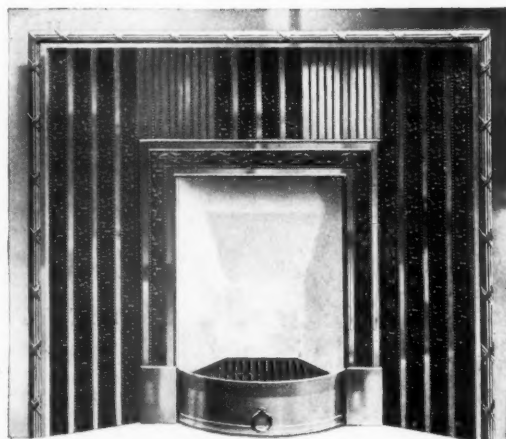


Illustration represents the "ORKNEY" INTERIOR—"Shire" Series—fitted with panels and surround, and "Segmental" Fire. This is one of a series of scientific Firegrates adapted from XVIIIth Century detail.

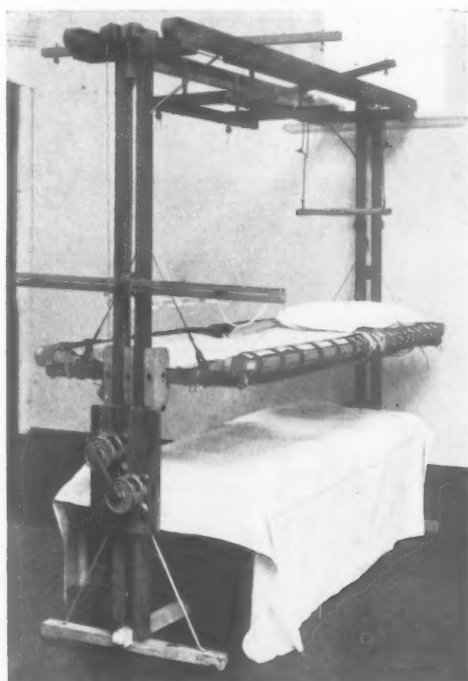
WAR WORK



ARPENTERS and Metalworkers are invited to volunteer their services for the workshops of the Surgical Requisites Association.

To undertake such work, or to assist it with money, is to lighten the burdens of the wounded, for whom are made surgical appliances that ease pain, prevent deformity, enable the wounded to regain the use of a limb or faculty—that is a humane work in which all would like to share.

It is the kind of work that is being done by the **Surgical Requisites Association Orthopædic Branch of Queen Mary's Needlework Guild, 17 Mulberry Walk, Chelsea.** Full particulars of it will be sent on application to that address, where visitors to the workshops will be cordially welcomed. The Association, which is entirely supported by voluntary contributions, is in urgent need of funds and of personal service.



S. R. A. WILLIAMS' DOUBLE BALKAN,
FITTED WITH MARINDIN SURGICAL MATTRESS.

*[This space is kindly lent to the Association by Messrs. Higgs & Hill, Ltd.,
Crown Works, South Lambeth Road, S.W. 8.]*

NOTES OF THE MONTH.

houses do not condone their seizure. Officers may be generally credited with an appreciation of Adam work that would ensure careful treatment of it. Nevertheless, exceptions are conceivable, and there is a strong chance that a house occupied as a sort of superior barracks will meet with more or less serious casualties. We have heard bitter complaints of the treatment of houses in which soldiers are billeted. Of course, officers will not pull or kick to pieces the Adam houses; but they would themselves agree that it would be better if they were housed where damage through thoughtlessness would be of less consequence, and where accident would not be irreparable. Is it not passing strange that this idea, elementary as it is, does not seem to have occurred to the Air Board?

* * *

Pencils for Draughtsmen.

We have received from Messrs. the American Lead Pencil Co., of 173 & 175 Lower Clapton Road, London, E.5, a copy of an interesting booklet entitled "The Venus Pencil in Mechanical Drafting for Engineers, Draftsmen, Mechanics, Students, Schools, and Shops," by Harry W. Jacobs, Director of Drawing, Public Schools, Buffalo, N.Y. The purpose of the booklet is to show the variety of uses to which Venus pencils may be put in the draughting office, and a number of illustrations of a mechanical kind are included in demonstration of them. There are seventeen degrees of Venus pencils, ranging from "6 B" (softest and blackest) to "9 H" (hardest and firmest), and the quality of each is shown in a series of small rectangles. Mr. Jacobs rightly maintains that every pencil used in mechanical draughting should be uniform in its degree of hardness or softness throughout, and that the lead should have

smoothness in marking. He finds that Venus pencils are to be relied upon for uniformity in all these essentials. We are able to endorse this view from practical experiment: Venus copying pencils, also, are equally good. The booklet contains a good deal of practical information on the use of pencils for the purposes indicated, and it should be in the hands of all mechanical draughtsmen.

* * *

New Shrine for Hyde Park.

Sir Alfred Mond, First Commissioner of Works, has approved Sir Edwin Lutyens's design for the permanent shrine to be put up in Hyde Park for Mr. Waring. The shrine, it is stated, is to be oblong in form, and about seventy feet in length. Pylons will rise to 40 ft. from the ground at either end, with a large acorn, the symbol of eternity, on the top of each. There will be inscriptions on both pylons and also on the great stone on an eminence in the centre and about thirteen feet from the ground. Entrance to the shrine will be possible through doors in either pylon. The work is to be commenced immediately.

* * *

"Pudlo" in a Water Tower.

The sprinkler tank in the water tower at the new premises for the Hartlepool Co-operative Society (illustrated in the July issue) is constructed of reinforced concrete, cased with Portland stone. The interior of the tower forms a water tank of 10,000 gallons capacity, connected to the fire-preventing sprinklers. It should have been stated in our article that the concrete used in the tank was a rich mixture of Pudloed cement, so that an internal rendering was unnecessary.

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