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Doorway and Hood, Rampyndene, Burwash, Sussex.

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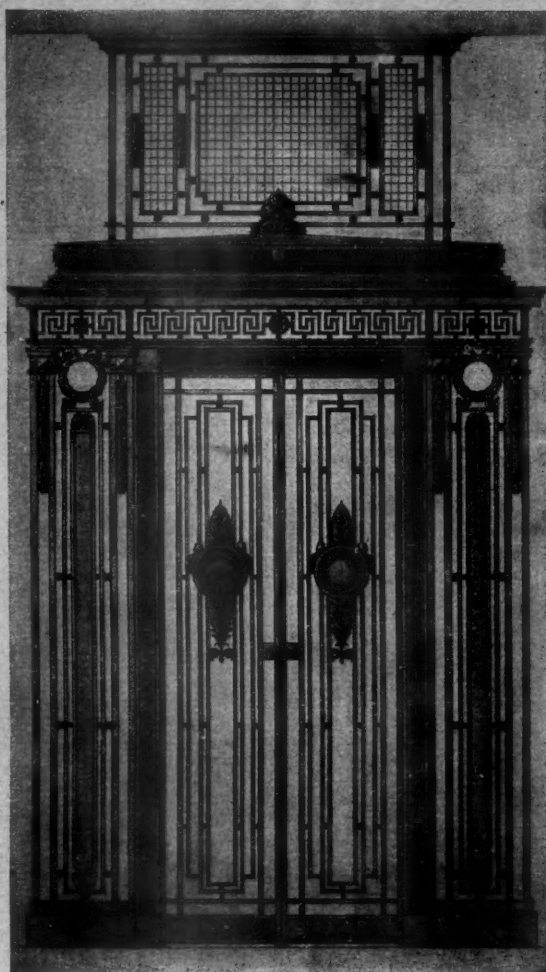
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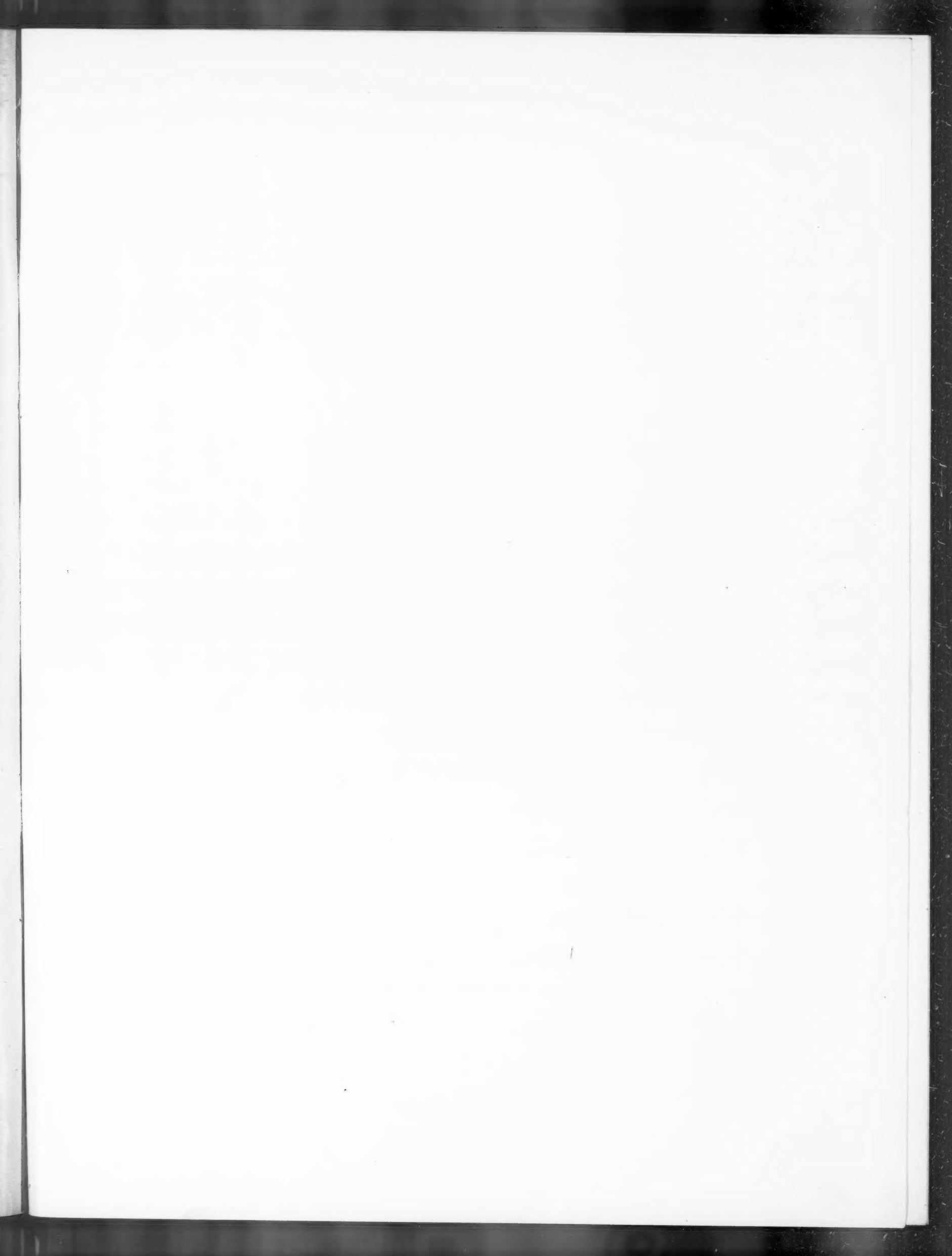




Plate I.

RAMPYNDENE, BURWASH, SUSSEX

January 1919.

GEMS OF ENGLISH ARCHITECTURE: I. — RAMPYNDENE, BURWASH.

By NATHANIEL LLOYD, O.B.E.

This is the first of a series of articles illustrating certain buildings and details having more than ordinary interest. The series will include examples from the fifteenth century onwards, and will deal particularly with domestic work. In addition to references to the localities in which these houses are situated, endeavour will be made to indicate some of those features in each upon which the designers appear to have relied to obtain successful results.

THE characteristics of East Sussex are woods, valleys, and steep ridges. The soil is stiff and the valleys are very wet; so the old Sussex native, who was a shrewd if slow

person, built his village on the highest ground. Probably in no other part of England are there so many villages and ancient manor-houses to be found just under the crests or even on the tops of hills. Burwash (locally called Burrish) is one of these villages. Its picturesque street follows the line of the ridge, which rises some 250 ft. above the Rother and Dudwell valleys on either side. Although so high above these rivers, the height above sea level is only 300 ft.

The derivation of the name is simple and convincing to the simple mind. It is related in the Rev. J. Croker Egerton's "Sussex Folk and Sussex Ways" as follows: "When the Romans landed in Pevensey Bay they had with them a dog called 'Bur,' and after a while the dog got so bemired with Sussex clay that he couldn't travel any further, so they washed him, and the place where they washed him was called Burwash!" Mr. Egerton gives another Sussex story which conveys some idea of that muddiness of the valleys which caused the native to build his house on high ground. "A man walking along the road between Burwash and Ticehurst was surprised to see a hat in the middle of the track. As he passed he gave it a kick, and, to his amazement, was greeted as he did so with a faint 'Holloa.' He immediately stopped, and under the hat, to his still greater astonishment, he found a man's head. He asked at once what was the matter, and the reply was: 'I am on horseback, and my horse has sunk in the mud; for mercy's sake help me out. I am sinking deeper every minute.' Men were collected and the horse and his rider dug out. The horse, to the intense surprise of all present, came up with his mouth full of hay, which, on further search, was found to have been taken from a

load that had sunk with a wagon and four horses before the rider got there."

Among other less remarkable productions of Burwash was a

timber merchant named John Butler, who lived during the latter half of the seventeenth and early part of the eighteenth centuries. Like others of his race, long before and for some time after, he had but one Christian name, for the German practice of bestowing a string of names upon a child had not come into fashion. Among thousands of records, extending over hundreds of years, it is exceptional to find a person in this country bearing more than two names, one of these being his surname. Possibly we may now return to the way of our forefathers and abandon the ridiculous string of names so often thrust upon children.

Now, the timber in which John Butler traded was oak—Sussex oak—as shrewd and tough and reliable and stubborn as Sussex men. This oak he sold in large quantities to the dockyards for building ships for the navies of Charles II and James II. Moreover, he was what we should now call a "profiteer," and, as there was no Excess Profits Tax in those days, John

Butler prospered exceedingly, and, consequently, in the year 1699 he built the house Rampyndene, the subject of this article. One wonders whether he had dealings with Mr. Samuel Pepys, but the probability is that he had not, for Pepys was a faithful public servant and particular about accounts. Butler may, however, have had qualms of conscience, for he spent a considerable sum in putting a gallery into Burwash Church, which was removed about a hundred years ago. The house passed into the possession of the Hussey family, the last of whom to occupy it being Miss Ann Hussey, who lived there to a great age. It was sold again some seventy years ago, and about fifty years since passed to the Feildens, and has for



DOORWAY AND HOOD.

many years been occupied by the present owner, Colonel Henry Wemyss Feilden, C.B.

There is no record as to who was the architect of the house; but there can be little doubt it was a local production. It is devoid of anything savouring of pretentiousness, there is no evidence of money squandered for show, but the builder knew exactly where and how to spend an additional ten guineas to the greatest advantage; and he, like others of his generation, was guiltless of skimping. The principal elevation is that to the street. The centre portion breaks forward a little. The materials are local red bricks and weather-tiling. The first-floor windows are of the period when the house was built, just before sash windows came into fashion. Those of the ground floor are doubtless later insertions in place of the original mullioned and transomed lights. It is also possible the dormers are later additions.

The fine hipped roof is an important feature, and its steep pitch is of the greatest value from every point of view. Houses of this period usually had roofs of considerable pitch, seldom less than 55 degrees, and sometimes as great as 60 degrees. Anyone looking at the first illustration who can imagine the roof replaced by one of low pitch, will be able to form some idea of what Rampyndene owes to its roof. The flues from all the fireplaces within are gathered into two splendid chimney-stacks of square section, the height of which not only forms an important factor in the general composition, but assists good draught and freedom from smoky chimneys. The unpleasant effect of plain, square shafts is avoided by the introduction of shallow panels on each

face. The chimney-caps are remarkably good in form, and the moulded bricks of which they are constructed show the fineness of their profiles against the sky.

It is unfortunate that chimney-pots have been added externally, for the same effect might have been produced by similarly reducing the flues within the caps. The only elaborate external feature of the house is the doorway of the principal entrance. The hall is lighted by windows on either side of the doorway, so the panel over the door is filled with strapwork in relief. The consoles carrying the hood are handsome examples of a type common to the period; while the coved semicircle which is its crowning feature contains flowers surmounted by a cherub, with a brace of pheasants as supporters. Pheasants also appear in the plaster ceiling over the principal staircase. The soffit between the consoles is also executed in plaster. The cartouche in the centre bears John Butler's initials and the date of erection, 1699. The small white pavings of Purbeck stone form a neat and exceedingly happy approach between the entrance-gate and the doorway. The proportions of the gate piers and their ball finials are also worthy of notice.

It should be noted that the house has neither rain-water gutters nor down-pipes. The water from the eaves falls into a brick channel on the ground, by which it is carried away. The interior has a nice staircase of the period of the house, and the principal rooms are panelled with large panels, as shown in the illustration of the entrance-hall, which also has a fine plaster ceiling. Rampyndene is, in short, a good, comfortable, square-roomed English house, of a type which has



RAMPYNDENE, BURWASH, SUSSEX.



SOFFIT OF DOOR HOOD.

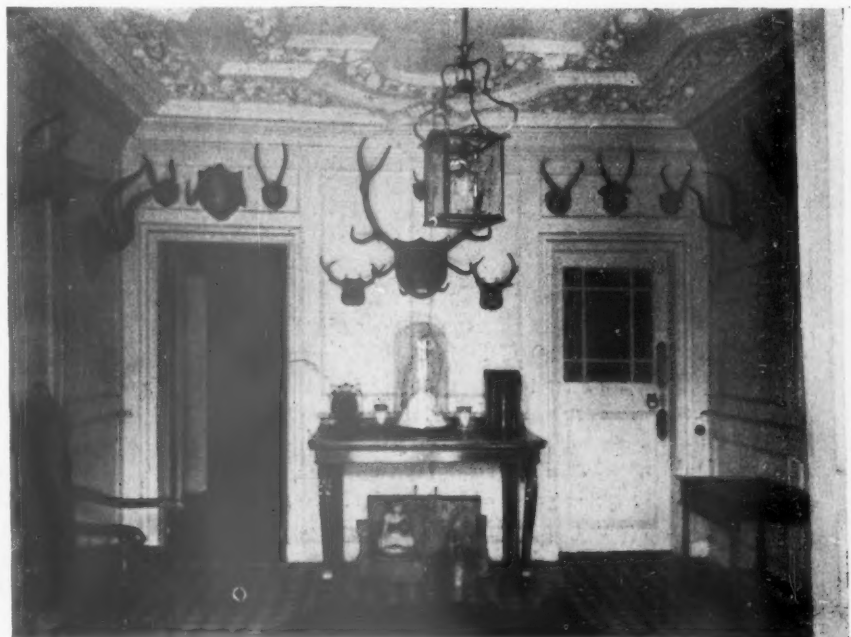
long died out, but which was a credit alike to builder and occupier. What local builder nowadays is capable of designing and producing anything to compare with it? Amongst architects who have been designing small country houses during the last quarter of a century, who could compare Rampyndene with a production of his own and say, honestly and frankly in his own heart, "This, or that, is the equal of Rampyndene"? The work of modern designers is published in many forms, and the public is becoming interested in architecture, particularly in domestic architecture, because it knows more. Many journals publish plans of country houses with illustrations of interiors and exteriors. There is a certain fascination, of which we are all conscious, in looking at the furnishing and arrangement of other people's rooms. This interests those who do not contemplate building a house for personal occupation, while to those who feel they may at some time have a house built to their own requirements, such illustrations and plans are most interesting. Consequently, people are learning about that branch of architecture which is particularly concerned with homes, and, like every other subject, the more one knows of it the more interesting it becomes. There is therefore good reason for believing that the public in becoming enlightened may become critical, that criticism may lead to discrimination, and that discrimination may command right designing and right building. The profession of architecture, which had sunk so low during the nineteenth century, is certainly on the up grade, and as the poisonous practice of striving to be original is replaced by the spirit of desire to produce right design our native architecture will develop more rapidly. Often, however, the architect is hopelessly handicapped by his client's requirements being out of proportion to available means. He begins by formulating his needs as to number of rooms, their size, comforts, conveniences, and his personal predilections; but when it is found that the funds available are inadequate and that something must be cut down the problem becomes utilitarian. Beauty, dignity, and those refinements which make the charm of interior and exterior are sacrificed, on the ground that comfort is more important than appearance. John Butler did not hamper the designer of Rampyndene in that way. He did not "starve the job" so that a low-

pitched roof, having scanty eaves and lacking cornice, had to be adopted to save materials and reduce cost. Such a roof would have kept out the weather. True, the attics would not have been such good rooms, and might have been hotter in summer and colder in winter; but "they are for the servants, and would not affect the owner of the house." That may be, but possibly the comfort of the family is more dependent upon that of the servants than many people realize. Then, had John Butler lived to-day he would have liked the drawings for the fine entrance doorway, but he would have demurred at the estimated cost; so competitive estimates would have been obtained, the order given at a low price, and, instead of the work being carried out by an artist in carving, it would have been executed in more than one sense of

the word by an inferior workman, who worked more cheaply because the quality of his work did not enable him to command a higher price. Probably also the gate piers, with their ball finials, would have been "too expensive," and something "neat" would have been chosen from a catalogue of stock designs. And so throughout the whole job, with the result that Rampyndene would not have been what it has been for 300 years—the pride of Burwash Street and the pride of its successive owners. Though a homely production, it has six important features of a good building which are worthy of note by those who aspire to knowledge of what is right and what is not:—

1. A good roof.
2. A suitable, sufficiently correct cornice of ample projection, giving good shadows.
3. Handsome, substantial chimneys, well conceived and well placed.
4. Window and door openings of good proportions and disposition.
5. An attractive central feature in the form of the entrance doorway.
6. Use of local materials of good colour and having good texture.

Rampyndene has its imperfections; but the reader may apply similar tests to very many modern buildings of greater pretension before finding one which satisfies all of them so fully and agreeably.



VIEW IN HALL.

ARCHITECTURE AND AERIAL PHOTOGRAPHY.

By CAPT. GORDON H. G. HOLT, R.A.F.

It is, as yet, too early to define with any degree of certainty the relationship that will be eventually established between the two subjects mentioned in the above heading. Still, with four years of intensive warfare at the back of us—a warfare which has brought into existence aerial photography and developed it to a high pitch of excellence—it may not be out of place to adumbrate some of its likely applications to architecture.

To gauge the potentialities of aerial photography, as it might be applied to surveying, archæology, and town planning, for instance, one has but to bear in mind its one overwhelming advantage: it allows objects on or near the ground to be recorded in three dimensions. This statement needs qualifying, but first of all it is as well to indicate clearly what it means.

What is a plan?

It is the representation of certain features or objects in a given area, this area being the result of length $\times$ breadth, with the eye of the draughtsman or spectator, assumed to be directly above, in a third dimension, called depth.

Now, in aerial photography, the eye is not assumed to be there. *It is there*, and from its point of vantage it—or rather the lens—merely records everything occurring in this given area, in its three dimensions of length, breadth, and depth.

The qualification might read as follows: It records it as accurately as it will ever need to be; in other words, it will show every single detail to any scale; moreover it does all this in a fraction of a second. Therefore it is bound to affect the method of obtaining the plan or perspective of an actual building, street, or of a whole town. Needless to say, it will never impinge on what, for want of a better term, is called “artistic draughtsmanship.” Here we touch a realm of activity calling for the keen interplay of intellectual and æsthetic qualities on the part of the artist, qualities which are denied to the photographer, however ingenious a manipulator he may be either on the ground or high up in the skies.

But it will probably affect many important branches of our profession, for I am hardly committing myself to rash *obiter dicta* when I prophesy that this new form of representation will materially help the architect, the archæologist, and the surveyor, and be increasingly resorted to by them in the near future.

During the War, it soon became evident that a more accurate and speedy method of obtaining information as to the whereabouts of enemy troops and material could not be found than in aerial photography. Consequently, certain types of aeroplanes and balloons were fitted with special cameras having special lenses. These aircraft flew, or were



AEROPLANE VIEW OF THE VICTOR EMMANUEL II MEMORIAL AND ITS SURROUNDINGS, ROME.



Bath.

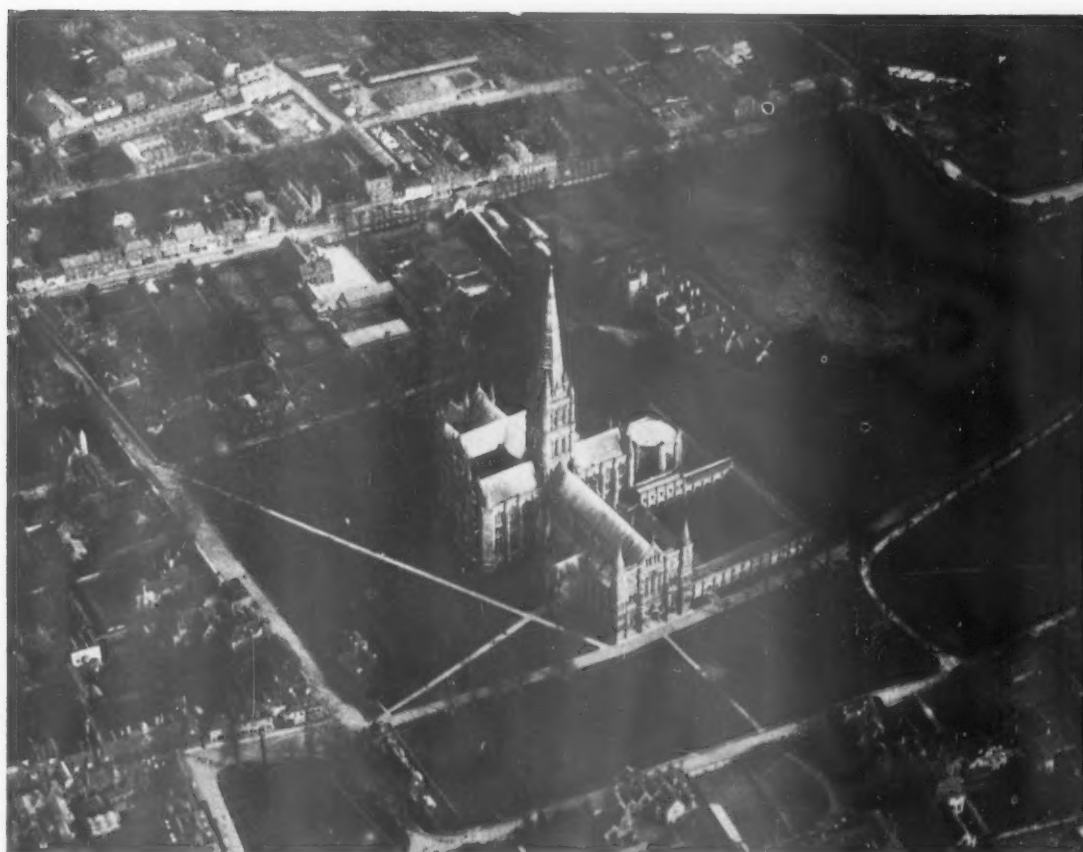
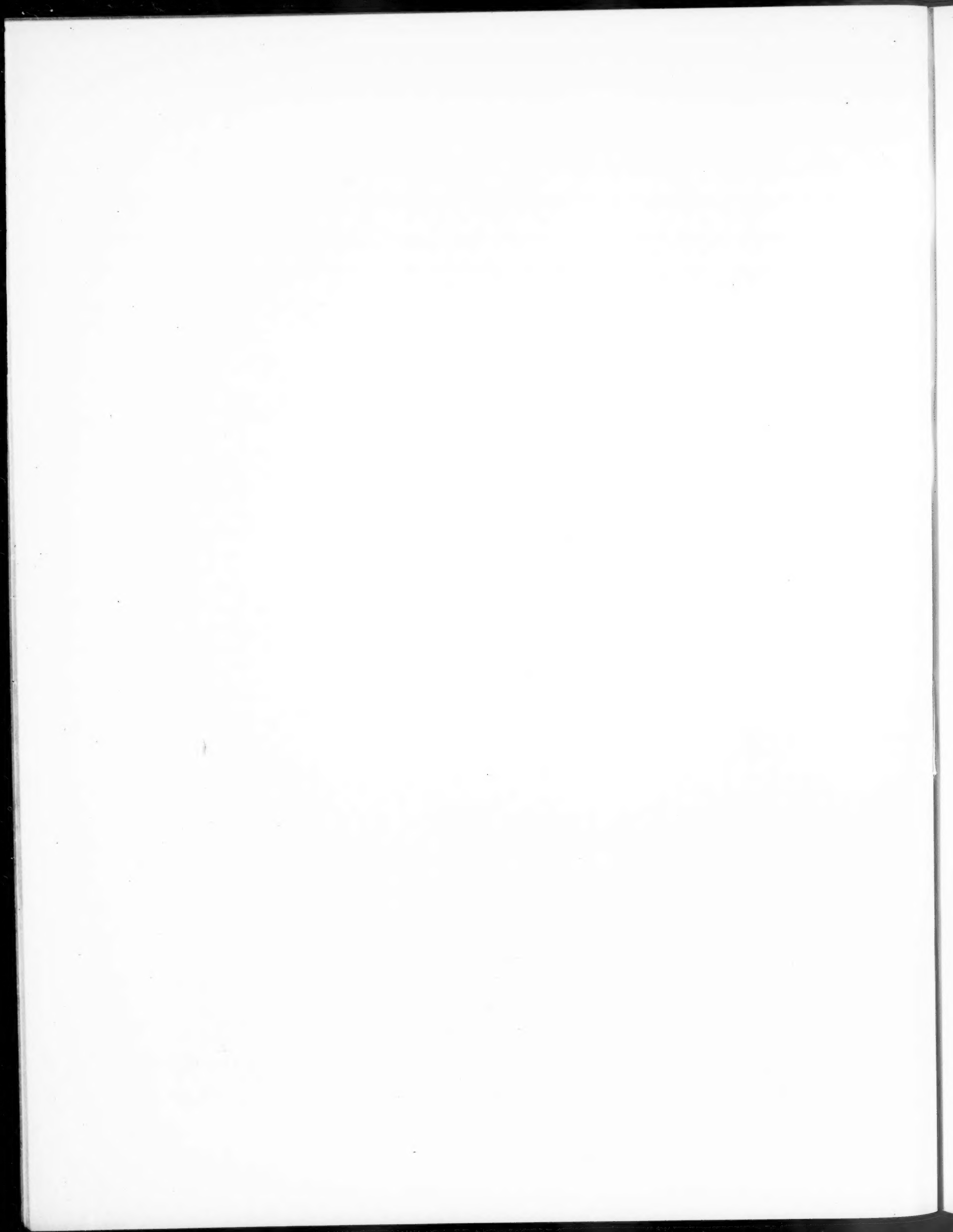


Plate II

Salisbury.

January 1919.

AEROPLANE VIEWS OF TWO ENGLISH CATHEDRAL CITIES.



hitched up, over and behind the lines to register the exact emplacement of trenches, gun-pits, dumps, and strategic points, such as canals, hills, or buildings either isolated or in a conglomerate. A system of joining up these photographs was evolved; whole stretches of ground were permanently represented for the benefit of G.H.Q., army, brigade, and regimental commanders. Single houses, villages, whole towns, were so taken in a few hours either as a plan or a perspective, by the "vertical" or "oblique" methods.

The "vertical" method yields a plan. The aeroplane, with the camera fixed at right angles to its line of flight, steers straight over the objective; when the operator is satisfied that he is dead over the "pin point," and the machine true in both the longitudinal and lateral planes, he exposes the plate. There is no need to fear a blurry or inaccurate ring around it, because the lens is so built that whatever is recorded on this outer edge of the plate—where distortion would naturally occur—is seen clearly, sharply, and without foreshortening. This allows of the "overlapping" system being employed; for the outer edges of all the prints being clear-cut and to scale, all the features in common to prints 1 and 2, 2 and 3, or 3 and 4, are wedged together by juxtaposing print 2 over—or alongside of—1; or print 2 over 3, or 3 over 2, as the case may be, giving ultimately what is known as a "mosaic." Overlapping then means that a whole series of photographs representing the ground below can be secured sequentially and to scale. Thus, a perfectly satisfactory plan of the road going from Buckingham Palace by way of the Mall, the Strand, Fleet Street, St. Paul's, the Mansion House, Aldgate, and Whitechapel, right out into Essex and on to the east coast, could be taken by flying over the "track" mentioned and exposing a new plate at specified intervals, worked out before the flight takes place, as air and wind speeds have to be considered to ascertain the proper "ground" speed, but always at the same height. This last

rule must be rigidly adhered to; it is of the utmost importance, for it alone secures a uniform scale throughout the series of plates. With care, it can be observed.

The lower you fly, the smaller the area covered by each plate; but, on the other hand, the greater the detail. Almost any scale of plans can be set, if not always by the height at which the aircraft is flown, then by enlarging or reducing the several prints.

The "oblique" method is used for perspectives. Let us suppose that not only the above plan is wanted, but also a more easily understood representation of certain buildings or traffic-articulations on the way, such as St. Paul or the nodal point known as Trafalgar Square.

The ideal representation would clearly be the perspective; by flying round and over it, with a special camera, a bird's-eye view can be taken, showing the ordnance of the square or the "volume" of the fabric in three dimensions and in their relations to features near by. Characteristic details, anomalous or unusual effects, which with the spectator on the ground would perforce escape attention, reveal themselves instantly.

These two methods, when combined, afford a maximum of true information with a minimum of time expended, and have proved invaluable in the field. A moment's reflection will bring home the contention that it will prove equally invaluable to our profession. Aerial photography should radically affect, among other things (I have in mind geological and agricultural surveys):—

- (1) The survey map.
- (2) The complementary data necessary for town planning.
- (3) The representation of particular buildings and estates.
- (4) The representation of archæological subjects.
- (5) The data for architectural and archæological lectures and illustrations.



AEROPLANE VIEW OF COLOGNE.

Let us consider (1): The survey map, so far, has taken years to set up, and has always proved a very costly undertaking. It may be possible, given an adequate supply of aeroplanes and trained personnel, to do it in one-fiftieth of the time, and at one-fiftieth of the established cost. By working out a system, the whole vertical survey of these islands (scale $\frac{1}{10500}$) could be effected in two or three months at most; only very low clouds or downright gales would impede its progress.

Nowadays, an aeroplane can master a stiff wind, and a ground mist is no obstacle to the new lenses. These are designed and manufactured to absorb all the colours of the solar spectrum whilst eliminating the ultra-violet rays. I hazard the statement that, with optical science going forward by leaps and bounds, in a few years natural colour photography, at any altitude and without any distortion whatsoever, will be possible; and what is more, in daily use.

Over and over again during the War, whole districts have been taken before breakfast, and prints thereof issued by lunch-time; it should be easy to survey an entire county in a fortnight; the result, of course, would be innocent of contours, but they could be added to the photographic prints later.

It will be readily conceded that aerial photography will prove a sterling help to this branch alone.

(2) The data necessary for town planning.

In this case, again, its assistance cannot be overestimated. Let us imagine a scheme is on foot for the partial remodelling of a town. The data really required by a competing architect should include not only written desiderata, but one or several plans of the affected area taken by means of aerial photography, with as many perspectives as he may desire.

Even were the architect able to go on the spot, he would not grasp the problem quite so clearly, a *vue d'ensemble* of the ground—with all its peculiarities and accidents, to which he can constantly refer, and which, as photographic plans and views, he knows to be infallibly correct—being regarded by him as almost as indispensable as the written conditions themselves.

But let us go a step farther; let us suppose he has a whole "Canberra" to design. The need for supplementary help is, if anything, acuter. As likely as not he will be hundreds of miles away from the wilderness he wishes to transform into a vast city. To visualize this wilderness, to afford him a far better insight into its natural aspect than the best drawn plans could ever provide him with, would again be the lot of aerial photography.

One begins to see this third dimension to be of more importance than was possibly expected.

And then, beside the data directly concerned with specific



MAP OF BRUGES IN THE SIXTEENTH CENTURY.

schemes, the architect will indeed appreciate the more general and basic ones dealing with known examples of town planning, whether partial or whole.

I am aware a good deal of such data is to be had; but the panorama taken are not satisfactory, bar a few exceptions—the one of the Trocadero, for instance, with its *rampe d'eau* and the bridge of Jéna in the foreground, with the whole of Passy massing in the rear, is an excellent bird's-eye view, saved from ineffectiveness by the lofty station of its photographer, perched on the Eiffel Tower.

But those of the Champs Élysées, from l'Arc de l'Étoile; of la cour du Louvre and the Carrousel; of Versailles, showing the château, park, and Grandes Eaux; the hackneyed view of the seven bridges spanning the Seine (secured from St. Gervais); or of the colonnade flanking the Piazza of St. Peter's, taken from the overcrowded parapet that runs over Maderna's anæmic façade of the Cathedral, and which, although including the elliptical piazza, yet misses the articulation connecting it to the main edifice; the bird's-eye view of Trafalgar Square from the west side (a view suggesting the bird in question suffered from myopy), or even that acknowledged one of the Franzenring in Vienna, studded as are its central gardens with the Museum, Parliament, Town Hall, University, and Burgtheater—each and all, it must be conceded, were taken far too low; the monuments are either hiding one another or else confusedly jumbled; the sense of relative spaces between the several cognate parts is lost, and therefore partly lost is the intrinsic value of these

pseudo-aerial photos. So it comes about that a bird's-eye view, to be professionally useful, should be set at 30°, 45°, 60°, or even 75°. A draughtsman when tackling an aerial perspective feels this instinctively.*

Consider how valuable it would be if D. H. Burnham's lay-out for Chicago were carried out in panoramic views taken quite low at various stages of its completion; or for the Fairmount Plaza scheme for the improvement of Philadelphia (already started, I believe); or for the plans prepared by the Washington Society of Architects for the development of their city, and involving the huge area between the Capitol, Lincoln Monument, the White House, and Potomac Park; or of Delhi. The list might indeed be an endless one. Aerial photography, if applied to such monumental undertakings, might contribute to solve problems pregnant with educational and technical possibilities of no mean order.

With regard to (3):—Architects and clients alike appreciate a good comprehensive representation of a house. The lay-out of gardens; their relationship to the house; the scholarly knowledge; the gaunt, witty, or second-hand originality displayed on the elevation of the latter, will be best shown by

* To mention but a few: Most of Knyff and Kip's views of English houses ("Britannia Illustrata"); Du Cerceau's Gaillon, Blois, Fontainebleau, les Tuileries; l'erelle's Vaux le Vicomte, Monceaux, le Pont Neuf (Northern Arm); G. Méryon's etching of Henry IV College; Hollar's Salisbury House, immersed in West Central London; Professor Hocheder's project for the new buildings required by the Bavarian Ministry of Traffic (hung at the Town-Planning Exhibition); or Jules Guérin's sweeping drawings of American schemes, are all set over 30°.



VERTICAL VIEW OF BRUGES AS IT APPEARS TO-DAY.

a crisp bird's-eye perspective. But such, whatever the medium employed—pencil, water-colour, or oil—cannot ever claim the rather exquisite exactitude of the photograph. Besides, a drawing cannot be duplicated or triplicated in a hurry or without considerable cost; once more aerial photography steps in, so to speak, and provides what is necessary quickly and for a mere song.

It were idle to point out the very great value of a coloured photographic survey of the old Roman road going from Winchester to Alton, Dorking Pits, Titsey, Boxley, and Canterbury; or those other Roman ways radiating from Cirencester to Highgate, Williamstrip Park, and Stratton St. Margaret. Any archæologist would crave to possess it. And what price would he not give for a giant perspective of the Athenian Acropolis, once freed of the hundreds of truncated, heterogeneous lithic members, belonging by right of birth to the Propylæa or the Erechtheum, now scattered by a fatal law of cyclic insistence all over the sacred place; or of a vast plan and perspective, equally in natural colour, of the Palace of the Cæsars, on the Palatine Hill? Here, indeed, is a subject of intense interest to everyone, and well worth a large amount of labour and ingenuity being spent on it. In these palaces, as in the Thermæ, the two chief principles about which the Roman architect conceived his plan are set forth; first, the maintenance of the axis; and second, the selection of some leading features which ruled its design. With reference to the first principle, it will be noted that the walls are not always parallel or at right angles to one another. These palaces were built in successive periods and by various emperors, and the axis of each addition was probably determined by the site available and by its prospect. One of the most remarkable features in the plan of these palaces is that which is shown in the Palace of Augustus, overlooking the Circus Maximus, where the two side wings have their front

placed at a slight angle to one another, and united by an immense segmental corridor in several stories, the effect of which must have rendered this palace one of the finest compositions of Roman architecture.

The principles governing the emplacement and orientation of these palaces from the Via Sacra right down to the Circus Amicus, including Domitian's Stadium and the adjacent Thermæ, would be grasped with an ease and comprehension denied to any existing plans or photographs. Last, but not least, the data for architectural records (illustrations, lantern slides for lectures) will indeed not be complete until a whole system of aerial photography is evolved, which will accentuate not only the relationship between an old cathedral, tithe barn, or skyscraper to the town it adorns or serves, the ground it stands on, or the clouds it tickles, but will also point out details of roof and parapet, chimney-stacks and gables, buttresses and dormers, and dozens of other features. The perfect unity of design evinced by Lincoln or Salisbury Cathedral; the lantern over the Grand Escalier, Chambord: Chenonceaux; Maintenon; the flying buttresses gyrating round the apse of Mans Cathedral; the Abbaye of Mont Saint-Michel; the twofold architectural character of Albi Cathedral, at once church and fortress—a character clearly displayed on its elevations, particularly near the roof—the *flèche* of Strasburg; the quaint restlessness which lifts the roof of Töpler House, Nuremberg, far above its usual Germanic Renaissance brethren; the cacoethic welding of octagonal, conic, and ogival roofs one somehow always associates with Saint-Front, Périgueux; the unsophisticated alignment of the Baptistry, Cathedral, and Leaning Tower at Pisa; Vignola's Palazzo Farnese, showing the main building and its approach by stairways essentially Vignolesque—that is, betraying his fondness for oval and circular forms; the villa and gardens Aldobrandini, at Frascati, “dont l'ordonnance rythmique, tranquille, mais majestueuse,



"MOAIC" SURVEY OF ABINGDON FROM AN AEROPLANE (ABOUT FIVE MILES ACROSS).

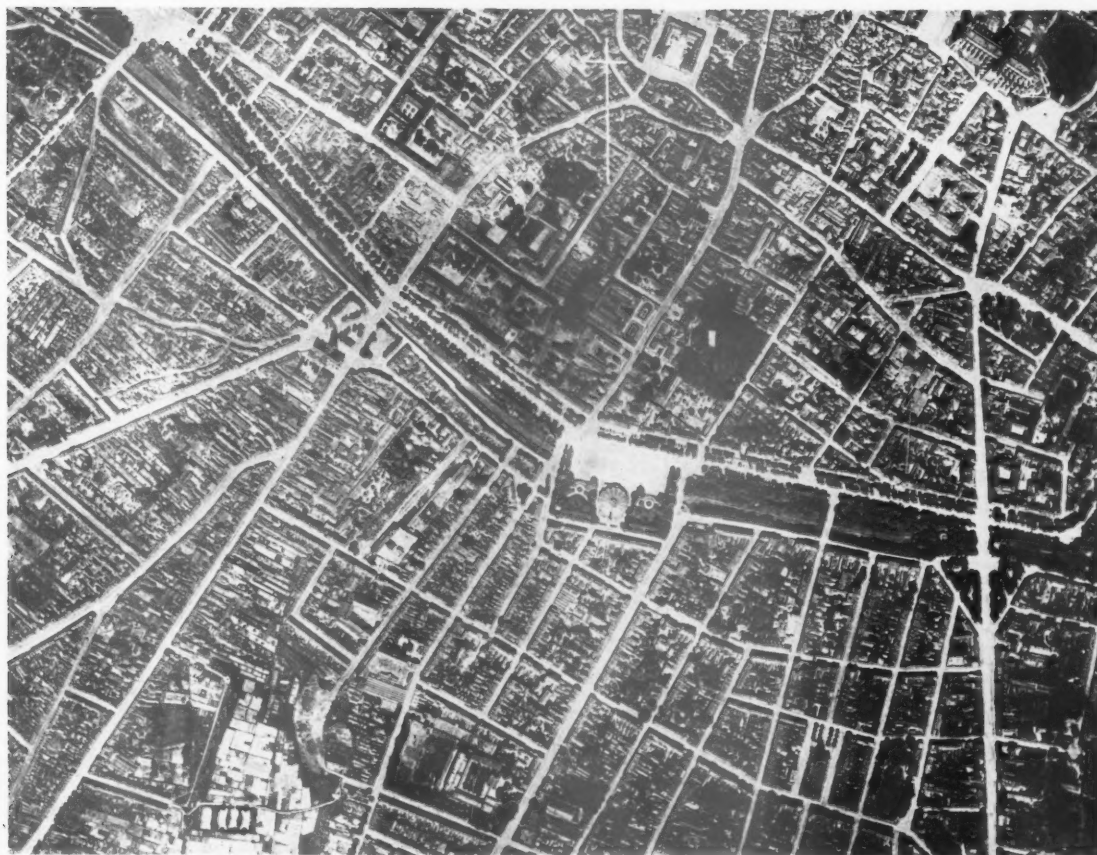
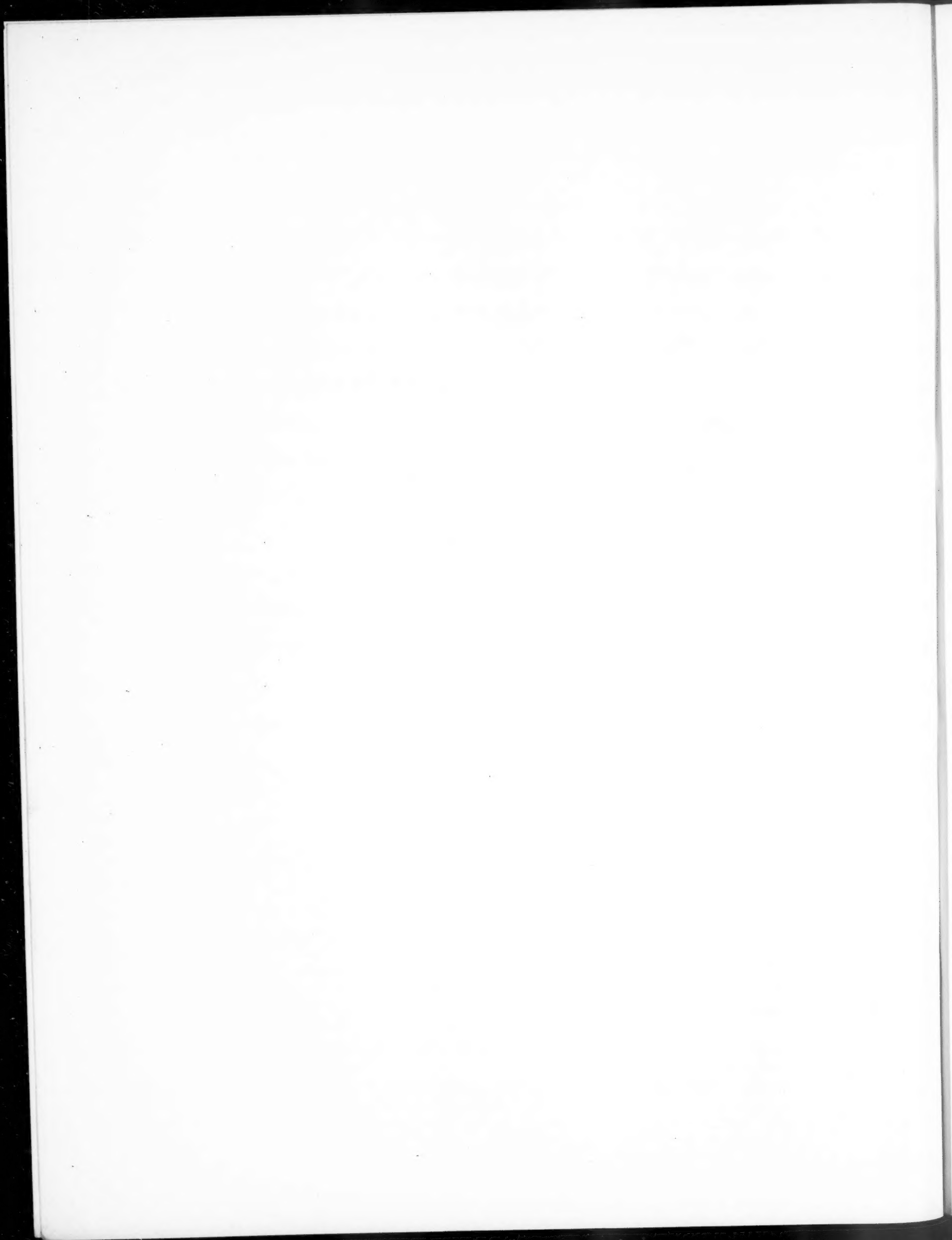


Plate III.

OBLIQUE AND VERTICAL VIEWS OF AMIENS

January 1919.



invoque les tendresses subtiles d'un esprit bienséant" (de Vogué); the lovely Santa Maria della Salute, of which an aerial photograph would emphasize, in a striking manner, the happy composition, mainly pyramidal, buttressed up by the dome over the choir and the twin campaniles; the apse of San Pietro Toscanella; the cupola and bold minaret of the Kaitbai Mosque, whose morbid beauty, in this land of the Khalifate and of the Pharaohs of yore, is in utter contrast to the colossal works of ancient Egypt—appalling masses put up as the symbol of an eternity that nothing could ever move; the monstrous but picturesque rhomboids of St. Basil, Moscow; or the baffling sculptured details overwhelming the Temple of Tanjur or the Pagoda of Angkor-Vat, in Cambodia—all these classical, all these barbaric examples of architectural wonders belonging to bygone days lend themselves more than well to an aerial photographic survey.

After all, an aerial photograph is rather similar to a paradox, in that it sees truth from a singular angle, and, as such, expounds it; and who will traverse the statement that an edifice seen from a singular angle is often more captivating than when seen from an orthodox standpoint?

Then why stop at time-consecrated buildings? Why not make similar thorough studies of modern ones? Take the Opéra of Paris. A near aerial survey (it is quite feasible with a slow machine) of its roof-line and arrangement would indicate to the student many structural peculiarities of undoubted interest, such as the proportional ratio obtaining between the scenery, with its high wall, and the dome, over the foyer, with its typically French amortissement; Sacconi's néo-Grec memorial to King Victor Emmanuel, an elucubration relished by some people; Poelaert's immense quadrilateral structure at Bruxelles, the Palais de Justice; the United States Capitol at Washington, of which an aerial photograph of Latrobe and Bulfinch's central block, Walter's marble wings and cast-iron dome, and Clarke's terraces, would be excellent illustrations for what is a recognized type-model of architectural design to practically all the State Legislatures for the State Houses; A. Messel's Museum Buildings on the Spree, a terrific effort in Zopfzeit; R. Norman Shaw's Leys Wood; Smith and Brewer's National Museum at Cardiff; Scott's Liverpool Cathedral . . . are cases in point.

Of course, tall or isolated buildings, being easier of approach, would be the first to be studied from the air.

The above instances, taken from actual or intended buildings, illustrate those relevant subjects to which aerial photography might be an appreciable help.

It is not, I hope, sounding the loud timbrel to claim such help on its behalf; for—let us repeat it—far from being a substitute for the stricter forms of architectural representations, aerial photography will merely clinch its artistic aspect with more solid and realistic records.

Possibly this rather hasty sketch (done in camp) may not prove amiss if it causes the architect to insist on its near and thorough application.

Readers will no doubt gladly join us in offering hearty congratulations to Captain Holt on having turned to such excellent account the exceptional opportunities he has enjoyed of obtaining bird's-eye views. So far as we are aware, this is the first occasion on which the land-surveying possibilities of aerial photography have been demonstrated so directly, positively, and convincingly. It should be added that this praise of Captain Holt's article is appended to it without consulting him.]

PLANS OF OLD LONDON.

To the Editor of THE ARCHITECTURAL REVIEW.

Sir,

I am indebted to Mr. Hylton B. Dale for the valuable suggestions contained in his letter with regard to Ratcliff and Limehouse as they existed in Queen Elizabeth's time.

The pictorial map of Ralph Agas, on which my illustration of "Elizabethan London" was based, is dated about 1560, and shows London at the commencement of Elizabeth's reign. There were, however, undoubtedly a number of houses along the river not shown on this map, the detail of which does not go much beyond the Tower.

The Trinity House at this early period appears to have been at Deptford, where it was founded in 1512. The earliest mention, so far as I am aware, of the "Trinity House, Ratcliff," is in the reign of James I (1618*); but, as Mr. Dale points out, it was probably established before that date.

Stow, writing at the end of Queen Elizabeth's reign (1603), says:—

"From the precinct of St. Katherine to Wapping, the place of execution for pirates, was never a house standing within these forty years; but since the gallows being after removed farther off, a continual street, or filthy straight passage, with alleys of small tenements or cottages, built, inhabited by sailors' victuallers, along by the river of Thames, almost to Ratcliffe, a good mile from the Tower."

. . . "Ratcliffe itself hath been also increased in building eastward, in place where I have known a large highway, with fair elm trees on both the sides, that the same hath now taken hold of Lime Hurst, or Lime Host, corruptly called Lime House, sometime distant one mile from Ratcliffe."

. . . "Of late years Shipwrights and other marine men, have built many large and strong houses for themselves, and smaller for sailors, from thence almost to Poplar and so to Blackwall."

Faithorne's map dated 1658 shows us that this description was a fairly accurate one.

I am, Sir,

Yours, etc.,

63 Lewisham Park, S.E.

W. R. DAVIDGE.

[In the History of Deptford by Nathan Dews (second edition, 1884), there is an account of Trinity House Corporation, which is described as a society or guild founded by Sir Thomas Spert (commander of the great ship "Harry Grace-à-Dieu"), "for the increase and encouragement of the study of navigation, the good government of the seamen, and the better security of merchant shipping on our coasts." It was incorporated by Henry VIII, 20 March 1512, the King confirming not only the ancient rights and privileges of the Company of Mariners of England, but their several possessions at Deptford Strond, "which," adds Dews, picturesquely, if a little obscurely, "together with grants made by Queen Elizabeth and King Charles II, were confirmed by letters patent in 1685 by their first name of 'The Master, Wardens, and Assistants of the Guild or Fraternity of the Most Glorious and Undivided Trinity, and of St. Clement, in the Parish Church of Deptford Strond, in the County of Kent.'" Dews states that "the ancient Hall in which the Corporation assembled at Deptford was pulled down about the year 1787, on the erection of the Trinity House, London."]

* Cal. State Papers, 1611-18, page 543. Mr. H. B. Wheatley states that fifty years later their house was in Water Lane, Lower Thames Street, where the site and name are still preserved.

LONDON SWORD STANDS.

By STEPHEN A. WARNER, M.A.

ALTHOUGH sword stands are not unknown in other cities which boast a Lord Mayor, it is to London in particular that the inquirer will turn for the most numerous and typical examples of this special form of design in iron, wood, and brass. The presence in the majority of the City and a few neighbouring churches of these "stands," or "cases" as they are generally called in the earlier parish accounts, is due to the old custom of the Lord Mayor going in state on Sundays to service at one church or another. This involved the carrying before him of the Sword of State, for which a resting-place other than under the seat had to be found during the service! Hence the appearance of this upright decorated framework, usually attached to the state pews and fitted with a projecting ring or socket above to catch the point, and a similarly projecting shallow cup below to take the pommel of the sword. It may be noted that early in the eighteenth century they were sometimes called "branches," as, for example, in the Vestry Minutes of St. Olave's Hart Street for the year 1715, 2 November: "Ordered: that a branch be put upon the pew of the Rt. Hon. Sir Charles Peers, Kt., Lord Maor of this city, for the Sword at the charge of the Parish." Also, 9 November: "That the branch agreed on in ye last vestry for the Lord Maor to fix the Sword on be made after the fashion of that in St. Katherine Cree Ch. which was made for Sir Samuel Stanier."

It was usual for each parish church in the City "Wards" to have a sword stand against a visit of the Lord Mayor, and when it so chanced that the Alderman of a particular ward attained to that dignity, it was customary either to have a special stand made incorporating not only the City and perhaps the Royal Arms, but also his private "coat" and that of the Livery Company to which he belonged, or else merely to have his private coat of arms painted on a thin sheet of metal which was then affixed to the existing stand. This would be done in the particular church in his ward which he himself ordinarily attended. Such a superimposition of sheets of metal upon the original design was obviously not always a happy arrangement, as may be seen in St. Magnus the Martyr, where a really handsome stand is quite spoilt, and indeed practically obliterated. Those parishes in a ward which never had a Lord Mayor parishioner would of course have their stands left plain. Upwards of sixty-five iron stands remain to-day, those belonging to the parishes abolished since the Great Fire being usually found in those churches to which their old parish has been united.

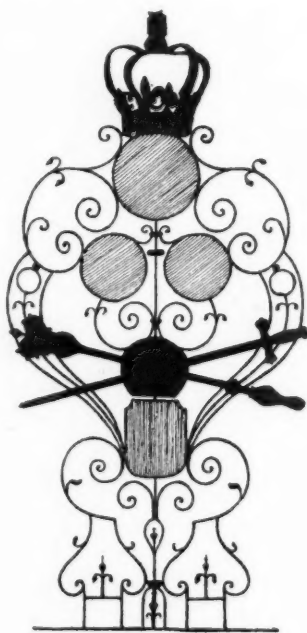
Mr. E. H. Freshfield, F.S.A., in his article upon this subject in "Archæologia," was of the opinion that these sword stands did not exist prior to

the reign of Queen Elizabeth, on the ground that the earliest mention of them in any parish account-books is the year 1574, in connexion with St. Michael's Cornhill. This, indeed, seems very probable when it is remembered that other modern authorities on London records, such as Sir W. H. St. John Hope, F.S.A., Dr. R. R. Sharpe, and the Rev. A. B. Beaven, are agreed that the higher title of "Lord" Mayor cannot be traced back farther than to the middle of the sixteenth century. The appearance of the stands simultaneously with the additional title seems not impossible, for now the Sword would be carried in procession, whereas previous to this date the humbler title of Mayor might perhaps have been sufficiently dignified by the presence of the silver sceptres, or maces, the use of which the charter of 28 Edward III (1354) had confirmed as an especial privilege. To-day, also, the need for the sword stand has gone by, for it was during the mayoralty of Sir Robert Fowler (1883) that the custom of regular attendance in state at church was abandoned on the complaint by the officials concerned of the burden imposed upon them by the duty of having to be present.

However beneficial the Great Fire may have been from an hygienic point of view, it is obvious that, for the archæologist, irreparable loss was caused even in such a by-path of his science as the study of sword stands, and therefore it is not altogether surprising to find that only one stand remains to-day which was certainly in existence before 1666, namely, the

ST MICHAELS PATER-
-NOSTER ROYAL and ST.
MARTIN in the VINTRY,
with ALL-HALLOW'S.

Scale of Feet



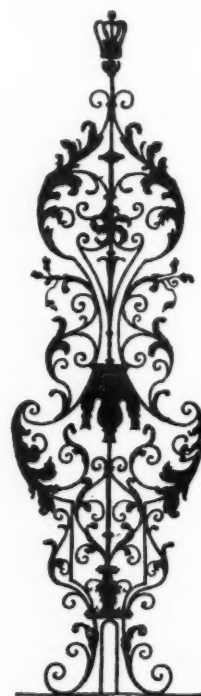
Front



Side

ST. LAWRENCE JEWRY
GRESHAM ST. with ST. MARY
MAGDALEN, MILK ST.

Scale of Feet



Front



Side

wooden specimen preserved in St. Helen's Bishopsgate. At the same time it must be remembered that thirteen churches escaped the conflagration, so that a few more specimens might fairly have been expected; although, on the other hand, the rescue of the stand of All Hallows Staining from an ironmonger's shop, and of that in the Clothworkers' Hall from the cellar, gives a clue to the possible fate of others. Again, it is noticeable that the five examples in wood which remain to-day can be assigned to a date anterior to the majority of those in iron, from which it may be conjectured that the earliest stands were mainly of wood, and so made of a more easily destructible and perishable material. These specimens, which are exceedingly handsome in their gorgeous colourings, are to be found in St. Helen's Bishopsgate, St. Olave Southwark, St. Mary Aldermay, and in the respective Halls of the Clothworkers and Vintners Companies. Similarity to each other will be marked in the provision of a lion's head to take the point of the sword, and in the scroll-work across the centre bearing the date. Two have scrolled buttresses at the sides (compare a like ornament at the triforium level on the north and south transepts in St. Paul's Cathedral), and in three cases the lavish strings of fruit and flowers call to mind the well-known work of Grinling Gibbons and his school. Dates are to be found on the first four mentioned, viz.: 1664, 1674, 1682, and 1677, while the example in the possession of the Vintners Company, which bears the arms of Sir Thomas Rawlinson, to which by the way he is supposed not to have been entitled, can presumably have the year 1705 assigned to it.

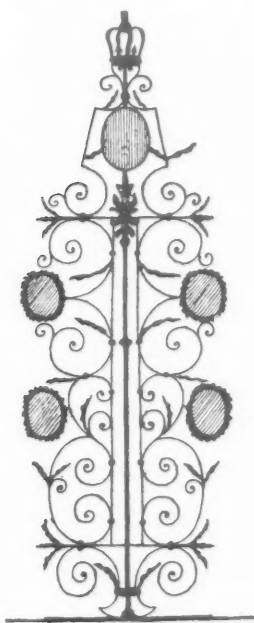
Turning to the ironwork designs, it will be seen that they fall more or less into two groups, namely, those of a light

but very elaborate character, forming a highly decorative background to the emblem of civic dignity; and those of a severer form with a less crowded and more conventional ornamentation. This latter group, which is by far the largest in the number of its examples, may itself be subdivided into two sections: the first, which has been sufficiently well described as being of a pole design—that is to say, where the main feature is that of a central pole or support following the line of the sword to be placed against it, with a certain amount of ornament applied to either side; and the second, where the pole is to a great extent absorbed by the more elaborate use of scrolls and foliage, somewhat approximating in general outline to the first group, but lacking the freer treatment therein displayed.

This contrast in style between the two groups accounts for the theory offered to him (as Dr. Philip Norman, F.S.A., has told the writer) by Mr. Longden, an ironworker of considerable practical and some archæological experience, that these stands represent two distinct classes of workmanship, one French and the other English. Such a suggestion is certainly worthy of consideration when it is remembered that for the chief pieces of ironwork in St. Paul's Cathedral Sir Christopher Wren employed Jean Tijou, the French designer and worker in metal. Although this man spent but twenty years in this country, his output of work, largely in the shape of gates for St. Paul's, Hampton Court, and elsewhere, was so great that he must have employed a considerable number of workmen. The style of his designs took the form of applying embossed and beaten metal, such as masks, acanthus leaves, and such-like, in great profusion to a wrought-iron framework, with a

ST OLAVE'S HART
ST. with ALL HALL-
OWS STAINING

Scale of Feet

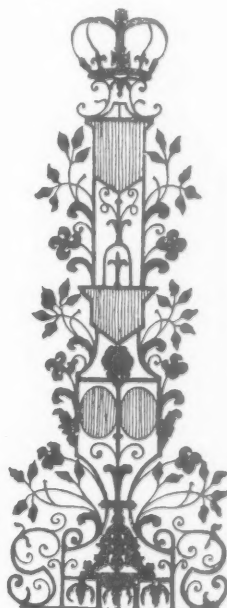


Front

VOL. XLV.—B

ALL HALLOWS
BARKING by the Tower.

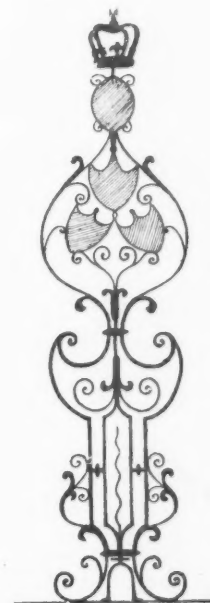
Scale of Feet



Front.

ST OLAVE'S HART
ST. with ALL HALL-
OWS STAINING.

Scale of Feet



Front.

resultant rich and elaborate effect. In accordance with the prevailing fashion he also published a book of designs, so that on his departure from England, in 1711, after the completion of his work in St. Paul's, he left behind him a band of skilled workmen strongly imbued with his ideas, and an influence that reached far, and lasted long, as his publication became more widely known. Certainly it is from this time that the appearance of the wrought-iron stand comes into notice, for the date 1708 on the example in St. Magnus-the-Martyr is the earliest existing.

To this school, then, may be attributed the exuberant and yet charming character of the stands in St. Helen's Bishopsgate, All Hallows Barking, and St. Lawrence Jewry. This last includes in its design a purse or valance-shaped ornament similar to that incorporated in the iron railings separating the apse of St. Paul's from the choir aisles, and in those in a similar position at Amiens Cathedral. Again, the same ornament occurs in the gates of Hampton Court, which, as we have seen, were designed by Tijou, and is also the subject of frequent and varied treatment in French decorative art from the sixteenth to the eighteenth centuries, as may be seen from the many examples given in his work on that subject by M. Gélis-Didot. Common to all these, including that in St. Botolph Bishopsgate, is a charming and natural kind of leafy branch coupled with a small knob or berry-like shape at the end of a stalk which has given rise to the somewhat strange suggestion that it may be described as a mistletoe ornament! However, be the representation what it may, its chief interest lies in the fact that it occurs in precisely the same form in the gates shutting off the choir aisles from the nave in St. Paul's Cathedral.

Indeed, the ideas embodied in the ornamental ironwork of this great building seem to permeate most of these sword-stand designs, for on turning to the first section of the second group, namely, that giving a central pole effect, a strong similarity is to be noticed between the enrichment of twisted spirals on the choir aisle lamp-chains and such stands as are to be found, for example, in St. Mildred Bread Street, St. Margaret

ST. OLAVE'S SOUTHWARK. CLOTHWORKERS HALL.

Scale of Feet

Scale of Feet



Front



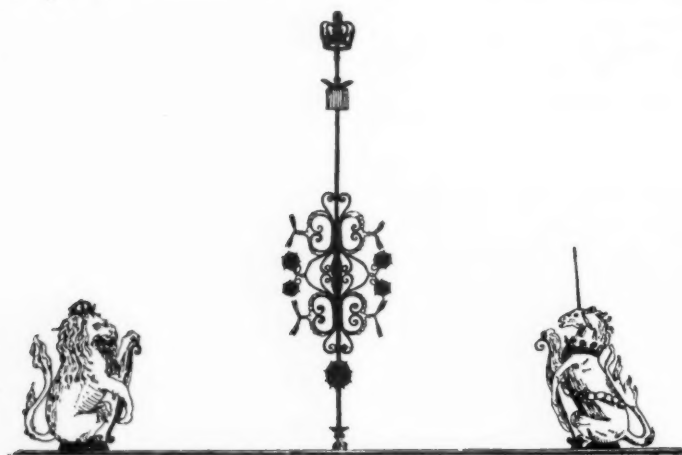
Front

Lothbury, and All Hallows Lombard Street. At the same time the second group in both its sections seems to show a different style of workmanship, for it is much less crowded and elaborate, and in the second section relies largely for its main effect upon the varying and graceful curvature of the chief lines of the design, with a sparse garnishing of conventional foliage, accompanied here and there by stiff lily, daisy, or sunflower forms and heraldic looking roses. Colour also enters more prominently into the scheme, and vermilion, blue (generally for the central pole), brown, and gold, each add their quota to the decorative appearance. Perhaps here may be seen the influence, if not the work, of Thomas Robinson, who was also employed by Wren, simultaneously with Tijou, to do the greater part of the balustrades and railings in St. Paul's, to which the second section of the second group bears a strong family likeness. This man, although influenced by the Frenchman to a certain extent, developed a style of his own, and is generally considered to have founded the English school of wrought-iron work of this period. He used the embossed acanthus leaf, at which Tijou was such an adept, very sparingly, and depended far more for his effects upon the purity and grace of his framework.

A few further characteristics may be remarked upon in connexion with these stands. They average about 5 ft. 6 in. in height, and in all but about two cases are surmounted by a crown, below which are found the coat-of-arms either of the reigning sovereign or of the City of London, or sometimes both. In the second group the crossed sword and sceptre are occasionally represented, and, in a round half-dozen of instances, among others St. Michael Paternoster Royal, St. Mary-at-Hill, and St. Clement Eastcheap, they are accompanied by the furred Cap of Maintenance worn by the Swordbearer in the procession. This kind

ST MILDRED'S, BREAD ST. with ST. MARGARET MOSES

Scale of Feet



Front.

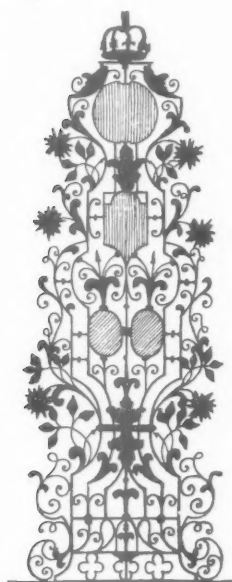
of ornamentation appears not earlier than the last half of the eighteenth and is more common during the nineteenth century.

In St. Mildred Bread Street there is a curious combination which has given rise to some discussion. This church has an interesting stand of the central pole design, with twisted spirals and miniature snakes' heads combined with heraldic roses. On either side of the stand, which is fixed on the top of a pew, are a lion and unicorn in wood bearing shields. What is their meaning? Dr. Philip Norman says that these figures were almost invariably placed upon the screen, and in the absence of a screen upon the easternmost pew of the nave to mark in a rough way where the division had been between the nave and the chancel. He opines that they were so placed

found in accordance with Dr. Norman's theory. They figure in every possible position, from the choir stalls, the screen, and the easternmost pews in the nave, to the middle of the church and down to the churchwardens' pews at the west end. It seems difficult to believe that they would be put up without the intention of their being supporters to something, although it is curious that they should be permitted to supplant the griffins, seeing that the use of the latter can be traced back as far as the seventeenth century, and that we have a solitary example of this use in the stand of St. Bride Fleet Street, where two pig-like creatures with wings have been cut out of sheet metal and roughly fixed on to the centre of the pole. Again, on the other hand, it has already been pointed out that very frequently the royal arms are found upon the

ALL HALLOWS *by the Tower.*

Scale of Feet



Front.



Side

ST. ANNE & ST. AGNES with ST. JOHN ZACHARY.

Scale of Feet



Side



Front.

whether the Royal Arms were there or not, although the latter were often in that position, as may be seen in St. Margaret Lothbury and St. Peter-upon-Cornhill to-day, and that therefore they were not intended merely to act as supporters. Mr. Freshfield, on the other hand, seems to consider them to be intended as supporters to the sword stand, at the same time admitting that their selection instead of the orthodox griffins presents a difficulty. However, he quotes an entry from the Parish Account Books of St. Christopher le Stock under the year 1634: "Paid to the Carver for carving a sword case and two beasts on my Lord Mayor's pew," which seems to warrant his conclusion. In passing, it should be noted that the word "carving" shows that here was another early example in wood. Where such authorities differ, little remains but to add to the controversy by pointing out that the lion and unicorn at the present time are by no means always to be

stand, and in such instances the "beasts" would not be out of place. Doubtless, in these days they are none of them in their original positions, which does not help towards the solution of the problem.

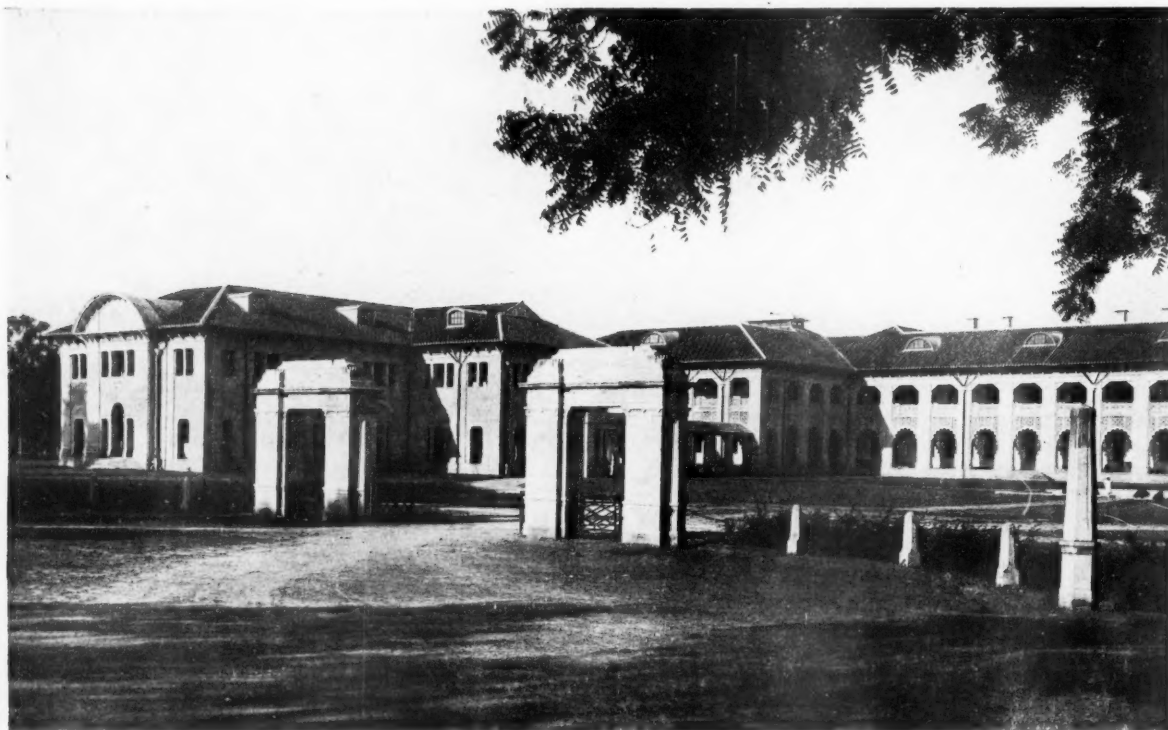
Nothing has been said about the heraldry displayed, sometimes correctly, sometimes the reverse, nor of the Lord Mayors whose term of office these stands keep green in our memories; for the limits of an article do not permit exhaustive treatment of a subject which offers upon close study a good many points of interest and for discussion. The writer will therefore end by expressing the hope that if, as time goes on, the old City churches are to continue to disappear one by one, as in previous years most regrettably they have done, those who are charged with the duty of supervising their demolition will secure a safe asylum for that humble yet elegant and interesting article of church furniture, the Sword Stand.

THE NEW HIGH COURT, ALLAHABAD.

THIS building, an unusually interesting example of Anglo-Indian architecture, was completed a short time ago from the designs of Mr. Frank Lishman, F.R.I.B.A., consulting architect to the Government of United Provinces. The planning was chiefly influenced by the conditions of climate. In the hottest months of the year at Allahabad the wind blows hard from the west, hot and dry. A west aspect is therefore favoured in order that grass screens ("tatties") kept

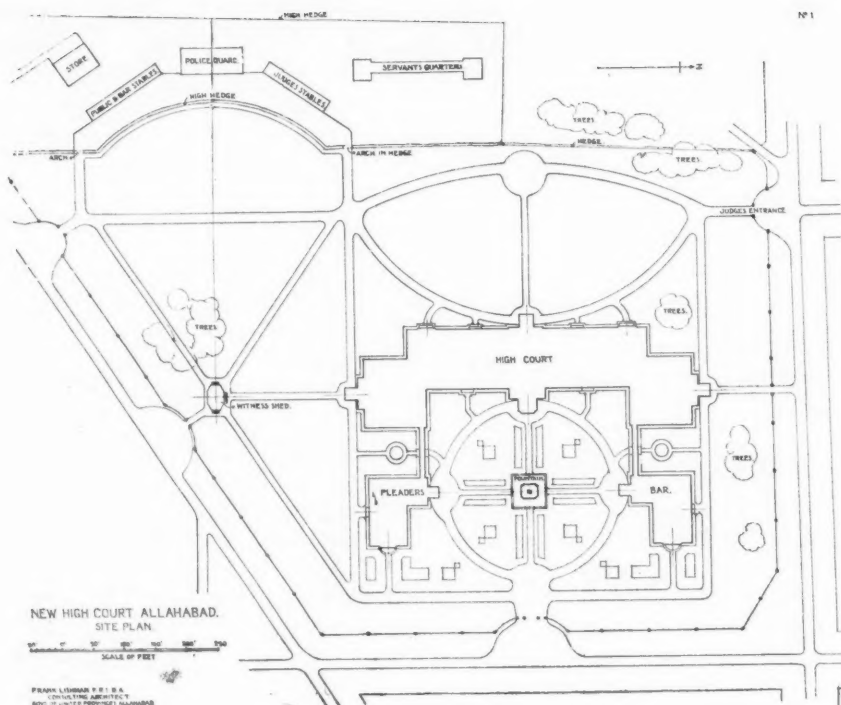
cases at the extreme north and south ends verandas to those faces are dispensed with, thus affording opportunities, otherwise rare, for a more solid wall treatment as a relief and in contrast to the other elevations.

The stone, an excellent light-coloured sandstone, was quarried some thirty miles from Allahabad, the only limitations imposed on the size of the blocks being those of the somewhat primitive local transport arrangements. The veranda



PRINCIPAL ENTRANCE GATES.

constantly wet may, by condensation, act as a cooling agency to the rooms. The next best aspect is the east, from which the wind otherwise blows. Consequently the judges' chambers and other more important rooms on the ground floor and the whole of the six courts on the first floor are made to face west, while the less important office-rooms are to the east. Verandas 13 ft. and 15 ft. deep respectively continue the whole length of the east and west fronts. By disposing lavatories and secondary public stair-



tracery is cut out of slabs 3 in. in thickness. Throughout, the effect of mouldings is obtained by little more than plain fillets or recessings of the faces of the stonework. The cornice and eaves lines are continued round the entire main building at one unbroken level. The only enrichment is in the roughly cut beading of the architrave. The stone "chajja" or cornice-slab projects 4 ft., with a 10 in. sheet-iron gutter beyond, with double branches to the rainwater down-pipes for the more effectual discharge of the storm-



Diagonal View across Forecourt.



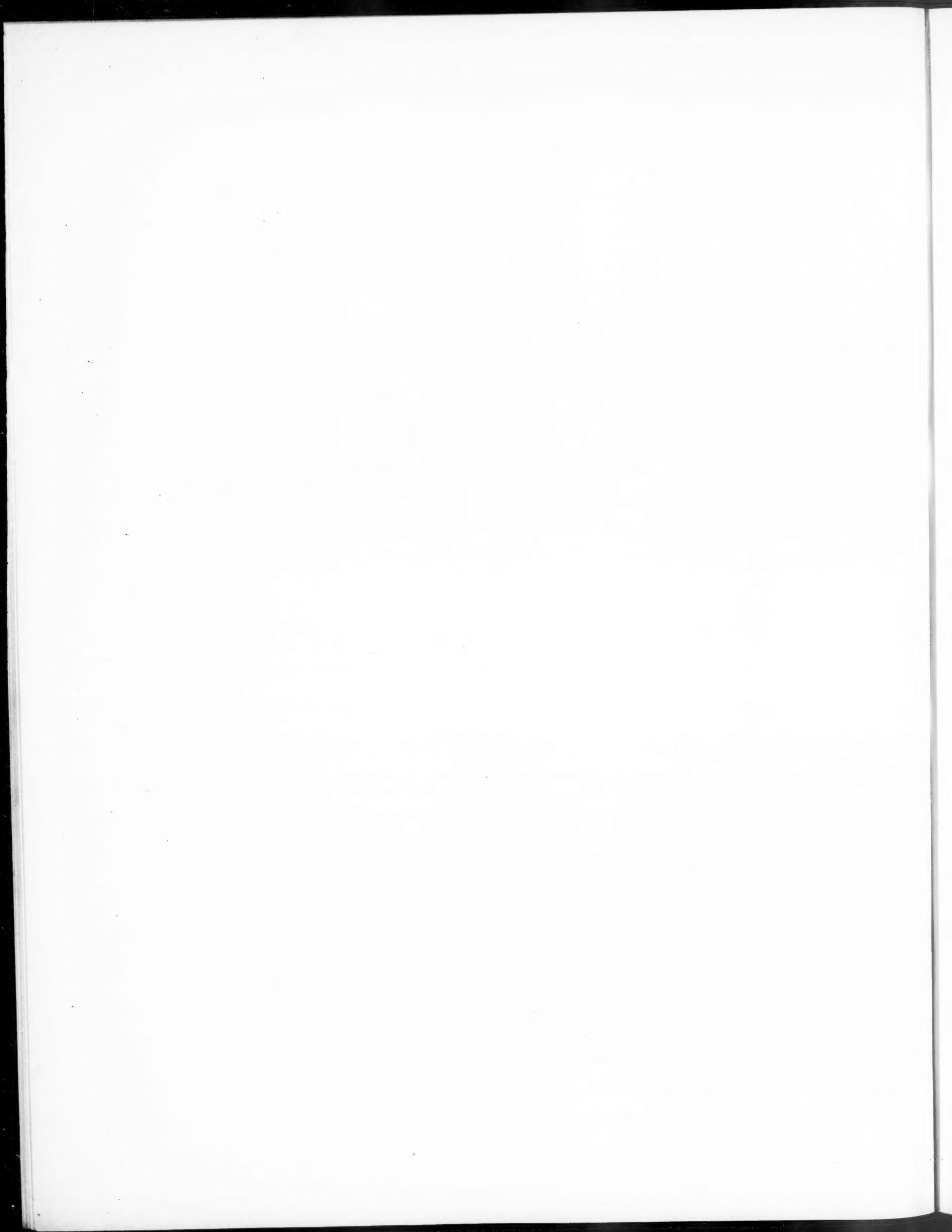
Plate IV.

Fountain and Part of Principal Front.

January 1919.

THE NEW HIGH COURT, ALLAHABAD.

Frank Lishman, F.R.I.B.A., Consulting Architect to Government of United Provinces.



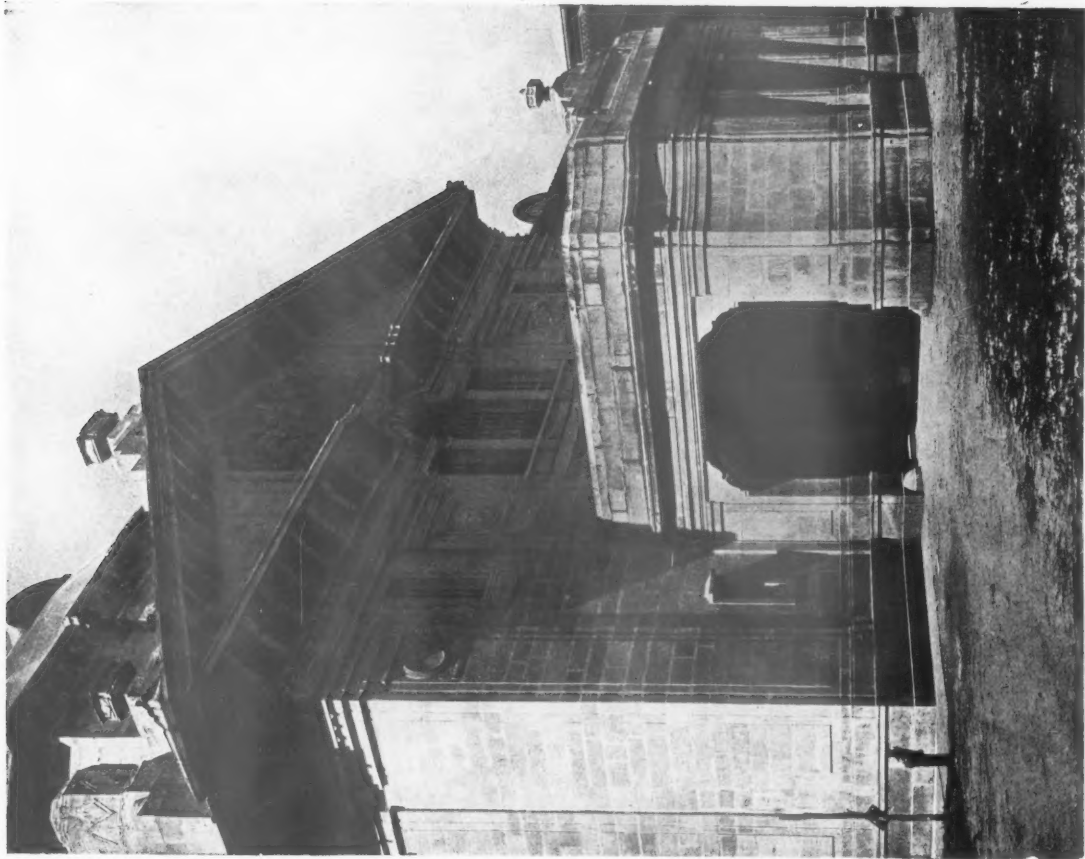
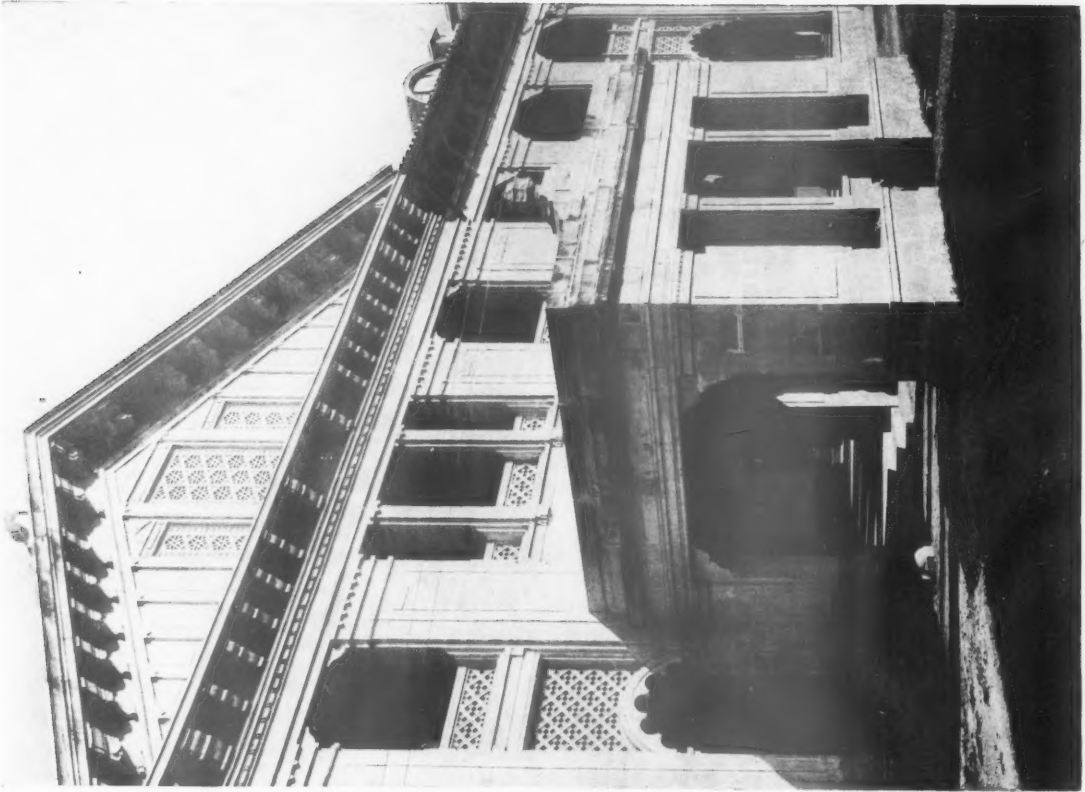


Plate V.

East Porch and Pediment.

THE NEW HIGH COURT, ALLAHABAD.

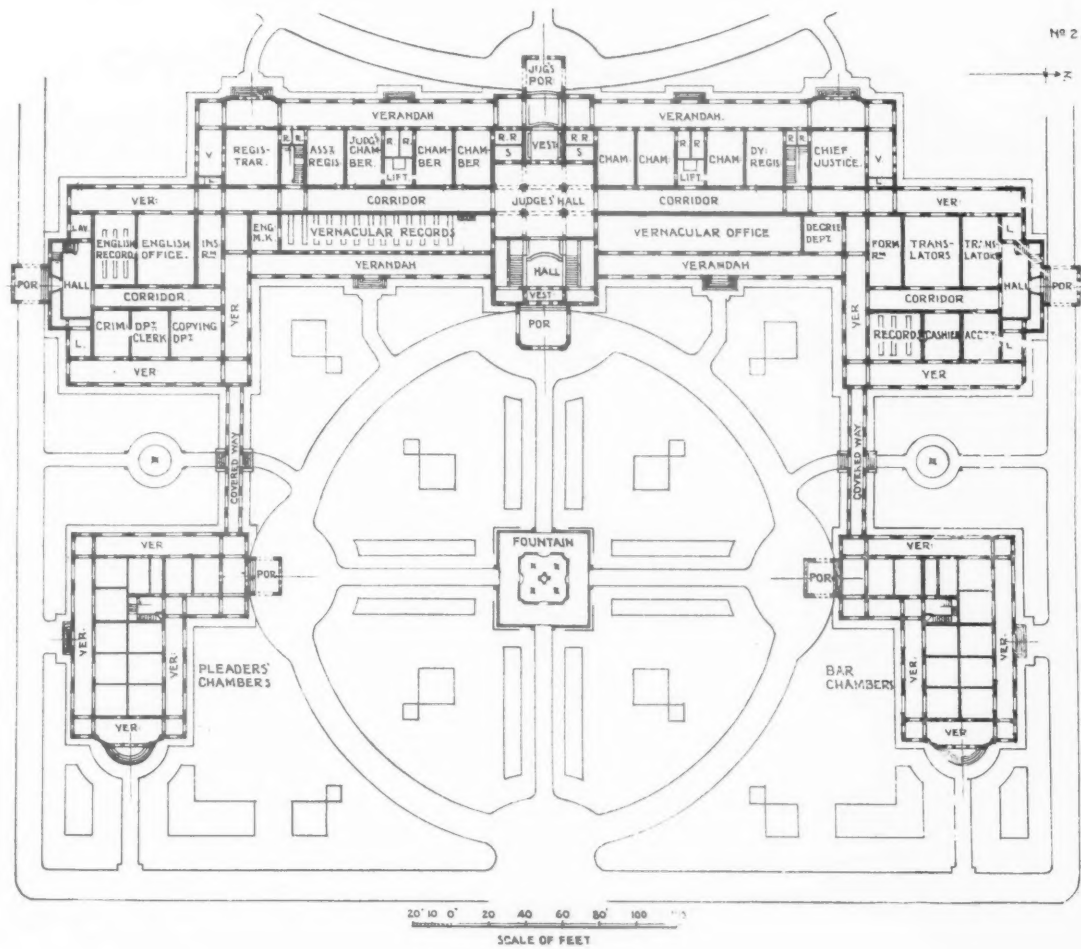
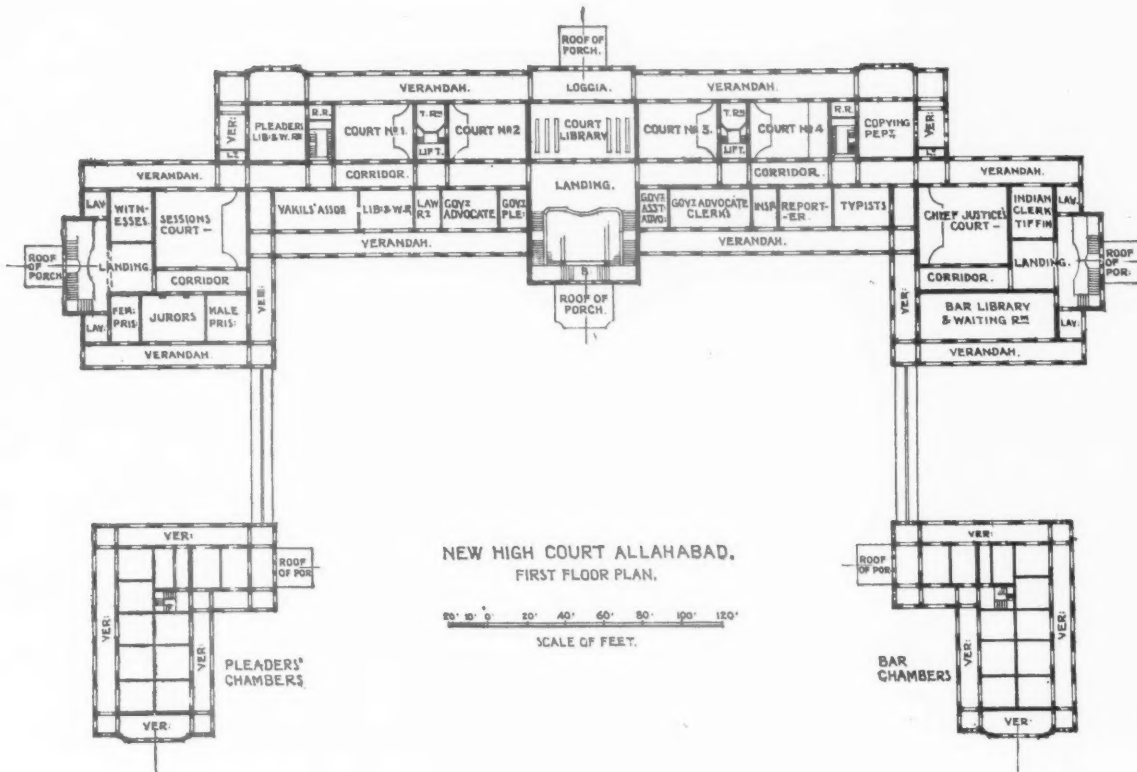
Frank Lishman, F.R.I.B.A., Consulting Architect to Government of United Provinces.



January 1919.

Judges' Entrance, West Front.





PLANS OF THE NEW HIGH COURT, ALLAHABAD.
Frank Lishman, F.R.I.B.A., Consulting Architect to Government of United Provinces.

THE NEW HIGH COURT, ALLAHABAD.

water in the rains. The rainwater heads are worked in the stone tops of the wall piers. The down-pipes are of cast iron 6 in. in diameter. The roofs are constructed iron-trussed principals, with iron battens, and covered with a local form of tile of double thickness with a 3 in. air space between the layers. The roof ceilings are for the most part segmental, with groined lunettes for the dormers, expanded metal being used throughout.

The floor construction is of jack arches, i.e. 9 in. brick arches carried on steel joists at spans of about 6 ft. with the haunches filled in and levelled up with concrete. In verandas and other positions where less strength is demanded, a form of hollow brick, reinforced, has been introduced experimentally with a view to reducing the weight on walls and foundations. This brick was made locally. Except door and window frames, which are of teak, there is thus no woodwork



VIEW BETWEEN BAR CHAMBERS AND MAIN BUILDING.

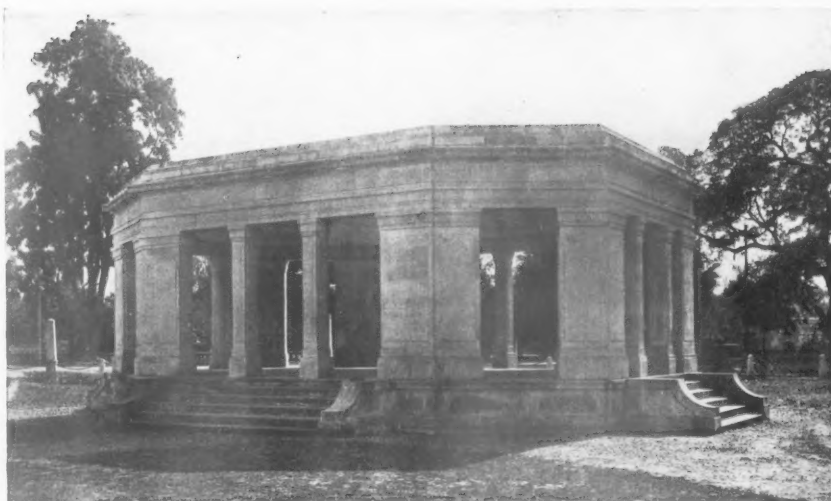


THE WEST FRONT.

employed in the construction. The site is level. The ground floor is raised on a solid plinth 3 ft. 3 in. high, and is finished with stone flags over concrete with a 4 in. layer of fine white sand underneath as a barrier to the depredations of white ants. Certain floors are finished with Ruberoid instead of flags, and this material has so far proved white-ant-resisting.

The dome is of light "T" and "L"

iron construction encased in 6 in. cement concrete, and is 74 ft. high. To this there is an inner ceiling to a flatter curve, 54 ft. from floor to crown—an iron grille with expanded metal and plaster. The walls are relieved of the main weight of the dome by eight stanchions built up from the foundations. Two of these, encased in concrete and lined with marble, appear in the design of the staircase hall. The whole of this staircase hall is lined with marble brought in blocks from the Makrahana quarries in Rajputana and sawn into slabs on the site. This marble is exceedingly hard, and, as will be seen from the following brief description, the sawing is primitive. A set of five or six iron laths or tapes, smooth, not saw-toothed, are fixed in a wood frame, a sawyer at each end. The friction agency is sand and water. The rate of progress is about 1 in. a day. Thus it takes a good month to work through a block 3 ft. thick, producing perhaps four or five slabs, which in turn require further laborious squaring and dressing. The panels are 1½ in. thick; the rails 2 in. with square un-



WITNESS SHELTER.

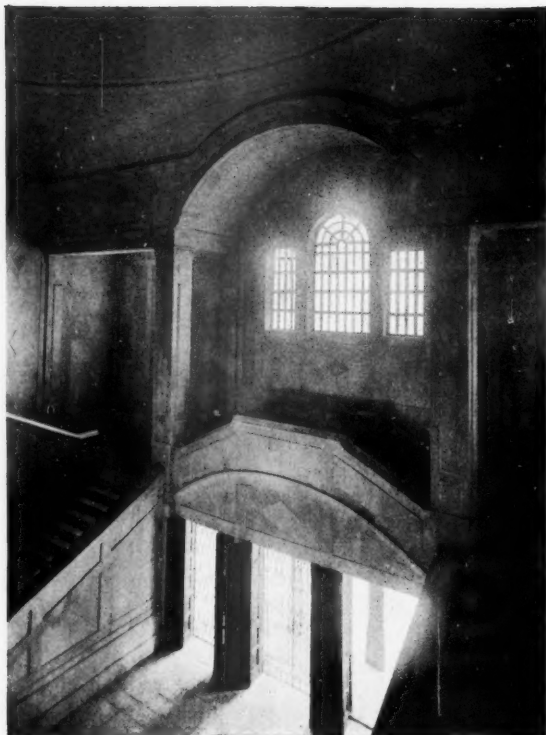
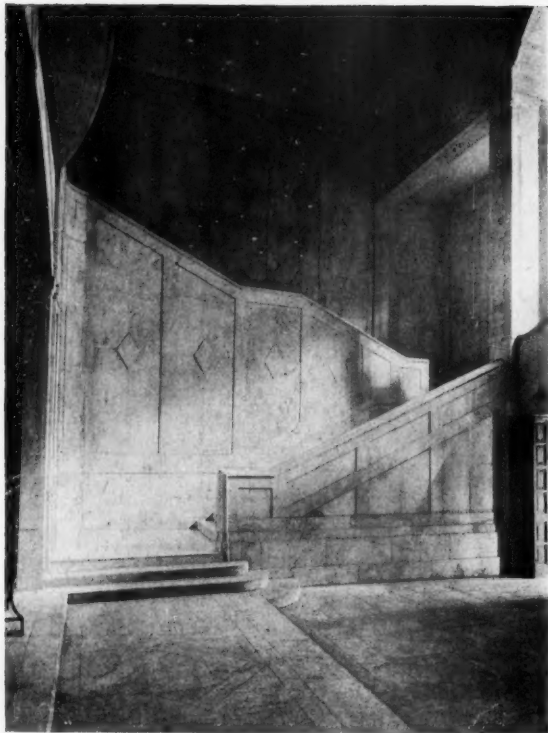
moulded edges, and are set in a mastic cement of the self-same marble with the additional security of copper dowels built into the brickwork and slotted into the back of the slabs. The marble is not brought to a highly polished surface, but just sufficiently smooth to show its fine texture and colour, which latter is anything from pearl-white to opal and pale grey. Thus, the material itself possessing such quality of colour,

no set colour-scheme was necessary, nor, indeed, could be considered appropriate to the entrance hall of a court of justice.

The cooling by means of "tatties" has been referred to, but, in addition, electrically driven thermantidotes have been installed in connexion with each of the six courts, and those are found to still further appreciably reduce the temperature. Electric fan punkahs are also in use throughout the building. From ante-rooms adjacent to the judges' chambers on the ground floor electric lifts connect to similar lobbies on the first floor, connecting with the several courts. The judges are thus able to reach the courts secure from the importunities of litigants and others frequenting the public corridors. Iron grilles and gates to the ends of the central corridor and in the entrance hall also impose a limit to the wanderings of the inquiring public and enable the administrative work of the High Court to proceed undisturbed. Some of the wrought-iron work was made by local smiths on the works. The rest,



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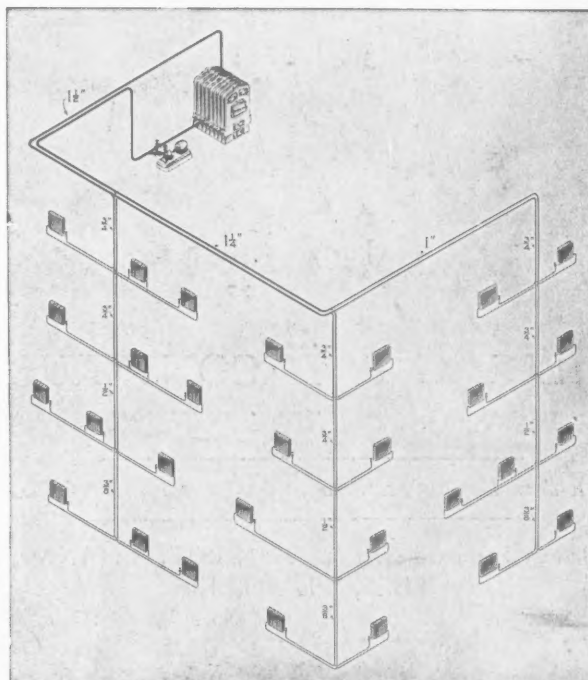
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JUDGES' ENTRANCE, INSIDE PORCH.

including the several entrance-gates, was turned out at the Canal Iron Foundry, Roorkee. At Roorkee were also made all the iron record-racks, which are to a special design, and are fitted with movable shelves which can be graded to any distance apart to suit the various "bastas" of records. The book-stacks in the central library were also made at the Roorkee Foundry. The whole of the court furniture, which is of teak and of most excellent workmanship, was made on the

site by a firm of Chinese joiners from the adjoining provinces of Bihar and Orissa.

For the convenience of the barristers attending the court there are, in addition to their detached chambers, libraries and waiting-rooms in the main building. The fountain in the central courtyard is entirely of Makrahana marble, with brass finial sprays, and was the gift of two of the principal contractors for the works. Water is laid on from the municipal mains hard by; but the main drainage system passes at a considerable distance from the site, entailing heavy expenditure in connecting thereto.

Nevertheless the total cost of the works, including all accessory buildings, site formation, and so on, appears to have worked out at something under 15½ lacs of rupees, or about £101,500 sterling, and an even more favourable return would have been shown had the works been completed as they were commenced—in normal times. Work on the foundations was started in March 1914, and the opening ceremony was performed by His Excellency the Viceroy on 27 November 1916. The Chief Engineer to the Local Government during the construction of the works was Mr. W. Gunnell Wood, C.S.I., while the executive charge of the works was in the hands of Rai Bahadur Hari Kishen Pant. It is to be recorded that under the orders of the Government of India the building has been duplicated at Bankipore, the new capital of Bihar and Orissa. There, however, instead of stone, the whole is finished in plaster with many radical alterations in the design consequent thereon, and consequent also upon the different conditions of site, etc. There also, instead of Makrahana marble for the central hall, an ambitious colour-scheme in variegated Italian marbles has been attempted.



VIEW IN SESSIONS COURT.

THE ROYAL ACADEMY WAR MEMORIALS COMMITTEE.

THE following announcement was issued last month by the Royal Academy of Arts:—

With the approach of peace the necessity of organization in dealing with war memorials in this country becomes imperative. The danger is that the desire to perpetuate the memory of those who have laid down their lives should waste itself in wrong channels through lack of competent guidance, and should, in fact, endanger our national buildings and spaces by ill-advised interference. It is essential that memorials within our churches and cathedrals, in the close, the public park, or the village green, should not clash with the spirit of the past; that, however simple, they should express the emotion of the present and hope of the future without losing touch with the past; and that instead of being a rock of offence to future generations, they should be objects of veneration to those who follow us.

Efforts have already been made in various quarters to deal with this problem. Among other bodies, the Civic Arts Association concerns itself with the subject of war memorials, and has been active since an early stage of the War both in propaganda and in advice to applicants. Appeals for advice have also been made to the Royal Academy, and that body, being anxious to assist in this important work, appointed a committee in 1917, who drew up and issued in March 1918 a short memorandum of advice to municipal and other bodies who might be contemplating War memorials.

In July 1918 a representative meeting was held at the Royal Academy, at which, in addition to members of the Royal Academy, the following gentlemen were present:—Lord

Plymouth, Lord Crawford, Lord Ferrers, Lord Desborough, Sir Alfred Mond, Sir Lionel Earle, Lieut.-Col. Sir A. Leetham (representing the War Office), Major-General Fabian Ware, Lieut.-Col. Sir F. Kenyon (representing the Imperial War Graves Commission), the Dean of York, the Dean of Wells, Mr. R. C. Norman (Chairman of the L.C.C.), Mr. Athelstan Riley, Mr. H. T. Hare, P.R.I.B.A., and others; and out of a General Committee then formed, the following were subsequently nominated to serve on an Executive Committee:—

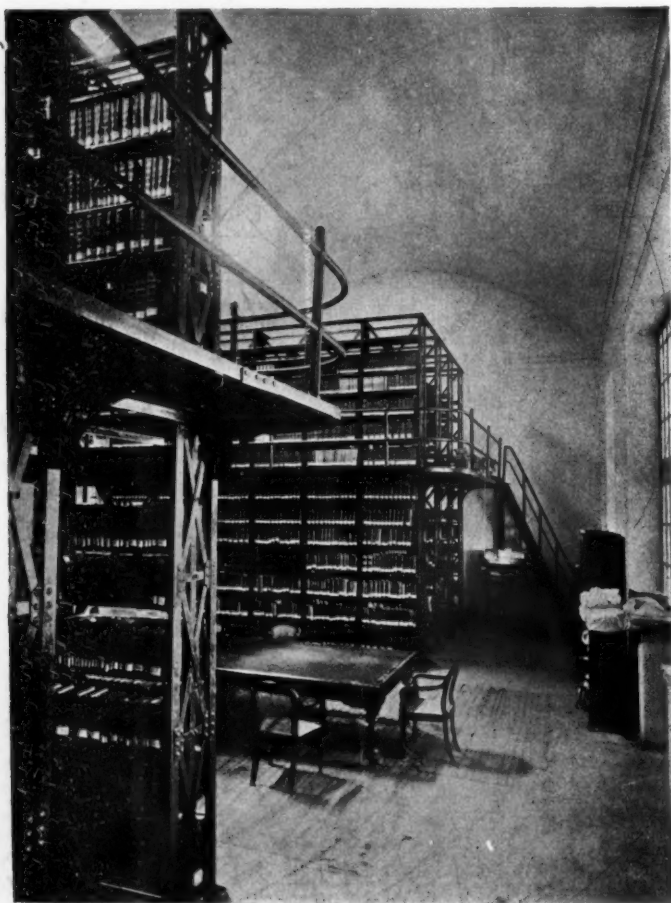
Sir Edward J. Poynter, Bt., R.A., *Chairman*.
The Earl of Plymouth.
The Earl of Crawford and Balcarres.
Earl Ferrers.
Charles Aitken, Esq.
Reginald Blomfield, Esq., R.A.
Sir Thomas Brock, R.A.
George Clausen, Esq., R.A.
Sir Theodore Cook.
Frank Dicksee, Esq., R.A.
Sir George Frampton, R.A.
H. T. Hare, Esq., P.R.I.B.A.
C. J. Holmes, Esq.
Prof. W. R. Lethaby.
The Very Rev. W. F. Norris, Dean of York.
Sir William B. Richmond, R.A.
J. S. Sargent, Esq., R.A.
Charles Sims, Esq., R.A.
Sir Cecil H. Smith.
Alan A. Campbell Swinton, Esq., F.R.S.
Sir Hamo Thornycroft, R.A.
Sir Aston Webb, R.A.
Christopher Whall, Esq.
Henry Wilson, Esq.
Capt. F. Derwent Wood, A.R.A.

Naval and Military Advisers.

Capt. H. W. Richmond, R.N.
Lieut.-Col. Sir Arthur Leetham.

It is felt that in all cases the designs of memorials should be entrusted to competent artists, and this Committee has been formed, not to undertake designs, but to give assistance and advice at an early stage to the promoters of memorials; to act as a body of reference for those who desire guidance as to the general scope and character of memorials; to advise on their suitability for specific sites or positions in buildings; and generally to further an organized effort throughout the country to make the memorials of this War worthy of their great occasion. It is felt that all men of goodwill should contribute of such ability as they possess to bring it about that our war memorials should express the ideals fought for by the free nations of the world, and that while they speak to future generations of the courage and patriotism of those who have died, they do not sacrifice any of that older beauty which is England's legacy from an immemorial past.

It is understood that Diocesan Committees are being appointed, and in some cases are already at work, which will, among other duties, assist the clergy in securing the highest standard of memorials in churches and cathedrals. An organization of similar character has been set on foot in Scotland, and it is hoped to co-operate with these and other committees in all the great provincial centres, and to have the sympathy and help of public authorities and of the clergy and laity throughout the country towards the attainment of the object in view.



VIEW IN LIBRARY, NEW HIGH COURT, ALLAHABAD.