

GENERAL LIBRARY

JUL 15 1919

UNIV. OF MICH.

THE

ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration.



An Italian Fishing Village.

From an Etching by Captain B. N. H. Orphoot.

JUNE 1919

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

VOL. XLV

TWO SHILLINGS NET

NO. 271

Ruberoid ROOFING



FOR
DURABILITY—EFFICIENCY—ECONOMY

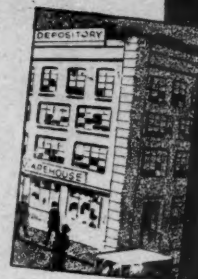
THE remarkable permanence of RUBEROID is always a source of satisfaction and saving to building owners. As the years slip by it proves its efficiency by ensuring a perfectly dry and rot-proof roof. It costs less to begin with than slate, zinc, lead, or asphalt, and as it

can't crack, oxidise, or disintegrate, you realise why RUBEROID, after 23 years' use, is more extensively specified than any other form of flexible roofing, and is so successful on flat roofs. Now being extensively used on munition factories, hospitals, camps, etc.

OUR FREE
HANDBOOK

Write for our Illustrated Handbook on Ruberoid Roofing. It tells how to obtain better roofs at less cost.

THE RUBEROID CO., LTD., 1, Waterloo House,
Knightrider Street, E.C.



HAYWARD'S LIGHTS and BUILDING SPECIALITIES.

- I. Hayward's Pavement Lights, Flaps, etc.
- II. Hayward's Circular Lights and Coal Plates.
- III. Hayward's Iron Staircases.
- IV. Hayward's Ventilators.
- V. Hayward's Stable Fittings (Cottages).
- VII. Hayward's "Jhilmil" Steel Lathing.
- VIII. Hayward's Radiators and Boilers, etc.
- X. Hayward's Steel Casements and Sashes.
- XI. Hayward's Ornamental Lead Glazing.
- XII. Hayward's Patent Reform Roof Glazing.
- XIII. Hayward's "Copperlite" Fire-resisting Glazing.

Write for Catalogues and full information to

HAYWARDS LTD., Union St., Borough, LONDON, S.E.

Tel.: Hop. 3642.

ALSO AT 3, Simpson Street, MANCHESTER, and 141, West Regent Street, GLASGOW.



Hayward's Patent "Putty Grooved" Steel Casements and "Prior" Lead Glazing.
Don't have Wood Casements—Use Steel, which keep WEATHERTIGHT and DRAUGHTLESS.

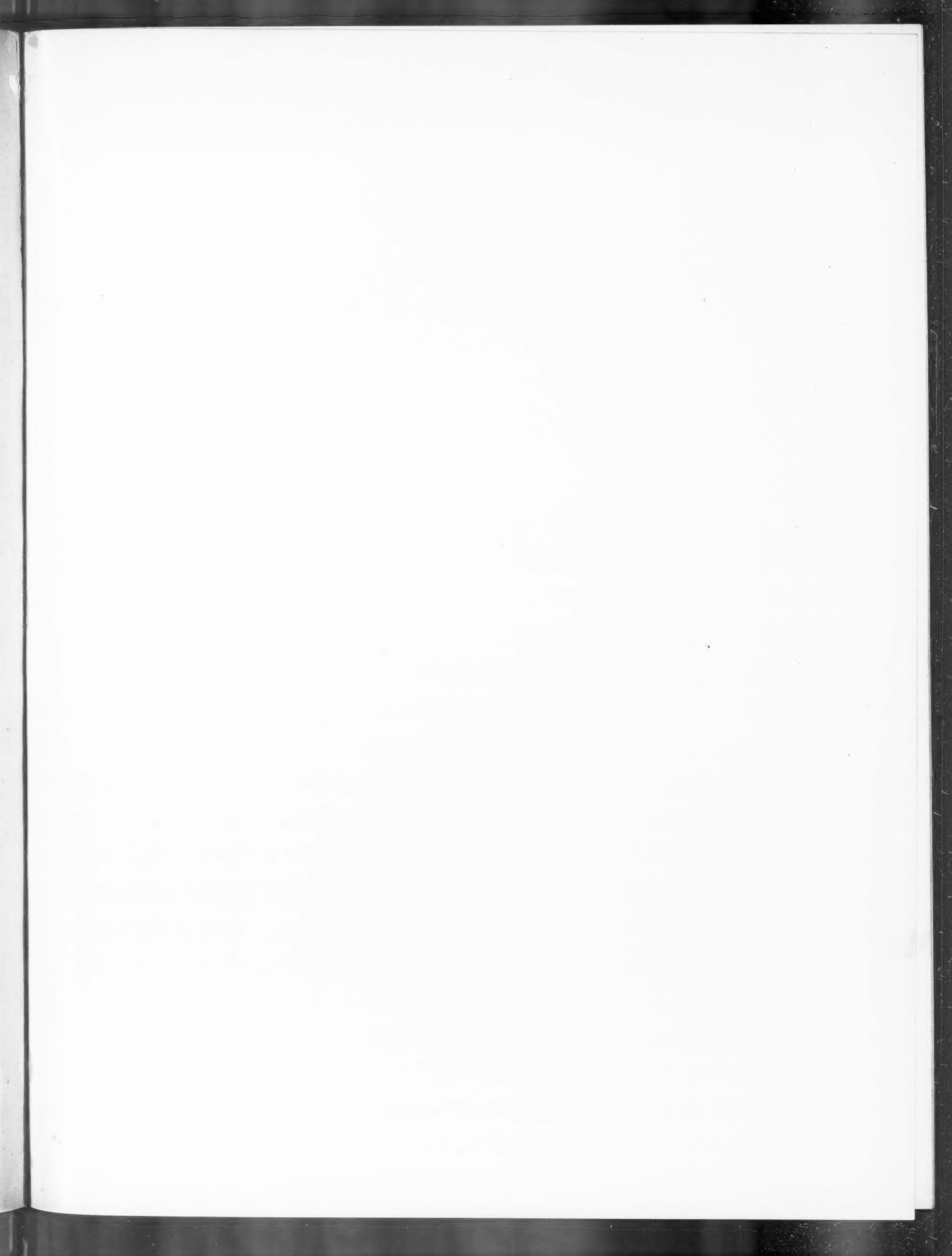




Fig 1.—View from the West.



Fig. 2.—View from the South.



Fig. 3.—View from the South-east.

Plate 1.

June 1919.

EARLSHALL, LEUCHARS, FIFE: BEFORE RESTORATION.

GEMS OF ARCHITECTURE: A SCOTTISH EXAMPLE.

V: Earlshall, Leuchars, Fife.

By NATHANIEL LLOYD, O.B.E.

THE farther north one travels, the fewer ancient domestic dwellings one finds; and what one does find are either the smallest cottage or the fairly large house built by persons of importance and influence. The minor domestic dwelling similar to the English manor house hardly exists, and where houses of this size remain they are generally in towns or

besiegers. Below were the dungeons, and on the first floor the great hall or chamber, which occupied almost if not the whole area, though in some instances there were also small chambers in turrets or in the thickness of the walls. On the second floor was the lord's apartment, and the third floor served as quarters for the garrison who manned the battlements which



Photo: Robert Milliken.

Fig. 4.—MAIN ENTRANCE TO COURTYARD.

where they would be likely to be safe from attack from without. The reason for this lack of minor dwellings is that up to so late as the middle of the eighteenth century Scotland was a disturbed, unsettled country. The "strong man" not only had to "keep his house" in early times, but he had to build a house that would keep him. If he did not, his neighbours would assuredly "spoil his house and his goods."

The earliest Scottish dwellings remaining are towers and square keeps. These usually consisted of three stories. The ground floor was used for storage, and the window openings were often no more than oilets, as the slits were called, through which arrows and other missiles could be discharged at

surrounded the flat or low-pitched roof. Here also were kept munitions of war, ready for use. These keeps were usually situated in commanding positions, from which extensive views of the surrounding country could be obtained. The owners were simply robber chiefs, who sallied forth to attack and rob more or less distant neighbours with whom they had ancient feuds, or often with whom they had no grievance beyond that they were worth plundering and likely to be worsted in a fight, particularly if the attack were made suddenly or treacherously. The doings of these gentry were made famous by bards and poets, who, with Time, have succeeded in investing villainy with a halo of romance. The stronger of these chieftains were

able to defy even the king himself, and when the king happened to be of weaker stuff he ran some risk of being worsted by his "subjects." If it happened that the king was the stronger the chief would retire to his keep and there withstand prolonged siege.

The introduction of artillery wrought a great change. The strongest keep was unable to withstand cannon, so gradually the building of fortified castles ceased, and the lairds erected houses for themselves of the type of Earlsall, which forms the subject of this article. These dwellings were unfortified beyond such protection as would suffice against common thieves, riotous crowds, or weak marauding bands. The buildings, with the addition of connecting walling, enclosed a courtyard. The ground floor was still used for storage to a great extent, and the window openings to this floor were small. The living-rooms were still upon the first and upper floors; but there was no pretension to fortification, as in the keep, and certainly no attempt to provide resistance against artillery. Before leaving the subject of the scarcity of medium-sized domestic buildings in Scotland, another reason may be mentioned. While in England, when the country became settled under Elizabeth, prosperity enabled merchants and manufacturers to erect manor and other houses, there was no corresponding prosperity in Scotland, which remained a poor country until well into the nineteenth century, although Scotsmen who came south suc-

ceeded in making fortunes, as Scotsmen proverbially do. It followed, therefore, that Scotland was nearly three hundred years behind England so far as the general building of minor domestic dwellings was concerned.

St. Andrews, which is only a few miles from Earlsall, was a favourite city of the kings of Scotland. James V received his bride, Mary of Guise, there. It was in 1540 that Sir William Bruce built Earlsall. He was a member of that house the most famous of whom was Robert Bruce, King of Scotland. Sir William's arms are in a panel over the principal doorway of Earlsall, seen in the illustration shown as Fig. 4. Though for centuries a residence of the "quality," it fell upon evil days, and when Mr. R. W. R. Mackenzie purchased it in the 'nineties of last century it had long been the dwelling of farm labourers, and latterly had fallen into a ruinous condition. The illustrations on Plate I show something of this, and are also valuable for comparison with those of the house at the present time, for they show that Mr. Mackenzie, and Sir Robert Lorimer his architect, respected the ancient features and avoided those errors of over-restoration which have destroyed the character and dissipated all atmosphere of antiquity from so many old buildings. Often restoration of one feature leads to repair of another and reinstatement of a third, until the new work, each feature of which individually may be defended, so overpowers the old as to dominate it, and almost to bring it to that state

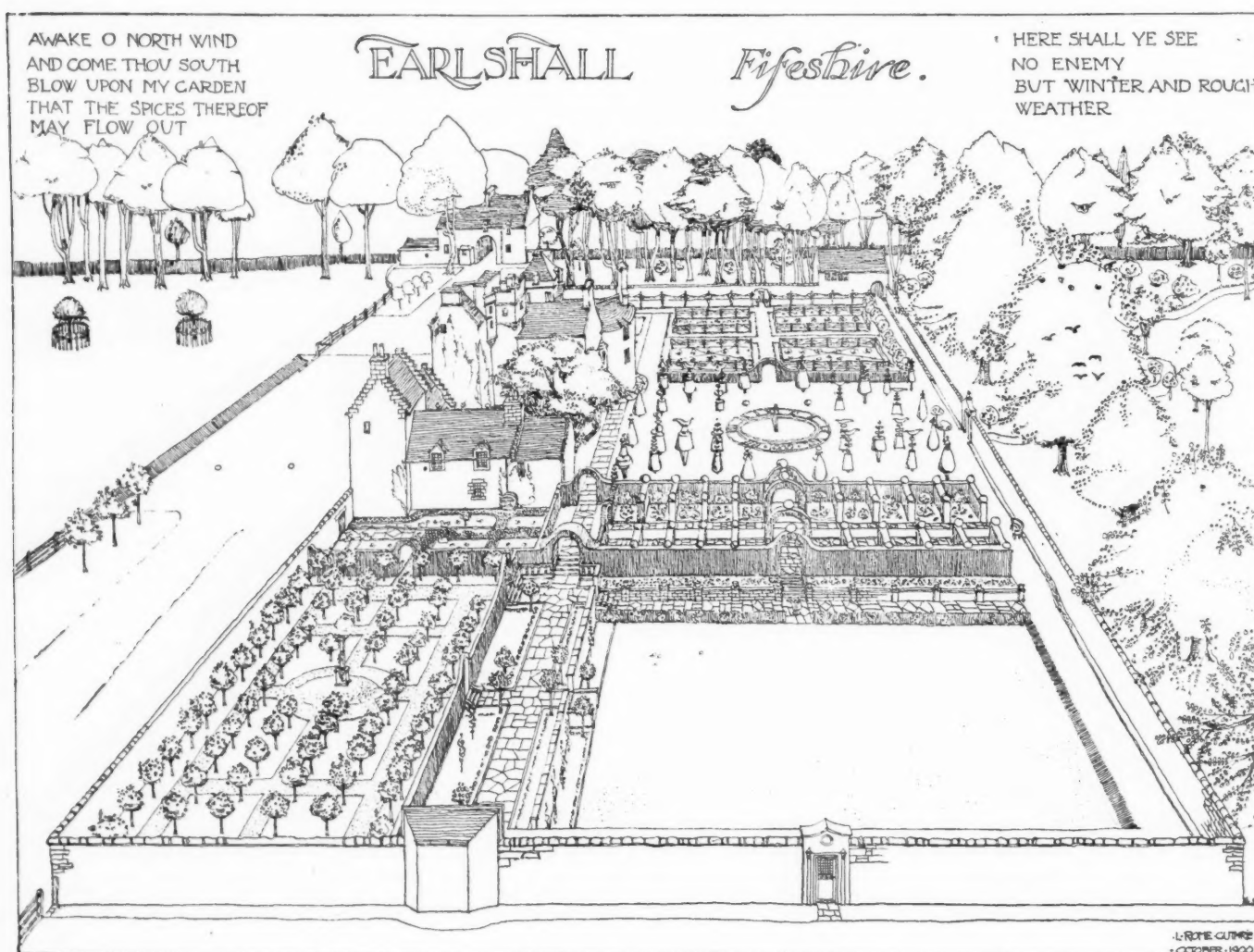


Fig. 5.—A BIRD'S-EYE VIEW OF EARLSALL.

From a Drawing by L. Rome Guthrie.

(Reproduced by courtesy of Messrs. B. T. Batsford.)



Plate II.

EARLS HALL, LEUCHARS, FIFE : WEST OR ENTRANCE FRONT.

June 1919.

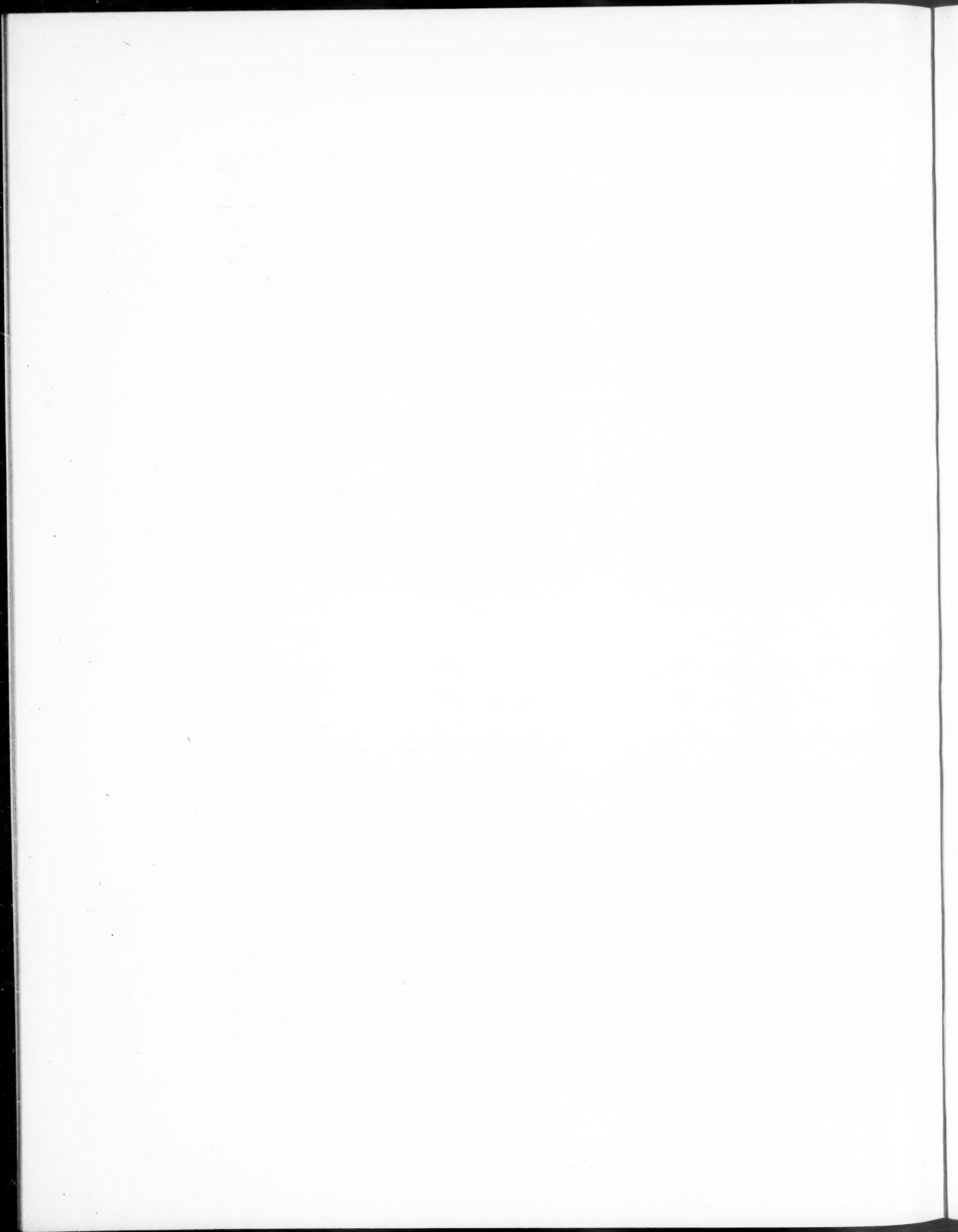




Fig. 6.—Main Building from Courtyard.



Fig. 7.—Well-head and Main Building.

EARLSHALL, LEUCHARS, FIFE.



Fig. 8.—BALUSTRADE WITH TOPIARY LAWN BEYOND, FROM ENTRANCE TO COURTYARD.

which the auctioneer delights to describe as "dating from." One sees the alterations first, and they almost entirely monopolize the interest. There is one sound rule which should always be followed in restoration work, and that is never to restore or repair old work *if this can possibly be avoided*. Usually the attitude adopted is to restore and repair *wherever this can be done*, and the object appears to be to make what a builder would call "a neat job." People who do this kind of thing become worried should they find after the work is completed that there is something they might have done which has not been done.

The repair of Earls hall was not carried out on these lines. The work was the first, or almost the first, with which Sir Robert Lorimer was entrusted as architect. Few young architects get such an opportunity, fewer would emerge from the test so triumphantly. But Earls hall is Earls hall, and Mr. Mackenzie a discriminating and sympathetic owner. Perhaps the point which impresses one most is that in making necessary additions the appearance and form of the ancient building have not been tampered with. If the last laird who resided at Earls hall were to approach it from any side, the main building would look to him very much as he remembered it. From this aspect it is interesting to compare Plate II with Fig. 1, and Figs. 2 and 3 with Figs. 6 and 7.

The approach to Earls hall is by a short drive, which is guarded at its junction with the public road by an entrance lodge which spans the drive and serves as lodgings for servants. Under it is the great gate, through which vehicles pass. The drive extends as far as the smaller doorway in Plate II, and a flagged pathway leads on to the entrance doorway in the wall, which is half screened by ivy. The detail of this entrance is shown in Fig. 4. One pull at the bell, and it resounds through the yard, echoed by the baying of Major and Merryman, the basset hounds. One passes through the doorway into the courtyard with

balustrade and garden beyond, shown in Fig. 8, while Fig. 9 shows the buildings on the right and the door by which we entered. On the left is the main building (Figs. 6 and 7), the door in the angle being the principal entrance. Comparison of Figs. 2 and 3 with Fig. 6 shows the corbelling, window pediments, moulded strings, and chimney-cap all to be original, which may also be said of practically every other external feature of this building. It is unfortunate that chimney-pots have been added; but Earls hall stands in a windy place, and smoky chimneys are an abomination. Chimney-pots, however, should only be resorted to when all other remedies have failed. But if these are tried it is seldom that one device or other does not prove effectual.

In 1891 Earls hall stood in a ploughed field; to-day it is set in a garden of delight. Fig. 8 gives a glimpse of the topiary garden seen beyond the balustrade as one enters the courtyard. Mr. Mackenzie procured the yews some twenty years ago. They were large trees, but quite unshaped, and he cut them into the present variety of forms himself. It is doubtful

whether it is possible to obtain all the effect one desires in a formal garden without the aid of yew hedges and of clipped trees. There is something about the latter which it is difficult to define, and which is common to simple as well as to complicated forms. It is only necessary that the plants should be large and substantial. If they are thin and attenuated they savour of the article which is imported in tubs. The clipped yews at Earls hall are well placed on grass, and the severity of the building is emphasized by their frivolity of form.

(To be concluded.)

In the second part of his article, which will appear next month, Mr. Lloyd gives some further description of this very interesting garden (which is not quite as represented in Mr. Rome Guthrie's delightful drawing), and he deals also with the interior of the house, which contains some remarkably interesting work.



Fig. 9.—SOUTH SIDE OF COURTYARD.

SOME IMPRESSIONS OF TOLEDO.

By BART KENNEDY.

(Concluded from p. 104, No. 270.)

III.

THE cathedral of Toledo is surely the most wonderful in the whole wide world. Never have I seen such a place.

It is as the work of men more than mortal. To see it is to feel the splendour and the glory and the vastness of the Infinite. It is a wondrous expression of man's conception of God. When I think of it now it comes to me that man will be saved in the end by a right understanding and a putting into practice of the glorious fraternity that lies behind religion.

Often I went into this splendid place. And always was it filled with moving light. Light of a colour beautiful and strange. Shining in the windows were pictures and scenes from the life of the One who had died on the Cross so that man might come to a sense of his duty to his fellow. These pictures were living in the moving and the shining of the light.

Over on a wall was a gigantic picture of St. Christopher. The artist who had conceived and painted it was long gone to the dust. Even his very name was forgotten. But what mattered that? His work lived here.

And there were other pictures. One saw them as one would see them in no other place. There were times when they were softened, times when they were glorious with light.

They lived always—these beautiful pictures of the Christ, and the Mother, and the angels, and the saints. It seemed to me that I had never seen pictures till I saw them here in this profound and glorious place of light and mysterious distance. These offerings that had come from the past!

Here was a picture of the Christ! And now as I stood before it there rolled through the cathedral vast swelling organ-tones that sounded through aisles and transepts, that passed high up into the far distances above, that came back again—and again went forth. And voices arose. Clear, angel voices. And there came solemn intonings. And the people in the cathedral were kneeling. And the changing light became at one with the sounds that echoed and echoed. The ritual was being enacted. And it was as if all the souls of the workers—who had given of their labour to the making of this place of God—came back again. Surely it was that their souls were here within this place of sacredness. The sounds rang and rang. The light moved. There was a passing of dreams of unearthly beauty. Dreams of the Heaven of the old sacred story. There came inspirations. It was as if one were in some more wonderful world than Earth. As if one had passed into some inconceivably splendid world of promise. A new vision had come. A new power had awakened within one.

And the sounds lived, mingling with the changing light.

When I had gone from the cathedral, I felt as if I were still within it. The Toledo that surrounded me was as nothing. It had gone as would go a dream. I still saw the pictures and the wonderful light that was ever moving and changing. And

the aisles and the nave and the altars and the great shining windows. I heard again the rolling tones of the organ. I saw the mighty picture of St. Christopher. I still was in this strange and sacred place of the vast distances. This place that was the expression of the conception of the Infinite.

IV.

"Kyrie eleison, Kyrie eleison."

I was here one morning listening to the Mass. The voices rose and rose, sounding strangely through the vastness of the cathedral. The tones of the organ lived solemnly.

As I was kneeling, I looked up at the light that was streaming through a great rose-window. It was blending with the sounds that lived around me. A thrilling, changing light.

I was filled with emotion. Something had awakened within me that I could scarcely define. Man is a complex being, compounded out of many beings, and it was as if a being had become vivid within me that I had known not of before. A being that was myself, and that was still strange to me. The music in the midst of the splendid scene had brought it before my consciousness.

"Christe eleison, Christe eleison."

The music was familiar to me, for I had sung myself in this very Mass. But that had been years before, and I had not felt then as I was feeling now. I had not known the full meaning of the music. But the very soul of it was revealed to me now as I knelt here, looking up at the light streaming in through the great rose-window.

Here was coming now one of the noblest passages in all music. And a sudden brightness was in the light of the great window. The inner self of the mighty musician was speaking—he whose earthly body had passed away in the long ago. He was here in the cathedral. Who would dare to say that the soul of man was not immortal? This noble music itself was as the very fact and the very sign of immortality!

"Gloria in excelsis Deo."

The splendid "Gloria" was crashing and bursting forth. The air was filled with sounds triumphant. "Et in terra pax." The mighty phrase thundered forth. The place of splendour was lifted with sound. And accompanying the mighty phrase were light, joyous phrases.

The "Gloria" went on and on.

In this music grandeur was united with the thrilling and beautiful joy of life. As I listened to it I felt that I was living as I had never lived before. Surely the meaning of this music was that there was some world where the law of life was not strife and discord! Surely was it as a message from a heaven-world where all was harmony and joy and happiness!

There came the solemn and strange and mysterious "Qui tollis." Music as of the passing of man through the gate of change—the gate of death. Music dark of colour—that expressed sadness and penitence and contrition. A strange music of grief. And still music of beauty. Through it went

an effect as of the tolling of a bell. And still there lived within its darkness and mystery a promise of light to come. And the beautiful and solemn and sad "Qui tollis" lived and passed out into the silence of the cathedral.

And then there came the chanting of a single voice, and after that the sound of responses. And silence came again. And again there came the chanting of the single voice. The light in the cathedral was changing and changing, moving from window to window, softening here, deepening there, brightening far away up yonder. Though it moved in silence, there was in it a sense of sound. In places it flashed forth sharply. It was of all colours. It was blending and weaving and circling. An element strange and glowing, and of a beauty inconceivable. Within it were pictures sharply defined, and pictures vague. And the whole of them were moving in the midst of a silence that held within it a sense of sound.

Suddenly the vast cathedral was filled with the quick, vigorous sounds of the "Quoniam." It rang out as would ring a march. It echoed and echoed through aisles and transepts, through columns and high up through arches, and along the great far-away roof. The quick-sounding "Quoniam," going as a vital, joyous march! The melody had within it the essence of spring, of life. It gave forth cheerfulness and hope. This spontaneous, joyous "Quoniam" that held within it the inspiration of youth!

The music of the Mass went on till there came the final



TOMB OF COUNT ALVARO DE LUNA, TOLEDO CATHEDRAL (CIRCA 1488).
BY PABLO ORTIZ.

"Dona nobis." And the people arose from their knees and went forth.

V.

Behind the high altar was the Transparency (Trasparente). It was a great, strange, imaginative dream in marble. It was in the form of a group in which there were figures of all kinds, and it went high up. It was so arranged that a stream of light came full upon it from above. And the moving of the light gave to the group an effect of actual movement. If you stood back from it a distance the effect was the more noticeable.

More than one artist had been engaged upon this grouping. It was apt, indeed, to give the impression that it was a blend of the ideas of different men. The figures in it were arranged most strangely. There was about it a certain confusion of aspect. But it was a confusion that was dominated by a sense of orderliness and balance as far as the getting of effect was concerned. It had the incoherence of a curious dream. There may have been no central idea in it all, save that of arresting attention. This it certainly did. The effect of it was utterly spontaneous. It was as if some strange dream had been crystallized instantaneously into marble. I have never seen anything like it.

A certain part of it represented angels among clouds, and in the midst of them was the Archangel Raphael holding a golden fish. There were many of the figures in the grouping that were postured in a most fantastic way. But



DETAIL OF WROUGHT-IRON SCREEN IN THE CATHEDRAL.

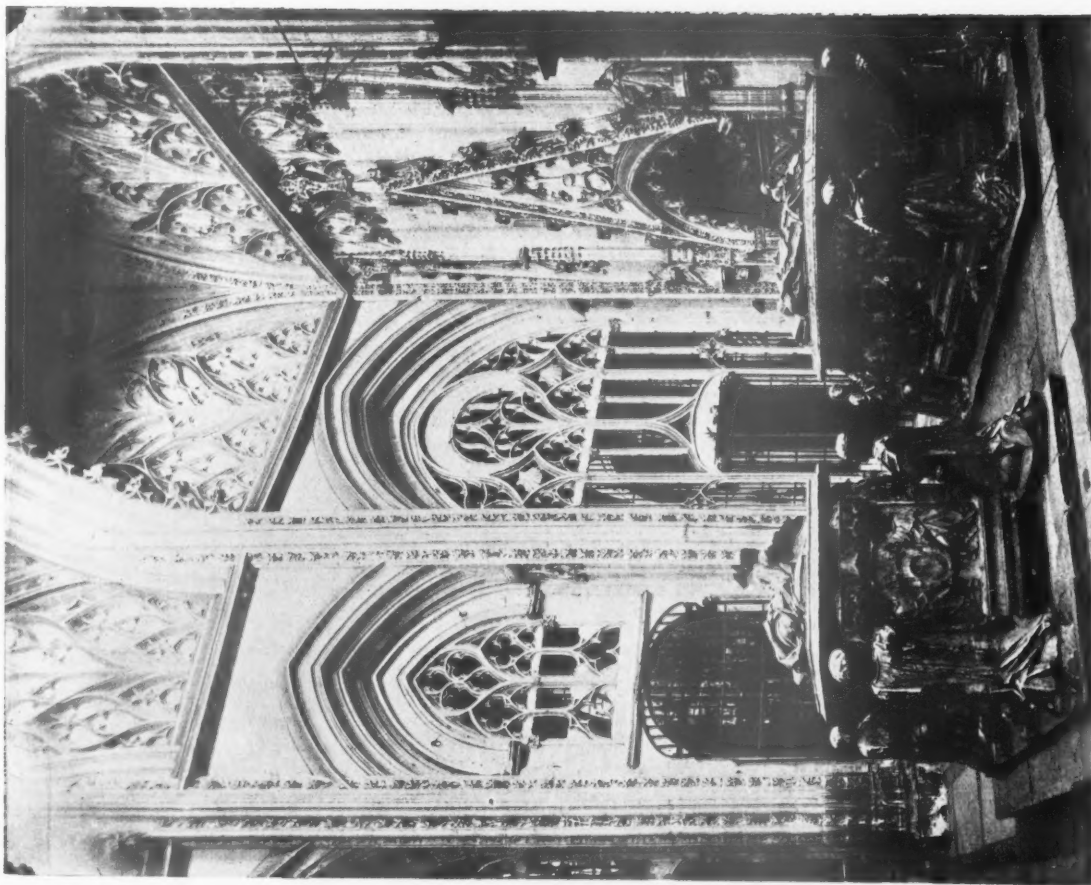
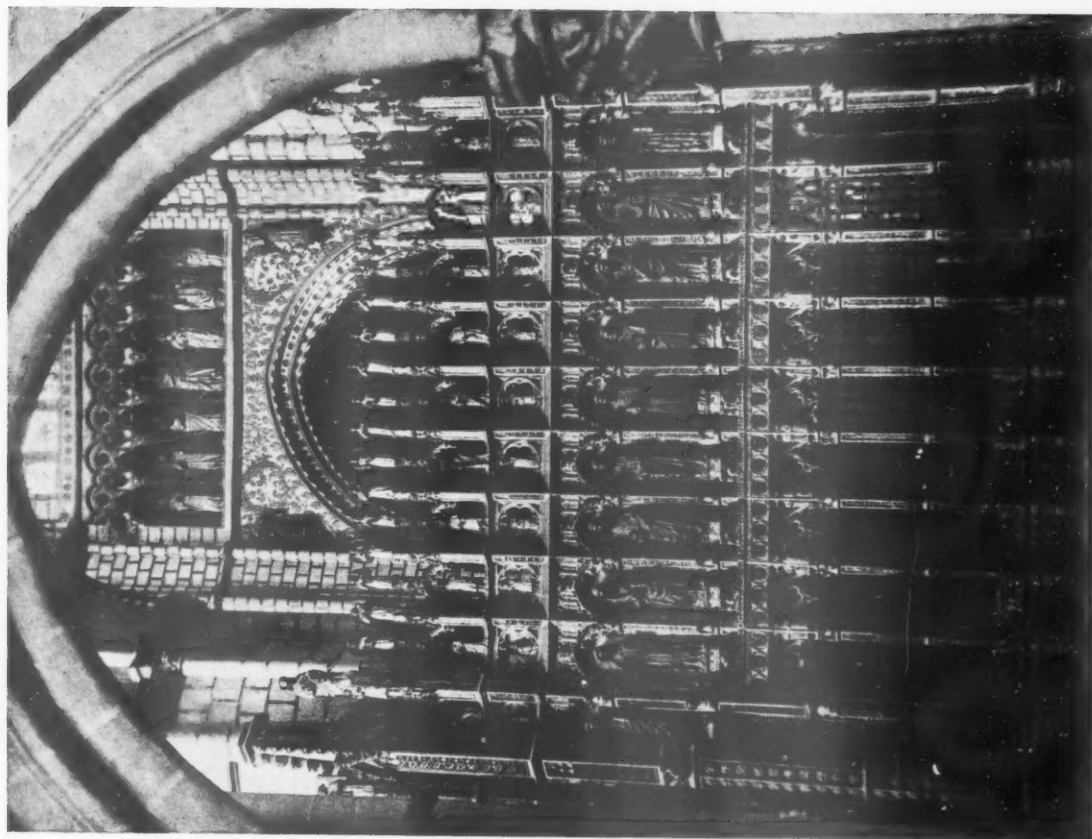


Plate III.

Chapel containing the Tomb of Count Alvaro de Luna.

VIEWS IN THE CATHEDRAL, TOLEDO.



Detail of Sculptured Screen in one of the Transepts.

June 1919.

all of them were in harmony, were related as far as the getting of vivid effect was concerned.

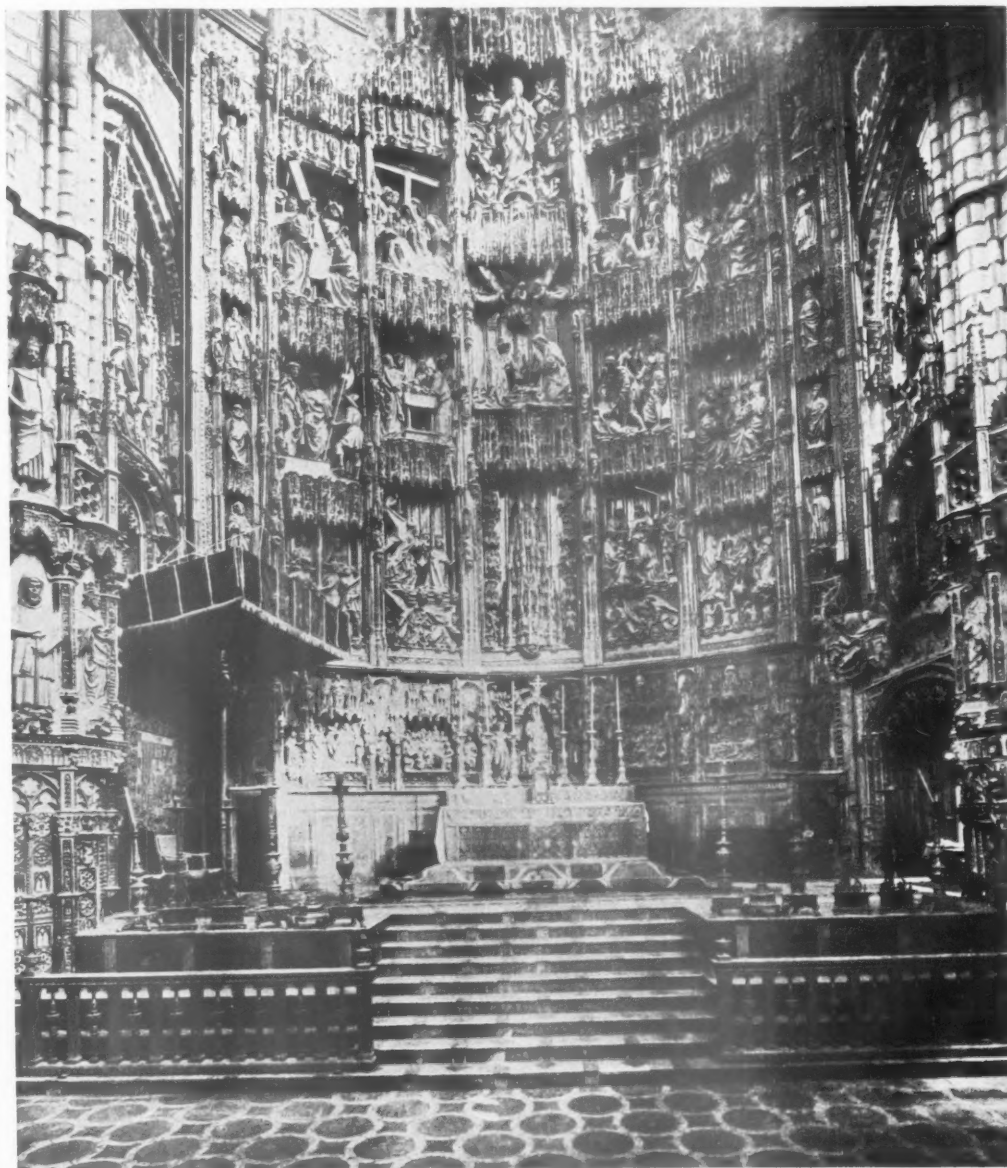
The Traspacente affected me in a strange way. It comes up before me now, a dream of shining whiteness. I see all the figures and their curious posturings most vividly. And I try to find the meaning of the whole now, even as I did that time when I actually stood before it in the cathedral. But it still eludes me. It may have been that it was intended to picture the apparent confusion of life itself—that it was a symbol of the complexity that surrounds us—

tender woman. One whom a man might adore and at the same time love.

The light coming from above fell upon her.

VI.

When the sun was sinking the cathedral glowed with soft, strange, mysterious fire. Aisles, nave, transepts, pillars, arches, altars, pictures, statues, and all the things of wonder were lit with a glory of golden red, that moved and softened and deepened. Faces of the past flamed forth and slowly



THE TRASPARENTE AND HIGH ALTAR.

the complexity that the wisest of us can never hope to grasp and understand.

It had been finished nearly two hundred years before by one Narciso Tomé. As to the kind of man this artist was I do not know. But that he was a great artist was manifest. He lived worthily here in this white, shining dream.

To the right of the Traspacente was the figure of a woman. A marble figure infused as with actual life. The face of the figure was glorious, at once ethereal and chaste and womanly. Here was one who was virgin and goddess and

passed into shadow. And there were revealed in the golden redness things that one had not seen before. Afar off yonder was the strange face of a saint that was fading into the dimness. And out in another distance an altar was shining softly. And there came forth the full, great tones of the organ. And clear voices. The strange, vast, mysterious glow was moving and changing.

This cathedral. This house of sacredness. It was the ultimate expression of the splendour of human imagination. It was the visible proof that deep within the soul of man lived God.

AN ARCHITECT-ETCHER—CAPTAIN B. N. H. ORPHOOT.

THE number of present-day architects who are also artists in the popular or pictorial sense of that much-abused word could probably be counted on the fingers of one hand. Architects, it must be confessed, have in the bulk but little talent for the making of pictures; and it is a debatable point whether they have any professional need to make them. Some few years ago there was a discussion at the Architectural Association on some such question as: "Does Fine Draughtsmanship conduce to Fine Architecture?" The majority of the speakers, we remember, rightly held that it did not do so necessarily; and we recall that instances were given in which fine drawings had made poor buildings, and poor drawings fine buildings. Obviously, fine architecture is the result of

The artistic gift of some few architects is far beyond anything required in normal professional work, and one or two men have made quite considerable reputations apart from their strictly architectural practices. A notable instance is that of Captain B. N. H. Orphoot, of whose fine etchings several reproductions are given with these notes. Captain Orphoot is a fully qualified architect, and he has carried out a good deal of attractive architectural work of a varied and general character, some of which we hope to have the pleasure of illustrating in a later issue.

Captain Orphoot, who has just been demobilized after serving in the Royal Engineers since 1914, was born in Peebles. He was educated at Rugby and Edinburgh University, and his

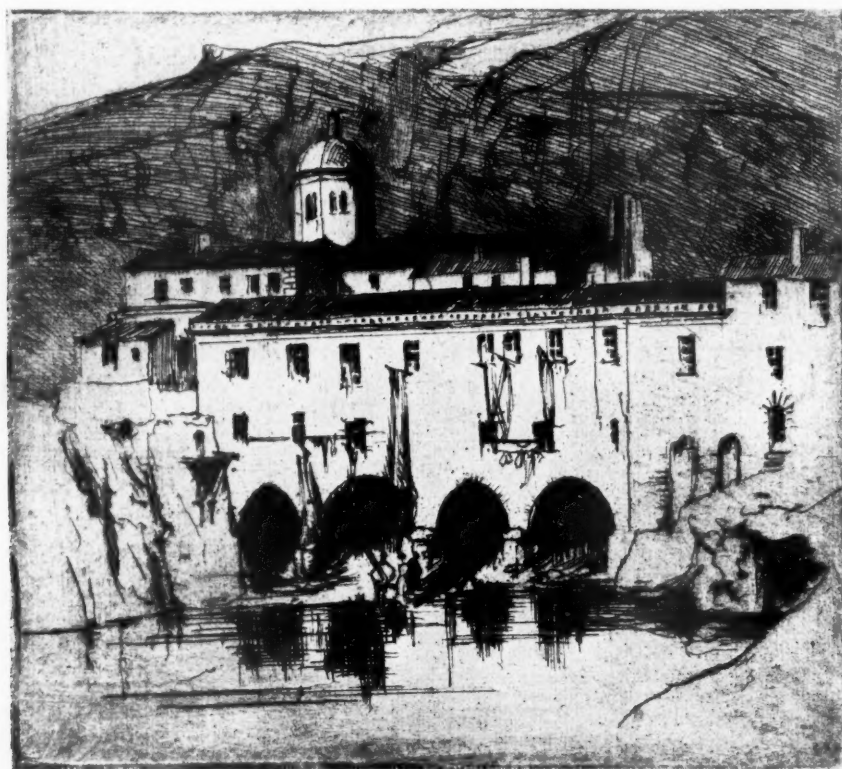


Fig. 1.—AN ITALIAN FISHING VILLAGE.

fine mental conception, and has little, if anything, to do with mere dexterity of draughtsmanship. Fine draughtsmanship may help to a proper appreciation of the quality of a building before it takes shape in three dimensions, though it may, of course, be very misleading, and may even flatter just as a portrait often flatters a sitter. But strictly architectural drawings, unlike easel pictures, are only a means to an end, and not the end itself; hence their artistic quality would seem to be immaterial—clearness and accuracy being their chief necessary virtues.

In spite of all this, however, it is obviously an advantage to an architect to be able to make alluring drawings (particularly the client-enticing variety!); for, apart from the devotees of the Cubists and their fellow fanatics, people still prefer to look upon what is attractive rather than upon what is not. Long may they continue to do so!

early architectural training was gained in the offices of Sir R. Rowand Anderson, J. M. Dick-Peddie, and Washington Browne. He also studied under Gustave Umbdenstock, Professor of the École des Beaux-Arts, Paris, and afterwards worked in his office. Later he was with Mewès and Davis, of Paris and London, and with Collcutt and Hamp. He began to practise on his own account in 1909. Since the armistice Captain Orphoot has won, in conjunction with Mr. James A. Arnott, the second and another premium in the Scottish L.G.B. Housing Competition, and he is at present preparing designs for the Peeblesshire War Memorial, of which we have seen a preliminary sketch that promises remarkably well.

The example of Captain Orphoot would seem to prove that there is some necessary relationship between fine draughtsmanship and fine architecture; but his case is one of the rare exceptions. Undeniably his draughtsmanship is fine, and,

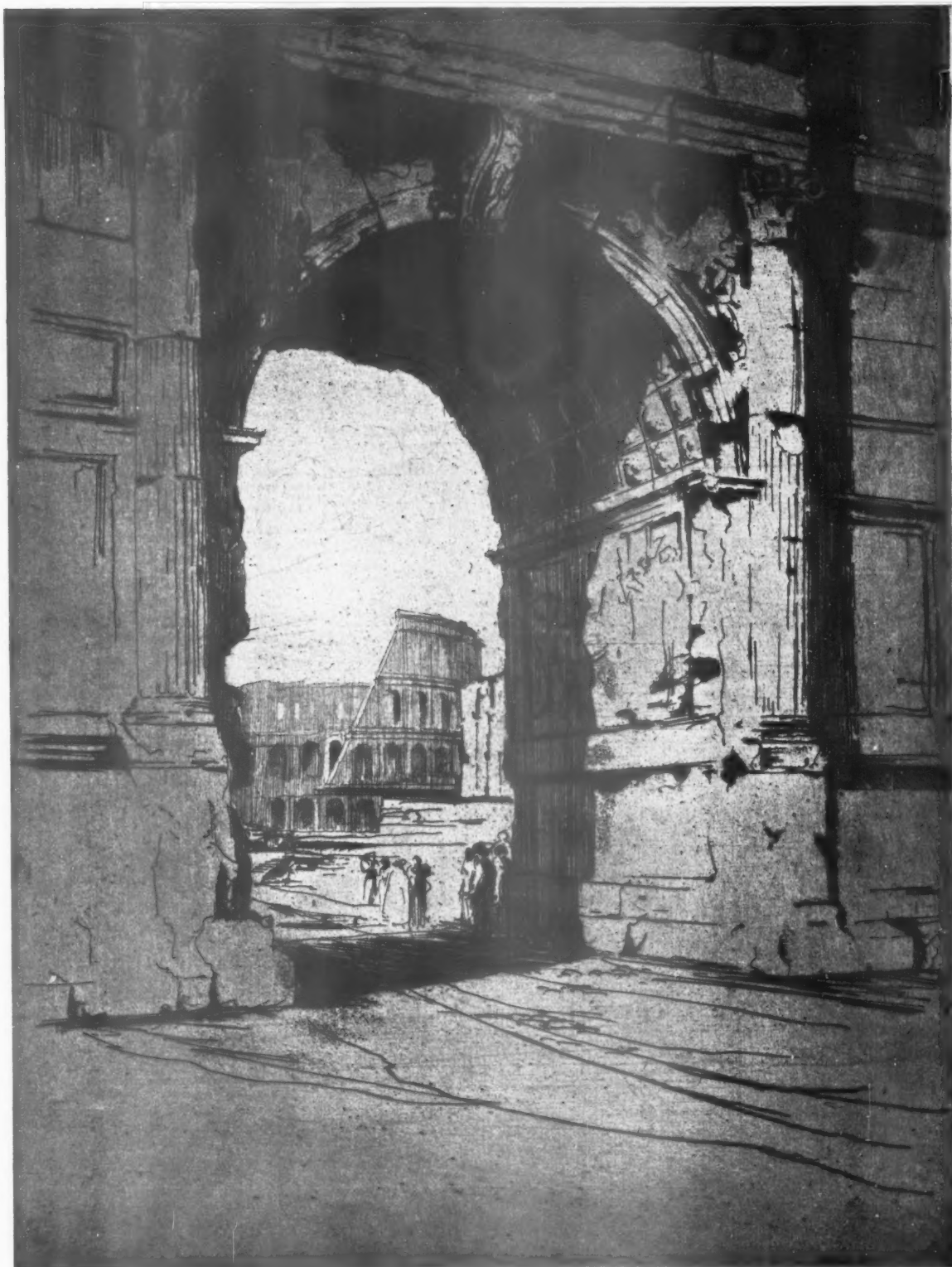


Plate IV.

THE ARCH OF TITUS, ROME.

(From an Etching by Captain Burnett N. H. Orphoot.)

June 1919.

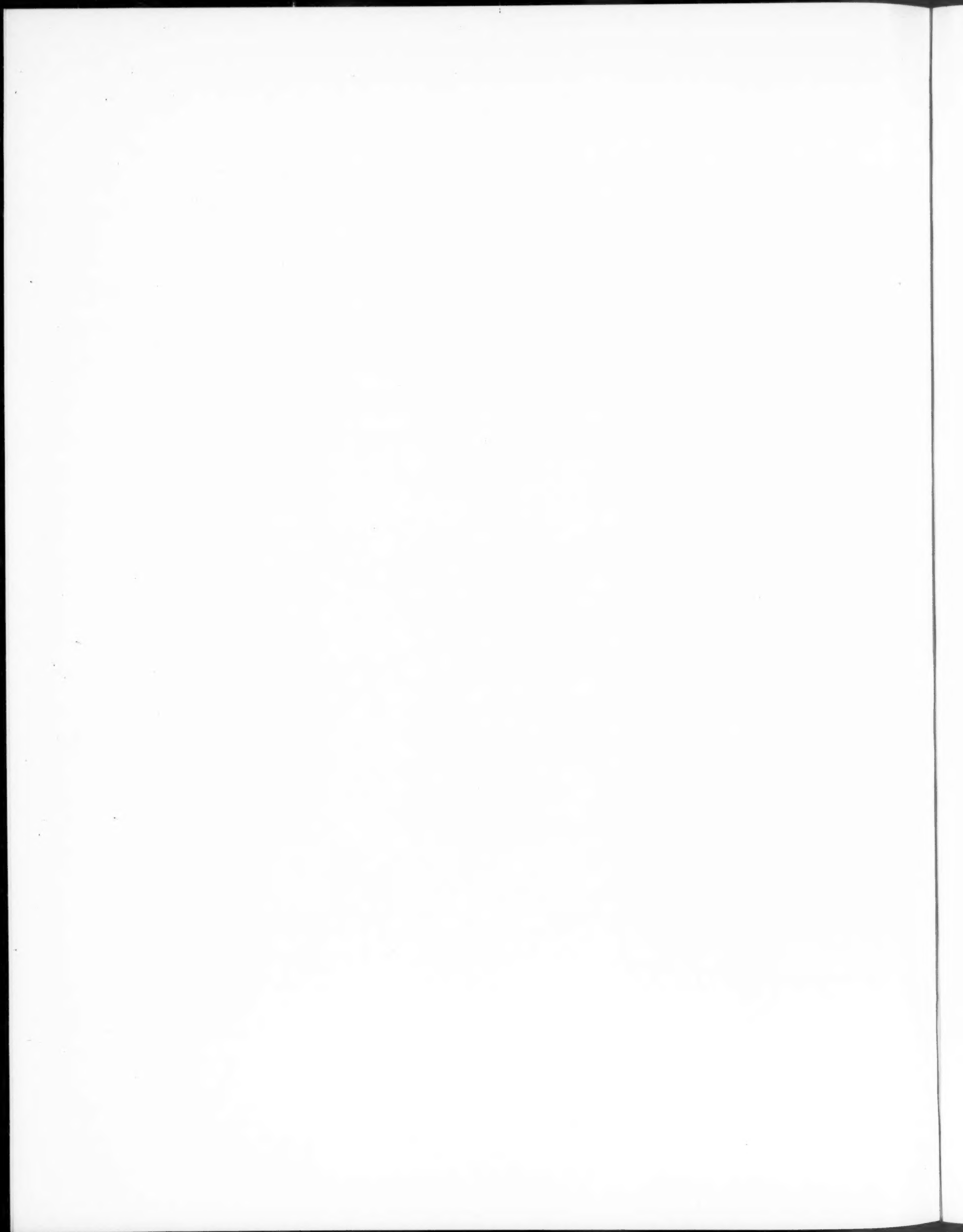
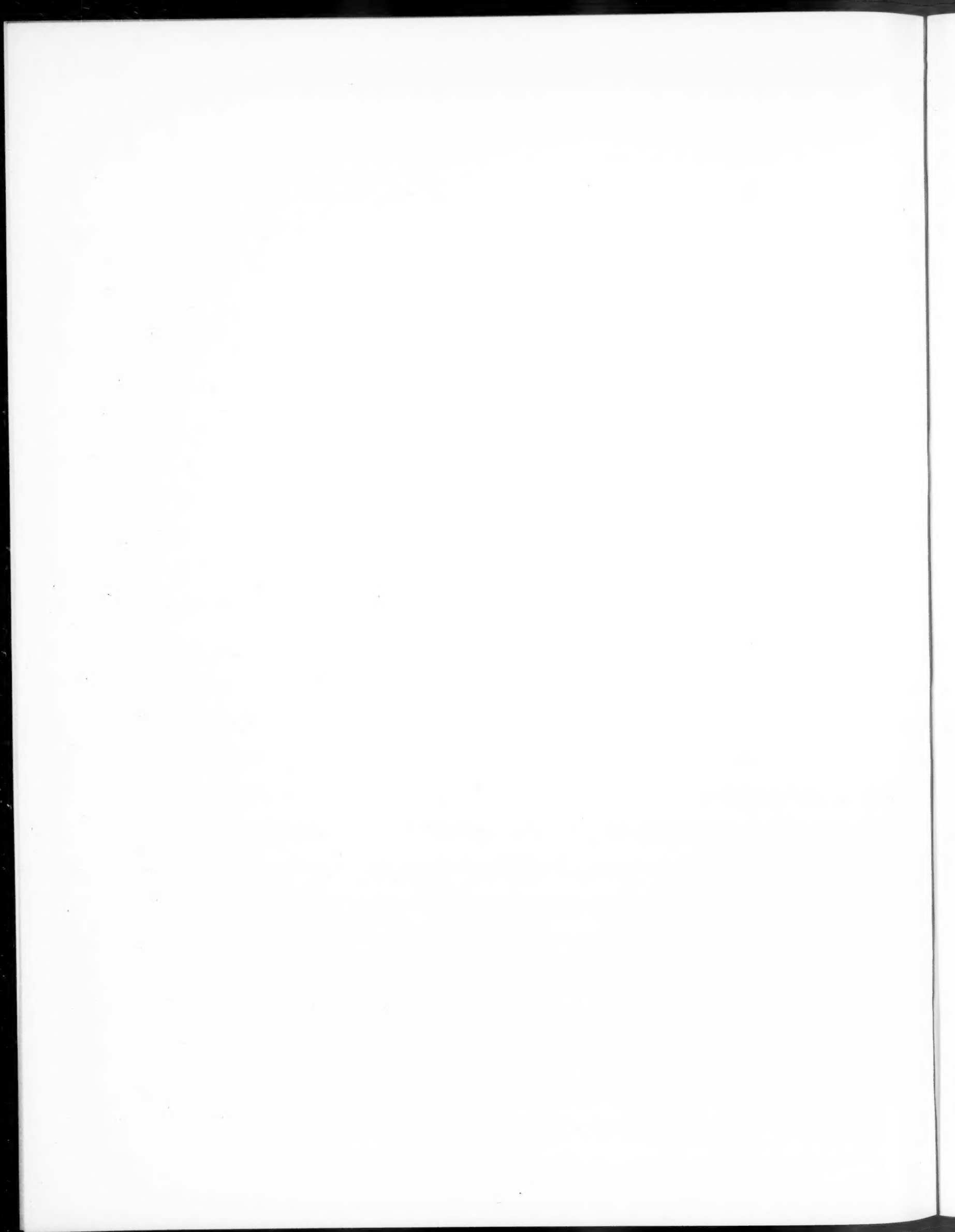




Plate V.

THE REGENT ARCH, EDINBURGH.
(From an Etching by Captain Burnett N. H. Orphoot.)

June 1919.



judging by the examples that we have seen, his architecture is equally excellent. Though Captain Orphoot's pictorial work has a natural inclination towards the architectural, and all the etchings here shown have an architectural interest, it must not be supposed that he is at all limited in his outlook, for he renders landscapes and seascapes with equal felicity—with the same breadth of treatment, the same sureness and vigour of line, the same unerring grasp of essentials, that characterize his architectural etchings.

Coming to a consideration of these, we may note that the artist has covered a good deal of ground on his sketching tours both in this country and on the Continent. He takes for his subjects, as a rule, the less-known, though not necessarily the less interesting, buildings that he finds in the smaller towns and villages. There are some exceptions to this general rule, notably the Arch of Titus and the Villa d'Este, such compelling subjects that few wandering sketchers do not succumb to their spell.

Fig. 1 is a wonderfully dexterous piece of etching, and shows how well Captain Orphoot can secure a brilliant effect without obvious effort. It represents a quaint fishing village of the Levantine Riviera. The group of buildings shown probably houses some sixty or seventy families. Picturesque enough, but rather a primitive example of communal housing.

Plate IV, showing the Arch of Titus, is a fine piece of craftsmanship, revealing a delicacy and sensitiveness in the treatment of the masonry and a masterly control of light and shade. The

very spirit of the structure seems to be seized in the firm handling of the vertical and horizontal lines. The arch was erected to commemorate the triumph of Flavius Sabinus Vespasianus Titus (afterwards Emperor Titus A.D. 78-81) on his return from the wars in the East. The reliefs are of the Emperor in a triumphal car, and scenes from the taking of Jerusalem. As a younger man Titus commanded troops in Britain.

Plate V shows the Regent Arch, Edinburgh, which was built shortly after the battle of Waterloo. It spans one of the lower quarters of the town, and forms the main approach to it from the Great North Road. The bridge and its screens form part of Waterloo Place, which was laid out by Archibald Elliot (1763-1823). Elliot was a Scotsman who migrated early in life to London, where he began his artistic career as a draughtsman to a cabinet-maker. Afterwards he returned to Edinburgh and began to practise as an architect. His lay-out of Waterloo Place is probably his finest achievement, and it still remains one of the most striking features of a city that is full of fine architectural effects. The view looking towards Calton Hill, whose impressive mass closes in the vista, would be difficult to match in any other city of the world. Viewed from the lower street the Regent Bridge composition is wonderfully effective, and seen from the Waterloo Place level it forms a dramatic incident in the progression of Elliot's classic façades. There is great power in this etching, which preserves the fine scale of the arch, to whose dark shadows the towering tenements



Fig. 2.—NEIDPATH CASTLE, PEEBLES SHIRE.



Fig. 3.—ROMAN COLUMNS AT ARLES.

seen in the distance act as an admirable foil. Whether or not the wall rising on the right-hand side is splayed as shown, it adds appreciably to the effect of the etching by seeming to widen out the view at the culminating point of interest.

Neidpath Castle (Peeblesshire), Fig. 2, is a very good example of the old Border keep. It formed, along with its neighbours Barns and Hosburgh, part of a chain of keeps across the country. The site at a sharp bend of the Tweed was a naturally strong one, and the fortalice itself was unusually strongly built, the walls being in some places ten feet thick. The castle has been twice altered and terrace gardens laid out, but it has not been embodied in a large mass of comparatively modern work like a number of Scottish keeps. Little or nothing of the later outbuildings and terrace gardens now remains except a few of the fine old yews, part of a remarkable grove or avenue of stately trees. The place stood siege by Cromwell, and was considerably battered in the process. Captain Orphoot suggests all the mediæval strength and defiance of the place, yet he has imparted to it an atmosphere of poetic melancholy that gently recalls the "tender grace of a day that is dead."

Arles (Fig. 3), the capital of the mediæval kingdom of that name, is a delightful old-world town near the mouth of the Rhone. The whole district abounds in Roman remains, the town itself containing a theatre and an amphitheatre. Of the former there is now little standing except the two columns shown in the illustration. The theatre is probably a Roman adaptation of an earlier theatre of the Greek colony of pre-Roman days.

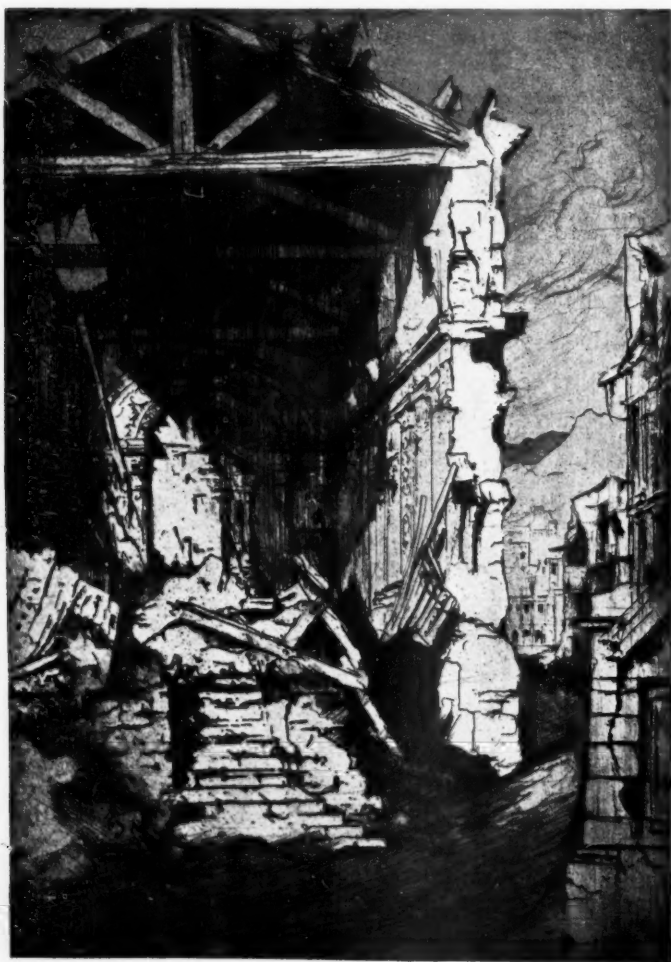


Fig 4.—CHURCH OF ST. ANGELO, MESSINA.



Fig. 5.—VILLA D'ESTE, TIVOLI.

Fig. 4, the church of St. Angelo (Messina), is a comparatively modern building of no great merit, probably more picturesque as a ruin than ever it was in its perfect state. The illustration, however, shows vividly the nature of the havoc wrought by the earthquake a few years ago.

The Villa d'Este (Tivoli), Fig. 5, stands on the side of the hill, with elaborate terraced gardens and fountains. The Italian cypresses in the gardens are very fine. Captain Orphoot shows a noble avenue of these, with the villa filling the vista on the hillside beyond. The property was until the outbreak of war in the hands of the Austrian Royal Family, and was going to wrack and ruin. We may be sure that the Italian Government, who have now taken it over, will treat it with the respect to which it is justly entitled.

From a careful examination of the accompanying reproductions it will be seen that Captain Orphoot has attained a high degree of skill in the "gentle art of etching." He sees with the practised eye of the architect, and depicts with the sure hand of the accomplished artist; and it is because of this happy and somewhat uncommon union of eye and hand that his work possesses such a distinct individuality of its own.

It will be noted that he chooses his point of view with a sure instinct for pictorial effect, and invariably succeeds in bringing out to the best possible advantage the salient characteristics of his subject, whatever it may be. His method, if a little lacking in spontaneity and abandon, is sure, direct, and impressive; and about much of his work there is a certain mellow, mystic quality that is not the least of its charms.

THE PRACTICAL EXEMPLAR OF ARCHITECTURE.

Nelson's Tomb in St. Paul's Cathedral.

IN these days when memorials are so much to the fore, it is important to examine the designs of previous centuries for inspiration in what to emulate, and guidance in what to avoid. St. Paul's Cathedral contains some brilliant examples in both directions. In the former is Stevens's famous memorial to Wellington, admittedly one of the greatest efforts of its kind: Nelson's tomb; and a few other monuments and wall tablets. As a rule, however, English artists of the nineteenth century seem to have failed notably in two directions. They did not understand the pedestal, and did not conceive of the inscription as a decorative feature. It was different with some of the

and it is related that bronze figures connected with it were sold by order of Parliament during the Commonwealth, realizing six hundred pounds as old metal. The sarcophagus was finally brought to St. Paul's from St. George's Chapel, Windsor, and used as a memorial to Nelson. It is a beautiful piece of workmanship, and it is interesting to notice how much distinction is added to the whole composition by the fine letters of the name—Horatio . Visc . Nelson.

The proportions of the work are wholly admirable, the base being perfectly adjusted to the sarcophagus proper, which rises easily and naturally above, in strong yet wonderfully graceful

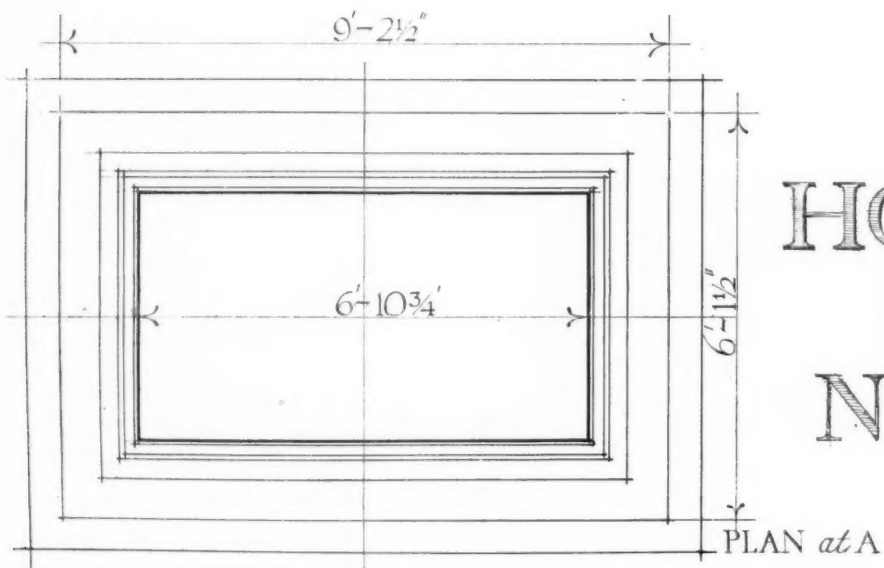
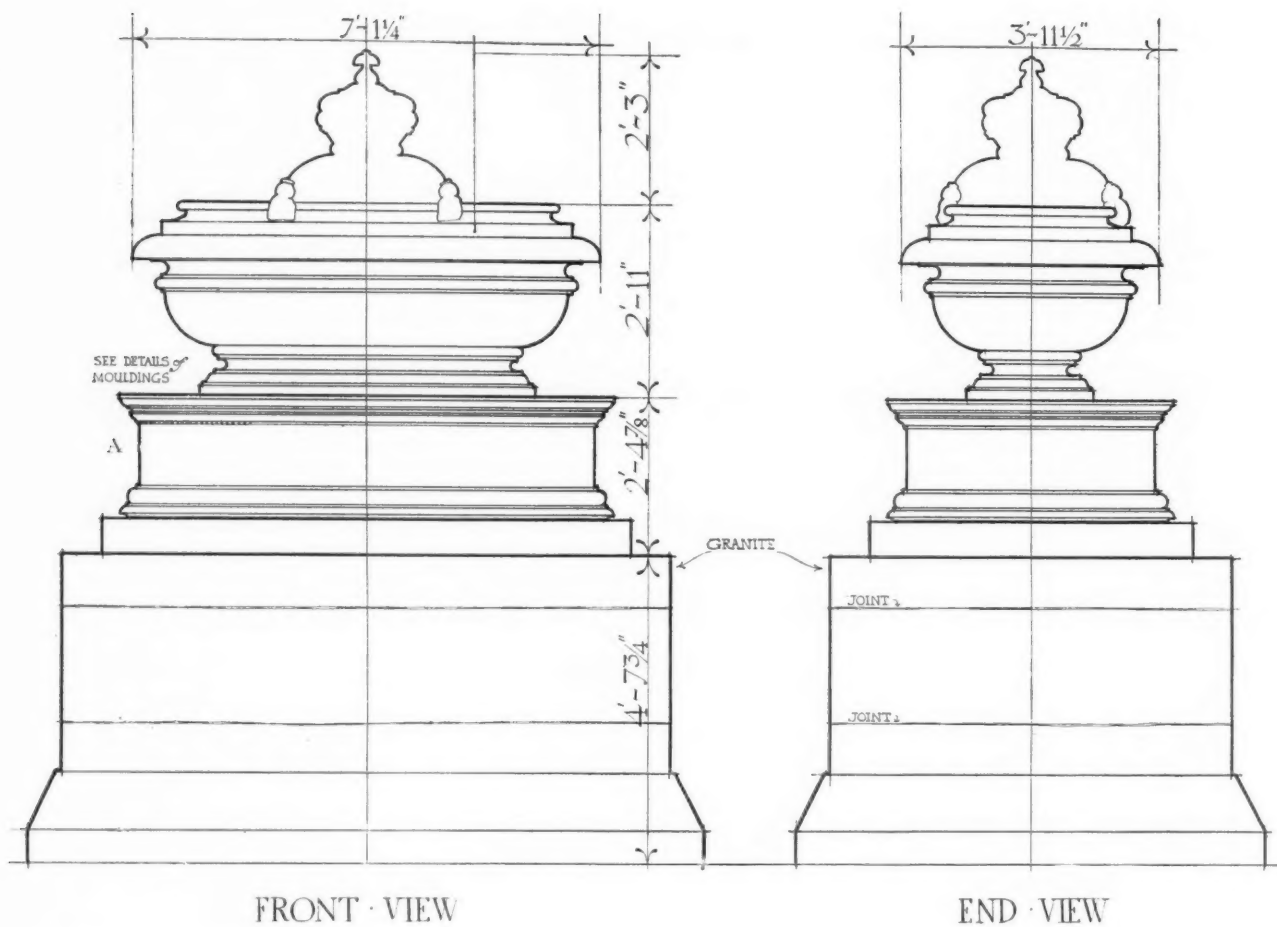


NELSON'S TOMB IN THE CRYPT OF ST. PAUL'S CATHEDRAL.

earlier centuries, as witness such humble features as the grave-stones in many country churchyards, where the inscription gives colour and fancy to the stone, and is artistically quite as expressive as the sculptured work. The Romans thoroughly understood the value of lettering as a decorative feature in their buildings.

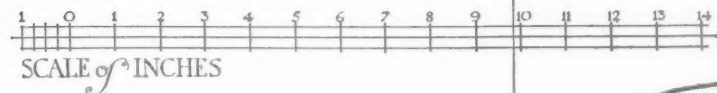
The tomb of Nelson is placed in the very centre of St. Paul's Cathedral in the Crypt. The black marble sarcophagus is of sixteenth-century workmanship, and was made by Benedetto da Rovanza, who was brought over by Cardinal Wolsey, and engaged for six years in making him a magnificent tomb. But, like the rest of Wolsey's goods, it was confiscated at his death, Benedetto being ordered by Henry VIII to complete the tomb for his royal bones and those of Anne Boleyn. For reasons at which we can only guess, the tomb was never used,

curves and contours. Though simple to the point of severity, the whole monument is full of grace and refinement, and is an object lesson in what may be done without recourse to obtrusive decorative addenda, which, in compositions of this kind, can only produce a laboured and inappropriate effect. The egg-and-tongue, bead-and-roll, and other simple mouldings on the base are exactly proportioned to the monument, and add just that necessary touch of ornamentation without which the eye would barely be satisfied. The lettering, though large, has no appearance of undue size, its comparative unobtrusiveness being due to its grace of outline and excellence of proportions. The Roman letter is undoubtedly the very best for inscriptions of a monumental character: and architects who are entrusted with the design of war memorials could not do better than adopt it.



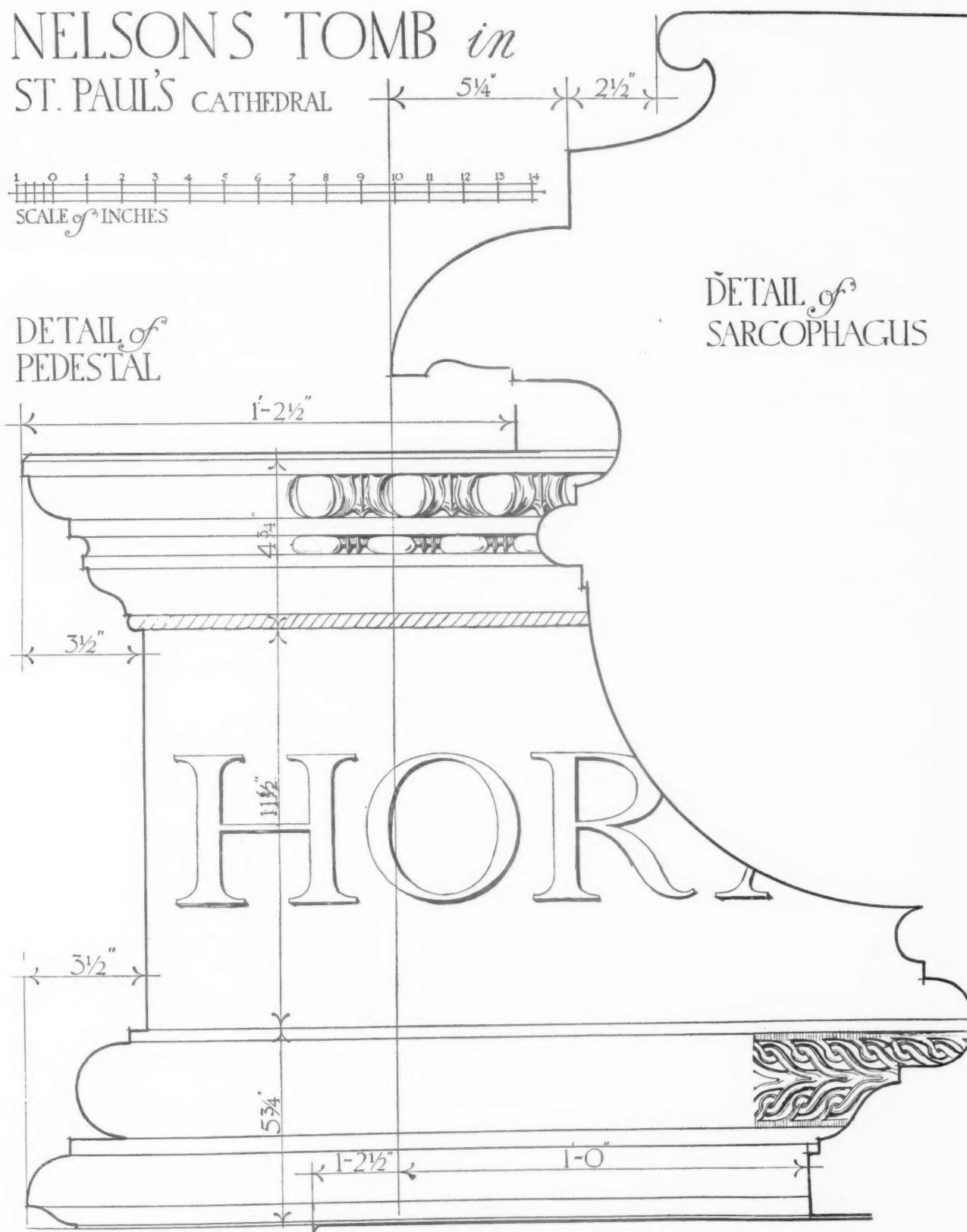
HORATIO
·VISC·
NELSON

NELSON'S TOMB *in* ST. PAUL'S CATHEDRAL



DETAIL of
PEDESTAL

DETAIL of
SARCOPHAGUS



THE PAINTER-ETCHERS' EXHIBITION.

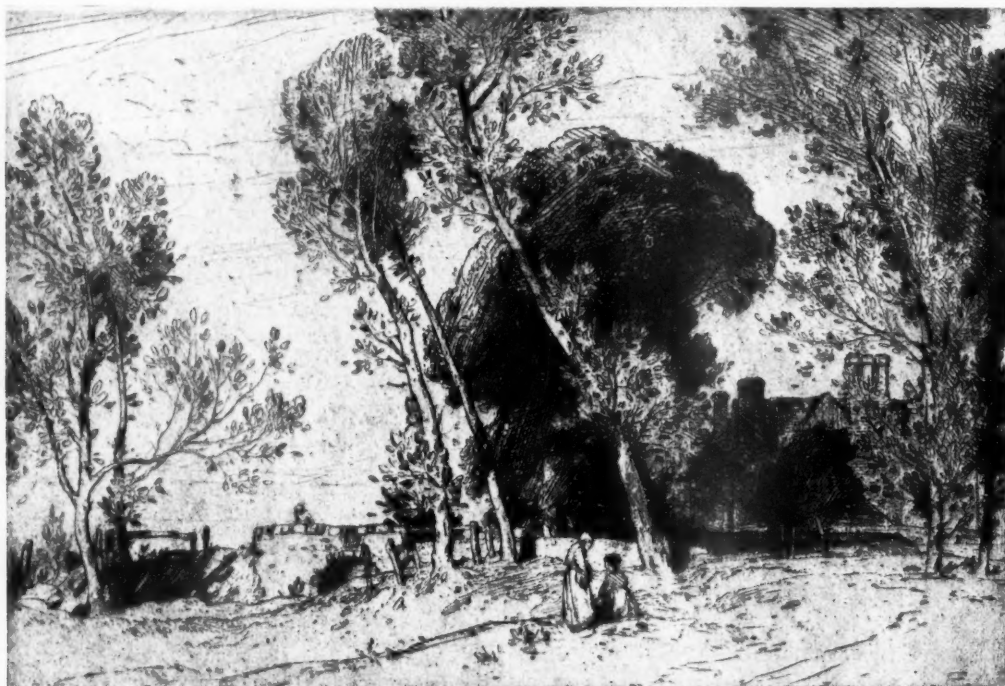
THE Royal Society of Painter-Etchers maintains its usual standard of merit at its thirty-seventh show.

Prints of interest are very well distributed over the walls. Thus, the very first item is a telling composition of "Thames Bargemen," by L. M. Ward, who has a yet more pleasing work in "Before St. Paul's." One of the features of the show is the work of Miss Greta Delleany, a new associate whose name is unfamiliar to us. Her plate of "Animal Studies" is truly delightful in draughtsmanship and needling. It is but one of many charming prints by the same artist, some of them worked in the manner employed with such grace by Mr. Robins. The "Backwater on the Great Ouse," by Mr. Haigh Wood, has the charm of complete unaffectedness. Other successful landscapes, which moreover convey a feeling of colour, are Mr. W. Westley Manning's "Stokesay Castle," and his delightful "In Snowdonia."

Mr. Soper is an etcher who always charms by his happy conservation of lines allied with fine draughtsmanship. Witness his wholly admirable "Coal Wharf, Topsham, Devon," his "Binding Faggots" and "Toil." In aquatint he scores with "The Count."

When Mr. Hedley Fitton errs it is perhaps on the side of excessive sensibility to what is known as picturesqueness. His "Little Market, Vicenza" is a successful plate, as is Percy Robertson's excellent soft-ground etching of "An East Coast Haven." The latter artist perhaps succeeds better than any other "black and white man" in conveying to us the true aspect of London bathed in some typical atmospheric effect. His technical skill is great, and he rarely fails to attain some such fine result as in his "St. Martin's Lane" and in his new view of a hackneyed theme, "Rye Harbour, Sussex."

Just as Percy Robertson conveys the rich and surcharged



PLAYFORD HALL, SUFFOLK.

(From an Etching by Leonard Squirrell.)

Mr. W. Robins sends as usual captivating work such as his "Essex Marsh" and "The Creek." His is a happy mingling of strength and delicacy. His "Tods Green" would have gained considerably had more burr been removed. A unique position is held by Mr. J. Duff, who has the power to imbue the humblest of rural scenes with dignity. We may see this in his "Boy shearing a Lamb," and in the splendid "Man with the Beet." "Moonrise," by Mr. F. Marriott, who does such very telling colour-prints, makes us wonder that etchers do not more frequently lay tone on their plates by biting-in the impress of sandpaper. His other exhibits are likewise noteworthy. Mr. Wyllie's "First in with the Catch" is a pleasant reminder of the time when this master of the details of the sea and its craft did not overwork his plates with infinitesimal linework, a failing, on a larger scale, which one finds in the popular work of that fine delineator of animals, Mr. H. Dicksee.

atmosphere of London, so does Chev. E. Béjot attain in marvellous manner the warm satin tones of Parisian sunshine. His "Pont au Change" and his "Pont Royal" are so excellent that it may appear churlish to suggest that M. Béjot might occasionally treat us to some variation from his sunny effects.

Wonderfully strong and daring work is contributed by Capt. Lee Hankey, as exemplified in "Denise" and in his splendid prints "The Midday Meal" and "The Farm Girl."

Mr. Leonard Squirrell is fully justifying the success I prophesied for him in his early student days in such beautiful delineations as the "Playford Hall, Suffolk" and the little "White Barn." His are among the more notable successes of the show.

From the President, Sir Frank Short, we get that fine quality and perfection of technique we can rely upon from



Plate VI.

BEFORE ST. PAUL'S.
(From an Etching by L. M. Ward.)

June 1919.

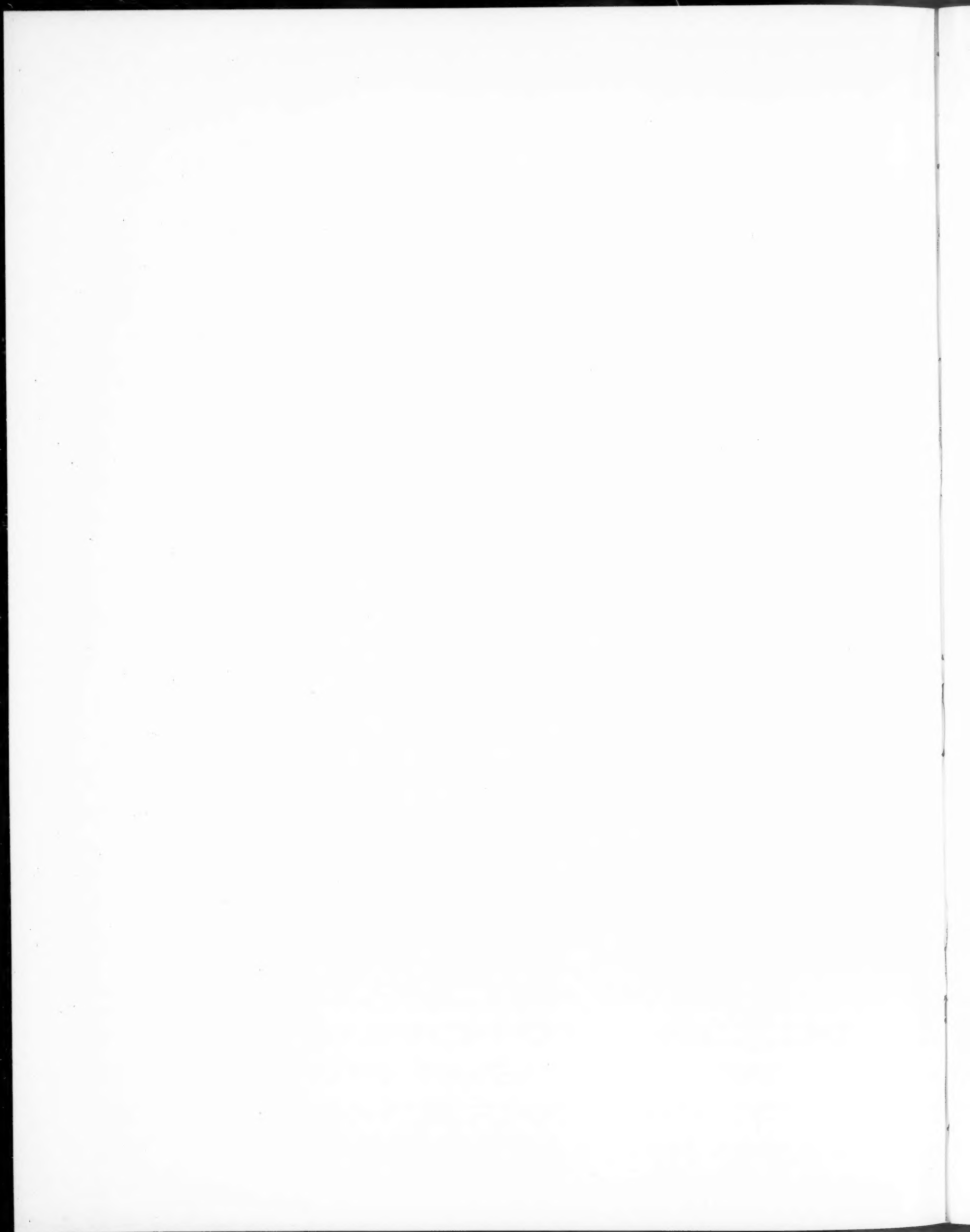
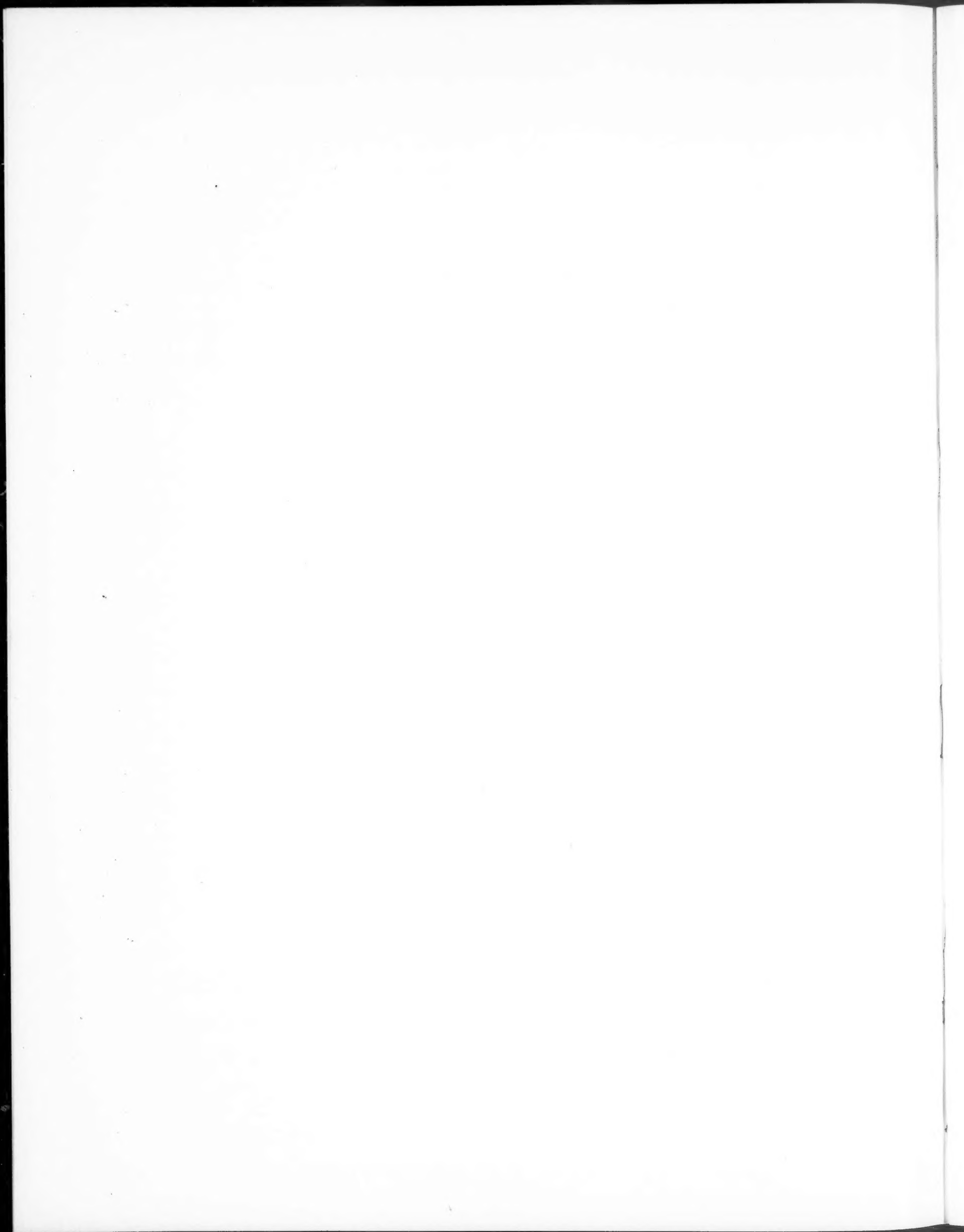




Plate VII.

ST. MARTIN'S LANE.
(From an Etching by Percy Robertson.)

June 1919.



him, in his aquatint "Twixt Dawn and Day." A little more tone on such mere details as the labourer, the fowls, and the ladder, would increase the beauty of the plate.

Deft and dainty describe the outstanding qualities displayed in C. J. Watson's "The Steps, St. Wolfram's, Abbeville." Close at hand are Capt. Bentley's admirable dry-point "From a Captured Pill-box near Ypres" and L. M. Ward's "Dark Château," suitably treated in romantic fashion.

Mr. G. W. Rhead's plate of "The Pirate" is remarkable for the very able management of whirl and tangle, reminding us somewhat of the work of Madox-Brown.

In representing the intricacy of woods and undergrowth Mr. R. Bush is, as ever, successful in his "Beech Wood" aglow with warm sunshine and his "Wells Cathedral." Quite a little gem is the same artist's "Flute Player."

Mr. Griggs's is an art apart, suggesting descent, in its extreme and loving care, from the architectural engravers of old, such as Hollar. But to their austerity he adds an indescribable charm. His "Stoke Poges," his "Mortmain," and his "Minster" are instinct with this fine draughtsman's individuality.

Mr. A. Hugh Fisher, another meticulous etcher, makes a leap forward with his "Winchester Cathedral" and his "Wiggonholt Fir-trees." Mr. Charlton displays knowledge of his subject in "The Trawler," and shows another successful plate in "The Mere."

In his "Warrington Crescent, 1918," John Wright has made excellent artistic use of the havoc caused by the largest Hun bomb dropped on London, and has given an example of accurately timed biting in "The Water Tower, Kew Gardens."

A pleasing little aquatint, imbued with quiet charm, is Mabel Robinson's "Rain over the Marshes." Mr. Baskett, always to the fore with technical experiments, renews his successes with "Rochester Castle" and "Evening."

Another fearless worker, Mr. A. Hartley, scores successes with his "In St. Ives Bay" and "Between Showers, St. Ives," wherein he records subtle transient effects in a charmingly decorative manner.

From Mr. P. Gaskell we are accustomed to fine aerial effects. He comes up to expectation with the glorious skies in his aquatints "High Tide" and "The Flooded Road." Mr. D. Smart scores with his dry-point of the "Distant Town," as do Miss Dobson with a velvety etching of "The Chair Shop" and a brilliant bookplate for Captain Sutherland, Miss Clutterbuck with her eerie aquatint of "The Sorcerer," and the late Miss M. Hughes with a sparkling "Church of the Holy Sepulchre, Jerusalem." That very able etcher, Mr. F. Richards, in "The High, Oxford," desiring to centre interest where he wishes, has made the common error of accomplishing exactly the opposite by reason of the obviousness of the omissions by which the intended results were to have been attained.

Mr. Dicksee's landscape, "Harrow Weald," is quite the best etching I remember from his needle. "The Deerhound" and "Startled" are excellent examples of his usual manner, which is not so pleasing technically.

A nice touch is noticeable in Miss Woollard's "Lattice Inn, King's Lynn," while Mr. G. Marples's "Pan" shows a fine design worked in rather pallid tones. The modelling of the head in Mr. R. W. Stewart's dry-point portrait of a "Young Girl" is worthy of all praise. Other works which strike the eye are a sparkling "Bramber, Sussex," by Mr. R. Green, "Old Manor, Stiffkey, Norfolk," by that talented Norwich artist Miss Nicholls, and a first-rate "West Front, Amiens," by A. J. Turrell.

"STRAIGHT."

THE INSTITUTE OF WATER-COLOURS.

THE 110th Exhibition of the Royal Institute of Painters in Water-Colours contains no undue proportion of laboured or over-conventional works, while on the other hand there are ample evidences of progress and individuality.

At the very outset of a perambulation of the galleries one comes upon examples by A. Van Aanroog, whose work constitutes one of the successes of the exhibition. His treatment of French or Dutch buildings in "The Corner House" and in "The Lock, Maastricht," is masterly. In the former painting his deft management of body-colour and subtle draughtsmanship combine to lend solidity and sensitiveness to the work; in the latter he ably carries on the traditions of his compatriots Maris and Weissenbrück. He is no less charming in colour and treatment when painting a pastoral subject such as "Milking-time."

Dudley Hardy is as captivating as ever, both in the grey landscapes he sends, such as "The Germans have left Belgium," and in the blazing little Eastern scene, "A School of Harmony." This latter is truly a wee masterpiece, radiating brilliant sunshine and heat.

In his "Cloudless Day, Anglesey," Hubert Coutts has dealt most tenderly with the subtle tones of sand and marram grass. One of the finest things in the show is Lieut. Christopher Clark's "War-time on the Clyde—Repairs." He has tackled a highly complicated subject, entailing most difficult problems in perspective, and he has passed through the ordeal with flying colours.

His "War-time on the Clyde—'Dazzle' painting of H.M.S. Argus" constitutes another success; indeed, in the lieutenant, Mr. Fred Taylor, who has executed the most striking things in the exhibition, has a serious rival. The latter's "Launch at Thornycroft's" is a truly memorable painting in a scheme of most sombre and impressive colours handled most ably throughout. One feels that Mr. Taylor has all the requisite qualities for producing noble mural decorations dealing with the scenes of our own times. Confirmation of this view may be obtained from his "Shipyard in War-time," and from the voluptuous "Italian Nocturne," a gorgeous and generous scene difficult to see behind its protecting glass; though, truth to tell, the sky in this work appears to be somewhat out of tone with the rest of the painting.

A difficult subject treated with admirable selection is Oswald Garside's "Red Roofs," a view of a rambling village clambering up a hill-side. The mellow colouring of a noble interior is successfully rendered in "The Board-Room at the Admiralty" by W. R. E. Ranken. Another interior picture, but one in which architecture serves but as a background to a superbly drawn figure, is Miss Hawksley's "Dreamer"; the whole constitutes a veritable poem in harmonious line and colour. Another work displaying a similarly refined artistic sense, "Sisters," by the same artist, entitles her to share with Mr. Taylor and Mr. Van Aanroog the highest honours of the show.

It is somewhat of a surprise to encounter Mr. Frank Dicksee, R.A. as a landscapist, but his "South Downs" is a work of pure delight, a picture that would bring rest and sunshine and contentment into any room in which it was placed, for it is a reflection of a beautiful moment in a serene valley.

Two fine views of lower Thames scenery next attract us. They are H. C. Brewer's "Thames Craft," a handsome rendering of sailing-barges and the Houses of Parliament, and Charles Dixon's wonderful murky scene of moil and turmoil in the Pool, entitled "Many Cargoes."

It is probably due to the number of visitors from overseas

now in London that such a large proportion of London scenes have found purchasers at this exhibition.

In "Cubbing" Frank Gillett has caught the action of horse and rider in convincing fashion, while P. A. Hay has accomplished with wonderful success a full-length life-size portrait in water-colour of "Mrs. Assheton Pownall." One feels that "The Grange, Rottingdean," by Mr. Ranken, has been painted for pure love of the prim but weather-worn classic front with all its stains and little signs of dignified decrepitude.

Of many paintings of sky and moorland G. Sykes's "Lonely Moorland, Marsden, Yorks," is one of the best. Mr. Arthur Severn still holds his own where sea and sky are concerned; witness his "Waves breaking by Moonlight." Very familiar names are also attached to three figure-paintings which should next be noticed, viz., Mr. Margetson's dainty "Dropped Stitch," with its acutely sensitive appreciation of the tonal value of white surfaces; Mr. Matania's "Dancing Sirens," a strong contrast in subject to the vivid war scenes that he has conjured up for us; and Frank Dadd, who has lost none of his grip and cunning in "For a jolly good book, etc."

One of the most tenderly coloured pictures in the exhibition is R. Talbot Kelly's "Nile Village," and another is from the ever subtle palette of Terriek Williams. The sensitive colours he has employed in the rapidly cooling shadows after a day of heat in his "Church Porch, Caudebec," are nature itself. Mr. Gotch's interesting portraits are marred by every one of his sitters having a name-label painted on him or her.

S.

OLD BRISTOL.

At the Goupil Gallery, Mr. Dacres Adams, with a mellow group of paintings of the romantic old West-country city, provided one of the most gratifying one-man shows of recent years.

Unlike so many modern painters, he does not run one of the attributes of a fine painting to death at the expense of all the other necessary components. In these fine little pictures one could revel in good drawing, good colour, good composition, wonderful surface description, brushwork, and, finally, beauty of texture.

Of the school of James Pryde, Mr. Adams is less concerned with imaginary architectural flights of imagination than with topographical records of the most valuable kind—treated, however, in a masterly artistic manner.

It would be difficult to overpraise his "St. Peter's Hospital, Evening," his "House in Thomas Street," his "Tavern, King Street," or his "Entrance to Market." The "Floating Harbour" partakes more of the landscape type, but is equally capable in handling.

Mr. Dacres Adams's work proves that to be modern in outlook and methods does not necessitate rushing into incomprehensible absurdities.

Bristol is to be congratulated on having attracted a portraitist more than worthy of following upon Prout, Nicholson, and other earlier lovers.

S.

A CHARING CROSS BRIDGE SCHEME.

By HAROLD FALKNER.

NOW that it is tolerably certain that the Charing Cross Station will go across to the south side of the river, one may let one's thoughts wander around the puzzle of what to do with the site, and how to make this THE approach to the greatest city in the world in some degree adequate.

This is my idea:*

I have become a high-leveller by conversion. In spite of my old friend Niven's arguments, I cannot see how the north and south traffic is to cross the fast-moving traffic on the Embankment without endless delays or crashes. Therefore I go over it.

Further, I propose to go under the Strand—that is, to carry the Strand traffic at present level on a bridge, and to collect all the traffic by Pall Mall, Charing Cross Road, St. Martin's Lane, Chandos Street, and King William Street into a Circus, where St. Martin's Church and Churchyard and the Adelaide Mews block now is.

I propose to move St. Martin's Church to the place shown, and to cut back the frontages all round. The square shown is only projected, and subject to the ideas of greater experts in traffic control.

I am aware that the high-level bridge is much more difficult to make architecturally satisfactory, particularly in relation to its emergence from the block of buildings. I have made the road and bridge 100 ft. wide in the clear, that being the width of the projected St. Paul's Bridge.

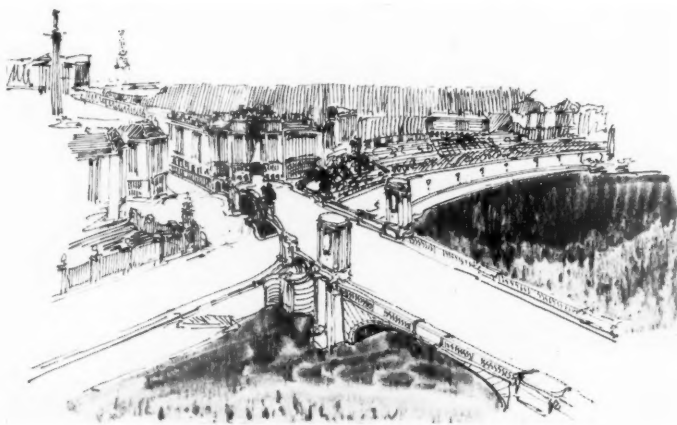
* The main sketch is not in accordance with plan. There should be two main arches, but the paper was not big enough to show them.

The ends of the projected building being too narrow for their length, I propose to join them up with an arch supported on columns.

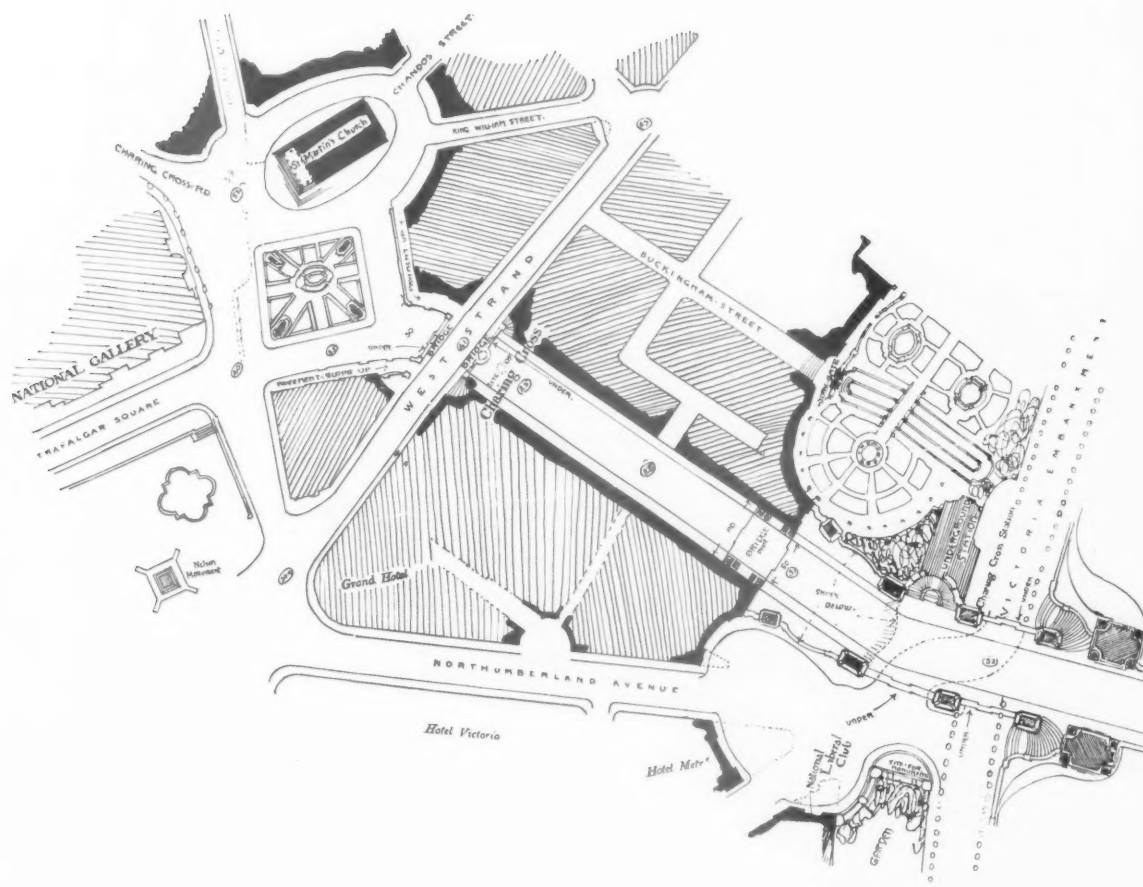
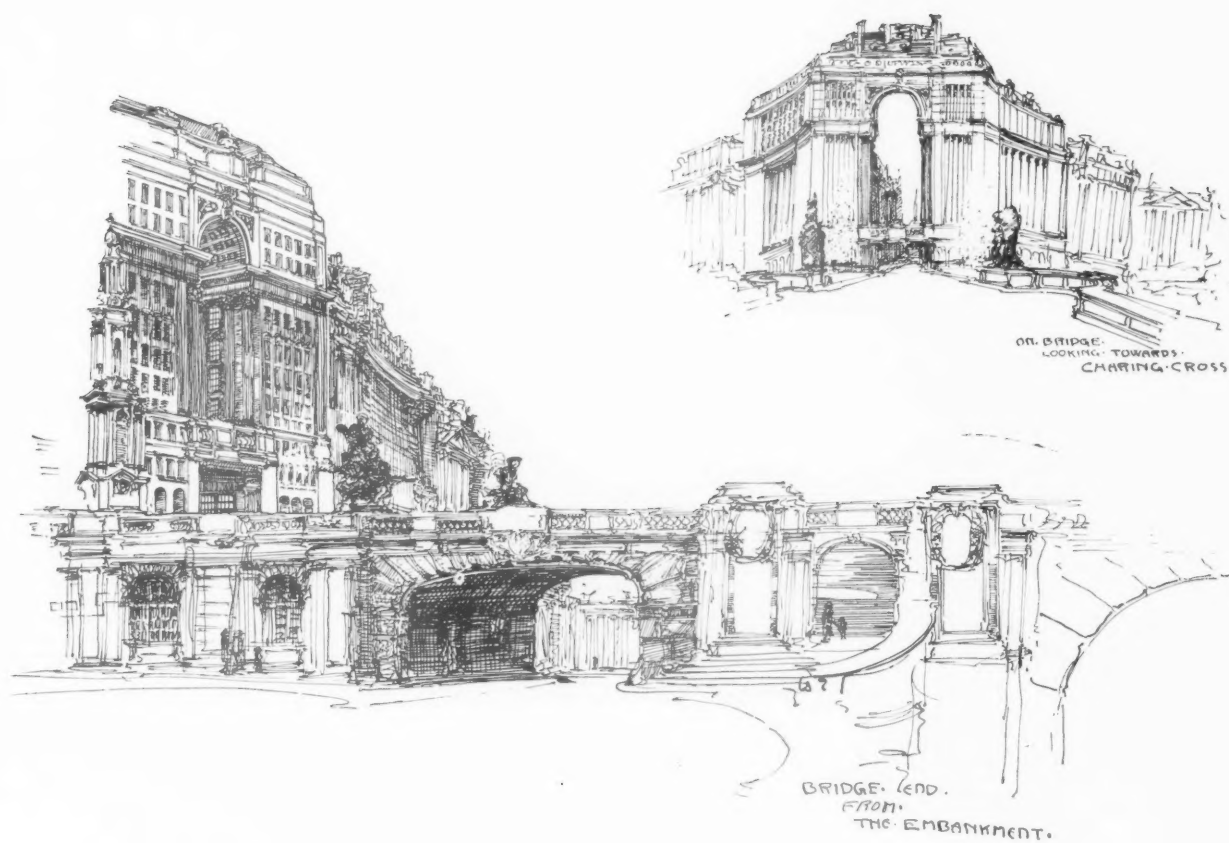
I propose that these buildings should be 400 ft. high. Occupying about the best sites in London for hotels, having views up and down the river, these buildings should remain Government property, and the rents alone should go some way to paying the interest on the expenditure.

New and improved frontages are shown black. The pylons and other places for monuments could, of course, be reserved for commemorations of the War.

A large part of the roadway could be filled in underneath with shops or other business premises.



BIRD'S-EYE VIEW.



A CHARING CROSS BRIDGE SCHEME.

By Harold Falkner.

THE ROYAL ACADEMY.

ARCHITECTURE having as yet had no opportunity to recover from its long period of war-time depression, it is not perhaps remarkable that this year's Architectural Room at the Academy should make an uncommonly poor showing. Of the 169 exhibits, not more than a round two score can be said to possess sufficient interest to justify their place on the walls; and among these must be included several drawings and photographs of buildings that were completed ten or fifteen years ago. It is natural, of course, that there should be a dearth of new work, and that architects wishing to exhibit should have had to refer back to the long-buried past. But, for all this, there is no obvious reason why the exhibition should not have been fairly representative of modern British architectural art. There seems, however, to have been no particular attempt to make it so; and a foreigner coming to this country for the first time, and going to the Academy to learn something about our modern architecture, would be hopelessly misled with regard to it, and no doubt sorely puzzled and disappointed that so great a nation should be so poor in the quality of its architectural product.

Very little of the best modern Classic and Gothic work is to be seen, though the domestic school is moderately well represented—mainly by very familiar work. The comparatively small number of new designs on view are mostly in the character of war memorials, and none can be said to rank high as an imaginative conception. But it is as yet too early to judge the effect of the War upon architectural inspiration; to know this we shall have to wait at least till next year, when the younger men of the profession, who should then mostly be back in civil life, will have had the necessary leisure to sort out and crystallize their war-time impressions.

We note that the practice of mingling photographs and drawings together is still maintained, with its inevitable confusion of effect. The present appearance of the room is, to say the least, unattractive, and there is a certain sadness in recalling what it looked like before the War, when the walls were invariably brilliant with perspectives by such masters in water-colour as Stanley D. Adshead, Charles Gascoyne, and Alec Horsnell. Unhappily, the two last will never draw again. These men knew how to make architectural drawings really attractive; and no Academy could be uninteresting that contained something of their work. But for the War, and the consequent absence of architectural draughtsmen, it is doubtful whether photographs would ever have passed the portals of Burlington House. Whether they are to be regarded as a permanent feature of the exhibition remains to be seen. We should not be surprised if they are excluded next year, when talented perspective draughtsmen are again freely at the disposal of architects. We hope that by then the Academy will not only have raised its standard to something like the Beaux-Arts level, but will have managed to find better accommodation for architectural drawings. The present room is totally inadequate for the proper representation of architecture; and its reputation for being a convenient place in which to munch the furtive sandwich or to slumber in peace is neither gratifying to architects nor complimentary to their art.

This notice makes no attempt at a complete survey of the exhibition; the writer merely records his impressions of a few of the things that drew his attention in a tour round the walls. The first exhibits to claim notice are a fine set of perspectives of

buildings at the new Delhi—designed by Sir E. L. Lutyens and Mr. Herbert Baker and limned by Mr. Walcot. These brilliant and arresting drawings make all the others appear wonderfully dull and commonplace. Nothing else has a chance with them. We must confess that without the catalogue we should not have guessed correctly at the locale of most of the buildings shown. So far from suggesting India to the mind, the drawings rather convey the impression of Rome—might, indeed, be additions to Mr. Walcot's incomparable set of restorations. "Government House: Interior, Durbar Hall" and "Government House: Interior, Garden Loggia" (by Sir E. L. Lutyens) are magnificently Roman; though "Government House: Guard Houses and Commemoration Column, Viceroy's Court" (by the same architect), in an attempt to secure something of the native spirit, shows a considerable falling off, the pavilions on either side being oddly suggestive of pith helmets—surely the authentic symbol of the British Raj! Mr. Herbert Baker's "Imperial Delhi Secretariats" and "Great Stairway and Processional Way" are rather more in sympathy with their environment. In the latter the use of the elephant as a decorative accessory is noticeable.

Captain B. Neville Smith's "Design for an Imperial Museum and a Monument of Records of the Great War" is a grandiose scheme in modern English Renaissance style. The elevation is ingeniously contrived behind an architectural screen, which, however, in spite of its utility in filling awkward space, would have been better dispensed with. Mr. Cyril A. Farey has a delightful water-colour "Design for a Memorial Fountain"—a formal pond with water-lilies on its surface. Buildings lately completed in London (shown by photographs) include Australia House (A. M. Mackenzie and A. G. R. Mackenzie) and the New Offices for the Crown Agents for the Colonies (John W. Simpson and Maxwell Ayrton). Both these fine buildings, it will be remembered, were fully illustrated some time ago in *THE ARCHITECTURAL REVIEW*. Another new building which, although completed externally, still requires a good deal of internal furniture and fittings, being at present in Government occupation, is the new Town Hall, Marylebone, of which Mr. Edwin Cooper shows a photograph of the dignified entrance front. Messrs. Bradshaw, Gass, and Hope have a water-colour drawing of the entrance to their Royal Exchange, Manchester, which comprises a noble archway flanked with pilasters and with flights of steps ascending into a semicircular lobby above. Messrs. Willink and Thicknesse and Mewès and Davis show their interesting first study for the principal elevation of the Cunard Building, Liverpool, which some will perhaps admire rather more than the executed façade. Mr. Frank T. Verity shows several designs for buildings in London, all of which maintain a fine scale, similar to that which he has already introduced into Regent Street.

Sir Reginald Blomfield (whom we take leave to congratulate upon his recent knighthood) shows a number of characteristic designs—mostly of a war-time interest. His "Design for Memorial at Glossop, Derbyshire," takes the familiar form of the obelisk, and is not unlike his memorial at Haileybury. Appropriateness to purpose is the characteristic of his "Design for Chapel and Approach, British Military Cemetery, St. Sever, Rouen."

Mr. Ernest Newton is represented by a delightful example

of his domestic work—"House at Jouy-en-Josas, France," while Mr. Dawber's exhibits include photographs of "Burdocks," Gloucestershire, and that typically English country mansion "Nether Swell Manor." In a very good ink-and-crayon drawing Mr. Raffles Davison shows a scheme for re-arranging Prince's Square, E., with the old Swedish Lutheran Church. Mr. W. H. McLean's "Town-planning Scheme for the City of Jerusalem" does not impress us greatly. In addition to the drawing on the wall there is a model of it in the room, and after studying the latter one cannot help feeling that the "gridiron and ring" type of plan, which Mr. McLean has adopted, while excellent for a level site, has its disadvantages when applied to undulating ground.

Sir Aston Webb exhibits several photographs and drawings, some being familiar—his Victoria and Albert Museum interior, for example—and others new. Among the latter are a careful pencil drawing comprising elevations and plans of proposed additions, including War Memorial and Hall, to the Leys School, Cambridge, and some attractive groups of cottages proposed to be erected in Sussex (both works designed in conjunction with Mr. Maurice E. Webb).

Mr. John Murray's design for improvements in Central London is somewhat overweighted by its several domes, and the whole scheme is perhaps rather out of keeping with London character.

Ecclesiastical architecture, though not particularly well represented, includes several fine things, notably Mr. Walter Tapper's beautiful little church at the Whiteley Homes, some of Mr. G. Gilbert Scott's wonderfully impressive brick churches, and a model of Sir E. L. Lutyens's War Memorial Church—this last remarkable for its severity of outline and the absence of decorative detail.

The Central Hall contains one of the finest things in the whole exhibition—a model of a proposed War Memorial designed by Mr. Joseph Else, to be erected at Ryde, Isle of Wight. This is unquestionably the most architectural monument in the exhibition, comprising a full-length bronze female figure standing against a tapering white marble shaft, crowned with a cresset. Rostra are very effectively combined in the design on either side of the pedestal.

G. J. H.

FEATURES AND SUGGESTIONS.

THE distinctive features of this year's show at the Royal Academy are numerous. First there is the unnecessarily cumbersome size of quite a number of works; then the hanging of the oil-paintings throughout the exhibition—only two rows high. Consequent on these two features the number of exhibits is far smaller than usual. Then there are several instances of the supposedly inviolable gold-frame regulation having been ignored among the oils and of the gold-mount among the water-colours. The work on the line of the large gallery is not rendered so shockingly bad with privileged paintings as usual, and the quality of the paintings in the "Gem Room" is far below the usual quality. For years I urged that works disposed of should be marked with a star "pour encourager les autres," but I never guessed that any artistic body would use such huge scarlet discs as are this year employed, to the detriment of all works so distinguished and to the positive "killing" of the colour of some of them. Lastly, having practically prohibited all competition in the illustrated catalogue line, the R.A. uses its monopoly to ask 3s. 6d. for the only one obtainable.

Ever since the R.A. first occupied Burlington House the number of British artists has been rapidly on the increase,

and the average of attainment has been increasing at a greater ratio still. So that it becomes something more than a hardship that the representative exhibiting body should actually be greatly reducing the number of works shown. In the London area alone there are probably over a thousand professional artists, most of whom are oil-painters, and irrespective of amateurs. Yet in the present show we find that only 666 oil-paintings are hung, and of them 159 are Academicians' work and accepted ex officio. There are 209 water-colours, 17 by Academicians; 292 miniatures, 1 by an R.A.; and 141 black-and-whites, of which 5 are by Academicians. So that in the oil or main section of the show only 507 paintings by outsiders exhibiting one, two, or three pictures are hung. Seeing that every year enormous numbers of paintings are admittedly crowded out for lack of space and not for lack of merit, it is surely about time the Academy did something to make matters more equitable. It is not generally known that the R.A.'s and A.R.A.'s work being accepted "hors concours" there is annually only a dozen or so painters accepted outright: the rest are either classed as doubtful or rejected outright. The doubtfuls are considered worthy of exhibition, but there is probably not room for one half of them.

The Academy having some years ago, as I ventured to advocate, dropped the Old Master shows, which were fostering tastes most damaging to living artists, they should arrange a summer and winter show. Machinery could be set up which would, if desired, necessitate no more than a single selection of the works for the two shows. Each show could then contain fewer works than the present one, and yet include all work considered worthy of being hung.

"STRAIGHT."

AN EXHIBITION OF WAR MEMORIALS.

THE first section of the Exhibition of War Memorials will shortly be on view in the Victoria and Albert Museum. This exhibition is being organized under the auspices of the Royal Academy War Memorials Committee with the co-operation of the staff of the Museum and that of the British Institute of Industrial Art. In addition to memorials of the past (mainly from the Museum collections), this exhibition will include examples, selected by the Committee, of memorials executed in recent times by deceased and living artists. It is hoped to cover every category of decorative art and craft with which memorials might be concerned: not with the view of providing designs which may be copied or slavishly repeated, but rather of guiding the taste of the public in the selection of suitable designs and of qualified artists; the intention is also to suggest the various forms which memorials may suitably take. Special sections will be devoted to lettering and the literary form of inscriptions. The representative exhibition of projected designs is reserved for the October Exhibition at the Royal Academy, but designs for definite memorials already in hand or about to be executed will also be admissible for the Museum exhibition. A bureau of information will be set up for supplying visitors and applicants with information regarding memorials, artists, and craftsmen: a special selection of books and photographs will be available in the Museum Library for consultation. It is hoped that the exhibition may be open towards the end of June. The Committee has invited all artists, craftsmen, and others interested in British art, to lend their aid in making the exhibition fulfil its purpose by contributing material and by communicating information and suggestions as to appropriate designs.

CORRESPONDENCE.

CHELSEA OLD CHURCH.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,

Without questioning the verbal inspiration of much that is contained in the article in your last number, I should like to ask the authors to reconsider their acceptance of the date of the chancel roof. The statement that it is thirteenth-century work was made, I suppose, on the authority of the architect who carried out the stripping of the plaster in 1910; but it seems to me much more likely that it dates from the rebuilding of the nave in 1670. Not being an architect myself, I ask this with all diffidence; but should I be right, it is important that such an error should not be perpetuated in *THE ARCHITECTURAL REVIEW*.

The splay of the east window seems to be of the same date as that of the arch into the More chapel—probably late fourteenth century. The walls of the chancel must have been several feet higher than they are now to have accorded with such a splay (the present end window is modern), and a nearly flat roof is what we should expect, as may be seen in scores of Norfolk and Suffolk churches. A nearly circular roof in such circumstances is, I think, unknown. But even if it were not, why should the walls have been lowered, with all the trouble of taking the roof off and putting it on again? Is it not much more likely that the walls were lowered and the round roof put on—and plastered—in order to fit in with the broad semi-circular chancel arch?

Dr. Adam Littleton was rector in 1670, and in his Latin Dictionary he alludes to the gift of Lady Jane Cheyne of the roof of the church "*densis trabium ordinibus*." True, he does not speak of it as the roof of the chancel, but of the church. But it is perhaps worth mentioning.

One other point I should like to mention in the interests of accuracy. Your authors state as a fact, without giving their authority, that the designs for the capitals of the arch leading into the More chapel were drawn by Holbein. This is only a conjecture, though doubtless a very good one.

I am, Sir,

Your obedient servant,

RANDALL DAVIES, F.S.A.

1 Cheyne Gardens, Chelsea.

In reply to the foregoing letter the authors of the article in question write as follows:—

Anyone who has read Mr. Randall Davies's admirable book on Old Chelsea Church will realize that he is perhaps the best authority we have on the building. Mr. Davies raises an interesting point in his letter, and one that has apparently occasioned some difference of opinion. In 1910 the church was overhauled and thoroughly repaired, and it was at that time that the plaster was removed from the chancel roof, exposing a slightly pointed wooden roof. It was considered to be an important find, and has since, we believe, been commonly held to be of thirteenth-century workmanship. But Mr. Davies brings very strong evidence to the contrary, and we confess that his surmise that the chancel roof is of the same date as the existing nave, viz., 1670, seems to be a right one. It is certainly beyond a coincidence that the curved timbers of the roof should fit so perfectly to the semi-circular chancel arch. It is of course possible that the architect of 1670 found the existing chancel roof too high to fit well with his new scheme, and decided that,

however great the trouble might be, this roof must be lowered to render it more in harmony. It is quite certain that, had he carried his new building any higher, he would have destroyed its very beautiful proportions.

There is one thing to which we would like to draw Mr. Davies's attention, and that is the pamphlet on the church written by S. P. T. Prideaux. The second edition was published in 1911, when it was revised and largely re-written. In a foreword the author makes little claim to originality, and acknowledges his heavy debt to Mr. Davies. Yet this pamphlet contains precisely the errors which Mr. Davies is anxious should not be perpetuated in *THE ARCHITECTURAL REVIEW*. Being sold at the church as the official guide-book, this pamphlet is invested with an air of authority, and we trust that a more thorough revision may be made before it goes into a third edition.

L. A. and W. G. A.

THE BURIAL PLACE OF JOHN PLAW.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,

I was greatly interested in reading the historical sketch of Southampton by A. E. R. in *THE ARCHITECTURAL REVIEW* for February. The author mentions among the architects of the day the name of John Plaw. I thought it might interest many of your readers, as well as the writer of the article, to know that the name of "John Plaw, Esquire, Architect," appears on a tombstone in one of our oldest cemeteries in this city: a photo of this tombstone I am enclosing herewith. The date of his



JOHN PLAW'S TOMBSTONE, CHARLOTTETOWN,
P.E. ISLAND.

death is 24 May 1820, and age seventy-five years. His wife is buried near by.

It seems pretty certain that this is the same John Plaw. Your correspondent states that Plaw left Southampton for North America about the year 1819. If this is so, and the date of sailing is correct, he must have died shortly after arriving here, possibly from the effects of the hardships suffered during the voyage.

Plaw appears to have had relatives here by the name of Ball, land surveyors by profession, and he may have been induced by them to move here, although this country was a very unlikely field for an architect to emigrate to in those days.

As a subscriber to *THE ARCHITECTURAL REVIEW* and "The Architects' Journal," permit me to offer a word of commendation to you for the many excellent historical and other articles published from time to time in your columns dealing with the "Older Architects" and their work. The stories of the lives and the work of these old men delight even us who are separated from the old world by many hundreds of miles, but how much more should they interest and thrill those who are living closer to the scenes of their activities!

Yours truly,

C. B. CHAPPELL

(Chappell and Hunter, Architects).

Charlottetown, P.E. Island.

5 May 1919.

HERALDRY AT FINCHCOCKS.

To the Editor of *THE ARCHITECTURAL REVIEW*.

SIR,

The following letter which I have received from Earl Bathurst gives valuable information concerning the heraldry upon the tympanum of the pediment and respecting families connected with Finchcocks. The identification of the fine picture over the hall fireplace (where it has suffered greatly from smoke) is particularly acceptable, and, I think, will even be new to the present owner of the property.

Yours truly,

NATHANIEL LLOYD.

Great Dixter,
Northiam, Sussex.

DEAR SIR,

I have been very much interested in reading your account of Finchcocks in *THE ARCHITECTURAL REVIEW* for April. As you say that you are unable to trace some of the quarterings of the heraldic achievement over the front door, I think it may interest you if I can enlighten you as to these coats. Edward Bathurst, the builder of the house, married Elizabeth Stringer of Triggs, one of the four daughters and co-heiresses of Stephen Stringer of Triggs. This accounts for the shield of pretence, which is the Stringer arms. "Per chevron or and sable, in chief two eagles displayed of the second, in base a fleur-de-lis of the first." Edward Bathurst's coat should have been: 1st and 4th, Bathurst; 2nd and 3rd, Horden of Finchcocks. They appear to have had two quarterings: 2nd, Azure, on a chevron between three lions rampant guardant argent an Imperial Crown gules for Hordens; 3rd, Per pale argent and sable, two wolves passant between three quatrefoils, in pale within a bordure all counter-changed—which I take to be the old Finchcocks family coat.

I cannot account for the Leveson coat being quartered, which you say is "Azure three laurel leaves or." They had no

right to quarter this coat, although Edward Bathurst's grandfather married Nazareth Leveson, sister of Sir John Leveson, therefore not an heiress.

I believe the Leveson arms are "Azure three holly leaves or," not laurel leaves.

Edward Bathurst, the builder of Finchcocks, was son of William Bathurst of Wilmington, and succeeded his uncle Thomas in 1718, who had succeeded his elder brother Edward of Finchcocks, who died s.p. in 1690. I do not think William of Wilmington, his father, ever owned Finchcocks, but died in 1727. The large picture in the hall is of Edward, the builder, and his first wife and family—probably by J. Maubart—and it may interest you to know that all the other family portraits, fourteen in number, were bought by my mother about 1870, and are now in my possession.

Yours very truly,

BATHURST.

Cirencester Park, Cirencester.

NEW BOOK.

WOODWORK IN PRINCIPLE AND PRACTICE.

THOSE who possess a collection of rare quarto volumes of the past dealing with the crafts will welcome the latest arrival in the form of a treatise on the principle and practice of woodwork by Mr. Romney Green. The author is primarily a craftsman, but he is also an artist with imaginative genius. The present volume is the first of two describing the working of wood, tools and their handling, as well as the elementary principles to be observed in the design and making of furniture.

In these days of reconstruction, when the arts and crafts are handicapped by almost insuperable difficulties, not the least of which is money, the publication of a book produced with the object of bettering taste is more than welcome. It is almost impossible at the present time to purchase efficient furniture for the house. The lure of the antique has led to a corner being formed by dealers in this class of commodity, many doubtful bargains are on the market, and the number of reproductions is steadily increasing. Tottenham Court Road has lost its hold for the time upon the votaries of Suburbia; and although the menace of Shoreditch may in future threaten certain sections of the community, the effects of the War have so far mercifully curtailed the wares of Veneering & Co.

Mr. Romney Green soars high in his ideas, which belong to the realm of democratic refinement. His outlook is broad; he acknowledges the value of tradition, but he is alive to its shortcomings; moreover, he approaches the design of furniture in the same spirit as a conscientious architect undertakes the expression of his clients' needs.

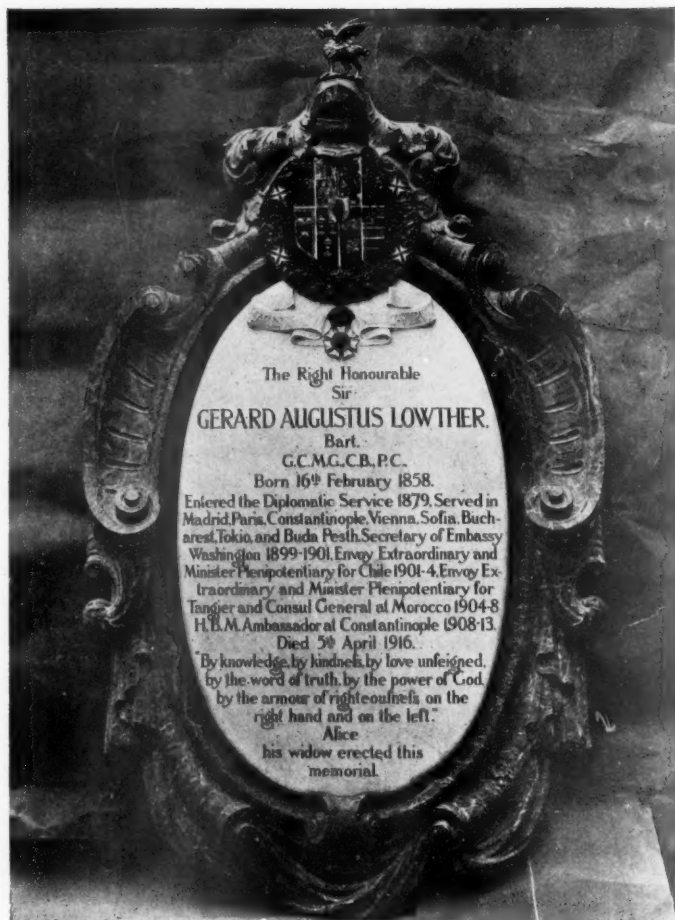
As one reads the clear type of this delectable little book one is brought into touch with the atmosphere of the craftsman's working-place. There is a pleasant flavour of the seventeenth and eighteenth centuries in the descriptions denoting knowledge sound and trustworthy, but not the least hint of Wardour Street. It is clear the author aims at explaining the subject for the benefit of the amateur no less than for the guidance of the professional student; it will be curious if he does not capture the sympathies of the general public. His first paragraph envisions the scope of his proposals. "To become really proficient in the use of a joiner's tools a great deal of practice is needed to comparatively little instruction; but instruction also is extremely necessary, and is best obtained by watching a good practical man at work rather than from actual lessons. The

ideal training, in fact, is that which an old-fashioned apprentice used to receive, and may even now receive, in an old-fashioned workshop." That this spirit animated the master-craftsmen of St. Martin's Lane in the eighteenth century no less than the carpenters who flourished throughout the country in the earlier periods cannot be doubted. Mr. Romney Green is one of the few modern craftsmen to appreciate this fact, and to endeavour to put his views into practice. The author brings old principles, essential to technique, to the surface; he scoffs at the follies underlying showy modern furniture design; he deplores the continued vogue of the antique, and has no sympathy for passing fashions. But he recognizes the value of form, the necessity of studying tradition without becoming a slave to its foibles, and he speaks of the ignoble hierarchy of middlemen-profiteers, designers, and soulless mechanics who have supplanted the old hierarchy in which all acknowledged a guild of master craftsmen, and every aspiring apprentice had a fair opportunity to own his own business. This raises the momentous question of the revival of individual craftsmen to correspond with the development of the housing question. With the demand for new houses and cottages in the neighbourhood of villages and towns for labourers, artisans, and clerical workers, there is everything in favour of the return of the local carpenter, who should be encouraged to establish himself as a factor in communal life. The local carpenter is as essential in every village of size as the local cobbler. Why should it be left to the provincial draper, in a large way of business, to retail machine-made furniture to supply the wants of the countryside and impose doubtful wares on innocent people?

Reaction against the evil products of the factory system, which was inaugurated by Ruskin and William Morris, has, as Mr. Romney Green mentions, little chance of success until the whole subject comes to be regarded in the light of a first-class religious and political subject. Our author holds very decided opinions on architectural construction, notably regarding the treatment of materials, and his remarks are illuminating.

The book opens with an eloquent introduction; the first chapter gives "Some Practical Lessons"; the second chapter treats of "Material and Design"; the third chapter with "Cutting the Tree," and a sub-section deals with "The Mortise and Tenon: How to make a Bench or Table."

Mr. Romney Green does not commit himself to any particular fashion of furniture design; he is undoubtedly a student of



CARTOUCHE MEMORIAL TO THE LATE SIR G. A. LOWTHER.
Poynter and Wenyon, Architects.

form and a believer in first principles. If bookmaking be in the nature of index to character, this book speaks definitely of the author's taste. It is a highly specialized piece of joinery, almost effortless in conception, refined to a degree, and removed from the taint of the lamp. Mr. Romney Green in the production has been ably seconded by Mr. Douglas Pepler. The woodcuts forming the illustrations are direct, and the printing and selection of type show evidence of rare taste. The book creates a lasting impression; it clears the air of a lot

of nonsense. One is constrained to view the antique shop as a museum of dead things, and to thrill with delight in anticipation of the pleasure of being able to enter the workroom of a real craftsman; it is akin to leaving the drab streets of an industrial town to breathe the fragrance of the countryside.

A. E. R.

"Woodwork." By A. Romney Green. Vol. I.
Printed and published by Douglas Pepler,
Ditchling, Sussex.

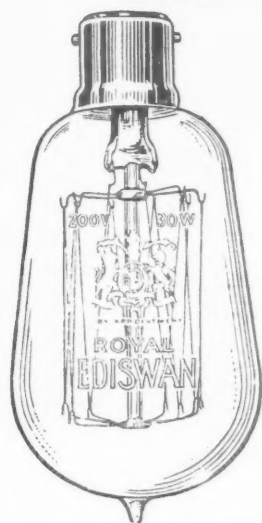
MEMORIAL CARTOUCHE AND SARCOPHAGUS.

THE two interesting examples of memorials illustrated on this page were designed by Messrs. Poynter and Wenyon, and carried out by Messrs. H. H. Martyn and Co., Ltd., of Cheltenham. We understand that the cartouche is to be erected in St. Paul's.



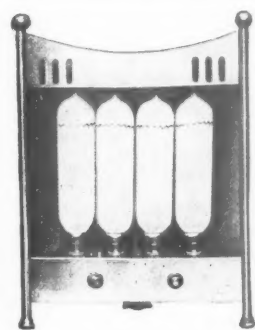
SARCOPHAGUS OF THE LATE SIR G. A. LOWTHER, BART.
Poynter and Wenyon, Architects.

ROYAL EDISWAN LAMPS



Drawn Wire and Half-Watt Type.

Maximum Illumination
at
Minimum Cost.

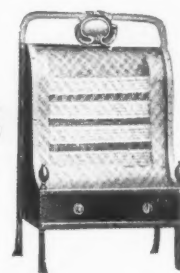


ELECTRIC

Heaters & Radiators

(VARIOUS DESIGNS AND SIZES) AND

All Electrical Accessories.



The Edison Swan Electric Co., Ltd.,
PONDERS END, MIDDLESEX.

Telegrams and Cables: "EDISWAN, ENFIELD." Code: WESTERN UNION A.B.C. (5th Edition).
Telephone: 520 ENFIELD (6 lines).

London Showrooms: 123-125 Queen Victoria Street, E.C.4, and 71 Victoria Street, S.W. 1.

BRANCHES:

BRISTOL.	CARDIFF.	DUBLIN.	GLASGOW	LEEDS.	MANCHESTER.	NOTTINGHAM.
BELFAST.	CORK.	DUNDEE.	HULL.	LIVERPOOL.	NEWCASTLE-ON-TYNE.	SOUTHAMPTON.
BIRMINGHAM.	SHEFFIELD.	AUSTRALIA: MELBOURNE, SYDNEY, BRISBANE, Etc.				SWANSEA.

ENGLISH - EDISWAN
EVERYTHING ————— ELECTRICAL.

The Architectural Review.

Edited by MERVYN E. MACARTNEY, B.A., F.S.A., F.R.I.B.A.

CONTENTS.

	PAGE		PAGE
GEMS OF ARCHITECTURE: V. A SCOTTISH EXAMPLE: EARLSHALL, LEUCHARS, FIFE. By Nathaniel Lloyd, O.B.E. - - - - -	111	NOTES OF THE MONTH: British School at Rome: Scholarships and Com- petitions; Housing and Concrete Blocks - -	xxiv
SOME IMPRESSIONS OF TOLEDO (<i>Concluded</i>). By Bart Kennedy - - - - -	115	Waterproofing the House: Resumption of Practice; Which Way Out? - - - - -	xxvi
AN ARCHITECT-ETCHER: CAPTAIN B. N. H. ORPHOOT -	118		
THE PRACTICAL EXEMPLAR OF ARCHITECTURE: NELSON'S TOMB IN ST PAUL'S CATHEDRAL - - - - -	121	PLATE ILLUSTRATIONS.	
THE PAINTER-ETCHERS' EXHIBITION - - - - -	124	EARLSHALL, LEUCHARS, FIFE: BEFORE RESTORA- TION - - - - -	Plate I
THE INSTITUTE OF WATER-COLOURS - - - - -	125	EARLSHALL: WEST OR ENTRANCE FRONT - - - - -	Plate II
OLD BRISTOL - - - - -	126	VIEWS IN THE CATHEDRAL, TOLEDO - - - - -	Plate III
A CHARING CROSS BRIDGE SCHEME. By Harold Falkner	126	THE ARCH OF TITUS, ROME. From an Etching by Captain B. N. H. Orphoot - - - - -	Plate IV
THE ROYAL ACADEMY - - - - -	128	THE REGENT ARCH, EDINBURGH. From an Etching by Captain B. N. H. Orphoot - - - - -	Plate V
CORRESPONDENCE:		BEFORE ST. PAUL'S. From an Etching by L. M. Ward - - - - -	Plate VI
"Chelsea Old Church." By Randall Davies, F.S.A., and L. A. & W. G. A. - - - - -	130	ST. MARTIN'S LANE. From an Etching by Percy Robinson - - - - -	Plate VII
"The Burial Place of John Plaw." By C. B. Chappell	130		
"Heraldry at Finchcocks." By Earl Bathurst and Nathaniel Lloyd - - - - -	131		
NEW BOOK: "WOODWORK." By A. Romney Green -	131		
MEMORIAL CARTOUCHE AND SARCOPHAGUS - - - - -	132		

The Editor will be pleased to give his careful consideration to any articles, photographs, or drawings which may be sent with a view to publication, but he cannot hold himself responsible for loss or damage.

All articles and illustrations should bear the name and address of the sender, and postage should be sent to cover their return.

The Editor disclaims responsibility for statements made or opinions expressed in any article to which the author's name is attached, the responsibility for such statements or opinions resting with the author.

All communications on Editorial matters should be addressed to Mr. G. J. Howling, Editorial Secretary, THE ARCHITECTURAL REVIEW, 27-29 Tothill Street, Westminster, S.W. 1.

PREPAID SUBSCRIPTION RATES.

UNITED KINGDOM, £1 8 6 per annum, post free. CANADA, £1 5 6 per annum, post free. ELSEWHERE ABROAD, £1 8 6 per annum, post free. Cheques and Postal Orders should be made payable to "TECHNICAL JOURNALS, LTD.," and crossed London County, Westminster and Parr's Bank, Caxton House Branch, and addressed to The Publisher, 27-29 Tothill Street, S.W. 1.

MEASURES BROS. 1911 LTD.

Prompt
Delivery from
Stock at
Lowest Market
Prices.

Telephone Nos.:
585, 586, & 2103 Hop.

Steel Joists

Structural Steelwork

- OF -

Every Description.

Section Sheets
and
Estimates
on
Application.

Telegrams:
Measures. London."

SOUTHWARK STREET, LONDON, S.E.

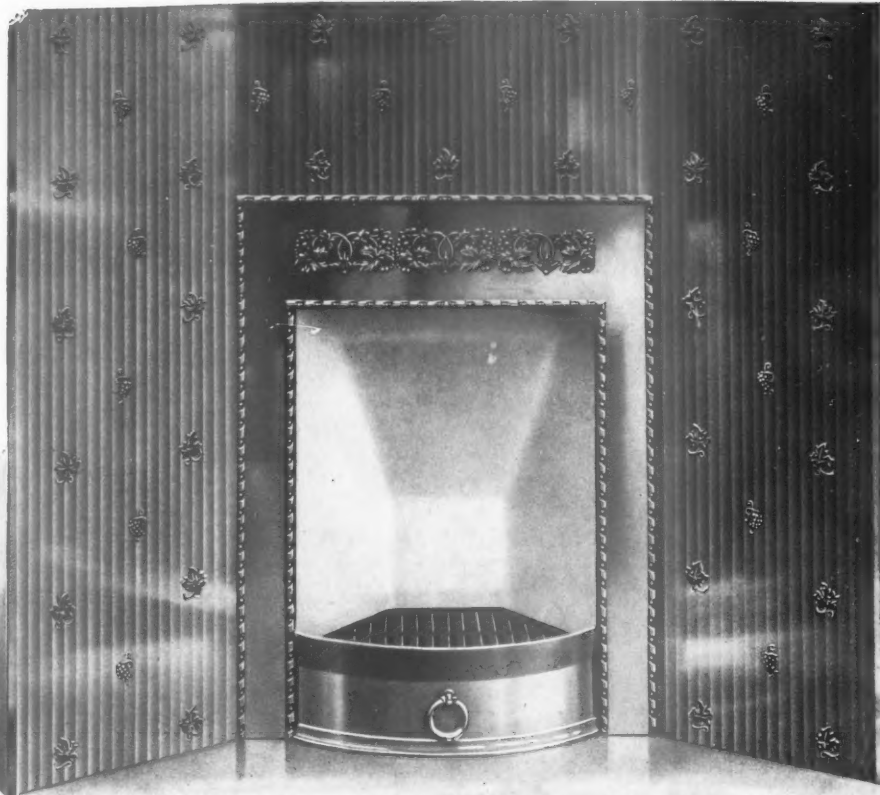


Illustration shows the "ABERDEEN" INTERIOR—Shire Series—fitted with Panels and "Segmental" Fire, one of a series of Scientific Firegrates adapted from XVIIIth Century detail.



By Appointment

CARRON

CARRON COMPANY possess the only large collection of wood carvings, in low relief, executed at the inception of the Ironfounding Industry during the XVIIIth Century. These Carvings, which are the work of Flaxman and the Haworth Brothers, can be used and adapted to Architects' special requirements, as in the illustration shown. Further examples may be inspected at the Company's various Showrooms.



EVERY ARCHITECT SHOULD HAVE A COPY of No. 30 "SHIRE" Interior Pamphlet. It gives full particulars of the 12 models, and will be sent post free on request. Write to-day.

CARRON COMPANY Works: CARRON, STIRLINGSHIRE, AND PHOENIX FOUNDRY, SHEFFIELD.

Showrooms: LONDON—(City) 15 Upper Thames St., E.C.; (West End) 50 Berners St., W.; LIVERPOOL—22-30 Redcross St.; GLASGOW—125 Buchanan St.; EDINBURGH—11, George St.; BRISTOL—6 Victoria St.; NEWCASTLE-ON-TYNE—1, Prudhoe St.; BIRMINGHAM—218, 220, 222 Corporation St.

ALPHABETICAL INDEX TO ADVERTISERS.

	PAGE		PAGE		PAGE
Anderson, D. & Son, Ltd., Belfast ..	xxxii	Delta Metal Co., Ltd., London ..	—	Measures Bros. (1911), Ltd., London ..	iv
A 1 Engraving Co. ..	—	Drake & Gorham, Ltd., London ..	xxiv	Messenger & Co., Ltd., Loughborough ..	xxxv
Art Reproduction Co., Ltd. London ..	x	Edison Swan Electric Co. ..	iii	National Radiator Co., Ltd., London ..	xix
Associated Portland Cement Manufac- turers (1900), Ltd., London ..	xxxv	Elliott & Sons, Reading ..	vii	Old Delabole Slate Co., Ltd., Cornwall and London ..	—
Beaven & Sons, Ltd., London ..	xxxv	Expanded Metal Co., Ltd., London ..	xxxiv	Parnall & Sons, Birmingham ..	xxvi
Benham & Sons, Ltd., London ..	xix	Faraday & Son, London ..	viii	Peace & Norquoy, Manchester ..	—
Bratt, Colbran, & Co., London ..	xxx	Gardner, J. Starkie, London ..	xxvi	Phoenix Assurance Co., Ltd., London ..	xii
British Commercial Gas Association, London ..	—	General Electric Co., Ltd., London ..	—	Pilkington Bros., Ltd., St. Helens ..	—
British Engineering Co., Ltd. ..	—	Georgian Houses ..	xxviii	Pocock Bros., London ..	viii
British Everite Co., Ltd., Birmingham ..	xviii	Half-Tone Engraving Co., London ..	xxxi	Redpath Brown & Co., Ltd., London ..	ix
British Portland Cement Manufacturers, Ltd., London ..	xiv	Hamilton, A. H., & Co., Glasgow ..	xxxv	Roberts, A., & Co., Ltd., London ..	xxxiii
British Reinforced Concrete Engineering Co., Ltd., London & Manchester ..	xvi, xxxv	Harris & Sheldon, Ltd., Birmingham ..	xii	Ruberoid Co., The, Ltd., London ..	ii
British School at Rome ..	xxvi	Hartley & Sugden, Ltd., Halifax ..	xxx	Simplex Conduits, Ltd., Birmingham ..	—
British Thomson-Houston Co., Ltd., London ..	—	Haywards Ltd., London ..	ii	Sissons Bros. & Co., Ltd. ..	—
British Uralite Co. (1908), Ltd., London ..	xxxii	Higgs & Hill, Ltd., London ..	xxv	Spensers, Ltd., London ..	vi
Callender, Geo. M., & Co., Ltd., London ..	xxxv	Hill & Smith, Ltd., Brierley Hill ..	xxviii	Sturtevant Engineering Co., Ltd., London ..	x
Carron Company, Carron, Stirlingshire ..	v	Hope, Henry, & Sons, Ltd., Birmingham ..	vii	Swanser & Son, London ..	xxviii
Casson Compositions Co., Ltd., London ..	xxxii	Howard & Sons, Ltd., London ..	xviii	Tarrant, W. G., Sons & Co., Byfleet ..	—
Chance Bros. & Co., Ltd., Birmingham ..	—	Hughes, Bolckow & Co., Ltd., Blyth ..	x	Technical Journals, Ltd., London ..	xxviii
Chessums Ltd., London ..	—	Imperial Light, Ltd., London ..	viii	Tonks, Ltd., Birmingham ..	xv
Clark, Robt. Ingham, & Co., Ltd., London ..	viii	Jeffrey & Co., London ..	—	Trussed Concrete Steel Co., Ltd., London ..	xxxvi
Creswick, A., London ..	—	Jenkins, Robt., & Co., Ltd., London ..	xxx	Venus Pencils, London ..	xii
Crittall Manufacturing Co., Ltd., Baintree ..	xv	Johnson, Clapham, & Morris ..	—	Vulcanite, Ltd., London ..	xxxiii
Crittall, Richard, & Co., Ltd., London ..	xxix	Kerner-Greenwood & Co., King's Lynn ..	xxiii	Waygood-Otis, Ltd., London ..	—
Dawnay, Archibald D., & Sons, Ltd., London ..	xx	King, J. A., & Co., London ..	xxxii	White, John P., & Sons, Ltd., Birmingham ..	xiii
Daymond, John, & Son, London ..	—	Leeds Fireclay Co., Ltd., Leeds ..	xxxiv	Williams Concrete Engineering Co., London ..	xvii
		London & Lancashire Fire Insurance Co., Liverpool ..	—	Williams, Gamon & Co., Chester ..	—
		London Coke Committee ..	xii	Williams & Williams, Chester & London ..	xxviii
		MacAndrews & Forbes, Ltd., London ..	xxvii	Wilson Rolling Shutter Co., London ..	xxxiii
		Martyn, H. H., & Co., Cheltenham ..	xi		

THE ONLY **PERFECT LIGHTING** SYSTEMS.

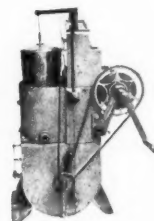
FOR OVER THIRTY-SIX YEARS WE HAVE SPECIALIZED IN ELECTRIC LIGHTING INSTALLATIONS FOR EVERY PURPOSE, AND HAVE HAD UNIQUE OPPORTUNITY OF STUDYING THE VARIOUS REQUIREMENTS OF OUR CLIENTS.

WE SPECIALIZE IN BEAUTIFUL AND ARTISTIC FITTINGS AND ORNAMENTAL METAL WORK OF EVERY DESCRIPTION AND PERIOD—LOUIS XV AND XVI, JACOBAN, GEORGIAN, ADAMS, ETC.—OF WHICH WE ARE THE ACTUAL MANUFACTURERS.

TO ARCHITECTS & PROSPECTIVE CUSTOMERS.—WRITE FOR OUR ILLUSTRATED CATALOGUES. SPENSERS LTD. ARE EXPERTS ON DOMESTIC LIGHTING AND HEATING, AND OUR ADVICE IS AT YOUR SERVICE.

**SPENSERS LTD.**

LIGHTING ENGINEERS

*The House of Experts.*53 SOUTH MOLTON ST.
LONDON, W.1119 GEORGE STREET
EDINBURGH

FOR THOSE WHO DO NOT WISH TO INCUR THE EXPENSE OF ELECTRIC LIGHT WE RECOMMEND OUR SYSTEM OF PETROL GAS.

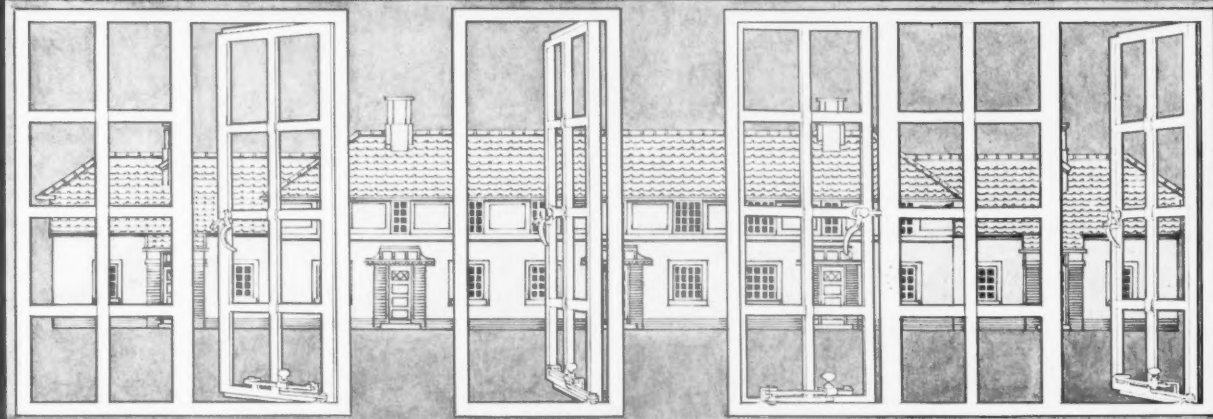
A SOFT AND BEAUTIFUL LIGHT.
A SAFE AND NON-EXPLOSIVE GAS.
ECONOMICAL AND EXCELLENT FOR COOKING AND HEATING.

A SOLID, PERMANENT, AND FOOL-PROOF MACHINE, SO SIMPLE THAT NO SKILLED LABOUR IS REQUIRED.

OVER 3,000 INSTALLATIONS GIVING UNIVERSAL SATISFACTION.

A 40-LIGHT INSTALLATION AVERAGES ONE GALLON OF PETROL PER WEEK. PARTICULARS FREE.

HOPES' COTTAGE WINDOWS.



Made in one, two or three-light units. Suited to concrete or brickwork. Indestructible and fireproof. No spaces for dirt or vermin. Hope's Patent Fittings provide a wide range of ventilation without draught. The most practical and pleasant window in any situation, and in all weathers. Low first cost, no repairs. *Standard sizes and prices on application to 55 LIONEL ST., BIRMINGHAM*



Panelling in English Walnut.

Messrs. Dunn Watson & Curtis Green—Architects

ARCHITECTURAL WOODWORK

UJOINERY & MOULDINGS OF ALL DESCRIPTIONS. DESIGNERS OF & CONTRACTORS FOR INTERIOR DECORATION IN ALL PERIODS. ALSO EXTERIOR WOODWORK OF ANY KIND. ARCHITECTS' OWN DETAILS IN ALL STYLES MAY BE ENTRUSTED TO US. A SATISFACTORY FINISH IS GUARANTEED. :: :: :: ::

J. ELLIOTT & SONS READING LTD.

Telephone: 436 Reading. Telegrams: "Elliotson, Reading." London Office: 18 & 18a Hanover Street, W. And at Manchester.

Specifications for Dilapidations

"Britannia"



Brand.

WHEN writing your specifications for dilapidations caused by war-time neglect specify

'Pearline' Enamels

They have the greatest protective value and an established reputation. Particulars gladly sent.

:: Obtainable from all leading ::
Decorators and Builders' Merchants.

Robt. Ingham Clark
& Co., Ltd.
West Ham Abbey, London, E.15

FARADAY
& SON

**ELECTRIC LIGHT
FITTINGS**

146 TO 150 WARDOUR ST.
LONDON W

LIGHTING

IMPERIAL LIGHT Ltd.

123 VICTORIA ST.
LONDON, S.W.1

Telegrams: "Edibnac, Phone, Ldn." Telephone: 3540 Victoria (3 lines).

ARE NOW IN A POSITION TO
UNDERTAKE PRIVATE WORK.

Acetylene -
Petrol Air Gas -
and
Electrical -
Installations.

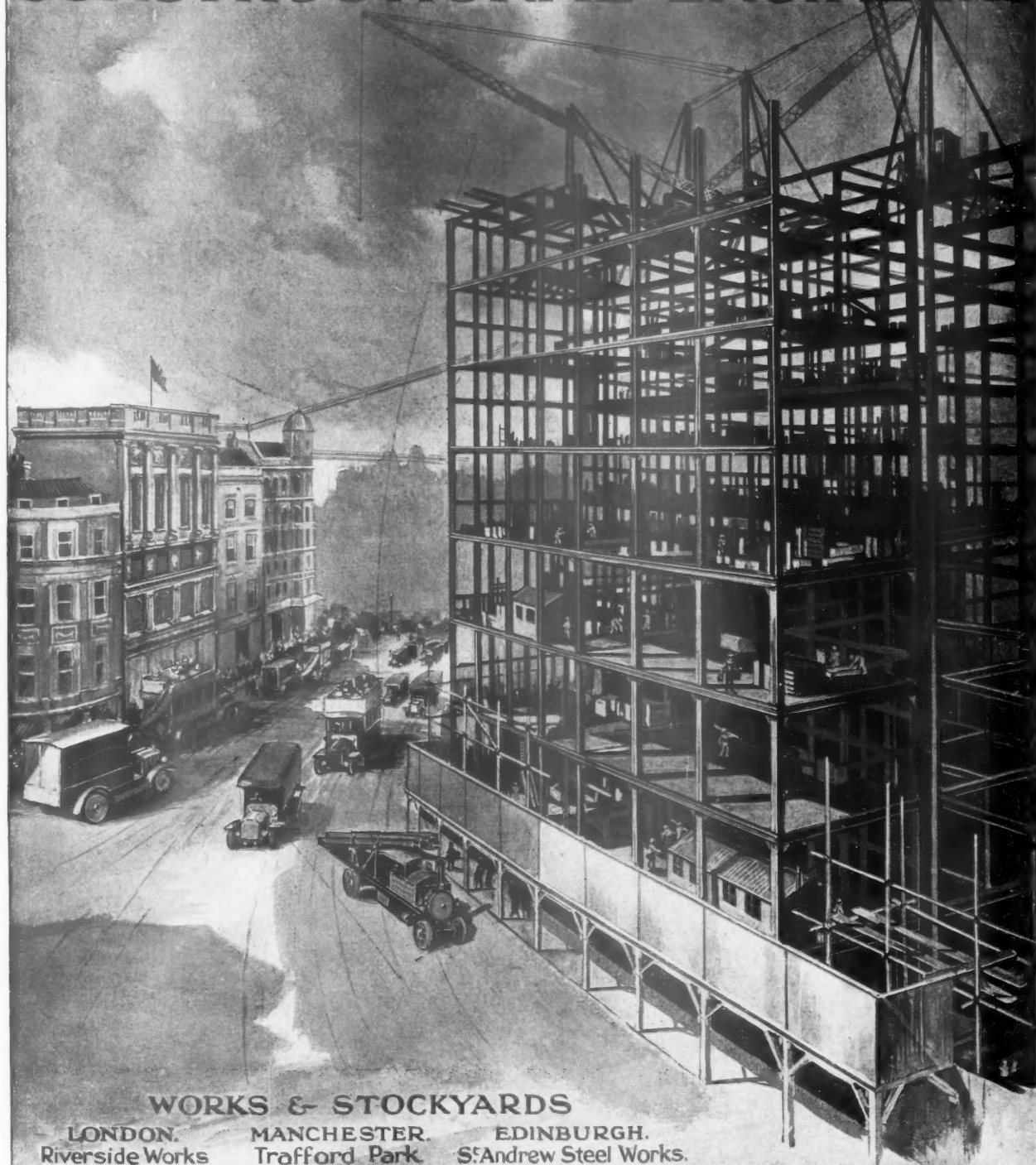
WRITE, STATING REQUIREMENTS.

Padded Rooms

Specialists
Pocock Brothers,
235
Southwark
Bridge Road,
London, S.E.1



REDPATH BROWN & CO. LTD. CONSTRUCTIONAL ENGINEERS



WORKS & STOCKYARDS

LONDON.
Riverside Works
EAST GREENWICH, S.E.

BIRMINGHAM.
Office, 47, Temple Row.

MANCHESTER.
Trafford Park

NEWCASTLE ON TYNE.
Milburn House.

EDINBURGH.
St Andrew Steel Works.

GLASGOW.
PINKSTON.
Office, 19, Waterloo St

H. MUNDY.

London City Office, 3, LAURENCE POUNTNEY HILL, E.C.4



Modern Cleaning for Up-to-Date Buildings.

THE STURTEVANT SUCTION CLEANING SYSTEM has been applied, and has proved an entire success, in all classes of Buildings. Portable Machines, or Stationary Control Plants connected by piping to every part of the building, can be supplied.

Write for full particulars. We shall be pleased to place our information at your disposal.

Publication A. R. 1207 sent on request.

Sturtevant

Engineering Co., Ltd.

147 Queen Victoria St., London, E.C.4

Andrews-Hawksley PATENT TREADS



Andrews-Hawksley Patent Treads
—as solid as British Oak,
as firm and as lasting.

Literally so, for in the construction of these Treads only old-seasoned Battleship Timber Oak is used.

These Treads are in use the world over.

Their **Durability** has stood the test of the heaviest and most continuous traffic. They will be found on most of the principle Railway Stations, etc.

Where **Silence** and **good appearance** are likewise desirable, they are always chosen. Windsor Castle, Sandringham, many Government Offices, Public Buildings, etc., are fitted with these Treads.

Architects should specify **HAWKSLEY'S No. 2 Pattern TREAD (Four Times Reversible)** wherever traffic is exceptionally heavy. They are practically **everlasting**, each surface giving many years' wear.

Full particulars from
**ANDREWS-HAWKSLEY TREAD Dept. B,
HUGHES, BOLCKOW & CO. Ltd.,
Battleship Wharf, BLYTH, Northumberland.**

The Art Reproduction Co., Ltd.

3 & 4, Plough Court, Fetter Lane, E.C.

Telephone: Holborn 5597 & 5598

For Photo Engraving
of every Description

...

For Quality see the
... Blocks in the ...
Architectural Review
and Architects' and
Builders' Journal



THE ARCHITECTURAL REVIEW.

xi

H. H. MARTYN & CO., LTD.,

CHELTENHAM,

and

5 GRAFTON STREET, BOND STREET, LONDON, W.1

ARCHITECTURAL
DECORATORS



BY APPOINTMENT

TO H.M.
THE KING.



MEMORIALS, CALVARIES,
and
STAINED GLASS WINDOWS.

Telegrams } "Sunningend, Cheltenham"
 } "Sunningend, London."

*Drawings, Photographs, and Estimates
on application.*

Telephones { 1162-3-4 Cheltenham.
 } 1146 Regent, London.

FOR EVERY
PENCIL PURPOSE

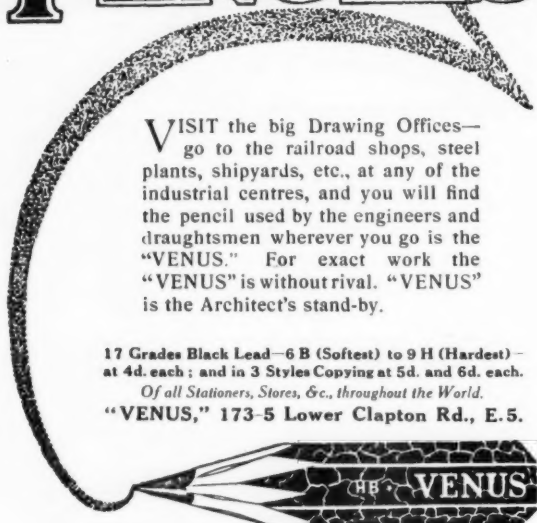
VENUS PENCILS

VISIT the big Drawing Offices—go to the railroad shops, steel plants, shipyards, etc., at any of the industrial centres, and you will find the pencil used by the engineers and draughtsmen wherever you go is the "VENUS." For exact work the "VENUS" is without rival. "VENUS" is the Architect's stand-by.

17 Grades Black Lead—6 B (Softest) to 9 H (Hardest)—at 4d. each; and in 3 Styles Copying at 5d. and 6d. each.

Of all Stationers, Stores, &c., throughout the World.

"VENUS," 173-5 Lower Clapton Rd., E.5.



Write for a copy of our interesting booklet
"The Venus Pencil in Mechanical Drafting."



PHOENIX

ASSURANCE
COMPANY,
LIMITED.

PHOENIX HOUSE,
KING WILLIAM ST.,
LONDON, E. C. 4.

Chairman: Rt. Hon. LORD GEORGE HAMILTON, P.C., G.C.S.I.

Total Assets,
£20,000,000

Claims Paid,
£100,000,000

FIRE - LIFE - MARINE
ACCIDENT - BURGLARY

Annuities Granted on Favourable Terms.

General Manager - Sir GERALD H. RYAN.

Shop Front Metal Craftsmen.



Cast

Caps

6"

Spondrils.

Drawn

Mouldings

6"

Sash Bars.

Harris & Sheldon, Ltd.
Stafford St., Birmingham.

DOMESTIC ECONOMY OF FUEL AND LABOUR

The Woman's Ideal

EXTRACT from Final Report of the Women's Housing Sub-Committee to the Ministry of Reconstruction dated January 1919:—

"The cooking stove in the scullery in addition to providing hot water for bath and sink, might also serve radiators in both living-room and parlour. This arrangement would, on most days of the year, render all those rooms habitable at the cost in fuel and labour of only one fire."

The above ideal is most economically and efficiently realized by installing a

COKE BOILER

to be used in conjunction with the hot-water pipes of the house. Other advantages—such as refuse destruction—are combined in this installation, full particulars of which will be forwarded on application to—

THE LONDON COKE COMMITTEE
84 Horseferry Road S.W. 1

Victoria 8100



HALL & GALLERY AT BILLESLEY HALL IN ENGLISH OAK

ARCHITECTS: MESSRS SUTCLIFFE WALKER & HARWOOD

Wherever Architects' designs call for exceptional craftsmanship and perfection of execution we are fully equipped—with the experience and the personnel—to carry out their orders. We hold very large stocks of
ENGLISH OAK AND WALNUT.

During the long period in which we have been under Government control we have met the urgent demands of war by improving our machinery and our methods. There is, therefore, no problem of interior or exterior decoration that we are not now better equipped to meet than ever before. Estimates submitted promptly on receipt of specifications & designs

JOHN P. WHITE & SONS LTD
THE PYGHTLE WORKS · BEDFORD
London Showrooms 123 NEW BOND ST W.

PHONES—BEDFORD NO 11 000 LONDON 3312 MAYFAIR



For works of
RECONSTRUCTION,
including
CONCRETE COTTAGES,
specify and use the well-known brands of
The
**British Portland
Cement Manufacturers,
Limited.**

Head Office :

4 LLOYDS AVENUE,
LONDON, E.C. 3

Telegrams : "Britporcem," Fen, London.

Telephone : 6404 Avenue (Private Exchange).





METAL TO
MASONRY

CRITTALL
METAL WINDOWS
BRAINTREE, ENGLAND.

TRADE



201 MOSELEY ST.
BIRMINGHAM.

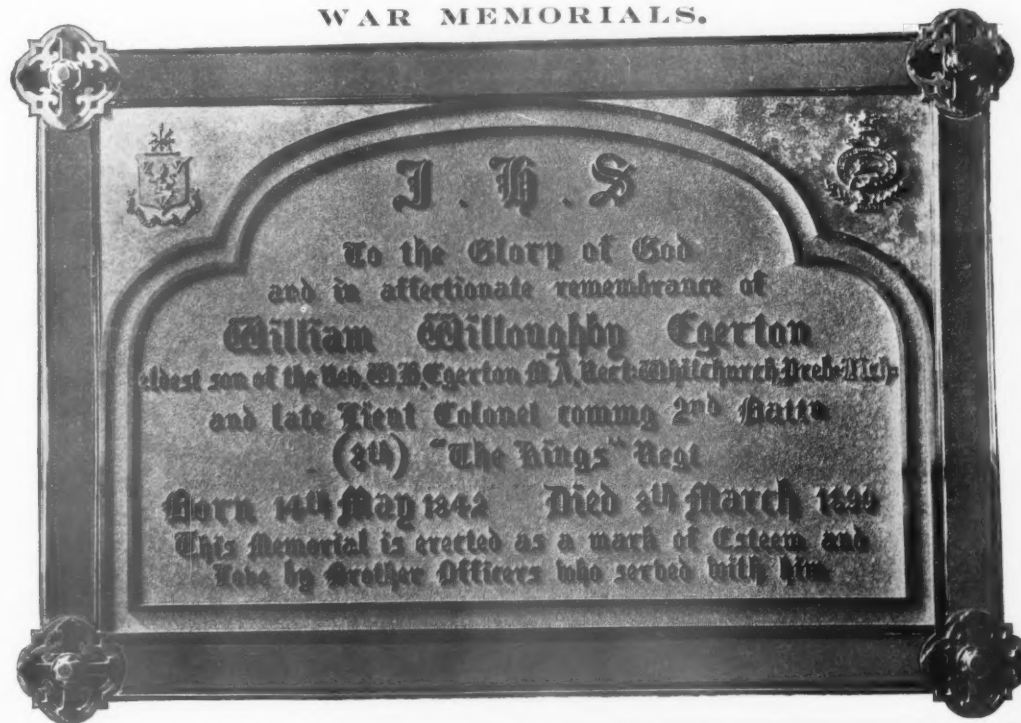
TONKS
LIMITED.

12 FARRINGTON AVE.
LONDON.

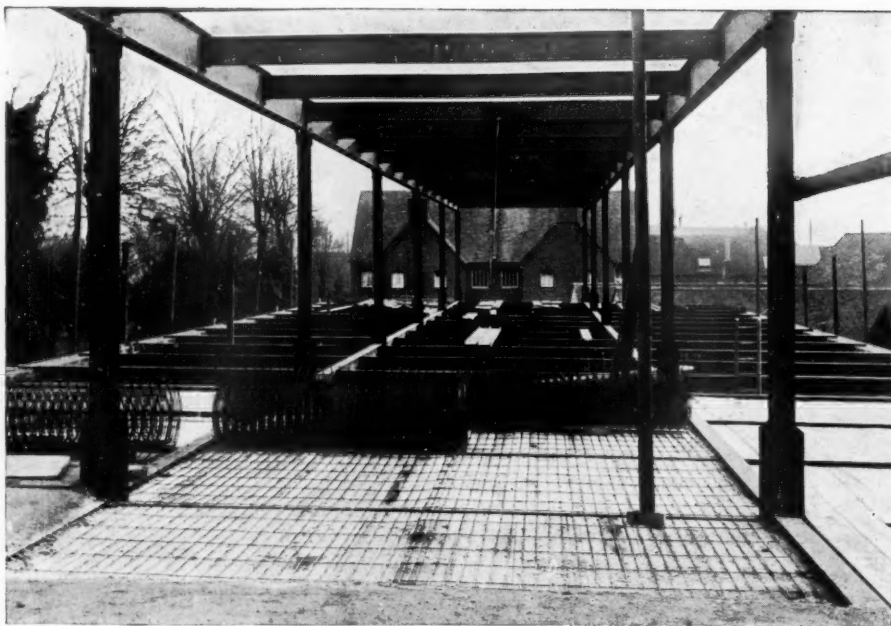
TRADE



WAR MEMORIALS.



CONCRETE REINFORCEMENT



Pavlova Tannery, Abingdon.

Floors reinforced with B.R.C. Fabric.

Architect: J. G. T. West, Esq.

THE ease of handling B.R.C. Fabric produces that result which is so essential in reinforced concrete construction, namely, the correct placing of the reinforcement. Hence its outstanding characteristic—Greatest Safety.

THE BRITISH REINFORCED
CONCRETE ENGINEERING CO. LTD.

Head Office: 1 Dickinson Street, Manchester.

Works: Trafford Park, Manchester.

Branch Offices: LONDON, 36 Lime St.; LEEDS,
3 Park Lane; LIVERPOOL, 36 Dale Street;
GLASGOW, 62 Robertson St.; DUBLIN, 2 Bel-
grave Pl., Rathmines; BELFAST, 23 Chichester St.



B·R·C



Who PAYS for the "Waiters"?

The Carpenter waits for the weather—or the timber.

The Steel Placer waits for the Carpenter.

The Concretor waits for the Steel Placer. (He, also, often waits for the weather.)

But who pays for the "Waiters"?

There are troubles enough in the erection of most reinforced concrete structures without any additional worries caused because of one type of workman being dependent upon another. *And delay costs money*, for the work may not be finished on the date stipulated—result, lost prestige for Architect and Contractor alike.

If the introduction of Fabricrete Construction did nothing else but eliminate these known disadvantages of Reinforced Concrete, its adoption would be amply justified, but it does

much more. It saves something like 70% of Timber (costly material to-day), ensures greater efficiency, shortens considerably the period of erection, makes organisation much easier, and effects economies all round.

In Fabricrete Construction the Beams and Slabs are moulded separately, either on the site or away from it. They are erected in the same way as structural steel work, and are joined by a simple process which gives exactly the strength of a monolithic cast structure.



Architects are invited to send us their enquiries either in connection with schemes in hand or for fuller details of Fabricrete Construction.

WILLIAMS CONCRETE ENGINEERING CO.,
 REINFORCED CONCRETE ENGINEERS,
 28, VICTORIA ST., WESTMINSTER, S.W.1. Phone: VIC. 678.



Howard & Sons Ltd
 25-27, Berners Street,
 London, W.1.
Carvings & Woodwork
Duvet Chairs
Painting and Interior Decorations.
Furniture.
Own manufacture.

Wm. Howard



Fireproof Buildings are positively necessary

NO mere act of insurance against fire can prevent fire and the consequent loss from disorganization of work. But the use of "Asbestilite" and "Everite" Asbestos-Cement Building Materials provides a real safeguard against fire, no matter how fierce.

THEREFORE, MAKE SURE AT THE OUTSET

by specifying either or both of these two world-renowned materials for all building purposes, interior or exterior; walls, ceilings, panels, partitions, or roofs. They are each positively and always fireproof and weatherproof; proof against acids or chemical fumes; non-conductive; immune from condensation, and a perfect insulator against heat and cold.

Everite & Asbestilite

ASBESTOS-CEMENT BUILDING MATERIALS

(British Made)

give everlasting wear, requiring no upkeep charges and no depreciation fund. They are the cheapest, most durable, and most satisfactory roofing and building materials known.

UNRESTRICTED SUPPLIES AVAILABLE.

Illustrated Catalogue, Quotations, Samples, and Full Particulars from Sole Manufacturers,

British Everite & Asbestilite Works, Ltd.

29 PETER STREET, MANCHESTER, ENGLAND.

Telegrams: "EVERITE, MANCHESTER." Telephone: No. 7790 City Manchester.

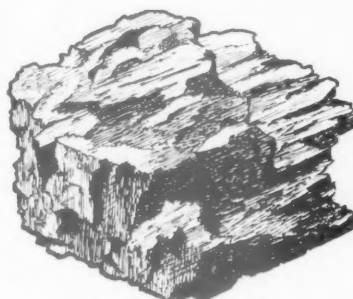
Obtain a Sample of EVERITE

and convince yourselves that it is not merely waved, but is truly and scientifically corrugated to a great depth. The whole strength of the sheet lies in its depth of corrugation, and in this respect 'EVERITE' is pre-eminent.

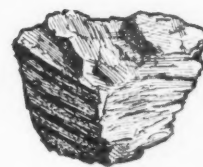
Present Fuel Rations Ample.

For Heating, Hot Water Supply and Cooking requirements in the dwellings to be erected under the Reconstruction schemes, the fuel allowed by the existing Rationing Order will be ample if consumed to the best advantage in the latest types of Ideal Boilers.

IDEAL & IDEAL
RADIATORS & BOILERS



With
Open Fires.



With
Ideal Warming System.

Relative Fuel Consumption.

The Workers demand better homes with the maximum of healthfulness, cleanliness, convenience, and comfort, which are distinguishing characteristics of Central Hot Water Warming and Independent Hot Water Supply apparatus, thus affording Architects, Builders and Heating Engineers an opportunity of securing the installation of these modern appliances on an unprecedented scale at little or no additional cost but with very great advantage to the future tenants.

NATIONAL RADIATOR COMPANY
LIMITED.

Offices, Showrooms & Works: HULL, Yorks.
Telephone No.: CENTRAL 4220. Telegrams: "RADIATORS HULL"

London Showrooms: 439 & 441 OXFORD STREET, W. 1.
Telephone No.: MAYFAIR 2153. Telegrams: "LIABLENESS LONDON."

THE Perfect System of Heating

Specially suited for:

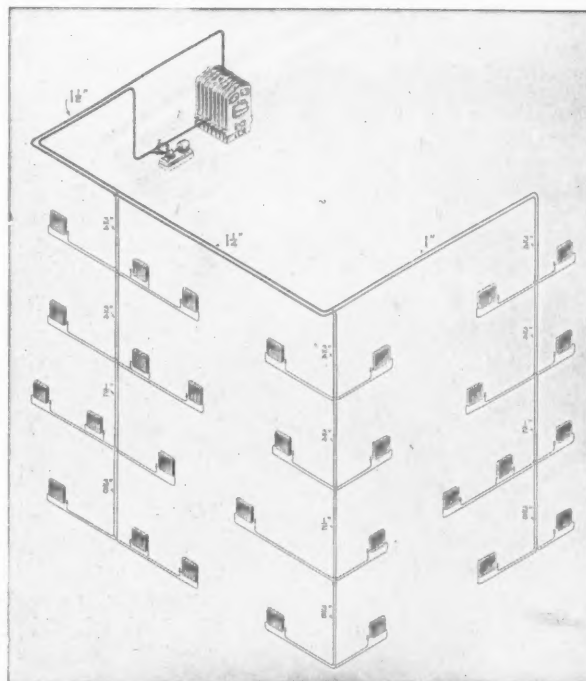
PRIVATE HOUSES,
OFFICES,
SCHOOLS,
CHURCHES,
HOSPITALS,
HOTELS,
WORKSHOPS,
&c., &c.

ECONOMY.
SIMPLICITY.
LOW COST.
PERFECT ACTION.
NO PIPE TRENCHES.
BOILER FIXED ON
ANY FLOOR.
SMALL PIPES.
PIPES RUN
IRRESPECTIVE
OF LEVELS.

Telephone:
Mayfair 6481 (2 lines).
Telegraphic Address:
"BENHAM, WESDO, LONDON."

Apply—

BENHAM & SONS, Ltd., 66, WIGMORE STREET,
LONDON, W.



RECENT INSTALLATIONS

of the "Perfect" System
Include:—

Church Missionary Society,
Salisbury Square, E.C.
Messrs. Seth Smith & Monro,
Architects.

School of Tropical Medicine
and Seamen's Hospital,
Albert Docks, E.
Messrs. A. Marshall Mackenzie &
Son, Architects.

Showrooms and Offices of
Messrs. Studebaker, Ltd.,
Gt. Portland Street, W.
H. O. Cresswell, Esq., Architect.

All Saints' Church, Goodmayes.
P. K. Allen, Esq., Architect.

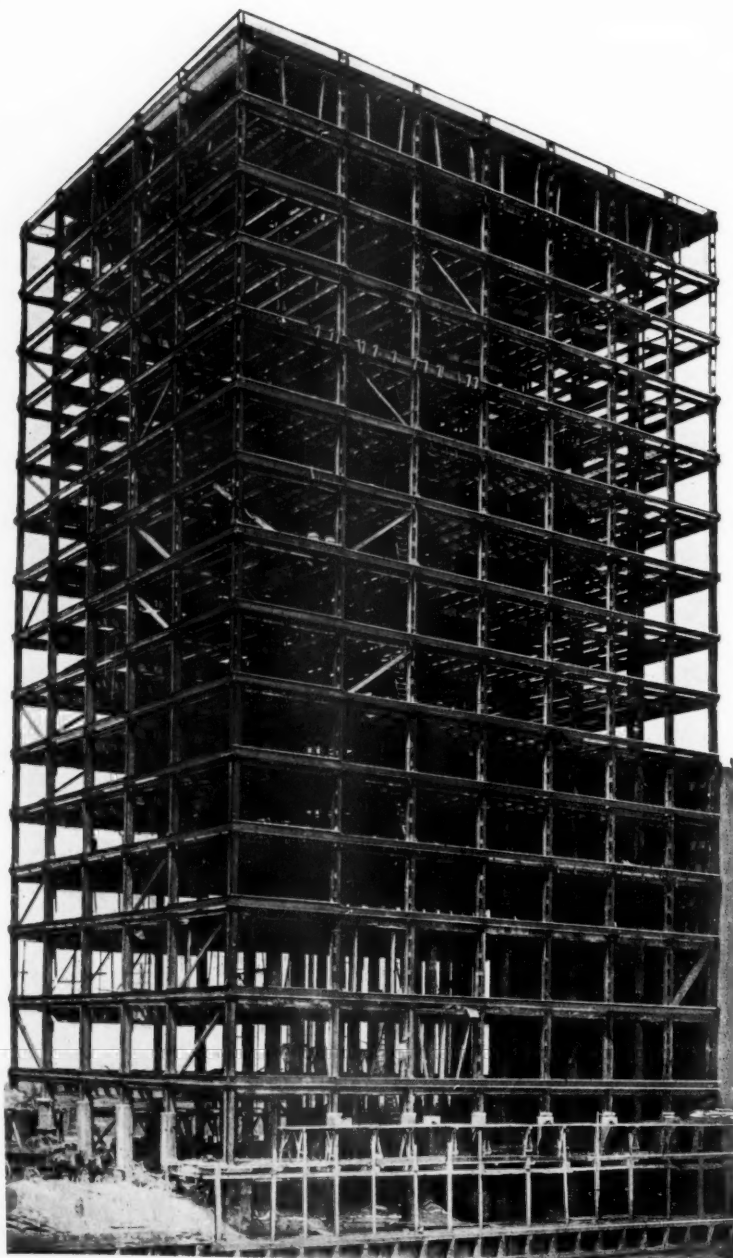
New House, Lympne, for Sir
Philip Sassoon, Bart.
Messrs. Herbert Baker and Ernest
Willmott, Architects.

Gateburton Hall, Lincs., for
J. D. Sandars, Esq.
Messrs. Scorer & Gamble,
Architects.

Offices of Union Insurance
Society of Canton, Ltd.,
Shanghai.
Messrs. Palmer & Turner,
Architects.

Archibald D. Dawnay & Sons, Ltd.

Engineers and Contractors for all Classes of
CONSTRUCTIONAL STEELWORK.



**FACTORY
 BUILDING
 AND
 RECONSTRUCTION
 WORK**

*FROM
 STOCK
 MATERIALS.*

*Up-to-date Designs prepared and submitted
 Free of Charge.*

Stocks of all British Standard
 Sections in

JOISTS, CHANNELS,
 ANGLES, TEES,
 FLATS, Etc.

London :
**STEELWORKS ROAD,
 BATTERSEA, S.W.**

Telephone : BATTERSEA 1094-5-6.
 Telegrams : DAWNAY, BATT SQUARE, LONDON.

Cardiff :
EAST MOORS.

Telephone : CARDIFF 2557.
 Telegrams : DAWNAY, CARDIFF.



PUDLO
MAKES CEMENT WATERPROOF!

THE WHEEL OF TIME
TIME DISCOVERS THE POROSITY OF CONCRETE WALLS

No concrete is absolutely impervious to water (*from the Associated Portland Cement Manufacturers' Handbook*). Concrete Houses when rendered either inside or outside with a Pudloed cement plastering are perfectly damp-proof.

Hundreds of houses have been erected by the Government with 2½ in. coke breeze curtain walls, which were rendered with Pudloed cement. Ask for Booklet No. 15 for details.

It is not rare to find dampness percolating through new work, and often when it has been cemented.

PUDLO

is recognized as an infallible safeguard by the most eminent Architects and Engineers. It prevents after-trouble by ensuring perfect work.

Pudlo has been sent from King's Lynn into 50 Countries. Literature issued in French, Dutch, Spanish, Portuguese, Russian, Polish, Italian, Arabic, and Japanese.	Practical tests have been made by the best-known authorities. They are positive evidence that Pudlo is perfectly safe.	Used by the War Office, Admiralty, India Office, H. M. Office of Works, The Crown Agents for the Colonies, The General Post Office.
---	---	--

BRITISH! and apart from patriotism, the Best.
Manufactured solely by KERNER-GREENWOOD & Co., Ltd., Market Square, King's Lynn.
J. H. KERNER-GREENWOOD, Managing Director.
SPECIALISTS IN WATERPROOF CONSTRUCTION AND RENOVATION OF BUILDINGS.

NOTES OF THE MONTH.

British School at Rome: Scholarships and Competitions.

It is announced that the open examinations for the Rome scholarships in architecture, sculpture, and decorative painting (offered by the Commissioners for the Exhibition of 1851), and for the Henry Jarvis studentship in architecture (offered by the Royal Institute of British Architects), due to be held in 1915, but postponed on account of the War, will be resumed in 1920 under the direction of the Faculties of Art of the British School at Rome. The age limit for the 1920 competitions will be increased to thirty-five years. The last day for submitting work for the open examinations will be 31 January 1920. The Rome scholarships, value £250 per annum and tenable for three years, are open to British-born subjects of either sex. The Jarvis studentship, value £200 per annum and tenable for two years, is limited to students or associates of the Royal Institute of British Architects competing for the Rome scholarship in architecture. The Commissioners for the Exhibition of 1851 have undertaken to award, on the recommendation of the Faculties of Art, additional travelling studentships, value £100, for meritorious work done in the final competitions for their scholarships in 1920. The Executive of the British School at Rome has recently received from an anonymous source an endowment of a Rome scholarship in engraving, to be offered annually for competition. The scholarship is worth £250 per annum, and is tenable for three years at the British School at Rome. The conditions of the award have been drawn up, and the first competition, to be held in 1920, will be conducted by the newly appointed Faculty of Engraving of the School, which consists of Sir Frank Short (Chairman), Mr. Muirhead Bone (Hon. Secretary), Mr. Frank Brangwyn, Mr. D. Y. Cameron,

Mr. Campbell Dodgson, Mr. Charles Shannon, and Mr. William Strang. The term "engraving" comprehends all forms of hand engraving, both intaglio and rilievo, and includes for the time being the following processes: line engraving, etching, soft ground etching, dry-point etching, mezzotint, aquatint, wood engraving, and lithography. According to the conditions of the award candidates must be British subjects under thirty years of age on 1 July of the year in which the competition is held. Particulars regarding the competitions may be had on application to Evelyn Shaw, Hon. General Secretary, Office of the British School at Rome, 54 Victoria Street, London, S.W.1.

* * *

Housing and Concrete Blocks.

"The Solution of the Housing Problem" is the attractive title of a booklet which we have received from Messrs. Winget, Limited, the manufacturers of the "Winget" concrete block and slab-making machine and the "Winget" chain-spade concrete mixer. The extraordinary utility of the "Winget" outfit for rapid, substantial, and economical building has been demonstrated time and time again both before and during the War, not only in this country, but in various parts of the world. This booklet, which is very well produced, contains numerous illustrations of housing and other schemes that have been carried out on the "Winget" system. A full description of the machine and its capabilities is given in Section A of the Main Catalogue, a copy of which has come to hand with the booklet already mentioned. The various types of blocks and slabs that can be produced upon it are shown, and particulars of dimensions and faces are given, together with much additional

Continued on page xxvi

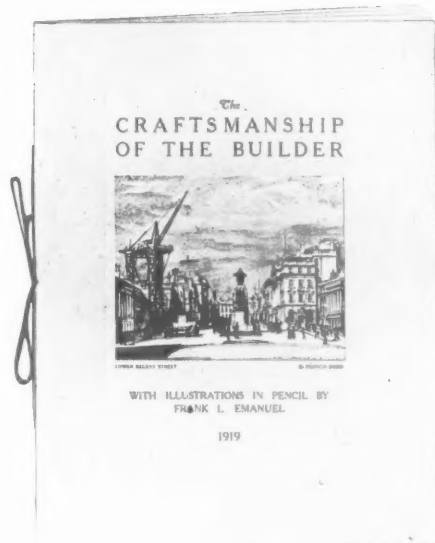
NOTICE

DRAKE & GORHAM, Ltd.
have pleasure in announcing that they are now in a position to resume the acceptance of orders for _____

Electrical Equipment for Country Houses

Orders received are being carried out in rotation as the demobilization of Munition Works and releases from the Army and Navy render labour available. The Firm takes this opportunity of thanking Clients for their indulgence during the period in which the prior claims of National Service have caused inevitable difficulties and delays. :: :: :: :: ::

66^E VICTORIA STREET, LONDON, S.W.
29 Piccadilly, MANCHESTER. 50 Wellington St., GLASGOW.



Messrs. HIGGS & HILL, Ltd., will send a copy of the above work to any Architect or Surveyor on request.

The book is illustrated with original pencil drawings by Mr. F. M. EMANUEL, and contains a frontispiece in colours by Mr. FRANCIS DODD.

HIGGS & HILL, LTD.

BUILDING CONTRACTORS

CROWN WORKS, SOUTH LAMBETH ROAD

LONDON, S.W. 8

Telephone No.: Brixton 2349

NOTES OF THE MONTH.

information of a useful nature. The "Winget" machine, being portable and easily handled by unskilled workmen, is obviously a very useful piece of apparatus, particularly in times such as these, when there is an urgent need for the rapid construction of all classes of buildings. Architects who would like to know more about it should write to Messrs. Winget, Limited, of 25 Victoria Street, Westminster, S.W.1.

* * *

Waterproofing the House.

We have received from Messrs. Kerner-Greenwood & Co., of King's Lynn, the latest edition of their Pudlo booklet, which should be of considerable interest to architects who are concerned with housing schemes, and who happen to be in need of guidance with regard to the waterproofing of cement or concrete walls, roofs, or floors. The booklet contains a wealth of reliable practical information on the subject of waterproofing, the proportions and thicknesses recommended having been determined as a result of experiments with an apparatus specially designed for testing the effects of water under various pressures upon cement renderings and concrete. Messrs. Kerner-Greenwood & Co. are, we understand, pleased to furnish special specifications to meet unusual conditions or requirements.

* * *

Resumption of Practice.

Having now been demobilized, Mr. Charles J. Blomfield, F.R.I.B.A., has resumed professional practice at 125 Park Road, N.W. 8.

Which Way Out?

The tendency is to build public offices, blocks of business premises, shops, and so forth, on a larger and larger scale, with the result that the interior is frequently a veritable maze of corridors in which it is very difficult to find one's way. I have known workers of some years' standing in a block of Government offices who completely lose their way therein, although they happen to be architects with heads for plan-carrying. One can guess then what would be the situation of varied business callers having no previous acquaintance with the building and its culs-de-sac in case of panic caused by fire or what not. It should be compulsory that all such interiors be provided at intervals on each floor with a plan indicating staircases, lifts, exits, etc., and a mark to indicate the spot on which the plan is fixed. In such places as the Zoo, Kew Gardens, the Parks, etc., not to mention the London streets, a local map here and there would constantly save much weary tramping about and loss of time and temper.

THE BRITISH SCHOOL AT ROME.

ROME SCHOLARSHIP IN ENGRAVING.

The Faculty of Engraving of the British School at Rome will hold a Competition early in 1920 for a Scholarship in Engraving, value £250 per annum, and tenable for three years.

Candidates must be British subjects, and less than 30 years of age on the 1st of July 1920.

Particulars may be obtained on application to the undersigned.

Office of the British School at Rome,
54 Victoria Street, S.W.1.

EVELYN SHAW,
Hon. General Secretary.

'PHONE: Brixton 1514.

J. STARKIE GARDNER

Specialist in

WAR MEMORIALS

SILVER,

BRONZE,

GILT,

ENAMELLED.

Wrought Iron Gates,
BALCONIES,
STAIR BALUSTRADES.

Star Metal Works

(Sole Address)

TRADESCANT ROAD,
SOUTH LAMBETH ROAD,
LONDON, S.W.8.

(No connection with a Firm trading as J. Starkie Gardner & Co.)

PARNALL

And Sons.

Established OVER 100 years.



An example of our work at Coventry Street, London.

Actual **Shop Front** Builders

128 BRANCHES OPEN

Summer
: Row.

BIRMINGHAM

Works:
Bristol.

Fiberlic
For Walls & Ceilings

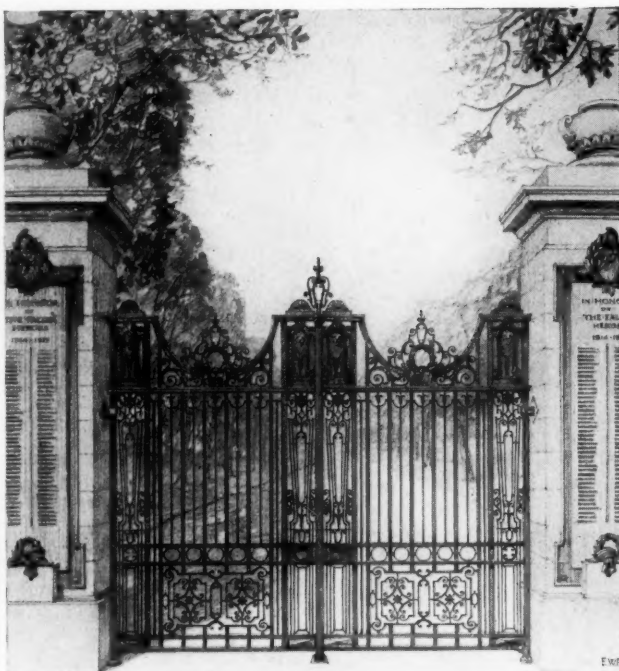
TO ARCHITECTS AND SURVEYORS

Fiberlic is a root fibre board for both walls and ceilings and is by actual test 50% stronger and stiffer than any other. It will neither warp, crack nor split, and is a good non-conductor of both heat and cold.

Use Fiberlic instead of lath and plaster. You will find it cheaper and better, and you will have a board that is fire-resisting, sound-proof, moisture-proof and vermin-proof.

It is specially adapted for artistic panelling decoration as illustrated above, and on request a sample of Fiberlic board and prices will be sent without obligation.

MACANDREWS & FORBES LTD.
2 BROAD ST PLACE · LONDON · E.C.2
Telegrams · Macforbes · Ave · London · Telephone · London Wall · 1472.



Commemorative: Wrought Iron Gates & Bronze Tablets

HILL & SMITH LTD

HILL & SMITH LTD

Craftsmen in Metals

BRIERLEY HILL STAFFS

London: 8 Victoria St. S.W.1. Manchester: 8 Exchange St.

"Reliance" STEEL WINDOWS

WILLIAMS & WILLIAMS LTD

Commercial Office
SARDINIA HOUSE
KINGSWAY, LONDON W.C.2
Head Office
RELIANCE WORKS, CHESTER
GLASGOW, 68 Gordon St.

For Mansions, Villas, Cottages etc.

NOW READY.

Small Houses of the Late Georgian Period.

By STANLEY C. RAMSEY, A.R.I.B.A.

This book fills a distinct gap in architectural literature; for, so far as small houses are concerned, the Late Georgian period has been barely touched upon by the architectural historians. Indeed, it is only within the last few years that the domestic work produced in this country during the latter part of the eighteenth century and the early years of the nineteenth has come to be appreciated at its true value.

This book contains no fewer than 130 carefully selected examples of small houses—both town and country—all finely reproduced to a large size from photographs specially taken for the purpose.

Apart from its immediate practical utility, this book is of distinct educational value; and it will make a strong appeal to all architects, students, and general readers who are interested in the Georgian period.

Handsomely bound in full cloth gilt, size 12½ by 8½ in., and printed on heavy art paper.

Price £1 1 0 (post free, inland).

TECHNICAL JOURNALS, LTD.,
27-29 Tothill Street, Westminster, S.W. 1

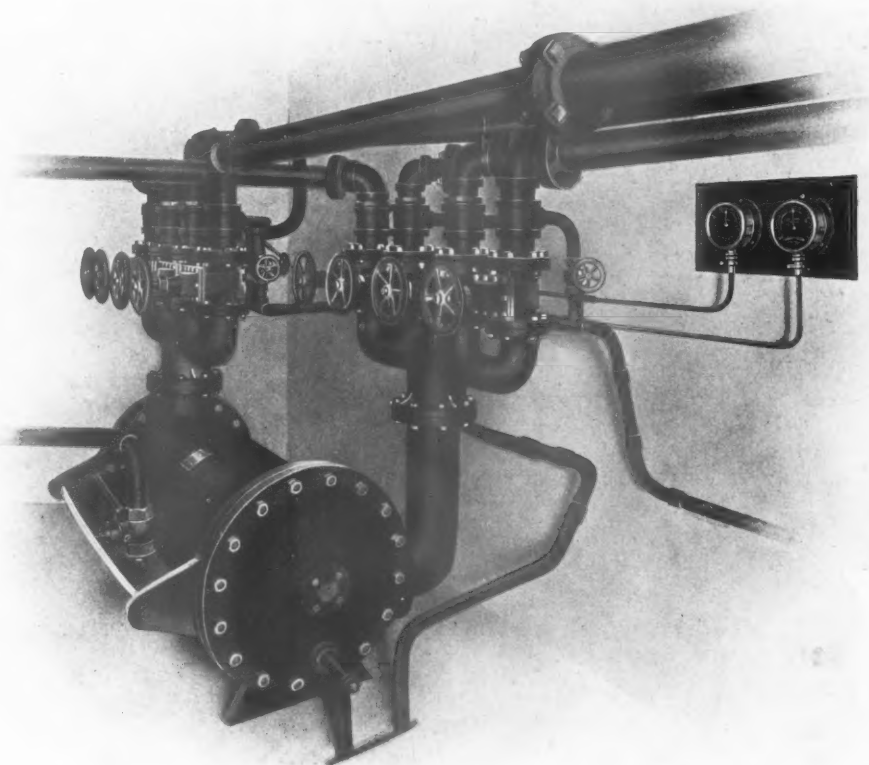
MEMORIALS BRONZE BRASS & DURALUMIN

THEIR NAME LIVETH FOR EVER

IN MEMORY OF THE MEN OF THIS BOROUGH WHO FOUGHT AND DIED FOR JUSTICE & LIBERTY IN THE GREAT WORLD WAR 1914-1918.

SWANSER & SON Architectural and Ecclesiastical Art Metal Workers
22 GREAT QUEEN STREET, KINGSWAY, W.C.2, LONDON.

RICHARD CRITTALL & CO. Ltd.



SPECIALISTS IN PLANTS FOR—

WARMING & VENTILATING
HOT & COLD WATER SUPPLIES
PUMPING & FIRE SERVICES
COOKING & COLD STORAGE

ON

ECONOMICAL & ENGINEERING PRINCIPLES

FOR

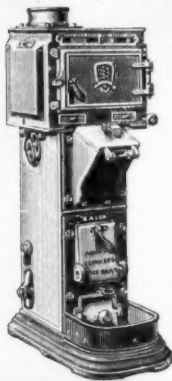
BUILDINGS AND SHIPS

197 WARDOUR STREET, W.1.

HOT WATER DAY & NIGHT

is available by using a

KALOR BOILER



This boiler is made in six sizes, suitable for small villas or large residences.

A hot closet may be fitted on the top, as shown in this illustration.

The KALOR Boiler is neat in appearance and may be fixed in a kitchen. If used in conjunction with a Gas Cooker the kitchen range is dispensed with, thus SAVING COAL.

Fuel: Anthracite or Gas Coke.

— SEND FOR LIST. —

— We also make —
RANGE BOILERS; COPPER
BOILERS and CYLINDERS, etc.

R JENKINS & Co LTD
ROTHERHAM

THE 'HEAPED' FIRE

(BRATT'S PATENT)

EFFICIENT, ECONOMICAL, & CLEAN
SUITABLE FOR

WOOD, PEAT, OR COAL



BRATT, COLBRAN & CO.

AND THE HEAPED FIRE COMPANY, LTD.

10 MORTIMER STREET, LONDON W.

INDEPENDENT *
DOMESTIC * *
SUPPLY BOILERS

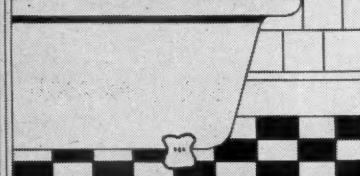


Wrought Iron

will stand the sudden
contraction & expansion
that takes place when
large quantities of hot
water are drawn off

It is also much more
durable than Cast
Iron if sediment is
allowed to collect
owing to negligence

HOT WATER
DAY
AND NIGHT



HARTLEY & SUGDEN
HALIFAX.
LTD.

London Office 61 Great Portland St. W.1.

"ROK," the British Roofing.

THE entire roof of the vast building of the Barnagore Jute Co., Bengal, illustrated below, is reinforced with "ROK" Roofing—over 600,000 square feet being used.

"ROK" is the most reliable form of covering for concrete roofs on account of its economy, permanence, and weatherproof qualities. For these reasons it is equally efficient on curved or sloping roofs.

Illustrated Booklet "D," containing photos of many important buildings roofed with "ROK," post free

D. ANDERSON & SON, LTD.,
LAGAN FELT WORKS, BELFAST;
and Roach Road Works, Old
Ford, LONDON, E.

When you buy BRITISH
you buy the BEST.
ROK is BRITISH.

ROK

ROOFING



ESTABLISHED 1895
G. B. HEARD Managing Director FRANK F. HILL Works Manager

The HALF TONE ENGRAVING CO. LTD.

ART PROCESS ETCHERS
& DESIGNERS
IN LINE, TONE & THREE COLOUR
CATALOGUE EXPERTS, ETC. ETC.

*Line Zincos.
Half-Tone Blocks.
2 1/2 & 4 Colour Blocks.
Designing.
Technical Photography.
Retouching Photos.
Electrotyping.
Photogravure.
Wood Engraving.*

25
**Farringdon Avenue,
London, E.C.**

Telephone No.
CITY 3785
Telegrams
"SUPRAGRAPH" LONDON

SPECIAL QUOTATIONS FOR FINE ART & COMMERCIAL WORK.
Tone & Line Blocks for Books, Magazines, Catalogues, Advertisements etc.
PHOTOGRAPHERS AND ARTISTS SENT OUT. DESIGNS PREPARED.

KUREDAMP

"All British."

REGISTERED.

TRADE MARK

THREE SEAS BRAND

KUREDAMP is manufactured on an entirely new principle, quite different from all other paints.

KUREDAMP is supplied in thin transparent liquid form, and is applied like ordinary paint, with perfect preservative and waterproofing results on **Iron, Stone, Wood, Plaster, Paper,** or **Fabric,** sinking into the material, binding the whole together, and giving a **Hard, Elastic, Waterproof, Washable Surface.**

Salt water and many acids have no effect on Kuredamp. It dries on tar. Damp or newly plastered walls can be painted or papered within six hours.

KUREDAMP, in addition to its damp-resisting qualities, is the most perfect combined **Thinner and Dryer** on the market, and when so used with white lead substitutes, or any stainers, the resulting paint is absolutely waterproof, weatherproof, and infinitely superior in every way to best lead paint. It is especially suitable for outside use.

KUREDAMP is supplied as a ready-mixed paint under the name of **Casson's "RIVERSEA" Paint.**

SOLE MANUFACTURERS:

THE CASSON COMPOSITIONS CO., Ltd.,
11 CRAVEN HILL, PADDINGTON, W.2.

Asbestone

TILES & SHEETS for ROOFING & LINING.

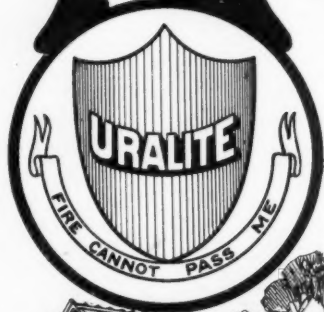
As used by the L.C.C., H.M. Office of Works, Admiralty, War Office,
Metropolitan Asylums Board, and the leading Architects.

BEST FOR ROOFS.

- BECAUSE (1) It is very light, and a far lighter superstructure can therefore be used.
(2) There is no loss by breakage, either in transit or fixing, as is the case with ordinary slate.

BEST FOR PARTITIONS AND CEILINGS.

- BECAUSE (1) It is fire-proof, vermin-proof, and damp-proof.
(2) It is rapidly fixed to a wood or steel framing.
(3) It is dry when it is put up, and therefore papering and painting can be proceeded with immediately.



THE BRITISH URALITE

TELEPHONE No.
CENTRAL
1783

CO. (1908), LTD.
8 OLD JEWRY,
LONDON, E.C.
Northampton Depot—Lady's Lane.

CONCRETE - PLASTER - TILE

"KING" PARTITIONS

"KING" Concrete Wall Blocks

"KING" ROOF SLABS

"KING" Fibrous Plaster Slabs

FERRO-GLASS PAVEMENT LIGHTS

J. A. KING & CO.

Telegrams—
"KINOVIQUE,
LONDON."

181 QUEEN VICTORIA STREET, LONDON

Telephones—
CENTRAL 773
CITY 2218

HAYES, MIDDLESEX; GOTHAM, NOTTS; SHEFFIELD, RAWCLIFFE, YORKS, AND LEEDS.



*Electro House.
Covered with Patent Vulcanite Roofing.*

Flat Roofs,
Roof Tanks,
Roof Gardens,
Swimming
Baths,
Reservoirs.

3-Ply Patent Vulcanite Roofing

CONSISTS OF
THREE LAYERS of Vulcanite Sheet Asphalte
AND
THREE LAYERS of Vulcanite Composition
applied in a liquid state, making
SIX LAYERS IN ALL.

Cohesive one with the other, these being put together on the site
in separate layers.
(As applied to concrete one layer of Sheet Asphalte is sometimes omitted.)
Such a Roof Covering must not be confounded with Single Roof
Sheetings described as 3-ply, 2-ply, &c., which are only
applied in one layer, the ply denoting the thickness of the
layer. Such a description is frequently confused with 3-ply
Patent Vulcanite Roofing, which is to be obtained from:—

VULCANITE, Ltd.,

Also Manufacturers of Reliance Brand Lead and
Bitumen Dampcourse, Standard Asphalte for
Cavity Walls, &c.,

LONDON: 118, Cannon Street, E.C.

BELFAST: Laganvale.

MANCHESTER: Westinghouse Rd., Trafford Park.

Contractors to H.M. and Foreign Governments
and Public Corporations.

REVOLVING SHUTTERS

Place your enquiries with Specialists & Engineers.

WILSON ROLLING SHUTTER CO.,

66 Victoria Street,

S.W. 1.

Victoria 264.

Concrete Country Buildings



An easily erected home for the smallholder

The "Robec" system of Concrete Construction enables cottages, bungalows, stables, and other one-storey buildings to be erected with the minimum of skilled labour. The elements of this system—concrete posts and slabs—can be put together as easily as matchboard, and almost as quickly. One advantage of

The ROBEC System of CONCRETE CONSTRUCTION

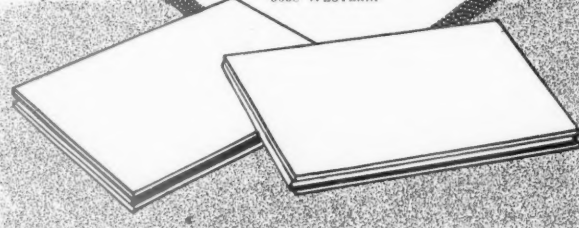
is the latitude it affords the designer in preparing his plans and elevations. To give an example of the rapidity with which country cottages and agricultural buildings can be erected when this system is employed, it may suffice to mention that a large "Robec" Army Hut was built by seven unskilled men, overlooked by one skilled man, in six days.

We supply "Robec" materials and carry out erection, too, if desired. Distance is immaterial. State requirements so that we may send you full particulars.

A. ROBERTS & Co. Ltd.

74 Earls Court Road,
Kensington London W.8.

TELEPHONE—
3338 WESTERN.



EXPANDED METAL.

Prompt Despatches from Large Stocks.



HUNTERCOMBE PLACE, HENLEY-ON-THAMES.

Expanded Metal Lathing and Cement Plaster Gables and Ceilings.
Expanded Steel-Concrete Flooring.

Architect: Mr. OSWALD P. MILNE, F.R.I.B.A., London.

THE EXPANDED METAL COMPANY

Limited.

*Patentees and Manufacturers
of Expanded Metal.*

Engineers for Fire-Resisting
Construction, Structural Steel-
work, and all forms of Re-
inforced Concrete Work.

Head Office:

YORK MANSION, YORK ST.,
WESTMINSTER, LONDON, S.W.1

Works:

WEST HARTLEPOOL.

THE LEEDS FIRECLAY CO. LTD.

Telegrams :
"FIRECLAY, WORTLEY, LEEDS"

WORTLEY, LEEDS

Telephone :
LEEDS, 20121

DUCKWORTH'S BATH

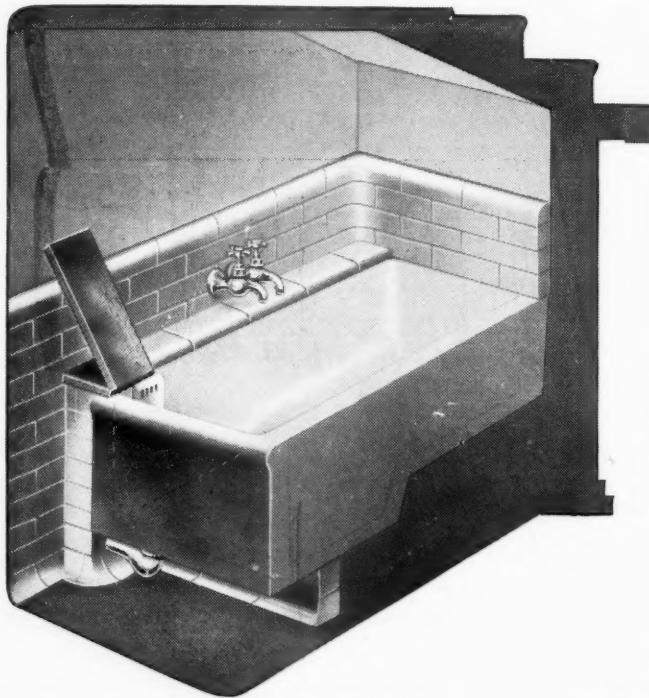
Reg. No. 664273. (Patent applied for)

made in our well-known Cliff's Imperial Porcelain Ware, is specially designed to meet the demand for a separate Bathroom in every house erected under the NEW HOUSING SCHEMES. Fixed between two walls, and stepping into and using the Bath at the end, it provides suitable accommodation for Adults and an excellent arrangement for the Bathing of Children.

The hinged seat also provides a stand for a detached Lavatory Basin, near the Hot and Cold supplies to the Bath.

Please write for our Special Booklet, containing full particulars and dimensions of the Bath, also plans suggesting suitable positions for the Bathroom.

London Offices and Showrooms:
167, STRAND, W.C.2





SHELL — BRAND — FLOOR POLISH.

Messrs. HAMILTON have made a special study of the Preparation and Treatment of Floors, and will be pleased to confer with Architects and others with regard to such work.



Hundreds of the leading Institutions and Schools throughout the Kingdom have had their Floors treated by the "Shell" method.
ARCHD. H. HAMILTON & Co.
Possilpark, Glasgow.

Telegrams: "Satisfy."

Telegrams: "SANADOR, LONDON." Telephone: 5011 VICTORIA

BEAVEN & SONS, Ltd.

Heating, Ventilating, Lighting & Power Engineers

Schemes prepared or Estimates submitted to Architects' Specifications for EVERY DESCRIPTION of

HEATING

& INDEPENDENT HOT WATER SUPPLIES

An Efficient Supply Guaranteed at Every Fitting.

GLoucester: County Buildings
Westgate Street 27, Victoria St. WESTMINSTER 17, Dock Street



Callender's Dampcourses

have gained

First Place in Specifications

by reason of

Standard Quality,

and

Ledkore

(Lead and Bitumen)

Is the Last Word in a Patent Dampcourse.

FINEST COMBINATION POSSIBLE.

GUARANTEED FREE FROM COAL-TAR OR PITCH.

NO SQUEEZING.

NO CRACKING.

NO EXPENSE IN LAYING.

From 5d. per foot super. All Wall Widths. 24 feet lengths.

Send for C. Booklet and Sample free from

GEORGE M. CALLENDER & CO., Ltd.

Contractors to Admiralty, War Office, Office of Works, L.C.C.

25 Victoria St., Westminster, S.W.

Modern Glasshouses

replete with the latest
improvements in con-
struction, ventilation,
—heating, &c.—

*Architects' Designs carefully
carried out.*

ESTIMATES FREE.

Special Catalogue with numerous
designs on application.

MESSINGER & CO. LTD.

HORTICULTURAL BUILDERS & HEATING ENGINEERS
LOUGHBOROUGH LEICESTERSHIRE
London Office: 122 VICTORIA ST. S.W.

Architects, Housing Officials, and Contractors.

- Please note:—(1) Hy-Rib can be delivered NOW from stock for
Concrete Floors, Walls, Roofs, and Partitions.
(2) Building restrictions withdrawn—Priority Certificates
now unnecessary.



Hy-Rib is a centering as well as a reinforcement.
Hy-Rib eliminates timber shuttering or false work.
First cost low—upkeep practically non-existent.

Comparative costs of HY-RIB and TIMBER as centering.

HY-RIB.		TIMBER SHUTTERING.	
	1. d.		1. d.
Cost of Hy-Rib, including waste ...	3 0	Timber, close shuttering ...	6 0
Props ...	1 0	Props, lag ...	1 0
Skimming underside ...	2 0		7 0
		Add Reinforcement to equal Hy-Rib	1 6
per sq. yard ...	6 0	per sq. yard ...	8 6

You can rely on Hy-Rib and Concrete. Can you rely on the Timber on the market to-day?
Ask us to send you (post free) "Hy-Rib for Housing" and "Hy-Rib for Factories."

THE TRUSSED CONCRETE STEEL CO., LTD.,
61 Truscon House, Cranley Gardens, South Kensington, S.W.7.

Telephone: 1049 Kensington.

Telegrams: "Kahncrete, Fulroad, London."

