

GENERAL LIBRARY
AUG 30 1920
UNIV. OF MICH.

Engineering
Library

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



Two Shillings & Sixpence Net

27-29 Tothill Street, Westminster, S.W.1.

Vol. XLVIII

August 1920

No. 285

RUBEROID ROOFING



THE WEST PIER PAVILION, BRIGHTON,

entirely roofed with Ruberoid in 1916, forms an excellent example of the efficiency of Ruberoid for buildings in exposed positions, or subjected to exceptional vibration. It is scarcely possible to test a roofing under more drastic conditions. After standing the heat of four summers and

the storms of four winters, the roof is as sound as when first fixed, and for many years to come can be relied upon to remain proof against all weather. Ruberoid is unaffected by sea-air, spray, acids, or alkalies. It can be used on flat, pitched, or curved roofs, and laid on boards or concrete.

Our CATALOGUE contains illustrations of some of the many types of buildings roofed with Ruberoid during the past 29 years. It will be sent free with samples on request.

THE RUBEROID CO., LTD., 8 Waterloo House, 81-83 Knightbridge St., LONDON, E.C.4

Branches: Newcastle-on-Tyne, Birmingham.

Branches: Leith, Dublin.

201
MOSELEY ST.
BIRMINGHAM

TONKS

LIMITED

STEVENAGE HOUSE
HOLBORN VIADUCT
LONDON, E.C.



TRADE MARK

THE

"VYVEX"

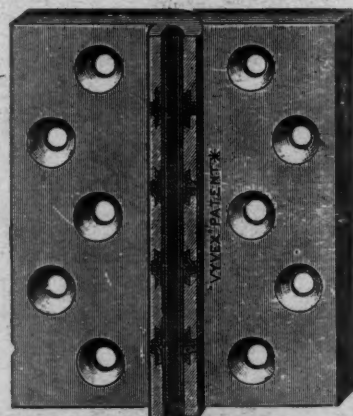


TRADE MARK

TONKS PATENT

STEEL-LINED
AND DOUBLE
STEEL-WASHERED.

THE
WORLD'S
SUPER
HINGE



HINGES

TO BE
ECONOMICAL
IS TO USE
"VYVEX" HINGES

Advantages:

The working load is more equally distributed over the whole of the knuckles, which in their turn are strengthened and supported. Pins and knuckles will wear true to the last, as sagging is impossible. Three times the durability of ordinary washered butts. No increase in the price over ordinary makes. Absolutely the best and in the end the cheapest produced.

54



Plate I.

August 1920.

THE ARCH OF TITUS, ROME.

From a Pencil Drawing by B. Bradley, 1851.

Further Passages from the Diary of Nicholas Pickford Esquire,

*Relating to his Travels in Pennsylvania in 1786.**

Now Edited for the First Time

by Harold Donaldson Eberlein.

Sunday, May 20th. Philadelphia. Landed late yesterday afternoon, after a fair and favourable voyage from London. As we passed up the River from the Delaware Capes, Letters were brought aboard at Newcastle and Lewes, sent in expectation of the "Gannet's" coming. From amongst these

This morning I went to Christ Church, which, after more than twenty years since my first visit to Philadelphia, still affects me with the same sense of its Dignity and Excellence as when I saw it in 1765. It presents a truly worthy Exposition of sound architectural Principles. . . . Bishop



"WOODLANDS": SOUTH FRONT.

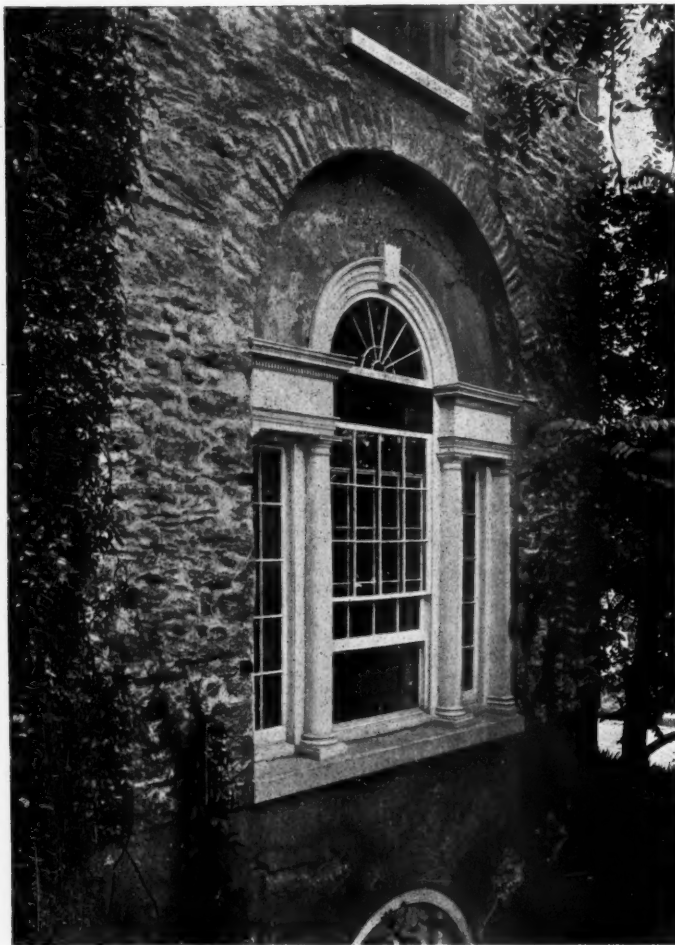
Despatches I was fortunate enough, and much gratified, to receive one from William Hamilton, with whom I had frequent pleasant Converse on the Occasions of several of his Visits in London, both before and since the War.

The Missive contains many kind Messages, and cordially bids me to spend some time with him at his Seat, the Woodlands, in Blockley, near the City. He begs I will straightway acquaint him whensoever I may land, and, agreeable to his Desire, I shall to-morrow advise him of my safe Arrival. . . .

I am established at the Black Horse Inn, in Second Street, not far from the High Street, and find my Quarters and Food all they should be, and the Service good.

White, who is also Rector of the Parish as well as Bishop of Pennsylvania, preached to a large and notable congregation, which, so far as I could see, differed in no wise in its Composition or Temper from the Congregation I saw twenty years ago. Instead of praying for the King's Majesty by name in the Communion Service, they now pray for "all Christian Rulers," amongst whom the King is presumably included. The Medallion Portrait of our late King George II occupies as before its place on the Wall above the East Window, outside the Church, though I'm told it was taken down during the War. . . . These People, notwithstanding political Differences, are English to the core—how could they be aught else?—and I'm persuaded that the unhappy Rupture with the

* This diary, to judge from the somewhat epistolary form in which it is cast, was obviously designed to be sent home for circulation amongst the writer's family and friends.



"WOODLANDS": PALLADIAN WINDOW.

Mother Land need never have come had our King been a little less obstinate in his Dealings with the Colonists. . . . This afternoon I took a Walk about the City and noted the Erection of many fine Houses and public Edifices since my previous stay here. My friend G— M— fetched me to Supper at Mr. Samuel Powel's, where I spent an enjoyable evening and sate till 10 o'clock.

It was here the Earl of Carlisle, one of the Commissioners during the Occupation of Philadelphia by His Majesty's troops in 1776, had his Quarters. I well remember that his Lordship, on the Eve of his Departure, writing to our friend K—, after some apologetic Remarks about "coming into a Gentleman's House without asking his Leave, taking Possession of all the best Apartments and placing a couple of Sentries at his Door, using his Plate, etc.," continues of Mr. and Mrs. Powel: "I make him and his Wife a Visit every Day, talking Politics with them, and we are the best Friends in the World. They are very agreeable, sensible people, and you would never be out of their company." To this opinion of them I can heartily subscribe.

The House is large and of admirable Design both without and within, and might well do credit to London. It is evident that no Expense was spared that might contribute to either Elegance or Comfort. The Rooms are unusually spacious, the Doors throughout are of solid Mahogany, Door and Window Trims along with Chimneypieces discover delicately carved Detail, and the ornamental Plasterwork accords in elegance with the carved and painted Woodwork. The large Drawing-room, which is the front Chamber on the first floor, has an

exquisitely carved Chimneypiece, representing a Hunting Scene, above which are wrought Armorial Bearings in High Relief.

The Gardens are uncommonly extensive for a Town House, are pleasingly laid out with Walls and Alleys adorned with costly Statuary, and contain a profusion of lemon, orange, and citron trees along with other Exotics. Adjacent to Mr. Powel's Garden are the Gardens and Houses of his Brother-in-law, Thomas Willing; of his wife's Brother-in-law, Colonel William Byrd, of Westover; and of William Bingham. All of these together constitute a veritable Eden.

Monday, May 21st. This Morning, on learning from the Landlord of the "Black Horse" that he was setting off about midday for Chester on a matter of Business, I procured of him to leave a Letter for William Hamilton at the "Woodlands." To my Surprise, and also Pleasure, a Footman from the Woodlands brought me before Evening a note from Mr. Hamilton saying he was rejoiced to hear of my safe Arrival, and praying that I would come to him on Thursday. He would come himself in the Morning to fetch me, and would send one of his Men after to bring my Boxes.

Thursday, May 24th. The Woodlands. This Morning at 10 o'clock came Mr. Hamilton in a yellow Chariot with four Horses and two Outriders in purple Livery. Mr. Hamilton, it seems, maintains not a little State, and customarily drives abroad in this Equipage. Notwithstanding the Profession of Democratic and Republican principles, these Philadelphian Grandees appear much as they did formerly, and I note just as many Coaches and Arms blazoned on the Doors as I did during my previous Philadelphian Sojourn, and all the corresponding Display in every other way.

Mr. Hamilton, as I well recollect, when I first met him in 1765, was a personable young Gentleman not long out of



"WOODLANDS": CORNER OF SOUTH PORTICO.

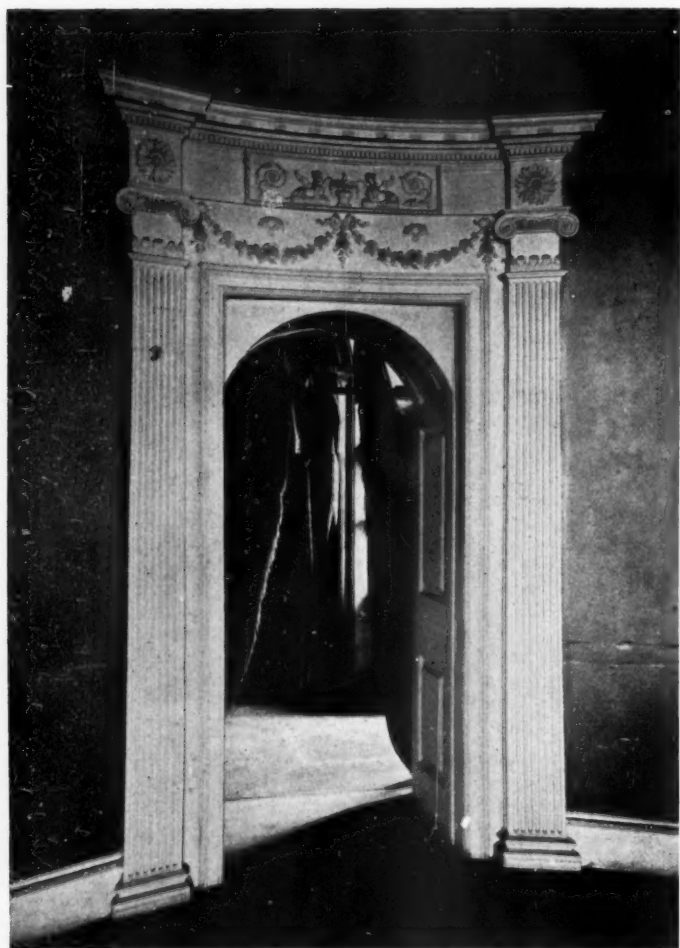


The North Front.



The Ballroom.

"WOODLANDS," PHILADELPHIA, U.S.A.



"WOODLANDS": DOORWAY OF DINING-ROOM.

College. He is no whit less well-looking now, but only, as I have observed during his Visits to London, more mature and possessing greater Urbanity and Courtliness of Manner, so that, wherever he goes, the Seal of Distinction is set upon his Bearing. He is withal an exceeding affable Person, and of such wide and varied Interests that no more engaging Companion or Host can be imagined. . . . After a Drive of close upon four Miles, we came up to the Woodlands through a long Avenue of splendid forest Trees—chiefly Oaks and Tulip Poplars, which latter grow to a great height.

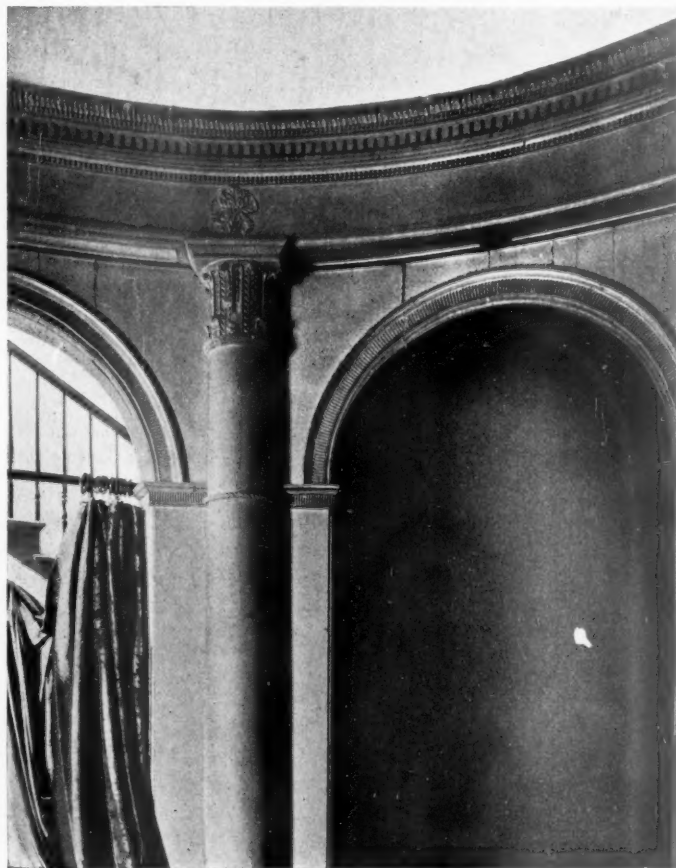
The House is quite all that I have been told of it, and more. No Site could be imagined more delightful. The Dwelling is situate upon an high Eminence of the west Bank, overlooking a bend of the Schuylkill River, so that it commands a broad Water View besides a most agreeable Rural Prospect, partly wooded partly open, towards the south and south-west.

The Approach is to the North Front, across the Central Portion of which are six Ionic Pilasters supporting a well-proportioned Entablature having a Frieze garnished with Fluting and Pateræ, the whole surmounted by a Pediment. Before the House is a low and broad paved Terrace, filling the Space between the elliptical Bays that project from the east and west end of the Building. Between the two middle Pilasters is a Portal flanked by Pillars bearing a segmental Pediment and framing a round-arched Doorway with a leaded Fanlight. On the South or River Front is a lofty pillared Portico and Pediment. Without the Portico, at each end of the South Front, is an admirably well-devised Palladian Window. From the Portico three Doors open directly into the Ball-room where Mr. Hamilton

is wont frequently to give Routs, at which assemble most of the neighbouring Gentry and any Visitors of note that chance to be in the City. The Walls are of Rubble of native grey Stone, overwashed a light cream yellow, saving the Central Portions of the South and North Fronts, which are stuccoed and washed the same Colour. The Pilasters, Entablature, and Pediment of the North Front, the whole of the South Portico, and the Cornice around the entire Building, are of Wood painted white. I may add that the aspect is exceeding urbane and comely, and compares most favourably in Mien with our Houses of like Size and Style at home. Mr. Hamilton himself is possessed of some ability as an Architect, and hath a discriminating and elegant Taste which he fails not to cultivate upon his Visits to England.

Inside, the "Woodlands" quite fulfils the expectations raised by the Exterior. From the North Front one enters a circular, domed Hall, with four Doorways and four semicircular Niches alternately and symmetrically disposed, Doorways and Niches separated each from the other by eight engaged Pillars supporting an exquisitely detailed Entablature, above which springs the flattened Dome of the Ceiling. Never have I seen a more satisfying and justly proportioned Hall designed in the Style for whose Introduction into England we have chiefly to thank Robert and James Adam. Through a short Corridor to the right one comes into the Drawing-room, a large Room of perfectly oval Shape, lighted by a great Window on the North Side, opposite to the Fireplace, and three Windows in the Western Bay, whose elliptical Lines complete the Oval. The Doorway and other items of Woodwork in this Room are of most gratifying Refinement alike in Pattern and Execution.

To the left of the circular Hall, one passes through the Stair Hall into the Dining-room, which exactly corresponds



DETAIL OF WOODWORK IN CIRCULAR HALL.

PASSAGES FROM A DIARY.

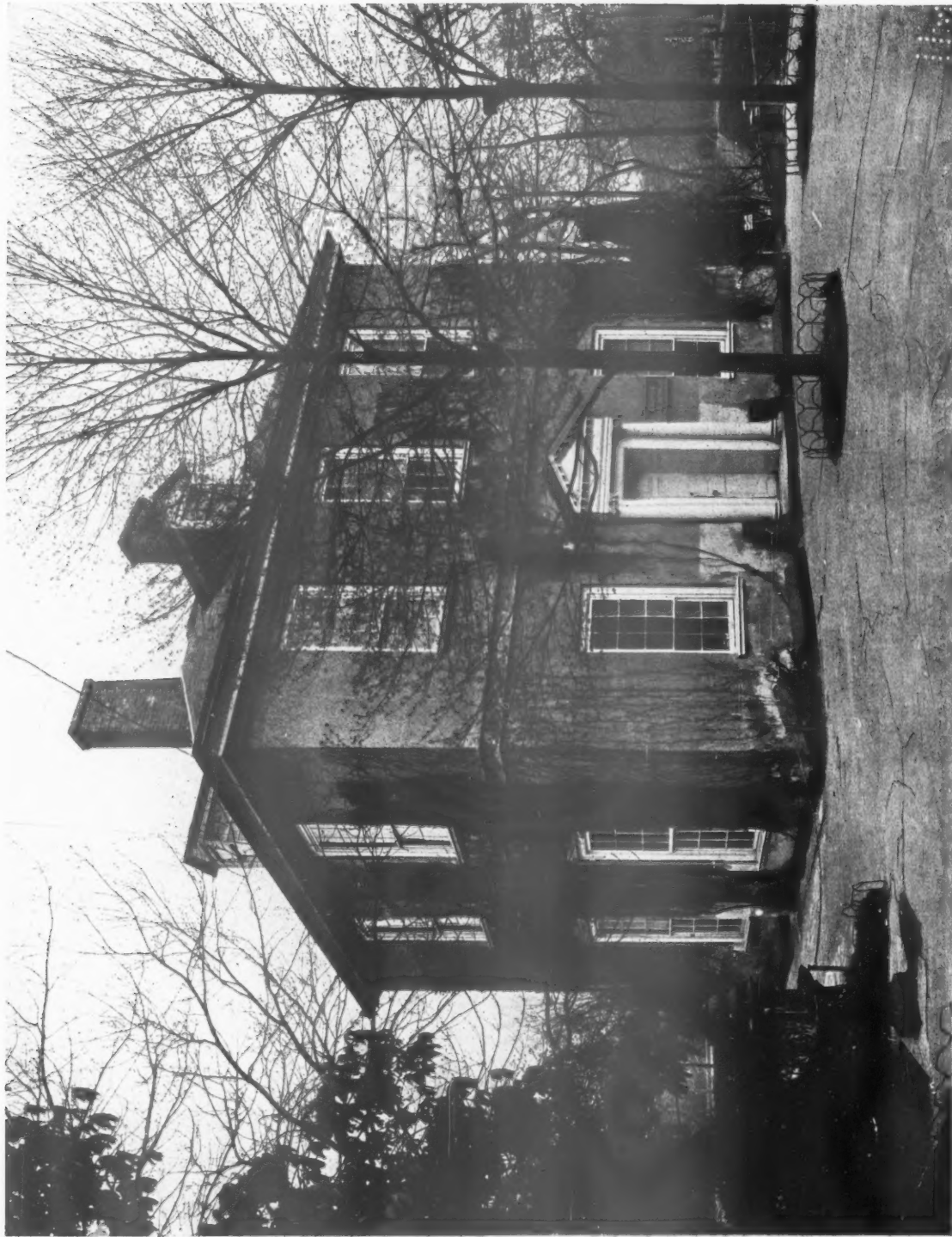


Plate II.

"SOLITUDE": PHILADELPHIA, U.S.A.

August 1920.



with the Drawing-room in every Particular. Directly opposite the north, or House Door, another Doorway opens from the circular Hall into the Ball-room, an oblong Apartment well-nigh five and forty, or perhaps fifty, feet in length—I had not an Opportunity to measure it—with recessed elliptical Tribune ends, in each of which is a door flanked by two semi-circular Niches. The door at the western end opens into the Library, that at the eastern end into a Breakfast-room. The Light in Daytime comes from the three glazed Doors opening into the Portico. . . . After an arduous Day I am so weary that I can scarce write, but I was resolved to set down accurately my Impressions of this excellent House while they are still fresh. I must add that the whole is marvellous well appointed with the best Furniture, Books, Paintings, Silver, and Sculpture that wealth and an educated Taste can bring together. I know of no House in England of like Estate where a greater degree of Elegancy and Comfort can be found.

Friday, May 25th. This Morning Mr. Hamilton shewed me his Gardens, which are worthy of as much Esteem as the House itself. He is a born Gardener, and hath a Genius that way. He hath imported many rare and curious Plants, Shrubs, and Trees from all quarters of the Globe, most of which are now flourishing in this very Paradise. When he was last in England I well remember how often solicitous he was in writing his Letters to inform the Understanding of his Secretary anent Directions to be given the Gardeners or Cautions to be observed in caring for Exotics soon to arrive. . . .

Yesterday at Dinner, when I was praising to her the good Design of the "Woodlands," Mrs. Andrew Hamilton, my Host's Brother's Wife, complained of the amount of waste space in the House occasioned by the oval Rooms and the circular Hall. Personally, I cannot see that she is justified of her Censure, for the intervening Spaces are given over to concealed Staircases, Cupboards, and the like. Besides, do we not owe something to what old Sir Henry Wotton called the "Condition of Delight" in Architecture? Surely, an House so

designed as the "Woodlands" maketh such Account of that Element as we might well more often consider than we do. . . . Eight People to dinner and a most appallingly lavish Feast. . . . The Stable, at some little Distance from the House, is contrived with symmetrical Elegancy.

Saturday, May 26th. This Afternoon Mr. Hamilton drove me in his Chariot to see his Friend John Penn,* Grandson to the first Proprietary and Son of the Honourable Thomas and the Lady Juliana Penn of Stoke Poges. He hath been several years in Philadelphia, endeavouring to reclaim a Share of the family Property, and hath built himself an House—it is no

more than a Box, four-square, six-and-twenty feet in each direction—called "The Solitude." It stands on the Banks of the Schuylkill, not far from his Cousin's Seat, Lansdowne House. In many ways he is of kindred Spirit with Mr. Hamilton—a cultivated Bachelor, with a well-trained Taste in Literature and the Fine Arts, and not a little Aptitude in Architecture as well, as "The Solitude" plainly shows.

Most of the ground floor is taken up by a Parlour extending clean across the whole House. An Hall, nine feet wide, with a Staircase, occupies all the rest of the ground floor. The House outside is Simplicity itself, but well proportioned. Within there is more heed to the Amenities and Elegance of Ornament. In the Parlour is an excellent Ceiling delicately wrought in the modern Mode, such as Richardson or Robert and James Adam design to be executed with Moulds. The Frieze, too, is good. The Staircase

is adorned with a wrought iron Handrail according to the best present Fashion. The Kitchen is in a separate Building, about five-and-twenty feet distant.

On the first floor is the Library, a room about fifteen feet square, with well-stored Bookshelves built into the Walls. Here also is a good Ceiling of like Fashion, but of different Design, with that in the Parlour. The rest of the first floor is given over to several Bed-chambers, while the Servants' Rooms are in the Attic.

* Afterwards known as John Penn of Stoke; founder in 1818 of that curious Organization, the Outinian Society.



"SOLITUDE": HOUSE-DOOR.



BERNERS HOUSE: FAÇADE TO BERNERS STREET.

John Slater and Keith, Architects.

Current Architecture.

Berners House, 47 and 48 Berners Street.

John Slater and Keith, Architects.

IN preparing a building scheme for business premises to be erected in Berners Street the problem before the architect resolves itself into the designing of a building which shall meet the requirements of the occupying tenant and at the same time harmonize as far as possible with the traditions of a street with which the name of Sir William Chambers is closely connected, and the houses of which contain many excellent examples of the work of the brothers Adam.

with no attempt to conceal the points of support of the building.

The architects will be envied their good fortune in being able to avoid the tyranny of the all-glass shop-front. Where a client insists on a sheet of glass as motif, the effect on design is discouraging in the extreme; for the architect, resolute as he may be to thrust the disquieting thought from him, cannot resist the domineering effect of that half-acre of glass on which



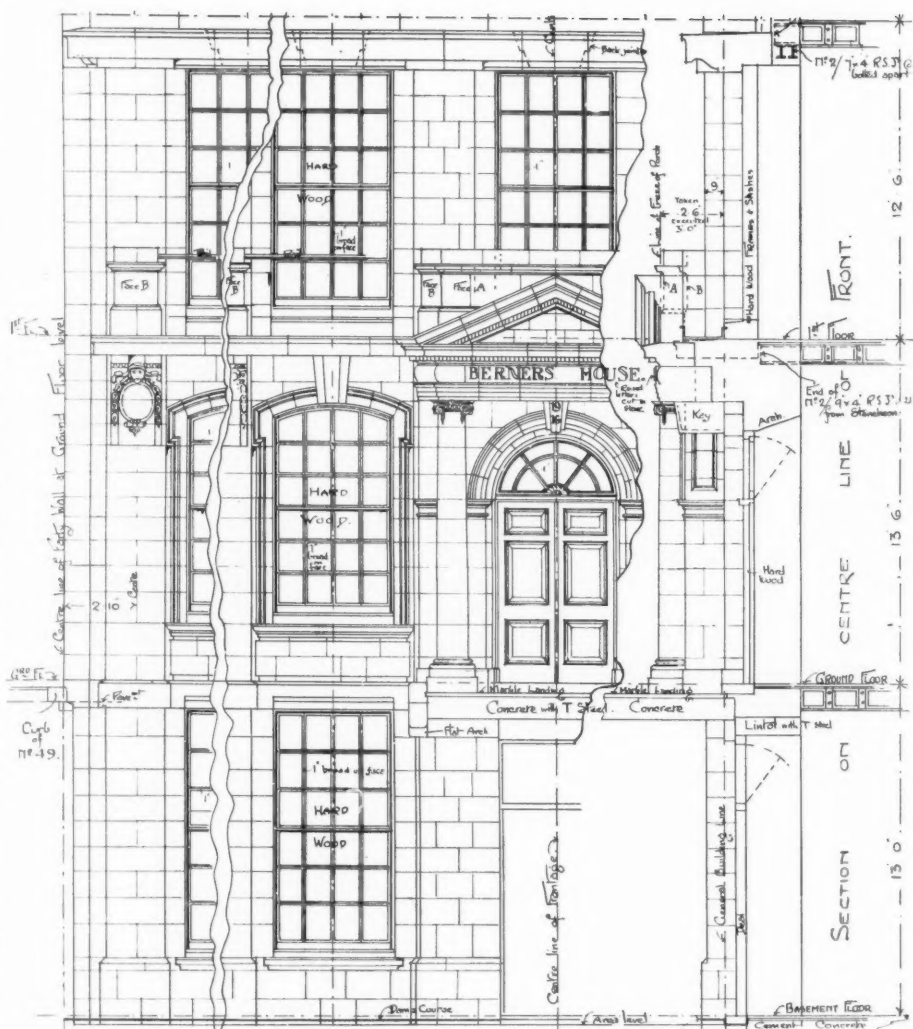
BERNERS HOUSE: CENTRAL ENTRANCE.

In the present instance the premises were intended to house the large tailoring business of Mr. Vanheems, whose clientèle is exclusively found among the clergy. There was no need, therefore, to emphasize the essentially commercial note. It was not necessary, for instance, to disguise the supports of the upper stories by inserting a blatant plate-glass window for the display of goods. Thus the architects obtained easily the client's cordial acquiescence in their suggestion of a restrained and dignified design. A quiet Georgian front has therefore been erected with sufficient character to attract the eye, but

his superstructure will seem to rest. Nor is the effect merely intimidating spiritually. If the half-acre of glass is the motif—and it will certainly assert itself in that capacity—the architect feels bound to modify his design accordingly—either to accentuate the feature or to mitigate its horrors. No matter how he looks at it, the monstrosity will infallibly influence his design—subtly if he is a strong man, blatantly if he is a weakling. In fact, a walk through Shopland will confirm the assertion that a new style of architecture has been evolved—the Plate Glass Window Style. The half-acre glass window does

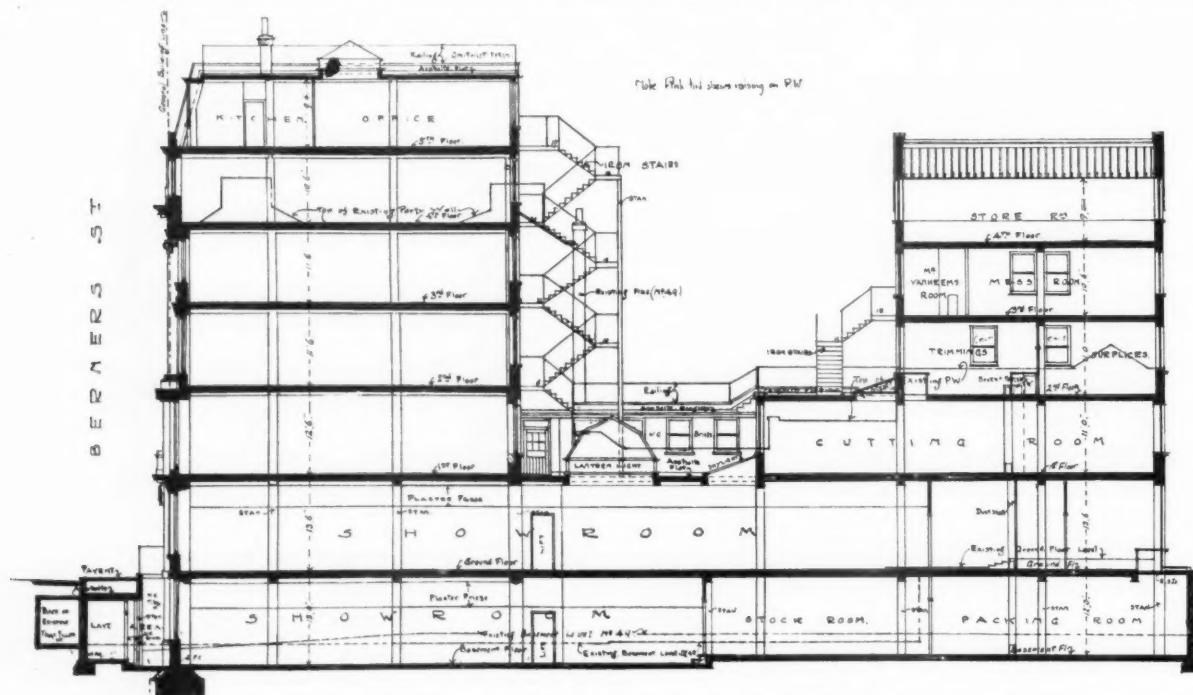
not really effect the purpose to which architecture has been ruthlessly sacrificed — it really does not “display goods to the best advantage.” It glares too much, and produces confusing cross-lights and annoying reflections. The only conceivable reason for its popularity with lady shoppers is its usurpation of the functions of a pier-glass; but this is an explanation which the shop-keeper dare not advance when he is arguing against architects. It is too paltry. But, no matter what may be the reason for the common desire to install the half-acre of glass, and no matter whether or not it is what is known in trade jargon as “a good business proposition,” there is no question of its deadly effect on architectural design, and the architects of the Berners Street premises here illustrated were, as we have said, very fortunate in their escape from its tyranny.

The site is irregular, and the building as designed consists of a front block with a frontage to Berners Street of 49 ft. 8 in. and a back block having a frontage to Wells Mews of 25 ft. The ground floor and basement of the former and the whole of the latter are in one occupation, and the upper floors of the front block are let out as offices. The front portion of the ground floor and basement are appropriated to customers, for whom there is a central entrance in Berners Street, and in the back block are comprised a goods entrance, rooms for the reception of goods, administration, packing and cutting rooms, a staff restaurant, and accommodation for storage of materials. The owner's idea was to make the place comfortable for his customers. Immediately upon entering the premises an open space is provided where writing-tables and easy chairs give the appearance of the writing-room of a West-



DETAIL OF PART ELEVATION.

end club. The manager's rooms and typists' offices are arranged along the south wall. They are kept low so as not to break the design of the ornamental ceiling, and are carried



BERNERS HOUSE: LONGITUDINAL SECTION.

CURRENT ARCHITECTURE.

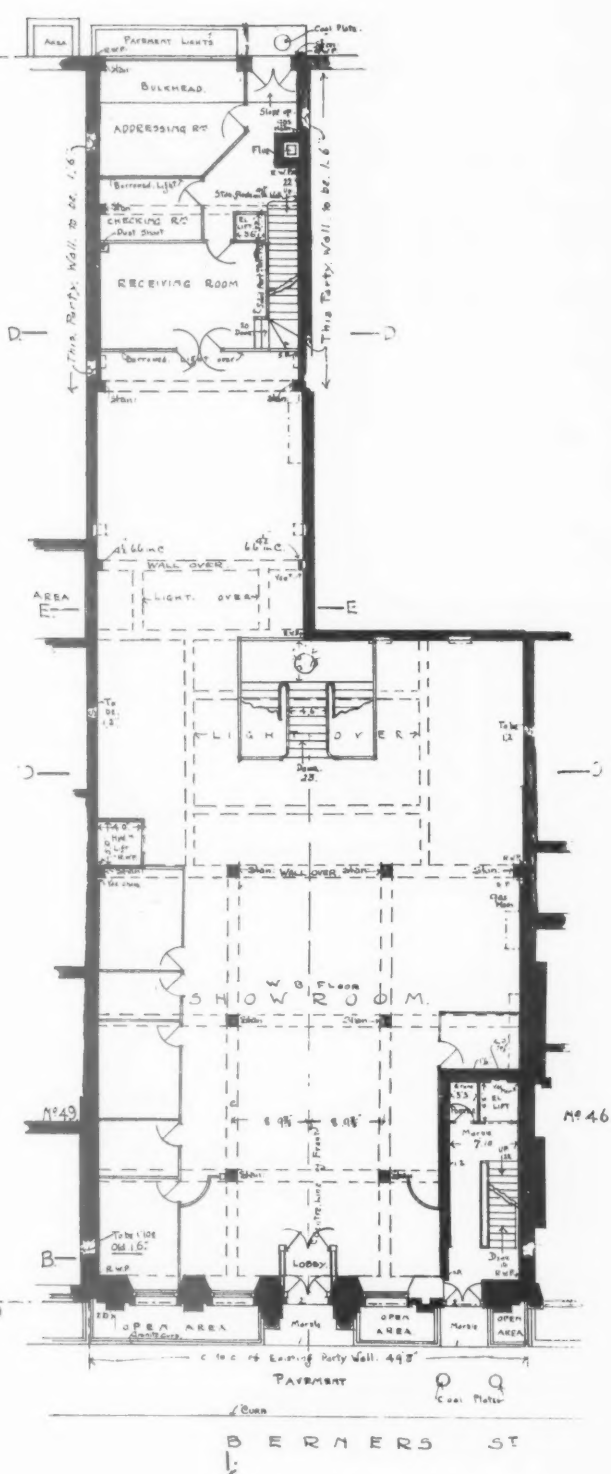
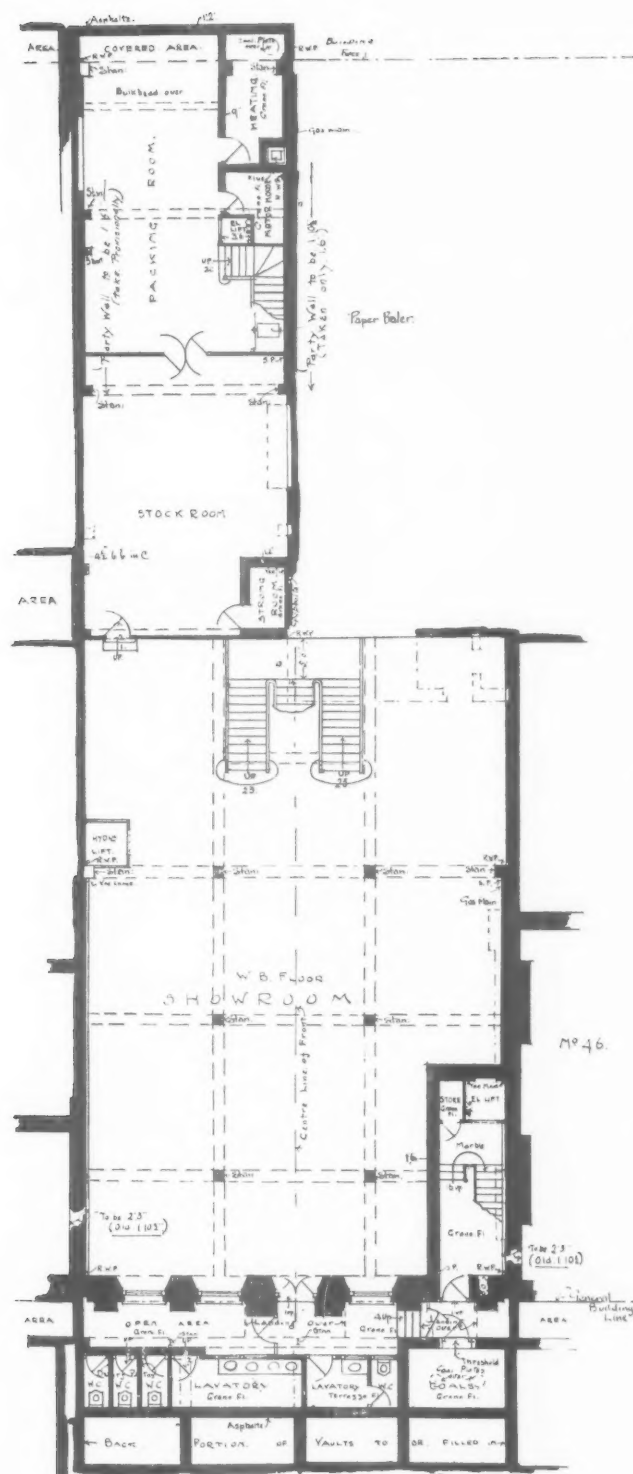


Plate III.

BERNERS HOUSE, 47 AND 48 BERNERS STREET: MAIN EXIT.

August 1926.

32



BERNERS HOUSE, 47 AND 48 BERNERS STREET, LONDON.

out in Austrian oak, as are the fittings and counters of the showrooms, all of which are designed by the architects.

An ample staircase to the basement is provided, as well as a lift. The front portion of the basement is treated in similar style to the ground floor, while lavatories for customers and staff have been planned in the front area. The back administrative and staff block is equipped with service and parcels lifts, and there is also a fireproof staircase from basement to third floor.

A side entrance in Berners Street gives access to the upper floors of the front block, where a passenger lift has been provided, running to the fifth floor. The staircase itself is of Sicilian marble to the second-floor level, and some of the Georgian balusters taken from the old building have been reused. The offices are arranged to suit the requirements of the various tenants, and a small flat for caretaker has been planned on the top floor. Both the front and back blocks have been supplied with external fire-escape staircases to meet the somewhat burdensome requirements of the L.C.C.

With regard to the main façade to Berners Street, it will be seen from the illustrations that the ground floor consists of a slightly projecting central porch treated with Ionic columns and a pediment, and flanked by segmental-headed windows with enriched cartouches between. The first floor, the windows of which are carried to floor line and are provided with iron balconettes, acts as a plinth for an Ionic Order which runs through the second and third stories, and is surmounted by a rich cornice. The fourth floor forms the attic to the Order, and behind the parapet a mansard roof with dormers and covered with Westmorland slates accommodates the fifth floor.

The whole building is heated by hot water, and an hydraulic vacuum cleaner has been installed. The difficulty of advertising satisfactorily the names of the tenants of the various floors has been met by an inoffensive name-tablet of brass with small lettering flanking the side entrance. No architect will consider that this detail is too trivial for consideration. Too frequently, however, the architect is not consulted in such

matters; they are left in the hands of some tradesman who may have little or no regard for architectural propriety, with results that are known and read of all men, but are not always clearly interpreted. That is to say, the casual observer is but seldom aware of the deadly effects of poor or bad lettering, which can weaken, or even kill, architectural amenity. In the business quarters of London whole streets are destroyed by the unfortunate want of taste—to put it mildly—shown in the lettering on shop-front and fascia. Sometimes, but not often, it is good lettering badly placed that has an injurious

effect on its environment. Too frequently the lettering itself is bad enough to produce an absolutely ruinous effect on a decent building—indeed, vulgarizing everything within its range, and clashing tumultuously with its equally riotous neighbours. Fortunately the rising generation of sign-writers may be expected to do much better. They are now being taught on sound principles in the art classes, and the improved results are gradually becoming apparent in the “shopping” and commercial districts of our great towns. In fact, on visiting an English town for the first time, one can tell at a glance whether it has an art school in good going order.

The building has been completed with much difficulty and delay. It was started in April 1916, and was carried up to the second-floor level, when it was stopped by order of the Government. The whole was not completed until the end of 1919. Messrs.

John Slater and Keith were the architects, Mr. Hoskyn clerk of works, and Messrs. Sabey and Son the general contractors.

Other contracts include:—The asphalt work by The Val de Travers Company; Lawrence two-inch hand-made facing bricks; stonework by The United Stone Firms; stone-carving by Messrs. Gilbert Seale & Sons; steelwork by Messrs. Archibald Dawney; fireproof floors and partitions by Messrs. Fram, Ltd.; tiles by The Art Pavements, Ltd.; stoves, grates, and mantels by The Carron Co.; plumbing, sanitary work, sanitary ware and fittings by Messrs. A. Emanuel & Sons; electric wiring, electric bells, and telephones by Messrs. Barlow Bros.; plasterwork by Messrs. Gilbert Seale & Sons; special woodwork (panelling) by Messrs. Sabey & Son; art metalwork by The Coalbrookdale Co. and The Carron Co.; electric light fixtures by The General Electric Co.; door furniture, etc., by Messrs. Yannedis & Co.; gates, railings, handrails, balusters, etc., by The Coalbrookdale Co. and The Carron Co.; mosaic decoration and marble work by Messrs. John Daymond & Son; lifts and cranes by Messrs. Waygood-Otis; heating and ventilating by Messrs. G. N. Haden & Son; shop fittings, show cases, etc., by Messrs. Sage & Co. and Messrs. Pollard & Co.



BERNERS HOUSE: SHOWROOM ON GROUND FLOOR.



Plate IV.

August 1920

CHIMNEYPiece IN THE MONUMENTAL HALL OF THE ANCIENT JURISDICTION OF THE
FRANC DE BRUGES.

After a Drawing by Hanslip Fletcher.

20

Modern Architecture.

"Kennet Orley," Woolhampton, Berkshire.

WHAT are the most characteristic features of English scenery? To this question foreign visitors reply, Its green hedgerows, its upland pastures, and its charming homes, which seem to be a part of the scenery, a natural outgrowth rather than an artificial excrescence. It is for this reason that a Northern architect does not care to build in the South, nor a Southern in the North. To make his building appear to spring from the soil he must himself be native to it, otherwise he will not have imbibed its true spirit; and if he have not imbibed it he cannot always give it exactly

contour or for colour—but "Oh, the difference to me!" the native might exclaim with shuddering emotion.

Our foreign friend may be excused his failure to make these nice distinctions between things that to him are all characteristically English; for the differences are of dialect—nay, of accent rather than of dialect, and how can a foreigner be expected to appreciate such subtleties? Yet occasionally he does. M. J.-J. Jusserand in his books on road-faring in England, Mr. Frank Stockton in his "Pomona's Travels," and Mr. William Dean Howells in his delightful gossips about his



"KENNET ORLEY": VIEW FROM DRAWING-ROOM.

the right expression. Sometimes he can, if he be sensitively constituted—as when the late Ernest Gimson, a Leicester man, showed so fine a sensibility to environment that he built in Gloucestershire "cottages so exactly right that the beholder feels sure they must have been designed by a native of long Gloucestershire descent—that no 'foreigner' to the county could have so thoroughly steeped himself in its spirit."

It is astonishing that in so small a country the scenery exhibits so much variety in character. Foreign visitors do not always see this. They see England homogeneously, as a casual observer sees a flock of sheep—not distinguishing between its units as the shepherd can. To the alien one county is as another; the hills of Berkshire are as the hills of Surrey, and the Cotswolds are as the Cotswolds, whether for

holidays in England, all show as much discrimination between individual traits in English scenery and buildings as did that extraordinarily astute observer Arthur Young when he took his famous rides through France and Italy.

One feature of the South of England that invariably grips the soul of the strangers within our gates is—Fertility. They tell us—and we are eager to believe it—that nowhere else is there to be found such a profusion of fresh greenness, that nowhere else can they see such wide-spreading panoramas of hill and dale, down and dell, forest and stream. They feel that they have been projected into Fairyland, and they are sorry that they have taken a return ticket which will presently rush them back to what will seem to them mere barren wastes compared with the rural England of the Southern counties. It



Entrance Front.



Garden Front.

"KENNET ORLEY," WOOLHAMPTON, BERKSHIRE.

is all so serene and restful, so "far from the madding crowd's ignoble strife," that they feel strongly tempted to stay here for ever. Some of them do. Henry James did, buying himself a fine old Georgian house at Rye. The Empress Eugénie, although for a while she had forsaken us—not willingly—has wished to find her last resting-place, not at Chislehurst, that most charming Kentish *rus in urbe*, where for so many years she found peace after strife, and where she raised a stately monument to her husband, Napoleon III, and to their son, the ill-fated Prince Imperial, who was killed in South Africa—not to this earlier haven of refuge and haunt of ancient peace; but in Farnborough, which is even more serenely beautiful than Chislehurst. It is not wholly because England is the home of generous hospitality that fallen foreign potentates so often seek asylum there; it is partly, and perhaps chiefly, because its green pastures are the abode of peace.

Who would venture to doubt for a moment that it is our gentle and undulating scenery that inspires the home-building

the Downs are ever monotonous. It is not possible where you get the free play of wind and sunshine and cloud, the shimmering haze that transfigures them in summer, the mists that seem to alter their contours in winter, the tender green of spring, the rich colouring of summer—gold and purple and brown, with tints that vary with the breeze and under the passing cloud—the russets and greys of autumn, the inky blackness or the virgin snows of winter. It is only the broad expanses of the Downs and of the valley between them that can reveal these varying phases in their richness and fullness. "Kennet Orley," standing on a coign of vantage whence such prospects can be richly enjoyed, was built by the architect for his own occupation. His gardens must not suffer utter eclipse by the magnificent scenery of which they are in a sense the foreground, and so he had them laid out in terraces, with stone walls and steps.

The exterior walls are of two-inch red bricks, with projecting brick quoins and Bath-stone dressings to the windows on the



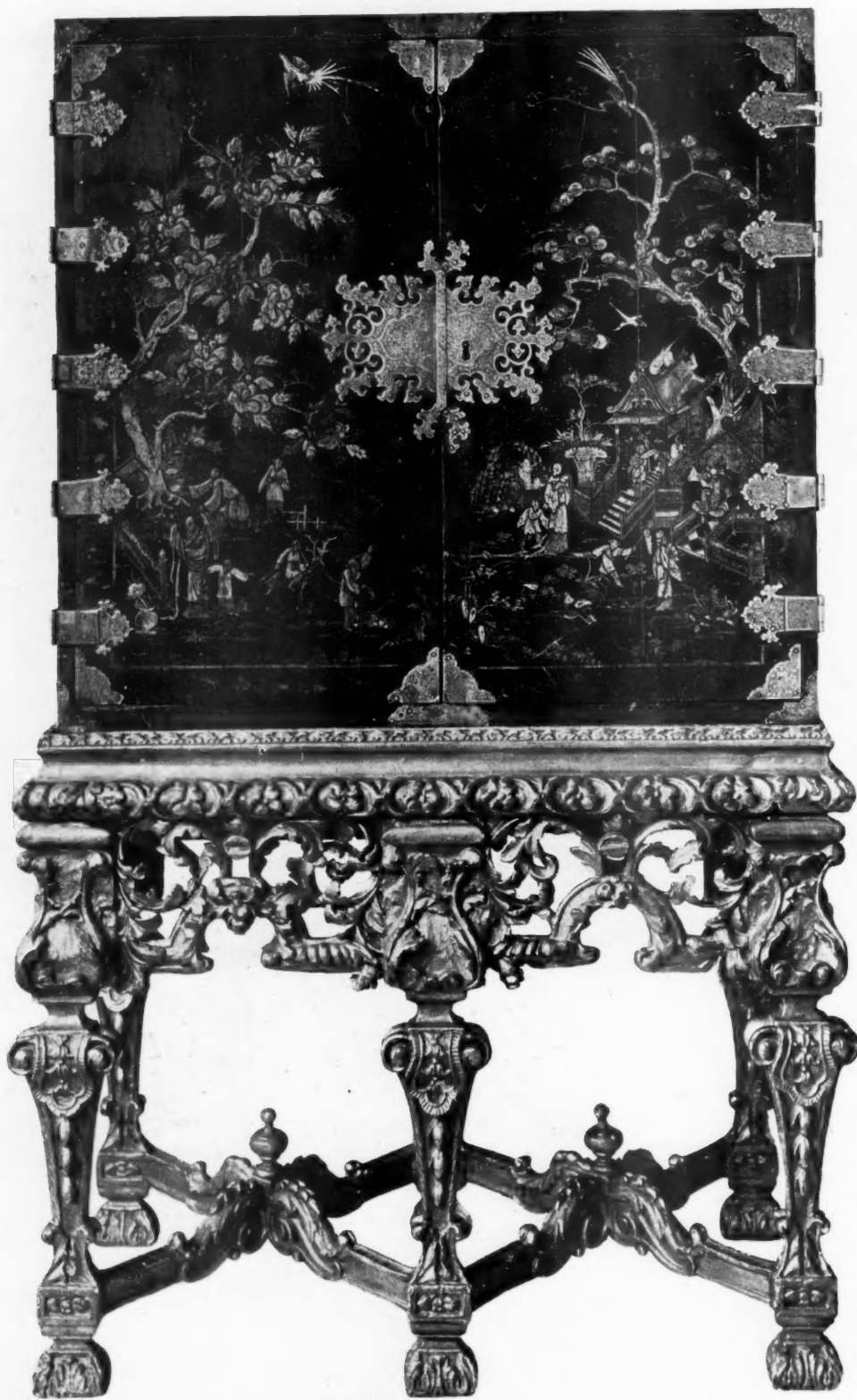
A PROSPECT FROM THE GARDEN.

which is the envy and despair of the foreign architect? Why cannot he rival our best domestic work? Because, as already hinted, the architect is so plainly a creature of his environment. There is significance as well as sweetness in the expression "the Home Counties."

It is a saying of auctioneers and house agents that a building "commands extensive views." But also the extensive views command the building, or the manner of it. A house upon which this obligation of being "in tune with its environment" is "Kennet Orley," Woolhampton, in the royal and pleasant county of Berkshire. For the house is built on a spur of the gently sloping hills that divide the Kennet from the Thames, keeping them apart till they merge at Reading. From its doors and windows and loggia there are glorious views over the Hampshire and Wiltshire Downs, which reflect every mood of every season. It is a mistake of ignorance to suppose that

garden front. The pillars and architrave of the veranda are also of Bath-stone. Facing south is the loggia, which forms a means of communication between the three ground-floor reception rooms. Old tiles have been used to roof the house and offices. Internally, the main feature is the hall, which is panelled with oak, in which some old Flemish panels have been incorporated, and the floor is paved with Irish green and white marble squares. It leads to an old oak staircase taken from a house (now demolished) in Margaret Street, London. The spandrels are carved in the style prevailing in the days of George I. The boudoir is panelled in chestnut from a tree grown on the site, and the principal bedroom has a barrel-vaulted ceiling.

Maides & Harper, Croydon, were the builders; W. J. Bishop & Co., Croydon, supplied the electric-light plant; the bricks came from W. T. Lamb & Co.; the marble from Arthur Lee, Bros., & Co., Hayes; the grates from Robbins & Co., and Bratt, Colbran & Co.; and the special kitchen range from Smith & Wellstood, Ltd., London.



Property of

Messrs. Gregory & Co.

CABINET OF RED LACQUER.

Decorated with designs in gold and polychrome, on a Stand of carved and pierced gilt wood.

Decoration and Furniture from the Restoration to the Regency.

VIII—On Collecting.

By Ingleson C. Goodison.

"Great works of art are the highest proof of human intelligence."

"AMONGST all the arts there is but one which has been fortunate enough to attain strong and lasting popularity with the general public: that is the art of painting. . . . Some few carry their aspirations a little further, and to the enjoyment of painting add also an appreciation of sculpture. There may be a few, surely a very few, capable of obtaining an æsthetic pleasure from architecture. . . ." These observations, penned by one of the ablest guides to the enjoyment of chalcographic art,* are unfortunately true. Architects are constantly made to feel how unconquerable is the indifference of the public to their art. In former times the educated Englishman had some knowledge of architecture and actively promoted its advancement, while the professional architect possessed real insight into those supplementary arts which perfect mere building.

"In most arts," observes Sir William Chambers, "men must learn before they can admire; their pleasure keeps pace with their judgment, and it is only by knowing much that they can be highly delighted."

It may be doubted if there is any pleasure in the world to compare with that of the man who sets out to acquire or achieve the perfect house and its complete equipment, whether large or small, old or new, in town or country. Whatever his estate, he may enter at once into the joy of an absorbing pursuit with the assurance of lifelong and ever-widening

interest—"the expense will ruin me," wrote Lord Chesterfield, of his project in Mayfair, "but the enjoyment will please me!" In such a spirit should one engage in all hazardous adventures. If the realization of an idea calls for expenditure,

here then is a stimulus to labour, monotonous tasks are made endurable, the conclusion being borne steadily in mind. Is there a site to be chosen? The merits of a county, or even of an urban square or thoroughfare, are canvassed with a new import. If an architect is to be selected his performances must be critically weighed and examined. There is perhaps choice to be made between an old house and a new. All this promises many delightful excursions, many a pleasurable quest, with often a profitable conclusion.

An old house and pleasure make a universal appeal—"We cannot look forward," writes Lamb, "with the same idolatry with which we for ever revert. The mighty future is nothing, being everything! The past is everything, being nothing!" Sometimes, however, it will

happen that the appeal of an old house is not merely sentimental and antiquarian—the place is "ready to step into," in the agent's phrase; its many virtues are readily apprehended, while a house projected only on paper is, to the layman at least, an excursion into the unknown, though it may be urged that a new beginning offers scope for the gratification of individual fancy. Whichever the choice, the old domestic buildings of England, with their gardens and outbuildings, their internal embellishment and furniture, deserve systematic and extended



Property of

F. C. Harper, Esq.

CHARLES II MIRROR IN A GRINLING GIBBONS FRAME.

* Prof. H. W. Singer, "Etching, Engraving, and the Other Methods of Printing Pictures."

attention from those who would be cognizant of the wealth of our artistic heritage, or who contemplate the experiment of building and furnishing. An old building "affords profitable lessons without the impertinence of advice." Those who aim at the standard and canonical in everything will find in England stately mansions which are as perfect in their way as the achievements of Greek sculpture.

Embowered in old trees in the midst of sweet old-fashioned gardens, one may encounter the most perfect blendings of art and nature—masterpieces of the old builders touched to a greater artistry by the perfecting hand of Time. Many a tree-girt highway is punctuated by great gates of the most exquisite wrought-ironwork, borne by impressive piers topped with leaden vases or armorial figures of bleached and lichen-mottled stone, beyond which, placed with unerring genius, is a house of mellowed brickwork, creeper-clad, and roofed with rust-red tiles. The old crown glass sparkles in the windows, with their broad white margins and

trim sashes or lead-latticed casements. The old builders knew how to focus attention upon the entrance doorway, rich with the carver's art, and extending a cordial invitation with the ample sweep of its broad white steps, margined with a delicate wrought-iron balustrade. The eye lights with pleasure upon a well-ordered group of outbuildings, upon the picturesque stable-block, with its white cupola, clock, and bell-cot, its cobbled court and snow-white pitcher-paving, its row of quaintly pollarded trees, now sprouting with tender green "like any chaste nymph in the Metamorphoses." Beyond the house are fine cedars, dark and mysterious, noble firs, stately terraces, dreamy avenues of limes, peopled with statues; a garden-temple mirrored in a tiny lake; an exquisite fountain, spouting forth jets of crystal, which descend with a musical rill; a sundial, on a bronze-stained pedestal of snowy marble; with here and there quaint trees, clipped by the topiarius, and excellent *plein air* figures of nymph, faun, or dryad, of chaste Dian or majestic Juno, in stone, "brass," or lead. Small

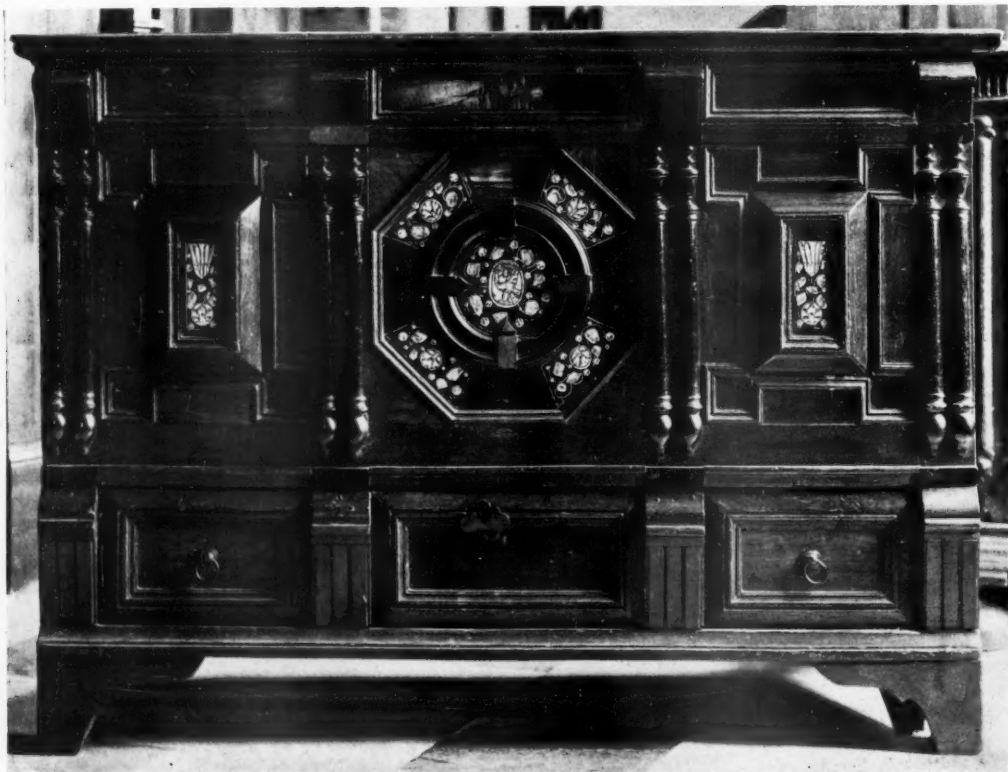


Property of

CHEST OF DRAWERS.

On a moulded and turned stand.

R. A. Leckie, Esq.



Property of

AN EARLY STUART CHEST, WITH DRAWERS.

Of oak, walnut, and other woods inlaid with bone, engraved.

Mervyn E. Macartney, Esq.

wonder that men "take refuge in cities and hotels from such pernicious enchantments!"—it is hard to tear oneself away from such a scene for an inspection of the house and its contents. Within doors are well-proportioned chambers, sunny, spacious, and comfortable; a large hall, paved with freestone, leading to an ample staircase, richly carved, and lustrous with deep-toned varnish: over the marble fireplace Lely's facile brush preserves the loveliness of a Stuart ancestress, within a "bordure" of limewood wrought by the deft chisel of Grinling Gibbons, who "gave to wood the loose and airy lightness of flowers": everywhere are treasures amassed by successive generations of owners—cabinets of Oriental lacquer, on stands of carved and gilded wood; great chests of oak, walnut, and ebony, with heavily moulded fronts, inlaid with ivory and pearl: tall mirrors of walnut and gesso; silver sconces; pictures and furniture infinite.

The vicissitudes of three hundred years have done much to denude the fine houses of England of their treasures, but we can still marvel at the countless and incomparable riches which remain. No cost nor care was spared to render these old-time houses beautiful; the seventeenth-century builder planned impressively and furnished lavishly—"his immediate successors might

have had just cause to be sorely tried by his careless aptitude for squandering and mortgaging his family property. After two hundred years his later descendants can condone his extravagance in gratitude to him for the refined and artistic taste which inspired him to employ a Wren, a Lely, and a Grinling Gibbons in beautifying his house for posterity."*

From among the artistic treasures which have been preserved it is possible, although there are ominous gaps, to review a remarkable pageant of England's rich inheritance. Much of this splendid material is now alienated from the setting for which it was designed, and the loss, from this circumstance, is incalculable. In rare cases a wise conservatism has prevailed among successive generations of owners, resulting in the fortunate preservation of a fabric and its contents in comparative integrity, and here the procession of the styles is of extraordinary interest.

Scattered throughout England are veritable gems of architecture, countless works of art, rich stores of superb furniture, exquisite pictures, miracles of carving in wood and stone, "great small things"—the gay wares of Chelsea and Bow, sparkling cut glass—waiting the discriminating eye to yield up

* "The House of Lyme," Lady Newton.



Property of

ARMCHAIR.

Miss Le Rossignol.

With turned frame and carved scroll arms, the back and seat covered with petit-point needlework. Temp. James II.



WALNUT OBLONG STOOL.

With carved scroll legs and stretchers: the covering of petit-point needlework. Charles II Period.

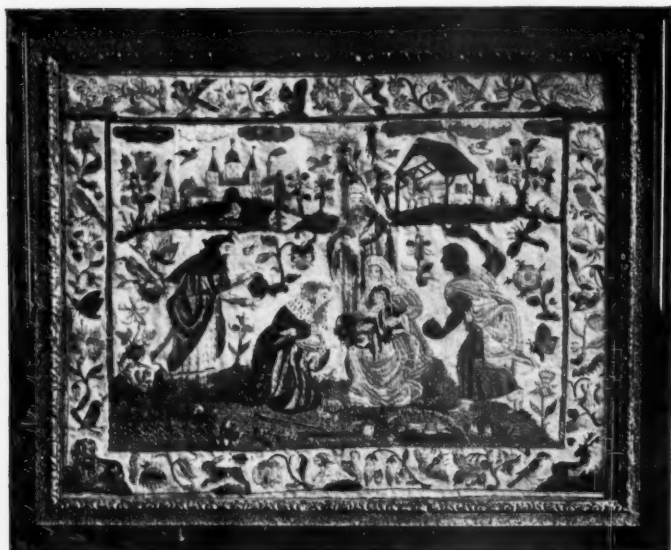


Property of

WALNUT OBLONG STOOL.

F. C. Harper, Esq.

With octangular-turned legs and carved pierced scroll stretchers. Temp. William & Mary.



Property of *R. A. Leckie, Esq.*

EMBROIDERED SILK PICTURE.

In a carved gill and moulded pearwood frame. Stuart Period.



Property of *Miss Le Rossignol.*

EMBROIDERED BEAD PICTURE.

In a carved gill-wood frame. Stuart Period.

the beauty imprisoned by creative genius. The present still offers opportunities innumerable, which we should be quick to seize; for every year, every moment, takes its toll from the storehouse of our national art. Whole cargoes cross the seas to endow newer civilizations with our rich inheritance, every day the guardians of our artistic patrimony betray some trust, changing gold into tinsel at the bidding of a rampant materialism. Just three centuries ago Charles Stuart, Prince

of Wales, commenced his activities as a collector and inaugurated the first era of real taste in England, sparing, upon his accession to the throne, neither favour nor money to enrich his kingdom with the works of the greatest artists. His intended palace at Whitehall would have been "the most truly magnificent and beautiful fabric of any of the kind in Europe," and his unrivalled collection of furniture, hangings, pictures, plate, and other objects of use and beauty, filled the palaces of



W. Dobson, pinx.

William Dobson, 1610-1646.
Serjeant-Painter to Charles I.

G. White, sc.



Sir G. Kneller, pinx.

King Charles II, 1630-1685.
Reigned 1660-1685.

J. Smith, sc.

MEZZOTINT PORTRAIT ENGRAVINGS.

In ebonized pearwood frames, with carved, gill, and sanded liners.

Whitehall, St. James's, and Hampton Court, and various minor residences of which the chief were Greenwich, Nonesuch, Oatlands, and Wimbleton.

This unrivalled collection, gathered together within a period of twenty years, was wantonly dispersed by Cromwell, the greater portion being purchased by foreigners, ultimately to enrich the Louvre, the Museo del Prado of Madrid, the Vienna Gallery, and those of St. Petersburg and the Hague. This act of fatal improvidence accounts in a large measure for the practical disappearance of all royal furniture before this date.

The love of Charles I for the arts was shared by many of his Court. Thomas Howard, Earl of Arundel, described by Evelyn as "the great Mæcenas of all politer arts, and the boundless amasser of antiquities," and, according to Walpole, the father of *virtu* in England, was a great collector, and caused not only the marbles which bear his name at Oxford, but pictures and many other works of art, to be brought to this country, travelling throughout Italy and France in the quest for artistic treasures and employing art agents in various centres—Sir Dudley Carleton, ambassador to the Venetian State, to whose enthusiastic efforts and successful negotiation we owe the great importation of fine examples from Venice and the Venetian territory, and Inigo Jones, whose work as an architect changed the whole fashion of English architecture. Another great collector of this period was the royal favourite, George Villiers, Duke of Buckingham, who purchased in 1627, for the adornment of York House in the Strand, the collection formed by Rubens in Antwerp, through the mediation of Sir Balthasar Gerbier, an architect who engaged in many similar enterprises. It is claimed that the romantic journey to Madrid undertaken by Prince Charles in the company of Buckingham, with the object of bringing back as his bride Philip IV's sister, the Infanta Maria, served to give a still further development to his discriminating enthusiasm for the art of painting.

In the eighteenth century aristocratic amateurs succeeded in bringing together capital collections, the fruit of the Grand Tour, with which they adorned the splendid Georgian mansions then arising. Architects were constantly employed as intermediaries in these transactions, purchasing and advising before being charged with the design of a suitable environment for pictures, statuary, furniture, hangings, and garden ornaments—admirable specimens of the art of Italy, France, and the Netherlands.

Nor were enthusiastic collectors content with the acquisition of the finest works of antiquity, which they studied *in situ*, and the best productions of the contemporary art of nations more richly endowed with the artistic faculty; from time to time the services of the most talented foreign artists were requisitioned. Artists or artificers were invited to this country and assured of liberal patronage. Charles I, failing to induce the famous Rubens to practise his art in England, bestowed liberal commissions and a knighthood on the great Fleming: he induced Rubens's pupil and compatriot, Van Dyck, to settle here, and attracted to his Court many gifted artists, including the painters, Lely, Honthorst, and Poelemborg; the decorators, Gentileschi and Cleyn; the enameller, Petitot; the sculptors, Fanelli and Le Sœur; the plate-workers, Van Vianen and Rogiers, and many others whose works added lustre to his reign. If a foreign artist was not to be persuaded to settle here he was given employment in his own country by this Prince of Collectors; nor were the claims of native talent neglected—William Dobson, the portrait painter, the great architect Inigo Jones, who tasted early of the misfortunes of

his master, and a host of lesser artists—medallists, seal-cutters, engravers—were busily responsive to the king's fostering passion for the arts.

By the middle of the seventeenth century the unhappy turn of political events paralysed every artistic industry—the fine houses were deserted or occupied by soldiery; exquisite works of art, fine furniture and upholstery, were wantonly destroyed.



Property of

QUEEN ANNE DWARF BUREAU-CABINET.

Of oak, veneered with walnut.

Mrs. Haworth.



Property of

Percy B. Meyer, Esq.

DECORATIVE PAINTING OF BIRDS, ETC.

Temp. Queen Anne.

Not only royal and aristocratic patrons, but the great creative and executive artists were indefatigable collectors—Van Dyck, Lely, Kneller, Grinling Gibbons, all amassed works of art for the adornment of their houses, and with

the purpose of perfecting themselves in their several avocations.

Collections of Oriental porcelain roused the arcanists and ceramists to emulation; products of the glass-houses of



CARVED WOOD EAGLE SIDE-TABLE.

On scroll set, with a marble top. Temp. George I.

Murano exalted the craft of native manufacturers; the importation of rough prints by Prince Rupert inaugurated the beautiful art of mezzotint engraving, in which this country reached the summit of excellence, as it did in the material and decoration of glassware.

In every branch of art and in every civilized country the collector has helped materially — art-loving princes have awakened enthusiastic admiration in their subjects, have furnished inspiration for their countrymen, nourished the ideals of craftsmanship, supplied a stimulus to labour by their inspiring personality and enthusiastic direction, initiated new industries by furnishing patterns for emulation and by the dispensation of judicious and discriminating patronage. In like manner the collector can awaken a sense of the beautiful far more easily than the educationist, can more readily preserve the spirit of honest and inspired craftsmanship, can treasure for the benefit of future generations "something that has stood the test of time—something good, true, and beautiful" from the splendid achievement of the past.

It is a matter of considerable regret that so little is known of the pioneers of our artistic industries—of the decorators, cabinet-makers, and upholsterers who fashioned and fabricated the splendid furnishings of Hardwick and Knole, of Penshurst, Ham House, and Hampton Court Palace. The names and meagre particulars relating to several post-Restoration cabinet-makers have recently been rescued from oblivion owing to the researches of Mr. E. Alfred Jones, whose investigations into the subject of Old English plate have proved of infinite value. In the case of goldsmith's or silversmith's work we are on firm ground in the matter of dates, and pieces can generally be assigned to a definite country of origin and even to a particular workshop; an important building can usually, though not by any means invariably, be identified with the name of an architect; and frequently it is possible to find record of the workers in wood and stone, the joiners and masons and carvers by whose profitable and enriching toil it was edified and beautified. But in the case of furniture written accounts are all too scanty. Many a brave reputation is merged

in the great central names of the craft, and few particulars have transpired relating to cabinet-makers whose names are household words. We know next to nothing of Sympson who made Samuel Pepys's famous bookcases, little of Gerrit Johnson who wrought for King William III and Queen Mary, and made sundry furnishings for Lord Hervey, Earl of Bristol; the name of Gumley flits through the pages of various contemporaries—in "The Lover" Steele praises his "Glass Gallery" over the New Exchange in the Strand. There were two Gumleys, Peter and John, one of whom delivered two

large looking-glasses to Chatsworth in 1703 at a cost of £200, just one year later than the set of chairs, sofas, and stools which we learn were made for the same house by Robinson. Accounts relating to the furnishing of Beverley-on-the-Hill in 1711 reveal the names of Thomas Howcraft and Richard Robinson, who supplied mirrors with "scolloped edges and cut scroops" designed to surmount the characteristic mantelpieces of the period.

The clockmakers Knibb, East, Tompion, Quare, and Ellicott are easily identified with the wares to which their names are attached, and this fortunate practice of signing their productions has preserved the names of the clavecin makers—the celebrated family of Ruckers, the virginal-makers James and Thomas White, the regal-maker John Loosemore, and the spinet-makers Edward Blunt, Thomas and John Hitchcock, Charles Harvard, Stephen Keene, Joseph Mahoon, and a score more renowned for their delicate instruments enshrined in cases of exquisite form.

Future generations will owe much to collectors who have preserved the fragile wares of the potter, the early seventeenth-century peasant earthenware of

Toft; rude tygs, posset-pots, candlesticks, and dishes—richly decorated with "slip" and "combing"; the fine stoneware of Dwight—man of letters, artist, potter, and sculptor; the "Delft" of Lambeth, Bristol, and Liverpool; and finely levigated redware of the mysterious brothers Elers, which were the forerunners of attempts to vie with the white translucent porcelain of the Orient, triumphantly resulting in the exquisite brilliantly-coloured soft-paste china of Chelsea and Bow.

(To be continued.)



Property of

CARTEL TIMEPIECE.

In a case of carved wood, pierced and gill. English Rococo Period, c. 1750.

E. L. Rice, Esq.



RAINHAM HALL, ESSEX : ENTRANCE FRONT.

The Practical Exemplar of Architecture:

Rainham Hall, Essex.

RAINHAM HALL, now a residence of Colonel H. H. Mulliner, was built by one John Harle, who, born in 1688, was at one time a sailor, but, having married, at the age of thirty, a wealthy widow of Stepney, went into business as a barge-owner and wharfinger. Among the merchandise he carried were building materials. Hence perhaps the lavishness with which he employed them in building his dwelling, which bears in several places the date 1729, with his initials and those of his wife. He died in 1742, leaving a son by his second wife, through whose hands it passed to members of her family, from whom it was bought in 1895 by the Rev. Nicholas Brady, Colonel Mulliner buying it from Mr. Brady's nephew.

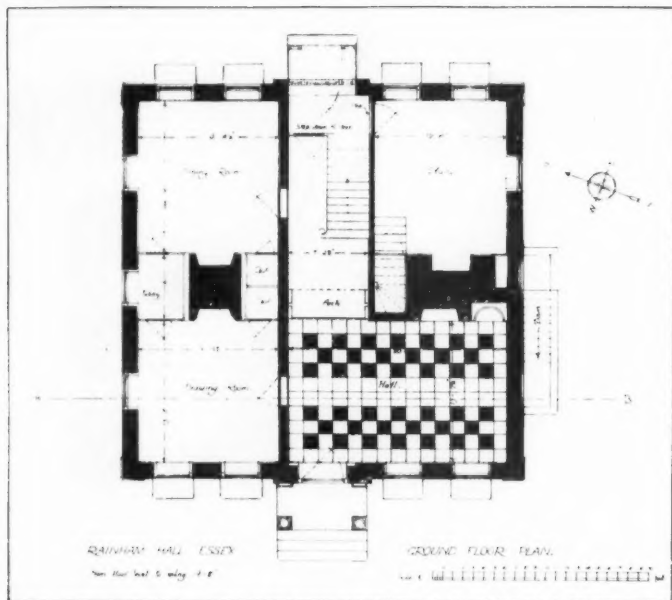
Colonel Mulliner not only saved the house from the decay into which it was falling, but investigated its history, supplying the following interesting particulars: "The period [in which the house was built] saw the dawn of England's future prosperity, the commencement of modern trading, and the

beginning of improved social conditions—results largely due to the successful foreign policy of the great Minister. The career of John Harle extends from the accession of George I, when Sir Robert Walpole became First Minister, till his resignation in 1742. Hogarth, whose career began in 1720, depicts in his works vivid glimpses of some aspects of contemporary social life.

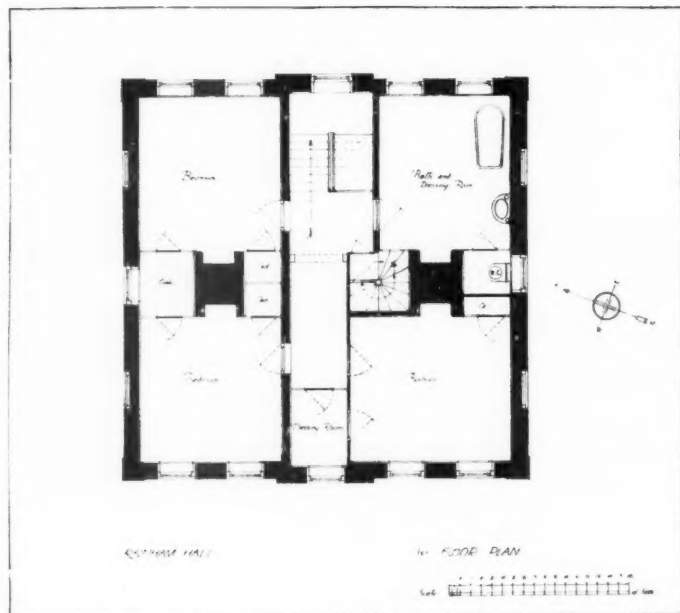
"All through the eighteenth century architecture was an absorbing subject of national interest, but especially so at the end of its first quarter, when the design of Rainham Hall would have been under consideration. There were then two distinct schools—the one upholding the style which to a considerable extent had been adapted from the Dutch and which had been in vogue in England since the Restoration in 1660, and the other aiming at the closer imitation in England of houses designed by Palladio and other architects of the Italian Renaissance. The earlier examples are usually of red brick with stone quoins, and with the wall-spacing reduced to a minimum



ENTRANCE-HALL AND STAIRCASE.



PLAN OF GROUND FLOOR.

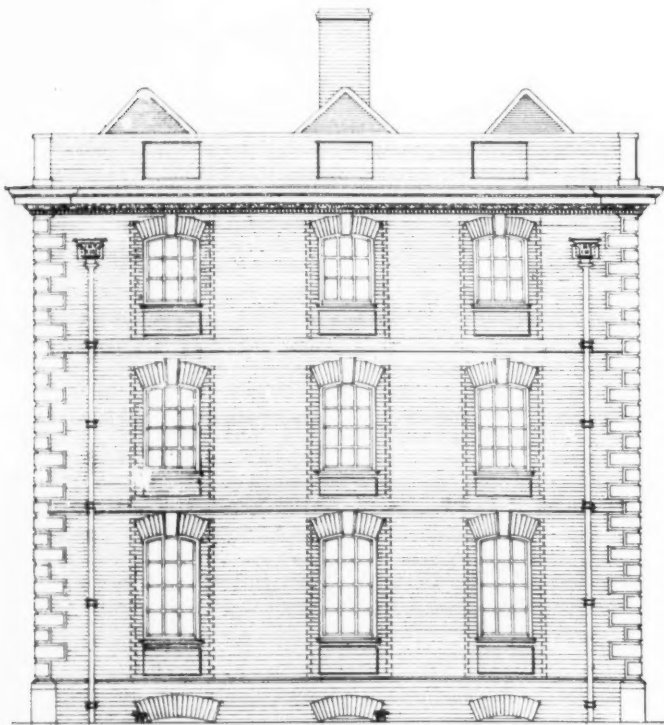


PLAN OF FIRST FLOOR.

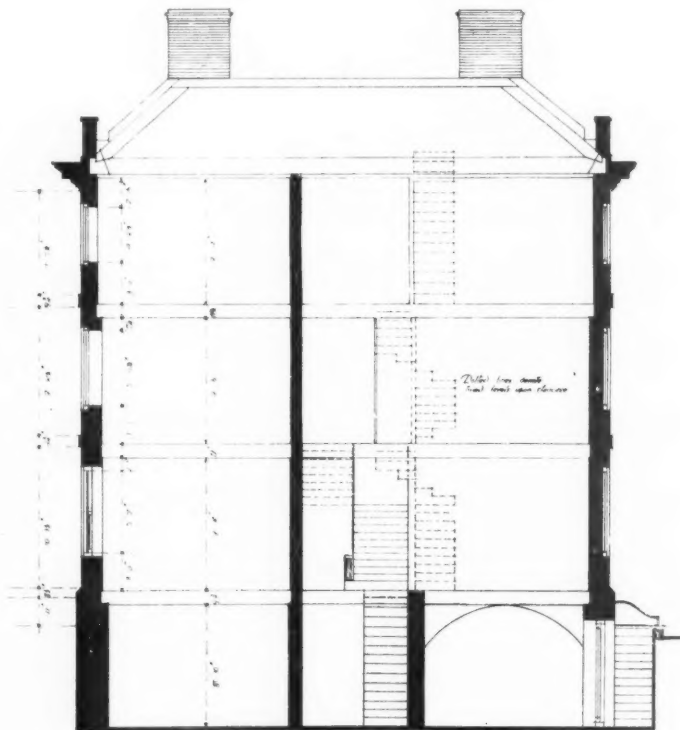
by a number of long, narrow windows, the frames of which came nearly level with the outside of the brickwork; ornamentation was principally confined to a bold cornice and an important doorway, sometimes finely carved, both, like the window-frames, being painted white. In larger houses the three centre windows, at all events on the principal frontage, were usually surmounted by a pediment. Nearly every room was panelled, at first with oak, but afterwards more frequently with fir, and each fireplace was fitted with a flat or bolection-shaped marble surround, and the interior tiled and furnished with a movable grate. Wherever the site and means allowed, ornamental wrought-iron gates and railings either enclosed a courtyard or screened the house from the road.

"In the Palladian houses stone replaced brick, and, being copied from buildings designed for the Italian climate, the windows were smaller and consequently the wall-spaces were larger. Massive detached columns supported a projecting stone pediment—a feature hitherto only considered necessary in England for churches and public buildings, but which now became frequent for private residences. Comfort and convenience were secondary matters so long as Italian precedent was followed. In the interiors panelling disappeared in favour of plaster, but perhaps the vast size of many country houses then built is the most remarkable feature."

Mr. Avray Tipping conjectures that "The Great House" at Leyton may have been imitated in some of its features in



ELEVATION FACING DRIVE.



SECTION ON LINE A-B.

THE PRACTICAL EXEMPLAR OF ARCHITECTURE.

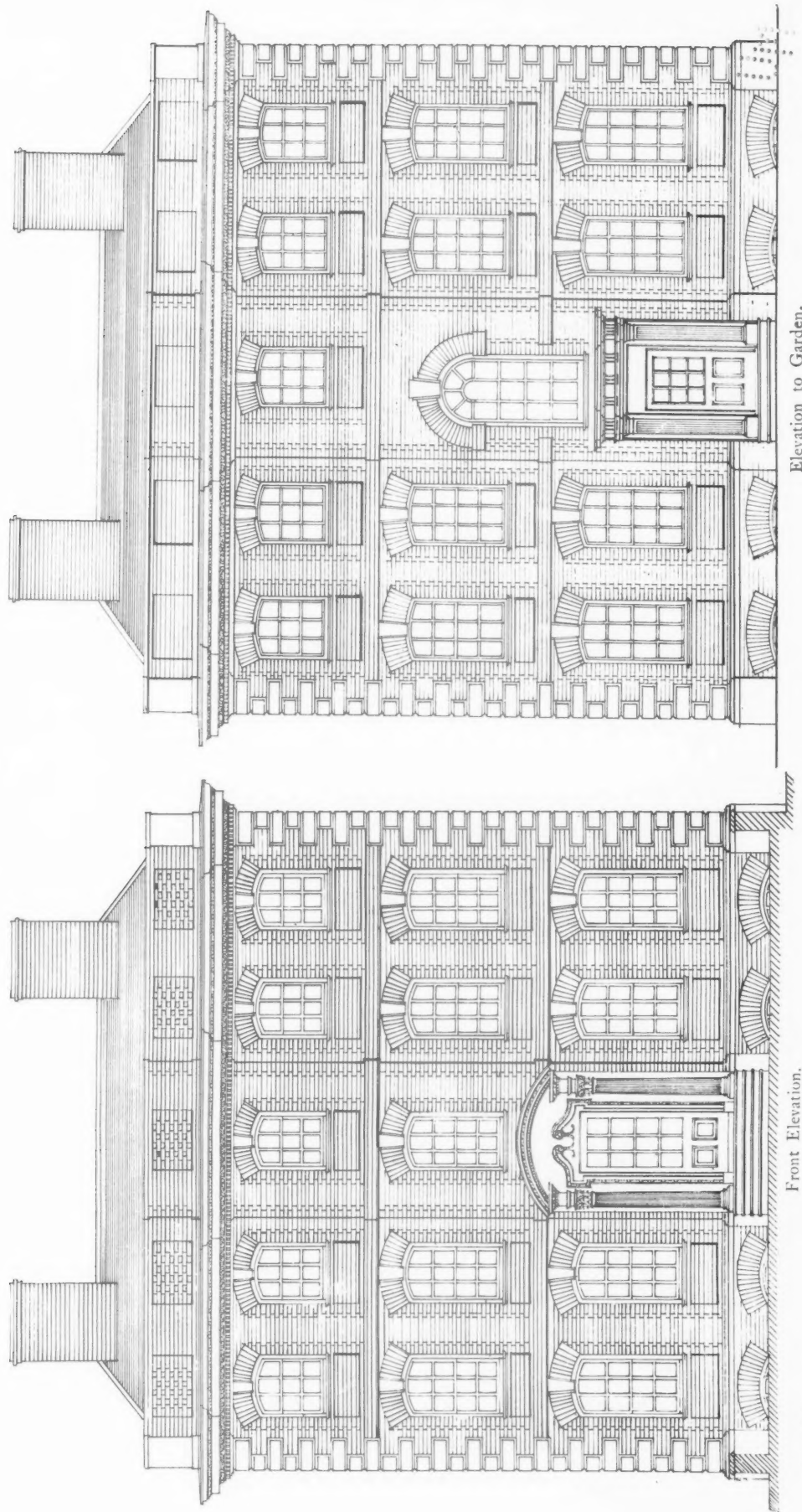


Plate V.

Front Elevation.

RAINHAM HALL, ESSEX.

Elevation to Garden.

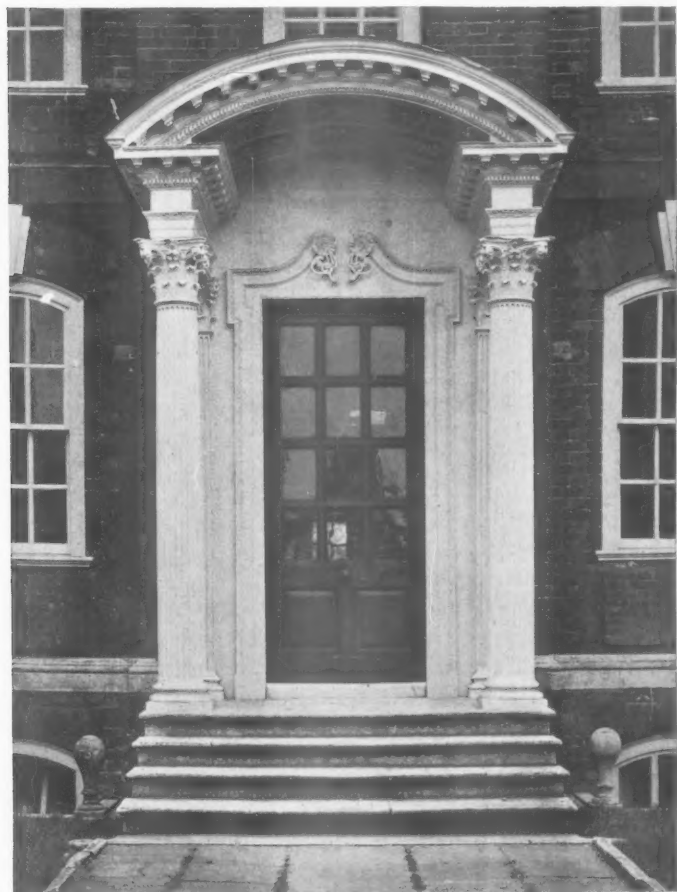
August 1920.

1000
1000
1000
1000
1000

building Rainham Hall. Both houses, he hazards a guess, may have been designed by the same man—"perhaps by such an architect-builder as Smith of Warwick, or the less known authors of Erddig and Ven."

Colonel Mulliner, continuing his account, justifies the adoption of the Anglo-Dutch style: "It would have been impossible," he says, "to obtain the same amount of comfort or the same convenience in a house of this size if the architect had been handicapped by the taste of the Palladian School—in other words, if the attempt had been to build an imitation of a Roman villa. The distinction between imitating Italian houses and adopting Classic principles is important, as probably there is no detail in the design of Rainham Hall contrary to the rules laid down by Palladio. However, the design of Rainham Hall varies from the usual practice during preceding reigns, several modifications being made as more in accord with Italian precedents. For example, the nearly square plan, and the complete regularity on all four elevations (always excepting one detail which will be referred to later), fulfils the Classic theory that a house should stand by itself a monument to the builder, imparting dignity and importance. Again, it had been customary for the tiled roofs to be exposed down to the cornice, producing what Horace Walpole contemptuously refers to as a 'cottage roof.' At Rainham there is a parapet all round—a feature hitherto more usual on public buildings and upon street frontages. The one instance where symmetry has not been observed is on the back or east elevation, where the window which lights the staircase is not central." (See Plate V.)

Harle not only commanded good material, but had it put together with good workmanship and fine finish. "Every room," Colonel Mulliner writes, with the justifiable pride that we all feel in honest craftsmanship, "nay, even the ample



THE FRONT PORCH.



DOORWAY FROM HALL TO DINING-ROOM.

closets and cupboards on each side of the chimney-breasts are panelled. The surrounds to all the fireplaces and the black and white paving in the hall are of marble.

"The front porch" (here illustrated) "with its beautifully carved Corinthian columns and circular pediment, is believed to be one of the finest existing examples; the porch on the garden side, which cleverly screens both the back stairs and the entrance under the main stairs and contains two seats, is also of considerable interest."

Colonel Mulliner is inclined to doubt the tradition that Harle built the house as a residence. To judge from the planning, it seems more probable, he thinks, that the back room was intended for stores, the front room as an office, the upper part as a residence for the overseer or manager of his business. But, in a day when it was customary for the merchant to live over his shop, is not the manager or overseer rather an unnecessary assumption? May it not be that Harle was his own manager? At any rate, Rainham Hall, thanks to Colonel Mulliner's scholarly restorations and embellishments, is now ranked among the architectural gems in which our country is passing rich.

Publications.

Moslem Architecture.

Gradually the materials are accumulating for a general history of architecture that shall have some pretensions to completeness. There are heaped masses of crude materials waiting to be shaped into history, but (James Fergusson being long dead) a man strong enough for the work were hard to find. Monographs on different phases of the subject appearing from time to time bear inferentially the suggestion that any future general history of architecture should be the work of several hands under an editor strong enough to keep well in hand a team of spirited specialists. He would have much ado to keep them within moderate limitations of space. Signor Rivoira's book, as translated by Mr. G. McN. Rushforth, runs to about 400 quarto pages, and yet the author is careful to disclaim any pretension to having treated the subject exhaustively! Such an attempt, he declares, would be "a colossal undertaking."

Your "colossal undertaking" is apt to be as tedious as laborious, and certainly Signor Rivoira's book is interesting on every page—a rare merit in a book that is consciously written "from the standpoints of the archæologist, the architect, and the historian."

Much of the interest as well as of the value of the book is derived from this versatility of its author, who is not content merely to examine and describe, but exercises freely his ripe scholarship and native acumen in analysis and discussion. His object is to inquire into the origins and the development of the elements which were destined to form one branch of the Moslem style of architecture, and he holds that this is a main branch of architectural study, "because religious architecture has always been the principal representative of the great building art: save only in the days of the Roman Empire, when architectural science found its highest expression in the Baths and Tombs." In an appendix the author gives the results of a "short but searching examination" of some of the most important ecclesiastical buildings of Armenia, which, as he says, are little known, but full of interest.

What is the origin of the mosque? It is an old idea, still widely prevalent, that the mosque of Mohammed at Medina was erected by the prophet for his personal and private use, but that it gradually assumed a public character, and became sacred after Mohammed's death. Others suppose it to have originated in the tribal "maglis" or council tent of the Arabs. "However this may be," our author says, "the fact remains that the plan of the principal mosques of the first centuries of the Christian era, consisting of a central quadrangular court surrounded by colonnades, that on the south being deeper than the others and set apart as the place of prayer, has a real connexion with the plan of the mosque at Medina." This view is corroborated by examples. Quoting Caetani ("Chronographia Islamica"), he recalls the tradition that when the prophet entered Medina (in the year 622), he resolved to build his own house wherever the camel on which he was riding should stop of its own accord, and having thus selected his site, he purchased the plot of ground and began building. He had it finished by 623. It was rebuilt in 638 by the Caliph Omar, and afterwards there were repeated restorations and enlargements. The mosque seen by Burton in 1853 was probably the one that was rebuilt late in the fifteenth century to take the place of a building that had been struck by lightning and destroyed by fire.

Concerning the still more famous mosque of Mecca, which consists of the Kaaba standing in the centre of a quadrangle enclosed by the cloisters, our author quotes the interesting description of it given by Ibn Jubair, who went there as a pilgrim in 1183. Its walls were lined half-way up inside with parti-coloured marbles, the upper half being covered with plates of silver-gilt. Pillars of some Indian wood supported the ceiling, which was covered with coloured silk stuff. The exterior was draped with silk mixed with cotton-warp, showing at the top a band of red silk bearing inscriptions. On the veils were worked arches, legends, and invocations. "Light came through five windows of stained glass, and there were two entrances." One was reached by a wide flight of steps, leading to silver-gilt doors of marvellous workmanship; the other, which was at the north angle, led to the terrace roof and to a room called the "Station of Abraham," where was to be seen a stone bearing an impression of the feet of the patriarch. There were nineteen entrances to the Haram or sacred precinct, and of the seven minarets four stood at the corners of the quadrangle. Out of regard for its sanctity, the plan of the Al Haram mosque at Mecca was never repeated.

Many other mosques—at Cairo, Kairawan, Damascus, and elsewhere—are described and illustrated, interesting deductions frequently emerging—such as this, for example: "It is not till we reach the ninth century and the minaret of the great mosque of Samarra (847-861), or that of the mosque at Abudolaf (which, from its analogies with the former, may also be ascribed to the ninth century), that we meet with architectural decoration in the form of niches at the summit or at the base. Not till the caliphate of Abd al-Rahman III (912-961) do we meet with any free use of architectural and artistic ornament." Four sides of the congregational mosque of Cordova were ornamented with two tiers of arches springing from marble columns of great beauty, and the front was further embellished with the products of the various arts of gilding, lettering, and painting. "This elaborate decorative treatment of minarets," our author adds, "must have created a tradition in the Spanish provinces if it lasted till the gradual decay of the Moslem dominion." Many other origins and developments are traced throughout the book, which realizes and meets whenever possible the natural human craving to get at the root of things—with the object, conscious or not, of arriving at a better understanding of branch and leaf and (perchance) fruit.

Another illustration in the book shows the mosque of Ahmed I, which was built between 1608 and 1614, by which time the design and construction of dome, arch, and pillar, and the decorative treatment of surfaces, had been developed to the highest degree. Like so many of the mosques that were modelled on St. Sophia, the mosque of Ahmed I has for its principal feature a magnificent dome.

Commendatore Rivoira's monograph is monumental alike in its subject and in its treatment, and no architectural library can dispense with it without incurring just reproach. The book, admirably translated, finely illustrated, and embodying the results of ripe scholarship and earnest research, is the most considerable addition that has been made for many a long day to the real literature of architecture.

"Moslem Architecture: Its Origins and Development." By G. T. Rivoira. Translated from the Italian by G. McN. Rushforth. London: Humphrey Milford, Oxford University Press. Price 42s. net.

Farm Buildings.

What consequences are to follow the cutting-up of great estates all over the kingdom is matter for surmise, but it is pretty safe to conjecture that it will lead to the construction of many more farm-houses, even supposing that not more than half the great estates which are subdivided are used as farm-lands. Those that are so used will require the multiplication of their farm buildings in proportion as the owners are increased; unless some workable system of co-operation is evolved, whereby resources are pooled and the system is adopted of making one large central building do the work of several small ones. But the British farmer, with his ultra-John-Bullish independence, to say nothing of his case-hardened conservatism, is about the last man in the world to sink his individuality in joint-ownership of buildings, whatever he may do with regard to expensive agricultural implements—steam ploughs, machine harvesters, and the like contraptions. A haunting fear that refuses to be exorcised is that the new type of farmer that the subdivided estates will create will be not only too proud to combine with his fellows, but too poor to put up decent buildings while prices remain at their present pitch, and that consequently we may get a lowered standard of construction, with the deterioration of design that must inevitably accompany it.

Whether the agricultural building of the immediate future be good or bad, there is at all events to be plenty of it. Besides the partitioning of estates, which will necessitate many new buildings, account must be taken of the conditions mentioned by Sir Thomas Middleton in his brief introduction to this book: "At no time in our agricultural history," he says, "has the art of the builder been more urgently required on the farms of the country than now, at the end of the Great War. Since 1914 there has been an extension of nearly two million acres in the area under arable cultivation in the United Kingdom, and with this extension the need for farm-buildings has greatly increased." Then again, "during the war, building, and even ordinary repairs, have for the most part been impossible; thus the arrears of work to be overtaken are very great."

During the fury of building that is presently to ensue, it will be necessary to observe strict economy; and to show how this object may be attained is the main object of this book. It was hardly necessary for the author to explain that "the term 'economic' is not to be understood as referring to cheapness merely. Economy of design embraces (1) suitability of each structure for its purpose, (2) convenient arrangement for economic working, and (3) economy of initial cost and future maintenance." All this the architect understands as the A B C of his profession. It is the subsequent application to practice in this class of structure about which, in some few special instances, he may find this little volume helpful.

In his chapter on "Economic Principles," the author includes light, ventilation, and drainage; and these items undoubtedly come under this head quite legitimately, when their effects, either immediate or remote, are duly considered. Ever since the days of old Thomas Tusser, writers on agricultural subjects have been peculiarly philosophical; while Arthur Young and the redoubtable Cobbett are outstanding examples of the downright commonsense directness of utterance that is an unailing characteristic of the writer on rural topics, whether they refer to corn or construction, beeves or byres. In the matter of style, this book is terse enough; and if the architect unaccustomed to agricultural work finds that occasionally a recommendation falls short of the standard to

which the general practitioner is accustomed—for example, the prescription of a damp-proof course of slate in cement, or of hot tar and pitch, in preference to the specially constructed courses that are now so plentiful and so effective—he must make due allowance for the innate conservatism of the rural builder. This citation, however, does not fairly exemplify the quality of a book that abounds in sound practical information of a kind that is just now most urgently required.

"Economic Farm Buildings: Systematic Planning, Improvement, Construction." By Charles P. Lawrence, F.S.I. With an Introductory Note by Sir Thomas Middleton. With 89 illustrations. London: The Library Press Limited, 26 Portugal Street, W.C. Price 10s. 6d. net.

The Empire Municipal Directory.

Much—or, indeed, most—of the information with which this directory is so closely packed is of the utmost utility to architects as well as to traders. Local authorities of all denominations—county, borough, county-borough, municipal, urban, rural, and port sanitary—are set out alphabetically, with brief particulars of all that one would wish to know about them as a preliminary to closer acquaintance. This information is given with respect not only to the United Kingdom, the overseas dominions are included, this comprehensiveness greatly enhancing the value of the work to export traders, who may learn from it to whom to address their communications. But the book is much more than a directory. It includes a long series of special articles on almost every phase of municipal government; and, in addition to a mass of miscellaneous information falling within this scope, there is appended a very business-like diary showing three days to the page. "The Empire Municipal Directory" is unquestionably one of the most useful works of its class.

"The Empire Municipal Directory and Year Book," 1920-1921. Thirty-eighth annual issue, price 7s. 6d. net. London: The Sanitary Publishing Co., Ltd., 8 Breems Buildings, E.C.

The Art and Craft of Stained Glass.

To-day it is more than ever necessary to reaffirm what art is, and to restate what it does, to explain its place in civilization, and its reciprocal relationship to the mind and soul of man. Its influence is so commonly ignored, because its effects are impalpable and incalculable. The author of this booklet on stained glass quotes Schiller's wise saying, "Take care of the beautiful; the useful will take care of itself." It is a truth that just now is very commonly inverted. Hence the complete relevancy of the author's introductory paragraph: "Art is not a plaything; it is not even a luxury, but should have a serious and distinct influence upon our lives. This certainly is so, perhaps unconsciously more than we realize, in home decorations and appointments and in dress."

These useful generalizations, and a few others, the author has either culled from the sages or has thought out for himself. But philosophical views of his subject are not, quantitatively, the major part of his booklet. He gives an interesting though brief description, free from technical jargon, of the practical processes involved in stained-glass window making, from its inception to its fixture. He explains, by the way—what it is very useful to know—that "it is quite a misunderstanding to suppose that a stained-glass window for home decoration is a permanent fixture, which cannot be taken away from the house. It is simply fixed against the plate glass already in. Being self-contained, like a picture, it can be fixed or removed easily." From this it will be seen that the booklet does not deal exclusively with the church uses of stained glass.

He holds that what Ruskin said of Gothic ornament—that it was not an art for churches alone, but for the people, their houses and homes—is equally true of stained glass; for “why should we reserve our art-craft for religious edifices alone, when for home decoration it offers an equal power of charm and instructive delight?” Few private houses of any importance are without specimens of this ancient and noble art, which in the literal as well as the figurative sense is the most potent means of lending tone and colour to an interior.

“On the Ancient and Beautiful Art and Craft of Stained Glass.”
By B. Dean Walmsley, Artist and Craftsman in Stained Glass.
Wood Street, St. Annes-on-Sea.

Publications Received.

“The Panelled Rooms. Victoria and Albert Museum. V. The Hatton Garden Room.” Price 1s. 6d. Published under the authority of His Majesty’s Stationery Office.

“Design in Landscape Gardening.” By R. R. Root, B.S.A., and C. F. Kelley, A.B. Price 15s. net. B. T. Batsford, Ltd., 94 High Holborn, London.

“Little Illustrated Books on Old French Furniture. III. French Furniture under Louis XV.” By Roger de Félice, translated by Florence Simmonds. Price 4s. 6d. net. Wm. Heinemann, 20-21 Bedford Street, W.C. 2.

Any of these publications may be inspected in the Reading Room, Technical Journals, Ltd., 27-29 Tothill Street, Westminster.

“Old Crosses and Lychgates.”

In the illustrated review of this book appearing at page 24 of our July issue, the price was incorrectly stated. It is 18s. net.

CATALOGUES & TRADE NOTICES.

The Hy-Rib Handbook.

This handbook is distinguished from most other trade publications by its handiness, compactness, and logical arrangement. Its size and form make it very convenient to handle, its illustrations are, in most instances, photographic reproductions of the highest class, printed on excellent paper, and the information conveyed is precisely what an architect wants to know, and, clear of all mere verbiage, is placed exactly where he would expect to find it, even if the indexes did not tell him.

First he is told, in the fewest possible words, what Hy-Rib is—“a steel sheathing stiffened by rigid high ribs. The ribs and the lath are manufactured from a single sheet of steel, making it a complete unit of lath and studs”; then, how it saves centering and studding; next, its field of application, which seems unlimited, and includes construction work of all kinds—walls, floors, roofs, partitions, ceilings, and firing, while it is curved for the construction of arched floors, culverts, conduits, silos, tanks, reservoirs, and tunnels; and then, in orderly succession, come the statements of fact on which are based its claims for economy and permanence. Following this very succinct introduction, there is a very businesslike description of the general methods of application of Hy-Rib to various uses. About a hundred and fifty illustrations show almost as many varieties of structural or other uses to which Hy-Rib has been applied, and the method of applying it is illustrated by means of detailed diagrams. We note that the material has been very extensively employed in housing. This is a catalogue that will be carefully kept for reference.

“Hy-Rib, Combined Centering and Reinforcement: Its Nature and Application,” etc. Seventh Edition, 1920. The Trussed Concrete Steel Co., Ltd., 22 Cranley Gardens, South Kensington, S.W.7.

Smoke Abatement.

The Committee on Smoke Abatement appointed by the Ministry of Health has just issued an interim report dealing with the evil of burning raw coal in open fireplaces. Interesting photographs illustrate the report, showing examples of decay and sooty incrustation of portions of public buildings in London. The Committee are satisfied that means are available for cooking, heating water and rooms, which produce little or no smoke. A new coke-fired hot-water supply boiler tested by the Committee is described as suitable for use in a living-room. This is a combination of a domestic boiler and open fire, having the appearance of an ordinary open grate. The grate burns ordinary coke, producing practically no smoke. The Committee, recognizing the wide prejudice in favour of open fires, limit their recommendations to the extent that none of the houses built with the assistance of the Government subsidy should contain more than one, or, at the most, two, coal grates, and these should be of a type adapted to burn coke as well as coal.

New Mazda Gas-filled Lamps.

Messrs. The British Thomson-Houston Co., Ltd., Mazda House, 77 Upper Thames Street, London, E.C. 4, announce further developments in gas-filled lamps. Mazda gas-filled lamps (for 100 and 200 volt circuits) were at first only manufactured in comparatively large sizes—500 watts and upwards. These lamps were, obviously, owing to their large capacity and considerable dimensions, not available for householders, small shopkeepers, etc. With the subsequent development of the 100-watt 200-volt lamp and the 60-watt 100-volt lamp a great impetus was given to the “gas-filled” principle. These new lamps could be used in shops of any size and kind, and in the larger rooms of private houses. There still remained, however, many conditions in which gas-filled lamps could not be suitably employed. The production (which the firm have recently announced) of a 40-watt 100-130-volt and a 60-watt 200-260-volt lamp should have much influence on the artificial lighting of private houses, since these sizes are suitable for domestic use. Apart from cellars, passages, and other places where a dim or strictly local illumination is required, there seems now to be no single domestic, public, commercial, or industrial condition to which the Mazda gas-filled lamp cannot be applied. Both lamps have ring filaments, and can be operated in any position. They are normally fitted with standard bayonet caps. The approximate overall dimensions of the 40-watt 100-volt lamp are: diameter $2\frac{3}{4}$ in., length $4\frac{3}{4}$ in.; and of the 60-watt 200-volt lamp, diameter $2\frac{3}{4}$ in., length $5\frac{3}{4}$ in.

Reinforced Concrete Specification.

Of special value at the present moment, when reinforced concrete is being used more extensively than ever before, and in a greater variety of applications, is the “Standard Specification for Reinforced Concrete Work,” which has just been issued, price 1s. 7d. post free, by the Concrete Institute, Denison House, 296 Vauxhall Bridge Road, Westminster, S.W.1. It is no doubt fully authoritative and deserving of the utmost confidence, but this claim should have been made and substantiated in a preface showing in what circumstances the specification was produced. Such an introduction would not only have set the seal on the authentic character of the document, but would have been of some slight value as a contribution to the annals of reinforced concrete. For a second edition, which is certain to be demanded very soon, this omission should most certainly be repaired.



Drawing by Mrs. Nesbitt.

Regd.

PUDLO

BRAND

Trade Mark.

CEMENT WATERPROOFER.

This unique powder is used for damp walls, whether owing to porous bricks or stone, or due to a defective dampcourse, or when earth is banked against a wall. Very simple work, for the waterproofed cement rendering can be done inside or outside the building.

An external rendering is preferable when it can be conveniently applied, as suggested in the above sketch, but when the dampcourse is absent or defective an internal rendering of cement, waterproofed with our product, is the most simple and economical method of overcoming the dampness. It is absolutely effective and saves the cost of a horizontal insertion.

Used also for Flooded Cellars, Leaking Tanks, Flat Roofs, Baths, Reservoirs, Garage Pits, Concrete Buildings, etc.
 Tested by Fajia, Kirkaldy, Cork University, the Japanese, Dutch, and Spanish Governments, and the most eminent experts.
 Used by the Admiralty, the War Office, the India Office, the Crown Agents, the Office of Works, the General Post Office, etc.

BRITISH! and, apart from Patriotism, THE BEST!
 Send for descriptive booklet—free.

Manufactured solely by KERNER-GREENWOOD & Co., Ltd., Market Square, King's Lynn.
 J. H. KERNER-GREENWOOD, Managing Director.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

The Pylon.

No need to explain what is meant by "the Pylon." Everybody understands the specific application of the word to a design for a national memorial proposed for erection in Hyde Park. The really ferocious attacks that were made on the design immediately on its publication would almost seem to be a violent reaction from the doting worship of the Cenotaph. There is really as little reason for the one form of violent emotion as for the other. Those critics who formed a really judicial estimate of the Pylon were everywhere agreed that in character and in scale it was quite alien to its purpose, and to that verdict the champions of lost causes have as yet made no response. It may be safely assumed, therefore, that the scheme is stillborn, and nothing further need be said about it, except that a national memorial, if we are to have one, must not be a one-man adventure. The design should be obtained through an Empire competition.

G.P.O. Dementia.

A league for boycotting the G.P.O. has been formed, and it will claim many adherents. Postal rates, whether for letters or for packets, have become ruinous. Apparently the G.P.O. directors are hugging the stupid fallacy that to increase rates is to increase revenue. Even if that theory were true (as within limits it certainly may be) the policy of the G.P.O. would be unsound. A frantic attempt to make his Department "pay" is very natural on the part of the Postmaster-General, but it is not necessarily wise; and even if it were successful, as it is not at all likely to be, the Postmaster-General's gain would be the country's loss—what is gained in revenue being more than lost through the decline of taxable trade. How serious a menace to business these monstrously excessive postal rates have become may be illustrated from the case of this REVIEW. The inland postage on it is actually ninepence. This exorbitant tax is utterly indefensible. Not merely is it a flagrant example of extortionate profiteering, it must inevitably act in restraint of trade. And of course it is anomalous. Equally heavy newspaper packets are carried for a penny. The G.P.O., established as a means of promoting trade and of encouraging the arts and sciences, seems now to be bent on crushing them. Steps must be promptly taken to check its mad career of profiteering, or businesses will be ruined wholesale by the agency that was created to succour them. As to the increased cost of telegrams and telephone messages we have no patience to speak.

Surrendered Masterpieces.

A minor though important article of the Treaty of Peace signed at Paris has just been fulfilled by Germany. Sir Claude Phillips has been officially informed by the Director of the Beaux-Arts at Brussels that last Saturday Germany surrendered to the Belgian Government two famous masterpieces of art—the wings of the great "Adoration of the Lamb," painted by Hubert and Jan van Eyck for the cathedral of St. Bavo of Ghent, and the wings of the polyptych "The Last Supper," by Dierick Bouts, of which the central panel was at first believed to have been involved in the destruction of the city of Louvain. With the ceding by the Kaiser-Friedrichs Museum

of the twelve panels of the "Adoration of the Lamb," Van Eyck's sublime conception in its entirety is restored to the country where it was originally set up, nearly 500 years ago. Sir Claude Phillips dealt with the subject in a special article in "The Daily Telegraph" of 6 July.

Quenby Hall Furniture.

Lady Henry Grosvenor having decided to sell the Quenby Hall furniture, it was offered at auction by Messrs. Knight, Frank, and Rutley, in the mansion on 21 July and following days. It will be remembered that the famous old house is about eight miles from Leicester.

Westminster Abbey.

Bishop Ryle, Dean of Westminster, must feel deeply gratified by the spontaneousness and warmth with which his appeal for funds for necessary repairs to the Abbey was supported by the entire British Press. It is doubtful whether any other building in the world commands such deep and widespread veneration, and there is little doubt that the amount (£250,000) thought to be necessary for securing its stability will be ultimately forthcoming, even at a time when the pecuniary burdens of citizenship have reached a climax.

The Lincoln Statue at Westminster.

A pedestal of lath and plaster provided for the St. Gaudens statue of Lincoln in Parliament Square was provided for the unveiling ceremony, the granite base being as yet to seek. Commenting on this arrangement, a contributor to the "Star" observes that "as a matter of fact, a temporary pedestal is not at all a bad idea, as it gives an opportunity to correct errors in detail before being committed to the permanent material. London might, indeed, have been spared many an eyesore if some of her entire statues had been erected in a temporary material in the first instance." He concludes, rather cruelly, "And there is something to be said for plaster statues on permanent bases."

Mr. Briton Rivière's Will.

Mr. Briton Rivière, R.A., left estate of the gross value of £35,936, with net personalty £33,385. His will is interesting. In it he stated that he had always felt that his picture, "The Temptation in the Wilderness," presented by him to the Corporation of the City of London, although one of his best works, was on purely imaginative lines, and as he wished them to have a representative specimen of his animal work he left to the Corporation, to be hung on the line at the Guildhall, his picture "The Bank of an African River," exhibited in the Royal Academy in 1918, and generally considered by artists to be his best and most complete work. He left one of his sketches to each of his children, and after other family bequests he directed that if there should be more than four of his subject pictures publicly exhibited more than a year before his death his executors from such excess might make gifts in his name of such picture or pictures to permanent public art galleries of towns in the United Kingdom, choosing the most important works suitable for public exhibition, such pictures, when given, to be publicly exhibited.

A Plain Statement on Regulated Profits & Lump Sum Contracts

THERE is still confusion and misapprehension on this controversial subject. Letters have been appearing recently in the Press on the so-called "Cost-plus-profit-Contracts," the suggestion being that the greater the cost the more the profit.

The plain fact is that Contractors will welcome the time when such stability is established that they can accept the Lump Sum Contract again, and so secure the full benefit of their skill and organization.

But until such time comes it is to the mutual advantage of Building Owner and Contractor that risks and profits should be regulated.

The Building Owner need not be blind. In all Cost-plus-profit-Contracts the quantities should be taken out and the current estimated cost ascertained. With this information a sum for Establishment charges, use of plant, and profit can be agreed; and this lump sum will be a low one, *if the Contractor stands to share in any saving effected upon the estimated cost.*

But under any contract system the all-important point is the relationship between Client, Architect, Surveyor, and Builder. Mutual confidence is the essential for mutual interests, and the criterion on any point should be "what is the square deal" rather than "under what clause in the contract can a difference be adjusted."

HIGGS & HILL, LTD.

BUILDING CONTRACTORS

CROWN WORKS, SOUTH LAMBETH ROAD

LONDON, S.W. 8

Telephone No.: Briston 2340

THE ARCHITECTURAL REVIEW.

Death of Max Klinger.

A message from Berlin announces the death of Max Klinger, the German artist, at Naumberg from heart failure. Born at Leipzig in 1856, he studied under Gussow, and first exhibited at the Berlin Academy Exhibition in 1878. He showed two series of pen sketches, a "Series upon the Theme of Christ," and "Fantasies upon the Finding of a Glove." His early works were hailed by some as the result of real genius, and by others as the production of a madman. By a mixture of the manner of aquatint and pure work of the needle he, however, brought the capacity for expression in etching to a high standard, and some examples of his work have been very highly praised by competent judges. He was not only a painter and etcher, but a sculptor also, and one of his statues, seen in the International Society's Exhibition twenty years ago, was much discussed, portraying, as it did, the German rather than the Greek idea of an athlete.

Private Building Licences.

Mr. Wm. Woodward, F.R.I.B.A., F.S.I., has had the following letter published in "The Times" of 27 June: "Sir,—The Marquess of Salisbury was fond of saying that we should never believe a statement until it had been officially contradicted. Dr. Addison, in the House last night, denied the soft impeachment that he was 'contemplating the introduction of a measure to provide that no private building operations or repair works should be undertaken, except under a licence to be issued by the local authority and confirmed by his Department'; but he added he was quite in the early stages of

amendments to the 'luxury' provisions in his housing schemes, which had created some difficulties by the local authorities. Major Barnes (who knows what he is talking about) evidently 'smells a rat.' I smell several, and the odour is that of an expiring Department in the last throes of an erring, mistaken, and costly life. May I, as a taxpayer, ask the House of Commons to watch most carefully, and in detail, the 'amendments' to which Dr. Addison refers?" Mr. Woodward's letter is symptomatic of the irritation that the unnecessary continuation of Government control is everywhere exciting. Its style is what Andrew Lang would call "a separate ecstasy."

University Readership in Architecture.

The Senate of the University of London have conferred the title of Reader in Architecture upon Mr. Arthur Stratton, F.S.A., F.R.I.B.A. For some years Mr. Stratton has held the post of lecturer in the School of Architecture at University College, and his new appointment is tenable at the same College. Mr. Stratton's literary work is well known. His large and comprehensive work on "The English Interior," which traverses the styles of interior decoration in English homes from Tudor times to the nineteenth century, is about to be issued through Messrs. B. T. Batsford. It is some years since he published an interesting monograph on Sir Christopher Wren. Later he completed the monumental work on "Tudor Architecture in England," commenced by the late Thomas Garner, and he also edited the most recent edition of Anderson's "Architecture of the Renaissance in Italy." He has been a frequent contributor to this REVIEW.

DRAKE & GORHAM, Ltd.

Note New Address:

DEPT. E

36 Grosvenor Gardens, LONDON, S.W.1

Telephone No.: 9060 (5 lines).

29 Piccadilly - - MANCHESTER

50 Wellington Street - - GLASGOW

ELECTRICAL EQUIPMENT

FOR

Country and Town Houses

Industrial Works and Factories

FIBROUS PLASTER



Carton Pierre, Woodwork, Carving, &c.

EXECUTED BY

G. JACKSON & SONS, LTD.

49 RATHBONE PLACE, OXFORD STREET, LONDON, W.1

THE ARCHITECTURAL REVIEW.

Cabinet Plans for Housing.

A new scheme for the acceleration of the Government housing programme has been under consideration by the Cabinet. It is proposed that, where local authorities are not making good progress with their schemes, the Office of Works should be entrusted with the work. This is already being done by arrangement in a few localities, and a Housing Board has been established at the Office of Works under its chief architect, Sir Frank Baines. Under the new scheme the Ministry of Health will buy the necessary materials and will provide the money for building, leaving the local authority to repay the full amount with interest in three years.

British Museum Reopening.

On 15 July the Prints and Drawings Exhibition Gallery and the western half of the ground-floor gallery of the British Museum, containing European pottery and porcelain and a portion of the mediæval collections, were reopened to the public for the first time since the war. The Tate Gallery is also reopened.

A Restored Rembrandt.

In "The Times" of 7 and 12 June attention was called to the exhibition and subsequent sale at Messrs. Christie's of a picture catalogued as by Rembrandt, entitled "Heraclitus and Democritus," on canvas 43 in. by 54 in., the property of

Captain Alston-Roberts-West. The picture was covered with such a thick coat of old varnish that English dealers were afraid to risk the chance of cleaning. Many good judges were convinced that it was a genuine Rembrandt, and one of these declared that it was "not only by Rembrandt, but one of his masterpieces." The picture was bought for 4,800 guineas by Mr. Goudstikker, of Amsterdam. It has since been cleaned, and has been pronounced by an expert to be a splendid example of a Rembrandt of about 1660.

St. Ives, Cornwall.

In the article under this heading which appeared in the July issue of this REVIEW, all the illustrations were, by implication, attributed to Captain R. Borlase Smart. This attribution is not quite accurate. All the illustrations except two were reproduced from drawings by Captain Smart; but "Down-Along," on page 11, and "The Harbour Shore," on page 15, were reproduced from paintings by the author of the article, Mr. Frank L. Emanuel.

Removal and Partnership.

Messrs. Lanchester, Rickards, and Lucas have removed their office from No. 47 to No. 19 Bedford Square, W.C.1. Mr. H. V. Lanchester and Mr. Pieter Rodeck, having entered into a partnership for Northern India, have established an office at Lucknow, U.P.

HOUSING SCHEMES & SMOKE ABATEMENT

GARDEN CITIES and all new dwellings may now be rendered independent of Crude Coal as fuel.

A Coke-fired Hot Water Supply Boiler and refuse destructor used in conjunction with a gas cooker and gas-fires makes an ideal labour-saving heating and cooking equipment which is **ABSOLUTELY SMOKELESS IN OPERATION**

Consulting Engineers, Architects, and Local Authorities contemplating Housing Schemes are invited to write

THE LONDON COKE COMMITTEE,
84, HORSEFERRY ROAD
S.W.1

'Phone: Victoria 8100



OSLER
100 Oxford St
LONDON. W.