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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



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

Vol. XLVIII

November 1920

No. 288

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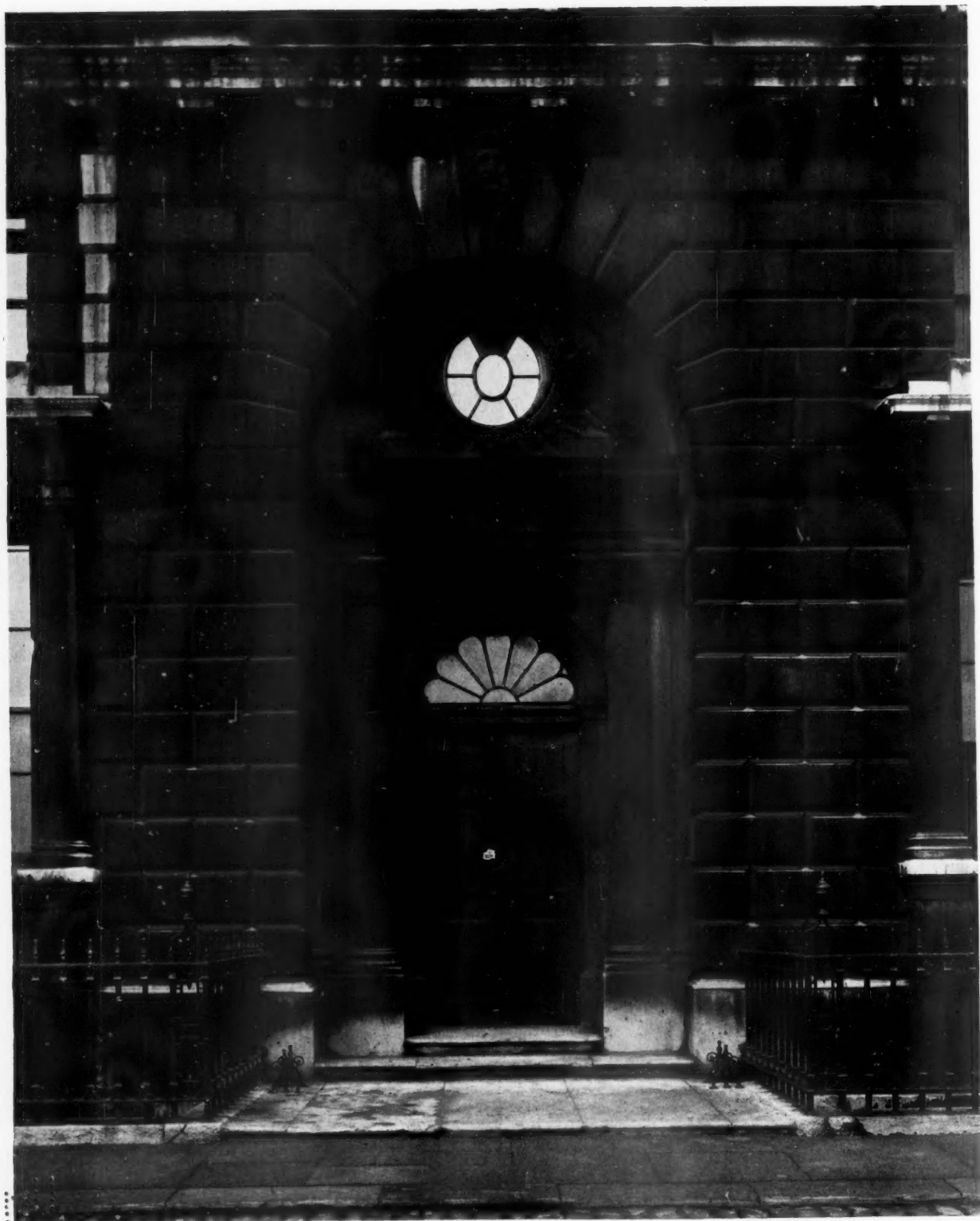


Plate I

November 1920.

DOORWAY, SOMERSET HOUSE, LONDON.

Sir William Chambers, Architect.

The Charm of Montreuil.

By Frank L. Emanuel.

Illustrated from Oil Paintings by the Author.

TO the hundreds of painters in whose hearts the dignified charm of dreamy Montreuil had won a warm corner, it must have come as something of a shock that so serene an abode of peace should, during the Great War, have served as General Headquarters for the British Army, radiating the vigour and the valour that compelled victory. The ancient fortified hill-town found itself once more drawn into the vortex of all that was at once the most constructive and the most destructive in modern activity. Suddenly awakened by the tocsin after centuries of semi-somnolence, the dear old town proved herself willing and able to play an important part in the most appalling struggle of all time.

Accounts that come to hand would seem to prove that the military authorities appreciated that in being stationed at Montreuil their lines had fallen in an exceptionally pleasant place, and that it was no merely "deadly dull little hole" in which they were quartered, fit perhaps for a lot of sentimental painter chaps, but "no catch" for a group of brilliant staff officers.

Perhaps the excellence of the culinary art as practised at the Hôtel de France, renowned far and wide among French gourmets, helped to put the military in good countenance with the town. I refer to those who were not to be attracted by exceptional urban picturesqueness set amidst glorious landscape. Muirhead Bone has published amongst his collection of war drawings one of the charming courtyard of "the France" with its ceiling of tender blue sky criss-crossed with a trellis of Virginia creeper, and another of the beautiful little château once occupied by a favourite band-master of Napoleon and for many years past by Mr. H. Van der Weyden, one of America's most

brilliant and versatile painters, now a naturalized Englishman living in England. He was a distinguished member of the little American coterie that had settled permanently in Montreuil.

The Hôtel de France is notable among the numerous attractive hostelries in the town as having been one of the great coaching inns on the direct route from Boulogne to Paris and as having provided the bedroom in which Sterne, in his "Sentimental Journey," lays a memorable scene of gallantry. Nowadays the town is no more than two hours' journey from our own coasts.

Montreuil-sur-mer, to give it its full title, is often confounded with the Montreuil near Paris and with the Swiss Montreux. Our Montreuil is no longer on the sea. The town has not moved, but the sea has. True, if it were not for the hills in between, we could see the Channel from the ramparts. The lighthouses at Paris Plage are visible, and ships' sirens are audible; but the sea escaped years ago down the river. This stream still turns the tumble-down mediæval water-mills that span it in a string below the extra-mural or *ville-basse* portion of Montreuil. Some miles further down is the picturesque fishing port of Étaples, well



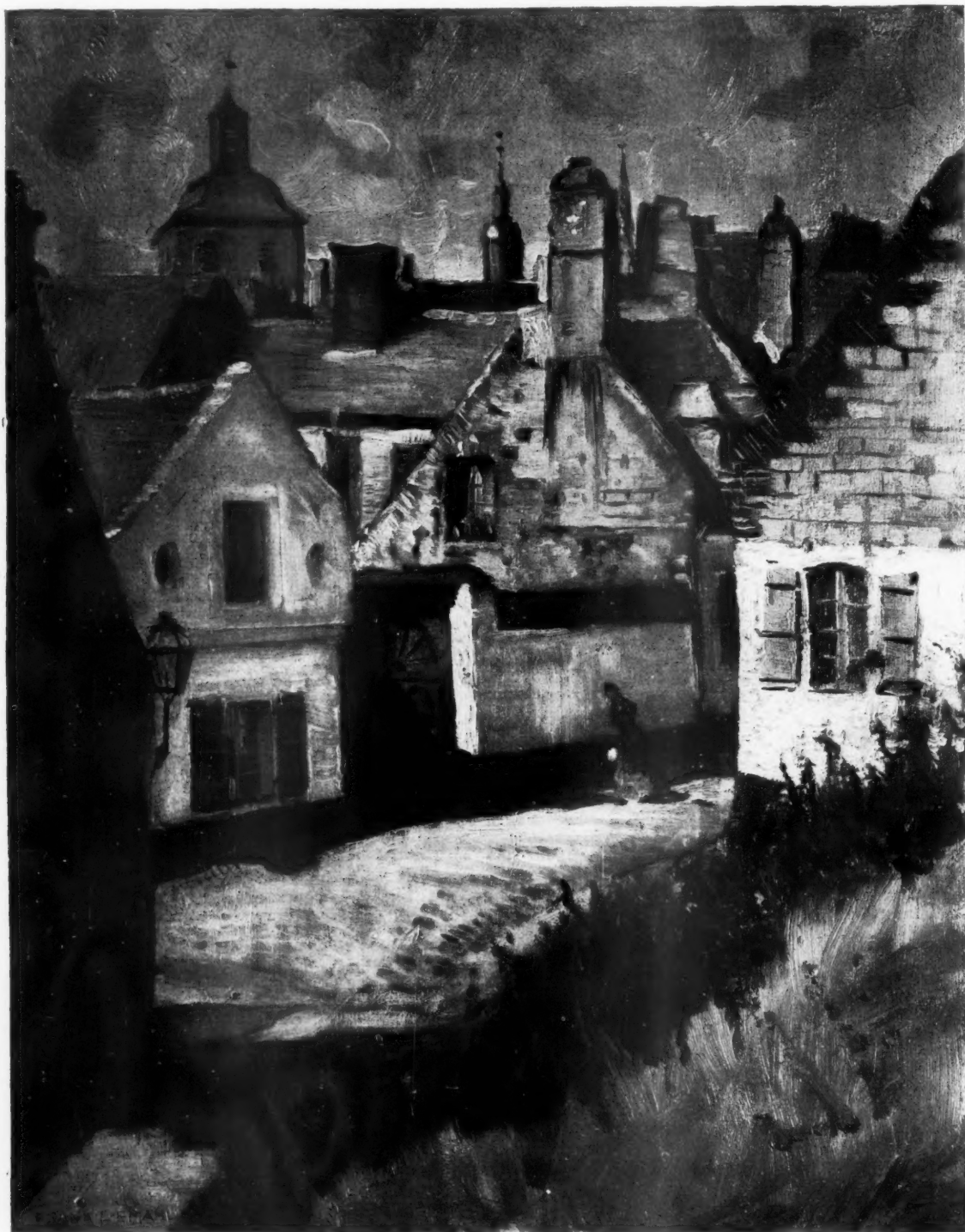
AN INN YARD, MONTREUIL.

beloved of artists and likewise the player of important parts during the war.

One mounts up to Vauban's wide ramparts, which still completely encircle the town, between noble trees, and passing through an ancient gateway may reach the street known as the Cavée. This is an extraordinarily fantastic cobbled thoroughfare, too steep for any but foot traffic (wheeled traffic must make a detour), which winds between a quaint agglomeration of tumble-down inns and cottages in every stage

of decay of thatch, of tile, of brick, and of plaster. In fact, the most solid thing on the spot is its odour. This hill always swarms with filthy children and other picturesque persons. The whole scene looks unreal, so irresistibly does it remind one of Robida's or Victor Hugo's drawings of purely imaginary picturesque towns. The higher one mounts, the

domestic architecture to charm the architect, besides the great market-square buzzing with the commerce of the farmers of the district who have driven in with their live and dead stock, the pig-market in its Place (which advertises its own locale), the little fish-market Place with its dainty fountain, and so forth; then, beyond all, the exquisite velvety views over miles and miles



A CORNER OF MONTREUIL, FROM THE RAMPARTS.

cleaner the streets. The Cavée leads up to a congeries of old winding streets, of clean breezy squares and verdant smiling gardens securely girt around by the tree-grown ring of ramparts. Apart from the great church in its square of sombre silent mansions there are a celebrated Gothic chapel, minor churches, a fortress, and many interesting specimens of simple

of rolling thickly wooded country and richly cultivated lands dotted with red-tiled whitewashed farms visible from every street-end. It is probable that, as in pre-war days, Montreuil will in summer contain nearly a hundred English and American artists suffering from an *embarras de richesses* of subjects. Some took large canvases out of doors and struggled with them

THE CHARM OF MONTREUIL.



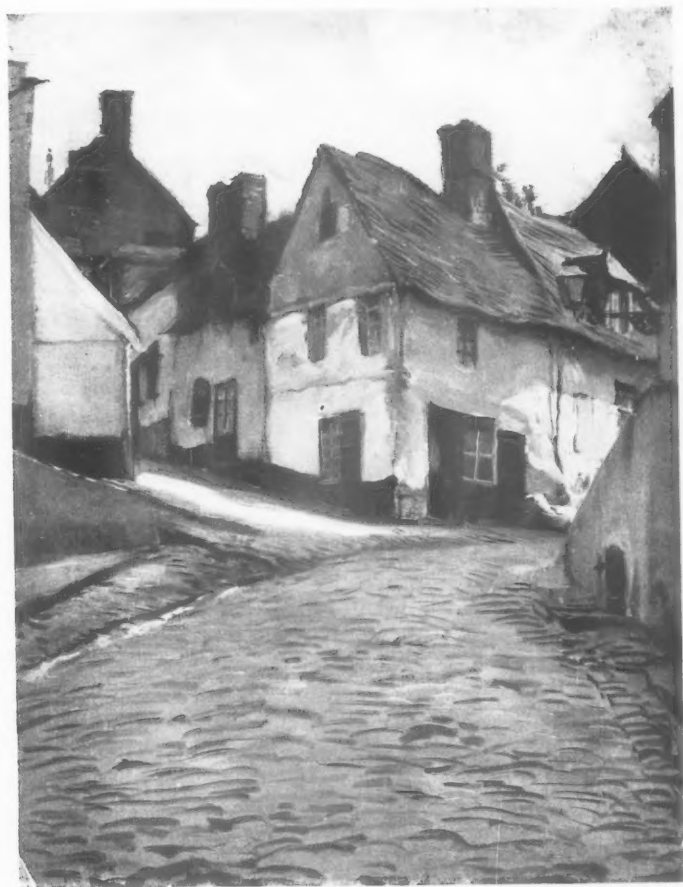
Plate II.

November 1920.

A STEEP STREET, MONTREUIL.

From an Oil Painting by Frank L. Emanuel.

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THE ORANGE HOUSE, MONTREUIL.

against wind, and gnats, and children, and all the other plagues to which artists are prone. Others painted sketches from which to produce the larger works in a studio, whilst yet others merely gazed around, visually absorbing their *motif* to place it on canvas at home. Judging by the condition of the streets of Montreuil, however, these last must have been few, for there were artists all over the town. One might come across a little square off the High Street monopolized by them, for an art class was wont to pose a model against the fountain in the centre, and from within the encampment of encircling easels nothing could be heard but the scrunch of vine charcoal, the tinkle of the water-colour brush in its bowl, and the squish of oil-paint meeting virgin canvas. On wet days many a dusty garret up in a high-pitched mansard lighted with quaint dormer windows was converted into a studio. An old church which served both as the Municipal School of Art and the Fire Station was also kindly lent to the visitors for use in bad weather.

In Montreuil the word *Anglais* used to be synonymous with *artiste peintre*: for every artist *must* be an Englishman (French artists did not patronize the town), and every Englishman an artist. Later *Anglais* stood for *brave soldat alli *, but the arts of peace have once again replaced the arts of war. The natives used to take the keenest interest in pictures and their production, and from toddling babes upwards were self-constituted critics who gave loud vent to their opinions.

Thus Jules, aged six, after carefully examining one's work will say in a tone of absolute conviction, "Oui! c'est bien fait!" while Henri, aged seven, says in a manner which prohibits dispute, "Non, ce n'est pas bien du tout, et moi je pourrais faire autant—si j'avais des couleurs." This craving for colours was chronic at Montreuil. Nearly every child had caught the

painting fever, and sat about the streets with scraps of materials begged, borrowed, or stolen, and tried to sketch. They were always begging for colours and brushes, for the last gasps in tubes, and for such brushes as were going bald—instead of, as in Brittany, for sittings and for lumps of sugar. Thus there would seem to be local tastes or regional preferences in art.

Our illustrations are reproductions from rapid oil sketches made by the author in the charming old walled-town of Montreuil-sur-mer, which, it will be remembered, was British Headquarters in France during the greater part of the war. The sketch on page 108 shows a glimpse of some of the humbler houses, with the tower of the great church peering over them. A characteristic feature, the effect of which is lost in the black-and-white reproduction, is the rich red-brick quoining to the gables on the left; the red-brick surmounting a stone wall which is whitewashed in its lower portion and painted black next the ground.

The sketch on page 107 shows the entry of one of the old posting inns. Its yard, coloured with primrose and white, has a somewhat Spanish appearance. The faded purple board over the arch bears the name of mine hostess Veuve Saison.



IN THE MAIN STREET, MONTREUIL.

P. & O. House, Cockspur Street, S.W. 1.

Arthur T. Bolton, F.R.I.B.A., Architect.

N OS. 14, 15, and 16 Cockspur Street, London, S.W. 1, are now occupied by the Peninsular and Oriental Steam Navigation Company, and have been completely transformed and newly equipped for service as the company's chief passenger-booking offices.

The handsome new façade and interior adornments are from designs by Mr. Arthur T. Bolton, F.R.I.B.A., and the work without and within has been carried out under his supervision. The architect, while preserving the principal structural features, has removed a considerable amount of superabundant enrichment both from the inside and from the exterior of the building. The interior now presents a colour scheme in white, gold, and mahogany, the last-named tint coming from the richly figured panelling which surrounds the main hall to a height of about 12 ft. Above this panelling is a frieze of deep white, and this tone is carried into the ceiling, which is supported by white columns having enriched capitals in dull gold. The huge chandeliers of the former régime have been removed, and the ceiling now provides a field for twelve decorative panels which constitute the most distinctive feature of the interior.

Mr. Frederick Beaumont, R.I., the artist who executed these panels, has succeeded in imparting pictorial representation without detriment to the sense of structural value which any permanent feature of a building should always show. Mr. Beaumont's treatment of his subjects recalls the work of Puvis de Chavannes in the Panthéon at Paris and in the Amiens Museum, Mr. Beaumont's work, however, showing less cold austerity than the work of the great French artist.

A central circular panel in the ceiling shows St. George and the Dragon, and to the north of this is a panel figuring Neptune in his chariot driving sea-horses; the south panel representing a vision of India passing across the sea to meet the advancing West, the winged figures symbolizing the far-

flung influence of the P. & O. Company in the East. Nine surrounding panels are occupied with sea subjects, in depicting which the artist is extremely happy. The crested waves of the running seas, the springing limbs of the animals, and the clouds of the changing skies, are frankly recognized, and painted representatively—that is, without distortion of the natural form of the objects painted. Three minor overhead panels at the inner end of the main hall show birds on the wing

beneath blue skies whose depth is intensified by delicately tinted cloud bands; and the decoration of the offices will be completed by placing on the frieze-line, above the mahogany wall-panelling, salient scenes in the history of the company. The original scheme of the paintings was worked out with Lieut. Geoffrey Allfree, R. N. R., who was drowned off the coast of Cornwall during the war. After his death, the general idea being retained, the work has been carried on by Mr. Beaumont with considerable modifications. Only the ceiling is at present completed.

In the main hall, as in the other apartments, the architectural treatment has aimed successfully at simplicity and refinement. Mr. Bolton has provided a new front of Scotch granite, extending from the pavement to the cornice over the three large windows that fill the lower frontage. Figures of Asia and Britannia, modelled by Mr. E. G. Gillick, and cast

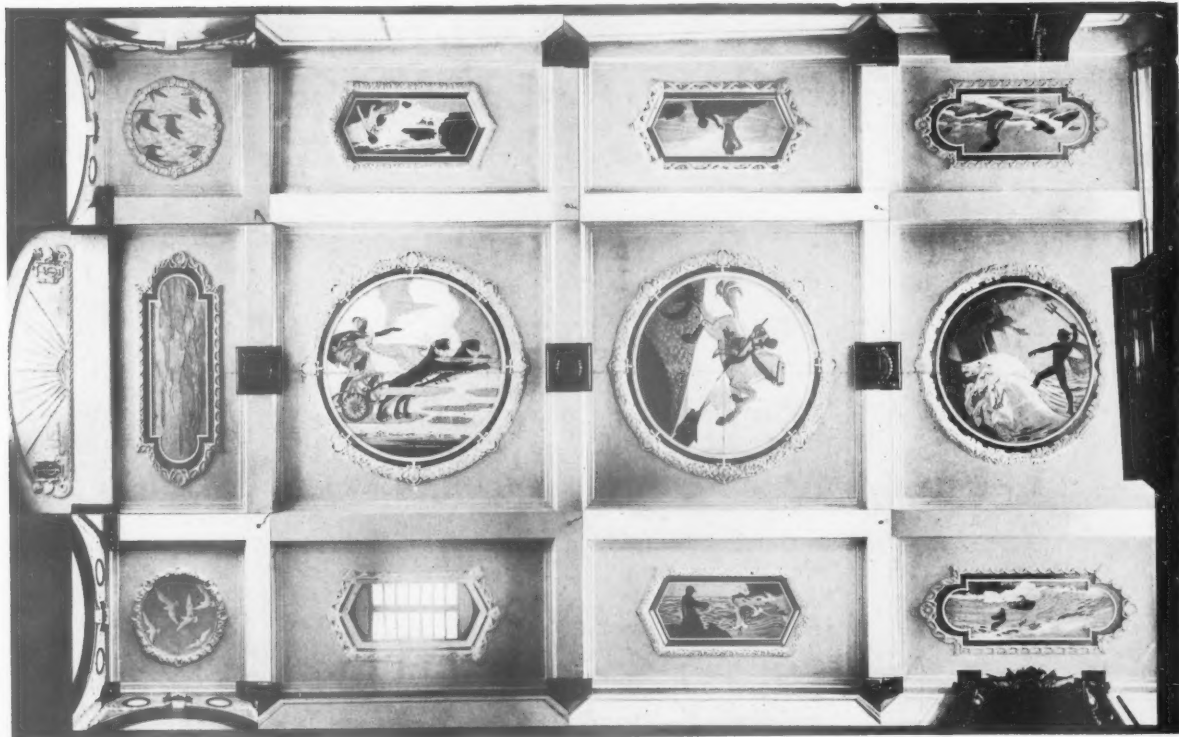
in bronze, form caryatids at the entrance to the shipping office; and the general effect of the new façade is that of a decidedly dignified addition to the architecture of the thoroughfare in which it stands.

Messrs. Trollope & Colls, Ltd., of West Halkin Street, were the general contractors.

Other contracts include: granite by Messrs. Fyffe of Aberdeen; bronze lettering on fascia, chandeliers from the architect's designs, counter standards, etc., by the Birmingham Guild; lead glazing by Messrs. Harvey & Ashby of Birmingham; renovation of solid cement columns by Messrs. Bellman & Ivey; goods lift by Messrs. Waygood-Otis.



WAITING-ROOM IN THE SHIPPING OFFICE.



CEILING OF THE SHIPPING OFFICE.



SHIPPING OFFICE, P. & O. HOUSE.

Arthur T. Bolton, F.R.I.B.A., Architect.

GUARANTY TRUST COMPANY OF NEW YORK, 50 PALL MALL EAST.



WAITING-ROOM.

Modern Interior Decoration.

Guaranty Trust Company of New York, 50 Pall Mall East, S.W. 1.

WAS it the Poet Laureate of the Beefsteak Club who, having exclaimed "In town let me live and in town let me die, For I do not care for the country, not I," went on to avow a sentimental preference for "the sweet shady side of Pall Mall"? Which side that may happen to be depends on the hour of the day and the season of the year, and occasionally the description may apply aptly enough to the side on which stand the premises that Messrs. Andrew Russell, Ltd., have decorated for the Guaranty Trust Company of New York.

It is characteristic of New Yorkers, and of American citizens

Square at the other. Marlborough House, where the great Duke lived, and where the eldest son of Queen Victoria took up house on his marriage, and remained until he became King, has its gates entering on its western end. Pepys wrote of it as a place for clubbing, and even to-day it is virtually a street of clubs. The club is an English institution, and although it has spread all over the world, there is no city except London that has a whole street of clubs."

Here is a graphic touch, bringing into the picture a genuine bit of human interest: "The returned Anglo-Indian, or big-game hunter from Africa, or official from distant parts of the

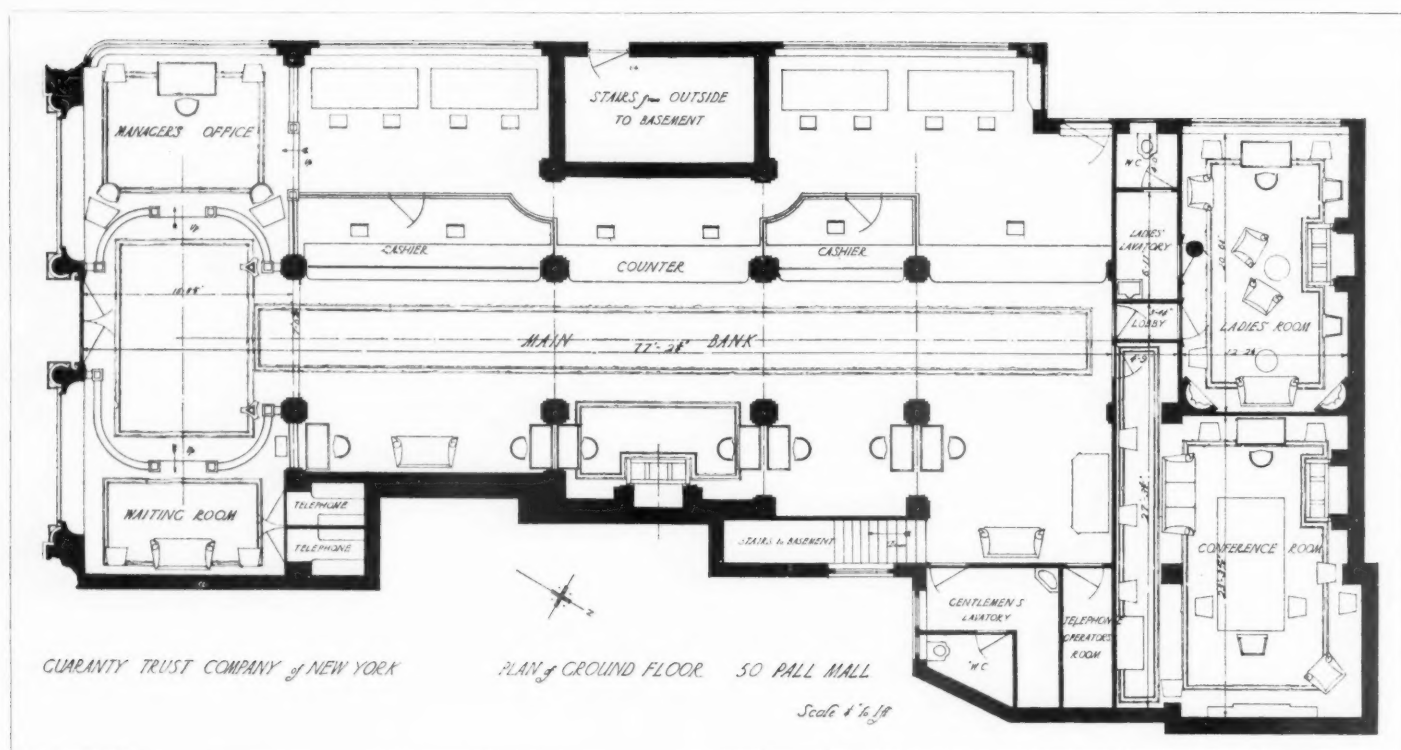


GENERAL VIEW OF MAIN BANK.

generally, that they take more interest in our topography than, generally speaking, do Englishmen themselves, the more's the pity. One is therefore not in the least surprised to find that, to commemorate their entry into their new quarters, the Guaranty Trust Company of New York have issued a tastefully produced booklet in which is given "a short account of the history of one of London's most famous thoroughfares, together with some description of the offices" of the company.

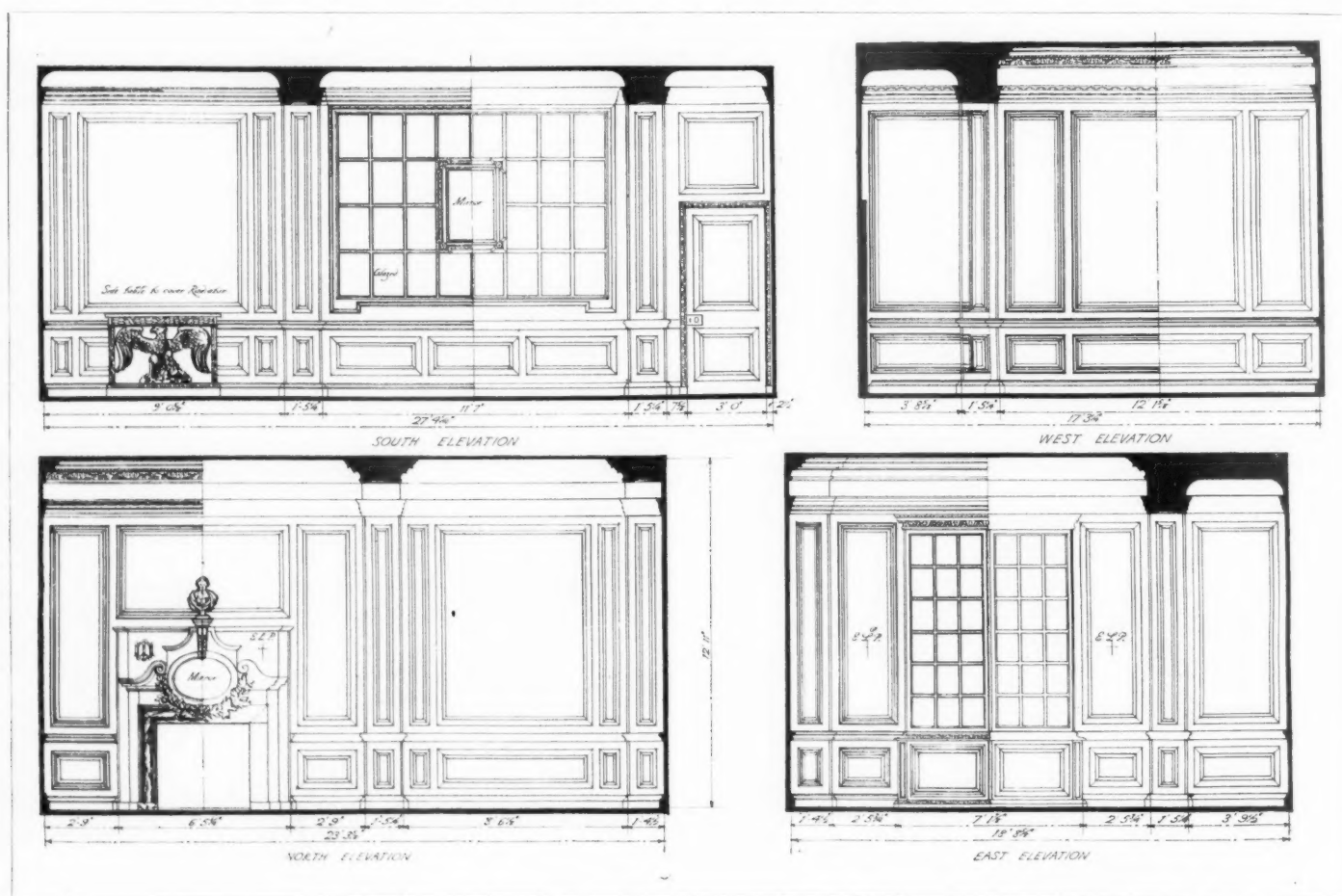
This booklet glows with enthusiasm, and contains many quotable things. It begins with a note of admiration which is sustained throughout. "Pall Mall! It sounds like no other street, and it is like no other street in the world. Its name came from a game played by Stuart princes near their palace, and it has been a street of gallant leisure for nigh three hundred years. The Palace of the Tudors is at one end, and Trafalgar

earth, does not feel that he is back in London till he has taken his lean brown face along Pall Mall and exchanged nods with old schoolfellows, and (if in an expansive mood) a word or two with the old commissionaire of his club." But the old school-fellow would not, surely, be fobbed off with what Pooh-Bah calls an "insolent offhand nod" from a friend fresh from the far ends of the earth. Pall Mall, more than any other street in existence, is the place in which old schoolfellows are likely to meet; but even there the chances are so remote that when the meeting comes to pass a nod would be very inadequate to the occasion. Luncheon or dinner would be a more likely issue of the rencontre. Speaking of luncheon, the anonymous author repeats the tradition that the members of the Duke of Wellington's favourite club—the United Service, on the east side of Waterloo Place—benefited by the Iron Duke's intrepidity



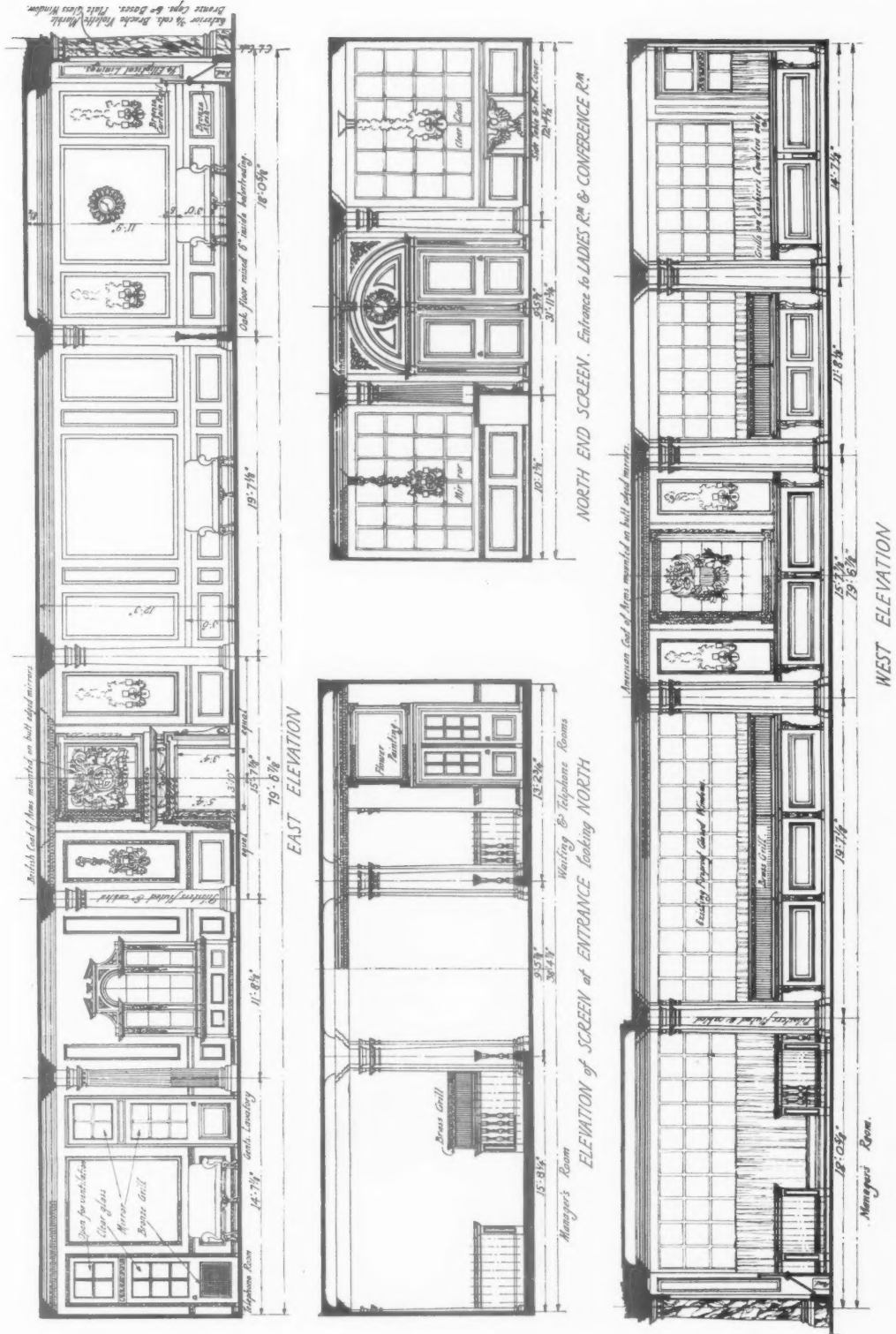
in commanding the committee to reduce the price of the midday chop to a shilling. "Peace hath her victories" is the dry comment of the writer; but we must warn him that his narrative will be received with wide-eyed incredulity by the plutocrats who have braved the present-day price of chops.

Our author grows facetious about the Athenæum—a very unsuitable subject for profane jesting. Minerva, over its porch, is "the only lady who has so far taken a permanent place in a Pall Mall club." Soon we may expect the invasion of Pall Mall by the ladies, who have long smoked their cigarettes and



CONFERENCE ROOM: DETAIL OF ELEVATIONS.

MODERN INTERIOR DECORATION.



MAIN BANK: DETAIL OF ELEVATIONS.

sipped their chartreuse at clubs less (or is it more?) fortunately situated. Then, again, the observation that "membership of the Athenæum connotes eminence in the Arts or in the Church" may be quite literally true, if we construe the term Arts to mean letters. Science also should have been specifically mentioned; but, to do the writer justice, both these interests are covered in the subsequent passage: "It is a favourite retreat to-day of Sir James Barrie; and there, in an atmosphere of Anglican bishops and the greatest living authorities on the most difficult subjects [by implication this includes science], and guarded by their silence, Sir James

It must have been when riding on the crest of this wave of liberality that the committee made the daring resolve to defy inveterate convention and episcopal fastidiousness by applying delicate tint-washes to the exterior—ever so anæmically, lest the good bishops should think the proceeding equivalent in profligacy to painting the town red, or lest the ghost of Decimus Burton should rise up in resentment at this profanation of his Parthenon frieze. Although the Athenæum is sufficiently august and exclusive, its defences against the unworthy are less definite than those of the United Service Club (built by Nash in 1828, but since much extended), "the members of which



DETAIL OF AMERICAN COAT-OF-ARMS.

writes his fairy stories and his Scots dialect romances." Well, who shall say that he does not? But we had thought that of late he had found the writing of plays more congenial to his temperament, if not more appropriate to the "atmosphere of Anglican bishops." Perhaps the atmosphere is less austere for the author of "My Lady Nicotine" since, as the author reminds us, "It is within fairly recent memory that smoking came to be permitted within its precincts. In point of fact, as Mr. Findlay Muirhead reminds us in his super-excellent guide to London, the topmost story was added in 1900 to provide a smoking-room; Burton's work having been finished in 1830.

must not rank lower than major in the Army or commander in the Navy." Next door to the Athenæum is the Travellers', which has quite a serio-comic line of demarcation. It "only admits as members persons who have travelled at least five hundred miles in a direct line from London." What strange stories of perilous adventures among the Aborigines these minimum-distance men could relate when at length seated softly and safely in the snug recesses of the Travellers'! One Ulysses of such an inland voyage relates a desperate adventure with an hotel-keeper in the Highlands, who, he declares, attempted "to skin him alive." To have escaped such primitive

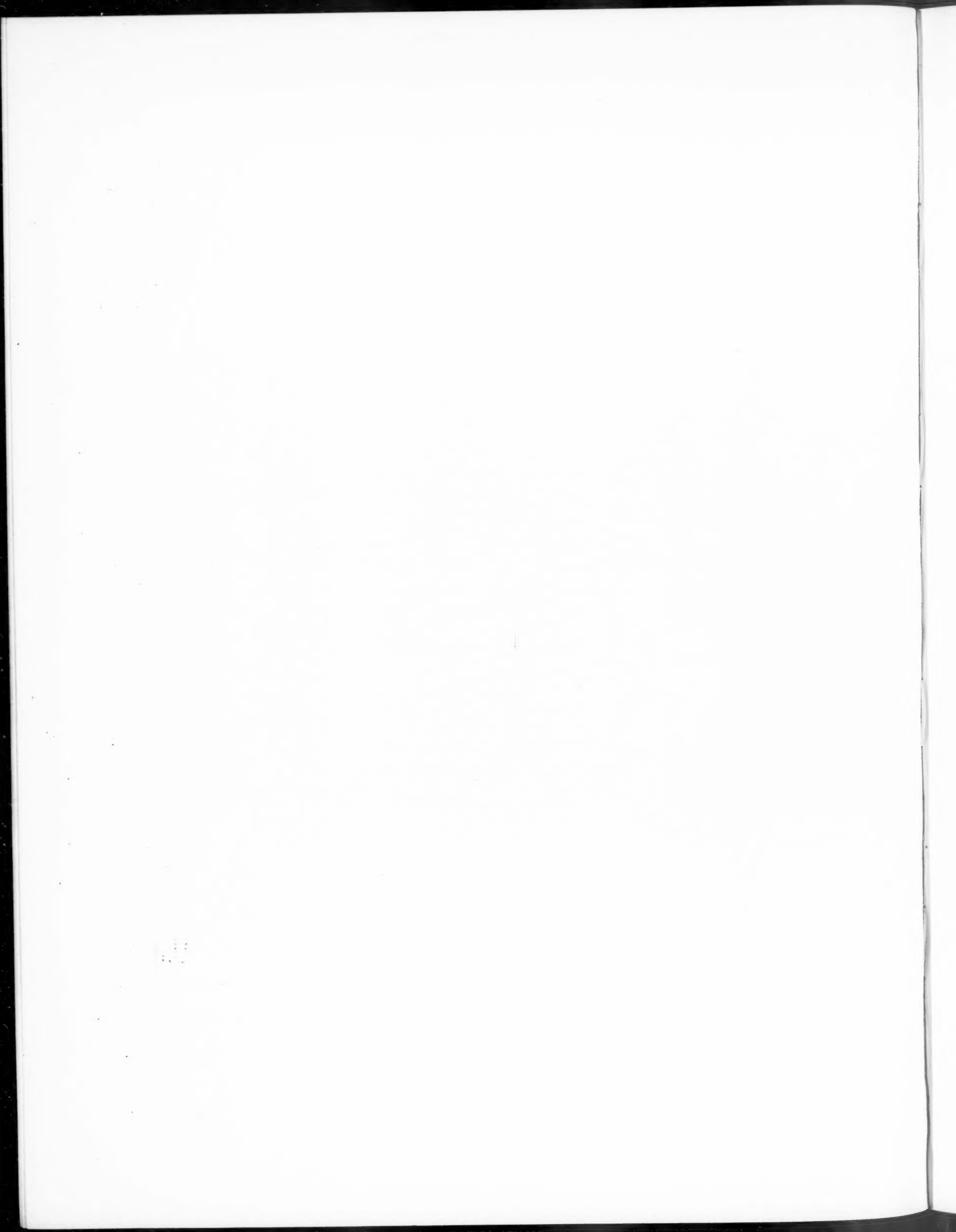
GUARANTY TRUST COMPANY OF NEW YORK, 50 WALL MALL EAST.



Plate III.

CHIMNEYPIECE IN MAIN BANK.

November 1920.



savagery, and still to retain enough cuticle and cash to pass muster at the Travellers', is a clear title to membership. Barry built the Travellers' in 1832, the Villa Pandolfi at Florence being his model for it. He built also, four years later, the house next door, the Reform Club, and Bridgewater House he designed in the Italian style, between 1847 and 1850. The Carlton Club, next door to the Reform, was built in the same year, 1836, by Sir Robert Smirke, but Sydney Smirke entirely rebuilt it in 1854, modelling its exterior on Sansovino's Library of St. Mark's, Venice. Notable among other club-houses in Pall Mall are, of course, the Junior Carlton, built by Brandon in 1867 and extended in 1881; the Army and Navy (familiarily known as the Rag), built by Parnell and Smith

The author of the Guaranty Trust Company's pamphlet says very aptly that Pall Mall is a main street—of clubs, and cigar shops, and wine merchants, and military tailors and bootmakers, and one shop that sells nothing but swords. But memories of women—famous or infamous, according to idiosyncrasy—abide in the street—of Nell Gwynn, for instance, and of Emma Lyon, afterwards Lady Hamilton, who, as our author says, rather finely (or is it flashily?), "is lighted down the ages by the blaze of Nelson's fame and the glow of Romney and Gainsborough's art."

In the company's main office the decoration of the Bank has been adapted from that prevalent in England about 1720-25, when the homely and simple taste of the age of Queen Anne



A CORNER OF THE CONFERENCE ROOM.

in 1846-51; the Royal Automobile (Mewès and Davis, 1911); the Oxford and Cambridge, and the Guards'. There is also the Marlborough Club, founded by Edward VII when he was Prince of Wales, and next door to it is the building that has been redecorated for the Guaranty Trust Company of New York. On this site was the famous bookshop bearing the sign of the "Tully's Head," and kept by the famous Robert Dodsley, footman, poet, playwright, publisher of Sterne's "Tristram Shandy" and of many other immortal works, not forgetting the first volume of the "Annual Register." His shop was the meeting-place of all the literary luminaries and "wits" of the day, especially of the Johnson circle, and was a sort of eighteenth-century echo of the Mermaid Tavern of Shakespeare's and Ben Jonson's day.

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was giving way to the more learned and classical feeling that was being introduced into this country by artists and travellers returning from Italy and the Continent.

Fluted Doric pilasters support the carved cornice and beams, while the walls are panelled out with enriched mouldings and dado rail. Inside the main entrance a massive mahogany balustrading, similar to the splendid example at Marble Hill, Twickenham, which was built about 1723, flanks each side of the doorway, enclosing the manager's room and waiting-room with telephone-rooms for the use of clients, immediately over the doors of which is an enriched gilded frame containing a flower painting of the period.

At the opposite end of the Bank has been formed a screen with glazed panels flanking the semicircular-headed doorway

leading to the private chambers. Carved panelled pilasters support the curved architrave in which is contained a sun-ray clock.

The British coat-of-arms, decorated and gilded, almost fills the mirror-frame over the mantelpiece, the lower part of which has two finely carved trusses supporting a finely modelled frieze panel with a motif of lion's mask, paws, skin, etc. Immediately opposite at the back of the counter is a large butt-edged mirror in an enriched gilt frame containing the decorated coat-of-arms of the United States of America. This motif, with the British coat opposite, forms a fine decorative feature.

The counters have been carried out in mahogany to harmonize with the balustrading and general scheme of decoration, and the brass grilles have been designed in keeping with the metalwork on the exterior, the capping being of a simple moulded section with square uprights and a well-designed frieze containing a key-fret.

Fine Spanish mahogany writing-tables for the use of clients, with comfortable leather writing-chairs, are placed back to back between the rows of piers; and an occasional settee upholstered in brown cord velvet, with small tables for books and periodicals, gives the whole Bank an air of comfort which is quite new to London.

For the conference room it was decided that the more severe and classically conceived type of decoration used in the Bank might suitably give way to an earlier and more intimate scheme. The period chosen is just previous to the time when Sir Christopher Wren was engaged in building Marlborough House (1709-10) on the opposite side of Pall Mall.

The chimneypiece, with its bold bolection-moulded brèche-violette marble surrounds and stone interiors, surmounted by an elliptical mirror wreathed with sprays of laurel, shows a well-chosen rendering of one of Wren's happiest motifs. Bolection-moulded raised fielded panels of a cedar colour and an enriched entablature partly gilded complete the decoration, and make an admirable background to the bookcase with thick glazing bars in the upper part and raised panels in the lower, calling to mind the charming example at Cambridge, once the property of Samuel Pepys.

Here we find the board-room table with its set of twelve

chairs covered in leather and a pair of easy-chairs in front of the fireplace in tapestry. The grate and dogs at the fireplace are similar to the silver fire implements at Ham House, white metal being used instead of silver.

In the ladies'-room, again, the later years of the reign of William and Mary have provided the period chosen for the decoration. The bolection panelling makes a rich setting for the corner alcoves, with enriched shell-heads which recall the period when the collection of china became the vogue and apartments were planned with ample accommodation for the display of these trophies of the collector's craze.

The chimneypiece, containing dogs and fire-irons, has bolection

tion - moulded black and gold veined marble surrounds, surmounted by a three - panelled mirror in a gilt gesso frame, a type of ornament very much sought after by the virtuoso of this and later periods. Dividing the mirrors is a strip of ornamental bevelled blue glass held in position by studs with cut-glass heads.

This room, in contrast to the conference room (page 117), has been painted old-toned yellow, with the mouldings and enrichments picked out in a toned ivory white.

This completes an unusual scheme (at least in England) for the equipment of a modern banking institution, as can be well seen if reference is made to the scale elevations and photographs accompanying this article. Nothing has been said of the general colour harmonies or of the various decorative accessories; but one is immediately struck on entering the premises



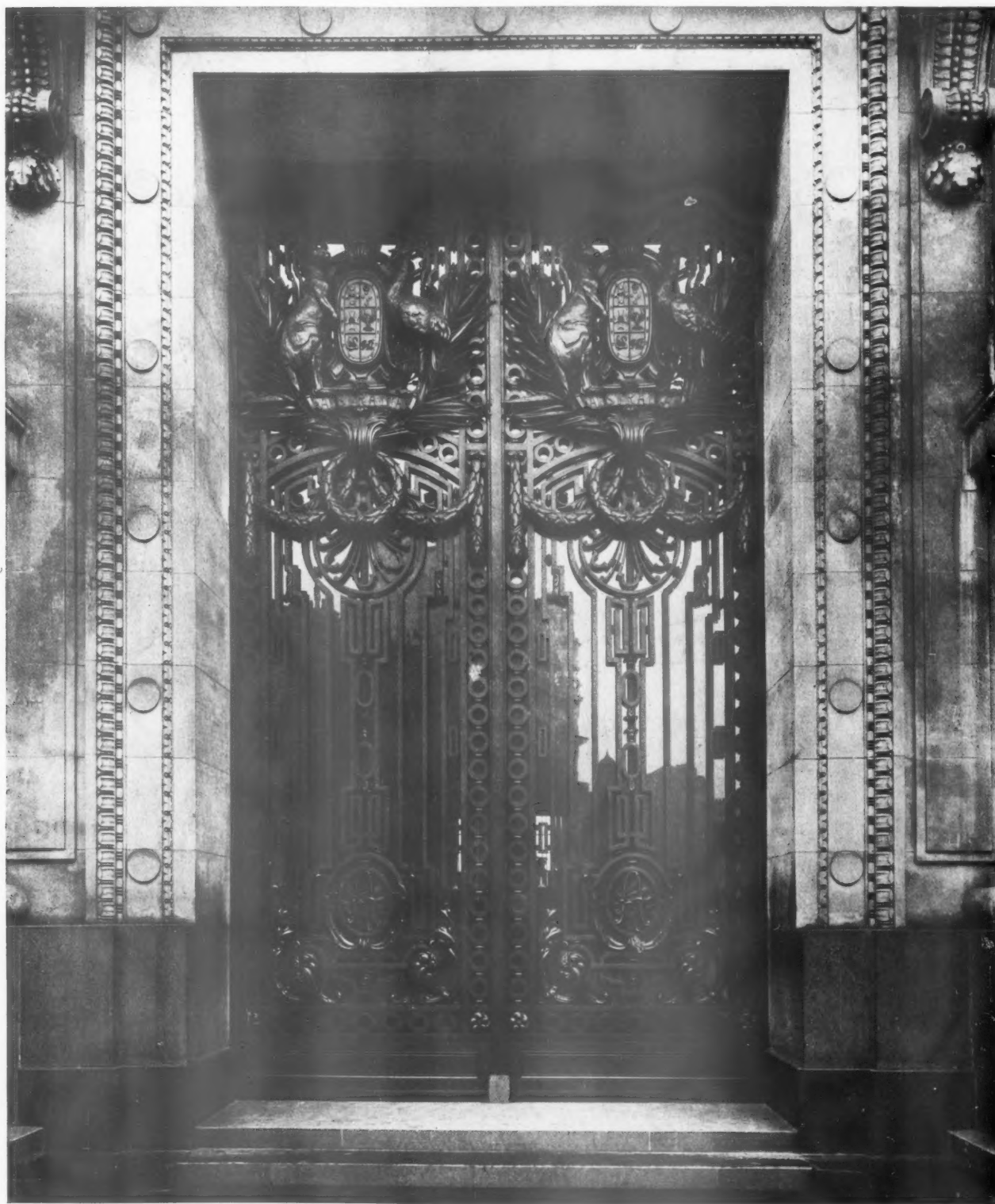
LADIES' ROOM.

by the refined and unusual treatment of colour, and the appropriate rendering of such items as the window draperies, etc., in the style of the period chosen, 1700-1725, all blending into a harmonious whole, showing great care and knowledge of the period—qualifications so necessary if, as in this case, it has been desired to create an atmosphere in accord with the historical associations of the neighbourhood, while yet retaining the essential features so necessary to modern banking premises.

Messrs. Andrew Russell, Ltd., of 8 Clifford Street, were the designers and general contractors. The whole of the sanitary work was executed by Messrs Shanks & Co. Ltd., of New Bond Street; bronze work by the Kingsmill Art Metal and Electrical Co., of South Kensington; clocks by the Magneta Time Co., of Westminster; marble-work by Messrs. Fenning & Co., of Palace Wharf, Hammersmith, W.

ENTRANCE GATES, AUSTRALIA HOUSE, STRAND.

Designed by A. Marshall Mackenzie & Son, F.F.R.I.B.A., Architects. Executed by the Bromsgrove Guild.



These gates, which are in scale with the rest of the building, and harmonize with it in style and detail, are a conspicuously good example of modern art-metalwork. The arms of Australia, on a background of wattle, strike a strongly naturalistic note, which recurs here and there to mitigate the severity of straight line and circle



KEW "PALACE," OR "THE DUTCH HOUSE," KEW GARDENS: PRINCIPAL FAÇADE.

Architecture, Decoration, and Furniture of the Seventeenth and Eighteenth Centuries.

XI—Kew “Palace,” a House of the Period of Charles I.

By I. C. Goodison and M. Jourdain.

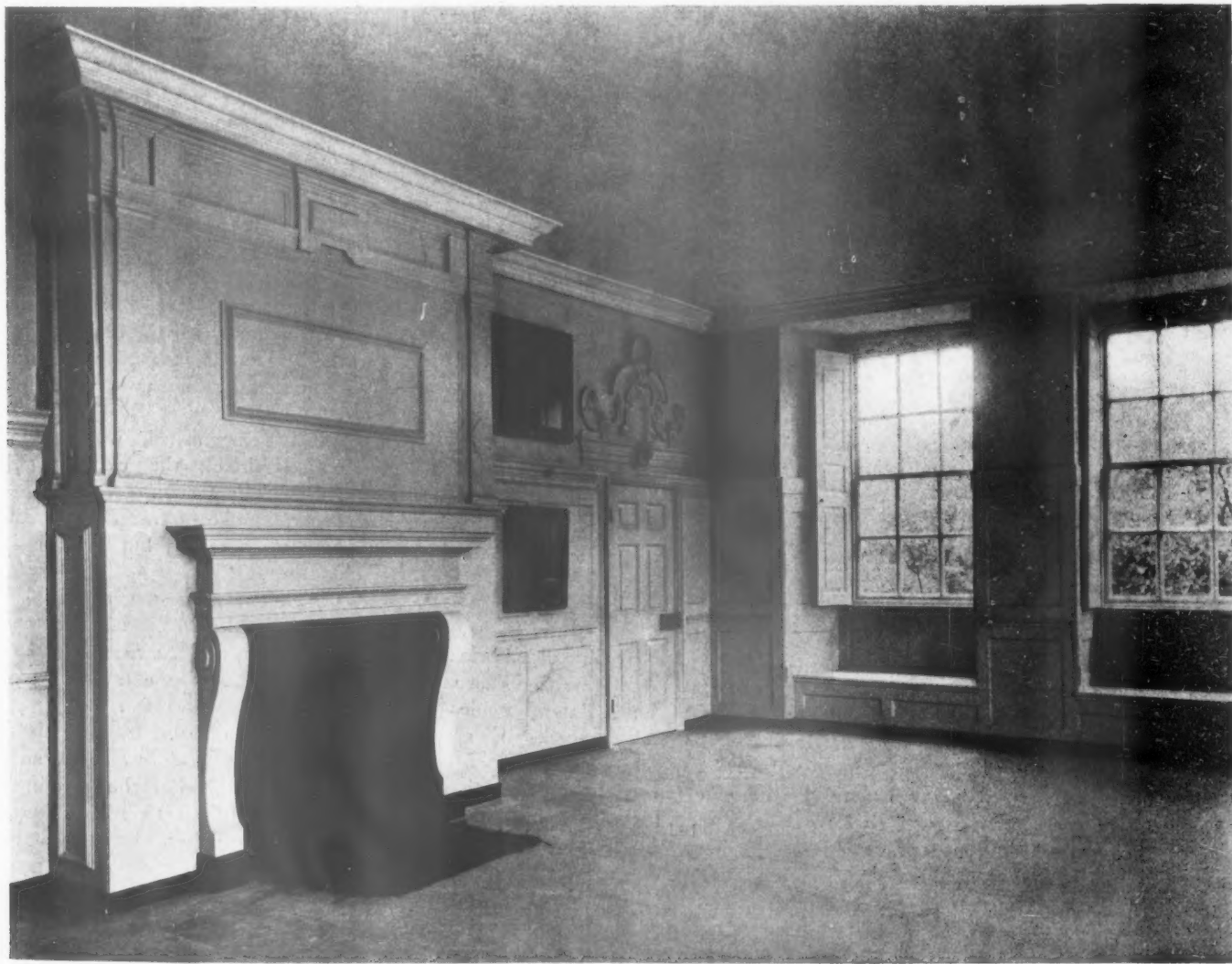
KEW PALACE, or “the Dutch House,” is a palace in name only; and as it were by accident of later Royal ownership, for it was built as a merchant’s house in the reign of the first Charles; and is akin to Swakeleys,* which is but a few years later, and other compact, symmetrical Caroline houses with curved gables and pedimented windows, such as Broome Park in Kent, of which Sir Basil Dixwell laid the foundations in 1635. What houses were built during this reign, when no great amount of building was undertaken, chiefly date before the King raised his standard at Nottingham in 1642, and the Civil War was begun, although the country was extremely prosperous. Characteristic of this period is the use of pedimented windows, and moulded bricks for the

pilasters, cornices, and pediments, and the shaping of the gables with incurved sides, as at Slyfield in Surrey; and an occasional oval, round-headed, circular, or diamond-shaped window in the gables. Windows also were no longer divided by mullion and transom into a multitude of small lights, but were, as we see them at Kew Palace, openings of an even size, usually divided by wooden mullions and transoms, which were easily replaced by sliding sashes.

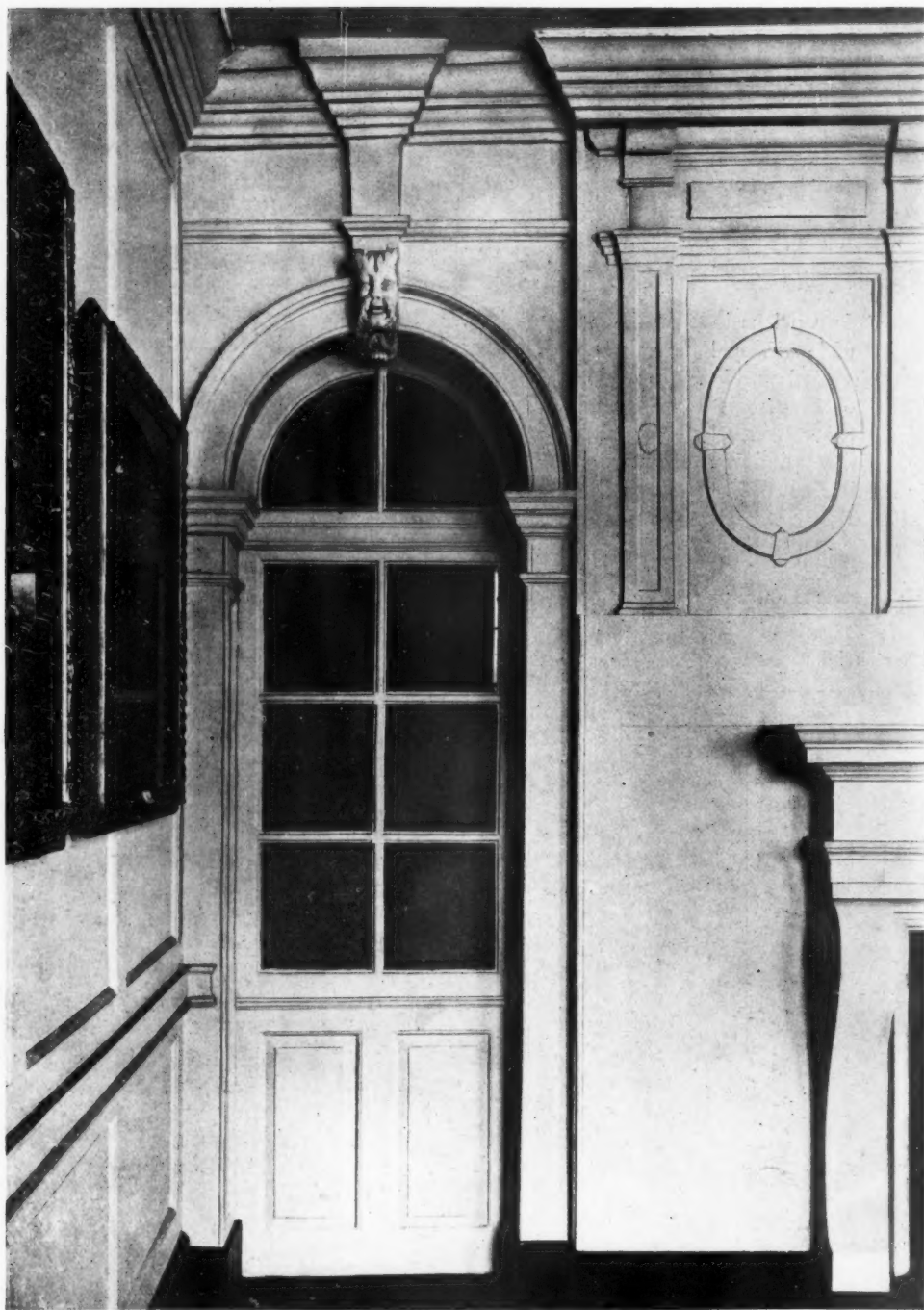
Kew Palace is a symmetrical block, somewhat tall for a country house. In Buckler’s sketches, dated 1827, of the north and south fronts, a low range of buildings is shown, which were removed in 1880.

The ornament of the entrance façade is kept well in hand and carefully thought out; there is no “accident,” in Sir Joshua Reynolds’s words, which might lead to unexpected variety or

* 1638.



THE KING'S DINING-ROOM, KEW PALACE.



ONE OF THE RECESSES FLANKING THE CHIMNEYPiece IN
"KING GEORGE THE THIRD'S LIBRARY."

exuberance. Though Lysons vaguely opines that "the Dutch House" appears to have been built about the reign of James or Charles I,* there is no reason to go beyond the evidence of the tablet over the entrance, inscribed with the initials of Samuel Fortrey and his wife Catherine, and the year 1631. Samuel Fortrey, the builder, was a "Dutch man" in the wide sense of the inclusive term, which covered all Low Country men, his ancestors being de la Forterie of Lisle† in Flanders, who took refuge in England from the Spanish persecutions in the reign of Elizabeth. His nationality has clung to the house

* "Environs of London" (1792), Vol. I, p. 208.

† For the descent of the house and further particulars of the Fortrey family see "The Royal Residences of Kew," by W. L. Rutton, "Home Counties Magazine," Vol. VII (1905).

ever since, though it passed out of the Fortrey family by sale as early as 1697 to Sir Richard Levett. Queen Caroline took a long lease of the house,* which had not expired when it was bought by King George III in 1781 from Sir Richard's descendants. The house was occupied in 1734 by Anne, the Princess Royal, who in that year married the Prince of Orange.

In 1754 the young Prince of Wales, afterwards George III, occupied the house, and after his marriage he and the Queen spent much time at Kew and at Richmond Lodge, and the Dutch House became an auxiliary. After a time Kew House proved too small to house all the Royal children, and in 1773 the Prince of Wales and Prince Frederick, with their governess, were moved to the Dutch House. At the beginning of 1801 King George's mind failed him for the second time; and he was removed to the Dutch House for a month. In 1802, when old "Kew House" was in part taken down to make way for a new palace designed by Wyatt, the Dutch House was fitted to receive them, and Lysons mentions the removal of the pictures from Kew House to the Dutch House.

The date on the tablet, and the consistency of the interior decoration (except for certain eighteenth-century modifications), should have disposed of legends of an earlier date. The official guide to Kew Palace, however, still assumes that the earlier owner of the property,† Sir Hugh Portman, "the rich gentleman who was knighted by Her Majesty at Kew," must have greatly embellished, if he did not entirely build, the existing square red-brick mansion. Some of the decoration bears traces of an Elizabethan character, but most of it is Jacobean.‡

The tall three-storied building of ruddy brick has a bold cornice of moulded brick marking each story, and curved gables on the north and south fronts. On the south or entrance front the lateral gables of the house project three feet, and moulded brick pilasters flank the central windows, while on the river or north front the lateral gables also project, and the windows are pedimented. The angles of the building are emphasized by quoins. There has been little alteration since the reign of Charles I on either elevation, but the original windows have been replaced throughout, a century later, by sashes showing the thick sash-barring of the date;

* Probably not long before her death in 1737.

† On which stood a house then called "the Dairy House." The foundation of the Dutch House, and cellars, are the only remains of this "Dairy House."

‡ E. Law, "Kew Palace Illustrated." London, 1919, p. 6.

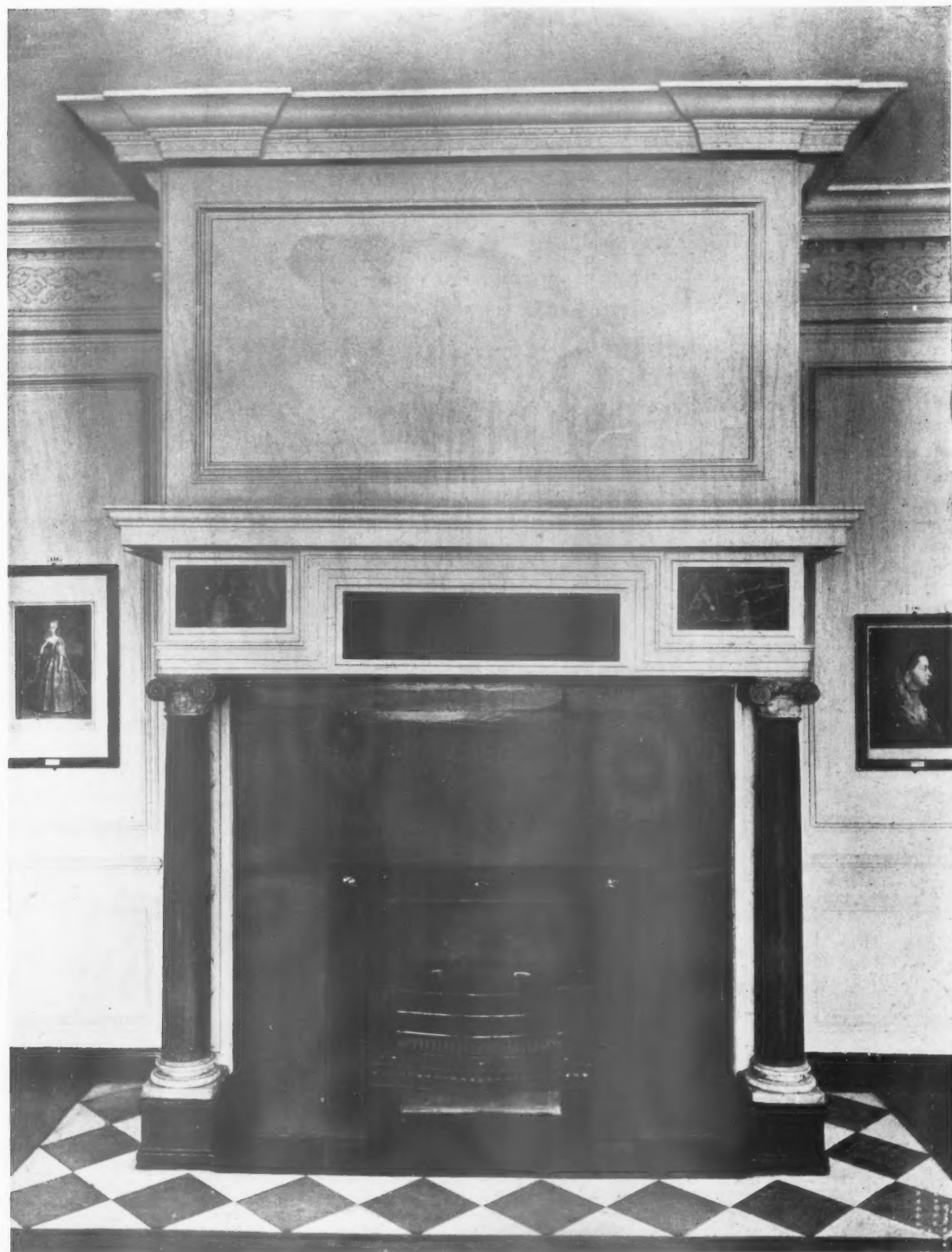
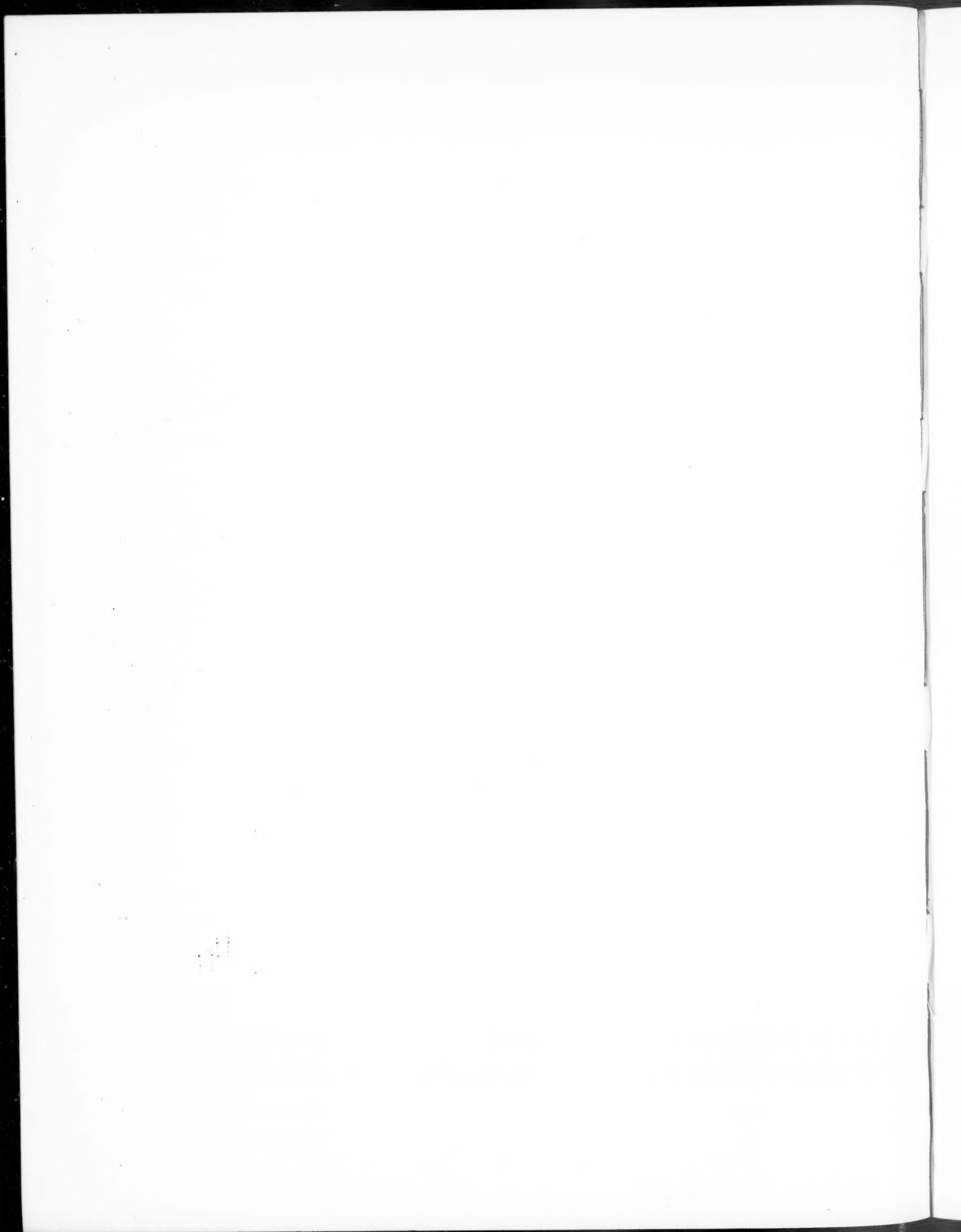


Plate IV.

November 1920.

A CHIMNEYPiece OF THE TIME OF CHARLES I IN THE QUEEN'S DRAWING-ROOM,
KEW "PALACE."

(The Grate is a Late Georgian insertion.)



and the entrance door, with its fanlight, is also an Early Georgian innovation.

The interior of Kew House, where the original decoration is preserved, is interesting as an illustration of the tentative spirit of the period immediately preceding the Later Renaissance. After the reign of James I there was definite progress towards better proportion, greater refinement, a concentration rather than a sowing of ornamental detail "with the whole sack," as had been customary with the Elizabethan craftsman. Design is more consciously thought out, details are brought into a more complete relation with one another, the full value is given to carved enrichment by the preponderance of undecorated surfaces, and elaborate panel-work, refined mouldings, flat applied strapwork details and turnings, appear in place of the sculptural carving of the previous period. The division of wainscot into bays by pilasters was an advance upon the continuity of the earlier system of wall covering. Pilasters with Classic caps standing on pedestals were used before each pedestal was linked up into a continuous dado, as in the panelling of the President's Lodging at St. John's College, Oxford, dating from about 1631. Here the caps are correctly Classic, while the pedestal is enriched with a turned pendent ornament in the Jacobean manner, and the frieze has flat applied enrichments of simple character. Other wainscoted rooms of the reign of Charles I which show the development of this plaster treatment are a room at Slyfield, the White Parlour at Holland House, and the wainscoting formerly at the Reindeer Inn, Banbury. In the former room, in which fluted pilasters divide the walls into bays in which the centre panel is occupied by a small portico or temple front, the dado makes its appearance; and it is also marked in the plastered wainscot of King George III's breakfast-room at Kew. The doorway opens into a passage of no great width, traversing the house to a window on the south front, where a door once opened on a veranda, shown in Paul Sandby's picture of 1776, and also in Buckler's drawing. On the left is the small library ante-room, wainscoted with unpainted sixteenth-century linen-fold panelling, which may have been removed from the Dairy House. King George's library itself, which is a larger room, is mostly lined with wainscot of the Fortrey period, painted white. The north flank, with its three

overmantel panels enriched with geometrical mouldings and oval banding, and its flanking doorways with key blocks carved with a mask, is a good example of the sober taste of the time. The western flank of the wall has been wainscoted with later large panels, but the remainder of the room preserves its small Jacobean panels. The chimneypiece, which has plain consoles, is an addition of the tenancy of Queen Caroline. The room, a favourite apartment with George III, once indicated (according to Jesse) "by its vacant bookshelves the use to which it had formerly been put,"* but all such indications have now disappeared. On the opposite side of the passage is the King's dining-room, which is wainscoted half-height. The large

* "Memoirs of George III."



DOORHEAD IN THE KING'S DINING-ROOM, KEW "PALACE."

Tudor rose in the centre of the ceiling is contemporary with the building. The head of the door leading into the King's breakfast-room, which consists of broken scrolls headed by a shell, and enclosing a guilloched arch, is an interesting survival of the Fortrey period. The brass box-locks in this and many of the other doors are engraved with the letters F. P., the initials of Frederick, Prince of Wales, and with the Prince's ostrich feathers.

The next room, the King's breakfast-room, which is much smaller, is wainscoted with small Jacobean panels from floor to frieze; but the walls are divided by a dado rail; and the pilasters, fluted for part of their height, have carved capitals, and above is a perfectly plain frieze which may have originally been painted with devices. The Georgian chimney-piece is severely simple, and according to the official guide "betrays the hand of Kent, as do also the doors, window-seats, and shutters."* It is possible that Kent, who designed the demolished Kew Palace close by, may have had a hand in the alterations in the present house, but the extreme and bare simplicity of these modifications renders it impossible to assign them by their style to him or any contemporary designer.

To the left of the Early Georgian staircase, on the first floor is a small room with a panelled dado, known as the Queen's antechamber, from which the Queen's bedroom† is reached, both museums of Late Georgian furniture and accessories of the simplest kinds. On the right of the landing at the head of the stairs is the Queen's boudoir, of which the fine ceiling, with its design of moulded radiating and intersecting ribs and allegorical medallions, survives from the

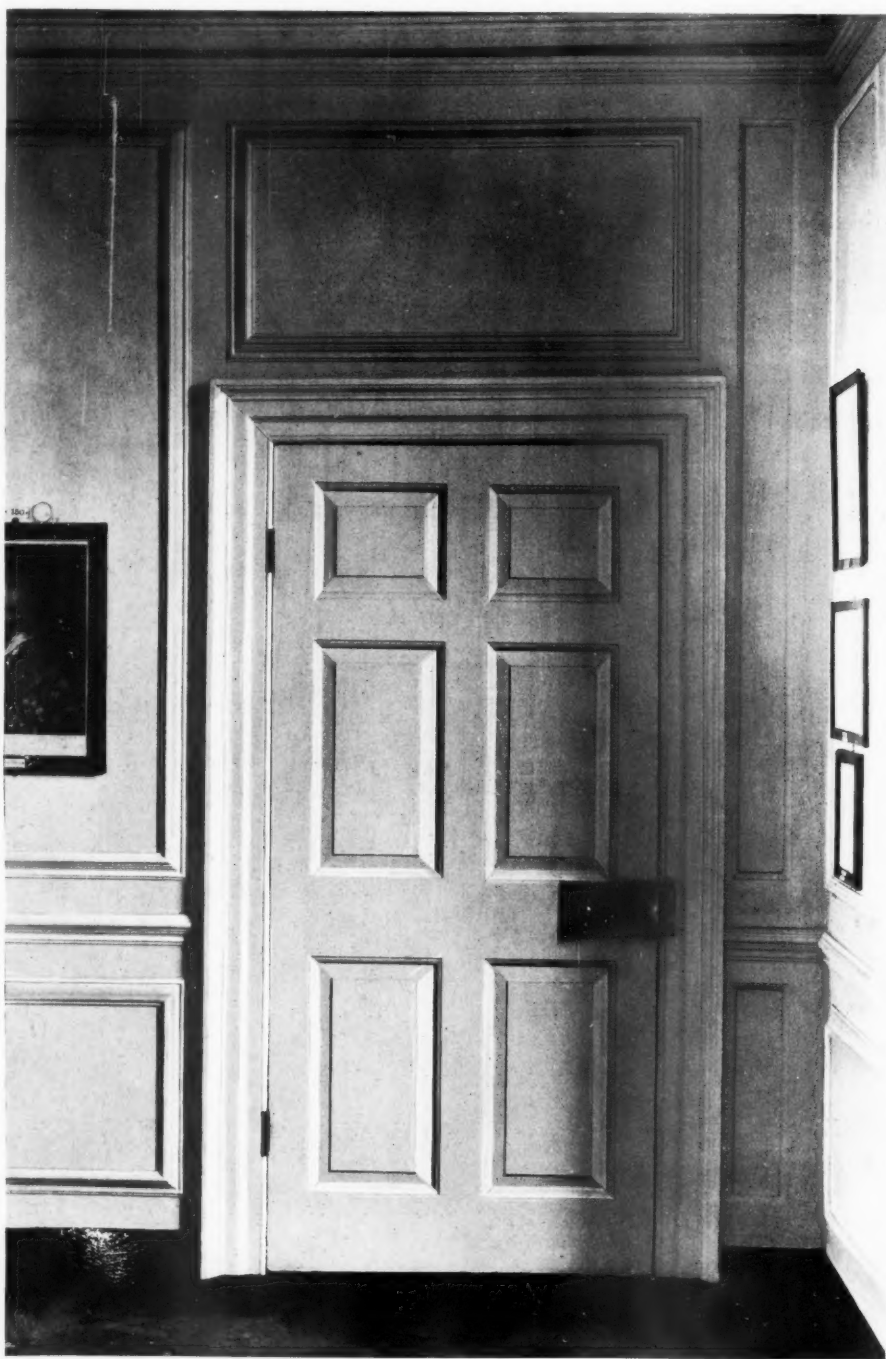
Fortrey period. It is described in the guide as "Jacobean, if not Elizabethan"; but the taste for allegories and vague personifications, for representations of the Seasons, the Senses, and Peace and Plenty, is specially characteristic of the reign of the sententious James I and his son. Of the five large circular medallions, that in the centre is Hearing, seated on a stag and playing a lute; in the four angles are Seeing (represented with an eagle, and studying herself in a mirror), Smell, Taste, and Feeling (who has a bird pecking her finger).

The large well-lighted Queen's drawing-room is the principal room of the house, and is the only room retaining its contemporary chimney-piece. The chimney-breast projects considerably, and two dark grey marble Ionic columns with alabaster caps support an entablature of white marble in which are inserted plaques of contrasting coloured marble. The wide open fireplace has been filled up and plastered, and the Late Georgian enclosed grate inserted. The walls are wainscoted with the large bolecion-moulded panels of the late years of the seventeenth or early eighteenth century, but the simple strapwork frieze of the Fortrey period has been left undisturbed.

As we have said, Kew Palace is a palace only in name; the compact Caroline house was not drastically modified by its Royal tenants and owners, who chose to live in their

minor residences "in a very easy, unreserved way." "There is no form or ceremony here of any sort," writes Madame D'Arblay of the Court of George III in 1786. "The Royal Family are here always in so very retired a way that they live as the simplest country gentlefolks." This simplicity and informality is reflected in the additions and modifications of the Fortrey house.

(To be continued.)



AN EARLY GEORGIAN INTERNAL DOORCASE.

* Page 15.

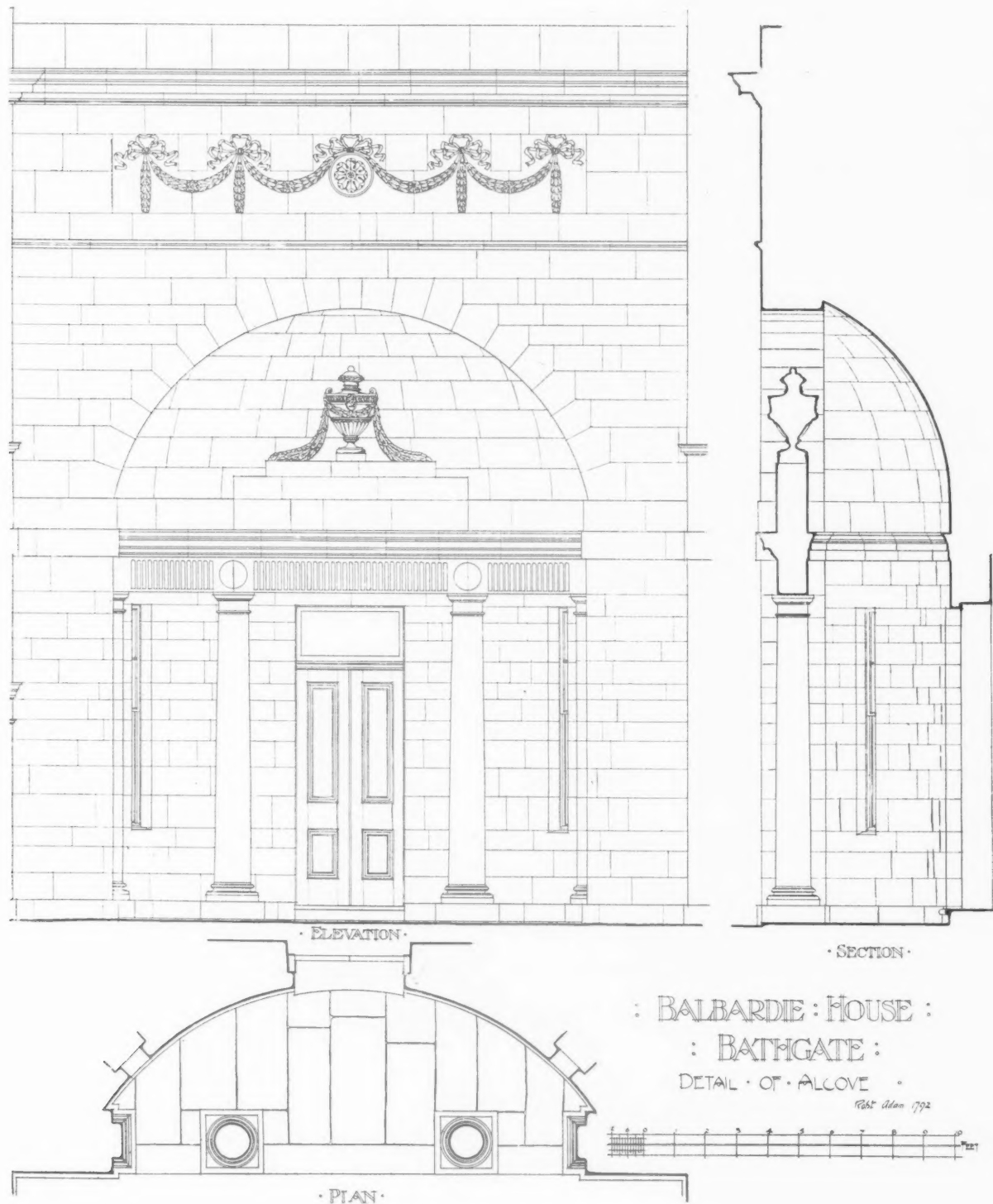
† Twenty-two feet square

The Practical Exemplar of Architecture:

Porch at Balbardie House, Bathgate, Linlithgowshire.

BELOW is shown one of the two alcove porches on the north front of Balbardie House, which was designed by Robert Adam and was illustrated in our October number. The porches are reminiscent of the apse, or tribune, in Roman basilicæ, while the masonry is as sharp and well preserved as

on the day it was chiselled. The porches or coved recesses are crossed at the springing height of the enclosing arch by a fluted entablature supported on elegant columns surmounted by a floreated vase, while above the arch there is a deep frieze with delicately carved festoons.



Measured and drawn by R. Philip Shaw.

"Of Fine Shops & Fine Shews."

A Dissertation on Old London Shops and Shop-fronts.

"Brave shops of ware did make a show most sumptuous."—ADDISON.

IN these days of high sophistication, when guineas are charmed from our pockets only by synthetic fabrics displayed upon tableaux of "waxen ladies ineffably sweet"—masterpieces of ceroplastic art—cunningly irradiated, and postured behind broad acres of plate glass, we are perhaps, curiously enough, most unmindful of the marvellous "*Romance of Trade*." Indeed, it is only when confronted with one of those rare emporia, whose ripe age renders these adventitious aids unseemly, that we are face to face with the true "*Dignity of Commerce*." Here in the narrow compass of a twenty-foot frontage, you shall find "infinite riches in a little room"—tiny bow-windows, sashed with sparkling crown glass, and capped with sinuous cornices delicately embellished, impending upon the footway, having taken, perhaps, new graces and refinements of line from the yielding earth.

Old-fashioned, time-honoured names survive on the facies, inscribed in graceful characters, their famous owners long since departed, to be followed by a long train of worthy successors—men of like credit and renown.

From such a shop in St. Martin's Lane, embellished maybe with miracles of the carver's fancy (could we but see it!), emerged that prince of craftsmen—Chippendale—"to adorn the houses of the first fashion": in such caskets were enshrined the gay wares of Chelsea china, the folios and bibelots in choice bindings of rough calf or old claret morocco, the soft velvety mezzotints, and sparkling vignettes *au burin*, the red-heeled shoes, paste buckles, and other ornaments "calculated for the meridian of St. James's."

Not all these magazines ministered to the lust of the eye alone—in the grocer's window were carinated bowls and bulging canisters of fragrant Bohea, quaintly enlivened with almond-eyed celestials; and within, chests of Hyson, Congou, Sou-chong, and Twankay, decked with cabalistic characters. At the "Blackamoor's Head" were puncheons of rum and hogsheads of "melasses"—"Shipped, by the Grace of God in good Order and well Conditioned, in and upon the good Ship *Olive Branch*" from Jamaica—as we are piously informed by the bill of lading: elsewhere are casks of 'Coniac' and Batavia Arrack, pipes of



DOUBLE-FRONTED EIGHTEENTH-CENTURY SHOP-FRONT, No. 88 DEAN STREET, W.

OLD LONDON SHOPS AND SHOP-FRONTS.

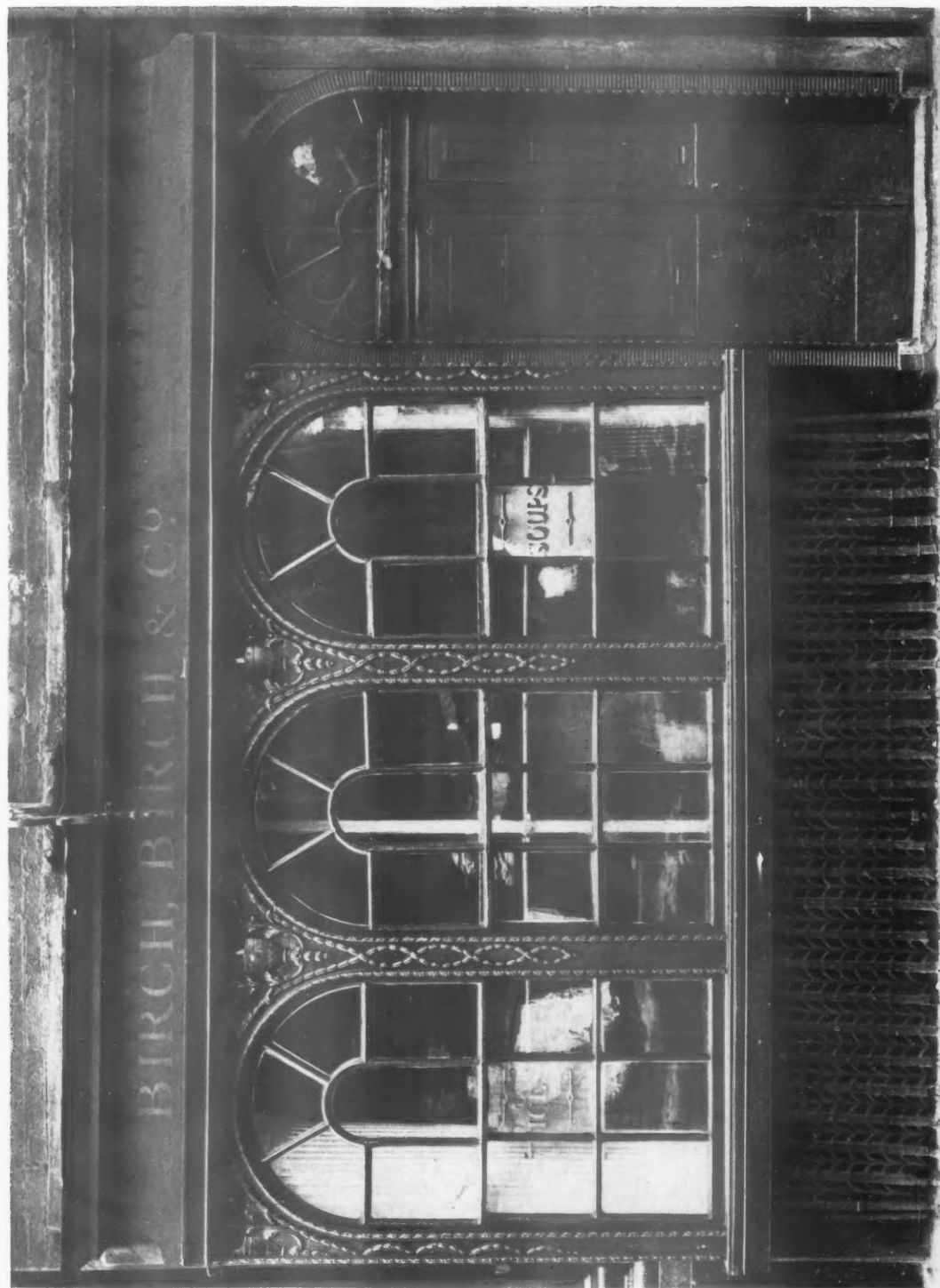


Plate V.

SHOP-FRONT, No. 15 CORNHILL, E.C.

Executed in carved wood.

G. 1775.

November 1920.

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THE OLD TOBACCONIST'S AND SNUFF SHOP IN THE HAYMARKET.

Canary, Tokay, and Lisbon, bottles of ardent spirits and cordial waters, in orderly array.

Cooks and confectioners yielded odorous fricasees or incomparable tarts and syllabubs, and daily a galaxy of lovely damsels might be observed "toying," and devouring cheesecakes, march-pane, or China oranges, or whiling away some good hours of their time in the contemplation of rich brocades, figured silks, and lustrous satins, in cheapening fans, or attending conferences with the "millenor" or mantua-maker, while the beau settled the fashion of his chariot in Long Acre, and the student of letters thumbed the tall folios at the "Tully's Head" in Pall Mall, free from the engaging distractions of the pert shop-maid.

Long Acre has been faithful to carriage-building for nearly three centuries: from this thoroughfare and from Great and Little Queen Streets, Bishopsgate and Aldersgate Streets, emerged splendid coaches, chariots, cabriolets, chaises, whirlicotes, gigs, and curricles, in response to the dictates of those who were resolved to live and die in the mode; the wholesale drapers formerly centred in Cornhill and Cheapside; the

bankers, who first were goldsmiths keeping "running cashes," spread from Lombard Street to Temple Bar, and thence to Charing Cross. Passing through Shoemaker Row one might see "a parcel of Crispins handling St. Hugh's bones," or observe in Stratford-le-Bow the baker in white cap and apron rasping his loaves and rolls behind a counter adorned with imposing scales of wrought ironwork and gleaming brass, decked with the proper emblems of Ceres. Eastcheap was of old inhabited by cooks and butchers, Goodman's Fields by sugar-bakers, Blackfriars by plumassiers, and Bucklersbury by grocers and apothecaries.

The mediæval shops had the fronts so made that the lower half of the shutter which secured the front could be lowered to form a platform, about three feet high, upon which goods were exposed for sale, the upper portion being hinged at the top to afford, when raised, protection from the weather, and this type of shop-front persisted with but slight improvements until the holocaust of the Great Fire cleared the way for rapid progress in design. Modern improvements have spared few vestiges to illustrate the development of this important branch of



AN EARLY NINETEENTH-CENTURY SHOP-FRONT, No. 37 SOHO SQUARE.

mercantile architecture in the metropolis. Vanished are the shop-fronts before which were enacted the brilliant equestrian pageants which preceded the introduction of the coach, like those whose foundations must have trembled at the passing of the stately "caroch, drawn by six Flanders mares," gaily caparisoned, and conducted by a coachman, groom, postilions, and footmen in splendid liveries, who cleared the way with difficulty through a prodigious concourse of people of both sexes and of all ranks and conditions.

In the days of the sedan chair, and under the sovereignty of Queen Anne, the making of handsome shops was considered to be a mimicry of the French and was condemned by Defoe, successively a tradesman, journalist, economist, and political pamphleteer, who gained immortality by the production of "Robinson Crusoe." Defoe's monitory observations deserve citation, if only for the insight which they afford into the luxury in the matter of shop-fitting which prevailed among the tradesmen of his day. "Never was such painting and gilding, such sashings and looking-glasses, among the shopkeepers as there is now," and to show how far what he characterized as extravagance and imprudence had gone in his day he gives the following account of the cost of fitting up a pastry-cook's shop in London:—

"It will hardly be believed in ages to come, when our posterity shall be grown wiser by our loss, and, as I may truly say, at our expense, that a pastry-cook's shop which 20*l.* would effectually furnish at a time with all needful things for sale—nay, except at an extraordinary show, as on Twelfth Day, at

night, for cakes, or upon some feasting, 20*l.* can hardly be laid out at one time in goods for sale—yet that fitting-up one of these shops should cost 300*l.* Anno Domini 1710—let the year be recorded—the fitting up of a shop for pastry-ware in London to consist of the following particulars:—

"1. SASH windows, all of looking-glass plates, 12 inches by 16 inches measure.

"2. ALL the walls of the shop lin'd up with galley-tiles, and the Back-shop with galley-tiles in pannels finely painted in forest work and figures.

"3. Two large Peir looking-glasses and one chimney-glass in the shop, and one very large Peir-glass, seven foot high, in the Back-shop.

"4. Two large branches of Candlesticks, one in the shop, and one in the back-room.

"5. THREE great glass lanthorns in the shop and eight small ones.

"6. TWENTY-five sconces against the wall, with a large pair of silver standing candlesticks in the back room, value 25*l.*

"7. Six fine large silver falvers to serve sweetmeats.

"8. TWELVE large high stands of rings, whereof three silver, to place small dishes for tarts, jellies, &c., at a feast.

"9. Painting the ceiling and gilding the lanthorns, the fashies, and the carved work—55*l.*

"THESE with some odd things to set forth the shop and make a shew, besides small plate, and besides the china basons and cups, amounted to, as I am well inform'd, above 300*l.*"



ENTRANCE TO A TEA WAREHOUSE, No. 216 STRAND, W.C.

Add to this the more necessary part, which was :

1. BUILDING two ovens, about twenty-five pounds.
2. TWENTY pounds in stock for pies and cheefe-cakes, &c.

Perhaps Defoe's own shop in Freeman's Court, Cornhill, where he carried on the business of a hose-factor, was distinguished by some degree of magnificence; but about 1695 "he saw his fortune suddenly swept away by an unsuccessful adventure," and compounded with his creditors for £5,000, subsequently paying them, from a high sense of honour, a further sum of £12,000. The house in which Defoe lived was burnt down in the fire of 10 November 1759, which destroyed a large part of Cornhill,* including, no doubt, many illustrious

* Wheatley & Cunningham, "London Past and Present."

specimens of shop-architecture, adorned, according to Defoe, with "painting and gilding, fine shelves, shutters and boxes, glass doors, sashes and the like, in which they tell us now 'tis a small matter to lay out two or three hundred pounds, nay five hundred pounds to fit up a Pastry-Cook's or a Toy-Shop."

At No. 15 Cornhill is fortunately still to be seen one of the most beautiful eighteenth-century shop-fronts in London—curiously enough one of the very pastry-cooks' shops against the elaboration of which Defoe launched some pages of his "Satyr on Luxury." This was originally the shop of Samuel Horton, the celebrated cook and confectioner, who was succeeded in the business by Samuel Birch, Lord Mayor of London in 1815-16. The premises were subsequently occupied by Messrs. Ring & Brymer, the noted caterers for City banquets, and famous especially for the Aldermanic luxury of turtle-soup.

Another admirable, though less ornate, example of an eighteenth-century shop-front fortunately still graces the Haymarket, to remind us of the vogue of snuff and to witness the lasting popularity of tobacco, despite the "counterblaste" of a great monarch. What quantities of Ratafia and Rappee and of Oroonoko must have issued from Fribourg's old shop, which effectually preserves its air of prosperity and antique decorum, despite the stupendous changes which have banished its less-fortunate neighbours!

A shop-front in Soho Square, and the entrance to a tea warehouse in the Strand, bear witness to the good qualities displayed by this branch of mercantile architecture in the nineteenth century.

I. C. G.



A SHOP-CHAIR

Of the Late Eighteenth Century.

In Mahogany.

Modern Shop and Store Fronts.

TO-DAY we are reaping the fruits of the animated controversy that raged about ten years ago on the subject of shop-front design. Architectural opinion on the matter was on that occasion hotly opposed by tradesmen whose interests were involved. Shopkeepers and shop-fitters said rather bluntly that architects had fallen behind the times and did not know what they were talking about. It was only the shopkeepers and shop-fitters who knew all about it, and they did not give a straw for architectural opinion on a matter that was the proper concern of highly trained specialists. That, however, was only the attitude of some of them. Others took

subject is profitable for doctrine. Once again, as almost always, the æsthetical view embraces, in reality, the highest form of utilitarianism. No part of a building should be in open rebellion against the rest of it. If it is, it stands self-condemned. The acre-of-glass shop-front is not only absurd to look at because of its blatant incongruity, its cynical disregard of scale, and its reckless defiance (in appearance, that is) of the crushing weight of the heavy building that seems to be resting on it at imminent deadly risk of tumbling down at any moment, but it is also of less practical efficiency than the shopkeeper was wont to suppose. Its inherent ugliness and its



MESRS. BENHAM & SONS, LTD., 64 & 66 WIGMORE STREET, W.

a much more reasonable view, and it is only fair to add that among these broad-minded traders should most certainly be included the firm whose work is here illustrated.

That extraordinary claim to a monopoly of practical wisdom ruined the case of those who made it. Nothing could have been more transparently absurd. Specialists in many kinds are suffered gladly, but they would not be tolerated if they claimed the right to ruin a design. Realizing the force of this contention, the shop-front specialist wisely shows a growing disposition to keep within his own domain, to specialize less on design and more on execution.

What has led to this welcome change of attitude? In the first place, architectural opinion became an active influence through its expression in the professional Press: secondly, and even more effectually, the shopkeeper and the specialist are both realizing very clearly that the architectural view on this

dogmatic illogicality are felt more or less acutely by every one who beholds it. For it looks unsafe, and it lacks modesty. It was its unabashed impudence, its vulgar self-assertion, that tempted the hammer of the suffragette, infuriating her to deeds of violence which she would never have dreamt of perpetrating on glass of just proportions and in-offensive outlook.

As to the contention that the sashless window offers a valuable advantage in allowing an uninterrupted view of the goods behind it, the argument may be valid in the main, but decidedly is subject to heavy discount. In certain states of the light the plate glass glares at you so ferociously that you are glad to get away from it. At other times, its ambition to convert itself into a mirror obscures the exhibits with most exasperating effect: or even if one has Alice's gift of seeing "Through the Looking-glass," the goods seem iridescent and

distorted. The alleged advantage, then, is subject to very serious drawbacks in summer; and in winter the large plate of glass is apt to suffer much more severely from "steaming" than do the small panes—exactly why, it might be difficult to explain, but certainly the phenomenon has been commonly noted.

But, come what come may, the cat will mew, the draper have his way. That other traders, however, are not so keen on the all-glass front is demonstrable from the accompanying illustrations showing, respectively, the shop-front designed for Messrs. Benham & Sons, Ltd., of Wigmore Street, by Messrs. A. Marshall Mackenzie & Son, F.F.R.I.B.A. (page 130), and that which Messrs. E. Pollard & Co., Ltd., have constructed for their Oxford Street premises (see below). We remember that, at the time of the controversy to which we have referred,

Messrs. Pollard took a most reasonable attitude on the question, realizing very clearly, it may be assumed, the value of collaboration between the architect and the shop-front specialist. They have always wished, we feel assured, to work in sympathy with architectural opinion: and this idea is strongly confirmed by the fact that their own shop-front in Oxford Street is, in effect, a rather happy compromise between the all-glass and the sash-bar system.

Messrs. Benham & Sons' shop-front also is in most respects exemplary, and is very pleasantly reminiscent of the beautiful Georgian tradition in this kind. Nevertheless, it has a distinctive character of its own, or, rather, one that is derived from and expressive of the spirit of the present day. It is at once graceful and businesslike—a blend that is thus proved to be, after all, among the beatific possibilities. J. F. McR.



MESSRS. E. POLLARD & CO., LTD., 299 OXFORD STREET, W.

Publications.

Joyous Piccadilly.

Monographs dealing with sections or districts of London must by this time cover, collectively, the whole ground. Charing Cross, the Adelphi, Fleet Street, have all had, within recent years, their historians, and the writer of the work now before us—a substantial volume of more than 300 pages—is, as we are reminded on its title page, also the author of “The History of St. James’s Square.” A series of little volumes that, several years ago, Sir Walter Besant edited under the alluring title of “The Fascination of London,” did indeed deal, booklet by booklet, with every section of London proper, but they did it rather sketchily. They did not profess to sate the appetite. If their object was merely to whet it, that aim was gloriously achieved. They paved, rather than blocked, the way for larger books. Their merit is that they showed how pleasant a thing topography, or local history, could be made if it were but skilfully handled—that is to say, if it received literary treatment. Too often it had been left to the industrious chronicler who had no style and was entirely destitute of the sense of proportion. It was as if delving for facts, ransacking dusty archives, and tracking paltry items through musty old registers—“Two Pence for Beere for y^e Bell Ringers,” and the like—had dulled their wits and clogged their pens. All honour to them! They did excellent spadework, without which some of their more stylish successors would have been without brick or straw wherewith to build these substantial monographs.

Among those dependent persons we should by no means class Mr. Arthur Irwin Dasent. He knows where to find his material, as well as how to select it and shape it. He is a skilled researcher, and has gone to original sources for the groundwork of his excellent book on Piccadilly, “the mother superior of the dear disreputable Haymarket,” as he calls it in a lively phrase that is characteristic of the buoyant style in which the book is written throughout. There is not a dull page in it. Nor should there be; for dullness and Piccadilly “mate not well together.” Although he has burrowed deeply and with infinite patience into parochial rate-books, he comes to the surface undamaged and undimmed, to give us a narrative that is not less delightful than authentic.

His ideal of the duties of topographers is as high as that of the dreariest dullard of them all, but he wears his rue with a difference. “In searching the records of the past,” he says, “not only must every clue be diligently followed up, in the hope of finding the first occurrence of a familiar name, but documentary evidence buried in deeds, wills, and parochial accounts must be studied and digested before a logical decision can be arrived at. It is advisable to descend even into the sewers, which in many places follow the track of former watercourses, in order to secure first-hand information respecting the main thoroughfares of London, and every printed source of knowledge must be ransacked before the local historian dare take up his pen.” To don jack-boots, grasp a lantern, and descend into the depths of the sewers in search of Piccadilly watercourses is more than thorough—it is heroic. And yet the resultant work does not smell of the lamp!

Mr. Dasent suggests, with hardly less daring than that which prompted his descent into the sewers, that “in order more readily to identify the former homes of distinguished Londoners, not only should all new buildings be compulsorily numbered, but in every case the date of rebuilding should be affixed in a prominent position upon the frontage.” Not but what the proposal is very sensible; but that is the very reason

why our councillors will jib at it. Are they likely to perform this act of grace while they obstinately refuse to do their plain utilitarian duty of illuminating at night the labels of the streets?

Private enterprise, our author recalls, has inscribed on the outer walls of Newcastle House, in Lincoln’s Inn Fields—“London’s largest and oldest square”—not only the names of former occupants, but their heraldic achievements, blazoned in their proper colours. It is admitted, however, that this practice might in some instances lead to a house being studded with medallions as thickly as the breast of a commissionaire at a colossal draper’s shop. Personally we abhor the idea of plating a house-front with heraldic quarterings; *differunt inter se* while they disagree horribly with the design of the house. Their last refuge is the undertaker’s shop, which their flaunting colours enliven almost scandalously.

What is the origin of the name Piccadilly? Some have said, rather fatuously, that the house near the windmill at the Haymarket represented a peccadillo of its owner. Hardly less fanciful is the suggestion by Mrs. Stopes that “Pick a dilly” is from the wildflowers that grew abundantly hereabouts when Gerard wrote his Herbal. Our author inclines to the belief that the name is derived from a fashionable ruff or collar called a Picadel which was made by a local tailor. But though the origin of the name must remain conjectural until some record springs to light to solve the mystery, our author in the course of his very thorough investigations unearthed a document that shows the name to be much older than the date—1673—assigned to it by Mr. Wheatley. Mr. Dasent finds it mentioned in a rate-book of 1627.

To speak of Piccadilly without mentioning “Old Q.” would be to disregard the injunction to mind one’s P’s and Q’s. William Douglas, fourth Duke of Queensberry, who was born in 1725 and died in 1810, was not only a connecting link between the seventeenth and the nineteenth centuries, as our author describes him, he was as it were the epitome if not the incarnation of his times. He was born at Peebles, which, as our author remarks, is “a small provincial town not usually associated in the public mind with dissipation or hilarity, although it has been compared, and not unfavourably, to Paris by one of its loyal natives.” The allusion is not obscure, though, for the moment, the exact phrasing of the comparison, and the authority for it, escape us. It is something to the effect that Paris may be gay enough, but “Peebles for pleasure.” Besides being notorious for his gallantries, Q. was the most prominent and most successful racehorse-owner on the English Turf, “frequently in his younger days riding his own horses and holding his own with the best amateur and professional jockeys of the age.” What first brought him into notoriety was his famous wager in 1750, when he bet Count Taaffe a thousand guineas that a four-wheeled chaise carrying a passenger should travel nineteen miles within the hour. Old Q. won. He would bet on anything, and is reputed to have won more than a quarter of a million of money on the Turf. He is said to have added a bow window to his house in Piccadilly, the better to observe the goings out and comings in of Miss Frances Pelham, whom he courted in vain. He spent a large sum of money in altering and embellishing the riverside house he took at Richmond about the year 1781. “He cared nothing for his Scotch estates and rarely visited them, preferring Newmarket to Drumlanrig, Richmond to Amesbury, and Piccadilly to all of them.”

In this delightful book there are many references to houses

and their embellishments, as well as to their distinguished occupants. Historical, anecdotal, topographical, and written in an easy and agreeable style, this book on Piccadilly is thoroughly in harmony with its subject, whether it strikes a merry chord or sounds a more serious note. A few reproductions of choice old prints add sensibly to the interest of a book that is altogether an excellent specimen of popular topography.

"Piccadilly in Three Centuries, with some Account of Berkeley Square and the Haymarket." By Arthur Irwin Daint. London: Macmillan & Co., Ltd., St. Martin's Street, W.C.2. Price 18s. net.

"The Blue Guides."

To the series of "The Blue Guides," edited by Mr. Findlay Muirhead, the third and latest addition bears the title "Belgium and the Western Front, British and American." No greater praise could be given it than to say that it is fully up to the standard of its precursors in the same series. It contains the same wealth of detail regarding every object of interest, the same almost lavish abundance of remarkably clear maps and plans—there are sixty of them; and throughout there is, as far as we have been able to check it, the same high degree of accurate observation and precise statement. Beyond that, there is evidence throughout the book that the scheme has been wisely and broadly conceived, and painstakingly and skilfully executed. Taken physically, each volume is ideal. It is not too large to be carried in the pocket; and while the enormous amount of matter compressed into it necessitates the printing of much of it in small type, the letterpress is remarkably legible and really beautiful, while the bulk of the volume is further kept down by the use of thin but tough paper. A slight but well-written historical sketch of Belgium rightly appears in the forefront of the book, and it is followed by a useful, luminously critical essay by M. Jacques Mesnil on Art in Belgium, including architecture, which is dealt with succinctly, but with a judicious selection of subjects for comment. The geographical situation of Belgium, it is noted, renders it peculiarly open to foreign influences, which are sometimes strangely blended. "In general the Romanesque churches of the Meuse Valley have a close affinity of style with those of the Rhine, and Germanic influences are evident in the most beautiful of the Belgian churches—the cathedral of Tournai. This town, however, was long and closely allied to France, and the fine Romanesque nave borrows its essential elements from the schools of Normandy and of Champagne. The transept, dating from the late twelfth century, is in the Transitional style, and the Franco-Germanic elements in its construction [? composition] are blended and harmonized to form a truly original work, designed to be completed by a Romanesque choir. For this latter, however, there was substituted in the thirteenth-fourteenth century the luminous and elongated Gothic choir, deriving its inspiration from Amiens and the Ile-de-France." Yet, "with all its contrasting styles and periods, Tournai Cathedral gives a very beautiful impression of harmony." The important part played by the Cistercian monks in spreading the French style is noted, their abbeys at Villers and Orval being cited in evidence.

In the fourteenth century, and onwards to the sixteenth, whereas ecclesiastical architecture became insipid, civil building acquired great beauty and much strength of character. The Cloth Hall of Ypres is (or perhaps it would be more correct to say "was," considering the destruction it suffered during four years of brutal bombardment) of the thirteenth century; but the fourteenth century produced the Cloth Hall

of Louvain and the Bruges Hôtel de Ville: while the fifteenth and early sixteenth centuries have given us a series of beautiful hôtels de ville in which the decorative element is manifested with increasing exuberance in those of Brussels, Louvain (by M. de Layens), Ghent (by R. Keldermans and H. de Waghemakere), and Oudenaarde (by Van Pede). Of the domestic work it is noted that it is in this medium that Renaissance style finds its fullest expression, the most interesting examples of its high-pitched roofs, overhanging gables, and leaded panes, being fairly plentiful at Bruges, Ghent, and Malines. In the Baroque epoch of the late sixteenth and the early seventeenth centuries, the outstanding architects were Wenceslaus Koebergher of Antwerp, Jacques Francquart of Brussels, Lucas Faydherbe of Malines, and Joseph Poelaert. The author notes a declension that set in towards the close of the eighteenth century, and a recovery at the close of the nineteenth, when there was a tendency towards more positive character, especially in planning and decoration.

This exceedingly interesting chapter on art is followed by an authoritative account, by Major-General Sir Frederick Maurice, of the British campaigns in the West. There is also an account of the American operations on the Western front. These are doubtless extremely useful addenda to a guide-book which will be much in request by visitors to Belgium. There is also included a brief bibliography of books about Belgium and about the war, and this is followed by a list of the most useful maps relating to Belgium. What is called the "practical information"—rather invidiously, for every item in the book is purely practical—is very full, and supplies all the guidance as to routes, railways, tourist agencies, hotels, and so forth, that the most self-helpless and the most exacting tourist could possibly require. The bulk of the book is, of course, made up of descriptions of sights and scenes and histories, the annals providing, for the war area, short accounts of the battles associated with each place described. These notes are particularly relevant, for, as the preface reminds us, "in the region known as the Battle Area the whole perspective of interest has been altered by the war. Well-known places have acquired fresh interest; hundreds of humble village-names, scarcely heard of before 1914, have become household words throughout the world." Guide-books of such thoroughness have never appeared until now.

Since the first guide of the series—that dealing with London and its Environs—has now reached its fourth impression, nothing need be said in its commendation. By way of introduction to the topographical descriptions, there are several special articles of great pith and importance. The first of them is by Mr. Charles Welch, F.S.A., late librarian of the Guildhall Library, and deals with "History and Administration of London." It is followed by an article entitled "British Art," by Mr. D. S. MacColl, M.A., LL.D.; while Professor W. R. Lethaby contributes a most excellent article on "London Architecture," into which he compresses an astonishingly large amount of history and criticism. These Blue Guides, themselves distinctly literary, pay much attention to the literary and artistic interests that are the soul of topography. They have set a new standard for the production of guide-books.

"The Blue Guides. Belgium and the Western Front, British and American." Edited by Findlay Muirhead, M.A., F.R.G.S. Sixty maps and plans. London: Macmillan & Co., Ltd., St. Martin's Street, W.C.2. Paris: Librairie Hachette & Cie, 79 Boulevard Saint-Germain. Price 15s. net.

"London and Its Environs." Thirty maps and plans. Fourth (Revised) Impression. Same Editor and Publishers. Price 10s. net.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

Village Signs.

An exhibition of village signs held at Australia House, in the Strand, London, from 15 October to 23 October, brought out some quite spirited designs, many of which will doubtless be adopted for actual use. Before labelling the villages, however, it would be advisable to see that the suburbs of London and their streets receive this very desirable attention.

The Collected Works of Mr. E. A. Rickards.

In answer to many inquiries, the publishers wish us to state that rapid progress is being made with the volume in which the drawings of the late Mr. E. A. Rickards have been collected, and that those who wish to have their names included in the printed list of subscribers should send them in without delay. Although the list will be placed at the beginning of the book, it will be the last section to be printed, but intending subscribers should nevertheless take at once the opportunity to register themselves among the admirers of Mr. Rickards's art.

Belgium's "Gratitude" Memorial.

The memorial group which Belgium has given us in token of her gratitude for hospitality shown her people who came to us during the German occupation of their own country was unveiled on 12 October by the Princess Clémentine. Belgium's foremost sculptor, M. Victor Rousseau, who has executed the statuary, was himself a refugee in London. The group certainly lends grace and charm to the Thames Embankment. Sir Reginald Blomfield, R.A., designed the architectural setting.

Windows at Westminster.

Removed for safety during the air-raids, several priceless stained-glass windows of mediæval manufacture have now been reinstated at Westminster Abbey. One of the windows in the Jerusalem Chamber contains probably the oldest examples of stained glass extant. These depict "The Last Judgment," "The Descent of the Holy Ghost," "The Ascension," "St. Peter Walking on the Sea," "The Slaying of John the Baptist," "The Stoning of St. Stephen," and "The Slaughter of the Innocents." The Y.M.C.A. are giving a great window, which will be placed immediately over the door leading from the nave to the cloisters. A memorial window to those members of the Queen's Westminsters who fell in the war will be placed in one of the vacant positions in the chevet, and there will also be one to Sir John Wolfe Barry the engineer.

Civic Survey Exhibition.

In the Civic Survey Exhibition which was opened in the galleries of the R.I.B.A. on 18 October and will close on Saturday, 13 November 1920, the exhibits consist mainly of the maps and diagrams resulting from the war-time employment of architects in collecting and recording in diagrammatic form data relating to the various factors and conditions upon which depends the welfare of the inhabitants of the particular areas dealt with. These surveys were made by architects whose work had been brought to a standstill by the war. An important exhibit is the London Society's Development Plan of Greater London of the Future.

Thackeray and Some London Squares.

Dr. E. Temple Orme has published in the "Architects' Journal" of 6 October the following delightful note: "It will interest Messrs. G. Ll. Morris and H. W. Parnacott, the writers of the article on Bryanston and Montagu Squares, in your current issue [that for 29 September], to be reminded that Thackeray mentions these squares in 'The Newcomes.' They will remember Mrs. Newcome's 'At Home' in Bryanston Square, and that a friend of hers gave rival 'At Homes' in Montagu Square." Miss Orme had caught the authors napping, for in the beginning of their article they had cited Thackeray without remembering the reference which Miss Temple Orme so kindly supplied. They had written as follows: "Montagu Square is situated to the north of Oxford Street, London. No. 35 is close to the one-time residence of Anthony Trollope the novelist. At the rear it abuts upon the back of one of the houses in Bryanston Square, another square of about the same dimensions and shape as Montagu Square, and parallel to it. Though we do not remember that Thackeray mentions either of these squares in his novels, they are not far from the district in which he housed so many of his characters. There is Portman Square a little to the south-west; and on the other side of Oxford Street, reached by way of Orchard and Audley Streets, is Grosvenor Square, almost in the middle of Thackeray's country; and further southwards, in Curzon Street, is the house where Becky Sharp resided. Externally, the houses in Bryanston and Montagu Squares, with which we are more nearly concerned, are much like Becky's. They cannot lay claim to any exceptional architectural merit; but they are of good proportions, and in some cases where they have not been tampered with possess well-designed entrance doorways and balconies."

Glasgow's £2,000,000 Housing Scheme.

It is announced that Glasgow Corporation has accepted a "local contractor's" tender of approximately £2,000,000, for the erection of more than 1,500 houses at the south-western fringe of the city. The "local contractors" of Glasgow would appear to be men of substance.

Old Furniture and Dolls.

A number of pieces of old English furniture acquired by purchase and gift have recently been added to the collections of the Victoria and Albert Museum, South Kensington, and are exhibited in the galleries of the Department of Woodwork. The most valuable purchase is that of an English side-table with marble top of the date 1730-40, of walnut wood enriched with carving of the finest quality—a piece belonging to a type hitherto unrepresented in the Museum (Room 58). Another important purchase is that of an English armchair of the first half of the sixteenth century, carved, with linenfold panels and ornament of the Renaissance style (Room 52). Among the gifts are a pair of richly carved chairs of the Queen Anne period, presented by Sir Paul Makins (Room 58), and the Powell collection of dolls and dolls' furniture (Room 57), presented by Mr. Harry J. Powell, consisting of numerous costume dolls dressed by members of the donor's family between 1754 and 1853, with an interesting collection of models of contemporary furniture and specimens of Leeds pottery.



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Dry-Rot in Timber.

The Society of Architects is making further researches into the question of dry-rot in timber, and for this purpose requires specimens of indoor woodwork in two conditions: (1) When supplied by the builder for immediate incorporation in the house or building; and (2) When taken from a house after having been in this for a number of years. Members who are willing to supply such specimens, which should be small in dimensions, are asked to communicate with the secretary of the Society as soon as possible.

Paris Bedimmed.

Once famous for its brilliant lighting, Paris has become, since the war, the dimmest of European capitals. Now that the exportation of English coal is forbidden, and London itself has realized the necessity to economize its supplies very strictly, the condition of Paris after nightfall is likely to be parlous indeed. If oil lamps and wax candles were satisfactory to our ancestors, that was because they lacked experience of more effective illuminants; but in the absence of superlative means of scintillation, Paris by night loses nearly all its charm.

Architectural Education.

It is welcome news that arrangements are being made for a joint educational conference to be organized by the R.I.B.A. and the Société des Architectes Diplômés par le Gouvernement. The conference, which will be held in Paris, and will include delegates from the Institute, the Royal Academy Schools, the Scottish Architectural Schools, the A.A. School, the University of London, the London Ateliers, and the Board of Architectural Education, will discuss the need for revision of present

methods of architectural education, to give students a better practical training and more adequate equipment for the profession of architecture. But what of our provincial schools? Surely they will be represented. Lieut.-Colonel P. Cart de Lafontaine, O.B.E., A.R.I.B.A., is hon. secretary of the conference.

London University Site.

It is very satisfactory to record the wise decision of the Senate of London University to accept the offer by the Government of the site in Bloomsbury. Some delay in coming to this decision would seem to have been occasioned by a certain haziness of conception as to the requirements of a university for London. Oxford and Cambridge had loomed large in the offing. What London really wants, however, is not another residential college, but a sort of headquarters building that shall stand as London's tribute to the greatness of education as a factor of nationality and empire. Sir E. Ray Lankester is quite definitely with us in this opinion.

Building at the Devil's Dyke.

There has been much heart-burning over the conversion, or perversion, of the Devil's Dyke at Brighton from breezy downs to a residential quarter. One does not like to see the beautiful Sussex downs thus spoiled, but since the scheme has got far beyond the stage at which protest could have the remotest chance of being effectual, the only lingering hope is that the new town will be built in the full consciousness that some sort of atonement has to be made for so colossal a sin against nature. The proposed name, "Dyketown," although commendably commemorative, recalling poignantly the loss we have sustained, is in all other respects perfectly horrible.

WALCOT ETCHINGS

The Proprietors of the ARCHITECTURAL REVIEW beg to announce that, by the courtesy of Mr. W. Walcot, they have on exhibition in their Reading Room a selection of Etchings of his

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CATALOGUES & TRADE NOTICES.

Cooking and Heating Systems.

Messrs. Benham & Sons, Ltd., whose showrooms are at 64-66 Wigmore Street, London, W. 1, and whose works are at 102 Garratt Lane, Wandsworth, have issued an illustrated general catalogue of their cooking, heating, hot-water supply, and bakery apparatus, and electric cooking, heating, and lighting appliances. The firm announce that they can quote for every class of central heating and ventilation systems, those for heating including gravity, accelerated, and "Duplex" water, and low-pressure and atmospheric steam: while the systems of ventilation include exhaust, balanced, and plenum, and combined heating and ventilating systems. They show a useful diagram of their "Perfect" system of heating by low-pressure hot water. In this system no pipe-trenches are required, the boiler may be placed on any floor, the circulating pipes are kept economically small, the radiators are separately controlled, and great economy of fuel consumption is ensured. The firm's patent accelerators for heating and hot-water supply installations are statedly designed to deal with large quantities of water at low frictional head, and are therefore specially useful where existing heating circulations are sluggish. They run smoothly and silently. The "Duplex" system of steam and water heating is recommended by the firm as an effective method of heating factories and workshops. The system consists of live or exhaust steam main passing completely through the bottom sections of the radiator. The radiator itself is partly filled with water, which is heated up by the

steam pipe within it. Thus a low-temperature radiator surface can be obtained even if high-pressure steam is used from the boilers. Equally successful results, however, can be obtained in the "Duplex" system with low-pressure steam or even exhaust steam from the boiler-room. For central heating by gravity hot water, the firm's system consists of cast-iron sectional boiler, cast-iron radiators, the necessary wrought-iron circulating mains, and gun-metal regulating valves. They recognize the importance of a gravity heating system's being properly designed on scientific lines—because, however small the installation, unless the design is correct there is sure to be waste of fuel or unsatisfactory working. In the "Wigmore" independent system, the boiler (or heater) is of mild steel with welded joints, and the fuel, after the fire has once been started, may consist of the ashes and wastes from the kitchen or household fires. The boiler may be installed in a cellar or at any convenient spot, and if it be near to the kitchen the same flue may be used. Five manholes are fitted, so that the boiler may be scraped and cleaned internally without the disconnection of any pipes. The cylinder, fixed over the boiler or in any convenient position, is constructed of galvanized steel or of copper. Both the boiler and cylinder are lagged with non-conducting asbestos cement, so as to prevent radiation and consequent waste of heat. Calorifiers, electro-vapour radiators and towel-rails, and radiator hot-plates, are also illustrated, as well as a portable electric fire, which can be had in several finishes—enamelled black iron, aluminium, brass, and copper. Messrs. Benham are contractors for electric lighting and complete electric plants, and supply all classes of electric lamps, electric-light fittings, and electric labour-saving

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devices, and a considerable section of their catalogue is occupied with descriptions and illustrations of central electric cooking-ranges or hot-plates, wall-ranges, domestic cookers, ovens, grills, boilers, hot-closets, plate-warmers, and so forth. A still larger section deals with every variety of apparatus for cooking by coal-fire or by gas-flame. Full modern equipment for the kitchen of cottage, villa, mansion, hospital, club, or hotel, will be found in this catalogue, in which there are formidable lists of the important houses and institutions for which the firm have supplied appropriate installations for heating, cooking, ventilating, or lighting.

Ferrolithic Floor-hardener.

In their "Booklet No. 25," Messrs. Building Products Limited, Columbia House, 44-46 King's Road, Sloane Square, London, S.W. 3, give full particulars of their Ferrolithic floor-hardener, whose function is "to make cement concrete wear-proof." Concrete floors crumble under traffic, and the dust of their disintegration is mischievous to machinery, to fabrics, and to human health. It is claimed that Ferrolithic entirely eliminates this trouble, producing "a dense wearproof floor with a plated surface as hard as iron." The material is described as a metallic preparation in powder form, which, by hardening and binding cement concrete, increases the mechanical strength of that material. The preparation may be used in two ways: either by incorporating it with the cement in the usual finish, or, alternatively, by sprinkling it on the concrete surface and trowelling it in. Obviously, it is as applicable to the re-surfacing of worn floors as to the formation of new ones. Four specifications, showing the adaptation of the material to different services, are included in the booklet.

Industrial and Street Lighting.

Messrs. the General Electric Co., Ltd., whose head offices are in Queen Victoria Street, London, E.C.4, have issued a third edition of their booklet (Section F.I.) on Industrial and Street Lighting.

This new catalogue deals in detail with lighting fittings and accessories and illuminating engineering. In the first (Industrial Lighting) section are found fittings suitable for the lighting of workshops, stores, shops, and offices, with technical data and instructions regarding their installation and use. The fittings include extensive, intensive, and angle-type steel reflectors for local lighting, semi-indirect ceiling fittings for both high and low ceilings, indirect fittings, hand-lamps, well-glass and bulkhead fittings, etc.

In the second (Street Lighting) section are found lanterns for street lighting with Osram gas-filled lamps, as well as artistic standards, time switches, and accessories. Of these lanterns the "City" and "Metropolitan" are said to be specially suitable for the lighting of main thoroughfares, and it is stated that both have been widely used for public lighting. Full specifications are given in the catalogue. Several of the lanterns are particularly suitable for the illumination of yards, sidings, railway stations, docks, etc., and for the illumination of large buildings.

Electric Fires.

The General Electric Co., Ltd., have also issued an illustrated leaflet (H. 2361), describing their Model A Electric Fires, in which the heat is controlled by two switches, one of which can be switched off to reduce the heat by one half. Three different styles of finish are shown, ranging from severely plain to neatly decorative.

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