THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

Two Shillings & Sixpence Net

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

Vol. XLVIII December 1920 No. 289

PENNSYLVANIA STATE HOUSE, PHILADELPHIA, U.S.A.

Plate I.

December 1920.

NORTH FRONT.

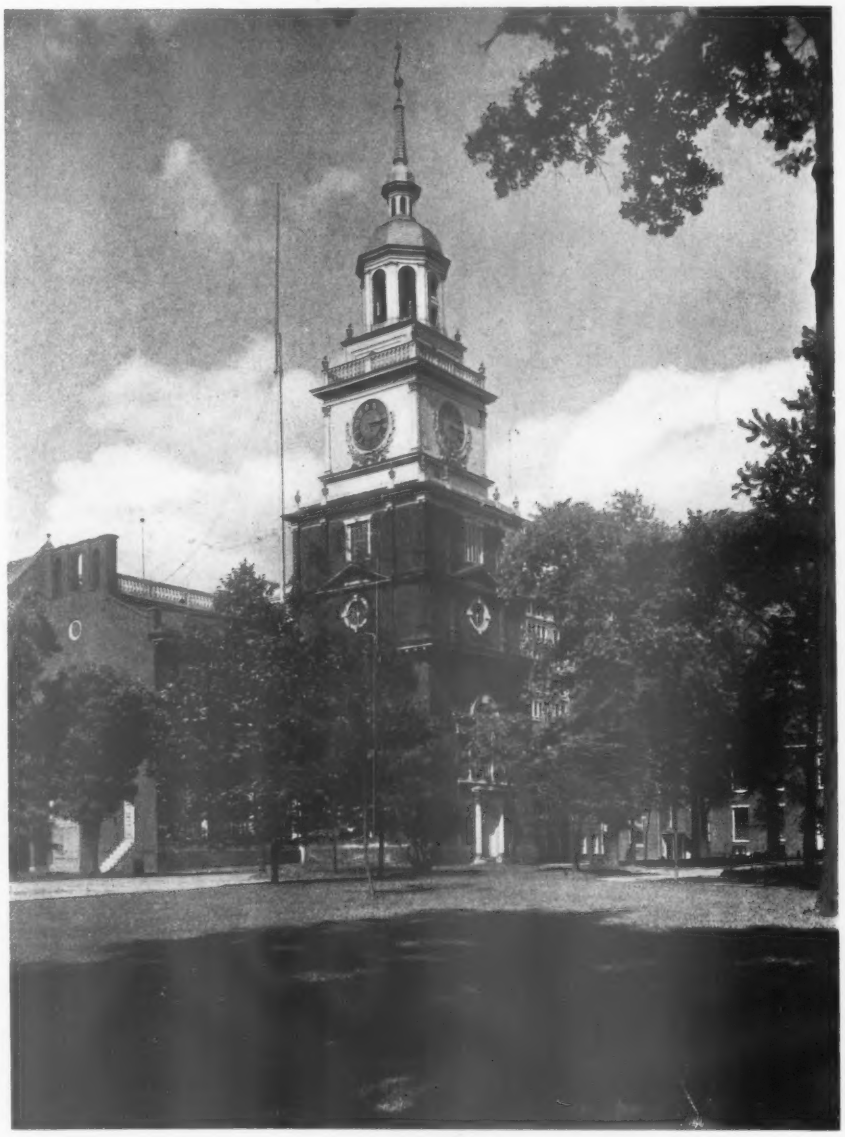
Andrew Hamilton, Architect.

Two Philadelphia Architects of the Georgian Age.

By Harold Donaldson Eberlein.

HOW large a debt of gratitude we owe to long-forgotten and oftentimes nameless architects, few of us fully realize. For the matter of that, few of us ever even pause to think about our manifold obligations to these departed servants of the public, albeit they worked all unconscious of the service they were doing generations yet unborn. We acclaim with honour the names of the great masters who, in their several ages, left indelible impress upon the art of architecture; and it is meet we yield them high praise, because with patient industry and cunning genius they wrought marvellous well for the delight of posterity. It is likewise meet we hold in all reverence the principles they professed.

At the same time, we ought to be duly sensible of the truth that it was humanly impossible for these architects of pre-eminent repute, toil as they might, to design more than a certain limited number of buildings. From very force of circumstances, it was inevitable that by far the greater number of structures that now surround us—structures which daily we must look upon—should have been designed by lesser men. That these followed in the paths conceived by acknowledged master minds does not at all diminish, but rather does enlarge, their claim to our grateful recognition of the debt under which they have laid us. In particular must we admit the merit and deserts of those enlightened men of the eighteenth century amongst whom there seems to have been an endemic sense of architectural responsibility—a kind of safeguarding architectural conscience, if one so chooses to term it.



PENNSYLVANIA STATE HOUSE, PHILADELPHIA, FROM SOUTH-WEST.

The work of two such men—amateurs both would now be styled—deserves attention because of the service they performed by interpreting and setting forward the Georgian tradition in the Province of Pennsylvania, thereby strengthening the architectural standards of that newer England on the western shores of the Atlantic. One was Dr. John Kearsley, a busy physician with an exacting practice. The other was the Honourable Andrew Hamilton, sometime Attorney-General of the Province of Pennsylvania, Provincial Councillor, Speaker of the Provincial Assembly in 1729 and for a number of successive years thereafter, and at all times indefatigable in discharging onerous duties as jurist and pleader.

Dr. Kearsley settled in Philadelphia in 1711, and in a short time attracted a clientèle that extended far beyond the bounds of the city. At that date there was no organized agency whatever in the Province for the training of future medical men. With characteristic energy and resourcefulness, therefore, Dr. Kearsley undertook to remedy the lack, and enrolled a number of apprentices for a seven years' term of tutelage. One at least of these apprenticed students of the art of healing was not blessed with his preceptor's indomitable zeal and promptitude in meeting the manifold emergencies incident to life in an infant community. The strenuous and varied obligations of his condition irked him and caused him to complain that the estate of apprenticeship to Dr. Kearsley "seemed to include the duties of a servant, coachman, messenger-boy, prescription clerk, nurse, and assistant surgeon." Quite apart from all his arduous professional labours as a physician, Dr. Kearsley played an active part in important civic and Provincial affairs, and for a long time sate as a member of the Assembly of Pennsylvania.

Mr. Hamilton was a man no less fully and diversely occupied than was Dr. Kearsley. Admitted to Gray's Inn subsequent to his training and practice as a barrister in Maryland, he later returned to America and established himself in Philadelphia, where his unusual abilities soon marked him out for offices of public trust. In addition to holding the previously mentioned posts in the Government of the Province, and acquitting himself of his duties with signal competence, his professional celebrity was such that he was not only retained in all the important cases arising in Pennsylvania, but was also time and

time again appealed to by the governors as well as by the citizens of the other Colonies for counsel and advice. Moreover, he had a not inconsiderable estate which he managed entirely himself.

Neither of these men, therefore, was associated with architecture as a matter incident to his daily pursuits. Neither of them had the leisure requisite for an amiable and innocuous dilettantism that might be expected to beget a measurably cultivated and critical taste resulting occasionally in a creative impulse. Both were far too much engrossed with urgent realities. They had no time for dabbling.

Both were, however, essentially products of an age when some considerable degree of architectural knowledge or, at the very least, some substantial cultivation of architectural taste and discrimination, seems to have been deemed an indispensable part of every gentleman's education. Likewise, a certain amount of dexterity in drawing was highly esteemed and practised as a polite masculine accomplishment, and not a few were fitted—far more so than most so-called well-educated people at the present day—to translate their architectural preferences into a shape sufficiently intelligible for a master-carpenter to work from.

It is not, of course, to be inferred that the majority of men were able to produce a set of measured drawings such as a professional architect might prepare and turn over for execution to a builder. They were not. But the functions were then altogether differently divided. On the one hand the amateur architect—shall we not call him the client?—discovered a more intelligent and constructive appreciation of architectural principles in a proportionately larger number of cases than is now generally to be found amongst clients. Even though he might be unskilled with the pencil, he was able, by means of rough sketches, to convey his wishes lucidly to the head workman.

On the other hand, the eighteenth-century master-carpenter was vastly more capable than the average artisan of like rank to-day. Not only was he a skilled craftsman able, if need were, to translate sketches and rough draughts into working drawings, or even to rule his work from the sketches alone, but he was also oftentimes "a person of some architectural education and taste, and endowed with a nice perception and power of valuing architectural merits and proprieties. He was materially aided in his work by a number of helpful and explicit architectural books with measured drawings, of whose assistance he did not hesitate freely to avail himself. Furthermore, he still retained a sympathetic respect for his materials and a conscientious appreciation of worthy craftsmanship, inherited by tradition from his mediæval and Renaissance predecessors, and wholly apart from the spirit of modern commercialism. Pride in his calling impelled him to the closest personal supervision and painstaking interest. He would be content with nothing short of the best." This characterization, while not, of course, universally applicable, did fit in a great number of instances. In such cases it is not amiss to style the master-carpenter a "carpenter-architect."

Most of the gentlemen who figured as amateur architects were not, any more than were Dr. Kearsley and Mr. Hamilton,

STATE HOUSE: DOORWAY FROM HALL INTO BASE OF TOWER.

STATE HOUSE: SUPREME COURT ROOM.

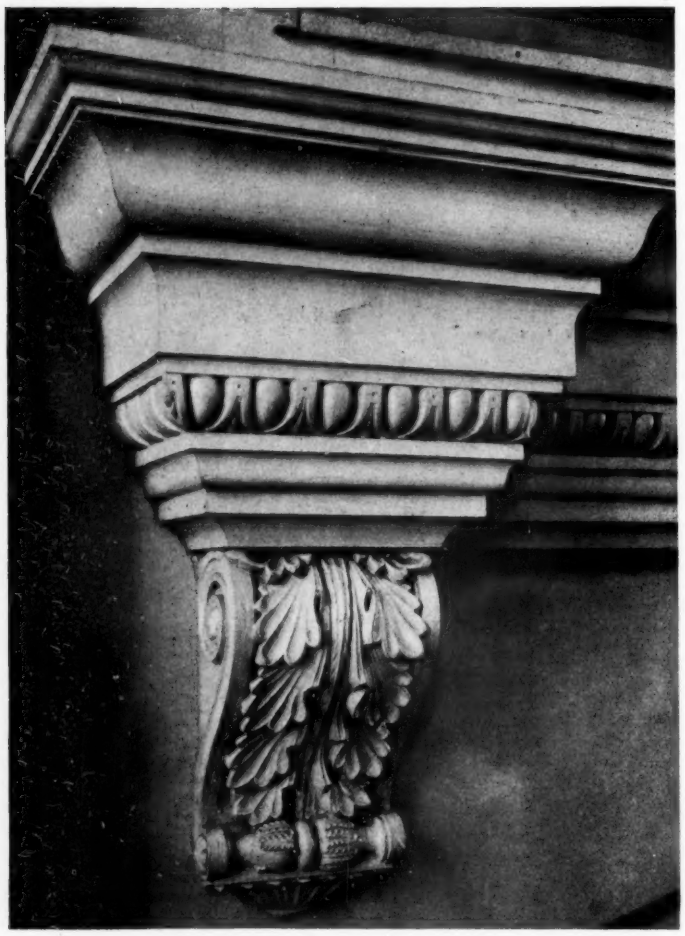
"mere dabbling dilettanti, flirting with a polite and amiable penchant for architectural amenities." The best of them, and those that left the most impressive memorials of their talent and skill, were, like the two whose work is under consideration, busy men of large affairs and serious interests. "More than one of them left standing orders with their London booksellers to send them, upon publication, such volumes as were most worth while. Another factor in their fitness is also to be reckoned. It was not unusual for them to possess training and experience as surveyors. Indeed, it was almost imperatively necessary for large landowners to have a knowledge of surveying in order to look properly after their interests. This training gave them an insight into the practice of making accurate measurements and draughting, and the effect of such practical and exact education was not without its weight when they addressed themselves to designing buildings." This was especially evident in the case of General Washington.

Dr. Kearsley, in addition to his other public duties, served upon the vestry of Christ Church, and when it became necessary to replace the existing structure by a more commodious edifice, the task of devising plans devolved upon him, since he was recognized as a man of taste and known to possess some measure of architectural aptitude. The result of his labours appears in the building erected in 1727.

It has always been said that Dr. Kearsley drew his inspiration for Christ Church from St. Martin's-in-the-Fields. How true this may be of the body of the church it is impossible now to say. We do not know whether Dr. Kearsley came back to London while St. Martin's was a-building, nor do we know what opportunity he may have had of acquainting himself with James Gibbs's designs. The attribution of St. Martin's as a prototype must, therefore, be taken merely for what it is worth —the testimony of tradition. It is more probable that he had some Wren churches in mind. As the spire was not added till about thirty years later, it is easier in its case to understand the reputed connexion, especially as the visible evidence of similarity bears out the tradition.

The church is built of red brick with black headers. Some granite was used in the external panelling of the east end; otherwise the trims are of moulded red brick. The window and door frames, sashes, and urned balustrade about the top are of wood painted white, as is also the spire, which is surmounted by a gilded iron mitre and weather-vane. The walls inside are painted a pearl grey, which seems to have been the original colour, while the wooden columns, gallery fronts and trim, and the carved organ-case are painted white. The organ pipes are gilded.

Both inside and out the proportions are of a breadth and dignity most satisfying to mind and eye, and although the church is of ample size it appears to be larger than it really is. Exterior and interior details alike are simple, but at the same time virile and impressive. If it be true that St. Martin's-in-the-Fields inspired the design of Christ Church, it is interesting to note how Dr. Kearsley flattened down all the projections



STATE HOUSE.

Chimneypiece Console in "Independence Hall."

and pulled together the features in general to keep the composition in scale; of course, too, the difference in material dictated a measure of difference in treatment and favoured a degree of comparative attenuation, though not to an extent that involved any loss of vigour. The conception and treatment throughout bear witness to a high order of architectural intelligence and good taste on the part of the designer, and betray none of the vagaries that sometimes mar the otherwise good work of an architect in his earlier flights.

When it was decided in 1761 to build St. Peter's, as a chapel of ease to Christ Church, Dr. Kearsley, being still on the vestry, was named one of the committee appointed to see to it that suitable plans were prepared and executed. Although there is no conclusive documentary evidence that Dr. Kearsley designed St. Peter's, there is no intimation of any other architect being associated with the work, and there is every possible presumptive evidence that Dr. Kearsley, whose architectural ability as the designer of Christ Church was held in high esteem, was entrusted with the task of devising the plans.

St. Peter's is simpler in design and far less elaborate in detail than the mother church, but has, none the less, a very distinct charm of its own, and is more fortunate in having never fallen victim to nineteenth-century modernizers and, after them, into the clutches of the restorers. The high square pews with doors remain as they were when the church was first built, and in every other respect the fabric has been maintained in its pristine condition, save for the placing of some memorial windows. Even the old locks and latches, though worn and rickety, are kept in service, so jealous are the parishioners of their time-honoured trust, and St. Peter's is still eloquently expressive of eighteenth-century ecclesiastical conditions.

The story of the building of the State House is not a record of unmixed bliss for the designer. In 1729 it was deemed necessary that the Assembly, the Governor's Council, and the Supreme Court should have a "house to meet in" more commodious than the outgrown and inconvenient quarters they then occupied. In April of that year the citizens of Philadelphia petitioned the Assembly that it "would by law empower the city and county to build a State House." After the usual bickering between the Lieutenant-Governor and the Assembly whenever the expenditure of moneys came up for consideration, it was enacted that "the sum of £2,000 of bills of credit made current by this Act be delivered by the Trustees of the Loan Office to Thomas Lawrence, Andrew Hamilton, and John Kearsley, who are hereby appointed for building and carrying on the same." Land was secured, and two members of the committee, Mr. Hamilton and Dr. Kearsley, submitted plans. Those of the former were chosen.

Work was begun and vigorously pushed by Hamilton so far as he was able, but there were all sorts of obstacles to be surmounted, and lets and hindrances to be set aside. There were grumblings from influential people who were either wholly opposed to the undertaking or else dissatisfied with the site. There were unfavourable criticisms of the plan adopted; there were strikes; there was a lack of artisans competent to execute decorative plasterwork, although fortunately there was no

STATE HOUSE.

Detail of Staircase Carving.

CHRIST CHURCH, PHILADELPHIA, U.S.A.

Plate II. December 1920.

WEST END OF NAVE AND ORGAN GALLERY.

Dr. John Kearsley, Architect.

scarcity of good craftsmen for all the other needs ; there were wranglings about the necessary funds to pay the costs—everything, in short, combined to retard progress and discourage the architect. Worst of all, Dr. Kearsley, smarting with disappointment because his plan had been rejected and Hamilton's accepted, not only withheld the assistance he ought to have given as a member of the building committee, but, egged on by his partisans, actually contrived every annoyance he could to thwart the work.

Harassed to the very limits of his patience, Mr. Hamilton at last laid the whole matter before the Legislature and, in the presence of Dr. Kearsley, requested that the "House would resolve itself into a committee of the whole in order to hear and discuss the subject of location, plans, and contracts." This was accordingly done, and full opportunity given to Dr. Kearsley to present his own design and all the objections to that of Mr. Hamilton, whose plan and elevation of the State House were also submitted to the members. By formal resolution the action of Mr. Hamilton, both in regard to the site selected and to the manner of conducting the building, was approved.

Mr. Hamilton informed the House that the charge of superintending the erection of the building and providing incidental materials and workmen had almost entirely devolved upon himself; that he found from experience that the affair was attended with great difficulties and with much prejudice to his own private concerns; and desired that the House should appoint some competent person to superintend the work, who could devote his attention to the subject, and be invested with needful authority to enforce his orders. The House, however, declined to release Mr. Hamilton. They fully endorsed all the arrangements hitherto made by him, with the request that he would continue to act with the existing committee, and promised due compensation."

This stopped Kearsley's active opposition, and the work went on, slowly however, for the various causes incident to the erection of a public structure, and Hamilton died in 1741, before his plans were fully executed; but the building was ultimately completed in accordance with his designs, save the upper stages of the tower, which he seems never to have contemplated. The upper stages were not planned till 1749 and not finished till November 1751. Notwithstanding the tardy completion of the State House, the date of its erection is usually given as 1733, and this date is, in the main, correct.

CHRIST CHURCH, PHILADELPHIA, PA, LOOKING EAST.

From an architectural point of view the State House was a notable and imposing structure when it was first erected, and from the same point of view it would be equally notable and imposing had it been built only yesterday. The scale is so broad and the proportions so just that it dwarfs other buildings

of far greater size and loftier stature in the neighbourhood. Though the actual area covered by the State House is inconsiderable—it is only 100 ft. long by 44 ft. in depth, with a tower on the south side measuring 32 ft. by 34 ft. —there is such amplitude in the rooms, in the size of all essential features, and in the detail of ornamentation, that the visitor feels himself in one of the great buildings of the country.

Altogether it is a most satisfying piece of Georgian architecture. The north front, pierced by a central doorway and eight broad windows on the lower floor and an unbroken range of nine windows on the upper, has the convincing charm of co-ordinate dignity and simplicity. The doorway is severely plain, and of proportions and detail characteristic of the date at which the edifice was built. The wide muntins of the small-paned windows, the well-placed stringcourses, and the oblong panels of blue Pennsylvania marble beneath the windows of the upper floor, agreeably diversify the wall surface and impart a grace that quite prevents the impression of dumpy stodginess that less carefully managed Georgian façades occasionally create. A white balustrade, running the length of the building and set where the pitch of the roof breaks into a much flattened gambrel to form a deck, affords an additional note of grace and lightness, comporting well with the triple chimneys with arch-jointed tops at each gable end. The contrast between the deep red brickwork of the tower, carried one stage above the cornice of the body of the hall, and the white wooden superstructure for the clock, surmounted by an open cupola over the bell, is strikingly effective. Although the triple-arched arcades and low hip-roofed buildings on each side of the State House are new, they are restorations, and conform to the provisions of the original plan. The wooden superstructure of the tower, becoming partially decayed, was taken down in 1781, but was restored in 1828. This temporary curtailment in height was responsible for the appearance of the building as shown in some of the prints issued early in the nineteenth century.

ST. PETER'S, PHILADELPHIA, PA., FROM NORTH-EAST.

The eastern half of the ground floor is entirely occupied by one large hall where sate the Assembly. It was in this hall that the Declaration of Independence was signed, when German "wickedness in high places" in the Mother Country became too much for English Colonists, and it is to this portion of the State House only that the term "Independence Hall" is correctly applied. The western end of the building contains a room of equal size which was set apart for the Supreme Court. The stair is in the tower. The Governor's Council sate in one of the rooms on the first floor, while the Banqueting Hall or Long Gallery, which extended the entire length of the first floor on the north front, was used for public functions, civic feasts, and oftentimes for the Dancing Assembly and other social festivities.

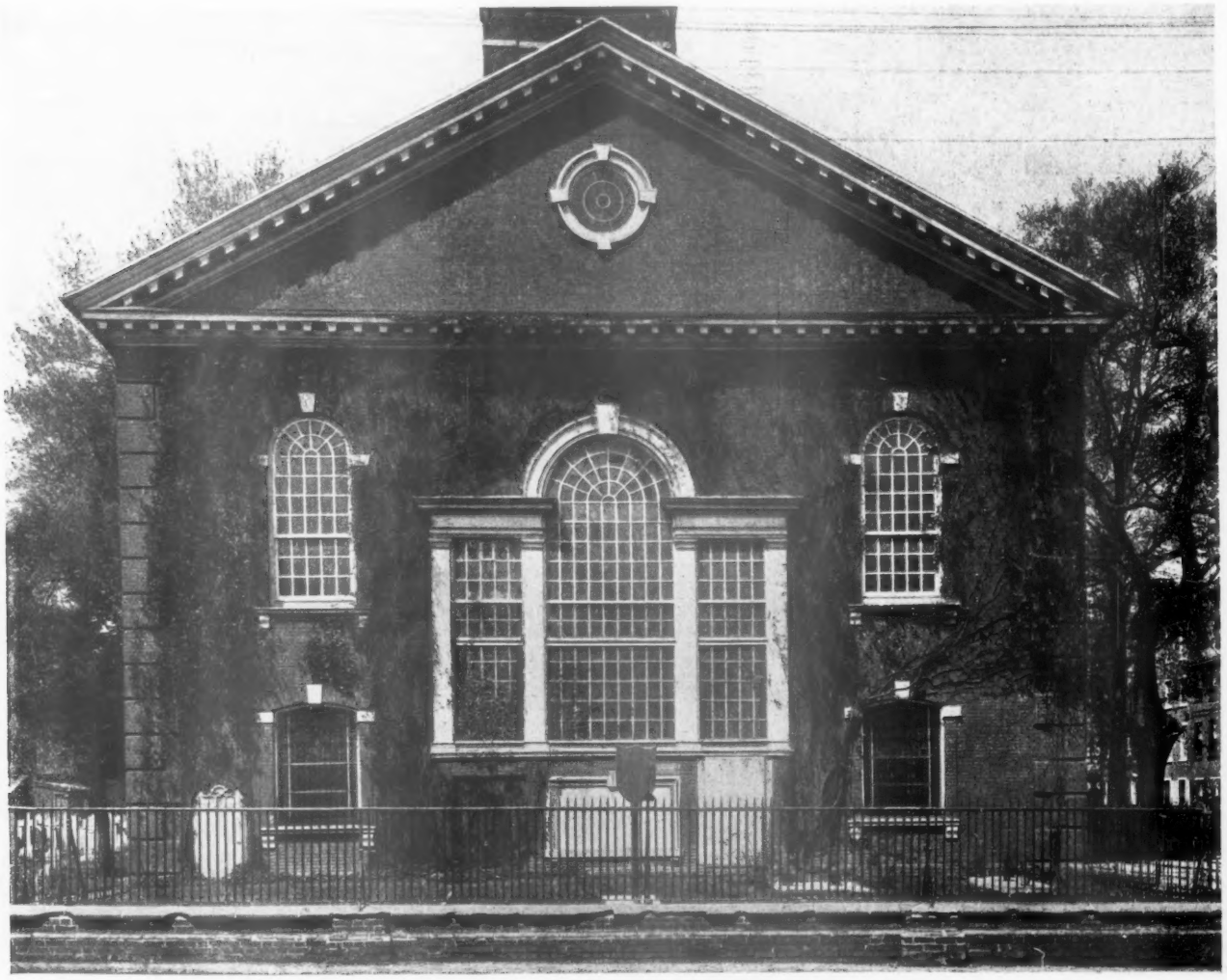
If the ground floor of the State House witnessed the formal act of political severance from the Motherland, it is worth remembering that the Long Gallery on the first floor also played no unimportant part in the history of the times. Here, in 1752, Governor James Hamilton, the son of the Honourable Andrew Hamilton the designer, gave a "brilliant grand ball" in honour of the birthday of His Majesty George II, and here the Birthday Balls were regularly given in following years. When the Assembly entertained an incoming Governor, they ordered the clerk "to speak to some suitable person to provide an handsome dinner," and directed to be invited thereto, besides the present and usually

the late Governor, the mayor and corporation, the officers civil and military, the clergy, and the strangers in the city. Here also were feasted the Proprietaries, John and Richard Penn, and upon sundry occasions the City Companies and other proper persons were accorded the use of the Banqueting Hall.

In this same gallery, on the 21st of May 1766, a great dinner was given to celebrate the repeal of the Stamp Act. It was attended by "His Excellency the Governour and the Officers of the Government, the Military, Captain Hawker, of His Majesty's Ship *Sardine*, which 'had been brought before the town and gaily decorated,' and the other gentlemen of the navy and all strangers in the city. His Worship the Mayor presided, assisted by some of the Aldermen, and the 'whole was conducted with the greatest elegance and decorum, so that detraction itself must be silent on the occasion.' After dinner toasts were drunk to the King, the Queen, the Prince of Wales, and Royal Family, even the House of Lords, the Commons, and the Ministry; each specifically received the honours, while 'the glorious and immortal Mr. Pitt,' and 'that lover and supporter of justice, Lord Camden,' were treated to a bumper. . . . The cannon belonging to the Province had been placed in the yard, and gave the royal salute after the drinking to the King, and seven guns after every other toast. The evening was enlivened by bonfires; beer *ad libitum* to the populace. . . . Before the company dispersed in the Banqueting Hall, they passed a resolution, in order to demonstrate their affection to Great Britain, and their gratitude for the repeal, that each would, on the approaching 4th June, 'the birthday of our most gracious Sovereign George III, dress ourselves in a new suit of the manufactures of England, and give what *homespun* we have to the poor.'"

The last and most significant of the banquets that took place in the Long Gallery was that given to the members of the First Continental Congress in September 1774. After this dinner toasts were drunk, accompanied by music and a discharge of cannon. The toasts included "The King," "The Queen," "The Duke of Gloucester," "The Prince of Wales and Royal Family," "May the cloud which hangs over Great Britain and the Colonies burst only on the heads of the present Ministry," "An happy reconciliation between Great Britain and her Colonies, on a constitutional ground," "The virtuous few in both Houses of Parliament," "The City of London," "Lord Chatham," "Lord Camden," "The Marquis of Rockingham," "Mr. Burke," and some others.

The conditions under which the architecture of the State House, Christ Church, and Saint Peter's was developed, coupled with the many associations of common British and American history inseparably connected with the three buildings, lend an absorbing interest to the subject. Over and above this, upon purely architectural grounds, there is a certain value to be derived from a comparative study of contemporary developments upon both sides of the water.



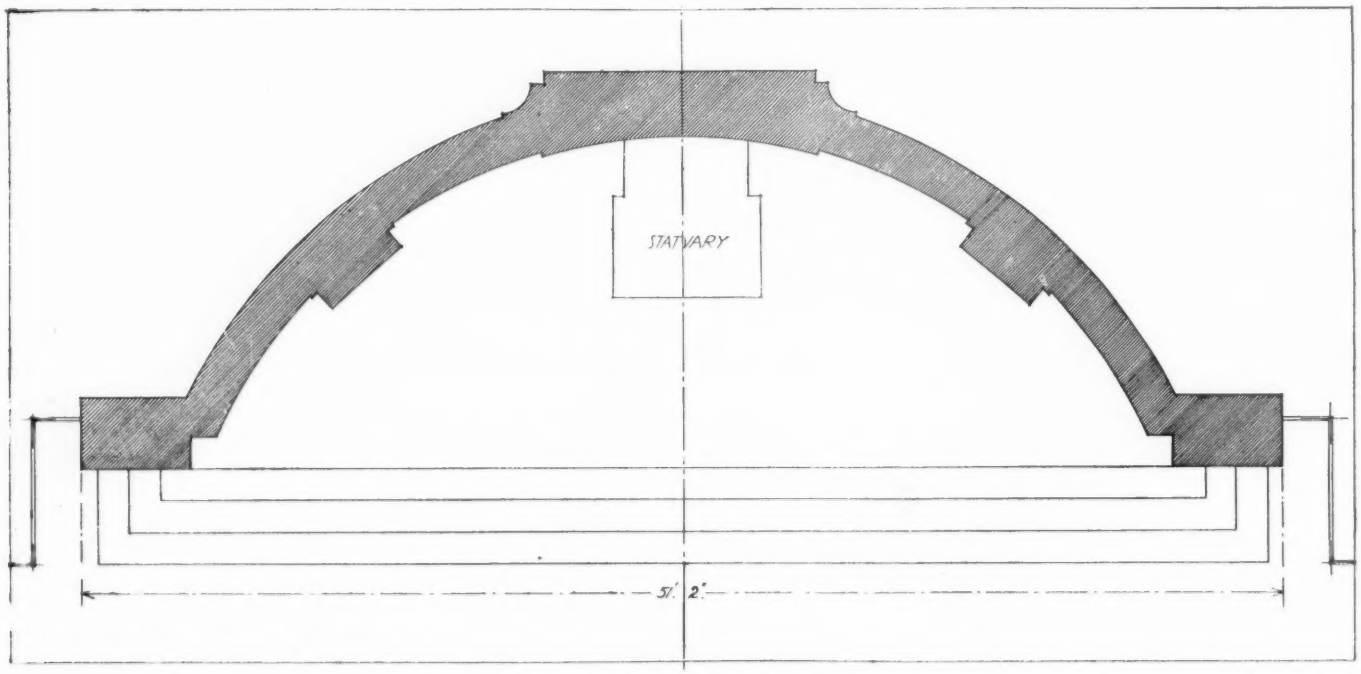
ST. PETER'S, PHILADELPHIA, PA.: EAST END.

The Belgian Memorial.

IF the monument which the Belgian people have raised on the Victoria Embankment were but a feeble and perfunctory work of art, one would not care to speak the truth about it. The grace and beauty of the tribute it offers would put it outside the category of things to be criticized with cold detachment and strict impartiality. Fortunately there is not the slightest need for such reticence. Not without reason, the Belgian Memorial has been acclaimed as one of the three best outdoor monuments in London, the other two being the Rodin group of the Burghers of Calais in the Victoria Tower Gardens, and the Saint-Gaudens statue of Abraham Lincoln in Parliament Square. Certainly these are a magnificent trio, each a masterpiece of its own kind; yet we should feel disposed to plead, in sheer self-defence, that we have at least one outdoor group which we should not be ashamed to bracket with these foreign masters. It is there, on the same Embankment, or near it—at the north-easterly end of Westminster Bridge—Thornycroft's fine Boadicea group, whose excellence, after years of mute challenge, no sculptor has dared attempt to rival, although the very stones cry out—the other pylons of the bridge, that is to say—for worthy monuments to balance it.

There are now a dozen or more monuments of one kind and another on the Embankment, or in the Embankment Gardens, and the Belgian Memorial is the only work that is purely imaginative and symbolical. Faithful portraits there are in plenty, the Briton excelling in plain fidelity to his model; but for the one touch of poetry that makes the whole world kin we have to acknowledge our indebtedness to M. Victor Rousseau, whose figures of Justice and Honour, carved in low relief on the screen, show no less of poetic glamour than his central group in bronze representing, one may suppose, the quenchless spirit of a noble race: its youth—eager, strong, hopeful; their mother—clad in the trappings of woe, but bravely urging her offspring on to noble deeds. To most stolid Britons who stop to gaze at it—and it has that power of arrest—it may mean other things, such as Britain, or London, as foster-mother to the denuded Belgian. M. Victor Rousseau would probably not resent that, nor any other reasonable interpretation of his noble work. To its symbolism the inscription gives but a faint clue, or none at all. It runs: "To the British Nation, from the Grateful People of Belgium, 1914–1918." Really, the Allies ought to respond with a grateful memorial to Belgium. Had she not so boldly and chivalrously spoken with the enemy in the gate we might have lost the war. For most Englishmen, therefore, M. Victor Rousseau's beautiful group will be a reminder of Belgium's valour at a critical hour rather than of England's hospitality to her people in their day of distress.

It is wonderful to how great a degree the sculptor has succeeded in giving life to the figures in his central group—it has been demurred, indeed, that they are too animated; and if that expression is intended to mean that the faces of the nude children are a thought too joyous, we are inclined to concede that English predilection would have them more serious-looking. A further minute point is that the shape of the woman's head is unusual, the occiput receding too rapidly. Of the screen, or architectural setting, which was designed by Sir Reginald Blomfield, R.A., one cannot help admiring the strength and austere restraint, while feeling that the defect of this quality is manifested in a certain stiffness of outline and a slight lack of interest in the bare stone walls. The proportions of the parts, however, are beautifully right, and so is the lettering—in size, position, and character.



PLAN OF BELGIAN MEMORIAL.
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For one concession we are supremely grateful to the Belgian sculptor. He has spared us any slightest suggestion of the horrors of war. Any realistic reminder of them would have vulgarized the memorial beyond redemption. It is very fortunate, therefore, that Belgium's leading sculptor, M. Victor Rousseau, is an imaginative idealist. His Embankment group fulfils one of the highest functions of a monument that is constantly exposed to the public gaze. Its influence is humanizing and uplifting. It promotes valour and virtue and tenderness.

The general contractors were Messrs. Kirkpatrick & Co., of Manchester, and the Portland stone was supplied and the masonry executed by Messrs. F. G. Barnes, Portland, Dorset.

Plate III. December 1920

BELGIAN MEMORIAL ON THE VICTORIA EMBANKMENT, LONDON.

M. Victor Rousseau, Sculptor, Sir Reginald Blomfield, R.A., Architect.

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Current Architecture:

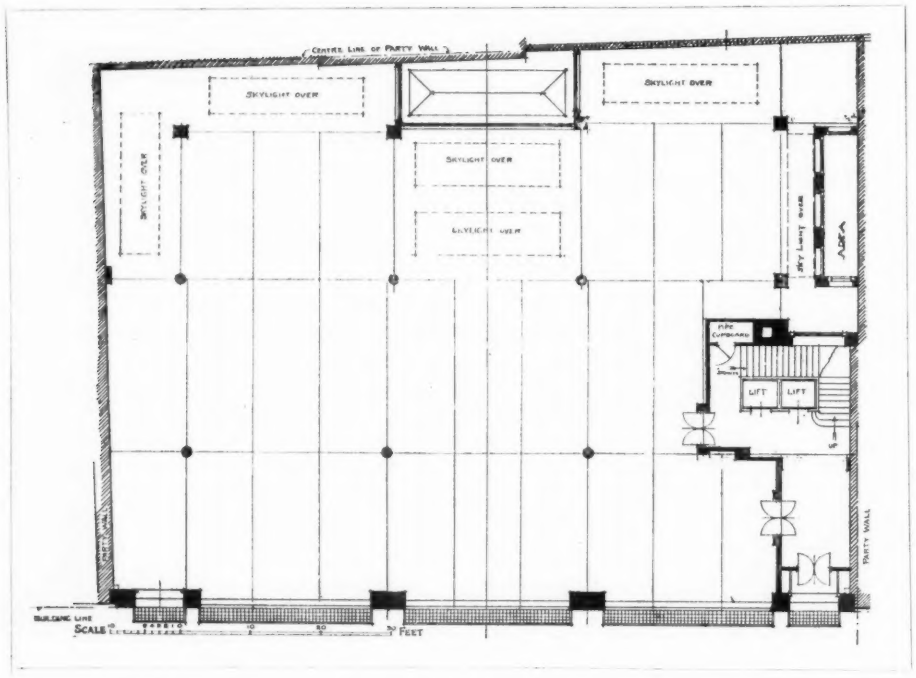
Victory House, Kingsway.

Trehearne & Norman, Architects.

TO how great an extent the formation of Kingsway and Aldwych has altered the character of the Strand, only those who are old enough to remember Holywell Street, Wych Street, Clare Market, and other belated survivals of the seventeenth and eighteenth centuries, can form anything like an adequate conception. There are, of course, maps and engravings of the district as it was before the London County Council took it in hand. Excellent topographical records, by artists like Mr. Frank Emanuel and several other lovers of London, preserve for us more of the spirit of the scene than photography, with all its fidelity to physical fact, could possibly display. It is to the draughtsman's sympathetic insight that we are indebted for an approximate idea—which is now all that is possible—of the appearance of the Strand hereabouts before the demolitions preparatory to the "great widening scheme," as it used to be called.

ENTRANCE TO VICTORY HOUSE.

How mean and squalid were the buildings which were demolished to make way for the "Morning Post" Office, the New Gaiety Theatre, Marconi House, Short's, Australia House! All these were built to a greatly enlarged scale; and the last-named building is, indeed, too aggressively gigantic. It is a beautiful but an inhuman monster, dwarfing its surroundings and beggaring its neighbours. It belittles and conceals the one from the other the two island churches in the Strand—St. Clement's and St. Mary's. King's College and Somerset House, seen after gazing awestruck on this colossal symbol of Colonial Expansion, shrink into insignificance, and George Edmund Street's Royal Courts of Justice become dolls'-houses for dolls of the size of the effigies on Hamo Thornycroft's Gladstone Memorial group. One almost feels it to be a pity that the Law Courts were not erected on the Embankment. It is now almost forgotten that in 1869 it was seriously proposed that the Clare Market site should be abandoned, and the Courts should be built on the Embankment, on a site adjacent to Somerset House. Mr. Street, when he was requested to prepare fresh designs for the new site, was at first very angry; but when he told his taskmasters that he had acquired a taste for the new site, and had even come to prefer it, he was promptly bidden to get on with the Clare Market building. Appalling to think that the whole aspect of the Strand and of the Embankment then depended on the whim of a small political clique, who, having much difficulty about making up their beautiful minds as to the site, apparently thought that the dignified way of making the choice was to flout the opinion of the architect! On the whole, one is of the opinion to which Street was a tardy convert—that the Embankment site was the better. It would have been better for the building and better for the Embankment, and the Strand would have been left to the commercial uses which the Law Courts incongruously disturb; in which case Kingsway and Aldwych would have taken on a different complexion. Colossal scale is inhuman because it reduces all the human beings about it to mere pigmies, and it therefore serves to demonstrate the soundness of the tenet—not necessarily Hambidge's theory of "commensurable areas bounded by commensurable lines"—that buildings should bear some sort of relationship to the scale of the human body. It is the greatest condemnation of skyscrapers that they can never be places "where merchants most do congregate," but can only assemble swarms of human ants.



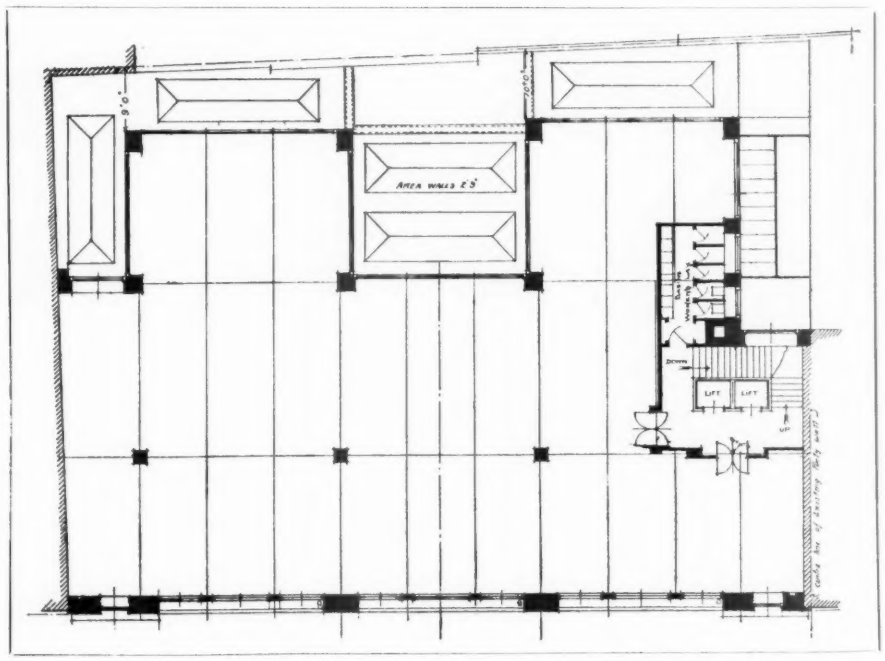
GROUND-FLOOR PLAN.

Out of scale also, yet not very flagrantly, is the Picture Theatre which Mr. Oscar Hammerstein intended for a Grand Opera House. It is, however, sufficiently blatant in size and style to accentuate the old question, Why were not the projects for these buildings made strictly subject to the control of the Council, or of some responsible committee of taste? Is it because the Council, having been for years subjected to quite unmerited ridicule and abuse for keeping the sites open, were at length glad to accept any fair offer of getting them off their hands, and felt unable to impose any very stringent conditions relating to merely æsthetical considerations? In some instances, though, the architects of the later buildings have been compelled to conform to the designs of the earlier.

Viewing the circumstances impartially, there is abundant reason to be thankful that matters are no worse—that narrow streets of rat-ridden houses of which the overhanging upper stories on each side of the way nearly touched above the middle of the alley have been swept away to make room for thoroughfares that are spacious and buildings that are strong and sanitary in construction, and are, as a rule, goodly to look upon. From Aldwych and Kingsway one must derive, at all events, an indelible impression of energy and power; and if the buildings as a whole have suggested to some critics—notably to the editor of Muirhead's "London and Its Environs"—"good examples of engineers' architecture," that impression is surely to be regarded as a strong testimony to the adaptability of architects to modern conditions and requirements. For the designs in Kingsway are all by architects, and the "many substantial commercial and other edifices" of which Mr. Muirhead speaks as "offering good examples of engineers' architecture" might be quite as aptly—or quite as ineptly—described as offering good examples of architects' engineering. Messrs. Gibson, Skipworth, and Gordon designed Koh-i-noor House; the late Mr. John Belcher, Holy Trinity Church; Mr. (now Sir) Edwin Lutyens, Lincoln's Inn House. Other architects who have set their seal on the thoroughfare are Messrs. Mewès & Davis ("Morning Post" Office), Sir J. J. Burnet (Kodak Building), Messrs. A. Marshall Mackenzie & Son (Waldorf Hotel, etc.), Mr. Frederick A. Walters (the church of SS. Anselm and Cecilia, etc.), Messrs. Ernest Runtz & Ford, with the late Mr. Norman Shaw in association (Gaiety Theatre), Mr. Henry Tanner, Messrs. Metcalf & Greig (Kingsway Chambers and Imperial Buildings), and Mr. Frank Atkinson (G.E.C. building).

The architects, however, who have had by far the largest share in the designing of buildings for Kingsway are Messrs. Trehearne & Norman. Theirs are the designs for the group of buildings on the south-east corner of Kingsway, comprising Empire, India, Canada, and Connaught Houses. They are the architects also of Central, Regent, Windsor, West Africa, Alexandra, York, and Imperial Houses, whilst their design for the Ingersoll, Shell, and British Thomson-Houston buildings, forming the south-west corner of Kingsway, conforms with their earlier work at the south-east corner.

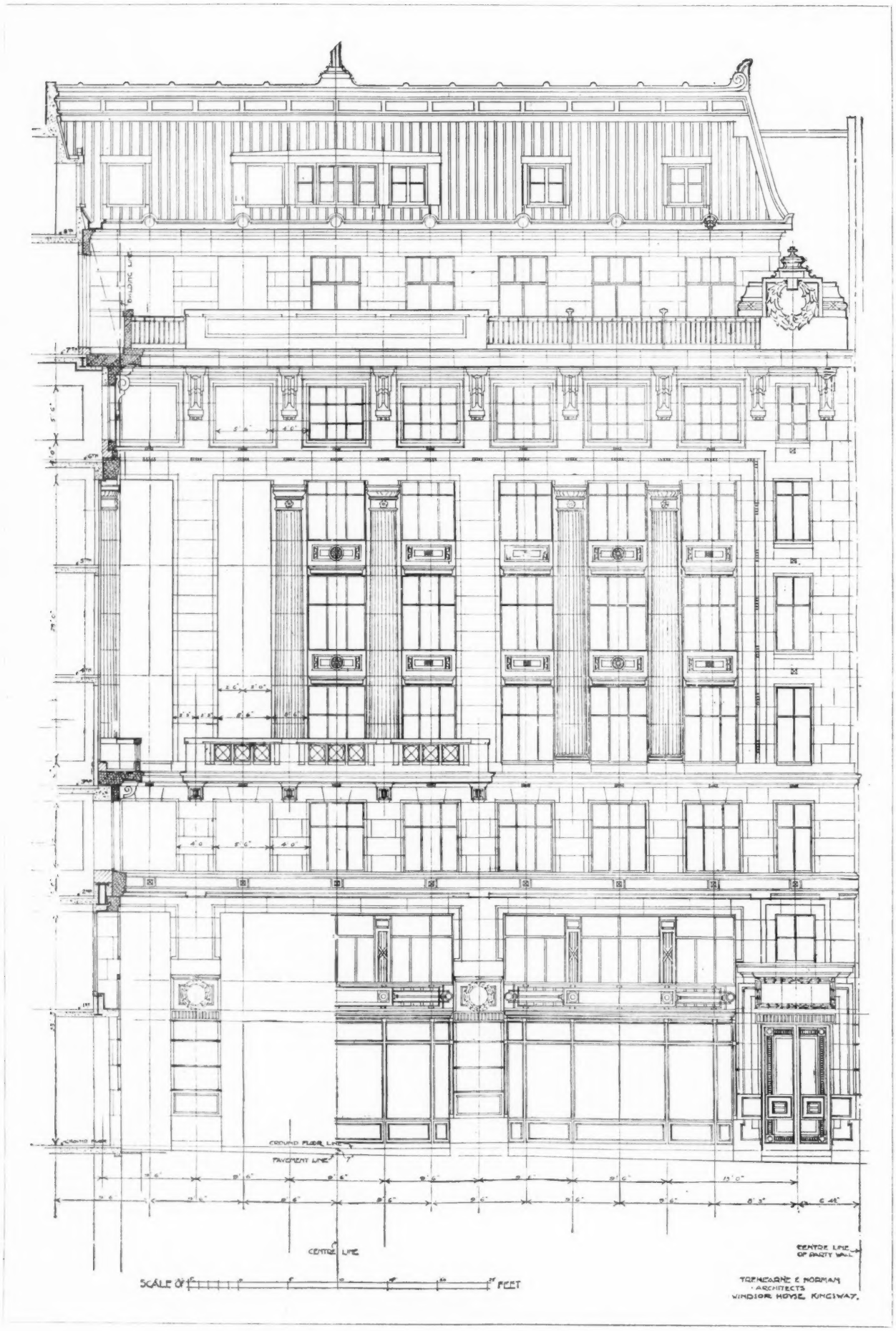
Victory House, which has been built on the east side of Kingsway, for the occupation of the Public Trustee, is believed to be the first large commercial building begun and finished in London since the war put a stop to all civil building operations. Messrs. Trehearne & Norman adopted a rather novel system of contract. The work was done on the basis of a fixed sum, plus a percentage on economies effected. It may be said that, within reasonable limits, the less the building cost, the more the builders got for it. That is to say, there was a bonus on savings, and the system is said to ensure



FIRST-FLOOR PLAN.

VICTORY HOUSE, LONDON: FAÇADE TO KINGSWAY.

Trehearne & Norman, Architects.



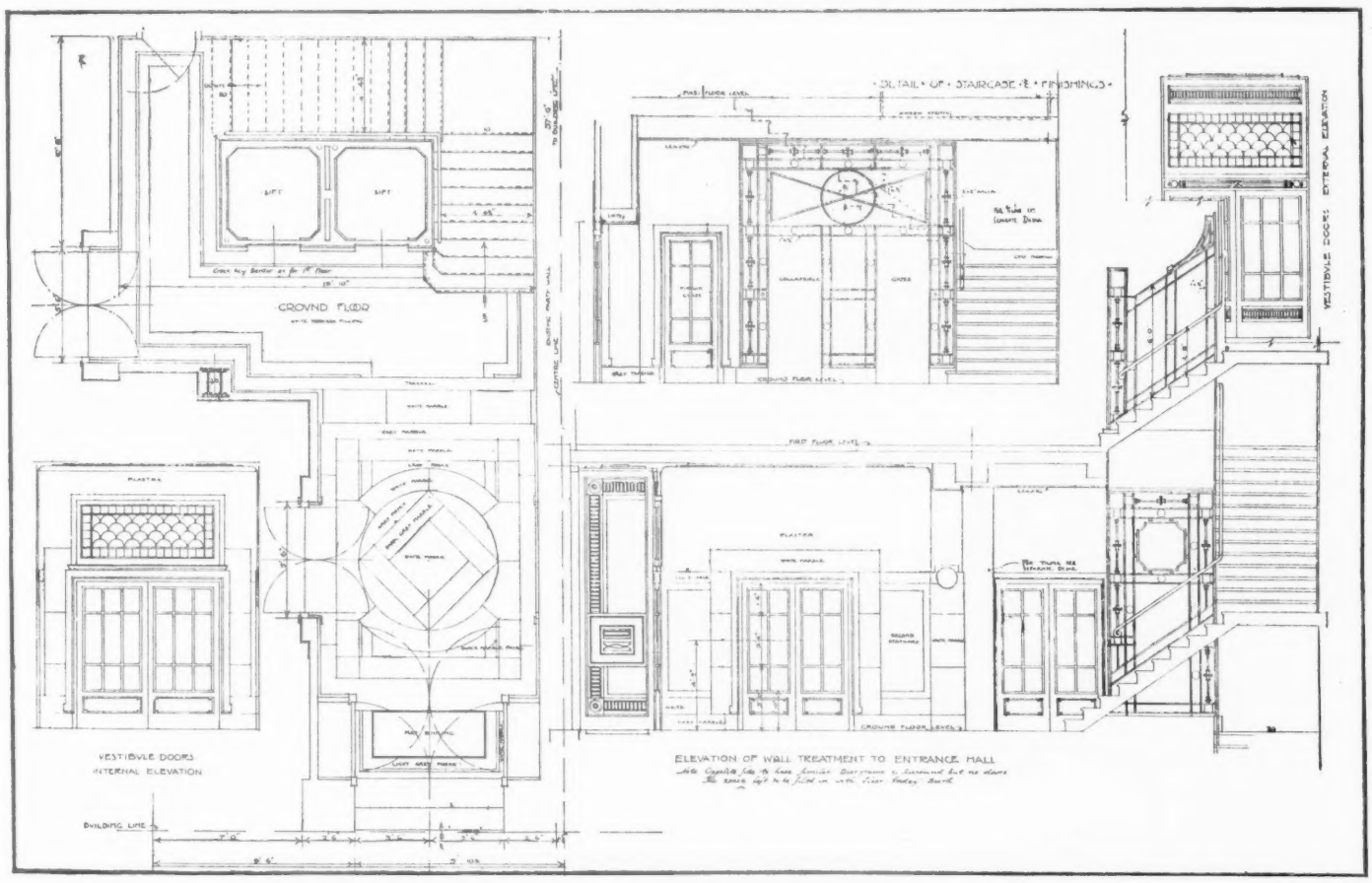
VICTORY HOUSE, KINGSWAY: DETAIL OF FRONT ELEVATION.

effective co-operation between clients, architects, and contractors.

Standing in the midst of, and approximately central to, the group of buildings between Sardinia Street and Great Queen Street, Victory House presents the widest frontage in the row, which it unifies and stabilizes by its dominating height and by its character as a balancing central feature. The building comprises basement, ground floor, and eight floors above. In conformity with the requirements of the London Building Acts, the height of the main cornice has been restricted to 80 ft. It will be noticed from the view of the elevation given on page 145, that the fourth, fifth, and sixth floors are architecturally expressed by a columnar treatment, the central group being marked by a neat balcony, which is repeated in a different form above the cornice, the whole contained within a surrounding frame or border, of which the function is to unify the design. Exigencies of planning governed the widths and positions of the window openings, and the sizes of the piers, which had to be reduced to the minimum. The neck treatment below the capitals serves the double purpose of decoration and of preventing the columns from looking disproportionately tall for their girth, the effect being to lower the necking whence the fluting descends. It was necessary to keep the columns slender to ensure the least possible interference with the transmission of light. These columns, and the rest of the façade, are of solid Portland stone, carrying the weights of masonry and floors without the aid of steel stanchions. The pitch of the roof is 75 degrees. Setting back the first-floor windows to gain interest and produce shade effects led to a certain degree of loss of light, which, however, was compensated on that floor by the nearly complete elimination of brickwork from the back of the building. This arrangement is clearly seen in the plan, which shows the very large window area thus produced. Simple as the elements of the composition are, they are combined with an effect from which monotony is completely banished by an agreeable variation in the heights of the windows, and by a logical and consistent use of all the details; the decoration, such as it is, being entirely organic and wholly legitimate. The doorways, although small, gain much dignity from the tablet, hood, and window above them.

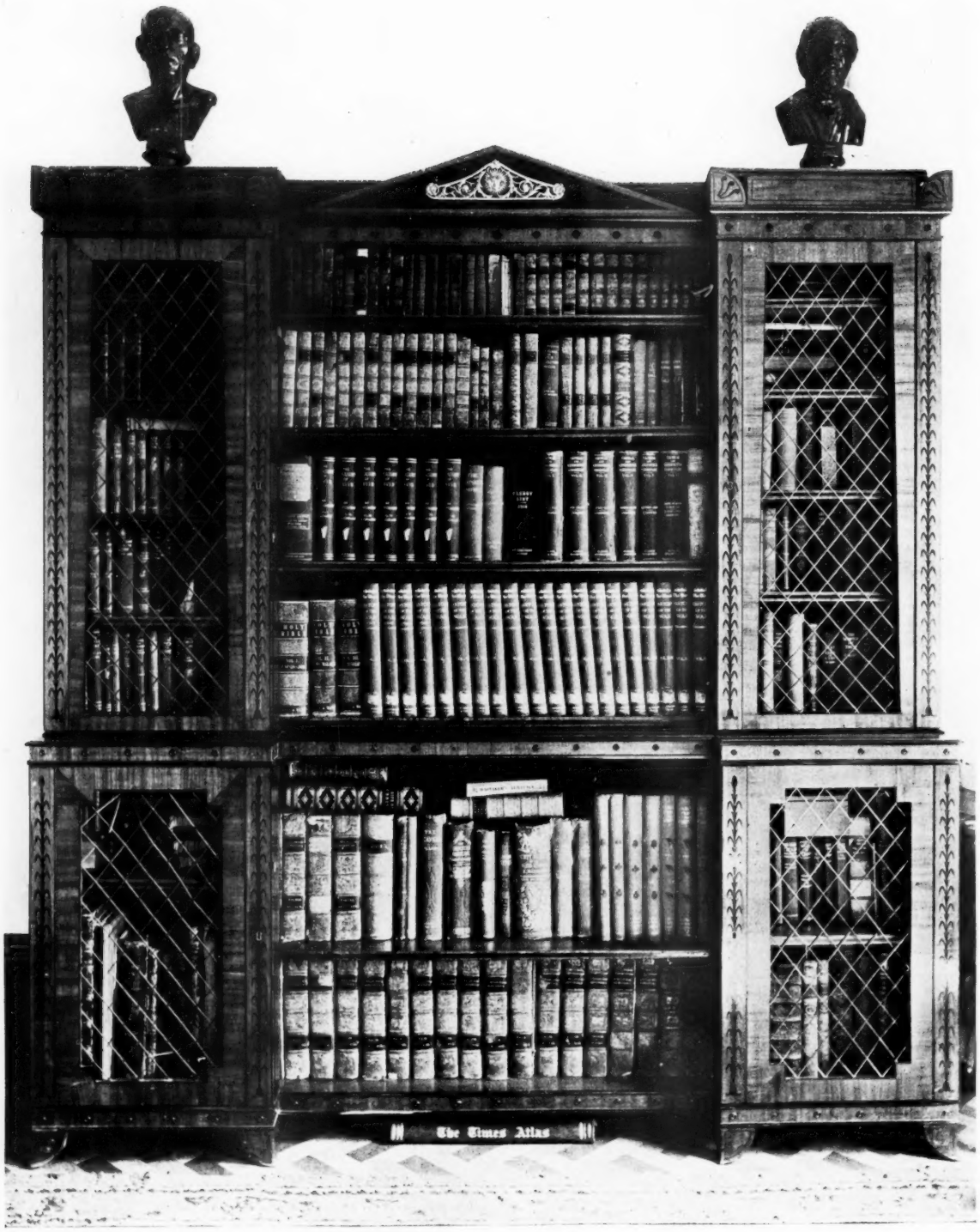
Reference to the plan (page 144) will show that the first and last consideration was the most economic use for office accommodation of a given ground area, and the successful solution of this problem depended mainly on the skilful disposition of the lighting areas. The position of the main staircase was ruled by the anticipated use to which the tenants of the adjacent building will put it.

We are requested by the architects to state that much credit must be given to the general contractors, Messrs. W. F. Blay, Ltd., for their success in getting the building completed so well and so expeditiously. Mr. H. F. Smith, Harrow, was the consulting engineer for the steelwork, and Mr. A. H. Barker, B.A., B.Sc., Wh.Sc., for the heating.



VICTORY HOUSE, KINGSWAY: DETAILS OF STAIRCASE AND ENTRANCE HALL.

Other contracts include:—The asphalt roofs by Messrs. T. Faldo, Ltd.; stonework, Messrs. G. E. Wallis & Sons; steelwork by Messrs. Dorman, Long & Co., Ltd.; hollow brick flooring, Messrs. Diespeker & Co., Ltd.; wall tiles, mosaic, marble, and terrazzo flooring by Messrs. Carter & Co. (London), Ltd.; slates and tiles by Messrs. J. J. Etridge Jun. Ltd.; metal casements by Messrs. Williams & Williams; patent glazing and lantern lights by Messrs. Luxfer Co., Ltd.; plumbing and sanitary work, sanitary ware and fittings, by Mr. H. S. Thorne; electric wiring by Messrs. A. F. Goodwin & Co.; oak doors by Messrs. P. H. Barker & Son; door furniture by Messrs. Nettlefold & Sons; fire-escape stairs, cast-iron panels, roof cresting, railings, etc., by Messrs. Wilmer & Sons; artificial stone staircase by Messrs. Malcolm McLeod; lifts by Medway Safety Lift Co.; heating and hot-water supply by Messrs. L. D. Berry & Sons; lift enclosure by Messrs. H. Cooper & Co.



MAHOGANY BOOKCASE INLAID WITH EBONY.

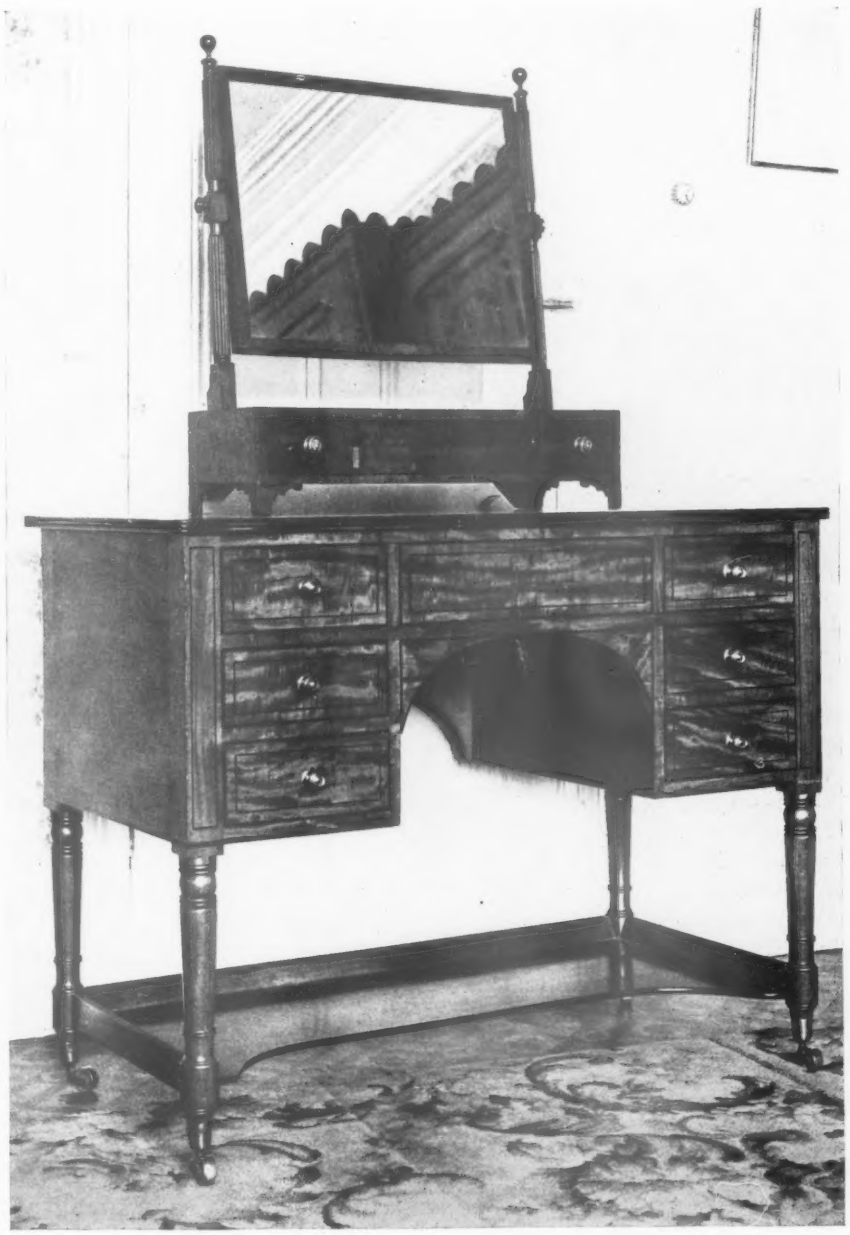
Decoration & Furniture

from the Restoration to the Regency.

English Empire Furniture made by George Oakley.

By M. Jourdain.

TOWARDS the last years of the eighteenth century, and especially after 1800, the fashion for furniture set steadily in the direction of the classicism of the French Empire, and, as Sir Walter Scott wrote in the "Quarterly Review," the tendency of our national taste "changed in almost every particular, from that which was meagre, formal, and poor, and has attained, comparatively speaking, a character of richness, variety, and solidity." The progress in solidity is very apparent; but certainly no fuller richness and variety are evidenced in the designs of Hope, George Smith, and their contemporaries, than in the furniture designed by Robert Adam and executed by Chippendale for Harewood House, Nostell, and Syon. All the designers and the cabinet-makers of the early years of the nineteenth century followed the lead of France, from Sheraton, in his late designs, to Thomas Hope, the friend of the French architect Percier, who translated into furniture the Greco-Roman dreams of the age. The English trade publications of this date, such as J. Taylor's "Decorative Household Furniture" and George Smith's "Collection of Designs for Household Furniture," are unsatisfactory in design. It is, therefore, of interest to compare the actual sober, well-proportioned furniture made in 1810 by a London cabinet-maker, George Oakley, for Mr. Charles Madryll Cheere, of Papworth Hall, in Cambridgeshire (of which an account-book furnishes full details), with the contemporary conceits of Thomas Hope, Smith, and Sheraton in his decline. Hope and the authors of trade catalogues were all wholeheartedly in favour of the new style. Hope aimed at "the association of all the elegances of antique forms and ornaments with all the requirements of modern customs and habits;* George Smith, who styles himself upholder extraordinary to the Prince of Wales, congratulates his readers on the "propitious change" which had taken place in the national taste, which had arisen from "a more close investigation and imitation of the beautiful remains of ancient sculpture and painting," and claims that his own designs are studied from the "best examples of the Egyptian, Greek, and Roman styles." He is aware of the more informed standard of design in applied arts in contemporary France, where "first-rate painters do not think themselves degraded by providing designs for the cabinet-maker and the upholsterer." "Why should they?" he asks, pertinently; "why should not our movable furniture possess elegance, and give as much pleasure to the eye as pictures or any other embellishment appropriate to the same apartment?"† The English upholsterer has not, he admits, a lucky hand in the arrangement and forms of his draperies; but in the more essential region of cabinet-making, he declares, the workmen of England excel those of every other country in the accuracy and precision of their joiner's work, a characteristic



MAHOGANY DRESSING-TABLE AND GLASS.

* "Household Furniture," p. 7.

† p. xiii. "A Collection of Designs for Household Furniture and Interior Decoration in the Most Approved and Elegant Taste," 1808.

MAHOGANY ARM-CHAIR.

MAHOGANY DINING-ROOM CHAIR.

of English cabinet-making from the Restoration to the Regency which is fully borne out by the perfect construction and finish of the bookcase, dressing-table, pedestal, and other fine pieces in the possession of Mrs. Stileman, which are here illustrated. In Smith's work the various woods employed are crudely tinted, and it is easy to see that mahogany has fallen from its privileged position of the middle years of the eighteenth century. Mahogany, in 1808, is "least proper for elegant drawing-rooms," and should be restricted to the Parlour and Bedchamber"; in the drawing-room, boudoirs, ante-rooms, and other "dressed apartments," East and West India satinwood, rosewood, tulipwood, and other varieties of woods brought from the East may be used." * With light-coloured woods decorations may be of ebony or rosewood, while rosewood is usually relieved with inlay of brass. The use of East India satinwood, which was not much used before the first years of the nineteenth century, and which is darker in colour than the West Indian tree, is a feature of furniture of this date, and often has a rich rippled figure.

* p. xiv. Ibid.

MAHOGANY GRECIAN-SHAPED HALL-CHAIR.

The drawing-room furniture supplied for Papworth Hall was therefore of "Calamander wood," * inlaid with a border of stars in brass and ebony; while a bedroom set is of East India satinwood inlaid with ebony. The cost of the "elegant satinwood winged wardrobe fitted with drawers and clothes shelves, and enclosed with panelled doors, formed of choice woods and elaborately inlaid with ebony," was £75. Bookcases, wardrobes, and china-cupboards were often in the last quarter of the eighteenth and early nineteenth centuries veneered with satinwood; but the effect of large surfaces of this brilliant yellow wood is somewhat oppressive without some contrasting ornament of painting or dark veneer. The banding and lines of darker wood and the small formal designs on the stiles of the wardrobe effectually reduce the mass of colour. The accompanying cheval-glass (p.151), a type introduced towards the end of the eighteenth century and then known as a Psyche, is an instance of lightness and elegance of line.

* E.g. "A calamander wood circular loo table upon pedestal and claws, the top inlaid with a border of stars in brass and ebony, £31 10s. 0d." MS. inventory of the furniture supplied by Oakley for Papworth Hall (1810).

Plate IV. December 1920.

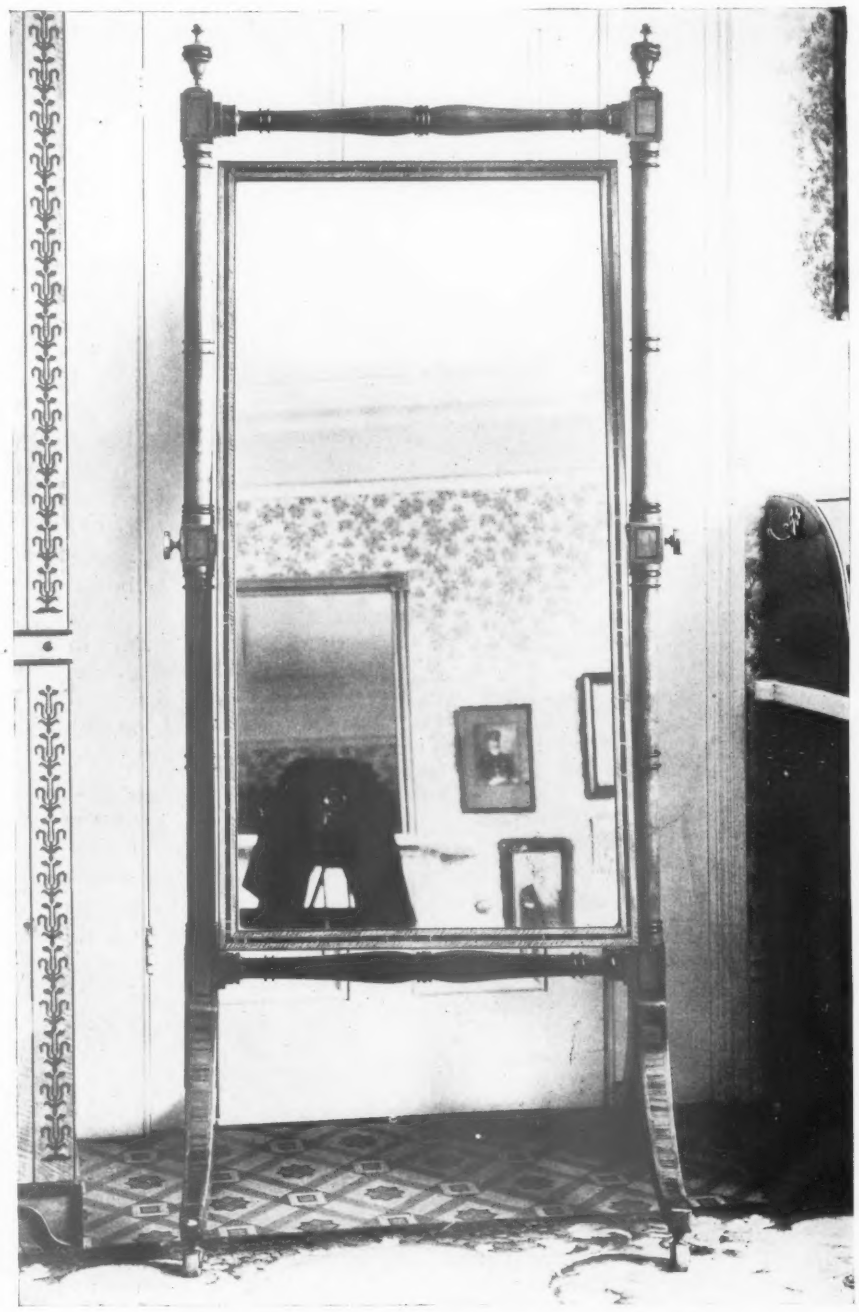
MAHOGANY PEDESTAL.

Inlaid with ebony and brass and having applied bronze heads.

Mahogany, though banished from dressed apartments, was still in use for furniture of the hall, library, and dining-room. "The mahogany winged library case in the Grecian style, the doors fitted with brass trellis wire and quilled silk curtains with best locks and keys," together with two bronzed plaster busts still to be seen as its crowning ornaments, and a plaster urn (which is no longer in existence), cost only £47 5s. The piece (page 148) finished at the angles of the wings with the akroter, which served as an ornamental finish to the roofs of Greek temples, is an interesting exercise in that style. The ornamental enrichment of gilt brass in the pediment, a rayed head amid scrollwork, which is applied, not inlaid, is rather small in scale.

The dining-room at Papworth Hall must have also been monumental when furnished with its full complement of Grecian chairs, sarcophagus-shaped wine-cooler, "capital mahogany sideboard supported on a stand, reeded legs, and carved and bronze paw-feet with antique bronze heads,"* and pedestals to match. Of these the two pedestals remain, one fitted as a plate warmer, the other having a cellaret drawer enclosed by doors. In the pedestal illustrated (Plate IV) the detail of the finely figured door, which has a banding of brass bordered with ebony, and the characteristically applied bronzed lion masks, are clearly visible. The hall and dining-room chairs are of simple classic design—"Grecian-shaped," as they are described in George Oakley's account book—the legs curve outwards as in Greek and Roman examples, and in the dining-room chairs the top rail scrolls over, a broad, curved lower rail being provided, having dropped ends adorned with guttæ. There is little ornament in the dining-room set, but the hall chairs† have a curiously shaped broad back rail, panelled and carved and having the Cheere crest painted in a medallion in the centre; the seat rail is carved with a fret, and circular bosses head the legs (page 150).

The sabre-shaped leg seems to have afforded great satisfaction to Sir Walter Scott* when contrasting the ordinary parlour chair with its predecessor of the late years of the eighteenth century. That of twenty or thirty years since, he writes, was "mounted on four tapering and tottering legs, resembling four tobacco pipes; the present supporters of our stools have a curule air, curve outwards behind, and give a comfortable idea of stability to the weighty aristocrat or ponderous burgess who is about to occupy one of them."



CHEVAL GLASS OF EAST INDIA SATINWOOD.

Another fine example of Empire design is the fall-front secretaire with Egyptian-headed terminals and gilt applied ornaments of lions and the anthemium on the frieze. The lower portion opens as a cupboard, disclosing drawers and pigeonholes, and the piece stands upon paw-feet. It is a closer adaptation of contemporary French design in its use of ormolu ornaments than was found acceptable to English cabinet-makers. The inlaying of patterns or lines of flat brass was, as we have seen (Plate IV), adopted, and Hope considered such inlay particularly adapted to the nature of mahogany furniture, as it "enlivens without preventing it, by any raised ornaments, from being constantly rubbed and kept free from dust and dirt."† It was, however, in the applied chased ormolu mounts, such as we see in the frieze of the secretaire, that the English craftsman failed to attain to the French standard. In this article, writes Sheraton, "they excel us and by which they set off cabinet work, which without it would not bear a comparison with ours, neither in design nor neatness of execution."‡

* MS. inventory of the furniture supplied by Oakley for Papworth Hall (1810).
† Twelve mahogany Grecian-shaped hall chairs with carved backs, £48.

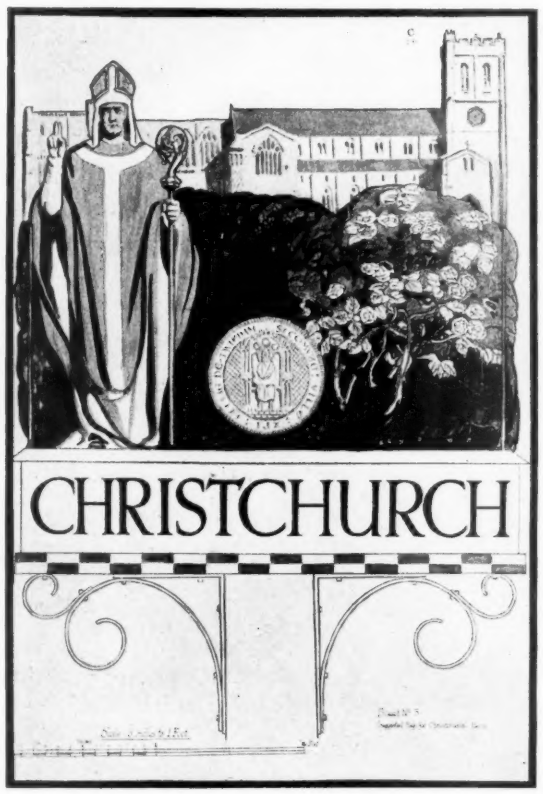
* "Quarterly Review" (1828), Vol. 38, p. 318.
† "Household Furniture," p. 35.
‡ "Cabinet Dictionary" (1803), p. 117.

The writer is indebted to Mr. Ingleson C. Goodison for directing attention to the Account Book of George Oakley, and for the accompanying photographs.

Village Signs.

THAT every village should have its signpost is not to be disputed on utilitarian grounds. When a motorist or a cyclist comes to a village he likes to know the name of it without being at the pains to flutter a map. Wayfaring men who go afoot and do not happen to carry a map, or are too lazy to unfold it, can do one of three things—(1) remain in ignorance, (2) ask a native, or (3) go to the village inn to quench the thirst for information. Which of these three evil courses is the most acutely demoralizing it is not necessary to debate or to determine. It is beyond cavil that each and all of these makeshift expedients should be consigned to the limbo of effete barbarisms.

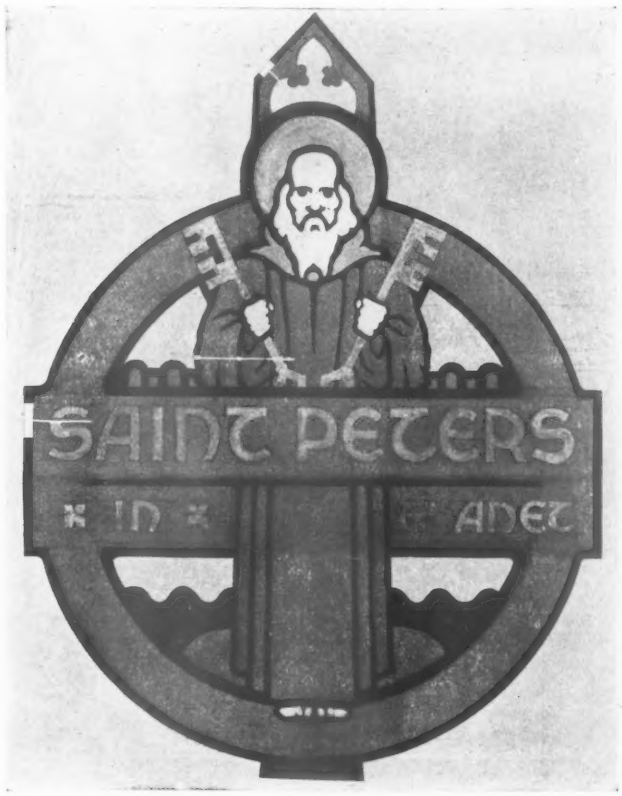
It is to the motorist that the village sign will be the most serviceable; and it was a reference to his need that brought into being the "Daily Mail" village sign competition and the subsequent exhibition of the competitive designs, first at Australia House in the Strand, and afterwards at Messrs. Selfridge's in Oxford Street. H.R.H. the Duke of York, in his speech at the opening of the Royal Academy Exhibition last May, said: "The development of motor travelling has brought back to our highways some of the importance which they enjoyed in the old coaching days. I feel sure that many of my comrade motorists would welcome the revival of the village sign or emblem, lettered and conspicuously displayed—a welcome guide to the visitor in a strange land. The name of many a village would offer scope for the wit and humour of the artist. In the neighbourhood of Sandringham these village signs have been introduced with considerable success." Acting on this cue the "Daily Mail" offered £2,200 in prizes for the best designs for village signs (first prize, £1,000; second, £500; third, £200; fourth, £100; and six additional prizes of £50 each). In response 550 designs were submitted, and of these about 220 were thought sufficiently meritorious to warrant their exhibition. A visit to the exhibition, however, does not entirely justify the pardonably generous verdict of its sponsors that "the artistic sense, the wit, the humour, and the ingenuity of the designers were matters for wonderment and congratulation." It cannot be imagined that those qualities were more conspicuous in the designs that were not selected for exhibition. The assessors—Sir Aston Webb, P.R.A., and Mr. Frank Brangwyn, R.A.—may be trusted to have given sound advice on what to leave out, sagacity in elimination being the touchstone of artistry, whether in achievement or assessment; but nevertheless the signs that were wonders seem to have been ruthlessly suppressed.



Fourth Prize (£100), Eustace P. E. Nash.

Glancing around the exhibition, the first thought that strikes the observer is that (with one exception) on no ground could anybody but a disappointed competitor dispute the awards. The first prize (£1,000) was bestowed on the strongest of all the designs (St. Peter's, Thanet, by Percy G. Matthews); the second (£500) on the prettiest (Mayfield, Sussex, by Geoffrey Webb); the third (£200) on the most robustiously and most mediævally historical (Battle, by Miss Dorothy Hutton); the fourth (£100) on the most impressive in character (Christchurch, by Eustace P. E. Nash). As we have already said, it is hardly possible to disagree with these awards. For aptness of subject, soundness of treatment, sheer sturdiness, and supreme fitness for the object in view, the first-prize design could hardly be bettered. Less conventional, much prettier, but rather too delicately constituted for a wayfaring life, the design for which Mr. Geoffrey Webb receives the second prize is rich in colouring and graceful in form, but is rather too pictorial for its purpose: one fears that its beauty will too soon be marred by the cruel English weather; and the same misgiving is evoked by the brilliant colour-scheme that Miss Dorothy Hutton has developed in her spirited design for Battle. The Christchurch design is more likely to be durable, but it is rather stiffly conventional; and one can imagine that the assessors were in some doubt whether it should not change places with one or another of the designs to which minor prizes are awarded — notably Mr. Charles W. Fenton's device for Bromley (see page 153), which, like many others, is heraldic, and, also like many others, alas! is poor in lettering. Indeed, considering that lettering is a prime essential to success, the nervous debility or the fatty degeneration from which most of it cruelly suffers is very remarkable, almost suggesting that very few of the competitors can have quite realized the reason for setting up a signpost. With most of them the chief concern would seem to be not to convey information as agreeably as may be, but to produce something pretty: which is a shocking neglect of first principles. A word of special commendation is due to those designers who, like Mr. Geoffrey Webb, thoughtfully supply a perspective of the village, showing the sign in situ. Special praise is also due to the very few who, like the author of the unrewarded design for Southwell, showed the distances from neighbouring places—information that we regard as a prime essential to a guidepost. But perhaps these village signs are not really intended to be useful, but only to look pretty to the motorist. To him the badness of the lettering will be but a light affliction; but the name of the village should at least be rendered large and legible.

J. F. McR.



First Prize (£1,000).—St. Peter's, Thanet.
Designed by Percy G. Matthews.

Second Prize (£500).—Mayfield, Sussex.
Designed by Geoffrey Webb.

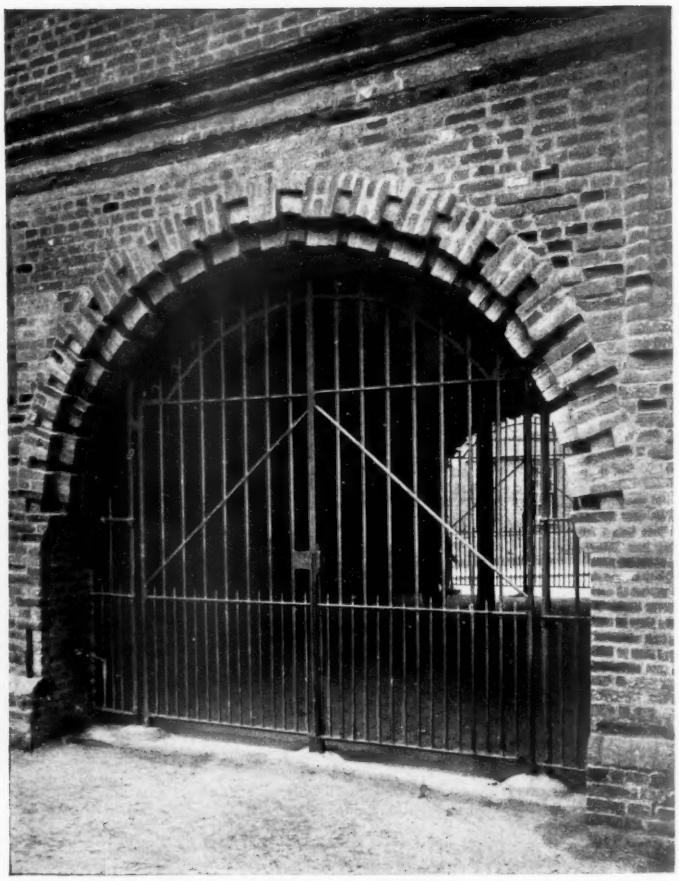
A £50 Prize. Charles W. Fenton.

Third Prize (£200). Miss Dorothy Hutton.

South-west Elevation.

View from East.

View from South-west.



Detail of Archway.

THE TOWN HALL, WATLINGTON, OXON.

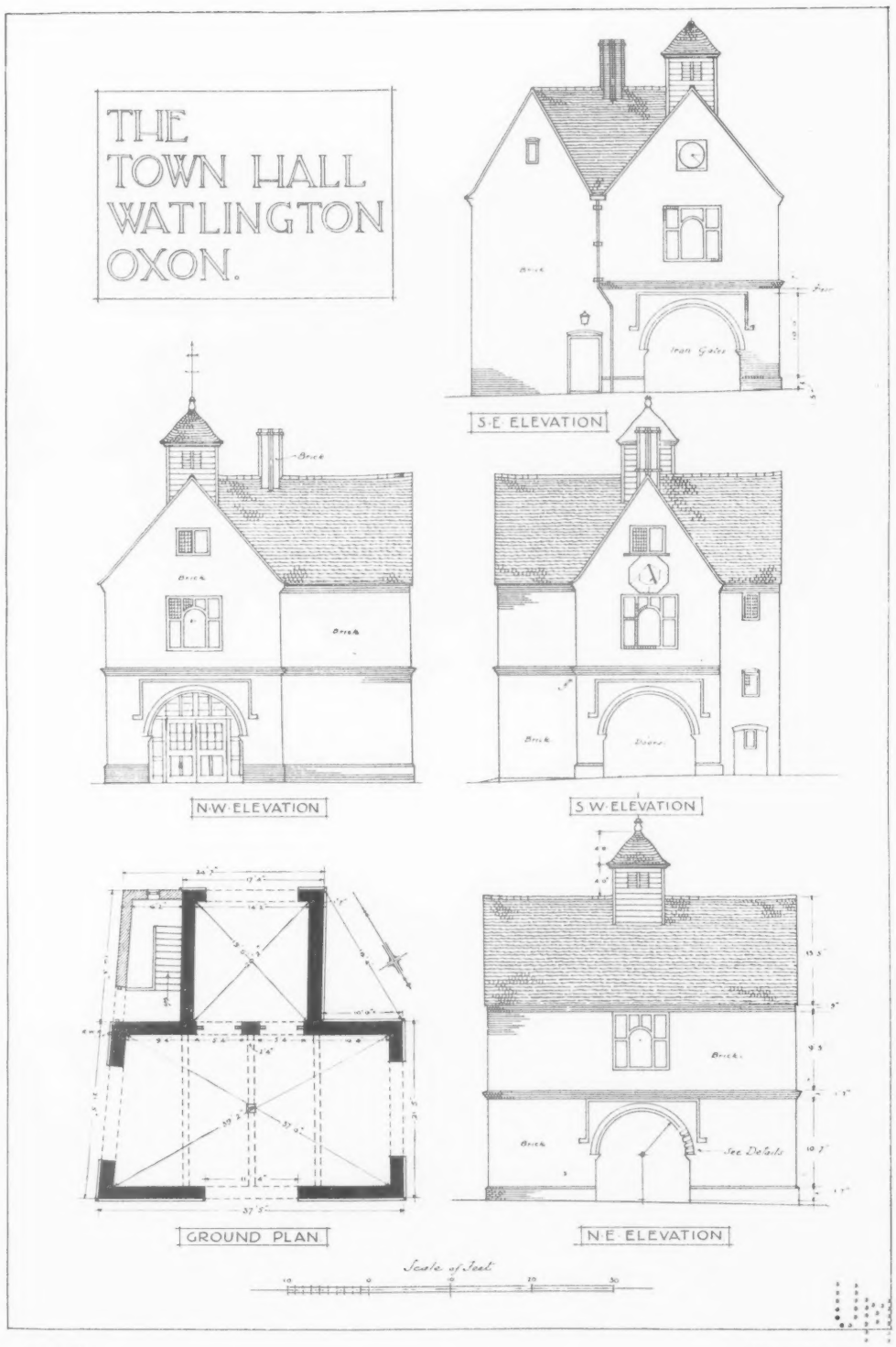


Plate V. December 1920.

THE TOWN HALL, WATLINGTON, OXON.

Measured and Drawn by Jasper Salwey, A.R.I.B.A.

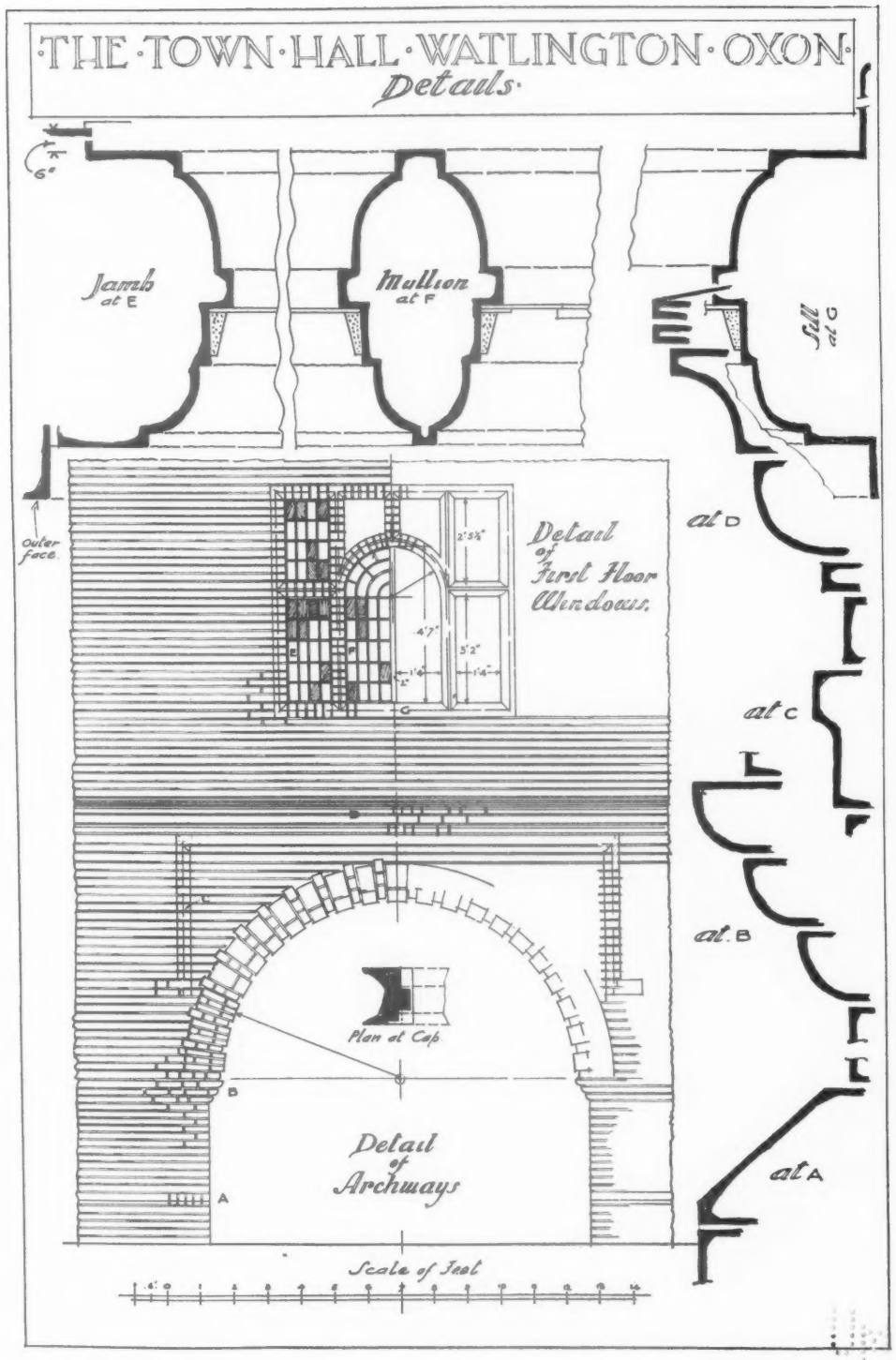


Plate VI. December 1920.

THE TOWN HALL, WATLINGTON, OXON.: DETAILS.

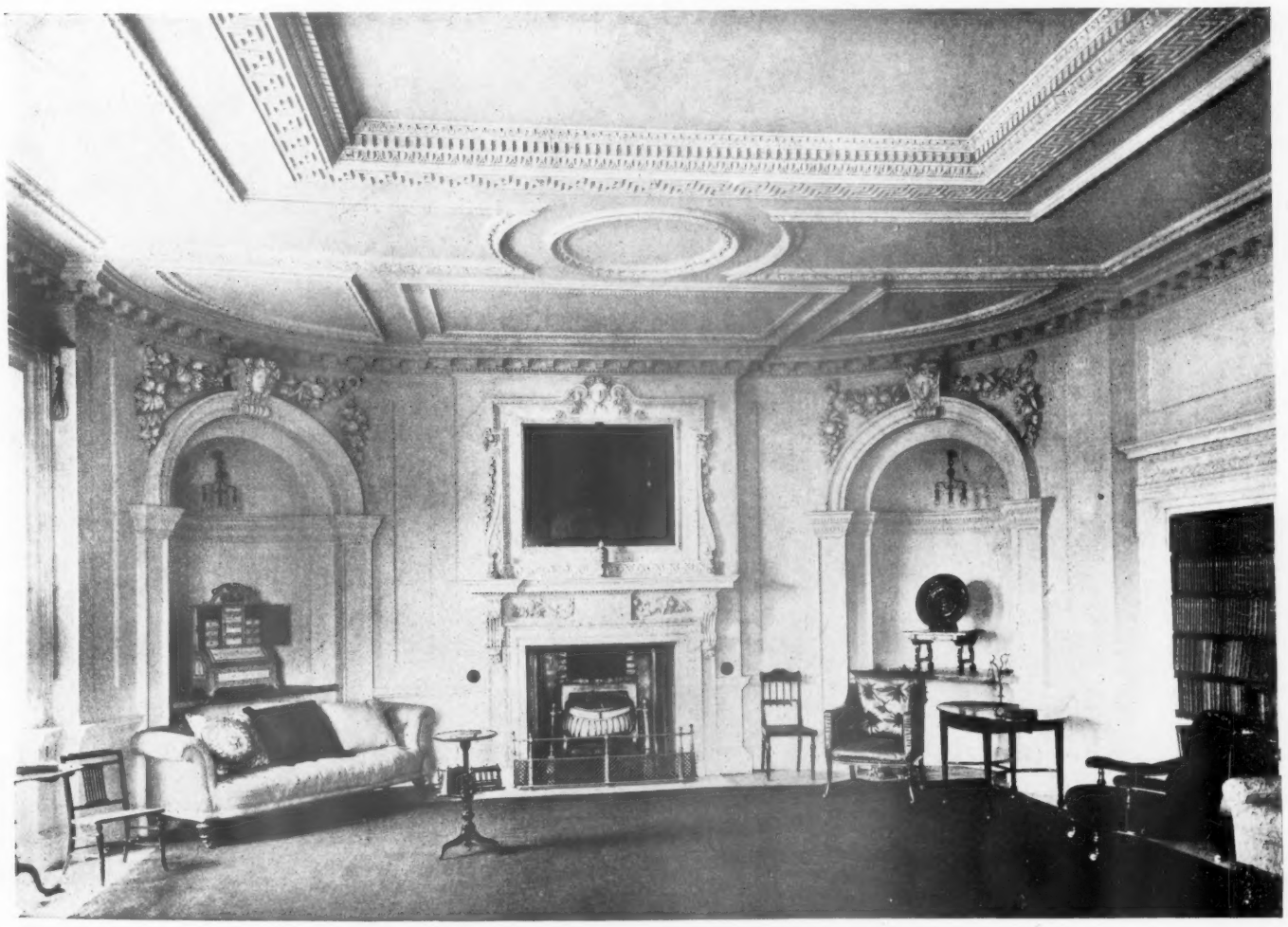
Measured and Drawn by Jasper Salwey, A.R.I.B.A.

The English Interior.

"THE ENGLISH INTERIOR" is the first book which is limited to and covers the wide field of English domestic decoration from Tudor times to the last years of the eighteenth century. It includes, therefore, all that is significant in English decoration, for the consideration of the contribution of the nineteenth century would be in the nature of an anti-climax after the great periods "when architects, decorative painters, sculptors, workers in wood, metal, and plaster, furniture craftsmen, tapestry and silk weavers, paper-stainers, and even grainers of wood, contributed of their best throughout the centuries to build up these beautiful and expressive interiors which are a special pride of England to-day."

It has been the tendency of writers on decoration to concentrate too exclusively upon larger houses; but Mr. Stratton wisely includes houses of varying degrees of size and splendour, and we may turn from the theatric effects of Castle Howard and Blenheim to modest and satisfying houses such as Widcombe Manor, Belcombe Court, and Denham Place; and again, from the state apartments of familiar great houses to their smaller and more liveable rooms. Abraham Swan, writing in 1757, says: "I observe the Designs which have been published by others have, for the most part, been grand and pompous; which though they may be excellent in their kind will but seldom come into use, as being only proper for very large buildings;" and as the same practical problem arises to-day, when the number of large houses being built is limited, the wide range of illustration in "The English Interior" is the more welcome.

It is certainly a clear gain to consider decoration apart from the development of house architecture, for the treatment of the exterior and the slow evolution of the house plan is not always relevant to the constant changes in ideals and standards of decoration. What touches decoration more closely, as Mr. Stratton well brings out, is the background of social life and condition. The book is divided into four main headings, the first three treating of the periods that fall naturally into Tudor and Early Stuart, Late Stuart, and Georgian; the fourth of detail of the principal features of the interior. Interiors of early date are naturally the rarest, and England would probably be searched in vain for a room of any distinction of earlier date than the end of the first quarter of the sixteenth century which could claim to be complete as regards the wall and ceiling treatment, its chimneypiece and windows. If the walls are intact, the wainscot will in all probability be found to



WENTWORTH WOODHOUSE, YORKSHIRE: THE LOW DRAWING-ROOM.

From "The English Interior."

be of a later period; the plaster ceiling may have been altered, and probably the fireplace changed, so harshly have these old houses been dealt with, and so ruthlessly have rooms been renovated beyond recognition. Owing to the scarcity of unspoiled interiors of the Early Tudor period, drawings have been prepared from old sketches and records in order to illustrate the type of living-room of which numerous examples must at one time have existed. From the reign of Elizabeth onwards, however, there is a wealth of material, and it would be difficult to illustrate more fully the age of Wren and the scenic effects of the Palladian architects who learnt their art in Italian palaces. The Late Stuart and Georgian period is a rich one, and the work produced was stately and distinctive, and offers to the modern architect the safest material for his *remaniements*. The vernacular style associated with Wren's name was for long in vogue; it met the needs of the nation, from the king downwards, in a perfectly natural manner, free from theatrical effects and relying upon sound woodwork, and reasonable design, and finished precision and richness in details such as carving, stucco, and metalwork. The Palladian architects are sympathetically treated and illustrated; and though Mr. Stratton prefers the Wren interior, he holds the balance even when treating of great houses of the type of Moor Park, Ditchley, Houghton, and Holkham, the work decoratively of specialists, so that each large house needs to be considered on its merits as a distinct work of art, and the production of individual workers and not of any school of designers and craftsmen. Moor Park, for instance, is an outstanding example of the co-operation of decorative painters, workers in stucco, and the architect Leoni. And side by side with this almost exotic splendour, and apparently uninfluenced by it, existed the simpler vernacular style — the so-called Georgian style, which sufficed for more modest incomes. Less prominence is given — and rightly — to what Ware terms the "caprice of France and the whims of China" —to the English version of the rococo of which the library at Chesterfield House is an example; for, generally speaking, rococo ornament fails in England, not only from a defective sense of scale, but by dullness, coarseness of detail, and an inability on the part of the designer to stay his hand, as we see in the Whistlejacket room at Wentworth Woodhouse. The art of Robert Adam is apparently not so sympathetic to M. Stratton; and while he admits to the full Adam's skill in the art of devising vistas *en suite*, academic planning, and the unity of his design, he is not inclined to take him at his own valuation. "The gulf between the treatment of certain interiors by Chambers or Taylor," he writes, "and of others by the brothers Adam is not so wide as is generally imagined, but the glamour cast over the arts by the extraordinary output from the brains of the indefatigable brothers has tended to blind the eyes of writers on the subject, and to lead them into the error of supposing that an entirely new departure in interior design and decoration resulted from their boasted innovations."

HADDON HALL, DERBYSHIRE: PANELLING IN THE LONG GALLERY.

From "The English Interior."

Among interiors of the late eighteenth century which are illustrated are Kedleston, Portman and Lansdowne Houses, and Harewood House. The development of design under the English Regency under Thomas Hope—"last link in the chain of academic design"—

an amateur who sought to play the part of Percier and Fontaine in contemporary France—is indicated but not illustrated; and after this came the upheaval of all tradition in the arts of house design and decoration, and the decline of the Victorian age. The fine and numerous illustrations are, of course, a feature of the book; much thought has evidently been given to find representative interiors of the successive phases, and to recall interiors which have been irreparably lost to us by fire or demolition, such as the remarkable interior work at Lees Court, in Kent, and Carrington House, Whitehall. The number of illustrations from unpublished drawings by J. C. Buckler and little-known aquatint engravings by Thomas Malton adds to its value as a work of reference. Especially useful should be the many drawings of details which follow and supplement in very many instances the photographic plates, giving the exact proportion and schemes of rooms to scale, as well as the profiles of structural decorative members. Among rooms fully treated in this manner may be mentioned the Balcony Room at Dyrham, and Mompesson House in Salisbury, Badminton and the dining-room in No. 41 Gay Street, Bath, which is a model of refined treatment of a plan with two curved ends. Among interesting features are certain unfamiliar illustrations such as Kent's original drawing of Queen Caroline's Library in the Soane Museum, and a sketch by Sir William Chambers in the same collection for a panel over the doors of the Royal Academy when lodged in Somerset House.

POWIS CASTLE, MONTGOMERYSHIRE: DOORWAYS ON THE STAIRCASE LANDING.
From "The English Interior."

The notices of the architectural history of each house are brief summaries, but in the account of Sledmere (p. xxvi) it is possible to be more definite than Mr. Stratton as to Sir Christopher Sykes's part in the building, as Sir Christopher's manuscript correspondence gives the exact date, which is always more satisfactory when it is obtainable from reliable sources. In the case of Ramsbury, also, the rain-water heads bear the date 1683, and it therefore seems improbable that John Webb, who died in 1674, had a hand in it. The notes, like the rest of the text, are critical; pointing out the fine joinery and woodwork, and the commonplace quality of certain stucco ornament of the rococo period, the freshness of detail, the vigour of craftsmanship in the various examples he instances and illustrates. Mr. Stratton is, from his work on domestic architecture of the Tudor period, and that on the life, work, and influence of Wren, very well equipped on the architectural side; and his book—which is, incidentally, freshly written—is not only a descriptive record, but a valuable criticism of historical design in its chief phases, and should be in the hands of both specialists and amateurs. M. J.

"The English Interior. A Review of the Decoration of English Homes from the Tudor Times to the XIXth Century." By Arthur Stratton, Architect, F.S.A., F.R.I.B.A. London: B. T. Batsford, Ltd., 94 High Holborn. 1920. *Copiously Illustrated. Price 4 guineas net.*

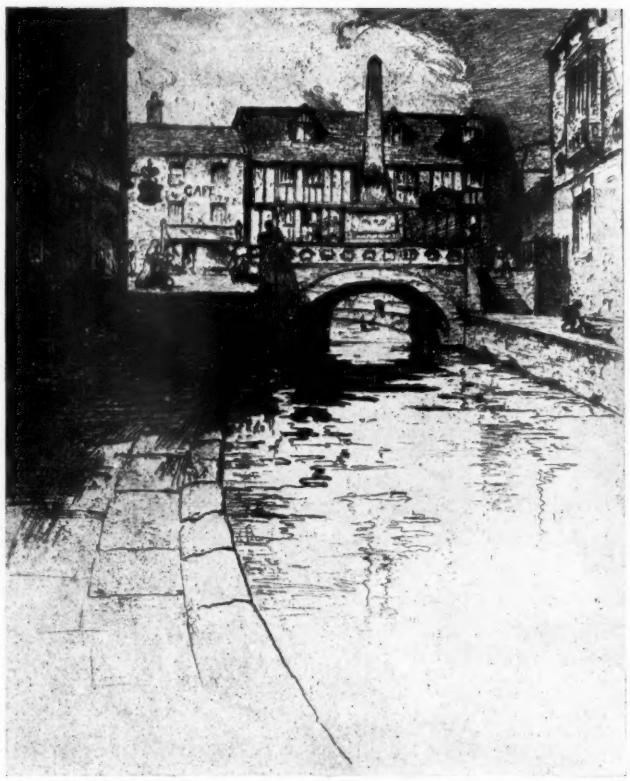
Publications.

Etchings by Harold F. Collinson.

It is pleasant to note the ever-increasing vogue of etching. At one time the art seemed to be seriously menaced by the extremely rapid photo-mechanical process. Etching, however, is not as much less facile than "process" as wood-engraving was. Moreover, etching has superior depth and brilliancy, as well as a fluency of line to which the half-tone process cannot pretend—of which, indeed, it is by nature entirely destitute, based as it is, not on line, but on groups of dots more or less densely clustered. Unlike wood-engraving, etching has not only survived the advent of process, but is to-day more popular than ever, and probably is practised more extensively than any other kind of art.

It is, of course, the most directly and most decisively autographic of the methods of reproduction, with the not very decided exception of drawing on the stone. Etchers will have it, indeed, that their art is much more sensitive to control than lithography. Certainly lithography is again coming into favour, but not as a rival to etching, which for the amateur has the advantage that, unlike lithography, it is not yet vulgarized by commercial use.

To prevent any suspicion of snobbery, let us express our firm conviction that good art applied to commercial uses would ennoble them without itself taking on any taint of vulgarity. A work of art does not lose that character through its associations, but only becomes vulgar by pandering to degrading influences. Still, we do not at all anticipate that etchings will ever enter into competition with lithography for jam-pot labels or for poster work for the hoardings. For such uses, etching has too much innate delicacy and refinement, while the fat lines and broad effects of lithography were foreordained to flaunt on the hoardings, where they are wont to make "the poor man's picture gallery," and in the act to ruin their chances of adorning the rich man's, where the etching is always cherished.



"LINCOLN."

"HULL"

A strong tribute to the present popularity of etching reaches us in the form of a pamphlet containing four reproductions from original etchings by Harold F. Collinson. Two of these are quite commendable renderings of landscapes, and the other two are to some extent architectural. In "The Towing Path" there are well-blended effects of clouds and trees reflected in the water, and in "Ermine Street" the perspective view of an avenue of gaunt and spindly trees is rendered very cleverly. In "Lincoln," a quaint small bridge across the Witham and ancient houses in the background combine to make a curiously interesting picture out of very slight material, and here again sunlight and shadow are well observed, creating an effect suggesting that Mr. Collinson has studied sedulously in Venice. "Hull" heightens that impression, although the water and the craft on it are vividly expressive of the roughness and vigour of our north-eastern seaport. To look at the picture steadily is to suffer the illusion that the vessels are swaying to wind and wave. Here again the perspective is very deftly managed, and the whole picture shows a mastery of the medium which stamps Mr. Collinson as an etcher of much promise. The booklet is issued from the Boswell Studios, Ltd., 24 Park Row, Nottingham.

The Roosevelt Bust.

American magazines, especially those of the highest class, give so much attention to the arts that one can always be sure that the month's batch will yield richly after this kind. The October number of "Scribner's Magazine," for example, has two capital articles to which the art-lover will turn eagerly. In one of them Miss Louise Eberle describes "The Fraser Bust of Roosevelt," and relates how it was made. In the other, Miss Elizabeth Luther Cary fills up with an account of the etched work of the late Mr. J. Alden Weir the section of the magazine that is consecrated to "The Field of Art."

According to the popular conception of Roosevelt as a restless man of action, he ought to have made an atrociously bad sitter to an artist. "There is," says the author of the article, "a tale that has been much told, both orally and in print, to the effect that the President, after taking the trouble to get an artist to make his portrait, said that he was too busy really to pose, and that the work would have to be done during Cabinet meetings and conferences." But Mr. James Earle Fraser, who modelled the only bust of Roosevelt that has been made from prolonged sittings, writes that the President posed faithfully for him for two weeks, morning and afternoon; "and though he frequently had to receive Cabinet officers and attend to business with other people, there were times when we had as much as two hours without interruption." Another legend exploded! Roosevelt was always regarded as the embodiment of unrest, and the idea of his posing to an artist for two mortal hours would have been incredible but for the artist's assurance on the point. Mr. Fraser, however, confirms to some extent the popular view, "Roosevelt never sat, but stood; and he never stayed long in one spot, but would try first one side of the stand on which the bust was placed and then the other; and he talked all the time, vitally and interestingly, to official visitors, friends, and to Mr. Fraser himself. Mr. Fraser confesses that this had its difficulties, for deliberately to relegate that vivid stream of narrative and comment to the secondary channels of his attention was a feat in itself. But in looking at the bust one can believe that it may have gained some of its extreme vitality from this necessity of circumstance—one man tremendously alert to catch and register every significant shading of expression in another man who was constantly alert to register every significant shading of humanity." For all his animation, Roosevelt was not a difficult sitter.

Roosevelt had written to his friend Augustus Saint-Gaudens to ask him to make the bust; but Saint-Gaudens being too ill for the undertaking, Roosevelt begged him to name a substitute. When James Earle Fraser arrived at Washington, Roosevelt was surprised to find in him a man looking even younger than his twenty-five years seemed to warrant. The President's words were: "You are a much younger man than I expected, Mr. Fraser. It goes to show how merit must find its level, doesn't it? It can't be kept down. I asked Saint-Gaudens for the man who could do the job, with perfect confidence in his choice. The fact that he sent you proves that you are the man." Mr. Fraser was then unknown, but his success in producing the fine Roosevelt bust put him on the high road to fame, and he has never looked back. He tells a characteristic anecdote of his distinguished model. Roosevelt requested the sculptor to write the name "Theodore Roosevelt" under one ear of the bust. "For," said he, "in a hundred years the head will be broken off the base, and I don't want someone to pick it up and say, 'This is Charles W. Fairbanks, the great Idaho poet.'" The photographs reproduced in "Scribner" show the powerful head thrust forward in the manner of an eager man whose eyesight is not very good. So far from being as ill-favoured as the caricaturists took an unholy delight in making him, Roosevelt was really a handsome man, his features regular, and his countenance all keenness and strength, honesty and benevolence—a man whom it were good to have for a friend. And a good friend to England he was indeed, at a moment when she was particularly in need of good friends. A replica of this fine bust of him would be most willingly accorded a place of honour in London—say at the Guildhall, where he spoke to us with such friendly frankness.

Concerning the etched work of the late Julian Alden Weir, Miss Cary lays stress on the great variety offered by the hundred or more plates constituting the sum of his activity in the field of etching. "When he took up etching in the middle 'eighties he did not do so with the specializing temper of the professional etcher, but with the inclusive intelligence of a very great artist. Many of the plates produced within the following seven or eight years—after which he let etching go on account of the strain upon his eyesight—might seriously disturb a muscle-bound etcher by the freedom and flexibility with which the obedient needle made its way to the goal." "Muscle-bound etcher" is distinctly good; but the strange character and conduct of the goal-winning needle rather elude the understanding.

He seems to be equally well seen in landscapes, seascapes, and figure subjects. In one of his plates he mixes his methods as freely as his biographer mixes her metaphors. "The balance of the masses in the forms of the boats and the ancient military castle is kept with a noble swinging rhythm echoed by the movement of the clouds driven by the strong winds of the region. Adequately to suggest the tumult in the sky without meticulous definition of cloud forms, a brush has been used with stopping-out varnish to break up the surface of the sky, a technical expedient also employed by Mary Cassatt in some of her soft-ground etchings, but fraught with danger to an etcher in the slightest degree uncertain of the effect he wishes to produce." Personally, we had much rather that an artist did not resort to tricks and dodges; and, to take a rather extreme example, we could never admire the effects that David Cox achieved with his palette-knife.

London Hospitals and Almshouses.

A most enlightened publicity policy is being pursued by the "Underground General"—to give the shortest possible title to the half-dozen or more railway, omnibus, and tramway interests that have their headquarters at Electric Railway House, Broadway, Westminster. Quite evidently their publicity superintendent knows how to advertise. He does it with an air, with a grace. He is always bland, never blatant. His message is never raucously megaphoned—is not intended, indeed, to split the ears of the groundlings. He warbles sweetly in the shady grove; wherefore, instead of stopping your ears and running away, you come to a stand, listen awhile enchanted, and finally act harmoniously to the call. That is how advertising is made most effectual.

A good sample of the artistic subtlety of this master is now before us. It takes the delightful form of an illustrated account of the "Hospitals and Almshouses of London." It need not be said that "Hospital" is here construed not in its limited and more modern sense of a house of healing for the sick and wounded, but in its older and wider meaning of an asylum for the aged. As the author of the booklet explains in his opening paragraph, "Throughout the Middle Ages and until the latter

part of the eighteenth century, the term Hospital (sometimes corrupted into Spital) was applied generally to institutions for the education of the young, the shelter of the poor and aged, and the care of the sick, and only in recent times has it become the recognized appellation for establishments devoted to the last-mentioned purpose." A little verbose, perhaps, but certainly instructive to "the man in the train or on the bus."

There follows quite a learned discourse on the origin of hospitals and almshouses: "Prior to the Reformation the education of the young and the care of the sick and the poor in England were in the special charge of the religious houses and the guilds. The latter were not all trading fraternities; the craft and merchant guilds were of this nature, but the religious and the Frith guilds, which were far more numerous, were analogous with the charitable and mutual-aid societies of our own time. There were then no poor-laws; the word pauper was unknown. When infirm or too old to work, the craftsman and tradesman were provided for by their guilds, while the ordinary townsfolk and villagers were looked after by the Church or by the Frith Guilds to which they belonged. And, on the whole, it would appear that the mediæval system worked very well." We fear that it was exclusive, and therefore inadequate; but that is neither here nor there. A point of more immediate interest is the rise of the almshouses as a direct effect of the suppression of the monasteries. A few of them, however, actually antedate the Reformation—among them the Vintners' in Mile End (1337), Whittington's on Highgate Hill (1421), and Ellis Davy's at Croydon (1447). These dates, however, do not refer to the fabric, but to the founding; for, according to our author, the only pre-Reformation almshouses of which the original structure now stands is the Monox building at Walthamstow. Stow records that "George Monox, draper, mayor 1515, re-edified the decayed parish church of Waltonstow, and founded there a grammar school and almshouses for thirteen people."

Excellent photographic views are given of the Trinity Hospital at Greenwich; Monox's Hospital at Walthamstow; the Pensioners' Court and the Guesten Hall at the Charterhouse; the old chapel and almshouses at Dulwich College; St. Joseph's Almshouses at Brook Green; the Elizabethan Trinity Hospital at Croydon; the modern Skinners' Almshouses at Palmers' Green; the Royal Hospital at Chelsea; the Trinity Hospital at Mile End; the Trinity Hospital at Greenwich; Morden College at Blackheath.

An admirable booklet, well written and better illustrated. But how does it verify the parody that "sweet are the uses of advertisement"? Very simply, and at the same time very usefully—by giving on the wrapper a clear tabular statement of how to reach these almshouses by train, bus, or tram. That is all; but it is enough. The net result is a most seductive advertisement. To see these pictures of almshouses, and to read these interesting descriptions of them, excites an irresistible desire to visit them; and a chronological list shows how to reach them.

"*Hospitals and Almshouses of London.*" *By Charles White. Published by the London General Omnibus Company Limited, Electric Railway House, Broadway, Westminster, S.W.1, from whom copies may be obtained on application.*

Chronicle and Comment.

Salient Features of the Month's Architectural News.

The World's Largest Hospital.

Mr. John W. Simpson, P.R.I.B.A., interviewed on his return from Egypt, whither he went for a few weeks as architectural adviser to the Egyptian Government with respect to the projected new hospital, had some interesting data to announce. More than a million sterling is to be spent on the erection and equipment of a hospital to contain about 1,250 beds. The site, on Rhoda Island, on the Nile, comprises about fifty acres. Schools of medicine, pharmacy, and dentistry, a large students' club and hostel, and a nurses' training school, are included in the scheme. It has been decided to hold an international preliminary competition, from which six architects will be selected for the final competition, while six others of repute in hospital practice will be nominated by the Government. These twelve competitors in the final will each receive a fee of 500 guineas. The winner will be paid in accordance with the R.I.B.A. scale of fees, in addition to the premium of 500 guineas, and the competitor placed second will receive an additional 500 guineas—1,000 guineas in all.

The Walcot Etchings at Tothill Street.

Mr. William Walcot has done a signal service to the architectural profession in placing a selection of his Roman compositions on view in the Reading Room at 27 Tothill Street. An exhibition of any kind is always provocative of interest, and in this case expectation is more than fulfilled. Not every one has sufficient knowledge to appreciate the mastery of technique achieved by the artist, but the etchings will afford no little delight to all who retain some memory of their classic learning. The Forum, the Baths of Caracalla, the Trojan Horse, are but a few of the subjects brought before us as they may well have been, and as we have often longed to see them, and architects will revel in the genius that has revivified dead days, and enabled us to realize the architecture of ancient times, as it appeared when informed with the living spirit of the Classic Age.

Builders and the Government.

At a special meeting of the National Federation of Building Trades Employers of Great Britain and Ireland it was resolved to send to the Cabinet a strong protest against the proposals by the Ministry of Health to insure wet-time payment to workers. The Federation requested its Administrative Committee to formulate schemes providing for the employment of ex-service men and for the payment of bonus on output.

The Threatened City Churches.

At the request of the Local Government, Records, and Museums Committee of the London County Council, the Clerk of the Council (Mr. Bird) and the Council Architect, Mr. G. Topham Forrest, F.R.I.B.A., have issued a joint-report on the City churches which the Bishop of London's commission had scheduled for destruction. How richly these venerable buildings deserve to escape this fate is shown very convincingly in the report prepared for the Council. Historically and architecturally, this report is of considerable permanent value, as well as great topical interest. It gives about a score of photographic views of the threatened churches and an excellent map. It is published by P. S. King & Son, Ltd., 2 and 4 Great Smith Street, Westminster, price 3*s.* 6*d.* net.

"Our Priceless Heritage."

At a meeting of the Glasgow Royal Technical College Architectural Craftsmen's Society, Professor Charles Gourlay delivered a lecture on "Our Priceless Heritage." He held that the days will return when the former high quality of workmanship will be valued at its true worth. With the object of indicating what a priceless heritage the young architectural craftsman has when he enters upon his life work in the city of Glasgow, a series of views of Glasgow's buildings, from the Cathedral onwards to the present day, was shown and commented upon. He recommended the study of architecture with camera, pencil, and pen, so that all may be led to value more highly than ever the architecture "designed with beauty and built in truth," and thus become imbued with the desire to do their part in handing down to posterity the good tradition received from our fathers. Professor Gourlay's example in advocating the study of architecture should be widely emulated.

St. Paul's Bridge.

A correspondent of "The Daily Telegraph" writes: "So long ago as 1911 the City Corporation applied for and obtained Parliamentary powers to construct St. Paul's Bridge, with the right to acquire lands and buildings belonging to private persons upon whom they served notices. Heavy legal and other expenses were incurred by reason of the parties having had to appear by counsel before the Parliamentary Committee, and they have had to bear for nine years the loss so incurred owing to the delay of the Corporation. On 18 October the Prime Minister, in the course of a speech, referred to the difficulty in obtaining work for the unemployed. Here is an important undertaking ready to hand which will give remunerative occupation to a large body of men for at least three years, and probably for a longer period; yet the Corporation, although possessing the power, and with designs, plans, etc., long since complete, have apparently taken no steps whatever to construct the bridge. It will certainly be of public advantage in many ways if its construction is commenced at once." This kindly suggestion overlooks the vitally important fact that while for the building of a bridge skilled labour is required, it is among the unskilled that unemployment is rife.

Presidential Addresses.

This being the season of presidential addresses, the professional papers have been flooded with them. ("Flooded" is good, for not all inaugural addresses are dry.) Mr. J. A. Brodie, President of the Institution of Civil Engineers, deprecated the recent policy of "hurriedly erecting large numbers of cottages for the working classes, as likely to supersede more orderly planning, and to spoil the effect of wider roads where these had been adopted." Mr. John W. Simpson's new-sessional address to the R.I.B.A. was lightly and gracefully philosophical, as well as cheerily optimistic. Temerariously declaring that "architecture in this country is by no means decadent—is, on the contrary, healthy, vigorous, and true to the immortal principles of art," he deduced the exhortation, "Lift up your hearts, take courage!" Practical politics he very wisely left severely alone. Sir Charles Ruthen's presidential address to the Society of Architects was mainly taken up with the Housing question. He drew a rather neat, though necessarily imperfect, parallel between the disinterested spirit in which medical men co-operate to suppress epidemics or other physical evils, and that which should animate the entire building industry in a combined effort to solve the national crisis known as the housing problem.

Gate of Honour, Mill Hill School.

The Mill Hill School War Memorial—a gate of honour designed by Mr. Stanley Hamp (Messrs. Collcutt & Hamp)—was unlocked and opened on 20 October by General Lord Horne. It was illustrated in our issue for December 1919.

A Prehistoric Portrait.

Perhaps the oldest portrait of a man has been discovered at Colombières, in the Ain Department, by a M. Mayet. It was described at the Academy of Science by Professor Depéret, of Lyons University. The man, who is declared to have lived in the Aurignacian age—that is, at least 20,000 years ago—is shown in profile on a vase and represented dressed in the skin of a wild beast.

Architectural Competitions.

A memorandum, signed by the chairman, vice-chairman, and hon. secretary of the R.I.B.A. Competitions Committee, and by Mr. McArthur Butler, secretary of the Society of Architects, has been drawn up with the object of making clear to the promoters of competitions the best course to be pursued in arranging them. It is to be circulated throughout the country.

Mr. J. D. Butler, F.R.I.B.A.

Recent obituary notices include the name of Mr. John Dixon Butler, F.R.I.B.A., architect and surveyor to the Metropolitan Police and Police Courts, to which post he was appointed in October 1895. He had designed more than two hundred police buildings, including many Metropolitan Police Courts. He had prepared designs for the rebuilding of the Thames Police Court—work that is now being put in hand.

The Civic Survey Exhibition.

At the Civic Survey Exhibition held at the rooms of the R.I.B.A., the maps shown were not merely lay-outs. They illustrated the theory of the Government professional classes sub-committee that civic survey work should consist in "collecting and recording in an easily accessible manner such data as are required in order to attain a complete knowledge of the whole of those interests upon the preservation or enhancement of which depends the welfare of the inhabitants." This means vital statistics shown graphically, and these were demonstrated with respect to Greater London, and to districts in South-east Lancashire, South Yorkshire, and Liverpool. The huge "Development Plan of Greater London of the Future," prepared for the London Society under the supervision of Professor A. E. Richardson, F.R.I.B.A., attracted—we might almost say commanded—much attention.

Professional Benevolent Funds.

At a recent conference of representatives of professional institutions and benevolent funds and other bodies in touch with the professional classes, it was reported that the professional classes War Relief Council had decided upon a scheme of reconstruction in order to become a permanent body for dealing with post-war distress among professional men and women and others of the more highly educated classes. The conference warmly supported this action on their part, and a resolution moved by the Reverend Canon Deane, Chairman of the Incorporated Society of Authors, Playwrights, and Composers, and seconded by Mr. E. W. Monkhouse, M.A., M.I.C.E., M.I.M.E., M.I.E.E., was adopted, urging all bodies in touch with the professional classes to recognize the Council and to avail themselves of its services when likely to be of use. Lord Phillimore presided at the conference.

Bank of England War Memorial.

It is understood that the Bank of England authorities are arranging for a statue of St. Christopher, carrying on his back a little child, to be placed as a war memorial in the Bank, a part of which is on the site of the old church of St. Christopher-le-Stocks.

A Lutyens Memorial for Leicester.

It has been decided at a town's meeting held at Leicester to erect a war memorial in Victoria Park. Sir Edwin L. Lutyens, R.A., F.R.I.B.A., has made a design comprising avenues of lime trees suggesting the plan of a cathedral, with at its west end a cenotaph similar to that in Whitehall.

War Museum Trustees.

The following have been nominated by the Prime Minister to be trustees of the Imperial War Museum under the Act of 1920: Earl Beatty; Lord Beaverbrook; Mr. Muirhead Bone; Sir Martin Conway, F.S.A., M.P.; Earl Curzon of Kedleston; Sir E. Vincent Evans, F.S.A.; Earl Haig; Sir Alfred Mond, Bt., M.P.; The Hon. Lady Norman; Major Sir W. Orpen, R.A.; Major-General the Rt. Hon. E. S. Seely.

The Master Glasspainters Society.

The memorandum and articles of association of the British Society of Master Glasspainters has been signed by the Provisional Council. The Right Hon. the Earl of Plymouth, P.C., C.B., is President, Professor Selwyn Image vice-president, Mr. A. Marshall Powell hon. treasurer, and Mr. Maurice Drake hon. secretary.

CATALOGUES & TRADE NOTICES.

Vacuum Cleaners.

Messrs. Sturtevant Engineering Co., Ltd., 147 Queen Victoria Street, London, have issued a leaflet (No. 1212) showing the results of efficiency tests of various types of vacuum cleaners. The tests were carried out respectively in the private office of a large London newspaper, on separate rugs in front of two passenger lifts in a large London store, on carriage cleaning for a Scottish and for an English railway company, in a Glasgow restaurant, and in a large London hotel. It is claimed that these and other tests have shown that rapid and thorough cleaning depends upon the volume and high velocity of air rushing in at the cleaning tool (carrying with it the dust and refuse over which it passes) and not upon vacuum itself. In the Sturtevant turbine cleaner a series of fans or turbine wheels mounted on a common shaft draw the air from wheel to wheel until the suction reaches the degree that experience has shown to be most suited to the work. The suction cannot rise beyond this predetermined figure; hence there is no waste of power and no risk of damage to expensive carpets or decorations through an unnecessarily high vacuum.

Electric Cooking and Heating.

Messrs. The General Electric Co., Ltd., whose head office is at 67 Queen Victoria Street, London, E.C., forward a copy of a new booklet (No. H. 2380) on "Magnet" electric cooking and

other domestic appliances, and a leaflet (No. H. 2379) devoted to a selection of appliances especially suitable for hotels and restaurants. The pamphlet on electric cooking (No. H. 2380) strikes in its opening sentence a very human note: "The comfort of a household depends to a great extent upon the temper of the cook, and that in its turn is influenced by the condition of her equipment." "Magnet" electric cooking appliances embrace a wide range of electrical devices designed especially for kitchen use and for the preparation of meals—from the large electric range and grill capable of cooking for a family to the dainty little pedestal heater that will cook an egg or boil a kettle on the table in the living room—and incidentally has several other uses. Of these appliances the principal features are an easily replaceable heating element of moderate cost, and the standardization of component parts. The objects illustrated include electric kettles, a milk-sterilizer and food-warmer, quick water-boiler, shaving-pot, bronchitis kettle, table toasters, cooking and warming plates of several types, grills, a series of portable electric cookers, and several minor appliances.

The same firm forward also a booklet (H. 2376) illustrating their electric fires and radiators, the former in art metal or earthenware, the latter in wrought iron, copper, or brass. This booklet includes the "Magnet" multiway pedestal heater. This, originally introduced as a single-unit heater, is now designed with two, three, or four units. One of the features of the "Magnet" system as applied to the pedestal or multi-way pedestal electric heater is the provision of a heating element that can be replaced as easily and simply as an ordinary electric lamp. These heaters are made in various finishes, steel and copper, nickel-plated, oxidized silver, etc.

Down-draught Prevention.

A new leaflet issued by Messrs. J. H. Sankey & Son, Ltd., Essex Wharf, Canning Town, London, E. 16, and 74 Cheapside, E.C. 2, explains this firm's system of down-draught prevention.

In Sankey's pot are slats or louvres, like those seen in church belfries; the wind striking upon these louvres is directed upward, and passes out of the opening at the top of the chimney. The force of the outgoing blast not only serves to prevent other blasts from entering vertically at the top, but it also creates a partial vacuum in the chimney itself which exercises a powerful suction upon the smoke, drawing it upwards, whereas without this device it would be pushed downwards. But occasionally blasts of wind descend vertically into the opening. Then the wind, striking upon the louvres, is forced out at the side openings, in this case also creating a partial vacuum in the chimney and giving the suction necessary for drawing out the smoke. In extremely bad cases, as when houses stand in deep hollows or amongst high trees, the pot is fitted with its special cap, which, it is claimed, entirely stops this form of down-draught while giving full play to the louvre principle. In these pots there is nothing movable to get out of order, they are easily kept clean, and they are of attractive design.

FOUNDED 1897

The Architectural Review

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

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PREPAID SUBSCRIPTION RATES.

UNITED KINGDOM, £1 14 6 per annum, post free. CANADA, £1 11 6 per annum, post free. ELSEWHERE ABROAD, £1 14 6 per annum, post free.

Cheques and Postal Orders should be made payable to "TECHNICAL JOURNALS, LTD," and crossed London County, Westminster and Parr's Bank, Caxton House Branch, and addressed to The Publisher, 27-29 Tothill Street, S.W.1.

TECHNICAL JOURNALS, LTD.,

27-29 TOTHILL STREET, WESTMINSTER, S.W.1

Telephone: 6936 Victoria (2 lines) *Telegrams:* "Buildable, Vic., London."

ALPHABETICAL INDEX TO ADVERTISERS.

Printed for the Proprietors of "THE ARCHITECTS' JOURNAL," of "THE ARCHITECTURAL REVIEW," and of "SPECIFICATION," by EYRE & SPOTTISWOODE, Ltd., Downs Park Road, E.8. and published monthly at 27-29 Tothill Street, Westminster, London, S.W. 1.
Agents—Canada: THE TORONTO NEWS CO., Ltd.; THE MONTREAL NEWS CO. U.S.A.: THE INTERNATIONAL NEWS CO., Duane Street, New York; WILLIAM HELBURN, New York; J. H. JANSEN, Cleveland, Ohio; G. BROES VAN DORT CO., Chicago; J. SCUDNEY, Boston. South Africa: THE CENTRAL NEWS AGENCY, Ltd., Cape Town. India: THE UNION AGENCY, Bombay; D. B. TARAPOREVALA SONS & CO., Ltd., Bombay. Australia: E. S. WIGG & CO., Adelaide; WHITCOMB & TOMBS, Ltd., Melbourne. Japan: MARUZEN CO., Tokyo. Holland: J. G. ROBBERS, Amsterdam.
Entered in the New York Post Office as Second Class matter.