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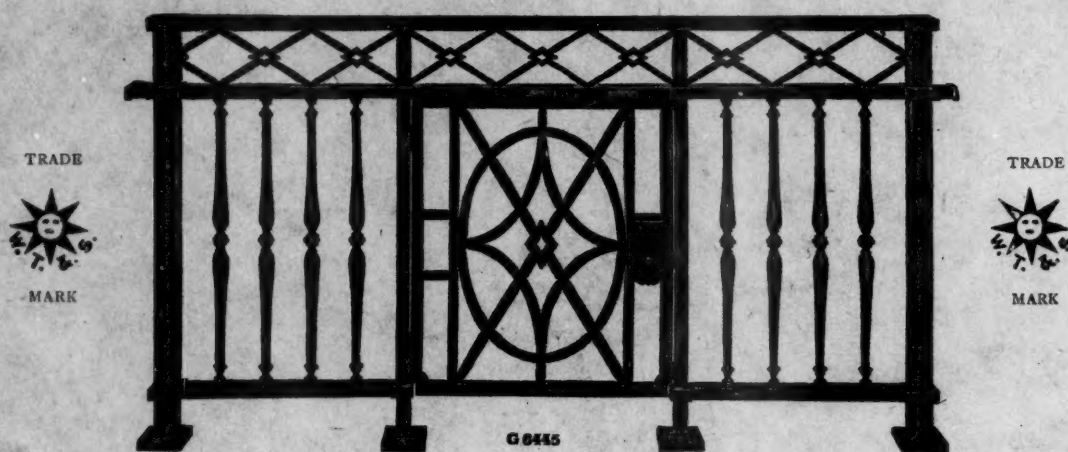
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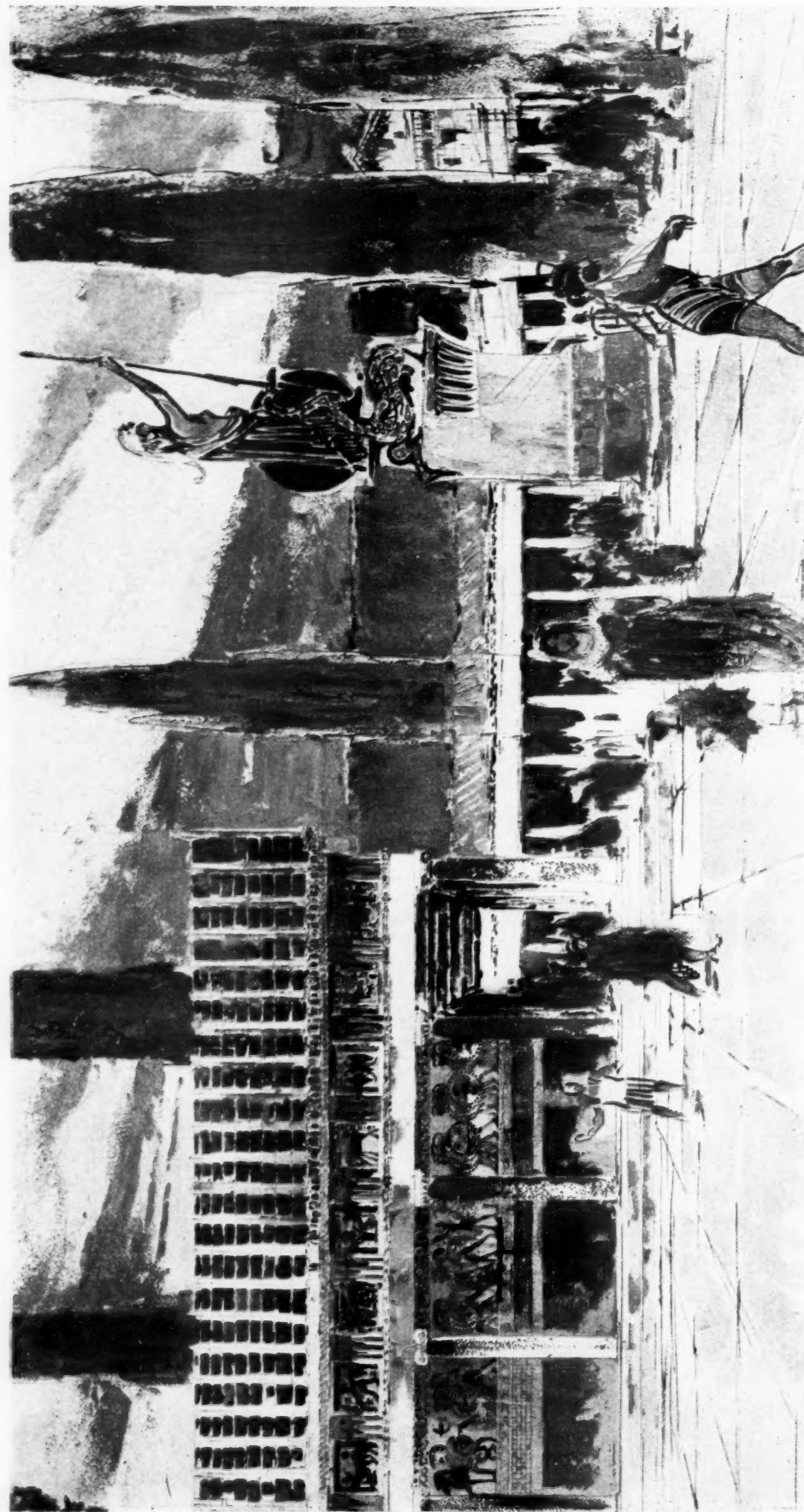
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THE TEMPLE OF APOLLO AT THERMOS, GREECE.

From a Water-colour Painting by W. Walcot.



Thermos or Thermou in Aetolia was the chief city of the Aetolian League during its great struggle for independence. Its famous Temple of Apollo, destroyed by Philip V of Macedon in 218, B. C., dates at least from the 6th century. In its construction no traces of stone have been found. Its wooden columns were painted as a protection from the weather as well as for decorative purposes, while the metopes of the frieze and the walls of the peristyle were adorned with terracotta slabs of archaic design.

The Temple of Apollo at Thermos.

ANCIENT art, as commonly studied, too often seems as if it had never been living: as the ordinary man looks at some dismantled temple, he is conscious of his inability to recreate the past and to people the empty, roofless halls with the living men for whose purposes the building was adapted, and who gave it its meaning.

It is just this lack which Mr. Walcot's work supplies. In an exhibition of his paintings and etchings, recently given at his studio in the British School of Rome by the permission of the directors, Dr. Ashby and Mrs. Arthur Strong (to whose aid and to the valuable library of the School he would be the first to acknowledge his indebtedness), he showed a series of reconstructions in water-colour of six of the great temples of the ancient world. One of the most striking of the series is the painting of the Temple of Apollo at Thermos, reproduced in this number. It owes its interest not merely to its provenance (for North-west Greece is still almost undiscovered country to the artist no less than to the archaeologist), but also to its remarkable construction. The temple itself was entirely of wood, no trace of stone being found in the building material; the metopes of the frieze, supported on highly painted wooden columns, and the walls of the peristyle, were decorated with slabs of terra-cotta.

These details are clearly seen in Mr. Walcot's painting. The decorations of metope and wall—in which he had the help of Miss H. Atkins—accurately reproduce the archaic type. The heightened colour-scheme and the life and movement in the crowded court present to us the temple as the centre of a vigorous nation, a fitting symbol of the long and obstinate resistance of the mountain people of Aetolia in their stand for Greek independence, till at last, in 218 B.C., the temple that had stood for three centuries was destroyed by Philip V of Macedon.

Mr. Walcot has included in his series the temple of Diana at Ephesus, in which the note of "imperialism" is sounded even more forcibly. These reconstructions are obviously the work of a highly trained and skilled architect, but that is not all. The ancient temple was not merely the shrine of a god, it was the possession of a nation; and by the imaginative power of a creative artist Mr. Walcot has seized on this essential conception and has conveyed it to the spectator.

K. H. McCUTCHEON.

The Wolseley Building, Piccadilly.

W. Curtis Green, F.R.I.B.A., Architect.

(Dunn, Watson, and Curtis Green.)

MR. CURTIS GREEN'S new building in Piccadilly is an event in street architecture interesting from so many points of view that it calls for more than casual notice. It stands as evidence of the support which commercial interests may derive from architecture, for when astute men of business take steps to house themselves in a building that shall be essentially a fine work of architecture, it is clear that they regard architecture as a sound commercial proposition; when, further, they leave in the hands of their architect the small details of finishing and equipment they show finer understanding of the matter than perhaps they credit themselves with. Anyone realizes that a strikingly individual building may serve as a profitable trade advertisement, but the man who appreciates the value of a beautiful building as a background, and understands the atmosphere that refinement, proportion, and completeness may create, is in a fair way to be considered as an artist in business. It is not a new thing for architects who take their art very seriously to deal with commercial buildings, but the fact that has come into prominence

lately is that the commercial man is now asking for sound and notable architecture as an important part of his assets. We take this point first because it has a bearing on a good deal of work that will be dealt with in the near future, and that in proper hands may go far to redeem our streets from the meanness and vulgarity that mark them.

Looked at as a contribution to the development of street architecture the building is equally notable. It illustrates a very sound study of the use of the classic order in a modern building, and helps to solve some of the problems presented by it. Used as an essential feature in the design of a multi-storeyed modern building the order is impossible; as a decoration applied to a few storeys of a building it is out of place; occupying more than two storeys it imposes such a scale on the whole structure and demands such prodigal use of masonry in the ground storey that it can seldom be adopted, and, at the same time, as the result of its great size when it comprises more than two storeys it renders more acute the inevitable difficulty of treating the ends of the entablature in a workmanlike way. When

all is done there may remain storeys of solid building that must be dealt with and that can have no relation to the order itself. These are the facts of the problem, and the bearing on them of the particular purpose of this building is apparent at once. It is the selling place of an important motor-car company; a motor-car is a big thing and requires a large space in which to show it effectively; therefore the divisions of the plan are large, and the ground storey being made actually 27 ft. high from floor to floor does not seem disproportionate. The other storeys are of moderate height, but a single attic storey above the entablature suffices to carry the building in five storeys (this is important) up to a height of 80 ft., which is the limit of height allowed by the Building Act. These are the conditions leading up to a design which is instinctively felt to be a sound development of orthodox classic treatment; but while the conditions may be regarded as favourable they merely propound the problem;

Piccadilly front; the arrangement approximates to that of the main front without being equal to it, so that the result is a little disappointing; but the defect, if any, is a slight one. Another point that may call for comment is the omission of rusticated joints to the piers of the ground storey, but it would be a confident critic who would say definitely that it is wrong.

Having said so much for the factors in the design, there is unqualified praise for the building as a whole. It is conceived as a single unit, and every detail contributes to the main purpose—indeed, it is very unusual to find a building as large as this consisting of so few parts. It resolves itself into a base, an order, and an attic; nothing could be simpler; it might be considered as the obvious treatment, something that suggested itself and merely required to be drawn, except that buildings do not happen in that way. There are many ways of treating

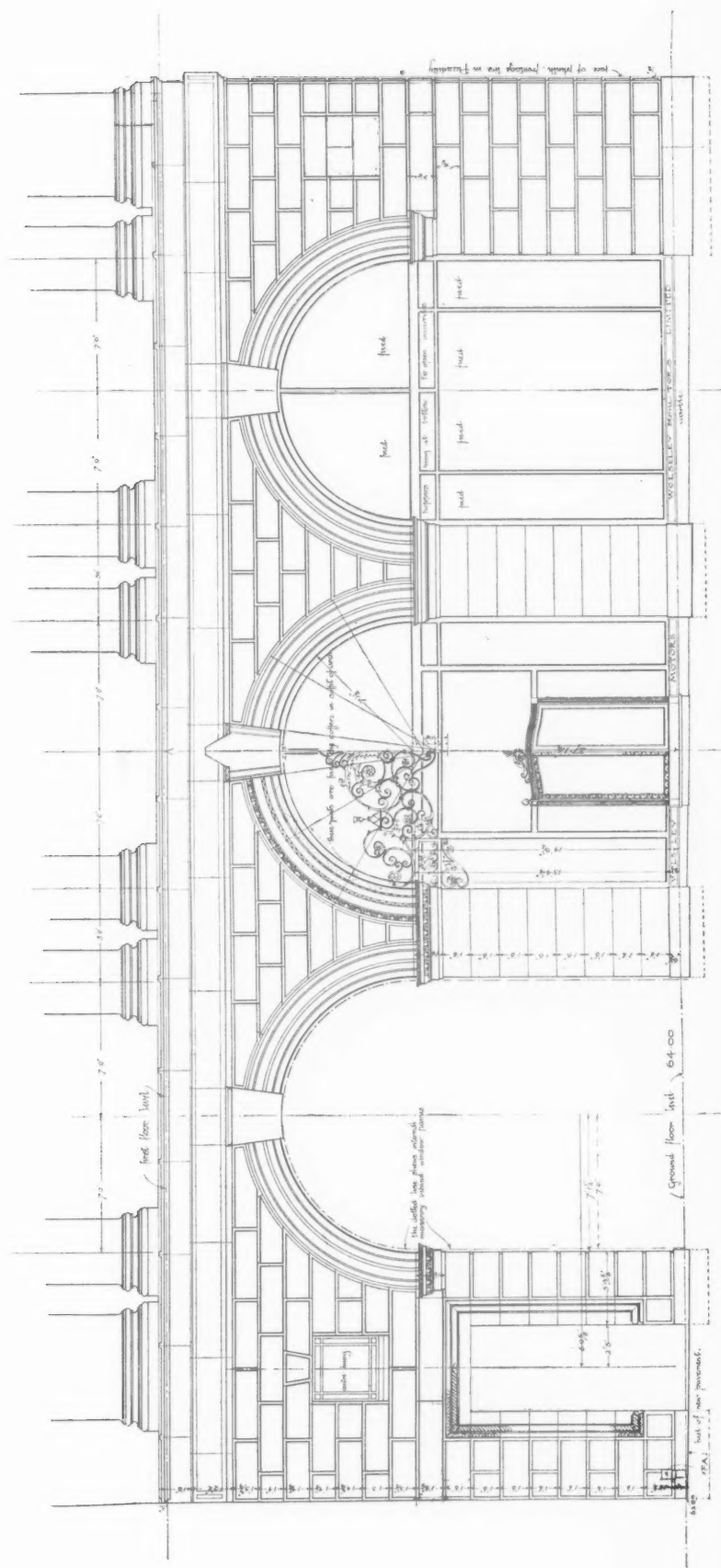


DETAIL OF ENTRANCE.

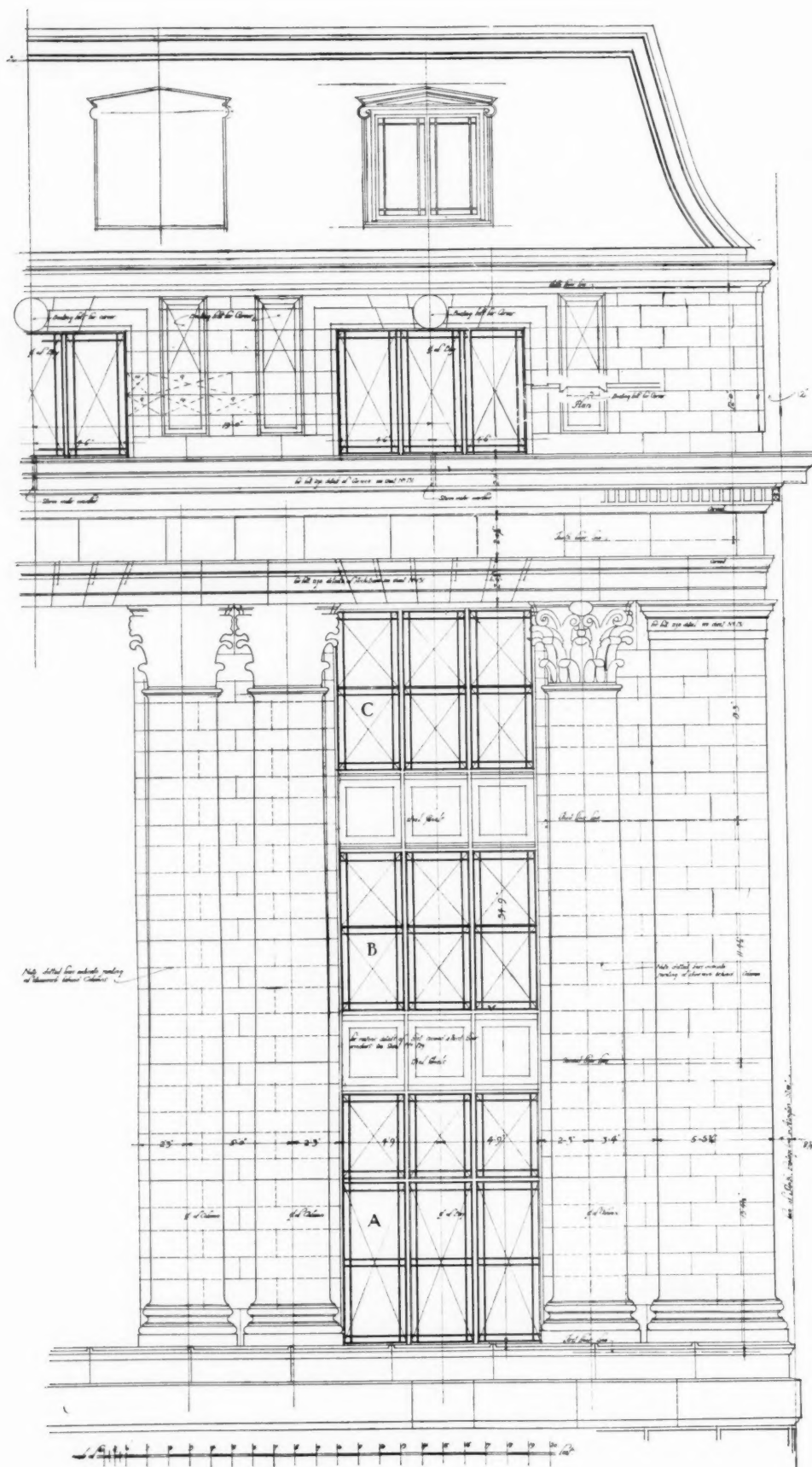
they do not solve it, and the solution is not easy. For instance, the question of providing due support for the big columns, which in order to meet the conditions require a height of three storeys, without spoiling the ground floor for business purposes, is a very serious matter, and here the value of the strong, simple arches appears; they practically constitute the ground storey, a continuous wall instead of a matter of piers and openings, and give at once the impression of due strength and substance. Probably these arches are the best point in the whole scheme, for they justify the use of coupled columns, and thereby obviate the weakness that comes of wide spacing where columns are used singly. The distribution of the columns is successful and interesting, and forms a strong point in the design. It may be that a wall treatment above the arches on the Arlington Street front would have been better than the use of piers corresponding with the columns of the

a building, and the genius of the architect shows itself in finding the one that is so obviously right as to appear spontaneous.

The arches that occur on the elevations form the key to the treatment of the interior, where the space is divided into nine squares covered by domes contained between arches running in both directions and carried by big Roman Doric columns, each square serving for the exhibition of one car. The scale is very large; the photographs fail to convey the impression that might have been secured if they had been taken when the place was in use and both cars and people served to indicate the size, but as a matter of fact the spacing of the columns is about 20 ft., and the height is more than 25 ft. It is just a noble showroom, where the cars look their best and where the soundness of the building and the refinement of the detail convey a subtle suggestion of the quality of the wares. The detail of everything



DETAIL OF FRONT TO PICCADILLY, GROUND FLOOR.



DETAIL OF FRONT TO PICCADILLY: THE UPPER FLOORS.



PICCADILLY FRONT.

inside is delightful; the exposed stone stairs and delicately moulded brass balustrades, in particular, have great value in the general view of the interior; they lead to galleries that are skilfully contrived on either side of the central staircase, and give interest to the whole arrangement. There is a fine bold marble pavement maintaining very well the general scale of the work, and some very telling colour has been secured by the use of Japanese lacquer; the columns are lacquered in plain red with a little gilding in the caps and bases, but the screens and doors and the panels of the niches are fully decorated in gold on a ground of lacquer, either red or black, and the same method has been applied to chairs and tables and to the furniture generally. With a background of stone, and with plain white plastering above, these spots of bright colour count for a great deal in the total effect.

The site of the building is roughly square, but the two inner boundaries of it are very irregular, and the spaces between the boundaries and the square which constitutes the show-room are filled up with closely planned staircases, lobbies, and lavatories, with open areas for light and ventilation. In the upper stories the floors are left as great open spaces to be partitioned to suit the requirements of the occupiers.

All the metal-work details are interesting. There are great wrought-iron fillings in the arches of the windows, well designed and very effective, and electric-light pendants that have received very careful attention. Cast-iron panels are used to form the fillings between the external columns in a way that is now generally accepted and is probably the best solution of a difficulty, but they have been left so severely plain that they are a little obtrusive. One cannot doubt that the matter was well considered; but a little detail, to give texture to the surfaces, would have been acceptable.

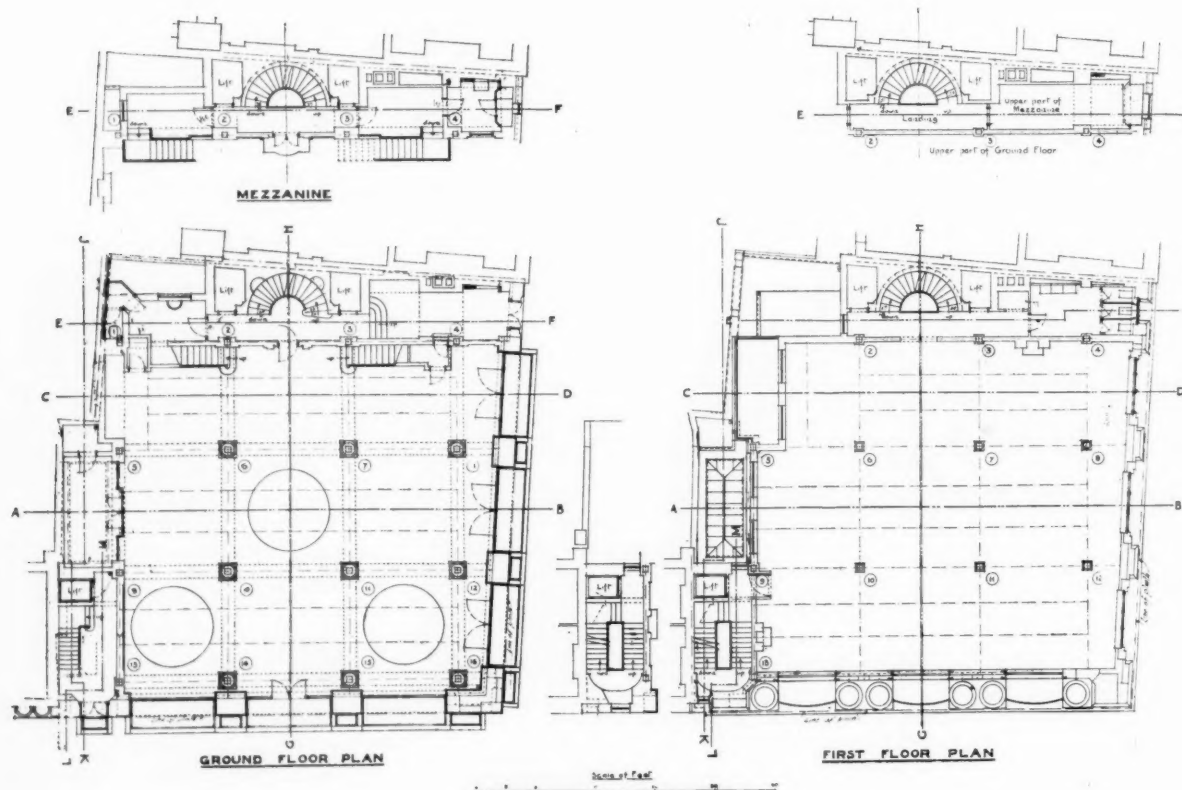
Altogether the building is a fine production and one that is fully worthy of its position. How far it may have an influence on future developments remains to be seen. The con-

ditions and requirements that it is designed to meet are unusual, but not especially so. Similar conditions may easily occur in other buildings such as banks and insurance offices; but the fact remains that, speaking broadly, architecture such as this is out of scale with average modern requirements. We seem to be committed to the classic tradition, and so far we have not succeeded in adapting it very successfully to the circumstances of modern life. The stucco classic of a hundred years ago had qualities that are never sufficiently acknowledged, but it depended for its success in very large measure on the beautiful proportion rendered possible by the lowness of the buildings and on the simplicity of the planning. The building of to-day is tall, it is complex, it is so costly that every foot of space taken from a floor and given to a wall is a loss of income; it is conditioned by exacting requirements and exasperating limitations, and we must sadly acknowledge that at present we have not found our way to the expression that is at one and the same time efficient, beautiful, and honest. If time serves, a solution of the matter is sure to be found; but history travels far and fast in these days, and the conditions may develop too rapidly for us. In any case a successful building such as this one interjected here and there among the mediocre ones—to give them no worse an appellation—is cheering and uplifting, and is evidence of the possibilities that wait for us when appreciation of things beautiful is more general and when the influence of environment on character is better understood.

The executive difficulties of city building are so great and occupy so much of an architect's time and attention that to maintain the sense of freshness and vitality throughout a large important building is an achievement not to be lightly estimated, and the architect of the Wolseley building is to be congratulated on his success.

A. K.

The general contractors were Messrs. Holland and Hannen and Cubitts, Ltd.



THE WOLSELEY BUILDING.



Plate II.

GENERAL VIEW OF SHOWROOM.

December 1921.



INTERIOR OF SHOWROOM.



DETAIL OF ARCADING.

Some Engravings at the Athenæum.

By Paul Waterhouse.

THANKS, I believe, to the zeal of Mr. H. R. Tedder, the Librarian and Secretary of the Athenæum, the club is possessed of a most interesting collection of engravings relating to the part of London in which it stands. Up the whole length of the secondary staircase the walls are enlivened with a gallery of framed prints which rewards the energy of those who prefer walking to lift travelling, and the series extends to the landing outside the upper smoking-room. Among these views are very properly to be found some records of the forgotten splendours—splendours is, I think, the right word—of Carlton House, that whimsical abode of Royalty, the death

The name of the architect who designed the first mansion is unknown. The building was of plain red brick with a stone doorway in the centre. The whole face of the building was afterwards cased in stone. The architect of the renovations—how few remember his name to-day!—was Henry Holland, known as the designer of Melville House, Whitehall, and of old Drury Lane Theatre. He died in 1806 at the age of sixty, and had been much in the favour of royal and titled persons. The Gothic conservatory of which further mention will be made was the work of a still less remembered man, whose success among gentlemen of high rank was not less conspicuous. This



HENRY BOYLE, FIRST BARON CARLETON.

of which nearly coincided with the Athenæum's birth (1824). There were those who shed a decorous and rather Georgian tear over its demolition.

Up to the year 1827 the space between the unbuilt United Services Club and the unborn Athenæum was filled on the frontage line of Pall Mall with an Ionic colonnade having openings for carriages at either extremity. This colonnade half hid the front façade of the house itself, which stood back some twenty or thirty feet.

There were critics in those days who blamed this concealment and spoke roughly of "the beautiful absurdity," "the elegant solecism" in which "beauty had been sacrificed to mere effect."

was Thomas Hopper, who declined a knighthood offered by George IV, and of whose work in London we only know, or perhaps fail to know, the Atlas Office in Cheapside (interior remodelled by the present writer with his father) and Arthur's Club in St. James's.

The word "Carlton" has stamped itself so effectively as a place-name in the district between the club and the hotel so called that one is tempted to inquire who or what Carlton was.

Henry Boyle, first Baron Carleton in Yorkshire, was the grandson of Richard Boyle, second Earl of Cork, and was Chancellor of the Exchequer in 1701. He became a Principal Secretary of State in 1708 in the place of Harley, and between 1721 and 1725 was Lord President of the Council in Walpole's



OLD CARLTON HOUSE.

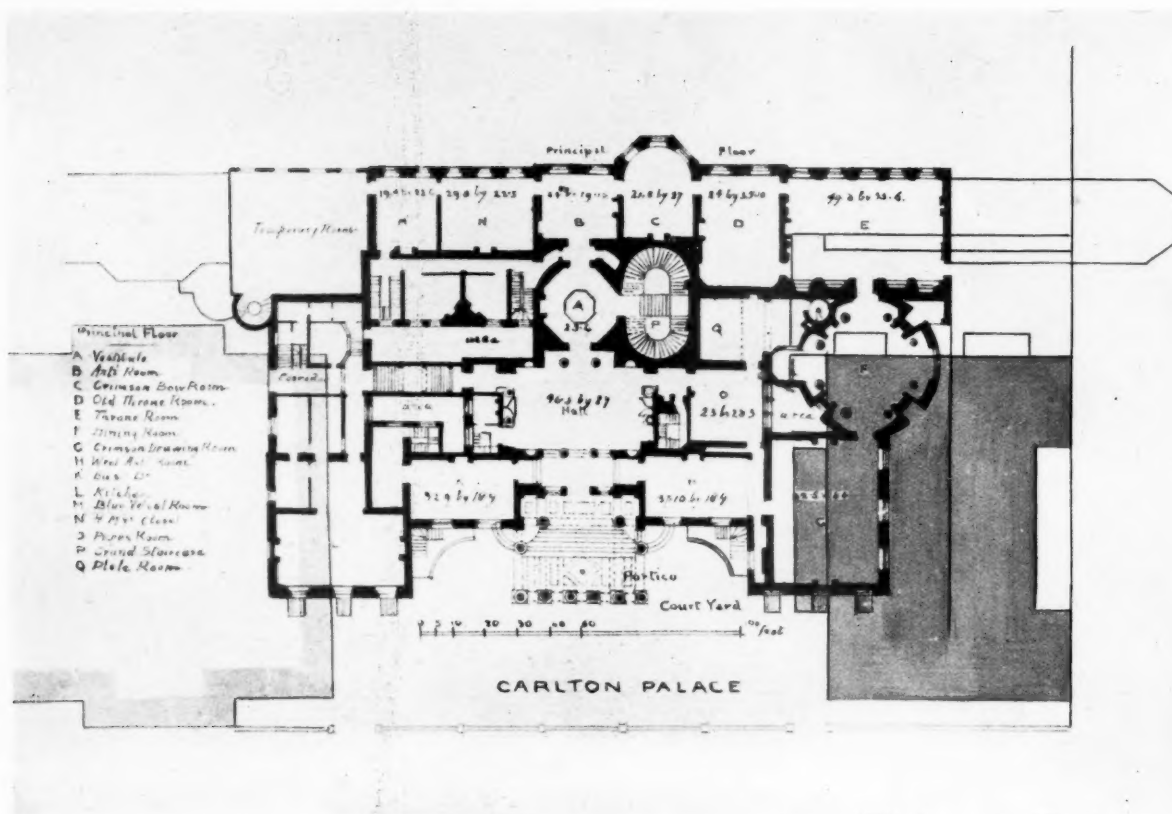
administration. He is said to have been the tactful envoy who persuaded Addison to celebrate the victory of Blenheim. He erected for his residence in Pall Mall what was subsequently known as Carlton House, on ground leased to him by Queen Anne in 1709. Lord Carleton died in 1725, and the house and grounds descended to his nephew Richard Boyle, the great Earl of Burlington, who gave it in 1732 to the Dowager Countess his mother. She in the very same year transferred it to that Frederick Prince of Wales, eldest son of George II, whose grandson was in due course to become the remodeller of the now "Royal" residence. In 1751 Prince Frederick died, and his widow occupied the house until her death in 1772. From that date until 1783 the residence apparently lay empty and unoccupied, waiting the riotous glories which were to begin with the coming of age of that over-jovial being who as Prince Regent and King occupied it (save when he fled from it in debt) for the best part of forty-six years. The eleven years of disuse may have been more or less years of dilapidation, and

probably provided some justification for the bold and careless energy with which the young proprietor approached the task of reconstruction. Certain it is that in 1786 he had spent on its embellishment twice the sum allotted by Parliament.

George IV was described by a candid biographer as "a bad son, a bad father, a bad subject, a bad monarch, and a bad friend." Was he, to make amends, a good client? Who knows? That he threw over Hopper for Holland before Hopper died is happily doubtful, for the latter's design for the conservatory was hung in the Royal Academy in 1707, the year after Holland died. But it is at least likely that Holland had times of anxiety and disappointment about his fees.

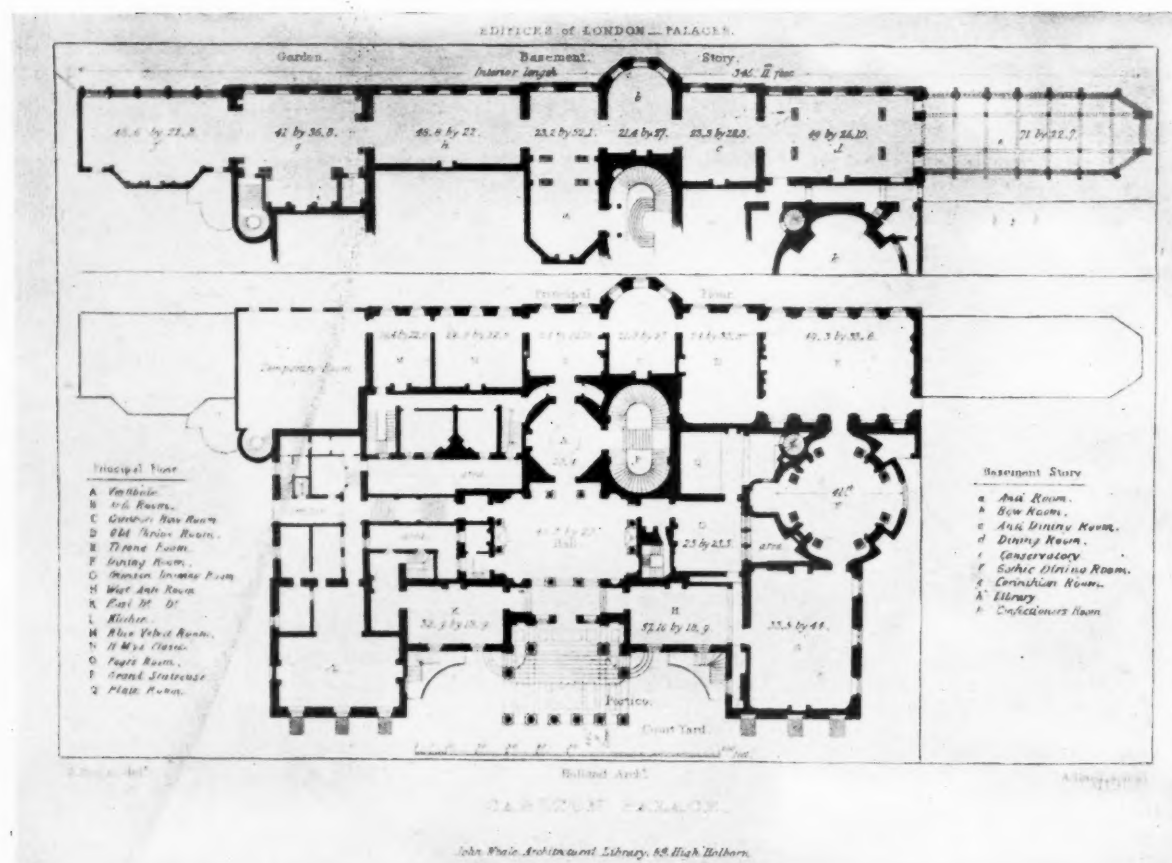
The general plan of Carlton House was remarkable for two characteristics. Its front towards St. James's Park was a story lower than the ground floor facing Pall Mall, and its central axis on the north side was 23 ft. east of that of the southern façade. There must have been a certain charm in this arrangement, as the main staircase, which is on the southern

CARLTON HOUSE.
Henry Holland, Architect.



THE OLD CARLTON PALACE.

Plan showing relative positions of Carlton House and the present Athenæum and United Service Club.



THE OLD CARLTON PALACE.

Plan of Ground Floor and Lower Ground Floor from Britton and Brayley's "Edifices of London."



CARLTON HOUSE: THE FORECOURT.

centre line, lay to the west of the octagon vestibule which opens out of the great hall on the northern front.

It is difficult to believe that the general disposition of the rooms was other than inconvenient. Right and left of the outer vestibule were two large ante-rooms; facing the entrance was the large hall; next came the before-mentioned octagon vestibule; and beyond that was an ante-room with windows on the Park front, which ante-room is one of a series of seven state rooms all opening one out of the other. At the extreme west end of this suite is the Throne room, and the centre part of the west flank of the palace is taken up by the remarkable circular dining-room, with its peristyle of eight columns. The kitchen of the establishment is the front room at the east of the north façade. It is 130 ft. at least from the rotunda dining-room, and rather farther from the dining-room on the lower floor, which is the adjunct to the conservatory on the Park front. Of these lower rooms, which include the great Gothic conservatory, it will be observed that they are almost entirely passages to one another. The main entrance to this gigantic suite, which measured 345 ft. from end to end, was through an ante-room adjoining the main staircase. This ante-room was 52 ft. long, and was lighted only by two windows at the south end, so that even the enthusiastic W. H. Leeds admits "it is necessarily dark"; indeed, the ingenious Mr. Holland would seem rather to have resigned himself to the notion that daylight was of only secondary importance in these haunts of after-dinner delight, for the great rotunda banquet-room before mentioned had only one single window for all its 40 ft. of diameter.

With the Gothic glories of the conservatory it is difficult to deal except by silence, or by the enthusiasm of the twenties. Shall it suffice to quote that "although little more than a model in imitation of the splendid and florid Gothic style, it must be allowed to be a sufficiently correct one, and an ingenious application of that style to such a purpose, the tracery of the roof being perforated and glazed"!

I spoke above of the colonnade and the palace front filling

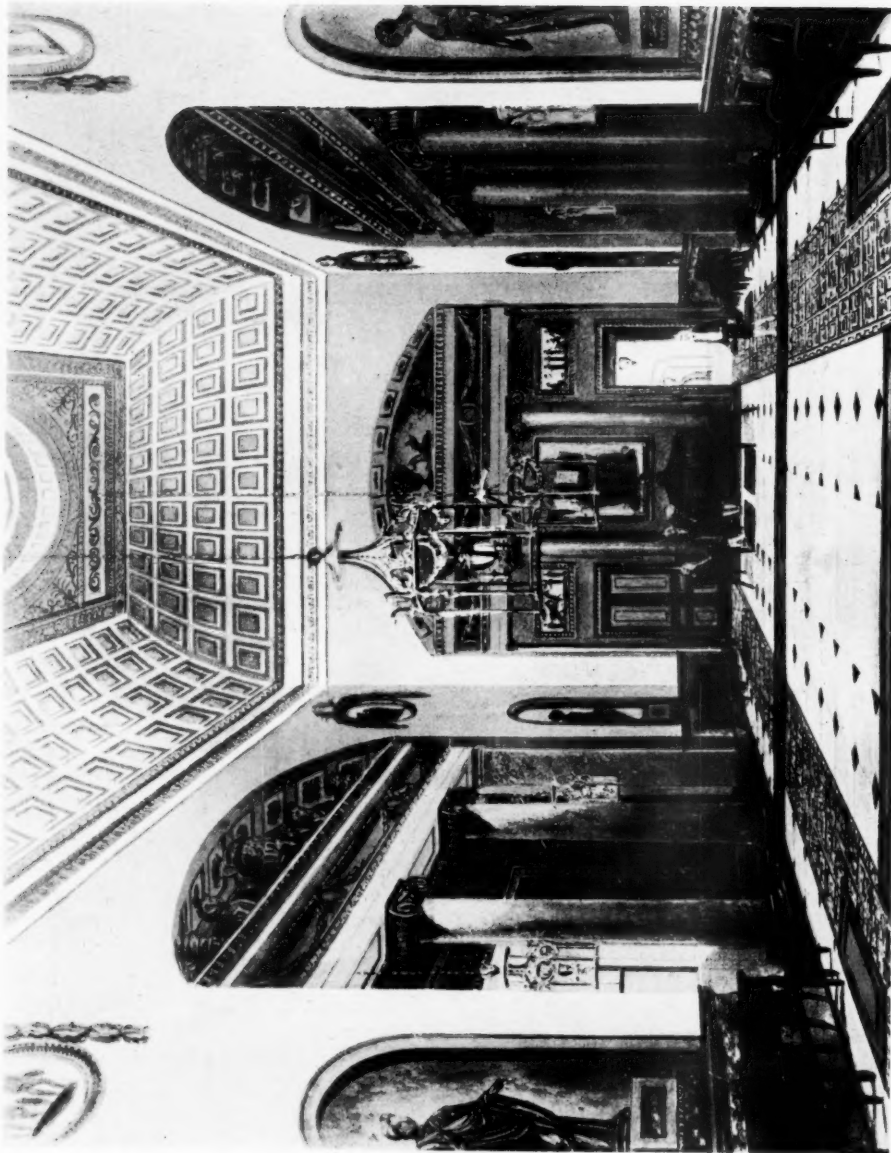
up the space between the Athenæum and the United Services Club. As a matter of fact the palace was a good deal wider than the present width of Waterloo Place. Actually a diner in the south-east corner of the Athenæum dining-room is seated almost exactly on the spot which was the centre of the Carlton House "Rotunda." It was doubtless in this room that Mrs. Fitzherbert received the affront—a suggestion that she should sit "according to her rank"—which ended her semi-royal career. An interesting plan in the Athenæum collection puts the relative position of the buildings very clearly. (See illustration.)

When Carlton House was pulled down in 1826 the columns of the portico were used by an economical Government department for the entrance to the National Gallery in Trafalgar Square, where they still remain, and those of the screen were transferred to Buckingham Palace.

The grounds were large, and extended along the side of St. James's Park close to the Mall as far as Marlborough House. They were laid out by Kent after the style of Pope's garden at Twickenham. It was along the south side that Carlton House Terrace and Carlton Gardens were built, and all that remains of the original expanse of garden is the narrow strip between the backs of the clubs in Pall Mall and the roadway in front of the Terrace.

There can be no doubt that the opening out of Waterloo Place and the formation of the Duke of York's steps was an improvement on a very bold and courageous scale, and the enterprise took place—be it remembered for our comfort in these days of stress—at a time when England was "apparently ruined with taxation to support a complicated and extravagant Government and to pay the interest of an oppressive National Debt."

The parallel ends here, for there could hardly be a greater contrast in history than that between the personnel of Royalty a hundred years ago and that admirably gracious family that occupies and is in the future likely to occupy the throne of our country.



CARLTON HOUSE: THE HALL OF ENTRANCE.

SOME ENGRAVINGS AT THE ATHENÆUM.

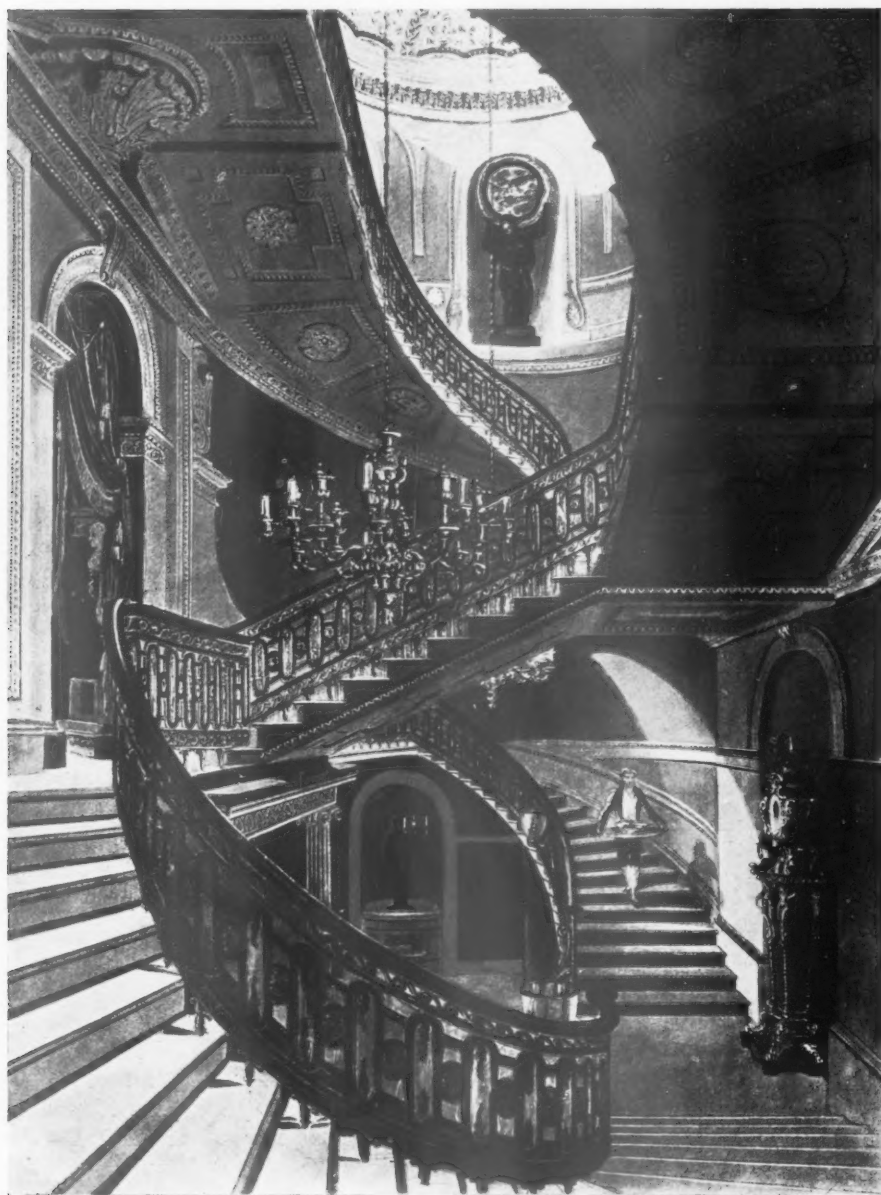
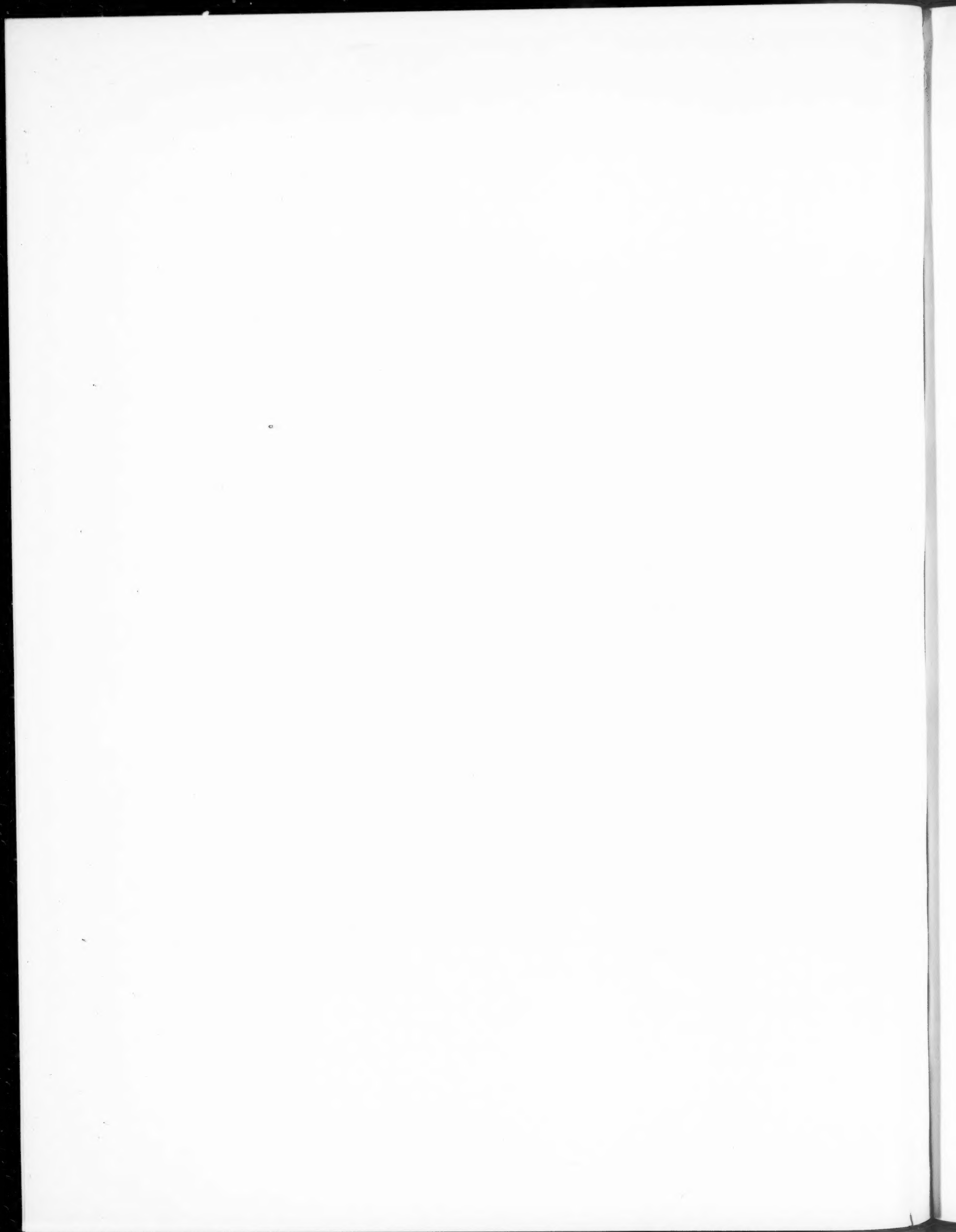


Plate III.

December 1921.

CARLTON HOUSE: THE GRAND STAIRCASE.



SOME ENGRAVINGS AT THE ATHENÆUM.

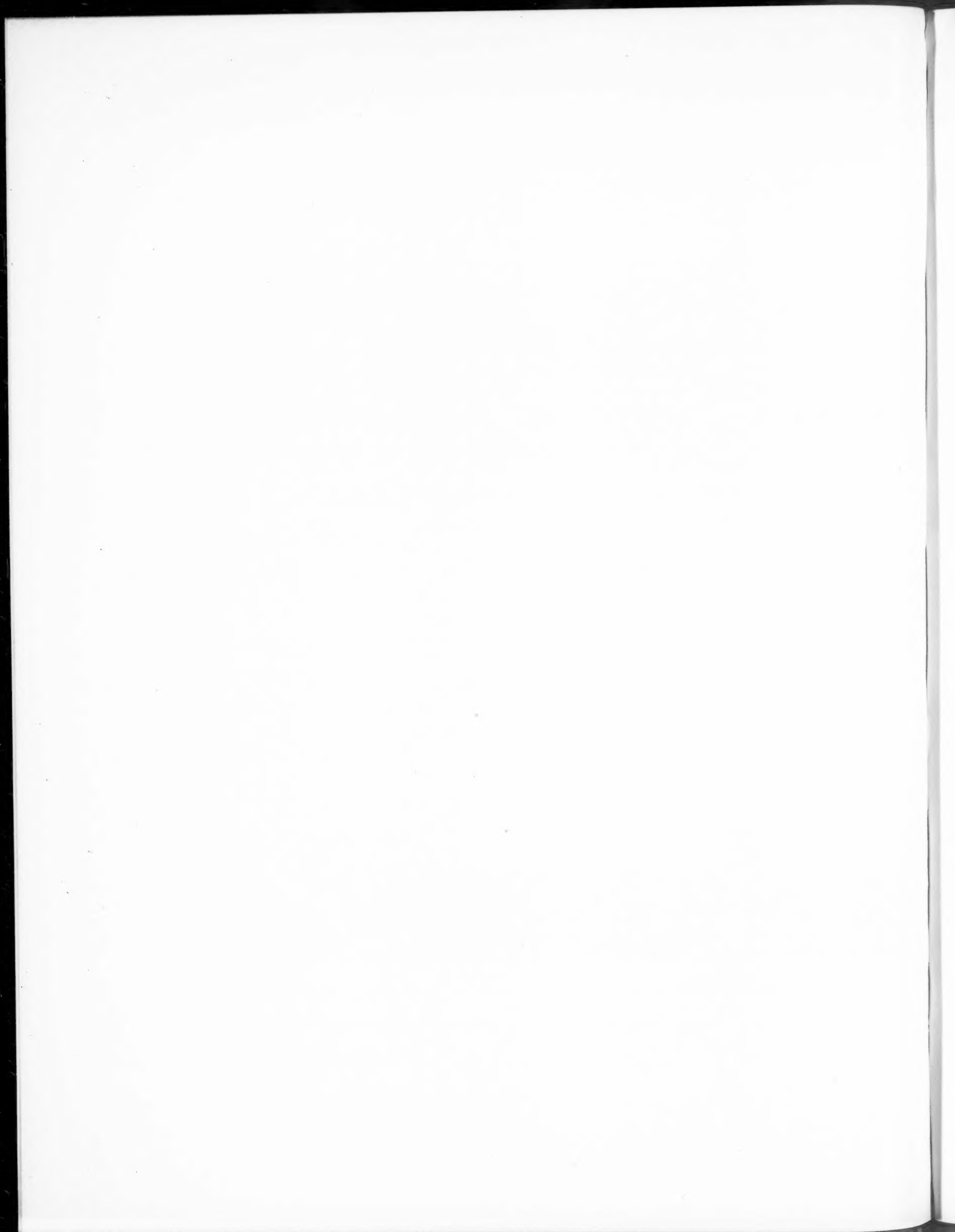


Plate IV.

December 1921.

CARLTON HOUSE: THE CONSERVATORY (DESIGNED BY HOPPER).

Looking east into and through the Lower Dining-Room.



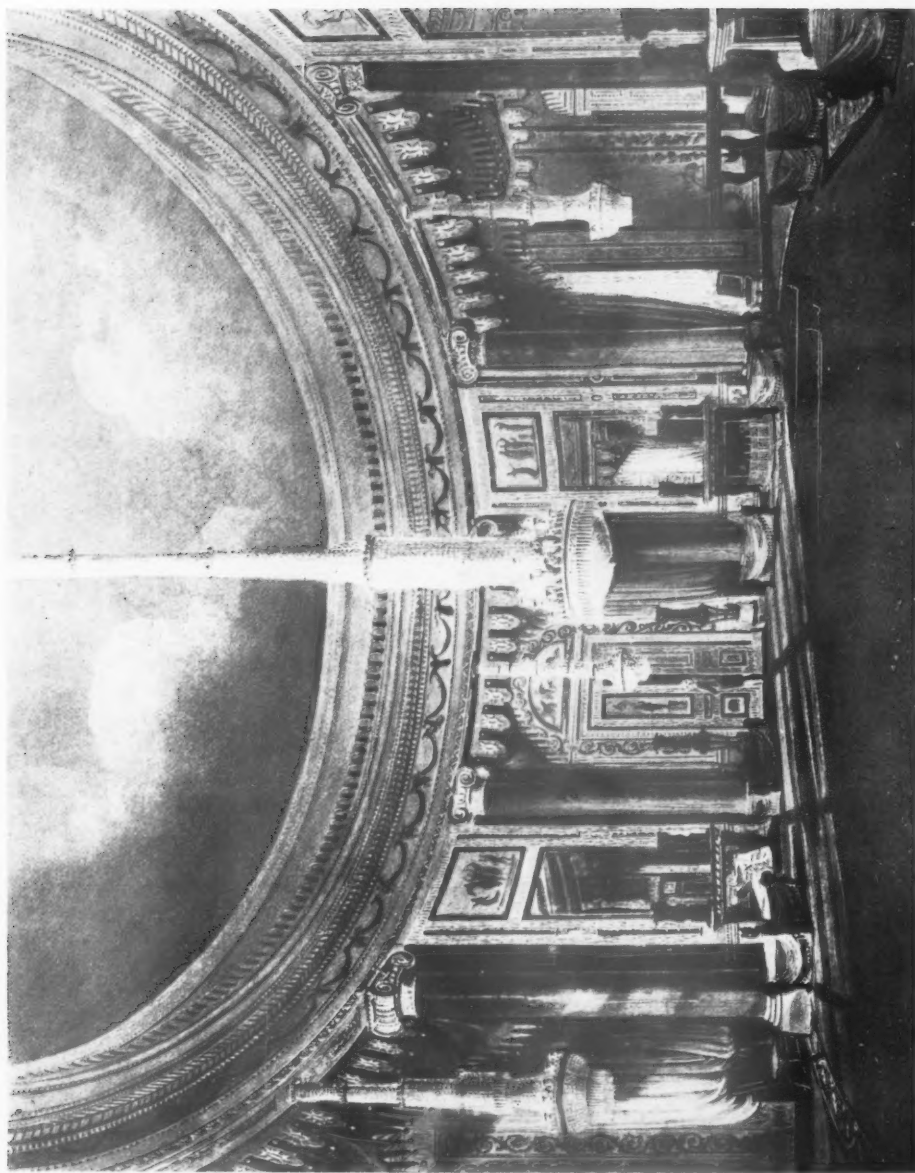


CARLTON HOUSE: A VIEW OF THE GARDEN.

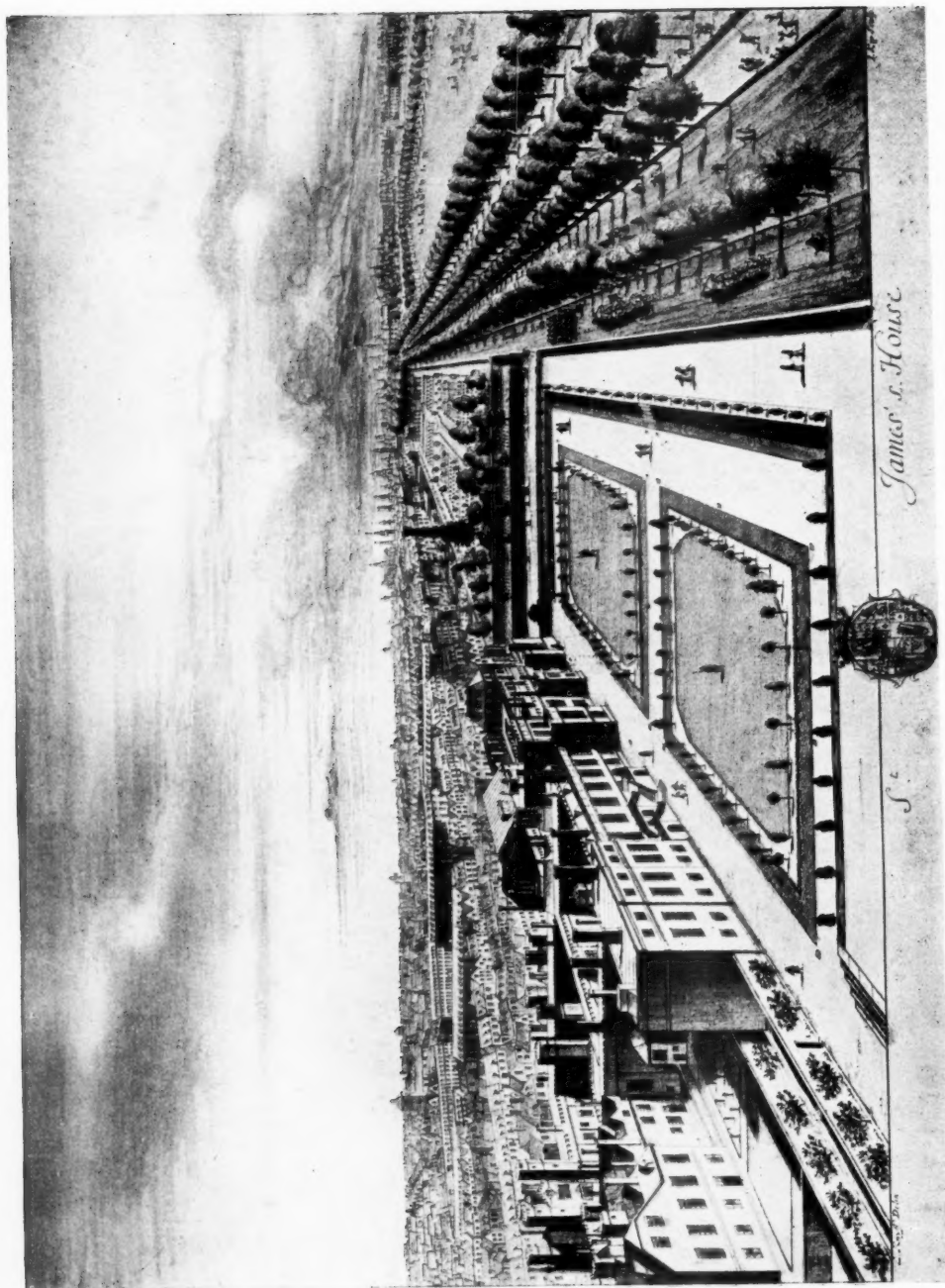


CARLTON HOUSE: THE LOWER DINING-ROOM.

Looking west into the Gothic Conservatory.



CARLTON HOUSE: THE UPPER (ROTUNDA) DINING-ROOM.



A BIRD'S-EYE VIEW OF ST. JAMES'S.

Showing the Garden of St. James's Palace, and old Carlton House in the distance, to the right of the central tall dark tree.

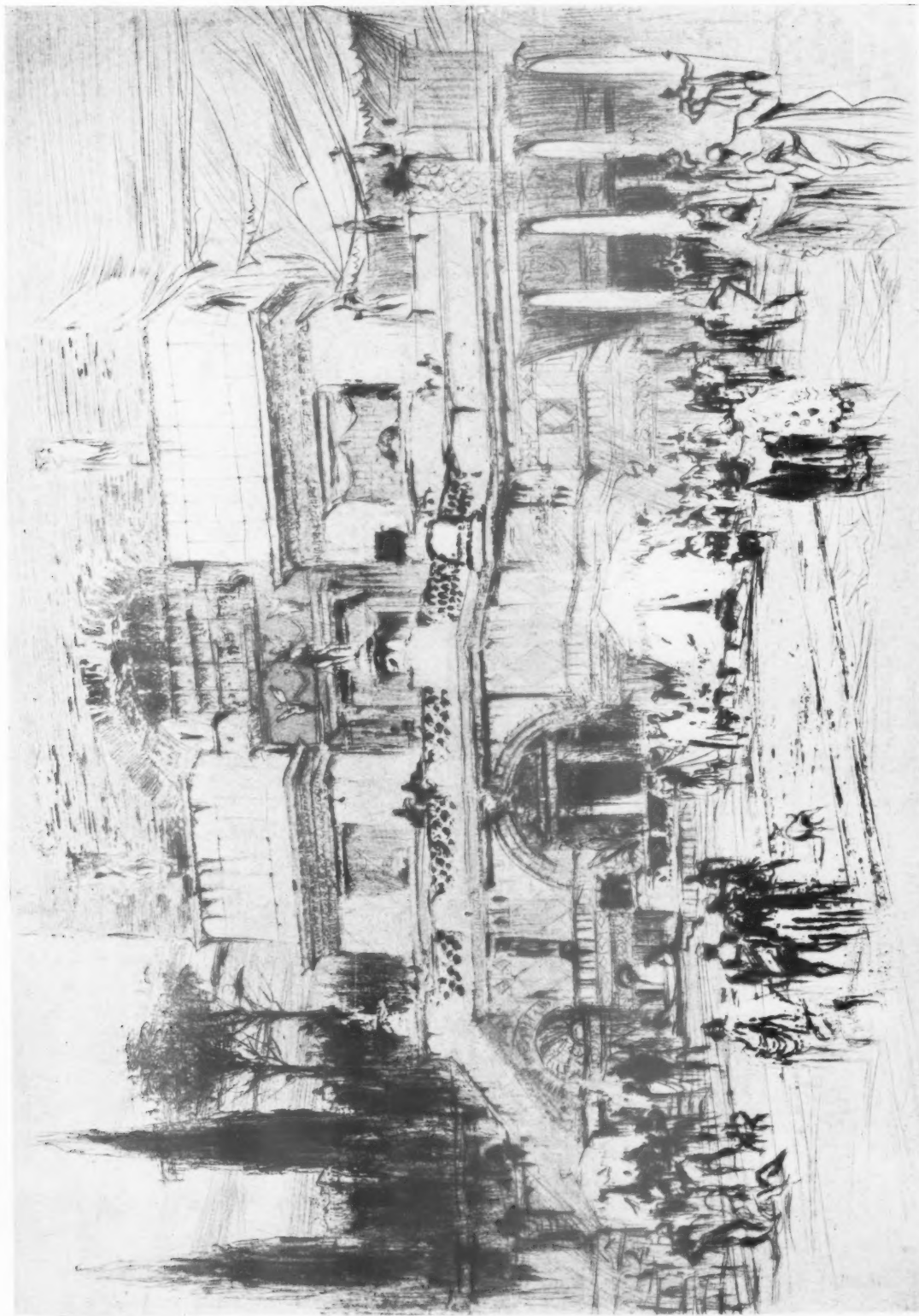
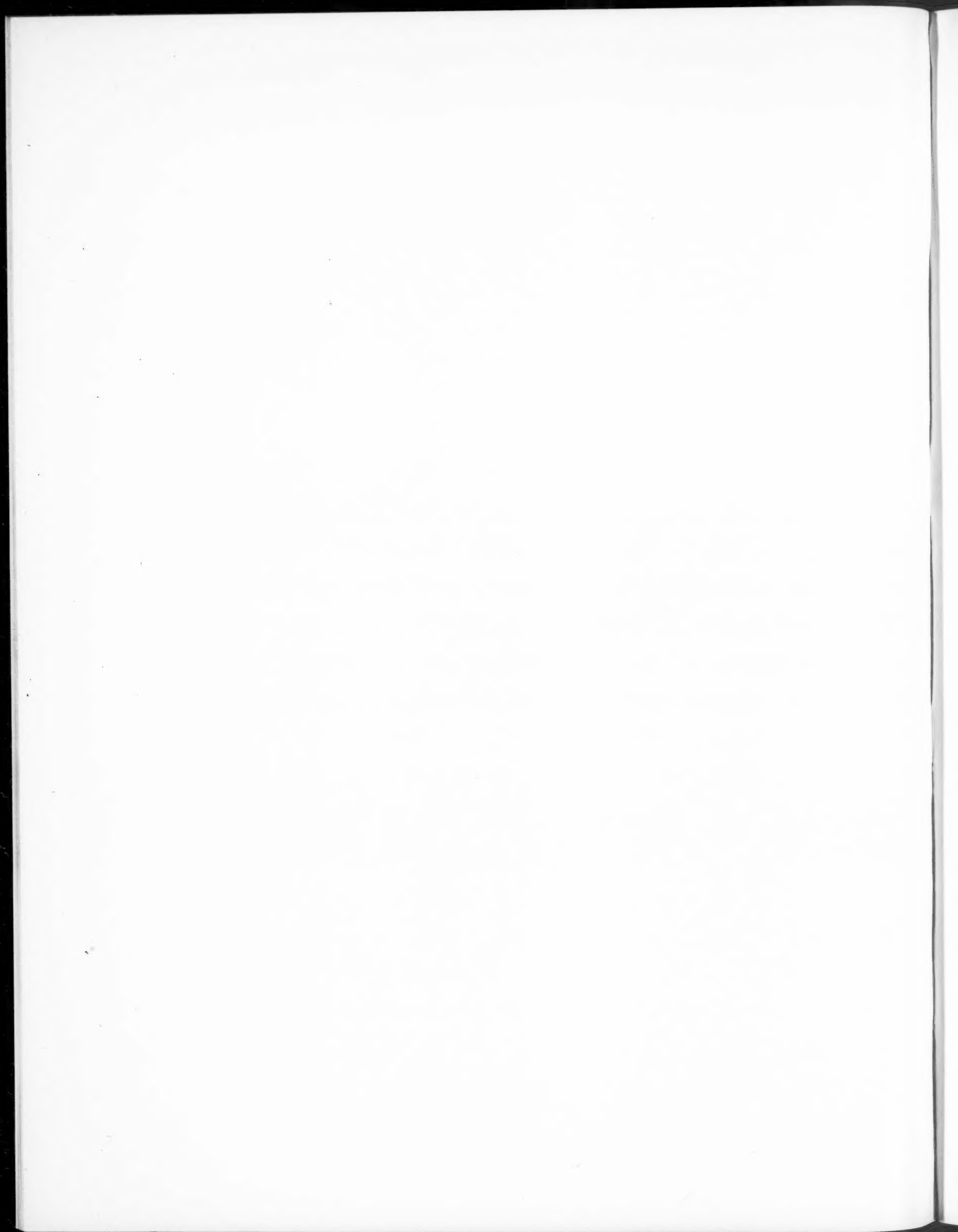


Plate V.

VISIT OF COMODUS TO THE BROTHERS QUINTILII.

From an Etching by W. Walcott.

December 1921



A Folkestone Housing Scheme.

THERE is a corner of Folkestone that the casual visitor rarely explores. It is part of the Old Town in the neighbourhood of the harbour where the fishermen have their dwellings—a place of steep and narrow streets—of weather-worn cottages and picturesque roofings. It was here that Sir Philip Sassoon found the site for his Housing Scheme, on a vacant piece of land that slopes rather steeply from the summit of the hill overlooking the harbour to the railway line that runs at its foot. This was in the spring of 1919, when the public agitation over the shortage of houses was at its height, and the talk of housing schemes at its loudest. With charac-

from the Channel blowing straight in at one's window. Photographs, of course, do not give an altogether correct impression of the scheme as a whole, but the one we publish of the principal elevation—facing the sea—indicates the style of the building. Here the central archway gives access to the roadway on either side of which the houses are grouped with a margin between, which will later on be turfed. In the gable over the archway it is intended to fix a sundial which will mask the slit-like opening shown above the window. There is a suggestion of the fishing town in the tarred weather-boarding on this front. Each cottage contains a living-room of fair size, about 15 ft. by

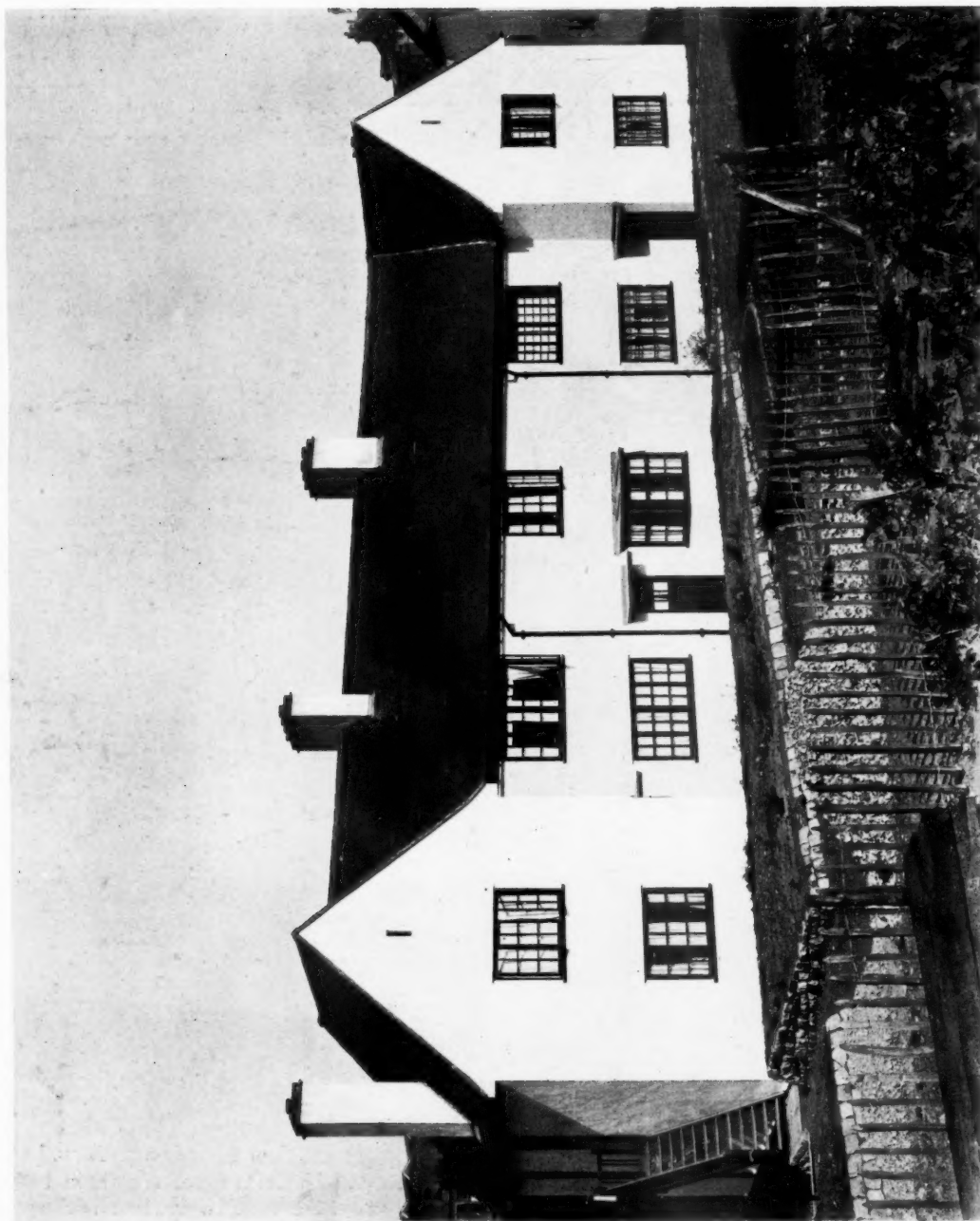


THE ENTRANCE ARCH.

teristic enterprise Sir Philip refrained from talking and set about his building. A Public Utility Society was formed under the Government scheme, with a representative local committee of management. Messrs. Culpin and Bowers were appointed architects, and by the middle of that summer building operations had begun.

The general scheme is very well conceived, and the difficulties of the sloping site have been overcome most skilfully. It is a very pleasant, homely looking group, and fits its position admirably. The cottages themselves have character, but there is no forced note in their design—no “almshousey” look, but a modest dignity that is very pleasing. Looking at them one has the impression that it would be jolly to live there within sight and sound of the sea, with the health-giving air

12 ft. On the same floor there is a scullery, bathroom, larder, and coal store. Upstairs there are three bedrooms, and in each bedroom there is a convenient and roomy cupboard. Two of the blocks consist of flats in which there are but two bedrooms; otherwise the accommodation is the same as in the cottages. Each flat is self-contained, and communicates directly with its own garden—the upper flats by means of an outside staircase. Cottages and flats are brick-built with 11-in. hollow walls, finished with smooth cement whitewashed. The roofs are boarded and felted, which effectively ensures weather tightness, and the floors of the ground-floor rooms are of boards nailed down to three inches of cement concrete spread over a foundation of broken brick. Within, the keynote is extreme simplicity—buff distempered walls and dark



A FOLKESTONE HOUSING SCHEME: A BLOCK OF FLATS.



COTTAGES IN THE DURLOCKS.

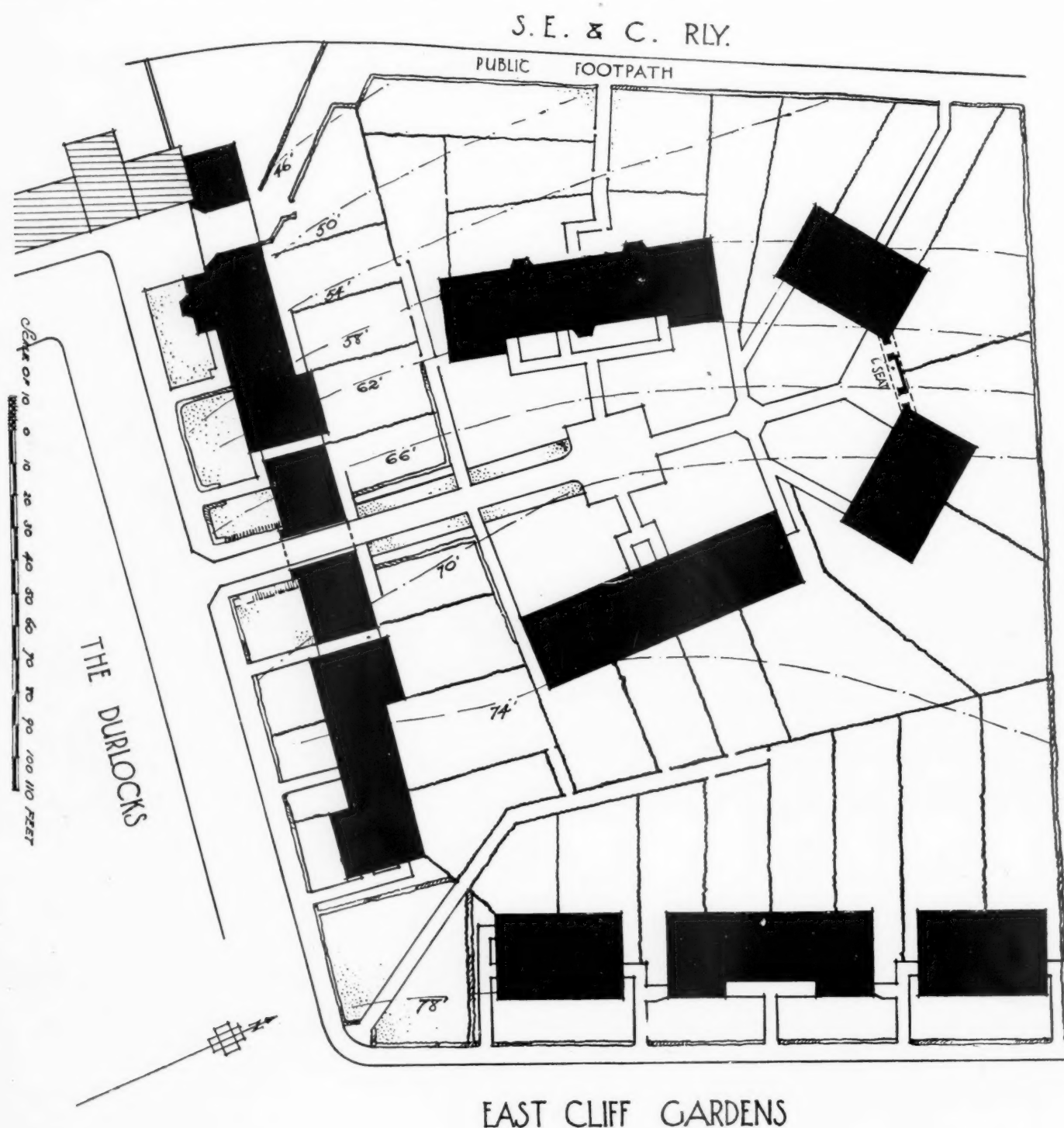
stained woodwork. The interior fittings are convenient and practical. It may be mentioned that, in the selection of these, Sir Philip consulted a representative committee of housewives from the neighbourhood, by whom the architects' suggestions were examined and criticized.

The average cost of the cottages was about £750 each, a price some £250 below that which was declared at the time they were built to be the irreducible minimum. It must in fairness be acknowledged that this record of economy is a little flattered by the fortunate circumstances that essential materials were obtainable in bulk locally, and that the general rate of labour was fivepence an hour below the London rate. These advantages, however, probably count for less than the skilful organization and the alert foresight with which the scheme was handled from start to finish. Tenants were waiting to move

in to both houses and flats as soon as they were ready for occupation. The rentals are 12s. and 10s. a week respectively. In accordance with the rules of a Public Utility Society, a committee of the tenants themselves looks after the domestic interests and well-being of the whole group, the general management being in the hands of the committee of the Society.

The whole scheme is an outstanding instance of what private enterprise can do towards solving the problem of housing. But to Sir Philip Sassoon something more is due than the credit of initiating the scheme and making himself responsible for the proportion of private capital which had to be found. He has shown what an entirely satisfactory result can be achieved by sound architecture in the building of houses of this description, when it is backed up by a keen personal enthusiasm and a close attention to the smallest detail.

J. C. B.



Some Recent War Memorials

Memorial at Youlbury, near Oxford, for Sir Arthur Evans.

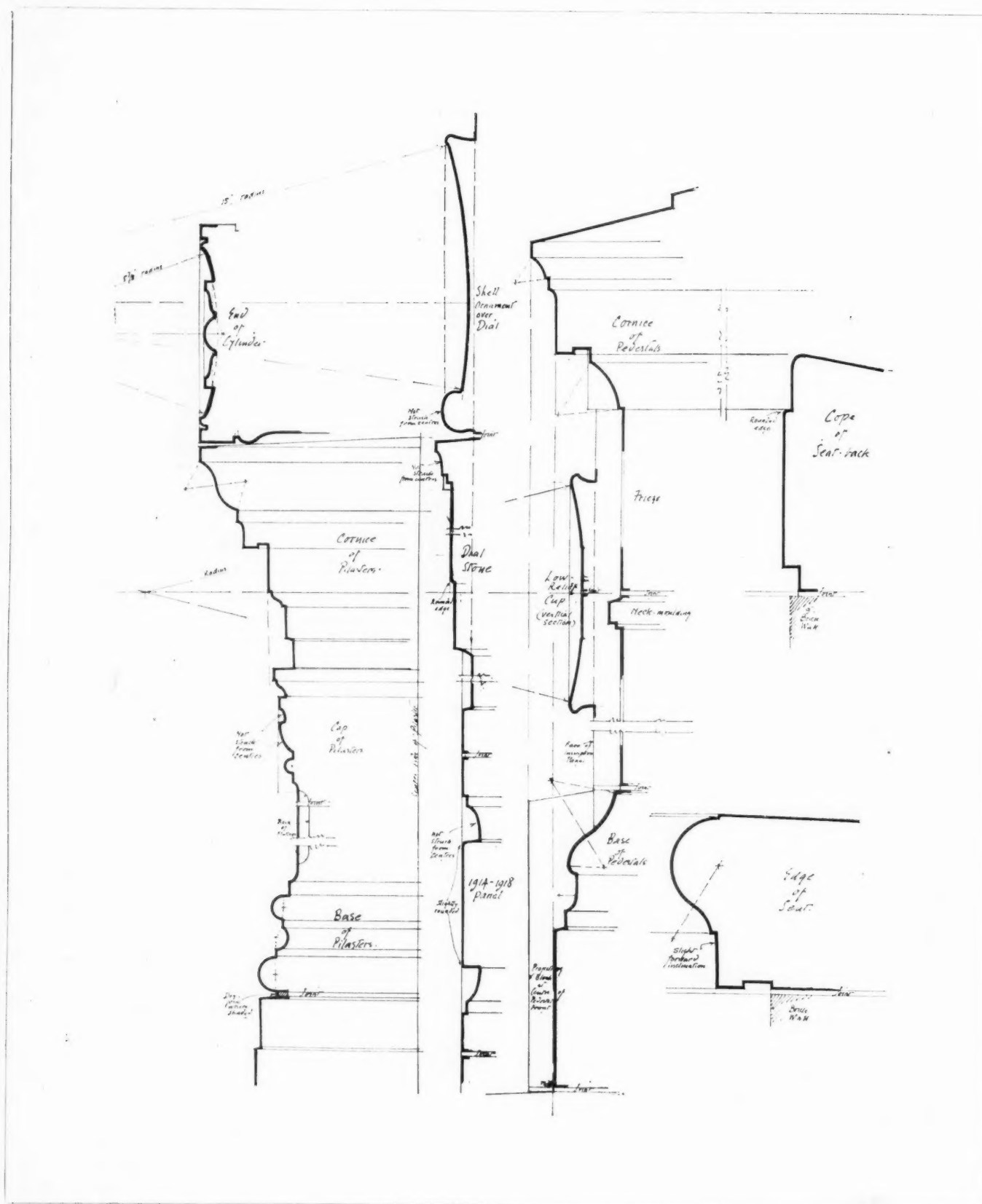
Theodore Fyfe, F.R.I.B.A., Architect.

The memorial was erected for Sir Arthur Evans, who suggested the general form of the design, the arrangement of the sundial, and other details. It faces due south-west, both "new summer time" and "old time" being indicated on the dial. The lines and lettering of the dial are incised on the stone face and gilded; the gnomon is in polished gunmetal. On the lower part of the central feature is a plain stone panel with the dedicatory inscription. The side pedestals have further inscriptions, that on the left being made out to the height of the one on the right by an incised and relieved band showing a sea-wave design with stars above the waves, a variation of similar motives found on some Greek seal-stones of maritime towns. At the ends of the pedestals are circular cup-shaped

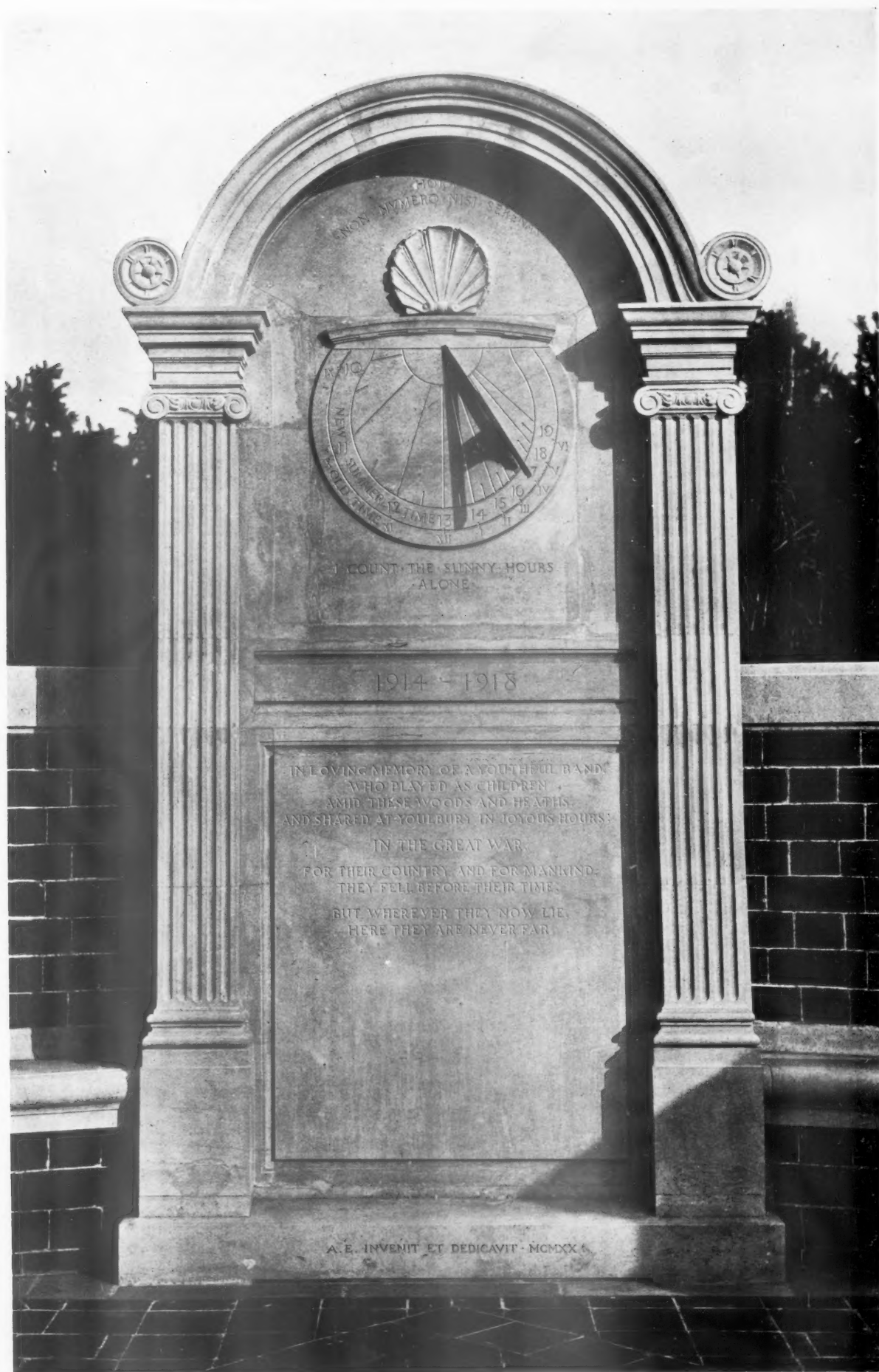
pateræ in low relief, the form of which is taken from the Greek *kylix*. Linking up the side pedestals with the central feature are curved stone seats, and the whole memorial is contained on a raised tiled platform approached by two steps. In the centre of the platform, which has stone borders, is a square stone set diagonally, with compass points leaded in. The whole of the stonework is Portland, finished with a rubbed surface. The tiles are 6 in. by 6 in. red and black quarries. The facing bricks are red rubbers, worked to the curves. The work was all carried out by Mr. Dennis Godfrey of Abingdon. The gnomon was made by Messrs. Francis Barker & Co. of Clerkenwell, who also set out the dial. The architect is Mr. Theodore Fyfe, F.R.I.B.A.



GENERAL VIEW.



DETAILS OF MOULDINGS, ONE-THIRD FULL SIZE.



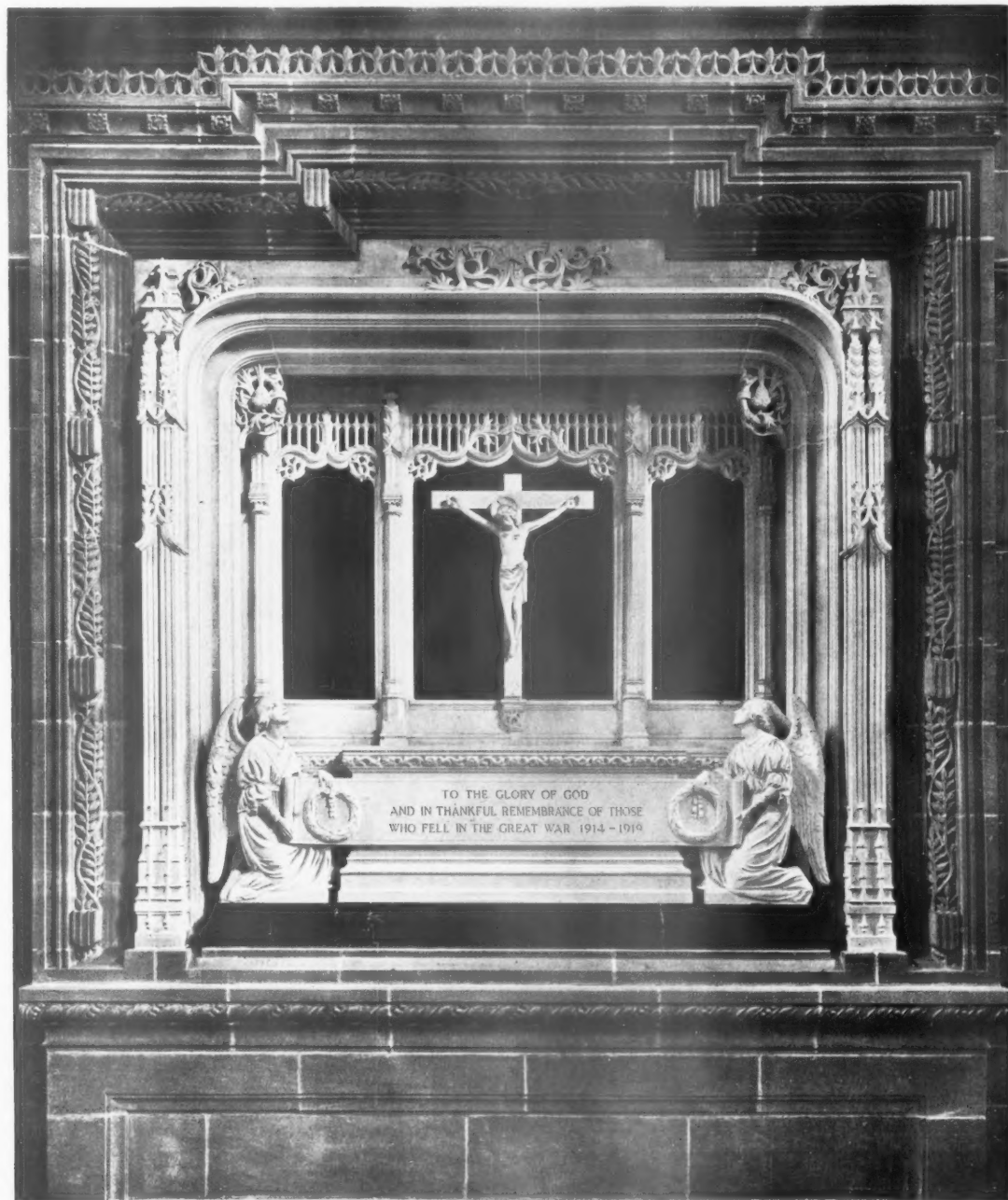
DETAIL OF CENTRAL FEATURE.

Memorial in St. Saviour's Church, Oxton, Birkenhead.

G. Gilbert Scott, A.R.A., Architect.

This memorial consists of the treatment of the west wall up to the level of the cill of the west window, and of the return walls at each side. These walls were originally of plain brickwork. The main feature of the composition is placed in the

It was particularly desired that these angels should symbolize triumph rather than sorrow, and they are therefore looking upwards at the figure on the cross, and have wreaths in their hands, thus suggesting victory. Under the angels is a moulded



centre of the west wall, and is carried out in Mereuil marble. It consists of a recess, divided into three panels, which are filled in with Dar Bird's Eye marble. The central panel contains a crucifix; below are two angels supporting a scroll, bearing the words:

TO THE GLORY OF GOD AND IN THANKFUL REMEMBRANCE OF
THOSE WHO FELL IN THE GREAT WAR, 1914-1919.

VOL. L—T

course of dark marble, similar to that used in the panels above. The stone used for the general work is the local red sandstone, used elsewhere in the church. There are three sunk panels in the stonework at each side of the central feature, and on these the names of the fallen are inscribed. Above the central name panel at each side is a wreath. The floor in front of the memorial is paved with marble, with a wreath in the centre, within which is inlaid the word PAX.

Memorial in St. Andrew's Church, Bishopthorpe, Yorks.

Beresford Pite, F.R.I.B.A., Architect.

Two memorials, respectively to a soldier and a chaplain, are represented, the former by the panelling around the chancel, and the latter by the triptych. The general idea was

Rattee and Kett of Cambridge. The triptych is of carved oak, painted and gilt. The design of the panel and its decoration is by Mr. George Kruger Gray; it represents the Cruci-



to furnish and complete the sacarium of the modern church erected by Archbishop Maclagan from the design of the late Mr. James Fowler of Louth. The panelling, which is of English oak, forms a close screen around the wall about 10 ft. high, crowned by a carved cornice, with a reredos bay beneath the east window. This work was executed by Messrs.

fixion, with the attendant figures of The Mother, St. John, and a soldier.

The modelling and carving of the panel are by Mr. Benjamin Clemens. The framework and doors were executed by Messrs. Rattee and Kett. Professor Beresford Pite was the architect.

Publications.

Architectural Criticism.

The essays here collected and published in book form for the first time were written between the years 1885 and 1896, and many of them were marked by the writer himself for reprint, an intention effected only now, twenty-five years after his death. It is well to be in this way reminded that journalism can be made consistent with fine literary style, sincere criticism, artistic emotion, and even political honesty, by referring each passing event to its permanent principle in ethics. The essays, which are forty in number, fall into three groups, the first, and smallest, political, giving its title to the volume, which is perhaps unfortunate and misleading; the second, and, fortunately, the largest, literary; the third, being the last six in the book, architectural. Two appendices follow; the first recalling the author's daring proposal to create Mrs. Meynell poet laureate; and the second furnishing a bibliographical list of his writings. The essays on architectural expression and criticism, if not original in conception, being of the nature of book reviews, contain bold opinions strikingly conveyed; such as this on the architect who is emotionally an artist: "A little parish church in his hands will often give an impression of actual greatness which another architect will not be able to put into the bulk of a cathedral"; or this challenging assertion: "Only when Christianity is extinct can Gothic architecture become so," made on the ground that the true power of the Church is its growing sacramentalism, "which causes that purest expression of sacramentalism, the Gothic temple, to sprout naturally from the earth in every parish of England." Equally provocative of Nonconformist objection is his dissertation on the difference between churches and preaching halls. The author detests "modernism," whether in religion or architecture; but even those who disagree will admire bold opinions boldly expressed in sinewy English, which, considered as journalism, is remarkable at once for its decision of thought and purity of style. The concluding essay, on Japanese houses, is a delightful summary of the domestic conditions of a race "which combines the simplicity of the savage with some of the refinements and subtleties of the purest civilization. . . . That which distinguishes Japanese art and house-building from those of the real savage is that, as far as they go, the former are products of true artistic consciousness." The point from which the writer viewed domestic architecture is set forth with the same never-failing perspicuity: "The vulgar duplication of parts, which is the guiding rule of beauty in the building and decoration of the modern British householder, appears to be the abhorrence of the Japanese; and in its elaborate avoidance we find a principal clue to the singular character of all that may be called artistic in Japanese decoration." Here, as in the preceding essays, Patmore has displayed his wonderful strength in clearly perceiving underlying principles, and setting them in clear relief from accidentals: "The sense of beauty shown in Japanese decoration is extremely acute and, at the same time, extremely limited in its development. The individual characters of plants, flowers, and birds are grasped and depicted with what seems an almost magical power of perception. A Japanese decorator will reveal more beauty in a crooked stick of plum or cherry tree, with a bud on one limb of it and a blossom or two on the other, than our best European painters know how to evoke from an entire conservatory of flowers. A consequence of this intense perception, and one of the chief means of conveying it, is the principle of isolation, which may be

considered as making a third with the principles of contrast and emphasis in Japanese decoration. Thus a flying heron or a spray of foliage will cross a single corner of the leaf of a large screen, all the rest being a vacant field of black varnish . . . An exceeding perfection exceedingly limited is also the character of the faculty of composition or arrangement in Japanese art."

WALTER WALSH.

"*Courage in Politics and other Essays.*" By Coventry Patmore. (Mr. Humphrey Milford. 210 pages. 7s. 6d. net.)

Publications Received.

"A History of French Architecture from the Death of Mazarin till the Death of Louis XV (1661-1774)." By Sir Reginald Blomfield, R.A., Litt.D., M.A., F.S.A. Two volumes. Price Four Guineas net. Published by Messrs. G. Bell & Sons, Ltd., York House, Portugal Street, London, W.C. 2.

"Examples of Scottish Architecture from the 12th to the 17th Century." A Series of Reproductions from the National Art Survey Drawings. Published by a Joint Committee of the Board of Trustees for the National Galleries of Scotland and the Institute of Scottish Architecture.

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

PRIZES FOR MEASURED DRAWINGS.

The Proprietors of THE ARCHITECTURAL REVIEW offer a prize of Ten Guineas for the best measured drawings, or set of drawings, suitable for publication in THE ARCHITECTURAL REVIEW under the title of Selected Examples of Architecture.

These should be of some building or monument, or of any interior or exterior detail of architectural interest, ancient or modern.

Drawings should be on not more than three sheets of Imperial-sized paper, and must reach the office of THE ARCHITECTURAL REVIEW not later than 30 September this year. This date has been fixed with an eye to allowing students some period of summer vacation for the measuring and plotting of the subject fixed upon.

Competitors may use their own discretion as to the scale used for plotting. If a whole building is taken, one-eighth or one-sixteenth inch scale would perhaps be advisable, and for details one-half inch scale. A snapshot or other photograph should be sent with the drawings.

In judging the drawings the Editors will consider the character and interest of the architectural subject chosen, as well as the quality of the draughtsmanship.

The Proprietors of THE ARCHITECTURAL REVIEW reserve the right to use any drawing submitted in this competition, and for any drawing so used they will pay 30s.

The Editors reserve the right to withhold the prize in the event of the drawings submitted being of insufficient merit, and it is a condition of entry into this competition that their decision must be in every instance accepted as final.

Current Architecture.

The general contractors for the erection of Liverpool Cathedral are Messrs. Morrison & Sons, of Wavertree, Liverpool. The heating is by Messrs. G. N. Haden & Sons, Ltd., of Trowbridge; and the stained glass is by Messrs. James Powell and Sons of Whitefriars, and by Messrs. Burlison and Grylls, and by Kempe & Co.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

Mr. Marcus Stone's Furniture.

At the sale of the contents of the house of the late Mr. Marcus Stone, R.A., 8 Melbury Road, Kensington, a set of twelve mahogany Chippendale chairs realized £99, and a Chippendale writing-table £75.

Death of Professor Havard Thomas.

By the sudden death of Mr. J. Havard Thomas, Professor of Sculpture at the Slade School of University College, London, we lose an exceptionally accomplished modeller, who might have achieved popularity if he had not preferred to remain an artist to the finger-tips. His "Lycidas," however, which is now in the Tate Gallery, and his fine groups for the Cardiff municipal buildings, brought him a modicum of the notoriety that he had always shunned.

The Dublin Customs House.

Very little but the "shell" has survived the wilful and wanton destruction by fire of James Gandon's Customs House in Dublin. From these sorry remains it may be possible to restore the exterior to some semblance of its former appearance; but the interior seems to have been irretrievably ruined. It will be sadly recalled that in the Easter rebellion of 1916 Gandon's other fine building in Dublin, the General Post Office, suffered a similar fate. Such barbarous outrages are a rude shock to one's faith in sanity and civilization.

Death of Sir Rowand Anderson.

Sir Robert Rowand Anderson, F.R.I.B.A. (Royal Gold Medallist, 1916), who died at Edinburgh on 1 June, aged 87, was, on the formation, in 1916, of the Scottish Institute of Architects, appointed by acclamation its first President. He had done much scholarly work in the restoration of ancient abbeys and cathedral and other churches, designed the McEwan Hall in Edinburgh, and had worked strenuously and sagaciously in the promotion of architectural education in Scotland. He was the author of a book on Mediæval Architecture, and of a folio of examples of street architecture in France and Italy.

Smoke Pollution Preventable.

Having experienced the charm of a smokeless London, the inhabitants will not easily tolerate a resumption of the old conditions of a polluted atmosphere. Dr. J. S. Owens, superintendent of the Advisory Committee on Atmospheric Pollution to the Meteorological Office of the Air Ministry, has expressed the opinion that it is quite practicable to improve the atmospheric conditions of London, and that it lies with the public themselves to say whether they will have a pure or an impure atmosphere. Domestic fires, he said, discharge into the air of London about two-thirds of the whole quantity of smoke that pollutes it. He recommends that smokeless fuel, either solid or gaseous, shall be used for domestic fires; while nuisance from industrial smoke could be prevented by

suitably designed furnaces properly worked. Fogs will then be banished, and buildings will not be disfigured by accumulations of grime, nor destroyed by the severe operations by which it is periodically removed at great expense.

Rome Scholarship and Jarvis Studentship.

Mr. S. Rowland Pierce, who has been awarded this year the Rome Scholarship in Architecture, is an original member of the Architectural Association Atelier, and holds an appointment on the A.A. staff. Mr. Edward William Armstrong, who has won the Jarvis Studentship, which is awarded to the student or associate of the R.I.B.A. who comes next in order of merit to the winner of the Rome Scholarship, is a native of Fielding, N.Z., and served in France with the New Zealand Expeditionary Force before entering the A.A. schools with a New Zealand Government scholarship.

Church School Buildings.

Speaking at the annual meeting of the National Society, the Archbishop of Canterbury suggested an arrangement with the State for the use, for educational purposes, of buildings belonging to the Church; and the Marquess of Salisbury moved a resolution to that effect. This idea was put forward ostensibly to relieve the State of the difficulty—"largely a matter of money for buildings"—"of giving effect to the ambitious schemes of Mr. Fisher." That the State is not at all likely to make use of church buildings on the terms offered is the less to be regretted when one remembers the deplorable condition into which, for lack of funds, Church school buildings have been too often allowed to sink. Nor should any sort of makeshift arrangement be allowed to postpone still further the building of schools that have been long overdue, or to appear to countenance for a moment the unwisdom of begrudging to education less than a fraction of the amount per head of the population lavished on luxuries.

R.I.B.A. Provincial Conferences.

To Liverpool has fallen the honour of being the scene of the first of the annual conferences which the R.I.B.A. has decided to hold alternately in various great provincial centres. The Liverpool conference was held on the 24th and 25th June, and the Liverpool Architectural Society did everything possible to ensure the comfort of the visitors and the success of the meetings. In the Institute Journal it is explained that "the underlying idea of these meetings is to bring London and provincial architects into closer and more effective touch with one another, to enable provincial members of the Institute, whom distance debars from attending meetings at head-quarters, to discuss with their metropolitan brethren the professional problems of the moment, and to bring home to the general public the organic unity of the architectural profession. Opportunity will be afforded under agreeable circumstances for the interchange of ideas, for comparison of methods, and for the statement of experiences under new and changing conditions." Admirable ideas, adequately though tersely expressed.



"Waterloo Place." From an original by Francis Dodd.

The Idea

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THE ARCHITECTURAL REVIEW.

The Prince Opens a School of Architecture.

In the course of his triumphal progress through the West of England, the Prince of Wales opened the new Bristol School of Architecture, which has its home in the West of England Academy. This new school owes its inception to the Bristol Society of Architects, whose members have raised the funds necessary to found the school, of which Mr. H. Chalton Bradshaw, A.R.I.B.A., winner of the British Prix de Rome, 1913, has been appointed head master. The school is affiliated to the Architectural Association (London), whose curriculum will serve as a basis of operations.

"The Last Word in Post Offices."

Under this heading a cablegram from the New York correspondent of "The Times" states that the "mammoth" new Government Post Office building at Chicago, of which the construction has just been begun, will be provided with a special kind of roof on which mail-carrying aeroplanes will alight, and from which they will "take off." Mail sacks will move about the building by means of moving bands, and underground electric railways will connect the building with all the chief railway termini. Cannot the A.A. organize an educational trip to Chicago to visit this "mammoth"?

A Paris "University City" Scheme.

Lodgings in the Latin Quarter have been notoriously inadequate for a long time. Heroic remedies are to be tried. A site of rather more than two-and-twenty acres having become available by the demolition of fortifications near the Parc de Montsouris, hostels for students are to be built on it, and a restaurant, a library, and a recreation-room are to come into the scheme, of which the cost is estimated at rather more than the equivalent of a million and a half sterling. Towards this sum a donation of £200,000 has been received, and Canada, Sweden, Argentina, and other countries who will share in the advantages of the scheme, have promised to support it.

Ken Wood, Hampstead.

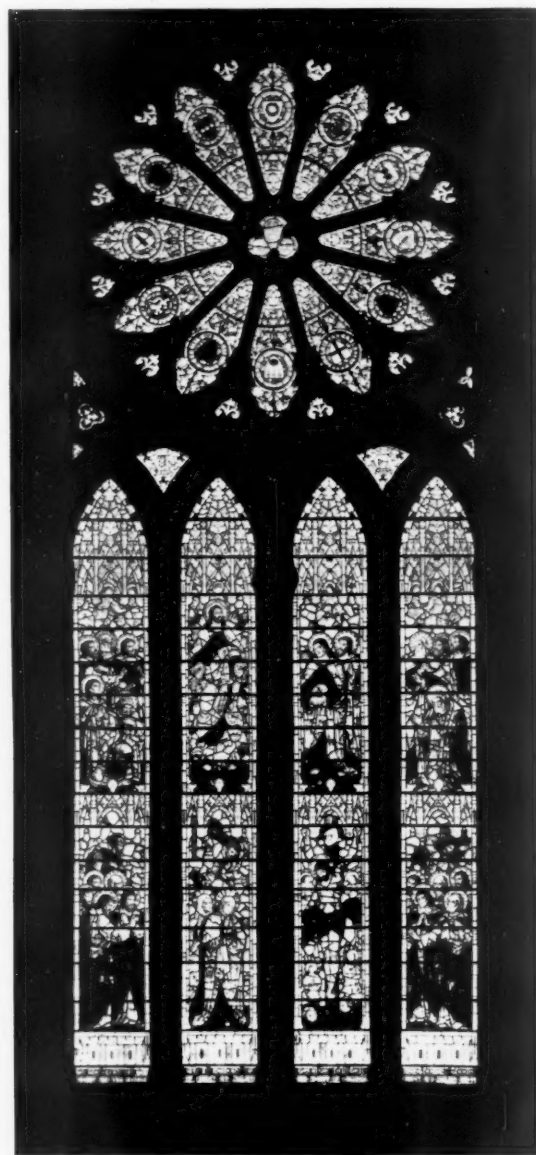
Success should certainly attend the effort to preserve Ken Wood, not merely because of the beautiful natural scenery of the spot, but because set in the midst thereof is an interesting house that Robert Adam finished for Lord Mansfield. Its chief architectural glory is its library, with its fine painted "barrel" ceiling, its fluted columns with gilt Corinthian capitals, its sculptured friezes, and its bookcases of Adam design. The Preservation Council which has been formed has secured from Lord Mansfield an option to purchase the house, with the estate of 220 acres, for £340,000—a price that is considerably less than the owner could get from the building syndicates that are anxious to purchase.

Octocentenary of Reading Abbey.

On the 18th of June, the eight hundredth anniversary of Reading Abbey was commemorated by the unveiling, at the hands of the Dean of Winchester, of a memorial stone in the abbey ruins near the spot where Henry I was buried. Two "monastic episodes," written by the Rev. P. H. Ditchfield, were subsequently performed in the abbey ruins, and a rendering of old English music was an appropriate reminder that the famous old English classic song, "Sumer is icumen in," was written by a monk in Reading Abbey some 700 years ago. An instructive feature of the celebration was the exhibition, in the Reading Art Gallery, of documents, books, pictures, coins, and seals relating to the abbey.

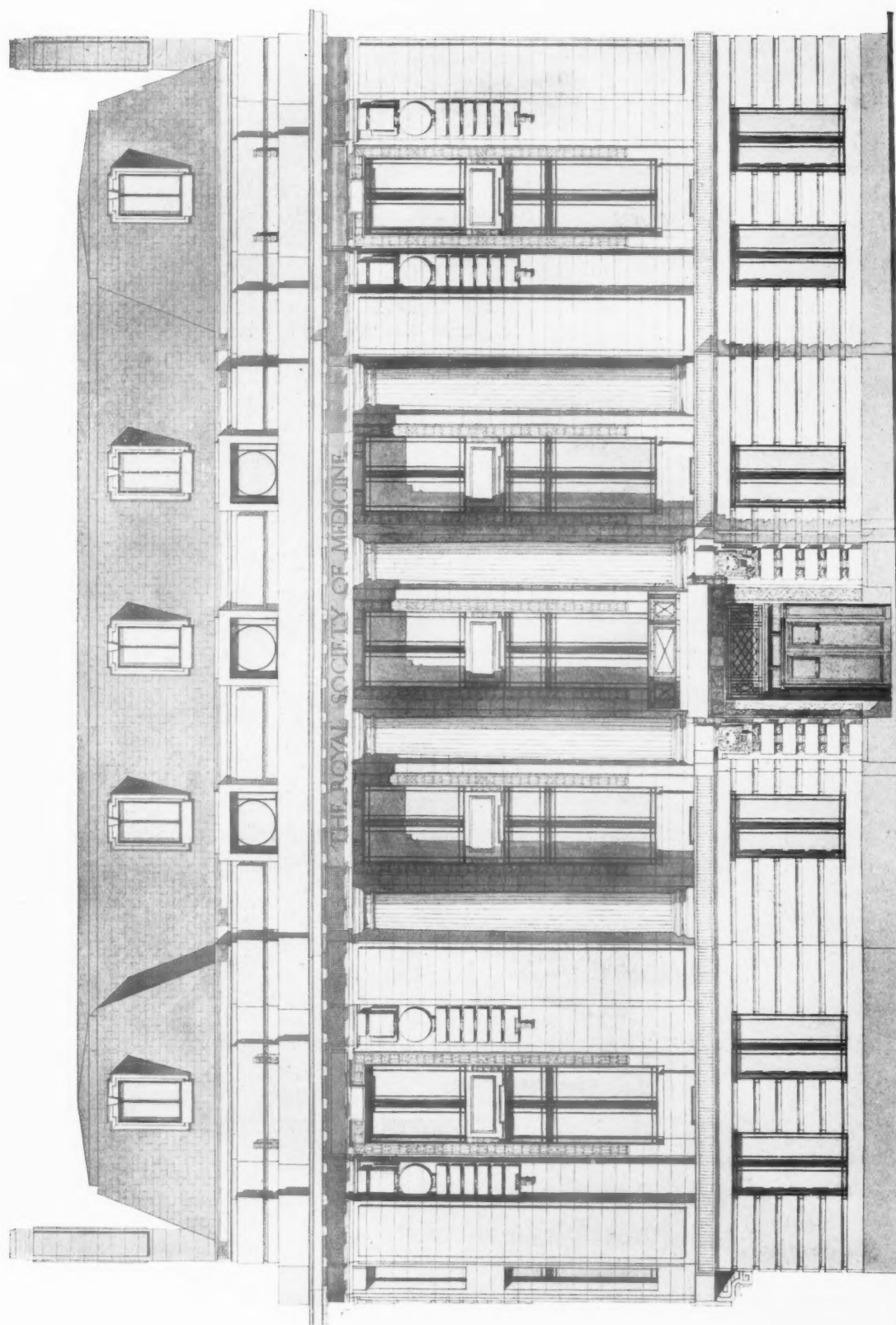
A Stained-Glass Memorial Window.

The stained-glass window here illustrated has been erected in the great east window of St. Magnus Cathedral, Kirkwall, to the memory of the late Sheriff George Hunter Macthomas Thoms. Mr. James Ballantine, F.S.A.Scot., was engaged to design and complete the work. The window consists of four lights with lancet heads and wheel tracery of twelve diverging rays ending in trefoil arches. The subjects of the stained glass are the Crucifixion and the Ascension, extending across the four lights, and divided by finely designed architectural canopies and bases of an early period.



Designed by James Ballantine, F.S.A.Scot.

Use has been made of the tracery to display, in addition to the Emblems of our Lord's Passion, shields bearing heraldic arms of considerable archæological interest. The treatment of the stained glass is carried out in the spirit of the finest period of mediæval work, and the colour scheme, of a restrained and limited character, harmonizes with the early architecture of the cathedral.



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THE ARCHITECTURAL REVIEW.

A Fragonard Exhibition in Paris.

Nearly 300 of the works of Fragonard—100 paintings and about 200 drawings—have been exhibited (from 8 June) at the Musée des Arts Décoratifs, in Paris. All the great Paris collections were well represented, the Banque de France lending the very precious "Fête de Saint-Cloud." Of the artist a Paris correspondent of "The Times" has said very truly that "of all French painters, no master is more typically French than Fragonard; no artist is less accessible to the foreign eye; no brush has used more idiomatic touches. The result is that Fragonard's pictures have nearly all remained in France, and that for lovers of Fragonard a pilgrimage to Paris is as necessary as a month in the Prado for the admirers of Velazquez." Again, this observation is very true, and its expression approaches epigram: "Fragonard ignored prudery; but his audacity never verges on the indelicate." Surely, as a master of technique, Fragonard is unrivalled—a claim that was fully established when, many years ago, some very fine examples of his work were exhibited at the London Guildhall.

Sir William Orpen's "Chef."

As the Chantry Trustees were disappointed of their desire to purchase the "Chef" for the nation, the picture having been partly painted in Paris, whereas the conditions of the Chantry bequest stipulate that any work purchased with its funds shall be entirely produced at home, Sir William has presented the picture to the Royal Academy as his diploma work. This extremely generous act will no doubt be highly appreciated by the public, to whom the picture will always

be freely on view. They will realize that the picture having become so famous, the artist might have realized a small fortune by its sale to one or other of the numerous competitors for it.

"Art in Common Life."

This movement is not being allowed to languish for want of attention in the newspapers, and a most encouraging letter on the subject has been contributed to "The Times" by Mr. W. de Forest, President of the Art Commission of the City of New York, and of the Metropolitan Museum of Art. Quoting from an article in that journal a passage approving of the suggestion "to improve the proportions and design of such common street objects as lamp-posts, letter-boxes, sand-bins, railings, posters, and flashlight advertisements," Mr. de Forest reminds us that in New York an Art Commission is an integral part of the municipal government. "No structure can be placed on public property, whether it is a building, a statue, or a lamp-post, unless it has been approved by the Art Commission," which, he adds, has devoted quite as much attention to such common street objects as it has to "statues, fountains, and million-dollar bridges, and court houses." It is easy to agree with him that "the smaller structures, indeed, are of greater importance artistically than many of the larger ones; for lamp-posts, letter-boxes, railings, and street signs are indefinitely repeated." Moreover, common things appeal to the common person as being his concern; hence they educate him as a building or a group of statuary would not, being thought beyond him. It is art in common life that must receive first aid.

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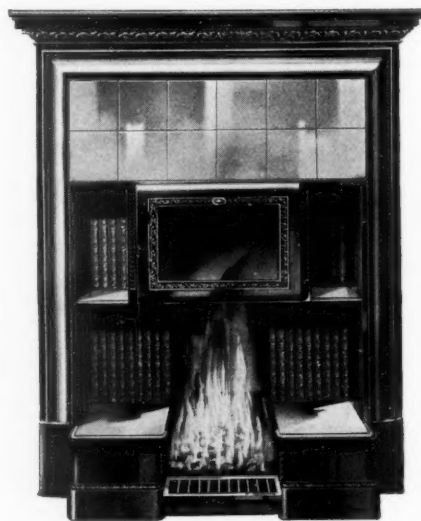
THE ARCHITECTURAL REVIEW.

TRADE AND CRAFT.

A Range for the Living Room.

In these days of strictly limited accommodation, kitchens, as such, have in many cases ceased to exist, and housewives, both of the "New Poor," and of the working-classes, demand cooking arrangements which shall be economic, efficient, and ornamental. Meals must of necessity be prepared in the living-room, but it does not follow that that apartment should be rendered, for all social purposes, uninhabitable. Nor need it, if one of the new "Leamington" parlour oven grates, illustrated on this page, be installed. The invention of Messrs. Sidney Flavel & Co., this admirable contrivance successfully combines the functions of the comfortable barless open fire and of a singularly practical modern range, while the ornamental chimney-piece, with its architecturally designed enrichment and tiled frieze, renders it a pleasantly decorative addition to any room. The grate will fit any opening for a 36 in. range, and has been specially constructed to fulfil its dual purposes as perfectly as may be. Used as an open fire, the hobs on either side provide conveniently warm accommodation, and the bar frame acts as the ever-useful trivet. An immediate transformation is effected by hooking a lever into the fire panel and pulling it from its position against the flue back to a horizontal one over the fire, which now becomes a cooking-stove of the most approved description. Special features are the serviceable oven, with shelf on either side, and the ample hob space already referred to. A back boiler furnishes a supply of genuinely hot water, and its removable cover, making it easily accessible for cleaning, is worthy of note. The adaptability

of the stove can be greatly increased by the use of auxiliary gas-fittings. A full sized gas griller or boiling burner can be



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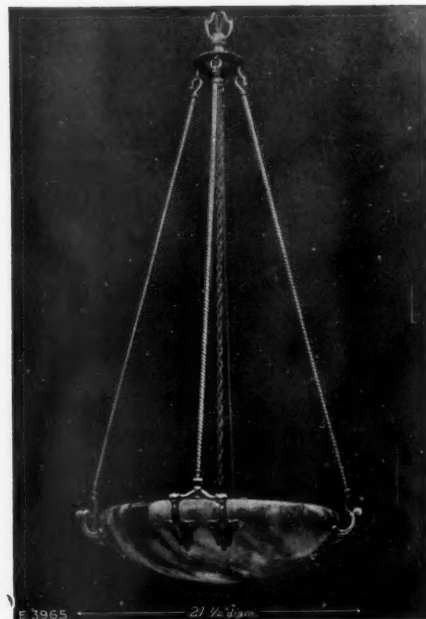
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Publications.

The English Village Church.

Mr. Alfred Hopkins, in illustrating more than a hundred typical English village churches, has rendered a service that had been too long neglected. It was so obvious a thing to do that it was therefore left undone. While it is quite possible that most, if not all, of the churches that Mr. Hopkins shows have been illustrated before, this has been done usually in a very casual way, and the examples are for the most part widely scattered, mainly in magazine articles, and, for purposes of study and comparison, might almost as well be non-existent. Here we have an album of carefully chosen specimens of a singularly interesting class of building. No attempt is made to arrange them in any of the conventionally approved classes of style or date; the plates follow each other in alphabetical sequence, so that style and date are left to speak for themselves. Moreover, the plates are free from the intrusion of text. What the collector of the examples has to say about them is kept apart from the plates, whose interest is therefore what may be called a straight issue. It must be confessed, further, that the text is such delightful reading as to deserve to escape the interspersions of plates, to which, however, due reference is always made, so that the reader can easily turn to them if he wants them, or avoid them if he does not care to interrupt his reading.

It is quite evident that the author is thoroughly in love with his subject, and he is well within bounds in saying that "Even the casual observer who spends a holiday in the English country must be impressed with the number and excellence of these small churches, and every one is so rich with ancient history that it makes its appeal quite as strongly to the stranger as to those who have grown up under its benign influence." This is to pay the average Englishman a rather undeserved compliment. Often he does not know or care nearly so much about his architectural inheritance or environment as the American visitor can teach him to know and care. His enthusiasm, if any, is nearly always kindled by the stranger within his gates.

Mr. Hopkins realizes quite clearly the diversity of interest that renders the village church the pre-eminent influence in every community. Religion, history, filial piety, cling to the venerable fabric. "Nor can anyone interested in architectural design look at these little buildings without being conscious of the straightforward, earnest artistry which produced them. . . . They all teach a lesson of sincerity of purpose which the modern architect will learn, only if he goes about his latter-day problems in the same simple, unaffected way, and forgetting in a great measure the tiresome technique of our modern fashion of doing things." If the appetite of the observer be healthy, he will prefer the clean-cut sturdiness to crumbling decrepitude.

Most of Mr. Hopkins's examples have been chosen from Oxfordshire and Gloucestershire, with occasional excursions into Berks, Bucks, and Wilts. He could hardly have gone to a more fertile field; yet it could be wished that he had gone also to other counties that are no less rich in church buildings, and are equally strong in local character. Still, the examples he supplies show immense variety of tower and steeple, arch and roof, door and window, and of every other feature that admits of variation in shape and disposition; and the illustrations, combined with the judicious appreciations in the text, should promote very agreeably the study of church architecture.

"The English Village Church: Exteriors and Interiors." By Alfred Hopkins. 112 Plates. New York: 418 Madison Avenue. London: Technical Journals, Ltd., 27-29 Tothill Street.

Constructional Steelwork Data.

Trustworthy data for steelwork design are so absolutely indispensable to all concerned in such work, that Messrs. Archibald D. Dawney and Sons, Ltd., are to be commended for their enterprise in supplying this need, and for the care they bestow on the revision of each new edition of "Dawney's Handbook." Tables for every usual phase of steelwork construction are given in neat and handy form, not the least commendable feature being the supreme legibility of the figures. These relate to the dimensions, properties, and safe distributed loads for steel joists of given section; for compound girders; for steel channels, steel joist stanchions, steel channel stanchions, solid steel columns, cast-iron columns, tees, angles, and so forth, through the whole range of ordinary requirements. Moments of inertia are detailed in a series of tables, and the shearing and bearing values for bolts, rivets, and nuts are listed, and the tables giving these are followed by tables in which black and red figures show respectively weights per foot-run in lbs. and areas in square inches of steel flats and of angles and tees. Other tables relate to the weights and areas of round and square steel, of corrugated sheets, and of galvanized iron fittings; while miscellaneous tables deal with the conversion of British and metric measures, floor loads, weights of building and roofing materials, and of various substances. There are also notes on wind-pressure and on spans of timber purlins. Finally the Handbook, which is illustrated wherever necessary, gives in an appendix the new British standard sections.

"A Handbook containing a Collection of Tables and Data for the Design of Constructional Steelwork." Computed by the Technical Staff of Archibald D. Dawney & Sons Ltd., London and Cardiff. Head Office and Works: Steelworks Road, Burssea, S.W.11.

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

PRIZES FOR MEASURED DRAWINGS.

The Proprietors of THE ARCHITECTURAL REVIEW offer a prize of Ten Guineas for the best measured drawings, or set of drawings, suitable for publication in THE ARCHITECTURAL REVIEW under the title of Selected Examples of Architecture.

These should be of some building or monument, or of any interior or exterior detail of architectural interest, ancient or modern.

Drawings should be on not more than three sheets of Imperial-sized paper, and must reach the office of THE ARCHITECTURAL REVIEW not later than 30 September this year. This date has been fixed with an eye to allowing students some period of summer vacation for the measuring and plotting of the subject fixed upon.

Competitors may use their own discretion as to the scale used for plotting. If a whole building is taken, one-eighth or one-sixteenth inch scale would perhaps be advisable, and for details one-half inch scale. A snapshot or other photograph should be sent with the drawings.

In judging the drawings the Editors will consider the character and interest of the architectural subject chosen, as well as the quality of the draughtsmanship.

The Proprietors of THE ARCHITECTURAL REVIEW reserve the right to use any drawing submitted in this competition, and for any drawing so used they will pay 30s.

The Editors reserve the right to withhold the prize in the event of the drawings submitted being of insufficient merit, and it is a condition of entry into this competition that their decision must be in every instance accepted as final.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

A Brangwyn Exhibition.

A selection of etchings by Mr. Frank Brangwyn, R.A., is now on exhibition on the walls of the Architectural Reading Room at 27 Tothill Street, Westminster. All the subjects selected are of architectural interest, and admission to the exhibition is free.

The Moulin Rouge.

There is now every likelihood, it is stated, that the Paris Moulin Rouge, which was destroyed by fire in February 1915, will be rebuilt. The greater part of the cost will be covered by the sum due from insurance companies.

"An Adam Gem."

Chandos House, Cavendish Square, has been offered for sale. It has on its ceilings medallions painted by Angelica Kauffmann, and the interior, with its finely carved mahogany and its elegant marble mantelpieces, is regarded as one of the finest existing examples of the work of the brothers Adam.

Crystal Palace Park.

The Trustees of the Crystal Palace, which was preserved for public uses by the efforts of "The Times," have turned a portion of the grounds (about twenty acres) at the Penge entrance into a park (to be called the Crystal Palace Park), which is now open to the public free of charge. It includes tennis courts and bowling greens, for the use of which a small charge is made, as in the case of the L.C.C. parks.

Whistlers at Christie's.

Two Whistlers were among the various etchings recently sold at Christie's. One, "The Riva," was bought for 130 gns., and the other, "The Riva, No. 2," fetched 110 gns. It is perhaps invidious to compare these prices with the 210 gns. given at the same sale for D. Y. Cameron's "Ben Ledi," but it is always interesting, if artistically impious, to compare relative prices. In this instance they seem to indicate that for the moment the robust virility of Cameron is preferred to the fastidious virtuosity of Whistler.

Ken Wood for the Public.

Islington Borough Council have considered a recommendation of the Parliamentary and General Purposes Committee with regard to the proposed acquisition of Ken Wood, Hampstead, for the public. The committee recommended to the council to make "a substantial contribution" towards the purchase money, subject to the necessary sanctions being obtained. Mr. C. G. H. Fletcher (Town Clerk) said the area of the estate was between 220 and 240 acres. The option of purchase extended to 1 September, and the amount asked for the estate was £340,000. Alderman Montford moved that the council's representatives at the conference should be authorized to mention any figure up to £20,000 as the contribution Islington was prepared to make, subject to the necessary sanctions being obtained. After this had been seconded, an amendment that the figure be £5,000 was put to the meeting and lost.

The Stead Memorial in New York.

A replica of Sir George Frampton's Thames Embankment memorial to the late Mr. W. T. Stead, who went down in the "Titanic" on 12 April 1912, has been erected at the Fifth Avenue entrance to the Central Park, New York.

Fall in the Cost of Building.

It is cheering news that there is everywhere observable a pronounced downward tendency in prices. In particular, architects will note with satisfaction the adjustment of wages in the building industry (by the National Wages and Conditions Council for that industry), bringing them down to a point that should give an immediate impetus to all kinds of building. It is a descent not only of wages, but of manna in the wilderness.

Chippendales and Sheratons at Lechlade.

Some high prices were realized for Chippendale and Sheraton pieces at the sale of the contents of Lechlade Manor, Gloucestershire. A Sheraton clothes press made 42 gns., a Chippendale table 52 gns., a Chippendale settee 60 gns., sixteenth-century pole screen 42 gns., set of seven Hepplewhite carved mahogany chairs 130 gns., set of eighteen Hepplewhite rail-back chairs, finely carved, 950 gns., a pair of Chippendale elbow chairs 55 gns., Sheraton bow-fronted sideboard 55 gns., Sheraton mahogany sideboard, serpentine front, 190 gns., pair of Sheraton mahogany urns 65 gns., and a Chippendale bookcase 170 gns. The sale occupied seven days.

Devonshire House Gates.

Lieut.-Colonel A. Murray (C.L., Kincardine) asked the representative of the First Commissioner of Works, in the House of Commons, if he could make any announcement regarding the projected erection of the Devonshire House gates in connexion with the Queen Victoria Memorial. Sir J. Gilmour replied: Yes, sir. Permission has been granted by the First Commissioner to erect these gates at the Piccadilly end of the northern avenue of the Queen Victoria Memorial. No charge will fall on public funds, as the cost of purchase and erection will be met from balances of the original memorial fund. The area of the park will only be curtailed by ten square feet. It will not be necessary to cut down any trees. The City of Westminster has assented, and there is no proposal to make a roadway.

A Bit of Old London Bridge.

Sir Hercules Read, President of the Society of Antiquaries, writes as follows:—"In making excavations for new premises on the north side of the river, one of the arches of old London Bridge has been laid bare. It is evidently of mediæval date, though the precise period is at present uncertain, and it has been strengthened by supporting ribs, one of which is dated 1703. As the operations of destruction are apt to be rapid in cases of this kind, I venture to deprecate any interference with this arch until we have means of assuring ourselves that it is not worth preserving. The architect of the London County Council has notes of the find, and has taken photographs as a record, but I venture to urge that what may be a valuable bit of old London should not be hastily swept away."



"SAMSON."

Drawn by O. Cunningham

Illustrating the Test of Thrusting Stress.

The strength of Portland cement when under a thrusting or crushing stress, is regarded as of the greatest importance. In practice, concrete is subjected to very little pulling or tension, but it is generally under severe compressive stress.

In the selection of a waterproofer, it is important to choose a medium which has no deleterious effect upon cement. Portland cement treated with 'Pudlo' Brand cement waterproofing powder has been tested by Messrs. David Kirkaldy & Sons, and their reports show that the addition of this waterproofer slightly increases the compressive strength of the cement. This increase of strength affords valuable and convincing proof that, in addition to fulfilling its functions as a waterproofer, the powder has a beneficial effect upon the strength of the structure in which it is incorporated.

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THE ARCHITECTURAL REVIEW.

London's New County Hall.

Mr. H. J. Greenwood stated at a recent meeting of the London County Council that the embankment in front of the new County Hall would be opened in the latter part of next year. He added that the embankment would be 800 ft. long and 40 ft. wide.

Louvain's New Library.

The foundation stone of the new library of the University of Louvain was laid on 28 July on the site of the library which was destroyed by the Germans in 1914. The Universities of Allied countries were largely represented at this function, the French delegates including M. Raymond Poincaré, former President of the Republic.

The Church House, Westminster.

The Corporation of the Church House have acquired for the purposes of the National Assembly another of the houses in Dean's Yard, Westminster, which occupy the site upon which the new Church House is to be built. The Church House is thus now in possession of Nos. 8, 9, 10, 11, and 12. The financial departments of the National Assembly will be moved to 12 Dean's Yard at an early date.

Architectural Criticism.

The desirability of publishing in the Press the same kind of reasoned criticism of new buildings which they made to each other in private was urged by Professor C. H. Reilly at the conference of the Royal Institute of British Architects—the first of the provincial conferences arranged with the object of promoting professional unity—at Liverpool. One hundred architects from all parts of the country attended. Professor Reilly held architecture was too much of a mystery at present, and public interest should be stimulated. He suggested public exhibitions and newspaper criticism, and also that they should crown the best building of the year, a matter to which the R.I.B.A. Council has already given its attention.

Re-planning London.

The Committee appointed by the Minister of Health to consider and advise on the principles to be followed in dealing with unhealthy areas has presented its final report. An interim report was published last year. Mr. Neville Chamberlain, M.P., was chairman of the Committee. The Committee reports that clearance and reconstruction on any large scale can hardly be attempted until the existing dearth of houses has been substantially reduced. Pending reconstruction, it is suggested that unhealthy areas might be materially improved if they were compulsorily purchased by local authorities and the houses altered, repaired, and managed on the Octavia Hill system. Where dense overcrowding exists, as in the London area, it is recommended that the future demolition of houses to make way for factories should be checked, and that the building of garden cities in the neighbourhood should be encouraged. It is recommended that the garden city movement should be supported by State assistance in the early stages by a loan secured as a first charge on the land developed. It is also proposed that some competent person or persons should at once be authorized to prepare a plan for the reconstruction of London and the surrounding districts, and that an inquiry be at once instituted into the nature, scope, and functions of a new authority or combination of authorities to give statutory effect to such a plan. Surely it is not necessary to remind the Ministry of Health Committee that excellent reconstruction and Civic Survey plans have been prepared by the London Society and the R.I.B.A.?

The Restoration of Reims Cathedral.

Mrs. Aubrey le Blond, hon. secretary of the Reims Cathedral Restoration Fund, has received from the Vatican a most cordially sympathetic letter, in which this graceful (and, let us hope, prophetic) passage occurs: "Under such favourable auspices, and with the help of such enthusiastic workers, the Cathedral of Reims will, before long, be restored to her former splendour. Thus the sublime ideals of worship and of art, of religion and of patriotism, blend once more in perfect accord."

A Threatened Gem of Architecture.

Mr. Nathaniel Lloyd, O.B.E., sends us a photograph, which we have much pleasure in reproducing, of that fine old house in High Street, Croydon, called "Wrencote." The house, Mr. Lloyd writes, "has fallen upon evil days. Its fine iron railings are insulted by cinema posters, and it is advertised to be sold, 'or would be let on building lease.' The Croydon Town Council,"



our correspondent continues, "used to have a bad name as vandals" (the reference is doubtless to the case of the Whitgift Hospital, but certain members of the Council were among the sturdiest defenders of those fine old almshouses), "but it may be that the present councillors are men of education and foresight who can realize the value to the borough of such a fine building. They ought to strain a point to save it, if only for use as offices for a borough accountant's or other department. The proportions of the front are admirable, and I have seldom seen so fine a cornice. The only flaw is the terra-cotta panels which have been inserted on each side of the entrance doorway." Mr. Nathaniel Lloyd's scholarly appreciation of good architecture, and his rare skill in photography, are well known to readers of the REVIEW, in whom his plea for the preservation of "Wrencote" will arouse full sympathy.



"Waterloo Place." From an original by Francis Dodd.

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THE ARCHITECTURAL REVIEW.

National Housing.

The substitution of Sir Alfred Mond for Dr. Christopher Addison as Minister of Health was a recasting of the parts of King Log and King Stork. Dr. Addison did too much; Sir Alfred Mond seems determined on a policy of masterly inactivity in the matter of housing. Building subsidies are to cease, and local authorities are being warned that Government has grown cold towards their schemes. It was always said, in answer to complaints, that high prices of labour and materials made building progress slow. Now that prices have come down, the State housing scheme is to be abandoned.

Research on Cast Iron.

Cast iron is now to become the subject of research by an association of the industry under the ægis of the Department of Scientific and Industrial Research. The British Cast Iron Research Association has as its main objects the promotion of co-operation amongst firms engaged in the allied industries connected with the production and utilization of cast iron in Great Britain, with a view to organizing a scheme of research on this material, and also the distribution among its members of technical and other information relating to the production, treatment, manufacture, and use of cast iron. The association will be controlled entirely by the industry, subject to the statutory and other duties imposed upon the association by the conditions of the Government grant, which for the first five years will be on the pound to pound basis conditionally up to £5,000 per annum.

Mr. Marcus Stone's Pictures.

The remaining works of the late Mr. Marcus Stone, R.A., formed part of the sale at Messrs. Christie's recently, "A Reverie" fetching 140 guineas (Lee). The late Mrs. Greenfield's small collection included Lord Leighton's Academy picture, "Sister's Kiss," 1880—530 guineas (Sampson). Sir William Orpen's "The Costermonger," 1905, sold for 110 guineas (Carroll); a drawing by Copley Fielding, Harlech Castle, 380 guineas (Bowden); and one by J. M. W. Turner, a view along the Ganges, with pilgrims, engraved by T. Higham in White's "Views in India," 185 guineas (Agnew).

Stowe House for the Public.

Stowe House, Buckinghamshire, has been acquired for £50,000 by a gentleman (Mr. H. Shaw, of Beenham Court) who proposes to present it to the nation. It has been suggested, however, that in these days of rigid economy the cost of maintaining it may prevent acceptance of so handsome but so inconvenient a gift. The house was originally built by Peter Temple in the time of Elizabeth, and rebuilt by Sir Richard Temple, Lord Cobham, Pope's friend; and Kent, Vanbrugh, and Capability Brown rather over-elaborated the extensive grounds, in which the various temples—to Virtue, to Victory, and what not—are, as even Walpole remarked, quite twice too many. More than 4,000 "lots" were listed in the catalogue of the sale, which was timed to last nineteen days.

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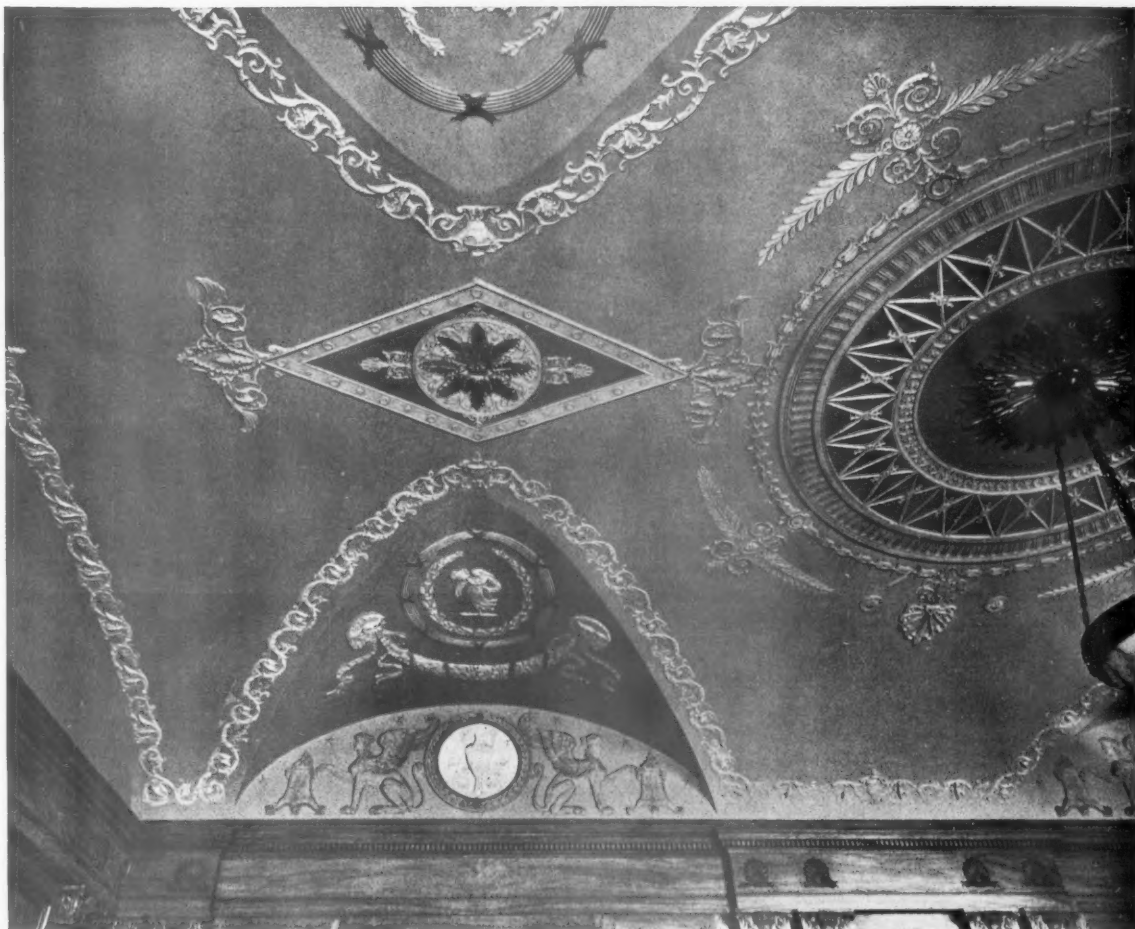
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THE ARCHITECTURAL REVIEW.

Hampton Court Palace.

The King, on the advice of the Lord Chamberlain, and on the recommendation of the First Commissioner of Works, has consented to the opening to the public of the Wren Orangery at Hampton Court Palace, in order that the nine large tempera paintings by Andrea Mantegna, representing the "Triumph of Julius Caesar," may be again shown to the public under more favourable conditions than have ever been possible before. A charge of twopence to visitors will be made on account of the heavy expenses which the Commissioners of Works have been put to in making the orangery in a condition to house this historic and interesting collection.

Exhibitions of Egyptian Antiquities.

An exhibition of antiquities discovered at Tel-el-Amarna during the excavations organized by the Egypt Exploration Society in the winter of 1920-21 was held in the rooms of the Society of Antiquaries at Burlington House from 5 to 13 July, and was open free to the public daily from 10 a.m. to 5 p.m. Tel-el-Amarna, the capital of Akhenaten, the monotheistic king of Egypt, who reigned about 1370 B.C., was being excavated by the Germans before the war, and many valuable and interesting specimens of the peculiar art of the period were found by them. The site has now been given to the Egypt Exploration Society, and their first post-war expedition was superintended by Professor T. Eric Peet, who gave a lecture on the season's work in the rooms of the Royal Society on 7 July. During July there has been held also, at the University College, London, an exhibition of many remarkable finds made by the British School of Archaeology last winter.

Office of Works Salaries.

Lieut.-Colonel Sir J. Gilmour, replying for the First Commissioner of Works in Parliamentary debates, states that the number of officials in the Office of Works who received a salary of £1,000 or over in June 1914 was four. At present there are twelve officials whose substantive salary amounts to £1,000 or more, in addition to which there are sixty-four officials whose substantive salary is less than £1,000, but who receive £1,000 per annum or over when war bonus is included. The latter number will be reduced by about twenty-two on 1 September next.

BOROUGH OF CHELMSFORD.

WAR MEMORIAL.

The War Memorial Committee of the Borough of Chelmsford invite architects and others to submit to them designs and estimates of cost for a memorial to the men of Chelmsford who fell in the late war.

It is proposed to erect a Memorial in the centre of Tindal Square, Chelmsford, on the site at present occupied by a statue to Lord Chief Justice Tindal.

The sum of Ten Guineas will be paid to the person whose design is selected, and Five Guineas to the person whose design is adjudged next in order of merit.

Any further particulars may be obtained from the Town Clerk, Chelmsford.

Designs and estimates to be sent to the undersigned on or before 31 August 1921.

Municipal Offices, Chelmsford.

12 July 1921.

REG. C. KNIGHT,
Secretary

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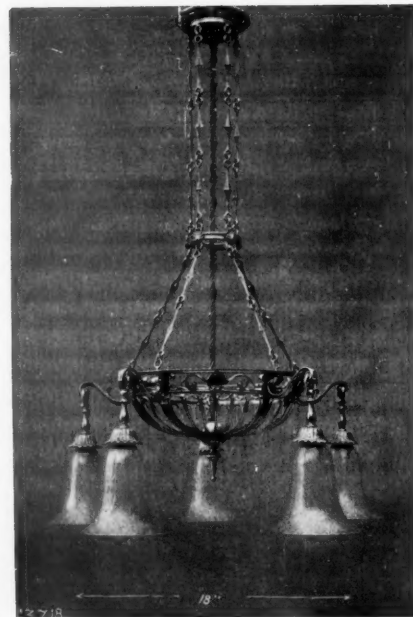
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Publications.

"Homes of the Past."

Mr. Helm's book is, as he tells us in his sub-title, "A Sketch of Domestic Buildings and Life in England from the Norman to the Georgian Age," and in the foreword he says that one of the primary objects of his book is to encourage the conviction that we, who so loudly condemned the vandalism of the Germans in their treatment of Belgian and French architecture, should do much more than we have hitherto done to guard our rich, but rapidly diminishing, heritage of material beauty for the benefit of ourselves and of our descendants.

"How our forefathers lived at any particular time, in what sort of dwellings, how their rooms were furnished, what kind of meals they took, and so on; such questions have always been highly attractive to most fairly educated and reflecting people," writes the author, who advocates the preservation and maintenance, on behalf of the public, of a typical house of moderate size—neither castle nor cottage—of each of the periods with which he deals, such house to be furnished, as far as possible, with original furniture of its own time, suitable to its character. Thus, instead of seeing private houses filled with miscellaneous furniture, or visiting museums where furniture of all ages is, at the best, arranged progressively in galleries, those concerned to know what the home of a family in any age from the twelfth to the eighteenth century was like could visit, say, "The Tudor House" or "The Restoration House," and enter for the time being into the atmosphere of a past period more fully than is ever possible in a museum.

In appendices Mr. Helm has fully given the French and the English laws governing the preservation of ancient buildings and furniture, and, as in divers other matters, it would seem that they order these things better in France. "In the case of domestic architecture in French towns," says Mr. Helm, "a principal reason for the survival of so much fine mediæval work is to be found in the greater extent of freehold property in France as compared with England. Such streets of very ancient dwellings as may be seen, for instance, in Rouen, Vitre, and Guérande . . . can hardly be found anywhere in the British Isles."

Our own Ancient Monuments Act is too permissive, lacking the drastic power of the French law concerning "Monuments Historiques." "A priceless relic of a great past is here to-day and is gone to-morrow, because it is nobody's business to preserve it, and it suits the convenience or the pocket of some Philistine, native or naturalized, to destroy it, or to mutilate it past recognition. Only the arm of the law, raised at once in prevention, can save such relics from ruin." Mr. Helm proposes, as the best means by which the preservation and equipment of representative old and beautiful examples of English domestic architecture may be secured, that the French system of maintaining National Monuments should, with certain changes and additions, be adopted in this country by amendments of the Ancient Monuments Act of 1913, with certain new clauses providing for the purchase and upkeep of scheduled houses, to be carried into effect either by the State or by the National Trust.

Having thus troubled our conscience and awakened our pride, the writer proceeds to take us as far back into the past as to when man lived in a cave, or in dwellings nearer in their

architecture to those of the bird or beaver, than to the simplest and rudest "Home" as we know it to-day. Boothby Pagnell, a well-preserved Norman house of the twelfth century, is the earliest particular example taken by the author, who remarks that this house, which stands in the grounds of a comparatively modern residence in Lincolnshire, is so little altered by man or by time that its first occupants, if their simple needs in furniture and utensils were supplied, would find small difficulty in settling down again, after more than seven centuries' absence, could some Merlin's enchantment enable them to "revisit the glimpses of the moon." "Their old house stands, facing eastward, with its base now almost concealed by grassy mounds. Around it there used to be a moat, long since filled up and now difficult even to trace. The length of the building is about 66 ft.; its breadth, excluding the wing on the west side, is about 35 ft. The walls, very strongly built, are some 30 in. thick. . . . The irregular shape of the large stone which forms the lintel of the central doorway is a pleasing memorial of an age when mechanical accuracy had not become a curse in architecture. A modern mason would carefully have cut the top edge parallel with the lower. The modern architect, too, unless he were learned from experience, would very likely have omitted the rough rounded arch built into the wall above the doorway; though without such relief from the vertical strain the lintel would almost certainly have broken, as has actually happened in many modern instances." Little Wenham Hall, near Ipswich; a house at Alfriston, Sussex; Ockwells Manor, Berkshire; Hall's Croft, Stratford-on-Avon; House in Neville's Court, Fetter Lane; No. 80 Pall Mall, and House in Queen Anne's Gate, are other houses touched on at length, and all are delicately illustrated by pen-and-ink drawings by Mr. A. C. Chappelow.

In his last chapter Mr. Helm gives a delightful picture of a visit to one of these old houses, protected from destruction or restoration by the State. "Three or four friends might arrive near midday, and spend an hour about the house before sitting down in the hall to a plain cold meal such as might have been eaten there when the walls were newly built. After the meal, a stroll round the garden would be enjoyable before the further examination of the house and its contents. At the usual tea-hour some light repast might be taken under a shady tree or in a leafy arbour. But, since anachronisms must so far as possible be avoided, the actual beverage, tea, would not be procurable, except at the Restoration and Eighteenth Century houses. Delightful old-fashioned flowers, pinks, honeysuckle, sweet-william, sweet-briar, lavender, rosemary, and thyme, would perfume the place, and the absence of those hot-house hybrids which bring the intense artificiality of modern life even into the midst of lovely gardens would strengthen the impression of a plainer and perhaps more wholesome world than the day's experience would have provided."

It will be seen that Mr. Helm is a man of sentiment, but without an appeal to sentiment these homes of the past will not be saved. We have allowed the author to speak a great deal for himself, feeling that he best could put his own case.

H. J.

"Homes of the Past." By W. H. Helm. Illustrated by A. C. Chappelow. John Lane, The Bodley Head, Limited. Price Two Guineas.

THE ARCHITECTURAL REVIEW.

Illustrated Books for the Blind.

That those unfortunate people who suffer under the terrible affliction of blindness are enabled by the wonderful system of Braille to read and enjoy the best literature is, of course, an achievement of incalculable blessing; but that it is now possible to present the blind man with a copiously illustrated volume, which is perfectly easy of comprehension to one *au fait* with Braille's characters, is little short of miraculous.

As is well known, the characters of Braille's alphabet are formed by an arrangement of dots in relief, consisting of varying combinations of from two to six dots in an oblong of which the vertical side may contain three and the horizontal side two. Sixty-three combinations are thus possible, covering the alphabet, punctuation marks, abbreviations, musical signs, etc. The Braille characters are easily written by means of a metal-pointed style with which the dots are impressed on the paper. The writing is done from right to left, so that when turned over the dots are in relief, and can be read by anyone with a knowledge of Braille characters.

George Eliot once said that "Blindness acts like a dam, sending the streams of thought along the already travelled channels, and hindering the course onward"—an old truism which has been greatly mitigated by the production in Braille of such books as Mr. and Mrs. Quennell's popular work, "*A History of Everyday Things in England*."

To the average person blessed with sight, the text of a book in Braille conveys no more than odd hieroglyphics, and his interest is consequently little more than one of sympathetic consideration for those deprived of the faculty of good vision. With regard to an *illustrated* book for the blind, one's interest becomes a great deal more than mere sympathy. In the book referred to above there is an extraordinary charm in the simplicity of the Braille translation of Mr. and Mrs. Quennell's attractive drawings. The skilful way in which the essentials of these drawings are preserved infuses a considerable degree of the spirit and character of the originals in a manner whereby the blind may, by very little mental effort, appreciate considerably the pictorial side of an excellent book. It is obvious that the Braille rendering of these drawings is the work of an artist, and it is curious to notice that in cases of architectural subjects no attempt is made to depict the buildings in perspective, but only to give an elevation.

Reproductions of examples taken from the Braille translation illustrate the character of this extraordinary achievement, and are of especial interest when compared with their

respective illustrations as they appear in the ordinary edition. Such an achievement must indeed do much to mitigate the danger of melancholia which accompanies the loss of sight; for it must be a great relief to the studious man who is blind to find that he can continue his learning, that the blind architect may be enabled to exercise his critical faculties upon plans and elevations depicted in this manner, or that the artist deprived of sight may still be able to enjoy some appreciation, however little, of the beauty of form in pictorial art when translated into the Braille system.

"*A History of Everyday Things in England*." By Marjorie and C. H. B. Quennell. Published in two parts by B. T. Batsford, Ltd., London.

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

PRIZES FOR MEASURED DRAWINGS.

The Proprietors of THE ARCHITECTURAL REVIEW offer a prize of Ten Guineas for the best measured drawings, or set of drawings, suitable for publication in THE ARCHITECTURAL REVIEW under the title of Selected Examples of Architecture.

These should be of some building or monument, or of any interior or exterior detail of architectural interest, ancient or modern.

Drawings should be on not more than three sheets of Imperial-sized paper, and must reach the office of THE ARCHITECTURAL REVIEW not later than 30 September this year. This date has been fixed with an eye to allowing students some period of summer vacation for the measuring and plotting of the subject fixed upon.

Competitors may use their own discretion as to the scale used for plotting. If a whole building is taken, one-eighth or one-sixteenth inch scale would perhaps be advisable, and for details one-half inch scale. A snapshot or other photograph should be sent with the drawings.

In judging the drawings the Editors will consider the character and interest of the architectural subject chosen, as well as the quality of the draughtsmanship.

The Proprietors of THE ARCHITECTURAL REVIEW reserve the right to use any drawing submitted in this competition, and for any drawing so used they will pay 30s.

The Editors reserve the right to withhold the prize in the event of the drawings submitted being of insufficient merit, and it is a condition of entry into this competition that their decision must be in every instance accepted as final.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

"The Carpenter's Shop."

Great satisfaction will have been felt by lovers of art that Millais's "*Carpenter's Shop*" has been secured for the nation. At one time it seemed impossible that the ten thousand guineas required could ever be obtained, and national gratitude should be offered to the National Art Collections Fund for the great effort that is represented by this success. Mr. Arthur Serena, whose generosity took the fund over the final hurdle, is the donor who also made possible the acquisition of Breughel's "*Adoration of the Magi*."

Sherborne Abbey.

Extensive alterations of and additions to the Lady Chapel at Sherborne are proposed. Used for secular purposes since the dissolution of the monastery, it is now to be restored to the Abbey as a war memorial. The Abbey itself is one of the finest fan-vaulted buildings in the kingdom, and any action which might mar its beauty would be a matter of more than local concern. The church authorities at Sherborne, however, having complete confidence in their architect, have decided to proceed with their plans, and have ordered the demolition



"Waterloo Place." From an original by Francis Dodd.

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of certain parts of the Lady Chapel to be begun forthwith. The Society for the Protection of Ancient Buildings has entered a formal protest, and has submitted an alternative scheme which, while permitting the chapel to become once more a part of the Abbey, would obviate the necessity of its extension and the introduction of new work.

Germany's Housing Problem.

Germany has as serious a housing problem as this country, and, according to the London correspondent of the "Manchester Guardian," is finding it equally difficult to solve. The Minister for the People's Welfare has stated officially that the shortage of houses is approximately a million. Building costs are, however, ten times what they were in 1914. In 1919 and 1920 some 60,000 houses were built with State aid, amounting to nearly two milliard marks. Over 20,000 houses for miners in addition have been built, financed by a special tax of six marks per ton of coal paid by the consumer. The increasing costs have made it difficult to build at all this year, and so the German Government are at their wits' end trying to find the money. One proposal made by Dr. Kampffmeyer and Dr. Wagner is that all houses should be taken over by the State, with compensation to their private owners, at the pre-war value.

Disappearing Old London.

Housebreakers are busy demolishing the old mansion traditionally known as the "Upper Flask," situated at the top of Heath Street, Hampstead, and long associated with the summer meetings of the celebrated Kit-Kat Club after its migration from King Street, Westminster. The house was purchased several years ago by Lord Leverhulme with a view eventually to devoting the site to some useful public purpose. A maternity hospital for Hampstead is about to be erected there. The "Upper Flask" was originally known as the "Upper Bowling-green House," when first opened by Samuel Stanton, vintner, in 1707. It was noted for its fine views, fine wines, and spacious gardens provided with the inevitable bowling green of the time. On gala nights it was quite a sort of little Vauxhall. Its healthy situation may be gathered from the fact that it stood on a level with the cupola of St. Paul's Cathedral—some say even higher. It was used as a tavern until it became the property of George Steevens, the greatest of Shakespearean scholars, who transformed it into a fine mansion at a cost of quite £2,000, adorned it with fine lawns bordered with sycamores, elms, and acacias, and died there in 1800. Steevens was fond of privacy, and enclosed the house and grounds with a high wall. The Hampstead rustics of the time regarded the abode and its tenants with suspicion, and declared that at night strange sounds were heard from within. Probably they came from Steevens during the agonies of composition. Whatever their cause, the house and its tenants gained an unpleasant reputation for uncanniness. The old mansion was occupied as a dwelling-house almost down to the time of its last purchase, and, in spite of the numerous alterations it had undergone at various periods, it retained to the last many of its old architectural features.

The Passing of the "Stately Homes."

Even the best of optimists will be shaken by the Duke of Portland's declaration to his tenants that, owing to heavy taxation, there could be little doubt that those who came after him would be unable to live at Welbeck Abbey. Stowe has changed hands, and Gwydyr Castle has changed hands, and all within the last few weeks. If these seem all, one has only

to look through the "property pages" of the big dailies, and one will come to the conclusion that most of the mansions in the country are up for sale. "Not Amurath an Amurath succeeds," and it happens but rarely that when these great houses pass into other hands, their traditions are cared for and carried on.

Palestine Excavations.

Reports received recently from Palestine show that much valuable work is being done under the antiquities ordinance at Ascalon. The great cloisters with which Herod the Great adorned his birthplace have been identified and excavated, and the exploration of Tiberias and the area in the vicinity of the Synagogue of Capernaum has had equally interesting results. At the latter site a hexagonal court with Mosaic pavement and ambulatory has been uncovered, and a discovery of sculpture and pottery has been made at Caesarea. Steps are now being taken to preserve and protect the Crusaders' Tower at Ramleh, the ancient Church of Jifna at Ramallah, the Crusaders' Fortress at Athlit, and other monuments, in addition to the upkeep of the Citadel and Walls of Jerusalem, which are entrusted to the Pro-Jerusalem Society. The Mosaic pavement, with early Hebrew inscriptions and other decorative designs, found last year near Jericho, has now been completely excavated and removed for conservation in Jerusalem, while a fine sculptured sarcophagus, recovered in fragments from Turmus Aya, has been reassembled and exhibited in the Citadel. Good progress is being made meanwhile with the organization of a central museum of antiquities in Jerusalem. Already six thousand objects have been catalogued, and the collection will shortly be open to the public. It is also proposed to organize collections of sculpture and architecture and other antiquities of peculiarly local interest at Tiberias, Acre, Athlit, and Ascalon.

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THE ARCHITECTURAL REVIEW.

TRADE AND CRAFT.

The Lighting of St. Marie's Church, Rugby.

In connexion with the artificial lighting of churches, nothing finer has ever been accomplished than the installation at St. Marie's Church, Rugby. St. Marie's is a Roman Catholic church of Gothic architecture. The walls are of a very light stone-colour, relieved by a decorative design around and between the pointed arches. The roof timbering is blue with silver stars painted upon it.

Formerly the church was lighted by means of gas standards. These may be seen in the photographs. They are not, however, used at all nowadays, and will shortly be removed. It need hardly be said that the gas lighting was extremely unsatisfactory. For one thing, the illumination was insufficient and unevenly distributed. For another, it gave rise to a great deal of glare, which must have been very uncomfortable to the congregation.

If the positions of the standards are studied, it will be seen that one or other of the lights interrupts the line of sight between almost any part of the nave and the chancel. Apart from the discomfort obviously caused by this arrangement, it had the further disadvantage of preventing the congregation from obtaining a clear view of the altar and pulpit. Another objection to the gas lighting was that at night the ceiling and upper parts of the walls were left in darkness. From the architectural point of view this is a very serious objection, because the whole interior design of a building of this character and period is based upon top lighting. In the daytime, of course, the



ST. MARIE'S CHURCH, RUGBY: THE CHANCEL.

church is lighted mainly by the clerestory windows. At night, however, the appearance of the interior was changed and distorted by the alteration in the plans of lighting.

(Continued on page xxxviii)

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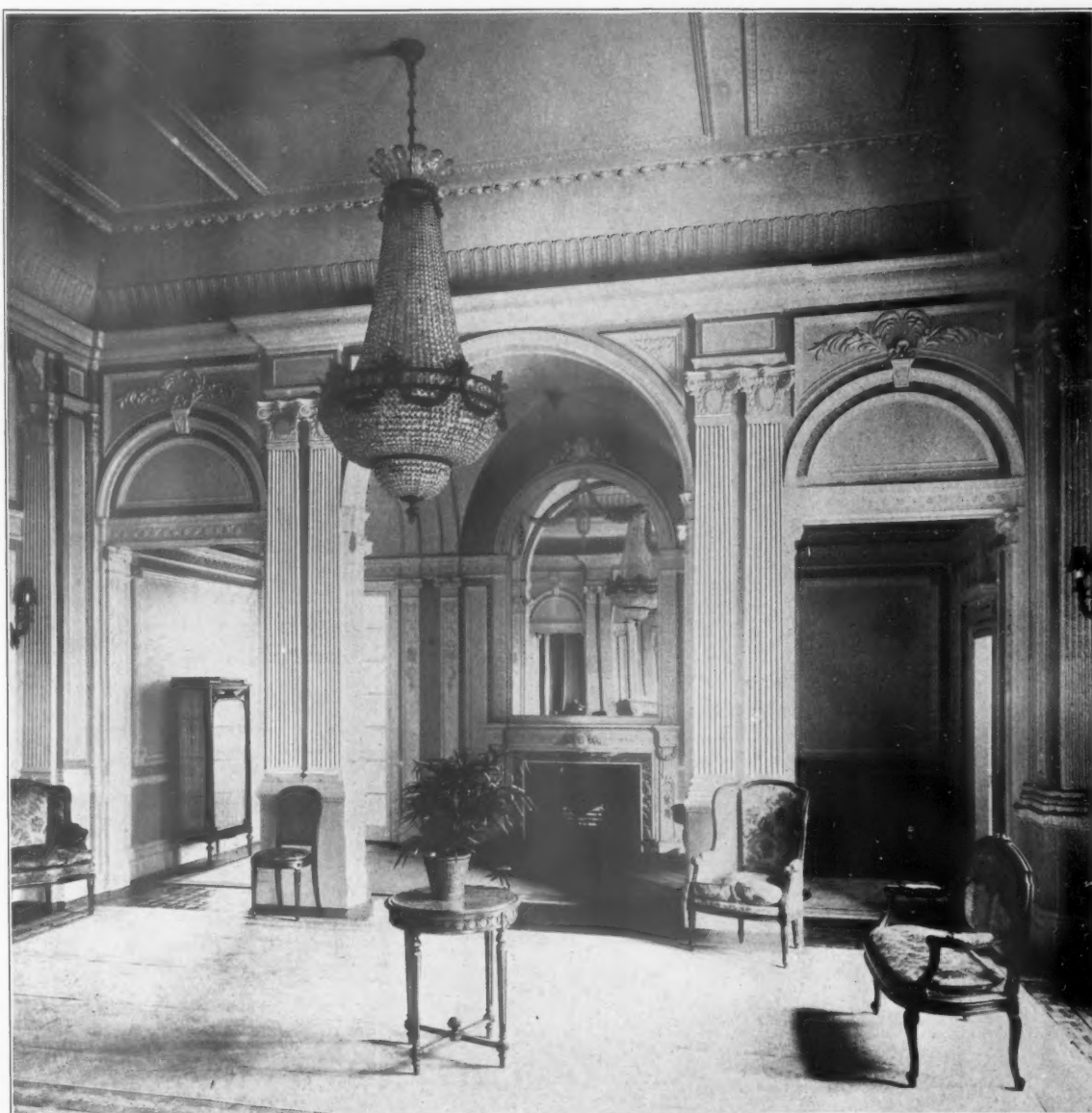


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THE ARCHITECTURAL REVIEW.

The present installation at St. Marie's Church consists of Mirolux trough reflectors containing 40 and 60 watt Mazda vacuum lamps. The nave is lighted by fourteen troughs. These reflectors are fixed on the east side of the arched roof beams between the clerestory windows. Several great advantages proceed from this disposition of the light units. To begin with, neither the lamps nor reflectors are visible to the



ST. MARIE'S CHURCH, RUGBY:
THE NAVE.

congregation. The light comes from the same level as the windows, and, like the daylight, illuminates the entire cubic area of the nave from floor to ceiling. There is an ample

illumination at pew-height, and the congregation are able, not only to read with ease, but also to look towards the chancel without the slightest discomfort.

The chancel is lighted by means of six Mirolux troughs. Owing to the general eastward direction of all the lighting and the greater wattage employed in the chancel, the altar and reredos, and especially the rood cross, are more intensely illuminated than the body of the church. The lighting, as it should do, helps to focus the attention of the congregation upon these three predominantly significant features. This again is simply a night-time reproduction of the daylight effect aimed at by the architect.

The photographs illustrating this description were taken at night solely by the light of the Mazda installation, and have not been retouched in any way. Mr. Shenton, engineer of the Rugby Urban District Council Electricity Supply, must be accorded much of the credit for this installation. The wiring, which is on the surface, is carried out on the Henley Wiring System, with twin lead-covered cables, painted to match their surroundings. This system, owing to the small section and flexibility of the wires, is very suitable for such an installation as this. The wiring in St. Marie's Church is practically invisible. Control of all points is centralized in a distribution-box fixed in the vestry. The whole of the work was carried out by Mr. Shenton's department, under his personal direction.

Mirolux trough reflectors and Mazda lamps are manufactured by The British Thomson-Houston Company, Ltd., of Rugby and 77 Upper Thames Street, London, E.C.4, to whom requests for further information on the subject should be addressed.

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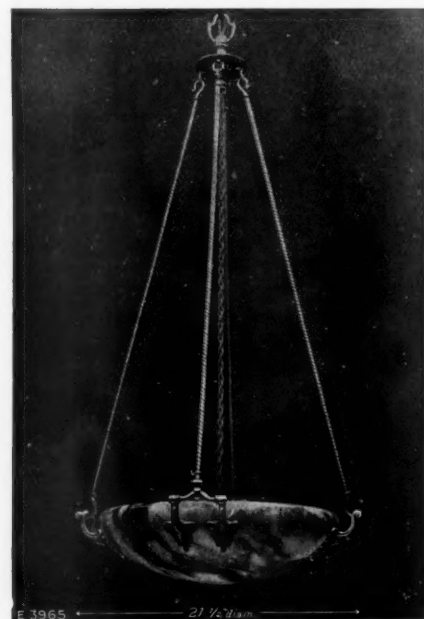
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Publication.

The Print Collector's Quarterly.

Numbers one and two of a new volume of "The Print Collector's Quarterly," which is the first volume to be published in England after the transfer of the magazine from America, have come to hand. One can imagine these little volumes, published at 5s., becoming, in a score of years, worth their weight in gold. They contain valuable information, so far as we are aware nowhere else obtainable, and many excellent half-tone reproductions of etchings and prints.

The editors—Mr. Campbell Dodgson in England, and Mr. Fitzroy Carrington in America—propose to cover, in future issues of the magazine, a wide range, dealing with both old and modern work, and with all forms of etching, engraving, lithography, wood engraving, etc., by all the recognized masters of these different mediums, including English, American, and Continental artists.

Of especial interest, in view of the fact that on 23 November this year we celebrate the centenary of the birth of Meryon, are the reproductions of many of his plates, with a careful description of the state of each plate by Mr. Harold J. L. Wright. Mr. Wright remarks, in a short prefatory note, now that the Macegeorge collection of Meryon etchings and drawings has been broken up and dispersed, the British Museum's collection must be considered one of the most complete in the world, though not necessarily the most complete. It contains, roughly,

including the various states of the same plates, two hundred proofs in all.

Mr. Wright's descriptions of the state of each Meryon plate illustrate convincingly the alternating periods of madness and sanity to which the artist was subject. Thus, in "Le Pont-au-Change," the moon and ravens were introduced in one of the later states; and so, too, in "Le Ministère de la Marine," the weird and curious figures flying and galloping through the air do not appear in every state.

The etchings and lithographs of Mr. George Clausen, R.A., are also dealt with. Mr. Frank Gibson, who writes the note accompanying the catalogue of etchings, remarks that Mr. Clausen is chiefly known to the general public as a painter of pastorals or an occasional portrait, but very few know him as an etcher or as a lithographer, yet he has etched thirty plates and has drawn a dozen or more lithographs, most of which have the good qualities of his painting and show his sense of design, power of draughtsmanship, and grasp of character. Readers of THE ARCHITECTURAL REVIEW will remember the fine decorative work by Mr. Clausen at High Royd, Yorkshire, which we illustrated earlier in the year, and which revealed his mastery in a department of art into which he received early initiation.

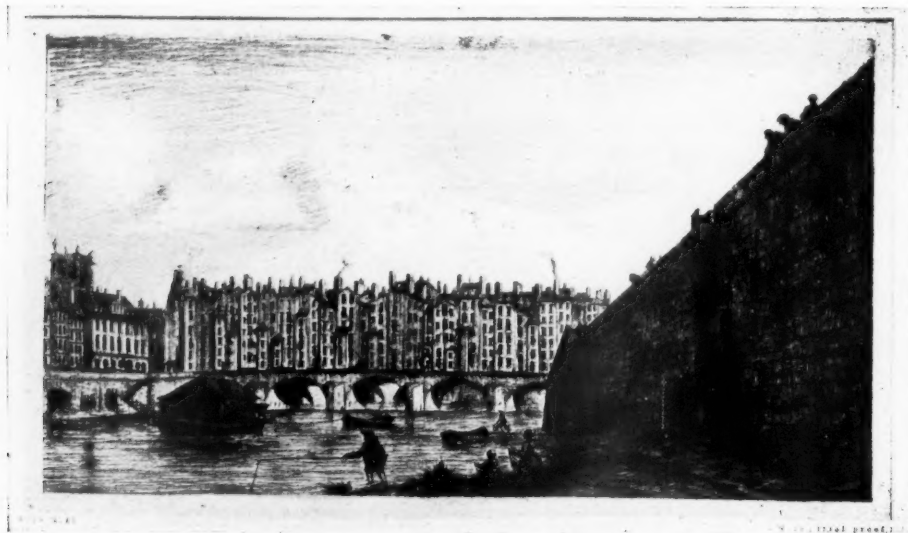
By kind permission we are enabled to give some of the Meryon illustrations in the following pages.



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RUE DES TOILES À BOURGES.



LE PONT-AU-CHANGE VERS 1784.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

British Empire Exhibition.

It is announced that at the British Empire Exhibition to be held at Wembley Park, Middlesex, from April to October 1923, housing and sanitation will be given special prominence. Mr. John W. Simpson, P.P.R.I.B.A., and Mr. Maxwell Ayrton, F.R.I.B.A., have been appointed architects to the exhibition.

A Bust for the V. and A. Museum.

The trustees of the Victoria and Albert Museum bought for 1,460 guineas, at the recent sale of the Marquis of Anglesey's property at Beaudesert, a marble bust of the Charles I period. It is believed to be that of a Mr. Baker, who acted as courier to the King, and who conveyed to Rome the Vandyck portrait of His Majesty for Bernini to model a bust from it.

Fourteenth-Century Statues.

A most important artistic discovery is reported from Verona, where during the removal of a large column sustaining a big crib were found seven stone chromatic statues believed to have been constructed at the end of the fourteenth century and representing Our Lord lying in the sepulchre, with the Holy Virgin and Saints Joseph of Arimathea and Nicodemus. All seven statues were found in a perfect state of preservation, except one, which is armless.

A Weakness of Equestrian Statues.

Captain G. S. C. Swinton, of the London County Council, is playing the part of "sore saint" towards sculptors. In a letter to the press he criticizes with impartial causticity the recently unveiled equestrian statue of Lord Wolseley on the Horse Guards Parade, and that of King Edward in Waterloo Place. These statues are, of course, anatomically correct in their proportions, but their defect is that the sculptor makes no allowance for optical illusion. "Viewed from the distance at which the face becomes recognizable, Lord Wolseley is fore-

shortened until he is too much hat and boots, and King Edward is the same." Captain Swinton thinks that surely some licence in added length of limb is permissible to meet the point of view of the man on the pavement.

Seventeenth-Century Gates for America.

The early seventeenth-century Carshalton gates, which have been taken down for transmission to America, where they will do credit to England as a fine specimen of British craftsmanship, have a rather strange history. They were designed for a mansion that was never built. For many years, says Mr. J. Starkie Gardner (a member of the firm entrusted with the removal of the gates), they stood in splendid isolation, no house being near them. They have massive four-sided piers of wrought-iron, capped with crown-like finials of openwork; the gates themselves being capped with pyramids of scroll-and-leaf work. Flanking the ironwork were massive piers 17 ft. high, of Portland stone, on which were remarkably fine heroic-size figures in lead of Artemis and Actæon respectively.

Sherborne Abbey Restoration.

Into the numerous pros and cons regarding the vexed question of restoring the Lady Chapel of Sherborne Abbey it is inexpedient to enter here, but a rather striking moral may be quite impartially deduced from the situation. Briefly it is this: That, legally, the building is the property of a private gentleman, who, short of arson or the use of dangerous explosives, can do exactly what he likes with it. Major Wingfield Digby, D.S.O., the owner, will undoubtedly do what he and his friendly advisers believe to be right in a moral sense. But what if the building had been owned by some person of less refined susceptibilities? He might have pulled it down to have a garage. Clearly the case emphasizes very strongly the necessity for the larger powers that are advocated in drafting the new Act for the preservation of ancient monuments. Compared with this vital point, the controversy that has raged round the intentions of the architect for the restoration, Mr. W. D. Caroe, is of minor importance.



"HERCULES."

Illustrating the Crushing Test.

Drawn by O. Cunningham.

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THE ARCHITECTURAL REVIEW.



LE MINISTÈRE DE LA MARINE.

London County Hall.

Few casual observers, writes a contributor to "The Architects' Journal," can form an adequate idea of the immense size of the London County Hall, which is now rapidly nearing completion. How many realize, for instance, that the interior contains about seven miles of corridors? A chimney stack serving the central heating apparatus measures 135 ft. from base to summit, and is built of ivory-white glazed bricks, with a lining of firebricks. About two millions of glazed bricks have been used in the interior of the hall.

Sir L. Alma-Tadema's House.

It is pleasant to think that the house on which Sir Alma-Tadema lavished so much money has fallen into sympathetic hands, and that the famous Dutch Room will remain intact, while the art treasures which the artist was at so much pains to collect will not be ruthlessly scattered. It is stated that "a prominent collector," whose name has not been revealed, has "bought all the fixtures essential to the maintenance of the atmosphere of this treasure-house." It is by no means necessary to fall in love with Sir L. Alma-Tadema's taste to be nevertheless glad that it has not been callously brought to naught.

St. Stephen's, Walbrook, Endangered.

Many are the buildings that have been affected by the abnormal weather. Those built upon clay have suffered greatly in their foundations, and there has been consequently an epidemic of underpinning. Roofs also have suffered from the prolongation of the fervent heat, notably the dome of Wren's beautiful church of St. Stephen, Walbrook, where the lead has "crept" and fallen to the extent of 18 in. and more. It was apprehended that the first shower after the protracted drought would have brought down the interior enrichments of the dome, which was therefore swathed in tarpaulin to keep out the water.

The Lead-Paint Question.

It will be remembered that in 1911 a committee appointed to inquire into the subject of lead-paint poisoning recommended the prohibition of the manufacture, sale, and use of white lead. A fresh Departmental Committee that has just been appointed includes, *mirabile dictu*, a representative of architectural interests, Mr. Alan Munby, F.R.I.B.A., who, it will be remembered, is the author of a standard work on "The Chemistry of Building Materials," and whose dual training in physical science and in architecture should render him an invaluable member of the committee, which may be confidently expected to determine whether white lead really deserves the bad character that attached to it until the superior turpitude of turpentine was strongly alleged.

Kenwood and Hampstead Heath.

Sir Sidney Colvin had, in "The Times" of 1 September, the most convincing, or at least the most eloquent, of all the many appeals for the preservation of Kenwood. His argument certainly has breadth, for he writes: "To add this tract of ancient woodland (for of such the property in great part consists) to the area of Hampstead Heath would be the finest possible increment, not only to the acreage, but to the interest and recreative charm of the most important of London's playgrounds. The fact of this piece of park and woodland existing there intact has been a vital feature in the scene," and if it were broken up and converted into a new tract of villa residences, the essential character of the whole ground north-eastward of the present heath and towards Highgate would be lost. Sir Sidney combines a noble public spirit with a spatial town-planning mind.



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"Waterloo Place." From an original by Francis Dodd.

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THE ARCHITECTURAL REVIEW.

Pictures in St. Paul's.

Romanelli's picture, "The Dead Christ," has been generously presented by the Duke of Bedford to the Dean and Chapter of St. Paul's Cathedral. It is to be placed beneath the window at the eastern end of the south choir aisle. Watts's "Time, Death, Judgment," and Holman Hunt's "Light of the World" have already proved to demonstration the value of warm colour in an interior that Wren never intended to leave bleak and unadorned, and a Renaissance church without pictures defies Italian precedent.

A Millais Portrait for the Public.

The attractive portrait by Everett Millais of his friend Mrs. Louise Jopling (Mrs. Jopling-Rowe), painted in 1879, has been presented to the National Gallery by Mr. Lindsey Jopling, and is now hung in Room XXII. This portrait, which was first exhibited in 1880, is described by Mr. M. H. Spielmann as a "portrait of great power, strong in character, perfect in resemblance, masterly in colour and arrangement, as well as in flesh-painting and drawing." Mrs. Jopling-Rowe, herself an eminent portrait painter, is a niece of Mark Lemon, the famous editor of "Punch" who played Falstaff without padding.

Art Gifts to Paris.

Not all Americans are Chauvinists. Mr. and Mrs. Edward Tuck, American residents in Paris, have decided to give their private art collection to the City of Paris. The collection, which will not be handed over until the death of Mr. and Mrs. Tuck, or the expiration of their lease in 1931, is of great value, comprising Aubusson, Beauvais, and Brussels tapestries, paintings by Boucher and Watteau, and antique furniture.

These will eventually be installed in the Petit Palais of the Champs Elysées. Mr. and Mrs. Tuck are also giving a million francs for the installation and maintenance of the collection.

English Pictures for America.

It was once the fashion to begrudge America the acquisition of English pictures, but there has been no outcry against Mr. George H. McFadden's bequest of his collection of English paintings to the projected Public Art Museum of Philadelphia, or, alternatively, to the Metropolitan Museum of Art of New York. Art-lovers have risen superior to such paltry complaints, and when occasion arises are always disposed to congratulate our American friends on their good taste and good fortune. That is surely the right cosmopolitan spirit in which to regard such occurrences. Any envy we may happen to feel is nowadays always devoid of bitterness.

Burdett-Coutts Pictures for the Nation.

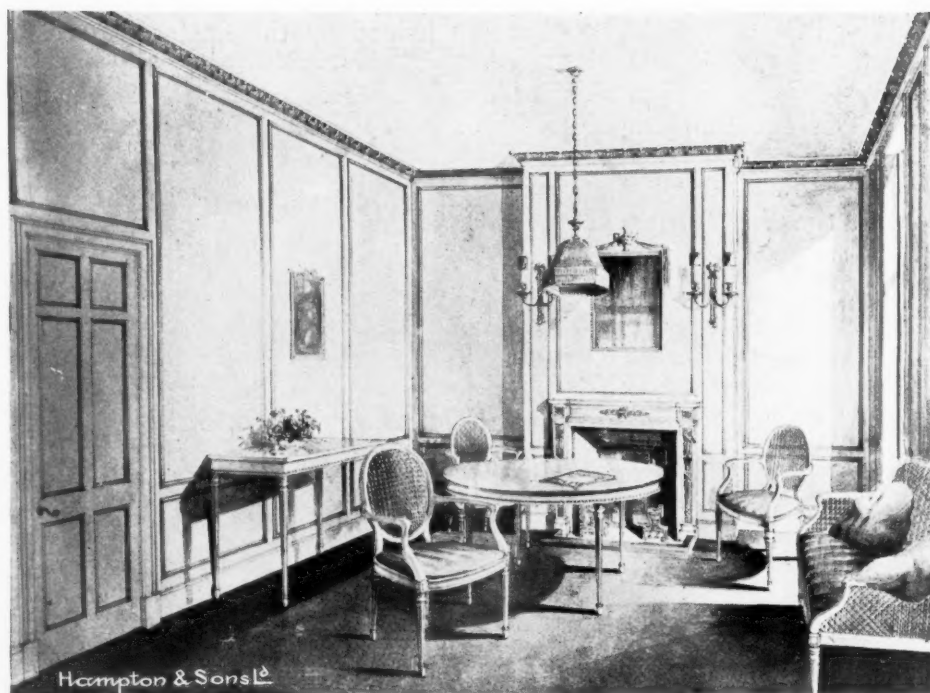
Among the specific bequests in the will of the late Mr. Burdett-Coutts, M.P., are the following: To the National Gallery, or if they will not accept them then to the National Portrait Gallery, the two large miniatures of Sir Francis Burdett and the Baroness Burdett-Coutts by Sir W. Ross. To the National Portrait Gallery, the large picture of the three daughters of Thomas Coutts by Angelica Kaufmann, and the large portrait of the Duchess of St. Albans which always hung in the great drawing-room at Stratton Street, by Beechey. To the City of London, the portrait of the Baroness Burdett-Coutts by Swinton. To the City of Edinburgh, the portrait of John Coutts by Ramsay, the portrait of the Baroness Burdett-Coutts by Jacobs, and the portrait of Thomas Coutts and Mrs. Coutts (afterwards the Duchess of St. Albans) by Beechey.

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Dr. Addison on Housing.

Dr. Addison being now a sort of free-lance publicist, his article which is accorded the place of honour in the September issue of the "Nineteenth Century" may be accredited with more candour and sincerity than it is wise to attribute to the guarded utterances of mere politicians. Bound or free, Dr. Addison has been always commendably frank with respect to housing; but now he speaks without the reservations naturally imposed on a Cabinet Minister. He speaks, indeed, chiefly as a hygienist and medical man, and his article is therefore immensely more valuable than the polemic that was perhaps expected from him. His main point is that, unless some consistent policy of housing be steadily pursued over a series of years, we shall be compelled to pour out millions a year on tuberculosis and other effects of bad housing. As a result of the Government's change of policy, he declares, the whole machinery built up by the State must fall to pieces.

The Late Mr. G. S. Aitken.

Mr. George Shaw Aitken, who has died at the age of eighty-four, was the founder and first president of the Edinburgh Architectural Association, which celebrated its jubilee in 1908. Born in London of Scottish parents, he went in early youth to Edinburgh, and was there articled to Messrs. Piddie and Kinnear. Serving successively with Mr. Charles Wilson of Glasgow, Messrs. Lockwood and Marvan of Bradford, and Mr. Alfred Waterhouse in Manchester, Mr. Aitken in 1860 helped Mr. Alfred Darbyshire and Mr. R. K. Freeman to found the Manchester Society of Architects, of which he was elected the first president. It was the forerunner of the present Manches-

ter Society of Architects. In 1873 he began to practise in Dundee, in partnership with Mr. James Maclaren, but he afterwards carried on alone, designing Ryehill and Queen Street churches and several mansions, and he was one of the ten architects selected by Barry to take part in the final competition for Glasgow Municipal Buildings. He did much writing and lecturing, and in 1890 was appointed lecturer on architecture in the Heriot-Watt College. He was an accomplished artist in water-colours.

The Sales of Great Estates.

Although the sales of great estates have become so numerous as to excite but little comment, the names of many that are changing owners and are in too many instances being broken up excite keen regrets at the severance of time-honoured associations. To quote a few outstanding instances: It is impossible to read without a pang of the sale of outlying portions of the Penshurst Place estate of Lord de l'Isle and Dudley; or of Lord Ashcombe's Churt estate of more than two thousand acres, near Hindhead; or of portions (some four thousand acres) of Viscount Hampden's estates in Hertfordshire and Cambridgeshire; or, again—and rather especially—of the sale to a race-horse owner of Lord Willoughby de Broke's estate of Compton Verney, which shall end a dismal list that could be greatly extended. Compton Verney, of course, includes, on the estate of more than five thousand acres, the mansion built by Robert Adam, and the grounds laid out by the landscape gardener of the happy nickname—"Capability" Brown—who was so called, so the legend runs, because of his invariable formula that any estate about which he was consulted had "great capabilities."

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Chronicle and Comment.

Salient Features of the Month's Architectural News.

The Oude Kerk, Delft.

It is saddening to hear that the Oude Kerk at Delft has suffered serious damage by fire. The date assigned to the building in the English accounts of the fire is "some time after 1250," but the appearance of the spire suggests a very much later date. It is inside this church that the tomb of the great Admiral van Tromp is to be found.

Saxon Foundations Unearthed at Canterbury.

In preparing a site for the Kent County War Memorial, within the precincts of the cathedral, the excavators have unearthed some interesting early foundations. It is believed that they are those of the Saxon church of St. Mary Quenin-gate. A mediæval charter possessed by the Dean and Chapter is said to support this theory.

Aubusson Tapestries and Some Pictures.

"Red Rice," Andover, having been sold, some decorative items from Lord Grantley's mansion were put up to auction. There are six panels of Aubusson tapestry, with the story of the Prodigal Son, and a set of carved and gilt chairs in Aubusson tapestry. The pictures are mostly of the Lely and Kneller Schools, and include three works of Sir William Beechey.

Municipal Constructive Activity.

Stirred to action by the need to provide work for the unemployed, several councils and corporations are putting in hand extensive works. Bristol City Council is expending £171,589; Leeds, £588,000, mainly on road-making and extension; Croydon, £12,000; Portsmouth, £80,000. Wands-worth has prepared schemes involving the expenditure of £70,000, which includes the laying-out of a thirty-one acre recreation ground on the Watney estate at Southfields.

New Window for Westminster Abbey.

The design for the two-light window to be erected in Westminster Abbey to the memory of the officers and men of the Queen's Westminsters was the conception of Mr. G. P. Hutchinson, of Messrs. James Powell and Sons, Whitefriars Glass Works, where the window will be made; and the coloured sketch for the work was executed by Mr. J. W. Brown, who first started work at Whitefriars more than forty years ago.

The Law of Property Bill.

At the meeting of the Law Society at Scarborough, Sir Claud Schuster, permanent secretary to the Lord Chancellor, referred to the Law of Property Bill, which he said was largely the child of the Law Society itself. He described its proposals as a sacrifice on the part of solicitors generally for the good of the public and their clients. Prominent members of the

Society had devoted to the Bill much gratuitous labour for three years, and the Lord Chancellor had done his utmost to get it passed into law, but pressure on Parliamentary time had up to the present upset the attempt. If now it was to succeed, Sir Claud declared, that result could be achieved only because members of the Society were prepared to labour in its interests and to impress upon their members of Parliament that it was a measure designed to improve the machinery for the transfer of land, cheapening and facilitating it, and proving that lawyers were able and willing to sacrifice their interests for the benefit of the public at large. Surely Sir Claud protests over-much about the heroic self-sacrifice of the lawyers; a cynical public will not believe in it, but will yet not be particular to inquire into the sources of this boon, provided it gets rid of the vexatious legal difficulties that, besetting the sale and purchase of land, very injuriously interfere with building enterprise.

The Fire at the Printemps.

A very thorough fire at the new Grands Magasins du Printemps, Paris, is said to have involved a monetary loss equivalent to more than two millions sterling, of which only £740,000 was covered by insurance. The Printemps comprised two main blocks, the older of which was founded in 1865, but was totally destroyed by fire in March 1881, and rebuilt in the following year. Work on the extension was begun in 1910, but was suspended during the war, and was hardly completed before the recent calamitous outbreak. One life was lost, that of a man of seventy, and the Prefect of Police has appointed a commission of inquiry to examine conditions in other great shops, with a view to reducing risk of fire.

Foreign Roofing Tiles.

It is stated by the secretary of the London Association of Slate Merchants, Master Slaters, and Tilers, that on many housing schemes the houses are being roofed with tiles from Holland, Belgium, Denmark, France, and elsewhere. More than sixty housing schemes have been thus supplied, with the sanction of Government officials, the reason alleged for this preference being the lower initial cost of the foreign article, although we should have thought that the sometime scarcity of English tiles, and the difficulty of ascertaining where they could be bought, had considerable influence on the choice, English tile manufacturers being notorious for their chronic neglect of the customary means of publicity.

British Museum Acquisitions.

The annual Blue Book concerning the British Museum describes some interesting acquisitions to the Department of Prints and Drawings, the Department of British and Mediæval Antiquities, the Department of Greek and Roman Antiquities, as well as other departments in which this Review is less directly interested. Lord Rosebery has presented an album of drawings by a North Italian artist, and formerly attributed to Mantegna. Another addition is a very early portrait of

THE ARCHITECTURAL REVIEW.

Yoritomo, the first Shogun of Japan. Mr. G. Eumorfopoulos, a frequent and munificent benefactor of the Museum, has now given it (to commemorate the completion of forty years' service by Sir Hercules Read) a rare and beautiful example of Chün stoneware, of which the existing examples are very few in number. The total number of visitors to the Museum in 1920 was 851,483.

Coventry's Old Palace Yard.

The Bishop of Coventry is raising funds for the purchase of Old Palace Yard for adaptation to church uses. It is said that portions of the old buildings are of the fourteenth century, but the chief building is an excellent example of the domestic work of the seventeenth century. The bishop suggests that the rooms, some of which were visited by Queen Elizabeth and by James II, would be very suitable for use as a diocesan record office, registry, audience chamber, and so on, the See being greatly in need of such accommodation.

Burdett-Coutts Art and Literature Treasury.

No. 1 Stratton Street, Piccadilly, which was part of the property inherited by Mr. Seabury Ashmead-Bartlett, was a treasure-house of pictures, china, and books, and contained many objects of great rarity. There were First Folio Shakespeares, the famous Felton portrait, and the Lumley and Zuccherro portraits; and the rich collection of portraits included several Raeburns and eight by Reynolds, while there were also Hoppners, Romneys, Hogarths, a Poussin, and a Greuze. There was also chinaware of Sèvres, of Derby, of Worcester, and of Chelsea.

The Housing Subsidy.

The only subsidy to which the Government now stands committed is that of nine millions sterling to meet the grants for about forty thousand houses for which plans had been received by the Ministry before the cessation of State assistance on 26 August last. There is, however, still outstanding a subsidy to local authorities, and to housing and public-utility societies, and the liability on this account does not expire until next July; but no fresh contracts will be accepted by the Ministry of Health except for very special reasons.

Exhibition of Swiss Old Masters.

A very important exhibition of pictures and sculptures has been opened at the Zürcher Kunsthaus. It illustrates the development of art in Switzerland from the beginning of the fifteenth century to the time of Hans Holbein and his school. The examples, which have been lent by a large number of Swiss and foreign museums and by many private collectors, illustrate very strikingly "the special character of an Alemannic school, combining the influences of France, Burgundy, Alsace, Germany, and Italy." A Swiss type of religious art—a very peculiar form—is strongly represented.

Church Organs.

That rather well-worn theme, the position of the church organ, is again receiving much attention in the Press. The correspondence arose out of a very interesting paper read by Sir Charles Nicholson, F.R.I.B.A., at the congress of the National Union of Organists' Associations. Sir Charles had observed that many mistakes would be prevented if a compe-

tent architect were consulted by the organ-builders. Mr. William Woodward, F.R.I.B.A., comments that many blunders and much disappointment would be avoided if the organist and choirmaster were consulted before the position of the organ was determined by the architect. Visiting the beautiful Lady Chapel of the new Liverpool Cathedral, he regretted the relative positions of organ and choristers—the organ at the west end, the choristers at the east end. He holds that the organ should be near the choir, and he writes: "I do not know a better position for the organ . . . than that opening south and west at the east end. The architect can make the organ front in this position a beautiful feature of his design." Mr. F. M. Radcliffe, chairman of the Liverpool Cathedral Committee, traverses Mr. Woodward's observation on the position of the organ in the Lady Chapel there. Whether the position of the organ be right or wrong, he says, it at least had the sanction of expert musical opinion, for the late Dr. Peace recommended that position, his arguments for it being usefully summarized thus: "The length of your cathedral is so vast that your organ, if you have only one, must be near the choir. Congregational singing will suffer in consequence, but not otherwise could you perform the anthems and elaborate settings usual in cathedrals. But, in the Lady Chapel, your organ will be best at the west end. That position gives the people a backing, keeps choir and congregation together, and encourages even a small congregation to join in hymns and psalms instead of regarding it as an impertinent interference with the talent at the east end. Your elaborate music will in a few years no doubt be chiefly, if not solely, in the cathedral itself, as is usual, instead of in the Lady Chapel." But, haply, circumstances alter cases—organ cases as well as others.

Obituary.

The month's obituary notices include the name of Mr. William Kneen, who for thirty-seven years had served as art-master at Westminster School, and whose work exhibited at the New English Art, the International Society, and elsewhere, for many seasons, had gained him a high reputation as an artist distinguished especially for what a critic has rather felicitously described as "tranquil power."—Another notable name is that of Mr. Frank Gatley Briggs, F.R.I.B.A., of the architectural firm of Briggs and Thornely, of Liverpool, formerly known as Briggs, Wolstenholme, and Thornely. His name is associated with many important buildings in Lancashire and elsewhere, particularly the head offices for Messrs. Elder, Dempster, at Liverpool, and the public halls at Blackburn. He was fifty-nine years old.

The British Empire Exhibition.

The Prince of Wales, as President of the General Committee for the British Empire Exhibition, is anxious that the preliminary work shall begin without delay, with the object of relieving the unemployed. To clear and prepare the site of 120 acres at Wembley Park several thousand men (mainly of the "unskilled" type) will be engaged, and it is estimated that the expenditure on the main contract will amount to a million and a half of money. Messrs. Simpson and Ayrton are the architects for the general scheme. It is characteristic of the times that a large sports ground and a football area to accommodate 125,000 spectators (with a special view to the playing there of "Cup Tie Finals") are to be provided. These sporting features will certainly not detract from the cardinal object of promoting trade, but will be as appetising as a piquant sauce to the joint.



"Waterloo Place." From an original by Francis Dodd.

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An Effect of Government Control.

Hammersmith Council Housing Committee has refused to pay the price demanded by the Ministry of Health for bricks. The Committee, it is stated, have in hand contracts for 551 houses, and provision was made for ordering, whenever possible, materials from a department of the Ministry of Health; but a firm of contractors, who require nearly seven million bricks, stated that they could buy in the open market Fletton bricks at ten shillings a thousand less than the price charged by the Ministry of Health. This statement was put before the Ministry, who are reported to have replied that the commitments of the Government for bricks must be considered before purchases in the open market. Ten shillings a thousand on seven million bricks! The statement seems incredible; but the Hammersmith Committee acted on it by objecting to pay the Government price and by threatening "to buy in the open market."

"The Old House" of Hereford.

An Elizabethan structure of rare interest has been spared to the public by the generosity of Lloyds Bank. For many years this venerable and handsome building, known as "The Old House," had been occupied as the Hereford branch of this banking firm, and on vacating the building they have, with highly commendable public spirit, handed it over as a free gift to the City of Hereford Corporation. Although Hereford is particularly rich in beautiful old buildings, there is not one that would be willingly spared, the quaint half-timbered "Old House" least of all. It must often have pleased the youthful gaze of Nell Gwynn and of David Garrick, both of whom were born in Hereford when the "Old House" had already qualified for that distinctive name.

The Lincoln Statue at Westminster.

Although the Lincoln statue in Parliament Square, Westminster, was unveiled by the Duke of Connaught on 28 July, after it had been formally presented by Mr. Elihu Root on behalf of the American people, and accepted on behalf of the British people by the Prime Minister, the bronze statue—a replica of that by Augustus St. Gaudens at Washington—had to be taken down from its temporary plaster pedestal, which was removed to make way for the permanent stonework. It was not until the first week in October that the statue was again exposed to the public gaze. One's first impression is confirmed that the chair of state which occupies so much space to so little purpose behind the President is a great mistake in the London statue, however effective a feature it may appear in the Washington version, where the statue has an impressive architectural setting, to which this detail seems not utterly extraneous.

The Smoke Nuisance.

In the "Glasgow Herald" of 26 September Mr. Ernest Newton, R.A., demands the abolition of the smoke nuisance. There is something paradoxical in the statement with which the article begins: "The Coal dispute has done more than anything to convince the public of the necessity of getting rid of the blight of coal smoke. For the first time in living memory town-dwellers have been able to enjoy blue sky and floods of sunshine, and to breathe clean, wholesome air." Professor Leonard Hill is quoted as saying: "It is a ridiculous and dangerous anachronism that we should persist in our dirty and wasteful methods, digging up coal, transferring it by rail, boat, and cart to a distance, burning it crudely and ignorantly,

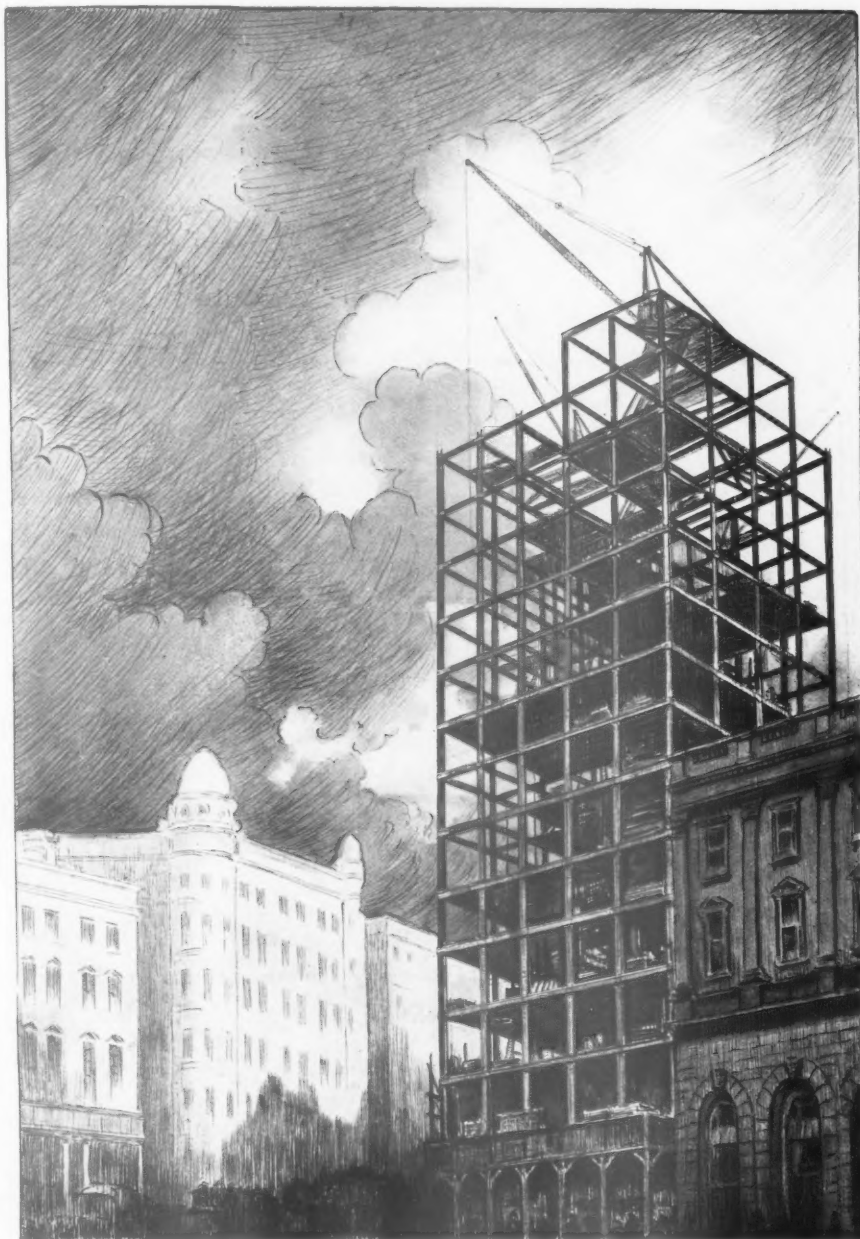
wasting 90-95 per cent. of its energy, blackening our cities with soot and ashes, and hiding the heavens with a ball of smoke." By this primitive procedure all the valuable by-products—dyes, drugs, explosives, motor-spirit, disinfectants, artificial manures, and other things essential to industry—are lost, and, as a committee of the Ministry of Health records, "we are satisfied that domestic smoke, which is produced by the burning of raw coal, causes serious danger to health and damage to property." Dr. Saleeby supports the hygienic view by stating that coal smoke is largely responsible for pneumonia and other respiratory diseases, and that London, "this disgracefully dark and dirty city," "is crammed with rickety, tuberculous, and stunted people"; while Mr. Newton himself, summarizing the evidence of many experts, many of whom he quotes in the article, writes: "It is proved on the highest authority that our present methods of burning raw coal—veritable black diamonds—are ruinously wasteful, that coal-smoke not only pollutes the air and causes immense damage to buildings, but greatly lowers vitality. It is as clearly proved, too, that this abominable and filthy nuisance is entirely preventable by the use of gas and coke for domestic purposes and for the many manufacturing processes for which they are suitable, and by proper scientific stoking where the use of solid fuel is essential." He pleads, therefore, that coal-smoke being a dangerous and quite unnecessary scourge, the time has come when it must be not merely abated, but abolished. He cites the example of Pittsburg, Mass., as showing how the nuisance can be tackled: "At a certain plant," he quotes from the handbook of Smoke Regulation, "there was obtained, after change to stoker-firing from hand-firing, as much power from nine boilers as had been secured from the full battery of seventeen boilers. Besides this advantage, the operators saved fuel and released more than twenty men from non-productive labour for employment in productive labour." We should emulate Pittsburg factory practice without delay, as well as substituting gas-fires for coal-fires in the dwelling, for "it is impossible to exaggerate the devastating damage caused to buildings by smoke and soot. Not only do stone and brick decay, but all colour and play of light and shade quickly disappear. In a manufacturing town especially, a new building, no matter how pleasantly designed, soon shares the fate of its neighbours and becomes a black, unlovely mass." Ugliness and unhealth are again in close association, almost as cause and effect. Immediate legislation is unlikely, but much can be done by substituting gas fires for coal grates, especially for cooking. The kitchen range is responsible for most of the smoke nuisance. Architects should not only have coalless houses themselves, but should do all in their power to influence their clients in this direction. Until we have an atmosphere free from smoke it is no good to think of schemes for beautifying our cities.

An Omission.

Messrs. H. H. Martyn & Co., Ltd., of Cheltenham, desire to express their regrets to Mr. George Walton, Licentiate R.I.B.A., for the omission of his name as the designer of the gates illustrated in their advertisement in the September issue of THE ARCHITECTURAL REVIEW.

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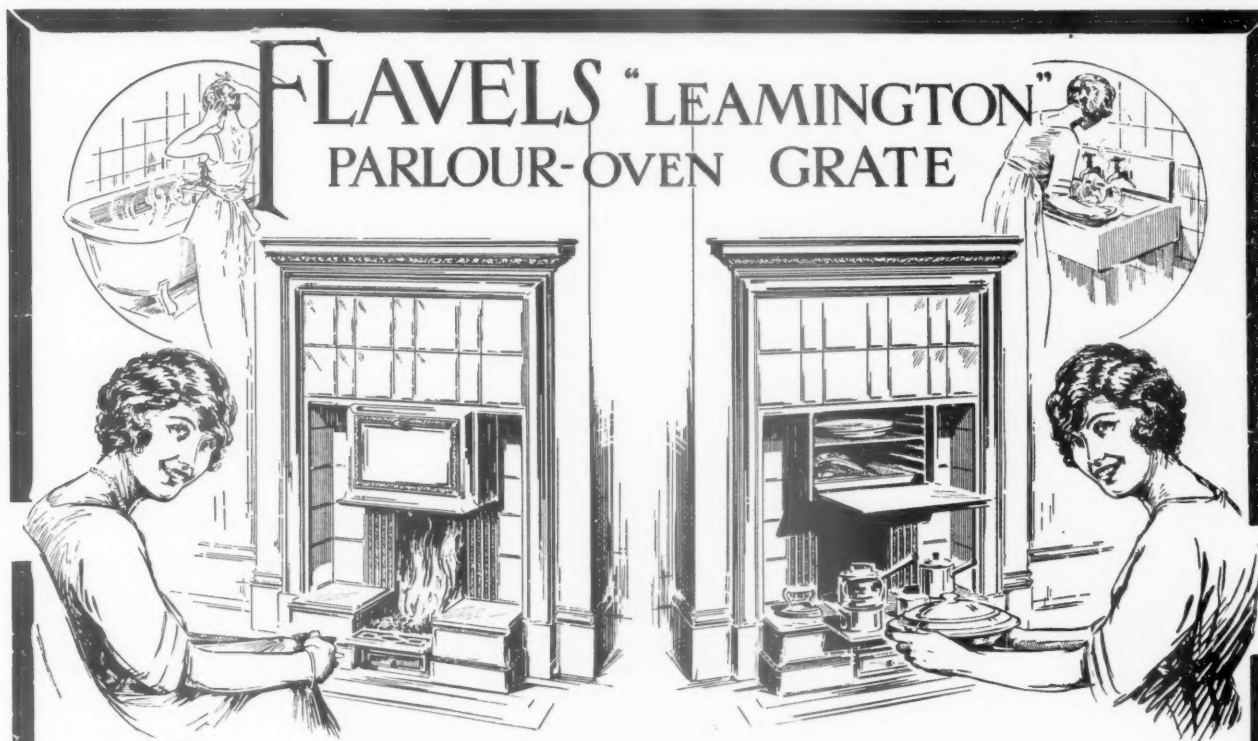
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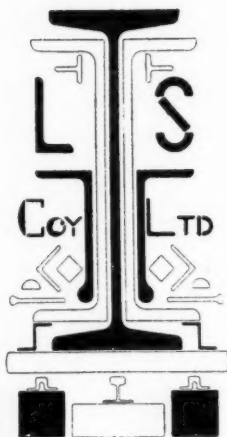
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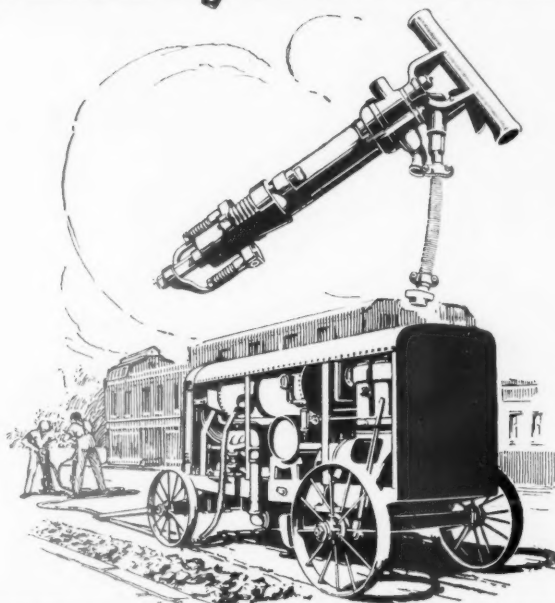
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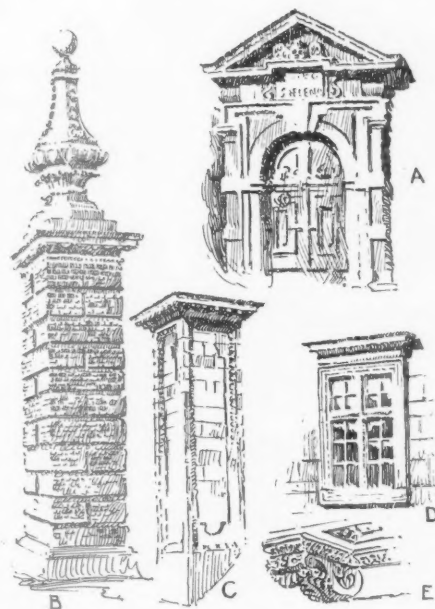
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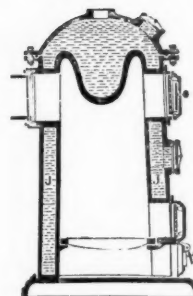
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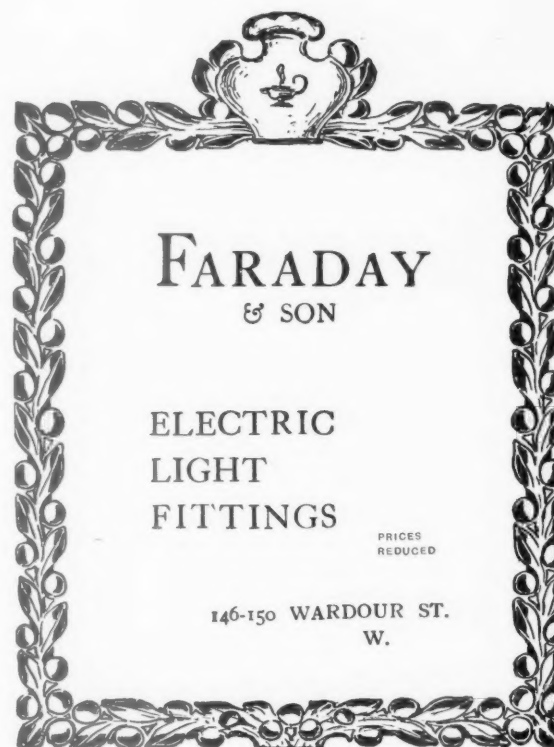
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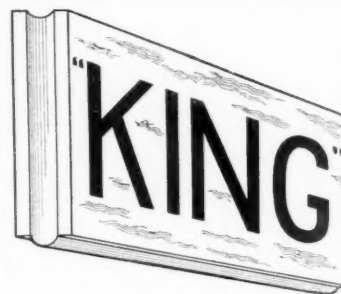
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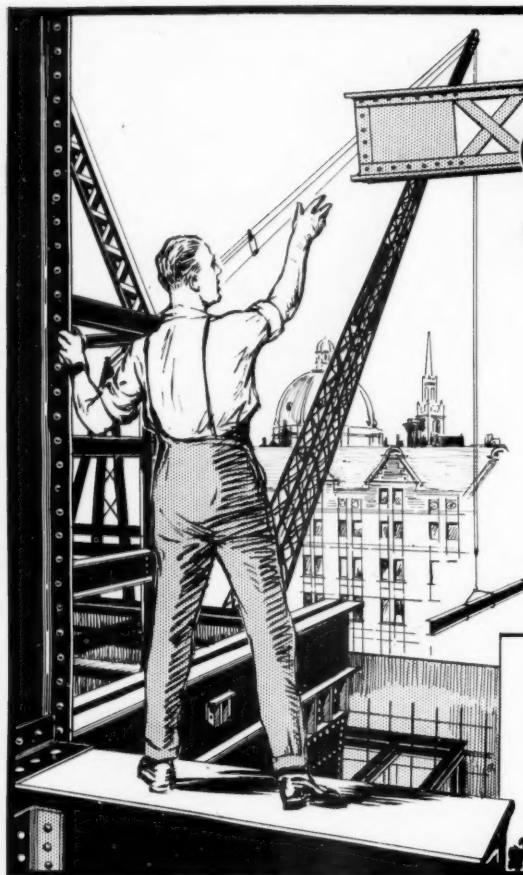
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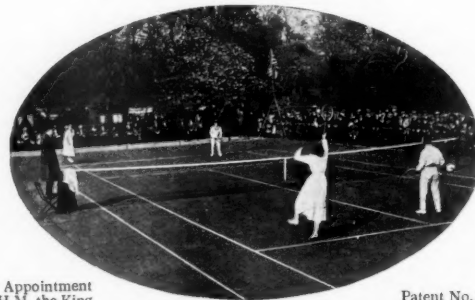
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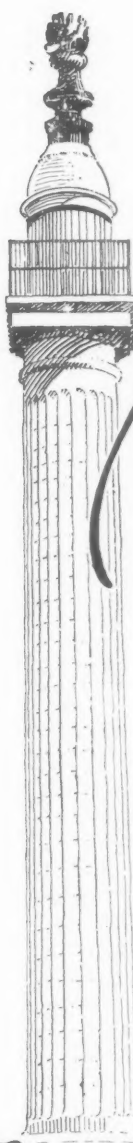
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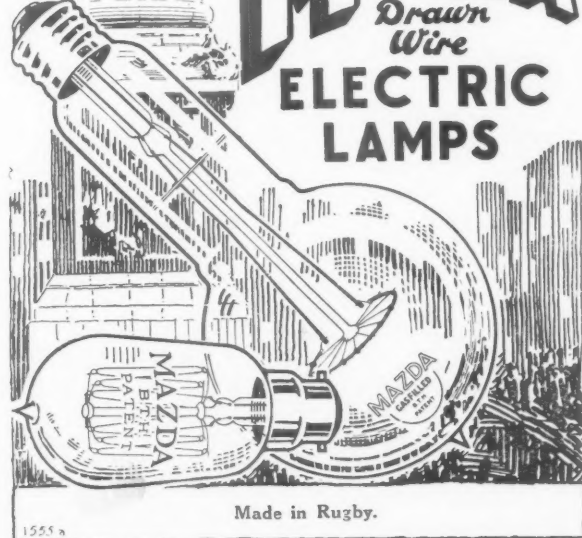
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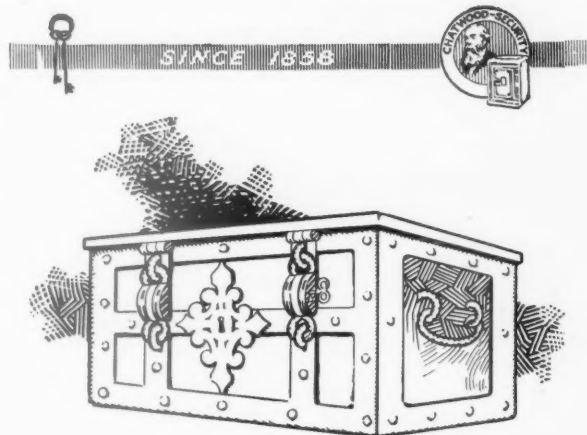
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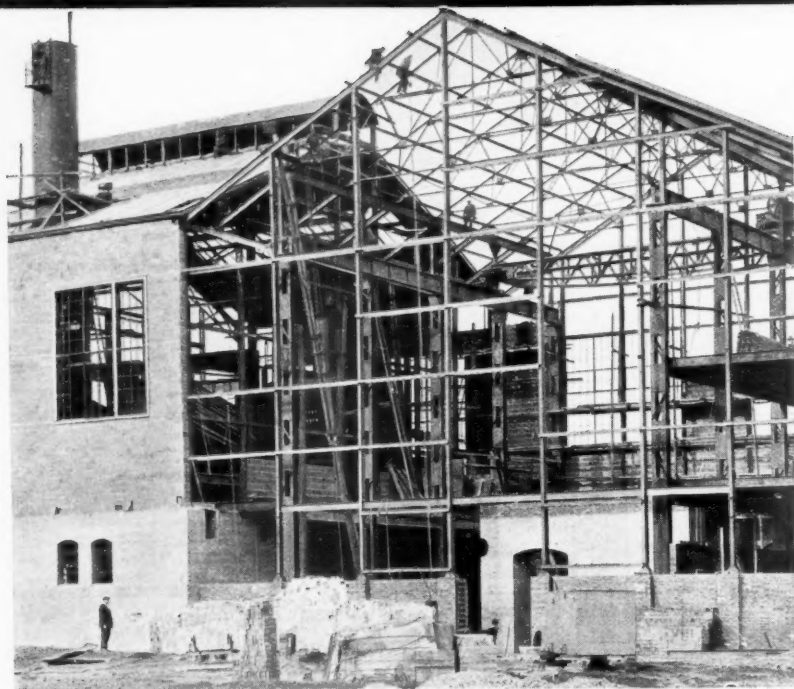
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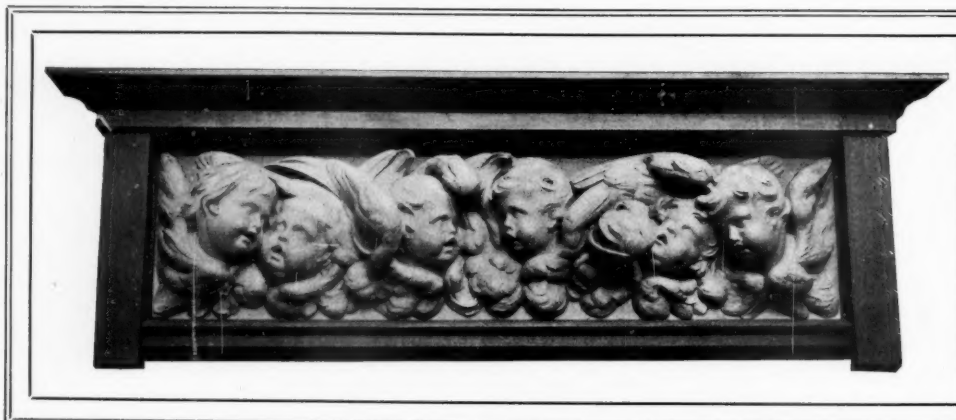
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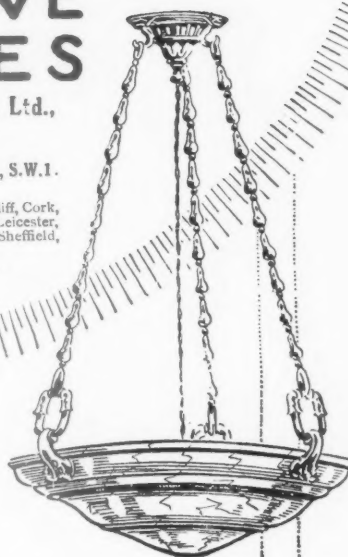
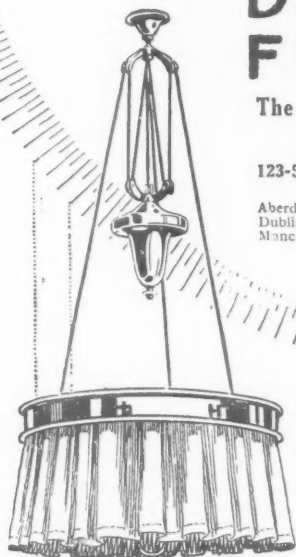
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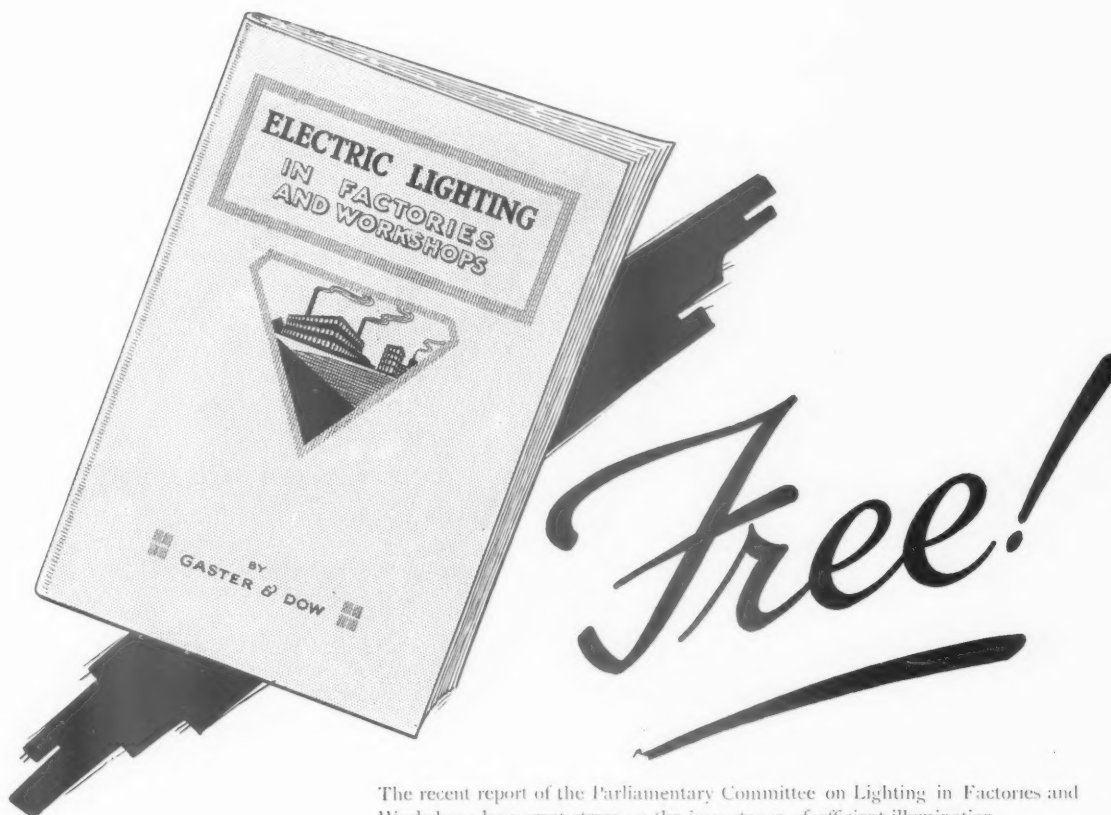
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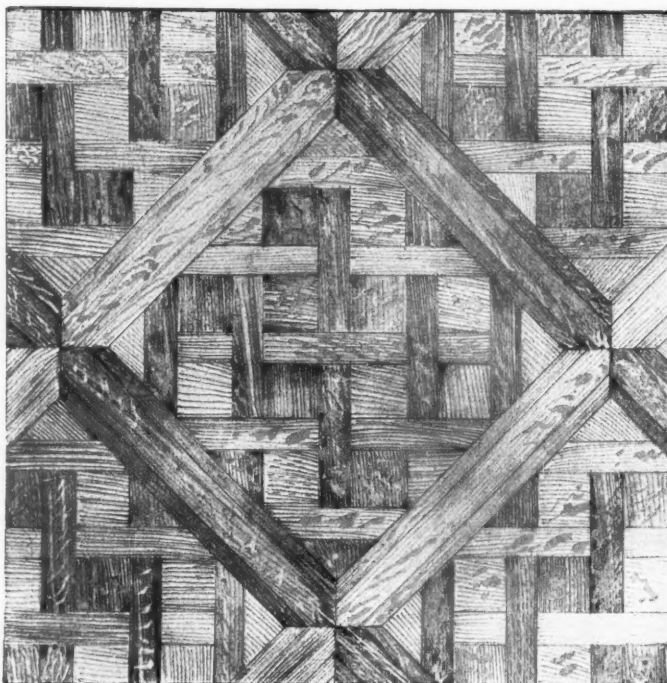
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THE ARCHITECTURAL REVIEW.

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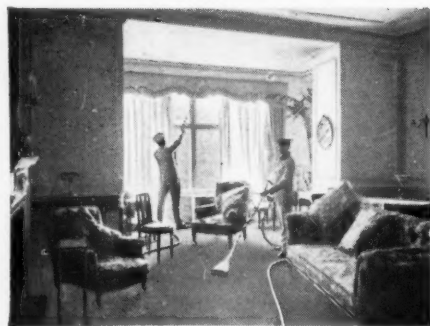
"The Art of Pencil Drawing."

There is a peculiar charm about the delicate technique of pencil drawing, which has become more popular of recent years than at any time during the nineteenth century. Although a great deal of masterly work was executed in this medium by such men as Constable, Turner, Ingres, and others of their

periods, yet it is curious that for many years so facile a medium of artistic expression was rarely used except for the execution of studies preliminary to painting. It has been left for more modern artists such as Muirhead Bone, F. L. Griggs, and the Pencil Society to revive the practice of pencil drawing, which at last has obtained adequate representation in our galleries and exhibitions of graphic arts. In view of this increasing popularity of pencil work, it is surprising that for so many years no comprehensive volume has been published which is devoted entirely to this branch of art. Such a book, "The Art of Pencil Drawing," will, however, be published this month by Messrs. B. T. Batsford, Ltd., under the authorship of Mr. Jasper Salwey, A.R.I.B.A., who has devoted years of study to the production of a thoroughly comprehensive volume. As well as providing a great deal of sound practical instruction, accompanied by a fine collection of pencil drawings by the older Masters, Mr. Salwey has had the co-operation of all the leading pencil artists of the day, which has resulted in an attractive volume of 122 representative drawings. The considerable literature that is growing up round these subjects will shortly receive an addition by Mr. Allen W. Seaby's "Drawing for Art Students and Illustrators," which will be issued immediately by Messrs. Batsford. Mr. Seaby is head of the University College, Reading, and his work lays great stress on the importance of faithfulness to the fundamental principles of the art, and the necessity for serious and thorough study. He deals with such subjects as the bias of fashion, edge study, drawing from memory, convention, related or grouped figures, etc., etc. The book is illustrated with seventy reproductions in sepia of drawings by Old Masters and modern artists.

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THE ARCHITECTURAL REVIEW.

Brief News Items.

Sir Edward Allen Brotherton, M.P., has given £20,000 to the University of Leeds for the development of bacteriological study and research.—At the History and Art Congress, which was opened at the Sorbonne on 27 September by M. Paul Léon, Director of Fine Arts, delegates from nearly thirty countries were represented.—On a visit to London, Mr. R. W. Bauhan, chief American architect of reconstruction work in France during the past six months, stated that about fifty students and a number of young architects from New York had been distributed among the three devastated areas of Soissons, Reims, and Verdun, their work consisting mainly of surveying and measuring.—In November will be celebrated the two-hundredth anniversary of the consecration of the church of St. Martin-in-the-Fields.—During the Dante celebrations a collection of Dante literature and a bust of Dante were presented to the Southwark Central Library by Mr. R. C. Jackson, to commemorate D. H. C. Barlow, who had delivered Dante lectures at University College, London.—Speaking at Whitfield's Tabernacle on 7 October, Dr. Addison, who seems determined to raise the fiery cross of a new housing campaign, severely censured the Government's failure to redeem its promises with regard to housing.—In traversing Dr. Addison's statements, Sir Charles Ruthen, Director-General of Housing, declared that more than 200,000 houses will be built under the Government scheme, that 80,000 are already completed, and that the present rate of building is 7,000 a month.—Woolwich Borough Council is considering a proposal to con-

struct a new Thames tunnel, with its southern entrance on Plumstead Marsh.—An appeal is being made for subscriptions towards the cost of repair and maintenance of William Hogarth's tomb in Chiswick Churchyard.—The sixtieth annual exhibition of the Glasgow Institute of Fine Arts was opened on 30 September by Lord Moray.—Most striking among the many estates offered for sale is that of North Berwick, on which is Tantallon Castle, immortalized by Scott in "Marmion."—On 6 October the Archbishop of Canterbury laid the foundation stone of Harrow School War Memorial, which will comprise a cross, a shrine for the names of the fallen, a columned and vaulted loggia, and three halls to be used as portrait-galleries and reception-rooms.—Sir Hamo Thornycroft, the sculptor, joins in condemning the training up Oxford college walls of the creeper Ampelopsis Veitchii, "for so firmly does it attach itself to the stonework, that any attempt to remove it pulls off also the surface of the soft Oxfordshire stone, which then crumbles away rapidly, and all architectural features vanish."—An influential committee, with the Archbishop of Canterbury as chairman, has been formed to review the scheme of building the Church House on the Dean's Yard and Tufton Street site at Westminster.—Specifications for the building of the North Shore Bridge, to span Sydney Harbour, are expected to reach London by the end of November.—The King and Queen opened the Great Hall of the Manchester Royal Exchange on 9 October. It will be recalled that Mr. Bradshaw Gass, of the firm of Bradshaw Gass and Hope, architects for the Exchange, won the Godwin Bursary and Medal in 1885, and is the winner of many other academic prizes, as well as of a large number of important architectural competitions.

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"What is Art?" Tolstoi thought that he knew, but it is significant that in his day it seemed necessary to ask the question. Naturally the answer he offered in the book to which he prefixed the question as a title was quite unsatisfactory, his book being a moralizing tract rather than a treatise on art; but it was not so much valued for what little light it shed on the subject as for the inquiry it raised among those who, until Tolstoi spoke, had never taken thought on the matter. Even though his book was in the main an ethical tractate, it convinced uninstructed multitudes that Art is a subject of general and vital interest, and not merely a fad of the few. More than that, the very question raised in the title served to correct the popular notion—prevalent in Britain at least—that Art was confined to drawing and sculpture, instead of being the underlying and vitalizing principle of whatsoever things are true in form, colour, and presentment—in literature, in eloquence, in the drama, and very specially in right and beautiful building.

Of the essential unity of Art the architect is so thoroughly convinced that he welcomes gladly any respectable work on any branch of it. Mr. Edmund J. Sullivan's book on "The Art of Illustration" will therefore make an irresistible appeal to him, not only because it contains a wealth of pictures representative of the best illustration-work of the best artists, from Holbein and Dürer to Aubrey Beardsley, Phil May, and A. B. Houghton, but because the author, himself an illustrator renowned for consummate mastery of his art, provides a series of comments and analyses that in effect form a *catalogue raisonné* of representative works of the great illustrators.

Lest the word "catalogue" should cast an undeserved slight on the author's style and method, it must be at once added that the arrangement is by no means that of a catalogue, but that of a book that is thoroughly organic in plan, and is of brilliantly literary execution, conveying the conviction that if he had not chosen to become a great draughtsman Mr. Sullivan could have become a great artist in words, for he has a very enviable deftness in capturing the elusive butterfly ideas that many pursue but few can catch. He always gives a reason (usually a very sound one) for opinions that are obviously based on intensive study, as well as acute perception, and that, whether we can agree with them or not, are always transparently honest and sincere; and most of the almost countless pictures in his book have been selected to illustrate some particular merit or defect in design or execution.

Incidentally, but not at all intrusively, he recalls many interesting personal reminiscences and anecdotes of illustrators and others whom he has met, notably Phil May, with whom he formed an intimate friendship that lasted from the time when May was six-and-twenty until his death. Phil's reckless generosity is patent in this allusion: "He had walked every day for a week from his studio in Holland Park Road to the 'Graphic' office, close to the Law Courts. 'What a saving in hansoms!' I said. 'Yes, but think of the crossing-sweepers,' he replied, and there was less than half a jest intended. I have no doubt," Mr. Sullivan comments, "that it cost him much more to walk than to drive. Of sympathy of this kind plenty can be found in his work."

The author's frequent epigrams, jests, anecdotes, do not obscure, but rather lend point to the extraordinarily rich fund

of art-criticism which is the main function of this extremely interesting book, with which there is but one really serious fault to be found. Among the many scores of representative pictures there is not a single specimen of Mr. Sullivan's own drawing, and this is an omission so disappointing as hardly to be forgiven. Modesty ceases to be commendable when it amounts to a disease.

"The Art of Illustration." By Edmund J. Sullivan. (*Universal Art Series, Edited by Frederick Marriott.*) London: Chapman and Hall, Ltd. Price 25s. net.

The London Topographical Society's Records.

The work of the London Topographical Society should be more widely known, especially among architects. The Society was founded for the publication of material illustrating the history and topography of the City and County of London from the earliest times to the present day. In pursuance of this object, it has issued a long and an extremely interesting series of maps and views of London, depicting the gradual changes which have occurred since the days of Queen Elizabeth. It has also issued no fewer than twelve volumes of Records, in which are incorporated papers by the leading London topographers. These yearly Records are illustrated by reproductions from rare plans and views, and by photographs of disappearing features of historical and topographical interest. There could scarcely be found a more valuable, and, to the lover of London, a more fascinating collection than has thus been brought together. From the year 1897, when the first Illustrated Record was published, to the present day, the London Topographical Society, under the patronage of H.M. the King, and the presidency of the Earl of Rosebery, has been engaged, like a doctor, in watching that illustrious patient, London; in, so to speak, feeling its pulse, recording the ups and downs of its archaeological temperature chart, and in doing its best to administer tonics where it seemed necessary. A glance at the contents of the first Annual Record, issued in 1900, and at Volume 12, the latest published, which came out last year, will give an idea of the aims and scope of the Society. In the former, Dr. Norman has a valuable paper on certain mediæval remains found at Blackfriars; Mr. Fairman Ordish (then the editor) writes on the Strand Improvement, an article illustrated by some exceedingly interesting pictures by Mr. J. P. Elmslie of features which are now but dimly remembered; while Dr. Wheatley and others contribute important addresses and notes on antiquarian subjects. In this last-published volume the same high standard is kept up. Mr. Kingsford continues his specially valuable and *documentés* notes on London's Mediæval Houses; Dr. Norman supplies the letterpress to a number of beautifully reproduced photographs of Disappearing London, taken by the late Mr. Walter Spiers; Mr. Bolton discourses on the recently reconstructed Stratford Place, and Mr. E. Beresford Chancellor has a paper on those rare and fascinating views of London street elevations which Tallis produced some eighty years ago. The splendid series of plans issued by the Society include Wyngaerder's views, Agas's great map, and plans by Visscher, Porter, Halfnagel, Norden, Kip, Hollar, Rocque, with a long etcetera which includes the remarkable Kensington Turnpike Trust plans, by Joseph Salwey, first published in 1811.

One can imagine no one interested in London neglecting to become a member of the London Topographical Society,

THE ARCHITECTURAL REVIEW.

which, for a subscription of one guinea, issues yearly either in Record or Plan form, frequently in both, such scarce and valuable documents on this interesting subject. The Secretary, Mr. H. G. Head, 40 Baker Street, will supply any information that may be required.

Fletcher's "History of Architecture."

The growing appreciation of art has undoubtedly led to a more popular study of architecture, not only for its æsthetic qualities, but also as providing an infallible insight into the lives, thoughts, and ideals of bygone eras. This revival of enthusiasm for a somewhat neglected subject is evident from

the amount of interest which is being taken in the lectures on architecture in connexion with the Four Years' Course on "The History of Art" organized by the London University. These lectures are being attended not only by students seeking the University Diploma in "The History of Art," but also by a wide circle of people in search of a deeper knowledge of a subject without which the education of no well-informed person is adequate. A large number of people will therefore welcome the announcement that Sir Banister Fletcher, F.R.I.B.A., who has so successfully delivered these lectures, has completed a sixth edition of his indispensable "History of Architecture on the Comparative Method." The volume is published by Messrs. B. T. Batsford, Ltd., of High Holborn.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

"The Architectural Review" Measured Drawings Competition.

The prize of Ten Guineas offered by the Proprietors of THE ARCHITECTURAL REVIEW for the best set of measured drawings has been awarded to Mr. L. Magnus Austin, Royal College of Art, South Kensington, for measured drawings of the Church of St. Mary Woolnoth, Lombard Street, E.C. Though the response to the competition was fairly good, the work submitted did not reach a sufficiently high standard to admit of publication in a magazine which is known, and has since its inception been known, for the high quality of its drawings and other illustrations.

A Disputed Old Master.

In America it would seem to be dangerous to give expert opinion on the genuineness of a work of art. In the States an action has been brought against a famous English connoisseur for expressing to a newspaper interviewer the opinion that "La Belle Ferronnière," which had been offered for sale to the Kansas City Art Institute, was not the original by Leonardo da Vinci. The owner claims half a million damages for the alleged consequent loss of the sale.

The Wolseley Building, Piccadilly.

The general contractors for the new building designed by Mr. Curtis Green for the Wolseley Motors, Ltd., Piccadilly, were Messrs. Holland and Hannen and Cubitts, Ltd., whilst sub-contracts were carried out by: steel construction, Messrs. Redpath Brown & Co.; fireproof floors, The Kleine Patent Fire-Resisting Flooring Syndicate, Ltd.; heating, ventilation, and vacuum cleaning, Messrs. J. Jeffreys & Co.; lifts, Messrs. Smith, Major and Stevens; stone carving, Mr. Laurence A. Turner; marble work, Messrs. Burke & Co.; electric lighting, Mr. F. Geere Howard; lacquer decoration, Mr. F. Geere Howard; wrought-iron grilles and bronze shop-fronts, The Birmingham Guild, Ltd.; staircase balustrades and bronze balustrades, bronze and wrought-iron grilles, Messrs. J. W. Singer & Sons, Ltd.; steel casements, Messrs. Henry Hope and Sons, Ltd.; bronze electric-light fittings, Messrs. Harcourts, Ltd.

Exhibition of Spanish Drawings.

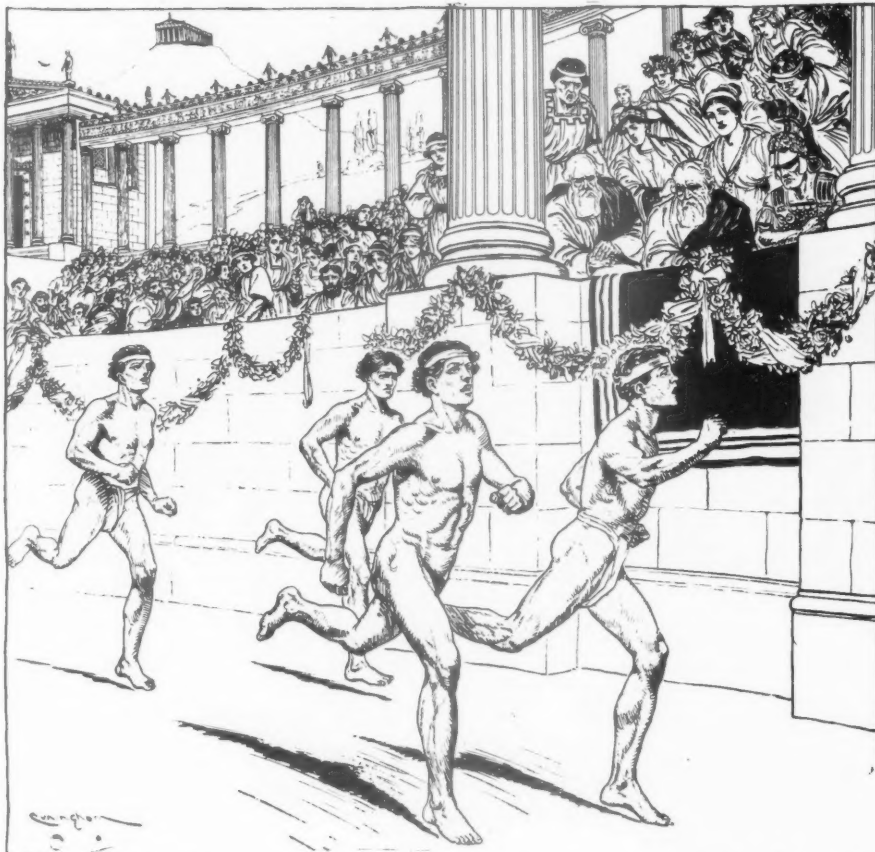
Mr. Hanslip Fletcher, an artist whose sketches of London and elsewhere are familiar to readers of THE ARCHITECTURAL REVIEW, is holding a one-man show of Drawings of Spain made by him during his travels there during the early part of the year. The exhibition, which is at the Walker Galleries, 118 New Bond Street, opens on 2 December, and remains open to 16 December.

Projected Road Improvements.

It was stated in the House of Commons (8 November) by Mr. Neal, Parliamentary Secretary to the Ministry of Transport, that the greater part of the money voted for roadwork for the relief of the unemployed would be spent in and about London. Schemes prepared included roads, twenty-one miles long, running out to Southend, and "a substantial number of improvements" on other roads in the metropolitan district were stated to be in contemplation. These works would be undertaken by the Government through contractors, but the local authorities would be responsible for the roads in the provinces.

The Architectural Association.

Mr. W. G. Newton's presidential address to the Architectural Association was delivered on 31 October, and took the character of a fraternal talk on "How to be a Student." He remarked on the danger in the habit of comparing school with school and student with student. He thought it sound to get away from environment at times, to look at the schools and ourselves from an external point of view. It is all-important to develop a conviction that an architect's career is worth while from the point of view of public service. Ours are not merely works of necessity. So far as we can, we are learning to produce all the time and every time buildings that are fit for their purposes and fair to look on. The architectural student should be a full man, touching life at many points. He should not merely develop his powers of design, with all that that implies in study and knowledge, but should read deeply and widely, make himself familiar with the thought and the history of other times, develop a simple and forcible style of expressing himself in writing and in speech, using the short word and the simple phrase. He should visit ancient buildings rather than be content to read about them; but before visiting them he should read all he can about them. "And spend a



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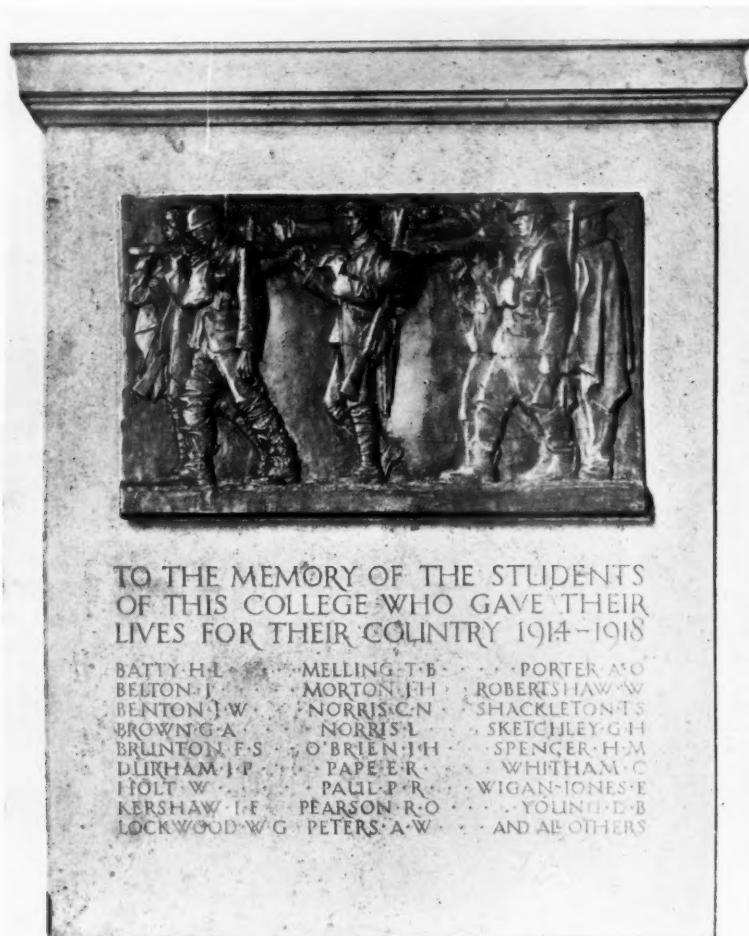
day thinking and walking about the building you are studying before you do any drawing at all." The address concluded with this, its only direct exhortation: "Don't be overruled in your tastes by the prophets who preach one way of salvation. And only pay so much attention to your President as is due to one who is your fellow-student."

Royal College of Art War Memorial.

Quiet dignity marks the memorial that has just been erected to students of the Royal College of Art who laid down their lives in the Great War. Occupying one-half of the

Newnham College Gate.

The destruction of the piers of a Newnham College memorial gate by undergraduates in a "rag" against the movement to allow women students to gain degrees need not be stigmatized. The vandals seem to be thoroughly ashamed of their senseless and defenceless act, and have offered to make reparation. Could they have perpetrated this ruffianly assault if they had been systematically imbued from their earliest days with due respect for art and craftsmanship? In this important detail of veneration for the arts, the education of the middle classes



ROYAL COLLEGE OF ART STUDENTS WAR MEMORIAL.
DESIGNED BY P. METCALFE, A.R.C.A.

tablet, which is crowned by the plainest of cornice-mouldings, is a low relief carving of soldiers bearing an ambulance on which lies the body of a comrade. The pathos of sorrowful face and dejected attitude is much intensified by the rugged faces and war-stained uniforms. The other half of the tablet is occupied by a list of twenty-six names of the fallen. The lettering in which these are inscribed is exquisitely beautiful in character and proportion. The list is arranged in three columns, across which the ascription—"To the Memory of the Students of this College who gave their lives for their Country 1914-1918"—stretches three lines deep in slightly larger capitals, and in lines of equal length, unifying the design. The memorial, which was designed by Mr. P. Metcalfe, was unveiled on 11 November by General Sir Hubert Gough.

seems sadly remiss. Not that the misdeeds of a few hooligans are typical of Cambridge undergraduates, nor of the students at any other British university; but one cannot help feeling that, under the formative influence of a refined home atmosphere and a properly balanced curriculum, the irrepressible high spirits of gownsmen would take a less barbaric manifestation than the wanton destruction of works of architectural character.

Death of Two R.A.'s.

Mr. Henry Woods, R.A., who has died at Venice, where he had been living for many years, was the son of a jeweller at Warrington, and was born there on 23 April 1846. He was brother-in-law to Sir Luke Fildes, and had originally intended



"Waterloo Place." From an original by Francis Dodd.

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to become an artist in stained glass, but about the year 1879 he set up his easel in Venice, where he painted many workmanlike pictures portraying mainly Italian life in the towns. Mr. William Robert Colton, R.A., P.R.B.S., the eminent sculptor, died at Kensington on 13 November, aged fifty-four. He was elected Associate in 1903, and full Academician in 1919, and had been Professor of Sculpture at the Academy.

Smokeless Fuel and the Open Fire.

There is good news for those who, while recognizing that it is everybody's duty to cease burning bituminous coal and filling the air with soot, are not yet educated up to the use of the efficient modern gas fire. A report by Sir Percy Girouard, K.C.M.G., on the operations of the Low Temperature Carbonization Plant at Barnsley, makes it clear that the difficulties in the way of the commercial production of smokeless fuel have been overcome, and that, before long, an adequate supply may be looked for. Those, therefore, who must have an open fire will be able to enjoy it without feeling that they are failing in their duty towards the community.

The Proposed Parliament Building for Northern Ireland.

Mr. Edwin R. Kennedy, Hon. Secretary of the Ulster Society of Architects, has written a letter of protest against the proposed method of appointing an architect for the Parliament Building for Northern Ireland. His Society, he states, "hold that the only way to obtain the best design for these buildings would be through an open competition. The Commissioner," he continues—meaning, presumably, the First Commissioner of Works, who had asked the President of the

R.I.B.A. to submit to him a list "of architects from which he would be able to choose one" to carry out the work—"claims that there is not time to hold a competition, but where an expenditure of £1,000,000 is involved, we consider a delay of a few months, which a competition would necessarily make, would be time well spent." It seems likely that the phrase "from which he would be able to choose one" does not strictly define the intention of the First Commissioner.

Another Town for Sale.

The example set in selling the town of Reigate by auction has been followed in the case of Upper and Lower Kilcullen, in County Kildare, which was announced as coming under the hammer at the end of November. Before 1319 Kilcullen Old Town was strongly fortified, and its sturdy walls were pierced by seven gates. The ruins of an abbey founded in the fifteenth century still exist there. It is worth recording, by the way, that the sale of Reigate realized £203,800.

Notable Property Sales.

Among the interesting properties recently announced for sale, or as having been sold, are the Grafton Galleries, the ground area of the block in which the galleries are situated comprising 8,500 ft. Pitt House, Hampstead Heath, has been so called since William Pitt, first Earl of Chatham, immured himself there in 1767. Previously it has at different periods borne other names, such as North End Place and

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Wildwoods. Furneaux Pelham Hall, Herts, a Tudor building of considerable architectural interest, and a fine example of late sixteenth-century brickwork, was also among the interesting buildings announced for sale.

The New Session of the R.I.B.A.

Monday, 7 November, saw the opening of the new session of the R.I.B.A. Lord Sumner and Sir Henry Newbolt respectively proposed and seconded the vote of thanks to Mr. Waterhouse for his presidential address, and each of these two speakers urged the advantages of architecture as a means of educating the public taste in art. Mr. Waterhouse's address conveyed no hint of the controversial subjects with which the Institute must shortly deal. At an inaugural meeting, and in the presence of so many distinguished guests, this was no doubt a wise course to take, and a manifesto on the vital issues now under deliberation would probably have been both inappropriate and premature. Mr. Waterhouse's address, however, was very keenly enjoyed for its high intrinsic merits—for its interest, freshness, and originality of substance, as well as for the incomparably graceful style that never fails this accomplished *architectus verborum*.

The Hambidge Theory.

In the "American Architect" for October the Hambidge theory of symmetry and proportion in Greek architecture is re-stated by Mr. James A. Kane, who attempts to show the theory's relation to architectural design. The theory in its simplest form is, in his view, "the idea of measuring or obtaining proportion by areas rather than by linear units." Our facilities for measuring were not possessed by the Greeks, who

depended on the measuring cord, a method of measuring that was of remote antiquity, and in the hands of the Egyptians had become a highly developed science. This method Mr. Kane describes, and illustrates with diagrams, in an article that is decidedly interesting, even though it fails to convince.

St. Martin-in-the-Fields.

The celebrations of the bicentenary of the church of St. Martin-in-the-Fields have had an excellent effect in directing public attention to this, the noblest of London churches outside the City walls. Many Londoners will have learned for the first time that just inside the church door there is a bust by Rysbrach of James Gibbs, the architect who designed the church, and that, besides Nell Gwynne, General Fairfax of the Cromwellian army, Roubiliac the sculptor, Rose the gardener who laid out St. James's Park, and Thomas Chippendale, who had lived in St. Martin's Lane, at the sign of the Chair, are among the celebrities buried there.

Electrification and Tube Extension.

A comprehensive scheme for the electrification of the suburban lines of the South-Eastern and Chatham Railway will, it is estimated, secure a thirty to sixty per cent. average increase in speed and frequency of service. An equally valuable result will be a pro-rata reduction of the smoke nuisance, and of the snorting noises that, in the case of steam locomotives, are inseparable from it. Seeing that, in a city, the proper place for railways is underground, it is a pity that the new Tube "Five million pound scheme" is hung up through the inevitable objection to the demand by its promoters for a monopoly with respect to certain omnibus routes.

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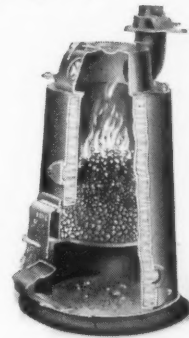
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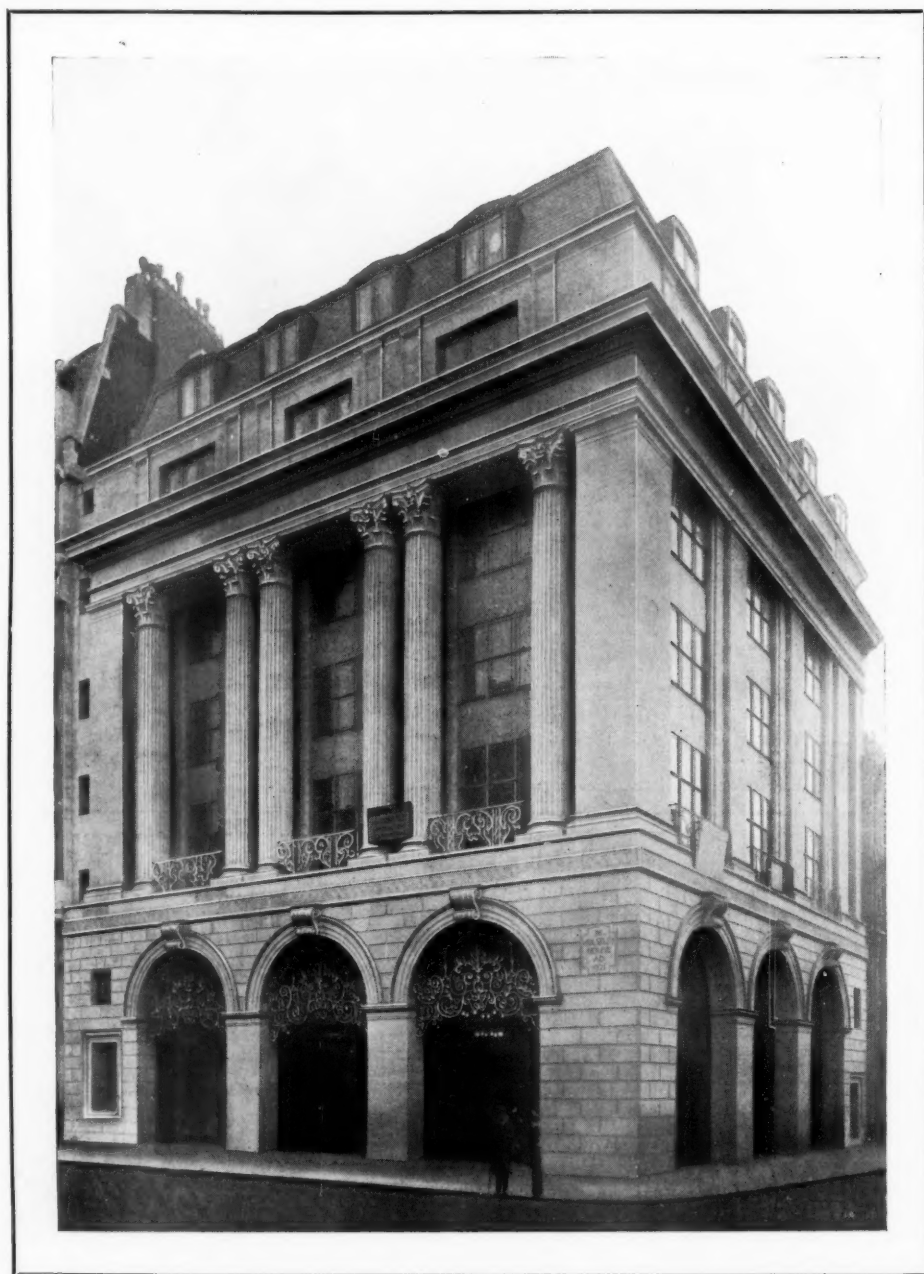
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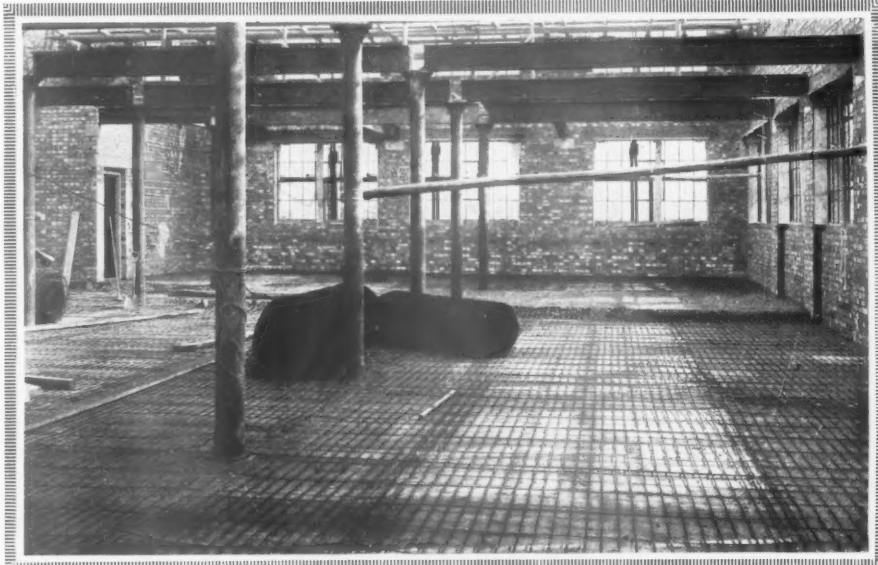
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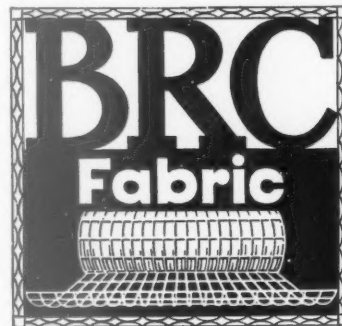
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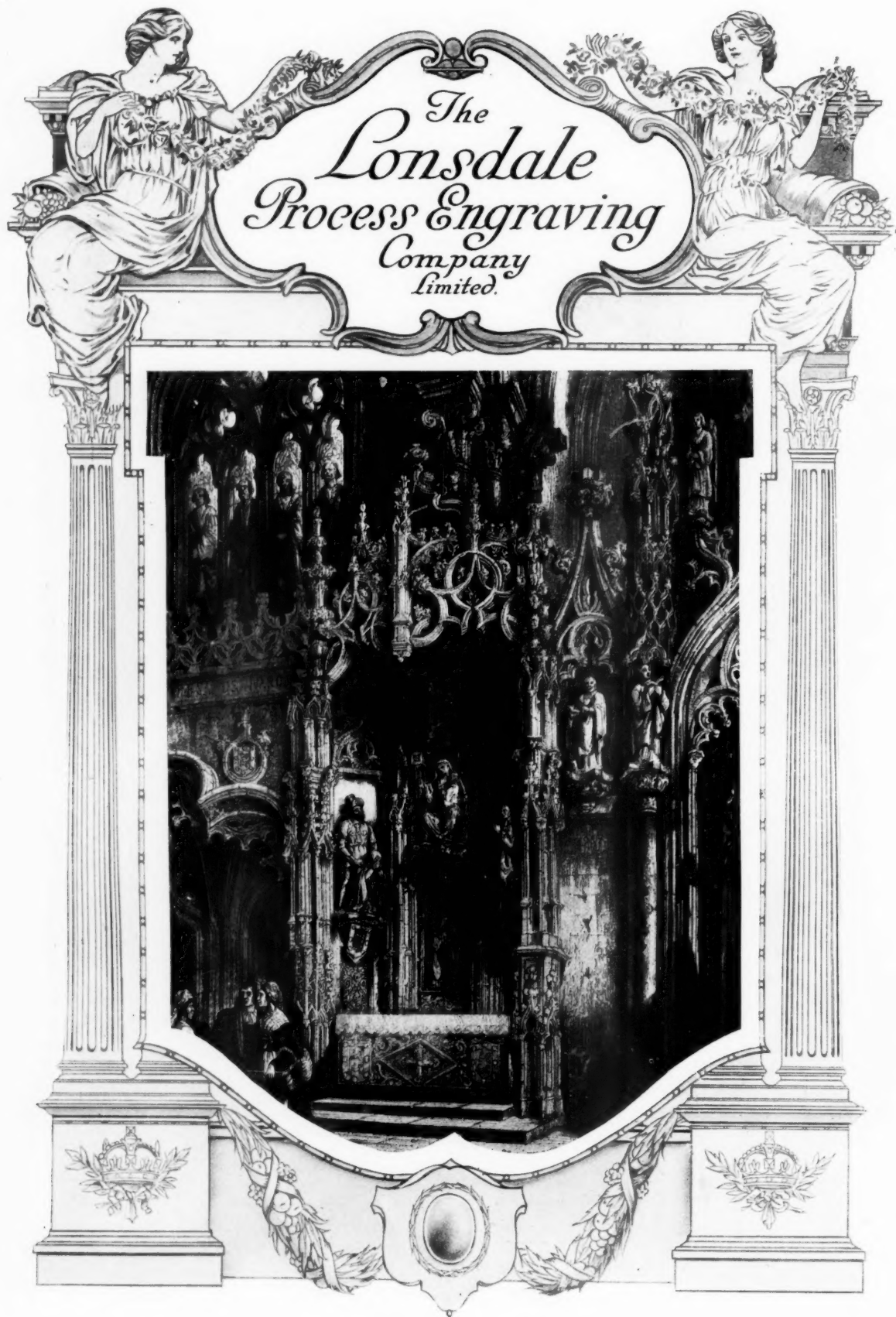
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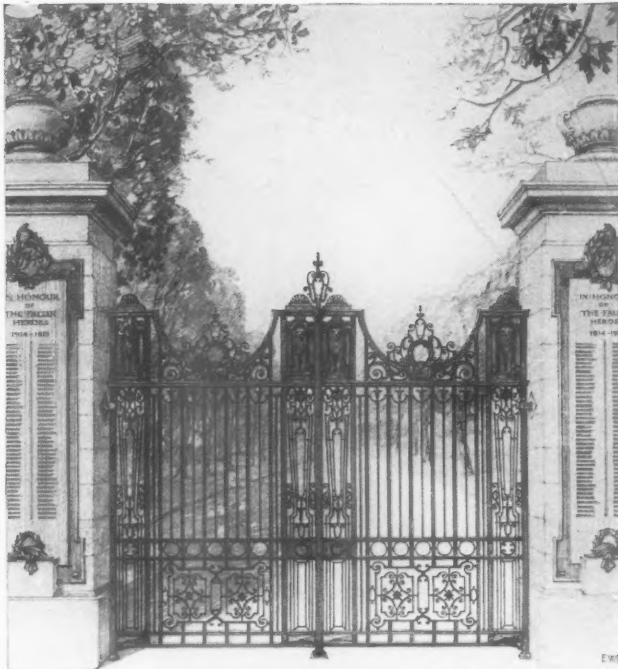


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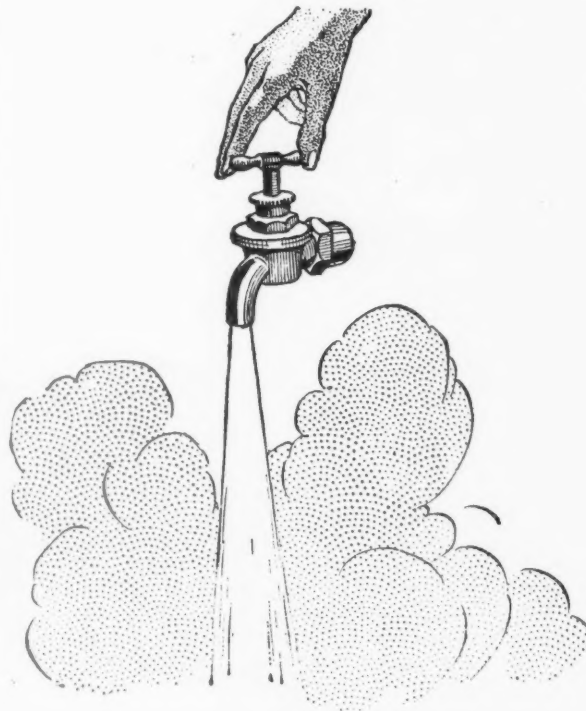
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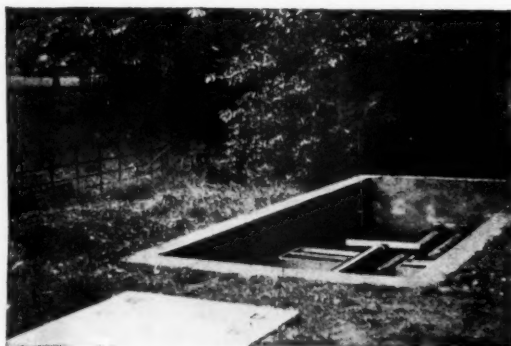
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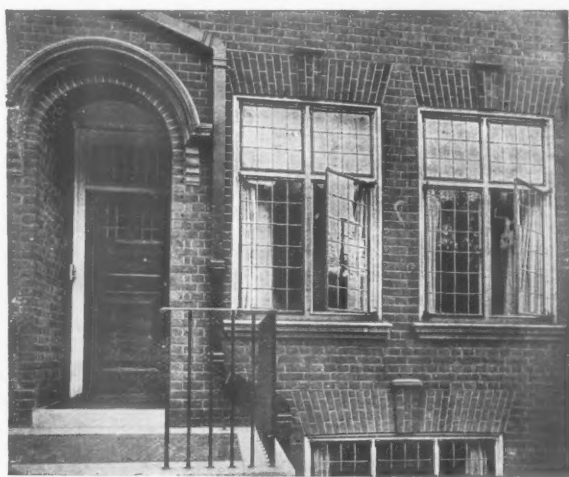
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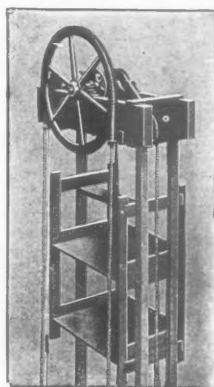
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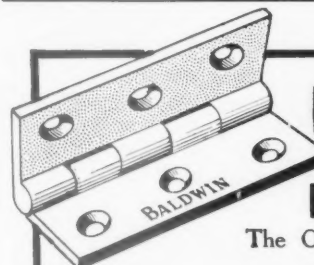
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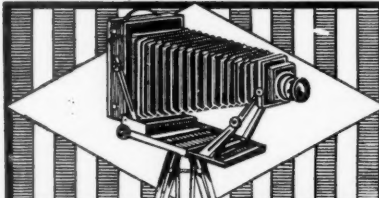
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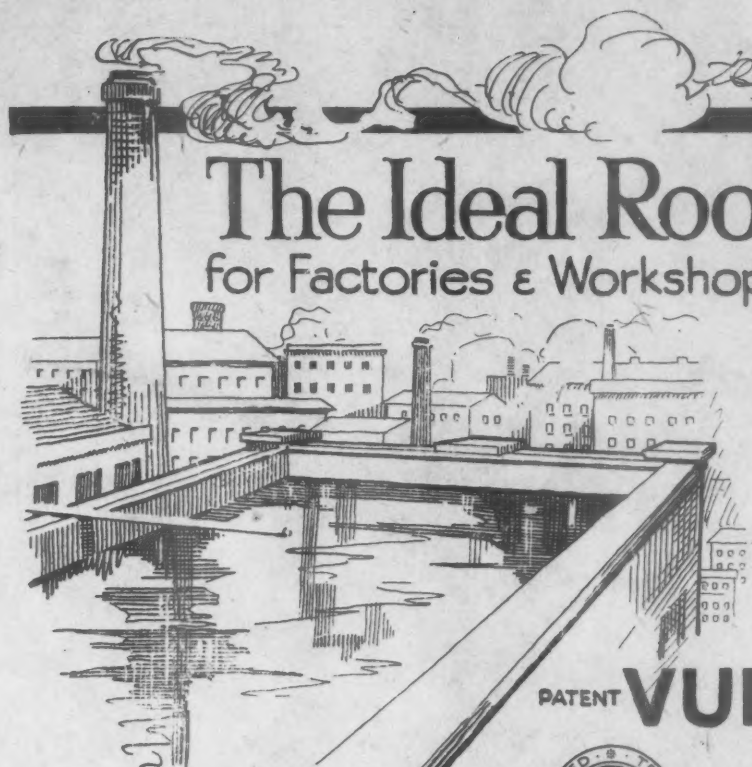
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