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January 1924

No. 326

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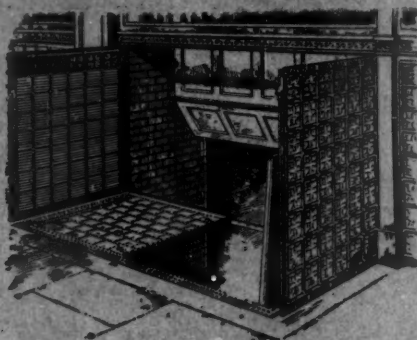
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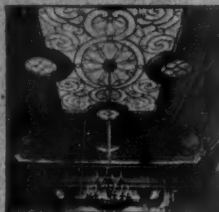
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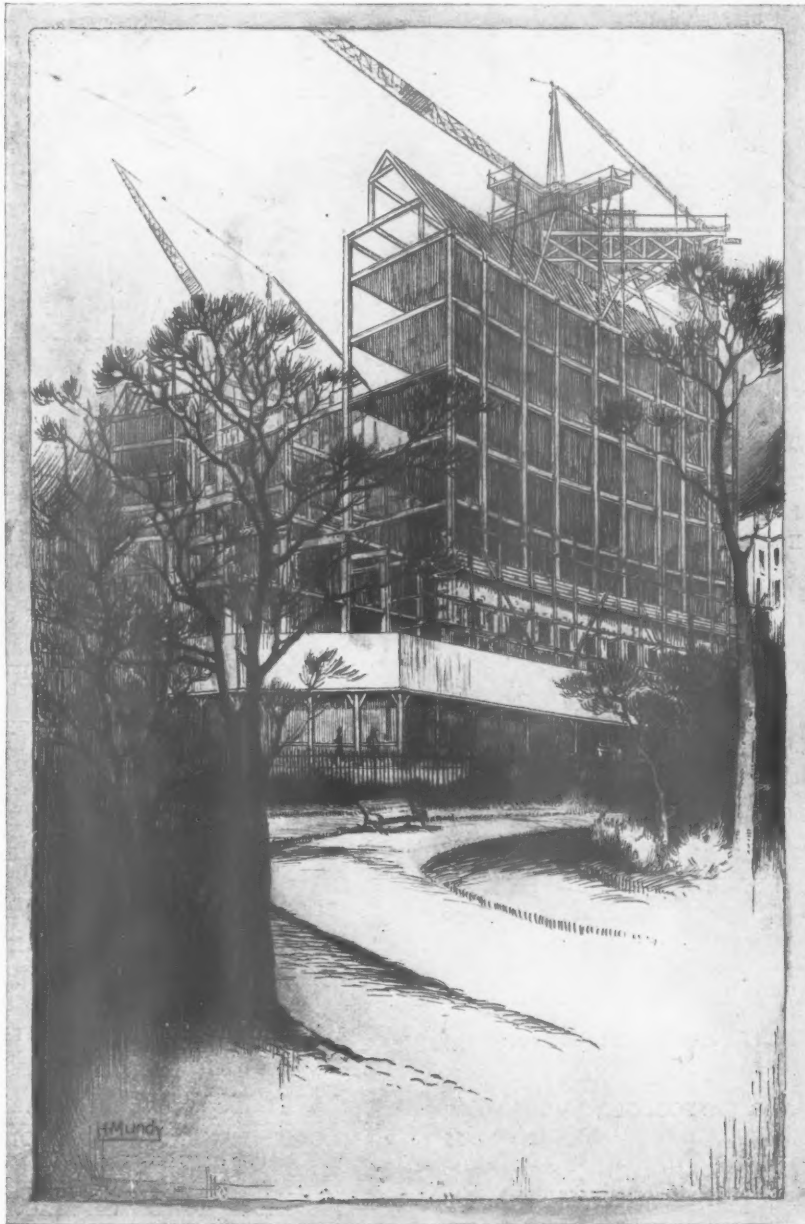
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EDITED BY WILLIAM G. NEWTON, M.C., M.A. OXON., F.R.I.B.A.

CONTENTS

VOL. LV

JANUARY 1924

NO. 326

	PAGE		PAGE
THE STADSHUS AT STOCKHOLM. BY J. MURRAY EASTON	1	RECENT BOOKS:	
WINTERFIELD, MELBURY ABBAS, DORSET. DESIGNED BY E. TURNER POWELL ..	9	THE FARINGTON DIARY. BY H. J. BIRNSTINGL	38
THE GRAMMAR OF DRAWING. BY WALTER BAYES	12	A POPULAR HISTORY OF ART	38
GARDEN DESIGN: A REVIEW. BY GILBERT H. JENKINS	17	ENGLISH ARCHITECTURE AT A GLANCE. BY H. J. B.	39
CORSLEY HOUSE, FROME, SOMERSET. THE HOME OF G. E. D. LANGLEY, ESQ. REMODELLED BY WELCH AND HOLLIS ..	20	THE ORIGIN OF CHRISTIAN CHURCH ART. BY W. G. N.	39
MAYFAIR HOUSE, LONDON. DESIGNED BY EDMUND WIMPERIS AND SIMPSON ..	26	SCANDINAVIAN ART. BY KINETON PARKES	40
GRAYSTONES, HIGHCLIFFE. DESIGNED BY E. S. PRIOR	30	THE POETRY OF ARCHITECTURE. BY W. G. N.	40
SELECTED EXAMPLES OF ARCHITECTURE:		MERYON. BY K. P.	xxxiv
32 CHEYNE ROW, CHELSEA, LONDON ..	32	SCIENCE AND SANCTITY. BY H. J. B. ..	xxxiv
EXHIBITIONS. BY RAYMOND MCINTYRE ..	34	THE EVOLUTION OF NORTHERN ART. BY K. P.	xxxvi
CORRESPONDENCE:		BOOKS OF THE MONTH	xxxvi
THE CONTESSINA LISA SCOPOLI, W. J. TENNANT	35	A COMPETITION OF INDUSTRIAL DESIGNS ..	xxxviii
TALLIS'S LONDON STREET VIEWS: I. ST. JAMES'S STREET. BY E. BERESFORD CHANCELLOR	37	TRADE AND CRAFT	xlii

PLATE ILLUSTRATIONS.

THE STADSHUS AT STOCKHOLM: THE TERRACE GARDEN	Plate I
CORSLEY HOUSE, SOMERSET: THE DRAWING ROOM. WELCH AND HOLLIS, ARCHITECTS	Plate II
MAYFAIR HOUSE, LONDON: A VIEW OF THE FRONT. EDMUND WIMPERIS AND SIMPSON, ARCHITECTS	Plate III

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THE STADSHUS AT STOCKHOLM.

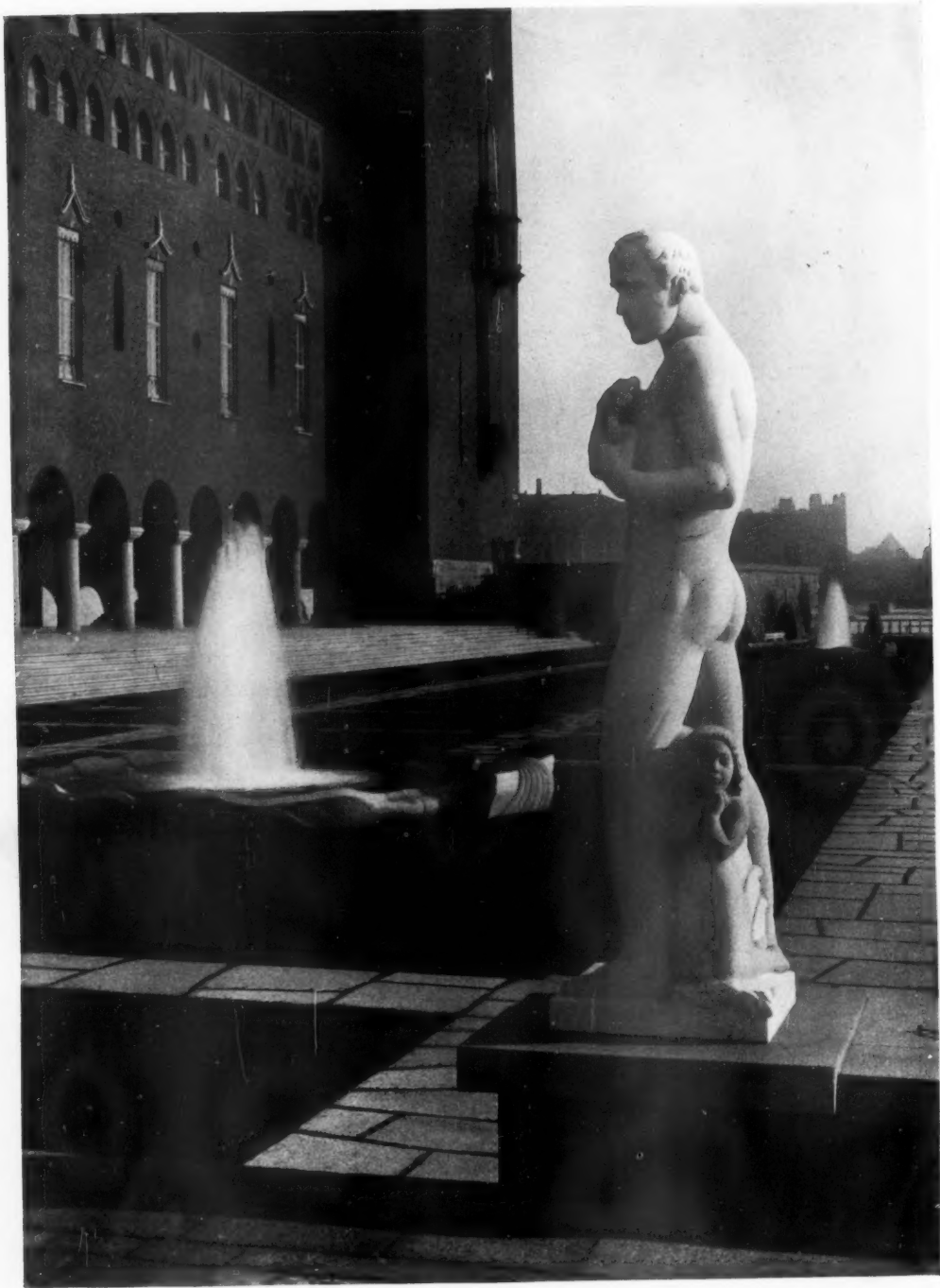


Plate I.

January 1924.

THE TERRACE GARDEN.

The Stadshus at Stockholm.

With Photographs by F. R. Yerbury, The Architectural Review.

THE northern countries of Europe, sealed to us for many years by the war, present to architects a veritable field for discovery, and those who journeyed to Sweden last summer, enticed by the Gothenburg exhibition, were richly repaid. In that country they found order and prosperity and, in the arts, a vitality that seemed almost a renaissance; for nearly all that was interesting appeared to be new or else quite old.

This artistic activity has found its most complete expression in the new Stadshus or town hall at Stockholm, which is representative, not only of architecture, but also of the best that the country could produce in sculpture, painting, and all the decorative arts. The achievement of the architect, Ragnar Ostberg, in inspiring and co-ordinating the work of these artists is so unique that one may be forgiven for speaking of it before dealing with the design of the building.

"A surface or an edge," says Mr. Roger Fry, "which has been, as it were, played over in every part by the sensibility of human intelligence, retains the impress of life. The artist knows this well—a good general disposition of masses may be spoilt by dead handling, and a mediocre one may almost be held together by the sensitiveness of its surface." The non-recognition of this dependence on intelligence other than their own has been the cause of countless failures by modern architects of talent. They design in styles that arose through the co-operation of craftsmen who were, in their varying degree, artists; that co-operation no longer available their buildings are dead. Some have gone so far as to assert that the time has come to give up the attempt to produce anything but efficient, and, from the engineering point of view, satisfactory structures. Professor Ostberg, however, has deliberately chosen to work in a manner partly derived from Swedish tradition—a style vigorous and fanciful, but peculiarly susceptible to being killed by machine-like finish—and it is his triumph to have so amazingly succeeded. Pleasure in the sympathetic handling of materials and surfaces is the strongest impression one receives at first. What enthusiasm and patience to have inspired it! The architect's freedom from historical pedantry and from the equally pedantic fear of employing traditional motifs has made it possible for artists of widely differing outlook to contribute their quota without loss of freshness. That quality is everywhere evident, so that one feels that a great number of people must have immensely enjoyed their work on and for the building.

Such, indeed, has been the case; and surely no building of modern times has been so planned for, so cherished by its promoters. Each copper plate of its roof was the gift of some citizen: and if that adds nothing to the æsthetic effect, it indicates, at all events, an attitude of mind encouraging to architecture.



THE STADSHUS FROM THE LAKE.

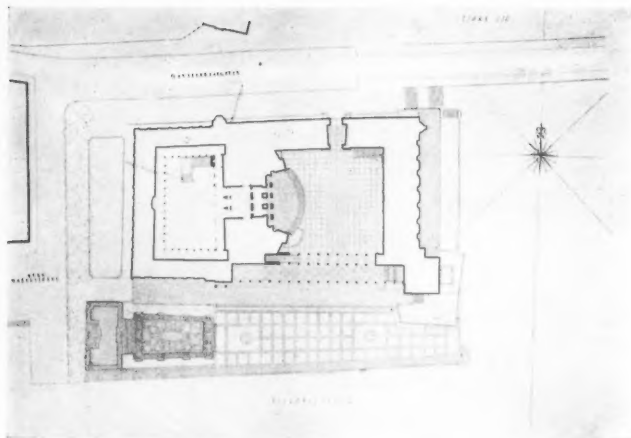
A competition, held in 1902, decided who was to be the architect—scarcely more, for the building then contemplated combined the functions of police courts with that of a municipal centre, and it was not till 1908 that it was finally decided to exclude the former from the scheme. Fresh designs of a very different character were prepared, and these, too, were subject to continual evolution as the work proceeded.

Granite was the material then proposed, and the 1909 drawings show façades differing considerably from those executed, particularly in the case of the great tower, which was flush with the eastern front and was terminated by a convex pyramidal composition. Almost nothing but gain has resulted from the modifications since carried out—some at considerable expense, as, for example, the abandonment of the completed foundations of the eastern façade. That wall was moved back

several metres solely that the tower might gain in effect from being disengaged. More open to criticism is the substitution on the northern front of a slim tower for the major vertical mass of the earlier design. Its omission has lengthened the front and added to its serenity, but has resulted in the office block at the western end appearing somewhat as if tacked on to the main composition. This is expressive in the strict sense, but hardly so in the wider sense, for a glance at the plan will show that, although the great mass of the golden hall does not actually come through to either of the long fronts, yet its importance warrants more accent there than it receives.

Simply stated, the problem to be solved was the provision and expression of a council chamber with its accessory committee rooms, a group of reception rooms and a group of municipal offices. The site faces rather than forms part of the heart of the city and the two principal fronts give on the water. As the whole area surrounding the site was subject to ultimate re-planning, a variety of solutions was possible. An obvious one, that of erecting an approach bridge on the main axis of the building, and forming roads on both sides of it, was considered and rejected in favour of the present arrangement by which the new bridge continues the roadway on the north of the Stadshus, which thus enjoys a terrace garden at the water's edge. Aware of the loss of importance caused by the road going past, instead of leading up to the building, the architect has designed as part of the scheme an additional group of buildings on the other side of this road, so arranged as to form a triangular court and to give a sense of entering a small *place*. When this is built the composition will be improved: as it stands it sufficiently reveals itself as *the* imaginative solution attainable only by a mind extraordinarily sensitive to the demands (and the relative importance of each demand) placed upon it by situation. Only by study of the actual building can this be fully appreciated, but the plans and photographs partly show with

m.w.



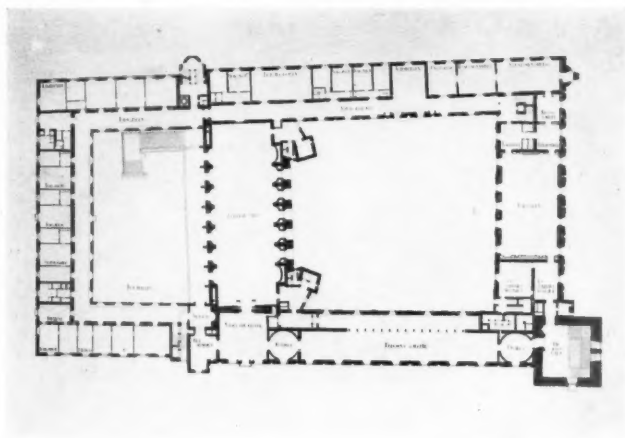
A BLOCK PLAN.

what effect the elements of the composition have been used, and to what small extent caprice has entered into their placing.

Seen from the water, the Stadshuset, with its harmony of deep red brick and vivid green copper roofs and cupolas touched here and there with gold, has a dream-like beauty. This in no way diminishes on a nearer view, for every resource of texture, colour and form is called into play to maintain interest. The bricks used are very large, about 11 in. by 4 in., after the northern mediæval pattern, with deeply raked joints, while granite, marble, and copper, all of Swedish production, are the contrasting materials.

The detail planning shows the same imaginative handling as the general massing. Entry first into the open courtyard and then into the covered one (reversing the arrangement of the Copenhagen Radhuus, which may be regarded as the ancestor of the Stadshuset) develops the full spectacular value of an interior which is simple in outline, intricate only in detail. The first or "people's" court has its most attractive feature in the double arcade whose arches frame views of the terrace and the lake beyond. Is it a fault in design that one is tempted to explore this before entering the building proper? If so it is a charming fault, and one is rewarded by the sight of a coffered ceiling with figure-painted panels in blue and white that are a sheer delight. The covered court known, though predominantly red, as the Blue Hall, is remarkable for the success of its lighting by relatively small clerestory windows round three sides. This method, which avoids the lifeless quality of top light, gives crispness to the incised panelling of the brick walls, which, but for their vertical treatment, would certainly appear too heavy for the slender supports. From this finely conceived waiting hall and lighting court a grand staircase ascends to the reception-rooms in the *piano nobile*. This suite includes the long Prince's Gallery giving on the lake (the window jambs have admirably modelled plaster reliefs by Acke, and the walls have frescoes by Prince Eugene), and a group of small rooms each with its own distinctive charm; it culminates in the superb Golden Hall.

This Banqueting Hall can be compared only with the greatest rooms of Europe. Its actual size—44 metres by 14 by 13.5 in height (the same almost as that of the Sala della Scrutinio in the Doges' Palace)—is considerable, but its proportion and the modelling of its form produce an effect that is no less than majestic. The subdued radiance of the lighting arises from the setting of the windows in deep piers, niche-shaped within, and having a depth from outer



THE MAIN FIRST-FLOOR PLAN.

to inner wall face of 4.5 metres. From the tall narrow windows a strange greenish light falls on walls of gold glass mosaic, enriched with patterns and figures of the mythical and historical heroes of Sweden. This decoration was the work of Einar Forseth. The ceiling is formed of closely spaced concrete beams, their soffits patterned in red and gold in such a way as to produce lines that carry the eye along the room and counteract the otherwise too powerful effect of the cross shadows. To design furniture in scale and feeling with such a room was far from easy, but these great gilded and black-cushioned tabourets give it scale, yet are not themselves rendered ridiculous by the contrast.

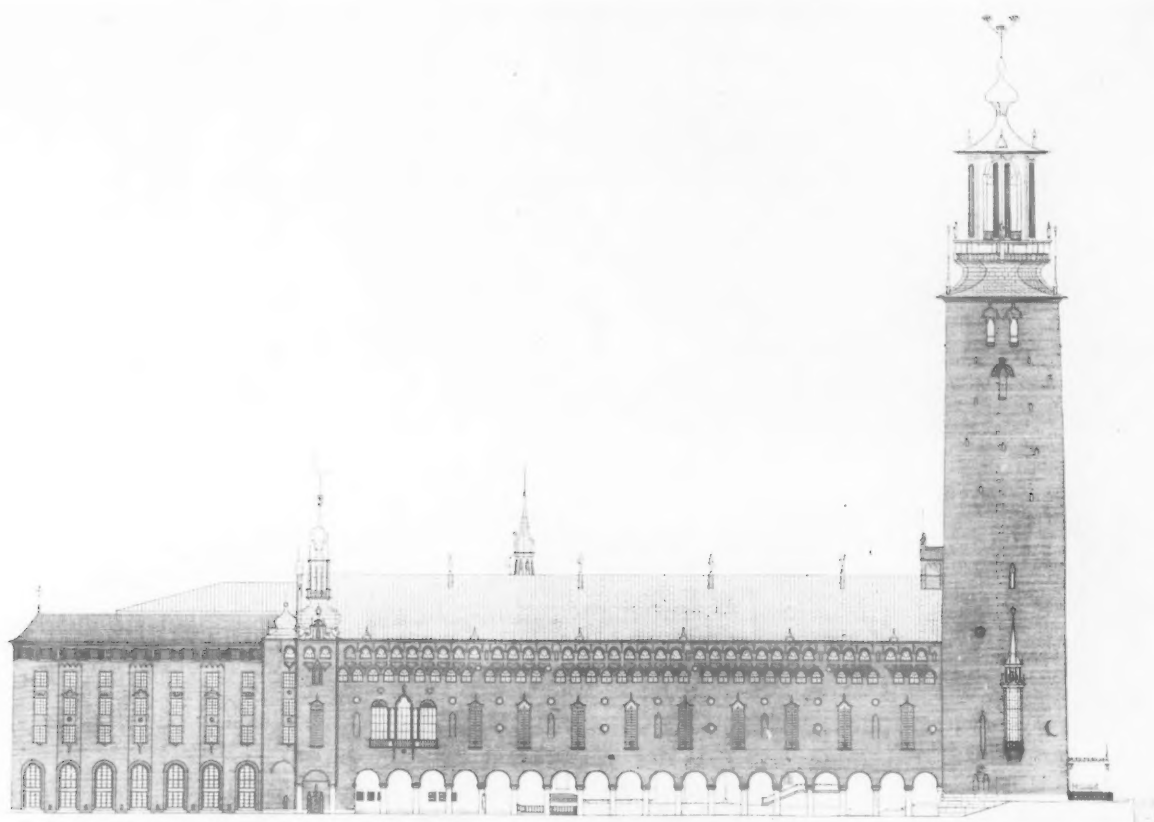
Very different is the Council Chamber with its open timber roof, mediæval in feeling, and its lofty walls panelled with sound-absorbing material in an intricate and rather Chinese pattern. Red is the predominant colour and the design is arresting if not so impressive as the room previously mentioned. The ante-chambers and committee-rooms which adjoin it have been handled with distinction and certainly without monotony.

Such a thing does not exist in the Stadshuset. No room or corridor however unimportant but has some touch of freshness and imagination, and by a sympathetic handling plain plaster and paint and common deal have been made to yield the fullest pleasure that lies in them. The place is indeed a school of building craftsmanship, and, from that point of view alone, has already exercised great influence in Sweden.

To attempt to trace the derivation of the design would demand an essay in itself. One can find attributes of Swedish, North German, Italian, and English styles, and not a little of oriental influences; but they are so fused by the designer's imagination as to have become an organic whole. There are, of course, grounds for criticism. The remarkably small window area, valuable as it is to the elevations and to the quality of light in some rooms, leaves parts of the building somewhat underlit, and a great deal of ingenuity is shown in getting round certain modern necessities rather than in expressing them.

Nothing, however, can seriously detract from the architect's achievement, which as imaginative building must rank with any erected in the present century. He has had such backing and such co-operation in carrying out his ideas as falls to few. The cost of over 18,000,000 crowns (over £1,000,000 sterling) is a heavy one for a city of 600,000 inhabitants, but the citizens recognize that they are fortunate in at last possessing a city hall that is worthy of their highest aspiration.

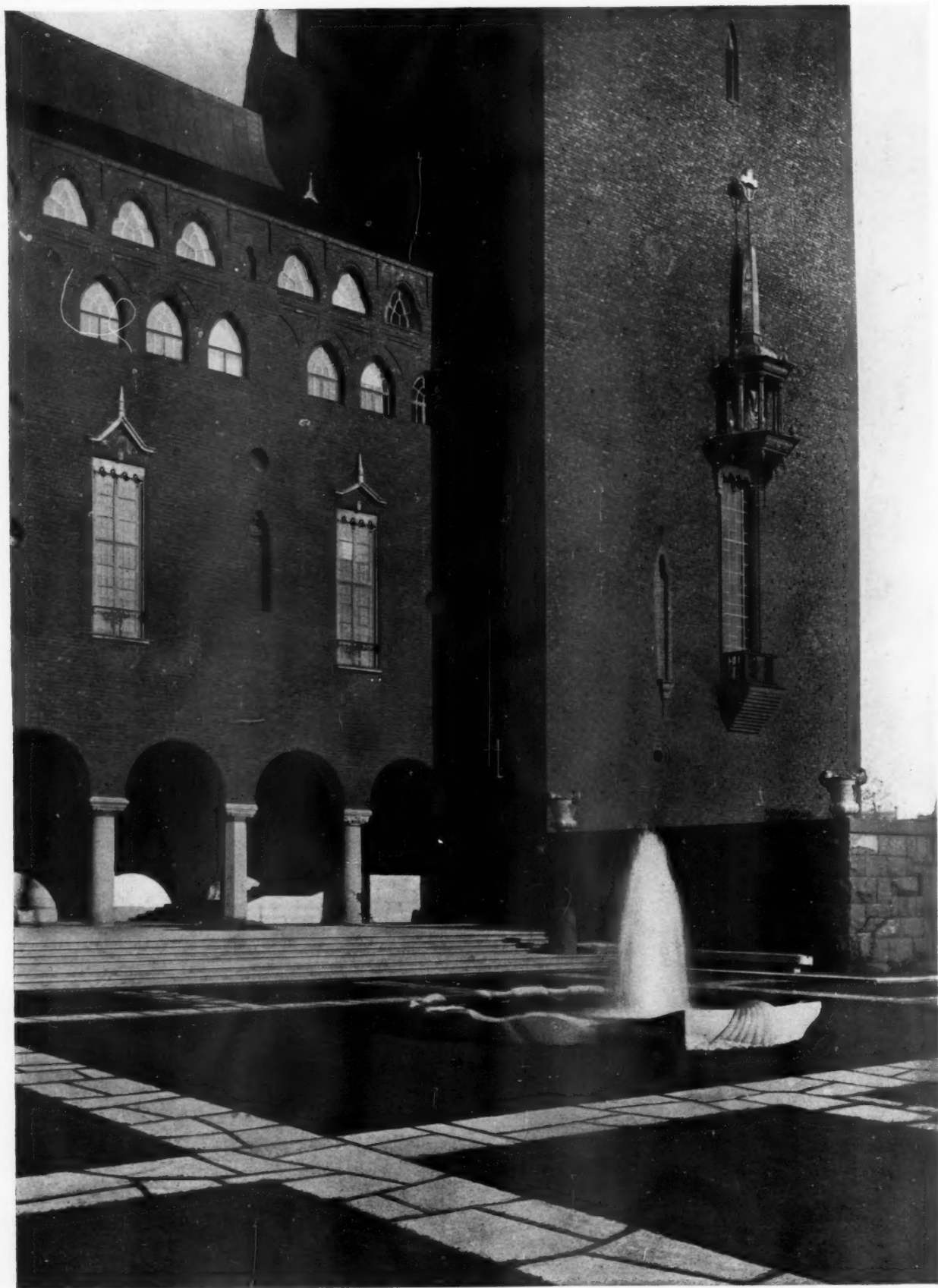
J. MURRAY EASTON.



THE ARCHITECT'S DRAWING OF THE SOUTH ELEVATION TO LAKE MALAREN.



THE SOUTH FRONT FACING THE LAKE.



THE BASE OF THE TOWER.

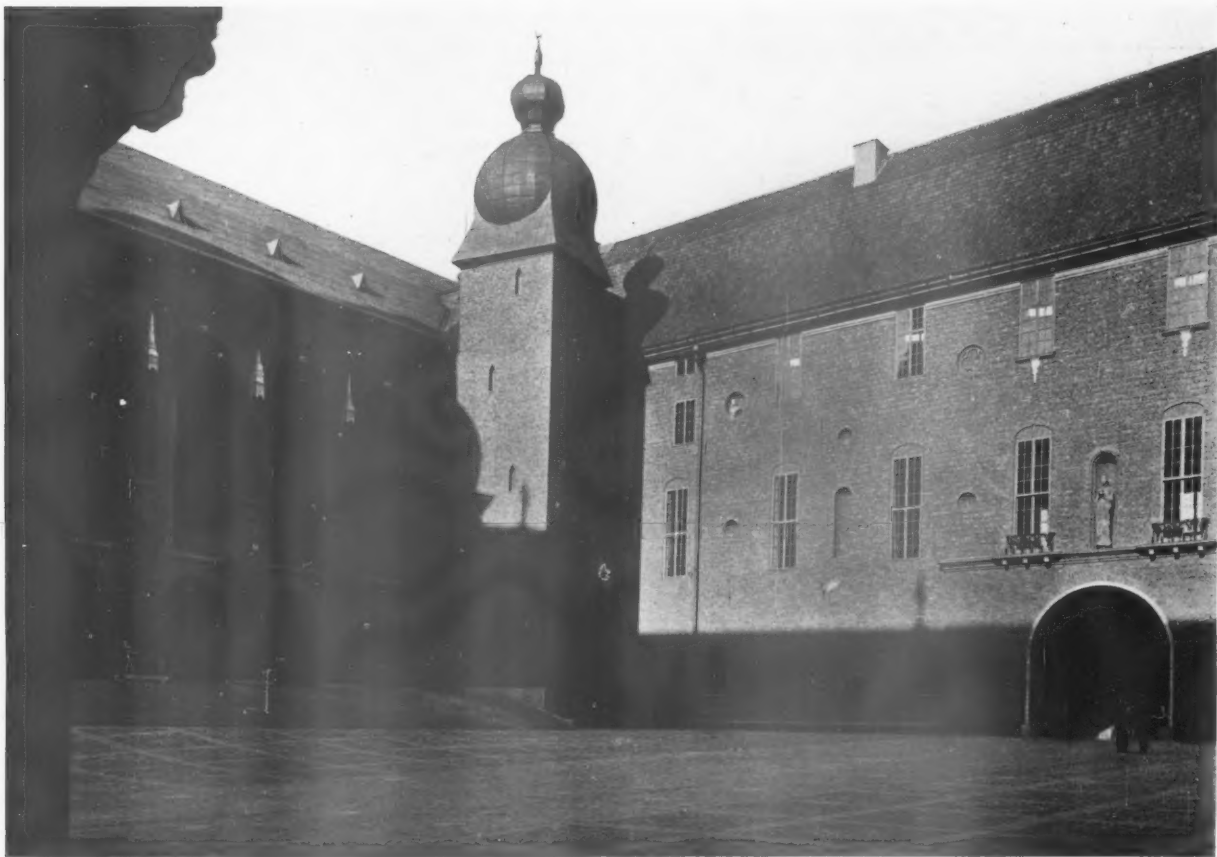
The Stadshus is built of red brick. The treatment of the windows accentuates the mass of the wall surface.



THE SOUTH FRONT.



THE EAST FRONT.



THE PEOPLE'S COURT.

The People's Court, the main courtyard of the buildings, leads into the Blue Hall, which is the second courtyard, but smaller and covered.
On the left lies the Banqueting or Golden Hall.



THE BLUE HALL.

This is the smaller of the building's two courtyards. It is roofed in, and from it the grand staircase rises to the reception rooms.



THE LOGGIA FLANKING THE PEOPLE'S COURT.

On the south side of the People's Court lies a double arcade which gives onto the Terrace and the Lake.



THE GOLDEN HALL.

The magnificent Banqueting Hall. The walls are of gold glass mosaic, and the ceiling of red and gold concrete beams.



THE COUNCIL CHAMBER.

Red is the predominant colour of the Council Chamber. It has an open timber roof, and the walls are panelled with sound-absorbing material.



A CORRIDOR ADJOINING THE
COUNCIL CHAMBER.



THE COMMITTEE-ROOM ADJOINING
THE COUNCIL CHAMBER.

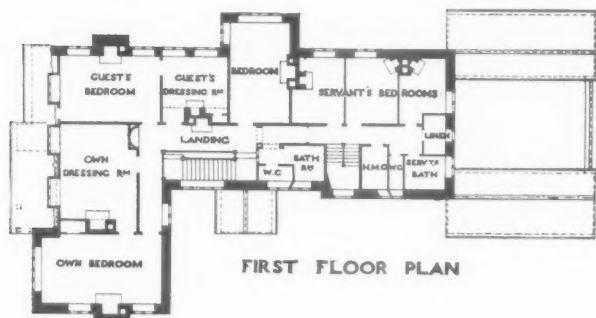


THE PRINCE'S GALLERY.

The Gallery runs the length of the South Front, and the windows on the right overlook the lake. The modelled plaster reliefs are by Acke, and the Gallery also contains frescoes by Prince Eugene.

Winterfield, Melbury Abbas, Dorset.

Designed by E. Turner Powell, and Built of a New Material.



I WAS asked a short time ago to go down to find a site for the erection of a house by Mr. F. W. Stephenson, who had purchased some property in the Dorset down-land near the hamlet and church of Melbury Abbas which is the only village in this lonely but exquisite spot. It lies in the fold of the Downs and borders on the mysterious vastnesses of "Cranbourne Chase," famous in the old days as a haunt of smugglers, now a harbourage of gipsies and wild deer, the latter often appearing on the skyline.

The site found and the plans approved, my client was naturally anxious to know of what material his house was to be built. This is not a brick country, and stone was thought to be out of the question owing to cost and expense of haulage, but I noticed in the hamlet adjoining that nearly all the cottages had their quoins, etc., built of local greenstone with a rubble filling-in of flint and odd pieces of miscellaneous material, charming to the eye but not particularly waterproof. I mentioned this to my client, and one day I received a wire asking me to go down at once. On arriving I found that a quarry of greenstone of a good quality had been discovered. But in course of excavating about 10 ft. below this, a raft of some impenetrable substance had also been brought to light. This proved so hard in texture that only by drilling and blasting could any effect be obtained. Eventually, however, large blocks were blasted out, and naturally everyone engaged was curious to know what the "find" was.

To cut a long story short, after inquiries and visits from the various antiquarians, scientists, and specialists in the county, no one knew, for no building, ancient or modern, church, castle, or house, had ever been erected of this substance which appeared more difficult than the "Winkle" or marble stone of Sussex, that I had years ago found on a client's field, and which I have used considerably.

I however determined to try this new stone, though at first it seemed wellnigh hopeless, for men used to working in stone had never experienced such a material; but ultimately the banker masons triumphed, and two out of six completed the chimney-stacks which presented the greatest difficulty as the stones were worked angle-wise.

The wonderful fossils which came to light were used, as they were discovered, in the external walling, not singly, as if they had fallen out of the bed, but as they projected from

the stone. Several fossils and pieces of the stone were also dispatched to the Natural History Museum in Cromwell Road, the curator of which writes as follows:—

"The fossil shells which abound in the sandstone belong to shell-fish of the genus *Pecten*, and were the ancestors of the scallops of our present-day seas. During many million years this type of animal, so far as we can see from the shells, scarcely changed at all.

"The specimens of rock from Melbury Abbas consist of hard glauconitic sandstone. The museum possesses a large fossil turtle, which was found some years ago at Melbury, probably in the same bed as your building stone."

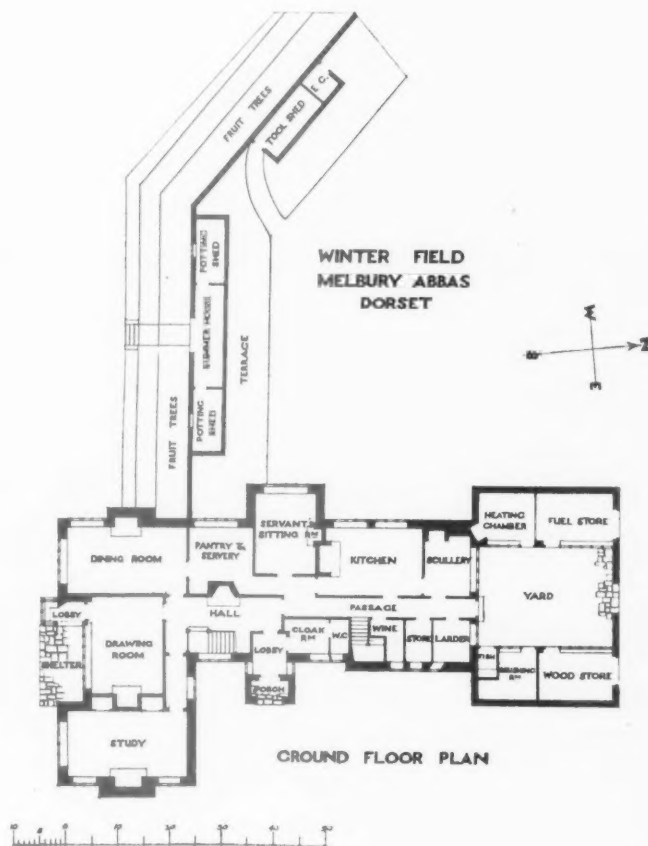
Mr. L. R. Cox, Assistant, Department of Geology, writes:—

"I am enclosing a short account of your building stone and the features of geological interest which it presents. We should be very glad to hear if anything of particular interest should be found in your quarry.

"The specimens which your client presents to the museum have been incorporated with our collection of British upper cretaceous mollusca, and kept in Gallery No. 8, Table-Case 7."

The external walling of the house was built in 12 in. of this new stone, then 2½ in. cavity and 6 in. concrete walling in blocks made on the site. The greenstone before mentioned was used for the external quoins.

E. TURNER POWELL.





THE FRONT OF WINTERFIELD.

This house was built of a newly-discovered sandstone which is extraordinarily hard. The quoins are of local greenstone. Behind the house can be seen the sweep of the Dorset Downs.



A VIEW OF THE HOUSE FROM THE SOUTH-EAST



WINTERFIELD FROM THE SOUTH-WEST.

In the course of quarrying this stone very fine fossils were discovered. These were used in the external walls.

The Grammar of Drawing.

Being Notes on the Architectural Principles of Drawing.

I.

THE ESTABLISHMENT OF RELATIVITY.

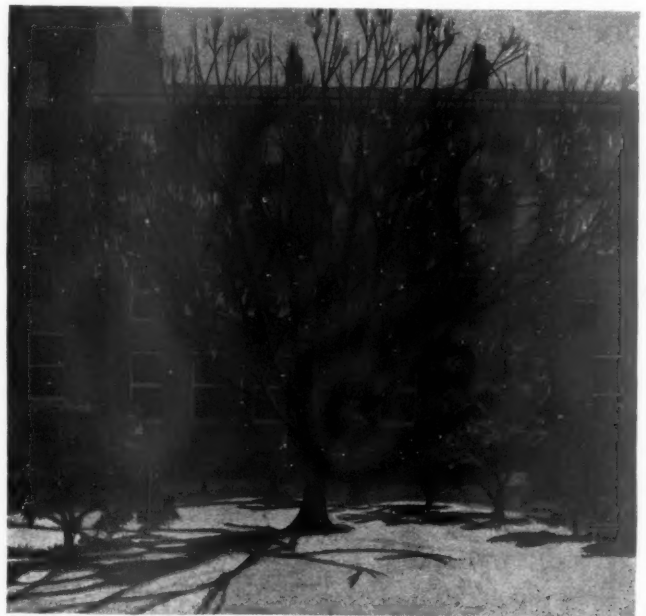
IN the March (1923) number of THE ARCHITECTURAL REVIEW, apropos of the designs (by students of the Academy, Slade, Royal College of Art, and Westminster Schools) for a corridor in the County Hall, there appeared a letter from that well-known diehard, Mr. Frank Emanuel, suggesting that the organizers of the enterprise in question (that is, the heads of the four schools concerned) were "a little ring of art-anarchists and revolutionaries."

Now of the gentlemen who are heads of the schools in question, I am probably the only one who has ever before been called an anarchist. Moreover, though it has had a not inglorious history Westminster is by far the smallest, the least official, the least endowed of the four schools, so that its inclusion in the scheme might be accounted an act of rather generous recognition. Have I, in base return for this, brought contumely upon the whole combination? The elegant manners, the tact, the sturdy common sense which distinguish Mr. Sims alike in the arts and in affairs; the conservative influence which descends as from on high when Professor Tonks enters a room; the unworldly wisdom as of an eastern sage which beams through the spectacles of Professor Rothenstein; if none of these could make Mr. Emanuel think twice before indulging in his orgy of destruction he should have good cause. Yet the word anarchist has a very definite meaning: it means someone who recognizes no law—not one who obeys slightly different laws from those accepted by Mr. Emanuel. Is there a reader but would smile to hear that epithet applied to any of the three artists named above? Yet I say that even more patently Mr. Emanuel shows that he does not know what he is talking about if he applies it to myself as a teacher, to me who bristle with principles like a porcupine from whatever point of view you approach me—to the extent, indeed, of being quite uncomfortable to my friends. You say that you as a stranger have only my word for it. Pardon me, I propose here and now to offer you, if you are a reader of any staying power, a share in that discomfort, and to attempt a brief exposé of the body of doctrine which is taught at Westminster. I have been fortunate in finding there loyal colleagues content on the whole to subscribe to it, and that rather suggests that there is nothing about it very personal, or eccentric, or exotic.

The most obvious difference between the training to be got at Westminster and that offered elsewhere is to be found in the greater degree to which we regard the science of perspective as the inevitable basis of *Western drawing* (in contradistinction to the Oriental art of flat design which is, of course, perfectly legitimate—within its limits). So long as he keeps within those limits we should not discourage a student from pursuing an art of two dimensional design, but we aim at avoiding the bastard methods of the painter who, having steered his figures this way and that over the canvas by their hair till they make a nice pattern, then settles as an afterthought where their feet are to come on the ground,

and invokes the aid of the model to solidify them one by one. This is not the way things really happen. Whatever episode be the theme of your group, it happens on a ground plan: the plan is as important as the façade, and should have grown up harmoniously with it.

We hold that by loyally accepting facts as the basis of our design, and by cultivating the power of deducing appearances from facts, we win the "key of the street," and are able to paint anything of which we know the dimensions and structural principles, instead of being limited to painting people we can get to pose for us or places we can draw from some secure point of vantage; thus we incidentally dethrone that tyrant without whom no nineteenth-century artist dared move hand or foot—the artist's model. This from the point of view of representation, but it is clear that, if a more "abstract" design is to be conceived in terms of solids, the artist must keep his three-dimensioned space homogeneous and be able to establish his forms therein in exact relativity—you are hardly designing if you don't know where the parts of your whole really are meant to be. In the interests of both kinds of artist, then, a discipline which shall help them to think with precision in three dimensions is the basis of art practice, and to ensure this our desire is that all the students at Westminster should learn perspective, not by rule of thumb, but with a grasp of its theory. "The Rules of Perspective" we thus reduce to *one* (which makes, it must be admitted, rather a long sentence), and we expend, I really think, considerable patience in helping students to follow for themselves the expansion of this one simple conception till it meets the most complex demands. We also encourage them quite early on to make little practical excursions into space: not at first with a view to arriving



I. SPRING LANDSCAPE.
From a Drawing by Laura Thomas.



2. THE BETRAYAL.

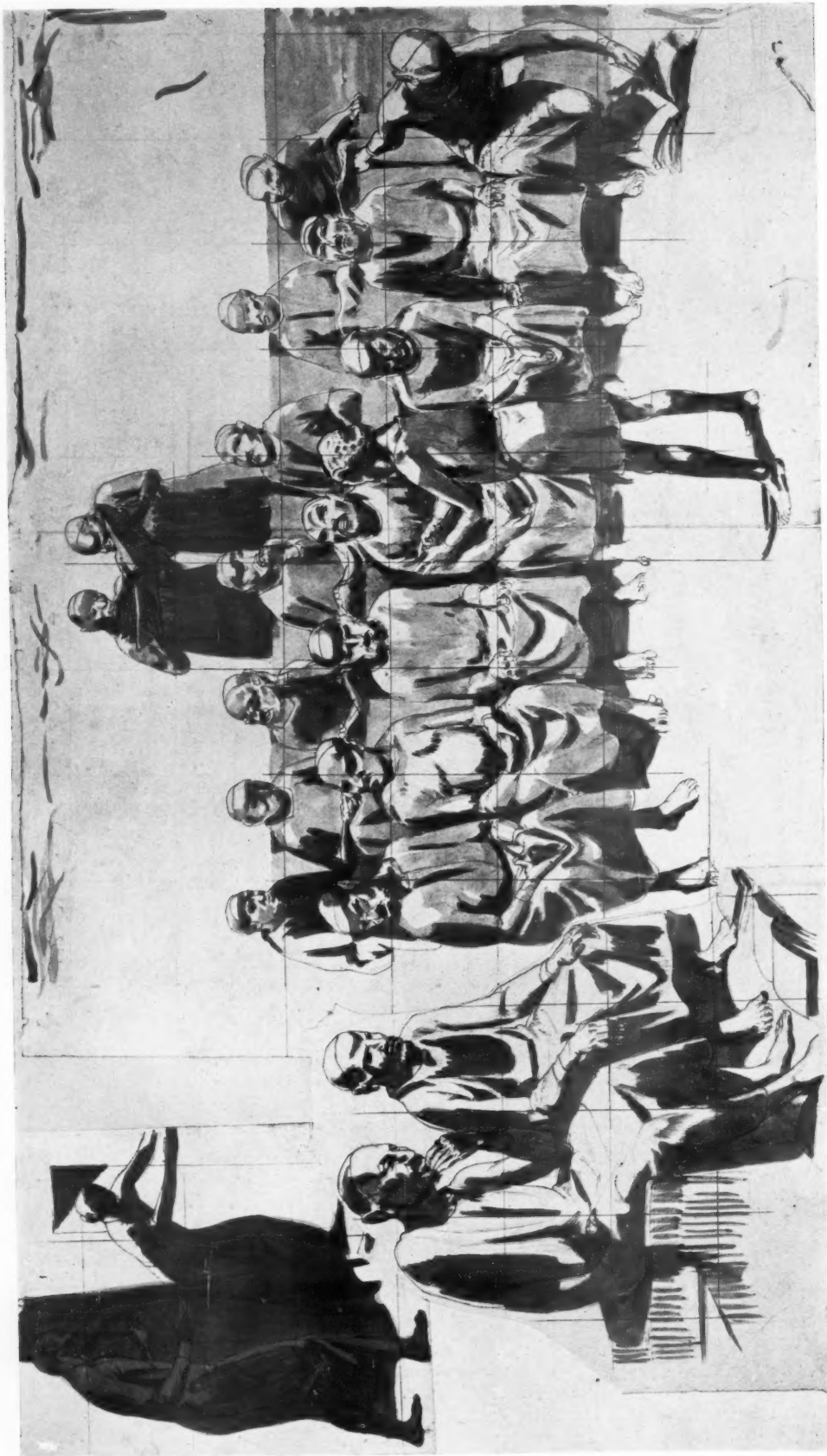
From a Drawing by David Jones.

at any preconceived flat design, but rather, by accepting a theme of certain simple solids placed in probable relations, to "let the picture make itself," watching it the while, humouring it perhaps a little, accepting chance suggestions as the thing proceeds, and thus building up fantastic little landscapes and towns, groups of figures, trees and ships—microcosms of their own experiences.

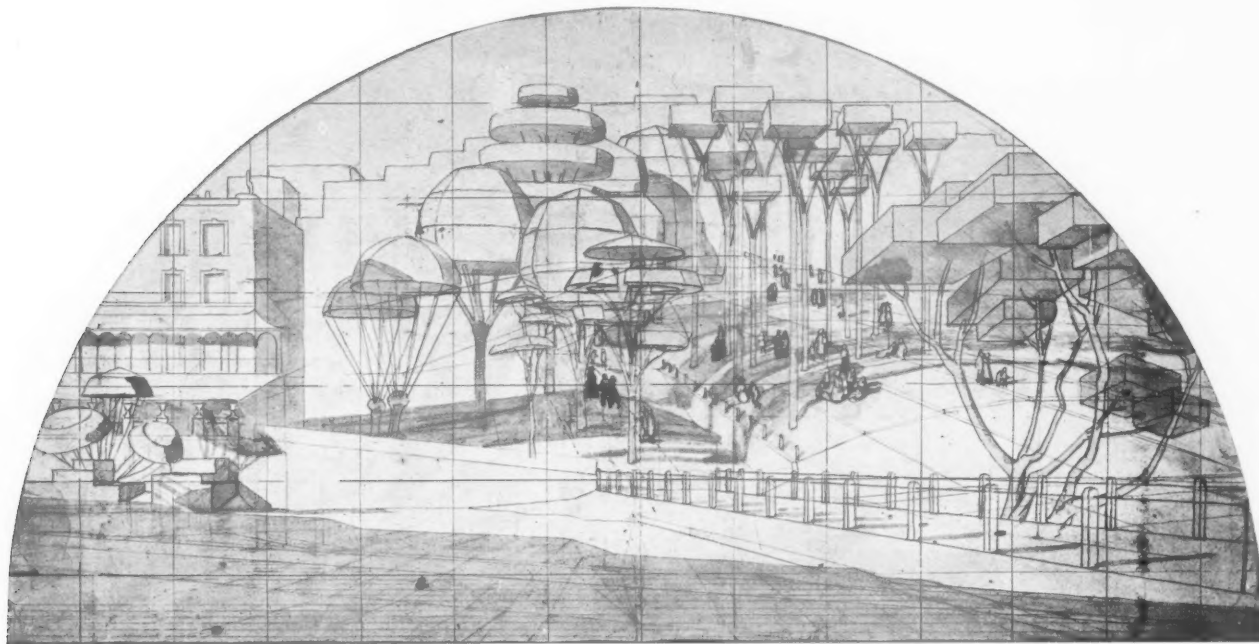
They learn before long from these exercises that the perspective rendering of any well-ordered solid has *some* quality as a flat pattern. They observe the variety that perspective gives to any monotonous repetition of the same form. Note, for example, the interesting pattern made by the *feet* of Mr. Jones's squad of soldiers (Fig. 2), a variety of appearance which, nevertheless, springs from the fact that each soldier is an exact duplicate of all the others as to character and pose, and that they are placed in absolutely symmetrical fashion: thus we are conscious of them only collectively, and attention is riveted on the central group. As he comes to see the variety that will thus automatically arise, the student is delivered from that temptation which besets the tyro, to introduce all sorts of figures, in all kinds of positions, waving their arms and legs about without ascertainable reason except to give what the cinema producer calls "animation." He finds, too, how when, having carried his development of a simple theme to a certain point, the easy indulgence in little extraneous episodes to make it interesting only spoil it. Note, on the other hand, how an extremely formal framework, as in Mr. Medworth's picture of "Christ in the Temple" (Fig. 3), will dignify a composition really packed with homely observation. Here is a use of detail, of anecdote even, which yet escapes triviality because the detail is as finely in place as in a chapter by Gibbon, and in parenthesis let us not forget that Gibbon was in this typical of one side of the English character which has expressed itself all too rarely in our art. To hold steadily a long train of thought without failure of broad comparisons is a sign of mental stamina. It is perhaps the beginning of the training

of such quality that students should be encouraged to recognize soon in these perspective excursions the value of a main axial direction to which minor episodes may be referred. A river may be the backbone of a landscape, the transverse axes of the folds of land which determine its flow may be conceived as having a direct relation to its every turn—so, again, an amphitheatre of hills round a lake (Fig. 5), the undulations of a road switch-backing over a rolling country. The naturally "abstract" designer will show himself by his reluctance to embroider much on such main themes—a curiosity rather in the search for a *fresh kind* of framework, the realistic designer by a delight in elaborating the idea to the utmost, yet, if he is wise, without wandering from its essential character, and so falling into miscellaneous prolixity.

Fantastic Forestry is, of course, in its initial stage a branch of the curriculum at Westminster, students being led to project simple volumes representing the mass of the tree, within which detail may be developed, and constructing either the even splaying out of the branches within and the gracious doming of the foliage without, which is characteristic of the tree that has grown under favourable conditions, or, on the other hand, the opportunist squirming to get at light and air of its less fortunate sister. The study of the landscape volumes of the "Vale of Health, Hampstead" (Fig. 4), which Mr. Hawkins made to project cast shadows from, is an example of the former type of pattern making, as also, with such initial filling in of foliage as the season calls for, is Miss Thomas's "Spring Landscape" (Fig. 1). In the little pollards introduced by Mrs. Chanter (shepherded a little, I fancy, by Mr. Medworth) into her admirable Dartmoor landscape (Fig. 6) we see how to construct the axes of the other typical tree, the opportunist, irrepressible tree triumphing this time, not over confinement, but over the fury of wind, a not-too-sure anchorage, and constant snubbing at the hands of man. Each one has been traced up patiently on a spiral formed on such slightly differing axes as accord with the general sweep of the ground.



3. CHRIST IN THE TEMPLE.
From a Drawing by Frank Medwath.



4. VALE OF HEALTH, HAMPSTEAD HEATH.

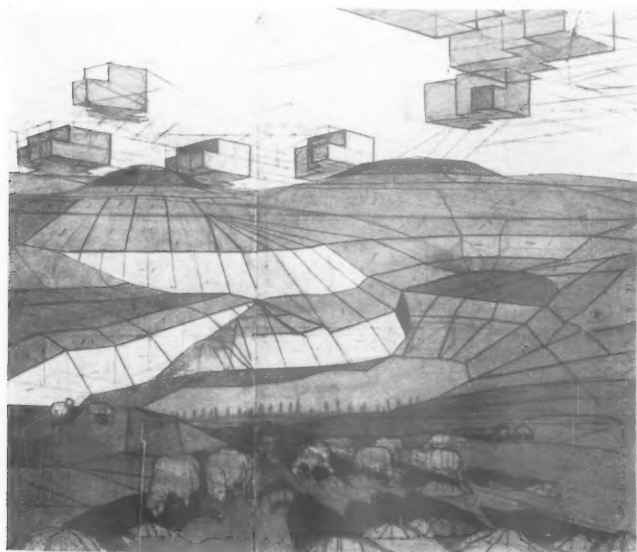
From a Study by H. Weaver Hawkins.

The finished painting, for which this study was made, was illustrated in *THE ARCHITECTURAL REVIEW* of February, 1923.

This landscape was developed from so slight a suggestion in the way of a momentary sketch from Nature that it is practically a work of fiction; nor, indeed, if it had been done to accord closely with a real place would it have the exact resemblance which would enable you to lay a photograph of the place over it and find them fit. None the less anyone who studies it will agree that it has its own standard of precision of internal structure; nor is this standard of intrinsic rightness, of delicate adjustment and interdependence of every angle in a design, really less exacting than that which simply lays a tracing of your

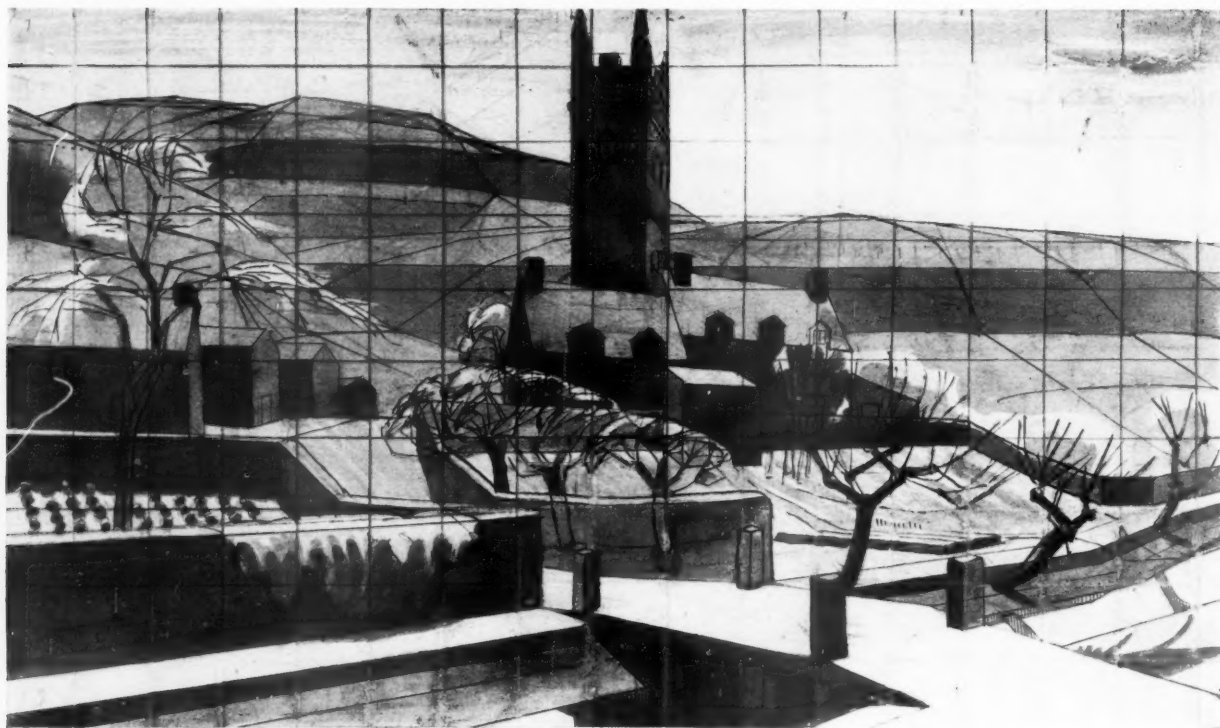
drawing over an imaginary photograph and measures how nearly it fits. To speak of such work and such training as artistic anarchy is merely an irresponsible use of the English language: we lay down the law a good deal at Westminster as to general principles, and pursue the unfortunate student with more particular application of those principles as he descends to detail and thinks to escape.

While he has been drawing his little architectural toys it has been pointed out to the student that, in so far as it is a stage for figures, the placing of certain doors or windows in an interior, the position of the fireplace, or the table in the middle of the room, dictate the main arteries of traffic in the apartment, and that the average of probabilities in this matter is not lightly to be ignored. If he draws a crowd round a Punch-and-Judy show, he must not without cause shown draw the great majority of the crowd other than facing exactly in on the centre of interest, and, as far as the conditions permit, distributed evenly around it, or, rather, the crowd most dense round the central front view, and thinner at the wings. In all matters relating to the behaviour of crowds and so forth it is clear that nothing is easier than to justify any oddity by saying "I saw it so." That cannot pass. Our momentary observation of Nature is one of a cinematographic chain of impressions each corroborating or correcting the last. In the cumulative impression which it is their function to make upon the mind, the oddities cancel out and the normal and typical fact remains undisturbed by them. On the picture which stands unalterable for perhaps hundreds of years the onus of eliminating the superficial and stressing the fundamental lies heavy, and no small part of a training in narrative design consists in getting the student to realize that in introducing detail variety is not so much to be sought for as studiously avoided. Look rather for variety in your themes; the function of detail is not to weaken these with too many counter-attractions.



5. THE LAKE.

From a Drawing by Mrs. Chanter.



DARTMOOR LANDSCAPE.

From a pen and wash Drawing by Mrs. Chanter.

Now, in looking at some of the landscape drawings which we do at Westminster, I can imagine the reader, while admitting that they interest him, yet somewhat demurring in regard to their utility: "It's all very well," I hear him say, "you prepare a drawing with the bank beside a road divided up into squares, and it's quite interesting to follow the change of shape these squares present as they follow the undulations of the ground, but the bank isn't really divided up into squares, and the number of people who care for these cardboard landscapes (He may confess for his own part he finds them in some ways more amusing than realistic landscapes) is limited. If from this drawing you paint a picture which looks like a real bank by the side of the road bang go your squares and your sense of the undulation of the ground with them." But here again the fact that in our consciousness minor irregularities "cancel out" comes to our help. Around a tree are sprays of leaves; upon a bank tussocks of grass all, no doubt, somewhat different in size and character, yet averaging as very nearly alike in both respects. Let us imagine them, then, for the more monumental purposes of painting, as identical, severely remembering that if we do they will not *look* alike, but will only offer us a reliable *point d'appui* from which to control the slight deformations of the assumed form according as it is disposed around the axis of the tree, or accommodates itself to the undulations of the bank. It sticks in my memory that some old-fashioned drawing-masters of Victorian times offered you recipes for doing the detail of different trees—a willow touch, an oak touch, and so forth as one might learn the letters of an alphabet. We need to conceive some such units—only *in an elastic fashion*, so that we can trace the same spray as it appears facing to the left, turning more towards us, gets front on, and then gradually faces to the right on the one hand, or facing down, and then getting more

and more edge towards us till it faces upwards on the other. You may say this is a tame, sophisticated training to offer the landscape-painter, yet Perugino, Claude Lorraine, even Turner, owe something to having put themselves through some such training in the ordering of spacial relations. They also were guilty of distortion. Not the sort which makes regular form irregular, but the sort which formalizes in the general sense of natural growth. Landscape painting is so beautiful an art that it is time that it should be delivered from the sketcher with his *à peu près* rendering of external appearances. Those appearances are, of course, too complex to be rendered literally. (If you shut one eye and look at a foreshortened bough in sunlight it is as often as not simply unintelligible.) They must be interpreted—suggested by a tolerably scrupulous expression of a few only of their underlying laws. But the more scrupulous that expression the more unscrupulous it will sometimes appear to the man who expects, as a matter of course, that drawing will set itself like a photograph to reproduce the *outsides* of things. To such an one the use of detail, not for its own sake, but as a device for expressing the larger design to which it is tributary, would appear a shocking want of "truth to Nature." Yet the filling of such a rôle (like that of the slightly varying ripple of notes which the left hand plays as an accompaniment to the right-hand announcement of the air) is surely what *defines* it as detail. But, indeed, the critic has us either way; if our distortion is slight he takes it for unsuccessful imitation. If it is obviously not intended as imitation we have made a monstrosity.

What conceptions of colour naturally follow from our acceptance of the fundamental character of spacial relations as a basis for pictorial design will be matter for a second article, which will also deal more particularly with the application of these principles to figure drawing. WALTER BAYES.

Garden Design: a Review.

This is the first of a series of articles on Garden Design which will appear in forthcoming issues of THE ARCHITECTURAL REVIEW, with Photographs by F. R. Yerbury.

IN Great Britain the last quarter of a century has witnessed a great revival in domestic architecture and those arts which are peculiarly dependent upon it—decoration, furniture design, and gardening.

With few exceptions—of which perpendicular architecture with its fan-like vaulting in the Middle Ages, and the work of the Adam brothers in the eighteenth century, are the only notable ones—England had been content to obtain new inspiration for these arts from Italy, France, or the Low Countries. The French Revolution, followed by the long struggle with Napoleon, appears to have dried up these sources.

At the end of that great series of wars Britain, for the first time in the history of Europe, was the acknowledged leader among the nations; and she appears to have considered it unbecoming to her new position to continue the old practice of adopting ideas in art which were already going out of fashion among her neighbours.

Revolutionary ideas were in the air towards the end of the eighteenth century. Horace Walpole, with his stucco Gothic villa at Strawberry Hill, and his condemnation of the absurd formalism into which domestic architecture and gardening had drifted, reflected the spirit of the period, and started the Gothic revival which led to a battle of styles in the arts, lasting through the greater part of the nineteenth century.

During this time architects were so busy quarrelling amongst themselves that they had neither time nor inclination to encourage the dependent arts, which they thought beneath their dignity to direct.

Gardening at the end of the eighteenth century had fallen to a very low ebb, due to an excess of formalism. This had reached to such a pitch that the general lay-out divided the garden into a series of squares or oblongs surrounded by hedges or approached by avenues, every tree of which was pleached to make it rectangular.

As free-growing trees and plants would have upset this formality, topiary work was exclusively relied on, and each close-clipped tree was matched by another, set out with exasperating exactitude to balance it in the centres or corners of the beds.

These beds were filled with geometrical patterns, formed in square-cut box, not a leaf being allowed out of place, and as flowers—if planted in the intervening spaces—could not be controlled in such a manner, they were discarded and the beds filled with red ballast and other coloured earths.

With such monstrosities usurping the place of real gardening, it is little wonder that Walpole found no difficulty in starting his new craze—landscape gardening—which swept away, not only all formality, but the garden itself,



THE ROSE GARDEN AT CHEQUERS.

A garden is essentially a haven of refuge from the cares, worries, and social duties of everyday life, and this implies seclusion, but the new style of gardening overlooked this essential and decreed that the house should look as though it had been dropped down into a picturesque piece of natural landscape.

Wild gardening had not then been thought of, and so all the pleached trees, cut hedges, straight paths, level terraces, and formal flower-beds were destroyed, and in their place the lawn was made to sweep up in a series of undulations to the walls of the house. Again,

as a hedge to enclose the garden would have interfered with the illusion, the ha-ha was invented to make the lawn look as though it continued into the distance. Trees and shrubs were planted to look as though they had self-seeded and—since paths were necessary—gravelled tracks were wobbled in and out around the shrubberies. These paths were laid out as though made by a lost sheep, and led from nowhere to nowhere, while here and there a kidney-shaped bed was placed, as a sop to those silly old-fashioned and prejudiced people who persisted in believing that a garden should be adorned with flowers.

The temples, fountains, balustrades, and statues being all associated with the hated classic style were swept away. In spite of this, people persisted in thinking that some kind of sheltered summer-house and some architectural feature to serve as a focus in the view were needed, so "rustic" summer-houses, tool sheds, and arbours were invented and sham ruins "in the Gothic taste" were erected. They were considered to add the necessary touch of romance to the scene.

The art consisted in concealing the artifices employed, and when applied on a grand scale, as at Blenheim in Oxfordshire, Virginia Water, Beckett Place, and Buckland, the landscape was so picturesque that people forgot that the garden had disappeared, and that the new style could have been applied equally well to its proper place—the park—without rooting out the garden at all.

Capability Brown undoubtedly had a great sense of the picturesque in landscape effects, and his artfully contrived hills and glades and his wandering lakes—that carried the eye into the distance and gave an air of spaciousness to the surroundings of the house—must have been hailed with relief by those who had grown tired of the cast-iron rigidity of the degenerate formalism of the late eighteenth-century house and garden.

Unfortunately, Brown did not know where to stop, and his disciples had none of his feeling for landscape effects, and merely copied his wriggly paths, haphazard (as they thought)



A LANDSCAPE GARDEN AT BLENHEIM, OXFORDSHIRE.

arrangements, and apparent lack of design, because it was all so fatally easy. No education appeared to be needed at all, and anyone—so it seemed—could become a landscape gardener without troubling to study garden design. As a result, gardening ceased to be studied as an art, and when a garden had to be laid out, the local nurseryman was called in; he knew nothing of design, but was only too willing to “lay out” the garden.

This state of affairs lasted until, fortunately for domestic architecture, it again occurred to some of our architects that “houses were meant to live in,” and that the Mid-Victorian house and grounds were neither convenient nor beautiful.

Realizing this, they endeavoured to ascertain why the current domestic work was such a failure; this led them to a study of the old houses and of their surroundings, with the result that the art of gardening was rediscovered and practised by these architects as part of their work.

The pioneers in this movement were strong advocates of formal gardening, and a battle royal took place at the end of the nineteenth century, between the architects and the nursery gardeners or self-named landscape gardeners, for the control of garden design.

Both sides published books and entered into sharp controversy in the Press, while the revival of public interest in the arts, including the art of gardening, and the increasing facilities for travel, resulted in the history of garden design

being thoroughly explored, and the merits and shortcomings of both styles brought into review.

The compromise in the systems of lay-out suggested by the late John D. Sedding in his book on gardening was a valuable contribution to the progress of the revival. According to his idea, the garden should become less and less formal as it receded from the house, so that there would be no harsh division between it and the open landscape beyond.

Under such a method of planning, the forecourt, terrace, flower gardens, lawns and paths adjoining the house would be treated formally, and be enclosed within walls or clipped hedges; the whole thus forming a fitting setting to the buildings, and adding to their dignity; while beyond, the shrubberies, walks, and flower planting would be treated more freely, to carry on the interest, and make the garden merge insensibly into the meadows or woods surrounding it.

The last quarter of a century has seen the development of gardening on these lines, and the amalgamation of the two schools of design into a new school, which, while adopting the best ideas from the formal garden, has added many new types, of which the rock, water, heath, wild and wood gardens are instances.

These different forms of garden planning have been designed to meet the needs of the gardeners and enthusiastic amateurs who have so greatly increased the range of lovely trees, shrubs, and plants, which are the essential materials for the making of a fine garden, be it large or small.

Botanists have not only searched all the civilized portions of the temperate zones for new species or variations of those growing in England, but have penetrated the wilds of Caucasus, Western China, and Tibet, in order to find new specimens which would be hardy in our climate and would add to the beauty and interest of the gardens at home.

On the other hand, the gardeners, both professional and amateur, have called in the scientist to aid them, and by judicious selection and skilful crossing have improved the form, size, and colour of many a flower and tree, besides increasing the number of flowers borne, and lengthening or changing the flowering periods. Occasionally, it is true, they have over-reached themselves, with the result that some of the flowers have lost their perfume, while others have become so large or so "double" that their charm has vanished; but the results on the whole have made for increased loveliness in the garden.

The improvement and wider application of photography to book illustration during the same period, resulted in the publication of an increasing amount of garden literature which could easily be appreciated by the general public. Not only were there large standard works, profusely illustrated with photographs and supplemented by plans and details, but many smaller books which appealed to a wider public. A new type of periodical also appeared, which relied on the illustrations and descriptions of English country houses and gardens—old and new—to provide the main interest for its readers. There was also a larger number of cheap magazines which dealt exclusively with gardening.



THE OLD TYPE OF FORMAL GARDEN: PENSHURST.

B 2



A NEW INFORMAL IRIS GARDEN AT THE GARDEN COTTAGE, NORTHWOOD.

All this garden literature immensely increased the number of garden lovers, both in town and country, so that a house was considered incomplete without a well-laid-out garden, and new trades developed to supply all the accessories which were demanded—pavings, old and new, square and crazy, walling of all descriptions, balustrades, trellis work, garden houses, thatching, old tiles, stone figures, and fountains, lead statuettes, garden seats and furniture—in addition to the ordinary nurseryman's output.

The Great War stopped all these activities and ruined many gardens and gardeners. The gardens were, perforce, allowed to run wild, the lawns being unmown, and the beds and paths unweeded, the shrubs and trees growing into tangled masses of vegetation. The nurseryman suffered in both directions; not only had his customers vanished, but the cheap labour which enabled him constantly to move and replant his stock to ensure its success when planted out, had also disappeared, while the few old men who were left could scarcely raise the vegetable seeds to meet the increasing demand of the new allotment holders.

Fortunately, the war was scarcely over when there were signs of a revival, and it is to be hoped that England will for many a year continue to lead in a field of artistic endeavour, in which she has made herself pre-eminent.

A promising field for a new type of specialist—the garden architect—has been opened up, and while the number of such specialists are few in England at present, and their energies appear to be directed to laying out the large and expensive type of garden, it is to be hoped that others will follow, who will improve the small garden and raise its standard to an equal pitch, although much has already been done in this direction by the architect.

America—who for years was content to sit at our feet and obtain her ideas for country houses and gardens from us—is fast building up a school of garden architects of her own, many of whom deal with the small garden as well as the large, which must eventually result in the beautifying of many an ugly suburb, and the general improvement of her towns and cities as well as of the countryside. It will be many a year, however, before the English garden, large or small, ceases to be the best in the world.

GILBERT H. JENKINS.

Corsley House, Frome, Somerset.

The Home of G. E. D. Langley, Esq. : Remodelled by Welch and Hollis.

With Photographs by F. R. Yerbury, *The Architectural Review*.

CORSLEY HOUSE stands in delightful surroundings on the borders of Somerset and Wilts. It is stone built and of two distinct periods, Jacobean and Greek Revival. It is probable that the Jacobean portion—the north-west wing—was originally a farmhouse consisting of at least three and probably four rooms on the ground floor, and a similar number of rooms on each of the first and second floors. A corridor running due north connects this wing with a cottage designed in harmony with the original wing but of a later period.

The Greek Revival wing is built to the south and west of the original building and consists on the ground floor of main entrance hall, study, drawing-room, and conservatory (now dining-room), and on the first floor of three bedrooms and upper part of the entrance hall.

When Mr. Langley acquired the house he consulted Messrs. Welch and Hollis with a view to remodelling the house in order to bring it more into line with modern domestic requirements.

To this end the cottage, consisting of the kitchen and maids' quarters, was entirely remodelled. The kitchen has been converted into a laundry, and a dairy and drying-room have been provided adjoining. On the first floor provision has been made for four maids' bedrooms and a bathroom. New kitchen quarters have been added to the east of the corridor connecting the house with the cottage. Within the main building the dining-room takes the place of the conservatory, and the walls of this room have been carried up to form a bedroom for Mrs. Langley. In addition two new

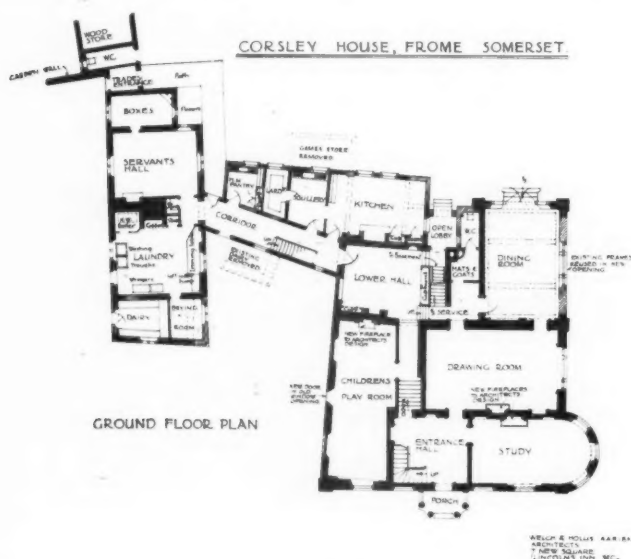


bathrooms and a wardrobe room have been formed on the upper floors.

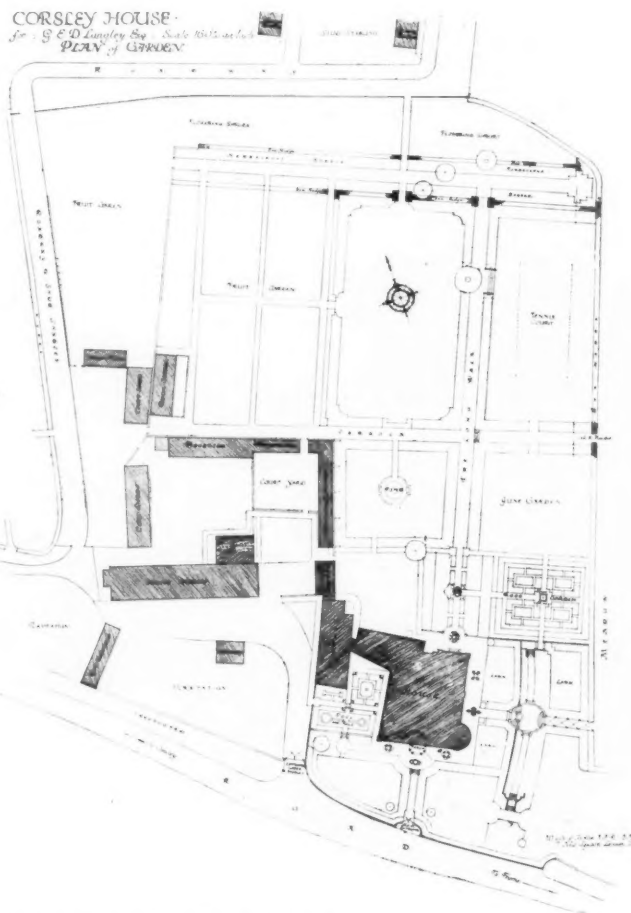
In the scheme for redecoration it was necessary to replace all the then existing fireplaces with new ones to the architects' designs, and to remove many of the fittings and fixtures and other details in order to bring the scheme into harmony of design. The scheme of decoration for the various rooms is explained in detail in the footnotes to the photographs.

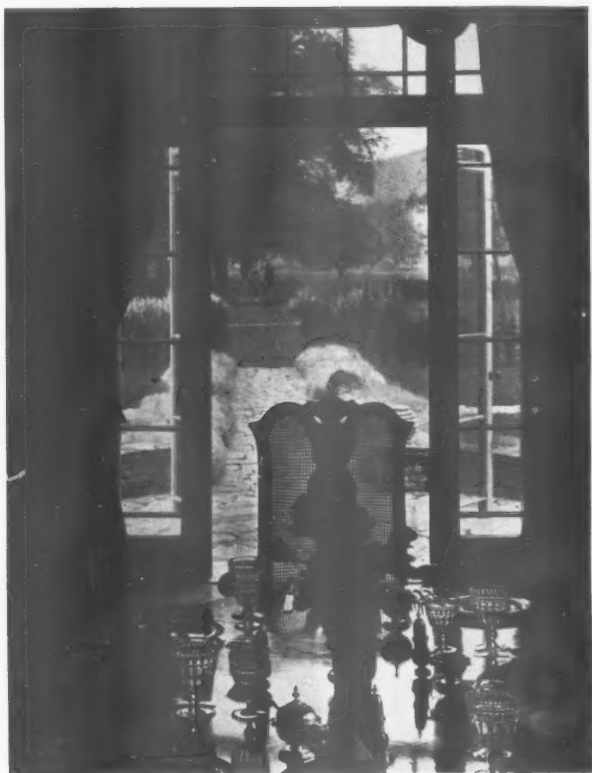
In remodelling and generally tidying up the gardens the architects aimed at obtaining pleasing vistas and colour effects from the stone paving and the grouping of the flowers in the borders.

In a paddock adjoining the house Mr. Langley later decided upon the erection of stud stabling to accommodate sixteen horses. These stables are in two blocks of eight each, providing, in addition, fodder store, saddle room, etc., and a detached block of two boxes has been erected for sick quarters.



THE GROUND FLOOR PLAN AND LAY-OUT OF THE GARDEN.





A VIEW THROUGH THE DINING ROOM WINDOW.
The curtains are of dull gold and dull red, and the furniture is mahogany.



THE DINING ROOM, LOOKING TOWARDS THE GARDEN.
The ceiling is barrel-shaped and painted a pale chrome.



THE DINING ROOM, LOOKING TOWARDS THE DRAWING ROOM.
The walls are painted blue stippled over cream, and the ceiling is of a pale chrome, the sinkings in the enrichments being slightly emphasized in tone. The plaster plaques in the arched recesses are the colour of the ceiling.



A FIREPLACE
In Mrs. Langley's bedroom.



THE DRAWING ROOM.
A view from the dining room door.



THE STUDY.
The walls are painted an old-parchment colour, and the ceiling is stippled a port-wine tint. The curtains and upholstery are rich blue with old-gold fringes.

CORSLEY HOUSE, SOMERSET.



Plate II.

January 1924.

THE DRAWING ROOM.

Welch and Hollis, Architects.

The walls are painted a soft apple-green, and the panels, dado rail, skirting and cornice have each one moulding relieved in old-gold. The ceiling is grey stippled over cream, the carpet is grey, and the fireplace is in statuary marble.



MRS. LANGLEY'S BEDROOM.

The walls are painted blue stippled over white: this produces a tint of greyish-blue. The skirting and chair-rail have each one salient moulding picked out in dull gold. The ground colour of the ceiling is old-parchment, but is faintly washed over with a tint of a port-wine colour. The curtains are of old-gold relieved with dull-red gimp, the bed is walnut and old-gold, and the carpet a soft grey.



THE SOUTH TERRACE AND SUNK GARDEN.
The stones are rough flags from quarries near Bath.



THE SOUTH TERRACE AND SUNK GARDEN.
The stones are jointed with earth and a small proportion of lime to encourage vegetation and the growth of rock plants.



THE STUD STABLES.

The walls are of elm weather-boarding, silver-grey in colour, the doors are green, and the windows cream.



THE DUTCH GARDEN.

The gate leads to the stables.

Mayfair House, London.

Designed by Edmund Wimperis and Simpson.

MAYFAIR HOUSE consists of the Westminster Bank, Ltd., and a block of flats. It is situated at the corner of Carlos Place and Adams Mews, close to Grosvenor Square, and was designed recently by Messrs. Wimperis and Simpson for the directors of the bank. The site, originally covered by a house and stables, has two frontages, so that there is no difficulty with the light. The architects' corner treatment is rather happy, and is illustrated in detail on pp. 28 and 29.

The building itself consists of red brick with stone dressings on a Portland stone base. Its traditional Georgian character is obviously sympathetic to the locality, for Mayfair is predominantly Georgian—Georgian with a flourish, one might add—and the bank building, while simple, reflects the opulence of the neighbourhood.

The entrance to the bank and the entrance to the flats

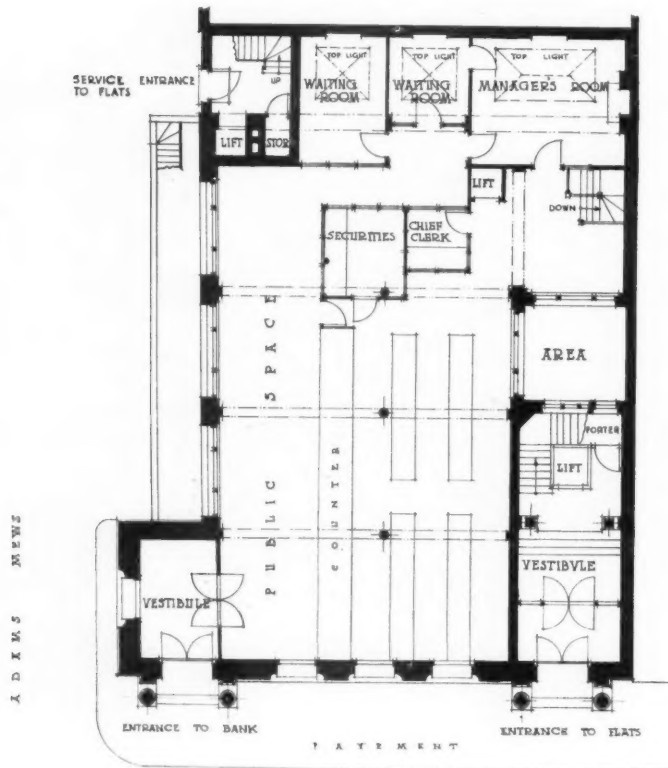
above balance each other on either side of the front. The ground floor is taken up by the banking hall, while each of the other four floors contains a single self-contained flat. In the flats, as the plans show, every available inch of space is used. The rooms are simply treated in the Georgian manner. They have sash windows, and are heated by radiators, though all the principal rooms have coal fires in addition. In the roof additional bedrooms have been constructed for the use of tenants who desire extra space for servants.

The staircase to the flats is of marble, and the walls are of plaster with enriched cornices and dado rails. There is, of course, also a lift.

The interior of the bank is very simple. The walls and columns are of plaster, and the woodwork is of mahogany. The panels to the counter are veneered with very fine figuring.

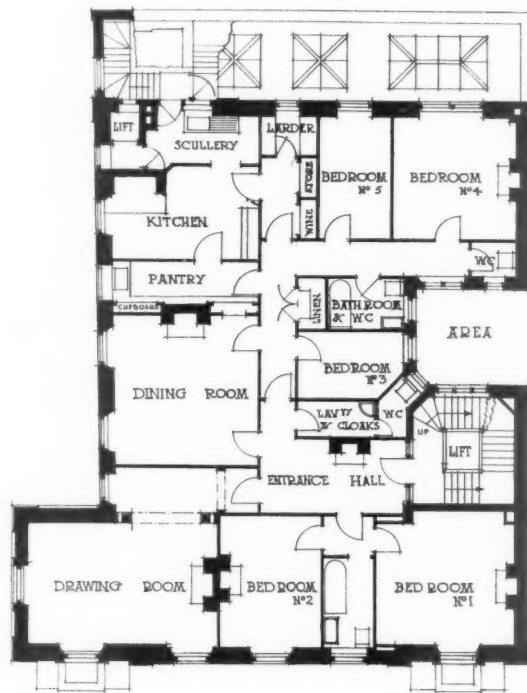
: BANK AND FLATS : CARLOS PLACE : GROSVENOR SQUARE W :
: FOR THE WESTMINSTER BANK LIMITED :

SCALE OF FEET
0 10 20 30 40 50



GROUND FLOOR PLAN

CARLOS PLACE



FIRST FLOOR PLAN

EDMUND WIMPERIS & SIMPSON
ARCHITECTS F.R.C.S. & A.
6 SOUTH MOLTON ST. W.I.

PLANS OF THE BANKING HALL AND THE FIRST FLOOR FLAT.

MAYFAIR HOUSE, LONDON.



Plate III.

January 1924.

A VIEW OF THE FRONT.

Edmund Wimperis and Simpson, Architects.

Mayfair House stands in Carlos Place close to Grosvenor Square. It is built of red brick and Portland stone, and the stories above the ground floor—which is devoted to the Bank—contain four large flats, one flat to each floor.

Architectural
Library



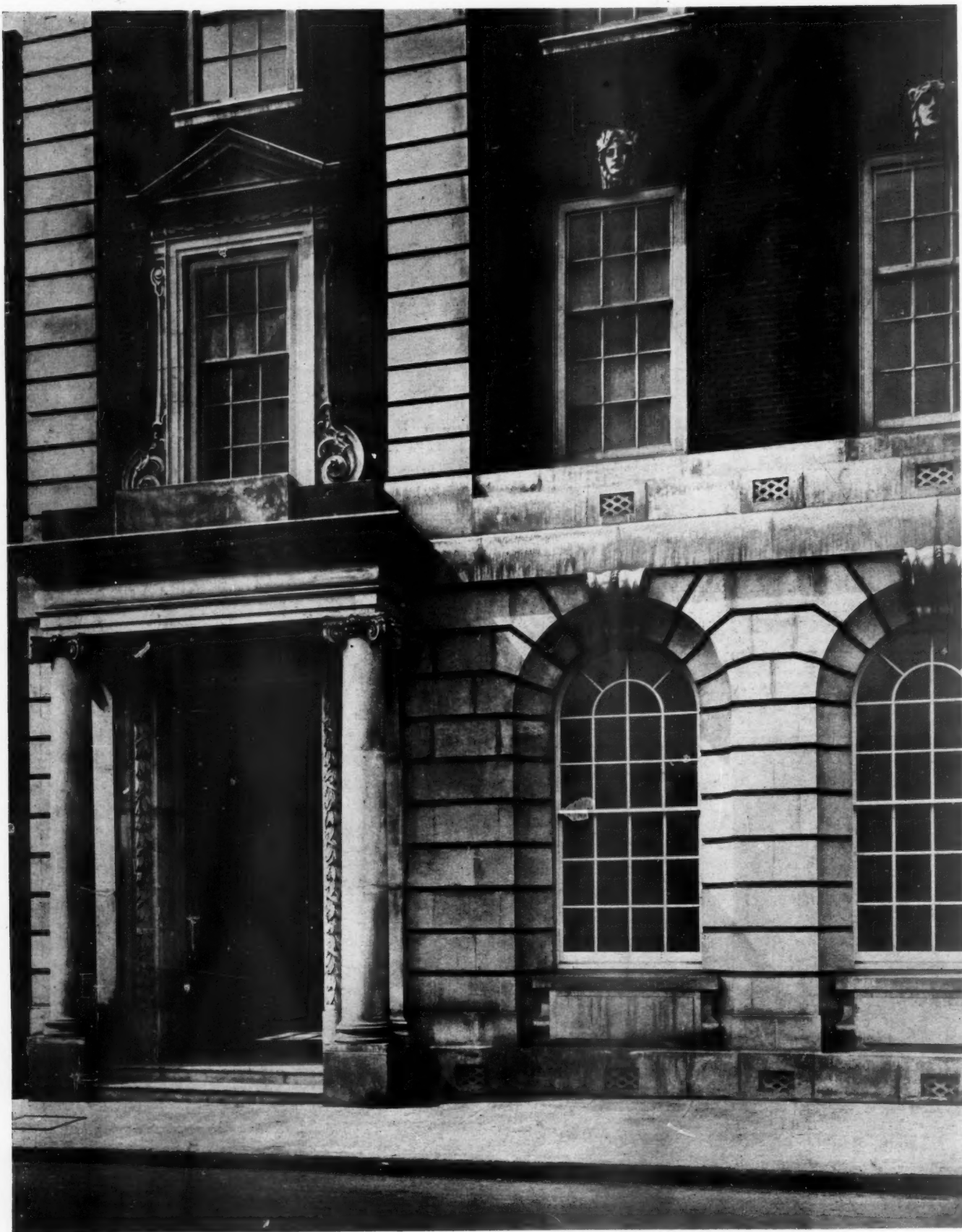
THE MAIN FRONT OF THE BANK.



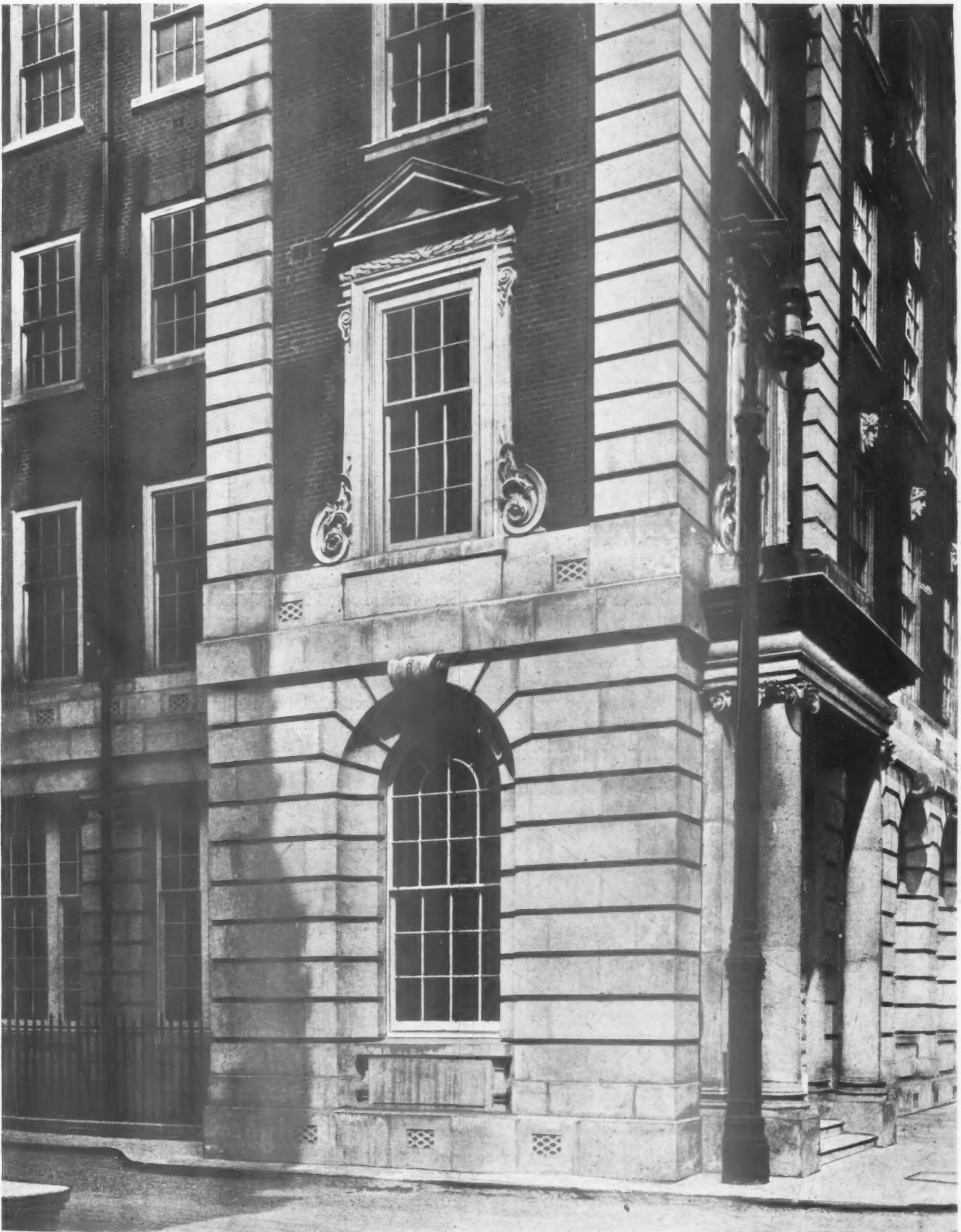
A DETAIL OF THE PEDIMENT.



THE BANKING HALL.



MAYFAIR HOUSE: THE ENTRANCE TO THE BANK.



MAYFAIR HOUSE: A CORNER TREATMENT.

Graystones, Highcliffe.

Designed by E. S. Prior.

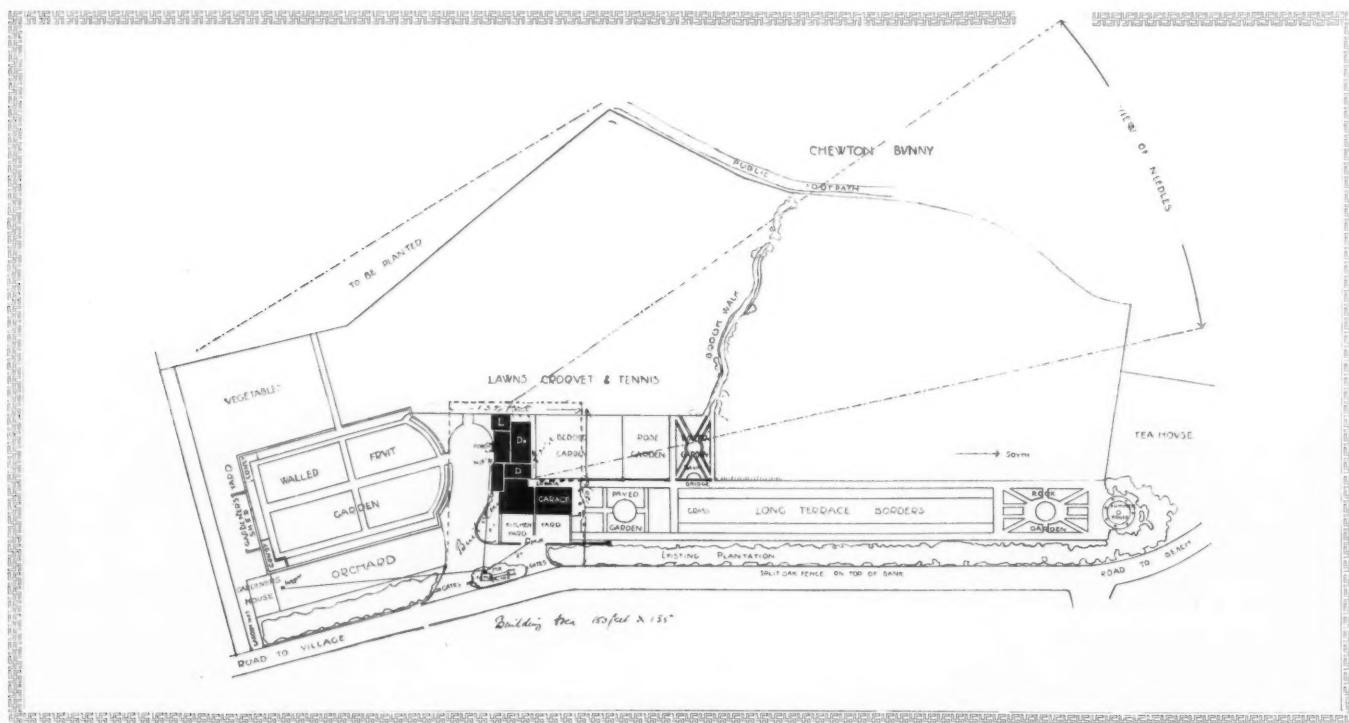


THE GARDEN HOUSE.

AT Graystones we were working to the same ideas as had been in effect for the building under me of another house, which my client had seen and approved. The aim in that case had been to build as an architect might for his own satisfaction, taking advantage of his experience, without the interference of other interests. Here, too, the needs of the client and the conveniences of construction required as little as possible of professional design, of specified procedure, or of middleman business. We dismissed the quantity surveyor, the competing contractor, the commercial agent, and the clerk of works. What was secured under contract was the efficient and personal management of the building crafts. The work as executed could therefore do without much of the unsatisfactory construction which encumbers building contracts

on the cut-and-dried lines of professional etiquette. We could proceed as we thought best. Our material could be as far as possible local and outside commercial production; the labour could be got at first hand; patents of all kinds could be abjured; deal could be rejected as unsuitable for good work; lime plaster and oil painting were unnecessary; the profiteering of cement and iron might be restricted. So the constructional solecisms of nineteenth-century architecture could be disciplined.

Apart from this system of general economy the design of the building made itself. The site was just a bare, much-exposed field, sloping to and looking out on the Channel, with the white cliffs of the Needles full in view. Protection from the west wind was the main requirement, and out of aspect and prospect the plan proceeded. E. S. P.



A PLAN AND LAY-OUT OF GRAYSTONES.



THE HOUSE FROM THE ROSE GARDEN.



THE BEDDED GARDEN AND LOGGIA.

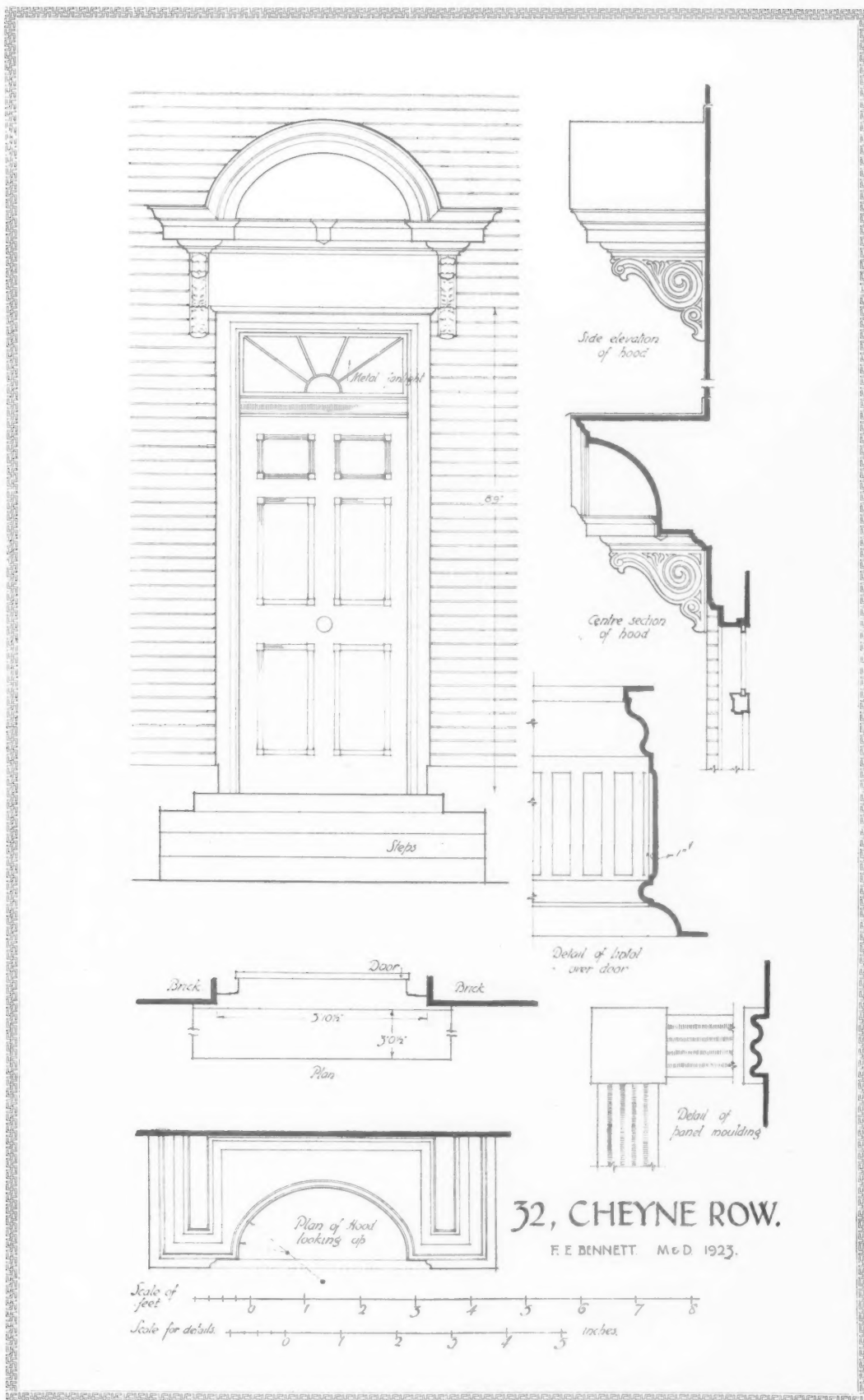
Selected Examples of Architecture.

IN CONTINUATION OF
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

32 Cheyne Row, Chelsea, London.



THE FRONT DOOR, 32 CHEYNE ROW, CHELSEA.



THE FRONT DOOR, 32 CHEYNE ROW, CHELSEA.

Measured and Drawn by F. E. Bennett.

Exhibitions.

THE ST. GEORGE'S GALLERY.—The Fourth Annual Exhibition of the Society of Wood Engravers, held in this gallery, was very stimulating, and points to a revival of the art of wood-engraving. It will be a very pleasant reaction from photographs if we see this revival spreading to the illustrations for books and magazines. The qualities which inhere in wood-engraving are just those necessary to give romantic interpretations of a poem or a story, for its very limitations require the expenditure of great thought and patience and care; and thus a wood-engraving is a concentrated essence of what the engraver has thought about his subject.

Much beautiful work was done in this method before photography usurped its place. Lord Leighton did his very best work in this medium; and those who are not familiar with his wood-engravings, but associate his name with Leighton House—and other banalities in and out of it—would be pleasantly surprised if they became acquainted with this side of his art. There were also members of the Pre-Raphaelite brotherhood who did very good and sincere work in wood-engraving. It was never "commercial," but done with the same love and care and intimacy that they put into their most romantic paintings. Nor was there anything in their work savouring of decadence, but this cannot quite be said of work by some of the members of the society now under review, for there is here and there an unhealthy desire to hark back to the seventeenth century.

Upon a previous occasion the excellences of the work by Miss Gwendolin Raverat have been pointed out in these columns, and some of the best work in this exhibition is by her. She has decided individuality, and is able to express very tender qualities with very simple means. Her engravings convey the atmosphere and character of places, and are not merely eccentric "interpretations" seen through disordered mentalities, which go a long way round when really only a simple statement is required.

Mr. Lucien Pissarro's two small woodcuts, "Gardeuse d'oies" (47), and "Baigneuse" (48), are quite free from the mechanical cutting that spoils the work of so many wood-engravers; they are flexible and undulating in their quality of line.

Mr. Eric Gill's very decided work is entirely different from the two foregoing artists; it is less personal, more aloof, and carried out with a severely detached, unnervous and hard line in which the conviction of his intentions is apparent throughout. His sound sense of drawing and craftsmanship, expressed in the precise incision of his lines, as though they were carved in stone, gives to his work a cool and classical feeling of detachment.

Mr. Ethelbert White and Mr. Paul Nash are becoming too mannered in their work. The former here and there has observed with a clear vision, and his intentions are nearly always tangible; but Mr. Paul Nash is altogether too crowded in his compositions, and his drawing needs very much to be pulled together by fresh research from Nature. He has become too satisfied with a sort of Nash convention, which formerly was close enough to Nature to suggest his intentions, but has now drifted farther and farther from natural objects. If he goes on in the way he is now going, his work will become meaningless to all but a few.

Mr. John Nash, who, on the other hand, is freeing himself from the Nash formula, shows a still-life group formed of a few simple objects, which is interesting, and does not denote any aggressively assertive desire to make things look different at all costs from what they really are.

Mr. Ethelbert White is now developing more along his own lines, the influence of the work of the late Hamilton Hay and that of the Messrs. Nash being very much less apparent. Sometimes there are too many varieties of treatment in one picture to make a satisfactory composition, and the jagged conventions observable sometimes in the treatment of a tree and sometimes in a sky, are rather tiresome. But Mr. Ethelbert White is an enthusiastic artist, pursuing his art with unflagging interest.

Miss Margaret Haythorne shows some amusing and imaginative work, but she has not yet discovered the value of open spaces. Her compositions are rather too full: there is no room for her figures to move about in.

Mr. Gibbings's work is cut with a too mechanical precision, it is nearly all on the surface, there is very little feeling held in reserve; he has shot his bolt, as it were. In some cases his figure work merely reminds one of objects and forms seen in a dissecting room.

Mr. Gordon Craig, whose splendid achievement in the past entitles him to admiration, shows work of but mild interest and without the significance one always associates with his name.

PATERSON'S GALLERY.—The fourth exhibition of painting and sculpture by the "Seven and Five" Society, seems apparently to be the work of students more or less young, trying their wings in the firmament of art, if one may put it that way.

There appears to be a good deal of promising work shown, but nothing very original; they all seem to be trying to be like each other, or some popular idol of the moment, but are seldom themselves. Why is it so difficult to be sincere, and why should artists be ashamed to be themselves? I really believe that there are some artists who would not paint at all if it were not for the outside stimulus of the work of someone else. They look at it and then rush off and do likewise, while the memory of it is hot.

It was difficult to see clearly in this gallery; there seemed to be a diffidence on the part of the authorities to let the things be seen in a strong light—or in any light at all for that matter. Mystery evidently appeared the best policy in their view. Was this timidity caused by a disinclination to shock the susceptibilities of the regular visitants? If so, such tender solicitude was not appreciated by at least one visitor, and, with due respect, I call the attention of those responsible to the bad lighting which seriously handicapped those who *did* wish to see the work displayed—defects (if there were any) and all.

THE GIEVES GALLERY.—The work shown in this gallery by Mr. René de l'Hôpital, under the title of "Portraits of Notable Men and Women," consisted of some hurried and anxious-looking portraits, painted in an old-fashioned and rather sticky manner. The style in which they are painted—the technique—is not of the kind best calculated to give freshness to the paint after the surface has been painted upon more than once. This artist's work is not sufficiently solidly built-up all over in one consistent paste: there are oily "pockets" in many places, and the backgrounds are usually of a nondescript brown, or mixture of browns and black, with very little feeling of atmosphere in them. The portrait of "Betty, Daughter of Major F. V. Lister" (23), was decidedly the best, and shows that Mr. René de l'Hôpital is capable of doing much better work than one would suppose merely by looking at his other portraits.

If this artist's work was very strong and convincing in composition—if it attracted the eye by its forceful placing and character-recording qualities—the poor workmanship would not matter so much. But his work has few of these strong qualities; and therefore, if the workmanship too is weak, "worse remains behind." Of course one never knows the difficulties that portrait painters may have had to contend with; perhaps a sitter is only able to give a few sittings, and even then won't keep still. Or perhaps he goes to sleep. Still, in looking at pictures, these things cannot be taken into consideration—we can only sympathize with the difficulties that beset the portrait painter, and weep with him when the results are bad and rejoice with him when they are good. I only wish that I could rejoice on this occasion.

RAYMOND MCINTYRE.

Correspondence.

The Protection of National Treasures.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Everything possessing historical, artistic, or archaeological value in Italy is protected by an Act, issued in June, 1909, whose scope is to conciliate two rights so often in conflict: the right of the private owner, and the right of the community, as a nation, to preserve and hand on to posterity what virtually belongs as spiritual property to each and all. Whether the Act wholly succeeds in this rather difficult task lies open to discussion, and though hardly claiming to be perfect, it nevertheless sets out to be as fair as possible to both parties. Here are some notes on its most important sections:—

It is framed to protect things (*cose*) of Interest to Art and History.

The law, by the word "thing" has used the most comprehensive term, but, in order to avoid any misapprehension, an amendment has been introduced (June 23, 1912) so as to include also parks and villas, which being produced by the work of man, could not be covered by the already existing Act, for the protection of natural beauties.

The Act makes a very careful distinction between things belonging to legal persons and those which belong to private citizens. More rigid with the former, it has endeavoured, in regard to the latter, to conciliate as far as possible his right of ownership with the higher interests of culture and of national property. Legal persons are requested to produce a catalogue of the movable and immovable things in their possession; this serves for the identification of the things, while it prevents their substitution or sale. They cannot be sold to private buyers, and can be sold to legal persons only with the permission of the Board of Education.

Whenever the things contemplated by the Act are the property of a private citizen it is the Commission for the supervision of national monuments, etc., who notifies him that such and such a thing in his possession is considered of artistic or historical interest, and is consequently subject to the regulation of the Act. The owner is then obliged to communicate to the Commission should he intend to bequeath it to others or sell it. The State does not forbid the sale; all it requires is to be made acquainted with the amount of the sum offered to the owner, and to have, on equal terms, the preference over a private buyer.

A very wise measure, though not always a very agreeable one to the owner, lies in the faculty of the State to expropriate the latter whenever he shows himself careless of the artistic objects in his keeping, and when, after being recalled to his duty, he still refrains from fulfilling it.

Furthermore, the private owner cannot demolish or rebuild or modify in any way whatever the thing virtually considered as belonging to the nation, without previous authorization from the Board of Education. The same body maintains also the right to dictate the conditions for any new buildings about to be raised in the neighbourhood of ancient monuments, in order to prevent the perspective being spoilt through their particular form or colour. In fact, from the owner's point of view the honour of having his house numbered among national monuments is far from convenient; henceforth his hands are tied; he feels no more the real and sole master in his own place; and in a certain sense he is not, since his property is considered morally to belong also to the community.

The section regarding exportation has not failed to raise an animated opposition. The owner cannot export his artistic property without first obtaining a permit from the competent Board. The latter will thus be enabled to judge whether the object in question can be sold abroad without serious loss to the artistic treasures of the nation; if the sale does cause a great loss the State can forbid it, offering at the same time to buy the property at the price declared in the documents forwarded to the Customs.

What has been devised in regard to excavations represents, perhaps, the best part of the Act, and could hardly be improved. Two cases are contemplated by it: the first, when excavations are carried on by the State; the second, when objects of archaeological or artistic interest are brought to light by means of private under-

taking. In the first case the owner of the ground obtains from the State an indemnity for the work carried on in it, with probable damage to its cultivation, etc., and when the search is successful a fourth part of the things found or its corresponding value will be handed over to him. In the second case, i.e., when the owner of the ground wants to undertake the excavations at his own risk and expense, he must ask permission of the Board of Education. One half of the objects brought to light belong to the owner of the ground, and the remaining half to the State. The same regulation holds good whenever similar objects are found by mere chance, as sometimes happens. Several provisions have been issued concerning the obligation to report everything that is found.

Penalties.—Every violation of right is considered as tending to injure or diminish the artistic or historical property of the nation. Penalties are all of a pecuniary nature; the fines do not surpass the maximum of 10,000 Italian lire.

The body through which the law is enacted is the Board of Education, or more precisely, the General Direction of Fine Arts, aided by a central commission.

Each region in Italy possesses monuments, as well as artistic objects, of a character strictly peculiar to it; it was therefore thought best to divide their supervision into as many regional offices. These are supported and coadunated by honorary members, inspectors, etc., who also exert a careful vigilance over the zone they inhabit, and by provincial committees.

Another Act relates to the protection of landscape and natural beauties, but this has already been described in your columns.

Yours very truly,

Via Ponte Rofolo 2,
Verona, Italy.

LISA SCOPOLI.

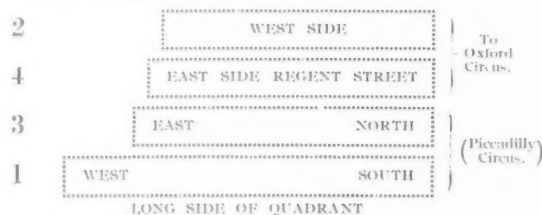
London Now and Then.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Is there not an error in the note on p. 212 of the December number of THE ARCHITECTURAL REVIEW in the description of the Regent Street drawing?

Whitlock's drawing starts at the right-hand bottom corner, I think, and not at the left-hand corner. And it works to the left up the Quadrant. Piccadilly Circus is on the right, and not on the left.

The four views on your p. 212 are related thus:—



Otherwise Vigo Street at 1 won't fit Vigo Street at 2.

Neither will Glasshouse Street at 3 "click" in your picture with Glasshouse Street at 4.

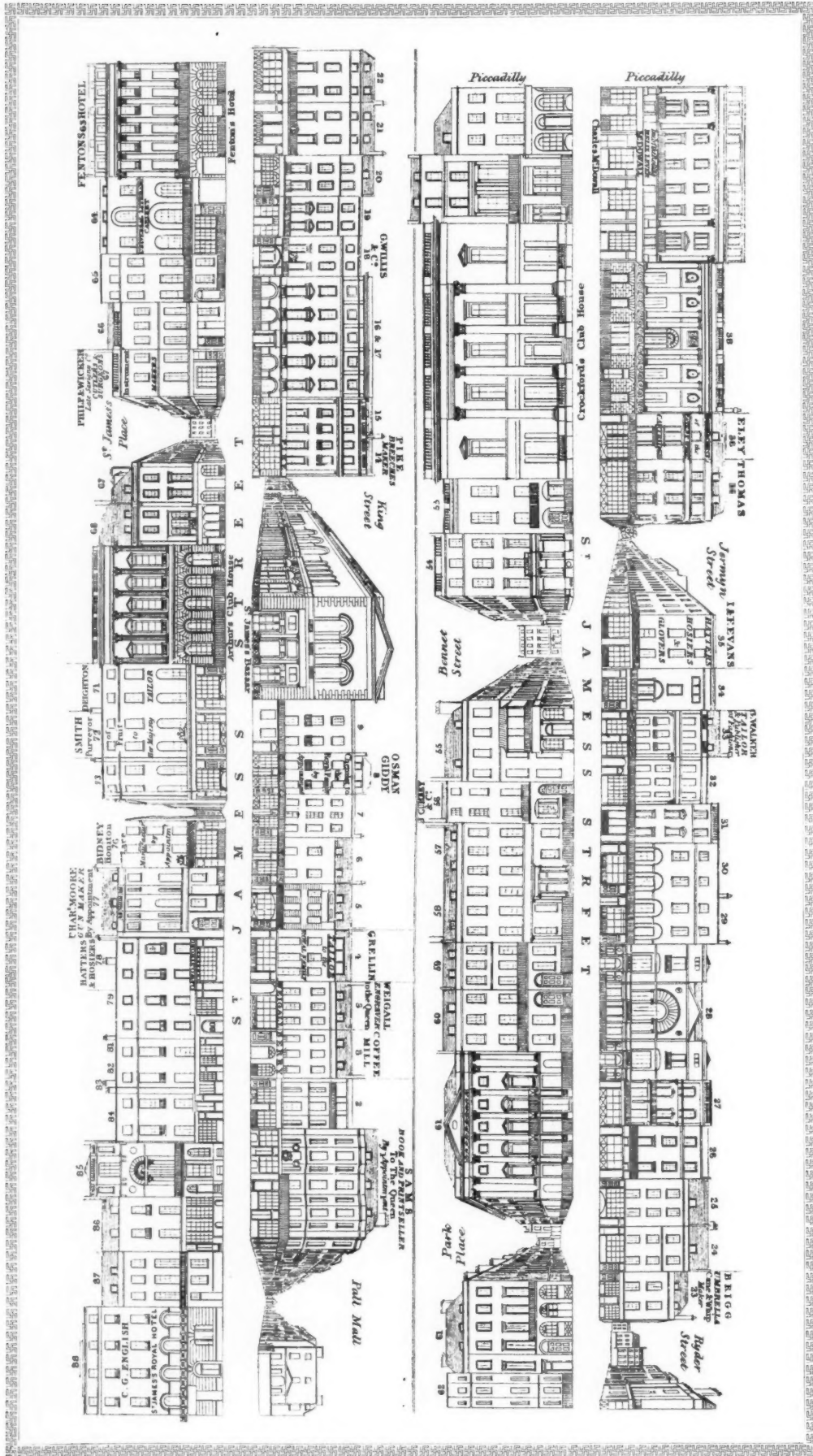
The Gothenburg views are interesting. But why, on the restaurant (left-hand block, page 202) did they spoil the diaper decoration by making all the "propellers" seem to have a downward drift, *en masse*? They haven't really, for their bosses are all on lines parallel with the cornice. But an optical illusion arises, because each blade of a propeller is not symmetrically inserted in each angle of the honeycomb cell in which the propeller is drawn.

Yours very truly,

WM. JOHN TENNANT.

55 Harley House, London.

[NOTE.—We are indebted to our correspondent for pointing out the error in the description of Whitlock's drawing in the December issue. He is of course quite right, and we must apologize for making the drawing more difficult to read than it was already—ED.]



ST. JAMES'S STREET, LONDON.

(No. 14 in Talis's "London Street Views," published about 1838.)

"St. James's Street," says Talis, "is a broad descending avenue to the Royal Palace. Here are large subscription-club houses, for the reception of noblemen, members of parliament, etc., the principal of these are Crockford's, Brooke's, Arthur's, and the Junior United Service Club house. In this street at the corner of King Street is St. James's Bazaar, an extensive building of considerable architectural beauty. At the lower end between Little St. James's Street and the Palace, is the Thatched House Tavern, celebrated for its fashionable convivial meetings." Talis then proceeds to enumerate the various "handsome" streets which turn out of St. James's Street. Of King Street we learn that it is "a broad handsome street of well-built brick residences, leading from St. James's Street to St. James's Square. In this street is situated Willis's suite of rooms, denominated Almack's, in which the fashionable subscription balls are held, and which has elegant accommodation for an immense number of persons." The drawing should be read in conjunction with the plan on the opposite page.

Tallis's *London Street Views*.

I—St. James's Street.



ENGLISH'S ST. JAMES'S ROYAL HOTEL.

From an Engraving by Whitlock.

This engraving and the plan below appear in *Tallis*, on either side of the drawing of St. James's Street.

IN, as I believe, 1838, although some authorities put it a year or two later, John Tallis, printer and publisher, began the issue of that remarkable series of London street elevations which have now become among the rarest of Londoniana, as the book-sellers phrase it. These elevations were issued in paper covers (of which the colour varied from green to pink and buff) at 1½d. each. Besides the outside cover there were four pages of letterpress, consisting of advertisements, with a rivulet of historical and topographical comment running between them. Inside was the engraved plate itself, which, when opened, extended across the whole, and contained the elevations of both sides of the street, dealt with in two sections, one beneath the other. On each side was either a view of some special landmark and a ground plan of the street and its vicinity, or, in some instances, two views, in that case generally being those of some shop whose proprietor wished to advertise it in this additional way. The number issued of these elevations was eighty-eight; and the streets dealt with were the principal thoroughfares both in the east and the west.*

It is proposed to re-issue a selection of these most valuable and exceedingly scarce views in THE ARCHITECTURAL REVIEW, not necessarily in the order in which they first appeared, and the present instalment (St. James's Street) is No. 14. Parenthetically I may remark that different issues of the same plate show varieties. Thus the names of Welch and Gwynne over No. 24, and that of Slater over No. 9, in the street do not appear in two other copies I possess of this particular plate.

Few thoroughfares have so altered their contours as has St. James's Street, and this will be apparent at once by a glance at Tallis's view. True, certain famous landmarks remain, such as White's Club, Boodle's Club (with its charming Adam front), Brooks's Club, and, to a certain extent, the Devonshire Club, which has been, however, reconstructed since it was the famous Crockford's. But for the rest there are few of the old buildings, even those not older than Tallis's day, which have survived. One or two of these may be specified; for example, Tallis shows us, at the south-east corner of the street, the premises of the once celebrated Sams, the book and print seller, where were sold the coloured satires of Gillray, who, by the by, lived over No. 29, another print shop, kept by Miss Humphrey, and threw himself from one of its windows. Farther on, at the corner of King Street, we see the St. James's Bazaar, which had been built by Crockford, and which has passed through all kinds of hands, including those of

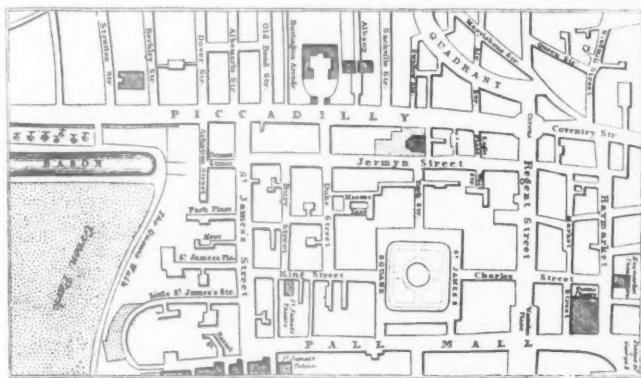
Rumpelmayer, now on the opposite side of the street, in our own day. No. 8, which is shown in the occupation of Osman Giddy, chemist, is the house in which Lord Byron "awoke and found himself famous" in 1812. To-day Messrs. Lloyds' immense block has obliterated Nos. 14 and 15, then, as we see, occupied by Pike, the breeches-maker. At the north-east corner of the thoroughfare a taller building even than White's Club next door, and comprising Nos. 39 to 42, was, in those days and for long after, the well-known York Chambers, the scene of one of Dickens's most gruesome ghost stories; since which time, as we all know, it has been massively rebuilt on quite different lines.

Crossing the street, the opposite corner has also been wholly reconstructed; and the relatively small building, with its sloping tiled-roof, was then the shop of Hoby, the famous boot-maker, and hero of many good stories. Next door to Crockford's, at No. 53, was the residence of the great Crockford himself, and next door to him, Bond's coffee-house. Between Bennett Street and Park Place, little if anything remains as it then was except Brooks's Club, which was designed by Henry Holland, and first opened in 1778. I would draw attention to Fenton's Hotel, at No. 63, where the Royal Societies' Club is to-day, with the Cocoa Tree next door at No. 64, occupied in Tallis's day by Croker with his Universal Literary Cabinet. Arthur's Club, at Nos. 69 and 70, remains as it was; but from here to the end of the street very little, if anything, else does. No. 80, then the site of the Thatched House Tavern (from which the Thatched House Club, at what is now No. 86, takes its name); No. 87, in Tallis's day occupied by Graham's Club, and once the famous St. James's Coffee-house, and No. 88, occupied by English's St. James's Hotel, being rebuilt and entirely altered.

Indeed, so far as the frontages are concerned, the shops, both famous, of Messrs. Lock, and Berry alone are capable of recalling not only the early days of Queen Victoria's reign, but those of the Regency, during which St. James's Street was in the full-flush of its renown and splendour.

Tallis's own historical and topographical notes on St. James's Street are necessarily circumscribed through considerations of space; especially is this limited because there is so much to be said concerning the palace, whose gatehouse is the street's most picturesque feature, and because the tributary thoroughfares on both sides are mentioned—although, I need hardly say, in a very meagre way, nothing of their fascinating associations being given. Regarding St. James's Street itself, however, in view of many similar sights we have seen in our own time, it is interesting to read that, "at the coronation of Her Most Gracious Majesty Queen Victoria, platforms and balconies were erected in the fronts of all the houses in this street, which were occupied by the beauty and fashion of this aristocratic neighbourhood, forming an extremely pleasing and animating scene"—a scene which two subsequent coronations repeated in 1902 and in 1911.

E. BERESFORD CHANCELLOR.



TALLIS'S PLAN OF ST. JAMES'S STREET.

* I dealt with the various "points" of Tallis's Views in the Topographical Society's Record, vol. 12, 1920.

Recent Books.

The Farington Diary.

The Farington Diary. By JOSEPH FARINGTON, R.A. Vol. I (1793-1802), Vol. II (1802-1804). London: Hutchinson & Co.

There is always a particular interest attached to what we call transitional periods, and to this category few have more right to be included than the fifty years covered by the last quarter of the eighteenth and the first quarter of the nineteenth centuries. It is an interest comprising the whole texture of life, for it includes the French Revolution with all its implications, and the dawn of industrialism; it includes the classicism of Crabbe and the romanticism of Coleridge; and in architecture it includes the extinction of Palladianism with the death of Chambers, the tentative efforts and the full flood of the Classic Revival, and the birth of the Gothic Revival. And this is the period, with the exception of a few years, covered by the life of Joseph Farington, R.A., 1747-1821; dates approximately coinciding with those of the life of Sir John Soane, 1753-1837, the greatest architectural figure of that epoch.

The mere discovery of an extremely full and detailed diary of that period would in itself be a matter of great interest; but when, furthermore, the diary happens to be that of a man who moved amongst the highest and most talented of the land, a man who observed and recorded with insight and perspicacity, a man of keen intelligence, of absolute integrity, and of sweet disposition, such a discovery becomes an event of the first order.

"Saturday, July 13 (1793).—Went early this morning with Mr. George Dance of the Temple to Lord Orford's at Strawberry Hill, . . ." So runs the opening sentence, plunging us straight away into the company of Dance of Newgate fame, Soane's first master, and Horace Walpole, whose house on Strawberry Hill preludes the Gothic Revival, soon to receive a fresh impetus from Beckford's mysterious Fonthill Abbey, the work of James Wyatt, of which the diarist has later much to say. Chambers, Soane, Dance, Wyatt, Holland, and Gandon are the architects figuring most prominently in the diary. Chambers died in 1796, and already, a few years after his death, the new-found freedom of the next generation had carried it so far that Chambers's work was looked on with scant favour. "Sir Wm. Chambers seems to be rated lower than I expected—and confined in his ideas to certain forms and embellishments to which he made everything submit—Somerset Place (House) condemned as a proof of want of appropriate contrivance for the respective purposes for which it was intended." Surely the coming of Ruskin is here foretold. Yet Soane, who burst the shackles of Palladianism, comes in for round abuse. His work on the Bank is certainly not popular. Wyatt and Dance stand between the old and the new. This is a reported conversation between Wyatt and Benjamin West, P.R.A. "He (Wyatt) shd. have thought it impossible 30 years ago that He shd. ever encourage Gothic architecture . . . there had been no regular architecture since Sir William Chambers—and when He came back from Italy He found public taste so corrupted by the Adams and He was obliged to comply with it." And here is Dance's opinion of Paestum, one of Soane's fountheads of knowledge, for he never visited Greece itself: "Dance said the Temple of Paestum was only one remove, as architecture, above Stone-Henge."

Architects and their doings are but, as it were, one of the many threads running through the rich texture of the Diary. Farington was a very prominent member of the Royal Academy and his advice was being constantly sought on all kinds of matters connected with its expenditure, its policy, and its squabbles. George III, until his last illness, maintained a continuous interest in "My Academy," consequently we hear much about the Royal Household and the relation of its members

with the leading men and women of the day. But Farington's net is wide and there are interesting references to prominent figures of the French Revolution and later to Napoleon, together with many intimate episodes.

During the precarious peace of Amiens, Farington, like many of his countrymen, went to Paris, and although he never spoke to Napoleon, he saw him at close quarters, and had, moreover, an opportunity to view his apartments at the "Thulleries," which he describes in detail, noting how "small models of artillery etc. laid on a Sopha among articles for female amusement." While in Paris he visited the apartments of Madame Récamier, of which he even draws a plan. The bedchamber, he tells us, "appears more like the design of a painter for a reposing place for Venus than as intended or proper for mortal use."

Then there are his travels at home, which are described in delightful detail, his trip to Scotland and later along the Wye Valley. From the entries of these we obtain a most vivid picture of the travelling, accommodation, and expenses of the time.

It is quite impossible to mention a tithe of the interesting personages who figure through the pages. Sir Joshua Reynolds, although dead, is still fresh in the memory of all, but Lawrence, Hoppner, Opie, Beechey, are in their prime. Gainsborough dies as the result of a chill caught at the trial of Hastings, and we can follow the beginnings of the careers of Constable and Turner, and can note with surprise that the latter's methods are not so abused by his contemporaries as might be expected although Sir George Beaumont says that his foregrounds are "comparatively blots."

There is a reminder of the famous controversy between Steevens and Malone, for to both there are frequent references. We hear about the eccentricities of the Bishop of Derry, later Lord Bristol, on whose account Soane hurried back from Rome, all to no purpose. We have, too, a detailed account of the death, in a duel, of Lord Camelford through whose introduction to Pitt Soane obtained his position at the Bank of England.

All this and much more is told in the two published volumes of the Diary, covering, so far, the years 1793-1804. We presume, and hope, that there is more, much more, to follow. Meanwhile we would wish to direct a criticism against the quite useless captions which sprinkle the pages. Such headings as "Some City Men," "An Ill-timed Speech," "The English Name," are merely irritating and quite undignified. The index is occasionally inaccurate, as, too, is the editor's footnote on page 237 of Volume II. Henry Addington's (Viscount Sidmouth) administration came to an end in 1804, not 1805 as stated.

H. J. B.

A Popular History of Art.

Kunst und Geschichte von H. Luckenbach. Munich: Verlag R. Oldenbourg. Quarto, pp. 114 + 112 + 68. Coloured plates 14 + 627 illustrations. 5s.

This extraordinary publication tells the history of art popularly in pictures and short descriptions and articles. Its three parts deal respectively with ancient, mediæval, and modern art, and the two earlier sections are very largely concerned with architecture, the illustrations and notes of which, considering their purpose, are satisfactory. The coloured illustrations are really well done: the frontispiece, the Alexander Sarcophagus, Peter de Hooch's "Reading Woman" (at Munich) and Rembrandt's "Jacob's Blessing" (at Cassel) being very good indeed. The modern part is less representative than the two previous ones, but it gives a good idea of German art in the nineteenth century, the earlier sections being more universal. The book is remarkably cheap.

English Architecture at a Glance.



THE DEVELOPMENT OF THE GOTHIC WINDOW.

- | | |
|-----------------------|-----------------------|
| No. 1. Norman. | No. 3. Decorated. |
| No. 2. Early English. | No. 4. Perpendicular. |

(From "English Architecture at a Glance.")

English Architecture at a Glance. A simple Review in pictures of the Chief Periods of English Architecture, with historical notes by FREDERICK CHATTERTON, F.R.I.B.A. London: The Architectural Press. 1s. 6d. net.

To cover eight hundred years of English architecture in some fifty pages of notes and sketches and to preserve a sense of continuity and completeness is no easy matter. And it is a task that could only be undertaken by someone whose knowledge is as vast as his discrimination is sound. For to extract the essence from so large a subject requires powers of discernment of an unusually high quality; as anyone who has attempted a similar task in any other sphere will know.

The fact that this little book is now, within a year of its first appearance, in its fourth edition, shows that the public are surprisingly keen to learn something of, if not the greatest of the arts, at least the most universal. And since the only way to arrive at an understanding and appreciation of contemporary architecture is through a knowledge of the unceasing unfolding of its past, the production of the book is a service to modern architecture.

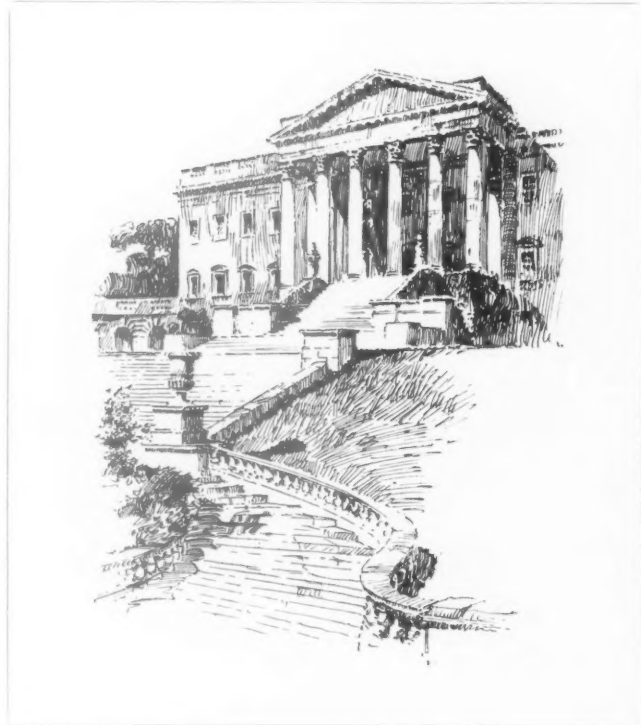
If we have a criticism to make it is that the work stops short at the end of the eighteenth century. It thus misses the extremely important Classic Revival and its immediate, though lesser important successor, the Gothic Revival. The Adam brothers, great as was their influence, were not in the direct line of English architectural development. The reaction from a century and a half of Palladianism was Classicism; the Classicism introduced by Soane and developed by the Purists. It is not until after this that the chaos, from which we are now attempting to extricate ourselves, began. Another thirty years, therefore, added to the story would, we think, have materially increased its interest. Be that as it may, the book is a masterpiece of conciseness and clarity both as regards the sketches of Mr. Harvey and the notes of Mr. Chatterton, and it should set the feet of many on the path of architectural appreciation, discrimination, and understanding.

H. J. B.

The Origin of Christian Church Art.

Origin of Christian Church Art. By JOSEF STRZYGOWSKI. Translated from the German by O. M. Dalton, M.A., and H. J. Braunholtz, M.A. Oxford: The Clarendon Press. 259 pp.

We are not quite sure that this is not an epoch-making book. The author has probably no doubts. It is none the less unfortunate that the main argument is so often marred by references to other men of learning who differ from him. The spectacle of a professor stopping his lecture every now and again in order to say "Yah!" out of the window at an opponent is an odd one. With this exception the book will be read with profit by all who are interested in origins. Put shortly the main thesis is that hitherto a great deal too much emphasis has been laid on the influence of Rome and Roman forms of architecture on Early Christian building. While for three centuries Christianity was persecuted or barely tolerated in the Roman empire, it was welcomed and growing ever more important just beyond the Roman frontiers in Parthia and Armenia and Central Asia, whence it spread to the Indian peninsula, and ultimately to China, where in the seventh century the emperor, Kao-Tsung, had Christian churches built in all the ten provinces. It is in Asia, and particularly in those regions that lie about the head-waters of the Tigris and the Euphrates, rather than in the Mediterranean basin, that the main origins of Christian building forms are to be found. There were no doubt many different influences at work, and this book does not claim that nothing is due to the "Christian Classical Art" of the Mediterranean, culminating in Alexandria, Rome, and the maritime cities of Asia Minor. But it is chiefly concerned in establishing the claims of those racial areas of "Christian Iran," which have hitherto been overlooked. After about A.D. 400 the various types of vaulted and domed building which had grown up naturally in the different regions of the East "yielded to a new taste leading less to creative work than to an eclectic treatment." They hardened into an orthodoxy, so that a little later only the bishop might plan the church.

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(From "English Architecture at a Glance.")

The plan where the dome is architecturally dominant is a characteristic of Armenian work, whence it spread later to those communities which were particularly within the sphere of influence of Byzantium. The stone barrel vault is probably to be attributed to Mesopotamia. Both types react on one another. For some centuries after the state acceptance of Christianity, the Western church clung to the wooden-roofed basilica form; the Eastern to the dome and vault. But in time the Western church takes over the barrel vault, while north-western Europe, perhaps with the intermediary of Scandinavian wooden churches, develops the barrel vault into the ribbed vault of mediæval architecture. As early as the end of the tenth century the cathedral of Ani in Armenia shows in its articulated piers, pointed arches, and other details so close a resemblance to Gothic that it has generally (but according to our author, quite erroneously) been accounted for by the hypothesis of a later rebuilding. In his view the Crusades were but prominent episodes in a much earlier and much more continual flood of pilgrimage from Europe to the East, and it was from this vital contact that the northerners learnt the possibilities of the vaulted forms which had played so large a part in the earliest building history of Christianity.

The second half of the book is devoted to details of decoration, and there is a final chapter, written for the English edition, dealing with pre-Norman art. Many of the illustrations are both unique and interesting, and the book maintains the standard of the Oxford University Press.

W. G. N.

Scandinavian Art.

Nordisk Kunst. By JENS THIIIS. Christiania and Copenhagen: Gyldendalske Boghandel Nordisk Forlag. La. 4to, pp. viii + 238. Illus.

L'Art Norvégien Contemporain. By G. VIDALENC. Paris: Librairie Félix Alcan. Cr. 8vo, pp. 124. Illus.

"Nordisk Kunst" is a handsomely printed volume of collected papers on Scandinavian art by Jens Thiis, the Director of the Norwegian National Gallery at Christiania. It is well supplied with illustrations of the painting and sculpture of Norway, Sweden, and Denmark; of the restoration of Trondhjem cathedral, and of Ferdinand Boberg's exhibition buildings at Stockholm in 1909 with their plentiful decorations based on Early Scandinavian design. There are also illustrations of certain ceramic and decorative works of the artists Joakim Skovgaard and Thorvald Bindesbøll, regarded as the counterpart of those of William Morris and the Pre-Raphaelite movement.

"L'Art Norvégien Contemporain" is a volume of the series "Art et Esthétique," and its author, G. Vidalenc, is responsible for another number of the series on "William Morris." It gives a comprehensive survey of Norwegian architecture, sculpture, and painting. As architects, Arneberg, Poulsson, Astrup, and Nordhagen emerge; as sculptor, Vigeland; as painters, Dahl, Gude, Werenskjold, Munthe, and Munch. There are others and the sum of the work of the whole is considerable.

Norwegian architecture suffers under the disability of a tradition of wood, and the value of any buildings of any other material has been discounted by the difficulties of transport of granite and other stable materials. Modern Norwegian architecture dates from the middle of the nineteenth century, since when a more general European fashion has set in, but always with the substructures of granite, schist, or some other equally impervious material for the withstanding of the damp occasioned by long-lying accumulations of snow. Domestic architecture is generally of a simple character, but the more recent houses are making more pretension to elegance.

In Gustave Vigeland Norway possesses one of the greatest sculptors of the time. He has a monumental mind, and his great Fountain and his relief Hell denote him an artist of high imaginative powers. The former work is an elaborate series of decorative groups of men, women and children, and trees, on a wall of some fourteen sections carrying haut-reliefs and forming the basin. This is built on a base with steps, and surmounted by a final group of figures supporting a rudely-hewn cistern. The work is an epitome of life and a monument to Pantheism.

The relief Hell is a large bronze, filled with figures carefully wrought and passing before a seated Satan. Vigeland's other work includes statues, busts, and large independent reliefs.

Erik Werenskjold is less universal in his talents: he has made a portrait of a pianiste which invites comparison with Whistler's "Mother," and has embodied the somewhat grim humour of the North and other national characteristics in many pictures and illustrations. Johan Christian Dahl represents the pioneer work of last century and has painted many fine landscapes. Munthe is a landscapist too and a maker of decorative paintings, and Munch, as a landscape painter and as a figure painter, leans to the mystical, while Gude represents the older-fashioned naturalists.

In Sweden there is more and older art, for architecture and the general culture of painting and sculpture have been pursued contemporaneously with general European development. When native talent was unavailable English, French, and German artists were always called in, but indigenous genius often manifested itself and great architects followed, whose works are worthy to be compared with the cathedrals and royal palaces of earlier centuries. The sculptors number amongst them Carl Milles, Carl Eldh, and Christian Eriksson, but these are not dealt with by the author of "Nordisk Kunst" although some account is given of the Thielske Gallery in Stockholm in which their works appear. Jens Thiis gives a good account of the Swedish painters, and Anders Zorn comes to the front at once, not only as an etcher, not only as an artist in the nude, but as the fine portraitist and landscapist; as the great colourist on modern lines; in fact as the great artist he undoubtedly was. Other painters and etchers dealt with are the naturalist Bruno Liljefors, Richard Bergh the romanticist, and Carl Larsson, etcher among other things.

Denmark possesses a man of great talent in Jens F. Willumsen, who starting as an architect is also a sculptor, painter and decorator. He is sixty years old and only a few weeks ago exhibited no fewer than 373 works of art comprising a half-century of industry. He is by no means alone in Denmark, however, for that country contains some of the most advanced sculptors, architects, and painters of the present day in Europe. Again Jens Thiis deals mostly with the painters although incidentally with the sculptors, Vilh. Hammershoi amongst them, who is a painter of distinction, and only less important plastically. In fact the whole book is more concerned with painting than with the sister arts.

Its illustrations are many and of good size and production.

KINETON PARKES.

The Poetry of Architecture.

The Poetry of Architecture. By FRANK RUTTER. London: Hodder & Stoughton. People's Library. 2s. 6d.

This little book runs brightly through the course of architectural development from the "mastabas" of Egypt to the multiple stores of Regent Street in 180 pages. Mr. Rutter manages to find for each of the main periods of architecture a key-word which shall give his readers an idea not necessarily of what those who built were aiming at but at least of the effect which the work of these periods is likely to have on us. Thus Egypt is the age of Fear, Hellas the age of Grace, the English Renaissance the age of Elegance, and our own time the age of Memory. Some such aid to mental indexing is undoubtedly useful in a small book of this kind, though it lends itself fatally to that form of facile ticketing which is one of the most serious defects of those who are educated to read but not to think. There must of necessity be something a little breathless in so rapid an adventure over so large a field. Now and then we almost seem to hear the tap of the auctioneer's appraising hammer. At the same time it is no light task that Mr. Rutter has accomplished, though we feel he was perhaps a little ill-advised to call it the "Poetry of Architecture." The title implies an altogether more leisurely, more meditative, more matured content.

W. G. N.

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THE ARCHITECTURAL REVIEW.

Meryon.

Charles Meryon. By GOESTA ECKE. Leipzig: Verlag Klinkhardt & Biermann. Large 4to, pp. ix + 44 + 60 illustrations.

There is ample evidence of genius, but little of personal joy, in this volume, and yet the etchings here reproduced are full of artistic pleasure. Their maker must have had a serene belief in line—strong, expressive, uncompromising—hard, perhaps, but never unnecessarily hard. Seeing that Meryon died mad in 1868, when he was only forty-six; that he was hungry most of his life, unfriended, his sensitiveness of soul seared with the stigma of illegitimacy, it is to be wondered at that he maintained his firm line; that he did not launch out into mad extravagances that only genius can explain and excuse. Colour-blind, he relinquished painting for pure line, and was influenced from the first by his copying of the works of the seventeenth-century master Zeeman. That was for style; for spirit he had his own brooding; for subject the fantasy of Paris. Meryon has preserved for the world a Paris that even Notre Dame with its stones, the streets with their houses, the river with its bridges, will not be able to conserve. His etchings are the essence of that Paris, and they have a more romantic and yet a graver aspect even than the Roman etchings of Piranesi, with which they are worthy to be compared. Yet with all the sombre stateliness of "Le Petit Pont," of "L'Abside de Notre Dame de Paris," of "La Morgue," of "Saint Etienne du Mont," there is always a human, not to say a homely, touch in Meryon's work: the sinister figures of "La Rue des Mauvais Garçons," the bargaining of the "Rue Pirouette aux Halles," and the sunny morning scene of "Tourelle de la rue de la Tixéranderie." There are his sea-pieces, too, for he was a sailor before he was a draughtsman; the bathing-scene of "Océanie"; the fishing of "Akaroa," which are truer, if not so romantic, as those he etched after Zeeman, and one of the illustrations in this volume is a page of drawings of sailing-boats from Meryon's sketch-book. There are also a number of portrait studies of the etcher, and a facsimile of one of his letters. The illustrations are well done, and it is comforting to observe that of the eleven authorities on Meryon quoted, five are English, the others being French. The volume is a welcome addition to the fine series of "Masters of Drawing."

K. P.

Science and Sanctity.

Science and Sanctity. A study in the Scientific Approach to Unity. By VICTOR BRANFORD. London: Leplay House and Williams & Norgate. 10s. 6d. net.

There can be few serious-minded persons who, contemplating the spectacle of life around them, are satisfied with what they see. If, as some think, the war came opportunely as a scourge to a pleasure-seeking people it would seem to have left them little better for the experience. And yet, looking beneath the surface, there are signs of a divine discontent which, if it succeeds, as it surely must, in finding ultimate expression will synthesize the various scattered forces, which at present dissipate themselves, into a saner and finer life. Leplay House is one of many contemporary movements which seek to gather together some of these diverse forces and aspirations and to get them to work along productive channels. It seeks, especially, to relate theory with practice in the sphere of sociology. For long enough sociology has been an abstract study for pedants; it is now to become the keystone of the new order, and this book, the latest of a series, endeavours to show how the diverse forces of science, religion, and art may be made subservient to a glorious unity. The ambition is a fine one and must surely commend itself to all who sense the waste and lack of harmony around them.

Waste, indeed, is perhaps the greatest evil of the day, not only the waste of endeavour and aspiration, but the waste of material things. And ruin faces any country that scorns the decencies of frugality and thrift. Whatever economic explanations may be given for our immense unemployment and consequent distress, there can be no doubt that our persistent refusal as a nation to cultivate these supreme qualities is the cause of much of it.

Of the signs and portents of better things few have more significance than the movement which we know as Town Planning. Not only is it by far the most important, but it is the one which seems to epitomize all that is best to-day, and moreover, it has its origins in sociology. Mr. Branford realizes all this and has much to say about Regional Planning and the wartime activities of the R.I.B.A. in connection therewith. He

(Continued on p. xxxvi.)

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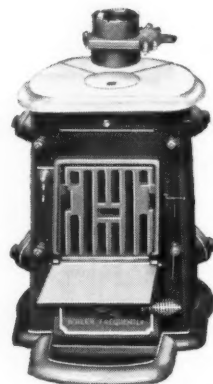
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THE ARCHITECTURAL REVIEW.

realizes, moreover, that such work, if it is to be of real value, must be the outcome of personal out-of-doors study and observation. The gradual growth and development of our organization must be traced at first hand, from the sea-coast up the valleys, noting the fisherman, the sea-borne commerce, the peasant thrusting the shepherd higher up the hillside, and finally the miner, the prototype of most of our urban dwellers. The different town organizations must be observed; the market town, the sea-port, the recreational town, first how and why they have developed in the past and how their future destiny can best be controlled. For the purpose of such observation he outlines a tour along the Salisbury Avon and the Thames. It is a fine suggestion, and one which ought seriously to be adopted by some of our architectural schools as a vacation study for those taking a post-graduate course in town planning.

"Science and Sanctity" contains much food for thought, but Mr. Branford has the unfortunate knack of making it unpleasantly indigestible by his strange vocabulary. What, for instance, are we to make of such words as "optimum," "bionomics," "technodrama," "fragmentation," and a host of other equally cacophonous and quite unnecessary neologisms? H. J. B.

The Evolution of Northern Art.

Die Altnordische Kunst. By F. ADAMA VAN SCHELTEMA. Berlin: Mauritius Verlag. Large 8vo, pp. xvi + 252. Illus. 108.

This exhaustive and admirably-written work deals with the great problem of the historical evolution of northern art from the ethnological and from the artistic points of view. The first chapter deals with absolute origins of the artistic expression, tracing it from the primal natural impulse found in primitive man as it exists still, and is found in children. Its indications from palaeolithic sources are illustrated and followed up by illustrations of the evolution from naturalistic representation to pattern which received encouragement from the making of vessels, tools and other objects which invited ornamentation. The neolithic pottery shown is highly instructive, and its development into the region of polychromy marks a most important stage. In the vessels of the bronze age decoration becomes

further organized and the use of the spiral spreads broadcast among the different tribes of the northern regions resulting in the great advance made by Celtic art in stone as well as metal. The spiral, the V shape, the notch, and natural forms are the main motives used by the primitive designers, and they resulted in the production of the magnificent gold, silver, bronze, and iron ornaments of the more sophisticated craftsmen of Sweden and North Germany and other localities where they were produced in later centuries. Use and beauty were combined—the pots and later metal drinking vessels, the tools and weapons, all bore the impress of the undying and determined desire of artistic expression in man. But there was another factor—vanity, not only a feminine trait, but indulged in largely by men. This was the incentive to the fabrication of all the splendid personal ornaments in prehistoric work, as indeed it was to the much later historic work lavished on armour and arms worn by men in their displays of prowess before women. The other motive was religious, but in early northern art this was less fecund than in the primitive savage art of the peoples farther south. The art of architecture only emerged slowly. It was the earliest art because when man tired of cave-life he built rude dwellings, but the decorations of such were less advanced than the crafts which he practised within and without those dwellings. The time came, however, when the constructive faculty in the brain of man developed, and then his decorative faculty, love of ornaments and pride came even more into play. All these things, and their evolution, their extraordinary progressive character, are traced clearly by the author of this generous book. An index is badly needed.

KINETON PARKES.

Books of the Month.

THE BRASSES OF OUR HOMELAND CHURCHES. By W. E. GAWTHORP. London: The Homeland Association. Price 4s. 6d. net.

THE ITALIAN LAKES. By GABRIEL FAURE. London: The Medici Society.

ISLAMIC ARCHITECTURE. By Prof. SATTAR KHEIRI. London: John Tiranti & Co.

ABRAHAM SWAN: SOME EIGHTEENTH-CENTURY DESIGNS FOR INTERIOR DECORATION. With a Foreword by ARTHUR STRATTON. London: John Tiranti & Co.

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THE ARCHITECTURAL REVIEW.

A Competition of Industrial Designs.

In order to encourage the study of designs for industrial purposes, the Royal Society of Arts have decided to hold annual competitions. The first competition will take place in June 1924. It will be open to two classes—(a) Students in British Schools of Art, and (b) all British subjects. The subjects of competition will be the same for both classes of candidates, but in considering the work the judges will bear in mind to which class the competitors belong.

The competition will be divided under the following heads:—(1) Architectural decoration; (2) textiles; (3) furniture; (4) book production; (5) pottery and glass; (6) miscellaneous.

Particulars of the subjects prescribed in each section, together with the prizes offered in connection therewith, will be found below. The Council reserve the right of withholding any or all of the prizes offered.

The judges will be appointed by the Council of the Royal Society of Arts on the recommendation of the various sectional committees. In making the awards, it shall be an essential condition that the designs approved are suitable for the materials for which they are intended.

The Society will confer its diploma on any candidate whose work shows exceptional artistic ability and practical knowledge of the materials and processes of his trade.

After the awards have been made, a number of selected designs will be exhibited, by the kind permission of the director, at the Victoria and Albert Museum, South Kensington, and subsequently at suitable centres in the provinces, where they will be brought to the notice of manufacturers likely to be especially interested in them.

The first competition will be held in June 1924. Intending competitors must communicate between 1 and 15 May with the Secretary of the Royal Society of Arts, who will supply them with the necessary forms, labels, and instructions for the dispatch of their designs to the Victoria and Albert Museum. No designs must be sent to the Royal Society of Arts. Candidates will be

required to pay for the carriage of their works to and from the place of exhibition.

Designs must be mounted, not rolled up, so that they may be exhibited on a flat surface.

All possible care will be taken of the designs, but the Council accept no responsibility for injury or loss.

The following are the subjects of competition in the various sections in 1924:—

TEXTILES.

The subjects of competition are designs for the following: (1) Carpets and rugs; moquettes; floor coverings—linoleum and floor cloths. (2) Tapestries; damasks, brocades, and figured velvets for furniture and decoration. (3) Printed fabrics for hangings and furniture; printed fabrics for dress. (4) Vestments; church fabrics, including altar frontals, etc. (5) Dress brocades and fancy dress fabrics. (6) Lace; lace curtains; embroidery; open work. (7) Handkerchiefs; tie silks and mufflers; ribbons and other narrow goods. (8) Bedspreads; table damasks; cushion squares; tea cosies, etc.

Candidates may submit designs for any or all of the items in any or all of the foregoing groups.

Prizes offered: The contributions to the prize fund are sufficient to allow of the award of one, or possibly more, travelling scholarships to candidates of outstanding ability. The course of study to be followed by the successful candidates will be decided after consultation between them and the judges.

Money prizes of not less than £10 10s. each will be awarded in each of the groups (1) to (8) at the discretion of the judges.

FURNITURE.

The subjects of competition are as follows: (1) Designs for the complete furniture of a modern dining-room decorated in Adam style; (2) designs for the complete furniture of a modern bedroom, without reference to traditional style; (3) designs for the

(Continued on p. 51.)

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complete furniture of a modern sitting-room, without reference to traditional style; (4) designs for a dresser, table, and chair suitable for a working-man's living-room; (5) design for a toilet table in a simple style; (6) design for a bookcase 6 ft. long; (7) design for a broadcasting cabinet or a gramophone cabinet; (8) designs for a garden table, seat, and chair.

Prizes offered: A travelling scholarship of £125 is offered for the best set of designs submitted in groups (1) to (3).

A prize of £10 is also offered for the best set of designs in each of the groups (1) to (3), and a prize of £5 for the best design in each of the groups (4) to (7).

BOOK PRODUCTION.

The subjects of competition are as follows: (1) Design for a new type-face (12-point pica, roman, not italic), including alphabets in capitals and lower case, figures and punctuation marks. The size of the drawings to be not less than four, and not more than five, diameters. (2) Designs for either or both of the following: (a) a title-page entirely set from type, with or without printers' ornaments; (b) a title-page partly decorated. The title-pages to be taken from any or all of the following: (a) "The History of Tom Jones, a Foundling," by Henry Fielding (size, demy octavo); (b) "On the Morning of Christ's Nativity," by John Milton (size, crown quarto); (c) A scientific paper (size, demy octavo). The copy in each case will be supplied by the Royal Society of Arts. (3) Designs for three pages of text, with chapter heading, from any or all of the books enumerated in section 2 above, and in the sizes respectively indicated there.

The copy for (c) will be supplied by the Royal Society of Arts. (4) Designs for any or all of the following: (a) A line illustration; (b) a colour illustration. (The subject of the design must be taken from a well-known book, e.g., one included in the "World's Classics," or "Everyman's Library.") The size of the design must not exceed 12 in. by 10 in. (5) Design for an end or cover paper. (6) Design for a binding for "The Water Babies," by Charles Kingsley, in (a) cloth (blocked), and/or (b) leather (tooled).

Prizes offered: A prize of not less than £10 10s. is offered for each of the subjects set forth above.

POTTERY AND GLASS.

The subjects for competition are as follows—CHINA: (1) Designs for a teacup and saucer, with decoration suitable for either engraving, enamelling, or lithographing; with or without gilding, and with or without grounds. EARTHENWARE: (2) Designs for a dinner plate and vegetable dish, with decoration suitable for either engraving, enamelling, or lithographing; with or without gilding. GLASS: (3) Designs for a service of glass (i.e., a wine-glass, a tumbler, and a decanter) in plain form or with decoration suitable for etching, engraving, or cutting. (4) A design for either a flower vase or a flower bowl for table decoration, either a plain form or with decoration suitable for cutting. (5) A design for a dish or bowl in pressed glass.

Prizes offered: First prizes of not less than £10 10s. each will be offered in connexion with each of the groups (1) to (5). The copyright of the designs will remain the property of the successful candidates, who will also be afforded special facilities for selling their designs to the manufacturers' associations interested.

MISCELLANEOUS.

CADBURY BOURNVILLE TRAVELLING SCHOLARSHIP.

Messrs. Cadbury Brothers, Ltd., offer a Cadbury Bournville Travelling Scholarship of £50 in each of the four years 1924-7. The winner will be required to travel on the Continent of Europe for the development of his or her art.

The subjects for competition are any or all of the following: (1) A poster; (2) an illustration for the Press; (3) a pictorial design for a box lid.

SPECIAL PRIZES FOR CHOCOLATE BOX DESIGNS.

Messrs. J. S. Fry and Sons, Ltd., of Bristol, offer the under-mentioned prizes for designs for chocolate boxes: (1) A design in four or five colours suitable for the lid of a display box, including lettering. The subject of the design of label to be appropriate to the proposed title. Size not to exceed 11 in. by 7 in. First prize, £25; second prize, £10. (2) A colour-design adapted for the cover of a 1 lb. box with side panels. Size not to exceed—top panel, 8 in. by 6 in.; side panel, 1½ in. deep. First prize, £25; second prize, £10. (3) A design in colours appropriate to

(Continued on p. xlii.)

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Bank of Liverpool & Martins Ltd., Preston
Barclays Bank, Chester
National Bank, Liverpool
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Rampton State Institution
Barclays Bank, Manchester
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THE ARCHITECTURAL REVIEW.

the name "Somerdale." Size not to exceed 11 in. by 7 in. Special attention to be given to the style of lettering. First prize, £25; second prize, £10.

The awards will be subject to the undermentioned conditions: (a) The judges to be appointed shall be three in number, of whom two shall be appointed by the Royal Society of Arts and one by Messrs. J. S. Fry and Sons, Ltd.; (b) the prize-winning designs shall be the property of Messrs. J. S. Fry and Sons, Ltd.;

(c) the designs submitted should be of a character that would be understood and appreciated by the general public; (d) Messrs. J. S. Fry and Sons, Ltd., will supply dummy boxes required.

"OWEN JONES" PRIZES.

In addition to the prizes mentioned above, the Council offer six bronze medals under the "Owen Jones" Trust to candidates in class (a) students in British Schools of Art.

TRADE AND CRAFT.

Domestic Electric Light Fittings.

Under the brand "Gecofix" the General Electric Co., Ltd., of Magnet House, Kingsway, London, W.C.2, are now placing on the market a very complete range of domestic electric-light fittings to meet the very considerable demand which exists for fittings which, whilst retaining the scientific characteristics and general excellence of more expensive designs, shall be moderate in price in order to bring them within the reach of those living in small houses and flats.

A new catalogue, No. F 3132, has just been issued, in which these fittings are fully described and illustrated, and from this list, and from an inspection of the fittings at the showrooms of the G.E.C., Magnet House, it may be gathered that the "Gecofix" range presents an attractive line for the electrical dealer.

We are informed that every item in the catalogue is manufactured by the same craftsmen and designed by the same artists, who are responsible for the production of the company's more elaborate and expensive electric-light fittings.

The range includes pendants, hall lanterns, semi-indirect fittings, dining-room pendants, dressing-table pendants, brackets and electroliers, together with a selection of artistic table standards, silk shades, and ornamental glassware.

Country House Sewerage Purification.

A new booklet has just been issued by Messrs. Tuke and Bell, Ltd., 27 Lincoln's Inn Fields, dealing with country house sewerage purification.

This booklet describes the advantages gained by a scientific purification plant over the old-fashioned cesspool, and contains descriptions of different schemes which may be installed at moderate cost in country hospitals, factories, houses, camps, or cottages, etc., where there is no connection with a main drain. In some cases an existing cesspool may be utilized in conjunction with a purification plant for purposes of economy. A list of country installations is appended. Anyone desiring to obtain further particulars may apply to Messrs. Tuke and Bell, who will have pleasure in forwarding a copy of this booklet.

"The Better Way."

An illustrated booklet entitled "The Better Way" (dealing with "Maxweld" guaranteed fabric) was one of several interesting examples of advertising literature at the Public Works Exhibition. Municipal engineers, surveyors, and all concerned with the modern road and its construction will find much of relevance in

(Continued on p. xlv.)

ESTABLISHED 1816

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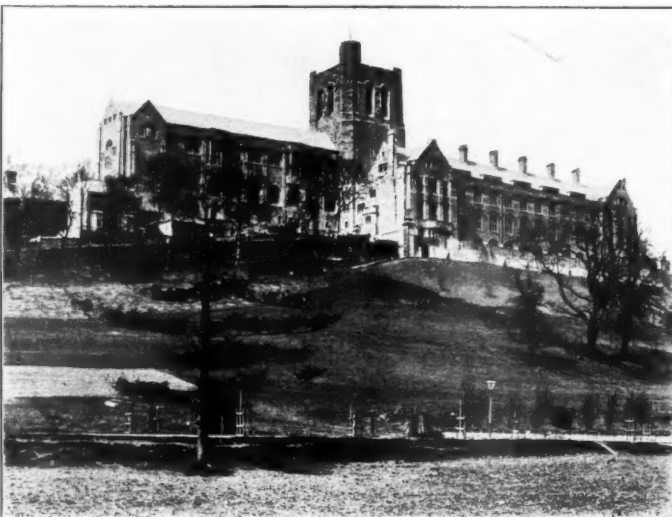
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WARMTH,
WEST CENT,
LONDON

THE CONSIDERATION OF STYLE



Plate I

TUSCAN

January 1924

Associated with the column from which all character has been eliminated, this style is useful for simple interior effects. One of the few suitable fittings is illustrated here.

FARADAY & SON, LTD.

146-150 Wardour Street, W.

this little survey of present-day problems and their approach. The booklet is issued by Messrs. Richard Hill & Co., Ltd., reinforced concrete engineers, of Middlesbrough and London, and indicates briefly, but convincingly, the evolution of road transport and its incidence to modern practice in highway engineering. The burden of the modern road is emphasized by statistics, and the employment of reinforced concrete as a solution to the problem of wear and tear is broadly outlined. The booklet is illustrated by photographic views and descriptions of actual work where "Maxweld" guaranteed reinforcing fabric is employed. Tables are appended listing a complete range of strengths, spacings, dimensions, and prices of "Maxweld" fabric, and these should be of considerable assistance for purposes of estimating and ordering.

"The Better Way" is part of a useful scheme of propaganda issued by the makers of "Maxweld," and has a special significance in view of the growing employment of reinforced concrete as a paving and constructional medium. A complete series of explanatory pamphlets bearing on the use of reinforcement were featured on their stand at the exhibition, and practical demonstration of their speciality is afforded by actual examples of the fabric. This is produced both in single layer and double layer form, and is available either in rolled mild steel to British standard specification or in high-tensile cold-drawn steel. In each case the mesh is electrically welded by patent process, and it is claimed that the resulting welds are practically impossible to fracture and will, in fact, stand an even greater strain than the wire itself. The essentials of a successful reinforcing mesh enumerated in "The Better Way" are completely illustrated in the fabric exhibited. The mesh is essentially simple in design, and its accurate spacing is automatically guaranteed by the method of its making. These factors assure the fulfilment of the primary purpose of a road reinforcement by the even distribution of support over the entire area of the surface. "Maxweld" has been successfully employed in conjunction with various types of road surface, and is giving good service on heavy traffic sections in different parts of the country.



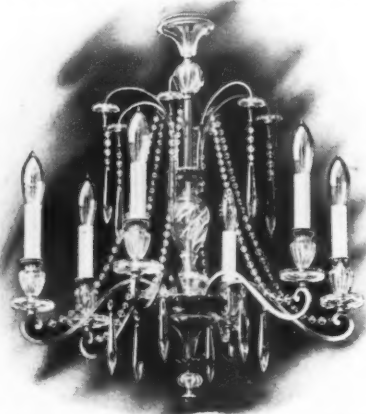
A Modern Electric Wiring System.

Electricity as a means of heating and lighting is gaining in favour every day, and many owners of property who have not hitherto enjoyed its advantages and conveniences, are now seriously thinking of having an electrical installation. As a natural sequence to this popularity there are, from both industrial

(Continued on p. xlv.)

CUT CRYSTAL GLASS

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THE gas-filled lamp, with its brilliant and intensely white light, reveals the intrinsic beauty of a cut crystal glass chandelier or pendant—the most exclusive and attractive form of electric light fittings.

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THE scientific diffusion of Electric Light on an economical basis can only be secured when the System and Fittings are of a reliable and adaptable nature. The "Kaleeco" Wiring System is particularly suitable for the Electric Wiring of Houses, Bungalows, Cottages, etc., where a convenient and safe electric lighting installation is essential.

The System employs Metal Sheathed, circular and flat, Rubber Insulated Wires, small patented Junction Boxes, provided with neat Wall Clips, Continuity Bar, and Earth Clip.

The "Kaleeco" Wiring System calls for no special Switches, Ceiling Roses, Fuse Boards, or Fixing Blocks, and cutting away or removing existing decorations is quite unnecessary, as the Wires and Boxes can be rapidly fixed on the surface with a minimum of trouble and enamelled, or supplied with silk or cotton braid, to harmonise with any colour or decorative scheme.

Ask for a set of our "Kaleeco" Catalogues, which give a full description of the System, with useful wiring hints, etc.

¶ Specify "Kaleeco" and insure satisfaction.



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CABLE & CONSTRUCTION CO., LTD.

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Telephone, 1910 Holborn Telegrams "Callender" Ldn.

THE ARCHITECTURAL REVIEW.

and domestic quarters, enquiries for a high-class and reliable method of installing the wires, and while the older systems, in which the wires are run in steel tubing or wooden casing, are very efficient, they do not perhaps possess the quality of neatness.

Many householders are under the impression that the process of electrically wiring their premises necessitates a good deal of cutting away and damage to interior architectural features. Further, they fear the placing of their property into the hands of the wiremen for a lengthy period, and, on completion of the wiring, to be put to the additional expense of having their premises re-decorated throughout.

The Henley wiring system is claimed to overcome these difficulties. The insulated wires need no wooden casing or steel tubing to protect them from damage, for the ductile metal covering with which they are sheathed forms an admirable protective agency. They are small, and neat in appearance; the fittings also are compact and do not obtrude when in position. The wires are erected on the surface very quickly and with little inconvenience to the occupier, and may be rendered practically invisible by being painted or distempered to match their surroundings.

Since its introduction in 1911 the system has been successfully installed in thousands of buildings of varying types and periods of architecture.

The Henley wiring system complies with the rules of the Institute of Electrical Engineers and the principal fire offices. Messrs. W. T. Henley's Telegraph Works Co., Ltd., whose product it is, will be glad to send a copy of their illustrated brochure "Modern Electric Wiring," to any architect, builder, or electrical contractor who is interested in the matter.

Mayfair House.

The contractors for Mayfair House, designed by Wimperis and Simpson, were as follows: General contractors, Holloway Brothers (London), Ltd. Sub-contractors: Daneshill Brick and Tile Works, Ltd. (Daneshill Old Basing hand-made and sand-faced facing bricks of rough texture and multi-colour); Gilbert

Seale and Son (carved work); Moreland, Hayne & Co., Ltd. (steel girders); Kleine Patent Fire-resisting Syndicate, Ltd. (fireproof floors); The Arts Pavement, Ltd. (tiles and marble flooring); J. Bolding and Son (sanitary ware); Tredegars, Ltd. (electric wiring, telephones, and electric bells); G. and A. Brown, Ltd. (bank cornices); Battiscombe and Harris (cornices for flats); J. W. Singer and Son, Ltd. (ornamental-iron lift enclosure, balcony grille, bank window grilles); Waygood-Otis, Ltd. (lifts); Smith, Major and Stevens, Ltd. (bank hoist); W. and H. W. Gould (heating apparatus); Howard and Sons, Ltd. (bank fittings).

Winterfield, Melbury Abbas.

For Winterfield, Melbury Abbas, Dorset, Messrs. Norman and Sons, of Blandford, were the contractors. The radiator work and the domestic hot-water supply were carried out by Messrs. Wontner-Smith, Gray & Co., of London, the electric lighting by F. H. Wheeler, of Victoria Street, S.W., Messrs. J. Mullins and Sons, of Bath, being called in to advise on the general water supply and rain work. The roofs were covered with slates from the Old Delabole quarry, laid in diminishing courses. Great trouble was taken with the colouring of these slates, which were selected in varying tones to harmonize with the sandstone and the surrounding downland.

Pure Air Ventilation Installations.

Messrs. Ozonair, Ltd., have just completed, or have in hand, installations of their system of pure air ventilation in the following buildings: Messrs. Liberty & Co., Ltd., new premises, Tudor House, Argyll Place, W.; Messrs. Style and Mantle, Ltd., premises, Oxford Street, W.; Messrs. C. and A. Modes, Ltd., premises, Oxford Street, W.; City of London Corporation, underground convenience; Chelsea Borough Council, underground convenience; Messrs. T. Wainwright and Sons, Architects, Liverpool, public fruit-saleroom; Société Générale de Belgique, Brussels, bank premises; Bon Marché, Brussels, new premises.

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All the decorative woodwork in the above Buildings was executed by us in English Wainscot Oak.