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THE  
ARCHITECTURAL  
REVIEW

*A Magazine of Architecture & Decoration*



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No. 327

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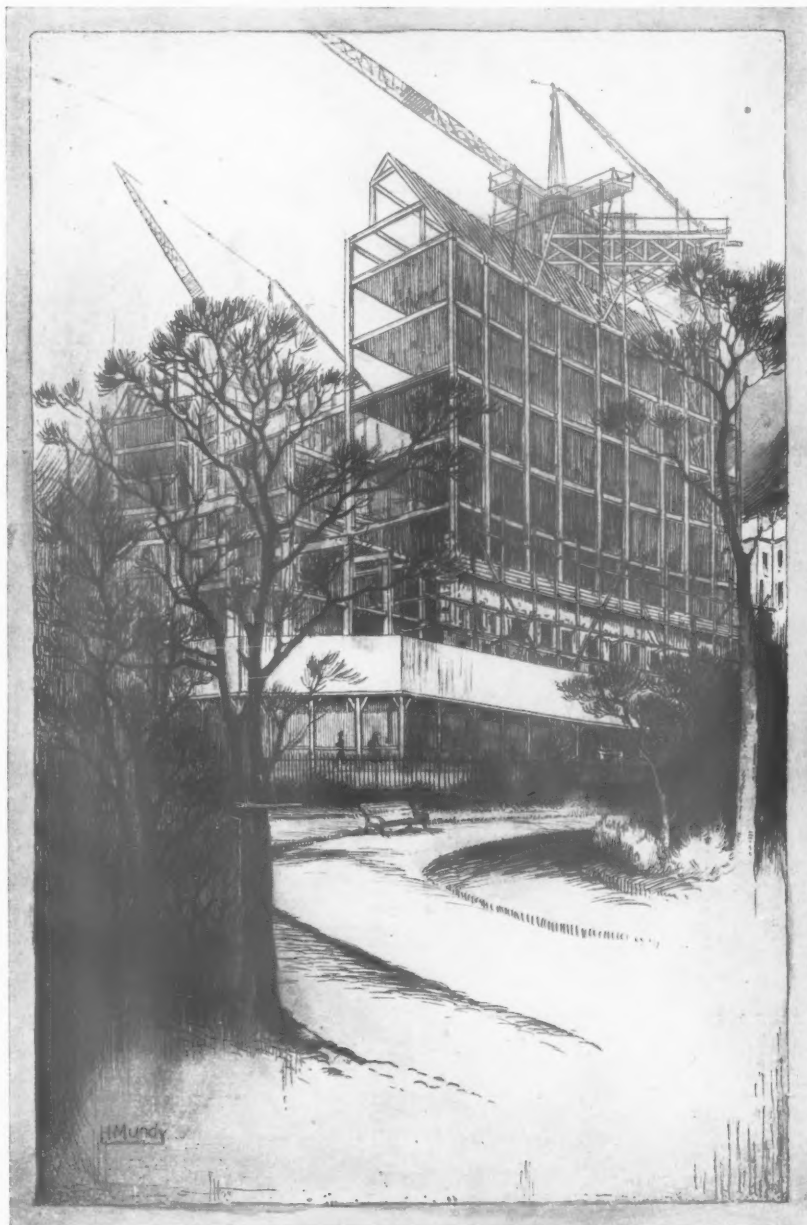
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*A Magazine of Architecture & Decoration*

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

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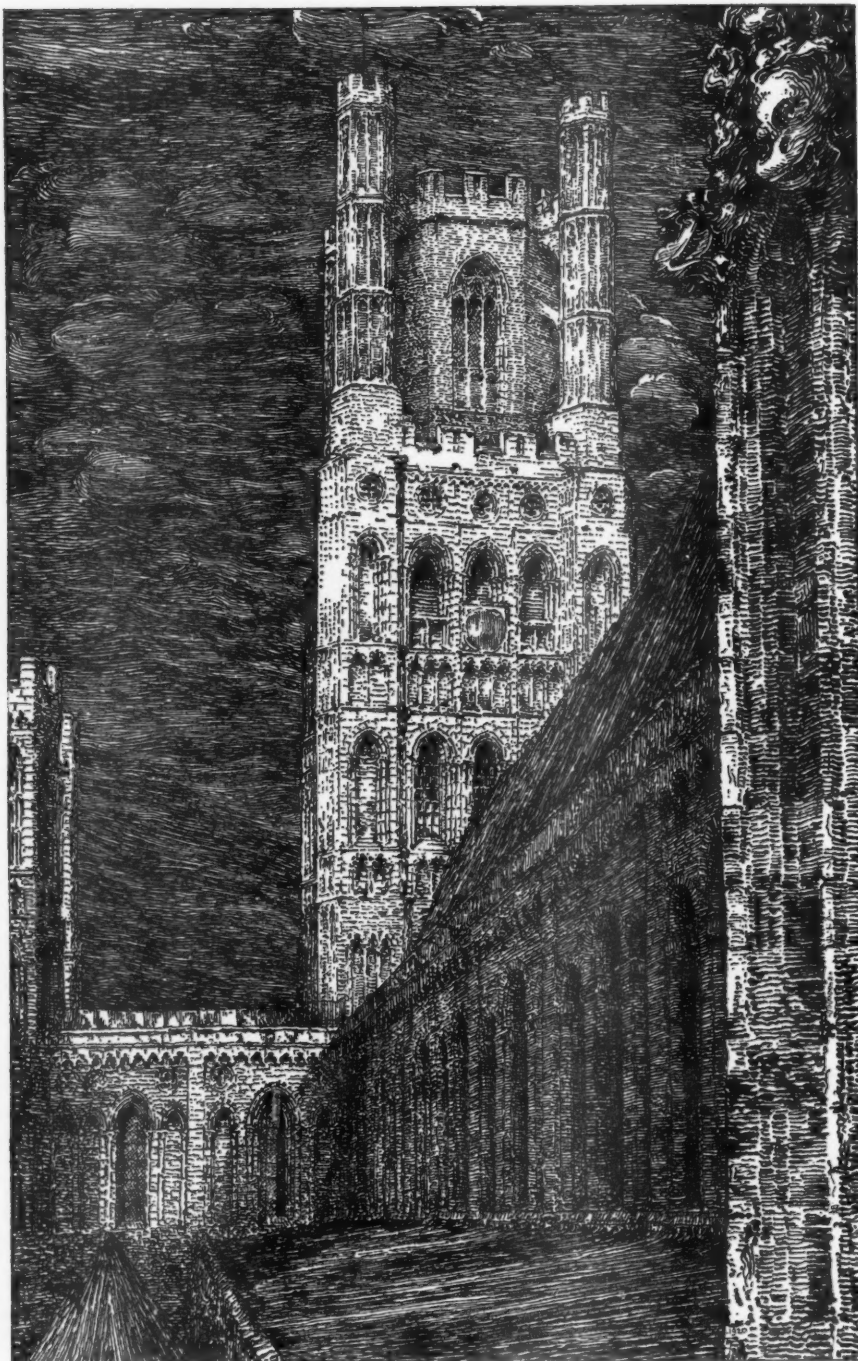


Plate I.

February 1924.

ELY CATHEDRAL.

From a pen-and-ink drawing by Professor Beresford Pite.



# Bases of Criticism.

## I.—Citizen and Artist.

NOW that architecture, albeit with some coyness and hesitation, has taken the public Press to its bosom, and is already congratulating itself on what it terms the growing interest of the cultured public in the mistress art, it is perhaps expedient to curb our enthusiasm a little, and consider more closely what is involved in this alliance. The Press is a loud speaker, and its loudness is its essential attribute. The quality of the message which it broadcasts is an accident, and depends on the information and wisdom of those who direct a particular paper. There is, for example, certainly one daily journal which feels it has deserved well of the profession when it can publish a snappy half column giving details of size, accommodation, and cost of some prominent work, illustrated by photographs of a staircase or a doorway and of the architect responsible for the design. So pleased, indeed, is it on these occasions that it sends the profession blue-pencilled copies of such numbers gratuitously. Others, again, delight in the intimate personal touch, and after a paragraph, for example, describing last Thursday's lunch of the Countess of Southdown, go on perhaps on these lines:—

"By the way, in conversation at Murray's last night with Mr. K., the well-known architect, whose public-spirited action in purchasing Big Ben to save it from the advertiser has been very generally appreciated, he told me that he invariably works in plus-fours when designing country houses. He feels that it gives the right atmosphere, and atmosphere is everything."

No doubt the Press is right in supposing that most of us like nothing better than to hear how those live whom we know by name. We like to have these vivid personal traits revealed. It helps us to feel that everyone else is really rather like ourselves. And if barristers and actresses and Cabinet Ministers are fair game, by all means include architects.

But none of these things has any bearing on architecture. What we want the public Press to be after is the conscience of the citizen at large, so that he will at the lowest be intolerant of such planning muddles as the approach to Victoria Station, of such bad manners as the façades of Fleet Street or Ludgate Circus, scrawled over with vicious lettering, and generally of dirt and muddle-headedness and meanness and greed all about our cities; and that he may perhaps be so moved to open his eyes that he will help us, whose business it is to make new things about the country, to a better understanding of what we do. For we are bound and tied to our fellows. No artist (that is a man who produces something out of nothing for the soul of man to delight in) and least of all an architect, can plough his furrow all alone. He must be in touch with the needs of his generation. And here, for the moment, we are not writing of material needs, of so much area of plate-glass, of so much saving of house-work, but of needs which are inarticulate, but none the less are to be met and satisfied, of the mother's longing for a home, the crowd's hunger for a pageant of heaped merchandise.

"What is wrong with modern architecture," writes "The Times Literary Supplement," "is the fact that it has become subject to vanity. . . . Its chief mission is to advertise the wealth of department stores, the correct ecclesiastical brand of certain churches, the right 'taste' of a class of newly-rich house-builders." As a matter of fact, all architecture has been subject, as is mankind, to outbursts of this sort. The very Angel Choir of Lincoln was built out of a brave kind of swagger, to make a better display for the shrine of the little murdered St. Hugh. This old theory of an age of aspiration and piety succeeded by an age of hard-mouthed vulgarity is unsound and unhistorical. The human barometer varies by years rather than by epochs. If the Middle Ages fought for the Holy Land, our own generation and our own time has no less had its crusade in what at least it believed was a sacred cause.

We are all mixed up, as ever we were, of nobility and meanness, and panic and valour. And in all things the artist must interpret his time, making, if he is an artist, a little better what is given him, so that vulgarity may be sweetened to pageantry, and meanness, perhaps, lifted up into a lean simplicity. And he needs the understanding and help of the Press. For what it says the citizen wants, he often comes in time to want.

The public Press, then, can help architecture best, not by engaging one who is ignorant or uninterested to write criticisms of architecture. Such an one will either take refuge in precedent and preach the past to those whose eyes are set on the future, or encourage what is unusual or bizarre as an escape from what to a journalist may seem dull and indifferent "copy." But if it can, day after day, or month after month, say a little good about good things, and make each reader feel a little indignant, and also a little personally responsible for obviously bad things, then we shall feel that things are on the right lines.

Meanwhile it lies with us, as architects, to make an attempt to clear up a good deal of mental lumber and try to lay bare, as well as we can, our own bases of criticism. For we can no longer, with the Palladians, run to Vitruvius, nor with those who in the last century oddly enough made Gothic classic, to the "most eminent examples of Pointed Christian"; nor yet feel that the creed of the Beaux Arts is altogether established by the works of its disciples. Yet, as critics, we carry an artillery oddly full of survivals from elsewhere, "expression of plan" from Paris, "structural functions" from Viollet-le-Duc, "honesty of materials" from Ruskin; and find ourselves faced by many styles, among which the two most conspicuously in the front rank to-day are:—"neo-Grec," handed down by Stuart and Revett by way of Elmes and Cockerell to Professor Reilly; and "neo-Italian-Renaissance," passed on by McKim to his successors in the opulent field of America.

We shall try, in succeeding papers, to deal with these subjects under the headings: "Expression," "Paint and Stucco," "Styles," and so on; and hope to remove at least a shovelful of lumber from the bases of criticism.

W. G. N.

# Contemporary British Sculpture.

## I.—The Older School.

THE art of a period can be best studied by its representative examples and exemplars. Such a method does not imply that art and artists unnamed are negligible by any manner of means. The detailed general is probably more expressive in time as well as greater in space than the particular, and the making of a summary is a difficult essay in the art of leaving out—always a dangerous and, indeed, a desperate enterprise. Such a dilemma has to be faced even in descriptive criticism.

In the history of British sculpture of the last fifty years—the half century since the too early loss of Stevens—the two most important deaths are those of Sir Thomas Brock and Havard Thomas, for both of these artists are of major interest. The fact that both occurred as late as 1922 is indicative of the fact that this sculpture is a matter of very recent growth; a matter really of a couple of generations, for no sculptor has died in England since Stevens who could be compared with either Brock or Thomas. It is astonishing that the former, whose birth occurred in 1847, should have so immediately founded, on the base afforded by Stevens, the modern British school. In point of fact, he was a man with the plastic sense very highly developed, and with a fine appreciation of the real beauty of classic work as distinct from an acquiescence in the prevailing vogue of the neo-classic. Certainly Foley, his master, was better than anyone else of the period, except Stevens, and had the most influence, for Alfred Stevens was too little known and too much neglected to exercise much power at that time. But it was not due to Foley's talents that Brock renovated the art and practised it so respectably throughout a most difficult time, but rather to his own artistic sense supported by a character that was uncompromising and businesslike, and by the fact that he was a prodigious worker; and there is the further collective factor that in the eighteen-sixties the general revival of British art had definitely commenced in its painting, and prepared the way for the plastic revival.

Havard Thomas was quite a different type; more that of the complete artist, as generally accepted. Uncompromising too, but from an entirely different standpoint, as his concern was for classical distinction as against commonness. He fled to Italy and comparative isolation to achieve his aim, and he succeeded. He was a sculptor with a passion for quality and a skill in acquiring it and achieving it. In a sense he was our most complete direct worker, for he worked at his bronzes for the perfecting of their surfaces, as he worked on marble for the same purpose. What he did in this direction may be studied in the beautiful statue in bronze—*Lycidas*—and the half figure of Mrs. Asher Wertheimer in marble, both at the Tate Gallery, and in his equally beautiful *Thyrsis*. His influence has been much less pronounced than Brock's, but is more important artistically, for there was but one Havard Thomas, while there are happily still living distinguished sculptors who in some

respects, if not wholly, are in advance of Brock's practice, and it is interesting to regard the situation as Brock and Havard Thomas left it.

The value of a work of art is the sum total of the interest it arouses, not the mere carnal satisfaction it affords. It has to be admitted that British sculpture is largely concerned with the latter proposition, and that is all that is the matter with it intrinsically. But to take it for what it is: how decorative; in what good taste; traditional and not unduly neo-classical; concerned with well-known and even well-worn themes; classical allusions; simple allegories; obvious statements, all matters of the greatest use, and of considerable value. How well-studied from the life, anatomical, true, and cunning most British sculpture is.

British sculpture of to-day has thrown aside the ineffable futilities of the long Victorian period, with its ignorance of the one great British sculptor, Stevens, whose work presents almost every good feature of the school. British sculpture is still traditional, as Stevens was; still in love with the Renaissance as Stevens was, even more than with the Greek; still decorous as Stevens was, and it still lacks inspiration as do also most of the other schools of sculpture of the day.

It is without doubt unfortunate that the two most considerable sculptural monuments in London should be the Albert Memorial and the Victoria Memorial. It is difficult to get the uninitiated to understand that although some details may merit approval, the sum of these may result in tawdriness, vulgarity, ostentation, and the commonplace. There are good details in both these monuments; in the whole neither is good. The only satisfaction there is about them lies in the fact that the monument to Queen Victoria is a great advance on that to her consort, but it is not inspired, either plastically or architectonically.

All other monuments in London, and, indeed, in Great Britain, are less ostentatious, some are less common; above all they are less bulky, and among them here and there are works that far surpass them in sculptural quality.

Sir Hamo Thornycroft is as well represented publicly as any sculptor; there is his Dean Colet at St. Paul's School, his Cromwell at Westminster, his Kiss, and Teucer at the Tate; his fine naturalistic study of the Man with the Scythe is at the Liverpool Art Gallery. His latest statue in bronze is for the Luton War Memorial, a nine-feet draped statue of Courage, on a high pylon designed by Sir Reginald Blomfield.

When, as a student at the Royal Academy, Thornycroft won the Gold Medal, his runner-up was Alfred Gilbert, who was five years his junior and recognized by everyone as a genius.

Alfred Gilbert has hidden himself away at Bruges and I do not think he ever comes to England. Sometimes he goes to Brussels to his bronze-casters and sometimes, as last year, he visits his beloved Rome. It was in Rome that he spent some struggling but happy years. During his time in Rome

he made many visits to the great works of Renaissance art in Florence and elsewhere, and became possessed with a passion for ornament which persisted and grew to extravagant proportions. After many vicissitudes, his *Kiss of Victory* emerged as his first considerable work and his next was his *Perseus Arming*. Nearly all his subjects he has found amongst Renaissance work, but subject has mattered little to him, it has been the treatment in which he has been chiefly interested.

Seven years later he left Rome and returned to London and worked with Boehm. His well-known *Comedy and Tragedy* was inspired by the reverses and raptures of his own life and his love of the theatre, and he regarded its completion as a closing down of his past years.

Gilbert's most elaborate work in ornamental sculpture is the Duke of Clarence Tomb in the Albert Chapel, Windsor. On this he has lavished floral and other ornament of a most ornate description. It is overloaded with it, but it is what he loves. There is no sculptor in the British school who approaches him in this respect although there are quite a number who have tried.

In the Victoria and Albert Museum there are *Comedy and Tragedy*, *Icarus*, *Victory*, and the *Offering to Hymen*; and at the Fine Art Society may be seen among others three

little-known small works, which the artist executed for the Russell Memorial in the Duke of Bedford's Chapel at Cheyne, but never used, as he thought he had detail enough. They are three eloquent little subjects of Faith, Hope, and Charity. The *Enchanted Chair* is another work of exceptional interest. To speak of the Shaftesbury Fountain in Piccadilly Circus and its squalid condition would be heartbreaking. This fine and representative work of the decorative British School should forthwith be removed to either the Green or St. James's Park: its present position is impossible.

Two distinguished exponents of ornamental sculpture of the Gilbert persuasion are Sir George Frampton and W. Reynolds-Stephens. Sir George Frampton is five years younger than Gilbert; a thorough-going adherent to the decorative school. His work is often polychromatic and cryselephantine, and the important piece which made him famous in 1893 is the *Mysteriarch* of the Mitchell Memorial, Newcastle-on-Tyne. This was followed by *Lamia*, the bust with the ivory head and neck, *Guinevere*, *Dame Alice Owen*, and *St. George*. Frampton has done much metal work and has been Master of the Art Workers Guild. During the present century he has produced several public memorials in England, India, and America, at Winchester Cathedral and St. Mary's, Oxford, and his architectural work may be seen at the Glasgow Art Gallery, Lloyd's, London, and the Victoria and Albert Museum. He is one of the few British sculptors who has achieved a European reputation, and is represented at the Museum of Modern Art at Venice by his bronze "*La Belle Dame sans Merci*."

An interesting work is his bronze relief, 6 ft. long by 3 ft. 3 in. high on granite, forming the Pullar Memorial at Bridge of Allan, and other works of an architectural character are the bronze figures of the William Whiteley Memorial. His big lions in Portland stone at the new British Museum Buildings are now well known, and one of his war memorials is a granite shaft 20 ft. high bearing sculptured figures at Knowlton, in Kent.

W. Reynolds-Stephens, the President of the Royal British Sculptors Society, is another representative sculptor of the decorative school: indeed his works are always essentially decorations, done in several, often many materials, rather than pure sculpture. His "*Royal Game*" at the Tate Gallery is well known and is a typical example of his elaborate craftsmanship. A more sculptural and simpler work is the war memorial at St. Olave's School, with its inspiring upright martial figure. Architecturally, his War Memorial Reredos for an Essex church is interesting.

Gilbert Bayes is also an adherent of the school, but in his work there is noticeable a tendency to moderate the decorative element in favour of a more pronouncedly sculptural method, which is seen to great advantage in the approach to idea plastic work of his "*Unfolding of Spring*," of the 1923 Royal Academy Exhibition, a beautiful kneeling woman in marble treated naturalistically and with but slight decoration on the base. His *Lectern* in the Chapel Royal, and his "*Sigurd*," are other good examples of his style.

Alfred Gilbert's influence on the art of sculpture in England is an Italian one; a less alien influence from France has been exercised upon it by Alfred Drury; one more in accordance with British feeling, less ornate, more subdued in intention. It ran first through other channels than Drury; in point of fact Lanteri at South Kensington and Legros at the Slade School were the makers of modern



FLORENCE NIGHTINGALE.

By Arthur G. Walker.



British sculpture in its most abundant manifestations, for the style that Gilbert made fashionable has been followed less widely than intensively. Drury was however subjected to another influence—he more than any other British sculptor—that of the great Frenchman Dalou.

Boehm the Hungarian was largely responsible for the general improvement of the official sculpture of the Victorian period, but, sound artist as he was, he was neither a great nor inspiring one. Dalou was both, and he inspired Alfred Drury, who was also a worshipper at the shrine of Alfred Stevens. Dalou came to England in 1871, and seven years later Drury met him, worked with him and followed him to Paris where he stayed four years.

Returning to London in 1885 he began to exhibit at the Academy with a terra-cotta—Dalou was great on terra-cotta—group, "The Triumph of Silenus," and from that time the R.A. has seldom lacked Drury's work. He was elected a full Academician in 1913. He is represented in the Luxembourg Museum by a bronze girl's bust which was given by Legros. In England his works are many and they vary from anecdote to big memorial. There is a touch of Victorian sentimentality in some of the earlier ones, which later gave way, in accordance with the times, to a more assured and a little more sophisticated style, but always the suave modelling of his master; always the conventional English outlook and practice inherent in the blood; never a groping after problems, which is a phase left over for the later twentieth century British sculptors; never a grand imaginative nor illuminating outburst, which is indeed still to seek.

Drury represents the average of the best taste of his period. He is a sensible sculptor, just as a British business man is sensible; just in the same sort of way. He is no insurgent, no rebel, no prophet: he is too busy for all that, just as the British business man is too busy to bother about sculpture. Drury's important memorials begin with the King Edward VII and Queen Victoria for Bradford and Portsmouth, of 1903. Then he made a bronze St. George for Clifton College, Bristol, the Duke of Devonshire for Eastbourne, the marble statue of Elizabeth Fry at the Central Criminal Court, also in marble the King Edward for Birmingham University, and the same subject for Aberdeen and Sheffield.

His architectural work adds greatly to the interest of London: the chief of it is to be found in the four bronze figures for Vauxhall Bridge, the decoration of the Victoria and Albert Museum entrance, and the eight groups on the War Office.

Drury's recent work includes the War Memorials at Kidderminster; "Peace and the Future," a pleasing subject of mother and child; at Hertford an over life-size "Red Deer," the badge of the Hertford Regiment, a bronze St. George in Gothic armour for Malvern College, and the now well-known London Troops monument in front of the Royal Exchange.

A real glyptic sculptor, though a modeller as well, with the complete equipment of a carver in stone, wood, ivory, and marble, there are few artists with less pretension than Arthur G. Walker. His "Florence Nightingale" is not only one of the most popular statues in London, it is also one of the homeliest, and fortunately one of the best situated (in Waterloo Place). His mosaic dome in the Greek Church at Bayswater is too little known for it is difficult to get to see it. His sculptures of the "Ark of the Covenant" at Stamford Hill



ABUNDANCE: ARCHITECTURAL GROUP.

By F. Derwent Wood, R.A.

are notable, and so is his memorial to Orlando Gibbons in Westminster Abbey, and another London work is in Southwark Cathedral. His statue of Christ, at Limehouse, is one of the most living influences in modern sculpture, and his soldier at Heston Hounslow, one of the most popular. He has soldiers in several places up and down the country, and war memorials of more elaborate description, and statues of Dante, Aristotle, and St. Augustine. His ideal works are "Sleep," "Circe," "Wooing of Thetis," and "The Thorn" in the Glyptotek at Copenhagen. All his pieces are thoroughly sound and he is one of the most naturalistic and least classically bound of the older men.

F. Derwent Wood is the most austere of all the artists of his period. He uses little ornament, and that of the severest character. He was under forty when elected to the Royal Academy, and under fifty when he became an Academician and began to take part in the reform-from-within movement of that body. He was a student at the Schools at South Kensington, and of Lanteri there (whose studios and chair he now occupies as Professor of Sculpture at the Royal College of Art); of Legros at the Slade School; of the Royal Academy Schools; and in 1895 he took the gold medal and travelling scholarship, exhibiting at the Salon while in Paris, and hurrying back to his beloved London to work with Brock. To work on his own, too, and as visiting master of the School of Art, Glasgow, and to do important work on railway stations and offices, and on the Fine Art Gallery there, while still under thirty.

In 1899 he had exhibited his "Dante at Ravenna" at the Academy, and from that date he has been regular in supplying the annual exhibition with some of its most important and interesting works. He settled in Chelsea and began to

make busts and statues of kings and queens; of millionaires and ministers; of ideal subjects, of studies from life thinly disguised as allegories, and exercises in the Renaissance manner. Derwent Wood has no fancies nor any regard for anything but beauty and truth. To realism and naturalism as theories he pays no attention; later developments still have his whole-hearted and withering contempt. What was good enough for Michelangelo is good enough for him; he is no adventurer back to the primitive, nor forward to the abstract. He knows the things they made in Italy during the Renaissance were good; he knows that what Alfred Stevens did was good; and he admires what Alfred Gilbert has done, but he is nearer to Stevens than Gilbert. While the latter over-indulged in ornament, Derwent Wood is a more restrained decorator; a more severe reverence for pure unbroken line is his possession.

Italian work charms him, and he revels in the rococo. He admires the eighteenth century; his statues of Wolfe at Westerham and of William Pitt—his masterpiece—at Washington, prove it. He loves his own time best of all, and has enriched it with various fine works in London, New York, and elsewhere; splendid mantelpieces, decorations for grilles and railings, garden figures and fountains, statues like *Psyche* in bronze at the Tate, *Atalanta* in marble at Manchester. He has enriched his time, too, with a magnificent set of portrait busts in marble and bronze, in addition to his portrait statues. The subjects include authors like Henry James at the Tate, and Augustine Birrell; artists like



A DETAIL OF THE GLADSTONE MEMORIAL,  
EDINBURGH.

By Pittendrigh Macgillivray.



YOUTH: BRONZE STATUE.

By Alfred Turner, A.R.A.

Augustus John and Ambrose McEvoy; statesmen and administrators like Lord Ripon; and scientists, professors, and engineers like Mr. Royce, whose bronze statue has just been erected in Derby.

Scotland, Wales, and Ireland have relatively fewer sculptors than England, but the number includes names no less distinguished than those of the purely English school, and the work that their bearers have contributed to Great Britain is often of the most artistic character. Some of it is to be seen in England; some of it in the countries to which the artists belong. Particular mention has to be made of Cardiff, for the magnificent sculptural memorial organized by Havard Thomas in the splendid City Hall of Lanchester and Rickards, is one of the most important events in the whole history of British sculpture. It includes no fewer than eleven marble statues by Goscombe John, Havard Thomas, Welsh sculptors; T. J. Clapperton, Scottish; Ernest Gillick, of Nottingham; Mewburn Crook, of Manchester; L. S. Merrifield, of Gloucestershire; and Henry Pegram, Henry Poole, Alfred Turner, F. W. Pomeroy, and W. W. Wagstaff, of London. The name of the late Lord Rhondda will always be honoured in the annals of British sculpture for this wonderful gift.

Dublin and Edinburgh have nothing to equal this, but the latter city has recently been enriched by several notable pieces of modern sculpture, including Pomeroy's Dr. Thomas Guthrie, which, in white marble, has lifted the famous Princes Street from darkness into light. Here, too, is the fine Gladstone Memorial, by the Scottish sculptor-painter-architect-poet, Pittendrigh Macgillivray, the most important artistic effort in public sculpture in Scotland of the period.

Born in the middle of the nineteenth century, a pupil of John Brodie and later of John Mossman, James Pittendrigh Macgillivray was destined to become the usual

follower of the classical school, but destiny was thwarted for Macgillivray was given to thought. He wondered and wandered; he wanted to know. As he learned to model and as he learned to see the lack of meaning in his master's works, he longed to find out what there was to it.

He is the King's Sculptor in Scotland, a post revived in his honour, and he is a Royal Scottish Academician, and is responsible for the beautiful stone sculpture gallery at the home of the Academy in Princes Street, at that time the street of dismal statues, the horrors of his early years. He has ever been a restless man, finding nothing right but succeeding in getting it right before he had done struggling with it. It is this spirit which has made his sculpture different from all other Scottish work, and that distinguishes it from most English, Welsh, and Irish. An artist who thinks is bound to be a realist, and his thought is bound to show in his work. He went to France and Belgium, to Italy and Germany, and the farther he went the more he thought, until he decided that only if he thought in clay would his work in bronze and marble have life. So he modelled realistically and truly, and Scottish sculpture breathed once more and heaved again with life.

Rodin began to interest England about 1886, and this was the date when Macgillivray, who had previously been engaged in study of Barye and Mercié, was thinking of the more naturalistic aspects of sculpture. Actuated by a desire to let Great Britain know of his discoveries, he organized a fine sculpture display at the International Exhibition at Glasgow, in 1893. There were no fewer than twenty-two items by Barye, four by Meunier, five by Rodin and six by Vanderstappen, a sufficiently luscious meal for those accustomed to the dry bones of mid-nineteenth century futilities. It was also an advance on the sculpture section of the Exhibition of 1889 of which Macgillivray had also been the leading spirit. These activities had a potent effect on British sculpture.

Macgillivray's excellences, which embody his principles, are well seen in the Scottish National Memorial to Gladstone in granite and bronze. Its fine portrait statue, with its associated symbolical statuary, and its decorative details, form an exceptionally beautiful design and the four principal figures at the corners are so placed that their beauty of poise and drawing and modelling of draperies are seen to the best advantage. The architecture in every detail is the work of the sculptor. The bronze John Knox in St. Giles's Cathedral is a compact work with a definite impression of much richness, due to the studied thought which, you feel as you look at it, was lovingly lavished on it. The nine-foot bronze Burns at Irvine and the Dean Montgomery

Memorial in St. Mary's Cathedral, Edinburgh are other important monuments, while the busts of Ehrna (his daughter) and Otilie Wallace (the sculptor) are among his striking naturalistic portraits. His latest work is a more than life-size statue of Lord Byron, an outstanding piece of portrait statuary at Aberdeen Grammar School.

Sir William Goscombe John now represents the sculpture of Wales since Havard Thomas is dead, and his list of important works is as long as that of Thomas's was short. Statues, equestrian statues, memorials, ideal works, and works in metal (including the Prince of Wales's insignia) make up a formidable list. His Viscount Wolseley is on the Horse Guards' Parade, his Marquess of Salisbury and Lord Cromer are in Westminster Abbey. Sullivan is in St. Paul's, as well as the Coldstream Guards and War Correspondents; at the Tate Gallery is his "Boy at Play," and the most important of the provincial galleries in England and Wales have examples of his work, which is always representative of the now established sound British tradition.

It is not likely, unless some new man of the calibre of Alfred Stevens comes forward, that there will be much change in the near future, for the rebels are in a strong minority, while the younger men remain more or less academic, but there is always hope and room for thought. It is a greater extension that English sculpture needs; a more intelligent realization that great sculpture is not too good for human nature's daily needs. It is needed more



MARBLE TOMB FIGURE.

By Sir W. Goscombe John, R.A.

in streets and squares, and in gardens and cemeteries. (One of Goscombe John's most beautiful pieces of statuary is the marble tomb figure in Tunbridge Wells cemetery.) More sculpture is needed on buildings; the art of the architectural sculptor is vital, and if architects will realize this and take sculptors by the hand in all their works, the English school will soon be as good as any school. The works of the men I have dealt with as representing the earlier phase of the plastic art of the time can be seen on buildings, in memorials, in squares, and in museums although only to a limited extent, and this limitation should be discarded in favour of a more general and generous broadcasting of sculpture in all its forms and by all its practitioners, whether classical, realistic, or modernist. There is no need of a type so much as a nationality which shall claim the attention of the world. To the men I have mentioned is due a certain amount of regeneration of plastic and even glyptic art and the newer, the younger, artists will owe them that debt, for the progress of the new group would have been more difficult without them, and therefore less rapid. Many of them, while still remaining classical, have rejected formalism in favour of the best tradition and practice.

KINETON PARKES.



# Eighteenth-Century Decorations at Saltram.

## The Seat of Lord Morley.

ON the banks of the Plym where it broadens into an estuary is situated Saltram, the largest\* country house in Devonshire, with wide prospects over the sea. Its peninsular position suggested comparison with Mount Edgcombe to Gilpin, who wrote: "It is Mount Edgcomb in miniature, being situated in a small peninsula, and surrounded not indeed by the sea, but by a considerable creek."† The Parker family was seated in the early-eighteenth century in the same county at Boringdon, now a farm house. John Parker married in 1725 Catherine, daughter of Lord Paulet, and Lady Catherine Parker added very largely to the old house at Saltram (portions of which are only visible from an interior court) which existed on the property when her father-in-law, George Parker, bought it from Lord Carteret in 1720.‡ In the map-room is the drawing of an elevation dedicated to Lady Catherine at Saltram, showing that the family were living there during her lifetime. Lady Catherine built "the Castle," a summer-house in the garden, for the date 1743 and the Parker and Paulett arms appear on the heads of the rain-water pipes. There is a tradition that she ordered the designs for the large building indicated on the plan in the map-room as a dower house, during her husband's illness, but the project was abandoned on his recovery. His eldest son, also John Parker, who succeeded in 1768, was created Baron Boringdon in 1784. A patron of the arts, and a friend of Sir Joshua Reynolds (who was born in the neighbouring Plymouth), Lord Boringdon was also an active politician, who went over from the Whigs to Pitt in 1780, and must have taken a keen interest in the decoration of his Devonshire house. The entrance front, which faces south, is extensive and somewhat featureless, with a pedimented centre and bays at the

\* It extends 170 feet on the western side, and is 135 feet on the south and east sides.

† "Observations on the Western parts of England," 1798, p. 242.

‡ MS. notebook in the possession of Lord Morley.

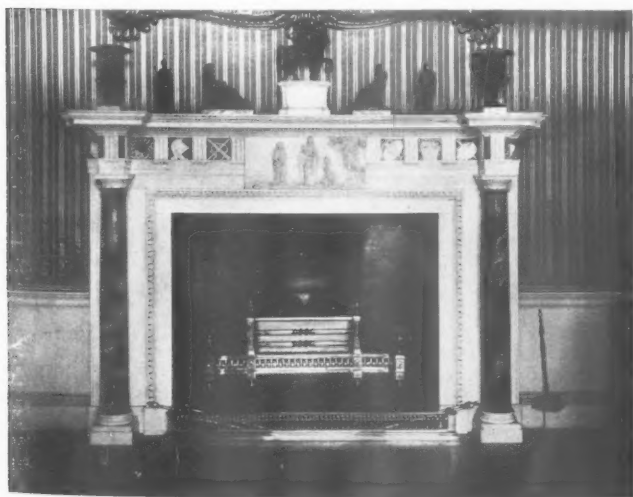
angles; the massive porch by Foulston, the "first modern architect who engaged to give a classic tone to Plymouth,"\* was accounted among the improvements of the early-nineteenth century. Within, the decorations, which are of two periods, are of considerable interest.

The hall and the small dining-room, which show the alliance of classical and rococo, date from 1743, when John Parker succeeded to the property. The Doric frieze, with trophies in the metopes, and the pedimented chimneypiece with small terminal figures as jambs are Palladian in treatment, but the rococo has had its way in the frame of the panel over the chimneypiece, and in the border of the large bas-relief of "Flying Mercury" in the centre of the ceiling. The figure is skilfully modelled in the manner of the Italian stuccatore, Artari, Bagutti, or Vessali, who were at work at this time in great houses, and who alone were competent to introduce the human figure. The "capricious ornament" of light festoons of fruit and flowers, combined with crisp scrollwork and rococo details in the subsidiary panels and the charming low-relief panels of active children either drawing the car of Venus or at work on the arts and sciences, are also well-designed and well-finished; but the rustic sacrifice over the chimneypiece with its formal trees and English cottages in the background may have been the work of the Devonshire associate of the wandering stuccatore.† There is, indeed, a tradition that Italians were at work both here and on the music-room ceiling, and moved on to Port Eliot in the same county.

The subject of the tablet of the chimneypiece (which is of painted wood), is the fable of Androcles and the Lion, which

\* Foulston built the Royal Hotel and Assembly-rooms and theatre at Plymouth in 1811. The "Panorama of Plymouth" (1821), tells us that "the present possessor of Saltram has lately improved the appearance of the front by the addition of a portico erected by Mr. Foulston" (p. 276).

† Bagutti was employed at Mereworth, Vessali at Sutton Scarsdale, Artari at Houghton.



A MARBLE CHIMNEYPIECE.

Tablet: The Choice of Hercules.



A MARBLE CHIMNEYPIECE.

The frieze is carved with rustic subjects.



THE HALL (circa 1743).

was familiar in the middle years of the eighteenth century, when Æsop was a favourite source of detail to marble masons, sculptors, and wood carvers.

In the top-lighted staircase hall, where the Doric columns of the screen have returned entablatures, the rococo treatment is continued in the cove, where *amorini* are modelled at the angles, and there is also a very un-Adamic ornament of an eagle crushing a snake. The gilt lantern is, however, of late-eighteenth-century character; and on the walls are hung the classical canvases of Angelica Kauffmann—"Ulysses discovering Achilles," "Penelope hanging on Ulysses' arm," "Venus meeting Aeneas," "Hector taking leave of Andromache." It seems that Mrs. Parker, in a letter to her brother, dated August 24, 1775, mentioned several of these canvases as having been painted to order, and not content with such patronage, he "bought two more, which had been painted on commission, but left on the artist's hands.\* These paintings (which are easel pictures) have dulled in colour, and seen in a mass accentuate the sentimental weakness of her work, classic in subject but not in manner, and exhibiting all the surface qualities of late-eighteenth-century design. Her vogue was immense and it was observed that engravings from her pictures sold more readily than others." Cipriani himself, as Allan Ramsay writes, "was not more admired."

The actual and projected additions and decorations by Robert Adam to Saltram are, however, the main interest of the house. In the map-room is a finished and tinted

design for the ceiling and wall decoration of the saloon,\* signed by Robert Adam and dated 1758, the year in which John Parker succeeded to the estate. (There are similar designs in the Soane Museum.) There is a certain immaturity in Adam's treatment of the ceiling with its central flat (originally tinted green, now pale blue), the wide cove, originally tinted pink (which has now faded to buff) to relieve the delicate stucco detail and enriched ribs. Painted medallions are indicated, as usual with Adam, with a light blue background, and were carried out by Antonio Zucchi. The largest centre medallion is of Diana hunting, and the four small surrounding medallions are the Seasons. In the centre of the subsidiary panels of the flat are the "Death of Procris" and "Adonis leaving for the Chase"; in the cove, the triumphs of Neptune and of Thetis. There are designs for tall mirrors, dated 1771, in the Soane Museum with a cresting of sphinxes flanking a medallion head, which were carried out and are placed in the piers of the windows. The chimneypiece design in the Soane Museum dated 1768, which looks as if it were intended for carved wood or applied composition, was not carried out, the actual chimneypiece at Saltram being of marble and of the Doric order with side columns of red brescia, a marble which also forms the ground of the frieze in which is set a tablet carved with the choice of Hercules. The silvered dog-grate is also of Adam's design, and the accompanying straight fender is also silvered. In the carpet, designed in 1769, many colours are combined, a brilliant red, yellow, chocolate,

\* MS. note by Lord Morley.

\* The saloon is 50 feet by 25½ feet.



THE CEILING OF THE HALL.





THE LARGE DINING-ROOM: THE CHIMNEYPiece AND DOORWAYS.



THE LARGE DINING-ROOM, DECORATED BY ROBERT ADAM: THE SOUTH END.



THE LARGE DINING-ROOM: THE NORTH END.

The furniture and decoration of this room are by Robert Adam.

green, blue, and pink. In the late-eighteenth-century when the bright colours were still unfaded, the "princely apartment," as it is termed, hung with blue damask must have been extremely brilliant. The library on the west front (now the dining-room) which is entered from the saloon is also Adam's work, but in soberer hues. The ceiling design for this room is dated 1768, like the saloon, and architecturally designed bookcases are shown in the sections of Adam's sketch. In his proposed alterations dated 1779, a large circular dining-room is indicated on the plan, and the present dining-room is still described as the library. In this interesting plan \* a long gallery with screen and columns at either end connects the proposed new dining-room with the saloon, but the provision of a servants' hall opening off this gallery implies (as Mr. Arthur Bolton writes) "very different social habits, and would be regarded to-day as being quite impossibly placed."

This far-reaching alteration was never carried out, and in 1781 the painted sideboard table and pedestals were designed by Adam for the pentagonal bay of the room in which they are placed and the walls, also, were lined with decorative paintings in fixed frames of romantic Italian landscapes and Roman ruins, by Zucchi, and in 1781 that artist is paid £150 for "paintings in Eating room." As all the pictures are by his hand except the fine Zuccarelli in an elaborate frame over the chimney-piece, this was not an unreasonable figure. Only the subjects of the ceiling paintings, also by Zucchi—Plato with his pupils, Virgil reading the *Æneid* to Augustus, Alexander the Great

ordering Aristotle to write the history of animals, Anacreon sacrificing to the Graces, are (with the medallion heads of Thales, Zeno, Socrates, and Cicero) a reminder of the original purpose of the room. These segmental paintings, which are still fresh and bright in colour, are set in the circular centre of the ceiling, and the angles and extension over the bay are filled with scroll foliage of larger scale than is usual with Robert Adam in a room of no great height and size. The colouring of the room is olive green and buff (no doubt originally pink) the stucco detail being white. The doorcases are simply treated, as is the chimney-piece which has fluted pilasters and frieze, while the carpet, as is usual with Adam, repeats the setting-out of the ceiling. Among Adam's designs in the Soane Museum are a triumphal arch, entrance lodge and gateway,\* the former design dated 1782. A year after Lord Boringdon's death in 1788, Miss Burney with the King and Queen visited Saltram and describes it as "one of the most magnificent in the Kingdom. It accommodated us all, even to every footman without by any means filling the whole. The state apartments on the ground floor are superb, hung with crimson damask, and ornamented with pictures."† It was no doubt fortunate for the second Lord Boringdon, afterwards Earl Morley (a keen politician like his father, a fellow of the Royal Society, whose linguistic ability and taste in the fine arts made him a most attractive personality), that the projected enlargements by Robert Adam were not added to the already large house.

M. JOURDAIN.

\* Illustrated in Mr. A. Bolton's "Robert Adam," Vol. II., p. 160.

† Diary (ed. Dobson), Vol. IV., p. 311-2.

\* Reproduced in Mr. Arthur Bolton's "Robert Adam," Vol. II., p. 158.

# The Building of the General Medical Council and Dental Board of the United Kingdom.

Designed by Eustace C. Frere.

**T**HE Dental Board of the United Kingdom commissioned me in 1922 to design a building for their offices on a site in Hallam Street, W., adjoining the premises of the General Medical Council which I had built some few years ago.

The Dental Board and the General Medical Council, although distinct in their functions, are yet associated; the new building was planned as an addition to the existing building with communication on each floor, and the elevation designed accordingly.

The design provided storage for the registers in the basement, general administrative offices on the ground floor, a board-room on the first floor, a press room and gallery in a mezzanine, and committee rooms, etc., on the second floor, and attic above.

The elevation of Portland stone is distinguished by the sculpture, the work of Mr. F. Lessore and his assistants, Cameron and Phillips; the same artist modelled the panels

of the board-room ceiling and other carved decorations in wood and plaster.

The sculptured lintel over the entrance represents Æsculapius in the functions of healer, judge, and recorder; the carved decoration generally is inspired by classical tradition.

The figures relating to the cost are interesting because they afford a good opportunity of comparing building costs in 1914 and 1922; in this instance the buildings to be compared are of the same character in construction and equipment, designed by the same architect and built by the same contractors.

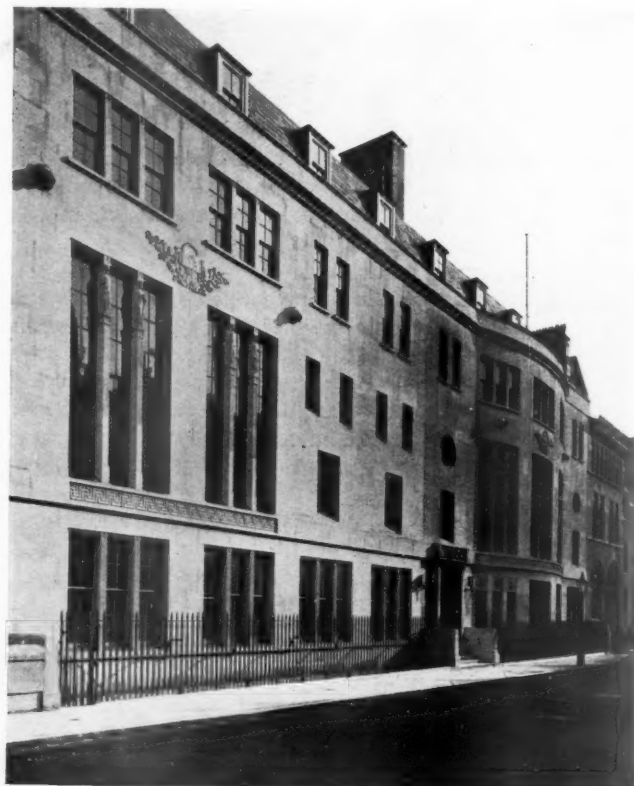
The building for the General Medical Council in 1915 cost 2s. 3d. per foot cube.

The building for the Dental Board in 1922 cost 2s. 10d. per foot cube, the advance in cost being just over twenty per cent.

E. C. FRERE.



A DETAIL OF THE FRONT.



A GENERAL VIEW.



THE BUILDING OF THE GENERAL MEDICAL COUNCIL AND DENTAL BOARD OF  
THE UNITED KINGDOM.



Plate II.

February 1924.

THE ENTRANCE.

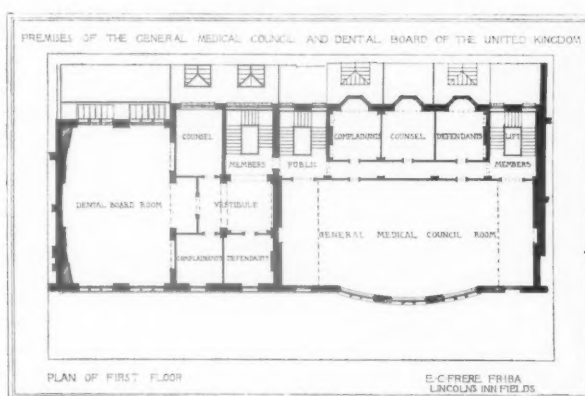
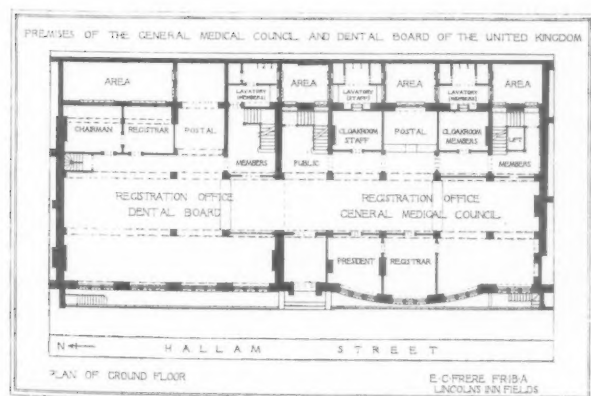
*The sculptured lintel over the doorway is divided into three sections, which reading from the left represent Æsculapius in the three functions of Healer, Judge, and Recorder.*

Architectural  
Library



THE BOARD ROOM.

This part of the building belongs to the Dental Board of the United Kingdom.



GROUND FLOOR AND FIRST FLOOR PLANS OF THE BUILDING OF THE GENERAL MEDICAL COUNCIL AND DENTAL BOARD OF THE UNITED KINGDOM.



# The Grammar of Drawing.

*Being Notes on the Architectural Principles of Drawing.*

## II.



THE STREET ACCIDENT.

*From a drawing by Frank Medworth.*

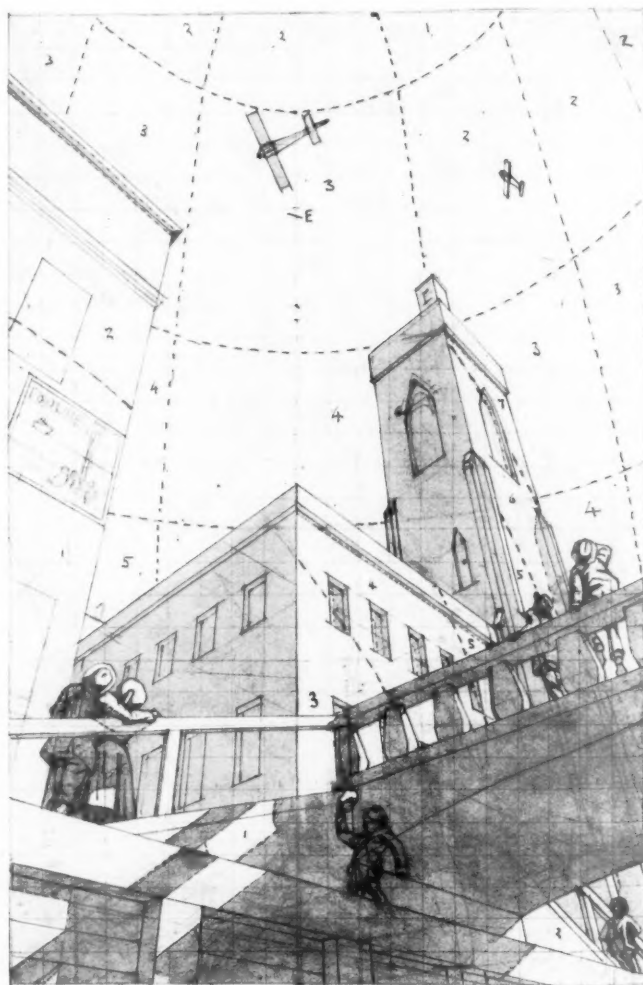
FOR the last dozen years or more the standard of life-drawing in the better class of art school has been high, and there would be no sense in the teachers at Westminster insisting on something different merely for the sake of being different. Nevertheless the fact that we hold drawing from life rather as a means to an end than as an end in itself—the fact also that it is usually carried on at Westminster concurrently with the study of design in terms of perspective, described in my article of last month, makes it feasible to put to the student as a definite body of theory, certain underlying principles which are in most schools observed only subconsciously—sometimes, perhaps, a little in spite of a teaching which might seem superficially almost to contradict them.

From the moment that we consider inventive design as quite as much the student's business as is painting from Nature, we naturally draw from life not only with a view to producing good drawings (I fear that Westminster produces fewer "show life studies" than any school of equal repute), but in order to learn something of the facts of proportion and structure and movements and range of characteristic types of the human figure, and with a view to "handling" it for purposes of imaginative and narrative design. Thus if we cultivate the memory it would not be in order to store it (as advocated by du Boisbandran) with records of a given figure in a given pose and lighting as seen from a given point of view, but rather to learn what relations of solid form constitute the character of the figure and what adjustments of the axes of its round parts constitute the pose.

A logical continuation of our system of perspective training leads to such a cumulative observation of real dimensions as opposed to appearances. The stress laid during that training upon the relations in space of all the parts of a design, the stress laid also upon the axial idea as the basis of the solid form, may not unnaturally be used to lead the student when in the life room to conceive of the human figure as an infinitely more subtle arrangement of volume, yet essentially similar to those he has handled in his perspective excursions. It is pointed out to him that beneath its guise of roundness the human figure is essentially rectangular in principle. The

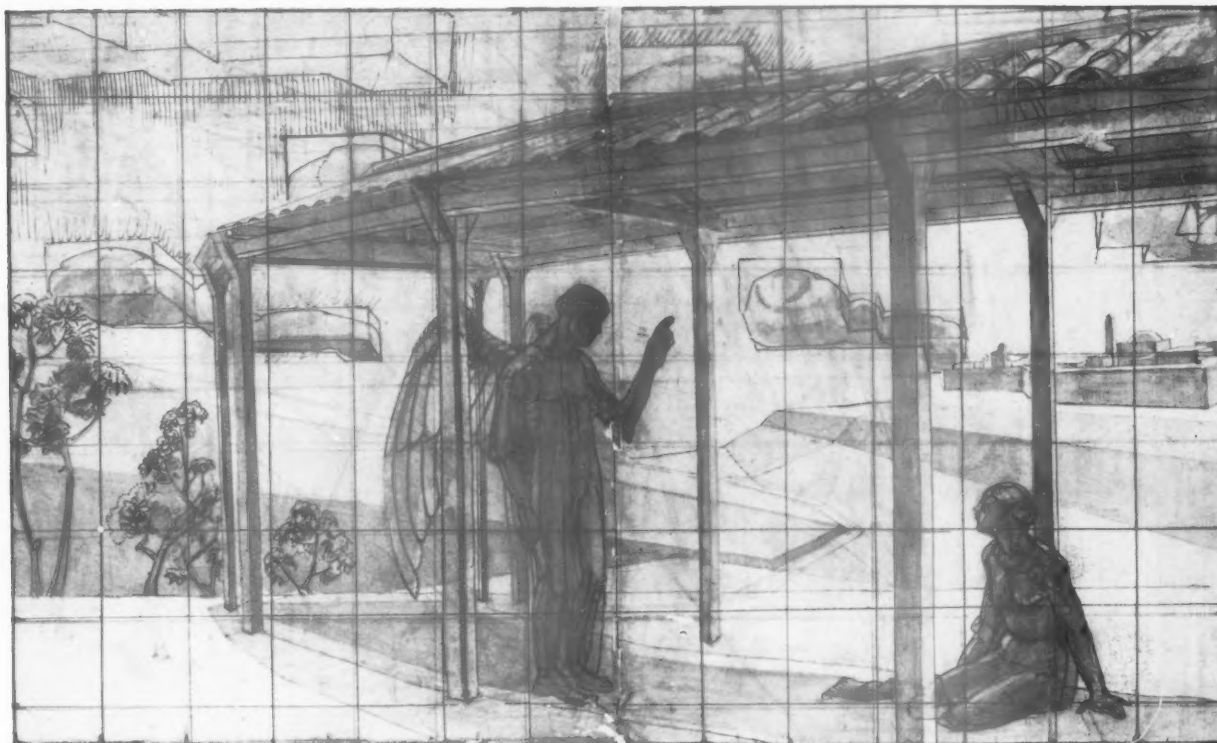
backbone and the "seam" down the front of the torso mark obviously the centres of the back and front planes, and although there is no similar "seam" down the side of the body, yet in the rounding of the figure in plan there are obviously, variously placed and at divers angles, planes which incline neither forwards nor backwards, and these, the true side planes, the student gets into the habit of using just as he would the backbone to place his figure on space with delicacy and precision: the direction of the joints at the knee and ankle determine as clearly the typical squaring of the lower limb, in spite of the immense liberty of rotation at the hip. It is pointed out that "a certain squareness" which has been admired in the works of Michelangelo and others is admirable very largely because it emphasizes the point which dramatically and humanly must always be crucial—which way each part of the body faces.

That a figure should be rendered as obtrusively material—yet somehow remain vague or inexpressive or false as to its axes—appears to us more unpardonable than any falsity of contour, and this is the artistic reading of the scriptural exhortation: "Is not the life more than the meat, and the body more than the raiment?" It means that realistic study of a draped figure is vain unless the drapery be used to imply



THE BRIDGE.

*From a drawing by H. Weaver Hawkins.*



THE ANNUNCIATION.

*From a drawing by Phyllis Dolton.*

the figure—that unless the surfaces of a nude figure be similarly used to imply the axes—(i.e. the pose or inner life) then it is but a painting of “meat” and subtly offensive. Although it may sound a rather material interpretation, “insight” in the draughtsman consists very largely in seeing through superficial facts to their deep-seated and invisible causes. He must then (and let no one suppose that it is easy) see to it that at all costs his drawing conveys to the beholder those underlying principles even though it be done by the use of rather different external forms.

Now here we have, I think, something rather important: nothing less than the key to much of the merit of modern drawing and to the antagonism which it arouses among people who fail to realize how much more akin drawing is to music than to photography. A hostile critic of some of the work recently done at Westminster put the case against the modern draughtsman quite fairly when he denounced him as guilty of “unhumorous distortions,” and he threw down the phrase with the apparent implication that, if I admitted it, I was as a teacher discredited indeed. Humorous drawing, in which by implication he would tolerate distortion, is, I suppose, the only branch\* of visual art to-day which has any broad hold on the mass of uncultured humanity. May it not be that it is precisely by their lack of distortion, which is emphasis, that so many all too serious drawings miss their mark in humanity though they may get high marks as exemplary school studies? If so, I, as an assessor, should withhold those marks. So far from its being a reproach against a drawing that it should differ from a photograph, it is only by virtue of constant, delicate, and learned distortion that it is a drawing at all. People who do not see this must either

be deficient in axial sense or have forgotten by long contemplation of photographs the powers inherent in draughtsmanship of communicating it.

To take the latter of these two points first. We do not in real life get our knowledge of mankind by contemplating a motionless model from a single point of view and seen with one eye shut, and few people realize how immensely less vivid our impression even of reality itself would be if we could see it only under those conditions. A painting which does not change from one century to another and which is denied the advantage of simultaneously apprehending of solid form from two points of view, must be allowed other means of approach if it is to have anything like the grip of actuality. Above all, I must emphasize the enormously increased certainty and vitality of our sense of spacial relations which comes from stereoscopic vision. That vitality in the public has been sapped by their habit of looking at photographs all the time—they are coming to look at reality itself with the dull eye of a camera—to lose their sense of space as a thing provocative of lively exploration. The introduction of the kinema is in some degree a mitigation of this. The practice of athletic sports would be also but that the photographic ideal which has descended upon us has by now so far discredited the visual arts that they are largely ruled out of court. Our young man lives in a perpetual orgy of real movement because he does not realize that some of this activity might quite satisfactorily be replaced by the imaginative stimulus of art if the art were vivid enough to supply it. We must admit that if it is to develop dynamic quality demanded by modern conditions—by the probability of its future employment quite as much in public decoration of an *entertaining*, as in domestic decoration of a more *passive* character, then we must be prepared for a slight loss in literal representation.

\* On second thoughts there is also the art of the fashion-plate, which is hardly guiltless of distortion—whether humorous or not I am hardly competent to pronounce.



AUCTION SALE IN AN ARMY HUT.

*From an oil painting by H. Weaver Hawkins.*

The quarrel in fact between externally representative and axial drawing is largely a quarrel of grammarians. Drawing is a language and in it as in speech there are two fundamental elements, the noun and the verb—the noun is the form of the figure, the dimensions of its rigid parts; the verb is what it is doing—and is expressed by the relation in space of these links\* which constitutes the armature of the pose. These parts must all be true to the tilts demanded by that armature or the drawing is ungrammatical.

To our mind the verb is the strong word of the sentence, and in our language *the noun must agree with the verb*.† When the form of any part is so complex that it cannot be expressed in unstereoscopic form without losing touch with its place in the chain of tilted volumes which is the verb we would and constantly must recast our conception of that part into simpler form rather than fail to express the verb. This is horrible to our critics who see us tampering with their sacred noun for the benefit of a verb which they would never have missed.

\* If the subject-matter of a drawing did not offer this elastic structure of rigid links it would probably be necessary to invent something of the sort to be satisfactory to the human mind. Man is articulate in his physical nature and is not satisfied with "squirmy" design. An indiarubber design might conceivably be satisfactory to an intellectual jelly-fish. A design which was not axial in implication but reposed entirely on the strength of external parts might be satisfactory to a cultured crustacean.

† In some degree of course the verb has sometimes to agree with the noun in that the noun somewhat restrains its liberty. Phil May did a drawing of a very stout charwoman before a sinuously coiled figure of Leighton's (was it "Flaming June"?). "Now that's what I call an impossible position," she says, being evidently a devotee of the noun.

Now when we come to begin teaching painting it is very valuable to have established the distinction of these fundamental parts of speech. If we divide the colour differences to be found in Nature into two classes, firstly local colour, by virtue of which grass is green and my hair alas no longer black—and secondly what we may christen "illuminant colour" by virtue of which an object of uniform local colour yet varies in hue according to the way in which the light falls upon it (the variations of colour connoting distance might fall into the latter category), then it is clear that from the moment that our painting implies three-dimensioned space the later class of colour differences make a prior claim to consideration because they are *substantival*. They are concerned with the rounding of the figure as a block.

Local colour, on the other hand—the red of the cheek and so forth—is very largely adjectival. And *the adjective must agree with the noun*. To multiply the number of local colours used at the price of failing correctly to trace the permutations of each as it crosses from one kind of plane to another is to palter with the integrity of the noun. And here a good grammar school must be inflexibly a partisan of the noun. We may sacrifice it to the verb but never to the adjective.

In all our teaching of colour at Westminster we are, when dealing with this same class of critic, at a similar disadvantage in that we deal with a type of mind in our esteem sluggish in its curiosity as to activity of any sort. Our interest in any colour we use consists not in what it is but in what it *does* to the other colours of the scheme of which it is a part—and just as in drawing we first take some trouble in cultivating a student's sense of relativity



and teaching him to move confidently at any angle in space, so in dealing with colour our attempt is rather to *prevent* a student from copying the colours before him, one at a time. We try habitually to get him to transpose the colour scheme so that looking from the study to its subject one appears as a whole quite grossly yellower, greener, or more violet than the other and owes its resemblance solely to the nice relativity of its parts and its analogous structures.

All this is horrifying to a certain type of critic: he hates to think that we paint flesh, grey, or yellow, or violet, though when it is very successfully done he is quite unaware of it. When it falls short of complete success he holds up his hands in horror at what is nevertheless a very creditable and intelligent attempt to do a difficult thing. Here, he says, are a race of *soi-disant* artists who not only do not correctly imitate all the forms and colours of Nature but do not even try to do it.

That is true. It is our aim rather to take the thing to pieces in our mind and remake it on analogous lines but in a simpler form befitting our rough tools and finite intelligences. This is not impudence but just average modesty. It does not profess literal accuracy of imitation, yet the programme of building up painting as a wonderfully inflected language on a conventional basis carries with it its own standards of nicety of idiom and precision of statement.

Space does not permit of any further demonstration of the fact that maugre the derision of Mr. Emanuel, there is in so far as the Westminster Art School is concerned a certain method in the madness of modern Art teaching. I have but been able to touch on the fringe of the subject, yet perhaps already my readers may be ready to believe that if they could follow the complete course of teaching offered by its staff they would find it embodied an ordered



CHRIST MOCKED.

*From a drawing by David Jones.*

system of thought which has taken some time to evolve and calls for some patience to impart. Does anyone doubt that the directors of the other three schools falling under Mr. Emanuel's strictures could and would make out just as good a case for *their* system of training?

Of the accompanying illustrations, Miss Dolton's "Annunciation" and Mr. Medworth's "Accident" are instances (respectively with decorative and illustrative tendencies) of the inventive design I spoke of in my first article when referring to a perspective training as giving the student "the key of the street." Mr. Hawkins's drawing (for a painting to be placed not on a perpendicular, but on a forward sloping plane) gives the geometric curves governing the gradations of surfaces of masonry and of the dome of the sky, which follow logically upon the perspective development of the subject. His well-planned auction sale, and still more fully Mr. Medworth's costermonger picture, illustrate this link between the science of perspective and that of natural or representational colour. The latter is a complex and sustained example of exact thinking, conventional, but nowhere arbitrary in colour—the which to describe as "decadent" were a singular abuse of terms. The artist is obviously a primitive of his school.

The fragment from Mr. Jones's design of "Christ Mocked" is shown because I am so frequently threatened with disastrous results from encouraging students to recognize "too soon" the conventional nature of art. I am told they become stereotyped. Well, this drawing is not done on the convention Mr. Jones learnt at Westminster at all, but marks the beginning of another influence—that of Mr. Eric Gill, the sculptor. The fact of his being a deserter does not blind me to the beauty of his drawing, which confirms my belief that a training in a convention does not bind a man always to work within that convention, but it does make it likely that he will respect the basis of any other which he uses afterwards.

WALTER BAYES.



COSTERMONGERS.

*From an oil painting by Frank Medworth.*

# Decoration: Two Town House Interiors.

Designed by Oliver Hill.

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

## Chantrey House, S.W.

**E**VEN amongst the public there are many people who have grown a little weary of the house or rooms decorated in this or that "style" with "period" furniture straight from So-and-So's stores. The more enlightened realize that to possess your Adam drawing-room, Tudor dining-room, and Jacobean library, is not the end of all attainment. Yet it must be confessed that it is often safer to resort to these revivals of dead periods than to run the risk of getting bored after the first week's novelty has passed with some garish attempt at so-called modern decoration. In London and the other great cities of England, where skies are dull and streets grey, it is important that the interiors of homes and offices should be as gay as conditions will permit. The two London houses shown here illustrate a line of treatment which is neither extravagantly bizarre nor tired and stereotyped.

The dining and drawing rooms of Chantrey House were formed from three smaller rooms of a nondescript character. The dining-room furniture, designed by the architect, is of silvered wood, upholstered palest jade colour (Figs. 1 and 3).

The table has a glass top with a sunk panel beneath, over-spread with wine-coloured foil. The ceiling of the room is similarly covered with wine and silver foil. The walls of the room are painted and glazed an unusual tone—akin to both flesh colour and heather. The curtains and pelmet round the ceiling are of wine-coloured silk trimmed with metal foil.

Other decorative features are the silver wall sconces and the overmantel, with its plates of mirror studded with amethyst, and surrounded by the conventional silvered drapery ornament.

The drawing-room walls and ceiling have been lacquered a soft jade colour, the plain wall surfaces being relieved by incised carved decorations collected from old oriental "Coromandel" screens, the carvings being picked out in delicate colours, enriched here and there with mother-of-pearl (Figs. 4, 5, and 6). The curtains and surrounding pelmet are made up from oriental silks, the prevailing colour being palest strawberry. A problem was presented by the necessity of bringing into harmony the grand piano (Fig. 5). The legs were carved after the Chinese manner, and the whole case lacquered a jade colour in tone with the walls, the enriched carving being picked out in silver.



1. CHANTREY HOUSE: THE DINING-ROOM CHIMNEYPiece.



2. A DETAIL OF DECORATION IN CHANTREY HOUSE.



3. THE DINING-ROOM, CHANTREY HOUSE.

The table has a glass top sunk in a panel covered with wine-coloured foil. The furniture is of silvered wood upholstered palest jade colour. The walls of the room are painted and glazed a colour resembling flesh and heather, and the ceiling is covered with wine and silver foil. The curtains and pelmet round the ceiling are of wine-coloured silk trimmed with metal foil.





4. A CORNER OF THE DRAWING-ROOM.

The curtains and pelmet surrounding the ceiling are made up from oriental silks, the prevailing colour being palest strawberry.



5. THE PIANO IN THE DRAWING-ROOM.

The legs are carved after the Chinese manner, and the case is lacquered a jade colour in tone with the walls.



6. THE DRAWING-ROOM, CHANTREY HOUSE.

The walls and ceiling are lacquered a soft jade colour, the plain wall surfaces being relieved by incised carved decorations collected from old oriental Coromandel screens.

### A House in Great Cumberland Place.

This house itself is of an ordinary London type possessed of no particular character. The owner wished to obtain effects of freedom and space, and to provide opportunities for the use of colour.

The entrance hall makes an instant impression of glowing colour—its scheme is a gradation from copper beech to orange, with a contrasting note in silver. Each wall has a French decorative picture, mounted in a silvered frame. The main staircase throughout the house carries on the feeling of sunlight. The walls and ceilings are painted a warm primrose and the carpets are leaf-green.

The dining-room (Fig. 8) is designed to give an effect of air and space, and to form a setting for a large landscape of sky and water by B. W. Leader, R.A. The colour of walls and ceiling, a faint dawn-green chosen to bring out the tones of the pictures, is very effective, and succeeds in giving a sensation of light to what had been a particularly dingy room.

The surface of the walls and ceiling is continuous, broken only by the large raised panels and the deeply recessed fireplace, with its boldly curved outline.

Up a short wide flight of stairs from the half-landing there is an alluring vista of colour, greens and clear yellow, apricot and orange, dim reds and blues, the whole effect Eastern, but not heavy or muddled.



7. A DETAIL IN THE DINING-ROOM.

In the case of this room the whole scheme of colour and decoration was designed around the one painting by B. W. Leader, R.A. The green colour-scheme was chosen to bring out the tones of the painting.



8. THE DINING-ROOM, 49 GREAT CUMBERLAND PLACE.

The surface of the walls and ceiling is continuous and is broken only by the great panels. The tone of the room is a faint dawn-green.

A small boudoir, the front wall of which has been removed, so that the whole space is thrown open to the stairs, has been made into a home for the owner's oriental treasures (Fig. 13). The walls are covered with metal foil, which gives a silvery effect and faintly mirrors the colours in the room as the light catches the surface. The ceiling is entirely covered with green muslin stretched in folds from the walls up to the centre, where there is a hanging lamp.

This arrangement makes an imaginative setting for the old Persian tiles, the praying-mats hung on the walls, and the collection of old Chinese silk cushions ranging from deep tomato to flame colour, which are piled on the two divans. There is a large cage of tropical birds whose forms are quaintly echoed on one of the walls by a superb Chinese panel inlaid in jade, lapis, and rock crystal representing a blossoming tree with two little birds on its branches.

The drawing-room (Figs. 9, 10) may perhaps be described as suggestive of Whistler. Here there are no mouldings of any kind, but a plain coved cornice has been inserted, so that the walls and ceiling form in effect an unbroken whole. The surface is entirely covered with silver foil, glazed a transparent grey-green fading to almost pure silver at the centre of the ceiling. A continuous rope, whose twists are alternately silver and green, runs round under the cornice, and gives the only relief. The fireplace is a simple arch of Swedish green marble whose only ornament is a finely carved Bacchic mask. The colours of the flames are caught and redoubled in the curved shell-pattern tiles of iridescent lustre which line the fire recess. The colour scheme of the room is repeated in the picture above the fireplace, a study of sky and riverbank in delicate greys and greens.

The most original feature in the room is the lighting. Enormous deep-sea shells fixed high on the walls and overhung by silver dolphins, contain powerful electric globes, the light from which is reflected off the metallic surfaces of the walls, and filters through the substance of the shells in a warm glow. These walls form a perfect background for the few well-chosen pieces of furniture. The black lacquer cabinet with its quaint figures on a faded yellow ground is a fine example (Fig. 12); the chairs are covered in cut Venetian velvets, whose rich blue-green tones are the culminating point of the colour scheme.



9. THE DRAWING-ROOM.

The surface of the walls and ceiling is entirely covered with silver foil, glazed a transparent grey-green which fades to almost pure silver at the centre of the ceiling. The chairs are covered in cut Venetian velvets of a rich blue-green.



10. THE DRAWING-ROOM, 49 GREAT CUMBERLAND PLACE.

The lighting of this room is arranged in huge deep-sea shells overhung by silver dolphins which are fixed high on the walls: these contain electric globes, the light from which glows through the substance of the shells and is reflected off the metallic surfaces of the walls. The colour-scheme of the room is repeated in the picture over the fireplace, a study in greys and greens.





11. THE DRAWING-ROOM FIREPLACE.

An arch of Swedish-green marble. The light of the flames is caught in the shell-pattern tiles lining the fire recess.



12. IN THE DRAWING-ROOM.

The furniture is emphasized by the plain wall surfaces. The cabinet above is black lacquer with figures on a yellow ground.



13. THE BOUDOIR, 49 GREAT CUMBERLAND PLACE.

This room is designed to contain the owner's collection of oriental treasures. The walls are covered with metal foil of a silver effect, and the ceiling is entirely covered with green muslin, stretched in folds from the walls to the centre, where there is a hanging lamp. Two divans hold a collection of old Chinese silk cushions ranging from a deep tomato to a flame colour.

## Garden Design: Lay-out and Outlay.

POSSIBLY in no sphere of life in Great Britain has the effect of the Great War been more marked than in that of the house in the country and its gardens. Before the war it was no uncommon thing for a wealthy man to have a country house with thirty or forty bedrooms and a staff of fifty to a hundred servants, of whom nearly a half were employed in the gardens. The pay of these gardeners was little, if any, more than the current rate for agricultural labourers, then the worst-paid workmen employed in England, and the total cost of keeping up even extravagantly-run gardens of the largest kind rarely exceeded ten thousand pounds a year.

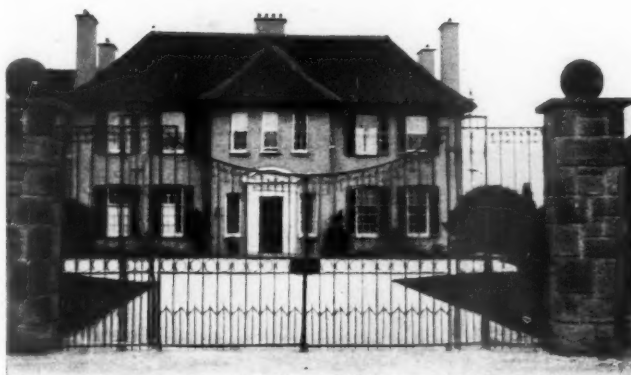
In such a garden acres of lawn were kept mown; innumerable flower-beds were filled twice yearly with bedding plants, specially raised in greenhouses; a mile or so of formal hedges was kept clipped; rock and water-gardens were constantly restocked, and improved effects were continually sought after by the purchase of all the newest flowers, shrubs, and trees. The kitchen garden covered three or four acres, of which nearly an acre was under glass; in these houses not only were grapes, peaches, nectarines, and cucumbers grown,

but figs, melons, strawberries, and cherries. In addition there were special houses for orchids and carnations, as well as those in which chrysanthemums were raised for the late autumn, and a succession of flowers, such as begonias, daffodils, heaths, hyacinths, lilies and tulips, to decorate the rooms and dinner-table throughout the time when outdoor flowers could not be relied on, a range of frames being kept merely to grow violets.

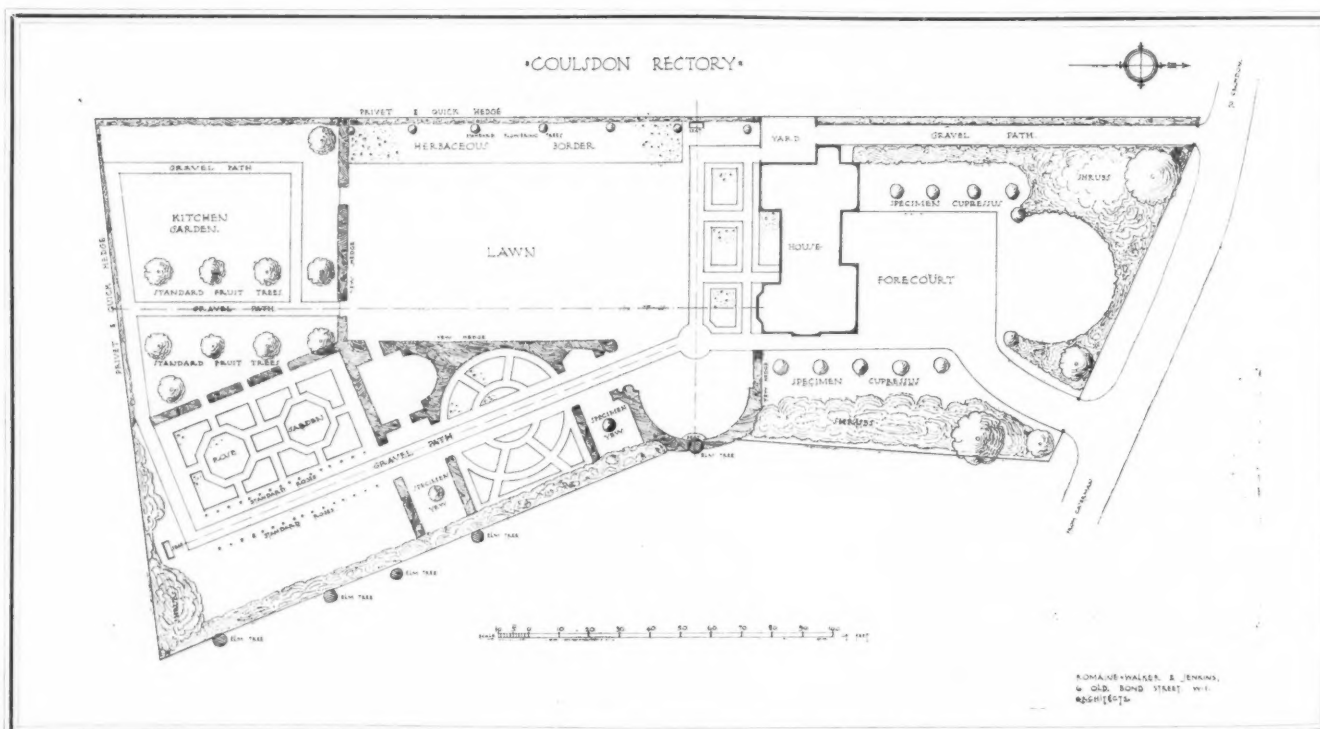
Even in a much more modest establishment three or four gardeners were employed, and many of the

activities of the large place were imitated on a small scale.

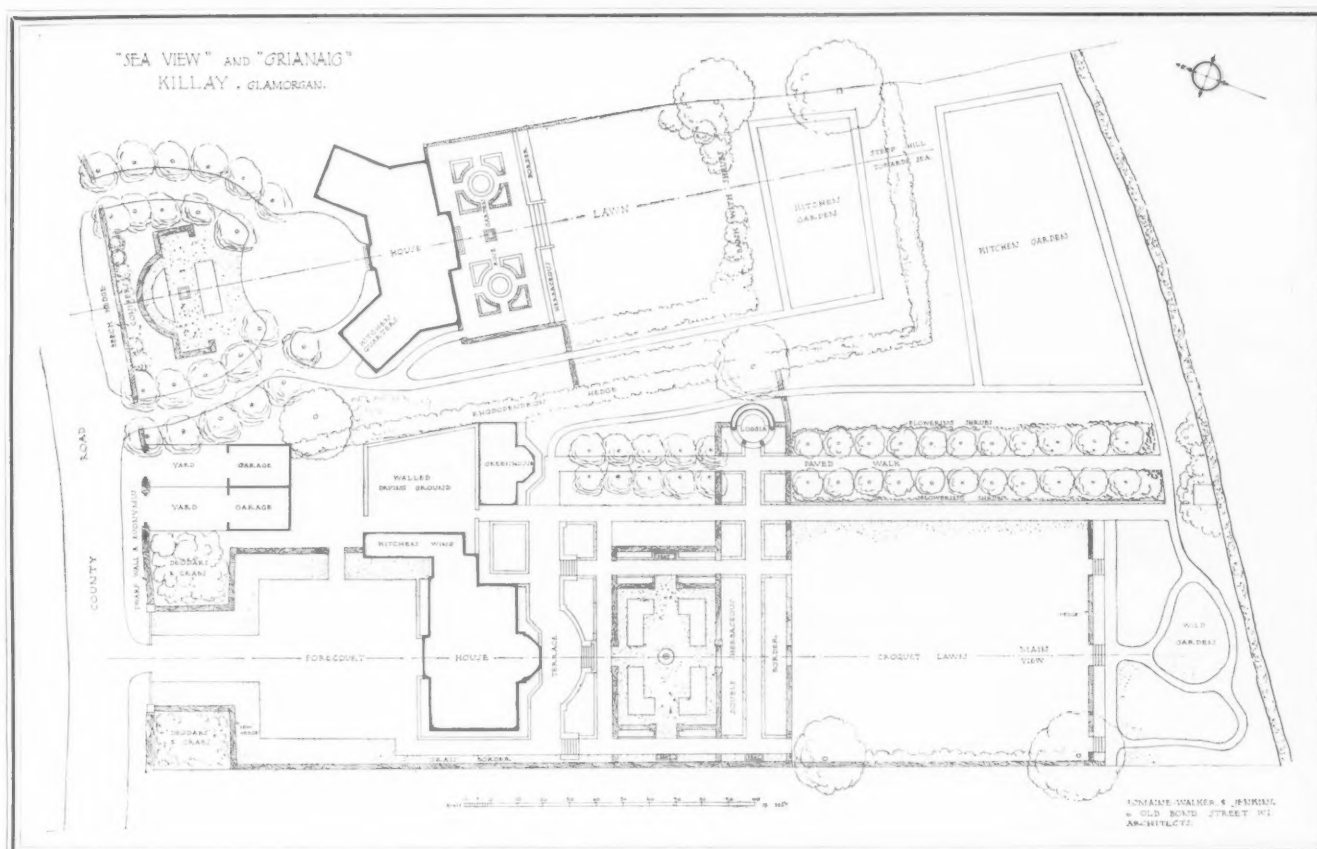
The war has completely changed all this. Not only has the high taxation resulted in the shutting up, or the sale for other purposes, of many of the largest country houses, but the rise in the cost of living and the great increase in the scale of gardeners' wages—which rose from between 16s. and 20s. a week to a figure between 45s. and 50s. (though it has since fallen to 30s. or less)—have resulted in the reduction of the staff by over 50 per cent., causing all the more expensive kinds of gardening to be abandoned in favour of



A SPACIOUS ENTRANCE AND FORECOURT  
At Grianraig, Glamorgan.



TYPE III: A LAY-OUT OF AN ODD-SHAPED SITE OF THREE-QUARTERS OF AN ACRE.



TWO GARDEN LAY-OUTS.

The lower plan illustrates an example of the first or formal class of garden lay-out mentioned in the article, and the upper plan shows a treatment founded on the more formal of the Tudor and Elizabethan country houses, and their modern variations, such as the "Queen Anne" of the Norman Shaw School, or the Dutch manner of Ernest George's earlier work. The entrance to the lower plan is illustrated on the opposite page.

those which can be carried on with the minimum of work to maintain.

This need to reduce upkeep costs is the same, whatever the size of the garden may be, and it should be the first consideration of the garden designer in preparing a lay-out or general plan of the property.

The majority of people who want a small house in the country to-day must either build it or buy it. In the old days many a house could be leased on a short or long tenancy and a great deal of the upkeep fell on the landlord, so that the people who lived in these houses never realized the great advantage of having a place well designed to suit their particular needs, and built and laid out in such a manner that the cost of maintaining it was reduced to a minimum. Once a man becomes a property owner these facts are forcibly impressed upon him, and, if he is wise, he will select a reliable architect before he selects a site for his house. He will thereby avoid many a difficulty which, from lack of experience, he would otherwise overlook, such as bad aspect, impossible subsoil, lack of water supply, poor train service, or the many other drawbacks to what may seem to him an ideal site.

The problem of the lay-out of a suburban house differs widely from that of the small country house, although, since architects have taken up town planning as a part of their activities, there seems some prospect that the two will not differ so widely as formerly. Under such direction the experience of the man who built a house in the outer suburbs

is not likely to be repeated. Having bought two acres upon which he erected a house costing £5,000, and having spent another £1,000 in laying out the grounds, he found himself surrounded within three years by cheap, ugly property which made his place impossible to live in with any comfort.

Now that the 'bus, motor-charabanc, and lorry form the great part of the road traffic, it is essential that the house should be placed sufficiently far back on the site to enable it to be screened from the dust and noise of the road.

For deep plots, an acre of so in extent, 100 ft. is none too much, the space being laid out as a forecourt large enough to allow a car to turn without backing, the strip along the boundary being filled with trees and shrubs, most of which should be evergreen, to deaden the noise in winter as in summer. For the trees, a few deodars, Douglas pines, ilex, or other varieties which "furnish" down to the ground, are to be preferred to cedars, Scotch firs, or other conifers which lose their lower branches and grow large heads as they mature, under which nothing can be grown. A half-a-dozen at the most is all there is room for, and the spaces between can be filled with hollies, laurustinus and arbutus, with some flowering crabs, wild plum or double cherries, to relieve the monotony. If an evergreen screen is considered too sombre, the smaller growing or lighter foliaged forest trees, such as the silver birch, copper beech, catalpa or mountain ash, can be planted between the evergreen shrubs. The larger trees are only possible where the site is on the south





AN INFORMAL GARDEN GATEWAY

At Westwood St. Dunstan's, Mayfield.

side of the road. If it is on the north side, free-growing yews, some of the taller junipers, cupressus or thuya will serve the purpose, as they can be cut back if they grow too tall.

If the site is not deep enough to allow the house to stand more than 20 ft. or 30 ft. back, a different treatment becomes inevitable. The carriage-drive in this case will have two gateways and very little room will be left for a screen. In this case pleached limes, beech or hornbeam, or a clipped holly hedge, will take up the least room. The latter has the advantage that, once established, no fence will be required, or, at the most, simple posts and chains, with a good grass border, and the road will have a much more countrified air than if a boundary wall or fence is erected, even though this be of split oak palings. While such a hedge is growing the open chestnut fence will form the best means of keeping out dogs and other intruders, as it is cheap, looks well, and will last sufficiently long for the hedge to mature.

With any less distance than 20 ft., a drive is impossible, and the kitchen wing can reach the road with advantage, forming the east or north side of a paved courtyard, of which the house, garage, and a high boundary wall form the other sides. Beds with ferns and shade-loving plants, or tubs with bay trees, with brick or stone flagged paths, will make an attractive courtyard, wisteria being allowed to cover the inside of the street wall. The gateway should be straight opposite the front door, and be filled with an oak door or wrought-iron gate.

Where the site is shallow in depth with a long frontage, an effective treatment can be obtained by placing the house with one side on the boundary, and a recessed doorway and staircase windows as the only features facing the road, the

room windows all being at right angles to it. An 8 ft. wall will keep all the noise and dust out of the house and garden, even if only built 20 ft. long and then continued as a lower fence or hedge. On one side the kitchen quarters, servants' bedrooms and offices would be planned, while the best rooms would face the garden, which, for the length of the wall, would be treated formally, even though, to save expense, the remainder were wild garden and shrubbery. Even in this case a vista would be carried through it, with a fine tree or a good statue or vase on a pedestal, with evergreen background on the boundary fence to cut out the view from the neighbouring site and secure that privacy which is half the pleasure of having a garden to sit or walk in.

Having satisfactorily arranged the approach to the house and its position in relation to the road, attention may be given to laying out the remainder of the plot, and the treatment of this will greatly depend upon the style of the house itself, and how much labour is to be employed in the garden.

In settling this point the client will find there are *two* main classes, the formal and informal. The first and more modern class was first introduced into England in the middle of the seventeenth century, the chief sources of inspiration in the design being either the work of Inigo Jones, Sir Christopher Wren, or their followers, or the neo-Grec work of the end



A FORMAL GARDEN GATEWAY

At Rhinefield, Brockenhurst. W. H. Romaine-Walker, Architect.



A GARDEN TEMPLE IN THE FORMAL MANNER

At Cross Deep, Twickenham.

of the eighteenth century, a style which has recently been newly discovered, years after the poorer productions in it, which can be seen in such a town as Cheltenham, had driven people to try Strawberry Hill Gothic as an escape from their bald smugness.

The informal type has its origins somewhat deeper in English history, where its beginnings were of a more humble nature, being the style gradually evolved as the most economical method of providing a comfortable house for the yeoman and farm labourer, and persisting even when the other style was being used for the manor house and the larger residences of the nobility.

The first style aims at a certain stateliness of effect which can only be fully attained by a formal lay-out of the gardens surrounding it, and provides endless opportunities for terraces, balustrades, garden pavilions, statues, fountains, lily ponds, clipped yew hedges, and balanced topiary work.

The second is much less pretentious and gives an opportunity of a quite informal treatment, which—while retaining and emphasizing any good vistas and views there may be—yet allows the garden to run somewhat wild, and rock, water, and wood gardens to be effectively laid out as a setting to the house, a treatment of the garden which would be impossible—because hopelessly incongruous—for the other class of building.

Between these two schools of architecture and gardening there is a third class, founded on the more formal of the Tudor and Elizabethan country houses and their modern variations, such as the "Queen Anne" of the Norman Shaw school, or the Dutch manner of Ernest George's earlier work.

One might almost say that the style of house should be the first of all points to settle, coming before the selection of an architect; for it would be hopeless to expect a rigid "neo-Grec" to be in sympathy with aspirations tending to the homely farmhouse type, although he might produce an excellent modern version of a manor house. It is upon the style of the house that the lay-out of the garden must entirely depend, for beauty of detail in both will not be adequate compensation for the lack of harmony between the buildings and their frame.

In settling these knotty problems, the prospective founder of a new home must bear in mind that the formal type of house and garden is likely to be more costly, both in production and maintenance, than the informal, while a judicious mean will probably give him a finer setting to the house, and a garden which will be more restful and effective than if it were allowed to run wild up to the walls of the building.

The most admired of the old smaller country houses have a certain formality of lay-out to which they owe a great part of their effect, and it was the complete lack of this formality, in the mid-Victorian period, which ruined their gardens and, incidentally, failed to produce a good setting to the houses themselves.

If cost of lay-out is a consideration, a site with anything but a moderate fall will be avoided. The cost of terracing, flights of steps, levelling for the provision of a tennis court and for a practicable approach and forecourt, will be found to run into almost as much money as a moderate sized dwelling.

Again, the extent of the flower garden and size of the mown lawns will be rigidly cut down, as both are productive



THE ENTRANCE DRIVE, GREAT FOSTERS, EGHAM.

Romaine-Walker and Jenkins, Architects.

of labour in upkeep. Where the latter point has to be rigidly borne in mind, walls covered with creepers (if first cost is fairly elastic) will be provided instead of clipped hedges; stone paved paths instead of gravel; rhododendrons, azaleas and other fine flowering shrubs and trees—with a wood, heath or wild garden for the more distant portion of the grounds—instead of rose gardens, flower borders of bedded-out annuals, pergolas, and rock gardens.

The extent of the glass in the kitchen garden will also be cut down, and this portion of the garden will be run for utility and not for show, though there is no reason why the glass-house should not be well screened, the fruit trees planted in effective avenues, with bulbs growing in the grass between, and the flowers, grown for cutting, planted where they will give the most effect in this garden.

The tennis court is another trap for the unwary. Now that the game is so popular, the provision of a hard court, generally unpleasant in colour, is a necessity if the property is to have an adequate market value; and whether the courts be hard or grass, high nets are essential if the game is to be played in comfort. The courts should therefore be planned well away from the house and be buried in a shrubbery, or have a trellis or pergola screen surrounding them, so that the unsightly wire nets cannot be seen in the general view of the garden from the house.

The general placing of all the various parts of the garden

will so greatly depend on the aspect and contours of the site that it is difficult to lay down general rules, but, broadly speaking—as the kitchen quarters are best with a north or east aspect—the kitchen garden will be better on the east side, the pleasure gardens being south and west, and the entrance on the north side. Where the aspect is all wrong, all kinds of tricks and devices will have to be adopted to overcome the difficulty, but it is impossible in this article to deal with such exceptions to the general rule, as all the ordinary rules have then to be broken.

To sum up, the style and cost of the house and gardens should first be settled; then the position of the house in relation to the road, the means of access both for visitors and tradesmen, and the method and amount of screening from the highway determined. After these points are satisfactorily dealt with, the kitchen garden space should be allotted, and the extent of the terrace, lawn, and flower garden, the position of the tennis courts being given careful attention, also the general scheme of planting. The treatment of the remainder will then seem to solve itself, and, if the cost of upkeep has also been borne in mind throughout, the result is likely to be a lasting joy and pleasure to the owner, provided that, in the lay-out, a series of garden pictures have been devised and a sense of restful peace has been implanted in the design, without which no garden—however imposing it may be—can ever be a success. GILBERT H. JENKINS.

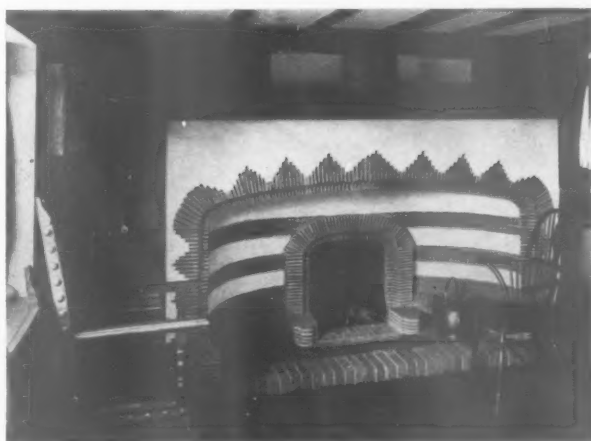


# The Little Manor, Witheridge Hill.

The Home of A. C. Denham, Esq. Designed by Douglas Robinson.

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

WHEN the owner of the Little Manor first began to consider building a house the essentials he required were a fine situation commanding country, yet within easy reach of London, a countrified house, and good shooting. He found his first and last requirements satisfied by a tiny squatter's cottage in the equally tiny village of Witheridge Hill, and, buying the land, he put the development of the site into the hands of Mr. Douglas Robinson, of Colcutt and Hamp. The site is a magnificent one—the cottage overlooks a wooded valley in the Chiltern Hills—and includes about 400 acres of some of the best rough shooting in England—partridge drives now finish on the tennis lawn of the house. With these preliminaries the architect started to create a house which should be in sympathy with the village, the country, and the original cottage. He practically turned the cottage into one large room—the reception room—and built round this the rest of the plan. Next to the reception room the hall was constructed, looking south over the valley, and beyond that the dining-room, which again overlooks the valley. The porch in front of the hall is used as a breakfast porch. The nursery and kitchen are on the north side of the house. Here one can level a criticism at the plan, for the dining-room and kitchen connect across the



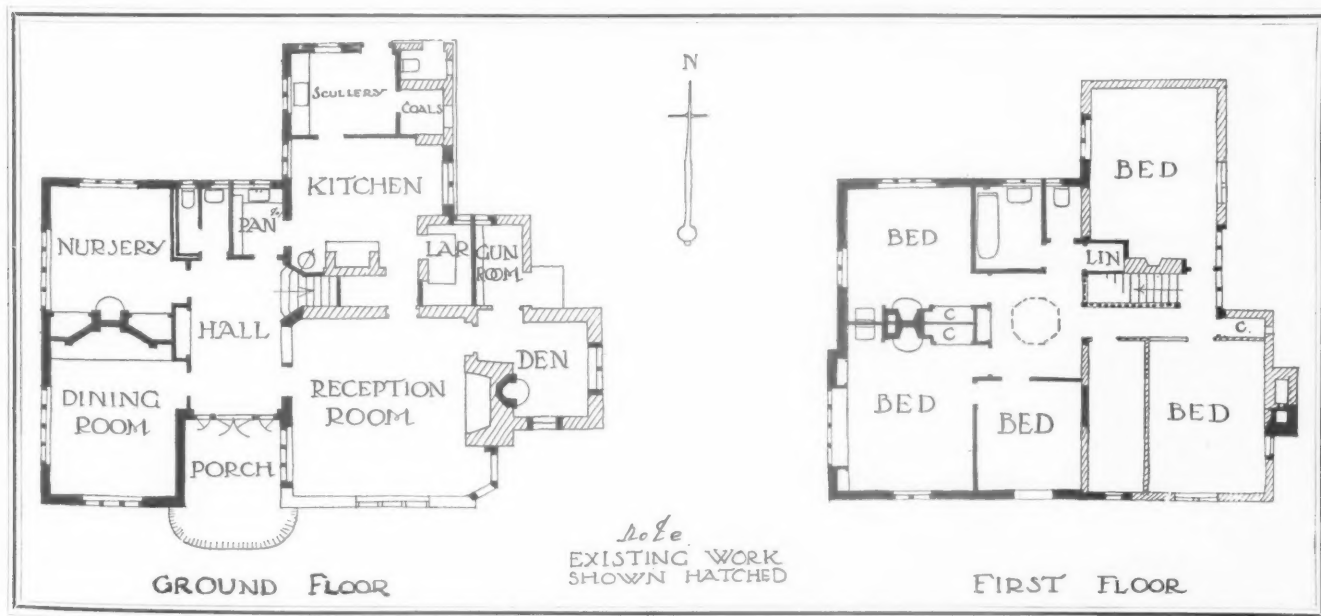
A FIREPLACE.

hall, which is not a satisfactory arrangement, but the owner wished the dining-room to be on the south overlooking the view, and the ground slopes up on the north in such a manner that the kitchen wing could only be built where it is.

The oak for the half-timber work was taken from the woods around and from Old Goring Bridge which, recently pulled down, supplied timbers about three hundred years old. The inside woodwork is all oak—the hall, in fact, is an oak-panelled room, since it is nearly all doors; the spaces between have

been panelled at a trifling cost. The doors upstairs have been pieced together from various old scraps of oak, which, with the beams, hanging lanterns, and top light, give a charmingly ship-like flavour to what is generally the duller part of a house.

At the back of the house there is a large tank, originally used to hold rainwater (they drink rainwater in the country). This has been turned into a coal store, with an electric light plant above. The house thus has the modern conveniences, yet it is still entirely countrified. It was built very well indeed by the local builder, who took a personal interest in every detail. Another local man—the thatcher—claims to have had the thatching business in his family for twenty generations.



PLANS OF THE LITTLE MANOR.



THE WEST FRONT.



THE ENTRANCE ON THE SOUTH FRONT.

THE LITTLE MANOR, WITHERIDGE HILL,



Plate III.

February 1924.

THE SOUTH FRONT.

*The south front of the Little Manor overlooks a wooded valley in the Chiltern Hills. At the back the ground rises steeply. The corner in the foreground belongs to the original cottage round which the rest of the house was designed.*



Architectural  
Library



THE PORCH FROM THE HALL.



THE STAIRCASE LANDING.



THE RECEPTION ROOM.

## The Fountain of Time.



A DETAIL.

**L**ORADO TAFT is an American sculptor. His work demands, and is accorded, the admiration of both the art critic and the man in the street. He has the true artist's gift of expressing an idea, a truth, in sculptural terms as a poet might crystallize it in beautiful verse or a painter immortalize it on canvas.

By chance, at a moment when his need was great, Lorado Taft was compelled to use concrete as the material of an imposing statue. Later, in conjunction with John J. Earley, of Washington, a specialist in combinations of artistic colour finishes for concrete, he produced an outstanding piece of sculpture in the "Fountain of Time." In that work Taft's design and modelling were given their true value by the use of a concrete made of red and yellow gravel (some of the stones being three-quarters of an inch in diameter) mixed with white Portland cement, the surface being so treated that the exterior cement was washed away, exposing the colour of the pebbles, which were so graded, mixed, and arranged as to harmonize into a definite colour scheme, predetermined by the artist. Such an exterior not only produced a unique colour effect, but, to quote Lorado Taft, "possessed a wonderful vibrancy and harmony, and the attributes of a Pointellist painting."

Lorado Taft's first work of considerable note was the figure of an Indian, shrouded in his blanket, looking westward toward the sunset across the Mississippi Valley. The position chosen was the summit of a bluff at Oregon, Illinois. The sombre, stately Indian, majestically contemplating the western plains over which, step by step, the men of his race had been pushed to practical extinction, Taft made a massive work, towering 50 ft. above its base. At the time he was at work on his Black Hawk statue he had no money. A cement firm, strangers, gave him sufficient cement to complete his work.

Afterwards, Lorado Taft, then resident in the grounds of the University of Chicago, sought to embellish a broad avenue that bisects the college campus. He thought a fountain was needed at either end. An idea came to him to put into sculpture Austin Dobson's lines:

Time goes, you say. Ah, no!  
Time stays; we go.

He designed it as a group consisting of Time, massive, contemplative, wrapped in a mantle, and gazing pityingly, compassionately, at a procession of men and women and one babe in arms, a hundred of them altogether. The procession, 120 ft. long, 18 ft. high, and 14 ft. wide, Taft made in wave-form, "betokening the ephemeral." He had in mind, he says, Huxley's "the individual drop rises and falls, the wave sweeps on."

Over six years Lorado Taft worked on his model, not including an interim caused by the war. When the plaster was waiting he was not yet sure what material to employ. Georgia marble, proved by use in American cemeteries to be less durable than generally supposed, was ruled out. Bronze was discarded as unsuitable to the subject. Taft wanted something white, "something light and foamy, like the waves." Bedford stone was considered and rejected. White granite was mentioned. The difficulty and cost of the carving weighed against both. Then Lorado Taft was introduced to John J. Earley. In time the latter became interested. Eventually they collaborated. Taft's fine sculptural work was embellished and given life by Earley's clever moulding. The rough, vari-coloured surface, with its unique effect, gained by a combination of the white cement and the red and yellow pebbles, produced an harmonious whole that has created much interest in America.

FREDERIC COLEMAN.



A DETAIL.





A GENERAL VIEW OF THE FOUNTAIN OF TIME.

Time stands on the right watching humanity pass in a procession.



A NEAR VIEW OF THE PROCESSION.

The work is founded on Austin Dobson's lines: "Time goes, you say. Ah, no! Time stays; we go."



TALLIS'S PLAN OF LOWER REGENT STREET.



*Selected Examples of Architecture.*

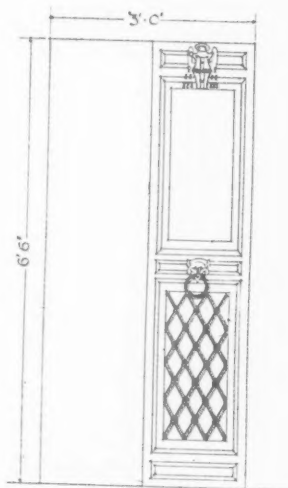
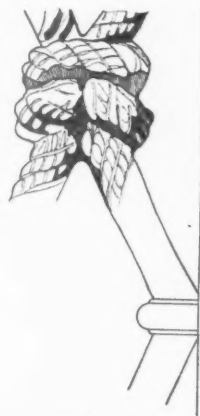
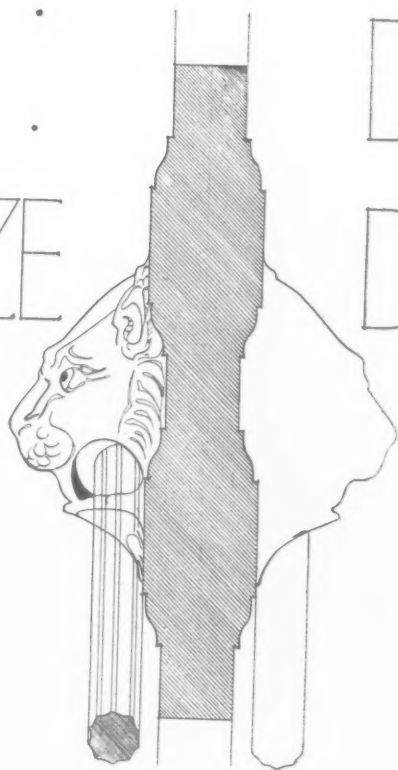
IN CONTINUATION OF  
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

The Bronze Doors of the Duomo, Siena.



THE BRONZE DOORS OF THE DUOMO, SIENA.

# SIENA : DUOMO. BRONZE DOORS.



SCALE OF FEET.

SCALE OF INCHES.

THE BRONZE DOORS OF THE DUOMO, SIENA.

*From a measured drawing by W. G. Newton.*

## Exhibitions.

THE R.W.S. GALLERIES.—The Sixty-ninth Exhibition of the New English Art Club was on the whole of a rather ordinary kind, and its claim to be in any way of a revolutionary nature has now definitely faded away to vanishing point. Well, the New English has served its purpose, that of breaking stale academic traditions and reasserting in England certain first-principles which were at the time of the club's inception almost entirely lost. For this it is entitled to every credit, and has, as a matter of fact, received recognition from all quarters for what it has done. But it is now in danger of becoming immeshed in its own theories of some twenty-five years ago, which were new in England then, but which appear to us much as the academy appeared to the founders of the club at that period. A little more elasticity of outlook would not do it any harm.

In "Posthumous Portrait of Mr. and Mrs. John Scott Oliver" (78), Professor Tonks has reconstructed well the Victorian atmosphere; the loose, easily fitting, not to say baggy clothes of the man, which, too, seem characteristic of the period, are well suggested. The foreshortening of the left thigh, which is in an extraordinarily difficult position to draw, has been rendered with the exact assurance which only knowledge can give—but the feet vanish away indeterminably. While the upper part of the body of Mrs. Oliver is very well constructed, the lower part is not convincing, and somewhere it is wrong, as she has neither the appearance of standing up nor of sitting down. The crisp, silky feeling of the dress is well given, and there is in this painting a sense of refinement and leisure; and when one considers that the portraits are posthumous, it is really an achievement. The actual method used in this work is a little reminiscent of an early Orpen—the little effective tricks with the paint are somewhat in his manner.

Though respecting very much the ideals of Sir C. J. Holmes, one cannot help thinking that if he were able to forget sometimes what a scholarly painter he is, his work would become a little more human and moving. As it is, one is a little tired of its studied austerity. Most of his paintings here have a settled gloom about them, and as this is the result of a deliberate search for a leaden-hued half-tone, upon which he relies to hold his work together, one questions whether the means justifies the end. The exception is "The Low Priest from the Nag's Head" (39), which, in spite of its reserved colour-scheme, has in it a luminous under-current.

Sir C. J. Holmes has probably worked out to a nicety the exact proportions of his pictures, but it seems in some cases that they are rather too wide for their height. And sometimes the connecting link between one subject in his paintings with another—in order to carry out the continuing line of a composition—is a trifle too obviously contrived: there are times when a little of the art which conceals art would not be amiss. Also, the sudden introduction of a patch of colour into a landscape which in other respects is very nearly in monochrome—as in the blue in the painting of "Pendragon Castle" (60)—savours a little of trickiness.

Mr. David Muirhead shows two portraits and a landscape, in which his invariable good taste is again apparent. The profile of a girl (44) is the best, but the dark division of the background, coming just near the point of her chin, spoils the composition. This line should have been made to fade away, or have been placed lower down. His other portrait (41) is delicate and soft and mysterious, and is a welcome relief from the garish assertiveness and lack of "quality" to be observed in other portraits on the walls. Mr. Muirhead has a true sense of colour, which has nothing to do with bright colours squeezed out ready made from the tubes, as some artists seem to think it has; in some cases this artist's colour schemes are obtained by constant over-paintings, each coat having its place in the final result, the effect being one of beautiful pearly-greys, which are not colour in the ordinary sense, yet full of colour which awakes as one looks at it.

Miss Fairlie Harmer's "The Thames, Chelsea" (43), is beautifully airy and full of light: but it is rather uniformly cold in colour. Still, it is one of the most successful renderings of the Thames which has been done for a long time.

Mr. W. L. Clause seems to have something to say, but an unpleasant manner of saying it. His colour is repellent and his drawing a little too "easy."

Mr. Fidler's work gives one something of the same sensations one had in watching moving pictures in the first stages of their development, when there were gaps in the sequence of the pictures taken of successive movements: though it is extraordinary how his pictures develop and emerge into clearness when seen at a distance.

Mr. R. J. E. Moony shows two pictures: "A Bank of Primroses" (38) being perhaps the more successful. It has a feeling of spaciousness, and an atmosphere of quietness pervades it. "The Tinker" (18) is not without charm, but the discomfort one feels in anticipating the probable fate of the gate under the antics of an excessively large child, detracts a good deal from the serenity of contemplating an otherwise pleasant landscape.

THE VICTORIA AND ALBERT MUSEUM.—The exhibition of the Association of Old Students of the Royal College of Art was, in many respects, much more interesting than might have been anticipated. The rather fatal academic or classical training, which sometimes takes so many years to unlearn, though present in much of the work, was not so overwhelmingly apparent as one feared.

It is interesting to see that Mr. George Clausen once studied at the College, and he shows a vigorously painted head of himself. Mr. Connard, too, was a student here, and he sent a rather flamboyant painting of a woman in fancy dress. Among some others who have narrowly escaped the deadly "traditions" is Mr. J. D. Revel, who shows some clever and slickly executed work, painted in a manner which seems suitable to his temperament, as he appears fond of recording arrested movements, which need quickness of eye and hand. Miss Browning also has an independent outlook and a fine feeling for broad handling of paint. Mrs. Lucy Revel's "Orpheus" is to be commended for its simple treatment and clean colour.

A great deal of the sculpture is of the conventional kind, and most of it looks like laboured art school studies, without any artistic significance. Among some of the sculptured heads, one of Mr. Harold Speed, by Mr. David McGill, showed a simple and sculpturesque feeling, being at the same time quite natural, but not at all photographic. Miss Billing also has two heads of children here, which reveal a sound knowledge of form.

THE GIEVES GALLERY.—It was a pleasure to make further acquaintance with the work of Mr. Jack B. Yeats, and an opportunity to so do was offered in his exhibition of "Paintings of Irish Life," which was held in the Gieves Gallery.

Mr. Yeats wisely keeps within his rather limited range of pictorial outlook: he has a loose, easy, and spontaneous manner of handling paint, and if one does not wish him to be anything more or less than himself, much pleasure can be obtained from his paintings. He appears to know a great deal about horses, and it is obvious that he loves to paint them. The little picture "The Paddock, Leopardstown" (36), is a very successful composition, full of movement seen in a quiet grey light; there is a virile springiness in the horse, which is taut and mettlesome. Another successful painting of a horse is "Fair Day" (1). The rhythmic action of the horse and the man upon it, undulating with sympathetic oneness, is recorded, one feels, under the direct stimulus of actual observation. Other subjects painted by Mr. Yeats include scenes in trams and on railway stations. One, of a meeting between friends in a tramcar, gives the animation and probability of a casual meeting between people who have a lot to say to one another and have found the opportunity of saying it. Very good, too, is "The Beggar Man in the Shop" (100); the forms are uncertain and shifting, and so, what at first glance might be thought too loose in treatment, is seen to be, after all, an aid to the character of the subject which makes the picture. Mr. Yeats's colour is cool, grey-greens and blues predominate; and when too many of his paintings are seen at one time the effect may be a little monotonous. But this colour is quite distinctly characteristic of the artist, and of Ireland; so one would not have it otherwise.

RAYMOND MCINTYRE.



## Recent Books.

### Town Planning and Town Development.

**Town Planning and Town Development.** By S. D. ADSHEAD. London: Methuen. Price 10s.

All communities, like the human units of which they are composed, are living organisms, subject to those eternal laws of growth, maturity, and decay, which have baffled the greatest minds of every age. The same powerful latent forces which are present in the individual during the period of adolescence are also at work in the growing city. It is the primary function of the Town Planner to anticipate the effect of such forces, and guide them into channels where they will benefit the community as a whole.

Professor Adshead, with his broad human sympathies and imagination, realizes that no control of city development is of permanent value unless it be exercised with a profound knowledge of man's activities, his relation to his fellow citizens, his primeval instincts, and the limitations to his work imposed by natural environment.

"Town Planning and Town Development" is the first of a series of volumes which are intended to form text-books for the student. In the first chapter the reader is shown how communal life depends on the careful adjustment of the social fabric, and that the cement which binds together the human aggregate consists of a common occupational interest. The importance of our primeval instincts, as hunters, shepherds, peasants, fishermen, and miners, is regarded by Professor Adshead as being more important in determining our mode of life than our recent habit of living in big cities: in fact the chaotic towns of our industrial regions are likened to the formless temporary structures of a miner's camp. It may be argued, however, even admitting the value of heredity, that the coalescence of different types by intermarriage in the last two hundred years has greatly weakened such occupational virtues as we once possessed, and we may suggest instead that the strong individualism of the average Englishman, inherited from his Nordic ancestors, which at the present time is given free play under a democratic rule, is really the cause of our modern towns lacking any unity of form. Individualism without co-operation probably accounts for a lack of cohesion in our cities.

From the relation between men as members of a community, the author passes to the inter-relationship of towns. In past ages cities were, for the most part, self-contained, all the necessities of life being provided by the well-balanced community. Populations increased, towns began to concentrate on the intensive production of the commodity for which the locality was best suited, and the great improvement in communication led to an increase in trade. Hence the reader is shown how towns became inter-dependent, and how an efficient arterial system is consequently of vital importance to commercial prosperity.

Some town-masses have unfortunately developed abnormally and become mere workshop areas. So arises the need for towns entirely devoted to recreation, and recuperative centres for an over-industrialized population.

Valuable suggestions are given by Professor Adshead in his chapters on Town Extension and on Transport, also notes on traffic requirements and roads, the result of practical motoring experience combined with an artist's imagination and love of natural scenery. Borough surveyors would do well to note the author's remarks on road widths and grass margins.

The succession of notes on road administration from 1285 to the present day are presented in a condensed form, lest the reader be confused by detail; we suggest that with a little more regard for their right sequence the events enumerated in this chapter might provide an excellent outline history of the subject.

The section on zoning contains a warning that regulations for city growth are liable to have a detrimental effect if too rigid in their application, and this in a country where science is likely to render innocuous many of those industries which formerly have been established in, and spoilt, residential areas.

The last part of this volume gives a résumé of Housing and Town-planning legislation since the Public Health Act of 1875,

down to the present time, with the author's interpretation of the salient clauses in the Acts of 1909 and 1919. The last chapter is devoted to Town-planning Statutes on the Continent and in America.

In conclusion, many readers will no doubt be disappointed that so little space is devoted to the question of providing permanent agricultural belts, as this is surely the only satisfactory method of localizing the population in districts likely to develop rapidly. No doubt the author considers this a matter of regional planning, and so outside the scope of his subject. We look forward to the later volumes of Professor Adshead's work, convinced that the omissions from this book such as the æsthetic aspects of town planning, will be dealt with in a manner worthy of so great an artist.

W. HARDING THOMPSON.

### The Road.

**The Road.** By HILAIRE BELLOC. Published for the B.R.C. Eng. Co., Ltd., by Charles Hobson, Manchester.

You will open a book so well printed and so engagingly illustrated on such a subject as "The Road" with the hope both of pleasure and profit when it is written by one who has walked most of the roads of Europe and told us a good deal about them already. Nor will you be disappointed. Here before your eyes is our early ancestor groping his way like some ant through a tangle of marsh and river and forest, clinging in earliest times to the higher ridges, and the sunny side of them, not for warmth but for surface: soon contriving to ferry the river and making his "ford," or "going," not where the stream is shallow, but where both banks are hard, and later learning to throw a causeway across the marsh and across the river a bridge, which gathers to itself the roads on either hand, and sets men, since the sea-borne traffic can now go no higher, to building wharves and warehouses, and so a town. Thus is the first bridge-builder a man of the highest importance. Was not one of the proudest and most ancient of the titles of the Roman Emperors "Pontifex Maximus"? Surface, too, is a prime consideration: dryness is of more importance than hardness. So you may see the old road down the Wey to Farnham picking its path across the river valley "from gravel patch to gravel patch almost as a man crosses a stream by stepping-stones." Gradients are in early roads comparatively unimportant. When, with the growth of traffic and vehicles, they become more important, they modify again and again the original track. But a road, when once established, has an impetus of its own, as it were, and is seldom drastically altered. Only the Romans, with the big initiative of strategical needs, would set themselves to re-design a complete arterial system for a country; and it is interesting to trace on a map of England how when the Roman civilization weakened, and vital parts of their road-system such as bridges or causeways were broken down, there grew up round about these isolated fragments of what had been a trunk system, little tangles of local footways to meet the limited needs of the time.

The book is divided into two parts, the first dealing with general considerations, and the second concerned with the history of English roads, from the earliest trackways, the great Roman system, the obscurity of mediæval times, the obstructions and morasses of the eighteenth century (are not the coaches in Fielding's novels always being bogged?), to the revolution of the turnpike and Telford and Macadam, and the disastrous invention of the railway. But Mr. Belloc is not only concerned with history. We stand now almost as we stood in 1830, tied to a jumble of trackways which have grown up to meet far other needs. And suddenly we are beginning to use the roads as never before. Shall we be content to allow ourselves to be strangled socially and economically, or shall we meet a new need with some large new plan?

W. G. N.

### Modern and Modernist.

**L'Art Belge du XIX<sup>e</sup> Siècle.** By GUSTAVE VANZYPE. Brussels & Paris: G. Van Oest & Cie. 4to, pp. 148 + 102 plates.

**Histoire des Peintres Impressionnistes.** By THÉODORE DURET. 3rd Edit. Paris: H. Floury. 8vo, pp. 196 + 36 illus.

**Für und Wider.** By PAUL WESTHEIM. Potsdam: Gustav Keipenheuer Verlag. 4to, pp. 196. Illus. 92.

**Oesterreichische Kunst.** By FRITZ KARPFFEN. Vienna: Literaria Verlag. 8vo, pp. 212. Frontispiece in colour. Illus. 110.

These four books furnish a symptomatic view of some phases of European art during the last hundred years. The first of them is a sumptuously produced work in the making of which the publishers and printers have been very proud. It is not only a fine example of printing, it is a fine example of book mechanism. I have never known a more compactly made paper-covered volume. The number of illustrations and the number of times I have turned the pages would have severely tried any other book I know, but not so this: it is perfect. The many full-page illustrations are reproduced in a most satisfying way and I envy the possessor of one of the sixty large copies on Van Gelder paper. The work is a history, and it is a souvenir of the Jubilee Exposition of the Art and Literary Circle Exhibition in Brussels in 1922. It deals with all the principal painters in Belgium of the nineteenth century and some few of the sculptors, and at the end, so that useful things shall not be allowed to interfere unduly with the lyrical character of the narrative, and for reference sake, are given some pages of compact notices of the artists included.

These artists are all dead, some of them in 1922, one of them as early as 1844. Some of them were born during the closing years of the eighteenth century—Ferdinand de Braekeleer, Henri de Caisne, Jean-Baptiste de Jonghe, Jean-Baptiste Madou, François-Joseph Navez, and Eugène Verboeckhoven; some of them in the early years of the nineteenth century, famous ones who added to the glory of European art—Charles Fraikin, Guillaume Geefs, Constantin Meunier, sculptors; Henri Leys, Félicien Rops, and Alfred Stevens, painters; and Antoine Wiertz, painter, sculptor, and eccentric. To these followed many more who strengthened the modern school of Belgian painters without disturbing its traditions overmuch. The art of few European countries has been interfered with less by the modern movements than that of Belgium. Even during the disturbed years of the present century, it has kept itself almost intact, on the one hand from French, and on the other from German fecundity.

In all, this handsome volume treats of about 150 artists, a number which can be envisaged, and there a small country like Belgium has the advantage. Not everyone is a great sculptor or painter, but they are all above the average merit as may be judged even from the illustrations in monotone here provided. These illustrations are of particular value because they are of works for the most part in private collections lent for the purposes of the Jubilee Exhibition by their owners, and therefore otherwise inaccessible. They do not in all cases possess a greater interest than the examples in the public galleries, but they do at any rate well represent their authors.

In Théodore Duret's "Les Peintres Impressionnistes" lies all the trouble! Here there are accounts of the artists responsible for the modern revolutionary movements in the art of painting—Pissarro, Monet, Sisley, Renoir, Cézanne, Guillaumin, and Berthe Morisot. Splendid artists! No wonder that this book, which gives so fine and interpretative an account of the Impressionist Movement, first published in 1878, has reached a third edition. Many books have since been written on its subject matter, but itself is the basis for all who desire to build again. Such works are enumerated in the bibliography now given extending from the year 1876, when the first study, "La Nouvelle Peinture," was issued, to 1922, when the last French study on Pissarro appeared.

Since 1878 much has happened. Some of the authors of the happenings are already dead, some are alive and actively pursuing new adventures. The coming of the new art was no secret silent thing entering a sleeping domain; it was a dynamic force, whose severity was very soon felt throughout French and English art and speedily spread to Germany, where it is active to-day. For a generation and more Impressionism held the field in the purity of its early appeal, and then the disintegrating effects of it began to appear, systematically here, spasmodically there, but

insidiously interpenetrating the old ideas, and not everywhere insinuating new ones. If there is one thing that French impressionism accomplished, it was to cast the whole of painting back into the mixing pot. Painters did not know where they were: their job had been to find a subject and then to paint it; they now found they had to seek for light and analyse it. To some it was quite stupefying; by others it was hailed with joy. Soon, all the old illustrations became recognized back numbers. Anyone who liked could copy them, but there was work for men to do—and they did it. They did not merely analyse light and record the results of their research, they painted pictures which were much more interesting than the old ones. The world recognized the new truth, and when it was revealed it began to recognize another, which was that art—sculpture, painting, architecture—was progressive and it invited the artists to be progressive, and they consented.

Post-Impressionism—to use the loose but embrative term—supervened, as the doctors say of the complications that often end in death, but these complications were symptoms, not of death, but of life, and again in France, and later in England, there arose a new young healthy body intent on pursuing the idea that art was thought, even if the thought was of a subversive character. This suited the Italian and German feeling, and so in Italy and in Germany the young men passed from the analytic stage of impressionism to the synthesis of post-impressionism. Now the time has arrived when these things have to be examined and reported upon, and Paul Wertheim, well known already for his examination of the works of the modernists—Lehmbruck the sculptor (now dead), and Oskar Kokoschka—and author of "The World as Idea," sets out in a splendidly ample volume the reasons "For and Against" the art of the moderns.

Not all his subjects and examples are German; a few are French, but none are English. There is Edvard Munch the great Norwegian realist, born in 1863, who, with Vigeland, the sculptor, has placed Norwegian painting and sculpture on a level with the other nations. There is Vincent van Gogh, whose religious ecstasy was transmuted into an art—ecstasy such as has not been experienced for a century. There is Henri Rousseau, the customs-house official turned painter, the man of the Toy-box School, and the young Frenchmen André Derain, Georges Braque; the Spaniard, Pablo Picasso; the Pole, Jacques Lipschitz, and, to place by the side of Munch, Ferdinand Hodler, the Swiss. These are among the principal foreign instruments of artistic progress in nineteenth-century European art, and their influence on the art of young Germany in particular is critically dealt with by the author of this embrative volume.

After chapters on the art-problem and the art-impulse, the author at once engages with the work of Hans Thoma, the quite conventional artist; that of Lovis Corinth, more or less conventional in method, but unconventional in other ways; passes on to the expressionism of Karl Hofer, to that of Max Beckmann—a more advanced description—and so to the extravagances of Max Pechstein and the pure cubism of Rudolf Belling, who is now applying the principle to interior architectural form, structural and not merely decorative, while the extraordinary architectural evocations of Hans Poelzig are dealt with. The realistic carved wood figures of Ernst Barlach are also discussed here.

Sculpture receives considerable attention in the book by Fritz Karpfen, on Austrian art; the sculpture of Anton Hanak, that really great plastic artist, of Gustinus Ambrosi—an Austrian Rodin—and of Josef Humplik. In none of these are there any extravagant propositions, beyond certain eccentricities of pose and of modelling. In the illustrations and notes of pictures, drawings, and prints, however, many stages between the conventional and the extravagant receive attention. Austrian art does not, on the whole, go so far in the modern movement as German, but, in this volume, at any rate, a far more Catholic outlook is extended. Of one thing there is no doubt, and that is the frankness with which figure painting is treated, much to the advantage of the art of drawing, of which some fine examples are given after Egon Schiele and Arthur Brusenbauch. Design too is a strong feature, and is exemplified in the work of Gustav Klimt and Franz Zülov. The book is very useful as giving a view of the state of art, and that of artists, in Austria at the present day.

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## THE ARCHITECTURAL REVIEW.

### The Future of Painting.

"The Future of Painting." By WILLARD HUNTINGTON WRIGHT. John Lane. 5s. net.

"The Art Spirit." By ROBERT HENRI. Lippincott. 8s. 6d. net.

I recall an occasion when a critic, discussing with the late Robert Ross a certain large and very ambitious art exhibition, summed it up simply after the manner of his kind as a "damned bad show." Ross raised his eyebrows protestingly. "You ought not to say that, you know," he said, "because it's not true. This is not a bad show; I should simply describe it as 'disheartening.'" It is in the same tone that Mr. Wright has couched his vindication of the art of painting. It is quite a mistake, he says, to suppose that painting will die out. "We shall continue to have graphic art as in the past, with its schools and academies, its awards and official salons," but he is careful to point out that painting culminated in *Rubens* (of all people in the world), and that nothing beyond *Rubens* can possibly be done. It is true that his interests are not really so limited as that sounds, because by "painting" he means the art of the old masters, which to his mind is purely an art of black and white in its essential structure. Later developments he describes as "the art of colour," which it would be foolish to confound with painting or to regard as a decorative art at all. He allows this latter art a future *on condition* that its exponents abandon paint and brushes and use light as controlled by some kind of "colour organ." This has not been done hitherto because "the physical and mechanical difficulties are tremendous." He might have added that there are also economic difficulties.

Now at first sight there seems no reason why an art of colour which has been developed by means of paint should not be called painting, and all the work previous to that of Turner and Delacroix be described as "tinted drawing," if we can swallow Mr. Wright's rather sweeping assertion that nothing else existed until the day when these artists introduced an "entirely new" use of pigments. We need not quarrel, however, over mere nomenclature, and though it might not be difficult to argue that his innovators had obvious forerunners, and that his culminating painter

added nothing appreciable in a constructive sense to the edifice of art he inherited, this also were perhaps idle, as Mr. Wright himself simply lays down these historic landmarks without giving any reasons for his choice. Are we not all driven in the interests of brevity to make these divisions a good deal more clear cut than they really are?

It is of more importance to dispute a false argument when it concerns, not the reputation of this or that painter whose works in the long run will protect themselves if only the world does not cease to care for painting, but the very credit of the art itself, which our critic so plausibly undermines by his repeated implication that the modern art of colour is unsuited to purposes of decoration, that it is necessarily inappropriate "as an accompaniment or background to everyday existence." He gives no reasons for this conclusion, though he shows, and we may grant unreservedly, that certain modern manifestations *have* been unsuitable for "so passive a function," and establishes without difficulty the right of modern painting to be considered a highly emotional stimulant like other similar entertainment forms which cater for the modern demand for excitement. In a sentence of pregnant truth he describes how modern conditions have tended "to deaden the mind to the subtleties of minute variations of greys—and similar manifestations of a day when febrile living had not blunted the sensibilities."

I submit in passing that there is every evidence that Mr. Wright has been suffering from febrile living or he would not so readily have classed among monochromatic structures all pre-Turnerian painting. (No doubt, if you choose, you can call most of Canaletto's tones grey.) I submit also the *decorative* does not necessarily mean the *domestic*. Decorative means suitable and a decorative painting is one that is suited to its surroundings and to its conditions; the trouble is that most modern paintings have no destined surroundings other than those of a competitive picture-show meant to amuse the public and excite the critics. In a distorted sense it might be claimed that if a modern painter neglects what used to be called decorative effect for something more stridently exciting, he is but the more suitable, the more decorative for such an occasion. When even an ultra-

(Continued on p. xl.)

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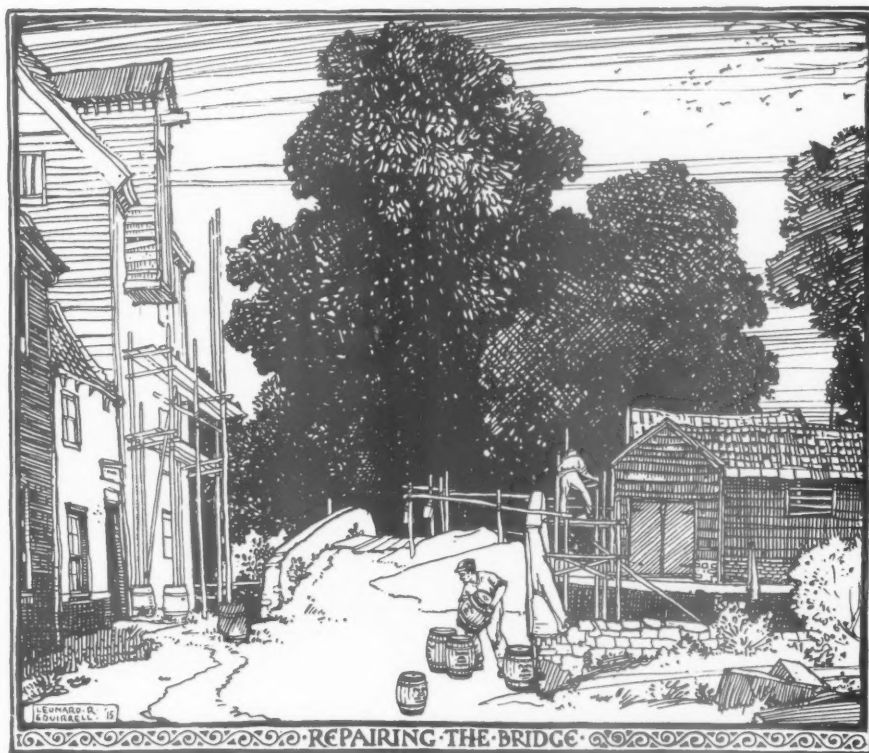
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## THE ARCHITECTURAL REVIEW.

modern painter is relieved by success from such conditions and finds himself painting for private houses he not infrequently has the wisdom to modify his work accordingly. (We have seen some attempt in this direction in the work of Matisse.) But, indeed, nothing could be more absurd than to argue that the constructive use of colour unfits a painting to be a beautiful background for figures. Take any fine painting of such a character, even of the most powerful colour, and hold up your hand against it. How lovely, if sometimes surprising, it is in colour; move the hand to and fro before the picture and note the endless interest of pattern provoked by the movements—the rather harsh standard of definition is anything but a disadvantage. The truth is rather that it is only by a scientific mastery of colour that a painter may hope to adapt his work to all decorative requirements. The traditional artists, whom Mr. Wright alone calls painters, had one superiority over the moderns. They were admirable craftsmen because they were constantly employed. But they would never have enjoyed the success they did had their art not been a narrative as well as a decorative one; it is the loss by photography of that pedestrian and utilitarian function that has in an economic sense ruined the painter.

It is just conceivable that this narrative function, almost without decorative alloy, may some day revive by virtue of a still later extension of photography. Cinematographic drawing has as yet only been handled by the low comedian, but it is, of course, capable of noble development, and some day, from the prolixity of photographic films, may come a demand for concentration.

After Mr. Wright's compact little volume, neat and well put, if wrong, Mr. Henri's diffuse miscellany hardly reads like a book at all. Yet it is certainly more "heartening" than the other, and I doubt if any painter could read it without deriving from it some help and refreshment, and I write this when, as a conscientious reviewer, I have just read it through within the rather brief delay which its delivery permitted.

It ought not to be read so. There may still be people who recall the sayings of the American painter, W. Hunt, which were taken down by a lady student and bound into a little book. Mr. Henri has done the same as well, but with one difference: his book has

nearly three hundred pages, and Miss Ryerson seems to have played Boswell over a protracted period. Any of us who teach will wonder that Mr. Henri comes off no worse. Indeed, there is considerable wisdom among these sayings, all couched in short explosive sentences, which give the reader the sense of being subjected to an interminable bombardment rapidly alternating in direction. The result is that at first we seem attacked by an interminable number of guns, but after a time we tumble to the device. It is the battery we thought silenced which has started popping again.

WALTER BAYES.

### The Servantless House.

"The Servantless House" and "Daily Help House." By R. RANDAL PHILLIPS. London: "Country Life" Press. 6s. net.

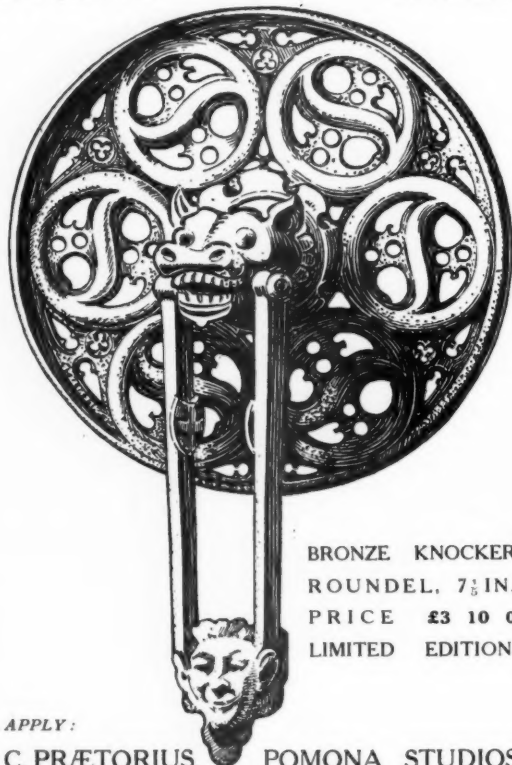
The revised edition of "The Servantless House" brings up to date a book first published when the servant problem was at its most acute stage, but though matters have improved slightly from the point of view of the harassed housewife, there still remain many hundreds of homes, formerly staffed with paid domestic help, where the mistress is either doing all the housework alone or is managing with the assistance of the "daily help." To these this book, written by the editor of "Homes and Gardens," should prove of practical value in indicating how work may be lightened by the use of the various labour-saving appliances now on the market.

The author does not profess, as he himself states in the preface, to tell people how to furnish or embellish their rooms, nor to give hard-and-fast rules as to daily arrangement of work, but rather his wish is to give in a handy form a comprehensive list of existing labour-saving appliances, with reasons why he considers their more general use would not only lighten the housewife's work (in any case quite sufficiently exacting and arduous), but also, in the long run, prove a profitable investment. Mr. Randal Phillips has not forgotten that the majority of us are tenants merely, living often in old-fashioned or inconveniently

(Continued on p. xlii.)

XVI CENTY.

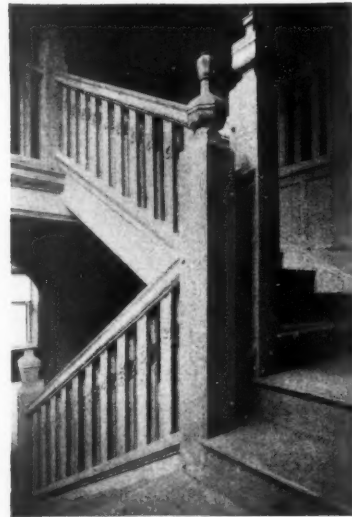
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## THE ARCHITECTURAL REVIEW.

planned houses, and many of his suggestions are put forward with the express purpose of helping those who have to "make do" with far from ideal conditions, and who do not wish to expend vast sums in permanent improvements to their landlords' property.

For those who are building or intending to build houses which they hope will be as far as possible servantless, the first advice is, of course, to find an architect who will reduce the housewife's labour by sensible planning. Mr. Randal Phillips, nevertheless, can help even those intending householders whose preliminary steps are wisely guided, as the sections of his book which deal with floor coverings, kitchen equipment, door furniture, and the hundred and one odds and ends which are necessary to turn a house into a home, are particularly sensible; and those lucky people who can still find, or afford, one or more maids to minister to their needs, can glean here ideas which would help to make the maid's lot pleasanter, and her work more efficient.

There is nothing more irritating than to read in book or magazine of some clever and helpful "gadget," and then weary oneself in the vain search for it, so it is pleasant to find that the author has added to the value of his book by placing at the end a list of the various appliances and contrivances mentioned, together with prices at the time of publishing and places where they can be obtained.

E. I. EAGAR.

### Sculpture.

**Die Ostasiatische Plastik von Ernst Grosse.** Zurich: Verlag Seldwyla. 8vo, pp. 40 + 31 illustrations.

This brochure is an interesting introduction to the study of sculpture, both large and small, in Eastern Asia. Examples in bronze, stone, wood, and papier-mâché, mostly of figure subjects, are illustrated, from the great fifteenth-century elephant outside Pekin to nineteenth-century Japanese netsuke, one of the latter being a particularly good wrestling group. On one page is the big bronze image of Buddha of the thirteenth century at Kamakura, and opposite a haunting Nō-mask in wood. A fine head is that of a Buddha in stone from Northern India which looks like a Greek primitive: a beautiful piece of glyptic work.

### Painting, Drawing and Sculpture.

**Jahrbuch den Junge Kunst, 1922.** Edited by GEORG BIERMANN. Leipzig: Verlag von Klinkhardt & Biermann. Large 4to, pp. vi + 320. Illus. 208.

The state of contemporary modernist art in its various aspects of painting, drawing, print-making, and sculpture on the Continent, and particularly in Germany, may be comprehensively studied in the numerous large pages and the hundreds of good illustrations in this most interesting and valuable volume. To judge of its scope, the opening thirty-two-page article on Van Gogh with thirty-five illustrations may be cited, and this is followed by articles dealing with Corot, Cézanne, August Macke, Picasso, and others almost as exhaustive. Modern French sculpture is treated, and there are many reproductions of lithographs, wood engravings and etchings, and eight original prints. Cubism and Post-Impressionism are liberally treated, and the more normal forms of representational art are not neglected.

### Strassburg Cathedral.

**Das Strassburger Münster.** By GEORG DEHIO. Munich: R. Piper & Co., Verlag.

To the eye of a genuine lover of architecture and technical expert such as Georg Dehio, a time-honoured cathedral is not only a monument to art and masonic skill, but also a faithful record of the history of the times through which it has passed, and in his recently published book on Strassburg Cathedral (R. Piper & Co., Munich) he has shown how this famous building, which has sometimes even been called the eighth wonder of the world, tells in its remarkable confusion of architectural forms and styles the historical changes and events of centuries.

He follows the history of the cathedral right through from the founding of it in 1002, of which early Roman period the crypt now alone remains, to when in 1903 it was discovered that owing to a sinking of part of the foundations the great tower was standing, so to speak, with one foot in the air, and only maintaining its position thanks to the solidity of the masonry. This fine Ulrichs Tower, which was the highest throughout Germany,

(Continued on p. xlv.)

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## THE ARCHITECTURAL REVIEW.

142 metres, till the nineteenth century, when it was surpassed by the towers at Cologne, 156 metres, and Ulm, 161 metres, shows an entire change in its architectural design from the platform up, when Hiltze took over the construction; in the same way that Erwins' original plans for the construction of the main portions of the cathedral were never carried into effect: if they had been carried out it has been said the cathedral would have been the finest in the world.

Many difficult periods in the history of the building were passed through; the great fire in 1298 destroyed a lot of the work already done, even melting the bells; in later fires, however, the solidity of the masonry defended many parts of the cathedral, such as the famous Laurentius Chapel, the work of Jakob von Landshut, 1495-1505. Also the many violent political struggles between Church and State, the citizens of Strassburg against the authority of the Bishops, caused much alteration in plans and design; this is shown in a remarkable manner from the victory of the citizens causing the erection of the famous stained-glass windows representing the crowned heads of the empire right back to early times, a very unusual subject for cathedral windows. Some of the finest specimens of stained-glass work are to be found in the cathedral.

Georg Dehio points out that in reality it is a mistake to talk about a distinctive "German" and "French" style in architecture; Gothic, he says, for example, was Gothic, the same in Central Europe as in France. Nevertheless, it is true that many architects who worked on Strassburg Cathedral—and many well-known names are connected with it—did often introduce the French decorative taste.

The revolutionary period in French history with its famous edict *Abattre toutes les statues*, was the cause of the destruction of many of the statues of the Saints, but a vigorous protest on the part of the Strassburg citizens was effective in saving a very considerable number. The well-known "Angels-Pillar" in the southern transept is a fine specimen of the work of its period; also many of the grotesque carvings, such as the "Men in Torment" and "Gamblers Fighting," worked in as a frieze between the architrave and the cornice in the entablature of some of the columns, are of interest.

Over the old roofs of Strassburg the general view of the cathedral is particularly fine, many of the architects having evidently paid special attention to this effect, when viewed from a distance. It is interesting to note that the characteristic jig-saw appearance up the sides of the main tower is due to the spiral steps which pass round the four smaller columns forming the corners of the centre tower, and these were originally intended to have each finished with a smaller spire, but have never been completed in this respect. The question of available funds sometimes has its effect in architectural designs; for example, at one period in the building of Strassburg Cathedral the work was for a long time held up, practically at a standstill, owing to all the materials being requisitioned for the erecting of the Bishop's Palace.

Architecture, observes Georg Dehio, in reality includes painting and sculpture: its object could never be attained if it stood alone; and certainly there seems an almost endless opportunity for study in all branches of art amongst the treasures of Strassburg Cathedral.

HUBERT C. S. COLBORNE.

### Books of the Month.

THE SMALLER HOUSE: BEING SELECTED EXAMPLES OF THE LATEST PRACTICE IN DOMESTIC ARCHITECTURE. London: The Architectural Press. Price 25s.

GARDEN DEVELOPMENT. By T. G. W. HENSLOW. London: Dean and Son. Price 15s.

EXAMPLES OF SCOTTISH ARCHITECTURE FROM THE TWELFTH TO THE SEVENTEENTH CENTURY. Vol. II of the National Art Survey of Scotland. Edinburgh: George Waterston and Sons. Price 30s.

THE EIGHTEENTH-CENTURY ARCHITECTURE OF BRISTOL. By C. F. W. DENING. Bristol: J. W. Arrowsmith. Price £2 12s. 6d.

DOMESTIC ARCHITECTURE OF THE AMERICAN COLONIES AND OF THE EARLY REPUBLIC. By FISKE KIMBALL. New York: Charles Scribner's Sons. Price £3 3s.

BERMUDA HOUSES. By JOHN S. HUMPHRIES. Boston: Marshall Jones. Price \$15.00.

THE MASTERS OF ENGRAVING AND ETCHING. By EMIL WALDMANN and TANCRED BORENIUS. London: The Medici Society.

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## The Housing Outlook.

Sir Charles Ruthen, Director-General of Housing at the Ministry of Health, in a statement to the Press recently, pointed out that, generally speaking, one could say that the houses authorized under the 1919 Act were now, to all intents and purposes, completed. The total number provided by that Act, under the provisions governing the erection of houses by local authorities, and by the Housing (Additional Powers) Act of 1919, authorizing a subsidy to be granted to private builders, would reach approximately 220,000. The closing stages of this Act synchronized with the gradual re-entry of unaided private enterprise into the general field of house-building, with the result that for the year ended September 30, 1923, the number of houses completed by all house-building agencies reached 77,639, or, in other words, a larger output than the average annual output for the ten years before the war, which was 63,000. Of the 77,639 houses completed last year 25,289 were erected by local authorities and 52,350 by private enterprise. Of the latter 39,150 were houses not exceeding an annual rateable value of £26; 11,550 had a rateable value of between £26 and £52; and only 1,650 had a rateable value of between £52 and £78. The greater proportion of the houses built by private enterprise consisted of what are known as "five-roomed" houses. The largest output known in the history of this country took place in 1908, when the number of houses of all classes built was 105,000. He confidently anticipated that the output of houses of all classes for the year ending September 30 next would reach that of 1908.

The Housing Act of 1923, passed in July of that year, had scarcely had a sufficient period in which to justify an accurate forecast of its possibilities, but it was exceedingly encouraging to know that the number of houses already authorized under that Act, which was passed so recently, had reached 85,000, of which 31,500 were being undertaken by local authorities, and 53,500 by private builders. Private enterprise unaided by the State or the local authorities was, of course, very busily and actively engaged on the production of houses, the area of which was above that stipulated by the 1923 Act as ranking for subsidy. Therefore, the housing outlook

for 1924 was distinctly encouraging. The greatest difficulty was that of the shortage, and, unfortunately, the growing shortage, of the strength of the essential skilled arms of the building industry. The building industry of to-day was probably at least 25 per cent. weaker than in pre-war days.

## The Victoria and Albert Museum: League of Arts Concerts.

A further series of concerts are being given under the auspices of the League of Arts in the Museum Lecture Theatre on Saturdays, during the period January 12 to April 26, as follows:—

- January 12. Miss Sybil Cropper, Miss Murray Lambert, Mr. John Goss. (Concert arranged by the Guild of Singers and Players.)
- " 19. Pianoforte Recital—Mr. Harold Craxton.
- " 26. Miss Dora Stevens and Mr. Reginald Paul.
- February 2. Song Recital—Mr. George Parker.
- " 9. Violin Recital—Miss Murray Lambert. Songs by Mr. Geoffrey Shaw.
- " 16. A Concert of Church music, by the children and gentlemen of the choir of St. Mary's, Primrose Hill.
- " 23. Miss Evelyn Claye, Miss Mercia Stotesbury, Miss Daisy Eevetus. (Concert arranged by the Guild of Singers and Players.)
- March 1. Miss Harriet Cohen and the League of Arts String Orchestra. (Miss Cohen will play the Bach Concerto in D minor with the Orchestra.)
- " 8. League of Arts Choir. Modern Part Songs.
- " 15. The Kendall Quartet.
- " 22. The Kendall Quartet and Miss Mukle. Quintets by Schubert and Dvorak.
- " 29. Pianoforte Recital—Mr. Harold Craxton.

(Continued on p. xlviii.)

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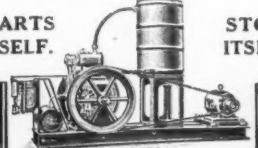
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THE CONSIDERATION OF STYLE



Plate II

GRÆCO-ROMAN

February 1924

*In many buildings of to-day, the general design leans towards Græco-Roman. The Brazier, once a common form of lighting among the Greeks and the Romans, can be adapted so as to give a pleasing light and yet be in true keeping with the classic character of the building. The above is one made by us.*

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 „ 12. Miss Dorothy Silk and Miss Harriet Cohen. A Bach Programme.  
 „ 19. League of Arts String Orchestra.  
 „ 26. League of Arts Choir. A Purcell Concert.

The above programme is subject to alteration.

The concerts will begin at 3 p.m., and last about an hour. Admission will be free, but programmes will be on sale at the entrance to the theatre, and the League hope that the public will purchase them, in order that some part at least of the expenses incurred may be defrayed.

### The New President of the R.S.A.

A further public recognition of the status of architecture is manifest in the election of Mr. George Washington Browne to the presidency of the Royal Scottish Academy. With Sir Aston Webb already in office at the Royal Academy, both the premier British art institutions are now led by architects. This is as much a compliment to the architectural profession as it is a personal distinction for the gentlemen concerned, and it will operate as much to the renown of the two academies as it will to that of the art of architecture itself. Mr. Washington Browne is to be congratulated equally with the Royal Scottish Academy upon his election to the presidential office.

### Notice to Subscribers.

The title-page and index to Vol. LIV., July to December, 1923, is now ready and will be sent free on application to the Publisher of THE ARCHITECTURAL REVIEW, 29 Tothill Street, Westminster, S.W.1. Full cloth cases for binding may also be obtained, price 4s. 6d. each.

Subscribers who wish to have their copies bound should send them to THE ARCHITECTURAL REVIEW. The price for binding is 10s., which includes the binding case.

### TRADE AND CRAFT.

#### A New Departure in Flood-Lighting.

The architect and the illuminating engineer have again combined forces to produce the effect now to be seen on the Army and Navy Stores in Victoria Street, S.W.1.

When the new front was designed by Sir Aston Webb, it was decided that this feature should not be lost sight of at night, and the General Electric Co., Ltd., was approached to formulate a scheme whereby it could be adequately illuminated without in any way detracting from its appearance.

Sir Aston Webb did not wish any fittings to be visible, and suggested that all illumination should be carried out from below the pavement.

Pavement lights were therefore put in, and under these Osram gas-filled electric lamps of the projector type were fitted, equipped with specially designed reflectors, with the result that the whole front is now suffused with soft white light, and the absence of glare and visible fittings makes the installation specially attractive.

This most original method of floodlighting adds another to the list of G.E.C. successes, some examples of which are the premises of Messrs. Selfridge & Co., Ltd., in Oxford Street, the Tivoli Theatre, Messrs. Heal's in Tottenham Court Road, the Wolseley building, etc. Most of these have been achieved with the I.E. 2/86 G.E.C. floodlight.

Another feature of the Army and Navy frontage is the introduction of the Strozzi lantern, manufactured by the G.E.C., which has been treated in a novel manner, in that it is fitted with a concealed floodlight in the top which illuminates that part of the building which would otherwise be in shadow, cast from the lantern itself.

These lanterns are all made in cast bronze, and the effect of the white, floodlighted front on a street which is otherwise rather dark and gloomy is most marked and pleasing.

## G. N. HADEN & SONS <sup>L<sub>T</sub>D.</sup>

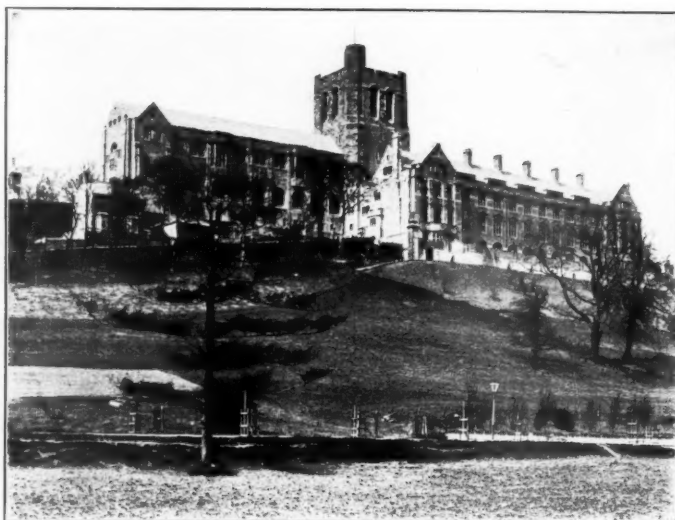
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## THE ARCHITECTURAL REVIEW.

### A Watertight Wiring System.

We have received from the General Electric Co., Ltd., of Magnet House, Kingsway, W.C.2, a copy of the recently issued second edition of their catalogue, Section W.2, dealing with the "Kingsway" wiring system. The catalogue is greatly enlarged, and contains a section dealing with an entirely new feature, namely, the "Kingsway" Watertight wiring system. This has been designed to meet the demands for a perfectly reliable and efficient watertight surface installation. The principal feature of this system is the patent gland (Patent No. 184360). It is made in various sizes for single-core round section and twin or three-core oval section lead-covered cable, thus enabling this type of cable to be used in conjunction with ironclad switches, fuseboards, and other apparatus possessing watertight features. Hitherto, of course, such gear could only be used in conjunction with screwed conduit.

In addition to the special details required for use in conjunction with the "Kingsway" wiring system, the list contains a very useful selection of such details as fixing screws, rawl plugs, and also accessories such as main switches and fuses, lampholders, plugs, and switches, and should therefore be of value to the contractor, as it contains in a compact form practically all the material used for carrying out this class of work.

### Antique Panelled Rooms.

Messrs. Roberson's, of Knightsbridge, have at length been able to publish Vol. II of their interesting guide to the Roberson Galleries at the Knightsbridge Halls. This book is entitled "Antique Panelled Rooms, Vol. II," and contains photographs and short descriptions of some of the panelled rooms and antique furniture now on view at the Knightsbridge Halls.

Though this volume deals only with the panelled rooms in the exhibition, there is also a large stock of *objets d'art* of other descriptions to be seen there. Beautifully carved mantelpieces in marble, wood, and stone; Oriental rugs and carpets, and old handwoven tapestries are amongst the chief features of the galleries. Several hours may be well and profitably spent in examining this collection.

It should be noted that Messrs. Roberson's business, hitherto

carried on at 83 and 85 Knightsbridge, has been transferred to more commodious premises at Knightsbridge Halls, 213 and 229 Knightsbridge.

### Change of Address.

Hartley and Sugden, Ltd., are opening in February new offices and extensive showrooms at 215 Tottenham Court Road, London, W.1 (Telephone No. Museum 214), where they will have on show a most extensive range of boilers, heating appliances, and "thermostoves." The general public and the trade are cordially invited to call and make an inspection.

### The Little Manor, Witheridge Hill.

The builders of the Little Manor, Witheridge Hill, designed by Douglas Robinson, were Paddick and Sons, of Kidmore End, near Reading.

### The Building of the General Medical Council and Dental Board of the United Kingdom.

The general contractors for the building of the General Medical Council and Dental Board of the United Kingdom, designed by Mr. E. C. Frere, were Chinchin & Co., Standard Works, Kensal Green, N.W.10, and the sub-contractors were: Mr. F. Lessore (Portland stone with sculptured figures and carving); Lindsay's, Paddington (ironwork); Beanes & Co. (casement and casement fittings); The Carron Co. (stoves, grates, mantels); Jefferiss and Co. (wood block parquet flooring); Baylis & Co. (electric wiring); Mr. F. Clifford (plaster work, fibrous or modelled); Oslers (electric light fixtures); Kaye and Son (door furniture—locks, electric bell plates, etc.); G. N. Haden and Sons (heating and ventilating); Reliance Telephone Co. (electric bells and telephones); Charles Bessant and Sons, Ltd. (furnishings and wood-carving).

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An illustrated article dealing with this building will be found in this issue.



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