

MAR 22 1924

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



The Moon.

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Vol. LV

March 1924

No. 328

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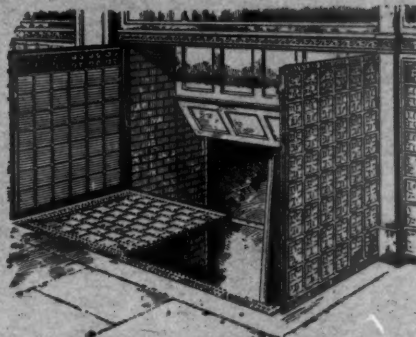
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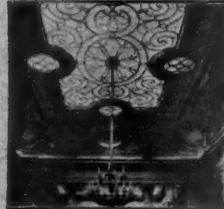
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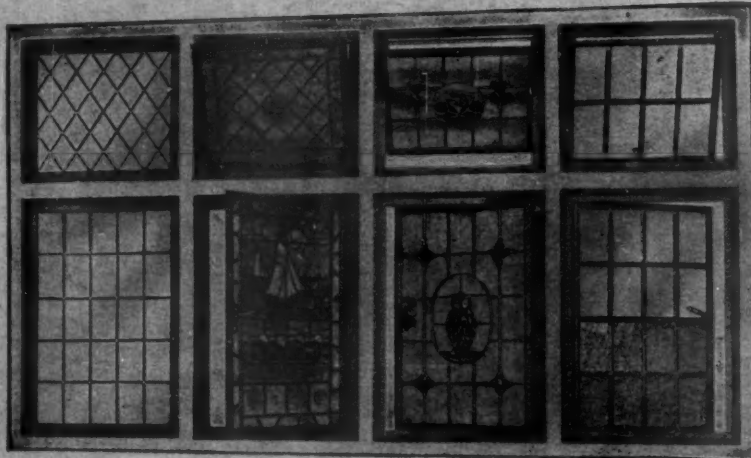
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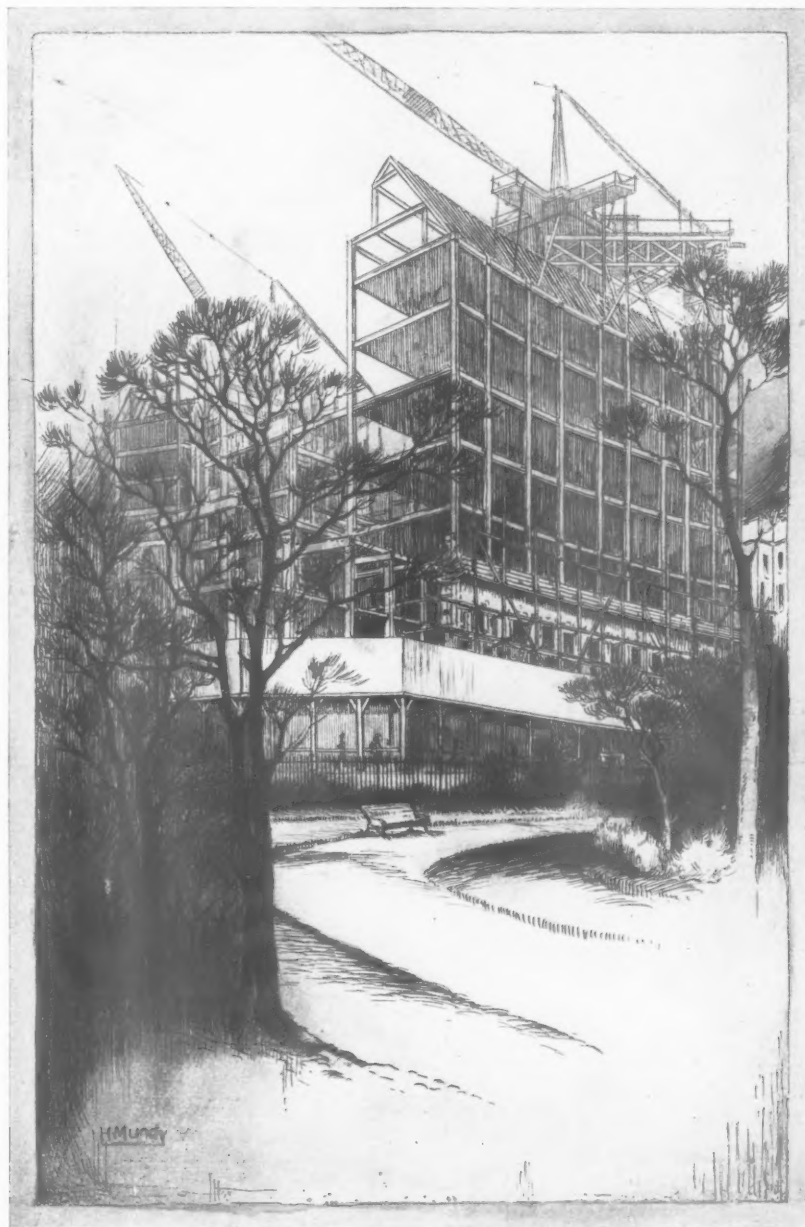
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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

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

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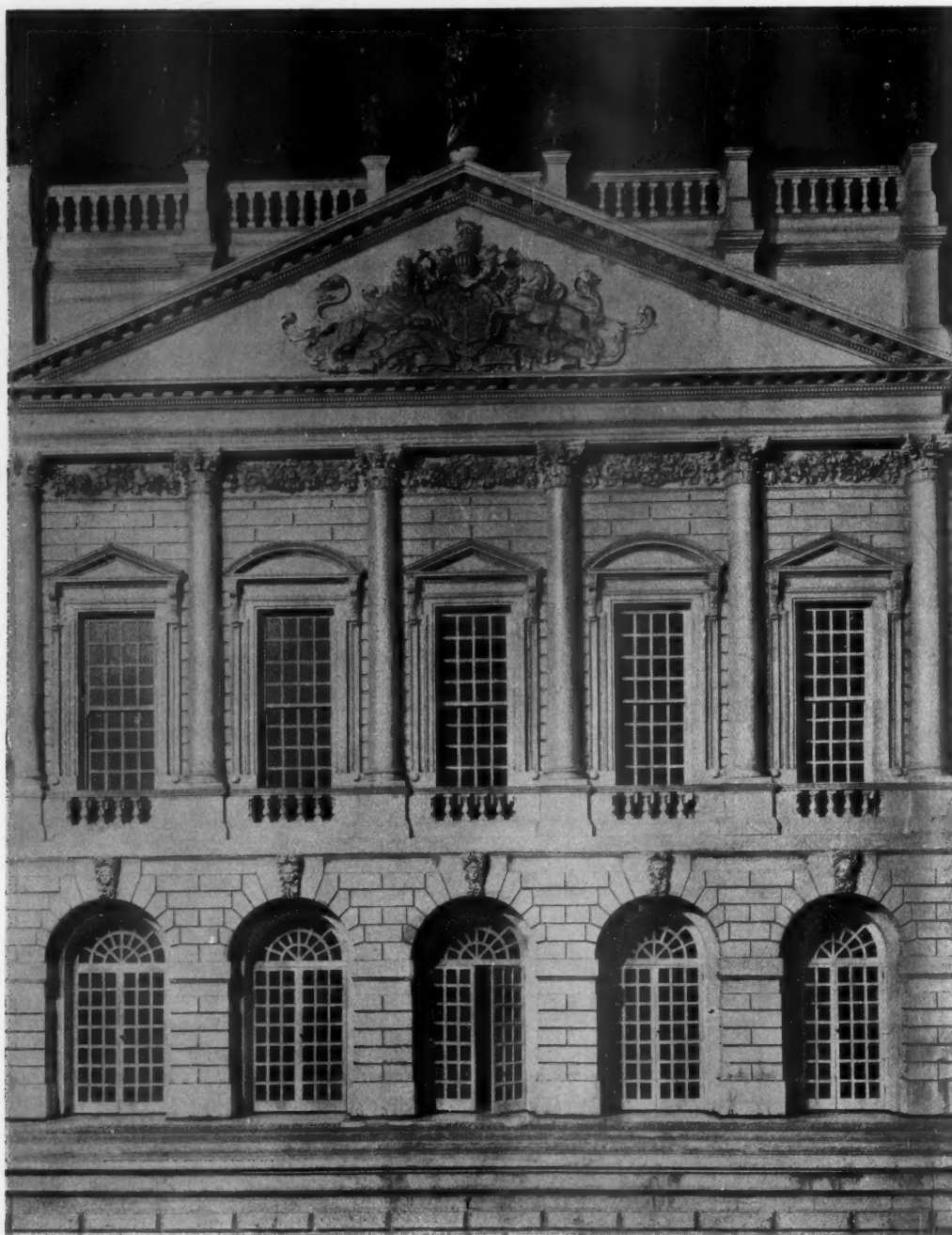


Plate I.

March 1924.

THE QUEEN'S DOLL'S HOUSE: THE MAIN FAÇADE.

Sir Edwin Lutyens, R.A., Architect.

Bases of Criticism.

II.—Expression of Plan.

ARCHITECTURAL criticism habitually lays stress on the importance, the primary importance, of "expression of plan," and "expression of structure." By the term "expression of plan," it refers to the relation which it conceives should exist between the inside of a building and its outside. The outside builds itself up in a certain way, and in no other, because it is conditioned by the inside. And it is commonly made a charge against much of the work, for example of the Italian Renaissance, and its disciples here, that it is façade architecture, where the outside often hardly acknowledges at all the interior arrangements which it conceals. Against dishonesty of this kind the writers of last century inveighed with all the unction of which they were acknowledged masters. It was, however, less often observed that such façade architecture was strikingly characteristic of the best period of mediæval architecture. The great west fronts of Chartres, Notre Dame, and Rheims, of Peterborough, Lincoln, and Wells, are façade architecture, and can by no confusion of thought be considered as anything else. In each case they screen a gable-end of nave, and lean-to roofs of aisles: the Frenchman with great towers strongly linked together by horizontal lines of arcade and sculpture, the Englishman more frankly with the ranked figures of Wells, or the three-caverned portico of Peterborough. Here, and almost always in the great west ends, the builder was at pains to avoid the insipid honesty of such a shape as we find at Pisa. He was aware of a need other than the honest expression of plan. Here, he says, is a great entrance, where crowds are to gather about the very threshold of God's house. Here must be something of mystery and majesty—saints along the cliff-face, shadowy doorways, spires that shoot up out of ken—and not the honest expression of a butt-end of nave and aisles, the mere stern of a ship in all its naked obviousness.

There are then conceivably other considerations, and the expression of the plan is not always to over-ride them. A fortress, for example, no less than a trench-system, will only at its peril express its plan. A building of which an essential element is secrecy and withdrawal, such as, for example, Mr. Russell Pope's Temple of the Scottish Rite at Washington, will rightly cloak its inner arrangements behind a screen of columns, set high upon a blind base. And in the same way, though in a less degree, a private house may have a certain disingenuousness. Not every passer-by should be able at a glance to read all its secrets. There should be about it an invitation and yet a certain remoteness, a well-bred

reserve. There are good manners in planning no less than in social intercourse. And just as a man may be more uncouth in the country-lane than would be tolerable in the council chamber, so it would seem that in street architecture to insist overmuch on the outside expressing and revealing the inside may be not only pedantic but ill-mannered. Plans will vary from building to building in accordance with the different needs of the occupier, but it may be distressing to have these continual changes over-emphasized. Possibly façades should frankly be designed street by street, without regard, except in a general way, to what is coming behind them. It is as the hedges, so to speak, of the traffic and the throng on the pavement, that they are important from the town point of view, and not as a series of fronts revealing innumerable different human activities.

All this is to say no more than that "expression of plan" is not a criterion of universal validity. Each case must be considered on its own merits. Generally speaking, the large building made up of simple large elements, a church or a town hall or a great railway-station, will tend to express its plan in its elevations, because the parts of which it is made up are in themselves so big that they bulk on the outside. But the mere expression of its plan is not of necessity the way of salvation. Many lunatic asylums and hospitals, with radiating wings and blocks that dominate or retire, make their planning obvious, without making their presence desirable, to the passer-by. And as we have seen above the plan may be concealed when the reasons are valid. Plan expression is simply one, though a most important one, among the many instruments of design of which architecture may avail herself. If in any case she refuses to avail herself of it, there must be reasons which over-ride the claim of the plan and the choice must be deliberate. It may perhaps seem arbitrary to allow this predominance to plan-expression. If it is not the root of the matter, is it more important than other factors? Surely it is, and for the reason that architecture is concerned with three dimensions. It is not essentially proportion and rhythm, or light and shade, or blankness and intricacy; but only these things as attributes of what we may call bulk, meaning by this not largeness or smallness, but something which is to be considered in terms of cube measure. We take a piece of space and hedge it round and cover it in. If we are to avoid the sterility of a habit of façade architecture (while reserving our right deliberately to embark on it when we have a reason, as in stage effects and possibly in street fronts) we must, as indeed we do, work in the main on the lines of plan-expression.

W. G. N.

The Queen's Doll's House.



DRAW-to the curtains to shut out the day with;
 Make a big circle and fasten the door.
 Here's a Palace for Princes to play with!
 Here's a House for the Nursery floor!

Cars in the garage to run you to Fairyland,
 Trees in the garden to lend you their shade;
 And see with what lavish, what more than Lord-Mayoral hand,
 Wine in the cellar for banquets is laid!

Here's a House for Princesses to play with!
 Here's a Palace to stand on the floor!
 Come knock at the knocker, but don't run away with
 The notion you've got to go in at the door.

With a wave of the wand and a motion mysterious
 Windows and walls slide up to the sky
 Revealing a daedal array of interiors
 "Fit for a King to inhabit," you cry.

How precious it looks as you glance at it casually!
 The wrought balustrade with its delicate curl,
 The floors of white marble and blue lapis-lazuli,
 Vein'd alabaster and mother-of-pearl.

Picture and curtain and carpet and napery,
 Books in the bookshelf, and gold and brocade,
 Crystal and ivory, damask and drapery,
 Walnut and ebony, snail-shell and jade:

Pots in the kitchen, the crown and regalia,
 Coals in the scuttle all ready to burn,
 Beds with their counterpanes and, inter alia,
 Doors that will open and taps that will turn:

A lift for ascending, and bathrooms for bathing,
 Toys in the nursery and dolls you can dress—
 Surely was never so precious a plaything
 Designed for a Prince or a little Princess.

W.

THE QUEEN'S DOLL'S HOUSE.

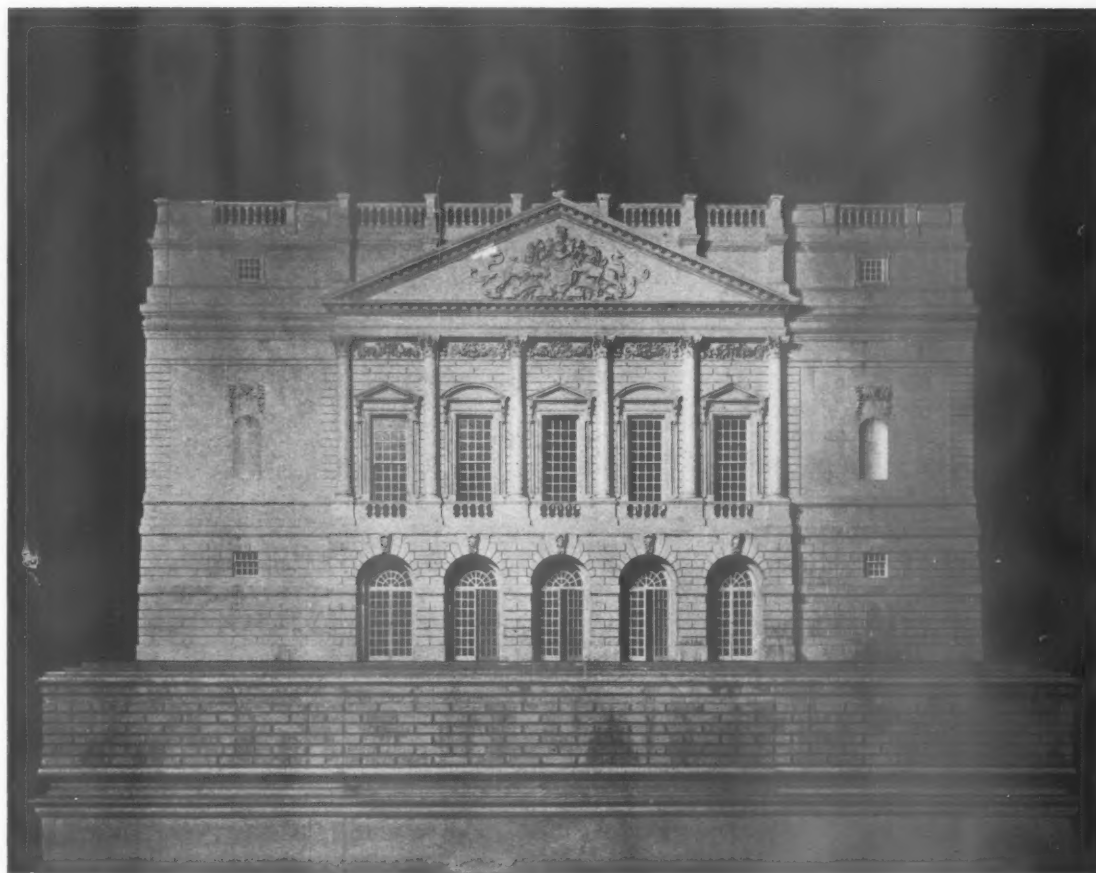


Plate II.

March 1924.

THE MAIN FRONT.

Designed by Sir Edwin Lutyens, R.A.

The Queen's Doll's House is 5 ft. high, 8 ft. 6 in. long, and 5 ft. deep. It is a miniature of a modern house, perfect in every particular, and has been building for the last two years. The scale is 1 in. to 1 ft. The exterior is built of wood—here alone it diverges from the reality—but is rendered to resemble stone. The ground floor is 16 in., the first floor 2 ft., and the third, or nursery, floor 10 in. high. The disposition of rooms is as follows: Ground floor: Hall, dining-room, library, kitchen, and servants' quarters. First floor: Saloon, King's bedroom, bathroom, and wardrobe, and Queen's bedroom, bathroom, and wardrobe. Nursery floor: Day nursery, night nursery, Princess Royal's bedroom, and Queen's sitting-room. There is also a mezzanine between the ground and first floors, which contains the strong-room (in which the crown jewels and plate reside) and a man's room. An upper mezzanine between the first and second floor contains a trunk-room and servants' rooms. Each of the women-servants' rooms have on the dressing-table a photograph of the Queen and a photograph of a Tommy; and each of the men-servants' rooms have a photograph of the King and a photograph of an actress. It should also be said that there is a basement containing a wine cellar and store rooms, in which both the wine and the stores of jam, marmalade, etc., are real. On the east of the basement lies a garden designed by Gertrude Jekyll, and on the west a garage containing Rolls-Royce, Daimler, Lanchester, Vauxhall, and Sunbeam cars, and a Rudge-Whitworth motor bicycle and side-car. Finally, there is a passenger lift and a luggage lift, both of which work electrically; an electric apparatus fixed on the roof, for raising and lowering the sides of the house; an electric light installation, and a water system which provides water through the taps for baths, etc.



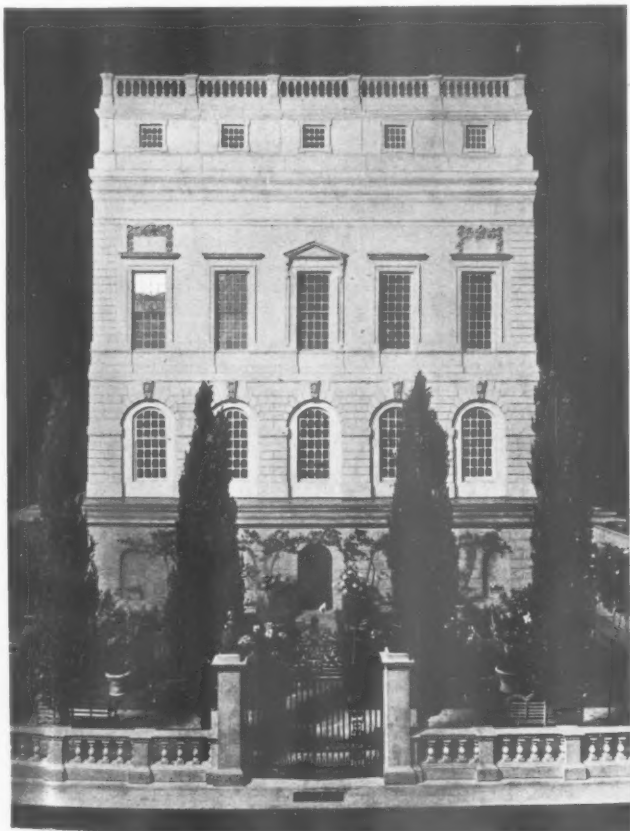
THE DINING ROOM.

The walls are panelled light grey, with mouldings picked out in gold, the carving being of unstained limewood slightly gilded at the tips. The ceiling is painted by Gerald Moira, with white and gilt mouldings and a gilt gilloche round the oval. The carpet is woven in imitation of a painted Aubusson, and the mantelpiece is of statuary and Siena marble. The furniture is walnut, the chairs standing exactly 3 in. high, with Irish Chippendale side-tables. Of the pictures, there are paintings of the Prince of Wales, of Delhi (the King's charger), and of "The Bull," by A. J. Munnings; of Edward III and James V, by Sir William Llewellyn; of Queen Victoria, the Prince Consort, and the Royal children, by Ambrose McEvoy, after Winterhalter; and others by Glyn Philpot and Captain A. Pearce. The room is 42½ in. long, 20 in. wide, and 15 in. high.



THE LIBRARY.

This room is treated in Italian walnut, the bookcase shelves having strips of leather along their edges. The mantelpiece is of white statuary and lapis-lazuli, the floor has oriental rugs woven after designs in S.K. Museum, and the ceiling is designed by William Walcot. Over the mantelpiece hangs a painting of Queen Elizabeth, by William Nicholson, and there are also others—Henry VII, by Frank Reynolds; and Henry VIII, by Sir Arthur Cope. The books on the bookshelves are real, and in many cases are written in manuscript by their authors. There is a volume of Hardy's poems, a selection of Kipling's, illustrated by himself, an original essay by E. V. Lucas on "The Whole Duty of Dolls," Barrie's own autobiography, and many other books, including some by Lord Haldane, Herbert Asquith, Lord Esher, Alfred Bridges, Lawrence Binyon, Hugh Walpole, Maurice Baring, Galsworthy, Ian Hay, Stephen McKenna, etc.



TWO EXTERIORS OF THE DOLL'S HOUSE.



THE QUEEN'S BATH-ROOM.

This room has a mother-o'-pearl floor, shagreen and ivory walls, and a ceiling painted by Maurice Greiffenhagen. The bath and basin are of alabaster, and there is a gilt gesso mirror over the bath.



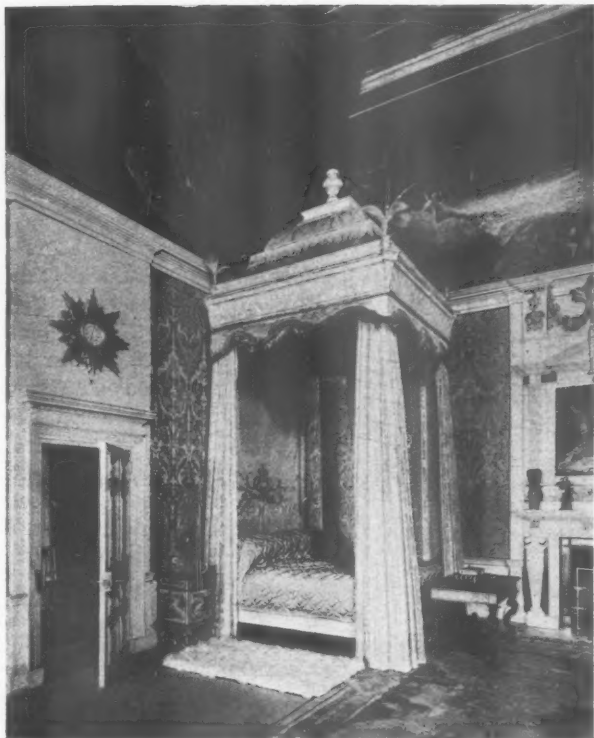
THE KING'S BATH-ROOM.

The walls are of statuary marble, and the bath and dado of verdite. The ceiling is painted by Laurence Irving, and round the walls hang "Punch" cartoons by Raven Hill and Bernard Partridge, in red lacquer frames.



THE QUEEN'S SITTING-ROOM.

Here the walls are of brown silk decorated with painted lotus flowers and gilt clouds by Edmund Dulac. The furniture is of yellow lac, with bamboo Chippendale chairs. The ceiling and dado are white, and the fireplace is of white marble. This room is 8 in. high.



THE QUEEN'S BEDROOM.

The Queen's bedroom is 22 in. high; the bed hangings are of blue and silver silk, the walls of blue silk, and the ceiling a rich blue, painted by de Glehn. There are a gilt sunburst clock and barometer, and silver sconces.



THE QUEEN'S BEDROOM.

The overmantel is carved in limewood, and contains a painting of the Duchess of Teck, by Frank Salisbury. There is also another painting of Mary Queen of Scots, by Gerald Kelly. The carpet is woven in blue, buff, and black.



THE KING'S BEDROOM.

The King's bedroom has walls decorated in Chinese panels by George Plank, who also designed the ceiling. All the furniture is walnut, and the bed is of red and gold damask. A painting of Princess Mary, by McEvoy, hangs over the fireplace.

Thurloe Lodge, London.

The Town House of Nigel Playfair, Esq.

Designed by Darcy Braddell & Humphry Deane.

THURLOE LODGE stands at the end of a little private road which debouches on to the Brompton Road, just opposite the Victoria and Albert Museum.

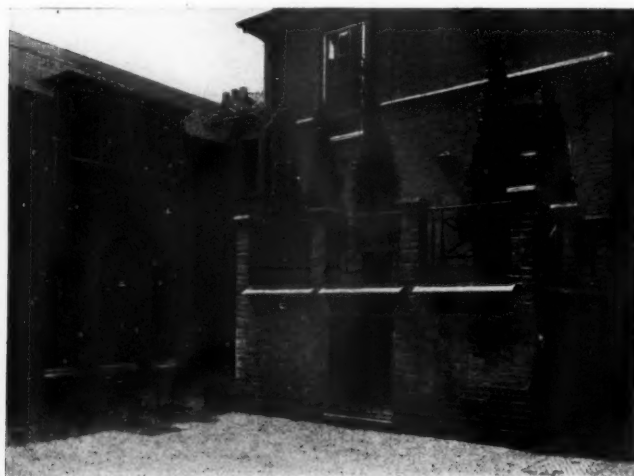
At the time when its present owner, Mr. Nigel Playfair, bought the property, the house consisted of two semi-detached cottages knocked into one. The conversion had taken place many years ago, and had been done in the most amateur and slapdash way. The house stood in quite a large garden of its own. On the west side this garden was bounded by the private road already mentioned, on the south it butted on to the very tall side walls of what is now a furniture depository, but what had once been a school built in the very early days of the nineteenth century. The garden at the back was partly overlooked by the many-storied Rembrandt Hotel, and partly by the back gardens of houses in the Brompton Road. So much then for the situation of the house and garden before any alterations were made. From the very beginning it was determined to make every effort at keeping the character of the period the two cottages were built in, and, if possible, to create the atmosphere, not so much of a country house, but rather of a house in a country town. Originally the entrance was made up a steep flight of cast-iron stairs leading to a front door cut in the south wall. This entrance was removed and a new entrance made on the same level as the front garden in the angle between the old house and the new wing. The new wing consisted of a study for Mr. Playfair and a play-



FIRST FLOOR.
THE FIRST-FLOOR PLAN.

room over it for his boys. This building had, because of "ancient lights," to be kept lower than the old house. When the new buildings were up the front garden became practically a walled courtyard, as it should be mentioned that a garage had been built on its west side. Mr. Playfair, who holds the view that a garage is as necessary to a house nowadays as a bathroom, insisted on somehow or other getting a garage in, and the way the difficulty was solved can be seen by reference to the ground plan. This courtyard was paved with a mixture of stone and brick, and sunk below the level of the private road. The flank wall of the warehouse was colour-washed a bright pink, and the stage

carpenter of the Lyric Theatre made some jalousies which were painted green and fixed to the windows of the repository. The woodwork of Mr. Playfair's own house is painted green with bright yellow frames and a bright yellow front door. A fine chestnut tree grows in one corner, and a vine covers the south wall of the dining-room. The dinner-table is set on hot summer evenings in the middle of this courtyard. The illusion that one is in Spain or Italy, and not in the heart of London, then becomes almost reality. The old house was to all intents and purposes gutted, the whole of its principal floor given up to a drawing-room and dining-room, new staircase and landings being added on the east side to connect the old house with the new wing. The semi-basement, or lower ground floor, was completely altered, added to, and modernized. One day Mr. Playfair is going to build in the back garden an open-air theatre;



THE RAISED TERRACE FROM THE GARDEN.



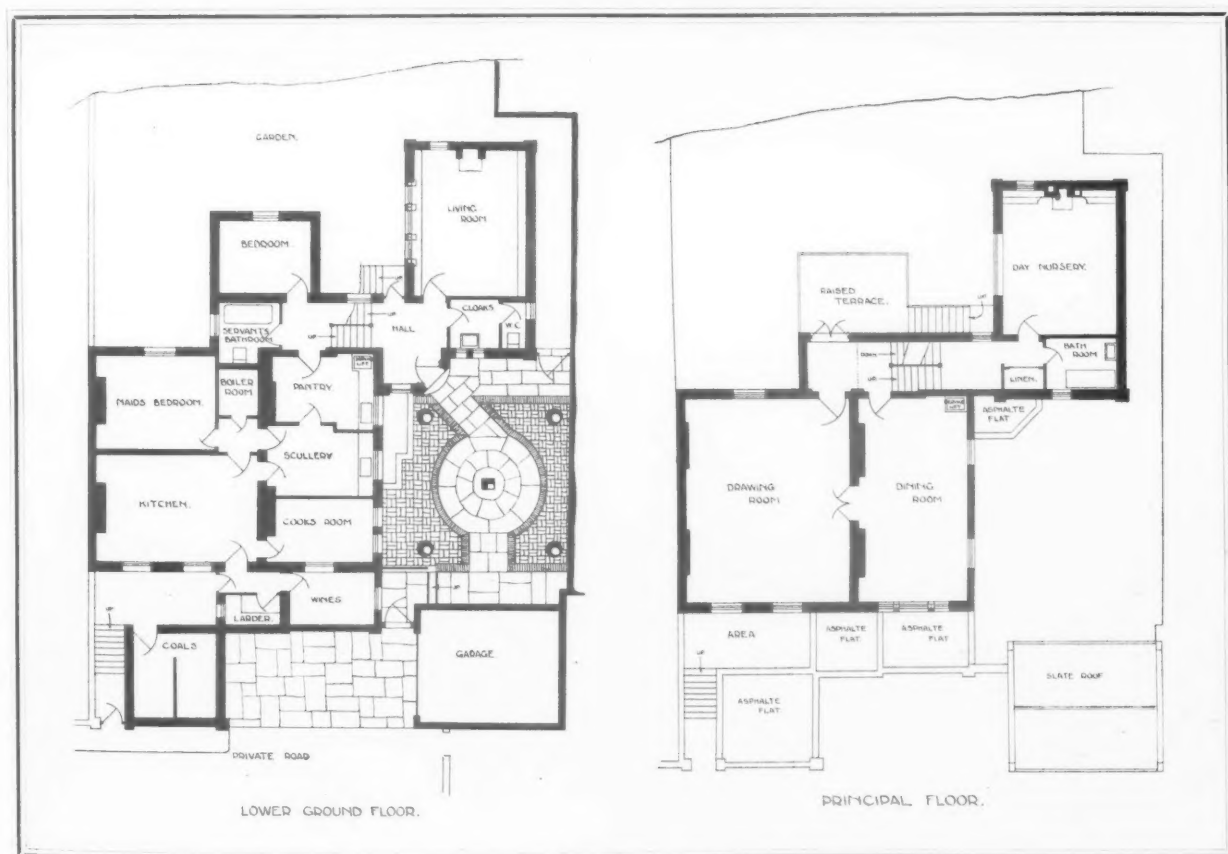
THE ENTRANCE GATE FROM THE COURTYARD.



THE ENTRANCE.



THE FRONT DOOR.

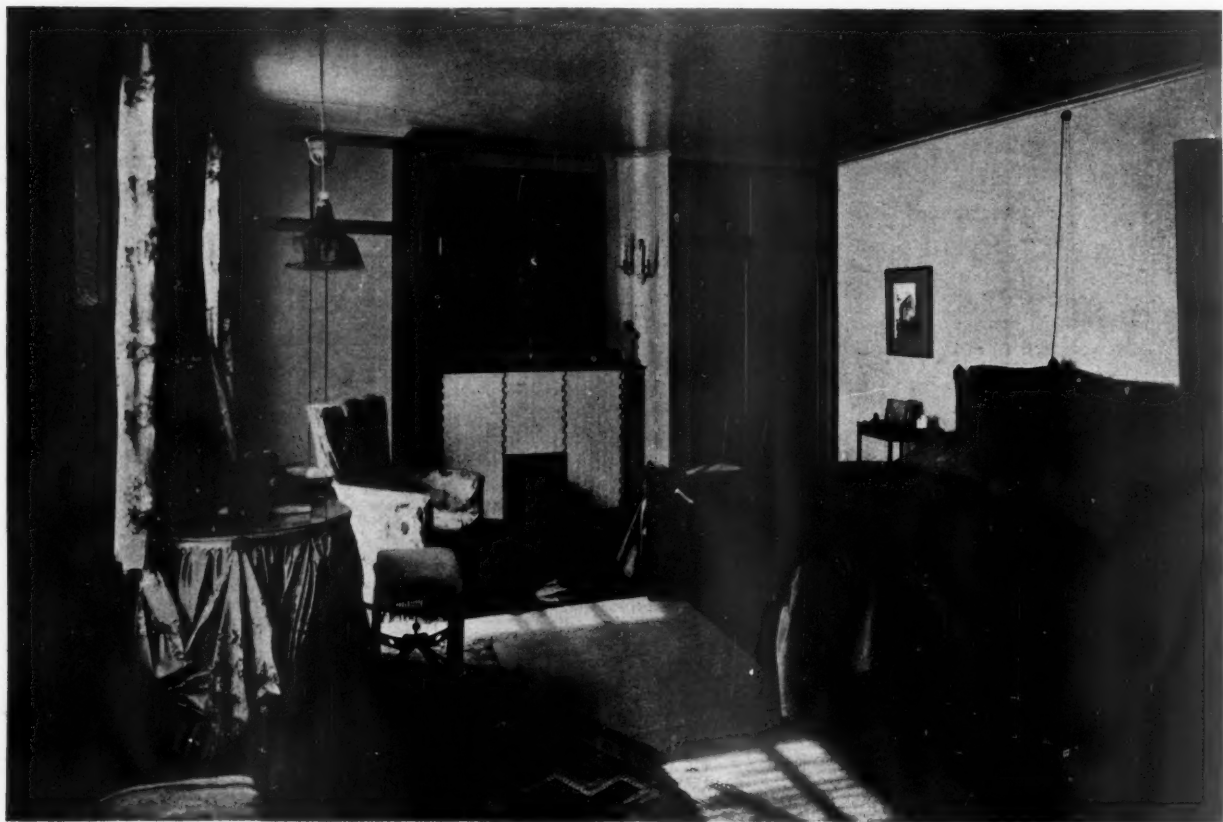


THE LOWER GROUND AND PRINCIPAL FLOOR PLANS.



THE DRAWING-ROOM.

The drawing-room is kept practically empty of furniture but for a grand piano and some settees. The walls are a creamy grey, and the overdoors, dadoes, etc., are picked out in a soft jade-green with a little ornament in coral.



MRS. PLAYFAIR'S BEDROOM.

The woodwork of this room is red lacquered, and the ceiling is blue. The dressing-table on the left is made in the shape of a Queen Anne "hooped" petticoat.



THE DINING-ROOM.



THE DINING-ROOM.

when this is carried out nothing at all will be seen of the Rembrandt Hotel. On entering you find yourself in a small vestibule, the walls of which are made of London stocks with a waxed finish; the floor is of 6 in. square black tiles set with a very wide joint. Off this entrance opens the new study, and a very short flight of stairs in waxed pine leads to a landing giving on to the dining and drawing-rooms. The decorations inside want a word of explanation. The dining-room has its woodwork of silver spruce faintly stained and then waxed. Very brilliant emerald green curtains and a green carpet with a magenta border give the

colour. The sideboard, which stands in a recess between door and lift, was designed for the room. The drawing-room is kept practically empty of furniture except for a grand piano and a few settees. The walls are painted a creamy grey, overdoors, dadoes, niches, etc., all picked out in a soft jade-green with a little ornament in coral, but very sparingly used. Mr. Playfair's own room has a chessboard floor and woodwork like that to the dining-room. Mrs. Playfair's bedroom has a blue ceiling and red lacquered woodwork, and an engaging kidney-shaped dressing-table, made like a Queen Anne "hooped" petticoat, adds to the interest of the room.



THE STUDY.

The woodwork is of silver spruce faintly stained and then waxed. The squares of the floor are in contrasting colours.

J Wren : Some of his Sources.

For the sake of those who condemn all criticism of Wren's genius, it should be said here that the following article is in no sense a depreciation of Wren, but seeks to place him as a link in the evolutionary chain rather than as the unique phenomenon which he is often made out to be. Wren's greatness relies on no one attribute, but equally with his originality on his large sense of scale and form.

LAST year, that of the bi-centenary of Wren's death, was, unlike most anniversaries, marked by a tendency to form a truer estimate of his achievements. In time past, at least since the eighteenth century, Wren has been exalted to an almost legendary pinnacle, and his works have been discussed as if they had sprung into being without forerunners, the unheralded conception of his genius. This notion, the result of a view confined mostly to English developments, weakens as soon as one begins to take into consideration the evolution of style on the Continent. Wren, the man, is great enough, and his works have enough real greatness and originality, without unmerited additions. It involves no disparagement of either to seek to place them in true historical perspective.

The chief cause of distortion has been the prevailing attitude toward the baroque style—above all, the Italian baroque. The nineteenth-century Englishman not only condemned this, but condemned it for the most part with unseeing eyes, while he implicitly accepted the work of Wren as something familiar and national. Thus he was led to overlook what Mr. Martin Shaw Briggs was the first

Englishman to acknowledge, that Wren's work, with that of Vanbrugh, was, fundamentally, the English version of the baroque, as Jones's had been of the Palladian.

So long as baroque remained a term of contempt and could be supposed to involve no more than a wrongheaded license which flouted every canon of composition and taste, there was some excuse for this blindness. There is less excuse now since the open-minded analysis of the baroque by Wölfflin, Frankl, and Brinckmann, and the recognition of its own modes of conception and composition. These, we now realize, were based on a conception of inseparable unity of the whole which tolerated no independence in its component parts. To such a unity, purity of academic form had to give way, and instead of the unbroken cornices, grammatical classic details, and self-sufficient bays of Bramante, came the interpenetration of quoins with architraves and columns, the dynamic balance of inclinations in broken and scroll pediments, of varied masses and silhouettes, in the school of Michelangelo. Even the works of Palladio, for all their apparent classic purity, are composed fundamentally on the new principle.



1. ST. PAUL'S CATHEDRAL.

Built by Sir Christopher Wren between 1675 and 1710.



2. SANT' AGNESE IN THE PIAZZA NAVONA, ROME.

Built by Francesco Borromini between 1653 and 1657.



3. ST. PETER'S, ROME.

From a drawing by Kenneth Conant.

The façade is restored with Bernini's towers (1642-46).

It was essentially this baroque style which Wren was to bring to England. The Jacobean jumble of baroque details had been a mere provincial travesty. Jones in the Banqueting Hall, the Queen's House, St. Paul's, Covent Garden, and the portico of Old St. Paul's, had set in their place a Palladianism expurgated, at least on the exterior, with an austerity—unique in the Europe of his day—which was to influence the whole later trend of style in England. Wren could not wholly reject this heritage of his great predecessor, as his mausoleum for Charles I, his dome of St. Paul's, and his Monument show, but his chief artistic ancestors were rather the contemporary Italians and the French.

In its more obvious aspects the French influence is well enough known. His visit to Paris in 1665, when still an amateur beginning his architectural career, just at the time of Bernini's visit, his avid glimpse of the "old reserved Italian's" design for the Louvre, his purchasing "a great deal of *Taille Douce*," and bringing back, as he said, "almost all France in Paper," are familiar. But the belief has been that "as Wren advanced in experience and mastery of his art, he gradually shook off the insincere and artificial manner which he learnt in France." Of an influence from the Italy of Bernini there has been until lately scarce a hint. Yet it is precisely in Wren's greatest work, St. Paul's, that French, and especially Italian, influences are most important.

It has been the custom to contrast the exterior composition of St. Paul's with that of St. Peter's, very much to the detriment of the older building. The dome of St. Peter's, it is said, is dwarfed by the nave, whereas in St. Paul's the western towers redeem this. Thus "the exterior design of St. Paul's, as a whole, is infinitely finer than that of St. Peter's," or "superior to St. Peter's in every quality except actual size. . . ." The supposed contrast loses its force, however, when one considers that Maderna's façade was designed from the beginning to have flanking towers, already begun by him in 1618, that Bernini had actually completed one of these towers in 1642, and that its removal in 1646 had been due only to structural weaknesses below. In its general mass-composition on the exterior, St. Paul's (Fig. 1), built 1675-1710, was thus substantially the same as the design of St. Peter's (Fig. 3) and derivative from it. A somewhat similar grouping of dome and towers existed also in Borromini's Sant' Agnese (Fig. 2), from 1653 to 1657, of



4. SANTA MARIA DELLA PACE. BUILT 1655-1667.

From an Engraving by Falda.

The engraving shows the semi-circular portico used later in St. Paul's.

which the fine engraving by Falda was already available. The analogy of Wren's belfry-stage to the upper one of Sant' Agnese is so close as to leave no doubt that Wren had an engraving of it before him. Both are circular, with pairs of columns projecting on the diagonals, framing openings also flanked by columns. Even the use of the Corinthian and Composite orders superposed at three different scales in St. Paul's, instead of the usual sequence, is reminiscent of Bernini's St. Peter's and of Sant' Agnese.

The disposition of the orders in the façade of St. Paul's is, to be sure, very different from that in these two Roman examples. The division into two storeys, instead of a single colossal order, however, is not significant, for Wren's preference—his initial designs—had shown the colossal order, which he had only abandoned because he found himself unable to get stones of sufficient size. The two-storeyed arrangement, moreover, was the accepted one both in Italy and in France. For the great central portico, with its free-standing, coupled columns of severe monumental dignity, one cannot escape the conclusion that the idea came from Perrault's colonnade of the Louvre (1667-1679), which is indeed specially mentioned in the "Parentalia." Features of this sort, which we look on to-day as mere common property, have each had an individual genesis and diffusion. The motive of coupled columns, to be sure, goes back at least to the time of Bramante, but the earlier examples were engaged or on a small scale, and the Louvre was thus not only novel and conspicuous, but unique. The relation of the French and English examples is no accidental one, but one of direct artistic ancestry.

An unusual feature on the exterior of St. Paul's is the semi-circular portico of the transept. It is anticipated, however, in that of Santa Maria del Popolo, built in 1655-1667, and available in the engraving by Falda published in the "Nuovo Teatro di Roma," 1665 (Fig. 4). The similarity between its front and the transept façade of St. Paul's extends to more than a single feature. The broken segmental pediment in the second storey also appears in both.

The system of the interior naves of St. Paul's (Fig. 5) follows the lines then customary in Italy and France, with a uniform arcade framed by pilasters, and a vault lighted by penetrations. Inaugurated in Il Gesù, it had been employed in countless examples with minor variations, to which



5. THE NAVE OF ST. PAUL'S.
Sir Christopher Wren, 1675-1710.



6. THE NAVE OF ST. SULPICE, PARIS.
Louis Leveau, 1655-1675.



7. THE CROSSING AT ST. PAUL'S.
Sir Christopher Wren, 1675-1710.



Photo: Alinari.

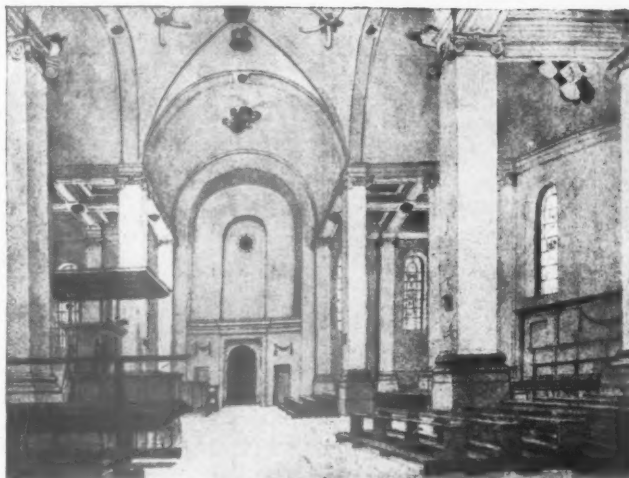
8. SANTA MARIA DEGLI ANGELI, ROME.
As rebuilt by Michelangelo, 1563-1566.

Wren's novel treatment of the vault added but one more. The austerity of treatment recalls St. Sulpice (Fig. 6), which was building when Wren was in Paris. Wren broke the entablature at every bay, as had been the tendency in Italy. His treatment of the diagonal face in the crossing (Fig. 7) recently spoken of as "entirely Wren's own," was suggested by Michelangelo's innovation in Santa Maria degli Angeli (Fig. 8). The breaks above the great segmental cornice and the form of the opening overhead make clear that the resemblance is more than a coincidence. This solution for the diagonal helps to explain the high pedestal over the order, and the breaking away of architrave and frieze above the nave arches.

The plan of St. Paul's with its great octagon at the crossing has been thought to be a genial device of Wren's to adapt the cathedral form to Protestant worship, by a reversion to the scheme of his uncle's cathedral of Ely.

The effort to magnify the crossing, however, was a living one in Catholic Italy, where the fundamental scheme adopted in St. Paul's had been used, not only during the Middle Ages in the Cathedral of Florence (of which there are drawings in Wren's collection) and the model for San Petronio at Bologna, but during the Renaissance at Loreto and in the Cathedral of Pavia. Perhaps the interior of Mansart's Val-de-Grace, the first of northern baroque churches to have diagonal openings in its crossing piers, was partly influential, as, with Ste. Marie, it was on St. Louis-des-Invalides (1675), cognate to Wren's "favourite" design.

Wren's chief innovation in St. Paul's, in relation to contemporary art, was the exterior dome, in which, with



10. THE NIEUWEKERK, HAARLEM.

Built in 1648.

From Wackernagel's "*Bankunst des 17 u 18 Jahr. in den Germanischen Ländern.*"

prophetic intuition, he reverted to the scheme of Bramante's Tempietto. He had already followed this, walling up the colonnade, in his design for the Mausoleum of Charles I. The underlying English academism which led him, in writing of the design of Trinity College Library, to deprecate an order "mutilated in its members," presided in this return to the classic. It is already foreshadowed in the pre-Fire design. Thus the dome of St. Paul's had its share in the reflux of English influence on the Continent in the eighteenth century, and became in its turn the progenitor of Soufflot's at Ste. Geneviève and all its army of descendants.

Wren's city churches, with their Protestant character, their variety of plan and their tall steeples, have been thought to be specially unprecedented. Blomfield writes: "He had no precedents to refer to, from the conditions of the case." In England, to be sure, there was scarcely a model, but on the Continent Protestant worship had already produced its architectural types, especially in Holland. Dutch influence was already powerful across the Channel under the Restoration. All three fundamental types in Wren's plans, the basilican, the basilican with emphasized central space, and the truly central, were used in Holland even before Charles I went to the block. The Nieuwekerk in Haarlem (Fig. 10), built in 1648, has an interior clearly anticipating Wren's St. Martin, Ludgate, and St. Anne and St. Agnes, Aldersgate (Fig. 9).

It should not be overlooked also that, in the Catholic churches of the baroque, plans very different from the consecrated schemes of the Middle Ages were in vogue. Thus the elliptical or elongated polygonal scheme was a favourite. When Blomfield wrote of the site of St. Benet Fink, the walls of which are an elongated decagon, that to any one but Wren it would have seemed almost hopeless, he forgot the architects of San Giacomo al Corso and its Roman successors, who had begun using such forms long before.

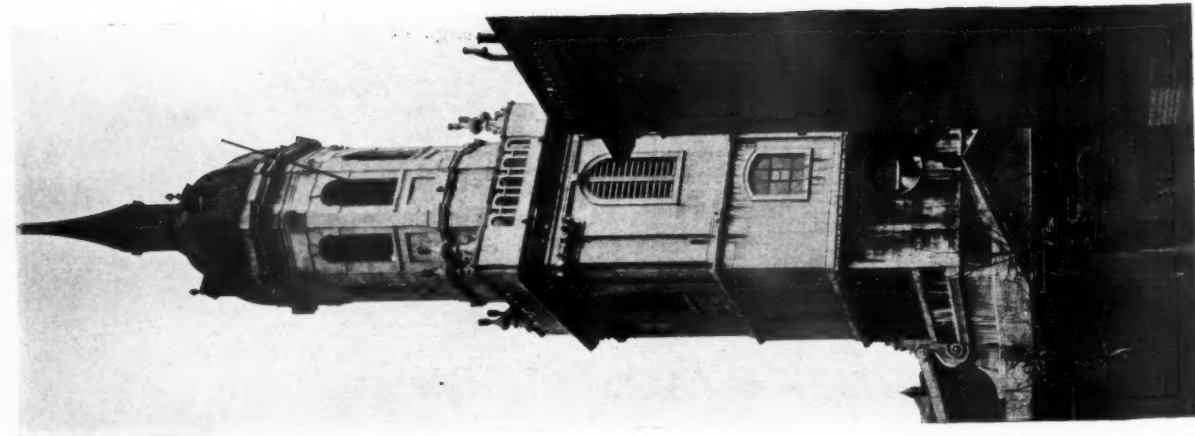
In another respect Wren's parish churches show a characteristic of baroque churches on the Continent: interior composition by subdivision of the whole space, which itself was simple in its general form, rather than by the additive method of the Renaissance, in which the individual parts of the interior preserved a strong identity, and the form of



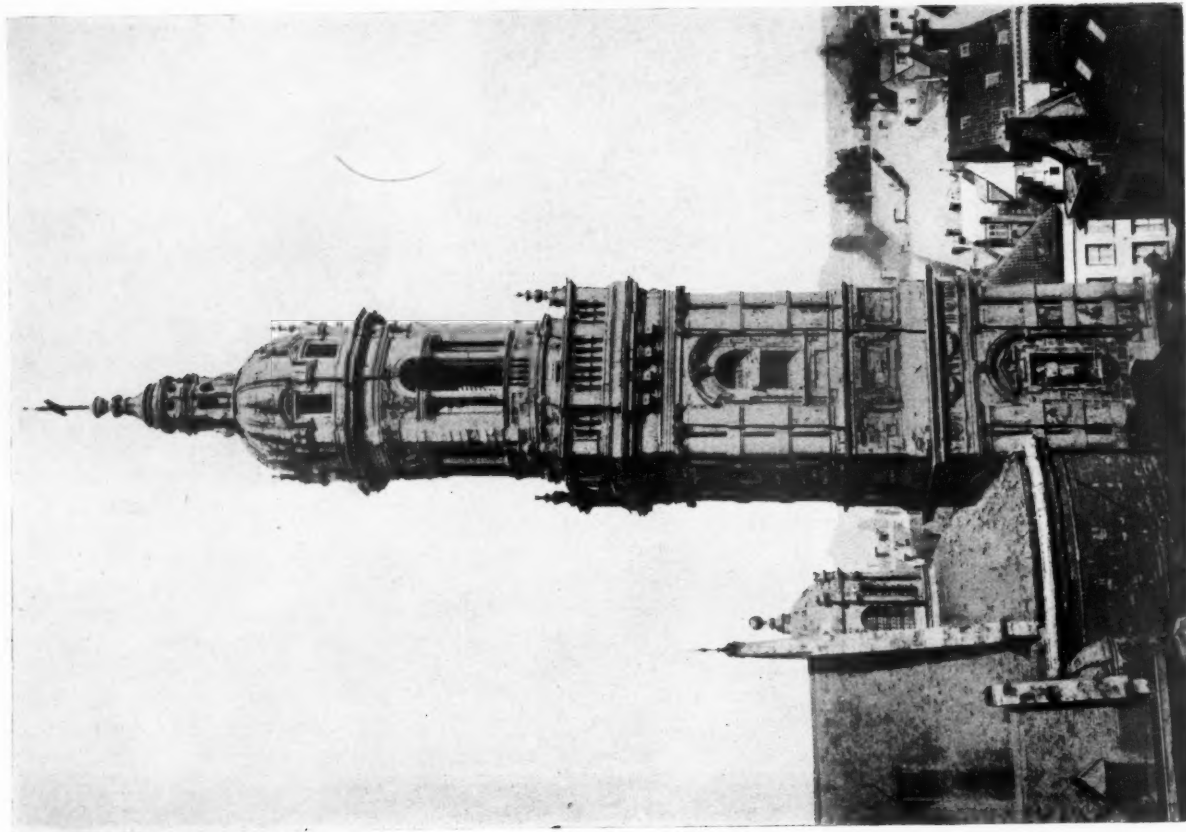
9. ST. ANNE AND ST. AGNES, ALDERSGATE.

Designed by Wren. Finished 1680.

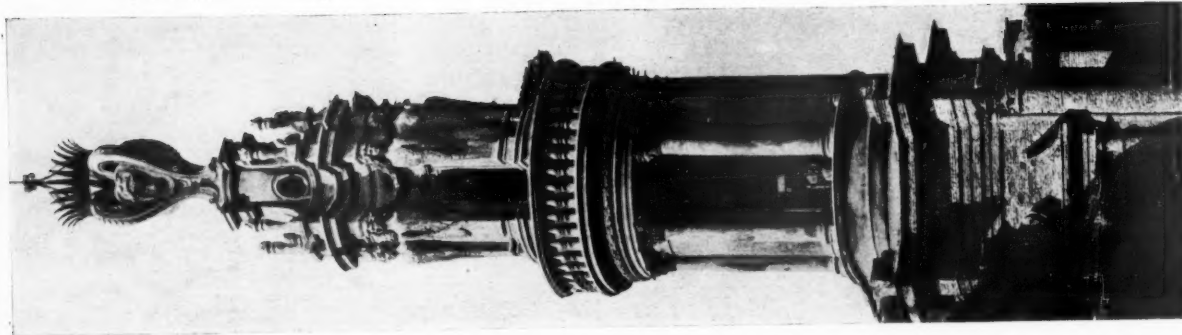
From Birch's "*London Churches of the 18th Century.*" By the courtesy of Messrs. B. T. Batsford.



11. ST. MAGNUS', LONDON BRIDGE.
This spire should be compared with that in Fig. 12.



12. ST. CHARLES BORROME, ANTWERP.
Built 1615-1621.



13. SANT' ANDREA DELLA FRATTE.
Designed by Borromini in 1651.
Photo: Alinari.



14. GREENWICH HOSPITAL. THE RIVER FRONT.
1683-1687.

the whole was a complex resultant. Besides some already mentioned, St. Stephen's, Walbrook, and St. Mary-at-Hill, among Wren's designs, are conspicuous examples of baroque spatial effects.

The steeple, at least, one might feel, was something wholly northern and English—product of a translation of the familiar Gothic spire into classic elements. The Dutch and Swedish examples which Mr. Arthur Stratton has recently adduced are either later or very inferior in composition. What shall one say when one finds a superb Wren or Gibbs steeple by Borromini on Sant' Andrea delle Fratte (1654) (Fig. 13)? The whole range of English devices in the transition from square through octagon to circle, the diagonal columns, the vases, consoles, and finials, is to be found in Italian baroque churches. The towers of northern countries on the Continent themselves, such as that of the Stadthuis in Maastricht (1656 ff.), or still more that of St. Charles Borrome at Antwerp (1614) (Fig. 12), not unlike Wren's St. Magnus, London Bridge (Fig. 11), are descended from Jesuit Italy. The merit of Wren's steeples lies not so much in originality as in the fertility with which he rang the changes on the fundamental baroque motive.

Another instance of a famous composition of baroque character among Wren's works is the Greenwich Hospital group (Fig. 14). King William's block and Queen Mary's block, each

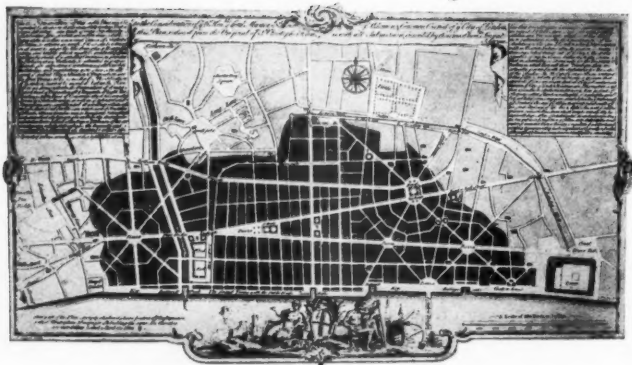
unsymmetrical in itself, call for one another quite as much as Michelangelo's "Night" and "Day," which had inaugurated this opposition of unbalanced elements. Its use with two towers flanking a vista was itself not new. The most conspicuous Italian example is the pair of churches on either side of the Corso in the Piazza del Popolo, from 1662. In France the court of the Hotel de Ville at Lyons (1646-1672) (Fig. 15) has flanking towers closely equivalent in mass to those at Greenwich.

Although it has generally been assumed that Wren's plan for rebuilding London was of French inspiration, little effort has been made to see what precedents then existed for it. In 1669, to be sure, several of the most famous French examples of radiating composition still lay in the womb of the future (approach to Versailles, 1671; Place des Victoires, 1685; Etoile, eighteenth century), but there were already some which he saw, to familiarize him with the idea, hitherto unused in England. Five avenues converged at the entrance to the Château of Vaux; the rond-point of the Champs-Élysées, shown on the plan of Paris by Jouvin de Rochefort in 1672, was apparently planted, to say nothing of the great rond-point of the old gardens of the Luxembourg, shown by Gomboust in 1652, and seen by Evelyn under construction eight years earlier.

While, however, the impulse to adopt this mode of composition may thus have come from France, Italy would



15. COURT OF THE HOTEL DE VILLE, LYONS,
1646-1672.



16 WREN'S PLAN FOR LONDON, 1666.

(From the Engraving by J. Gwynn.)

seem again to have had a greater influence in the actual construction of Wren's plan (Fig. 16). The relation here was less with the purely radial scheme of the Renaissance, as realized at Palma Nuova (1593)—mentioned by Brinckmann, and available to Wren in Dutch books—than with the baroque scheme originated in the northern quarter of Rome as developed by Sixtus V (1585–1590) and his successors (Fig. 17), the far-reaching influence of which, especially as the prototype of Versailles, Brinckmann has emphasized in other connections. It was here that the idea of connecting and displaying the principal buildings by broad straight avenues was first developed. This was shown in the engraved plan by Falda, readily available in reduced copies issued in Holland, of which one, for instance, was accessible in the "Theatrum Italiae" of 1663. The essential features of the northern quarter, like London in its relation to the river, were the avenues radiating from the city gate at the Piazza del Popolo, their angles headed by churches, and the streets from two other important centres equally distant on these avenues, the Piazza di Santa Trinità and the Porto di Ripetta on the Tiber. Allowing differences for adaptation to the surrounding city in each case, there is indeed in Wren's plan an astonishing similarity of *parti*. From the London Wall at Ludgate radiate two great avenues with St. Paul's heading the angle. The Royal Exchange and London Bridge, the other chief centres, correspond closely in relative location with those of the Roman plan, the radiation being naturally developed with greater consistency, as the Fire of London would permit. Of the major features, there is lacking only an equivalent of the Strada di Ripetta, the third main avenue, which would run directly from Ludgate to London Bridge. The reason is not far to seek; there were to be at the head of the plan, not two minor churches, but one, St. Paul's. Here the analogy was also ready to hand in Rome, in the plan of the Borgo leading up to St. Peter's. The idea of a diverging approach to St. Paul's, which the plan shows, was thus no mere result of traffic considerations, but the outcome of the typical baroque conception of form, generated in Michelangelo's Piazza del Campidoglio and glorified in the approach to St. Peter's the goal of Wren's emulation.



17. NORTHERN QUARTER OF ROME.

(From the Plan by Nolli, 1748.)

Hampton Court, too, is not without its debt to the Continent. The very stimulus for the enlargement of the palace was of course the example of Louis XIV, and in spite of all differences, the relation does not stop here. The vast square projecting mass repeats those of the Louvre and Versailles. Even the general ordonnance, an order in the *bel etage* with both basement and attic, is on the essential formula just made illustrious at Versailles, and hitherto unknown in England.

It was Wren's baroque trend, which they clearly saw, and not personal malice, that led Campbell and his associates in the eighteenth century to pass over this master's works in silence. The "despicable place hunter of the name of Benson," who succeeded Wren, then eighty-two, as Surveyor-General, was the first to use the great portico on an English country house. Under Burlington's leadership these men were trying to turn English architecture once more into a different path—the straight and narrow way of classical purism and abstract relations of proportion, pointed by Palladio and Inigo Jones. Although all Europe was driving in the opposite direction, in which Wren too had chiefly set his steps, the future lay not with him, but rather with Jones and the Palladians. They were not only to rule in England, but, as Britain in the eighteenth century grew to imperial might, were to extend their influence over the Continent as well. Viewed in the light of history, indeed, it is their work, so little prized in their native land, that is the chief glory of the architecture of England.

Wren's reputation is ill served by those indiscriminating admirers who fail to recognize his historical position and the extent of his debt to the great masters of the Continent. Recent praise so fulsome as this reacts against its object: "It is scarcely too much to say that, as the word architect is now understood, Jones and Wren were the two greatest of whom we have any full knowledge . . . No other individual architect can be named whose genius and activity led to such results as theirs." It would be better for Wren if we gave him his truer titles to fame as an architect: on the one hand, as the great pioneer and master of the baroque in England; on the other, as the creator of the dome of St. Paul's.

FISKE KIMBALL.

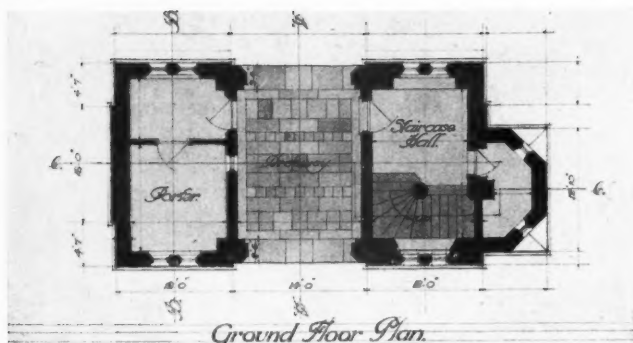
Two War Memorials.

By Thomas Worthington and Sons
and by D. Wynne-Thomas.

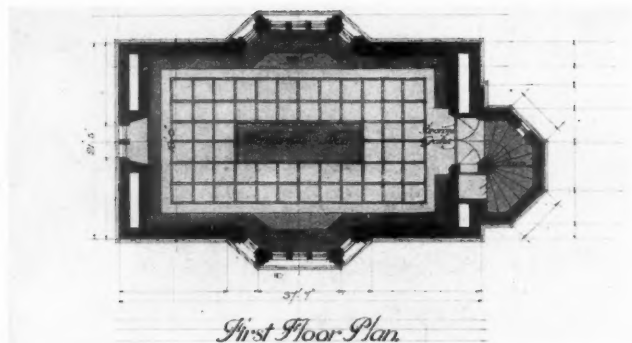


MEMORIAL TO MEMBERS OF THE STAFF OF MESSRS. S. & J. WATTS & CO.

Designed by Thomas Worthington and Sons. C. S. Jagger, Sculptor.



PLAN OF GROUND FLOOR.



PLAN OF FIRST FLOOR.

North Wales War Memorial, Bangor.

Designed by D. Wynne-Thomas.

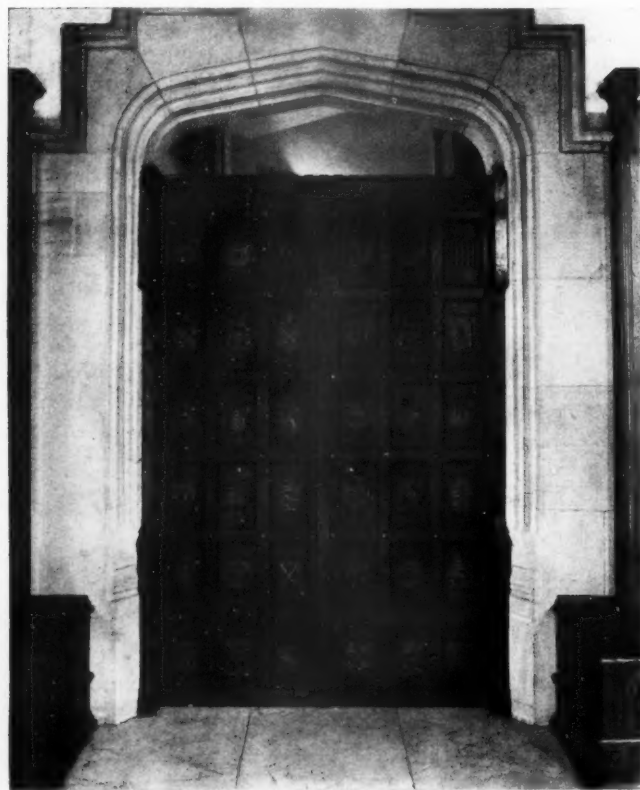
THIS Memorial, erected at Bangor, was opened by H.R.H. The Prince of Wales on November 1. The nature of the existing University buildings, designed by the late Henry T. Hare, F.R.I.B.A., determined the character of the design, which has been kept extremely simple.

The main requirement was space for 8,200 names of

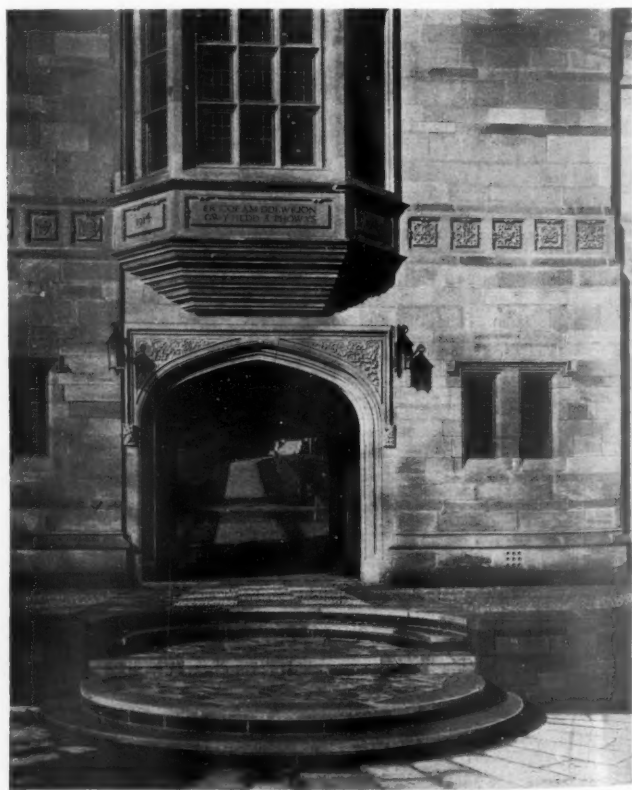
the fallen from the six counties of North Wales. This is provided on oak panels in the Memorial Hall on the first floor.

The Archway has been erected at the corner of Deiniol Road and Glanrafon Hill, and a wide pathway leads from the gateway to the University.

The exterior is of Cefn stone. The ceiling to the Memorial Hall is oak.



A DETAIL OF THE BRONZE GATES.



A DETAIL OF THE ENTRANCE AND ORIEL.



THE FRONT VIEW, SHOWING THE UNIVERSITY BUILDINGS IN THE BACKGROUND.



INTERIOR OF THE MEMORIAL HALL, LOOKING TOWARDS THE BRONZE GATES.

Sidney Sussex College Chapel, Cambridge.

Designed by T. H. Lyon.

WALKING through a curiously depressing court with dingy stuccoed walls, one enters the Chapel of Sidney Sussex College through a Gothic doorway equally depressing and poor in design. Once inside, however, one is amply rewarded by the sense of cheerfulness and expectation in the whiteness of the walls and marble floor of the ante-chapel, and in the soft colouring of the stone war memorial in clunch.

There is no display of magnificence; no startling effect to attract the eye at once; no conscious effort to impress the beholder at first sight. The beauty of this building is quiet, yet absorbing; it is solemn, yet represents the joyous frankness of the Renaissance; with cherubs and clusters of carving alive and dancing, all held in check by the stern, vertical lines of the piers. Nor does the oak carving in its detail lack dignity; each separate part of it the architect has designed with exacting care, in strict relationship with its surroundings.

Two things impress themselves on the mind of the beholder at his first entrance—the excellence of the proportions and the centralizing character of the altar.

Before proceeding further, it were wise briefly to give some account of how and whence the chapel evolved.

It was in 1912 that Mr. Lyon began to give form to his ideas. He had been asked what could be done with the old chapel, an ill-proportioned, square building, with a flat ceiling, low and overpowering. He improved the proportion of the whole building by curving the ceiling, at the same time preserving the old roof at its original height. By pulling down useless outhouses on the east end he more than doubled its length. This allowed him room for the spacious sanctuary he had conceived for the needs of ceremonial, which gives the height the chapel now possesses. The ceiling of the new portion was raised considerably above that of the old; and the difference in height of the two ceilings is treated very effectively. A spandril is formed, filled with peacocks in relief whose tails taper down into the angles. The roof ribs of the sanctuary are modelled in plaster representing in turn the Angels, the Sun, Moon, and Stars, and the Birds and Fishes of the Benedicite. The first part of the interior to be completed was the Lady Chapel on the south side of the sanctuary. The roof of this chapel is vaulted, and above it is another, dedicated to the Blessed Sacrament.

It was not till the summer of 1923 that the west end was completed, with its coloured image of Saint George, and the



THE ENTRANCE DOORS.

SIDNEY SUSSEX COLLEGE CHAPEL, CAMBRIDGE.



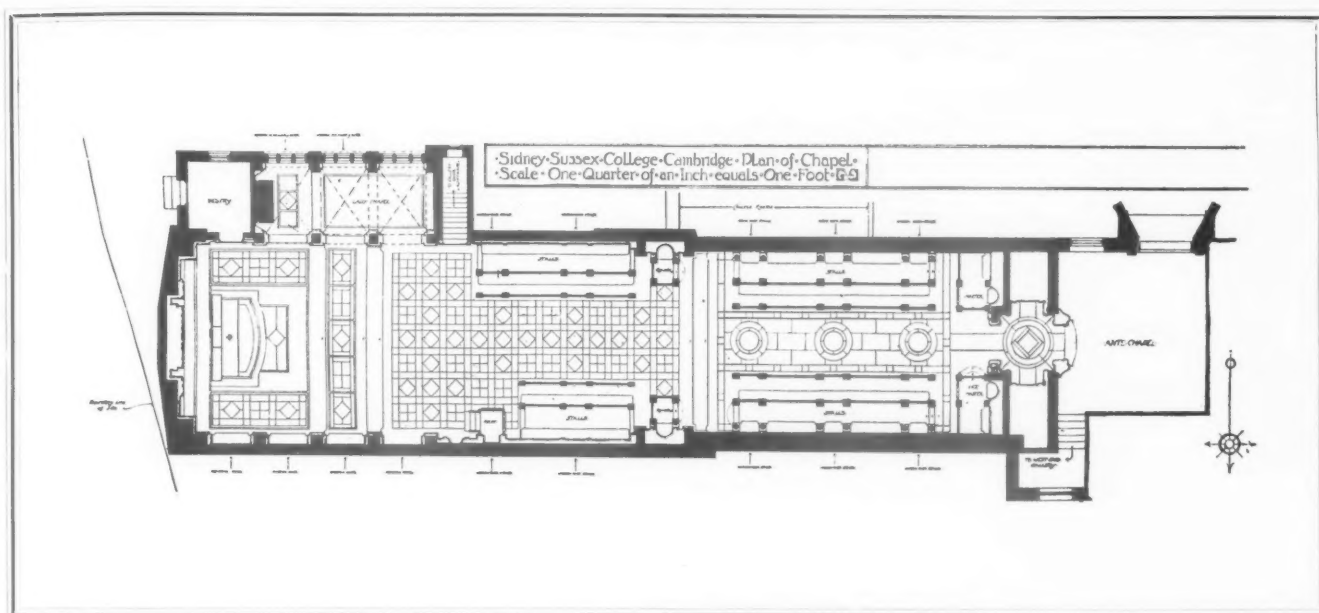
Plate III.

March 1924.

THE NAVE, LOOKING TOWARDS THE ALTAR.

T. H. Lyon, Architect.

Architectural
Library



PLAN.

coat of arms upheld by two boys. The chapel is erected on the site of a Franciscan monastery, and on the north side of the sanctuary is a figure of Saint Francis preaching to the birds, the work of Mr. Hitch, of London, as are all the other oak figures. The floor is of marble.

The central point of the chapel is the altar, as it should always be; and here one is not disappointed; both in design

and execution it fulfils all one's expectations. The texture of the marble and bronze admirably suits its form, and its position, a few feet from the wall of the east end, is perfect. The ivory figure on the crucifix is a fine work of art.

Fully to describe the details of the chapel would occupy too much space; but a visit, when passing through Cambridge, will not be unrewarded. L. A. Powys.



A DETAIL OF THE CHANCEL.



NAVE, LOOKING TOWARDS THE ENTRANCE.



SIDNEY SUSSEX COLLEGE CHAPEL, CAMBRIDGE: A GLIMPSE OF THE LADY CHAPEL.



SIDNEY SUSSEX COLLEGE CHAPEL, CAMBRIDGE: THE STALLS.

Contemporary British Sculpture.

II.—The Younger Group.

THE younger school of British sculptors is led by one of the older men, and he a Scotsman from Glasgow. John Tweed has never been an official artist, and he has remained young because he has remained contentious. He is never satisfied; he never rests, and his restlessness has served a very useful purpose in the development of modern British sculpture. It has kept some, at any rate, of his contemporaries up to the mark, and his precept and example have had a good effect on his juniors. He has acted as a sort of liaison officer between the old school and the new, and still so acts and issues his pronouncements from time to time in the public press. He is something of a pessimist; a little petted and a little desirous of posing as the spoilt child of the art. Tweed is a realist saved from realism by a love of tradition.

Tweed was a Lambeth student and then went to the Royal Academy Schools. He studied, too, at the Ecole des Beaux-Arts under Falguière, but the chief Paris influence was Rodin: now it is Maillol.

Among the older members of the younger generation there is still the old tendency towards sculptors' subjects, however, and until this is entirely overcome there will be no absolute need for the development of method which is only truly felt when new material is taken in hand. But they should realize this need and supply it.

Leonard Jennings has chosen an old subject in "Paolo and Francesca," and yet he has adopted a new way of dealing with it, and has made a design which is quite original and quite in accordance with the feeling of Dante. This marble group is certainly one of the works of the present time that count. Again, Alfred Turner, one of the latest recruits to the Academy, whose statue of a young girl has recently been acquired by the Tate Gallery, makes an effort after freshness of style. In his companion statues of "Girl" and "Youth" he exhibits the same anxiety as that which possessed Havard Thomas for beautiful surface-modelling and feeling. Turner, like Arthur G. Walker, is by way of being a carver, but neither carves to the extent that the continental artists of the *en taille directe* school do.

Modelling is the popular form for marble as well as for bronze, and one of the most accomplished of the newer men is E. Whitney-Smith, whose study of a kneeling, smiling child is one of the most delicious pieces of recent years. Whitney-Smith is the sculptor of smiles, but that does not prevent



THE SIXTH MARQUIS OF LONDONDERRY.

Bronze Statue.
By John Tweed.

him from doing impressive grave memorials such as "Dolor Mundi."

Gilbert Ledward links the tradition of the older men to that which still survives in the work of the rebels. He has much of the spirit of the latter and much of the reverence of the former. He is a modeller who, however, puts more than the usual amount of work into his stone and marble cutting. He is no direct carver, and yet there is a touch, especially in his friezes, of the simplified work which is a feature of the direct carvers. He relies on tradition, even in the work that has happened to come his way since the war. The friezes for the Imperial War Museum, however, offered him an opportunity of getting away from the traditional to the naturalistic. In other memorial work, some of it of an ecclesiastical character, he has had to formalize, but has done so in a fine modern way, as in Sir Reginald Blomfield's Marquess of Ormonde Memorial for Kilkenny Cathedral.

W. Reid Dick, who, like John Tweed, comes from Glasgow, has imparted a refreshing new reading to more or less academical forms. His "Boy with a Catapult" is at Bradford, and his bronze mask "Androdus" was purchased by the Chantry Trustees. He has made a number of war memorials, including that to the Royal Air Force on the Victoria Embankment, and also the Kitchener Memorial Chapel for St. Paul's. Other of the younger men from whom much is expected are Newbury Trent and William Macmillan.

Of quite recent and of exceedingly vigorous growth is Charles Sargent Jagger, who might easily be reckoned a rebel except that his training has made him a traditionalist. However that may be, his work exhibits aspects of strength and applications of ideas which give it a distinct place of its own in the latest contemporary production, although it has not the grace of the pure neo-classicist such as Alexander J. Leslie, who now produces so little but who at one time gave to the classical tradition a new blush of beauty and a new vision of it in modern sculpture.

The actual rebels of the British school include abstractionists like Lawrence Atkinson, cubists like Frank Dobson, realists like Ernest Cole, with his figures on the County Hall, which have caused as much discussion as those of Jacob Epstein on the British Medical Association building in the Strand did years ago. These men, with Eric Gill, form the modernist group in English work, and in some cases they are ably abetted by the women artists.



PAOLO AND FRANCESCA.

Marble. By Leonard Jennings.



Photo: Marie Leon.

THE EVERLASTING ARMS.

Marble. By Edith Bateson.

Indeed, collectively, the women are more advanced than the men. Actually, they are a very cultivated band, varying from an advanced standard of neo-classicism to the lack of standard in the modernist exemplars.

There are women sculptors who are traditional, like Edith Bateson; there are those intransigents, like Phyllis Archibald Clay, who progress from the traditional to the free; and there are rebels such as Nena Jackson Brennecke.

Edith Bateson was a student of the Academy Schools where she had considerable success. She has exhibited at the Academy, the Salon, and the International Society. Her marble group, "The Everlasting Arms," is in Lady Margaret Hall, Oxford. Phyllis Archibald Clay is much more of a modernist. She hails from the Glasgow School of Art, and works on architectural commissions, and five of these have been on buildings by Sir John Burnet. She has also done things for Mr. Alexander Paterson. Anne Acheson is Irish, and will help to bring Irish sculpture forward. She was a student at the Royal College of Art after leaving Belfast. She also exhibits at the Royal Academy and the Salon, and is remarkably good at child studies and portraiture. Katharine Maltwood has studied sculpture and drawing to good purpose in half the countries



Photo: F. Hilaire d'Arcis.

THE MOON.

Statuette by Phyllis Archibald Clay.

of Europe, as well as China and Japan, after serving as a student at the Slade School. Her reliefs, "Magna Mater" and "The Vision," are fine in conception and execution, and her caryatid, a "Priest of Buddha" in Portland stone, is fresh and stimulating. Nena Jackson Brennecke is thoroughly advanced. She was born in Buenos Aires, and is another student from the Slade, and has had instruction from Matisse, Willie Wulff the Danish sculptor, and Bourdelle. Her latest work, "The Sun Maiden," indicates Bourdelle's influence somewhat in its treatment, but not in its spirit. There is no trace of the classical tradition about the work of Nena Jackson Brennecke. In that of Bushka Kosminski there is, but her portrait busts are treated so freshly and there is such an air of youthful enthusiasm about them that they make a new appeal. Mrs. Kosminski is very young, and was a student of the Central School of Arts and Crafts. There are many more women sculptors of established reputations like Phoebe Stabler, Clare Sheridan, and Lady Scott, who are more or less concerned with the older principles still current with most of the male artists.

There is room and need for more rebels in the British School of Sculpture, for there are things waiting to be done and things waiting to be understood here. Epstein is new

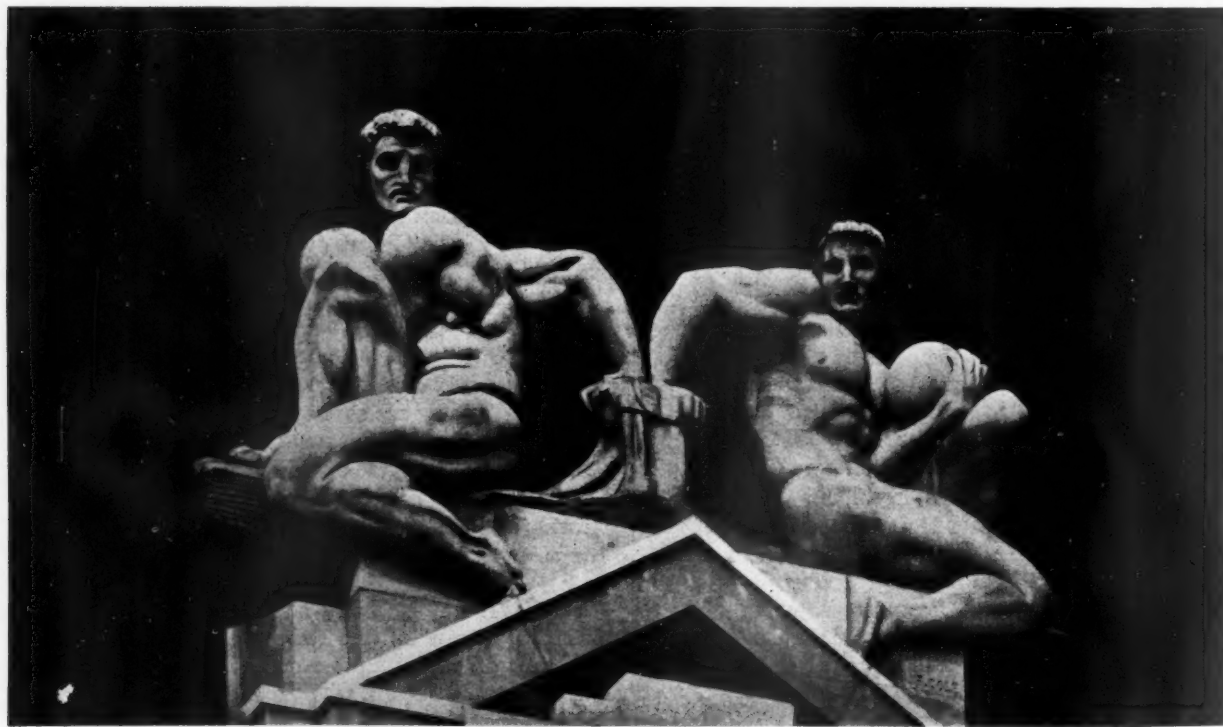


DOLOR MUNDI.
By E. Whitney-Smith.

Photo: F. Hilaire d'Arcis.



BISHAM CRUCIFIX IN PORTLAND STONE.
By Eric Gill.



FIGURES OF BENEVOLENCE AND HUMANITY.
Stone. By Ernest Cole, on the London County Hall.

By permission of the L.C.C.



By Courtesy of the Leicester Galleries.

MIRIAM.

Bronze Statuette. By Jacob Epstein.

accepted; Ernest Cole still adversely criticized for his realism and his symbolism; Eric Gill for his archaism. A better knowledge of them will bring a better opinion of their work and their aims.

Cole's work in the London County Hall of Ralph Knott will be more appreciated as time goes on: the four groups of it have been little understood until now, for, unlike the absolute realism of Epstein's work in the Strand, they embody ideas. The Archer figure is obviously straining after a definite purpose; the figure of Humanity supports the World, and is symptomatic of the greater realization of the forces of labour generally; Benevolence and Humanity are represented on the Westminster Bridge Road façade, although the river front group has no other object than to exhibit graceful form as an adjunct to an architectural feature and to enhance the general architectural effect.

Eric Gill is the best known representative in England of the school of direct carvers. In 1918 he issued a manifesto from Ditchling, where he works, called "Sculpture," in which he claims that only carved or cut things are sculpture: glyptic as opposed to plastic; modelling being entirely ruled out. He claims much more, indeed; he claims a spiritual side in which mere representations of things are of little account; in which nature is not a prime necessity; a side on which things are made, not merely represented; the creation of new beauty of thought, not only of form. In his reliefs of the Stations of the Cross in Bentley's magnificent Westminster Cathedral, we have not only one of the most important modern sculptural works, but a revelation in the

concrete of what Eric Gill has to teach in theory in his "Sculpture."

Frank Dobson's work is different, and if it is to be classified according to present-day standards it has to be denoted as neo-primitive. It is not abstractional, but naturalistic in a way that the negro carvers were able to accomplish naturalism. It has a primitivism earlier than that of the Egyptians or the Greeks; one that goes back to the age of stone, while on the other hand it comes down to the age of machinery, of geometry, of cubism. While it leans on one side in the direction of Zadkine's crude statues in wood, or to the progenitors of these in New Guinea or Central Africa, on the other it approaches Jacob Epstein's "Venus" and "Rock Drill," the two really important works shown in London in cubistic experimentation by a naturalistic sculptor.

All these things are symptomatic: in themselves they do not bulk large; but the cloud of the size of a man's hand was of great importance once, and the work of a man's hand when done honestly and sincerely is always of great importance, and will continue so to be. The hands may hold a lump of clay and modelling tools, or a hammer and chisel: that does not matter so long as what results is guided by a thinking brain, a loving heart, and a sincere desire for the advancement of the art they practise.

KINETON PARKES.



TORSO.

In Wood. By Frank Dobson.



THE SCREEN, ST. PAUL'S CHURCH, WALDEN.

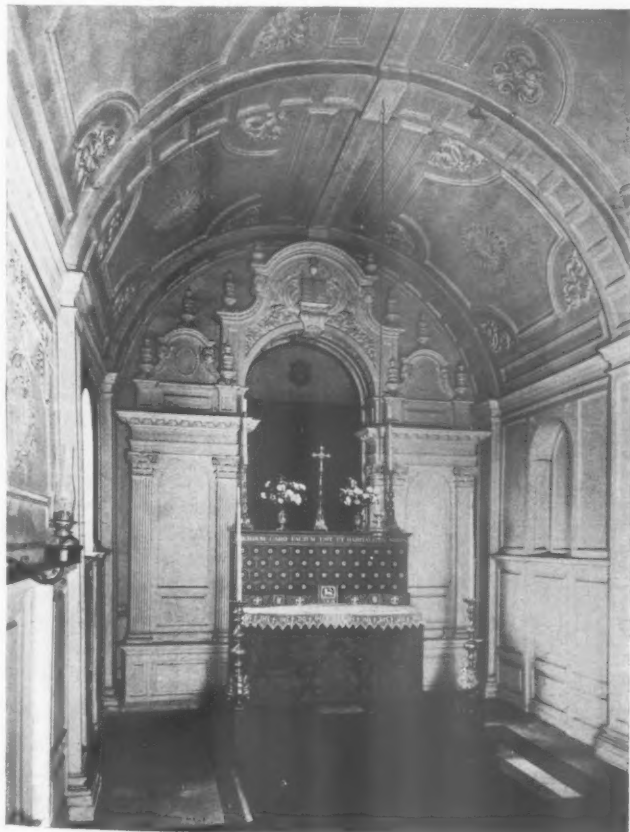
The Chancel, St. Paul's Church, Walden, Hertfordshire.

THE chancel of this interesting church "was first repaired and beautified in 1727," to quote an inscription on the screen. The photographs which accompany this note show very clearly the influence of Sir Christopher Wren, and in fact the work has been attributed to him, but as he died in 1723 it is more likely that it was carried out by Flitcroft, Wren's successor as the surveyor to St. Paul's Cathedral, with which this church at Walden is so closely associated. The screen is an interesting and delicate piece of work in carved and



THE COMMUNION PLATE.

painted wood under a round arch added to the original fifteenth-century chancel. Within, the barrel-vaulted chancel is very complete, with some later panel-work with date of 1762, with an almost Adam feeling. The reredos follows in some ways the lines of the chancel screen, and blocks the East window. The whole is a very interesting and complete piece of work of the late Wren period, and little known. It may be mentioned that this church was restored by Mr. G. F. Bodley, and fortunate it was in being in such good hands, and that this early-eighteenth-century work has survived untouched. WALTER CAVE.



THE REREDOS.



A DETAIL OF THE SCREEN.

Tallis's *London Street Views*.

III.—Regent Street. (No. 4 Tallis.)



THE HANOVER DISTRICT CHAPEL.

THE portion of Regent Street depicted by Tallis in No. 4 of his "Views," extends from New Burlington Street to Oxford Circus. It is to be observed that the west side of the thoroughfare is shown on the two inner sets of elevations, and the east side on the two outer.

From the historical notes to this section a few extracts may be made. Thus we are reminded that "the site of this noble street was a long, unimportant street, called Swallow Street, part of which still remains, and conducts from the northern end to the splendid double Circus, called the Quadrant, to Piccadilly." Likewise we are told that Pennant was wont to affirm that "the neighbourhood, of which Regent Street forms a part, was in his youth (he was born in 1726), a lurking-place for thieves, and altogether a most disreputable part of the town."

"The buildings of this noble street," continues Tallis, "were principally designed by Mr. Nash, upon whom they reflect much honour. They chiefly consist of palace-like shops, in whose broad, showy windows are displayed articles of the most splendid description. . . . This street possesses, as a whole, a grand and commanding character, and has more architectural features and variety than any large work witnessed since the rebuilding of London after the Great Fire of 1666."

There is no doubt that when the Londoner of Nash's day gazed upon the architect's completed design, he regarded it, complacently, as *ære perennius*. It was inaugurated, and carried out, under an Act of Parliament obtained in 1813; the portion from Pall Mall to Piccadilly Circus was completed four years later; the whole being practically finished by 1820. After just a hundred years its splendour and convenience have been found to be inadequate to modern requirements, and to-day the whole thoroughfare may be said to have been almost wholly rebuilt on lines which would have astonished Nash, as they astonish many of us who see in these new and overpowering buildings an element of vulgarity and ostentation not in the least in keeping with the restrained and dignified manner of the Georgian architect, for Regent Street in the past possessed a dignity which can hardly be said to be preserved in its rebuilt form.

A glance at the elevations opposite, together with even a superficial knowledge of Regent Street as it is now, will show what extraordinary changes have come over the contours of the thoroughfare. If we begin at No. 168, on the east side, we come, after passing Chapel Court, to Archbishop Tenison's Chapel, between Nos. 172 and 174, built originally in 1702, but re-fronted by Nash. It was endowed by Tenison, the school attached to it occupying No. 172; at a date, however, subsequent to the survey of Tallis, who shows that building as the shop of John Colman, Laceman. Among the succeeding shops is that of Gotto, at No. 202, once a fashionable Berlin-wool repository. Foubert's Place perpetuates the name of Major Foubert, who, in the days of

Charles II, kept a well-known riding-school here. A little farther along we come to Charles Verrey, Swiss Confectioner, at No. 218, a name associated with Regent Street till quite recent days; and two doors off is the shop of the well-known chemists, Savory and Moore.

I would draw attention to the curious quasi-classic, quasi-Egyptian character of the elevation embracing a number of buildings from No. 224 to No. 240, and the semicircular front of No. 244 (matched by that of No. 246 at the opposite corner of Little Argyle Street), as being characteristic of Nash's method of architectural variation; the more regular combined frontage of Nos. 254 to 266 showing him in his more normal manner.

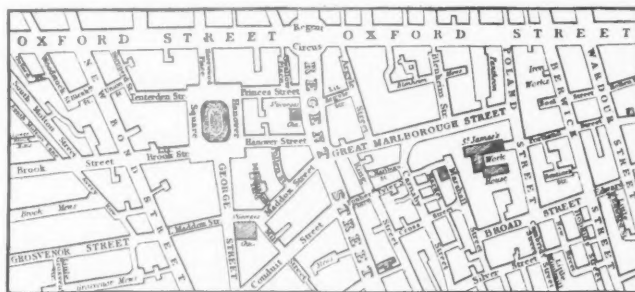
Crossing to the other side of the street we have a similar convention, at No. 251 to No. 239. Beyond Prince's Street once stood the Hanover District Chapel. As the vignette reproduced reminds us of it, I need only say that it was designed by C. R. Cockerell, that it cost £16,000 odd, and that it was consecrated in June, 1825. Another example of Nash's classicism will be observed in the frontage of Nos. 213 and 211; but a far more noticeable specimen of this is to be seen in the combined elevation of Nos. 195 to 171, which certainly gives to these particular shops the palace-like character noted by Tallis; although the little Crown Yard, in the centre, introduces a less sophisticated note.

Among the shopkeepers' names we find several which still survive, or did till recently, although not always on the same sites: Verrey, at No. 218 (now in Prince's Street); Cramer, at No. 201 (now in Bond Street); Lewis and Allenby, at No. 195; Heywoods (of lace fame), at No. 211; Carbonell, the wine merchants, at No. 182; and so on. But the vast majority recorded by Tallis have disappeared, and the names to be seen to-day are as different as the shops on which they appear.

There is no need for me to expatiate on the new erections in this portion of Regent Street, because they rise, as I have said, overpoweringly in the sight of all. But I would remark that the sense of space in Nash's old design is being largely lost by the increased height of the new erections, so that here, as in so many other places in London, commercialism is being permitted to ride rough-shod over the appropriate and the artistic.

It is just a century since Nash and others completed the Regent Street of George IV's reign. If we look at Tallis, or the beautiful lithograph by Shutter Boys, and compare them with the street as it appears, architecturally and otherwise, in the days of George V, one would imagine that not one but many centuries had elapsed between the two. The decorative note supplied by gay dresses and splendid carriages is no longer here, but the insistent motor dashes, and a fuller crowd loiters, by shops which the far ends of the earth have been equally ransacked to supply. The Regent Street of our grandfathers has gone, after its hundred strenuous years; one wonders what the thoroughfare will look like when yet another century has elapsed, and the present buildings have possibly come to be regarded as inadequate and old-fashioned, as Nash's have apparently appeared to our building megalomaniacs.

E. BERESFORD CHANCELLOR.

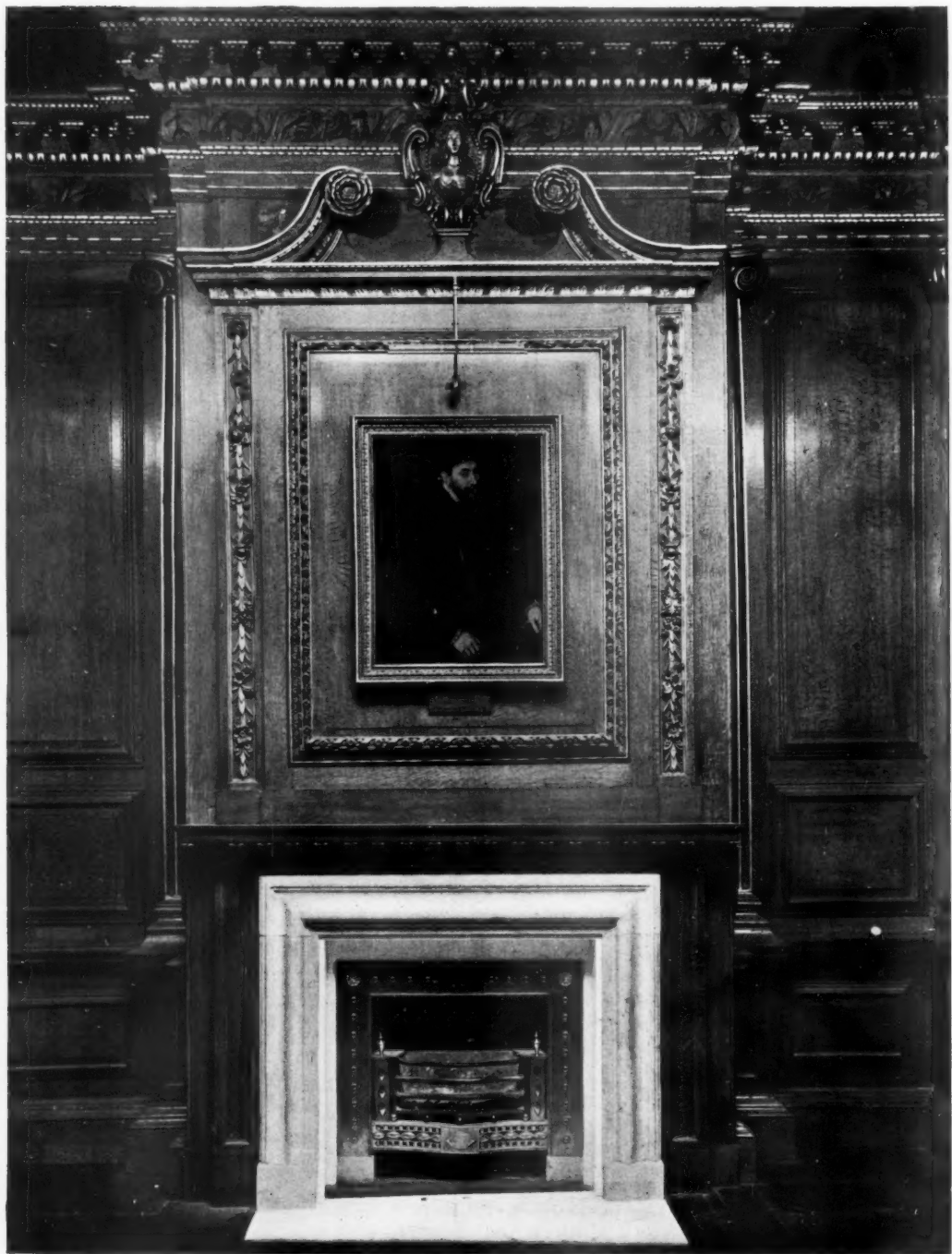


TALLIS'S PLAN OF UPPER REGENT STREET.

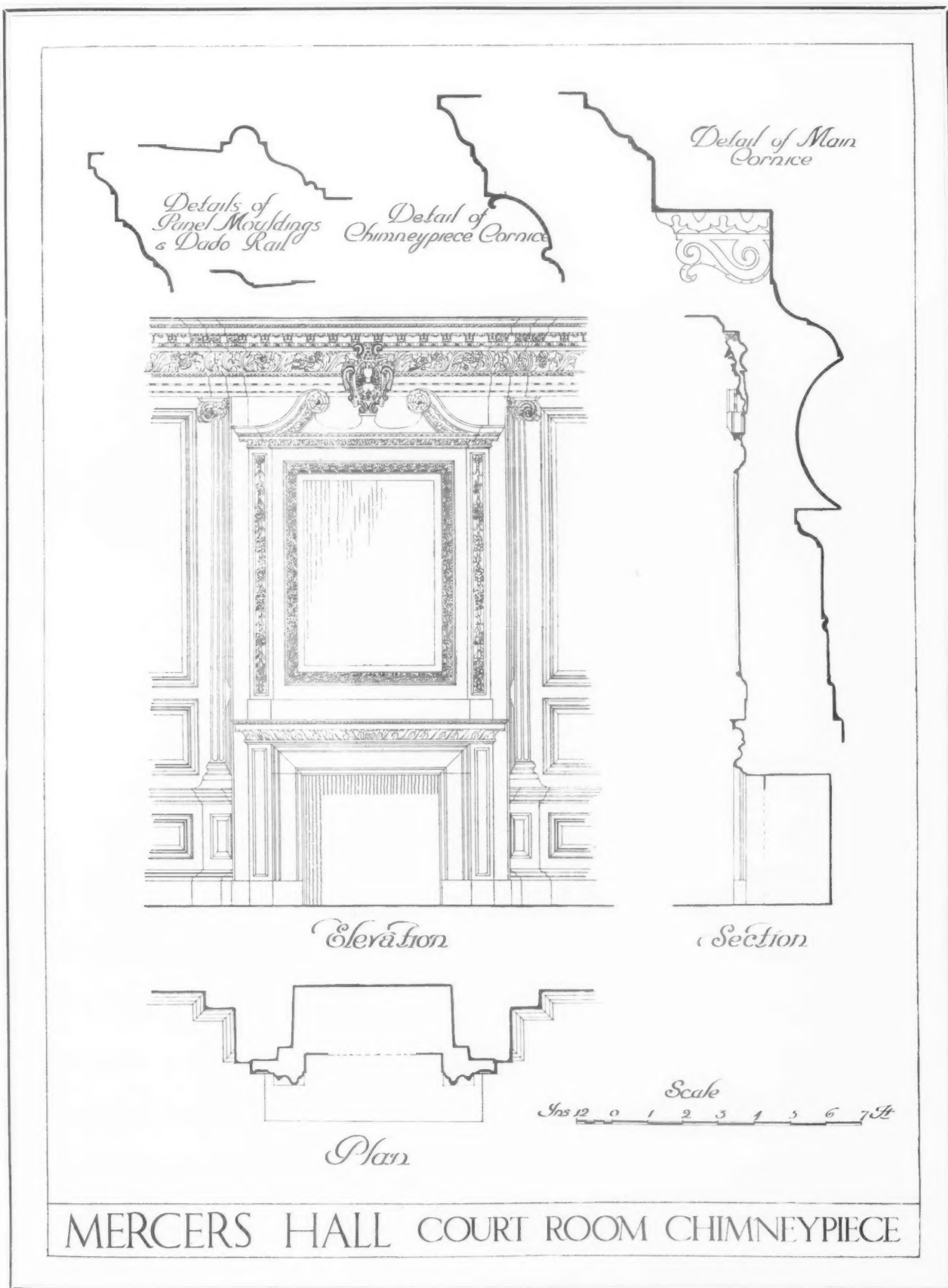
Selected Examples of Architecture.

IN CONTINUATION OF
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

The Court Room Chimneypiece, Mercers Hall.



THE COURT ROOM CHIMNEYPiece, MERCERS HALL, LONDON.



THE COURT ROOM CHIMNEYPiece, MERCERS HALL.

From a Measured Drawing by Christopher J. Woodbridge.

Exhibitions.

ROYAL ACADEMY OF ARTS.—A certain portrait-painter came running up to me at the private view of the Royal Society of Portrait-Painters, and asked me if I had seen a painting of his, adding, "My idea is to get movement: there is too much of this *static* business in portraits!" I had a look at his picture later on, and it was not bad at all: it had quite a painter-like quality about it; but that is not the point, which is this: should portrait-painters attempt to give the impression that their paintings are moving about in their frames? I think that this is entirely wrong; in my view dignity and quiet are the first essentials of a good portrait. This artist did not appear to distinguish between stillness and deadness. There is a sense of reserve force in stillness, and this is true in the case of portraits as well as in individuals. A person who is always fidgetting about, and ogling, and going through various other "movements," is no more desirable to encounter in a portrait than in life. If these qualities are intensely characteristic of a sitter, the artist may have to record them, but only if the character cannot be obtained in any other way, for there is a better side to everyone, and it is surely the portrait-painter's first business to find it. This artist should recommend to his sitters the merits of the cinematograph, for he has mistaken his vocation and ought to be a movie man.

Perhaps the most interesting painting here is "Homage to Hugh Lane" (224), by John Keating, R.H.A. Among so much that is slickly and efficiently done, this picture by its very badness—that is to say from the slick painter's point of view—is saved from being dull. It consists of a group of persons gathered round a portrait of Sir Hugh Lane. And what a crew! I mean, taking them on their face merits, with no reference as to who they are intended to be, for, referring to the catalogue, we find that they are quite well known as estimable and harmless men. We are sure that they are labelled, for some of them we know to be quite good looking and kindly. The portrait of Sir Hugh does not hold its place, but appears to come right out past those sitting and standing round it. Then why is this group to be noticed if it is so bad? Because it is sincere, and the struggle that the artist has had in order to master his material before he was able to control it, a struggle which is evident in every part of the work, is more interesting than that of the smug and insincere manipulator of paint. He had something to say, and something of his intentions did "get over."

In all there are two hundred and fifty-three portraits shown, a great many very ably executed, and many that are not. Sir William Orpen's metallic brilliance is seen at its very best in "Miss Lily Carstairs" (35) and "The Bishop of Ripon" (166).

Among much that was painted in obscure and doubtful pigments the portraits by Miss Flora Lion looked fresh and clean in colour: the painting by this artist of the young "Earl of Mulgrave" (18) is simple and direct, and the innocent and child-like charm of the sitter is well expressed.

ROYAL INSTITUTE GALLERIES.—The sixty-ninth exhibition of the Society of Women Artists, held in these galleries, contained much that was good. The hanging, too, has been improved upon, and more regard for making suitable patterns upon the walls has been shown than in previous exhibitions of this society.

Taking it all round perhaps the work in pastel by Mrs. E. Granger-Taylor is the most individual and interesting. "The Striped Blazer" (238) shows her unerring instinct for correct form: she is able to manipulate the medium in a manner which gives without any hesitation or doubt the exact description of the modelling, and she has the good judgment to know just where to accent a part with a keen edge. "The Liberty Scarf" (270), the standing figure of a girl, is another good work by this artist, the drawing of the upraised arm being particularly expressive. "Head of a Young Boy" (248) is very well drawn, too, but this sitter, judging from his expression—and one can well understand it—evidently sat simmering in protest against the coloured wrap round his head. This portrait brings out Mrs. Granger-Taylor's one apparent weakness, and this is a too great reliance on, and search for, the picturesque. In order to make them pictorial she is inclined to embellish her models with touches which may be quite foreign to their natures.

"St. Ives Bay" (240), by Miss Marcella Smith, is very good in

composition and colour and recorded easily and happily. "Jeunesse" (266), by Miss Helen Mackenzie, has interest, but she has not consistently carried out her intention, which was the simplification of forms. There are parts, the surfaces of which are too broken up, such as certain portions round about the knees of the model, which, if made less complex, would greatly improve the picture.

THE ALPINE CLUB GALLERY.—The exhibition of the Modern Society of Portrait-Painters was not a very exciting show. Very many of the portraits one sees nowadays are but tricky affairs, the painter having thought out one or two poses which he uses over and over again. One hand with negligent fingers holds a scarf in place on the breast, the other is spread out flat and star-like upon the seat. This is the basic and favourite pose which can be slightly modified as occasion demands, and variety can be obtained by observing it from various points of view.

Among much that was commonplace the work of Mr. F. H. S. Shepherd looked quite distinguished: his "Portrait Study" (20) is large in treatment, but though the construction of the head is good, the part below the neck falls away in uncertainty.

Mr. John Wells's "Hugh Bradford, Esq." (28), is one of the simplest and most clearly-defined paintings shown. He has thrashed out as thoroughly as he was able the details of the face, and has not been hindered by any excessive reverence for his own clever technique, a burden many artists groan under. His "Christopher and Chesnuts" (29) is good, too, in its thorough workmanship, though the gold background is a mistake.

Mr. Arnold H. Mason's predilections for somewhat drab browns and greys has found scope for expression in his portrait of "Count Károlyi" (10). Judged from the point of view of the naturalistic portrait, this is probably the best in the exhibition, and is certainly a distinct advance on this painter's previous work; the handling is freer, and he has not been afraid, as he usually is, to leave things in a more or less rugged state: the result is, therefore, much more vital.

THE INDEPENDENT GALLERY.—The exhibition of "Les Peintres-Graveurs Indépendants" was stimulating mainly because of the etchings by Marie Laurencin. They appealed by their simplicity, and had none of the conscious labour of the craftsman about them. Very few artists are courageous enough to put things down simply and without the desire to impress. Judged by academic standards this etcher's drawing is bad, but someone has said, "good drawing is bad drawing," and the inversion can also be true on some occasions. Marie Laurencin does not overload her plates, but keeps to open lines, as may be seen upon examination of her "L'anglaise" (37) and "Pantomime" (40).

The work of M. Coubine is also in lightly bitten and open outlines, and for that reason the charm of the medium is brought out, and this is not the case with much of the work of etchers, which is dark and heavy in appearance.

Some interesting work is shown by M. Boussingault: "Les buveuses" (50) is a broadly-treated lithograph, done by using the flat side of the chalk.

Here and there work was easily recognizable as by men whose activities one was familiar with in another medium, that of oil-paint. Particularly was this so in regard to Vlaminck, whose very forced and dramatic effects, obtained by high lights striking against the sides of white cottages, leaving the rest of the landscape full of dark and gloomy suggestion, are exactly the same as in his oil-paintings. It is a wonder how Vlaminck can remain satisfied to go on year in and year out dealing with this subject with scarcely any variation of outlook. There is always a dreadful storm impending or bursting, and there is occasionally a man with a horse and cart making a frantic endeavour to escape out of it: there is a rush and disturbance about his works, which, placed upon a wall, would not conduce to a sense of tranquillity.

It is really astonishing to see how work which a little while ago was so very "modern" has become old-fashioned. Angular forms, barrel-like and cylindrical shapes, and small sizes in heads, eccentric posturing, and mannered treatment, are now as out of date in the art world as "Yes! we have no bananas" is in the world of "Jazz."

RAYMOND MCINTYRE.

Recent Books.



WOMAN AND PANTHER.
Garden group by Fritz Behn.

Sculpture.

Constantin Meunier. By ANDRÉ FONTAINE. (Art and Æsthetic Series.) Paris: Félix Alcan. 8vo, pp. 4 + 164 + illus. 16.

Fritz Behn, Als Tierplastiker. Edited by HUGO SCHMIDT. Munich: Hugo Schmidt. Cr. 8vo, pp. 84. Illus. 73.

Belgium, which remains the home of healthy classicism in art, had the honour of producing the greatest and homeliest realist in the person of Constantin Meunier, who was born of poor parents in 1831; was educated in art at the Brussels Academy, set out as sculptor, changed to painter and changing back to sculptor made one of the greatest reputations of the nineteenth century, and changed the whole course of plastic history. Meunier was a realist who did not merely rely on Nature and human nature; he relied on himself and his understanding of both and developed his power along the lines he adopted as painter. His sculpture is pictorial; anecdotal, literary—all the epithets that can be used derogatorily may be used without affecting in the very least the value of Meunier's message, which was to reveal to a world satiated with classicism the beauty and dignity of common mankind. His concrete examples are human and they tell their story, but what gives them their value is that they are human in spirit as well as in form and that they tell of reality: they are never sentimental. They are of rough subjects: workmen and working women; they are ignoble types ennobled by the seer's vision and the artist's hand. It is not so much that Meunier discovered the value of the form of the miner, but that he spiritualized the matter of him and dignified it. For a complete realist it is still open to question as to whether he did not idealize both form and spirit. Meunier was more than the complete realist, however, or he would not have been the great artist he was: he was the interpreter of reality.

Meunier's fame as sculptor has overshadowed his fame as a painter, but his message of realism was delivered first on canvas. His painting is insisted on and expounded by André Fontaine and some illustrations are provided. At first the pictures were tinged with some small amount of romantic feeling, but this began to disappear after the "Peasants' War" series. Certain romantic subjects appealed to him in Spain and he rendered them well, but his powers show to greater advantage when he essays the industrial subjects of his own country—"The Coal Pit," the delightful and natural head of "The Pit Girl," and others like them. He painted well but his genius was essentially

plastic, and when at the age of fifty-five he finally relinquished painting, in artistic power and perception; in sedate acquiescence in the form his artistic development had taken, he was prepared to select those types he had known and studied all his life, and, in the plenitude of his power to immortalize them. This new account of Meunier's life and work is beautifully written by André Fontaine, and the appendix of exhibitions at which Meunier figured from 1851 to 1905 is a welcome feature in books of this character, which often sacrifice utility to literary vanity. It is a valuable addition to the admirable art and æsthetic series edited by Pierre Marcel.

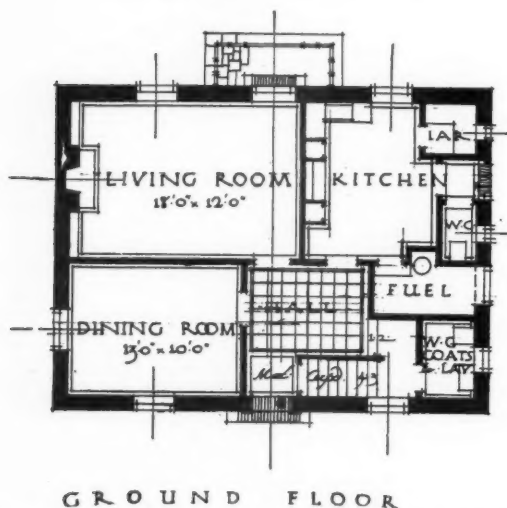
Fritz Behn is a sculptor and draughtsman; a traveller and hunter of big game, and an author and illustrator. As an artist his work is largely concerned with animals, but his accomplishment in form is also exercised on the human figure. He is a sculptor of animals in two ways: a naturalistic portraitist of them and an exploiter of their forms for decorative purposes, the latter function being strictly based on the former. He has studied wild life in Africa and elsewhere, but has not neglected the domestic animals. Most often his groups are dynamic: animals walking, playing or fighting. Even in his groups combined of animal and human form there is the violent action of attack as seen in the "Panther and Woman." Action of different kinds is found too in his animal portraits and in his monuments. Behn is a considerable monumentalist and his German Colonial memorial surmounted by an elephant, for Berlin, is a striking work; he has made several notable ideal equestrian groups and a number of fountains, one of which is his Bear Fountain at Ansbach in limestone, three metres high, representing a bear done to death by a hunter mounted on a heavy steed. More decorative still is his "St. George and the Dragon," also in stone. His Wolf Fountain is a charming work with an architectural setting of considerable originality. Some groups of children with rams, leopards and other animals are delightful. Behn was born in Grabow in 1878, and studied at the academy at Munich, where he now lives. This book is a succinct and entertaining account of his life and work.

KINETON PARKES.



THE BEAR HUNT.
Fountain group by Fritz Behn.

The Smaller House.



A HOUSE AT HAMPSTEAD, DESIGNED BY C. H. JAMES:
THE GROUND FLOOR.
(From "The Smaller House.")

The Smaller House: Being selected examples of the latest practice in Modern English Domestic Architecture. London: The Architectural Press, 1924. Price 25s. net.

This is a collection of plans and photographs of small houses, most of them built since the war. The small house is as difficult and as interesting a problem for the architect as any that can be set him. It touches more people for its size than any other; the needs of parents, children, and domestics have all to be considered. The woman makes the home and the architect must provide the right setting for her. The man has to provide the necessities of life and the architect must arrange them with the utmost of comfort and convenience for the money spent. The architect's aim is to create the right atmosphere; the great house or the cottage may be dignified or homely, vulgar or mean, according to the skill of the designer. It is not a matter of cash or competence only, it is a matter of art. Fortunately there are to-day an increasing number of young architects trained and eager to tackle a problem that has changed so much since the war.

The complexity of modern necessities is beginning to be relieved by such simple expedients as central heating and gas fires. In the little house at Hampstead, by Mr. C. H. James, this is pleasantly evident. The kitchen-scully is meant for work, not for rest; fitted furniture economizes space. The elevations have a reticence and a sense of scale, and the detail is good both within and without.

Perhaps the largest house and the most distinguished of those illustrated is Middlefield, Great Shelford, by Sir Edwin Lutyens. The composition is charming, the long roofs and the three big chimney shafts ranging parallel to the main roof lines give the whole a restful and solid appearance. No other architect has mastered the elements of composition in house design to quite the same purpose. Chussex, Walton-on-the-Hill, by the same architect, is smaller, but has the same qualities. These small houses are works of art; they *appear* to have been done without effort.

Two golf houses, one at Knebworth, by Sir Edwin Lutyens, the other at Bramshott, by Mr. Davis, are architectural achievements on a small scale, attained with the most frugal use of material. Turning from these restrained and delicate works, Cut Mill, Bosham, by Mr. Darcy Braddell and Mr. Humphry Deane, is too full of incident and seems by comparison over-designed; it has too many good things in it. Messrs. Welch and Hollis have made a pleasant house at Hampstead; the elevations are pleasing, and would be more so if the windows of the different floors graduated slightly in size.

Messrs. Adshead and Ramsey's work is always interesting. St. Anselm's Vicarage, Kennington, is not quite so pleasing as some of their work. Three examples of Mr. Goodhart-Rendel's

attractive art are illustrated by working and perspective drawings. The house Mr. Guy Dawber built for himself at Long Wittenham is the only work of his illustrated here, and very charming it is.

Mr. Basil Oliver has designed a well-proportioned house—Malma, Purford—built with hollow walls stuccoed and white-washed with a pantiled roof; the cost is given at 10d. per foot super, but this presumably was before the war.

Several houses by Mr. Louis de Soissons at Welwyn Garden City are interesting. Two of these houses have flat roofs, and—though this is a matter of opinion—suffer accordingly; a house with a flat roof generally appears mean without a parapet, and the cost of the parapet will probably pay for the extra cost of the pitched roof. Two pleasant houses by Mr. Edward Gunn are shown, with economy perhaps a little too evident in plan and elevation.

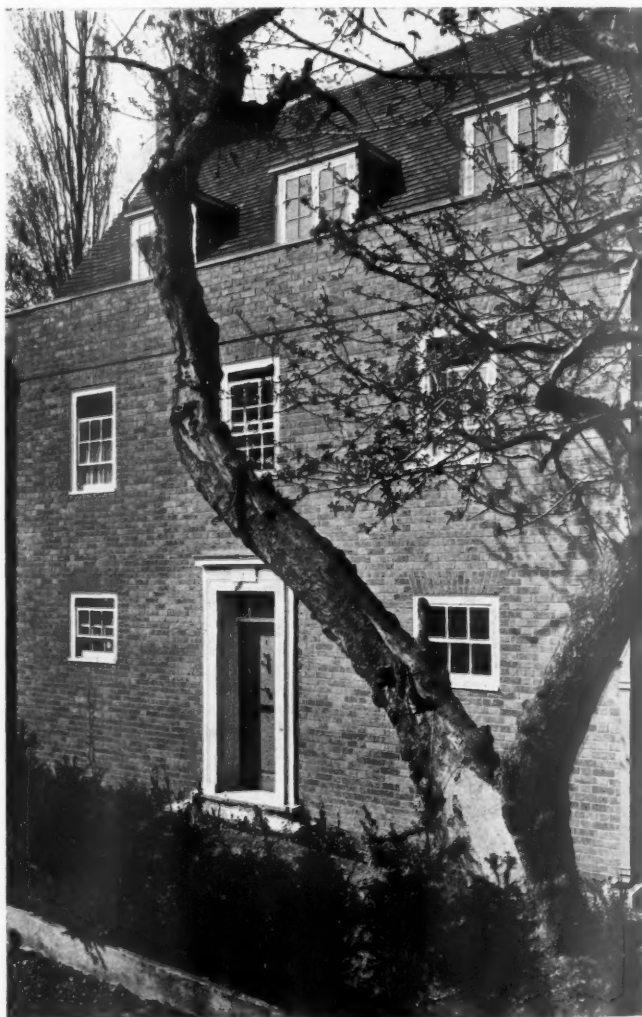
Mr. Robert Atkinson's work always claims attention, a house at North Crawley shows the unkind influence of a too strict economy, but is interesting nevertheless.

One of the smallest and pleasantest houses illustrated is that in Constable Close, Hampstead, by Messrs. S. N. Cooke and E. C. Davis, showing much that is good in a small compass.

The concluding pages are devoted to bungalows, with an article on their design, planning, and construction, by Mr. Kenneth M. B. Cross. The case for the bungalow is not a very strong one, but Mr. Cross makes the most of it.

The table of costs of the houses on the last page is interesting to architects, and to those who intend to build.

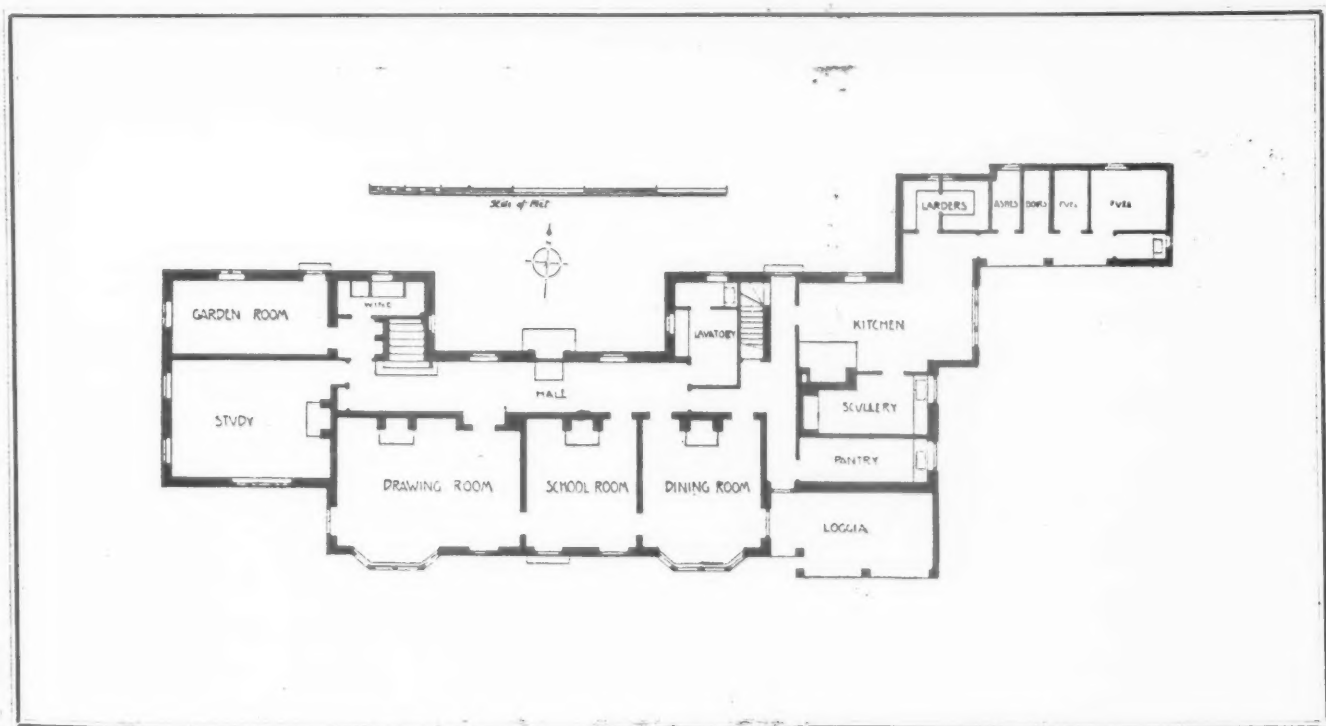
W. CURTIS GREEN.



A HOUSE AT HAMPSTEAD, DESIGNED BY C. H. JAMES:
THE FRONT.
(From "The Smaller House.")



THE ENTRANCE FRONT.



MIDDLEFIELD, GREAT SHELFORD, BY SIR EDWIN LUTYENS.

(From "The Smaller House.")



"DORMERS," THAMES DITTON, DESIGNED BY
G. ALAN FORTESCUE.

(From "The Smaller House.")

Barbizon House.

Barbizon House, 1923. An Illustrated Record. London: D. Croal Thomson, 8 Henrietta Street, Cavendish Square, W. 1. Folio, pp. 80, illus. 40.

There are few men in London who can claim the mastery of a subject so complete as that of the compiler of this book of notes and illustrations. It has been the pleasant practice of Croal Thomson to issue during the last five years a record of the principal pictures that have passed through his hands year by year, with illustrations in colour and photographure of the finest of them, and these records will become very valuable as later years of art dealing pass by. It is thirty-five years since at the old Goupil Gallery in Bond Street I was first brought face to face with veritable examples in the paint of the Barbizon pictures I had read a little about and vaguely dreamed, and it was Croal Thomson who was responsible for that exhibition, and for the valuable book on "The Barbizon School" of two years later. Since then he has written other volumes on painters and paintings, and now these delightful records come out annually to keep up the continuity of a long life spent in the interests of art. There are only 500 copies issued, and the plates include works by Corot, Daumier, Brangwyn, Cameron, Orpen, Sargent, Bonington, Rossetti, and Raeburn, and two fine bronzes of Barye.



A HOUSE IN BROCKSWOOD LANE, DESIGNED BY LOUIS DE SOISSONS.

(From "The Smaller House.")

Belgian Monasteries.

Abbeyes et Monastères de Belgique. By EDOUARD MICHEL. Brussels and Paris: G. Van Oest & Co. Cr. 8vo, pp. 270, + illus. 48.

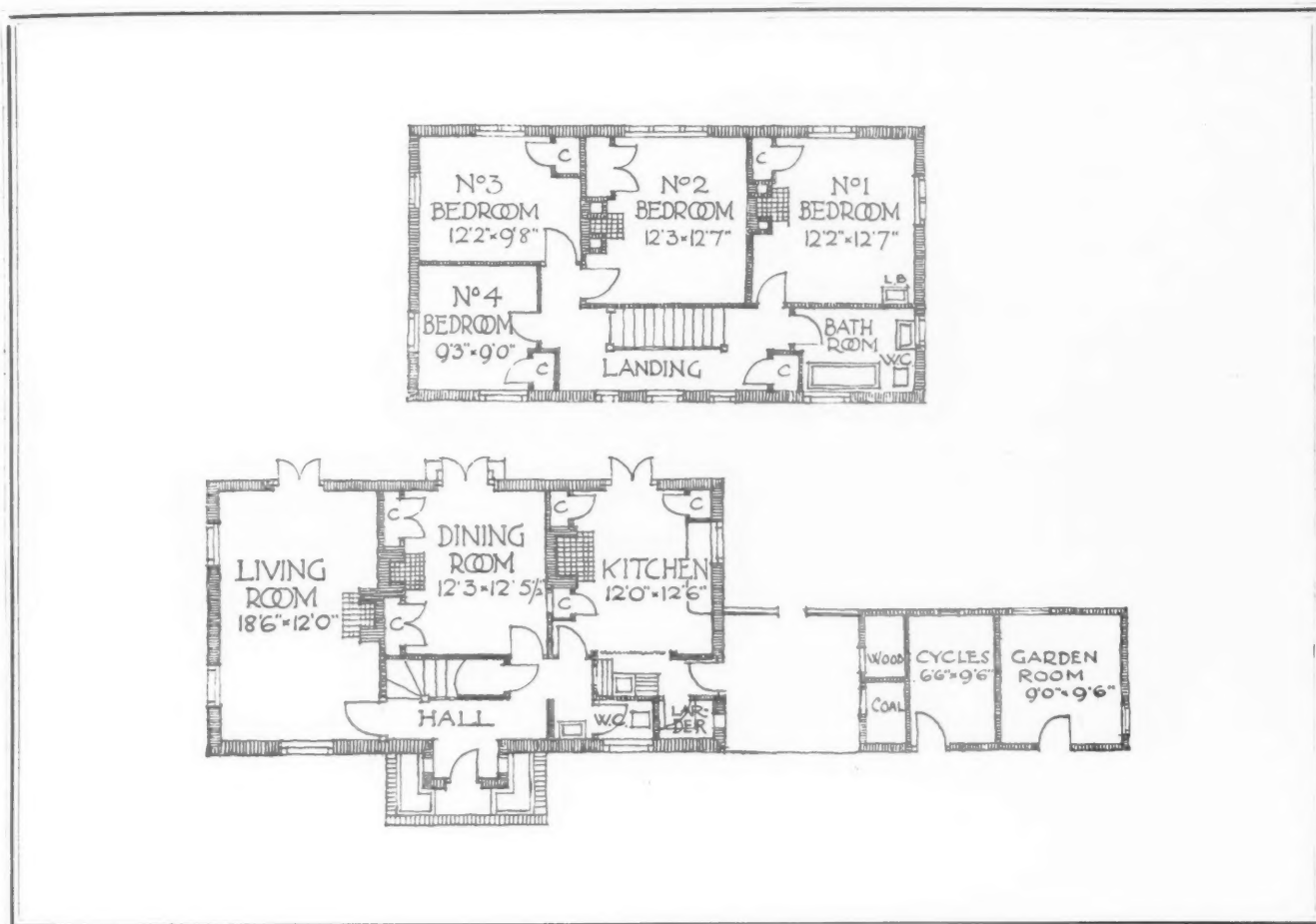
This interesting volume traces the share which the bishoprics, abbeys, and monasteries of the Low Countries had on the development of the country, and follows a study of the communes already published. The effects of the maintenance of the arts and learning by these institutions are traced from the seventh to the thirteenth century in an illuminating chapter and the brief facts of history recalled. The remains of the Merovingian and Carolingian periods are insignificant, but beautiful examples of Romanesque of the eleventh and twelfth centuries still remain. From the thirteenth century there was an intense cultural movement, and not only architecture and sculpture, but painting and metalwork flourished, and provided object-lessons of the greatest beauty for the lay population.

This book is admirably arranged and its usefulness as a guide to its subject is increased by tables of the structures by provinces, and by alphabet, so that reference is simple. There are some one hundred mentioned, and to each one is appended a notice of its situation, its actual state at the present moment, its history, and a bibliographical summary of the source of it. The illustrations are admirable, and a study of them will inevitably send any architect on a prolonged tour in Belgium.

The Romans in Germania.

Bilder aus dem Römisch-Germanischen Kulturleben. By CARL BLÜMLEIN. Munich and Berlin: Verlag R. Oldenbourg. 4to, pp. 120, illus.

The German publishers believe in illustration. This interesting volume has several pictures on each page, and some of the pages are all pictures, maps, or plans. The illustrations are not always immediately concerned with the actual point of the narrative, but are dragged in, as it were, as secondary illustrative or interpretative matter. The main theme of the book is concerned



A HOUSE IN BROCKSWOOD LANE, DESIGNED BY LOUIS DE SOISSONS: THE GROUND AND FIRST FLOOR PLANS.

(From "The Smaller House.")

with the evidences of the Roman occupation of Germany and the arts which were practised in the occupied territories as revealed by the discoveries made during the last thirty or forty years. These territories are demarcated by the well-known *Limes Germanicus*, the German Roman Wall, extending through Upper Germany in the south from Bonn on the Rhine through Raetia to the Danube in the east. The boundary is marked by a ditch and earth-mound as to one section, and by a stone wall as to the other, the former well marked at Saalburg, the latter joining the river at Heinheim. Within has lain the treasure of Roman civilization for centuries, and its discovery is ever adding to the knowledge of the amenities of Roman life. Castles and fortifications, great gateways, magnificent baths, fine houses and theatres, with all their wealth of rich architectural features and fine sculptural decorations, have been revealed, with articles of daily use; implements of war, agriculture, and commerce; splendid graves, monuments and statues with their details of design and ornament. There are copious illustrations of all these things—shoes and horseshoes, drinking glasses, pottery, wooden buckets, helmets, and so on, and the book is an illuminating record of common Roman life, but even more of the Roman arts, and some of the sculptured reliefs are an astonishing revelation of plastic pictorialism.

Mediæval England.

Mediæval England. New edition of Barnard's "Companion to English History." Edited by H. W. C. DAVIS. Oxford: Clarendon Press.

The first hundred pages of "Mediæval England" are concerned with architecture. Mr. Gotch describes the evolution of

the dwelling-house from the tower or castle of the earliest days to the end of the Tudor period, and Mr. Greening Lamborn writes a chapter on ecclesiastical and on military building. It is instructive to have these major human activities thus brought into relation with the many other aspects of mediæval life here dealt with—war, education, costume, heraldry, shipping, town and country life, trade and commerce, the monks, friars, and secular clergy. The defect of most books on mediæval architecture is that the subject is so large that it has to be isolated from its context of the life of the people, though Professor Prior, in his last book ("Eight Chapters on Mediæval Art"), does attempt this linking up, with fruitful results. The book before us is particularly valuable as a reference book, inasmuch as further books on the various subjects are listed at the end of each chapter. It is very fully illustrated, but the leaded paper makes it heavy to hold.

English Industries of the Middle Ages. By L. F. SALZMAN. Oxford: Clarendon Press.

Mr. Salzman's book throws a number of interesting side-lights on building practice. Thus we learn that even as early as Wyclif masons were found adopting a policy of *ca'canny*, for which he rebukes them; and it lends its authority to the view which has been increasingly held since the study of mediæval remains and documents has taken the place of a *priori* deductions from Victorian postulates, that walls both of churches and houses were usually plastered, and either whitewashed or painted with figure-subjects or stencilled patterns, and even made to look like masonry or marbled. Even graining wood seems to



A MODERN ESSEX INN, DESIGNED BY BASIL OLIVER.

(From "The Smaller House.")

have been resorted to occasionally. It is also interesting to read that Henry VI in 1449 writes that the art of staining glass had never been used in England, so that the king had to import John Utyman from Flanders for his work at Eton and King's. Presumably it is only a particular method of colouring glass that is here alluded to. Nor is it only since the industrial age that we have suffered from coal-smoke, for we learn that Queen Eleanor in 1257 was driven from Nottingham Castle by the unpleasant fumes of the sea-coal used in the busy town below. All of which makes our remoter ancestors less unfamiliar to ourselves.

Memories of Travel.

Memories of Travel. By SIR THOMAS GRAHAM JACKSON, Bart., R.A. Cambridge: University Press, 1924. 10s. 6d.

Sir Thomas Jackson, looking back on sixty years of travel, finds that they were mostly good, and persuades his readers to share his enthusiasm. His first visit to Italy was in 1864, and he recalls the Venice where the Austrian band played nightly in a piazza deserted by every Italian; the France of the days before 1870, markedly more lighthearted to his mind than she has ever been since. He lingers fondly over the time when "abroad" was really foreign, and when all who could not, like Ruskin, afford the luxury of a private carriage, must rely, except on the few main lines, upon the diligence.

"Well do I remember those dusty, shabby, ponderous vehicles on which one had to depend, in my youthful days, with their *intérieur, coupé*, and *banquette*, their great leathern curtains, their piles of luggage on the top, and their punchy, squealing grey horses, with great cushions of indigo-blue wool on their collars."

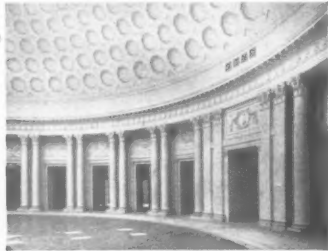
So, in Doyle's delightful *Odyssey of Early Victorian travel*, fared Brown, Jones, and Robinson, whose adventures have coloured the pictures which generations of English children have formed of the mysterious charms of the Continent; indeed, one likes to fancy that Sir Thomas, in his early wanderings, may have happened upon those very heroes, puffy citizens in later middle life, come to renew the sensations of their youth among the motley crowd on a Rhine steamer, or to quote Byron and Rogers, as he himself is not afraid of doing, under a vine arbour in Northern Italy.

He travels for architecture, but not for that alone, showing himself a lover of children, of music, of landscape, and of human oddity. He has visited Assisi at the Festa of St. Francis, has been cooped up in Cortina by raging torrents and barely escaped into Italy over roads made next to impassable by the *débris* of the floods, has seen howling dervishes at Serajevo, and penetrated the seraglio at Constantinople during the early *régime* of the Young Turks. As everybody knows, he was the first to reveal the architectural glories of Dalmatia to the world at large. At least one of his readers has owed him gratitude during nearly thirty years for ten days of unforgettable memory spent between Venice and Athens on that fascinating coast, and although this volume deals but lightly with the subject, it is enough to renew that reader's gratitude.

Sir Thomas Jackson recounts his experiences with the fire of youth. Where he handles architecture, it is with a practised touch; in a few sentences he brings before us the Grande Chartreuse, S. Francesco at Assisi, the vanished churches of Salonica, Sta. Sophia. But this is only the by-play of his book. His real object is the propaganda of travel, which he urges so infectiously that few can read him without longing to pack a suitcase and be off across the Channel.

HENRY M. FLETCHER.

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THE ARCHITECTURAL REVIEW.

Eighteenth-Century Bristol.

The Eighteenth-Century Architecture of Bristol. By C. F. W. DENING, F.R.I.B.A., R.W.A. J. W. Arrowsmith, Ltd., Quay Street, Bristol. London: 6 Upper Bedford Place.

Sir Laurence Weaver in the preface to this book, pays graceful tribute to Mr. Dening for the conscientious and painstaking labour of collecting information and illustrations of Bristol eighteenth-century architecture. He points out that this handsome volume is in itself some protection to Bristol's Georgian buildings. Mr. Dening has made the most of his material. He devotes a chapter to the study of architecture, and another to its evolution, making it easy for the amateur to get eighteenth-century building into its proper place in relation to the subject as a whole.

It is much to be hoped that such a work as this will save the city from making the mistake so common throughout the country of discovering too late the historic and æsthetic value of quiet dignified streets of houses such as those in Downing Parade, Queen Square, and Orchard Street, and such fine old buildings as the old city library in King Street. The flavour and value of these buildings is generally noted after they have fallen into the hands of the housebreakers, when it is too late to save them, and Mr. Dening has done good service to the city in calling attention to them now. Bristol is none too rich in old buildings of this period. Indeed, the only fault to be found with Mr. Dening's book is that it does not contain more fine architecture. Bristol produced no Wood, but a number of less known and competent designers, such as John Strachan and William Halfpenny. Vanbrugh left his mark and made his influence felt at Kings Weston, and the traditional methods of the time were worthily practised by men of whom all record but that of their work has vanished. It is these quiet, unpretentious houses of the eighteenth century, distinguished and graceful, that should be valued for themselves and for the history they record; it is for architects to-day to solve the more complex problems of the twentieth century with equal felicity. Mr. Dening's work has evidently been a labour of love, and he is to be congratulated on having successfully carried it through.

W. CURTIS GREEN.

Books of the Month.

ENGLISH HOMES. Period II. Vol. I. Early Tudor, 1485-1558. By H. AVRAY TIPPING. London: Country Life. £3 3s. net.

EARLY CONNECTICUT ARCHITECTURE. Measured Drawings and Photographs. By J. FREDERICK KELLY. New York: William Helburn, 418 Madison Avenue. \$10.00.

DESIGN IN MODERN INDUSTRY. The Year-Book of the Design and Industries Association, 1923-24. London: Ernest Benn, Ltd. 18s. net.

Notice to American Readers.

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"I have investigated through our Chamber of Commerce and find that he is wanted elsewhere for a similar operation.

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THE ARCHITECTURAL REVIEW.

Architectural Drawings.

The collection of architectural perspectives of the last hundred years on show at the Architectural Association in Bedford Square, gave a comprehensive view of the changes in style since 1820. The drawings of Pugin, Street, and Waterhouse, reflected the mechanical and restless character of the Gothic revival, which wears a very mid-Victorian air to our eyes. One wonders whether our drawings will appear so absurd to the next generation, but it must not be forgotten that the true spirits of the movement were men like Norman Shaw, Philip Webb, Lethaby, and Sedding, who were not represented.

The middle-period drawings of Sir Ernest George and Sir Reginald Blomfield were a pleasant contrast to the earlier work, and as these architects invariably drew their own perspectives their drawings had a freedom and expressiveness lacking in the "drawings to order."

Recent draughtsmen, such as Rickards, Gascoyne, Horsnell, and Curtis Green, were well represented, and showed how well the use of water-colour was understood in the work of the last two decades. The drawings of Walcot and Hepworth, on the other hand, charming and suggestive as they were, seemed to have lost the sense of form, which is necessary in an architectural drawing.

Mr. Tait's charcoal drawing of Adelaide House was extremely clever, but generally the black and white was not the strong side of the show, and it is unfortunate that there were no examples of such draughtsmen as Beresford Pite and Gerald Horsley.

The Great Pyramid.

The letter from Mr. Waynman Dixon, published in "The Times" of January 10, has aroused considerable interest and some newspaper discussion in Cairo in regard to the further investigation of the Great Pyramid, which Mr. Dixon recommends. The "Siassa" urges that some wealthy Egyptian should supply the comparatively small sum necessary for the preliminary researches, so avoiding, in this instance at least, the reproach that the only people sufficiently interested in Egyptology to finance the work

are foreigners. The same view was expressed by Ahmed Pasha Zaki, a well-known Arabic scholar, in a paper "Is there a Canal under the Great Pyramid?" which he read at a session of the Egyptian Institute.

Zaki Pasha paid a tribute to the work of the late Lord Carnarvon, and expressed the hope that there might soon be found among the inhabitants of Egypt one who would display as great an interest in the country's archaeological treasures as that of the distinguished Englishman who had spent so much time and money in the Valley of the Kings before being rewarded by the discovery of the tomb of Tutankhamen.

As to the possibility of the existence of a canal under the Great Pyramid, Zaki Pasha said that, since reading Mr. Dixon's letter in "The Times," he had consulted a number of old Arabic works, notably those of Ibn Fadl Allah, Nuairy, and Makrisi, in which he had found abundant references, not to a canal under the Pyramid of Cheops, but to the supposed existence of other subterranean waterways, at Jebeil, in Syria, and at Qais (Beni-Mazar Province), Behnesa, and Ashmunein, in Upper Egypt. He considered that the repeated references to these canals by Arab historians established a presumption of their having existed and, if this were so, it would lend colour to the theory of the presence of a similar canal under the Great Pyramid.

As a result of the discussion which followed the reading of the paper, the Egyptian Institute decided to make an appeal to the Egyptian public for funds with which to carry out the borings recommended by Mr. Dixon. It is understood that, if the money needed is forthcoming, Mr. Dixon will be approached with a view to his undertaking or advising on the work.

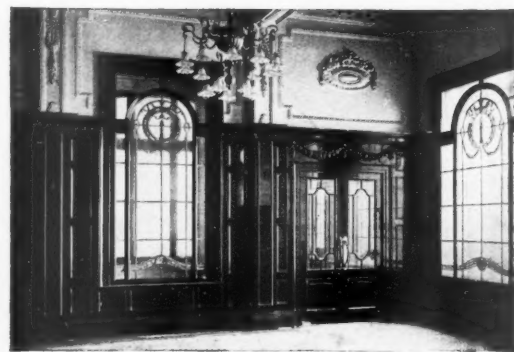
Mr. Waynman Dixon, the engineer who dug up Cleopatra's Needle in 1877 and built the iron cylinder around it and fitted it for its voyage to England, in his letter to "The Times" referred to the story in Herodotus of a subterranean chamber in the hill on which the Great Pyramid stands, and to the channel from the Nile, which flowed through "an artificial aqueduct round an island within which the body of Cheops is laid." Mr. Dixon also referred to discoveries he had himself made in the Great Pyramid, and suggested that further investigations should be carried out.

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THE ARCHITECTURAL REVIEW.

Paycocke's House.

Paycocke's House in Coggeshall, Essex, which (as announced in "The Times") has been handed over to the National Trust by Mr. Noel Buxton, M.P., is perhaps the chief treasure of a district rich in its kind. Essex may be the Cinderella of counties—at any rate, of counties within a wide radius of London—but its lovers swear by its homely beauty, its unpolluted rural charm, its many relics of the England that was. Such a relic is Paycocke's House.

The very name, says a "Times" correspondent, takes us back to the distant past, since Paycocke is nothing but Peacock written in accordance with the old pronunciation; and though the house is to-day remote from the traffic and busier affairs of men, it is not, and never has been, a "country seat." Built about 1500 by a prosperous butcher-grazier named John Paycocke or Peacock, it was occupied by three generations of his descendants, and afterwards passed into the possession of the Buxton family, who were allied by marriage with the Paycockes. A Buxton sold it in the middle of the eighteenth century, but in 1904 another Buxton bought it back, had it put into proper condition, and now, in 1924, bestows it on the nation.

The surmise of antiquaries is that John Paycocke built the house for his son Thomas and the bride of Thomas, Margaret Horrold. Thomas Paycocke was a clothier who thrived exceedingly in the times when Essex became rich and famous for the making and selling of cloth. His abode still bears the merchant's mark or badge, with the initials "T.P." He was decidedly the owner. You cannot forget him within the walls of which he was evidently proud. But not entirely hidden away among the elaborate oak carving are the other initials, "M.P.," for Margaret Paycocke, which suggest that the merchant's wife was no cipher in the beautiful home that had been made for her.

Nor were the children forgotten in the decorations. If not devised expressly for them, the queer little animals shown in the

oak of more than one of the rooms must have been fascinating to a nursery. There are all manner of them, and they seem to be up to all manner of tricks. Somehow, even now, they add to the homeliness of the place. When it was in its workaday glory it could hardly help being the jolliest of places to live in for young and active folk. Very likely in the house itself there were looms; and certainly round and about was much occupation with the business of taking and bringing, collecting and accounting—of sixteenth-century "commercial organization," in fact.

To such an extent was it a business house that from time to time changes were made in it to meet, no doubt, "the growing demands on our resources." They were, judged by the standard of the age, "extensive additions and alterations." Of the two wings at the back, one may have been part of the original plan, but the other is attributed to the late-sixteenth century, and this has a seventeenth-century extension. But in our present century all evidences of enterprise have lost their rawness, and the back of the house looks in quiet contentment on to the garden, as though nothing had ever happened there more stirring than the growth of flowers and the flitting of birds.

Like the Shakespeare house at Stratford, with which, to give a rough idea of its character and situation, Paycocke's may be compared, the front is set sturdily on the street—on the south side of West Street, Coggeshall. But Paycocke's is a handsomer house than that in which Shakespeare was born, even as John Paycocke seems to have found in the same trade more wealth than fell to Shakespeare's father. Tiled roofs cover the timber and plaster. The upper of the two stories projects over the lower, and has a moulded and carved fascia, most varied in design, mingling foliage ornament with small heads and figures. One of the Paycockes—whether John the builder or Thomas the first owner—knew well how to beautify a home, both inside and outside; and, it may be added, the last Buxton to whom the house belonged has known equally well how to preserve this seemingly heritage of two English families.

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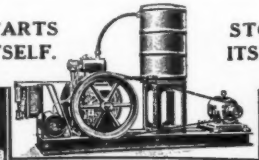
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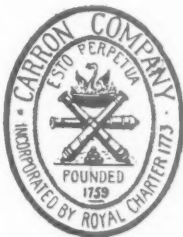
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The Birmingham Advisory Art Committee.

We have received a copy of the Report of the Birmingham Advisory Art Committee for the year ending December 21, 1923.

The recent formation of a National Fine Arts Commission gives an added interest to Birmingham's lead in this very difficult but highly important movement towards greater amenity; and this report—which is rather notable as the first such report to be produced in England or the Empire—gives a far better record than was established by any of the American Commissions (upon which it is modelled) during their first years.

The report would, of course, be more convincing if it were possible to describe what improvements have been made through its agency, but the constitution of the committee, and the nature of the work itself, sufficiently explain why this cannot be made known. As the report indicates, however, the committee have every reason to be gratified with the success of the work done.

Town-Planning Conference and Exhibition.

In connection with the Department of Town Planning at University College, a Town-planning Conference and Exhibition will be held in the Bartlett School of Architecture from March 31 to April 5.

The exhibition will be open all day, and the sessions of the conference will take place in the evenings.

The programme will include addresses by Dr. Raymond Unwin, Mr. G. I. Pepler, Dr. I. G. Gibbon, and Mr. George Topham Forrest. The exhibition will include the work of past and present students of the department, and models and plans illustrating recent improvements and proposals relating to the planning of Greater London.

Applications for descriptive programme, and for tickets of admission, should be sent to the secretary, University College, London.

An Abomination of Ugliness.

"C.C.B.M.G." (Charing Cross Bridge Must Go), declared Mr. Paul Waterhouse, past president, in a lively address to the Royal Institute of British Architects, at Burlington House last month, advocating the project for a new bridge at Charing Cross and the transference of the railway station to the Surrey side of the river. If the owners of that bridge wished to perpetuate London's interest in its removal, he continued, they had nothing to do but to continue keeping the bridge itself alive, for it would continue to plead, as nothing else could plead, for its own abolition. Only one bribe would induce him to acquiesce in the continuance of the present bridge—if by some wizardry we could have back old London Bridge with the houses on it, he would at that price reconcile himself to the prolonged existence of the unholy thing.

Why, he asked, should there be a railway station at Charing Cross? The distance at which Euston, King's Cross, and other termini stood from London's centre was the right distance, and no useful purpose was served by giving either the Continental visitor or the "magnates from Surrey" a means of central access which was denied to West Countrymen or Scots.

The existing bridge had to go because it was an abomination of ugliness standing commandingly in the spot which was London's great opportunity for beauty on a grand scale. A new bridge must take its place because one was needed at that point, not only for foot traffic, but for wheeled traffic. The present necessity for this was as nothing to that which the future would demand. The abolition of railway traffic across the river at that point would not only simplify the problem of making the new bridge a thing of beauty, but would release a large amount of Middlesex land, which could be profitably and beautifully used for new streets and new buildings. As to the St. Paul's Bridge project, he said, it would be a calamity were money to be poured out on an unwanted enterprise.

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THE ARCHITECTURAL REVIEW.

Overhead Street Crossings.

There have been many suggestions made in recent years for dealing with London's traffic problem, but up to the present nothing of a practical character has been accomplished. The traffic congestion goes on increasing, and, with the ever-growing use of motor vehicles, the problem of movement in London streets will rapidly become more serious unless it is dealt with promptly. So long as lines of traffic cross on the same level, there is bound to be congestion, and the only way to avoid it is to get the streams of traffic on to different levels.

There is now a possibility that steps may be taken to test the principle of relieving the congestion at cross-roads by elevated crossings. It is stated that the London County Council, the Westminster City Council, and the St. Marylebone Borough Council have been approached on the matter. An interesting suggestion and offer has been made to these authorities by Sir Alfred Yarrow, who has given a great deal of time to the traffic problem, and who has produced a model of an elevated crossing, which will be placed before the authorities.

The suggestion is accompanied by a generous offer. Recognizing the need for haste, Sir Alfred Yarrow suggests that a test be made without delay in order that opinion may be formed as to the practicability of the scheme, and to this end he is prepared, at his own expense, and subject to the details being acceptable to both parties, to erect at a selected place where cross-roads cause considerable congestion, an elevated crossing which shall have a width suitable for two lines of vehicles. The only conditions he makes are these: That the scheme remains in operation for two years, so that a correct estimate of its efficiency can be formed. If, at the end of that period, the authorities decide that it shall remain, or if the principle is adopted elsewhere, he shall be reimbursed for the expenditure he has incurred. If, on the other hand, the plan is not deemed successful, Sir Alfred Yarrow will pay for pulling down the erection and restore the road to its original condition.

It has been suggested that the point where Regent Street and Oxford Street intersect one another would be a suitable place for the construction of an elevated crossing. The existence of such a

crossing would permit the main traffic in a direct line along both roads to proceed unhampered, and those vehicles which required to turn from one road to the other could proceed by the sides of the bridge of the elevated crossing and filter into the main traffic in the usual way.

The St. Marylebone Borough Council have appointed a special sub-committee to consider the suggestion and offer and to confer with the London County Council and the Westminster City Council on the matter. The London County Council have referred Sir Alfred Yarrow's offer to the Improvements Committee of the Council.

Effect on Frontage Rights.

"The Times" estate-market correspondent says: "A question of serious importance to the occupiers and owners of premises may be presented if 'overhead traffic crossings' are constructed. An examination of the sketch and particulars of the scheme make it evident that there would be an impairment of the frontage rights of premises at points where such crossings were constructed."

"The crossing, according to the outlines of the proposal already published, would be at a distance of some feet from the kerb on either side of the road, but it must shut out the view of the shops from the opposite side of the road; it might conceivably reduce the amount of light of premises abutting on the crossings; and it would undoubtedly tend to a denser stream of vehicular traffic close to the kerbs, so making the pavements of less value as points from which comfortably to study window displays. Less directly, but perhaps not negligibly, the suggested crossings might depreciate property, by making the points at which they are constructed disagreeable to pedestrians, partly, it may be, owing to the noise and vibration that they might cause. From the standpoint of the owner and tenant of shops the proposals will need careful consideration."

"There have been instances in the past where substantial compensation has been claimed in respect of the injury to property interests arising from very slight alterations of the contour of public streets. The point has not been raised yet, and it behoves

(Continued on p. 1.)

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THE CONSIDERATION OF STYLE



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THE ARCHITECTURAL REVIEW.

those who have spent enormous sums in new buildings, at Oxford Circus and elsewhere, to go into the matter very thoroughly.

"It was partly because of the disturbance of frontage rights that earlier schemes, which were, generally speaking, for tunnelled crossings, met with much opposition. The objections to a raised viaduct in the centre of a street may not be so great as in the case of a sunken crossing, which involves very much interference with frontages, but they are of importance and deserve the fullest consideration.

"The unimpaired use of the whole of the shopfront is vitally necessary at such places as Oxford Street. An innovation like the overhead crossings might possibly make those points unpopular among the window-gazing public, and what that might mean to the shopkeepers can be inferred by anyone who will take the trouble to observe how much the window displays have to do with the success of West End businesses."

Our Disappearing Art Galleries.

The scheme to establish a series of art exhibition galleries and studios where the small but famous Chenil Gallery stands in King's Road, Chelsea, seems now on a fair way to fulfilment. It is interesting to see such an effort, for in the last twenty years the art galleries of London have decreased by half, and there seems little possibility of the establishment of an exhibition gallery of any size in the region of Bond Street, which for a century has been the exhibiting centre of London.

Last year saw the closing of the Grosvenor Gallery, which had been for some years the home of several exhibiting societies, and latterly of many one-man shows and general exhibitions. The Grafton Gallery in Grafton Street, where the International Society and the National Portrait Society held their shows, is now the home of a dancing club. The New Gallery in Regent Street, which once was almost a rival of the Royal Academy, where Havard Thomas's "Lycidas" was shown after it had been rejected at the Academy, where G. F. Watts preferred to show his best works, and where many of Sargent's most important portraits were shown, went over to the "pictures" in its more popular interpretation long before the war.

Many of the famous Bond Street dealers' galleries, notably

Messrs. Dowdeswell's and the Doré Gallery, have turned to other uses. The Dudley Gallery in the Egyptian Hall, where the New English Art Club held its famous early shows, disappeared long ago.

There remain now only three galleries belonging to art societies available for hire for exhibitions—the Royal British Artists in Suffolk Street, the Old Water Colour Society in Pall Mall East, and the Royal Institute of Painters in Water Colour over the Prince's Restaurant. The first is not quite in a secured position, as its lease will soon fall in, and the last is in a building which is understood to have changed hands.

There is certainly room for the extension of the present exhibiting ground, and if the Bond Street region is too precious for the exhibition of pictures at popular modern prices, Chelsea ought to come into its own. It is still the region of artists and ought to be the hunting-ground of collectors. There can be no doubt that London is ripe for a new art gallery, and if Bond Street and Piccadilly are impossible, Chelsea clearly comes next.

The Rome Scholarships.

The Faculties of Art of the British School at Rome have selected the following candidates to compete in the Final Competitions for the Rome Scholarships of 1924.

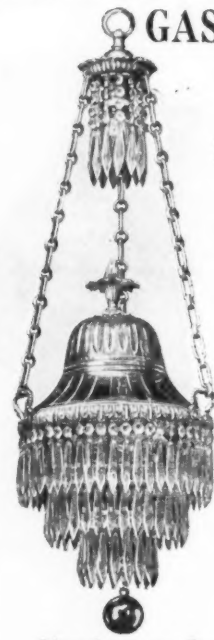
Architecture: C. T. Bloodworth, University of Liverpool; D. L. Bridgwater, University of Liverpool; Donald Brooke, University of Liverpool; J. H. L. Owen, University of Liverpool; Elsie Rogers, University of Manchester; H. S. Silcock, University of Liverpool; M. A. Sisson, University of London; Herbert Thearle, University of Liverpool; Francis X. Velarde, University of Liverpool.

Sculpture: J. Barbara Hepworth, Royal College of Art; Pamela V. Harris, Mr. C. S. Jagger's Studio; Emile Jacot, Slade School; John R. Skeaping, Royal Academy Schools.

Decorative Painting: Henry M. Carr, Royal College of Art; Barbara Cayley-Robinson, Royal Academy Schools; Robert Lyon, Royal College of Art; John E. Nicholls, Royal College of Art.

Engraving: Edward B. Hoyton, Goldsmiths' College; W. E. C. Morgan, Slade School; Edward C. Prust, Slade School; G. V. Sutherland, Goldsmiths' College.

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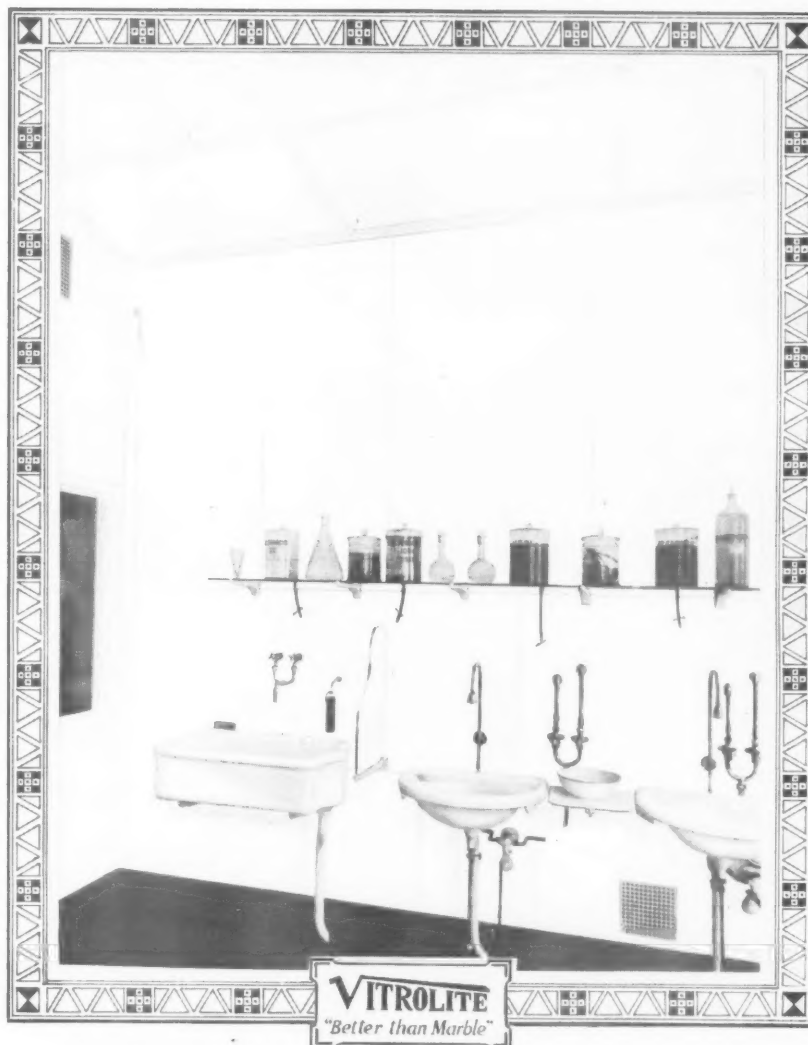
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THE ARCHITECTURAL REVIEW.

TRADE AND CRAFT.

The North Wales Memorial, Bangor.

The general contractors were Messrs. J. Laing and Son, Ltd., of Liverpool; and the sub-contractors as follows: The Birmingham Guild, Ltd. (door furniture); Messrs. Cashmore, Bowman & Co., Ltd., Balham (stone carving); Messrs. Henry Hope and Sons, Ltd., Birmingham (heating, lighting, metal casements, and lead-work).

The oak panelling, bronze gates, and electric-light fittings were carried out by Messrs. H. H. Martyn & Co., Ltd., of Cheltenham.

The British Empire Exhibition.

In addition to the contract for the Australian pavilion, the contract for the entire roofing of the Canadian buildings at the Wembley Exhibition has been secured by the Ruberoid Co., Limited, Lincoln House, 296-302 High Holborn, W.C.2. The work includes the Canadian Government pavilion, designed by Mr. J. Oscar Turcotte; the Canadian National Railways building, by Mr. Eustace G. Bird, A.R.I.B.A.; and the building of the Canadian Pacific Railway, designed by Mr. A. H. Jones, a roof area of 12,000 sq. yds.

Radiators and Boilers.

Full particulars and illustrations of the most recent designs of Ideal radiators, boilers, and accessories are given in a new general catalogue which has just been issued by the National Radiator Company of Hull. Among the outstanding new specialities of the company are the classic radiators, the new types of towel rails, and the improved "Cookanheat," which combines the two duties of cooking and hot-water supply. The firm's Britannia boilers for water range in capacity from 280 sq. ft. to 8,210 sq. ft. of direct radiation, and the "H" series

water and steam boilers from 108,000 to over 1,500,000 B.T.U. Of particular interest to the architect are the "Classic" boilers. These serve both as a boiler and a radiator, and have been designed so that they can be erected in the hall or living-room. All the radiators and boilers are subjected to a hydraulic test pressure of 100 lb. per sq. in. Among the accessories which have been devised since the previous issue of the catalogue are the new drought alarm, damper and tank regulators, and the "Easy-clean" valve and union elbow.

Obituary.

Mr. George Hampton.

We regret to announce the death, last month, after a brief illness, of Mr. George Hampton, late chairman of Hampton and Sons, Ltd., Pall Mall East, S.W. Mr. George Hampton was a born captain of industry. Some fifty years ago he succeeded his father in the proprietorship of the business of Hampton and Sons. Under his control the growth and success of the business were continuous, and it was mainly due to his initiative, prescience, good judgment, and energy that Hampton and Sons, Ltd., attained its present world-wide reputation as one of the leading English furnishing houses and estate agents. Mr. Clarence Hampton succeeds his father as the head of the business.

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TWO BARTLETT EXHIBITIONS, each of the value of £40 a year for five years, or three years, according to the course, will be competed for in June. Entry forms must be received not later than 30th May, 1924. For full particulars apply to:—

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