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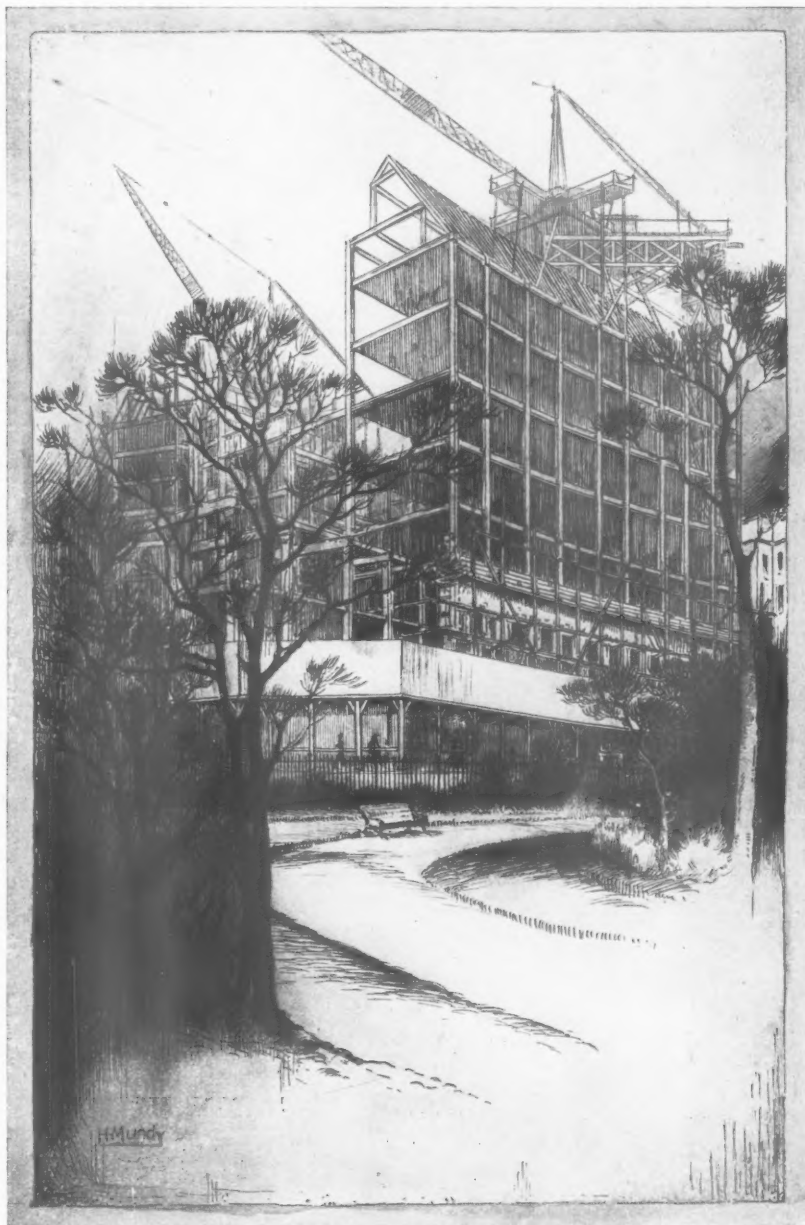
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EDITED BY WILLIAM G. NEWTON, M.C., M.A. OXON., F.R.I.B.A.

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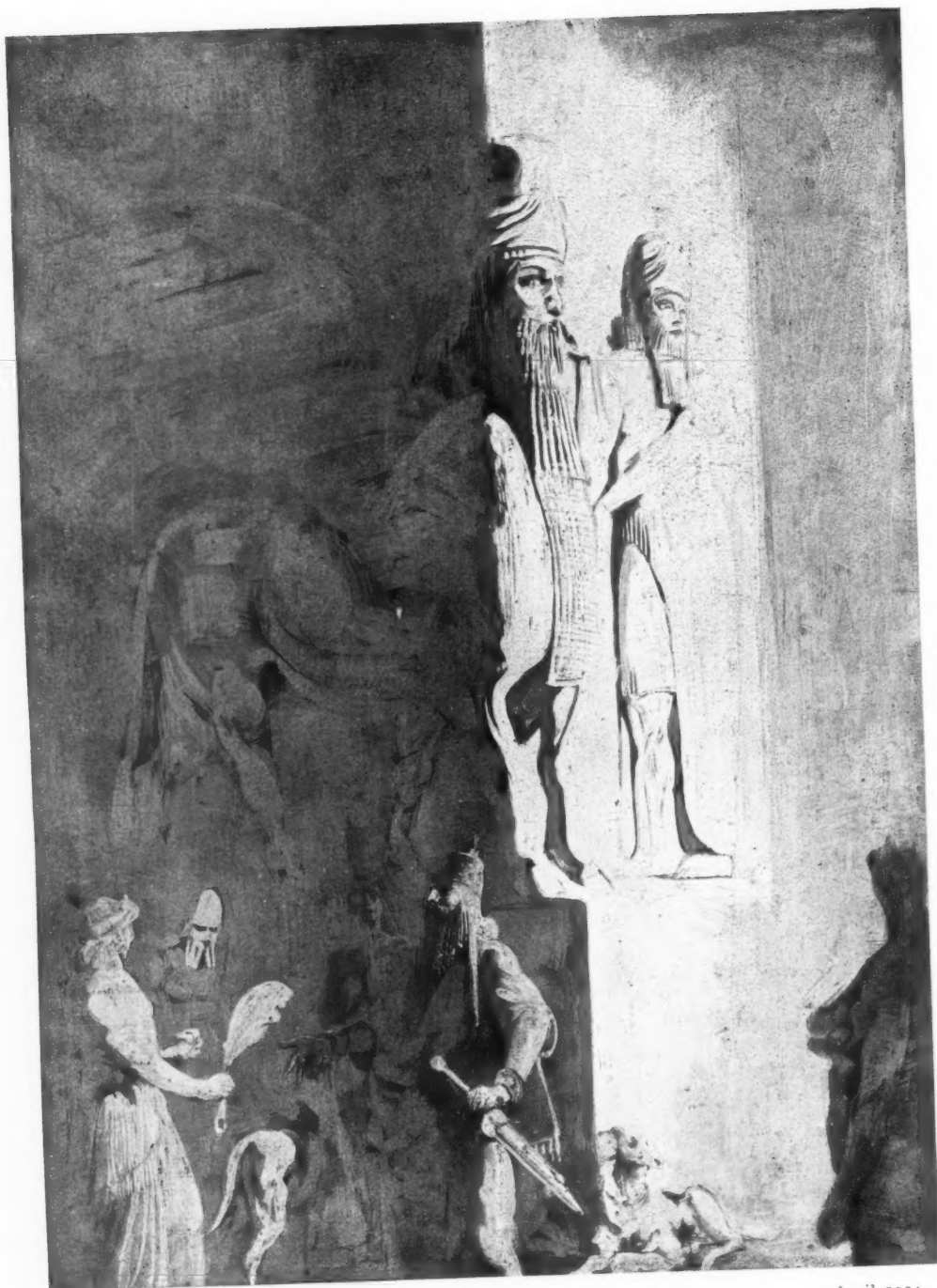
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April 1924.

Plate I.

THE GATE OF ASSRYIA.
From a Painting by A. C. Conrads.

Bases of Criticism.

III.—Expression of Structure.

IF plan-expression is to be a matter of intention and choice, rather than a law from which there is no appeal, this is even more true of expression of structure. By this phrase it is generally meant that the method and material of construction should be obvious and emphasized.* Without this nothing can be right, it is said, while with honesty in this particular you cannot go far wrong. And yet we are always hoping for the removal of Charing Cross Bridge, a deplorably honest structure. That it happens to be unsafe is irrelevant. What we dislike is its appearance, not its insecurity—which is indeed the only thing about it we like. There is apparently a confusion of thought on this matter. In our valuation of mediæval architecture we have noted for ourselves, and again and again our fathers have told us, that in its most admired periods the design arises essentially and obviously out of the method and material of construction; the stone vaults of Chartres, for example, poised against their precipitous stone buttresses. Whence we have constructed a sort of syllogism:

Chartres is the finest of architecture.

The architecture of Chartres is simply and solely construction.

Therefore the finest architecture is simply and solely construction—

and (in parenthesis) the finer the construction the finer the architecture. Those who hold this view elaborate it further by explaining that what the old French builder was aiming at was a stone roof, the largest area of glass available, economy of material. Now these, the purely material problems, are more efficiently solved in St. George's, Windsor, where the buttresses are thinner and the windows larger. But they are unwilling to admit that St. George's, Windsor, is finer than Chartres. And of course they are right, but their argument has gone astray. Chartres is not finer because it is the more efficient solution of the constructional problem, but because it is the more imaginative. The great stepped counterforts of the one are architecture, the thin buttresses of the other are engineering.

This is not to say that architecture is extravagant engineering. Their aims are dissimilar. The architect has to solve a problem where efficiency of structure is only one of the elements. Mr. Lethaby himself will agree with this. He is sure it is true of great past architecture. If he preaches for our own generation that we must confine ourselves to efficient construction, and the rest will come, it is not because he does not believe there is anything more to come, but only that we are not yet capable of it. We need a

purging by the "pity and terror" of engineering. But the architect of Amiens Cathedral, for example, was not only concerned in the economical stone roofing of a congregation of worshippers. He was out, too, to make us want to shout, with William Morris, as we entered.

A great fog of confusion has grown up round this question of expression of structure. Even Wren's great dome, brooding over London, has been decried for its hidden brick cone and lead and timber covering. But Wren surely was aiming at just this imaginative idea of a great dome for the little London of his day to shelter beneath, as Montefiascone huddles below Sanmicheli's dome by the shores of the Lake of Bolsena. Here expression of construction would have been irrelevant, an impertinence. You might as soon ask to see the brain throbbing behind a great thinker's forehead.

There is indeed a world of difference between revelation of structure and expression of structure. The continental locomotive, with rods and pistons visibly working, reveals its structure more but expresses its structure less than a sheer high-shouldered English engine simmering impatiently at the head of the Scotch express. The Scaliger Bridge, leaping across the snow-green Adige at Verona, expresses its structure more than Charing Cross Bridge, which reveals its structure equally. The human body, with its hints of muscle and bone and sinew at nodal points, expresses its structure without revealing it.

When the appeal of a building or a part of its appeal arises out of its structural expression, as in much mediæval work, what has happened is not that construction is laid bare. Rather the builder has been fired by a structural motive and made of it something to appeal to the imagination, as a great vault, a great bridge, a sheer and craggy wall. But it is only when construction is thus significant that it will fire the builder to make the expression of it inform his work. It will be a deliberate choice. And where it is dull scissors-and-paste work, as is all steel-framing of modern urban buildings, he is not likely to find it significant or in its expression an imaginative appeal. Reinforced concrete, again, is at present too closely shackled by the timber form of the centering, which is the mother of its final shapes, to allow the architect much opportunity of moulding it in new and exciting forms.

He may thus express or try to express his construction if he feels it is the right thing to do. He will choose to do so, or not, on a deliberate view of all the elements of the programme. But in no case will expression be equivalent to revelation.

W. G. N.

* Professor Richardson, in two recent papers, takes "expression of structure" in a rather wider sense to include both expression of construction and expression of plan.

War Memorials in Provence

by Vernon Blake.

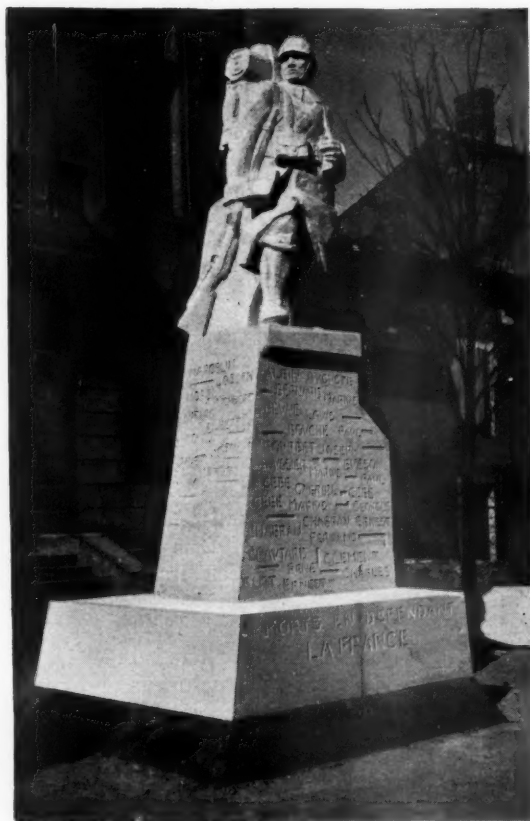
IF there be one factor more than another that has attended the birth of the myriad war memorials which have sprung up in Europe since the armistice, it is the limitations that have frequently been imposed upon the creators of them.

Not that this is an entirely new form of exasperation and the child of this particular age only, for was it not an economic reason which prevented the permanent casting in bronze of Leonardo's famous equestrian statue of his ducal patron at Milan? Yet competent observers deemed the original clay-model to be the forerunner of da Vinci's masterpiece.

Sculpture being expressible only in a three-dimensional content is obviously more governed than painting by such a geographical entity as situation—lay-out of surroundings, altitude, nature of neighbouring objects, and so on. Too often, indeed, are statues and monuments dumped down in positions that transform them into mere safety zones in dense traffic, or into stop-gaps to "balance" a public convenience or other "necessary" object of civic dignity.

The stringency of economic conditions during the post-war slump in trade militated against the carrying out of many war memorials on the scale their original designers conceived them. For an exact replica of, say, the Parthenon to a scale one-hundredth part of its actual size would assuredly not give the same æsthetic satisfaction as the original building produced. This important consideration of scale is too often lost sight of in criticisms of our war memorials, for the artist has frequently had to execute his design to a less scale than his first conception of it.

Again, everybody knows that the selection of a design is often in the hands of the local butcher, baker, and candlestick maker, who may be uncertain whether the word Art begins with a capital H. These worthy gentlemen, treading warily in the deep and safe ruts of tradition, patriotically call for the old and well-known tunes from the sculptural pipers. For a war memorial they usually demand the Angel of Peace or the Figure of Victory; but, of course, always decorously clothed and smoothly "finished." They expect obelisks and crosses of the standardized type, and take good care that they get them—except when a Lutyens arises to dam the flowing tide of atavism. They have been known to prefer the design of the local tombstone-maker



1. A WAR MEMORIAL, ST. SATURNIN-LEZ-AVIGNON.

because its vulgar ornateness appealed more to their undeveloped taste than did the simple but more artistic conception of a true craftsman. But of such is the Kingdom of Art to-day.

While most of us are familiar with the numerous war memorials erected in England within recent years, many are not conversant with the *Monuments aux Morts* reared by the French. The accompanying illustrations are the work of an English sculptor, Vernon Blake, who has been long resident abroad. His name is familiar enough in France and Italy, for he went through the schools in Paris in his youth, and, after studying in Italy, Egypt, India, and the Far East, he returned to Europe, and was director of the British Academy at Rome for two years.

Having lived a longer period out of England than in it, Blake is thus mainly a product of French art, and is, consequently, less known in his native country than on the Continent. There is, however, a growing band here, in London and elsewhere, of sincere admirers of Blake's work—not a few of whom are themselves artists.

Blake's paintings are probably more familiar to Englishmen than his sculptural achievements, for he is not only a sculptor but also a painter. Moreover, he has written a certain treatise on the Relativity of Art which, in the light of Einstein's recent discoveries, is more illuminating than ever.

At this point the artist will probably reproach Blake for being scientific and philosophical, while the scientist may be tempted to dismiss him for being an artist. It is an accepted custom that the sculptor should stick to his chisel (did someone say "points"?) and the painter to his brush. When the chisel and the brush are handled equally skilfully by the same artist he is glibly labelled as being merely versatile, or as having that "fatal facility" of the amateur. But have Leonardo and Michelangelo and the rest of the many-sided giants of the Renaissance lived in vain for us moderns? Must human thought for ever be obliged to run in grooves widely separated by Chinese walls of mutual exclusiveness? Is it always wise to condemn the artist who is so versatile as to attempt the co-ordination of different manifestations of the mind of man, and to express himself in more than one medium?

The present writer has elsewhere tried to assay the value of Blake's colour-work in relation to modern art and



2. MEMORIAL AT LE PLAN D'ORGON, BOUCHES-DU-RHÔNE.

All the monuments illustrated were cut direct out of the solid stone by the sculptor himself and a few masons working under him.



3. DETAILS OF THE TWO CORNER TREATMENTS OF THE MEMORIAL.



4. MEMORIAL AT EYRAGUES, BOUCHES-DU-RHÔNE.



5. MEMORIAL AT MAUSSANE, BOUCHES-DU-RHÔNE.

Gustave Kahn has also written in the *Mercure de France* the following appreciation of Blake's paintings: "Peut-être M. Vernon Blake donne-t-il le signal aux générations qui ont succédé à celles des premières périodes impressionnistes de fondre tous ces efforts dans une technique variée, éclectique et puisant à tous ces éléments en vue d'une réalisation intéressante."

Let us now attempt to formulate Blake's aims in sculpture, and to consider the war memorials executed by him in Provence, as illustrated in the accompanying photographs.

Postulating a fundamental relativity in Art, Blake assumes further that the success or otherwise of a work of art lies essentially in its internal relations. The basis of architecture and sculpture is rooted in the attainment of a stable equilibrium of mass, bounded by simple planes to give an effect of broad light and shade. This method is in opposition to that of Rodin, who sought directly a light and shade effect, instead of arranging planes in every direction, i.e., in the three dimensions, so as to produce a plastic equilibrium which must give a satisfactory *chiaroscuro*, however lighted. Rodin did feel, though confusedly, the necessity of simple bounding planes, as may be observed in *Le Penseur*.

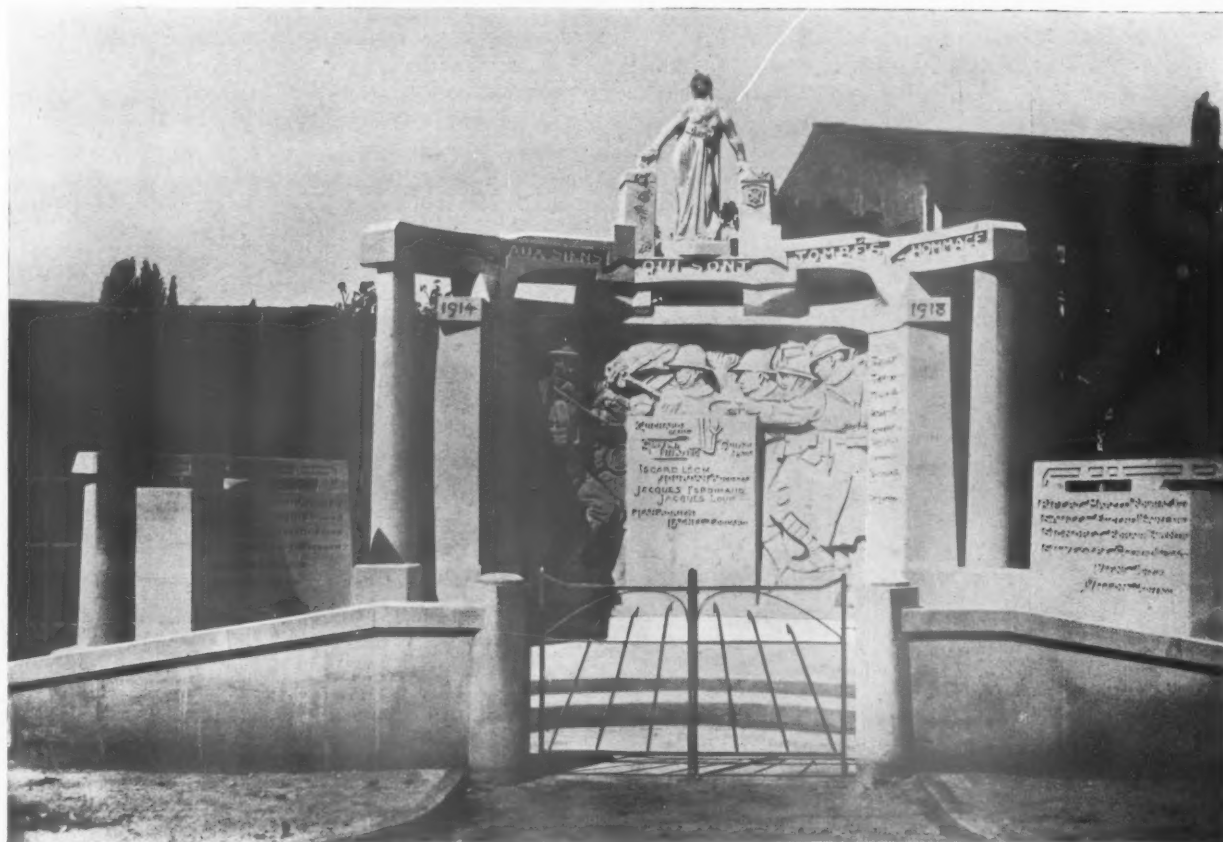
There should, moreover, be subservience of detail to the great planes of the *ensemble*, making the detail run over, so to say, the already established surfaces, as do the string courses on Florentine palace façades. The basic weakness of all flamboyant decadence is clearly visible where secondary movement breaks up the primary forms. As a corollary

to this proposition it may be mentioned that decorative painting should not "destroy" wall-surface by a too realistic depth of perspective.

The internal relations of a piece of sculpture, according to Blake, should be expressed in a summarized, "rapid" way in harmony with the particular epoch during which it is produced. For instance, the modern eye is accustomed to the simplified geometrical forms of the torpedo, the aeroplane, the motor car, and so on. Indeed, in these days of reinforced concrete the logical tendency would be to employ shapes easily moulded.

In order to harmonize the architectural setting with the sculpture itself these premises naturally lead to the suppression of "added" mouldings and such embellishments. Decoration thus arises from the cutting of one surface against another—as in the shaped blocks between the hemicycle and the crowning feature of the Lauris monument (Fig. 6). The decorative shapes of these blocks are necessitated by the junction between the surfaces of the two parts of the monument.

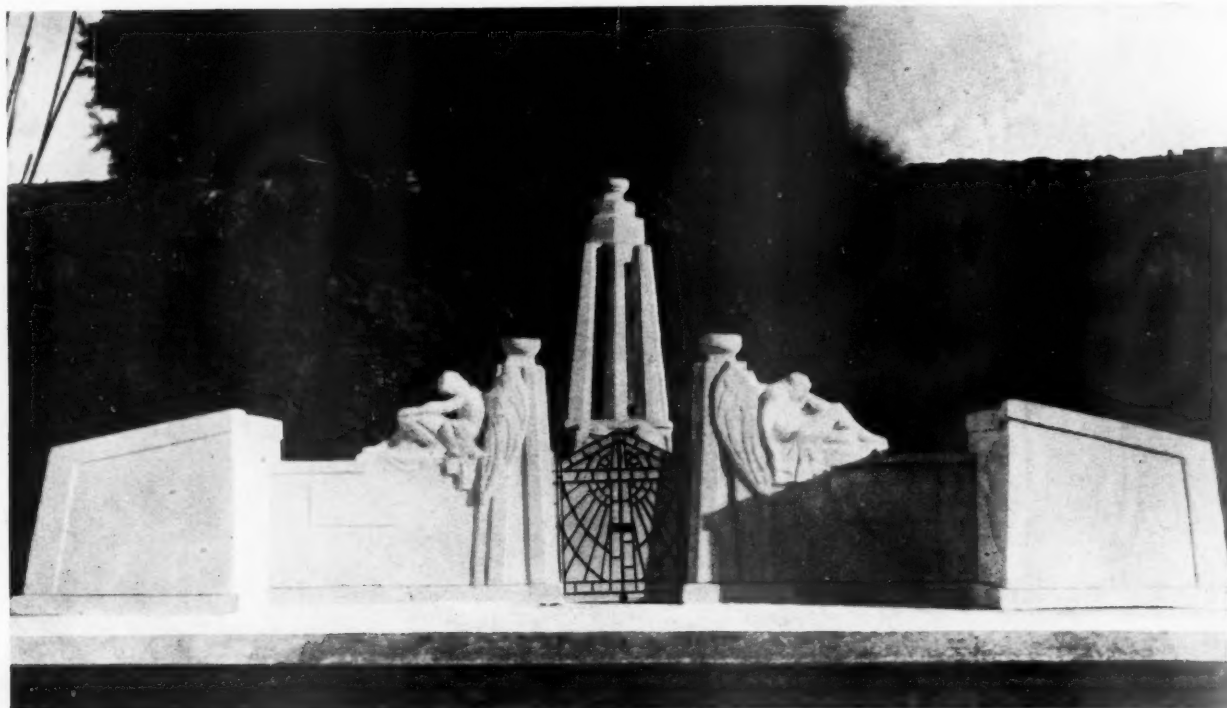
The "key" of form chosen for a monument, e.g., the oval and pentagon of the Eyragues design (Fig. 4), is analogous to the "key" of colour in, say, a Velasquez—black, yellow ochre, sienna; or in a late Turner—rose-madder, cadmium, cobalt. This "logical" unity satisfies the scientific spirit of the present age, which tends to unification (evolution, constitution of matter, etc.), though there is obviously a certain unity in all successful work—as in Gothic, for example.



6. THE WAR MEMORIAL, LAURIS-SUR-DURANCE, VAUCLUSE.



7. LAURIS-SUR-DURANCE, VAUCLUSE: A DETAIL OF THE STONE-CUTTING.



8. PROJECT FOR ENTRANCE TO A CEMETERY AT CHÂTEAU-RENARD, BOUCHES-DU-RHÔNE.

There should be, needless to add, harmony between the sculpture and the architecture of a monument. This may be secured by the continuation of plane, line, or mass from the base to the superstructure, e.g., in the St. Saturnin monument observe the plane of the base merging upwards into the "rifle" side of the figure (Fig. 1); or it may be obtained by counterbalancing the sculptural with the architectural masses, as in the Plan d'Orgon work (Fig. 2). The incongruity of treating the pedestal as a mere mantel-piece on which to place the alleged sculpture is a common method that cannot be too often ridiculed.

Unity may also be got by adopting a sculptural technique in harmony with the architectural technique—as in the Lauris monument, wherein there is a certain deliberate straightness of form and a squareness of cutting down to the background which is strictly in accord with the geometrical style of the architecture (Fig. 6).

A stone technique, it should be remarked, can be got only through direct cutting by the artist himself. It is impossible of attainment by second-hand methods—through clay and plaster and delegating a "pointer" to do the carving. For technique obviously is personal to the sculptor. Has a painter ever been known to permit another person to hold his brush—to paint by proxy? A technique of clay (Rodin's, for example) is not a technique of stone; nor a coarse or a soft stone that of marble; and bronze must be treated in a quite different technique from all of them. To observe this dissimilarity of technique it is necessary only to compare the *Theseus*—an original Greek marble, with the *Apoxyomenos*—an antique marble copy (in the Vatican) of a bronze original.

Greek art being based on a tendency towards the straight, and most European art having an Attic descent, it follows that Western art exhibits the free use of the straight, only modified by the curve. All decoration resolves itself into a problem of balance between straight and curve; and in Chinese art this is often done by *suggesting* the straight by

an equilibrium of curves. The Greek straight is obvious, and most of their curves are approaching the straight. It is always interesting to contrast the "roundness" of a Chinese curve with the "straightness" of a Greek one. In all the best European compositions there are many almost hidden straights; and in this connection it will be useful to study the accompanying reliefs of the Lauris production by Blake.

Attention may also be drawn to the "unequal balancing" of the Plan d'Orgon composition; for it is not strictly symmetrical, especially the decoration. Since the figure "moves" toward the left of the illustration, Blake has decentralized the architectural units to the right, under the feet, and thus restored the balance (Fig. 2).

The unsymmetrical shape of the St. Saturnin pedestal should be observed; for it has been conceived in so masterly a way that one is almost unaware of its unusual form. This memorial is perhaps the only one of the five here illustrated which has been executed on a scale commensurate with the sculptor's idea behind it (Fig. 1).

Columns should always reproduce the geometric data of an *ensemble*. Thus Lauris has an ovoidal base, a pentagonal top, a background of columns inclined forward, and the front vertical in harmony with the general movement of the whole monument. It should be remarked that the crowning figure on the Lauris is in bas-relief, and not *rondebosse*. Indeed, it is a low-relief almost without background; and, seen from the front, it is a particularly satisfying though daring piece of work.

The Lauris memorial was the last executed by Blake of the five illustrating this article. From the photographs it may be realized that the carving in front of the horse's head is the finest work done by him in all these five monuments now illustrated in England for the first time (Fig. 7). In it there are reminiscences of Egypt, India, and Greece, but all synthesized in a manner that is peculiarly of the twentieth century.

WILLIAM BELL.

Garden Design.

III.—The Treatment of Trees and Shrubs.

IN my last article the choice of a site and some of the limitations affecting the style of lay-out were considered. These included the position, area, aspect, and gradients of the property to be acquired, the style of the new homestead and its effect on the garden design, the position of the house in relation to the highway, the arrangement of the approaches, treatment of the front boundary, disposition of the various parts of the garden, and the cost of upkeep.

These points having been decided three others—equally important—call for immediate settlement; the seasons in which the gardens are to look their best, the arrangement of the levels, and the retention or the planting of trees and shrubs. All three are important factors in formulating the general scheme of the lay-out, as the whole of the planning will be affected by the position of the existing trees, while the various levels to be arranged will determine whether it is impossible to retain all or most of the standing timber, and the question of seasonal effects will influence the selection of new trees and shrubs.

It is often necessary to rush these decisions, as most of the planting of the larger specimens must, perforce, take place during the late autumn or winter when the sap is down, and it is important that a planting season should not be missed. Should it be, the main features of the garden will be a year longer in arriving at that stage when realization commences to take the place of hope and faith, those two virtues possessed in so full a measure by all garden lovers.

Well-grown trees are a great asset in the formation of a new garden, and they should be carefully preserved, unless they are so large that they take up too much room, cast so much shade that flower-growing is greatly handicapped, or are in such a position that the finest views are blocked out. For these reasons it sometimes proves better policy to remove some of them before the planting is begun than to leave them standing. It is useless making a feature of an old tree dying off at the top and obviously rotten at the heart; a composition built up on such foundations will suffer a rude shock when some sudden gale blows the tree down, and its fall may wreck the new planting just as it has become established, and utterly spoil all the carefully-thought-out garden pictures by leaving a great gap in them.

If it is the only tree on the site, it may possibly pay to nurse it with props and stays, thus keeping it standing without risk of such a catastrophe, for sufficient time to grow three others around it, the old tree being gradually cut back to give light and air to the new. An elm tree well



1. A TREE BY A HOUSE.

A study in effective contrast.
H. M. Fletcher, Architect.

past its prime should never be left: the branches fall without warning, even in calm weather. If it is essential to have a large tree where it stands, it is better to spend twenty pounds in having a well-grown young tree moved by an experienced nurseryman than to run such a risk, even though this may mean economizing elsewhere. Properly prepared for moving and carefully tended in the first two years, the new tree will soon fill the gap and grow more beautiful every year, while the old tree would gradually lose all its value through its increasing decay.

In arranging the planting attention should be directed to the following points, viz.: (1) the protection of the garden from the worst of the winds; (2) the provision of a certain amount of shade, without depriving the flower-beds of the sunlight—particularly morning sunshine—which they will need to show their full beauties; (3) the proper framing and emphasizing of any good

vistas or views there may be, such as that admirably illustrated in Fig. 2 (which includes growing out any ugly features in the landscape and ensuring privacy for the enjoyment of the garden); and (4) the division of the garden by avenues, belts or hedges, so that the whole may not be seen at a glance.

In selecting the trees, care should be exercised that a proper scale is struck. In a large place great groups of forest trees can be planted, but where the gardens are small these should be entirely excluded, as they will eventually have to be cut back and their appearance ruined, or be allowed gradually to overspread and destroy much of the smaller planting. Plenty of room is required for tree and shrub planting, and as most of the trees will only be four or five feet high when they arrive, it will be necessary to plant five or ten times as many as will eventually be allowed to remain. For this reason, three stages in the growth of the trees and shrubs should be borne in mind, i.e., the first four or five years, when they will have grown sufficiently to form a good shelter from the winds and the first thinning must take place; the second period, when the trees have established themselves and are growing at the rate of one or two feet a year to their full height; and the third, when they commence to crowd one another out.

For the first period, conifers, of the varieties that provide good shelter quickly—such as *Pinus Insignis*—should be planted among the other trees which have been set out to remain permanently: all these latter should be staked out first, and, if there is room, three of a kind planted together, the best being selected to grow on into a fine tree, the other two being removed to make room for it. This will avoid



2. A GARDEN AT BROADWAY HILL, DESIGNED BY E. GUY DAWBER.

Here a magnificent view is framed, not obscured, by the surrounding trees.

disappointment, as a certain number of the trees are sure to die or lose their leaders.

Between the best trees the secondary permanent planting should then be done with the varieties which will be relied on to give a good effect when the preliminary stage has been passed and the first thinning out has been done. These should be trees which, beautiful in themselves, either grow slowly by comparison with the main trees, which are to be left for always, or will not suffer in growth or beauty by being cut back to allow the latter to develop fully. For instance, if the kind of plane trees which do so well in London, or lime trees, are to form the main features in the planting, the principal ones having been put in, three, four, or six others could be planted six yards apart around the first; and as they grow the outer trees would be topped and cut back to allow the centre one to attain its full development.

It may be necessary entirely to plant out the north, north-east and north-west sides of the garden to exclude the cold winds, and a decision should be made as to whether the trees will look better in picturesque groups or if formal rows or avenues will give the best effects. Even where formality is not being aimed at, a certain accentuation will add to the effect. One of the loveliest reaches of the Thames derives its beauty from the hanging woods of Cliveden: if these are critically examined, it will be found that at every hundred yards or so groups of poplars tower above the general line of the tree tops and greatly add to the scale and perspective.

In the same way, in the New Forest, Douglas firs were

planted eighty yards apart along a straight length of the road between Brockenhurst and Beaulieu; these have been allowed to develop fully, the intervening trees being gradually cut away, and now they are a notable feature in this part of the Forest, making a pleasant contrast with the copses of oaks or Scotch firs, and the open moorland spaces which form the chief features of the landscapes there.

At Penshurst, the great lime avenue at the bottom of the formal garden is one of its chief glories. The visitor to Hampton Court cannot fail to be impressed by the effect produced by the magnificent double avenue of horse chestnuts planted to frame the main approach, while the great circus in the centre of its length, with its circular pond, adds to the scale and relieves the monotony: this impression is deepened when one stands in the centre of the terrace and sees the long water stretching away into the distance and the radiating avenues giving vistas through the great screen of lime trees which were planted to protect the gardens from the cold east winds. The view before they grew must have been dull and uninteresting over miles of flat meadows, but Le Notre, by his genius, inspired the designer, who transformed it into a series of memorable garden pictures.

Where it is only desired to screen off certain parts of the garden, the formal yew or box hedge has been rediscovered as the most beautiful of all the various ways of accomplishing this. Thuya is sometimes used in place of it, but is apt to die off and get ragged at the base and the damage is difficult to repair. As a background to show off the beauties

of a herbaceous border, the clipped yew hedge is probably without a rival, but like other good things its usefulness has limits, and it is better not to adopt it except for the parts of the garden near the house, where its formal lines will help to add scale and give dignity to the composition of which the house is the principal feature.

A small avenue can be very effectively employed for the more remote divisions in the garden. The weeping beech avenue, which Mr. Romaine-Walker planted in his garden at Mayfield, is an excellent example, and gives a value to the statuette which adds to its charm (Fig. 4). Weeping ashes or elms might be used in a similar manner, though the former was more often employed in Victorian gardens to make a feature on the lawn and form a rather unsatisfactory green arbour—unsatisfactory, because it is usually too small to sit under with comfort.

The *Araucaria* or Monkey-puzzler is another tree, generally despised on account of its misuse in suburban gardens, where it is never given a chance of growing properly, but the example shown from Rhinefield (Fig. 3) makes a most effective piece of planting, and by the use of Chinese stove lanterns placed in pairs between the clipped box-trees an unusual and somewhat eerie effect is produced, and one has visions of having been transported on a magic carpet to a land peopled by gnomes and goblins.

Flowering crabs, magnolias or catalpas might be used as good alternatives for such a small-scale avenue.

One of the great secrets—so often overlooked—is the use of a sufficient number of the same kind of tree or shrub to



4. A WEEPING BEECH AVENUE AT MAYFIELD.



3. CLIPPED BOX-TREES AND MONKEY-PUZZLERS.

A composition designed by W. H. Romaine-Walker.

produce a telling effect in the part of the garden being laid out, so that a certain character is impressed upon it—a character contrasting with other portions of the garden and, if possible, differing from what is being done elsewhere. So many people spoil their gardens by planting too many varieties of trees and plants in it: they may all be very beautiful in themselves, but the general effect and much of the detail is ruined by a surfeit of good things each of which competes with its neighbour for attention, thus destroying all sense of repose.

The above are the general principles which should underlie the arrangement of the tree planting, but it often happens that a large tree is growing close to the proposed site of the house. If this is south-east of the site, it should not be retained, as it will take away all the morning sunlight and make the rooms gloomy, but if the site can be altered to place it on the south-west side, the shade on hot summer afternoons will be most welcome, and its curving lines and contours will form a pleasing contrast to the architectural features, as may be seen in the illustrations of the houses at Cambridge and Rhinefield (Figs. 1 and 6).

The general principles having been settled, consideration should be given to the effect of the seasons upon the choice to be made of the trees to be planted.

If a house is to be lived in the year round, care should be taken to make the garden an attractive picture during the winter months, by a judicious blending of evergreen trees and shrubs and by the provision of compensation in other ways for the absence of the floral display which the other seasons give in such profusion.

Some houses are only occupied during the autumn and



5. A YEW-TREE AVENUE AT SUTTON PLACE.

The yews make a display during the winter, enhance the perspective of the avenue, and give scale to the house.

winter, while others are chiefly used during the spring and summer, and the selection of trees, shrubs and flowers will depend upon the season or seasons when the best effects are to be obtained.

The soil, climate and aspect will also have to be taken into account in making this choice, but even these points are a minor consideration compared with the question of seasons, which will often determine whether some types of gardening are worth doing at all on a particular site.

A rock garden looks its loveliest in the spring and early summer, a water garden in the late summer and autumn, when the herbaceous border is also at its best, but the first is not particularly attractive during the other half of the year and the other two are not worth doing at all if the garden will not be seen during their season.

For the winter, not only will such trees as the cedar, deodar, Douglas fir and other conifers give warmth and colour by their foliage, but others, for instance the silver and Scotch firs, have beautiful trunks and limbs; and yet others, such as the holly and winter strawberry trees, bear brilliant berries or fruits, and one variety of the last-named tree has cinnamon coloured shapely branches. Evergreen trees, if overdone, are apt to create an air of gloom, particularly in the winter. This may be banished by contrasting them with such of the deciduous trees as are noteworthy for the beauty of form or colour displayed by their bare trunks and branches. Of these, the beech and silver birch are possibly the most striking, although the oak, if allowed room to spread, gives a splendid appearance of sturdy strength.

The effect will be enhanced if contrast in form of growth, as well as in colour, is carefully considered. The Wellingtonia, sequoia or redwood and the silver fir are all the more effective if contrasted with the rounded forms of the evergreen oak, or the foliage of the cedar of Lebanon, with its strong horizontal lines. In the same way, the poplar seems never so beautiful as when seen towering above the elms, beeches, and willows in the Thames valley or East Anglia.

In many gardens there will not be room for the larger trees, and reliance should be placed on the smaller growing cypresses, Irish yew, juniper, holly, stone pine, Bhotan pine, the common laurel and English yew, both these last being allowed to grow freely into trees. All these may be contrasted with weeping beeches, elms or ashes, the silver

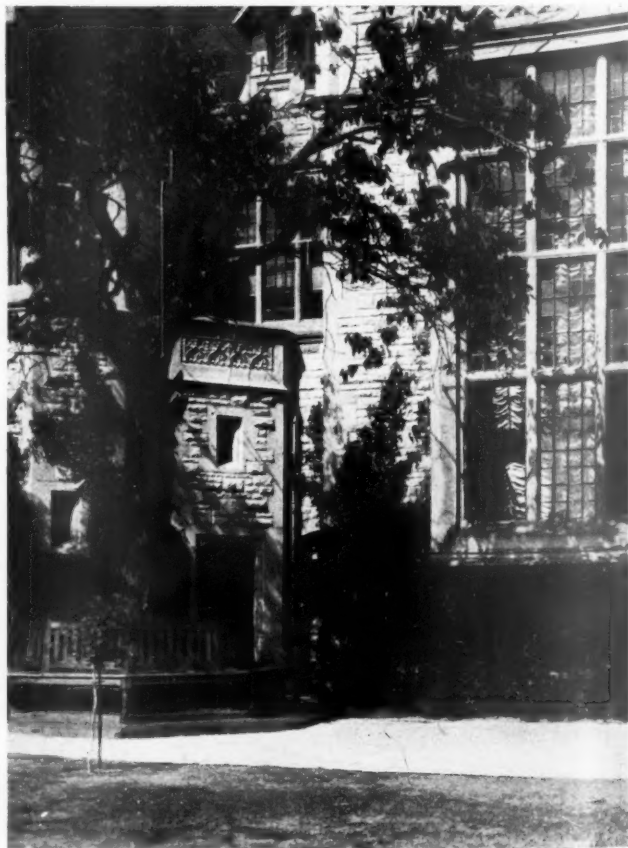
birch, mountain ash, copper beech, crab apple, flowering cherry, catalpa and magnolia, all deciduous trees, which in England do not grow the size of forest trees, or grow so slowly that they may be counted among this section. A selection of these will help to form a combination producing a fine effect not only in winter but in the other seasons as well, though the choice will be influenced considerably if an effect is wanted in the spring or in the autumn.

Of the shrubs, the dark green foliage of the rhododendrons, camellia, bay and phillyrea may be contrasted with the dark crimson branches of the dogwood, the cinnamon stems of the forsythia or the white branches of some of the new briars, or with some of the variegated shrubs such as the *euonymus*, *pittosporum bicolor*, or with the *laurostinus*, Chinese witch hazel, and the yellow jasmine, which flower in the winter. The silver cedars, eucalyptus, and other trees and shrubs which bear grey or blue-green leaves, will provide another note of colour.

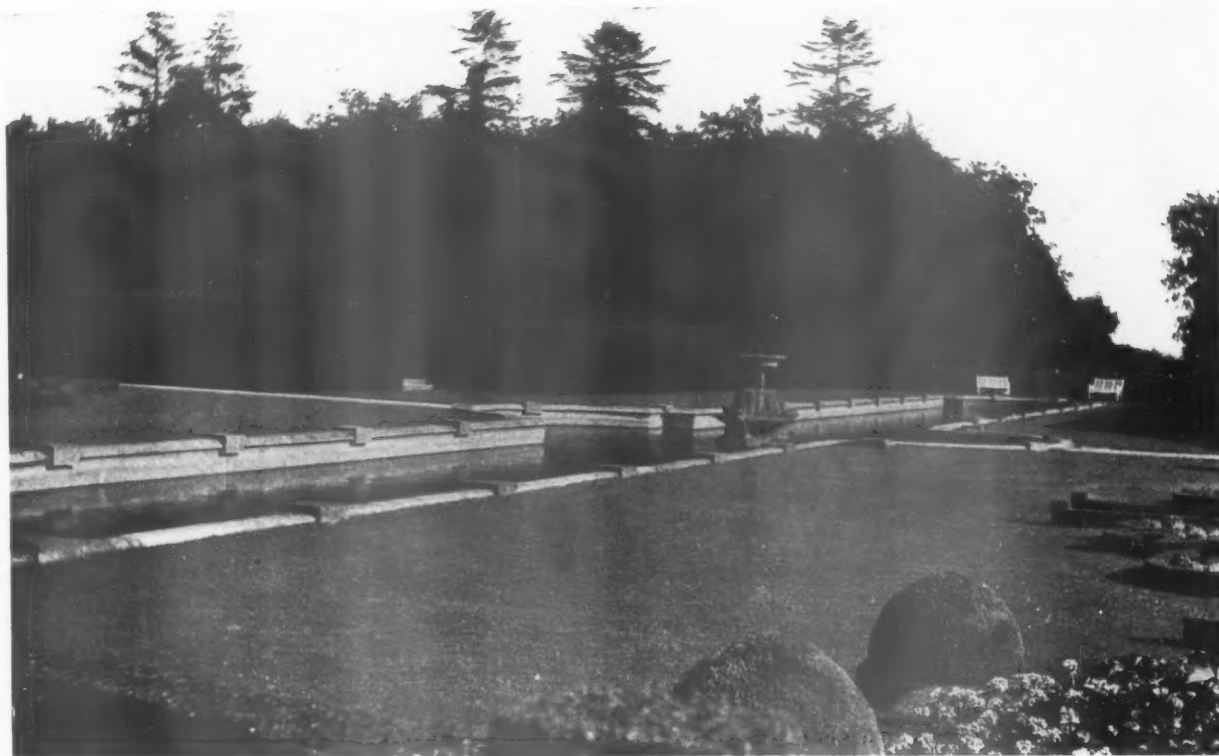
With such a range of trees and shrubs, a start can be made towards forming a garden which will be good to look upon during the gloomy months of the year. (Fig. 5.)

For the foreground of the picture, the flower beds will look best if they are bordered with box or lavender and have some topiary specimens to give scale, the whole thus forming a pleasant pattern even though there is little or no floral display, while instead of clipped yew enclosing hedges, dwarf beeches trimmed close with their russet-coloured dead leaves (which cling to the twigs until pushed off by the new leaves in spring) will add yet another note of colour.

The leaves of several of the varieties of *Berberis* turn to brilliant scarlet or deep crimson during the cold weather, and



6. A CONTRAST OF TREE AND HOUSE.



7. A WATER-GARDEN.

Set off by a yew hedge and tree belt which frames a distant vista.

one—*Berberis Bealli*—bears deliciously scented flowers, has beautiful foliage and grows to a larger size bush than many of the others.

For the spring, the choice of trees and shrubs is much wider, as in addition to the foliage, which ranges from purple-bronze and gold through all shades of yellow and green to ash grey, there are the blossoms of all the trees and those of many a lovely flowering shrub to add to the colour palate; indeed, it is not so much a question of finding material as of rejecting that which will be out of harmony with the general scheme.

Many a garden is spoilt for lack of attention to this problem when the planting is started, and one sees flowering trees bearing strong pink or crimson blossoms, such as some of the varieties of the May tree, among laburnums or lilacs, or forming a background to beds of yellow wallflowers, while there are many other colour clashes which could easily be avoided by proper selection in laying out the planting.

Of the smaller flowering trees, the crab apple, plum, and thorn families make a great display, and some of them, such as *Prunus serrulata Veitchi* and *Pyrus Neidwitzkyana*, have copper-coloured or dark-bronze leaves, which will form a brilliant contrast to the delicate green foliage of the white lilac, the flowers of the deciduous magnolias, or the pink, red, and maroon flowers of one range of the rhododendrons. If red, orange, and yellow are desired, *Camellia japonica*, *Berberis stenophylla*, and *Forsythia suspensa* will make a brave show, and the azaleas will provide orange, gold, amber, flame colour, vermilion, and red of such strength and brilliancy that, if not given a separate corner of the garden, they will spoil the eye for enjoying all the beauties of the more modest colour-schemes.

The heaths are a very useful family of plants, as their flowering season ranges over most of the year, and the taller growing varieties, such as *Erica Mediterranea Hibernica* or *E. M. Alva*, develop into shrubs of considerable size.

For June, there are the Japanese flowering beech, broom, potentilla, robinia, syringa, and wistaria, as well as the bush roses, to name only a few.

July is the blooming season for the catalpa, cistus, locust tree, ligustrum, viburnum, veronica, and all the rambler roses. These last, grown up posts, over arches and walls, or climbing over an old tree, will form as important an accent as some of the finest shrubs.

For autumn effects, trees and shrubs with fine fruits or beautifully tinted leaves would be selected, though there is scarcely a month in which some tree or shrub is not in bloom. Many of the crabs and thorn trees have gorgeously coloured fruits, and can be relied on to carry on the interest when flowering trees and shrubs can no longer be relied on to take the principal parts in Nature's orchestra of colour. The leaves of most of the maples are particularly brilliant during the period of the falling of the leaf, and the dwarf Japanese maples could well replace the topiary specimens (except for winter effects) in a garden where objection is taken to the latter.

Thus, by taking thought at the commencement, a garden may be laid out which will the more nearly satisfy its owner, as it will appear at its best when he wishes it to, though no doubt he will tell his friends they ought to come a month earlier—or later—to see it at its finest, a little weakness which makes even great gardeners akin to mortals of commoner clay, who know not the perennial joys to be obtained from an interest in gardening.

GILBERT H. JENKINS.

Bush House, Aldwych, London.

Designed by Helmle and Corbett.

With Photographs by The Architectural Review.

AMERICA is pre-eminent in the matter of advertising, and few buildings in London have been advertised to the same extent or to more purpose than has Bush House; yet it is a significant thing, and one that might well be noted by the princes of commerce in this country, that there is no advertisement of any kind, not even the name, on this great building. The American business man knows what he is about when he chooses an architect who will produce fine architecture: it will not only be talked about, it will also engender deep and abiding respect for the sagacity and public spirit of himself and his business.

It is a little late in the day to write an account of Bush House, since it has been visited and written about by a great many architects. It is also a little premature to write of its place in London architecture. Opinions have been very freely expressed in its favour, equally strong views have been less freely expressed in condemnation of it. It has often been said that it is impossible for one architect to write of another architect's work during the latter's life-time, unless what he has to say is a tribute of admiration. To find fault with it effectively in the public press is, fortunately, impossible.

Bush House is interesting from many points of view. It is the most recent and the most prominent example of modern American architecture adapted to some extent to conditions in London. It is rumoured that another of the most valuable sites in London has been entrusted to an American firm of architects: the reason in this case is said to be that the firm in question will finance to some extent the building operations.

A great many English architects, particularly amongst the younger men, are impressed with American practice to-day: it is an extraordinarily interesting phenomenon. Bush House is an accessible and instructive product of the American school, and attracts or repels according to the mentality or prejudices of the student of architecture.

It would be a great mistake not to recognize it for what it is—a genuine, a friendly, and a courteous attempt on the part of a brother architect from the U.S.A. to bring an up-to-date building from the new world into harmony with famous buildings of the old. It is, of course, very much more than this, it is a serious contribution to the development of modern architecture. It is big in every way, and owing to its newness and to the fact that it is a fragment only, it is impossible to place it at present. In its unfinished state it reveals both too much and too little. How many people in passing realize that the great bare cliff-like flanks will be enclosed within the wings which it is to be hoped will soon spring from either side of the trunk now built. When this is done, and those cliffs are viewed only from their base, the impression will be quite other, they will in fact be right. When these wings are built, the great pediment on the Strand front will be more fitting than it is at present. Again, when

the wings are built and linked to the trunk, the arch and pediment to Kingsway will fall more into scale with their surroundings, though this front will get no more sunlight; this is unfortunate, as the forms adopted are peculiarly dependent upon the refining influences of sunlight and shadow. It is, of course, always a pity that unfinished work should be exhibited to any but the best informed and most sympathetic audience. The Kingsway front is a notable adventure. Mere size is but a material attribute of architecture, but it is under control one of the most impressive. This fragment is of great size. The elevation to Kingsway, approximately 80 ft. wide and 100 ft. high, forms the secondary entrance to the building. The granite bases of the columns flanking the entrance doors measure over 7 ft. 6 in. in diameter, and the abacus of the capitals is 11 ft. across the diagonal. The scale is larger than anything we are accustomed to in this country; it is an attempt to close a vista with a centre piece in scale with the whole street, showing a praiseworthy sense of civic obligation. It is undoubtedly the scale that disturbs some of the critics. Here is a building of nine or ten stories above the street level, each floor about 12 ft. in height, all devoted to the same purpose. That is a new problem to most of us: how has it been solved? Here is the unit in which we have been accustomed to design multiplied by two or even by three. How should we have arranged it? Would the result have been simpler, more truthful, more dignified? These questions may be difficult to answer, and all the time we are conscious that two-thirds of the design is still missing.

Exception is sometimes taken to the plain unmodelled window openings: it would not have been difficult to swamp the clean delicate detailing of moulding and carving by over emphasis. Within Bush House you are conscious of a new atmosphere, an old and rather dull subject has been enveloped with some degree of romance. In forming an opinion of the interior, it must be borne in mind that it has been diverted from its original purpose, which was exhibition galleries, to that of offices. The finely designed entrance hall from Kingsway gives the keynote of the whole. There is here a pleasant austerity of line and form; marble used as it should be used to produce a beautiful colour scheme of one prevailing tone. Here, and in the public staircase hall, is a generous feeling of space and light. It is surprising how well lighted the interior is: the width to be lighted from side to side is nearly 70 ft. The site is splendidly situated in this matter of light: it remains to be seen how the additional wings will affect the light of the offices now completed, which at present seems ample, save only where the light is interrupted by staircases that would not have been provided had the building been originally planned for offices. The greater part of the building is now let off, and it is interesting to see the differing arrangements; some firms are adopting the American plan of one vast office, others sub-divide the space in the old way.

W. CURTIS GREEN.

BUSH HOUSE, LONDON.



Plate II.

April 1924.

BUSH HOUSE FROM KINGSWAY.

Designed by Helmle and Corbett.

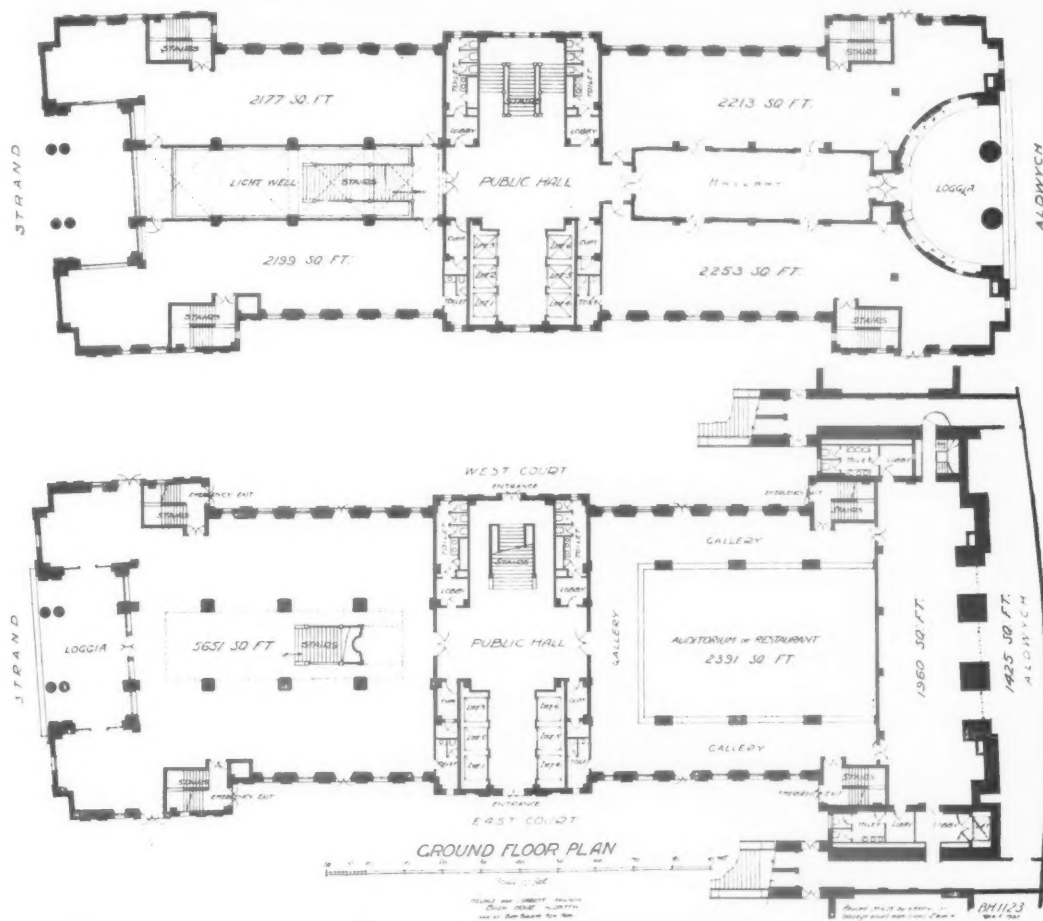
Bush House as it stands to-day is only a fragment; judgment cannot fairly be passed upon it until the wings which are to flank this great entrance are built. The part completed is 246 ft. long, 86 ft. wide, with height from basement to roof of 146 ft. 8 in. There are entrances both to Aldwych and to the Strand, and there are passage-ways on either side of the building. The Aldwych entrance is illustrated above.

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AN AERIAL VIEW.

At the time this photograph was taken the site of Bush House was vacant, but a photograph of a model of the building was used in conjunction with the aerial photograph in order that some idea might be formed of its general appearance.



GROUND AND FIRST FLOOR PLANS OF BUSH HOUSE.



THE ALDWYCH FRONT.

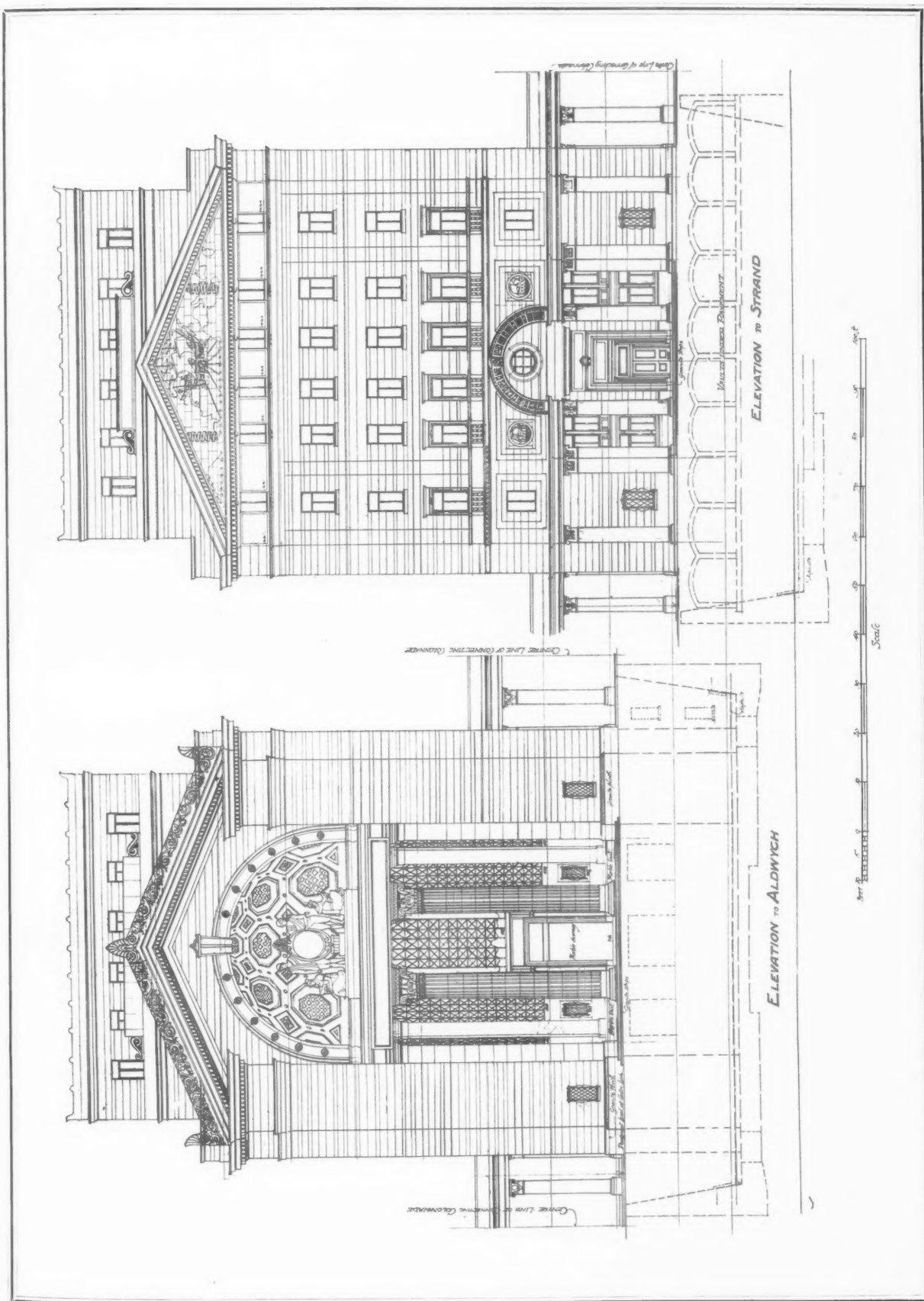


THE STRAND FRONT.



THE WEST FLANK OF BUSH HOUSE.

The Aldwych entrance is on the left, and that to the Strand on the right.



WORKING DRAWINGS OF THE ALDWYCH AND STRAND ENTRANCES TO BUSH HOUSE.



A DETAIL OF THE CAPITAL TO THE ALDWYCH COLUMNS.

The whole of the carving throughout the building, including the capitals, has been done by Henry Poole, A.R.A., and William Fagan.



A VIEW OF THE HALF-DOME ENCLOSING THE ALDWYCH PORTICO.

The masonry of the half-dome weighs about 235 tons; it has two radii, owing to the stilting of the entrance archway.



THE ALDWYCH ENTRANCE.



A DETAIL OF THE DOORWAY.



THE STRAND ENTRANCE DOOR AND GRILLE.



DETAIL OF GRILLE TO THE STRAND ENTRANCE.



THE ENTRANCE LOGGIA TO BUSH HOUSE, FROM THE STRAND.



THE GRILLE TO THE WINDOWS FLANKING THE STRAND ENTRANCE.

The Strand front is to a much more intimate scale than the Aldwych front, in keeping with the church of St. Mary-le-Strand which it faces.

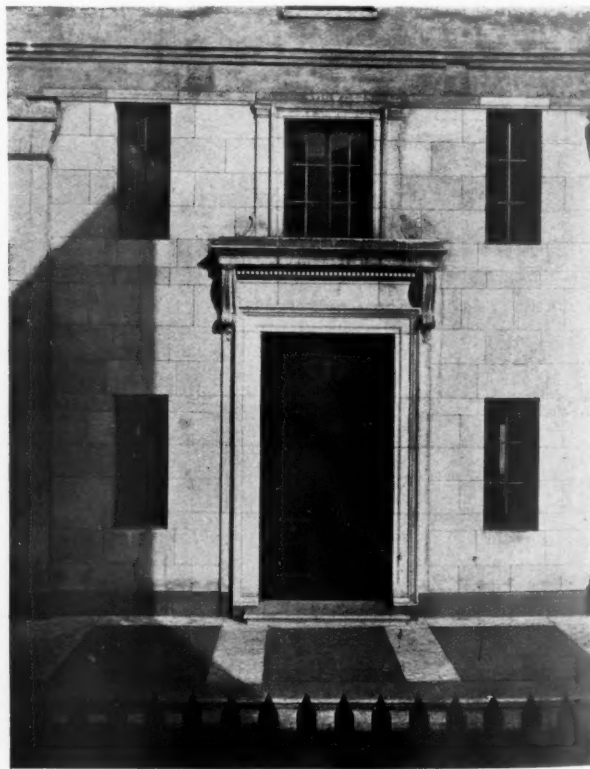


A DETAIL OF THE VAULTING TO THE STRAND LOGGIA.

The loggia is roofed with a vaulted ceiling in Portland stone, the groins of which change their plane as they rise from the springing up to the crown.



THE STEPS FLANKING THE BUILDING,



A SIDE DOOR TO BUSH HOUSE.

BUSH HOUSE, LONDON.

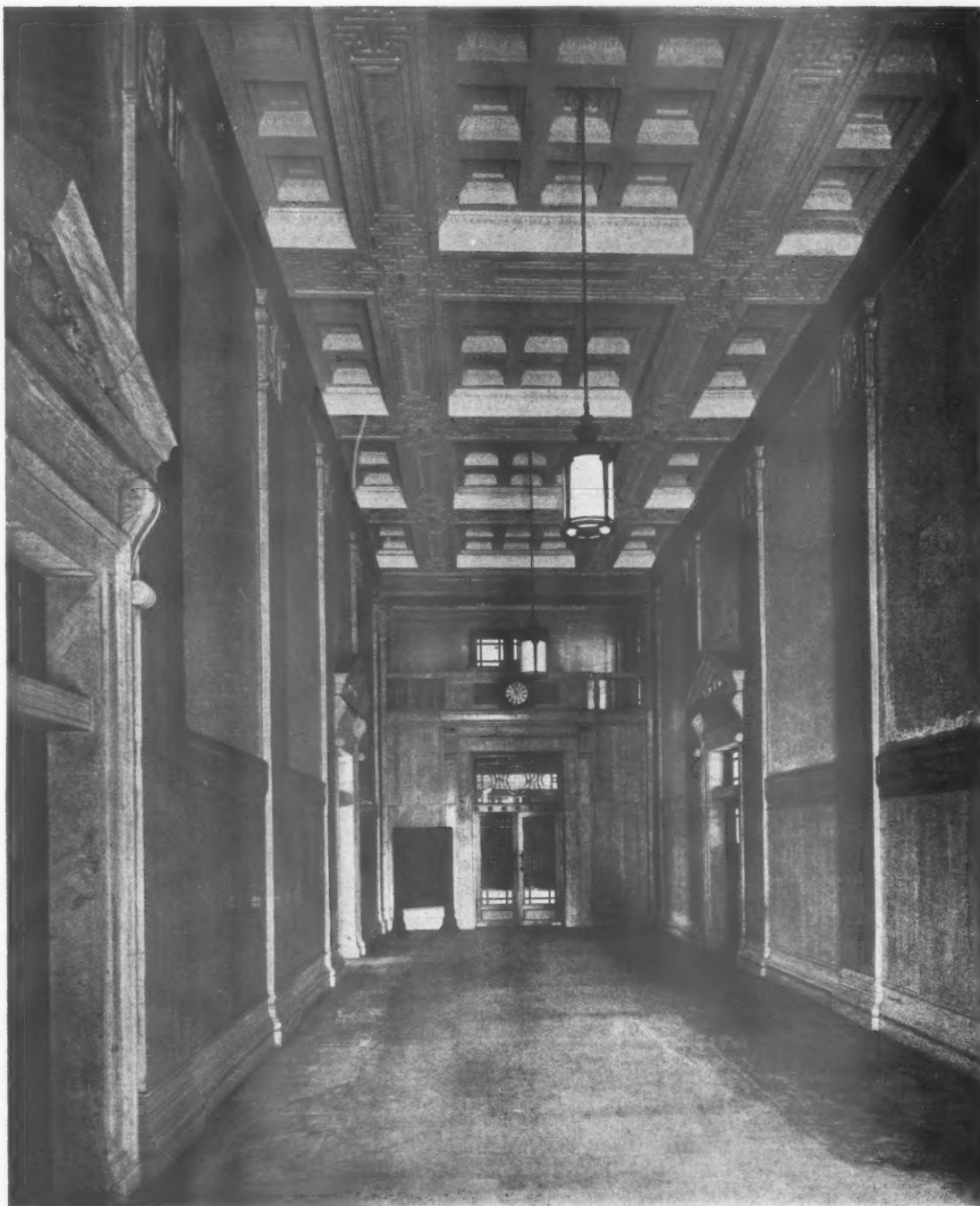


Plate III.

April 1924.

THE ALDWYCH ENTRANCE HALL.

Helmle and Corbett, Architects.

This Hall is entered from the Great Aldwych Front. It leads through the swing doors which can be seen in the illustration to a flight of stairs which descends to the Strand Entrance Hall. The doors on either hand lead into ground-floor offices. The wainscot and pilasters are of Travertine marble, and the colour scheme is a soft yellow.

Architectural
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A DETAIL OF THE STAIRCASE BALUSTRADE.



THE STAIRCASE IN THE STRAND ENTRANCE HALL



THE STRAND ENTRANCE HALL: A VIEW FROM THE STAIRCASE.

Apethorpe Village, Northamptonshire.

The Property of Sir Leonard Brassey, Bart., M.P.

Traylen & Lenton, Architects.



THE VILLAGE STREET.

A view from the hall gates. On the left is the seventeenth-century Manor House.

APETHORPE, a small Northamptonshire village about two miles east of the larger village of King's Cliffe, and about nine miles south of Stamford, was, until the present owner, Sir Leonard Brassey, lent a hand, a picturesque but decaying and insanitary village, with not many houses fit for ordinary human beings, let alone "heroes" to inhabit. After some years of his kindly attention, however, it has lost none of its beauty, but has gained many excellent houses and buildings, while its state of sanitation cannot be complained of. The illustrations will speak for the former, and a new water supply, village sewerage scheme, and storm-water drains are a few of the improvements vouching for the latter. When the work was undertaken there was no general uprooting of old associations and remodelling of an old village on modern lines, but the village was considered as one unit, and a process of gentle and gradual reparation began, the architects repairing that which could properly be repaired, removing that which could not, and replacing it with something that was good for those who had to use it, and which at the same time was in harmony with the whole.

Surely these are the sound lines to proceed upon, bearing in mind that houses must first be dwellings, and that if each age did not contribute its quota to their improvement we should still be left with the hardly desirable dwellings of our

ancestors. The keynote of the whole was to preserve everything worth preserving of the old village, both as to materials and as to general lay-out and balance of the buildings. Thus in the bothy and new cottages an old gable end and long roof line were happy before, so the new building was planned on similar lines, not copied in detail but rather replaced, like a decayed tooth with a new sound one as like the old as possible. All the old sound materials were reused; practically all the stone was found in the old buildings, and occasional shortages were made good from neighbouring villages. With slates, shortage was more apparent, so new slates were mixed with the old ones.

Some of the problems had to be treated anew. The old inn was a poor and more or less dilapidated building wedged close up to the churchyard in front of the church as seen from the north. The removal of this and the opening up of "the Square" formed the basis for and made possible the broad lay-out in front of the thatched cottages, "the Place" for the war memorial cross and old stocks, and the sympa-



THE WAR MEMORIAL CROSS.

The die, shaft, and cross are of Clipsham stone, the shaft being in two pieces. The octagonal base has steps of plain sawn York stone on a solid concrete core, and Weldon stone random facing.



A VIEW TOWARD "THE SQUARE."

The little shelter in the wall on the left was built to house the village stocks and whipping post.



THATCHED COTTAGES FACING "THE SQUARE."

These cottages have been built about 50 yards back from the road; their gardens are in front.

thetic treatment of the road improvement at the corner. The bad corner had to go, so it went, but went to be replaced by an excellent example of the stonewaller's craft, in which was embodied a small building to house the ancient stocks and whipping post hitherto left to rot and damage on the roadside.

Local labour was employed throughout, the wallers, Collyweston slaters and plasterers particularly, came of generations of such who were upreared in the district. The two former crafts can never be learnt as they can be inherited. Apethorpe bears witness to this.

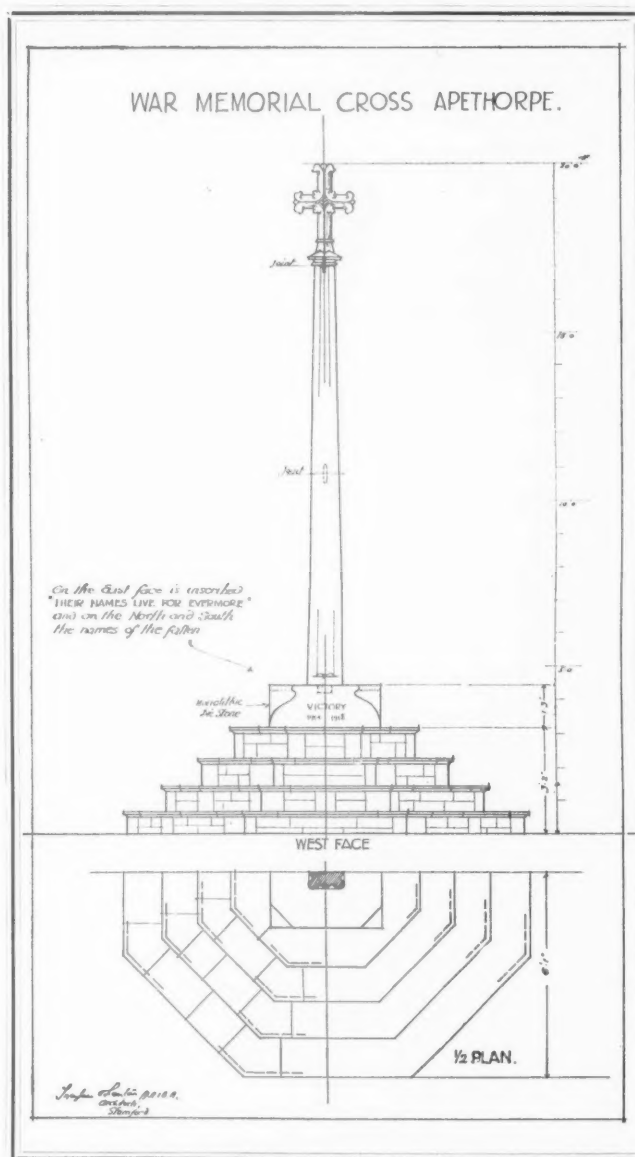
Thatched cottages on "the Square." Immediately north of the church, "the Square" is a large piece of garden ground left available by the demolition of the old inn when the new one was built. Near the back or eastern side these two pairs of cottages have been built facing west to the village street and some 50 yards back from it. The houses are just simple stone-built and straw-thatched labourers' cottages, erected for a utilitarian purpose though at the same time they form a part of the landscape, out of which they seem to grow quite naturally. The effect of large well-cultivated gardens, backed by their workers' dwellings, and flanked by the old church, with the trees of the park behind, is one of breadth, peace, and well-being.

The war memorial cross has been erected at the foot of the main village street, where it bends at right angles to meet the eastern approach to the village and a road that leads to the main entrance to the hall. It is thus at a junction of three roads and backed by the churchyard.

In designing the cross an attempt was made to follow the traditional lines of the old village crosses in the district, particularly the ancient parts of the one at Harringworth, in Rutland; the lofty and somewhat slender church spire so close to the site was also an important factor.

The village inn stands at the entrance to the village from the west end, facing on the village street and one side on to a farm road. It was planned with ample accommodation for preparing and serving meals as well as the more usual liquid refreshments; and a comfortable bed and bath (a rarity in a village inn) can also be obtained. The inn is let to the R.P.H.A., who well carry out the intentions of the owner.

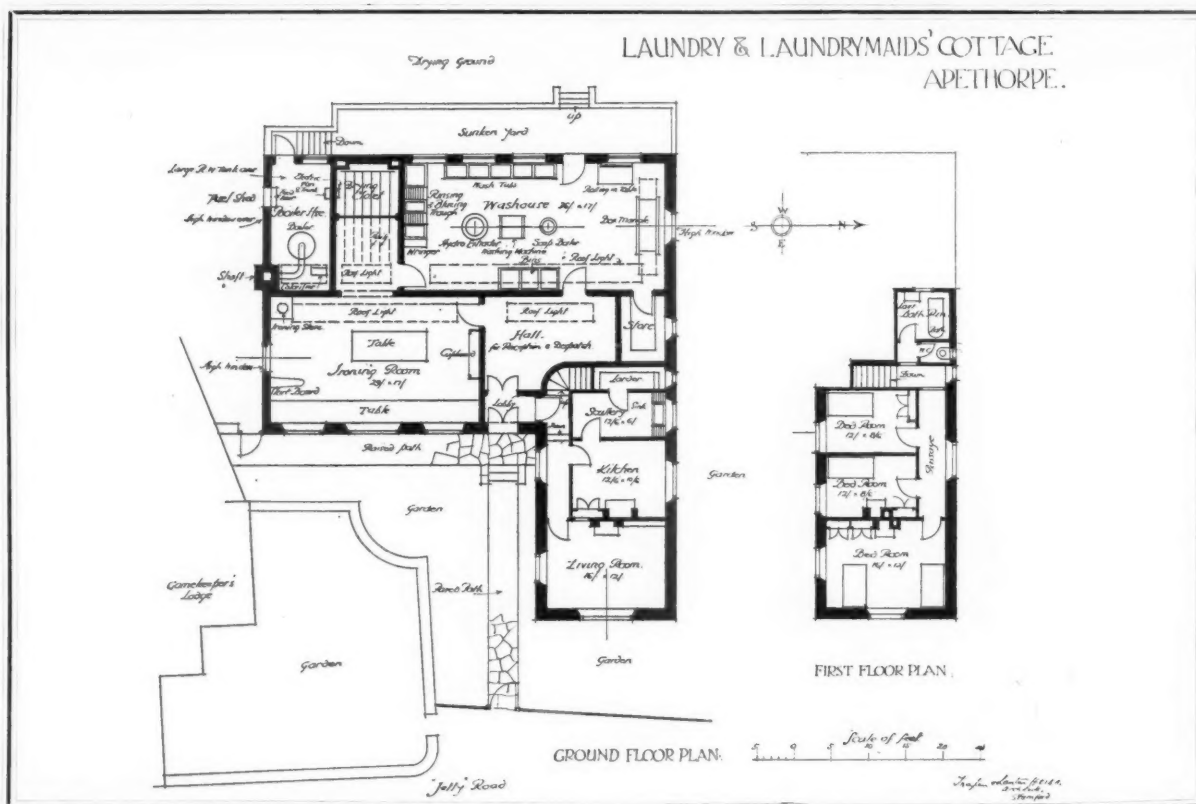
Beamed and joisted ceilings are exposed in the tea-room, bar, and hall; and deep seats are fixed round the bay



A DRAWING OF THE CROSS.



THE HALL LAUNDRY.



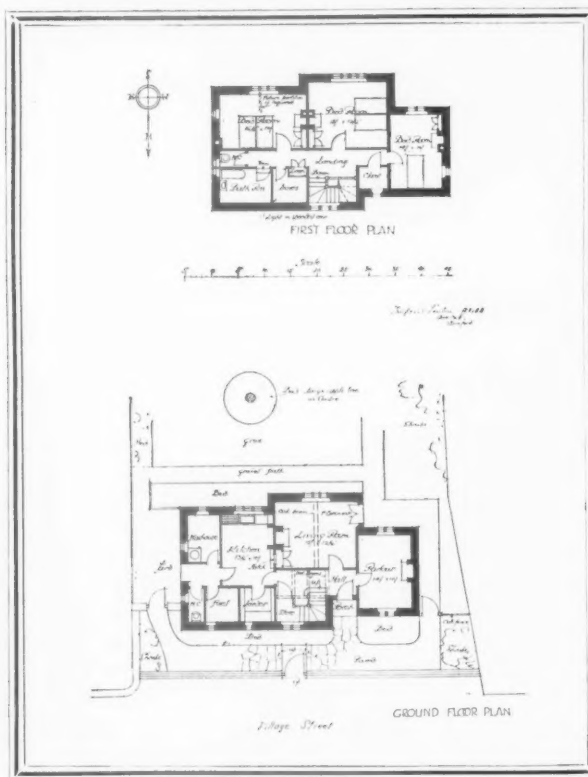
GROUND AND FIRST FLOOR PLANS.



THE CLERK OF WORKS' HOUSE.



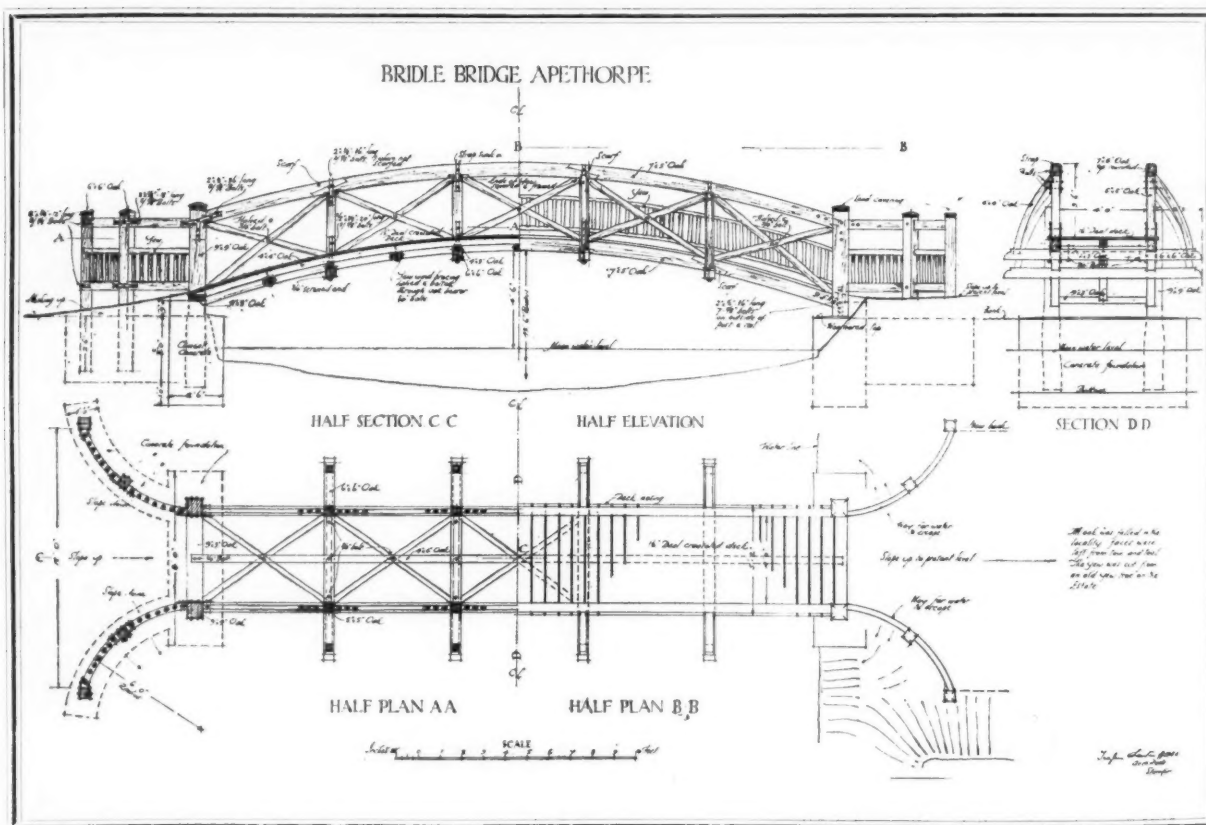
THE SOUTH FRONT, FROM THE GARDEN.



GROUND AND FIRST FLOOR PLANS.



THE OAK AND YEW BRIDGE OVER THE STREAM FEEDING THE HALL LAKE.



WORKING DRAWINGS OF THE BRIDGE.



THE BOTHY COTTAGES.

windows and fireplaces. The kitchen and washhouse are particularly roomy and light, and fitted up to enable the landlord to cater for a shooting lunch or other large party as well as for the chance caller.

The clerk of works' house is built on the site of two old and dilapidated cottages. The general impression obtained in this house is one of extreme brightness and good cheer—sunlight everywhere.

The laundry and laundry maids' cottage.—The laundry is a private one for the use of the hall, and though small is very complete. Electric power is obtained from the hall plant.

The bothy cottages include three dwellings; two labourers' cottages, each with a very large living room, scullery, larder, three bedrooms, and outside wash-house, w.c., and fuel place; and the bothy for workmen, having a general living room, kitchen, one bedroom on the ground floor, two bedrooms over and the usual outbuildings.

The oak and yew bridge.—The problem set was for a light bridle bridge over a stream feeding the hall lake: to be constructed of English oak and some yew branches cut from an old yew tree on the estate; the span to be carried was over 30 ft. and one bank was some 4 ft. 6 in. higher than the other. Concrete abutments were built to contain the banks, and in these were embedded 9 in. by 9 in. oak posts 4 ft. apart with a 9 in. by 3 in. plate frame between them. These posts, 30 ft. apart across the stream, formed the haunches from which the bridge sprang; the sides were treated as segmental-shaped lattice girders, with 7 in. by 5 in. oak top and bottom members, 5 in. by 5 in. oak vertical struts, and yew cross

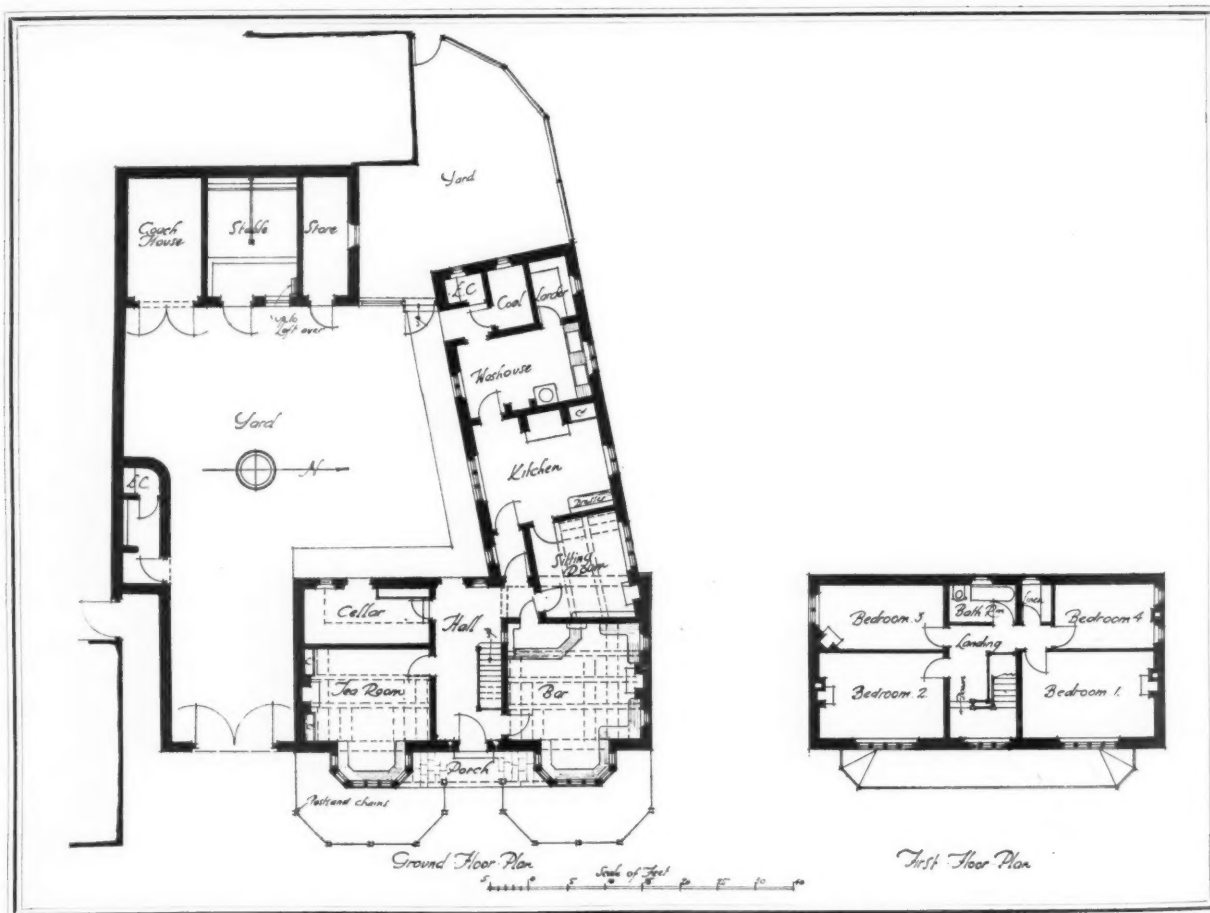
bracing of about 3½ in. diameter. From these two "girders" the floor was suspended, 6 in. by 6 in. oak sleepers crossed the bridge at about 5 ft. 6 in. centres with 4 in. by 3 in. oak plates on top and 4 in. by 4 in. oak centre bearer. On this centre bearer and the two side rails 1½ in. creosoted deal planks (hardwood was considered too slippery for horses) were laid with open joints.

To stiffen the bridge yew cross-bracing was inserted under the floor and curved oak struts were sprung from the ends of sleepers to the handrail. To transmit some of the strain from the 9 in. by 9 in. posts, and form the approaches, curved wing fences were built at each end, the 6 in. by 6 in. posts being bedded in a continuous concrete footing. All the joints of the oakwork were framed together and strapped and bolted with iron as shown, and necessary scarfs were arranged over alternating joints. The yew caused much heartburning to the joiners, both for its hardness and its not being "squared stuff," but was eventually mastered. The ends were properly framed and stub-tenoned into the oak and the crossing joints were halved and bolted. The yew infilling not being essential to the construction, was fitted and nailed in the way usual in "rustic" work.

All the oak posts had sheet lead caps dressed over the tops and stockings round their bottoms where built into the concrete, the actual butts being well charred; great care was taken in the protection of their weak parts, decay in which would soon prove fatal to the whole bridge. The bridge was built in 1913—the passing years have silvered the oak and softened all tones but have not impaired its soundness.



THE VILLAGE INN, APETHORPE.



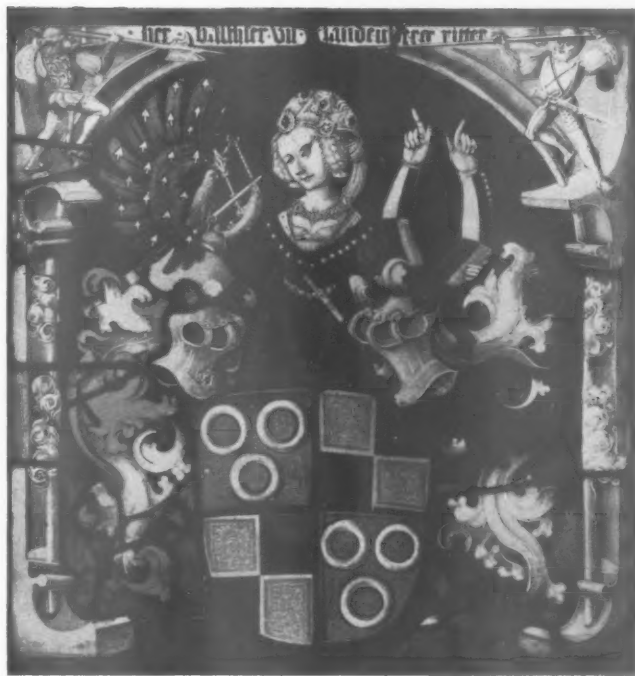
GROUND AND FIRST FLOOR PLANS.

Swiss Stained Glass.

IN England we find it difficult to dissociate stained glass from its ecclesiastical origins: we always treat it as an essentially religious art, to be seen in churches, but otherwise no concern of the artist, the architect, or the general public. It is a confusion for which there is no excuse; properly regarded stained glass is as general an art as painting or sculpture, and the fact that in England it has practically no place in the history of domestic architecture is merely a matter for regret and for remedy. In Switzerland it is far otherwise, and even to-day no Swiss house is "complete" until it has its small panels of stained and painted glass to add colour and vivacity to the blank surface of the window.

Whilst Switzerland is peculiarly the home of secular stained glass, nevertheless, in conformity with the general evolution of art in Europe, its early development was fostered by the church. In the church at Königsfelden, in the canton of Aargau, there are beautiful Gothic windows of the early-fourteenth century. At that time Switzerland was scarcely a nation, and this glass is not distinct in kind from the contemporary glass of South Germany; indeed, it is probable that the Königsfelden windows were painted by a German artist. The same may be said of the famous windows of Berne Cathedral, which date from 1441 to 1447; these are one of the most characteristic expressions of the gnomish spirit of late Gothic art in Germany, showing compositions crowded with little dwarf-like figures within architectural ornament of a weird and impossible kind.

In short, until the middle of the fifteenth century, Swiss art (and Swiss art is almost identical with Swiss stained glass) did not exist as an autogenous unit. To explain its growth, and especially to understand its individuality, one must bear in mind a few of the historical events of the period. No date is more often commemorated on Swiss glass than that of the battle of Morgarten, 1315. Here the men of Uri, Unterwalden, and Schwyz, by their united efforts, defeated the army of Leopold of Austria. The wisdom and worth of such unity were not lightly forgotten, and the Everlasting League established then was the first sure basis of the Swiss Confederation. Lucerne joined the Confederacy in 1332, Zurich in 1351, closely followed by Berne, Glarus, and Zug. The League thus numbered eight members, and for



1. PANEL TO BALTHASAR VON LANDENBURG.

Attributed to Lukas Zeiner, 1488-1510.

some hundred years they led a warlike existence, quarrelling among themselves and with the neighbouring States, but for ever driven together by the common fear of Austria. The League was finally consolidated in 1450, and from that date we may discern the growth of a national Swiss sentiment. From that date also we may trace the beginnings of Swiss art. The Confederation continued to grow by the admission of more and more cantons; and, what is more significant from our present point of view, it began to acquire considerable wealth as a result of its militant and mercenary activities. Such a combination of national energy and material prosperity led inevitably to a demand for the finer attributes of luxury, and among these naturally we find the exquisite sanctions of art.

But there were other tendencies at that time, apart from national energy, which determined the particular quality of Swiss art. The most important of these was, of course, the Italian Renaissance. Nowhere is the essentially non-religious nature of the Renaissance so manifest as in Switzerland. The religious traditions of Italy were strong enough to mask this pagan revolt in an apparel of Christian symbols. But the joy in natural forms, in the sensual rhythm of life which is the essence of the Renaissance, played no strange tricks among the *nouveaux riches* of Switzerland. They did not desire to glorify God so much as their own military prowess. Fighting was to them something like football or racing among us, and when they were not at the actual serious business, they were playing at it in their tournament societies and shooting clubs. And instead of cups or trophies they gave each other stained-glass windows—small panels about two feet by one and a half, with the shield of the recipient, the badge of his club, and perhaps a representation of him on his charger. The custom spread to more bourgeois circles, and the giving of stained-glass windows became, towards the end of the fifteenth century and during the greater part of the sixteenth, almost comparable with the giving of Christmas presents among us now. Windows were given by corporate bodies as well as by individuals: something that corresponded to a grand jury would give a series to the town hall in which they had served their term of office (such a series may be seen in the Victoria and Albert Museum); one corporation would present the arms of the town to



2. A HERALDIC PANEL.

By Lukas Zeiner, 1488-1510.



3. A PANEL OF THE ZURICH SCHOOL.

Attributed to Carle von Aegeri, 1510-1563.

another corporation; magistrates of all ranks, abbots and prelates, all made such presents; and finally a marriage was not complete without a commemorative panel depicting the happy pair pledging their troth.

The transition from religious to secular windows was not accomplished suddenly. There is a transitional period, roughly occupying the years 1470 to 1520, during which the sacred and profane intentions are mingled. The angel supporter of the shield in Fig. 2 is the only religious motive in a panel otherwise purely heraldic in intention. This very small and exquisite panel, in which the Renaissance influence is already strongly revealed, but still in fine restraint, has been identified by Professor Lehmann, the Director of the National Museum at Zurich, as the work of Lukas Zeiner, a native of Zurich, whose active period lies between the years 1488 and 1510.

A hundred years, beginning in 1520, form the grand epoch of Swiss stained glass, with a zenith about 1550. At that date it is estimated that there were at least a hundred studios or workshops in full activity. Every town of any standing had its local school, but the important centres were at Basle, Berne, Zurich, Schaffhausen, Fribourg, Lucerne and St. Gall. Hans Holbein the Younger worked at Basle from 1515 to 1526, and no doubt his influence did much to raise the level of stained-glass design, besides determining to a great extent the development of the Renaissance style in Switzerland. At Berne the chief artist was Niklaus Manuel Deutsch, many of whose designs can still be seen in the museum at Berne. It must be understood that both Holbein and Manuel were designers only: they did not, so far as we know, actually paint on the glass; and indeed it was the

general practice for glass painters to work from designs supplied by artists.

Each of the large schools had its distinct style, largely determined by the influence of the contemporary artists. The Basle school is perhaps the finest, judged by general æsthetic criteria; but at Zurich the successive activities of Hans Leu (1470-1531), Carle von Aegeri (1510-1563), Niklaus Bluntschli (1525-1605) and of the brothers Christoph and Josias Murer (1558-1614, 1564-1630), provide a variety and splendour not easily rivalled by any of the other schools. Fig. 3 shows a panel in the Victoria and Albert Museum, which has been attributed to von Aegeri, and is certainly in the style of his school.

At Schaffhausen a vigorous school developed in the last quarter of the sixteenth century, of which Tobias Stimmer (1539-1584), and Daniel Lindtmayer (1552-1607) were the master designers.

With the turn of the century the decadence set in, and by 1650 the art had lost all significance. It was not altogether a technical decadence. It has been ascribed to the introduction of vitreous enamels in the place of true stained glass; about 1550 we find the use of blue enamel; then came violet, followed about 1600 by green enamel. Contemporaneously we get the first use of red enamel for flesh tints. Now, as many of the panels to be seen at South Kensington show, there is no necessary badness in the use of vitreous enamels; in fact, in so far as their use extends the range of colour and the freedom of design, so much the better. But in so far as the giving up of stained glass enabled the glass painters to dispense with leading, this innovation must be regretted; for there is no doubt that the silhouette provided



4. THE KIBURG SHIELD.

An early work of the Zurich School, *circa* 1490.



5. A PANEL TO HAINRICH VON KLINGEBERG.

By Sebastian Mäder of Rottweil, *circa* 1500.

by the leads contributes to the vitality and structure of the designs; without leads designs grow nerveless. But the decadence must be ascribed to other and more general causes. National aspirations were turned into more commonplace channels; national sentiments degenerated into bourgeois sentiments. The Renaissance, too, had expended all its force. The recurrent course of history asserted itself once more, and the new world of art, at first so fresh and vernal, entered into the winter of its discontent.

The thirty years from 1540 to 1570 have usually been regarded as the golden age of Swiss stained-glass, and the glass of this period, with its animated design, its richness of colour and wealth of technical resource, has been most prized by collectors, whether individuals or museums. But there are indications of a change of opinion in favour of the simpler and austerer glass of the end of the fifteenth and beginning of the sixteenth centuries. Three beautiful panels of this period in the Victoria and Albert Museum are illustrated here (Figs. 1, 4, and 5). The earliest of these is the Kiburg shield, an early work of the Zurich school, dating from about 1490 (Fig. 4). Professor Lehmann has identified the Klingeberg panel as the work of Sebastian Mäder of Rottweil, of whom we know practically nothing except that he was made a burgher of Schaffhausen in the year 1512. In this panel it is interesting to note the badge of the Fish and the Falcon, an order of knights of the tournament to which Hainrich von Klingeberg must have belonged

(Fig. 5). The Landenberg panel (Fig. 1), part of the magnificent collection of stained glass presented to the nation by Mr. John Pierpont Morgan, is one of a series, others of which exist in the Zurich Museum, in a private collection at Basle, and in the collection of Mr. F. E. Sidney in England. It is probably the work of Lukas Zeiner, already mentioned as the painter of the panel illustrated in Fig. 2. Balthasar von Landenberg was also a knight of the Order of the Falcon and Fish, as will be seen from the emblem on the crest.

Photographs show only the design of stained glass: its chief glory is its lucent colour, changing with the lights of the day. The lover of such subtleties must return again and again to exhaust all variations of these elements. That such a delightful art should be neglected by the architects and decorators of to-day is a sad waste of the possibilities of craftsmanship. It is true that there is little encouragement to be got from the contemplation of modern ecclesiastical stained glass, which is a by-word for failure and dreariness. But this is not because the modern stained-glass painter has not at his command the technical means of the mediæval or Renaissance glass painter; it is rather because he prefers any pastiche of old styles and traditions to the vital work of modern artists. Stained glass will not become a reality again until it has escaped from the domination of amiable but uninspired hagiologists. Perhaps this desirable end might be accomplished by a revived use of profane or secular glass in domestic architecture.

HERBERT READ.

The Second Exhibition of the Architecture Club.

IT was perhaps inevitable that the second exhibition held by the Architecture Club, and formally opened by Lord Curzon of Kedleston on March 11 last, should be inferior to the first one organized by the club a year ago. On that occasion, as its title announced, "Twenty Years of British Architecture" was amply illustrated on its walls, and the result was an exhibition of considerable variety, and on the whole, one showing a high standard of merit. This year we have the aftermath. The surprise is that it has been found possible to make another fresh collection of sufficient interest large enough to fill the spacious walls of Grosvenor House after so short an interval as twelve months. Since mention has been made of Grosvenor House,

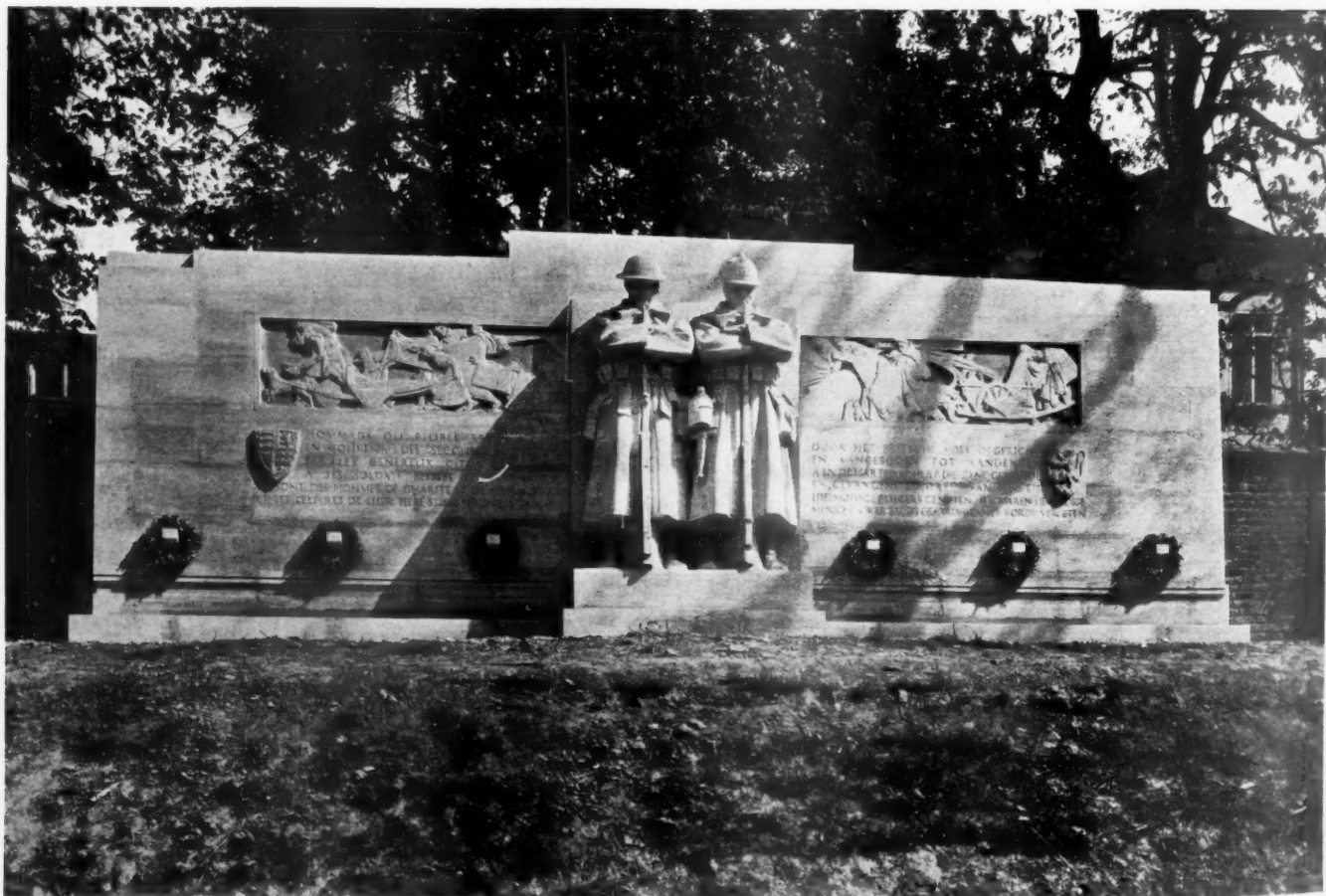


1. A HOUSE NEAR BIRMINGHAM (245).

By Harvey & Wicks.

what an admirable gallery this great town house of the Dukes of Westminster forms, and what a debt of gratitude does not the Architecture Club owe to its generous master! To turn to the exhibition itself, one has not been in it ten minutes before one is very fully aware that it is almost exclusively devoted to the art of Domestic Architecture. There are remarkably few important exhibits of either civic, public, or ecclesiastic buildings. The result, of course, is that the general scale of the work shown is all

very much smaller than that of the preceding year. From the point of view of the general public this fact does not in any way mitigate the success of the exhibition; if anything, it rather enhances it. Indeed, there



2. A WAR MEMORIAL, BRUSSELS (365).

T. S. Tait, Architect. C. S. Jagger, Sculptor.



3. EYFORD PARK, GLOUCESTERSHIRE (206).

By E. Guy Dawber.



4. A MODEL OF A HOUSE IN HAMPSHIRE (312).

By Norman Evill.

can be no question that the mind of the average man, to say nothing of the average woman, is far more keenly alive to the designs of so human a thing as a house than it ever will be to a shop or a town hall. As an instance of this feeling, that is inborn in the whole English race, it is instructive to note that Lord Curzon in his address, when opening the exhibition, did not want to speak about public architecture at all, but preferred to confine his sound and excellent comments to the history of English domestic architecture. Now, since the avowed object of the Architecture Club is to encourage the general public to take a lively interest in architecture of any kind, by showing them what it believes to be good examples, it follows that it is of primary importance the domestic work shown in its exhibitions should be on a high level of achievement. And let us say at once that the club has not failed in this object.

It is the *little* house, the house that is within the purse of a great number, that is the real hero of this show. There seems to us a good hope that we are now entering on a renaissance of small domestic building. Nearly a century has gone by since we left off putting up that quiet and unpretentious dwelling which in spite of, or rather because of, its unadorned simplicity managed to have a charm of character, an aristocracy all its own.

The villas alluded to by Lord Curzon in his speech have surely seen the last of their days, and their place is going to be taken by just such a type of little house as, to choose one among many, Messrs. Harvey and Wicks's "House near Birmingham" (Fig. 1). This is an enchanting little brick house beautifully detailed. If one were compelled to describe it in terms of "styles," one would presumably say that it was in the fashion of the late eighteenth century; in actual fact it is a product of the twentieth century, and could never be mistaken for anything else. Such a house as this is an excellent answer to those foolish folk who demand a new style to be discovered by modern architects. The fact is that nobody ever yet did discover a new style—they were like Mark Twain's boy, they "grewed"—and there is no particular reason why anyone should try. Messrs. Louis de Soissons and A. W. Kenyon exhibit just such another little brick house ("House for Mr. J. Parsons, Welwyn," Fig. 7). It has the same qualities, though not quite so interestingly

detailed as Messrs. Harvey and Wicks's house. The bay windows are nicely spaced, and look as though they had been intended from the first inception of the design, not added as an afterthought, a characteristic too common to bay windows. Mr. Leslie Mansfield's house at Bickley (No. 11), and Messrs. Hennell and James's houses in the Welwyn Garden City, and at Swanpool, Lincoln (Nos. 160-169), also come under the category of good examples of what a small house can be. Mr. C. F. W. Denning has his two photographs of Homefield, Westbury-on-Trym (300, 301), rather badly skied. The fact that this house savours somewhat more of America than England militates against the complete success of its design, seeing that it is built in England and not in America. However, it is an interesting little house and has great personal distinction about it.

Turning from all these quite unpretentious efforts to something a little bit more expensive and generally more ambitious, no architect has a pleasanter group of illustrations of his work than Mr. Guy Dawber. It is to be found in Room No. 3, which is devoted to the art of garden design. Mr. Dawber's photographs show garden in very close relation to house, so that in looking at any one photograph two birds are killed with the same stone. There is an immensely appealing quality in Mr. Dawber's work, the same sort of quality that makes all Caldecott's illustrations so lovable. Mr. Dawber never departs from traditional form, he never tries to invent anything new, above all he eschews "stunts" of all descriptions. He understands what is desirable in a dwelling though, in a way that very few architects of to-day



5. A HOUSE IN COWLEY STREET, WESTMINSTER (48).

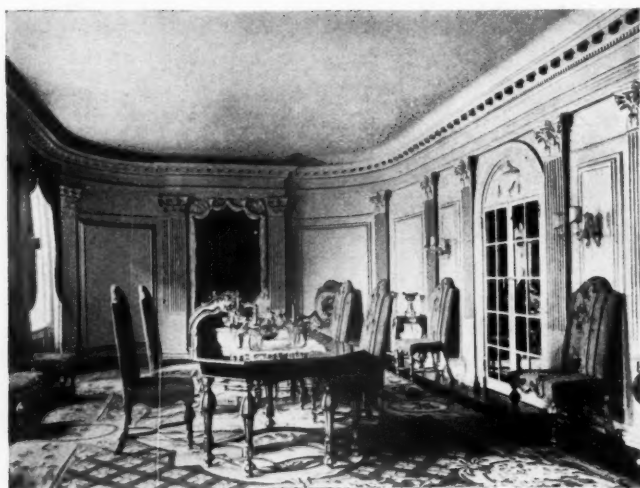
By Detmar Blow & Billerey.



6. HOUSES AT SWANPOOL, LINCOLN (168).
By Hennell & James.



7. A HOUSE FOR J. PARSONS, ESQ., WELWYN GARDEN CITY (63).
By L. de Soissons & A. W. Kenyon.



8. THE DINING-ROOM OF A HOUSE AT VIRGINIA WATER (81).

By Oliver Hill.



9. THE BLACK GLASS GALLERY, NO. 26 PARK LANE, LONDON (98).

By Philip Tilden.

can emulate. Look at the tranquillity in the gardens of Netherswell Manor (Nos. 200-202). Surely the fact that he grasps that this is *the* quality above all others to get in a garden, in just the same way as he grasps the fact that *the* quality above all others to get in a house is homeliness, is what makes him the first-class architect that he indubitably is.

In Room No. 1 Sir Edwin Lutyens has a delightful collection of old friends, such old friends, such familiar faces, that it would be the height of bad manners to do anything but receive them most politely. At the same time it would be very nice to see one of this great master's youngest children making its debut for the very first occasion. In this room there is a considerable amount of what is referred to by the younger men, sometimes very unfairly, as Wardour Street architecture. We refer to those houses with old-world atmosphere ingeniously brought in by using "a wealth of old beams"—in these days when people will collect admirable fakes of old English furniture, it is difficult for an architect to know how to house them in any other form. There are many excellent examples of this type, and it is difficult to single out any particular exhibit above others for mention. Mr. John Clarke, Mr. Walter Brierly, Mr. Barry Parker, all show admirable examples of this side of domestic building. Room No. 4 has a group of Messrs. Forbes and Tate's work at Barrington Court. No. 296, which is catalogued as Strode Water Court, is a very attractive if somewhat incomprehensible photograph. It is a pity that there is no explanatory plan attached. One rather wonders why the paved walk round the fountain is broken by the sculpturesque group which forbids all further progress round the little quadrangle. Of town houses, of which, naturally, there are not many, Messrs. Detmar Blow and Billerey's house in Cowley Street, Westminster (Fig. 5), and Mr. Oliver Hill's two houses in Smith Square are notable examples of good brick buildings. Both houses are very reminiscent of the Lutyens eighteenth-century town house tradition, as far as their exteriors are concerned. The interior views of the Cowley Street, Westminster, house, however, show treatment rather unexpected, for it is very rich in detail and material for so simple an exterior. Mr. Hill shows his Smith

Square houses by means of a model. Standing alongside of it is another very delightful little model of an equally delightful country house in white stucco by Mr. Norman Evill (Fig. 4). The design of this building is much better seen by means of a model than it ever could be by photographs. There are a number of other interiors in both the big rooms, many of them being of the farmhouse kitchen variety, which always make excellent photographs, are invariably admired by most people, but do not help much with the forward march of progress in interior design. Messrs. Milne and Phipps, in addition to a number of other exhibits, all of which have plenty of interest, show a foot to a staircase (No. 78), very engagingly handled in the simple classic manner. The staircase is approached through a well-proportioned and detailed square opening with no balustrade or newel to be seen. Mr. Oliver Hill has a dining-room (Fig. 8) with a well-balanced pilaster treatment. There is nothing striking or novel in its conception, but like most of this architect's work, it is carefully considered and well-proportioned. Mr. Philip Tilden, on the other hand, is nothing if not fresh in ideas, and this time he shows us a black glass gallery in No. 26 Park Lane (Fig. 9). It is difficult to form an idea from the photograph of its actual appearance, but one can only suppose that he has arrived at what Miss Daisy Ashford would describe as a very "sumpshus and rich" effect. Turning from the domestic architecture, one is frankly disappointed with the contents of Room No. 5, which is devoted to war memorials. To begin with, this room has a northern aspect, and the light is very cold, and there is not much of it. Many of the exhibits are difficult to decipher. Messrs. Tait and Jagger, who make an admirable combination of architect and sculptor respectively, show their war memorial in Brussels, but it is hung in such an evil light it is impossible to make out the design. It looks full of interest, though what the sculptured band of high relief that runs behind the two soldiers is all about no one, on merely looking at the photograph, can say (Fig. 2). There are a quantity of war memorial crosses, each very like the other. Mr. Herbert Baker shows his beautiful Kent County War Memorial, but the photograph does not do it full justice, for the design as a

whole is one of the most successful of this type that has been done in England. Mr. Goodhart-Rendel has a frame full of private memorial tablets, mostly dependent for their interest, as they certainly should be, in well-spaced lettering. On the whole, however, the contents of the room are very unrepresentative, and one cannot help feeling that with a little more trouble it could so easily have been much better.

Returning to Room No. 1 and disregarding the domestic work hung in it, which has already been touched upon, one cannot pass by Messrs. Percy and Hubert Worthington's noble "Building for the Faculty of Arts, Manchester University." It is in the severely classic tradition, and is full of the good scholarship one has learned to associate with the work of these two men. Close by hangs Messrs. Buckland and Hayward's design for Cadbury Bros. manufacturing block (No. 30), an excellent example of modern factory design, which shows that dignity and commercial utility need not be divorced, a fact which most architects, but distressingly few manufacturers, seem to realize. On the opposite wall Mr. Gilbert Scott, who, with the exception of Sir Robert Lorimer, seems to be the only English architect (and both are Scottish) who can put new life into Gothic forms, shows a group of new churches (Nos. 65-68), the most successful of which is St. Paul's Church, Derby Lane. Sir Robert Lorimer's exhibit is in the other big room, No. 3 (Nos. 305-310). It is indeed a fascinating one. Here can be seen his beautiful Chapel of the Thistle, his Eton College Memorial Chapel (Fig. 10), and his Dunblane Cathedral, but most beautiful of all, to our mind, are the photographs showing his details of carved oak work. These have the pious sincerity, the artless humour of the first-class mediaeval carver's work.



10. THE TREATMENT OF THE EAST END OF THE MEMORIAL CHAPEL, ETON COLLEGE (309).

By Sir Robert Lorimer, A.R.A.



11. THE MINISTRY OF PENSIONS BUILDING, ACTON.

By J. G. West.

In the opposite camp are churches by Mr. Robert Atkinson (No. 54), and Mr. Evelyn Simmons, both strictly economical in material, and neither suffering in dignity because of it.

Room No. 2 contains "Housing." It is an invidious task to select any particular exhibit for mention, for it is very difficult to spare these photographs the amount of time they deserve, before they can be fully appreciated. Messrs. Adshead and Ramsey's Dover housing scheme is as attractive as most to be seen, and is rather less stereotyped in general conception.

In the dreary corridor are two exhibits that ought to have had a better place; one is Mr. J. G. West's Ministry of Pensions building, which is a monument of utility and economy (Fig. 11). It is precisely the type of building required for one of the less ornamental Government offices; and the other is two rather inadequate photographs of Mr. Frank Verity's fine cinema at Shepherd's Bush, which is an extremely interesting building. One cannot close this notice without a reference to a photograph hidden away behind a curtain in the large room. It is called "Silo Towers" (whatever "Silo" may be), and is to the credit of that talented all-round artist, Mr. Macdonald Gill, who has a genius for making alive and interesting the everyday things of this life. He has certainly done it with great charm here.

DARCY BRADDELL.

The Architecture Club.

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Selected Examples of Architecture.

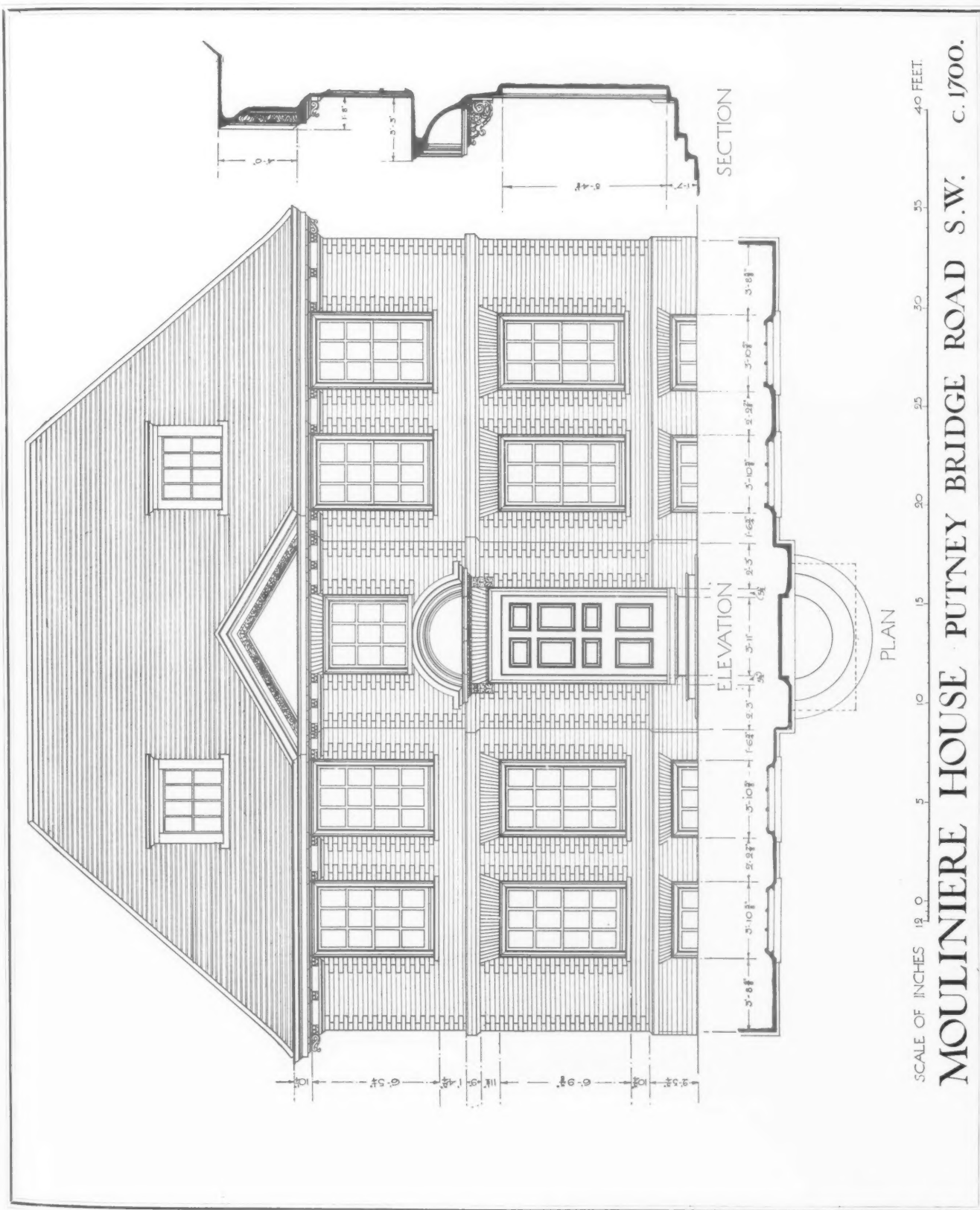
IN CONTINUATION OF
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

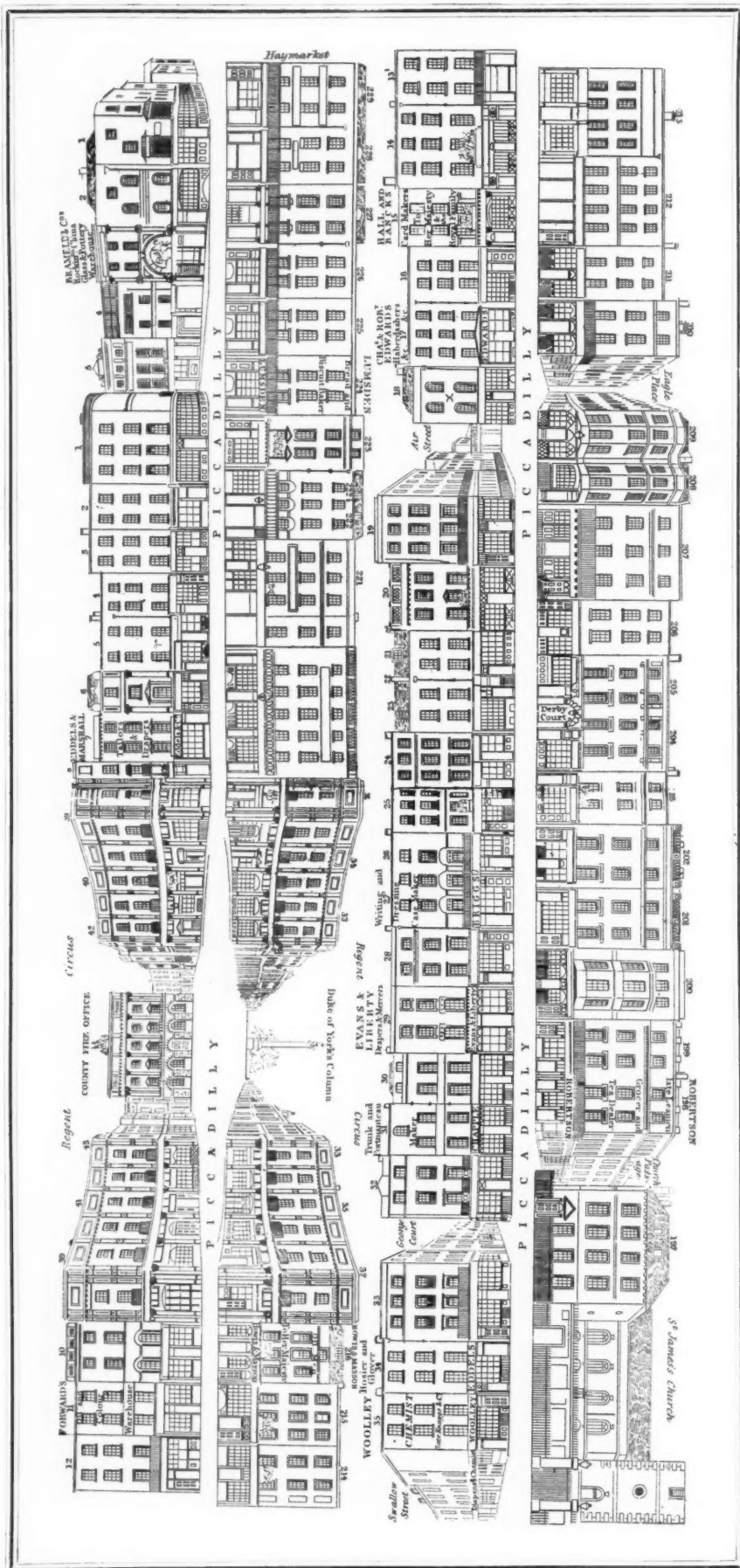
Moulinière House, Putney Bridge Road, London.



MOULINIÈRE HOUSE, WANDSWORTH.

(Built circa 1700.)





PICCADILLY.

(No. 25 in Tallis's "London Street Views.")

"Piccadilly," says Tallis, "forms the beginning of the road from London to Reading, Bath, and Bristol, and is intersected by many principal streets. . . . Piccadilly is so called from Piccadilly Hall, which stood on the ground now occupied by Sackville Street. This street was completed in the year 1642, as far as Berkeley Street. Coventry Street is a short street leading from the eastern end of Piccadilly to Leicester Square; it consists of retail shops, and has a great thoroughfare. This street occupies the site of Coventry House, the residence of the lord keeper Coventry. Here also Henry Coventry, secretary of state, died in the year 1606." Tallis then describes the streets leading from Piccadilly. Great Windmill Street, he says, contained the house and museum of the celebrated Dr. William Hunter; it also contained "an exhibition of waxen figures in motion, belonging to Signor Gagliardi, and in a window on the first floor of the house are two figures, a male and female, whose eyes roll upon each other in a manner calculated to excite the surprise of the gaping crowds, who stand to admire the wonders of Signor's magic art. In 1658 Windmill Street consisted of disjointed houses, and a windmill stood in a field on the west side, whence it derived its name." Regent Circus (Piccadilly Circus) is "a handsome circle of shops," Air Street is "principally celebrated for the number of its gaming houses," and the Haymarket is a "broad, handsome street" wherein is situated "the Queen's Theatre, commonly called the Italian Opera House," and the Haymarket Theatre. "The following curious advertisement was circulated in the papers of the day," says Tallis, "by the contrivance of the facetious Duke of Montague, as a satire upon the credulity of the public. *At the New Theatre in the Haymarket, on Monday next, the 16th January, to be seen a person who will perform the following most surprising things, viz., first he takes a common walking cane from any of the spectators, and thereon plays the music of every instrument now in use; and likewise sings to surprising perfection. Secondly, he presents you with a common wine bottle which any of the spectators may first examine. This bottle is placed on a table in the middle of the stage, and he (without any equivocation) goes into it in sight of all the spectators, and sings in it, etc.*" The nobility and public were taken in, and arrived at the theatre only to find that the conjuror was a myth, whereupon some made their way out, while a party remained in the house "to demolish the furniture into the street, and making a large bonfire."

Tallis's London Street Views.

IV.—Piccadilly Circus, Etc.



THE JUNCTION OF SWALLOW STREET AND PICCADILLY.

IT did not require the ingenious Tallis to tell us that "Piccadilly is a long and important thoroughfare, commencing from the end of the Haymarket, and proceeding to Hyde Park corner," for Piccadilly is, in many respects, the most distinctive street in London; and besides, it is *sui generis*, in that it begins with shops and ends with private palaces. The section here reproduced shows its commencement as far as Swallow Street, or, roughly, about a quarter of its whole length. But Tallis only produced two sets of elevations of the thoroughfare: this one and another taking us as far as Albemarle Street. The reason for this was that from the latter point there were few shops, and as advertisements of such was one of his objects, he does not give us views of that residential portion which is so interesting, and in view of its many illustrious past inhabitants, so historic.

What he does reproduce, however, is in another sense more valuable, because he can thus show us a series of elevations which have, to-day, become almost wholly altered. A glance at the opposite page will at once indicate what extraordinary changes have taken place on both sides of the thoroughfare; St. James's Church and its adjoining vicarage alone, or almost alone, remaining after a lapse of eighty-six years.

If we begin at the top right-hand corner we shall see the first five houses of what was once Titchborne Street; this street was formerly known as Shug Lane. The Black Horse inn was between Nos. 4 and 5. Its north side was demolished when Shaftesbury Avenue and the consequent alterations in Piccadilly were made, and the south side then became incorporated with the main thoroughfare. At its west corner Piccadilly begins, and the houses numbered 1 to 8 exhibit those Georgian frontages which were once such a feature throughout the whole street, and of which Lambert's, the silversmiths, was a comparatively recent survival. The classic columns of No. 6 alone give promise of what we find almost immediately after, the characteristic architecture of Nash's conception. We know this now as Piccadilly Circus, but it was then, and for long after, called Regent Circus. The rather curious numbering of this portion is explained by Tallis's own words: "Regent Circus is a handsome circle of shops intersected by Piccadilly and Regent Street, to which latter street it properly belongs, as the shops are numbered as forming part of that street." The County Fire Office, designed by Robert Abraham in 1819, is, as it were, the key to this circus—a circus which one may parenthetically remark has been disgracefully misused, all the opportunities given for making a really fine open space of it being wholly disregarded. It makes one despair when one sees such occasions not taken by the hand, and the energy of the authorities apparently directed rather to the erection of warehouse-like buildings all over London than to the conjunction of beauty with utility. The very significance of the County Fire Office was itself stultified when the ridiculous Shaftesbury Avenue (which might have been so fine an improvement) was, not designed, for it has no design; let us say, thrown together in an architectural hurry.

With the knowledge of what it is to-day it is amusing to find that Messrs. Swan and Edgar's establishment was then limited to the restricted premises of No. 10, next door to Forward's oil and colour warehouse. Air Street (note the tiled roof of No. 18 Piccadilly, as well as those of Nos. 21-3 and 30) was in those days chiefly notable for the gaming houses it contained. This street was existing in 1659, and was then the most westerly street in London! George Court, between Nos. 32 and 33, was so called till 1862, when its name was changed to Piccadilly Place. Swallow Street was formerly Little Swallow Street, the larger thoroughfare of that name having been absorbed when the construction of Regent Street took place.

Crossing to the south side of Piccadilly, and beginning at No. 229, at the corner of the Haymarket, we may observe a curious form of numbering—222½—which was then Beale's Saloon Tavern and Chop House, followed by the White Bear Hotel and Coach Office at No. 221, and Webb's Hotel and Coffee House next door. The former was a very old-established hostelry, for it is known to have been in existence, with the same sign, in 1685, and probably dated from very much earlier; both the engravers Luke Sullivan (who reproduced some of Hogarth's works) and Chatelain died in this house. At the south-east corner of the circus, to which we again come, one can observe, at No. 31, the sign of the Spread Eagle, the counterpart to the coaching inn with the same sign in Gracechurch Street, whose western office it was. In the distance rises the Duke of York's column, which had only been completed by Benjamin Wyatt five years before Tallis's survey was made, and which, of course, stands where Carlton House was formerly.

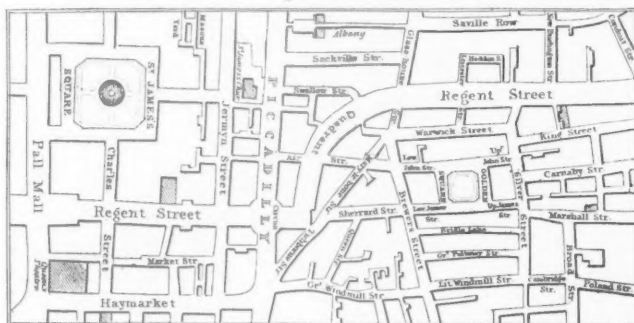
Passing Eagle Place, dignified by Strype as Eagle Street, we observe two interesting façades, at Nos. 209-10; the former was occupied by Mr. Young, a surgeon, his red lamp hanging over the entrance. No. 206 was a toy shop, kept by one with the curious name of Treluddra, an almost equally unusual name being that of Lopresti, a fish-sauce maker, at No. 199. Derby Court I cannot identify, having been unable to find out anything about it. No. 200, with its overhanging upper stories, was then the shop of Garden, the military accoutrement maker.

With Church Passage, formerly Church Street, and built about 1720, we come to St. James's Church, which was designed by Wren, and whose chief excellence is its interior, where may be seen the altar and font carved by Grinling Gibbons. The history of the church is too full a one even to be adumbrated here, but I may note that "Old Q," so indissolubly associated with another part of Piccadilly, lies buried here, as do such various illustrious ones as Charles Cotton, Thomas D'Urfey, Dr. Arbuthnot, Akenside, and Dodsley and Gillray, and "dear Mrs. Delany."

All the easterly part of Piccadilly is saturated with the social annals of Charles II's day: Piccadilly Hall, and Shaver's Hall, and the Tennis Court where Sedley nearly got killed. No wonder Phil. Porter could write:—

"Farewell, my dearest Piccadilly,
Notorious for good dinners;
Oh, what a Tennis Court was there!
Alas! too good for sinners."

E. BERESFORD CHANCELLOR.



Exhibitions.

THE GOUPIL GALLERY.—The exhibition of portraits, landscapes, and Jewish life studies by Mr. Leopold Pilichowski held in this gallery, was, at least, unusual. He has a voluptuous sense of colour, and there is a whole-hearted abandonment of all other artistic considerations in his attempt to realize his pictorial conceptions, which are strong and convincing statements of his emotional experiences in regard to persons, ceremonies, and things connected with his own religion.

In order to be impressive, he paints most of his portraits considerably over life-size, and he thus gets an almost overpowering effect of the personality of the sitter. Sometimes, too, he will be grotesque in his exaggerations so as to insist upon a peculiarity in a person. Taking his work all round, the chief impression is that of coarseness; he is inclined to coarsen all that he touches. The colour, too, helps to give this effect, as it is usually very strong, and in the complexions inclines to purples and reds. There is here and there a mellow quality in his colour schemes, which shows that he is not limited to reds and purples. The drawing generally is flexible and expressive; there is a sense of movement in the limbs, and sometimes impatience is signalized by the gestures of the hands. It is really very interesting to observe how expressive he makes the hands in all his works; they are not separated and isolated spots, but help to complete an inclination or a gesture of the head or other parts of the body. His things are seen in the round; they appear almost stereoscopic.

But with the exception of "A Wedding Feast in Poland" (32), and a few others, a lack of refinement is very apparent; the virility in his works is got at the cost of æsthetic qualities. To obtain beauty at the expense of what he would call truth does not enter his thought.

The portrait of Mr. Israel Zangwill is extraordinarily intense, and as in a great many of Mr. Pilichowski's other portraits, it is not limited by a too emphatic or anatomical precision in the drawing; the contours swell and undulate with a sense of life.

This artist has some faults of manner; the persistent trick of scratching his work while it is wet, with the wrong end of the brush, so as to expose the white surface of the canvas underneath, is a bad habit; here and there the effect is almost of a stippled drawing; veins on hands are easily indicated in this way. But the painter should beware of this too facile method, for where it is used the painting becomes thin in texture, and generally cheap in quality, and as it is not even consistently applied throughout a painting, a feeling of congruity is not attained.

The portrait of Professor Miliukoff is well placed and natural, and that of Mr. Alfred Kalish is extremely characteristic. Whether it can be counted to him for righteousness or not, the fact remains unquestionably fixed that Mr. Pilichowski does not flatter his sitters.

THE ROYAL SOCIETY OF PAINTER-ETCHERS AND ENGRAVERS.—The annual show of this society is much the same as usual; that is to say, that it runs on traditional lines. Very little of the work thrills one; it goes along a very even track, encountering but few jolts of discovery. As a matter of fact, the society needs waking up; it is too self-satisfied. There is a certain amount of just cause for this, because, as a general thing, the workmanship all round is very good, but all, or certainly most of the exhibitors, seem playing for safety; there are but few venturesome spirits. The only adventurer is Mr. Blampied, but his adventures all seem to entail the same incidents—we might call them adventures in a cul de sac. So he will not serve as an example of what I want.

Mr. Brockhurst's work is all very capably done; there is never a slip of the hair-like lines and dots of which his etchings are composed. One is filled with admiration for the skilful manner in which he does them, but to my mind, at any rate, they are not

etchings; they are not done for the sake of line; his work might just as well be executed in any other medium. Sometimes it has more the quality of mezzotint. Everything is worked out to the highest point of finish, and the light and shade minutely observed, but is not recorded under the emotional response of direct observation, but microscopically thrashed out with great labour and with the smell of midnight oil upon it.

Miss Molly Campbell evidently feels called upon to play the part of Hogarth to this age, as some of the titles of her etchings will show: "The Millionaire," "The Pauper," "The Rare Sex," and "The Dope Fiend." She is to be commended for her enterprise, but there does not appear to be any particular moral intensity behind her work as there is in that of Hogarth. She is flippant without being satirical; one is only a little amused; there is no corrective shock to the susceptibilities through the exposure of vice, they are too artificially imagined for this; her subjects are simply vehicles for picture-making. In every case the cart is before the horse, as we say.

Mr. Henry Rushbury is settling down to a humdrum repetition of his own very excellent work; he has evidently (happy man!) found the groove along which he can most securely move.

There is a certain amount of freedom in the work of Mr. R. C. Peter, which, although quite individual, is done something in the method of Anders Zorn.

Mr. Nathaniel Sparks shows rather an amusing little work of a fat milk-boy, which he calls "Melk!" One feels that this is the result of the artist's own observation of an incident in contemporary life, and, personally, I wish more of this kind of thing was done. There must surely be many subjects of a like nature which could be recorded, and they would have an interest quite apart from mere technical methods.

Good work is also shown by Mr. Middleton Todd, Mr. John Greenwood, Mr. Charles Taylor, and Mr. Job Nixon.

THE ARLINGTON GALLERY.—The young Anglo-Belgian sculptor, Mr. John Gordon Cluysenaar, who has just had an exhibition of his works in this gallery, is a sculptor of undoubted talent. He has a sense of character and appreciation of individual types, and his work is happily free from any exaggerated mannerisms; his craft does not run away with him and thus warp his judgment. He is not obsessed with the abstract; to him the concrete is good enough, and one concludes that in his portraits he has successfully secured the individual characteristics of his models.

Perhaps the work that strikes the happy mean between the classical and the naturalistic is "Masque de femme du peuple" (12); and the bust of Mr. Beaufort (4), and that of M. Jules Brunfaut (8) are full of interest, the latter particularly, which has a Bismarckian type of head; this sitter was a splendid subject for the sculptor.

There is one thing I take exception to, and that is the broken edges which Mr. Cluysenaar gives to the outlines of the eyes. In cases of very old people this may occur; but to make a general practice of it (as this sculptor is inclined to do) is a mistake, as it is liable to become merely a trick just to give softness, and a blurred and emotional expression. I know that it seems to give a sense of actuality, but it really does not; it is only an impression, which is not supported upon examination. In really great sculpture this sort of thing is not done, but only in what we might call the "sob stuff" of sculpture.

However, Mr. Cluysenaar shows enough work to make us expect that he will develop into a sculptor of some significance, and be a necessary counterblast to that kind of attitude of mind which believes that to be interesting sculpture must forsake beauty for ugliness, and that the sculptor must therefore seek his subjects in types of animality and in primitive barbarism.

RAYMOND MCINTYRE.

Recent Books.

English Homes.

English Homes, Period II.—Vol. I, Early Tudor, 1485-1558. By H. AVRAY TIPPING, R.A., F.S.A. London: Country Life. Price 63 3s. net.

Englishmen have much to be proud of; their countryside is the most beautiful in the world, their women are the fairest; and their houses—the houses of their ancestors—are unsurpassed. Perhaps such reflections as these are subversive to the growing spirit of internationalism; whether this be so or not, they are reflections which spontaneously occur on certain occasions, such as on a return to England from foreign travels, and on looking at the illustrations in Mr. Avray Tipping's "English Homes." This work is the first volume of Period II, covering the years 1485-1558.

To the student of architecture this is, of course, one of the most interesting periods in the history of English architecture, yet in looking through this book how difficult it is to retain unimpaired, as it were, the critical faculties. For not only are the buildings objectively mellowed and softened by time, so that we see them surrounded by a halo of picturesqueness, dimming their pure architectural form, but they are also overlaid with a rich subjective glamour of romantic and historical associations. They are, indeed, our very flesh and blood, the stuff that we here to-day, despite our jazz, our internal-combustion engines, and our skyscrapers, are made of. How then can we pass impartial judgment? And clear thinking becomes even more difficult since we must frankly admit that if to-day we attempt to imitate, stone by stone, timber by timber, any of this work, which quickens our pulse with its ineffable beauty, the result will be a dismal failure.

Just as the architectural character of the eighteenth century is essentially urban, thereby harmonizing with the lives of the rich, whose only regard for the countryside was as a kind of sophisti-

cated setting for the *fête gallante*, so the architectural character of the sixteenth century is essentially rural, so that Mr. Avray Tipping does well to devote some introductory pages to the changes of land ownership and cultivation. The hard preceding winter of the feudal system, productive of its characteristically uncompromising defensive architecture, gradually yields to the sunshine of humanism. There is an upheaval in the soil. Religion, education, politics, and social life undergo changes which are speedily reflected in the rich blooms of architecture.

The book contains photographs and accounts of some five-and-twenty houses. Mr. Tipping's work is well known to readers of "Country Life," and each of these accounts is complete in itself, with the vivid picture which it evokes of contemporary life. They are invariably vivacious and scholarly, treating of architecture as but one of many elements in the synthesis. It would seem that the days when great houses can be built for wealthy patrons are passed. As Lord Curzon said recently on opening the Architecture Club's Exhibition, those who have taste have no money, and those who have money have no taste. Whatever respect we may have for the present, whatever faith we may have for the future, we cannot but feel a love for the past which has bequeathed to us so much beauty, of a kind, too, that it is outside our power to emulate. To say that to design a modern soft-goods emporium is a less pleasing undertaking than to design a Compton Wyngates is, perhaps, to be a sentimentalist—or at least it would be if it could be shown that the former is as capable of developing the finer human qualities as the latter. But perhaps it is.

This richly-illustrated volume is a thing to treasure, despite some of the melancholy thoughts that it engenders. The photographs are beautiful, and the letterpress consistently interesting.

H. J. BIRNSTINGL.



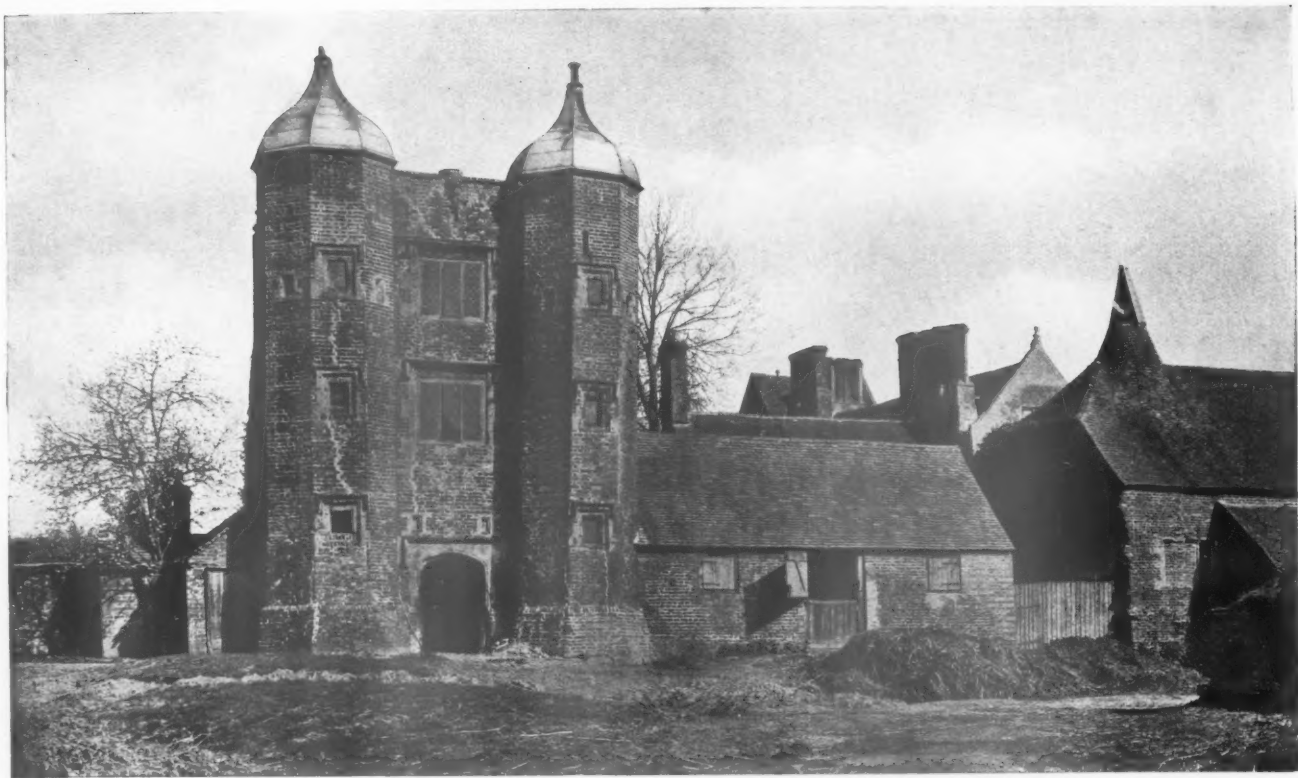
THE LOWER GARDEN, LAYER MARNEY, ESSEX.

(From "English Homes.")



PARHAM OLD HALL, SUFFOLK.

(From "English Homes.")



THE OLD EARLY TUDOR GATEHOUSE, BOLEBROKE, SUSSEX.

(From "English Homes.")

Studies in Architecture.

The Æsthetic Basis of Greek Art of the Fifth and Fourth Centuries B.C.
By RHYS CARPENTER. London: Longmans, Green & Co. Globe 8vo.
pp. viii + 264. 5s.

Art Studies: Medieval, Renaissance, and Modern. Edited by members
of the Department of Fine Arts at Harvard and Princeton Universities.
Princeton University Press, Princeton, N.J., U.S.A.
Quarto, pp. 6 + 106 + Illus. 77. \$3½.

These publications are evidences of the zest with which æsthetics are studied as part of the new learning in the United States. Both are products of the universities, the first of Bryn Mawr, the second of Harvard and Princeton. They agree in the enthusiasm with which their materials have been gathered, but differ in their presentation. "The Æsthetic Basis of Greek Art" is a reasoned treatise; "Art Studies" are fragments of careful criticism: both are thorough and exhaustive in their treatment.

No book of the value of Professor Rhys Carpenter's analysis of the factors of Greek architecture and sculpture has appeared for many years, and such illuminating statements and comments take on now and then the complexion of discoveries. The author occupies the chair of Classical Archæology at Bryn Mawr College, and his original thoughts and clear way of expressing them are based on a study of his subject unusually intensive, and devoid of the dry-as-dust element that was at one time a conspicuous feature of such works. You know, as you read, that each statement has been subjected to a careful overhauling before being allowed to pass into the body of the book, which, although pleasant and easy to read, is packed so full of fine expository criticism, that it becomes impossible to quote from it: it must be taken whole.

While "Art Studies" are varied and view a wider scene, they

are marked also by a similar thoroughness of consideration, if by a less effective manner of presentation, but to architects especially, and to all who love great architecture, their earnestness and obvious enjoyment will be very welcome. The long paper on the masters of the sculptured west façade of Chartres is based on the lifelong work of M. Etienne Huvé, the guardian of the cathedral, who in 1920 produced his magnificent seven folios of photographs of the structure from which several of the present illustrations are made. The author of the article, Alan Priest, has immersed himself in the Gothic spirit however, and writes of it with earnestness and reverence, collating with it other work, such as that at St. Denis. The Abbey of St. Denis is also dealt with by A. M. Friend, who dwells on the treasures of Carolingian art associated with it, including the Ashburnham Gospels, that jewelled marvel of the ninth century acquired by J. Pierpont Morgan for £10,000 in 1901. To the modern architect the account by Fiske Kimball and Wells Bennett of "William Thornton and the Design of the United States Capitol," with its good and numerous illustrations, will be of special interest, and many will be no less intrigued by Georgiana Goddard King's descriptions of "Some Churches in Galicia," the pictures of which reveal delightful details, as do also the illustrations to the paper by A. Kingsley Porter, entitled "Compostela, Bari, and Romanesque Architecture," in which the contention that the "two great shrines of St. Nicholas at Bari at the far end of Apulia, and of St. James at the extremity of Galicia, are considerable factors in the evolution of Romanesque architecture" is established.

A very beautiful altar-piece in ceramic by Benedetto Buglioni, at Montefiascone, is described by Allan Marquand; Peter Brueghel's "Fall of Icarus," in the Brussels Museum, by Arthur E. Bye; and the "Ovile Master of Siena" is dealt with by Ernest T. Dewald.



THE PRIOR'S LODGING, WENLOCK ABBEY, SHROPSHIRE.

(From "English Homes.")

Austrian Painting.

Neue Malerei in Oesterreich. By ANTON FAISTAUER. Vienna: Amalthea-Verlag. La 8vo, pp. 4 + 86 + Illus. 42.

At the beginning of the century only one of the artists dealt with in this book had made a name: Gustav Klimt, who is now dead, but whose work has influenced Austrian art to a remarkable degree, imparting to it a character which is now reflected in the lesser plastic as well as graphic art of the country. Klimt's art lent itself easily to imitation. In the realm of painting it corresponds with that of Edmund Dulac in that of illustration; it has, indeed, an illustrative basis.

Klimt's portraits even are treated from a decorative point of view. There is the early one of a young lady in the Meithke Gallery of Fine Arts, Vienna, in which the dress of the period and the background are timidly decorative; there is the later "Portrait of E. F.," in which not only the dress and hat but the figure itself are absorbed in an ornamental scheme, and there is a half-length "Woman with a Fan," which constitutes a rich and telling design.

It is not only in Klimt's portraits that this is seen, however, for his remarkable evocation, in the State Gallery of Vienna, "Die Medizin," with its fine study of the nude, its visions of life and death, and its Eastern imagery, is a great decorative composition. Even his landscapes are ornamental, as witness "The Big Poplar" in the Meithke Gallery and "The Peasant's Cottage" in the State Gallery. Strong individual work of this kind was bound to make a definite impression on the Austrian painting that followed, but it is seen only in a strongly-

marked way in the work of the lesser artists, with whom this book does not deal.

The bigger men, those that count to-day, are Egon Schiele, Franz Wiegeler, Anton Kolig, Oskar Kokoschka, and Alfred Kubin, realists all, Schiele only retaining some of Klimt's decorative passion, which is to be seen in the landscape, "Four Trees," with its added sombre symbolistic effect, and in the accessory draperies of the nude, "Loving Couple." But it is realism that is Schiele's characteristic, not ornament, as may be seen from his portrait of a tall man, his "Mother and Child," and "The Family." Franz Wiegeler is a splendid draughtsman, and his portraits and nude studies, although exhibiting realistic treatment, are modified by a classical touch wholly wanting in Schiele. In painting his still-lives and his figure paintings with still-life are generous and satisfying. Anton Kolig is more violent than his brother artists—"The Lament" is a vivid composition—but his draughtsmanship is even finer; it is more virile. Kokoschka is better known, for his fine portrait series dates back to 1908, but certainly owes nothing to Klimt. He is the most "modern" of all the Austrian artists here dealt with, and his work has certain approaches to Gauguin, Van Gogh, and Cézanne; he has drunk at the same invigorating spring. This is as far as the symptomatic painters of Austria are allowed to go by Anton Faistauer, who will not admit the unnaturalistic school. He discusses cubism and expressionism, the art intention and the spirit of the age generally, but will not admit abstractionism, for he is a naturalistic painter himself of considerable distinction. His book is an admirably sane exposition of its subject.

KINETON PARKES.

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THE ARCHITECTURAL REVIEW.

CORRESPONDENCE.

Fine Arts Commission.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—As an organizing council which aims at confederating the associations and societies of workers in the arts, we note the official setting up of a Fine Arts Commission to advise the Government and other public bodies and to "form the taste of the nation."

While agreeing that such a commission may do valuable work, we believe that as various bodies representing the different points of view of workers in the arts in this country are in existence, such bodies through their accredited representatives should be brought into consultation, and facilities should be afforded for a more representative commission.

We would point out that many arts are untouched by the present proposals, such as the art of the theatre, which so largely influences public tastes; the industrial arts, which go to every home, and without which, advice cannot be adequately given regarding interior decoration of public buildings; and arts in their educational aspect, as from schools and training colleges, which all have a most obvious influence on national tastes.

Yours faithfully,

pro A. SEDGWICK,

J. P.

Hon. Secretary, British Confederation of Arts, on
behalf of the Organizing Council.

Tallis's "London Street Views."

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—I must congratulate you on the happy idea that has prompted you to issue in your valuable ARCHITECTURAL REVIEW good reproductions of Tallis's "London Street Views."

In connection with the above I should like to make two small suggestions:—

1. As some little time must elapse before it is possible to give copies of all these "Views," would it not be well to let the *early reproductions* be of such of the "Views" as have *not* been reproduced at all, or at any rate not recently? As you are doubtless

aware, some of the views have been reproduced of recent years; e.g., Fleet Street, in W. G. Bell's "Fleet Street in Seven Centuries," 1912 (p. 526-7); Bond Street, in H. B. Wheatley's "Short History of Bond Street, Old and New," 1911 (pp. 28-29, 30-31); St. James's Street, in E. B. Chancellor's "Memorials of St. James's Street," 1922 (p. 40); and Fenchurch Street and Leadenhall Street in Richard Kemp's "Some Notes on the Ward of Aldgate," 1904 (p. 67-71).

2. As many old firms, and others, carry on business in these streets, would it not be possible in course of time to issue separate copies, or sets, of these good reproductions which could either be bound up, or framed, and hung up in banks, public libraries, and business premises situate in the respective streets? I should be glad if you would kindly consider these points.

I might add that the London Topographical Society has recently (1921) issued to its members a *complete* facsimile of the part containing Bond Street.

Yours faithfully,

H. GUY HARRISON.

Member of The Harleian Society. Member of the
Council of The British Record Society.

Annual Conference of the R.I.B.A.

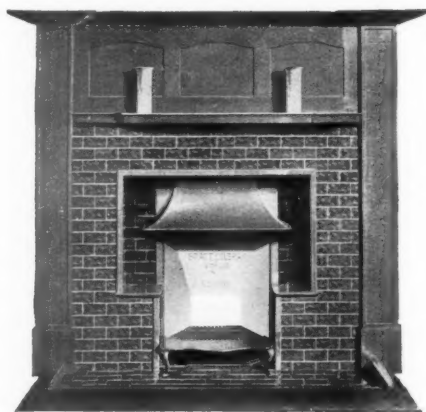
The annual conference of the R.I.B.A. and its allied societies in the United Kingdom and the Dominions overseas will take place at Oxford from July 9 to July 12. A preliminary programme is in course of preparation by the Executive Committee under the chairmanship of Mr. Edward P. Warren, F.S.A., president of the Berks, Bucks, and Oxon Architectural Association. It is confidently anticipated that there will be a "record" attendance at the meetings, the banquet, the visits, and the excursions, which are now being arranged by the Executive Committee. A preliminary programme will be issued at an early date. Ladies will be especially welcomed at the conference, and it is hoped that a large number will be present. The remarkable popularity of the previous conferences at Liverpool, Cardiff, and Edinburgh, and the attractions offered by Oxford to a gathering of architects should contribute to ensure a memorable success for the conference of 1924.

PULCHRITUDE

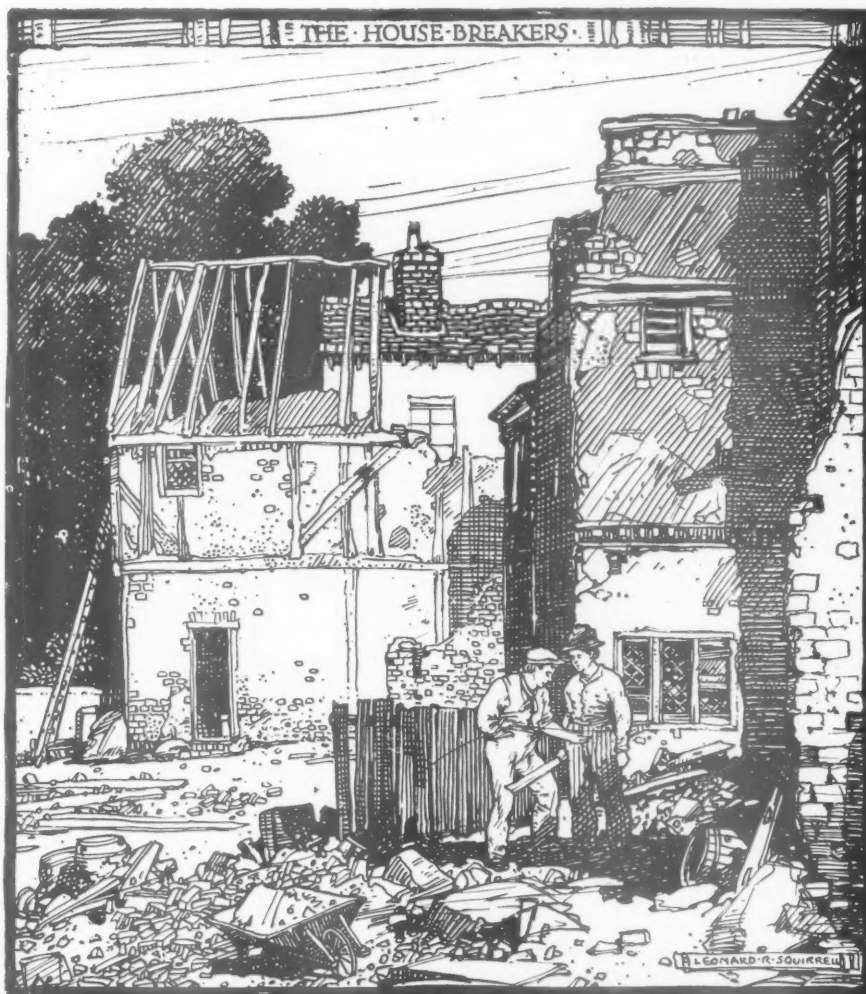
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This is one of a series of sketches from the pen of Mr. Leonard Squirrell, R.E. This young artist regularly exhibits at the Royal Academy, and we confidently believe that, at no distant date, he will be generally regarded as in the front rank of British etchers and line draughtsmen.



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The President's Badge for the Liverpool Architectural Society.

Designed by H. Tyson Smith.

The new president's badge for the Liverpool Architectural Society consists of a remarkable piece of silversmith's work. It has been made by the sculptor, Mr. H. Tyson Smith, by the *cire perdue* process, little used to-day, but much favoured by Cellini and the Italian silversmiths of the Renaissance. It is a process by which the wax of the original model is burnt out of the mould made for casting. Its risk is that the original wax model is lost. Its advantage is that if all goes well an excellent casting is made. This casting is later chased and carved. In the case of this badge a great deal of fine tooled work has been done on the silver since casting, and it is the clean lines left by the tool which give so remarkable a character to the formal drapery of the figures as well as to the other enrichments.

The general design, apart from the excellence of the workmanship, seems to me one of great beauty and dignity. The figure of Athene is nobly conceived with strong architectural character. There is no modern sentimentality about it. The attitude with the two outstretched arms, each holding an appropriate symbol, makes a very charming silhouette, and the two dolphins are cleverly introduced to balance the composition. The band containing the figure is finely moulded and very gracefully bent to the sides of the pedestal. These slight bends relieve the harshness a complete circle might have had, especially when seen against a dark background. The link at the top for a ribbon is very cleverly arranged to balance this pedestal and to form a suitable top to the badge. I think the society is extraordinarily fortunate to possess so beautiful an ornament, which, in my opinion, far excels any similar piece of modern work I have seen.

C. H. REILLY.



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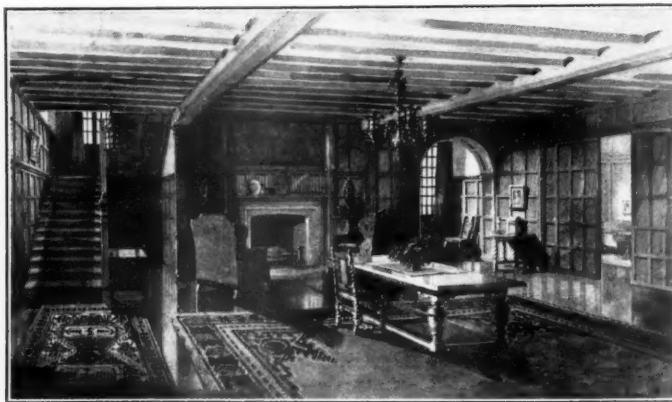
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THE ARCHITECTURAL REVIEW.

Castlewood House, Shooters Hill.

A deputation from the Woolwich Borough Council recently met the Local Government and Museums Committee of the London County Council and put forward the local view in favour of converting Castlewood House, Shooters Hill, into a museum and art gallery. It is estimated that between £2,000 and £3,000 would be necessary to renovate the house.

A New Partnership.

Mr. Arthur G. Leighton, F.R.I.B.A., of 225 Long Lane, Bermondsey, S.E.1, has taken into partnership Mr. H. John Higgs, A.R.I.B.A., who has been associated with him for some years since the war. The style of the firm in future will be Messrs. Leighton and Higgs, F. and A.R.I.B.A.

Town-Planning Conference and Exhibition of Students' Work.

It is interesting to note how in the growth of Local Government there has ever been a gradually increasing demand for greater creative ability on the part of officials responsible for its administration. This is particularly apparent in regard to the preparation and carrying out of town-planning schemes. Perhaps if town planning had been more a matter of judicial administration, and less a matter of imagination, it would have been put into operation to a far greater extent than it has been. Hence, there is need for education in town planning.

It is ten years since there was founded in London a department of town planning in connection with the School of Architecture at University College, and during these ten years a large number of students have passed through their certificate and diploma courses, and have emerged as town planners.

Immediately after the war, short courses were provided for officers returning overseas, and the new method of developing land, which the modern interest in town planning has evolved, will, no doubt, have a considerable influence in the future develop-

ment of our colonial towns. But in a new subject like town planning, we are all students, and progress in education in the subject has depended very much upon the accumulated successes of good students.

As marking a stage in education in the subject, and as providing an opportunity for those who are not actually students to avail themselves of the teachings of the recognized exponents of the subject, it has been arranged during the week March 31-April 5 to hold a town-planning conference and exhibition at University College, and a very excellent programme has been provided.

The exhibition is to be confined to the work of past and present students, and to the exhibition of important town-planning features in the neighbourhood of London.

The exhibition will be opened by His Royal Highness, Prince Arthur of Connaught, on March 31, and the following is the programme of what is to take place during the week:—

Tuesday, April 1, at 5.30.—Address by Dr. Raymond Unwin on "Zoning requirements of Town-Planning Schemes under the Act." Chairman: Mr. Alfred Gotch, president of the R.I.B.A.

Wednesday, April 2, at 5.30.—Address by Mr. Geo. Pepler, on "The Technique of preparing Maps in connection with Town-Planning Schemes." Chairman: Mr. Thomas Mawson, president of the Town Planning Institute.

Thursday, April 3, at 5.30.—Address by Dr. Gibbon on "Town Planning Schemes in relation to their Regional Development." Chairman: Mr. Neville Chamberlain.

Friday, April 4, at 5.30.—Address by Mr. Topham Forrest on "Architectural Interests involved in the making of Town Planning Schemes." Chairman: Mr. Andrew Taylor.

Members of local authorities and architects are cordially invited to attend the lectures, and as the conference is entirely educational, great importance is attached to the value of open discussion.

The London County Council have very kindly (through Mr. Topham Forrest, their architect) intimated their intention of assisting with the exhibition of models and maps. The students in the course of their studies have prepared schemes for very many interesting areas around London, and an exhibition of these should be of great interest to the local authorities concerned.

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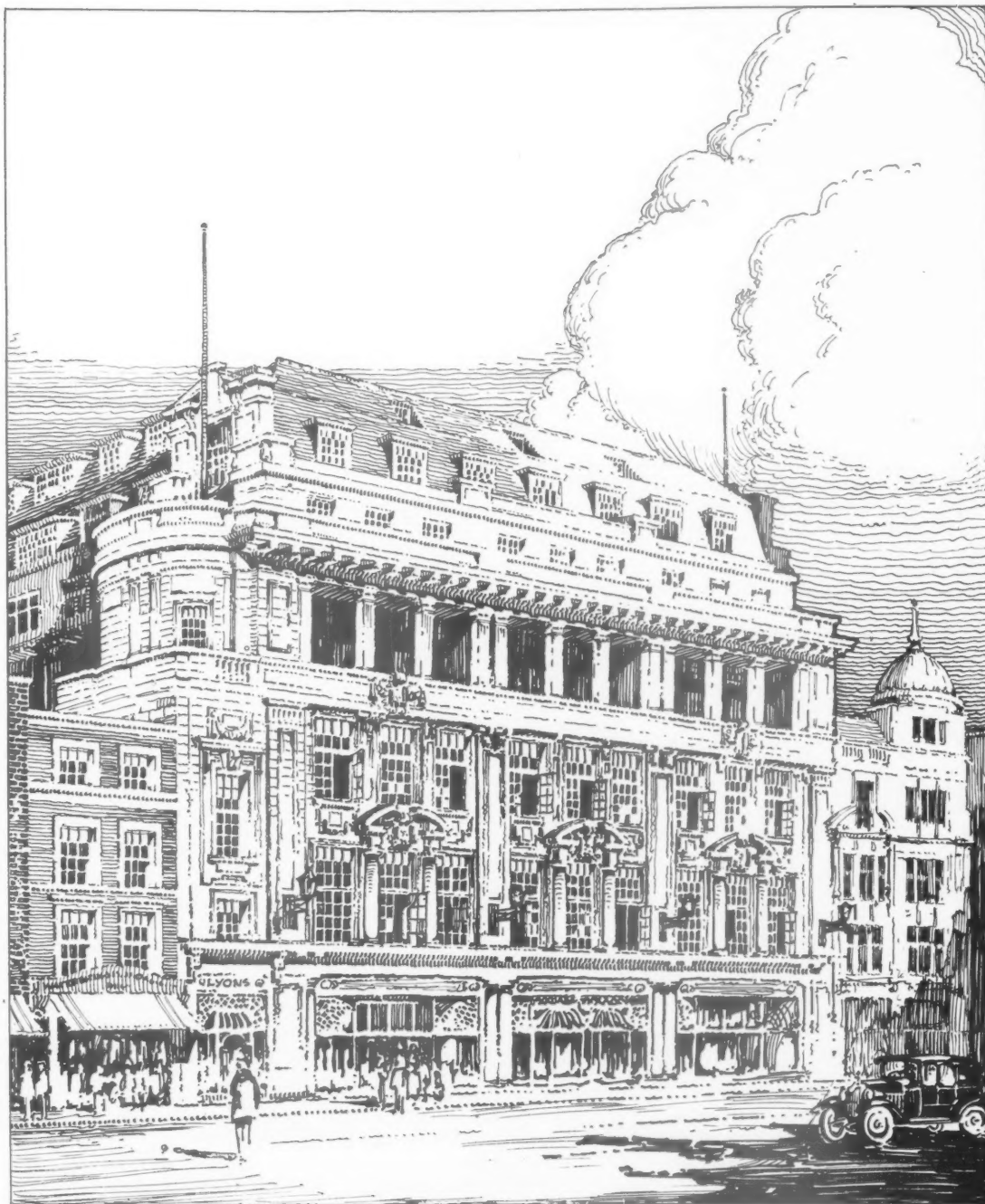
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THE structural steel framing in Lyons' Corner House weighs 2,400 tons. The steel was rolled in Dorman Long's steelworks on Teeside, then fabricated at their constructional shops at Nine Elms, Battersea—which are large and thoroughly equipped—delivered to the job as required, and erected complete. Other recent London contracts, similarly handled, include Bush House, Adelaide House, Liberty's, Liverpool Victoria Friendly Society (Southampton Row) and two fine buildings in the Strand.

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Clopton Bridge, Stratford-on-Avon.

This famous old bridge is the subject of a dispute between the Preservation Society of Stratford-on-Avon and the Ministry of Transport. The bridge was built in the fifteenth century by Sir Hugh Clopton, and in 1814 was widened to 20 ft. It was again altered in 1827, when the up-stream parapet was removed and an iron footpath was hung on the side of the bridge along its whole length.

Owing to the increase of traffic the Town Council propose to remove the iron footpath, widen the bridge by 20 ft., restore the parapet removed in 1827, and face the extended arches and piers with the existing stone in order to restore the original character of the bridge and at the same time meet the needs of the present-day traffic.

The Stratford-on-Avon Preservation Society have, however, put forward an alternative scheme, which proposes to reinstate the original bridge by removing the 1814 additions, close it to all pedestrian traffic, and to construct a "switch" bridge and road to the north-east of the old bridge.

The Stratford-on-Avon Council have sanctioned plans for their scheme of widening the bridge, and have promised to preserve all the distinctive features. The Minister of Transport, in replying to the deputation from the Preservation Society, pointed out that whilst he sympathized with their scheme, they had approached him rather late. He said, however, that the matter would be postponed for further consideration.

A War Memorial.

Mr. T. Nicholson, the architect appointed by the Workington Trades and Labour Hall Committee, has been instructed to prepare plans for the erection of the Workington Labour Hall, which is to form a war memorial of an original character. The objects of the scheme, which is estimated to cost £30,000 to carry out, are to house the various trade unions, friendly, and benevolent societies, under one roof in a commodious and well-appointed building, and also to provide the funds for the erection of homes for the aged and infirm from the revenue of the undertaking.

St. Paul's Bridge.

A deputation from the Royal Institute of British Architects and other bodies was received by Mr. Gosling, Minister of Transport, on the 11 March, and urged him to reconsider the Ministry's decision to share the cost and appoint a committee to consider the various bridge schemes in the light of London's traffic needs.

Mr. Gosling replied that to reverse the decision would be difficult in face of the sanction Parliament gave to the scheme in 1911. He also pointed out that the Ministry's experts were in favour of it.

The London County Council has still to decide whether it will share in the cost, so the matter is by no means settled yet.

The Architecture Club.

In opening the second annual exhibition at the Architecture Club at Grosvenor House, the Marquess Curzon had many interesting and piquant remarks to make on the present-day position of architecture. His Lordship spoke encouragingly of the exhibits, which he considered gave proof of progress and improvement in the field of design.

Referring to the work of the modern school of architects, he considered that America was the most advanced, inasmuch as American architects showed the greater ingenuity in the application of the old styles to modern work, and he asked to what extent England could do the same.

Discussing country houses, his Lordship deplored the lack of taste of the *nouveau riche*, and the fact that people of taste were without the means to erect houses of merit. He thought the smaller English country houses were often very beautiful, but that the cottages and villas now being erected throughout the country were an abomination, and he drew a telling comparison between these buildings and the delightful cottages of the sixteenth century.

The loss of Nash's Regent Street was, he considered, profound, and the individualistic creations taking its place deplorable.

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THE ARCHITECTURAL REVIEW.

Modern Colour-Schemes at the British Empire Exhibition.

The possibilities of colour contrast as applied to house decoration will be shown in the Palace of Arts at the British Empire Exhibition in connection with the model dining-room and hall designed by Lord Gerald Wellesley and Mr. Trenwith Wills in the recent competition held under the auspices of "Country Life." The jury of award consisted of Sir Edwin Lutyens, Miss Ellen C. Woolrich, Sir Lawrence Weaver, Mr. P. Morley Horder, and Mr. Norman Wilkinson. Messrs. Gazes, of Conduit Street and Kingston-on-Thames, have been selected to carry out the work, and may be relied upon to do justice to the opportunities afforded by an excellent design.

An Election to the Athenæum Club.

Mr. Robert Anning-Bell, R.A., must be congratulated on the high honour of becoming a member of the Athenæum Club under the famous Rule II, which allows the annual election *honoris causa* of certain persons "of distinguished eminence in science, literature, the arts, or for public service."

That the election comes in the club's centenary year is a point to be noted.

Mr. Anning-Bell is chiefly known by his mosaic tympanum over the main entrance of Westminster Cathedral, and owes the fact that he became a Royal Academician a couple of years ago as much to his modelling and stained-glass work as to his painting. His wife is also a painter of repute.

The City Hall at Newcastle.

Messrs. Nicholas and Dixon-Spain have been awarded the first prize of £750 in a competition for designs for a City Hall and baths for Newcastle.

The Royal Gold Medal.

The refusal of Professor Lethaby to accept the award of the Royal Gold Medal of the Royal Institute of British Architects this year calls to mind the fact that it is fifty years since an architect declined the blue ribbon of the architectural world. In 1874 John Ruskin refused to accept the honour as a protest against what he regarded as the artistic vices of the age, as instanced by the way the railway engineers were recklessly approaching the ruins of Furness Abbey. Possibly Professor Lethaby has been actuated by similar convictions in regard to present day decadencies in declining the medal.

The Victoria and Albert Museum.

CHINESE SCULPTURE.

The Victoria and Albert Museum has recently acquired, with the assistance of the National Art-Collections Fund and a small body of friends of the museum, a magnificent early Chinese statue in dark grey limestone. The figure, which is life-size, represents the Buddha Amida, seated cross-legged. Behind the head is a large circular halo, decorated with elaborate floral designs of a type derived from Indian Gupta sculpture, retaining considerable traces of colour on the surface of the stone. The statue, which is a characteristic example of the great Buddhist art of the T'ang dynasty (A.D. 618-906), is probably the finest piece of Chinese stone sculpture that has yet reached this country. It is temporarily exhibited on the staircase leading to Room 62, just to the right of the main entrance.

JACOBITE WINE GLASSES.

The large collection of English glass at present on exhibition in the Loan Court at the Victoria and Albert Museum has been further augmented by a fine collection of about fifty pieces lent by Mr. C. Kirkby Mason. These pieces (including two rare decanters) consist exclusively of glasses engraved with portraits, mottoes, and emblems commemorative of the Jacobite cause, and date from the middle and second half of the eighteenth century. There are several unique specimens, and the collection as a whole worthily represents not only the finest period of English glass-making, but also an interesting phase of English history.



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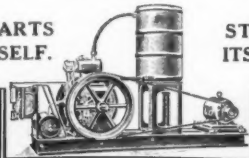
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THE CONSIDERATION OF STYLE



Plate IV

April 1924

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THE ARCHITECTURAL REVIEW.

Change of Address.

The new address of Mr. Leslie Mansfield, F.R.I.B.A., is 27 Victoria Square, Buckingham Palace Road, S.W.1. Telephone: Victoria 3355.

The late Major Freyberg's Practice.

We are advised by Messrs. Cuthbert Lake and Sutton that they have taken over the practice of the late Major Herbert Freyberg, F.S.I., M.S.A., which he carried on at 8 Gray's Inn Square, and the business will in future be conducted from their office, 9 Stone Buildings, Lincoln's Inn, W.C.2. Messrs. Cuthbert Lake and Sutton have taken over the entire staff, and are collecting the book debts and paying the outgoings.

Town Planning Exhibition and Conference, British Empire Exhibition.

The Right Honourable J. Wheatley, J.P., Minister of Health, has consented to visit the Town Planning Exhibition which will be held at the Palace of Arts from the opening of the Main Exhibition, 23 April until 17 May. The material promised indicates that this will be the most comprehensive and effective exhibition of town planning in Great Britain and the Empire that has yet been held. A conference in connection with the exhibition is being organized.

The Grosvenor Galleries.

Messrs. Colnaghi & Co. announce that they have sold the lease of their gallery at 51A New Bond Street, known as the Grosvenor Galleries, and have transferred the name and business to their main galleries at 144-146 New Bond Street, where they will continue to hold exhibitions of works by living British artists.

Messrs. Colnaghi have decided to hold in future fewer, smaller, but they hope even better exhibitions at 144 New Bond Street, and to maintain their standard, which they found was deteriorating owing to the almost impossible nature of their task at the old gallery.

TRADE AND CRAFT.

British Empire Exhibition.

Messrs. W. H. Gaze and Sons, Ltd., the well-known building contractors, of 10 Conduit Street, London, W.1, are busy at the British Empire Exhibition. Besides the erection of quite a number of stands to architects' plans, they are engaged in building and decorating the fittings comprising the Chemical and Food sections in the Palace of Industry, which occupy a considerable area. Messrs. Gaze are themselves amongst the exhibitors, and invite their friends to meet at the "Gazeway Lounge" in the centre of the magnificent Palace of Engineering. For the Palace of Arts the same firm has been selected to carry out a dining-room and hall typical of modern ideas of furnishing and decoration, from designs accepted in competition as models of the best. Lord Gerald Wellesley and Mr. Trenwith Wills are responsible for these, the outstanding merit of which was decided by a committee of eminent artists, architects, and designers.

Corrections.

Messrs. Harris and Sheldon ask us to say that in their advertisement in the March ARCHITECTURAL REVIEW, an illustration of a metal shop frontage for Messrs. Austin Reed was inadvertently described as their own work, whereas it was in reality made and fixed by Messrs. Cashmore, Bowman & Co. Messrs. Harris and Sheldon much regret this error, and would point out that their own work was confined to the interior fittings of the shop.

The National Radiator Company point out that in their advertisement in the March ARCHITECTURAL REVIEW, the reference to the Ideal "Cookanheat" as combining the two duties of cooking and hot water supply should apply only to No. 01. Nos. 1 and 2 fulfil the *three* duties from a single fire of cooking, hot water supply, and warming of rooms, the No. 2 being frequently attached to nine or ten radiators as it has a very powerful boiler surrounding the fire on three sides. A reference was also made to a new drought alarm, and this should have been referred to as the Ideal drought alarm.



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THE ARCHITECTURAL REVIEW.

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We have received from The British Insulated and Helsby Cables, Ltd., of Prescott, Lancashire, copies of their brochures containing full particulars and illustrations of the Helsby twin wiring system. Though originally designed to meet the demand for an economical, easily erected, and reliable system of wiring in connection with small dwelling-houses, it has proved eminently suitable for electric lighting installations in all kinds of buildings, including large country mansions and residences, churches, chapels, public buildings, business premises, factories, etc.

Bush House.

The general contractors for Bush House, Kingsway, were Messrs. John Mowlem & Co., Ltd., and the sub-contractors were as follows: Dorman, Long & Co., Ltd. (steelwork); C. Isler & Co. (artesian wells); Mather and Platt, Ltd. (sprinklers, fire hydrants, and service tanks); Waygood-Otis, Ltd. (lifts); Rosser and Russell, Ltd., R. Crittall & Co., Ltd., G. N. Haden and Sons, Ltd. (heating); Henry Hope and Sons, Ltd. (windows); Electrical Installations, Ltd. (lighting); Doulton & Co., Ltd. (sanitary ware); H. H. Martyn & Co., Ltd. (bronze doors and decorative metalwork); R. Gay & Co. (paint); James Gibbons, Ltd., Wolverhampton (ironmongery); Matthew Hall & Co. (plumbers' work); Limmer and Trinidad Lake Asphalt Co., Ltd. (asphalte); J. Whitehead and Sons, Ltd., Fenning & Co., Ltd., A. and F. Manuelle (water treating plant); Cashmore, Bowman & Co., Ltd. (metalwork); George Crocker (polishing); Hollis Bros. & Co., Ltd. (oak flooring); W. Ingle (photography); Patent Victoria Stone Co. (granolithic work); Sanitary Floor Co. (polishing floors); Synchronome Co. (clock installation); Self Sentering Expanded Metal Works, Ltd. (ceilings).

The masonry and setting-out of the dome, which proved to be an extremely intricate piece of work, was carried out by the Bath and Portland Stone Firms, Ltd., under the supervision of their chief setter-out, Mr. N. Bird.

The approximate total weight of steel in the framework of the building is 2,320 tons. There are nearly four acres of floor area in the basement and ten floors. These floors have been designed for a load of 185 lb. per sq. ft., except the ground floor, which is even stronger, being designed for a load of 200 lb. per sq. ft. inclusive. The flat roof also has been designed for an inclusive load of 140 lb. to the sq. ft. The skilful detailing of so large a steel-framed unit naturally has some features of interest to constructional engineers. There are seventy-six main stanchions designed for loads of 300 to 350 tons each. These stanchions are of compound section built up of 12 in. by 6 in. B.S.B.'s and plates 10 in. or 12 in. wide (for single joist stanchions) and 14 in. wide (for double joist stanchions). On the Strand front there are two main stanchions designed for a load of 500 tons each, built up of 18 in. by 7 in. B.S.B.'s with plates 24 in. wide on the lower lengths and 18 in. wide on these above. Between the basement and the first floor level at the Aldwych end is an auditorium measuring 75 ft. long by 67 ft. wide by 21 ft. high, with a gallery about 15 ft. wide round three sides. The stanchions carrying the floors above this auditorium exert heavy point loads on three pairs of twin plate girders erected at the first floor level, the load on each pair of girders being 680 tons. These girders are 43 in. by 20½ in. and each 41 ft. 5 in. long. Stanchions, constructed similar to the two on the Strand front, are erected in the centre of the building designed for a load on each of 470 tons, which is what they will have to carry if and when the tower is added. All the stanchions have particularly wide, spreading bases for the distribution of the heavy loads over a wide area of the reinforced concrete foundations. The area of the site was enclosed in massive retaining walls of reinforced concrete, the toe of which formed the foundations for the external stanchions of the steel structure. The main beams in the floors are, generally, 20 in. by 7½ in. by 89 lb., from which run secondary beams of 12 in. by 6 in. by 44 lb. and, on these, concrete floors of the hollow tile type were cast *in situ*.

The steel work is British manufacture throughout. The steel was rolled at Dorman, Long & Company's mills at Middlesbrough, and the fabrication was done in its entirety at their London Works at Nine Elms, then delivered and erected.

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OBITUARY.

The late W. E. Willink, M.A., F.R.I.B.A.

It is with deep regret that we announce the death of Mr. William Edward Willink, M.A., F.R.I.B.A., at the age of sixty-eight. He was articled to Mr. Alfred Waterhouse, R.A., and designed the following buildings in conjunction with the late Mr. Philip C. Thicknesse: The School of Art, and three elementary schools at Liverpool; secondary schools at Goole, Wallasey, and Macclesfield; university laboratories; school halls at Uppingham, Shrewsbury, and King William's College, Isle of Man; school houses at Uppingham and Shrewsbury; Lancaster County Asylum Hospital; various banks, houses, churches, and commercial buildings; internal decorations of various ships for the Cunard and Booth Steamship Companies, the Cunard building and the offices therein, and war memorials. In conjunction with Mr. Harold A. Dod he reconstructed the offices of the Liverpool and London and Globe Insurance Company at Liverpool, and designed the school buildings at King William's College, Isle of Man, war memorials, and the internal decorations of ships for the Cunard and Anchor-Donaldson Lines.

The late W. H. Ward, M.A.

William Henry Ward was born at Iver, in Buckinghamshire, in 1866. He was educated at Repton, whence he proceeded to Cambridge as a scholar of Clare College. He entered Sir Arthur Blomfield's office as a pupil in 1890, after which he worked as an improver under Sir Ernest George for eighteen months, and for the next three years as assistant to Sir Edwin Lutyens. In 1895 he won the R.I.B.A. medal for measured drawings.

Some years were spent in writing his book on French Renaissance Architecture, which is likely to remain the standard textbook on the subject for many years to come. Though not long recovered from a severe operation, and being more than ten years over military age, he joined up soon after the outbreak

of the European war and remained on active service until the end.

For the last two years before his death he had been occupied in collecting materials for, and in writing, the opening chapters of a history of the Parish of Iver. In work of this description he united the trained habits of the scholar with a cultivated facility of literary expression. No fact was too insignificant to be verified and no trouble too great in securing the necessary verification. When once he had the data before him he wrote rapidly and in an easy, unlaboured style.

His tastes lay almost entirely with Renaissance art. For Gothic he had what might almost be called a blind spot. He would admit the beauty of mediæval art but it failed to interest him. This was due in part to reaction from the feebly caricatured Gothic with which he was brought into contact during his pupilage. But there was a certain austere strain in his character, doubtless inherited from Genevese and Huguenot ancestry on his mother's side, which pointed his preferences to the classic rather than the romantic element in architecture. It was the sheer intellectuality of the Florentine Renaissance rather than its hidden fires that led him to place it in the very first rank. It was probably some kindred quality in the French architecture of the seventeenth and eighteenth centuries that formed its attractiveness in his eyes.

His whole life may be said to have been one continual struggle with pain and ill-health, but his pluck and energy were indomitable. Though in possession of sufficient means to have enabled him to lead a life of such ease as is possible to an invalid, he gave his time uncomplainingly to committee work at the R.I.B.A. and elsewhere. Reviewing, lectures, chairmanship of the Church Crafts League, parochial affairs at Iver, of which he was a churchwarden, the secretaryship of the Wren Society, and of a cottage hospital, these were some of the activities of a man who might without blame have confined his energies to such work as could be done from an armchair.

Of his many acts of private benevolence it were better perhaps to keep the silence that he would have preferred; but there is no doubt he will be sorely missed by many beyond the circle of his more intimate friends.



Architects: Helmle & Corbett.

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