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A Magazine of Architecture & Decoration



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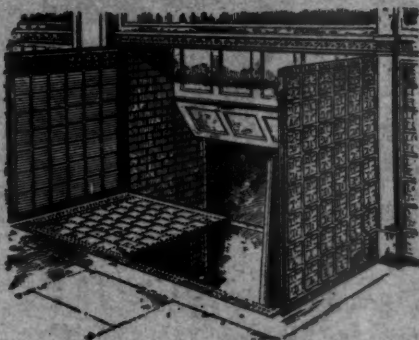
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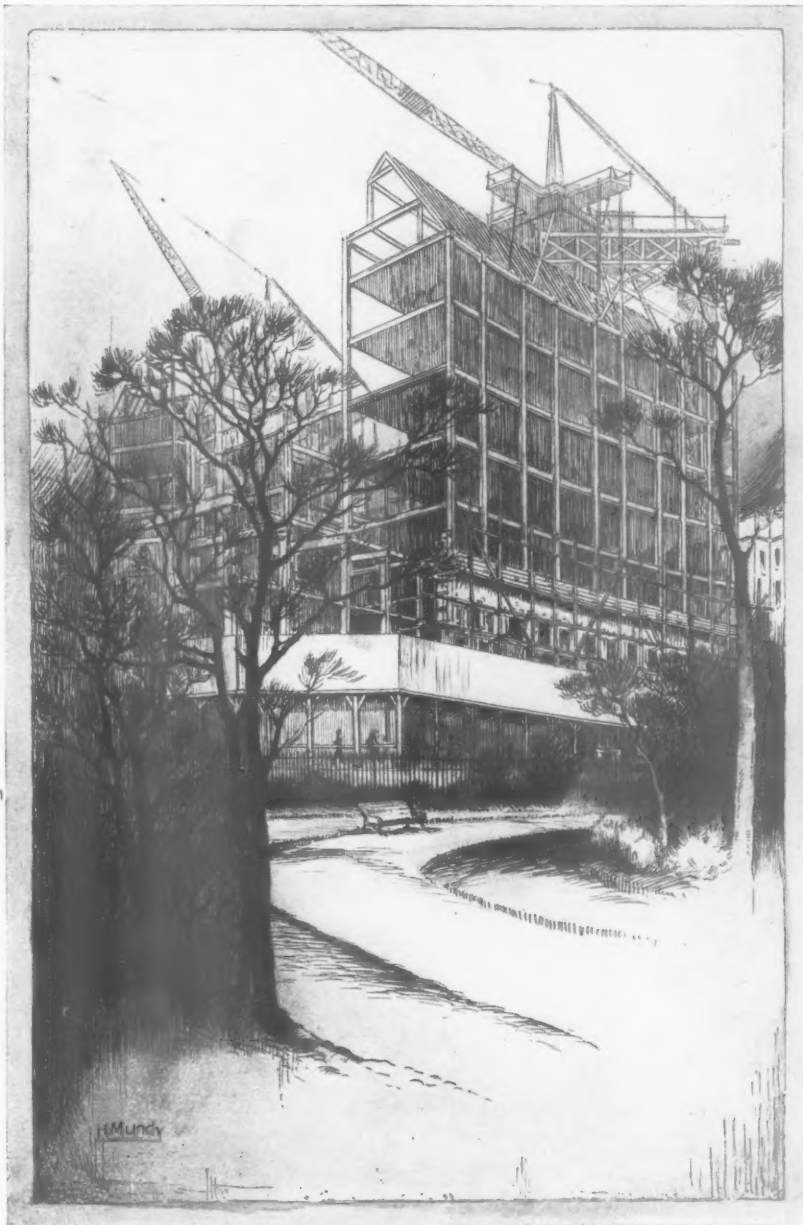
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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

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

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Plate I.

ST. JOHN'S COLLEGE, OXFORD.

From an Etching by William Walcot.

May 1924.

Bases of Criticism: IV.—Style.

IT will be quite in the mode to look a little askance at "style," the changing garment of building, which our forefathers have fashioned and altered and adapted and rearranged through the slow centuries. For there is the danger, as one has written, that "while we are dressing ourselves up to act old parts, we have no mind for our own times." He would rather have us saturate our minds with the purpose and function of any building we are about, and, using to the full all the resources of construction and materials in their rightest and most significant way, let the plan grow out of the purpose, and the shape out of the plan; and so may we hope without revolution or perverse originality to achieve in time something new, and breathe life again into the old bones of architecture. Almost am I persuaded, I too, to launch out on the adventurous seas, with Professor Richardson dithyrambic on the prow and Professor Lethaby mildly hopeful at the helm. My eyes, too, have seen a vision of new things, of buildings lean and clean and purposeful, a sheer wall, a glimmer of steel and glass, a bravery of singing colour set about the doorway. But the vision fades, and I turn to that seaside cottage for my Aunt Matilda, where all the bedrooms are to face the sun, and the two sitting-rooms must be large and cosy at once, and there must be no brass to clean, and could it be just like the Tudor rectory where Uncle Albert used to live, but not so expensive, of course? And I know that if with simple materials and long-trying shapes of window and door, roof and chimney, I can catch a little of the grace of the old builders, without pretending they did the work, and if at the same time I can keep the larder and the coal-cellar apart in the plan, I shall have no reason to be ashamed of what I have done, or to think I am betraying the future out of homage to the past.

While it is altogether right and proper that we should no longer think of judging and criticizing a new building by its likeness to some past period, its "correctness" of archaeological echo, that we should want to know what was the problem, in its widest sense, before we go on to judge the solution, there is some danger at the moment in our reaction, at least in theory, from archaeology that we may fall victims to a kind of "archæophobia" or horror of using any shape or motive that has ever been used before. This form of perverse hysteria has happily not caught us yet. But the infection is about, and there have been outbreaks of it in Russia and Germany, where the desire to bury the past is strengthened by political reasons, by a fervour which is not ours to express in terms untainted by any tradition or history, the supremacy of the "electrically driven proletariat." When you find yourself becoming afraid of the common shapes of door and window—the shapes fittest to survive because they have survived and meet to-day the same needs as yesterday—and murmuring as you draw it out, "Alas! this is Tudor," or "Alack! I am Georgian": when you catch yourself, as some Dutchmen do, making a door triangular, because everyone else has always made it rectangular; when you grow ashamed of columns as they used to be, and labour to undo the slow refinings of twenty-five centuries and build them as they never were on sea or land—like a wrong-headed breeder who should dream of crossing his racehorse strain with a dappled Dobbin from the nursery—when, in a word, you begin to fear the past, then

you may know you have come under the infection, and must take a pull at yourself, and, throwing away the theorists with their heady and exciting visions, turn again for sanity to Aunt Matilda and her exacting requirements.

Perhaps the little building she wants has hardly a function to be expressed. It has no constructional problem, and the intricacy of its planning is to be concealed rather than emphasized. It has character certainly to be aimed at, an elusive reticence which is hard to come by. Its charm and value will lie in sweet proportion and comely material. Indeed, the small house is one of the hardest of all our problems. But we are only going to add vastly to our difficulties if we are afraid of the dress and shapes of the past, and perversely distort doors and windows or think to take refuge from old motives by giving it a flat roof, that most impractical of coverings, which is hot in summer and cold in winter, always dirty and with difficulty kept watertight.

These are no trifles. The theorists may write "in vacuo," but we have to build on the soil of our own countryside: a land, be it noted, so saturated with building that it is almost always a part of our problem to preserve some harmony with neighbours. Without aiming at a servile unison, we must at least keep in tune. If we are to deprive ourselves altogether of the shapes and dress of the past we shall find this impossible. Moreover we cannot, in spite of Roger Fry, afford to do without all those associative ideas which are by heritage the very fibre of our minds and of those for whom we build—the pageant and mystery which have grown up round our ideas of mediæval building forms, the delicate politeness of Early Georgian brickwork. Whether these notions are historically sound is beside the point. They are part of our mind.

No builders in the past have in fact so dissociated themselves. It was not only the men of the Renaissance who were in love with the past. The Norman all the time was building in what he conceived to be the Roman manner (the "more Romano" of the venerable Bede): even the astonishing masons of the thirteenth century were not all-absorbed in vaulting problems, but were fain to dress their work in cusps and curious cut shapes borrowed from the Orient: the Greeks were all the time refining on what their ancestors in other lands had made, and did not sit down and create the Doric temple by pure thought. No man, it is certain, can hope to produce new things serenely and sincerely if he begins with a lie, shutting his eyes that he may not see, and emptying his mind of what is inevitably there. Our own times, with their particular wants and economies and fresh materials, will insensibly modify whatever we do. We need not be afraid of deceiving posterity—even if it mattered—so long as we are not, like the nineteenth-century restorers, aiming at deception.

It is all to the good that we should begin to think of buildings from the inside outwards rather than from the outside in. The archaeological criterion is as dead as Vitruvius. But we shall be once again on the wrong road if we let our enthusiasm for a new standpoint blind us to our precious and, indeed, inescapable heritage of old ways and old shapes and old associations. Starting with a falsehood we shall not attain truth.

W. G. N.

38 South Street, London.

The Town House of the Hon. Henry & Mrs. McLaren.

Designed by Edmund Wimperis & Simpson.

DURING the last hundred years English architecture has undergone a revolution. In revolt against insularity, it has tried to be Italian, French, Greek, Dutch, Gothic—in fact anything but Georgian. But to achieve a true revolution (as the word implies) an object must describe a complete circle and return to the point from which it started. And to-day our architecture appears in one respect to have returned to that state from which it revolted a hundred years ago. More and more the Georgian influence creeps back into our design both in town and country houses. We realize that the spirit which the character of a Georgian house reflects is in its own way unsurpassable; it would be better perhaps to say that we *discover* this, for one benefit of a revolt is that it puts in its true importance the value of that from which we have revolted. Thus, both in England and America the Georgian tradition has again been accepted. In London we have the town house, designed by such men as Lutyens, Blow and Billerey, and Wimperis and Simpson, assuming a definite Georgian character of which 38 South Street is an example.

That England revolted from Georgian forms and from the conventions they symbolized, only to return a century later, does not, however, mean either that the revolution was a fiasco or that we have slipped back into mere copy-book architecture. The nineteenth century was rather like a spiritual thunderstorm; it cleared the air for a new

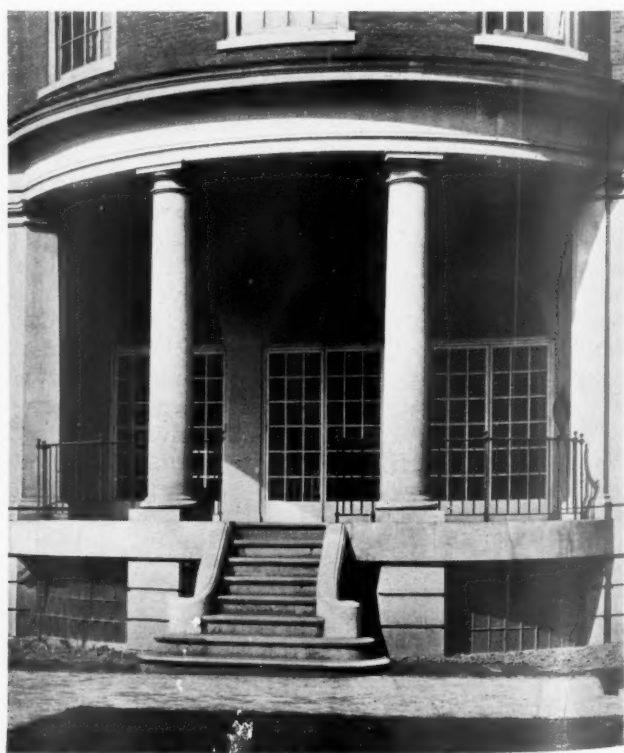
simplicity of thought expression; and the ideas which have now reclothed themselves in Georgian forms are nevertheless new. As a result the forms, by modification and elaboration, are also assuming a new significance. Thus we have in evolution a true twentieth-century tradition, which is difficult to see but is nevertheless a reality.

To take Mr. McLaren's house in South Street, it is at once obvious that this could belong to no century but our own. The spirit of it is too free for the eighteenth and too stiff for the nineteenth century; it has an air of richness without ostentation, a well-bred manner which is formal yet easy. The door is set in a porch which projects boldly into the street, and the large and thoughtfully designed windows give the house a spaciousness which is one of the carefully contrived effects of the modern architect. The photograph of the front on the opposite page shows the window treatment very attractively.

The characteristic of the plan is, again, its simplicity and its largeness. The front door opens into a great hall which runs nearly the whole length of the ground floor. There are only two other rooms on this floor, the dining-room and morning-room. Above these are the music-room and drawing-room, and above the hall another spacious gallery. The whole design is conceived on a great scale, and forms a fitting setting for the owner's magnificent collection of art treasures. Notes on the decoration of the rooms are given under the illustrations.



THE FRONT DOOR.



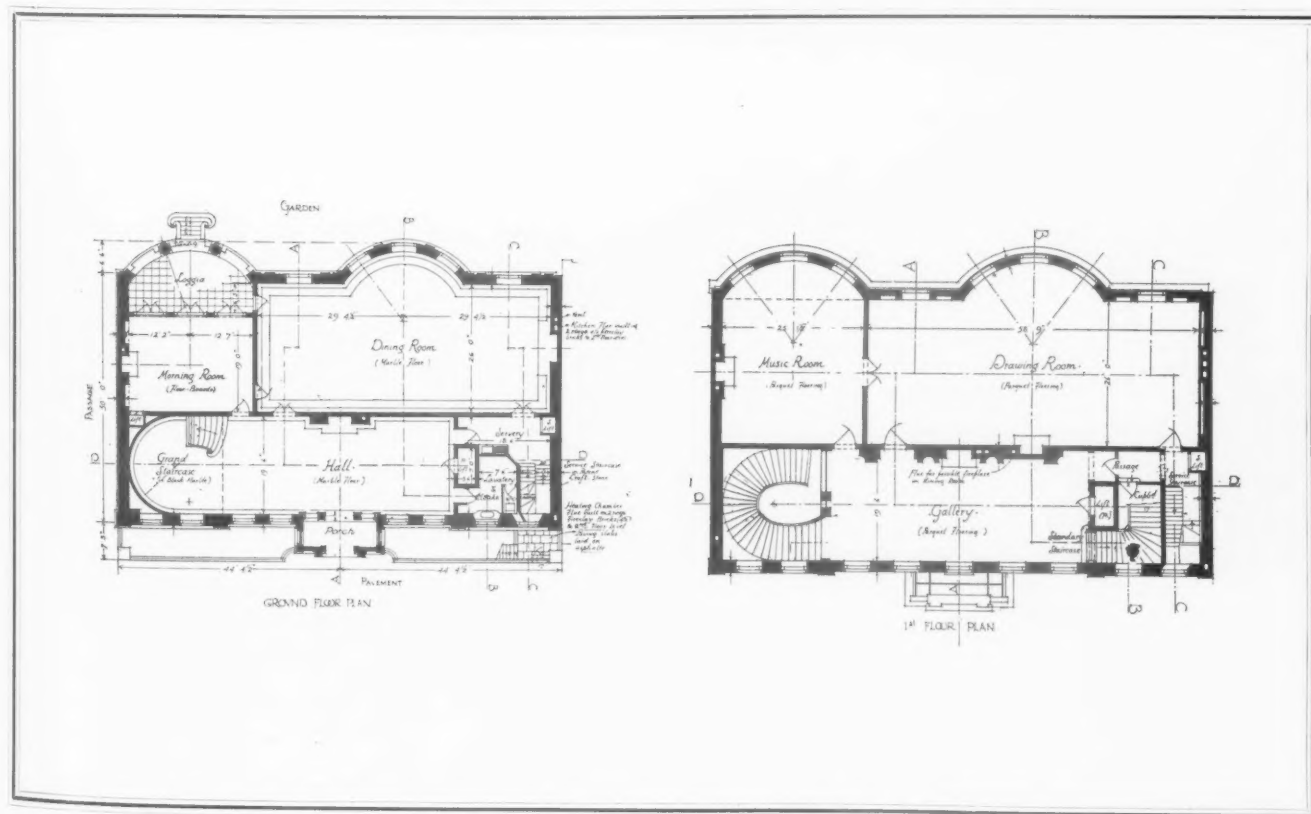
THE GARDEN LOGGIA.



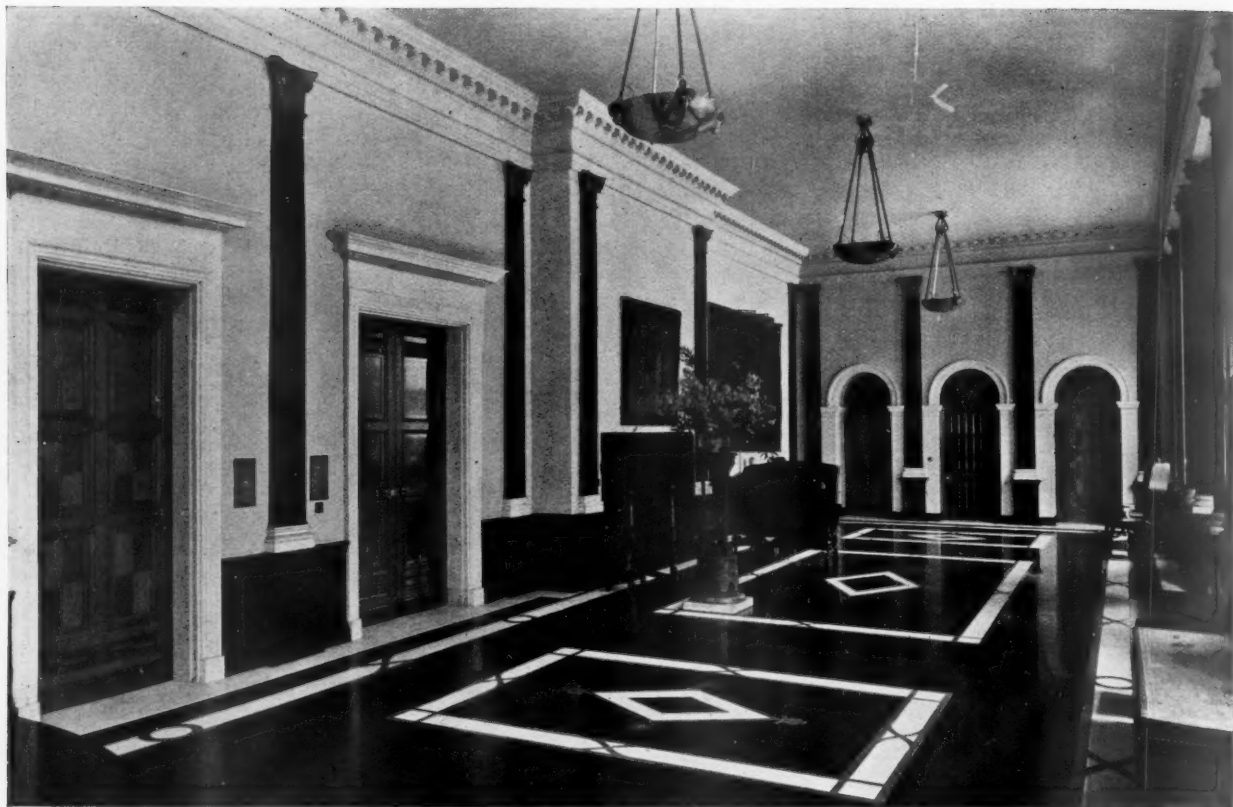
THE HOUSE FROM THE GARDEN.



THE FRONT OF 38 SOUTH STREET.

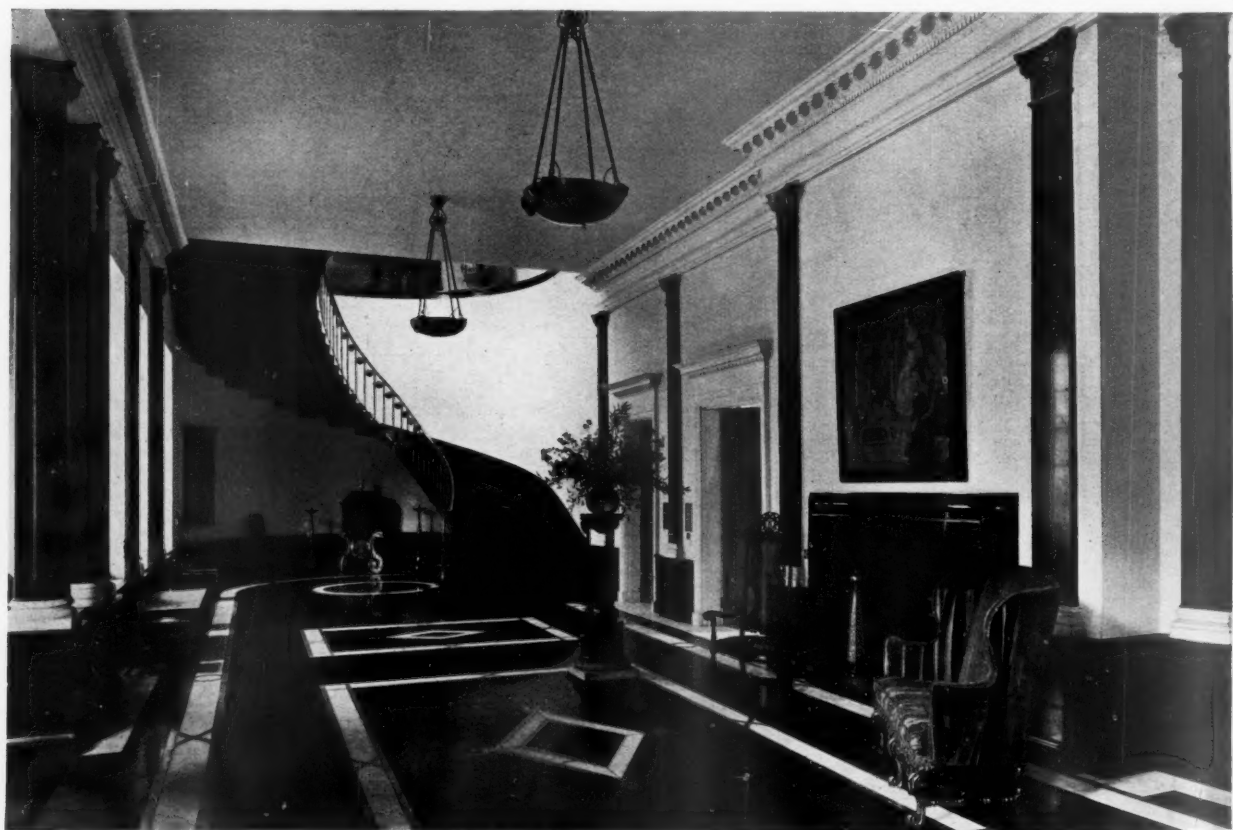


GROUND AND FIRST-FLOOR PLANS.



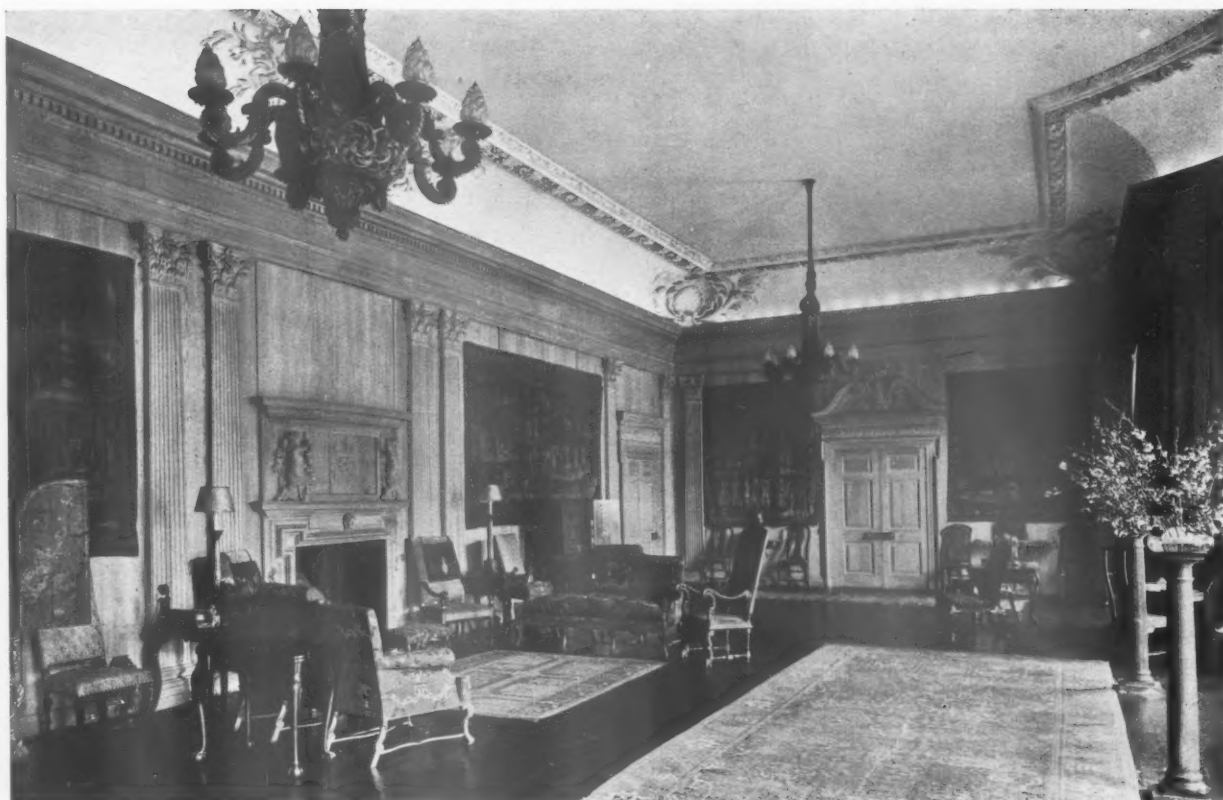
THE HALL, LOOKING TOWARDS THE LIFT.

The two doors on the left open into the dining- and morning-room. The floor patterning and capitals of the pilasters are of white metal.



THE HALL, LOOKING TOWARDS THE STAIRCASE.

The ceiling, frieze, and walls are of cream plaster, and the floor and pilasters of black marble. The chimney-piece is also of black marble. The beautiful staircase handrail is designed in hand-wrought steel. This room was decorated by Harold Peto.



THE DRAWING-ROOM.

The panelling, pilasters, and candelabra are of unstained pinewood, the frieze and ceiling of cream plaster, and the floor of polished ebony.



THE DINING-ROOM.

This room has been furnished in the Italian manner and contains an old wooden Italian chimneypiece. The floor and pilasters are of Sienna marble, and the walls, frieze, and ceiling are treated in cream plaster. This room was decorated by Harold Peto.



THE FIRST-FLOOR GALLERY.

The walls and ceiling are treated in cream plaster, the chimneypiece being of Sienna marble. The carpet is the Garden Carpet which was copied for the Queen's Dolls' House.



THE MUSIC-ROOM.

The ceiling, frieze, and panelled walls are finished in pale yellow. The chimneypiece is of wood, and the fireplace is lined with black marble.



THE PRINCIPAL BEDROOM.

The frame of the bed is in polished satinwood, the hangings embroidered on a cream background. The floor is of waxed mahogany. The ceiling, frieze, and walls are of cream plaster, the columns and overdoor being painted deep yellow.



ANOTHER BEDROOM.

The ceiling and walls are of cream plaster, the chimneypiece being of unpolished white marble. The bed-frame is covered with red silk, with hangings to match. The carpet is red, and the floor polished to the colour of ebony.

Toledo.

Better to say "Here he ran away" than "Here he died."—SPANISH PROVERB.



I. A GENERAL VIEW.

SPAIN is a country of mountains. It differs in this respect from the rest of Europe. When one has realized that this is the characteristic of Spain one can understand why civilization has advanced there with difficulty. For the railway, and through that the post office, were the first inventions really to overcome the insurmountability of mountains. Until they appeared a mountain was like the end of a paragraph, it automatically stopped a vein of thought. It circumscribed a people because it checked communication. Even to-day it is easy in Spain to recognize a distinction between valley and valley, province and province; for the importance of the mountain to isolate communities has not yet been so entirely broken as the importance of mere "country" in England, where the development of rapid travel and facilities of communication have given the town mastery of the land. Here the country slowly withdraws while the town encroaches, but in Spain the mountain has had the power to stop urbanization. Far from threatening to enfold the country, Spanish towns appear little fortresses defending themselves like beleaguered garrisons from the vast and hostile wilderness. Barcelona, the greatest city of Spain, crouches at the foot of the Pyrenees on the edge of the Mediterranean as if the mountains had kicked it into the sea. And even Madrid, for all its Parisian grace, makes little more than an encampment when surrounded by the great plain of Castile. Madrid, like nearly all Spanish towns, sits on a hill; and it is curious to stand, as one may, in the middle of the city's life with a view of the undulating country not far distant. The city ends abruptly, and, like the sea both in its monotony and in its simple outlines, the plain engirdles it, pale in the heavy sunlight.

If this is true of the new it is far truer of the old Spanish cities. Toledo is a fortress in fact as well as appearance. Desolate, isolated, impregnable, it sticks up in the wastes of Castile like a tower. It is only forty-eight miles from Madrid—they face each other across the plain, and you can breakfast in one and lunch in the other—yet their difference is grotesque in its incongruity. To go from one city to the other is to travel through time rather than space, not as one may sometimes in England, through a hundred years, but through a thousand.

Toledo rises on a rock from the plain suddenly and without provocation: a grey rock covered with buildings that on

those rare days when the sun does not shine appear to melt into the ground itself. But with the sunlight they disclose their surfaces striped with shadows and punched with infrequent windows. Up the rock the road winds at a steep pitch, crossing the Tagus by the Puente de Alcántara (fig. 6), a bridge of Moorish origin. From this point the city appears formidable, piling up wall above wall to the summit of the hill where the squat Alcázar is silhouetted against the vivid sky.

Here there is no change. Spain does not alter to the ages like other countries. One is conscious that the Cid must often have contemplated this scene, and the Moors, and perhaps the Romans. A few buildings have come or gone—the Alcázar itself is not ancient—but otherwise before your sight lies the Toledo of two thousand years. The wild rock, the sunning clusters of shed-like roofs, the black river, sparsely bordered by scrub and choked with the scree from its steep gorge, the landscape shut in by the stillness which accompanies death—there is not a characteristic which time can modify. This city, symbolical of Spain, is as absolute in its defiance of change as the Sahara. The weight of its years seems to hang like a spell in the air of its streets; gossamer shadows of age gather towards evening in its corners. Footfalls do not sound here as on other pavements; they are more soft, or perhaps more hollow; they are as the sound of feet in the aisle of a church. Toledo might be called the cathedral of human life, for in memories of humanity it is like a church rich with the dead; hallowed by mighty associations, yet itself infinitely remote. The names of the great haunt doorways and courtyards like fragments of sweet tunes, so familiar that they are visualized rather than spoken. And doubtless when night sinks on the plain of Castile, and the outline of Toledo is no longer distinguishable against the sky, the ghosts themselves saunter suavely through the maze of streets, melodious as their own names; the Cid, the Rodrigos, Cardinal Pedro González de Mendoza, Lope de Vega, Rabbi Aben-Ezra, El Greco, Cervantes.

After climbing above the Puente de Alcántara, one comes at last to the public square of the town, the Plaza de Zocodover, a picturesque open space which contains seats, water, and trees. Here the children play, and the folk of the town sit. Cafés surround the square; the pavements are crowded with chairs. What there is of the traffic



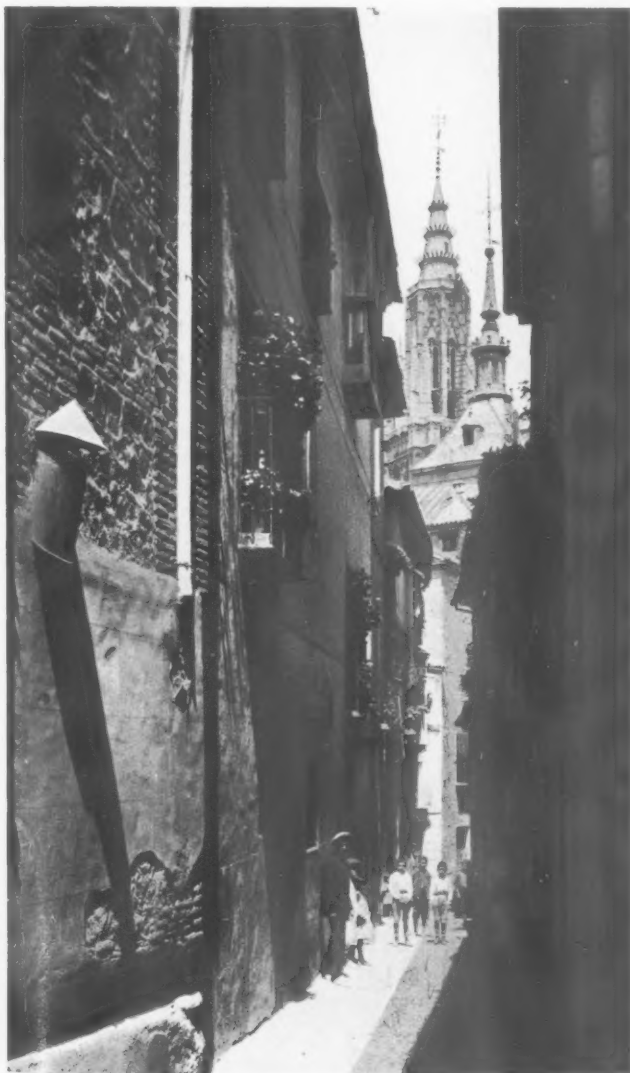
2. A SQUARE IN THE TOWN.

Many even of the poorest houses in Toledo have a courtyard into which the front door opens. They are whitewashed and often charming, with verandas and flowers.



3. A BRIDGE ACROSS THE TAGUS.

The Tagus surrounds three sides of Toledo, and is responsible to a great extent for the dramatic and striking beauty of the place.



4. A TYPICAL TOLEDO STREET.

The plan of the town is entirely Moorish in character, and the streets are nothing more than twisting and winding alleys, down which it is impossible for a horse and cart to move. The tradesmen carry their goods to the houses on pack-horses or donkeys.



5. A LOGGIA TREATMENT.

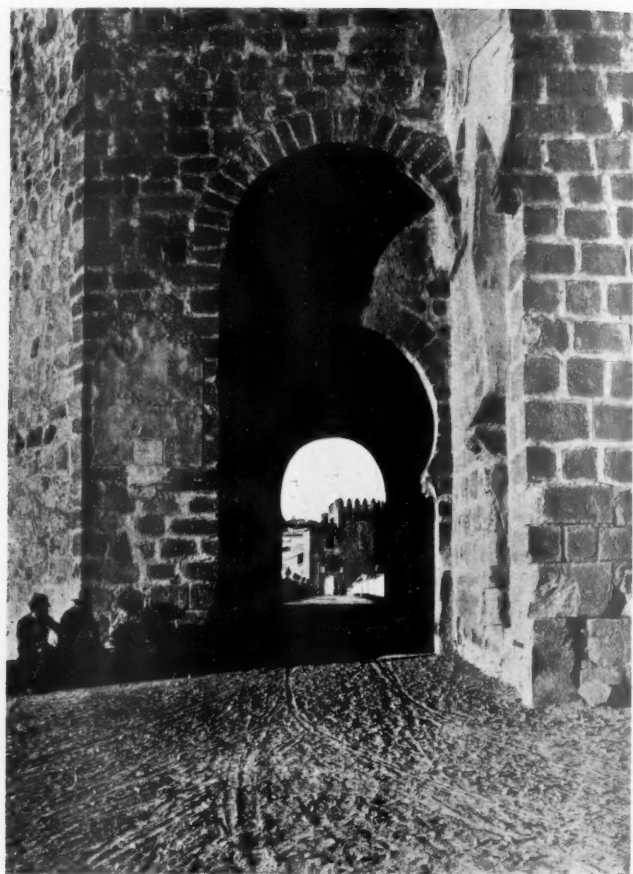


6. THE BRIDGE OF ALCÁNTARA.

passes here, for those streets down which a horse and cart can move are few, and therefore much used. The rest of Toledo is a warren of Moorish alleys.

From this Plaza one street rises steeply to the Alcázar which crowns the summit of the hill, while another branches at right angles into the heart of the town. This, though narrow and tortuous, is the nearest approach Toledo possesses to a civilized high street. It has fusty-looking European shops for post-cards, and down it the traffic squeezes gingerly. A bourgeois street, it fails to please any but the tourist who wants post-cards and the tradesmen who want tourists; and dipping suddenly down hill it happily terminates by the cathedral in a small plaza from which true Moorish alleys radiate.

The cathedral, large and sumptuous, is not Gothic work of the first order (fig. 9). It is a triumph of craftsmen rather than of artists. The Spanish were never capable of creative architecture. The passion for height, light and mercurially established equilibriums which possessed the northern builders of the middle ages was unknown to them. Indeed architecture itself is prone to be too abstract an art seriously to intrigue the Spaniard, who is a realist. When he succeeds it is as a craftsman who delights in fashioning a precious and intricate thing, as in the hospital of Santa Cruz (fig. 10) or the craftwork of this cathedral. But he has no abstract sense of architecture, as the French have. (For proof of which compare the simple farm-houses of Southern France with those of Northern Spain; the French are innately architectural, the Spanish put together rather than designed.) The great Spanish characteristic is a



7. THE BRIDGE OF SAN MARTIN.

sense of human reality, a realization of the fact of life itself. This is the basic quality of the Spanish character; and in Toledo Cathedral and the most luxuriant Spanish architecture the existence of this sense of human reality is expressed negatively by an insensitiveness to abstract form. One discovers in the most ambitious work a lack of any real æsthetic appeal. Thus the Spanish cathedrals are the result of a contradiction between idea and execution. The builders at Toledo determined, like their northern brothers, to glorify the Christian religion by a sublime monument. But in their nature as Spaniards they were not capable of the "unreal" spiritual exaltation necessary to conceive it. They therefore executed it without conceiving it, with the result that, though Toledo Cathedral stands to-day in brick and stone, it is still unconceived. The same criticism may be levelled at most ambitious Spanish buildings. Even Burgos Cathedral does not escape. It is customary to quote Burgos as one of the great manifestations of Gothic art, but Burgos, again, is not in its essentials Gothic. This can be proved very simply by an observation of its forms, which emphasize not the vertical but the horizontal. The horizontal bias in all Spanish architecture is, in fact, the expression of the Spanish sense of reality. The emotional strain in the Spaniard tends towards ecstasy rather than aspiration.

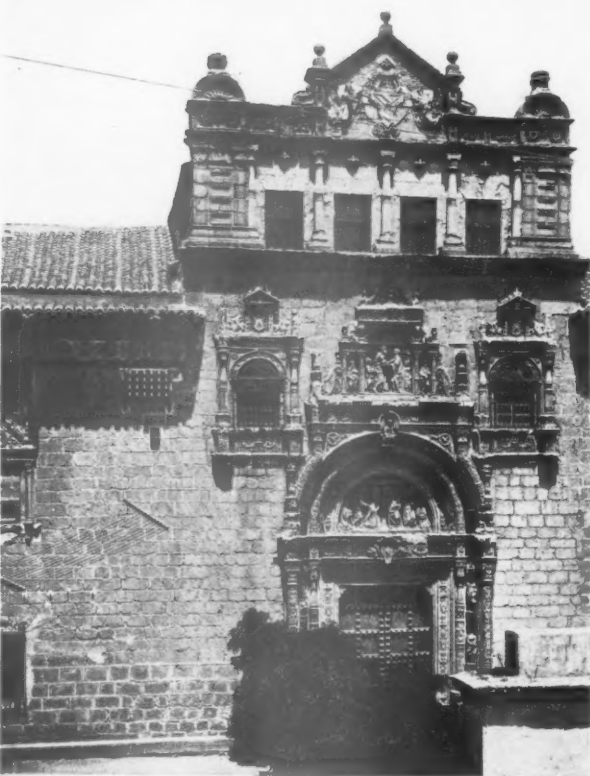
This delight in reality is responsible for the most vital manifestations of a Spaniard's life. The Bull Fight is a symbol not of his lust to kill but of his lust to live. His paintings, above all, give the key to this quality. Velazquez,



8. A MOORISH HOUSE.



9. TOLEDO CATHEDRAL.



10. THE HOSPITAL OF SANTA CRUZ: A DETAIL OF THE DOORWAY AND A GENERAL VIEW.

Built 1494-1514.



11. THE CHURCH OF SANTO TOMÉ.



12. THE CHURCH OF SANTIAGO DEL ARRABAL.

trivial in his conception of mythological or religious ideas, was a supreme realist; so subtle in his study of *appearance* that he could detect in the matter of a human face its unsubstantial spirit. Murillo, again, in his paintings of monkish visions and ecstasies, represented them with the precision of one who really sees objective angels bouncing in at windows like Peter Pan—a point of view which would be absurd were it not so naïve. Goya was a Spanish Hogarth; and El Greco, despite his birth, painted his apostles as if they were sitting to him for their portraits. Indeed, his very distortions were due to a kind of exaggerated realism. The essence of this spirit is epitomized in the proverb at the head of these notes.

Toledo was the home of El Greco, and contains a museum of his work which includes, amongst other things, his "Twelve Apostles," a remarkable series. Their great realism is not affected by the wildness of El Greco's manner, which, whether by coincidence or not, bears some relation to the rough splendours of the country round Toledo. The museum is tucked away in a maze of lanes; like the other treasures of Toledo it has to be sought diligently before it is found, for the alleys are entirely incomprehensible except to those intimate with them. Monasteries and convents, mosques, synagogues and churches are buried in a like manner in the heart of the city. There is Santa Maria la Blanca, the churches of Santiago del Arrabal and Santo Tomé (figs. 11, 12), and a crowd of other buildings, which bear record of its long Moorish and Christian ecclesiastical history. Yet the first charm of Toledo will always lie in the unassuming

semi-Moorish homes that enclose its precipitous streets. One may pass down a lane between whitewashed walls broken only by a fast-shut door or a window heavily barred, and the city will appear bleak as a mining camp. But should the door be open, as it occasionally is, one has a glimpse into a strange and alluring scene. Perhaps the door is a gate to a little archway, heavily shadowed in the sunlight. And perhaps beyond there is a tiny paved courtyard, open to the sky and to the sun, with a loggia round it; and a veranda above, covered with tiles and fenced by a wooden balustrade. The one or two pillars that support the veranda may be of wood and painted in colours that make a rich contrast with the whitewashed walls of the courtyard; and flowers may grow in window-boxes—the whole scene a pattern of shadows. Even the poorer houses have their little whitewashed courtyard enclosed in the walls. It is a charming habit, the building of courtyards.

Finally, one can never forget the Tagus. It surrounds Toledo on three sides; and at any moment one may burst suddenly from a narrow street into a patch of waste ground which is discovered to be the summit of a cliff. Looking down one sees the black river crawling far below, its edges lapping idly a mass of loose stones and rubble. On the other side there is another cliff of rock, lined and seamed; and beyond that a broken country of rocks and scrub, with, perhaps, a cluster of monastery buildings; and, farther yet, the wilderness of the plain.

H. DE C.

The House of James Wyatt, P.R.A.

IT rarely falls to an architect to build his own house, at any rate in London, and the existence of the house of James Wyatt (1746-1813), the first architect-president of the Royal Academy, is probably known to few. Built in 1774 within the boundaries of the grounds of the great Foley House, which formed the southern end and central axis of Portland Place, Wyatt's house was masked and hidden away by the construction of the curved junction to the new Regent Street half a century later. To find the original entrance front the visitor must go round to Langham Street, where this delightful relic of the last quarter of the eighteenth century still stands facing down Foley Place (originally Queen Anne Street). The present front to Portland Place, built after Wyatt's death in 1813, is not particularly interesting, and the modern name of Foley House is confusing to many.

James Wyatt's life story has never been written as it deserves. His dramatic rise to fame, and immense vogue, has been followed by as complete an eclipse. He may be said to have offended British sentiment in two main points: he tampered with the abbeys and cathedrals, and too often built in a rash and hazardous manner, that could be classed as "shoddy." All the same, the proud possessor of "an Adam house" is highly indignant when informed that Wyatt was the actual architect. Whereas Robert Adam died in 1792, James Wyatt lived long enough to come within the range of the Greek Revival and to half repudiate his earlier style, as misdirected by the example of that master; that is, supposing that Farrington has correctly reported Wyatt's remarks. The little Town Hall in the market place of Ripon, about 1800, might very well pass as Adam work, while the front block of Drury Lane Theatre, the rotunda, twin staircase halls, and the foyer, though actually by his sons, M. D. and Philip Wyatt, illustrate the latest phase of his style. The façade of Trinity House on Tower Hill, actually carried out by his relative, Samuel, is a splendid instance of Wyatt's taste and elegance.

It will be a disaster if the house of an architect of such distinction is swept away without any protest, or effort, to save it. It is, of course, only the original portion, facing Foley Place, that is important; the central entrance and fine vaulted staircase, with the rooms on either side. The office, where so many able pupils were trained, was on the eastern side, and seems to have been reconstructed, while there is no doubt that the top story in Foley Place is an addition, as in James Elmes's description the façade terminates with a balustrade above the pilasters of the first floor. "For elegance of detail, for harmony of proportion, for good taste, and a chaste suavity of domestic propriety, considering its size, this handsome house is not surpassed by any in the Metropolis." Such is the verdict of Elmes, the biographer of Wren, and recorder of Regent Street and other contemporary "Metropolitan Improvements." The house is "also memorable," he tells us, "as one of the first architectural fronts that was covered with the stucco first introduced into this country by Mr. Wyatt, and known as Roman cement." "This happy first fruits of his invention" was just in time for Nash and his associates, as well as the cast-iron with which Wyatt experimented in a certain vanished Royal palace at Kew. Wyatt was therefore in a way the

progenitor of the Regency terraces and their outcome, not too salutary, on architectural construction and practice. It is to be hoped that some will not regard this as an additional reason for levelling his house to the ground. Seriously James Wyatt was, apart from his natural gifts, which were so equal in architectural, painting, and music that there was a doubt as to the art he should follow, a highly-trained architect, whose six years, between the ages of fourteen and twenty, in Italy, had not been spent in vain under the best masters in Rome and Venice.

He shows in his work a fine sense of climax, and he lays out a building in a masterly manner of planning. This more than compensates for failings in detail when he undertakes Gothic enterprises, like Fonthill and Ashridge. Had he always adhered to the style of his training and natural predilection, he must have secured a more permanent fame, and would have been saved from such errors as his additions to the old Houses of Parliament. The Royal Institute of British Architects, which clings to a much-altered house by Wyatt in Conduit Street, built for Lord Macclesfield in 1779, might well stir itself to save the home of a great, if sometimes mistaken, architect, whose fame has been unduly clouded through Pugin's label of "the Destroyer."

Of the interior of Wyatt's house it may be noted that the plan shows signs of a simple scheme of numerical proportion, possibly a unit of 9 ft., the hall being about that dimension, with rooms on either side of 18 ft. in width. A half dome reversed covers the original entrance, the doorway being flanked by a pair of cleverly disposed columns.

The dining-room on the right has a recess with two tall and elegant columns, and there is a fine marble mantel.

In the room on the left, probably always the library, the fireplace, also of marble, has medallion heads of Palladio and Inigo Jones, while Callimachus is drawing the first Corinthian cap, as in Vitruvius, on the tablet; the ceiling is decorated with husks disposed in simple lines.

The finely ornamented staircase of itself gives character and value to the house. It is cross-vaulted, and the spandril walls are richly arabesqued. The end Venetian window of the full width gives a flood of light to staircase and hall beyond.

The ante-room at the head of the stairs has a notable barrel vault. The drawing-room, over the dining-room, is the chief room, and the main interest is centred on the ceiling, which is highly ingenious in pattern and full of good detail. The mantel of white marble is simple, with a decoration of three vignettes of Cupid.

The sale list of the house in 1814 recites a lesser drawing-room and boudoir on this floor, and places two principal bedchambers, with a wardrobe and two dressing-rooms, on the second floor, which must have been in a mansart or other roof. An attic of seven rooms is also stated: this very probably was over the office on the left, unless the roof had two stories.

Although there have been rearrangements and additions, the main features of James Wyatt's house are wonderfully preserved, after more than a century from his death, and there is every reason why a house of such interest and value should not be involved in the general destruction with which eighteenth-century London is now threatened.

ARTHUR T. BOLTON.



THE HOUSE OF JAMES WYATT: THE SIDE WALL OF THE STAIRCASE, FROM THE FIRST-FLOOR LANDING.

Showing the spandril to the cross-vault and a typical piece of detail.



THE ENTRANCE HALL.

Looking towards the original front doorway (now closed).



THE DRAWING-ROOM.

This room is immediately over the dining-room.



THE DINING-ROOM.

On the right hand of the original entrance from Foley Place.

Liberty's, Argyll Place, London.

Designed by Edwin T. and E. Stanley Hall.

With Photographs by The Architectural Review.

"THIS is not a Court of Morals but a Court of Justice" is a remark sometimes made from the bench when some unusual case comes up for consideration. It will serve in commenting on the new half-timber building which Messrs. Liberty & Co. have erected behind their Regent Street premises.

If Queen Elizabeth should choose to return to-day and haunt the shopping centre of modern London in the full splendour of her traditional dress, she would, I suppose, be free to do so—whatever her ulterior motive—so long as she did not obstruct the traffic. The public would content itself with a critical survey of her dress and would appraise the genuineness of her pearls. It would not trouble to analyse the stiffness of her stomacher, the discomfort of her high collar, and the awkwardness of her quilted petticoat. Nor would it stop to ask whether such a costume could fitly express the free life of the modern woman and her aspirations after equal opportunities with men. No; the pearls are real, the dress is sumptuous, and similar to that with which scores of representations of Queen Elizabeth have made us all familiar. Moreover, it is very picturesque and most unusual: let that suffice.

Now, had Lord Burleigh been in the background when his mistress took her stroll in the twentieth-century London he would probably have advised her to adopt a less striking and individual costume. And in the same way Messrs. Liberty & Co.'s architects, Edwin T. and E. Stanley Hall, in all likelihood advised their clients against a complete reproduction of a sixteenth-century "Chester Row." But Queen Elizabeth was firm upon this point. She reminded her chief councillor that the public estimate of her estate was enhanced by display. She had paid for her own clothes, and, did he disapprove of her doings, either Leicester or Raleigh might be persuaded to serve her—and perhaps to serve her equally well.

So the building owners had a very clear idea of the setting which they required in order to display their wares to the best advantage. These wares are entirely of a domestic character, and many of them are small and intimate examples of the craftsman's art. They desired, therefore, that these new premises—occupying an island site of which they are the freeholders—should conform in scale to the goods which they would display. They wanted low rooms, not more than 11 ft. high from floor to floor. Such a height would agree with that of the rooms of an average home. This very practical reason has in all probability been the dominant factor in the decision to clothe the building in



THE VANE OVER TUDOR HOUSE.

The ship is an exact model of the "Mayflower."

Elizabethan fancy dress. There may have been other reasons of a more sentimental kind. Perhaps it was to give to the overseas visitor a vision of that sixteenth-century London to which the merchant ships converged from every port of the then known world, their hulls laden with silks, brocades, porcelains, and carpets. It may be that the suspicion crossed the minds of the building owners that these visitors would find the façades of the new Regent Street no more interesting in design than the shop-fronts they had left behind in New York and Buenos Aires.

Anyhow, Queen Elizabeth has had her own way. She has got her fancy dress, well-cut, well-fashioned, and of costly and variegated materials. She has placed her coat of arms—

definitely designed and wrought for her by Mr. Kruger Gray and Mr. Laurence Turner—on her stomacher. Elsewhere her royal father's blazon is worked into her dress; and, with an impartiality which does her credit, she has associated with the arms of Henry VIII those of her mother and her five stepmothers. On her crest she wears a gilded vane. It is a model of the "Mayflower." The roofs are of pleasant-toned Loughborough tiles, with swept valleys and a perhaps too obvious tilt to the apex of the gables. All her windows are casements with leaded lights, and each unit has just one little painted picture on the glass, reminiscent of Albert Dürer (figs. 2 and 3). Even the shop-fronts are glazed with leaded lights, instead of the vast areas of plate-glass which we have learnt to regard as an essential requirement of the modern show window. The walls are framed with ship's timber, great baulks built into the solid brickwork behind. This brickwork, although it is an essential requirement, is so modest that it nowhere shows itself except in the elaborate chimney-stacks above the roof. The woodwork, part oak and part teak, is left untouched in all its pleasant variations of greys, and browns, and pinks, except on the ground floor, where it is treated with a dark, sticky substance—a gain, possibly, in durability, but a loss in unity of effect. The timber came from the "Hindustan," an old man-of-war built nearly a hundred years ago, and which for a long time was the tail ship to the "Britannia" at Dartmouth. It is a remarkable coincidence that this ship was the same length as the Argyll Place frontage, and as high out of the water as the distance from the pavement to the eaves of the new building.

The filling between the timber framework, faced with cement, left the natural colours of the various kinds of sand used. The bastions, if such a word may be used, on either side of the main entrance and the staircase at the south-east

TUDOR HOUSE, LONDON.



Plate II.

May 1924.

TUDOR HOUSE FROM ARGYLL STREET.

Edwin T. and E. Stanley Hall, Architects.

This view shows the centre of the building with the front entrance below the central gable, which is surmounted by the vane illustrated on the opposite page. The timber in Tudor House was taken from an old man-of-war, the "Hindustan."

Architectural
Library



TWO PIECES OF PAINTED GLASS SET IN THE MIDDLE OF THE WINDOWS.

All the windows are casements with leaded lights, and each has a central panel of painted glass.

corner are built of Portland stone, unsawn and chisel-worked from the quarry face. This main entrance is placed on the axis of Argyll Street and it is symmetrically treated. Elsewhere there is a studied variation of gables and of window-levels, and there are balconies, with stout wooden balustrades, to give shadow on this northern frontage. The elaborate carving has been grouped in the barge-boards and, here, I think, unsuccessfully, in the framework to the shop windows. Everywhere there is evidence of careful thought in the modelling and projections of the external design—except for an unfortunate lapse in the roofing, the splayed ground-floor window against the re-entering angle of the north-east corner.

The plan is simple. A series of galleries, four stories high, is grouped round three wells, which resemble the courtyards of an old English inn. The staircases are not treated as the monumental features of a public building, they are the quiet accessories of a dwelling, and the secondary staircase in the south-east angle is particularly good in design. The posts and beams which carry the floors are all of oak, and steelwork has been excluded as far as possible. There seems to be an almost too lavish use of wall-panelling and modelled plaster frieze and ceiling; and the hammer-beam roof trusses to the skylights of the three wells—heavy in section as they are—seem too light for visual effect. This, doubtless, is due to the spreading of the light over the dark silhouette of the beams.

A three-story bridge, with a clock in its centre, has yet to be built. It will span Kingly Street, connect the two buildings of the firm, and, incidentally, add another note of

picturesqueness to an already romantic building. But enough has been said, and the photographs amply show that Queen Elizabeth has got a beautiful new dress. Moreover, her presence has not been objected to by the police: that is, she has satisfied all the County Council and Westminster City requirements. The public will admire the quaintness of the design and the obvious charm of the craftsmanship. It will recognize the ingenuity and skill with which the architects have carried out their instructions. In this way full justice will be done to the building.

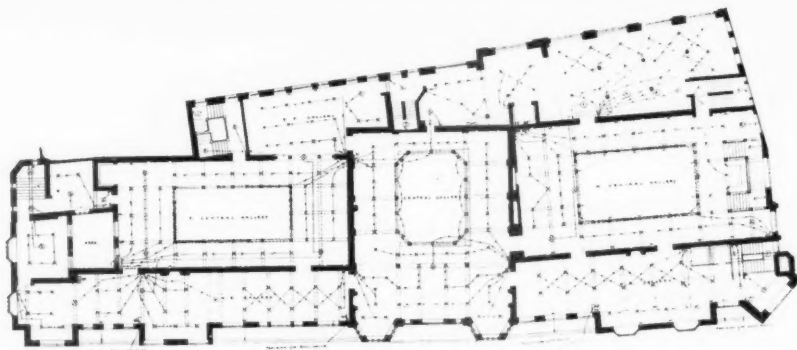
It was stated at the outset that it was not intended to set up a court of morals here. Nor do I intend to answer the question as to whether such a building is calculated to advance the art of architecture. It is clothed in Elizabethan dress, but constructed to comply with the by-laws of the twentieth century. Its accessories, such as carved barge-boards, lead rain-water heads, and painted glass, have doubtless given greater pleasure in the doing to numerous craftsmen than such men would have obtained from the more exacting details of modern "classical" work.

Yet the position of this essay in another manner creates an obvious challenge to the neighbouring new buildings. Those who hold that the contemporary buildings of a city should be civil towards each other and should dress harmoniously, with only such variations as good taste and circumstance dictate, will be disappointed. Those who like the atmosphere of the fancy dress ball—prolonged into the next morning, and long after that—will be correspondingly delighted.

SYDNEY KITSON.



A GENERAL VIEW OF TUDOR HOUSE.



FIRST FLOOR. PLAN

Scale of Feet
0 1 2 3 4 5 6 7 8 9 10



As built & Proposed
GROUND FLOOR PLAN.

GROUND AND FIRST FLOOR PLANS.



CHIMNEY STACKS ON TUDOR HOUSE.



CHIMNEY STACKS ON TUDOR HOUSE.



THE FRONT ENTRANCE.



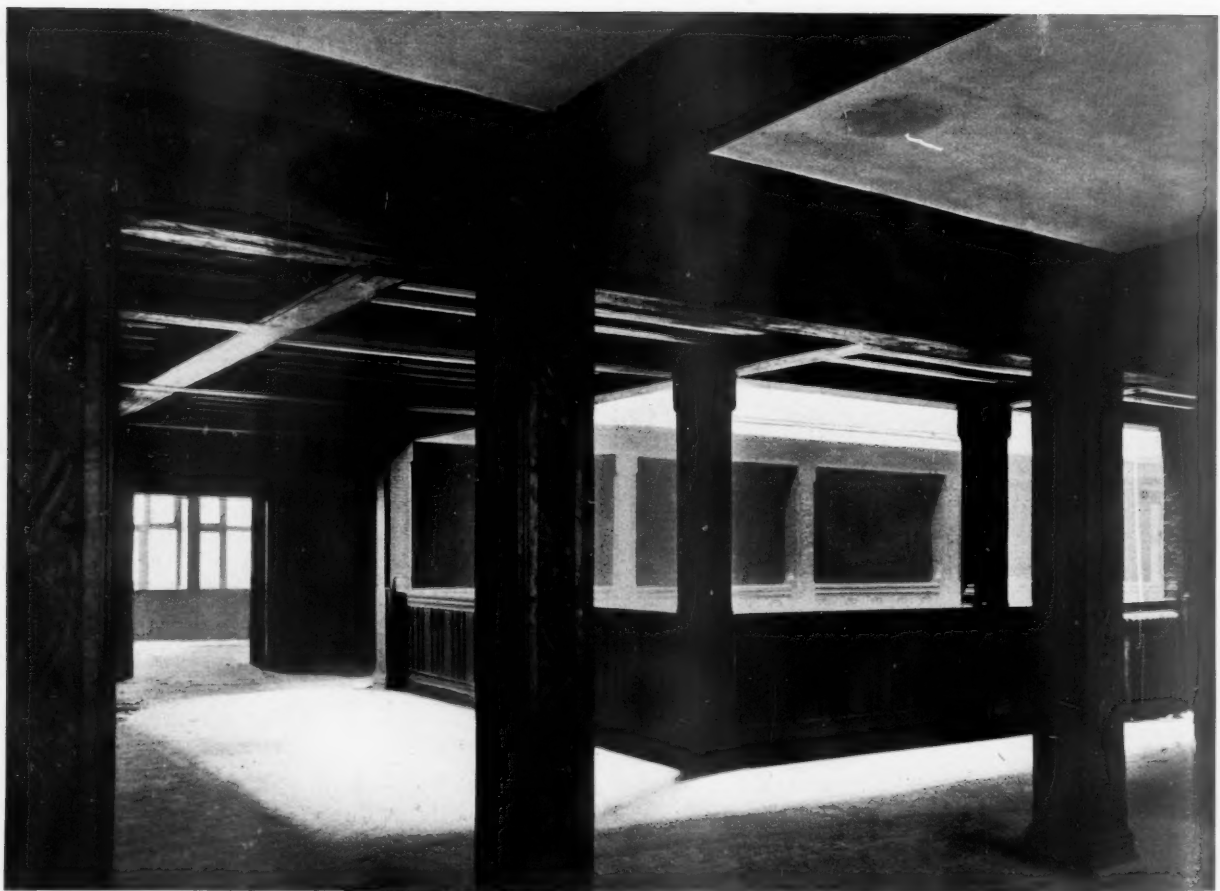
A SIDE DOOR,



THE MAIN STAIRCASE.



A GALLERY ON THE TOP FLOOR.



THE EAST WELL.



A CARVED WOODEN FIGURE ON THE TOP FLOOR.



THE SKYLIGHT TO THE WEST WELL.



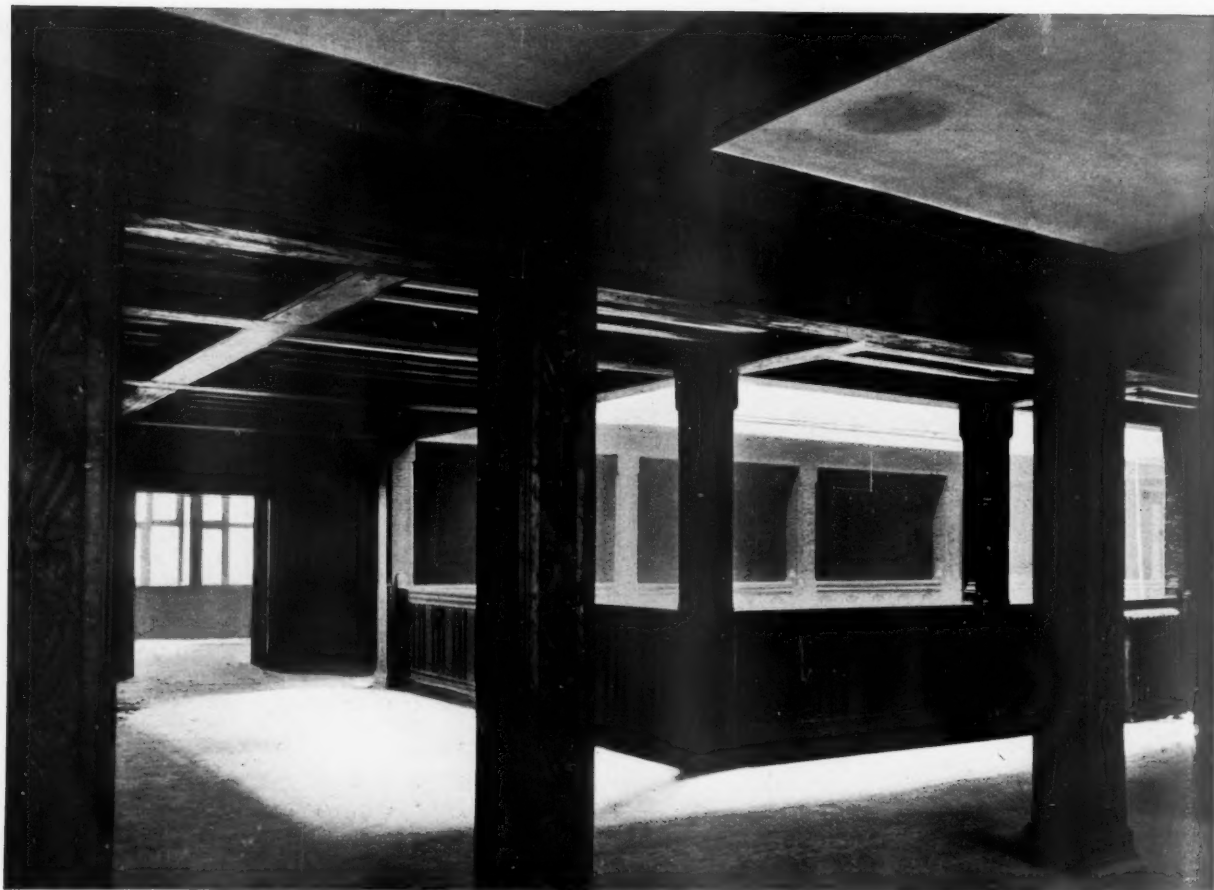
THE WEST WELL.



THE MAIN STAIRCASE.



A GALLERY ON THE TOP FLOOR.



THE EAST WELL.



A CARVED WOODEN FIGURE ON THE TOP FLOOR.



THE SKYLIGHT TO THE WEST WELL.



THE WEST WELL.

Garden Design.

IV.—The Formal Garden : Large and Small.

GARDENING is essentially one of the arts of peace, and in England little gardening was done after the Romans had left until the fourteenth century, when the castle began to give place to the country house.

There was little or no room for a garden within the fortified walls of the dwellings of the great nobles, although a small garden for "my ladye," shut off from the courtyard by a wall and laid out with small flower plots, paved paths, trellis work arbours, with, perhaps, a pool in the centre, was contrived where possible. The monks had their gardens with fruit trees, herbs, and vegetables, the whole enclosed by a wall and forming part of the precincts of the monastery. The lives of the lesser folk were too precarious to permit them to do more than carry on the primitive agriculture with which they supplied their simple wants.

At the close of the War of the Roses an era of peace at home set in, which resulted in a great development of agriculture and commerce, and in the course of a hundred years completely changed the aspect of England. The cities and towns, which were formerly huddled within fortified walls, began to spread out into the surrounding country and thus to provide room for every house to have its garden : houses, large and small, were erected in the open country and gardening received a great impetus.

Hampton Court, as built and laid out by Cardinal Wolsey, was one of the earliest gardens of note in England, and it remains a perfect example of how formal gardening can transform a flat featureless plain and produce a series of effects which for four centuries has impressed every visitor to our shores.

The history of its gardens covers the whole period of formal gardening. When Wolsey bought it, the manor included about two thousand acres of agricultural land, which he converted into two parks, the gardens only occupying a small area near the palace which he proceeded to erect, and in which he maintained a state more than regal, until he fell under the king's displeasure in 1529.

The Renaissance was in full swing in Italy, and gardening in the Roman manner had no doubt been revived there. We know that Wolsey imported works of art from Italy to decorate his new palace, and doubtless he also obtained ideas for his gardens, as trellis work, topiary work, and flower beds, raised above the paths by dwarf walls, were innovations of the time.

When Henry VIII entered into possession he greatly enlarged Wolsey's garden, and laid out a new garden for himself and another for his queen, the outlines of which survive in the privy and pond gardens on the south of the palace. The Great Mount, with its fine arbour, has been swept away. This garden was adorned with fountains, vases, sundials and heraldic beasts on pedestals, and was, even



1. THE TERRACE AT CHEQUERS.

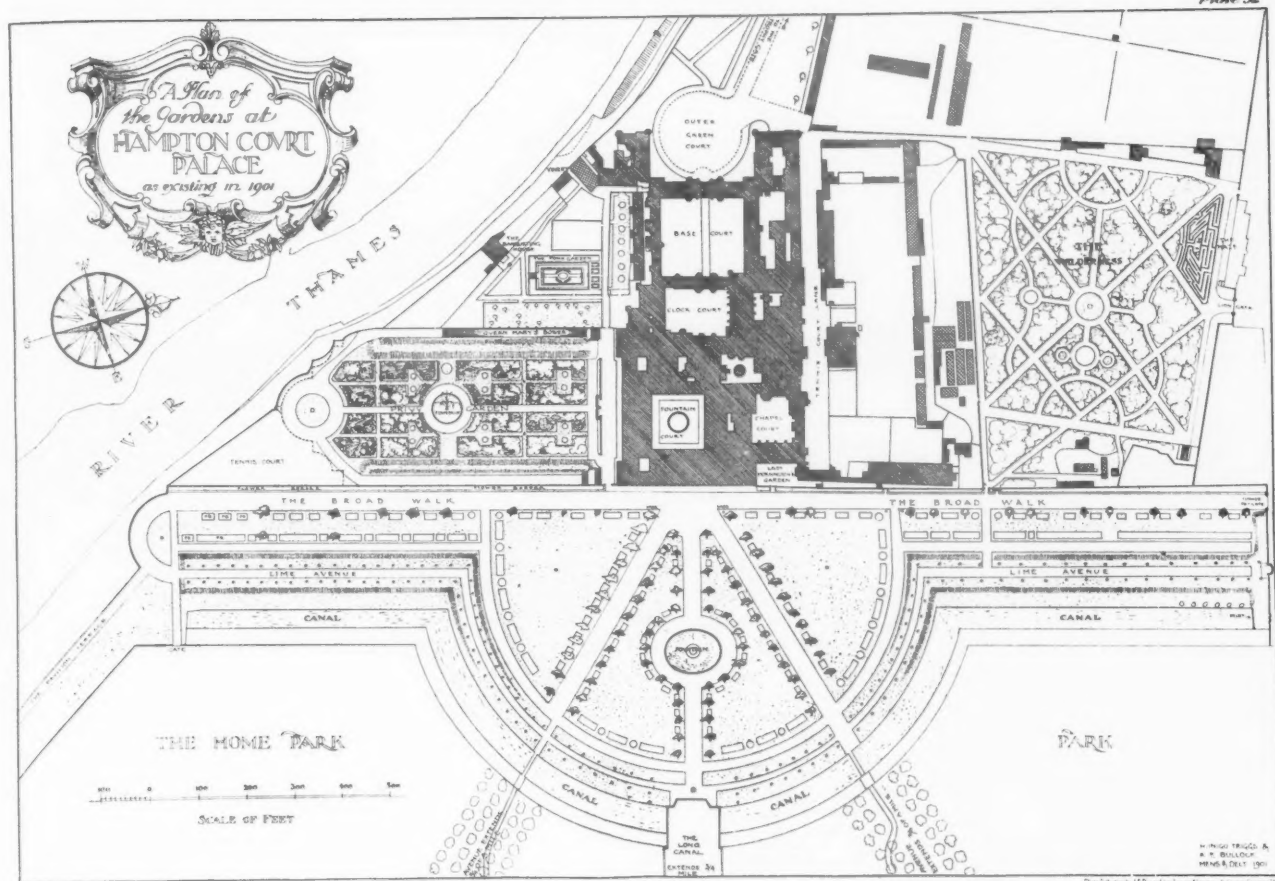
then, so fine that Cromwell maintained and repaired it, at a time when several of the other royal residences were destroyed and sold ; but it was not until the Restoration that the great scheme of lay-out and planting was carried out. Although there is no evidence that Le Nôtre actually made the lay-out, Charles II employed a pupil of his—John Rose—while it is possible that Sir Christopher Wren, who had seen Le Nôtre's work, may himself have made the plan for the great chestnut avenue and circular pond which were laid out as a stately approach to the palace, as a plan of it has been found among his papers.

The great lime avenue screen with its semi-circle, the radiating avenues, and the long pond, were also dug out and planted by Charles, and afford further evidence that Wren superintended the lay-out, as the whole composition radiates from the centre of the new palace he built here for William and Mary, who appointed Rose's pupil, George London, as their gardener. He and his partner, Henry Wise, moved the lime-tree avenue screen farther into the park and laid out the great fountain garden within the semi-circle, the clipped yews in which have now been allowed to become free-growing trees. The great terrace walk, half a mile long, must have been formed at the same time, as Wren designed the wall which bounds it on the west and makes so good a background for the fine herbaceous border which is one of the garden's chief glories ; large oblong flower beds balance it on the other side of the terrace, and are continued round the semi-circle, with beds between the yews of the radiating paths. The wall at the north end forms the east boundary of the wilderness, the least satisfactory part of the gardens, although the maze in it—of pleached hornbeam—is one of the finest examples in existence.

At the south end of the palace the wall acts as a retaining wall to the raised bank which shelters one side of the privy garden, the corresponding bank being crowned with a pleached wych-elm alley—an interesting survival of William and Mary's lay-out of the privy garden—the clipped box hedges and topiary work having been swept away, possibly by William Kent, the architect, who was one of the earliest exponents of landscape gardening ; he may also be responsible for the deplorable planting of the wilderness, as Capability Brown, who ruined more gardens in England than any other man, and who was appointed gardener in 1750, refused "out of respect to himself and his profession" to make any alterations in the gardens, and it is to be hoped that they will be maintained unaltered.

Nearly all the best features of formal gardening may be studied here, and splendid effects are obtained, even in the winter months, when the flower beds have been robbed of their glories.

These flower beds during the other three seasons will repay detailed study, as the colour combinations are most



2. A PLAN OF HAMPTON COURT.

(Reproduced from "Formal Gardens in England and Scotland," by permission of Messrs. B. T. Batsford.)

successful, and lead to the conclusion that far more effect is to be obtained by great masses of one or two varieties, than by mixing several kinds in one bed.

Particularly notable last year were the following, viz.: (1) *Heliotrope piccola* combined with double marguerites (*Chrysanthemum Mrs. Sanders*); (2) *Gladiolus Peach Blossom* and *Blushing Bride*; (3) *Delphiniums* of various shades, from royal to sky blue; (4) scarlet *Salvias* backed by a dwarf grey foliage plant—possibly *Santolina*; (5) *Anchusa italica opal*—one mass of brilliant blue, and (6) dwarf *Begonias* and *Candytuft*.

There is also a fine collection of water-lilies on the canals, which are carried round the garden behind the lime-tree screen, and cut it off from the park. The lime trees form a beautiful enclosure to the garden, shutting out the surrounding country and giving an air of seclusion, despite the grand scale on which the garden is designed, and making a most effective contrast to the free-growing yews, the dark foliage of which adds brilliancy to the floral display; the latter trees are now more in scale with the garden than they could have been when grown as topiary specimens.

Hatfield provides another example of a finely laid out formal garden, and, if a doubt arises as to whether the landscape treatment is not superior, a visit should be made to Knowle.

At Knowle, the drive winds in the usual aimless landscape manner through naturalistically planted woods and shrubberies, until it arrives haphazard at the front door, and the impression given by it is such that only by wandering through a maze of great rooms, and walking round the ex-

terior of the buildings is it possible to credit the statement—made in the house guide-book—that the buildings cover two acres.

Formal planning, however, is not only the most telling on a large scale, but is equally effective when applied to the small house; in fact, the smaller the place the more formal the plan should be. No garden, except the tiniest, should be seen as a whole at the first glance, as its scale is thereby reduced; and in a small garden the skilful division into several parts—by formal hedges, walls, tall shrubs or small trees—will give an air of mystery and add considerably to its apparent size.

The approach to the house has been considered in a former article, but the pleasure garden—which should be rigidly cut off from the approach—falls within the scope of this.

The house itself will gain in effect if a broad terrace is arranged as a base or setting for it. This will serve as a promenade from which a general view of the garden can be seen, and it should be simply treated, either paved in brick or stone flagged or—if the scale is large—turfed, with a paved path running through its centre.

If the gardens are wide, vistas through arched openings in the end walls or hedges can be contrived, either left open, should there be a fine view, or closed with some effective tree and shrub planting, with a statue, vase or other garden ornament to form a focus to the picture, looking along the terrace. Where the garden is narrow, small summer houses or niches with a seat will make pleasing terminals.

The terrace will be all the more effective if it is raised above the general garden level, and where the site slopes but little



3. THE POND GARDEN, SUTTON PLACE.

A study in absolute simplicity.



4. THE TERRACE, WESTWOOD ST. DUNSTAN, MAYFIELD.

Designed by W. H. Romaine-Walker.

the surplus material from the foundations of the house and outbuildings could be usefully employed for this purpose, while the central portion of the garden can be sunk slightly with great advantage to its appearance. The terrace is best kept clear of flower beds, except the narrow borders required for climbers planted against the house or running over the walls, which are often built to close in the garden from the north, thus giving shelter to the terrace and making it a suntrap, where the blustering cold winds from the north and east cannot intrude.

The scale will be increased if the path is not made too wide, should the terrace be a fair length, but six feet should be a minimum or the walking space will be cramped.

One often sees the terrace raised on a cut-grass bank, but this is difficult to maintain, and not so effective as a wall with either a balustrade or a parapet which can be used as a seat.

The terrace wall may be treated in many ways, depending on the amount of money which is available. If this is little, a sloping bed with a broad flight of steps leading down to the garden can be made to look well, or the bank may be treated as a rock garden with a few bold groups of large stones in which alpine plants can be planted to give a riot of colour in the spring.

If the drop is only a couple of feet or so, a dry stone or brick wall with coping flush with the grass can be formed, with here and there a recessed seat, as carried out in the pond garden at Sutton Place. (Fig. 3.)

Where the fall is six or eight feet, a second terrace can be formed, the lower terrace having flowerbeds and a wide grass or gravel path running the whole length. If the drop from the first to the second is not more than three or four feet, the flowers can be seen from the house, or the same result may be achieved, where the difference is greater, by widening this lower terrace. A good example of this treatment may be seen in the garden at Westwood St. Dunstan, Mayfield, both house and gardens being designed by the architect for his own occupation. (Fig. 4.)

By running a flower bed along the outer edge of the terrace, the cost of a balustrade may be avoided where the height is too great to make it appear safe, but the flowers should be perennials and of a shrubby nature such as lavender or rosemary, to preserve the appearance of safety the year through.

The treatment of steps and balustrades is so wide a subject

that it deserves a special article, and the lay-out of the flower garden and lawn may now be reviewed.

It is a moot point as to whether the space below the terrace should be laid out as a lawn, or cut up into flower beds. Where there is a double terrace, with the lower treated with flower beds, and a wide bed placed at the base of the wall, there is no reason why the lawn should not sweep up to this, as the path on the lower terrace can continue round the garden, and thus allow people to walk dry shod when the grass is sodden with rain. The simplicity of treatment shown in the pond garden at Sutton Place has a charm all its own, but the circular pool, with its surrounding beds of iris, gives an interest to the picture which would otherwise be lacking, and one would expect to find a flower garden beyond the enclosing wall, to which this garden had been arranged to act as a foil.

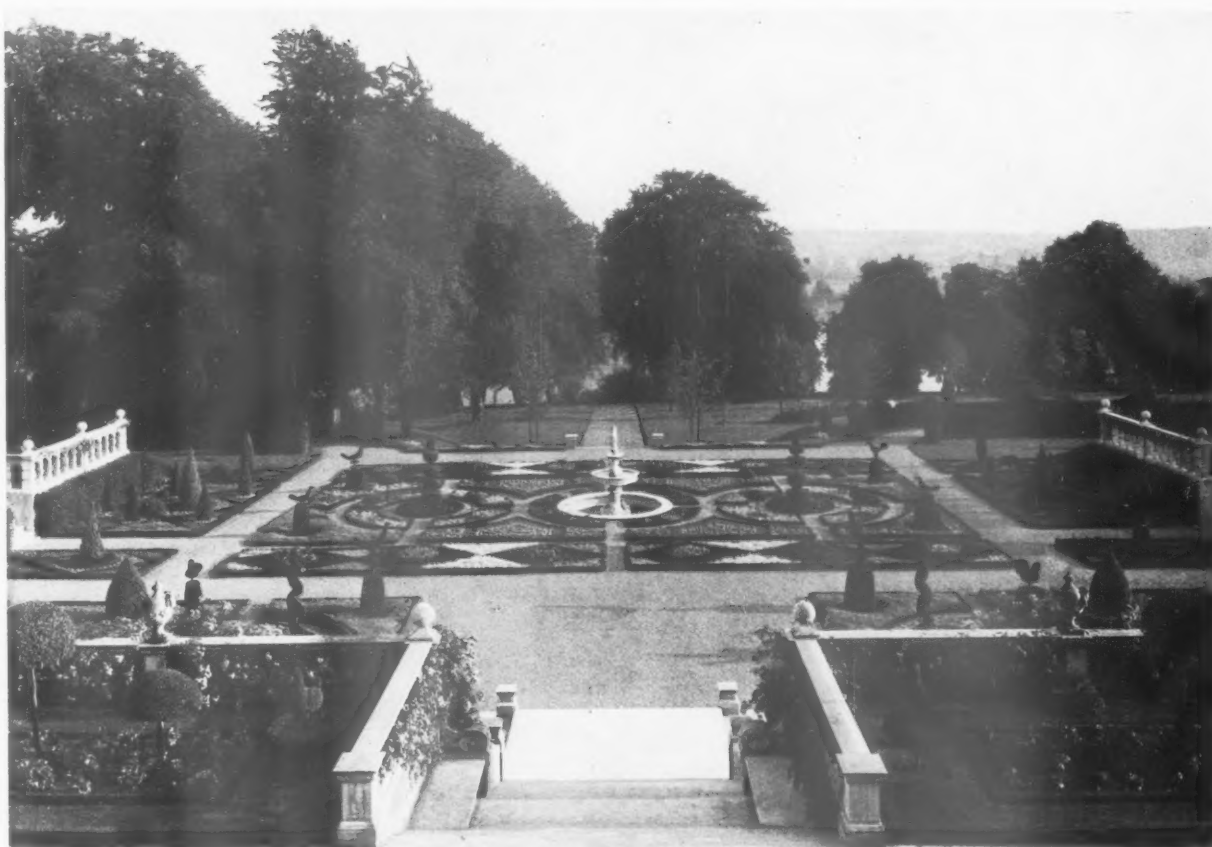
As most people desire to have a wealth of flowers in their gardens, it appears more rational to place them where they can be seen from the house, and the space below the terrace provides an opportunity for an effective formal arrangement of flower beds set in the turf or bordered with box, lavender, catmint or with brick, tile or stone edging, between paths, most of which should only be a couple of feet or less in width, and the whole surrounded by wide beds where great masses of blooms may be displayed, and enclosed by yew hedges, dwarf walls, pleached trees or shrubs to divide it from the rest of the gardens and thus add to the scale. The illustration of the Formal Garden at Danesfield, Marlow, shows an example of this treatment. (Fig. 6.)

The planning of these beds gives endless scope for ingenuity, but if their outlines are made severely straight and stiff, this should be avoided in the planting. Beds of this kind filled with hyacinths, tulips or the older kind of asters, are apt to displease, by looking too prim and smug, but if the spring flowers are placed a foot apart on a bed of forget-me-nots, alyssum or aubretia, and the asters have a background of dwarf violas or candytuft, this difficulty will be overcome.

Beyond the flower garden the lawn may be placed, or a cross path—between six-foot hedges sheltering wide herbaceous borders—may be interposed, where there is a considerable drop in the ground; otherwise the hedges must be kept low enough to see over them from the terrace, or the perspective and sense of enclosure to the flower garden may both be



5. THE TERRACE, WESTWOOD ST. DUNSTAN, MAYFIELD.
This photograph is taken at right angles to that on the opposite page.



6. THE FORMAL GARDEN, DANESFIELD, MARLOW.



7. A LAWN TREATMENT AT RHINEFIELD, BROCKENHURST.

maintained by planting pyramidal yews, juniper, cypresses, or similar columnar trees three or four yards apart, or by placing oak posts or stone pillars in pairs over which to grow rambler roses with ropes or arches between them, these being omitted on the lines of the paths or vistas, where the posts can be wider spaced to avoid spoiling the view.

The treatment of the lawn itself requires careful consideration, particularly if it is to form the decorative centre of the garden.

The English garden has always been famous for its lawns, and while it is possible that the yew hedge is the most effective background for the display of fine flowers, a mown lawn makes the most effective of all foregrounds.

If fine down turf cannot be obtained, it is far better to thoroughly trench the ground and sow the lawn with grass seed. Several nurserymen—nowadays—make a speciality of seed for lawns, and if this is sown during showery weather in the spring or early autumn, in good fine top soil with plenty of drainage, it is astonishing what a short time it takes to produce a good effect.

The planning of the lawn seems to fall into three or four types or groups: in the first, it is a square or oblong of greensward surrounded by flowerbeds and left without features as a foil to the beds, which provide the colour interest. In the second treatment—suitable for the long garden with a view beyond it—the lawn is carried through into the distance as a great carpet, forming the main axial line of the garden, with the flower beds ranged on either side only, the end dropping out of sight or terminating in a sum-

mer house or some fine garden ornament, the whole forming a beautiful foreground to a fine stretch of country. (Fig. 8.)

The effect in this case will be enhanced by treating the flower beds in symmetrically set out bays. Cut yew buttresses or pyramids, flowering trees, vases on pedestals, rose pillars or arches, or stone piers with beams, are a few of the methods of making the bays—the designer can easily devise new features, and there is infinite scope for variety in treatment. The bays themselves can vary in plan—some being wider than others—and the lawn swept into these recesses, or the flower beds may cut forward into the straight sides of the lawn, a path even appearing and disappearing on each side, but in this type the centre of the lawn is carried through unbroken.

In the third case, of which an example is shown from the gardens at Rhinefield, the centre is occupied by a lily pond or canal, or by a series of ponds and fountains, and the flower beds are brought forward into the lawn on each side, being edged with box borders—to give an interest when the flowers have gone—and backed by solemn yews with great groups of trees, the whole having that air of quiet restfulness which makes such a garden a haven of peace and a joy to look forward to, from the rush and turmoil of town life. (Fig. 7.)

The reason why many of the old-fashioned flowers—rose, lily, sweet-william, hollyhock, stock, lavender and the like—are still so loved by many an amateur is that their colours are restful and form many a delicate harmony, while they are often deliciously scented, so that they are good to live with; while such a number of the newer flowers are strident in colour, and lack the perfume of the older kinds.

Of all treatments of flower beds, the carpet bed is the most difficult—so difficult, indeed, that most people hold up their hands in horror at the results, and there is no doubt that the beds in which taller growing flowers back the smaller varieties are more easy of successful treatment, while equally good effects can be obtained by placing large isolated plants on a carpet of a dwarf variety.

Stone edging, in fact any kind of edging that is not growing, is a mistake where the beds bound, or are placed in the lawn, but some wonderful effects may be obtained by planting a solid line of one kind of dwarf flowering plant to form a border.

Carpet bedding on the grandest of scales, and with the most daring of colour contrasts, could have been seen in the parterres at Versailles last autumn, where scarlet salvias, an unnoted flower of strong mauve colour, and the most brilliant orange marigolds, were producing an effect which was the more wonderful because of the courage of the colour scheme. Of the other types, Hampton Court provided the finest of examples at the same time, and no doubt will do so again this year.

It might make an interesting variation from present practice to try the Tudor method of raising the beds a foot or so in boxed enclosures above the lawn, though possibly the treatment would be better if used in the flower garden, where the edges could be of stone, with stone-flagged paths running between the raised beds; or of brick, with brick-paved walks, with gutters of pebbles as a variation from the ordinary; alternatively, the lawn that is narrow, and which forms practically a wide grass walk in the centre of the garden, could be carried up in a curve to the edges of the beds, each bed itself continuing upwards towards free-growing shrubs and trees forming the background, repose being obtained by



8. A VISTA OF LAWN CROWNED BY A SUMMER HOUSE.
Designed by E. Guy Dawber.



9. THE FORMAL GARDEN, MARLBOROUGH COLLEGE.
Designed by W. G. Newton.

some dark columnar evergreen trees to form the bays and prevent the restless effect too often produced where a free treatment is attempted. Side alleys can be run the length of the garden, enclosed between hedges or shrubberies, and planted with flowering trees or shrubs, or arranged with more flower beds, the two sides of the garden being varied.

Beyond the lawn the garden may be more freely treated, provided vistas are maintained or there are interposing features to provide interest; the more the garden breaks away from absolute formality the better it will appeal to modern taste, which has decreed that the best features of the old formal gardens shall be combined with a certain amount of license in the planting and general effects, so as to rob the garden of that primness and artificiality, which caused such a revulsion of feeling in the eighteenth century that formal gardening—with all its beautiful features and fine effects—was supplanted by landscape gardening—with all its glaring defects and inconsistencies—for nearly a century.

The golden rule appears to be that the general planning of a garden should be on straight lines, to provide vistas and avoid irritating twists and turns in the paths, the flower beds and other details being set out on symmetrical lines, though excessive symmetry in the planting should be studiously avoided. Where walls and buildings are part of the scheme, the surface texture and jointing should be far rougher than similar work in the house and every encouragement given to climbing plants and creepers to soften the outlines without smothering the main details. The artifices of the formal gardener will then be found to be preferable to those of his discredited rival—the landscapist—for all gardening near the house, although a combination of both schools of thought may be used with advantage in gardens farther afield.

GILBERT H. JENKINS.

The Wharf, Sutton Courtney, Berks.

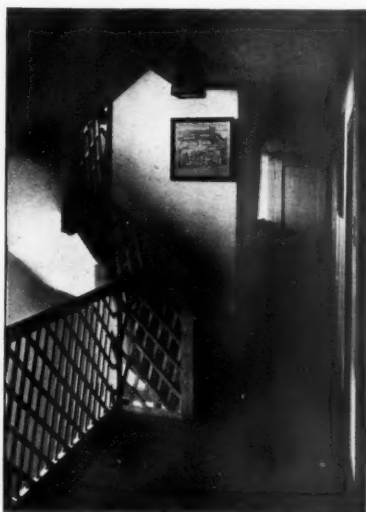
The Country House of Mrs. Asquith.

Designed by Walter Cave.

With Photographs by F. R. Yerbury.

SUTTON COURTNEY is one of the most beautiful of our riverside villages, and possesses a certain old-world enchantment which renders its atmosphere a very alluring one to the tired townsman. The village is a perfect illustration of rustic England, with its ancient stone church, its Tudor manor house, and its groups of half-timbered and mellowed red-brick cottages, and must have afforded Mrs. Asquith a very deep sense of joy when she decided to build her house amidst such unspoiled and beautiful surroundings.

"The Wharf" is not really one house, but two. Whilst Mr. Walter Cave was erecting the new home designed for Mrs. Asquith, she bought an eighteenth-century house adjoining, and Mr. Cave was faced with the difficult task of combining the two in one design. His main concern was to form an internal link between them, and his alterations, which were extraordinarily simple, are shown in the illustrations of the plans before and after the junction was effected. On the left is Mr. Cave's new house, a very simple plan which needs no description to make it intelligible, and on the right is the old Georgian house to which it is joined. It will be seen from plan No. 2 that the external wall of the new house, where it abutted on to the passage-way dividing the two houses, was broken into and cut away, and most of



1. THE STAIRCASE.

the passage was floored over and thrown into the original library of the new house. Mr. Cave has made this apparent in a very delightful way, as will be seen from the illustration of the library, in which the external brickwork of the outer wall of the old house can be seen. The bricks used are not actually those from the old house, but are the little 2-in. bricks of Tudor times. Mr. Cave used these to replace the bigger 3-in. bricks because their scale is more suitable for the inside of a low, snug room like the library. Arches were turned from one pier to the next, and the spaces thus made were utilized for oak bookshelves, which were made by the late Ernest Gimson. In Plan No. 1 can be seen how a way from one house to the other was made, Mr. Cave cleared away the lavatories which he had designed for the new

house in front of the library and looking on to the street, thus forming a corridor which was carried on, use being made of what was left over of the large passage between the two houses. The corridor was thus driven through in an almost straight line far into the centre of the old house; as far, in fact, as the wall that divided the dining-room from the hall of the old house.

Mr. Cave turned the whole of the old house, with the exception of a new dining-room, into servants' quarters, his



2. A VIEW OF THE HOUSE, LOOKING UP THE VILLAGE STREET.



3. THE FRONT ENTRANCE OF "THE WHARF," LOOKING DOWN THE VILLAGE STREET.

THE WHARF, SUTTON COURTNEY, BERKS.



Plate III.

May 1924.

THE FRONT, FROM THE VILLAGE STREET.

Walter Cave, Architect.

The front door is arranged in the side of the central projecting bay, the cornice of which is higher than that of the rest of the house. The object of this arrangement was to get it into alignment with that of the house next door. The placing of the windows is very attractive; the big six-light window is that to the staircase and gives the bay a broad unbroken sweep of brickwork for its base.

Architectural
Library



4. A VIEW OF THE HOUSE FROM THE OTHER SIDE OF THE RIVER.

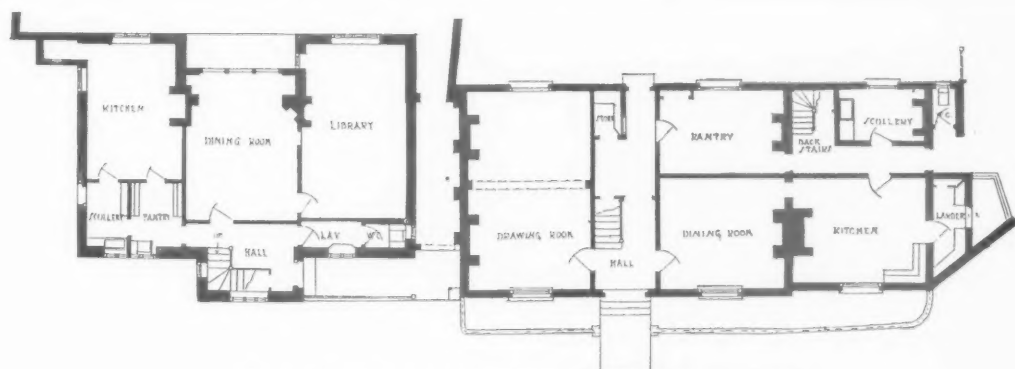


5. THE BARN IN THE GARDEN CONTAINING A STUDIO AND BEDROOM.

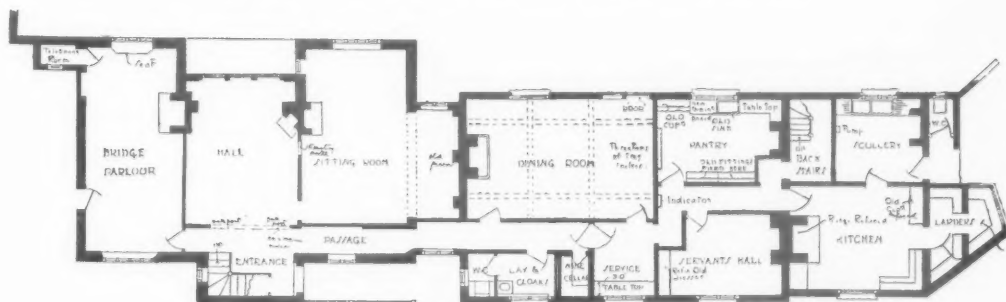
own new house being used for the sitting-rooms. He converted the kitchen, scullery, and pantry of his new house into a "bridge" parlour, and his dining-room became the sitting-hall of the present house.

The staircase shown in Fig. 1 is made of unstained oak, which has been used just as it came from the joiner's shop. The effect of the balustrade is pleasing. It is not a simple criss-cross, for one set of battens is running across at quite a different angle to the other, which is almost vertical. Where they meet they are not nailed, but secured with little

oak pins which pass right through. In Figs. 2 and 3 can be seen the village front to the Georgian and modern house. Fig. 4 shows the whole of the property as seen from the other side of the river. The building in the foreground was originally a barn, but Mrs. Asquith has converted the room on the ground floor into her studio writing-room, and the loft above into her bedroom. Mrs. Asquith's scholarship and taste are evidenced in the transformation of this building, and the simple way in which she has furnished the interior.



PLAN No. 1, SHOWING NEW AND OLD HOUSES BEFORE JUNCTION WAS MADE.



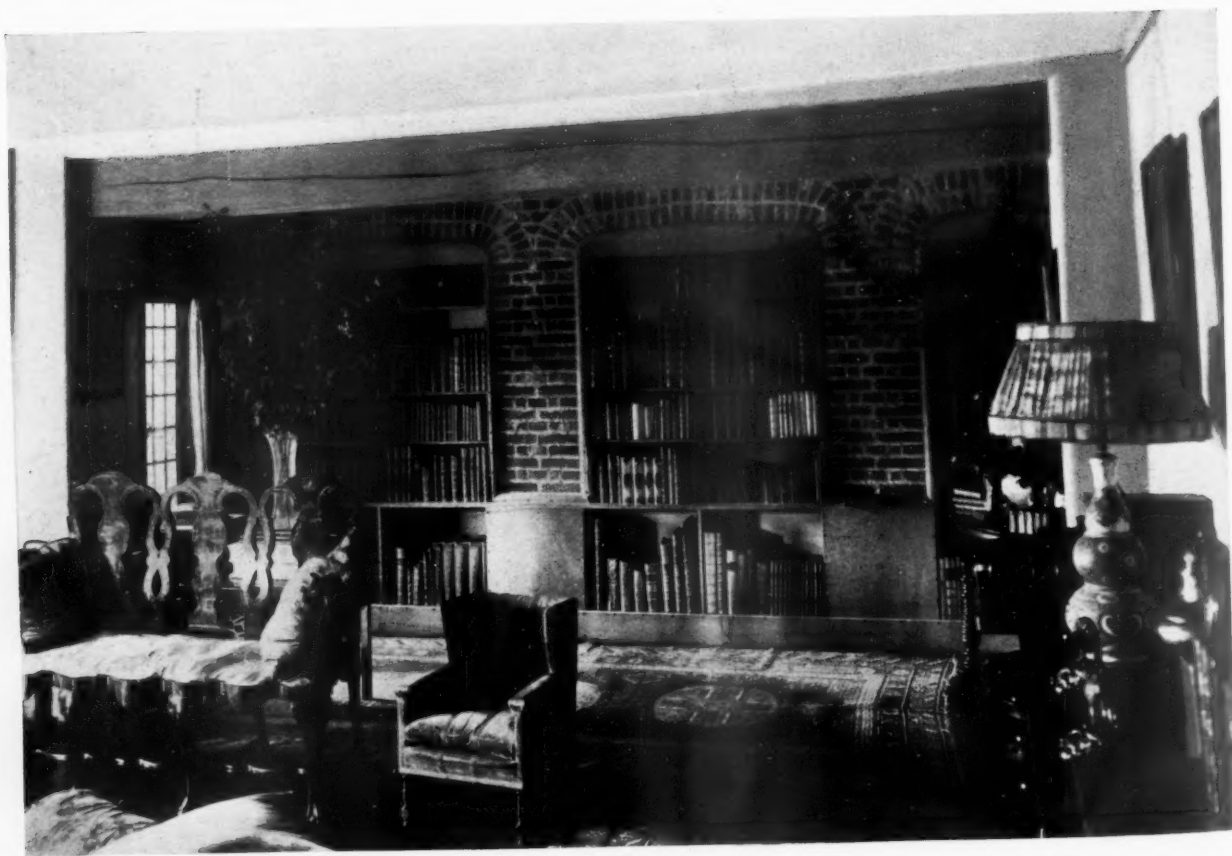
PLAN No. 2, SHOWING METHOD OF JUNCTION OF THE TWO HOUSES.

PLANS OF THE WHARF.

These plans show the design before and after it was altered to include the eighteenth-century house.



THE DINING-ROOM.



THE LIBRARY.



MRS. ASQUITH'S BEDROOM IN THE OLD BARN.



THE GROUND FLOOR ROOM OF THE BARN USED AS A STUDIO.

Tallis's *London Street Views*.

V—Piccadilly.



185 PICCADILLY WITH STEEPLE OF ST. JAMES'S IN THE BACKGROUND.

THE last section of Tallis's "Views" reproduced in these pages represented Piccadilly from the Haymarket to Swallow Street, or what, in those days, was numbered No. 1 to No. 35 on the north, and No. 229 to No. 197 (St. James's Vicarage) on the south side of the thoroughfare. As will be seen, the present instalment carries on the street from the latter numbers to Albemarle Street and St. James's Street respectively. In this section we shall find an extraordinary number of changes; so marked, indeed, that except for its alignment, one would have difficulty in recognizing the Piccadilly of to-day from what it was just on a century ago, nearly everything having been rebuilt or altered. Tallis himself observes how still more changed the thoroughfare had become since the days when Agas made his plan, and the street "was a lonely road without even a solitary mansion." He also tells us that "it is worthy of remark that for many years after the introduction of gas lights, Piccadilly presented but a gloomy appearance, the ancient method of making darkness visible being continued in this great thoroughfare long after many less important streets were illuminated." As most people know, the first mention of Pickadilla (as it is there spelt), as a street, occurs in the 1633 edition of Gerard's "Herbal"; but the house known as "Pickadilly Halle" is mentioned as the one-time residence of a certain Robert Baker in the "Overseers' Accounts of St. Martin's" for 1623. The origin of the name is obscure, but the most probable solution is that the street became so known because of its being the place where a particular sort of lace (with spear-like points—hence the *pica*) ruff was sold. This is, however, by the way. Let us return to the thoroughfare as Tallis shows it to have been in or about the year 1838. Starting, then, from No. 36, we arrive at No. 40, at the corner of Sackville Street, to-day famous as the shop of Messrs. Lincoln, Bennett & Co., but then occupied by Burn, the bootmaker. Sackville Street, the longest in London without a turning, and possessing but a single lamp-post, was formed in 1679. Once the Literary Club was domiciled here, and Arthur Young and Alfred Lammle (of "Our Mutual Friend") both lived in it. At the other corner (No. 41) Messrs. Fores' establishment is shown. The building has been altered, but the firm still remains; and between Nos. 46 and 47 we see one of the few unchanged features in Piccadilly, viz., Albany, built by Chambers for the first Lord Holland, and later successively the residence of Lord Melbourne (father of the Prime Minister) and the Duke of York and Albany. It was, in 1804, converted into sets of chambers, and Byron and Lytton, Macaulay and Canning, were once among its notable tenants.

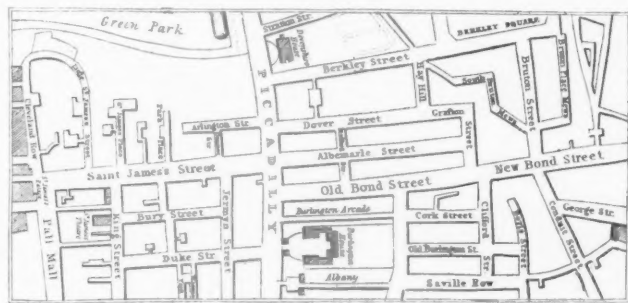
The long and "most expensive wall in England," which screened old Burlington House, was part and parcel of that mansion, as rebuilt by the architect Earl of Burlington, on the site of an earlier house probably designed by John Webb. Behind this was that famous semicircular colonnade which made even the unimpressible Horace Walpole enthusiastic. Burlington House was purchased by the Government in 1854, and was leased

to the Royal Academy in 1866, Sydney Smirke reconstructing it for that purpose. Wings were added in place of the colonnade, and Messrs. Banks and Barry subsequently created a new edifice out of Lord Burlington's original structure, a building which now houses the Royal Society and the Society of Antiquaries, as well as the Royal Academy, and that most disregarded of all artistic centres—the Diploma Gallery.

The Burlington Arcade is one of the few features which are as familiar to us as they were to Tallis. It was designed by Samuel Ware for Lord George Cavendish in 1818, and is said to have been constructed as a covered way to prevent dirt and rubbish being thrown on the walks of Burlington House gardens. A glance at the elevations will show how changed are the façades of the remaining houses and shops, as far as Albemarle Street, from what they were. No. 57, at the west corner of Bond Street, now known as Stewart's corner, was then occupied by D. Simpson, bread and biscuit baker. On the opposite side of the thoroughfare almost greater changes have taken place, as can be seen, without my specifying them. I may note, however, that at No. 190, J. Boyd had then his dining-rooms, called the Albany Restaurant; that Messrs. Hatchards, the famous booksellers, were at No. 187; that at No. 185 the Messrs. Swaine and Adeney of to-day were the Messrs. Swaine and Isaacs of those times; and that Messrs. Fortnum and Mason were, as now, two doors farther west. Beyond Duke Street (where Burke, Campbell, Marryat, and Twemlow once lived) the alteration in the alignment of the buildings is particularly noticeable. This is due to the setting back and wholesale rebuilding that has taken place here, the construction of the Royal Arcade, and other causes. One most memorable feature has disappeared. I mean the Egyptian Hall, erected in 1812 from the designs of P. F. Robinson, for Mr. William Bullock, and said to have cost no less than £30,000. It was intended to, and for many years actually did, house Bullock's Museum which, however, was sold by auction in 1819. Before then, notably in 1816, to be precise, was exhibited here the carriage which Napoleon had used at Waterloo, and which can now be seen at Madame Tussaud's. Subsequently, J. B. Papworth designed a large room here, where for many years the German Reed's entertainments were given. Indeed, a page might be filled with a list of the wonders shown at the Egyptian Hall, from Tom Thumb, who, to the indignation of poor Haydon (whose pictures were exhibiting at the same time) drew thousands, while only a few stragglers looked in on "Alfred" and the "Burning of Rome," to Albert Smith discoursing of the perils of Mont Blanc, and Artemus Ward making the walls re-echo with wholesome laughter. But our memories of the place are with the many and insoluble problems set there later by Messrs. Maskelyne and Cook. Weird and very intangible ghosts must still haunt that spot, where Zoe (was it?) sat before her undefeated chessmen; where cords and straps were laughed to scorn by miraculously endowed magicians.

But here we are at the corner of St. James's Street (what different corners it possesses now!) where, at No. 42, were those St. James's Chambers in which, appropriately as being close to the one-time mysteries of the Egyptian Hall, a great magician of literature placed the *locale* of one of his most eerie and haunting of ghost stories.

E. BERESFORD CHANCELLOR.



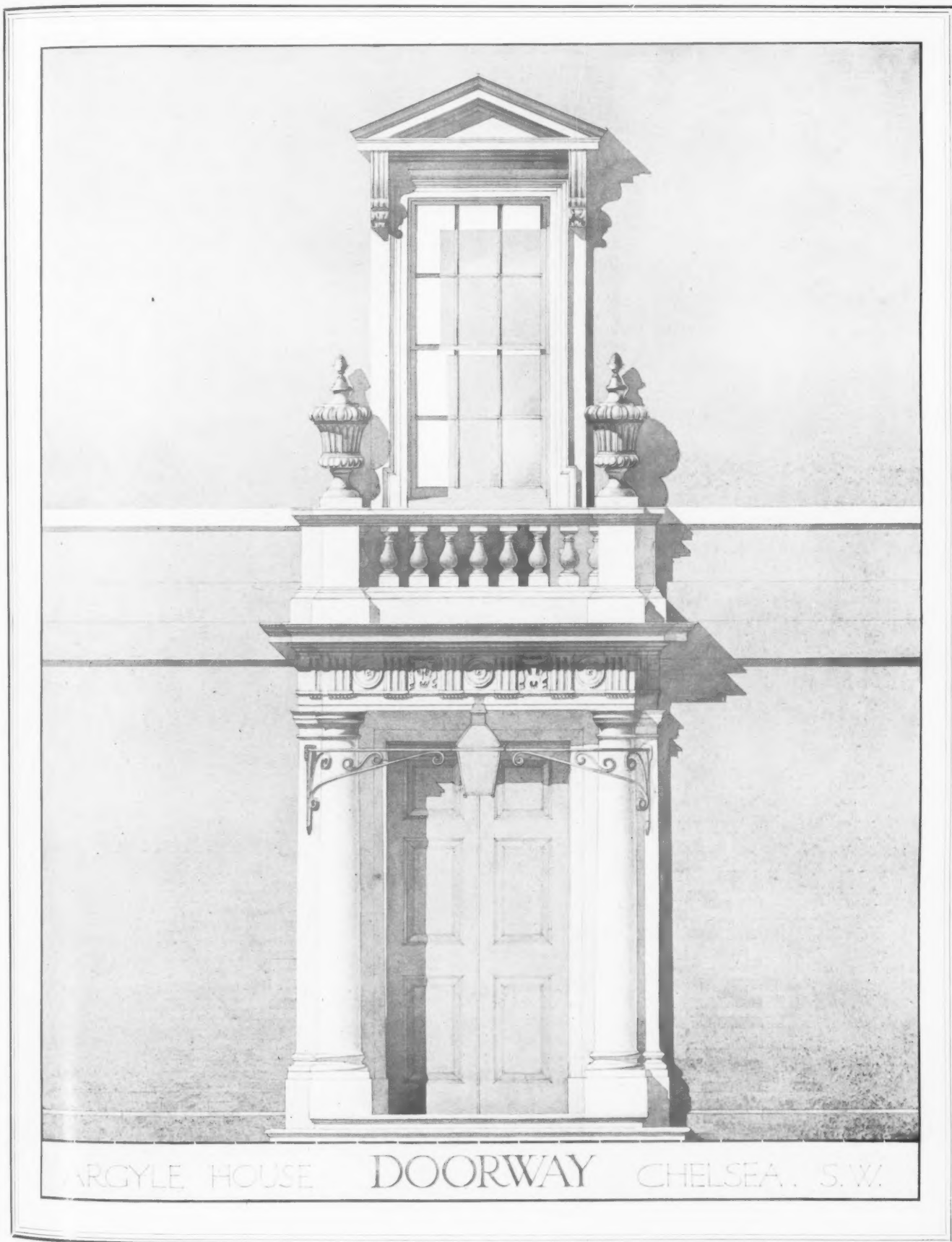
Selected Examples of Architecture.

IN CONTINUATION OF
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

The Front Doorway, Argyll House, Chelsea, London.



ARGYLL HOUSE, CHELSEA.



THE FRONT DOOR, ARGYLL HOUSE.
From a Measured Drawing by Christopher J. Woodbridge.

Exhibitions.

THE GOUPIL GALLERY.—Mr. P. Wilson Steer's exhibition held in this gallery showed the wide range of his work, and gave an insight into the various experiments in style of which it consists. Perhaps his landscapes are the most satisfactory, for certain weaknesses in drawing, which one has to continually forgive, do not appear so obtrusively in them as in his figure works and portraits.

The first impression Mr. Steer's paintings often give, is a sense of guessing and feeling round for something to turn up. But this is really more apparent than real, for what would be intolerable in a lesser man, is one of his chief charms. He is not at all obvious: he deliberately leaves the onlooker plenty of scope for the exercise of the imagination. The absence of self-criticism, which tears and grinds so many artists, is a source of strength to Mr. Steer, for he thus does not by any intellectual processes fetter the free display of his artistic talents, which are left to roam as they will.

One wonders sometimes whether a particular phase of Mr. Steer's work is really worth while—that of reconstructing from imagination a past period, created from half-remembered works of Fragonard and mistily projected into the present, where they seem quite unrelated. After all it is to be supposed that Fragonard painted his own period, and this is, so it seems to me, quite obviously the business of every artist if he is to form a link with the chain of artistic endeavour which has gone before: there can be no going back. There are certain details which Mr. Steer gets into work of this nature, which have great charm, such as for instance, the child in "The Toilet of Venus" (55), but these are isolated spots which have very little to do with the whole scheme, and could be contained within the dimensions of quite a small canvas.

The best landscape is "Painswick Beacon" (53) and it is satisfactory to know that it has been purchased for the Tate Gallery, where it will certainly be an acquisition. It is like a very good Constable, it has all the qualities of a Constable sketch, carried a little further and on a large scale. Constable nearly always spoiled his large paintings because he over-burdened them with detail, and this sometimes made them uninteresting and lifeless. It is his sketches done briskly on the spot that are vital, and Mr. Steer in this painting has this vital quality of directness, with an added and somewhat Chrome-like sense of construction.

The picture called "Sleep" (62) has the jewel-like sparkle of a Monticelli. This painting was nearly a very great work, but the placing of the legs is unnecessarily awkward: just apparently for the sake of being different or unusual this picture has been spoiled. Besides, it would be quite impossible to sleep with one's legs in so uncomfortable a position.

The large landscape "The Tame at Ludlow" (68) is too painty and indefinite: it also is reminiscent of a Monticelli, but without the sparkle. The little pictures of the Thames at Chelsea are very good. Anyone who has spent many years in rooms overlooking the river at Chelsea, will appreciate the truth of these paintings: the ever changing effects are most illusive and difficult to render in paint without becoming too obviously Whistlerian: one either gets in too little or too much. They are more affairs of atmosphere than anything else, with here and there little bursts of colour showing through, even the seagulls seem broken up into spots of light and without bodily existence. Mr. Steer has evidently an intimate knowledge of the Thames, and loves its varying transformations.

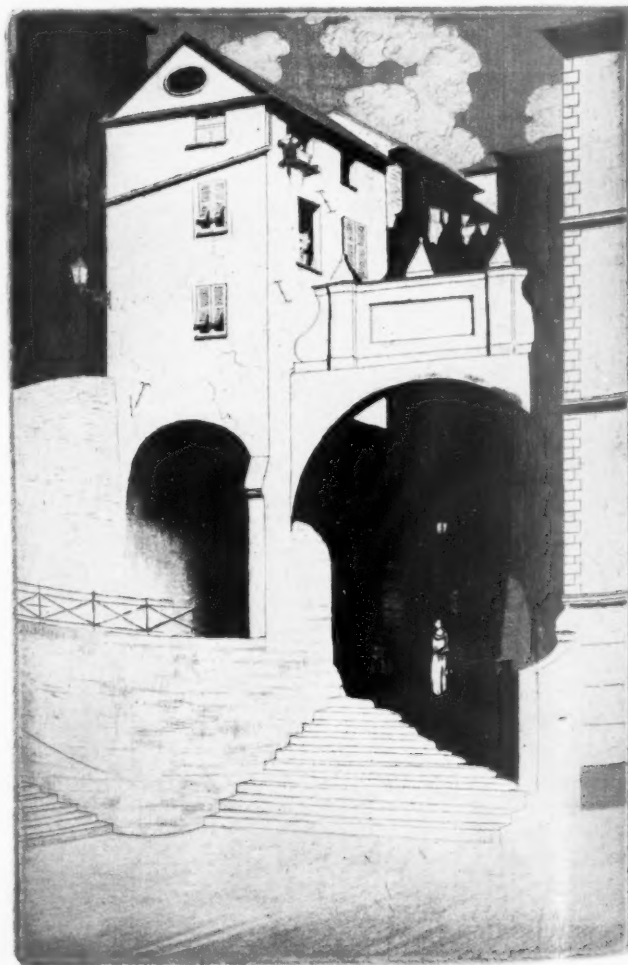
Mr. Steer's water colours are slight, and carried only up to a certain point and no farther. He knows just how far to go, and always remains inside his own theories as to what constitutes a water-colour: they thus have the effortless ease of perfect accomplishment.

There are also on view in the upstairs rooms, works by Mr. Arnold Foster, and Mr. Richard Wyndham. Some of Mr. Arnold Foster's oil paintings are excellent in their way. Though really not like in technique, they have some of the qualities of a Richard Wilson, and when they become mellowed with age they will acquire a quiet serenity of a like nature. "Sunrise in Dauphiné" (38) gives something of the same pure feeling of exaltation that comes to one when contemplating vast spaces. This artist's work

is quite unaffected and sincere, and is based upon what is best in the early English landscapists, but with a lot of dead matter removed. When looking at it, one is conscious more of the sensations produced by natural effects than of any sense of paint; the paint has truly been the servant of this artist.

Mr. Wyndham's works are of an entirely different nature. They are more or less loosely drawn architectural drawings in ink, decorated here and there with little bits of colour. I found them rather thin and unsatisfying; but "Naples—Castel dell' Uovo" (26) which pleased me very much, is a very gay and sparkling water-colour, being very modern without knowing it, and is just as different as can be from his other works which seem to shout anxiously to the passer-by, "look how modern we are!"

ROYAL INSTITUTE OF BRITISH ARCHITECTS.—The etchings by Mr. H. Gordon Warlow are very delicately executed, with no sense of muddle or reliance on flukes in the biting or the printing. They are clean and straight works. "Place de l'Eglise, Mentone," is a very good example of his method, but very often, from a pictorial point of view, there is a lack of centralization: there are sometimes too many spots of the same value, sometimes too, the placing is not carefully enough considered, the mere craftsmanship seeming to absorb all his attention to the exclusion of things equally if not more vital, for without the one, the other is rendered futile. The best in this respect, is "St. Gatien, Tours," which is beautifully spaced, and although the detail is very minutely worked out, yet a sense of breadth is retained throughout.



PLACE DE L'EGLISE, MENTONE.

From an etching by Gordon Warlow.

THE ALPINE CLUB GALLERY.—Mrs. Nena Brennecke's sculpture reflects the impatience of this age: to some it seems hardly worth while doing anything well. There is not the necessary persistence required to carry a thing to a conclusion. I remember Walter Sickert once saying to a class at Westminster (speaking of the attitude of mind required if an artist is not to be discouraged by the uninteresting appearances through which a work of art goes before it is finished), "a good painter is like a good mother, who can nurse her child through its ugly stages."

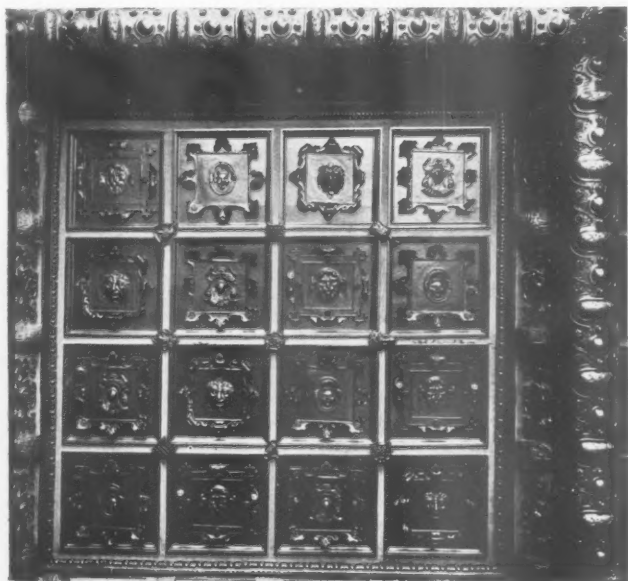
Mrs. Brennecke often leaves off too soon, or she tries to finish a thing before it has been properly commenced. Much of her work is in a half-formed state, and, although it is obvious from some of her more thoughtful works she knows the various forms she deals with, yet through impatience or lack of concentration, or worse still, through deliberate purpose, she makes most of her figure work fall far short of what she must know it should be.

Then the tricks with gold and various other colours imposed upon it are not satisfactory, and are opposed to "straight" work. She is also inclined to see in all her models a preconceived type, which lends itself easily to her particular method of manipulating the clay. Neither does she sufficiently differentiate between the character in the face of a man and that of a woman. Some I thought to be the heads of men, I found upon looking at the catalogue to be those of women.

Perhaps the most thoughtful and normal portrait exhibited was that of "John Everett, Esq." (24), which is modelled with a great deal of feeling, and sensitive appreciation of the differences between the various bony and fleshy structures of the face. This work proves that there are latent in this sculptor possibilities of much greater work in the future than the rest of the exhibition gives any idea of.

RAYMOND MCINTYRE.

Correspondence.



THE SUPPOSED ANTIQUE CEILING AT
20 SOHO SQUARE.



THE ORIGINAL ADAM CEILING FOUND ABOVE
THE FAKE ANTIQUE ONE.

An Adam Ceiling at 20 Soho Square.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—It may interest you to know that we were instructed recently to go to 20 Soho Square, the property of Messrs. Crosse and Blackwell, to take down a sixteenth or seventeenth-century ceiling with the object of replacing it in their new building. We operated from the underside by removing motifs and plaques, but our suspicions were aroused by finding they had been fixed with modern screws. We have since discovered it was executed by an Italian named R. Cosomini, of Cross Street, Hatton Garden, in 1836. Having completed the removal of one section of the first ceiling we were amazed to find above it a genuine and real treasure in an Adam ceiling in splendid preservation. We have traced the history of this relic as being executed for the Hon. Baron Grant by the Brothers Adam in 1771-1772, reference to which can be found in the "Works of the Brothers Adam," published by "Country Life." The original drawings are now in the Sir John Soane's Museum. We may add that we have preserved all models and plaques, which are to be reproduced in the new building for Crosse and Blackwell.

Yours faithfully,
The Calime Co., Ltd.,
G. M. SHEEN.

Tallis's *London Street Views*.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—As being responsible (subject to your approval) for the selection of the Tallis's views, now in course of reproduction, I should like to answer Mr. H. Guy Harrison's suggestive and interesting letter, and at the same time to thank him for his appreciation of the idea that prompted the republication of these invaluable records in THE ARCHITECTURAL REVIEW.

As Mr. Harrison will have observed, the only view given in these pages of those which have been more or less recently reproduced elsewhere is that of St. James's Street. The fact that views of Fleet Street, Bond Street, Fenchurch Street, and Leadenhall Street have been published in various books within the last few years had already determined me to leave the reproduction of these views till a later date, and to issue such as have not thus become so familiar.

With regard to Mr. Harrison's second suggestion, there is under consideration the publication of the Tallis's views in a separate form, and should this materialize I would suggest the addition of the directory to each number.

I am, yours very truly,
E. BERESFORD CHANCELLOR.

65 Onslow Gardens, S.W.

Recent Books.

Wren and Tom Tower.

"Tom Tower," Christ Church, Oxford. Some Letters of Sir Christopher Wren to John Fell, Bishop of Oxford, set forth and annotated by W. DOUGLAS CARÖE. Oxford: At the Clarendon Press. Price 25s. net.

In this book Mr. Caröe has contributed notably to the bicentenary of Wren by publishing his letters concerning the Christ Church belfry, familiarly and affectionately known at Oxford as Tom Tower, and has added some excellent illustrations, photographic and graphic, as well as a considerable amount of annotation and commentary. He has further embodied two chapters by other hands, one by Dr. H. H. Turner, Savilian Professor, upon Wren as an astronomer, and the other upon the heraldry of the vault by Arthur Cochrane, Chester Herald.

The former falls in appropriately with the publication of Sir Christopher's letter to Bishop Fell, of December, 1681, in which, in his dual capacity of architect and astronomer, he tactfully advises against the bishop's desire to turn Tom Tower, then in process of building, into an observatory; and in the latter, accompanied and explained by an excellent photograph of the vaulted ceiling and its coats of arms, Mr. Cochrane gives the blazons of all the forty-four coats which so happily fill the tracery heads of the fan groining of this skilful piece of work, and describes the four centre coats, those of Henry VIII, Cardinal Wolsey, Charles I, and James Duke of York. This clear description of the blazonry prompts the wish for the actual reblazoning of the coats, as heraldry is quite incomplete without its tinctures and metals, and paint is the best known preservative of carven stone.

The author's introduction is full of interesting information about the great college, successively Cardinal's College, King's College, and since the Reformation, Christ Church; and is largely a chronicle of events inside and outside of the college, but affecting its general and domestic history, previous to the erection of Wren's notable belfry.

If the connection with the subjects of the title is sometimes a little vague, if the author divagates occasionally into literary and historic bypaths, which lead one somewhat off the main track, he may readily be excused, for the divagations are interesting and the paths pleasant, and, indeed, both very generally trend more or less towards some record or suggestion of the great personality honoured by the publication.

The actual story of Tom Tower begins with the interview, in the spring of 1681, between the celebrated Dr. Fell, Bishop of Oxford, and Dean of Christ Church, and Sir Christopher Wren, in London. The latter was, at this date, not only an architect of very high repute, but already of enormous achievement in actual architecture, as the very interesting list of his undertakings, given in the introduction, sufficiently shows.

At this date, indeed, the list of Wren's accomplished works would, in the case of any other architect, form the record for twenty years of an ultra strenuous and most important practice. Without considering the immense amount of time, attention, and industry bestowed upon surveys, resurveys, plannings and replannings for St. Paul's Cathedral, and the preparation of the design finally accepted in 1676, Wren had made designs for the complete or partial rebuilding, mostly, by this time, finished, of over thirty churches in the City of London, whilst among his works, long completed, or in process of building, were the chapels of Pembroke and Emmanuel Colleges at Cambridge, the Sheldonian Theatre and part of Trinity College at Oxford, the noble library of Trinity College, Cambridge, where his services were offered and accepted as a free gift to that college, the Royal Exchange of London, and Kilmainham Hospital, Dublin, to say nothing of such trifles as Temple Bar, the Monument of the Great Fire, Greenwich Observatory, and of the scores of designs, projects, and inventions which his intensely active mind and unflagging industry produced continually in the intervals of his public labours. At this time he was president, and, of course, a devoted and industrious president, of the Royal Society.

In view of his great reputation and accomplishments, he might have been easily excused if he had regarded the relatively small task of the completion of the Christ Church Gate Tower as a trifling affair, but his letters to the bishop show that he accepted and attacked the problem it presented with great interest and enthusiasm, prompted by his loyal love of Oxford. His seven letters to Bishop Fell regarding the Tower, all given in full, and the last of them in facsimile also, by the author, are extremely interesting and illuminative as to Wren's intentions and suggestions, but seem to indicate that his direction of the work was chiefly by such letters and by drawings, some of these of full-sized details. The excellent "Ground Plan and Key to Vault," which faces letter I, shows very clearly Wren's deft ingenuity in broadening the jamb and the soffits of the arches, in order to reduce the oblong internal plan of the gateway to the desired square for the vaulting.

Wren contemplated leisurely work, very different to that impelled upon the modern competitive contractor, "you may begin presently," he writes, "& rayse the peeres & tracery vault then let it rest & settle, let mortars drie, & finish next summer."

He then goes on, somewhat to our surprise, to ask the bishop to send him the "rates and prices of Heddington, Burford stone and lime, with water and land carriages."

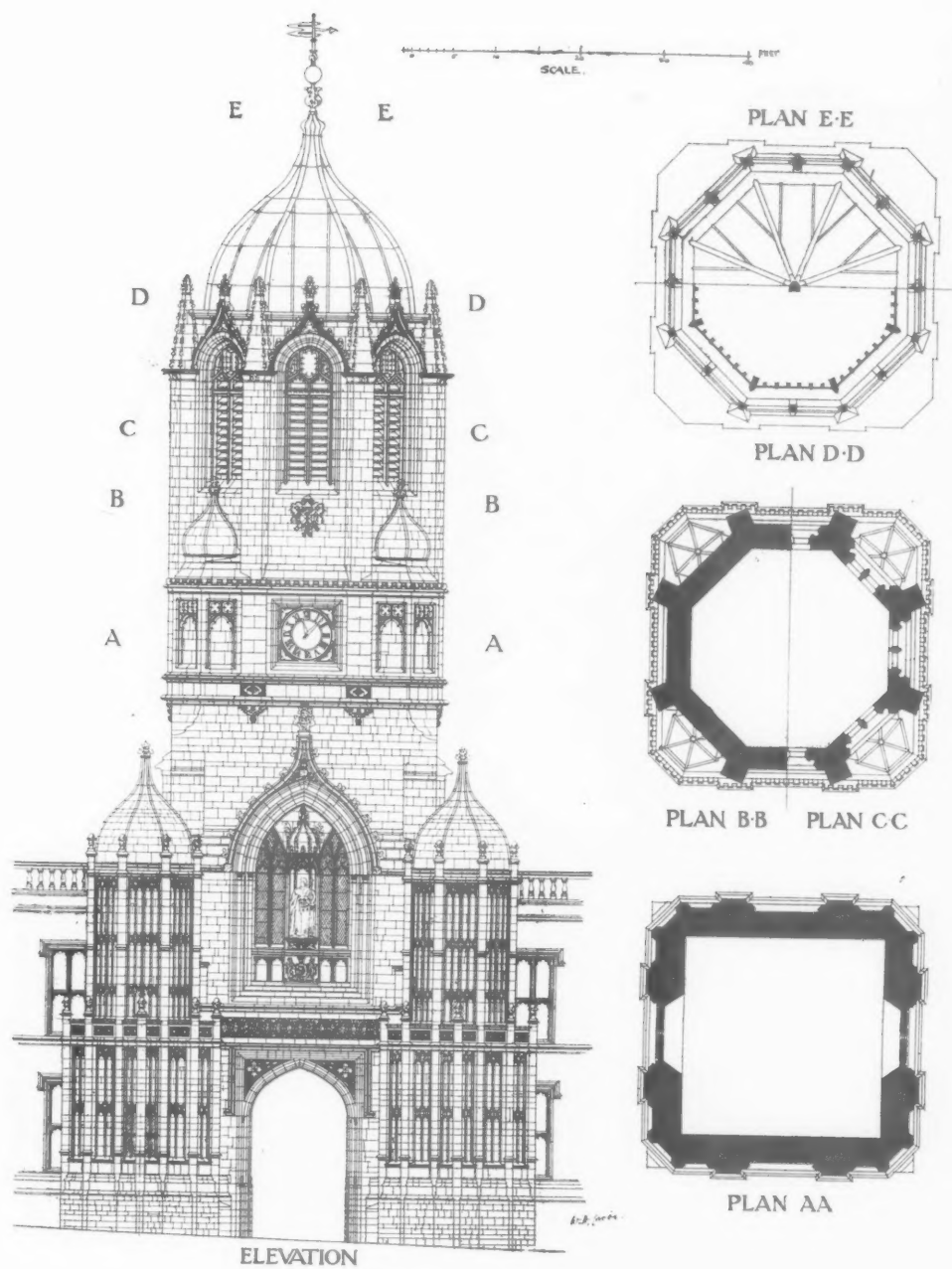
The whole tone of these letters, under all forms of respectful courtesy, is genial and intimate, with the characteristic flicker of humour which fitfully illumined, like summer lightning, so many of Wren's business communications.

Heddington, or as we now spell it Headington, stone is a material of very ill-repute at Oxford. It is a sandstone, now only used for road-making and the like, and derived from the quarries above Headington Hill, some two miles or less out of Oxford. The old hard beds gave a useful rather coarse stone, which, when placed on its "quarry bed," as the mediæval builders placed it, has resisted fairly well, not only the normal and very trying atmospheric conditions of Oxford, with its very moist climate, and severe and sudden frosts, but the aggravations of modern coal smoke. This may be verified by inspection of the fourteenth- and fifteenth-century work at Merton and New Colleges, and the little old religious houses of "Gloucester Hall," now Worcester College. The mediæval builders, however, worked out the accessible lower levels, which gave the hard bed stone, leaving the upper and softer beds to their unfortunate successors. These upper beds are not only soft, but shallow, and can provide no thick blocks. The builders, after the middle of the fifteenth century, if not earlier, being desirous of providing the effect of handsome ashlar, adopted the pernicious and immoral practice of "face bedding" this absorbent friable stone, with the woeful results in rapid dilapidation, with which we are so familiar and which give to the seventeenth and eighteenth century buildings of Oxford the effect of an antiquity much greater than that of their mediæval neighbours.

Doubtless at Wren's instigation, Christopher Kempster, quarry owner and master mason, of Burford, freeman of London and of the Company of Masons, was charged with the building of Tom Tower. He had shown himself to be a most capable and trustworthy man, and had already carried out a large amount of stonework for Wren, in London, upon St. Paul's, the City churches and elsewhere. He is known to have built the Town Hall, or Town House, as it used to be called, at Abingdon, and Mr. Caröe, in view of certain Wrenian features of that charming building, seems inclined to attribute its direct authorship to Sir Christopher himself. It is safer, we think, to surmise that a clever and observant man like Kempster, imbued with the Wren traditions, copied his master, with that master's complete connivance, goodwill, and—quite probably—friendly advice.

In any case, our author gives much interesting information about Kempster, and excellent illustrations of his work at Abingdon Town Hall, and his own house.

Though in general agreement with Mr. Caröe's criticism of the belfry, we cannot share his apparent surprise at Wren's



TOM TOWER, OXFORD. A MEASURED DRAWING.
(From "Wren and Tom Tower.")

lack of training in Gothic detail. What surprises us, on the contrary, is that, in spite of the low estimate of the "Gothick manner," prevalent amongst his contemporaries and shared to some extent by himself, he should in this instance have so sympathetically and readily adopted it, though not without qualms, as his letters show; and should have so closely assimilated to its general characteristics.

To architects well versed in "Gothic" it is easy to criticize Tom Tower in detail, but those to whom a masterly handling of Wren's difficult problem in proportion, contour, and general harmony, make appeal, will not only agree with our author as to the fine effect of the belfry at a distance, but accept it, as it towers above the long and beautiful façade in St. Aldate's, or as seen from the farther angles of "Tom Quad," as a conspicuous instance amongst many, of the great architect's sympathetic genius and extreme versatility. "The ingenious Mr. Wren" here showed himself at his most ingenious.

Admirably welcomed by late seventeenth-century Oxonians, lovingly accepted and depicted by eighteenth and early nineteenth century artists, contemptuously derided by the purists of the Gothic Revival, dubbed and satirized as the "Meat Safe" some fifty years ago, Tom Tower still stands serene above the buzzing traffic of St. Aldate's, and forms a member of that beautiful group of towers, spires, and domes, which is Oxford.

The book has been admirably turned out, printed, and illustrated, and is a notable addition to the ever-growing literature upon Wren and his work.

EDWARD WARREN.

Eighteenth-Century Cabinet-Makers.

Les Éléments du XVIII^e Siècle, leurs œuvres et leurs marques. By COMTE FRANÇOIS DE SALUERTE. Paris and Brussels: G. van Oest & Co. 1923. La. 4to, pp. xx + 341 + plates lxi.

The amount of research that has gone to the making of this superb volume is prodigious. The main body of the book consists of about a thousand notices of artificers of all European nations of the period covered, in alphabetical order, varying in length from two lines to half a dozen pages. The Boules get five, the Chippendales two and a half, Sheraton one and a quarter, Mayhew and Hepplewhite a quarter each. Each page has about a quarter of a page of footnotes, which constitute an almost complete bibliography of the chief works relating to the subject. An index of forty columns supplements the alphabetical list of cabinet-makers by including names of royal and other patrons, places, contributory artists, and special objects. The sixty-six large page plates illustrate 153 pieces, of which Chippendale, Sheraton, and Hepplewhite have four each, and Mayhew one—the fine mahogany armoire at Windsor Castle. The museums, royal palaces, private collections, and dealers' stores of Europe have been visited and searched by Comte François de Saluerte, and the result is a monument to a lifetime spent in an enthusiastic labour of love. Here is the definitive period dictionary of furniture-makers for all time.

It is a period more important than any other in respect of the art of cabinet-making in Europe, for as the author points out in the introduction, it was the period of the dominance of woman in dalliance with man in the palace and great house. Luxury abounded, pleasures serious, careless or riotous, occupied the minds of people who had wealth. It was the age of wit and *esprit*; to be clever was to be popular; to be dull and dowdy was to be lost. Men and women were hated for being clever and for having taste, but so artificial was the life of the time that hatred was equal with love. It was a matter of indifference as to whether a man was hated or loved, or a woman, so long as they were gay. A terrific price was paid for this artificiality, especially in France, for it brought on the Revolution and a reign of mediocrity and appalling taste; of dull women and pre-occupied men. But the eighteenth century had done its work for the arts which flourished in its artificial atmosphere, and in none of them more effectively than in the art of making furniture. Some bad and some mediocre stuff was produced, some grotesque, but on the whole it was good; it was varied in style; it was often in good taste; it was almost invariably of good workmanship; and sometimes it

reached the zenith of exquisite delicacy and charm. Its charm is felt to-day, especially by women. The styles of the eighteenth-century furniture were feminine in rather a special sense, much of it luxurious, little of it really virile, although some of the plainer productions of the Louis XVI period have a more manly air. The overloaded ornament of the Boule pieces, so far as pure taste is concerned, come off very badly when compared with a serener bureau by Jacques Bireklé or a commode of François Papst, or a bureau by Bernard Molitor.

All the fine furniture of the eighteenth century was not made in France and England. Sweden and Holland and Belgium made contributions, and of German cabinet-makers there were many. France stands supreme in this matter, in excellence as well as in the number of her artificers; and the latter is brought out unmistakably in turning over the pages of this volume, as for many pages in succession the only names of men and places encountered are French. The eighteenth century was certainly the golden age of French furniture, as it was of French frivolity, philosophy, and wit.

KINETON PARKES.

Masters of Architecture.

Masters of Architecture. Under the general Editorship of STANLEY C. RAMSEY. London: Ernest Benn, Ltd. 1924. Price 10s. 6d. net.

The first three of this series of monographs are now published. "Inigo Jones," by Stanley C. Ramsey, the general editor of the series; "Vanbrugh," by Christian Barman; and "Chambers," by A. Trystan Edwards. They are attractive volumes, about one half of each is letterpress, and the other half excellent illustrations from photographs by F. R. Yerbury.

Mr. Ramsey is to be congratulated upon an idea which will familiarize the public with the "Masters of Architecture." He himself writes of Inigo Jones, whom he regards as the greatest of the outstanding figures of the English Renaissance. Whether with Wren's opportunities he would have fulfilled the splendid possibilities conjured up by St. Paul's, Covent Garden, and by the Banqueting Hall, Whitehall, is a fruitless speculation; we can only be thankful for what, with his limited opportunities, he achieved at Wilton, Greenwich, and elsewhere. His Italian travels can have shown him nothing so big for its size as St. Paul's in Covent Garden.

Mr. Christian Barman writes engagingly of Sir John Vanbrugh. He, too, was a big man, but not on the same intellectual level as Jones. In looking at the photographs one is struck with the quality of the minor works; the wings and yards of Castle Howard, and the less ostentatious parts of Blenheim. Mr. Barman praises the "movement" in the Blenheim composition; it is just this restlessness that seems to us Vanbrugh's chief fault. At Greenwich, beside Jones and Wren, he is at his clumsiest; yet he was a "Master of Architecture" to whom the world was none too kind.

Mr. Trystan Edwards treats of Sir William Chambers. On approaching more closely our own time, we miss the simplicity and some of the romance of the earlier work. Chambers is more conventional, his work is smoother, and at the same time, more complete than that of some of his predecessors. In looking at the elevations we desire to see that of which they are the outward expression, the plan. One can be content with the front of the Banqueting Hall, but Somerset House, Chambers' greatest work, is something to be explored. As Mr. Edwards points out, Somerset House has obtained a prominence that its author never desired for it. It has become solitary, save for Rennie's great bridge, "an aristocrat amongst 'boors.'" It is an aristocrat with a life of far greater complexity than its forbears; the remarkable achievement of a kindly and learned gentleman of the eighteenth century. Mr. Edwards's descriptive explanation of this phenomena can do nothing but good. He shows us Chambers as a man of high character, a travelled and educated gentleman, fortunate in his friends, and in the friendship and confidence of his sovereign, George III, who while yet Prince of Wales he instructed in the study of architecture. Sir William Chambers claims our admiration for his accomplished work, and our respect as one of the founders of the Royal Academy and of the Royal Institute of British Architects.

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THE ARCHITECTURAL REVIEW.

Palace of Westminster.

COMPLETION OF NEW MOSAIC BY PROFESSOR
ANNING BELL.

The last of the four beautiful panels in mosaic commemorating the four Kingdoms of England, Ireland, Scotland, and Wales in the Central Hall of the Palace of Westminster, has now been completed, and unveiled. It is the work of Professor Robert Anning Bell, R.A., who designed the companion panel of St. Andrew, and represents the patron saint of Ireland, St. Patrick, clad in the robes of a bishop standing in front of the rock of Cashel, with the emerald green fields and the brown bogland of Ireland on either side of him, and the shamrock—emblem of Ireland—at his feet. To the right of the figure stands St. Columba of the royal house of Niall, representing Northern Ireland, and, to the left, St. Bridget, representing Southern Ireland. Under the feet of St. Columba is a shield charged with the Red Hand, the arms of his native province of Ulster, while beneath the feet of his disciple lies the Irish harp.

The radiance of the Central Hall is now complete. When the present Palace of Westminster was begun in 1840, the architect, Sir Charles Barry, set aside the four great arched panels of the Central Hall with the intention that they should be filled in as time and circumstances should allow. The golden mosaic of St. George was finished in 1870 from the designs of Sir Edward Poynter, and for twenty-six years the patron saint of England filled the only panel with his martial glory. St. David for Wales was commissioned by the Government and completed in 1898, Sir Edward Poynter again being the author of the striking design. The two remaining panels were blank until last year, when through the generosity of Sir William Raeburn, the Member for Dumbartonshire, a panel designed by Professor Anning Bell was completed in honour of Scotland. The St. Patrick mosaic was begun by the same distinguished artist immediately after the completion of the St. Andrew panel, and is the gift of Mr. Patrick Ford, formerly Member for North Edinburgh. Both panels have been carried out by English mosaic craftswomen, the Misses Martin, under Professor Anning Bell's direction, and the work has been done *in situ* entirely in keeping with the artistic tradition of the older mosaic work.

The British Empire Exhibition Number.

The June issue of THE ARCHITECTURAL REVIEW will be devoted to a descriptive illustrated review of the British Empire Exhibition. It will also deal comprehensively with the Architecture of the British Empire in a series of Essays on the different Dominions by well-known Dominion architects.

Those who are not Subscribers are advised to order their copies immediately, as this issue of THE ARCHITECTURAL REVIEW will be very quickly exhausted. The price will be 5s. net.

Norfolk Manor Houses.

Prince Frederick Duleep Singh gave an interesting lecture recently on "Some Norfolk Manor Houses" before the Yarmouth branch of the Norfolk and Norwich Archaeological Society. There was, he said, such a close resemblance among these old manor houses that there might almost be said to be a Norfolk style. Stone was non-existent in the county, except carr-stone, quarried near Lynn, and one was at a loss to understand why flint was not more frequently met in domestic buildings of past centuries in Norfolk when it was so much used for churches. Wood was employed at first, but as the woodlands were despoiled timber became scarce, and old Norfolk builders apparently preferred to stick to brick, but there were scores of farm houses along the north coast of Norfolk and manor houses built of flint, of which the Prince showed examples on the screen, Elsing Hall being about the oldest of this type. Hunstanton Hall was a moated house in flint with some carr-stone and possessed a wonderful collection of family portraits. Manington Hall was built about 1450, and then came a view of Stiffkey Hall of later date, a quadrangle with circular towers which tallies in every detail with the ideal house described in Sir Francis Bacon's essay. Another example was Gonville Hall, Wymondham. Caistor Old Hall, near Norwich, appeared to have been built with flints from the Roman Camp, 200 yards away. The Romans faced their flints in the same way as East Anglians. Wyberton Hall concluded the series of flint houses.

Dealing next with brick houses which were typically Norfolk, Prince Duleep Singh said it was from the Low Countries whence

(Continued on p. xlviii.)

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Liverpool Victoria Friendly Society,
Southampton Row, London, W.C.

Architect : C. W. Long, F.R.I.B.A.
Consulting Engineers : Lobban & Geneve.

THIS building for the Liverpool Victoria Friendly Society is now in the course of erection, the steel frame for approximately one-third of the area having been completed. The total weight of steelwork will be about 5,500 tons. It is British steelwork, rolled at Dorman, Long's mills at Middlesbrough and fabricated at their London works at Nine Elms.

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THE ARCHITECTURAL REVIEW.

bricks first came that we borrowed our style, and the influence of Flemish art was pronounced in this type. It had been attributed to the Protestant emigrants, who came to England in Queen Elizabeth's time, but probably began rather earlier. The characteristic features of this type of architecture were double dormer windows, ornate chimneys, crow step gables, elaborate finials and pedimented windows. Pictures were shown of highly ornamental chimney shafts dating from 1525. Some had typical Elizabethan caps, but as time went on the circular shafts became simpler in style until they were merged in a square stack, though even then some old ornamentation was left. Snower Hall, Fordham, is one of the oldest domestic buildings, and its date must be about 1450. It possesses a battlemented rectangular turret on the west side, a tiny oratory and a hiding hole probably intended for sheltering King Charles the Martyr. Oxborough Hall was more of a castle than a manor house. Denver Hall, Fincham Hall, and Hockwold Hall, were next shown, and the last was probably built in the third quarter of the fifteenth century. Rainthorpe Hall was of half timber work, which was not common. The lecturer pointed out that there were no staircases as we understand them prior to the reign of James I., and access was furnished by spiral steps in the turrets. Touching restoring, the Prince said that to archaeologists this often meant destroying, because something was put in that had never been there before. Barnham Broom Hall, now a farmhouse, possessed a gorgeous plaster ceiling, said to date from 1614, which he pronounced the finest he has seen in Norfolk. Channons Hall, at Tibenham, represented with fidelity the Elizabethan period in Norfolk architecture, Cossey Hall, which no longer exists, dating from 1564, was noteworthy—from the fact that it was one of the most charming old houses in the county. Cossey Park was the only Norfolk park mentioned in Domesday. Breckles Hall was pictured with its battlemented walls, and then came Spixworth Hall. Barningham Hall had the most representative Jacobean brickwork. It was of compact plan, and illustrated the tendency for houses gradually to become square. Of date 1609, it was a house hard to beat. Wilby Hall, of 1630, and others were also described verbally and pictorially, and the series ended with Blickling Hall, which was said to be almost the finest house in

Norfolk. It was built between 1680 and 1620, and had a great resemblance to Hatfield. Not the least of its attractions were its beautiful gardens.

Charing Cross Improvement.

The Westminster City Council are considering a recommendation by the Works Committee for the removal of the part of the island refuge between the Nelson Column and Whitehall, by the King Charles statue. The removal will become necessary when, in the near future, the new building at the corner of the Mall approach and Cockspur Street is completed and the footway is set back 25 ft., as this widening of the Mall approach will tend to direct the flow of traffic between the Mall and the Strand straight on to the site of the refuge. The proposal is understood to be part of a scheme which provides for the construction of subways for pedestrians at Charing Cross, and of subways for the carrying of gas and electricity and sewerage mains, in order to obviate the digging up of the roads when the mains need repair. This latter part of the scheme is not yet ready to be put forward.

The R.I.B.A. Diploma in Town Planning.

The following amended notice has been issued by the R.I.B.A., in connection with the diploma in town planning.

The examination for the R.I.B.A. Diploma in Town Planning, will be held for the first time on Wednesday, Thursday, and Friday, October 15, 16, and 17, and on Monday, October 20, 1924. Candidates applying for admission must be either Fellows, Associates, or Licentiates of the R.I.B.A., and applications must be made before May 31, 1924. Forms of application for admission containing the regulations and syllabus may be obtained at the R.I.B.A.

Southwark Cathedral.

The authorities of Southwark Cathedral are asking for £10,000 to repair the fabric and the organ, and to improve the lighting installation. Canon J. B. Haldane, the Procurator, states that the Cathedral has been in debt for many years.

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THE ARCHITECTURAL REVIEW.

Old Westminster Bridge.

The suggestion to rebuild London's oldest existing bridge, Waterloo, recalls that (excluding London Bridge) the earliest bridge is at Westminster.

Old Westminster Bridge, replaced by the present structure in 1862, was built between 1738 and 1750, and the necessary funds were raised by means of State lotteries. One of the most successful of these had as prize a great silver wine-cistern weighing more than a quarter of a ton.

This ornate specimen of Georgian work was designed by Vertue and executed for the silversmith Jernegan, of Jermyn Street, by Charles Kandler in 1734. An admirable electrotypes reproduction of the piece is to be found in the Victoria and Albert Museum.

The Problem of London's Bridges.

Something definite has at last emerged from the long and increasingly complicated discussion of the future of London's central bridges. The London County Council have decided upon the reconstruction and widening of Waterloo Bridge, and the construction of a temporary bridge to serve during the building operations. It is a decision that will not be free from criticism, expert and other, for any tampering with Rennie's great masterpiece and any proposal to interfere with its lines, curves, and shadows, arouses opposition. The facts, however, are overwhelmingly in favour of rebuilding, and the work that is now about to be undertaken will be a big contribution to solving the problem of congested street traffic.

Meantime the project for a new St. Paul's bridge seems to be steadily losing ground. The outcome of a recent meeting between a deputation from the influential bodies who are opposing the scheme and London members at the House of Commons, was an urgent recommendation that no money should be spent on the scheme until Parliament has had an opportunity of going into the question.

Exhibition of Modern Swedish Architecture.

A large scale model of the new town hall at Stockholm, which was opened last year, will be shown at the Exhibition of Modern Swedish Architecture, which is being arranged by the Architectural Association, and which will be opened by Baron Palmstierna, the Swedish Minister, on the 12th inst., at 9 Conduit Street, W.

Fine Art Exhibition at Manchester.

An exhibition of fine and applied art will be held under the auspices of the Manchester Art Federation from September 24 to October 25, in the Manchester City Art Gallery. It will comprise works by artists who live or have lived in Manchester and district, or who have been connected with the city in their work. Intending exhibitors should apply to the Secretary of the Manchester Art Federation, City Art Gallery, Mosley Street, Manchester.

Victoria and Albert Museum.

The Roodloft from the Cathedral of St. John at Bois-le-Duc ('s-Hertogenbosch) in North Brabant, Holland, which was pulled down in 1866-7 and ultimately purchased by the Victoria and Albert Museum in 1871, has been moved from its old position in the East Court of the Museum and re-erected across the East Hall. This rich and sumptuous example of decorative architecture was erected in 1610-13 by Cœnraet van Noremberg, of Namur, after the pattern of the roodloft in Antwerp Cathedral, which is now destroyed.

It is composed of red, black, and grey Belgian marbles, with figure sculpture and decoration in alabaster; the original contracts for the work, which are still preserved in the archives at Bois-le-Duc, stipulate that some of this alabaster was to be English. The west side has figures of five Virtues (Faith, Charity, and Hope, in the west face, Justice on the north, and Peace on the south); between these are four smaller figures holding shields charged with the arms of Brabant, Duke Godfrey of Bouillon

(Continued on p. 31.)

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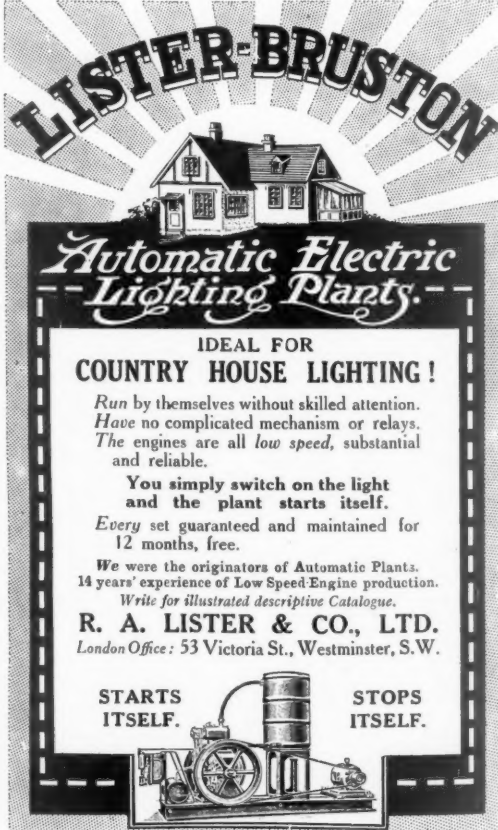
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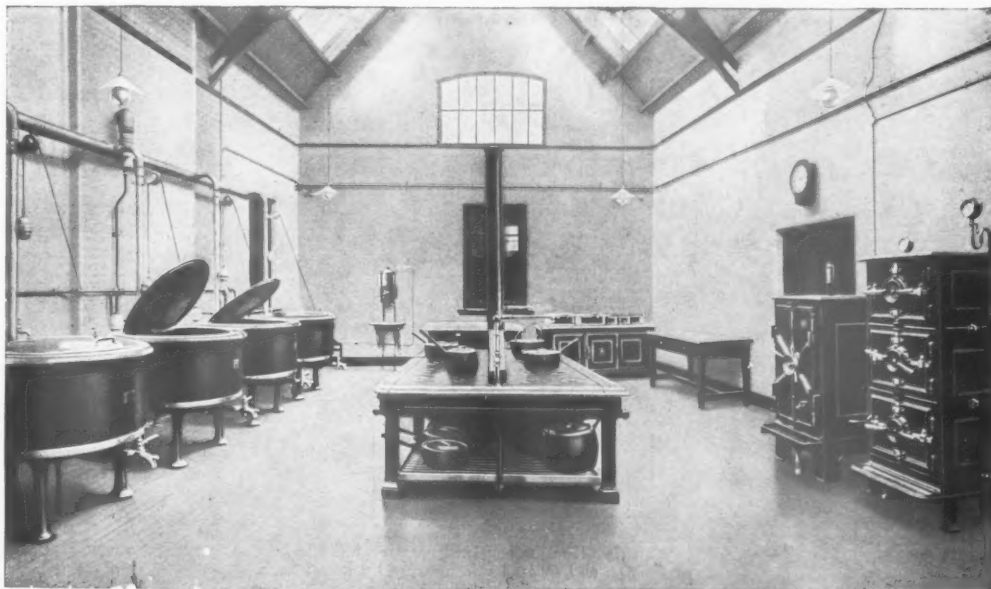
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Part of Kitchen at Ruchill Hospital, Glasgow, illustrating Carron Cooking Apparatus.

THE ARCHITECTURAL REVIEW.

(the founder of Bois-le-Duc), the Archduke Albert and Isabella, and Bois-le-Duc. Small panels set under the balustrading are carved with scenes from the life of Christ, beginning with the Nativity and ending with the Ascension. This series is continued on the east side with the Last Judgment and the Seven Corporal Works of Mercy. Above the pairs of columns which support the arches of the roodloft are statues of the Virgin and Child, St. Peter, St. Paul, and St. John the Evangelist. This latter figure has been ascribed, on the analogy of the figures on the monument of William the Silent at Delft, to the Dutch sculptor Hendrick de Keyser (1565-1621), and it seems possible that the St. Peter and St. Paul may also be by him.

When first erected at South Kensington the roodloft was built against a wall, in surroundings which had become somewhat incongruous, without the east front. This front is now shown for the first time, and in its new position the splendour and elaboration of the whole work makes it one of the most striking features of the museum.

The following official purchases have been made from Mr. P. Wilson Steer's exhibition now open at the Goupil Gallery:—

A.—An oil painting: No. 53, "Painswick Beacon"—for the Tate Gallery.

B.—Two water-colours: No. 12, "High Street, Thame"; No. 14, "The Dead Tree"—for the Manchester Whitworth Institute.

C.—A water-colour: No. 3, "Uplands"—for the National Gallery of Victoria, Melbourne. (By the Felton bequest.)

New Church at Leyton, Essex.

Work has just been commenced on the erection of a new Catholic Church in Grange Park Road, Leyton, Essex, to seat about 480 people.

The design of the Church will be Byzantine and carried out in multi-coloured rustic bricks with Portland stone dressings.

The architects are Messrs. Sandy and Norris, F. and A.R.I.B.A., of Stafford.

TRADE AND CRAFT.

British Industries Fair.

A NEW ERA FOR BRITISH TRADE.

The British Industries Fair organized by the Department of Overseas Trade, and being held at the White City from April 28 to May 9, should result in a record volume of orders for the exhibitors.

Advance details of exhibits in the numerous industries which will be represented there show considerable enterprise on the part of British manufacturers who have never been in a better position since the war to supply the demands their exhibits should create.

Women will be interested in a new type of hair brush for which the manufacturers and patentees claim that its construction allows it to be boiled or immersed in disinfectants daily without any injury. Its bristles consist of fine drawn clusters of wire of a special new rustless metal, while the back, which is composed of one piece of highly polished aluminium, is perforated to allow any cleansing fluid to permeate every part. It is consequently the last word in hygienic construction.

Made in the usual sizes, this brush has much to commend it to women. There is, for example, no wood used in its construction, and its bristles, being free of hair or thread, cannot soften or fall out.

Another most interesting series of exhibits in the section devoted to fancy goods is that devoted to amber ware.

The romantic story of amber's origin and its historic associations make it as popular to-day as even in the days when the Celtic maiden searched for it along the shores of the Baltic where it was washed up by the waves from the fossilized forest below.

The recent improvements effected in the manufacture of stainless steel will be apparent in a score of exhibits at the Fair. Many Sheffield manufacturers have been experimenting for some years past to improve on this development in the cutlery trade. Some of the results of their work will be seen in several striking forms.

(Continued on p. liv.)

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The Key on right-hand side is an example of the highest class of Filigree and Chased Work in Steel. It was made about 1660, and the monogram C.S. under a crown is believed to stand for Charles Stuart or Carolus Secundus. This Key is probably unsurpassed by any example of the period in existence.

The Master Key on left hand was made for Captain Townsend, of Caldecote Hall, Nuneaton, and is designed in a similar character to the old Key.

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VINCES WHERE OUR FITTINGS
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THE ARCHITECTURAL REVIEW.

One firm exhibiting has been directing its attention for some time past to the production of stainless nickel alloys for the manufacture of nickel-silver flat-ware. They claim to have met with remarkable success in producing nickel-silver ware which equals in durability the best sterling silver, is completely stainless, and costs no more than ordinary nickel-silver.

A sign of the times is the advance which is being made in the design of kitchen utensils. In the past, art in metal ware has been chiefly confined to articles intended for decoration only. This year's Fair will contain specimens of kitchen ware in the manufacture of which the artistic designer has been allowed full scope. These new exhibits are a combination of art metal and enamel, and in themselves supply a proof that utility and beauty can be efficiently combined to produce an article for which a ready sale should be found in all markets both at home and abroad.

The Irwin Colour Filter Illumination.

By W. R. Hindmarsh.

Though Miss Beatrice Irwin's illumination through coloured filtration has comparatively recently been perfected, many enquiries concerning it have reached me. Therefore, I think that architects will be glad to know of this invention, which is adaptable to any installation of electricity, and which carries with it such beneficial effects.

Colour as related to illumination is a subject which has absorbed the interest of Miss Irwin for some time, and the experiments which she has carried out in various countries have been the outcome of her observations on the effect of colour on the human organism. The knowledge thus gained Miss Irwin has brought to bear on her study of the science of light; thus her system of illumination through coloured filtration is the result of many years patient endeavour. It consists of a beautiful diffusion of soft yet adequate light through specially made hand-painted filters. Each is coloured on a psychological basis and filters may be obtained for individual needs and particular

purposes. As, for example, the reading filters, which are combined in specialized values of green, blue, and yellow, to meet the needs of different eyes and different work. These have a special significance in study, offices, and schools.

This system of lighting is a particular boon to architects who, through choice or necessity, wish to avoid elaboration or ornate fittings, for by its installation they achieve a unique feature, which in its dignified simplicity fits admirably into any class of building. Nor must the great economy in current be overlooked. It is at first almost unbelievable that one can obtain an equally efficient light for less than one has been accustomed to pay, but wherever Miss Irwin has installed her illumination a decided decrease in consumption has been the invariable result.

It is impossible to describe in any but the most inadequate terms the colourings of the filters, which take the place of ordinary shades and are designed by Miss Irwin for her system of lighting. They combine beauty with utility, they are fire-proof and easily kept clean. Each filter has a name according to its size and shape, in order to individualize light and to make us more discriminating and selective in its use. Each model, and the system contains eleven, has a special name, such as "Drum," "Nubis," "Tower," etc. Both overhead and portable types of filters are perfect in their unostentatious simplicity of form. Some can be inserted into the frieze or wall of a room, carrying out the architect's ideas. There are overhead ones for lighting, portable ones for reading or working, and very large ones for illuminating big rooms and public halls. One of her filters is like a sunset, the diffusing of colour and light being true to Nature; another has the effect of daylight, which is most restful for reading.

The benefit bestowed upon the eyesight by these filters is incalculable. A large number of nervous ailments are caused by defective sight in some form or other, frequently resulting from eyestrain. There cannot be a vestige of strain for eyes or nerves in connection with the various filters which Miss Irwin supplies, thus bestowing another all-important benefit by economizing our nervous energy which tends to fitter physical health and better mental efficiency.

(Continued on p. 161.)

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THE CONSIDERATION OF STYLE



Plate V

May 1924

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THE ARCHITECTURAL REVIEW.

Miss Irwin is a member of both the English and American Societies of Illuminating Engineers, and a medallist and lecturer of international repute.

Though English, she has lived in several countries and her work is well known in America and France. Her installations at the Ritz-Carlton Hotel, Atlantic City, and the Salon du Gout, Champs Elysées, Paris, are two examples respectively in those countries.

A Restaurant Staircase.

Time was when London's restaurants and tea shops were dingy, uninviting places, mostly hidden away down side streets. Often they were ordinary shops converted to a purpose to which they were entirely unsuited. The public endured these depressing places because there was nowhere better to go. The mid-Victorian would be astonished at the restaurants and tea shops of to-day, for they are veritable palaces—well planned and attractively designed and decorated, and occupying prominent positions on the main thoroughfares.

The Lyons' Corner House in Coventry Street is a notable example of the modern popular restaurant. The main staircase is one of the features of the building. It has a gracefully-designed metal balustrade, and is carried out in "Biancola," made with "Atlas White" Portland cement. The treads have a special inlay of marble cubes alternating with other cubes, which not only add a decorative feature to the treads, but afford a good non-slip foothold. The landings are laid to match the staircase. Messrs. Art Pavements and Decorations Co., Ltd., were the contractors.

Ideal Equipment.

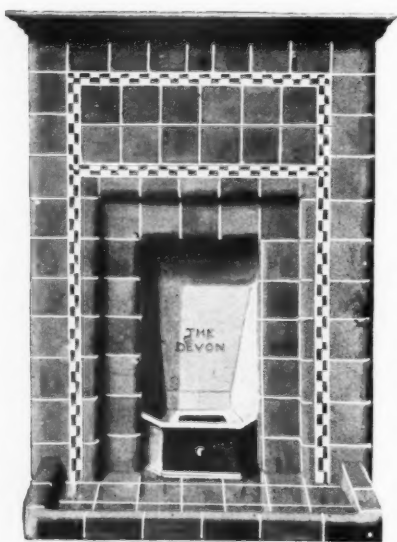
We have received from the National Radiator Co., Ltd., of Hull, an illustrated folder describing the advantages of the Ideal Cookanheat, ideal open fire domestic boilers, ideal classic boilers, and classic radiators, which they claim are adaptable to all classes of buildings.

Tudor House.

The general contractors for Messrs. Liberty's new premises in Argyll Place were Messrs. Higgs and Hill, Ltd., and the sub-contractors were as follows: Thomas Faldo & Co., Ltd. (asphalt); The Daneshill Brick and Tile Co. (Tudor chimney-stacks and old English bricks for fireplaces; Aylesford Brick Co. Ltd. (ordinary bricks); J. Brooks and Sons (Halifax), Ltd. (glazed bricks); South Western Stone Co. (stonework); Liberty & Co. (carved work); Moler Partition Co., Ltd. (terra-cotta partitions); Dorman Long & Co. (steelwork); Siegwart Fireproof Floor Co. (fireproof floors); Roberts, Adlard & Co. (roofing); G. Tucker and Son, Ltd. (roof tiling); Art Pavements and Decorations, Ltd. (wall tiling and Biancola partitions); Adamite Co. Ltd. (Atlas White cement in Biancola columns and linings); Castle's Shipbreaking Co. Ltd. (timber, teak and oak, old ship and oak floors); W. Mallinson & Co., Ltd. (wainscoting); Comyn Ching & Co., Ltd. (ventilators); G. Matthews, Ltd. (Chinese tiling in lavatories); British Challenge Glazing Co., Ltd. (patent glazing); Matthew Hall & Co. (plumbing and sanitary work); Doulton and Co., Ltd., Shanks & Co., Ltd., and Dent and Hellyer (sanitary ware and fittings); Acme Flooring and Paving Co., Ltd. (wood-block flooring); H. W. Cullum & Co., Ltd. (cork flooring); Bell's United Asbestos Co., Ltd. (jointless flooring (Decolite)); Leo Sunderland & Co., Ltd. (electric wiring); Jos. Kaye and Sons, Ltd., Carter and Aynsley, Ltd. (locks, etc.); Robert Adams ("Sceptre Victor" shallow pattern spring hinges); Dennison Kett & Co., Ltd. (folding gates, etc., and strongroom doors); Patent Victoria Stone Co., Ltd. (stair treads); Waygood-Otis, Ltd. (lifts); G. N. Haden and Sons, Ltd. (heating apparatus); Ozonair Co., Ltd. (ventilating apparatus); G.P.O. (telephones); Davey, Paxman & Co., Ltd. (boilers); Reading Boiler Setting Co., Ltd. (boiler setting); A. J. Shingleton (blinds); Synchrotime Co., Ltd. (synchronized clocks); Benham and Sons, Ltd. (electric pressure tea-making apparatus, and electric and steam-cooking apparatus); Davis, Bennett & Co. (cloakroom fixtures); Le Grand, Sutcliffe and Gell, Ltd. (wells and well-sinking); Sturtevant Engineering Co., Ltd. (vacuum cleaning); Mather and Platt, Ltd. (sprinklers); Associated Fire Alarms (fire alarms); J. A. King & Co. (pavement lights); Cecil Ern & Co. (the whole of the interior

(Continued on p. lviii.)

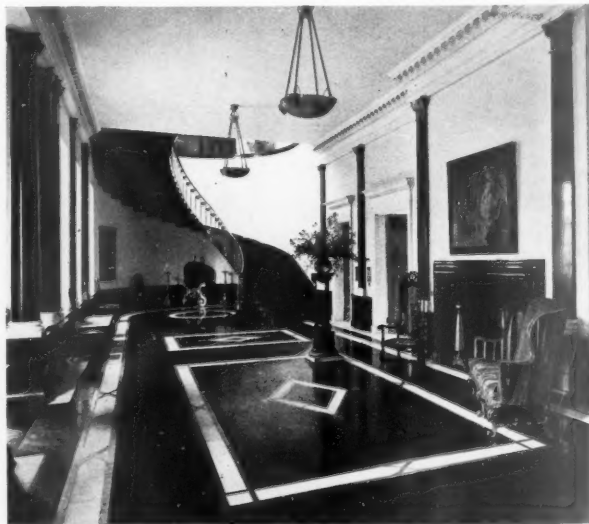
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THE ARCHITECTURAL REVIEW.

metalwork, including all electrical fittings, ornamental door furnishings, outside bracket signs, hinges and handles for the main doors, also the radiator grilles and showcases; Tudor and Loughborough (roof tiling).

The artists and craftsmen associated with the work were as follows: Mr. Laurence A. Turner (stone and woodcarving); Mr. G. Kruger Gray (heraldic work); Messrs. Wainwright and Waring, Ltd. (bronze and gilded argosy, weathercock, and painted and leaded lights); Mr. J. L. Emms (lead and rainwater heads and guttering).

38 South Street.

The general contractors for this building were Messrs. Trollope and Colls, Ltd., and the sub-contractors were as follows:

Farmer and Brindley (the whole of the marble work in the entrance hall, including the circular staircase, as well as the bathrooms); Fenning & Co., Ltd. (marble fireplace, steps, etc.); Thomas Rudge (carved porch and all other exterior stone carvings, including modellings, also all modellings for interior wood carvings); Daneshill Brick & Tile Co. (facing bricks); Fram (London), Ltd. (steel construction, girders, fireproof floors and partitions); Thos. Elsley & Co., and K. C. B. Foundry Co., Ltd. (stoves, grates, mantels); Messrs. John Bolding and Sons, Ltd., and Dent and Hellyer, Ltd. (sanitary ware and fittings); Zeta Wood Flooring Co., Ltd. (flooring—wood block, parquet); Bell's United Asbestos Co., Ltd. (flooring—mosaic, marble, stone—"Decolite" used); T. Clarke & Co., Ltd. (electric wiring); Messrs. G. and A. Brown, Ltd., etc. (plaster work—fibrous or modelled); C. Mellier & Co. (entrance doors); N. F. Ramsay, & Co., Ltd. (door furniture, locks, electric bell plates, front area railings); J. W. Singer and Sons, Ltd. (balcony railings to loggia, gates, railings, handrails, balusters, etc.); Waygood-Otis, Ltd. (lifts); W. and H. W. Gould (heating apparatus).

"Kulmco."

Messrs. Horace W. Cullum & Co., Ltd., have sent us a copy of their illustrated brochure featuring their improved compressed cork parquet flooring, which has been used in Tudor House, Messrs. Liberty's new building.

Lighting of the New Tivoli Cinema Theatre.

The General Electric Company, Ltd., have recently published an interesting brochure illustrating in colour one of the achievements of the Company's illuminating engineering department in conjunction with Mr. Bertie Crewe, the principal architect of the Tivoli Cinema. The installation work was entrusted to the Berkeley Electrical Engineering Company. The aim of the brochure is to show exhibitors how similar results can be attained in other cinema theatres commensurate with the size and importance of the buildings concerned.

Changes of Address.

Mr. J. H. Gilbert, architect, has moved to 9 Hay Lane, Coventry.

Mr. Wallace J. Gregory, L.S.A., P.A.S.I., architect, has moved to 7 Carteret Street, Queen Anne's Gate, Westminster, S.W. Telephone: Victoria 4093.

A Correction.

Messrs. Robert Adams draw our attention to the omission of their name from the list of contractors supplying fittings for Bush House, Kingsway, published in the April issue of "The Architectural Review." Messrs. Adams supplied for this building their No. 336, "Crown Victor" spring hinges, and a few of the overhead type of door springs.

BOARD OF EDUCATION: APPOINTMENT OF A STAFF INSPECTOR OF ART.—The Board of Education invite applications for appointment as Staff Inspector of Art.

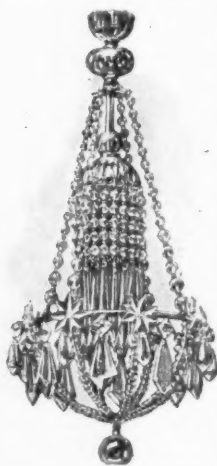
The duties of the Staff Inspector will be to act as the chief expert adviser on the teaching of Drawing and Art in schools of all types, and to inspect the teaching of these subjects with the aid of a body of Inspectors of Art. His duties will involve a certain amount of office work of an administrative character. Candidates should be not more than 45 years of age.

The Staff Inspector will be an established Civil Servant and will be appointed H.M. Inspector by Order in Council. His salary will be £850 per annum, rising by £25 annually to £1,000, together with the current Civil Service Bonus and superannuation rights.

Applications must be made on the prescribed form and must reach the Board not later than June 16th, 1924. Copies of the prescribed form, together with particulars as to conditions of employment, can be obtained on application in writing to the Secretary, Board of Education, Whitehall, London, S.W.1.

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