# THE ARCHITECTURAL REVIEW

*A Magazine of Architecture & Decoration*

The Entrance to a Swedish Academy.
Designed by Erik Lallerstedt.

*Two Shillings & Sixpence Net.*

*27-29 Tothill Street, Westminster, S.W.1.*

Vol. LVI July 1924 No. 332

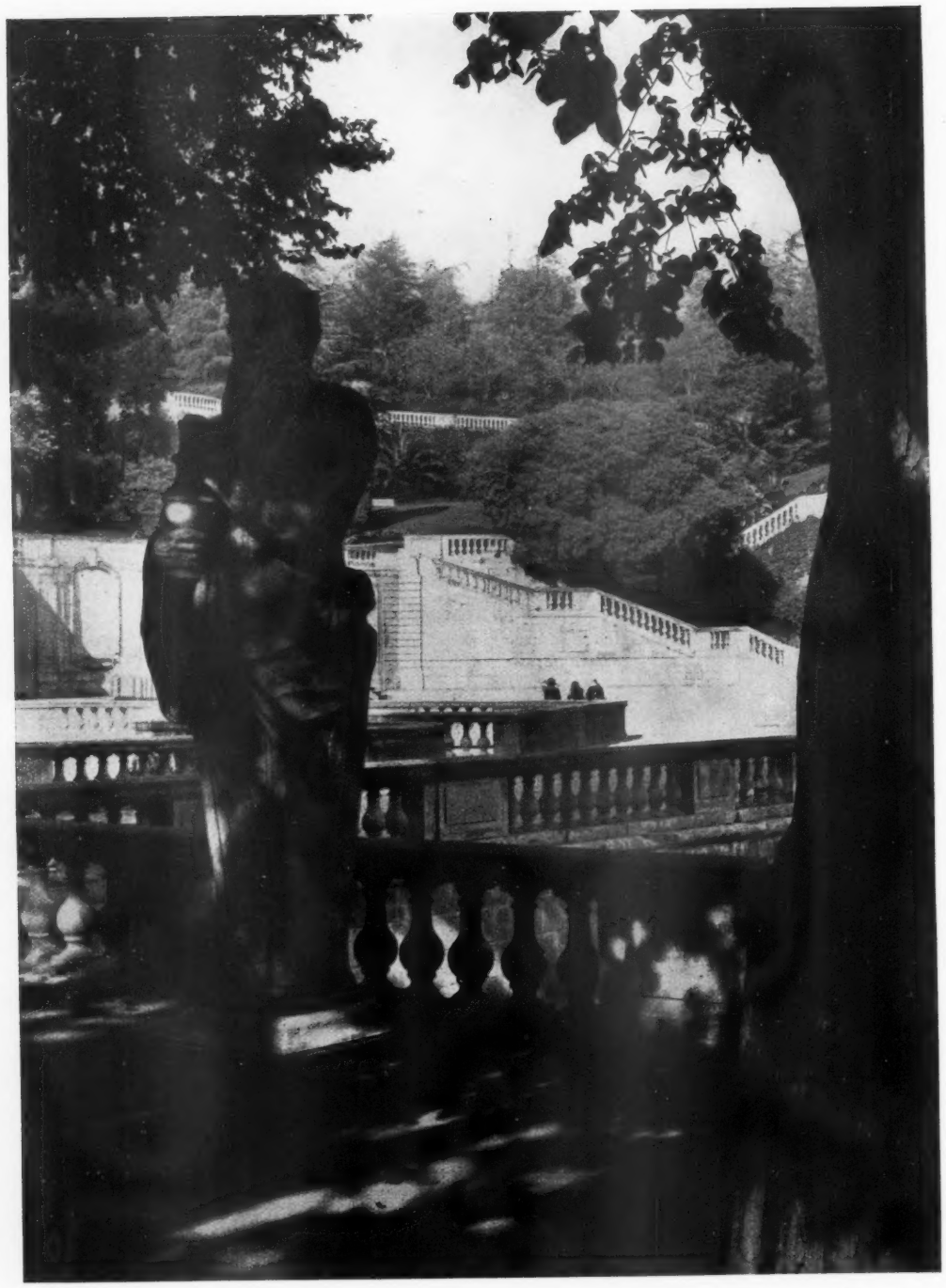


Plate I. July 1924.

THE GARDENS AT NÎMES.

# Bases of Criticism: V.—Natural Taste.

WE seem at times as though we were sitting round in a circle, dozing and repeating to one another like an incantation: "Every day and in every way the public taste gets better and better"; which is to say that more and more they like the things we like. We feel that propaganda is doing its work; the Press and the Architecture Club are slowly but surely making their impression. Men and women talk, and intelligently, about architecture as never before in our day at any rate. A Prime Minister speaks of it with the sympathetic understanding of one who is more than a politician, and can see in it an influence for good or ill more permanent than that of statutes and regulations. It is a subject of conversation at dinners, something which is at times not beneath the notice of the news editor of a daily paper. So we purr.

But it may well be that even if these symptoms are favourable, and rightly interpreted, we are only scratching the surface. The great heart of those who ride in trains and omnibuses and of an evening go to their tennis matches and allotment gardens, is untouched. Their streets are as ever the streets of Ascalon, and so they be adequately paved and lighted they are content. If you have the onerous privilege of approving local house-designs for a provincial estate you will soon learn what is man's natural taste. The house he pictures as the background of his life must be pretty. Prettiness lies in variety. How often are plainness and severity condemned as recalling a prison or workhouse? He likes plenty of sugar in his tea and in his house as well. So we will have a base course or plinth of bright red bricks pebble-dashed walls above, and a hint of half-timber in the jaunty small gable, windows with narrow lights above the transoms filled in with a kind of stained glass, and a front door with a round-glazed opening, for variety, and to get away from straight lines as much as possible; for straight lines are ugly. This is the natural man's home picture. And in ten thousand front windows a gloomy fronded fern trembles on a tripod of bamboo. Those more elegantly-minded know that the one thing which really matters is oak. Oak is a comfortable wood. What can be lovelier than a wealth of old oak beams and latticed casements opening on the crazy paving of old garden paths? Here the haphazard is your only wear. We must seem to have accumulated, by accident, natural débris, like some shy animal whose lair lies half-hidden by kindly Nature. So shall we escape comment for intruding our humanity on God's country-side. Nay, if we can but get a sundial our friends and neighbours will all with one accord exclaim that ours is a sweetly pretty place. Even those more sophisticated, who can rise to the appreciation of what is more definitely architecture, do but follow a mode in their enthusiasm for Georgian severity and detail, a mode which goes along with tortoiseshell spectacles and admiration for the more extreme of geometric paintings. Such enthusiasms have as little bottom and as little chance of permanence as their grandfathers' pseudo-romantic absorption in the mediævalism of their day.

When we come down to those who more seriously base their architectural preferences on some substantial ground, for the most part it is a deeply-engrained English habit to ask for precedents. Our taste grows on the lines of our common law. This building is acceptable because it is like such another treatment of a similar problem. It has authority and is decent. This other has no such authority and is intolerable. But almost universal is the suspicion and dislike of anything rigid and grim, a straight line, a blank wall. If we must build with hard strong materials, we are at least to temper this to their susceptibilities; to soften our asperities, to smoothe matters down and distract attention by engaging detail and amusing by-play. There is a certain cosyness in the English temperament which resents hard outlines.

This is the very fibre of our being. Yet ornament and playfulness can only come in playful times, such as launched Elizabethan adventurers with a high good humour on grim hardships, or as smiled round the Cinquecento when all bonds were loosened and to live was to discover new marvels every day. Fresh ornament demands a certain care-free habit of mind which we cannot attain, a certain ingenuousness which is not ours to-day. Yet that is what they think architecture is, the prettiness which disguises something; the prettiness which is won even at the cost of neglecting everything else. Thus one of them, writing to "The Times" on problems of sound, says that the temptation to make an ornamental ceiling, though this is bad for sound, is an obsession with architects. His views on acoustics are not important, stultified as they are by the notion that the architect's problem is to increase reverberation, whereas it is actually the opposite. But his implied condemnation of the architect as one who is uninterested in and careless of all problems save ornament is important as an instance of a view which is held by very many. They will say of this or that problem that it is a case where practical considerations must over-ride the æsthetic, not beginning to see that the essential justification of architecture is that it is an art which is trying everywhere and all the time to make a comely solution of a practical problem—whether of air, or light, or ingress, or communication, or sound, of shelter or warmth, or merchandising—in a word, of the thousand and one difficulties and subtleties with which the architect wrestles daily. The worst of our enemies is this man who is called practical, who, with his pedantic half-contempt, would dismiss us just from those problems which are our main concern.

There is a danger that if we abandon our ostrich attitude of self-deception we may swing over to the other extreme of a somewhat peevish superiority. Perhaps it is we who are wrong. In the main, though our judgments vary, we agree generally in admiration and in condemnation. We think we have certain common bases of criticism. Is the whole body of architectural criticism astray? Why do we think good and right what our fellow-citizens cannot sympathize with? Why does our gorge rise at the prettiness which they aim at and love? But if we are right there is a long road before us, slowly and every day for many a long year (it may be) to try and persuade our fellows that prettiness is not architecture, nor variety, nor inconspicuousness, nor ornament, nor a Georgian or a Greek or a Mohammedan mode, nor authority or precedent; but that it is in all its varieties the handling of a material problem in such a way that the immaterial, spiritual, emotional side of man, call it what you will, is also content with our solution.

W. G. N.

# Garden Design:

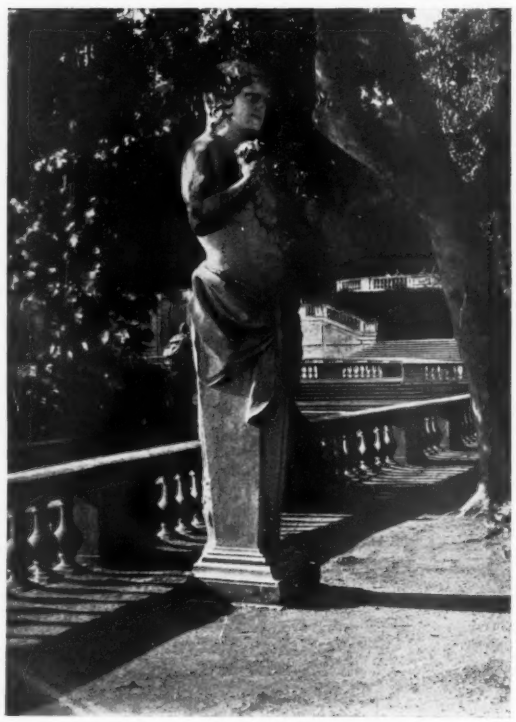
## A Formal Garden in France.

### The Public Gardens of Nîmes.

*With photographs for* THE ARCHITECTURAL REVIEW
*by F. R. Yerbury.*

IN my last article, a plan and an outline of the history of the greatest example of formal gardening in England—Hampton Court—was given, a garden almost unique in that it came unscathed through the craze for landscape gardening which swept over the country in the latter part of the eighteenth century, and resulted in most of the great formal gardens being uprooted and destroyed.

The craze spread far and wide over the continent, when the *jardin à l'anglaise*—as landscape gardening was termed—helped to spoil the lay-out of many a new place even in France. The French, however, had far too keen an artistic sense to allow the new style gardeners to destroy the beautiful settings which such great artists as du Cerceau and Le Nôtre had provided for their great palaces and chateaux. Where landscape gardening was carried out to these, an inconspicuous corner was allotted for the new garden and the old formal gardens were left untouched. An example may be seen at Versailles, where a British gardener—Blaikey—was employed to form a landscape garden in a remote site on the boundary of the park, beyond the formal gardens surrounding that gem of Louis XVI architecture, the Petit Trianon. It was in this landscape garden that Marie Antoinette played the china shepherdess or acted dairymaid in the comic cottages which are some of the earliest examples of buildings deliberately designed to look picturesque, and which consequently appear as though they were erected as a setting for a cinematograph film.



CERES.
One of the stone terms.

The grandest of all formal gardens—that of Versailles—was left untouched, and has survived—more or less unspoiled—the whole of the troublous times through which France has passed in the last century and a half.

To adequately describe and illustrate this garden would need a large folio volume, but what was done at Versailles—on a scale that may almost be measured in miles—was imitated in lesser fashion all over France in the eighteenth century. The fashion thus restarted by Le Nôtre, of planting the long straight roads as avenues, not only found an echo in England but doubtless gave the idea to Napoleon of planting trees in a similar manner along the military roads he laid out in all directions through France (the trees would give shade to his marching soldiers and help to mask their movements), a practice which gives the French landscape much of its peculiarly individual character. The absence of hedges dividing the fields and of hedgerow trees emphasize these avenues, which thus form a more important note in the landscape than the haphazard roadside planting of rural England.

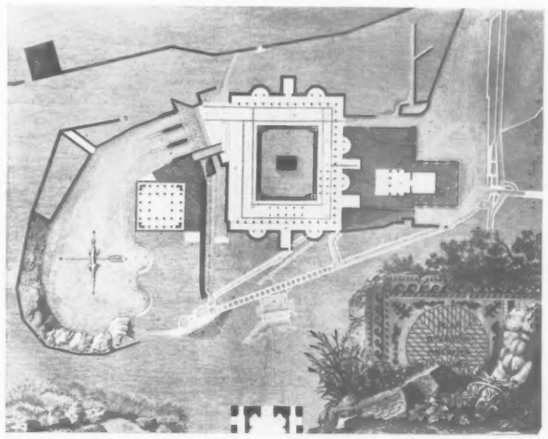
We have been dubbed a nation of shopkeepers by the French, who claim to be the most artistic nation in Europe, and they may possibly establish their claim in the fine arts and such minor arts as dress and cookery. In the arts that beautify the countryside, however, the French fall short, owing to their intensely frugal turn of mind. Every inch of the land that will bear a crop is made to produce something for profit, and nothing is grown merely because it is beautiful. This is particularly impressed upon the visitor to Provence, where the cultivation is almost entirely arable, and, to a large extent, gardening, if within the term the vineyards and olive orchards are included.

Husbandry is carried on at a very high pitch, and flowers of the field and wayside seem to be looked upon as noisome weeds and are hoed out of existence. The agriculturist or gardener is busy morning, noon and night, tending his crops, which are often irrigated in the valleys after sundown by pumping the water from specially dug canals into shallow channels laboriously formed between each row of plants. There thus seems to be no time to give to a flower garden planted around the house for the joy of having it, and the small pleasure garden has no existence.

Apparently for the same reason, no creepers are grown over the houses themselves, which have to rely on the brilliant sunshine, the colour of the stone or plaster contrasting with the flat pitched Roman tiled roofs, the jalousie shutters and pleasing detail in porch or doorway, for any appeal they may make to English eyes. A vine may be trained as an arbour to give shade, but it must bear its proper quantum of grapes or its owner would have no use for it. Flowers may only be seen in the market gardens,

the varieties being those which will fetch the best price when sold.

Lines of cypresses form a noticeable feature in the landscape, being closely planted in rows to stunt their growth and form a solid hedge to break the force of the mistral—that piercing north wind which is the bane of Provence during the winter and early spring. Except for these cypresses, all the trees are never allowed to grow freely, but are lopped and topped to provide fuel and in other ways to contribute to the purse of the cultivators. Chief among these trees are the planes, which for many a mile are planted as avenues to shade the roads. It is thus a relief to find, here and there in the more important towns, a public garden, which has been designed, planted and maintained merely for the joy of seeing it, and where these gardens have been laid out before landscape gardening was thought of, the Frenchman has shown his genius for formal planting, finely proportioned architectural detail, and the placing of sculpture where it will be seen to the best advantage.



A PLAN OF THE ROMAN BATHS AT NÎMES.
Upon which the plan of the gardens is founded.

Last year's excursion of the Architectural Association provided Mr. Yerbury with an opportunity of taking some excellent photographs of a fine Provençal example of formal gardening—the Garden of the Fountain, at Nîmes—which, for interest, rivals the remains of the amphitheatre and the Maison Carrée, which still stand in that city to show the kind of buildings Rome erected for her citizens in her most favoured province—Gaul.

Embodied in this garden are the remains of the Roman baths, and crowning the hill in the background is the Tour Magne, the oldest of all the Roman buildings left in Nîmes.

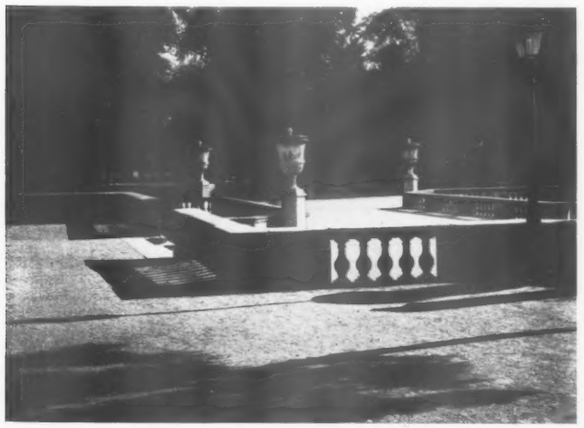
The history of the city extends back to the sixth century B.C., when the Phœceans established a colony there, but it was not until the town came under the dominion of Julius Cæsar that it became a place of first-class importance in southern Gaul.

The Emperor Augustus erected in 27 B.C. the first Roman structure in Nîmes of which any considerable remains exist—the Tour Magne above referred to—which now forms an observatory, from which the general lay-out of the whole garden and suburb of La Fontaine can be studied, the great Rue de la Republic stretching away into the distance.

This tower, supposed to be built on the lines of the greater one at La Turbie, which the French are about to restore, is octagonal on plan and about 100 ft. in height. It is built of ashlar and girdled with Doric pilasters on its second storey, and is believed to have been surmounted by a colossal statue of the Emperor, who resided for some considerable period in Nîmes.

It was during this period that the surviving Roman buildings were erected—the Maison Carrée (a temple dedicated to his two sons in the year Christ was born), the amphitheatre and the baths, all of which bear witness to the importance of the city under Roman rule, an importance still further impressed upon the visitor who arrives in Nîmes by road from Avignon, and makes the slight detour necessary to inspect that gigantic piece of architectural engineering, the Pont du Gard, which was built across the Gorge of the Tarn to give Nîmes an ample water supply. The Roman baths, however, were independent of this source of supply, as they drew their water from a spring which rises on the site, the discovery of which was doubtless the reason why the Phœceans fixed on this spot as the place to found a branch of their colony of Massalia—the modern Marseilles.

The Roman dominion passed and Nîmes was overwhelmed and sacked by successive hordes of barbarians. In the centuries which followed the greater part of the ruined baths

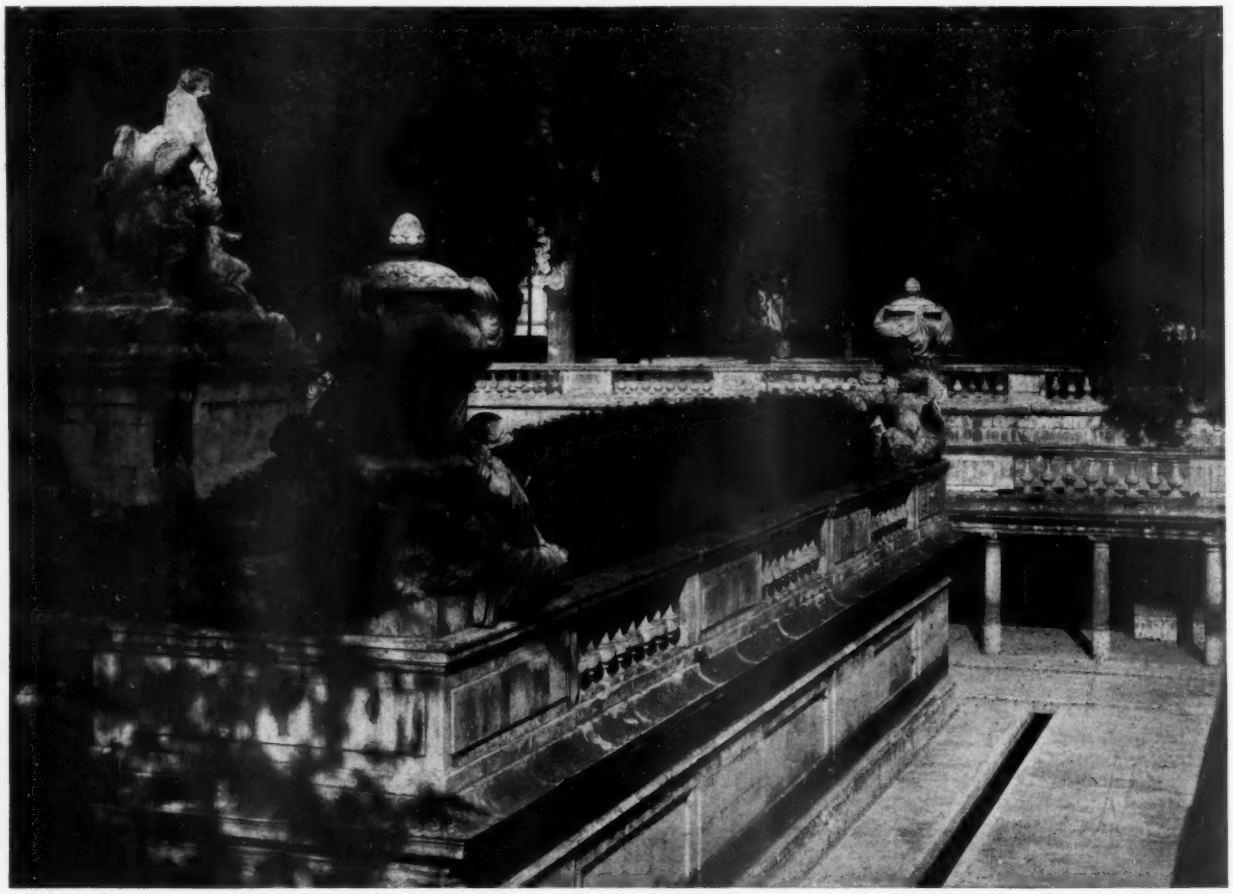


A CORNER OF THE CENTRAL GARDEN.

ORANGE TREES IN POTS.

A VIEW ACROSS THE SUNK CENTRE GARDEN.

Built on the foundations of the old baths.

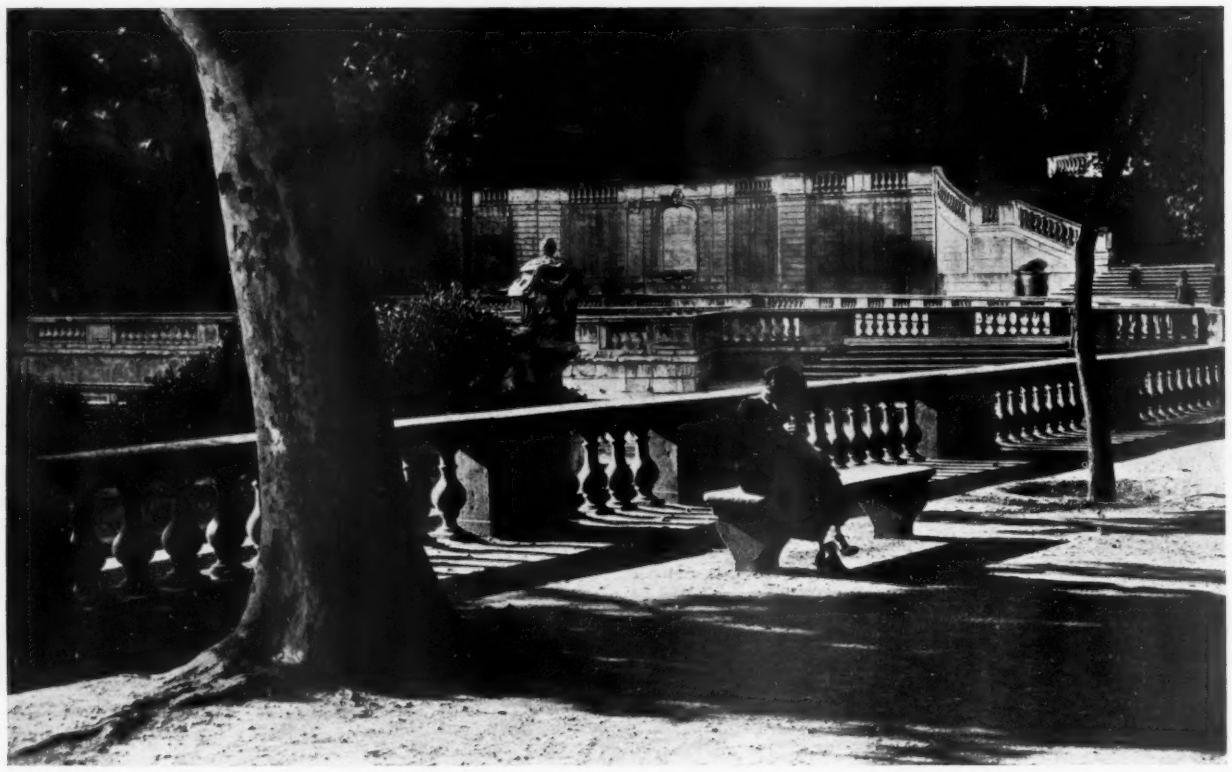


A VIEW SHOWING DETAILS OF THE CENTRAL SCULPTURE GROUPS.

Also showing the restored loggias of the ancient baths.

A GENERAL VIEW LOOKING SOUTHWARD.
Showing the ancient Roman basin in foreground and the central group of sculpture.

A GENERAL VIEW LOOKING NORTHWARD.
Showing the three great terraces with the ancient Roman basin in the foreground.



ONE OF THE SIMPLE STONE SEATS.

became buried by the detritus brought down by the rains from the hills, supplemented by the leaves which fell from the trees year after year through the centuries. No interest was taken in the site until the fourth decade of the eighteenth century, when works were taken in hand to conserve the waters of the spring, and distribute them for the use and benefit of the citizens. In the excavations which took place, portions of the ruins of the Roman baths were discovered, which aroused the zeal of the citizens to attempt the restoration of one of the city's ancient glories. J. C. Legrand, who wrote the text of Clerisseau's "Antiquités de la France," published at Paris in 1804, describes how—after many schemes had been prepared by the citizens—the Court entrusted the restoration to the engineer Marèchal, who had prepared plans for the proposed waterworks, the architect Dardalhion being instructed to superintend the execution of the work. "In the customary way," the contract was given to Hilaire Ricard, architect, of Montpellier (under guarantee of Jacques et Jean Antonie Giral, architects, of the same town), for the works, which were to be completed in the space of three years from the date of contract, the 22nd April, 1745. He appears to have performed his task with unexpected celerity, for the book records that, two years after, the works were adjudged by the superintending architect and engineer to have been completed.

Apparently the work was carried out quickly owing to the great interest taken in it by Vicomte de Sainte Priest, governor of the province, who no doubt arranged for the employment of additional workmen and for the prompt payment of the cost. In token of gratitude, the city caused his arms to be carved on the piers of one of the bridges built over the new canal which was cut to carry the water from the spring to the city.

M. Misnard, who wrote a history of the antiquities of Nîmes, gives further details of the works, stating that the central group of sculpture is placed on a large pedestal occupying the same position as the ancient statue (which, he says, is to be seen in the Maison Carrée, together with capitals and bases of columns which belonged to the ancient baths), the frieze of the stylobate being copied from the old, and that the rooms of the ancient baths were preserved, columns being placed in front of them to carry a projecting cornice.

A large part of the ancient baths was laid bare, the general plan and many of the sculptured architectural details being recorded and finely portrayed in Clerisseau's book, a copy of which may be seen in the library of the Royal Institute of British Architects.

This shows that the Roman ruins were incorporated in the scheme so that in the lay-out of the central part of the garden the ancient plan was adhered to, but as may be seen from the photographs, upon the ruins was raised a splendid example of Louis Seize garden architecture, and the great terrace with the finely designed double staircases planned round the sweeping bays of the upper terrace form a strong base to the tree-clad hill, up which paths are carried, laid out diamond-wise, to a balustraded terrace at a yet higher level. The paths are again criss-crossed to reach a top terrace, which is simply cut in a straight line across the hillside with no stonework or other architectural features, above which the paths fade away into rough woodland walks leading to the top of the hill, through a wood of Mediterranean pine trees, with umbrella-shaped heads, to the Tour Magne, which crowns the whole vista as seen up the great avenue of the Rue de la Republic. This great avenued street was laid out on the main axial line of the garden—no doubt under a different name—when the suburb of La Fontaine was

THE RENAISSANCE BRIDGE SPANNING THE ANCIENT ROMAN CHANNEL.

designed in 1747. Legrand says that regulations were laid down for the alignment and uniform decoration of the house fronts, which were to be built along the quays (apparently referring to the roads on each side of the new canal) as well as the great boulevard, so that the whole scheme might be termed a forerunner of our modern town planning and garden city schemes.

The lower hillside is clothed with many varieties of conifers and ilex and a naturalistic grotto formed at its base at the end of the formal balustrades, with a cascade from which issues the spring.

Below, the sunken pool, with the curiously planned semi-circular steps and paved landing, is a remnant of the Roman work, while the sunk centre square, with channels cut in the paving, retains the original plan, but has evidently been so much "restored" that none of the original work remains.

The mermaid and attendant cupids, on a simple pedestal with angle consoles, rising from a sea of vegetation and enclosed by beautifully detailed balustrades having good vases and cupids emphasizing the angles, form a most effective centre to the composition, while the flanking balustrades, vases, terms and other architectural details, the skilful variations in level, and the finely grown trees, planted in straight avenues, but allowed to grow freely and provide welcome shade to the paths and lawns, produce an effect which makes a memorable impression.

Very little flower growing is attempted, but on the side nearest the town a row of delightfully simple green glazed earthenware pots contain a row of orange trees, the cultivation of which unfortunately appears to have been neglected during the war, so that they are struggling for their lives.

Here and there is a stone seat, and, just where they are wanted to heighten the effect, statues on pedestals are placed, to show the visitor from England the proper use of good sculpture and to make him envious once again of the opportunities given the artist in France—be he architect, sculptor, or painter—of practising his art.

The whole garden is an instance of the support given by successive governments in France to the fine arts, while the lack of appreciation of private gardening for pleasure in the towns and villages further emphasizes the wide difference of outlook between the English and French nations.

GILBERT H. JENKINS

THE BIO-CHEMICAL SCHOOL, CAMBRIDGE: THE ENTRANCE FRONT.

A view from Tennis Court Road.

# The Bio-Chemical School, Cambridge.

## Designed by Sir Edwin Cooper.

THE Bio-Chemical School at Cambridge, situated n Tennis Court Road, was built for the University by the trustees of the late Sir W. Dunn. It was handed over on 9 May, 1924, by Sir Jeremiah Colman on behalf of the trustees, and accepted for the University by the Rt. Hon. Earl Balfour (the Chancellor).

The building is constructed of fireproof material with sand-faced brick exterior facings and Portland stone dressings. The base is of Clipsham stone, and the steps of York stone. The roof is covered with Dawson's patent hand-made pantiles, and the entrance hall and stairs are treated in Subiaco stone. All the furniture and fittings have been specially designed by the architect and made by the general contractors.

CARVED STONE FINIAL TO THE ENTRANCE PORCH.

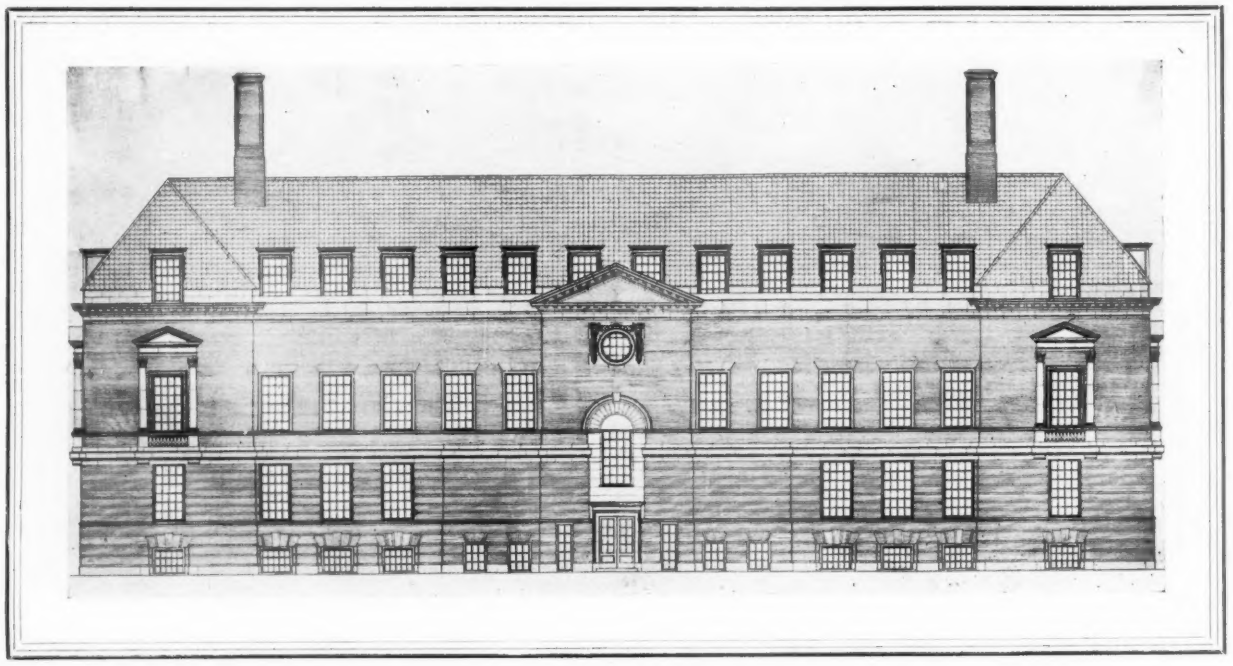
The front door opens into a spacious entrance hall. Opposite, the staircase rises to the various laboratories. On either side of the hall corridors lead away, that on the right to the library, and that on the left to the lecture-room. These corridors are flanked by small research-rooms, and—being in the centre of the building—have no direct light. By a generous treatment of glass doors and fanlights, however, the architect has managed to make them exceedingly well lighted.

The library is panelled in oak, decorated at certain points by wood carvings of famous scientists. The ceiling is white. The corridor which connects this room with the hall also leads into the students' common room which is panelled and white enamelled. The whole of the building, is white enamelled. This gives the maximum amount of light.

The first floor is devoted to small laboratories, which are used as research rooms, and the second and top floor contains the large elementary laboratories. The fittings are in all cases excellent, and the whole building fulfils its purpose in the most satisfactory manner.

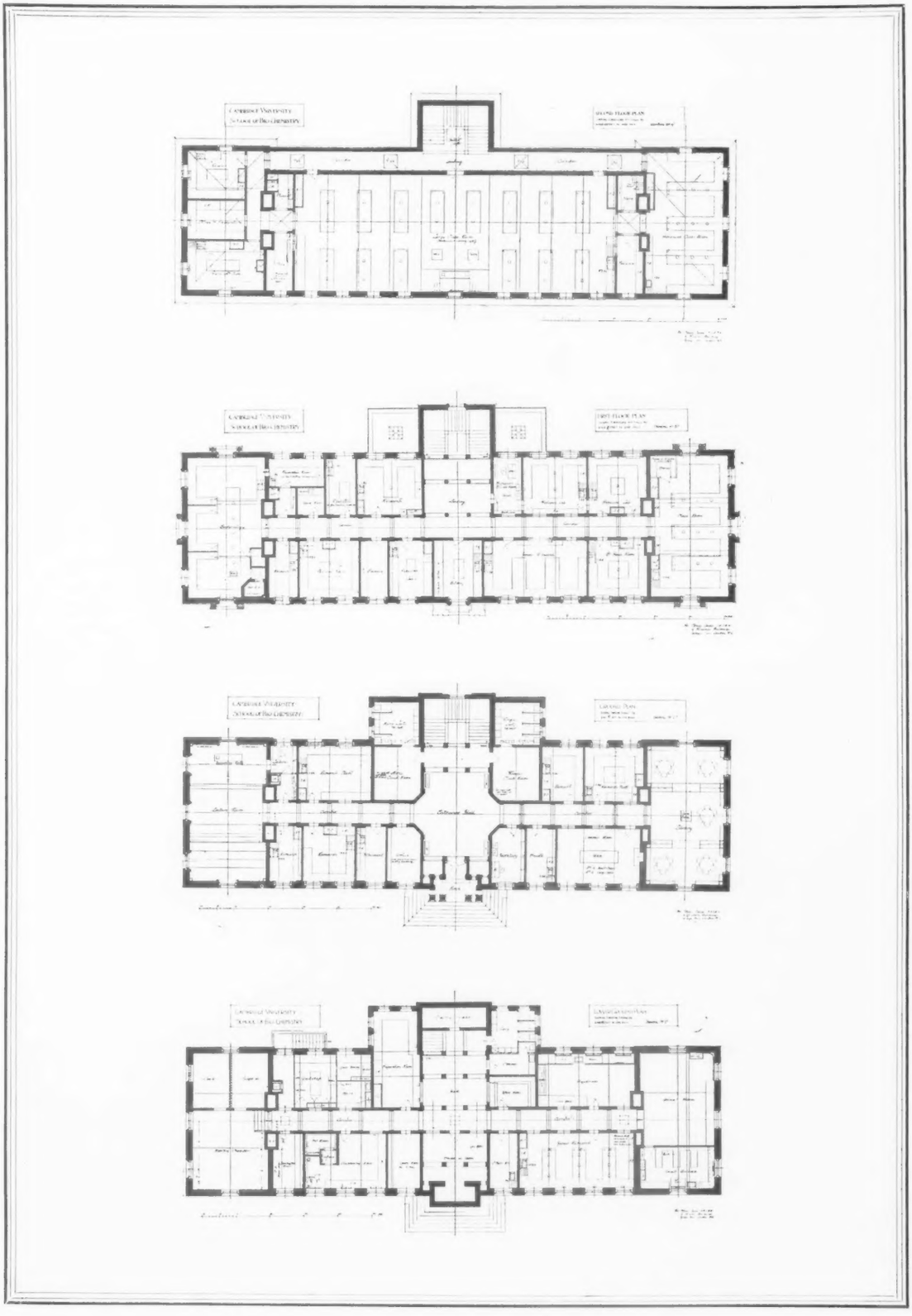
THE MAIN ENTRANCE.

THE ELEVATION FACING EAST.



A MEASURED DRAWING OF THE BACK ELEVATION.

THE BACK ELEVATION TO THE PROPOSED COURT.



PLANS OF THE GROUND, FIRST, AND SECOND FLOORS.

THE FIRST FLOOR LANDING.

THE GROUND FLOOR CORRIDOR.

THE ENTRANCE HALL.

Plate II. July 1924.

A VIEW FROM THE ENTRANCE HALL.

Sir Edwin Cooper, Architect.

ENTRANCE TO THE COLMAN LIBRARY.

THE STUDENTS' COMMON ROOM.

THE COLMAN LIBRARY.

# *The River Thames from the Palace of Westminster to the Tower*, 1862.

1. THE POOL, SHOWING THE TOWER IN THE DISTANCE.

IN, as I suppose, or about the year 1862, Messrs. W. Tegg & Co., of Queen Street, Cheapside, published a series of oblong lithographs described as being of "The River Thames, from the Palace of Westminster to the Tower." They were ten in number, and were produced by Messrs. Maclure, Macdonald & Macgregor, lithographers to the Queen. So much is stated on the illustrated paper cover which encloses them; but the name of the artist from whose drawings the reproductions are made is not given; and it would, I may say parenthetically, be interesting if this could be discovered. They might well be the work of Bigot or Shepherd, or even of Boys, on account of their combination of architectural accuracy and artistic treatment of the shipping and the figures, etc., introduced. Individual sheets are to be met with, but a complete set in the original wrapper with its silk ties still connected, is not often to be found, and may therefore be described as rare.

Why there is no doubt as to the date being after March 1860 and before May 1862, is because the first half of Westminster Bridge is shown as being in use, and this was not opened before the former year; whereas the second half was not ready for traffic till the May of the latter.

The lithographs show the north bank of London from the river, from a point just west of the Houses of Parliament to the Tower; and as we look at this panorama and compare it with that side of the Thames as it is to-day, we shall find as many and as drastic changes as we do in nearly all the great thoroughfares of London. Indeed, in the sixty years that have elapsed since this survey was made, the alterations have been so great along the banks of the River as it flows past Westminster and the City, that it is only by certain steadfast landmarks that we can recognize it.

It is regrettable that our lithographers begin by a curious error. Just west of the Houses of Parliament appear the four pinnacles of St. John's, Smith Square, and this remarkable structure, which Archer designed and Dickens said looked like a dinner-table with its legs in the air, is described as being St. Margaret's! However, this is the only mistake I have discovered in the occasional letterpress at the foot of the plates.

Westminster Bridge, as I have said, is shown in an unfinished state; indeed, it has all the appearance of a temporary structure, with wooden balustrades and lamp-posts where the iron ones were to come. However, it is in full use both by pedestrians and by carts and omnibuses (of the Shilliber type) which are seen passing across it. At its north-end corner is that block of buildings, now the St. Stephen's Club, which was then known as St. Stephen's Mansions, much affected by Members of Parliament who were without London residences; while the few houses to the east, which are given in the first plate, have their frontages and gardens directly abutting on the river, which is reached by private steps from some of them. By the way, beyond the bridge may be observed the buildings which formerly stood where Parliament Square and its statues are to-day.

In the next section we have the houses of Richmond Terrace, the south end of which in these pre-Embankment days, almost overlooked the river; old Montagu House, erected *circa* 1731, the precursor of the present structure which was begun in 1858 (as there are no signs of rebuilding in the picture, parts of this must have been begun a few years before it was published); Whitehall Gardens, showing the back of the house in which Sir Robert Peel died in 1850, with a large cedar spreading over the river; and the turret of the Horse Guards, exhibit beyond a mass of trees on the spot where the War Office and Whitehall Court now raise their twin bulks. One might for all the world be looking from the Thames at Mortlake, so relatively rural is the scene at this point.

But Plate 3 brings us back to urban surroundings, with the great Hungerford Suspension Bridge staring us in the face, rather to the west of the point where the hideous Charing Cross Railway Bridge trails its obscene length across the stream. In the foreground we see old Hungerford Market, and beyond, the spire of St. Martin's-in-the-Fields. This market was demolished in 1860, when the railway station was built, and the bridge was taken down in the following year, and subsequently re-erected at Clifton. Hungerford Pier is shown with the steam-boats that daily called there; while the Buckingham Water Gate stands really on the edge of the river. Nothing shows what a large slice of the Thames was cut away by the Embankment so clearly as the relative position to the stream of buildings which to-day stand far back from it. For instance, the Adelphi Terrace, with its supporting arches, practically overlooks the river, or, at least, that curious collocation of small tenements which once nestled between it and the muddy waters. Here we see another landing stage—

2. FROM RICHMOND TERRACE TO WHITEHALL PLACE.

Richmond Terrace remains substantially as it was; the Montagu House shown was succeeded by the present structure (William Burn, Architect) in 1862. The rural character of Whitehall Place will be observed.

3. FROM HUNGERFORD BRIDGE TO BEYOND ADELPHI TERRACE.

Although the Adelphi preserves much of its former appearance, the river front and the buildings in its immediate vicinity have wholly changed. Note the proximity of the York Water Gate to the river.

4. WATERLOO BRIDGE AND SOMERSET HOUSE.

This view of Waterloo Bridge is interesting, as it gives an idea of its solidity as well as of its narrowness. Somerset House is shown as Chambers designed it, before it was truncated by the Embankment.

5. THE TEMPLE AND ITS GARDENS.

The houses west of the Temple are on the Norfolk Estate, now wholly rebuilt. The Temple Gardens have been extended and enclosed by iron railings. They are here shown terminating in camp-shedding!

Adelphi Pier, at the east corner of the Adams' creation; and just beyond, all sorts of irregular houses where the Hotel Cecil stands to-day.

Plate 4 (see Fig. 4) is almost wholly taken up by Waterloo Bridge and Somerset House; but before we reach these structures, we notice a great warehouse-like building surmounted by a monstrous cowl, and learn to our wonderment that this is Exeter Hall, seen rising beyond a forest of irregular structures which have now entirely disappeared to make way for the Savoy Hotel and the splendid buildings on the Embankment. Beyond the bridge we see, in the distance, a familiar object in the shape of the portico of the Lyceum; but Pennethorne's west wing to Somerset House, which was begun in 1853, is not shown; and is another cause for surmise as to when and how this survey was made. It is, of course, probable that it was in hand for many years before publication; no other solution seems possible.

All that need be said about Somerset House itself, as it appears in this drawing, is that it can there be seen, as it was Chambers's intention it should be, supported by its deep arches, and giving immediately on to the river. As it thus presents itself, it is a noble and splendid conception, and one almost wonders if the great advantages and improvements caused by the making of the Embankment were really justified, stultifying, as that undertaking did, the finest building we have, or are likely to have, in London. Of course, no one can see Somerset House properly, even in its truncated state; because we have no south bank from which to see it; so perhaps it is no great matter after all.

If we look at Plate 5 (see Fig. 5), and remember what the Embankment, with its splendid buildings between Somerset House and Blackfriars Bridge, is now, we shall be amazed at the changes that have taken place: Low, irregular houses with low windows looking immediately on to the river, and their walls washed by the Thames, as those of the Borgo S. Jacopo, at Florence, are washed by the Arno. We see, too, the Temple, and its gardens protected by camp-shedding from the action of the stream, and can from this view understand how Pip, in "Great Expectations," could speak of his rooms in Garden Court, as being "down by the river"; while the windows of "Blotting Paper" Buildings, as they were called when they were newly erected in 1848, look straight down on, and are almost reflected in, the water.

Between the Temple and Blackfriars Bridge in Plate 6 there are shown as many wharves and warehouses and smoking chimneys as may be seen to-day on the south side of the Thames; and where the noisy machinery of the daily press now is heard one sees, not inappropriately, a large gasometer. The Blackfriars Bridge delineated is the one originally built in 1760, and taken down about 1860; the present one not being completed till nine years later.

Plate 7 shows us St. Paul's, one of the few things which we are able to recognize; and although there have been great changes along the river front, there are still a sufficient number of wharves at this point as to bear a slight similarity to the lithograph before us; although, to be sure, we shall look long enough for the luxuriant tree indicated as spreading its branches in the very heart of Queenhithe.

With Southwark Bridge (shown in Plate 8) we are faced with something no longer existing, for Rennie's structure has been replaced now, and one would as soon expect to see toll gates (as indicated in the illustration) as one would a megalosaurus.

And so we reach, passing the once famous Old Swan Pier, and Fishmongers' Hall (it was designed by Henry Roberts, and completed in 1833), London Bridge, which had been opened two years earlier, with the Monument and St. Magnus and all sorts of Wren spires breaking the skyline of the then comparatively low buildings of the City of our fathers; and the panorama ends with Billingsgate and the Custom House, surrounded by a forest of masts and cordage through which are seen the pepper-pots of the white Tower and their assiduous weather-vanes.

The whole forms a remarkable series of pictures, and as I have said, the accuracy of the architectural portion (the Houses of Parliament, Somerset House, the Temple, etc.) is only equalled by the artistic treatment of what may be termed the accessories. Boys might have drawn the figures which crowd the bridges; the shipping about the Tower would not have discredited Clarkson Stanfield. Who, one would like to know, produced these valuable and delightful records of so much which is now hardly even a memory to many of us?

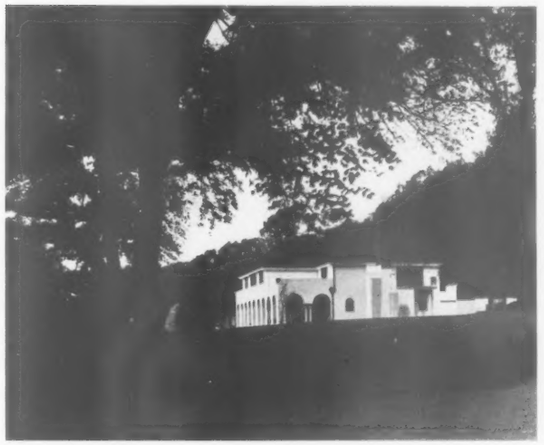
E. Beresford Chancellor.

# A House at Sandgate.

## The Residence of R. H. Phillipson, Esq.

## Designed by Basil Ionides.

THE problem of the seaside country house has not been fairly faced in England, though it is admitted that such a house demands a treatment altogether different structurally from that of an inland house. The essential feature of a seaside house in a warm climate should be the provision of open-air shelter, such as the arcade or loggia or stoep. In the low white houses with shaped gables built by the early Dutch settlers in South Africa, the stoep, a platform of brick or stone, extends in front of the building, and is sometimes carried round it with curved brick and plaster seats at the corners. Such buildings might well be adapted for English houses upon the warm south coast.



THE HOUSE IN ITS SETTING, SLOPING TOWARDS THE SEA.

In some seaside towns on the south and south-east coast a distinct town house has been developed. In these segmental bow windows are usually carried from the ground-floor level to the top of the building, and to these cast-iron verandas and balconies were added, which, painted black or a bright green, were relieved against the universal white or cream walls.

But this developed type, which dates from the Regency, is urban, and not specially adapted to the isolated seaside house.

The town of Folkestone, which lies at the eastern extremity of a rich plain stretching from the valley of Elham to the sea, is sheltered from the north winds by an embankment of high chalk hills. The hollow site of the house and grounds—the result of a landslide—is a further protection from the gales, and accounts for the luxuriant growth and sheltering ilex and other trees, which isolate the house from its neighbours. The house could, therefore, be a law to itself, and step farther south for precedent without any incongruity.

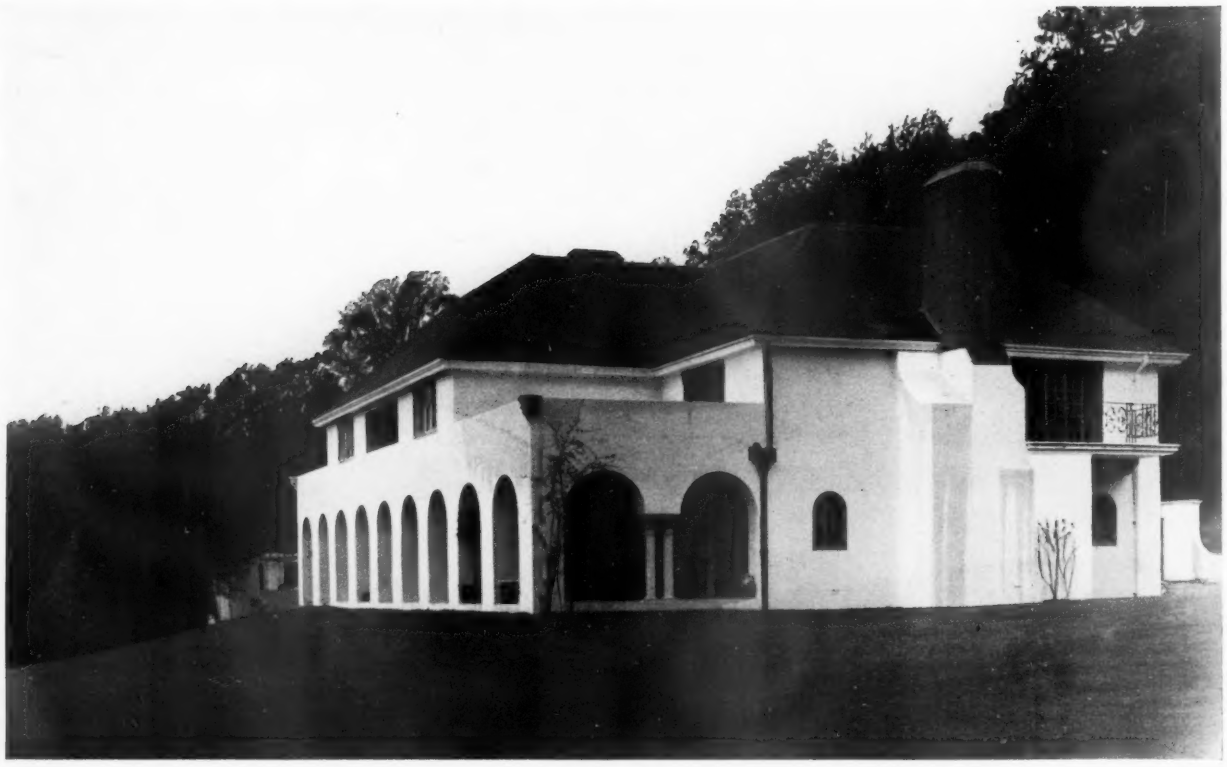
There was already on the site a modern red brick gabled house of no distinction. This has been simplified in outline, cased, and coated with rough-cast, used uniformly to give the texture required, and whitewashed. The owner wished for "something like a coastguard's cottage," and the whitewashed walls of the coastguard station and the smooth white stucco of the Regency seaside town are both valuable for their brilliance in strong sunlight, where combinations of polychrome architecture would have been hot and restless.

From the south front projects an addition by Mr. Ionides, a fine and simply treated arcaded corridor with loggia ends, which has a certain exotic character from the small angle corbels, and from the Moorish capitals and the coupled columns of the east loggia. In these capitals, which are of marble, touches of emerald green, vermilion, and gold are introduced as colouring. The walling is carried well above the roof of the corridor, so that the south bedrooms above this open upon a wide terrace roof or platform which serves as a very pleasant extension.

To get full value from the warm south coast air the bedroom windows fold back in four. The floors and the loggia are paved with blue and white terrazza, and in the west loggia is a wall fountain which is always running, harnessed to a spring. In both loggias the chairs are old Spanish walnut, in which for the perished coverings rushing has been substituted. In the east loggia the table is of pink marble upon an iron frame; that on the west loggia has a frame of bleached walnut.

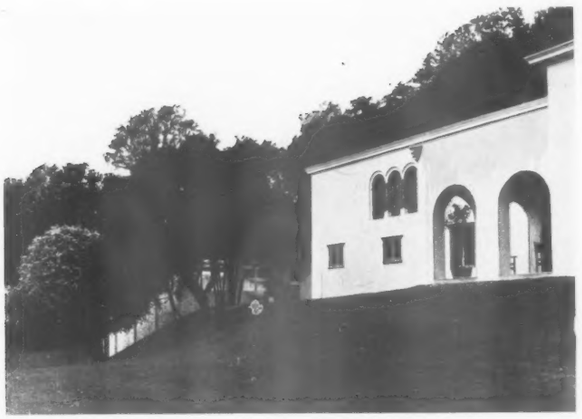
The house is entered on the north front through a round archway, flanked by two fine Spanish wrought-iron lamp-holders, sharply relieved against the white walls. In the redecoration of the house it was necessary to replace all the existing chimney-pieces and doors, and to remove all the fittings and fixtures, in order to bring the scheme into harmony of design. The exterior has something of the surface simplicity of rough-cast; the interior walls are nearly all of rough surfaced whitewash, including the vaulting of the staircase landing and the coving of the rooms, which are broken by no projecting rib or moulding. The walls of the rooms are coved at about 6 ft. 6 in. from the ground. This simplicity, however, allows Mr. Ionides to obtain effects of space and freedom, and to make use of very subtle contrasts of colour and texture. As "cloth of gold" is a foil to "cloth of frieze," the smooth and elaborate patterning of burr walnut veneer, and brocaded and embroidered silks, are foiled by the broken surface of the walls.

The hall carries the staircase, of which the balustrade of wrought iron is formed of raking panels of effective scroll-work in the style of the French smiths of the middle years of the eighteenth century, while on the landing a balustrade is carried across between two Italian spirally twisted columns



THE EAST END OF THE HOUSE.
The exterior walls are of white cement, and the roof is covered with red tiles.

THE WEST END OF THE HOUSE, FROM THE HILL-SIDE.
Showing the loggias facing the sea, and the sliding bathroom window on the left.



ANOTHER VIEW OF THE WEST END.

THE FRONT DOOR.

with carved capitals. The capitals and the foliage that follows the spiral has been gilded, contrasting with the ground of bleached pinewood and the white walls. The architrave of the door seen at the end of the landing is of bleached deal. The door at the foot of the staircase, opening into the drawing-room, is of small oblong panels of bleached burr walnut, divided by oystered bandings; the chairs covered in tooled and silvered leather.

In the drawing-room the chimneypiece and the door are noticeable, the former (which was copied from a Renaissance original in Sir George Donaldson's collection) is of stone, with bright colouring in the carved frieze and jambs. It is flanked by two of those small mediæval figures, made by the Nottinghamshire "alabaster-men," which were largely exported to the continent. The door is elaborate, the shaped walnut panels bordered with pine mouldings, and the detail of the carved door-frame is gilt and coloured. The curtains, which are of red and gold appliqué velvet, are hung upon a trellis of braid; the table, as is much of the furniture of the house, is of bleached walnut. In the dining-room alone the walls, which are of snuff-coloured stuc, are smooth-surfaced, the colour repeating the pattern of the old English eighteenth-century flock paper, which is hung upon two flanks of the room, and of which the ground is cream-white with touches of orange and green.

The door, which is of bleached walnut, is inlaid with pewter in the same arabesque design as the paperhangings, and the star-shaped centre ornament of the ceiling, from which the chandelier hangs, is silvered. In the furniture the soft and silvery tones of the decoration are repeated; the top of the dining-table is of cream-coloured onyx, in which small fissures and faults have been filled with solder, which appear like silver veins. This method was practised in the eighteenth century when Derbyshire fluorspar, or "Blue John," was turned into vases and other ornaments.

The frames of the chairs and the dining-table and side-table are silvered, and the chairs upholstered on cream-coloured horsehair embroidered. The lining of the fireplace opening is of cream onyx, completing the very interesting colour-scheme of this fine room.

On the south front, to the west of the arcade, is seen a glazed columnar arcade, of which the shafts are of onyx, which might in Venice light an important room or the *piano mobile*. Actually this lights the bathroom, and the windows, which travel back on pulleys into the thickness of the wall, leave the arcade open to the air. The surround of the bath is of green terrazza, and all the metal fittings are enamelled green to match. The shelved cabinet here, as is most of the bedroom furniture, is painted. All the rooms are not illustrated, but there is none without some touch of freshness and imagination in treatment.

There are some sites which make a garden surrounding the house out of the question, and others in which, even if it were possible, it would not be desirable. Here the grass sweeps up to the walls, and the gardens are enclosed and invisible from the house. But the enclosed garden, with its pergola supported on pale alabaster columns, is none the worse for being hidden. The shafts of the columns are alternately plain and fluted, the capitals alternately carved and plain, and the shaping of the ends of the beams gives a finish to the composition. The paving of coloured pebbles from the beach used in this garden and at the entrance carries on a neat seaside tradition.

THE ENTRANCE PIERS AND LODGE, FROM THE PARADE.

The paving is of pebble and the exterior wall whitened stone. The lodge walls are treated in white cement, and the roof is of reed thatch.

CLOISTER CONNECTING THE END LOGGIAS.

THE ENTRANCE TO THE WEST LOGGIA.

The paving is executed in white terrazza marble, and the walls are of rough white plaster.

THE WEST LOGGIA.

The paving is in blue terrazza marble, and the wall fountain is connected with a spring on the hill-side. The furniture is made of bleached walnut.

THE ENTRANCE HALL.

The walls are of white plaster and the composition floor is painted cream. The door is made of walnut.

THE LANDING.

All the woodwork is bleached. The columns are of old Italian design decorated with gold ornamentation.

THE ENTRANCE LODGE.

The background of dark foliage and ilex trees forms a striking contrast to the white building. The faun statue is executed in bronze.

THE BATHROOM.

The floor is green terrazza marble and the walls white cement. The bath fittings are executed in green enamel.

THE DINING ROOM.

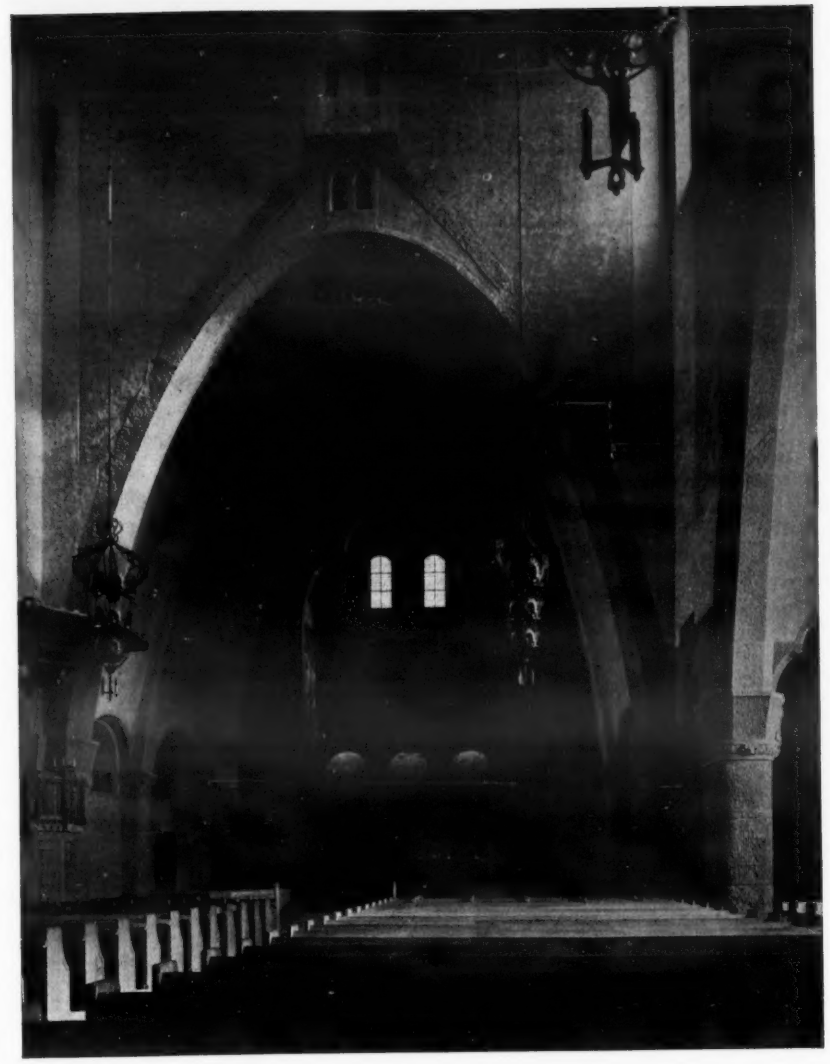
The furniture is silver gilt, and the table top is of cream onyx. The doors are walnut, and the walls are of stucco.

THE GARDEN ROOM.

The walls are white, and the woodwork bleached. The floor is buff colour. The chairs are covered in rich brocade.

THE DRAWING ROOM.

The walls are white and the ceiling is coved. The stone Italian mantelpiece is slightly gilded, with old alabaster figures inserted. The chair covers are richly brocaded in antique fabrics.



1 and 2. THE ENGELBREKT CHURCH, STOCKHOLM, SWEDEN.

Exterior and Interior Views.

DESIGNED BY LARS WAHLMAN.

# Modern Sweden.


3. CHALMERS' TECHNICAL INSTITUTE, GOTHENBURG.
Designed by the "Origo" Consortium of Architects, Gothenburg.

"IN England," said Mr. Goodhart Rendel at a recent meeting of the Architectural Association, "we are getting precisely the architecture which we deserve." Not all of us, I am glad to say, are satisfied with these architectural deserts; at least, there are occasional intervals when a strange and detached lucidity seems to pervade the brain and eye, intervals in which we suddenly become aware that many of our commercial buildings are conceived with a portentous gravity that is comic, that dignity which is real is fast disappearing from our streets, and that economy leavened with certain mean ostentations is supplanting an ideal of beauty softened by grace and good humour. Is there, or is there not, something ludicrous in the façade of a large department store, dignified by columns larger than those of most classic temples, having windows framed with the full paraphernalia of classic architraves, and through the plate glass of which appear rows of these dummy busts on which are draped the intimacies of feminine apparel? Do we take much of our architectural design too seriously, is the rôle of phantasy at present at a discount while solemn pedantry is booming?

We must not hasten to false conclusions, nor indulge in the Englishman's reputed lust for self-depreciation. But every now and then we are bound to pause, to take stock of our architectural achievement, and compare it with that of our neighbours and friendly rivals.

Over a year ago we had with us Dutch friends and Dutch work—ultra modern, disturbing. Some of it afforded play for nimble wit. The Dutch buildings were full of phantasy, and sometimes this phantasy became eccentricity, burst out into humour for humour's sake, and, being assertive, became tiresome. But the Dutch work left some of us a little shaken, less smug in satisfaction, less secure in our tendencies, and conscious that, laugh as we might, the Dutch work had qualities strangely lacking in much English work of like category—schools, shops, commercial buildings, workmen's flats; the qualities of breadth in composition, of delight in craft, of human expression—likeable human traits of character translated into bricks and mortar.

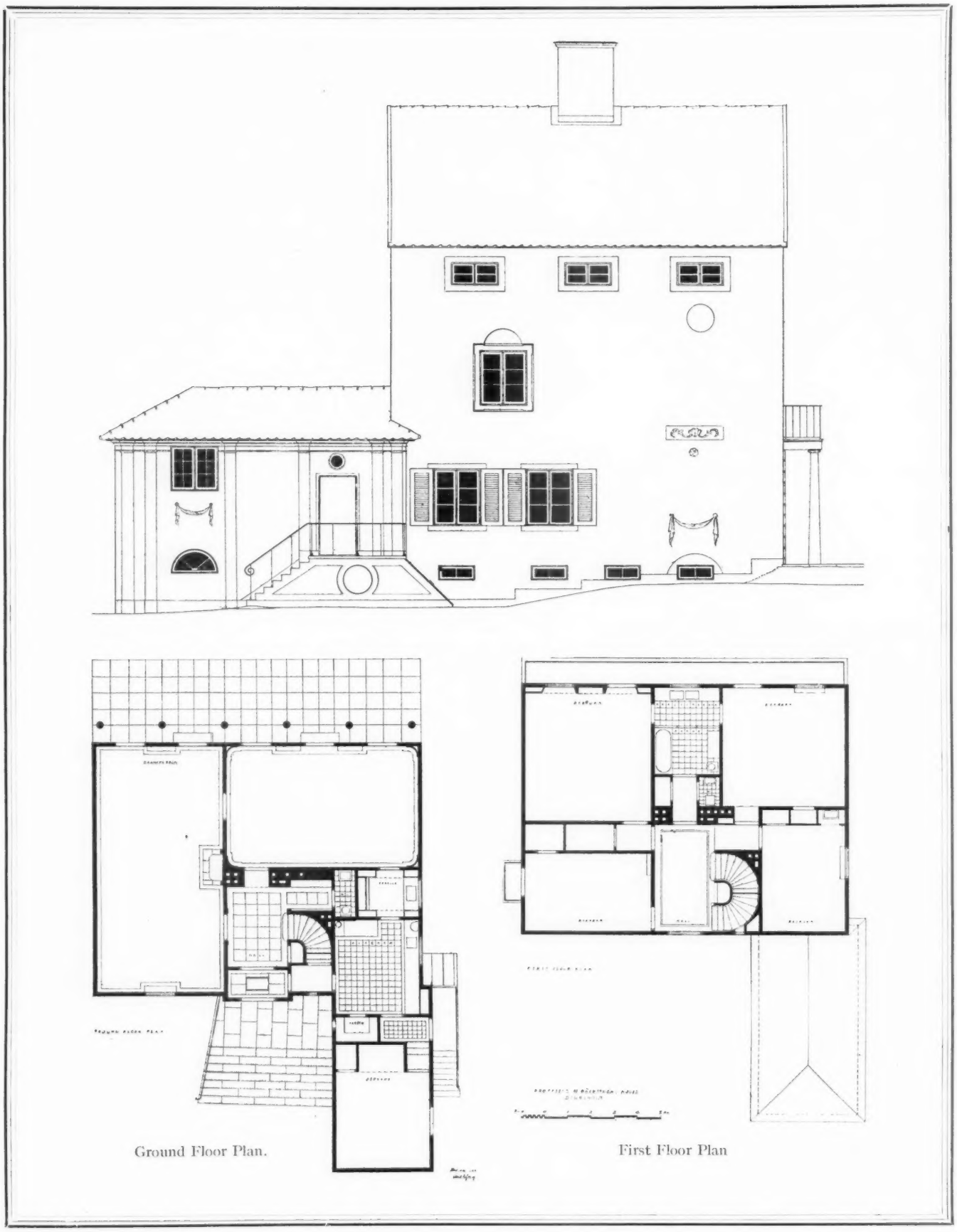
And this year it is our friends and colleagues the Swedes who have invaded us, bringing with them what we may safely assume to be the choicest of their architectural wares, united in an exhibition of work which was probably unique of its kind for completeness and thoughtful preparation.

The Swedish exhibition has had a wonderful reception and an appreciative press. But I believe its outstanding merit was its real success with the public. For those who visited the R.I.B.A. there lay waiting that same kind of subtle attraction which dragged the ordinary humdrum person back and back again to witness Fiona McCleod's "Immortal Hour." Obviously the appeal was less popular, less emotional, but the best of the Swedish work pleased and warmed in a way that the yearly output of the R.A. Architecture Room never attains, and which even the tasteful competence of the majority of Architecture Club exhibits rarely achieves.

There must be in Sweden, as here, much bad architecture. But in making the inevitable comparisons, we must in honesty ask ourselves if we can produce, in buildings of all categories outside of domestic architecture, work so calculated to be beloved of the human beings for the enrichment of whose lives these buildings are created. Is it not true that we can do this, but that we are not doing it at present?

The first and most general impression of this recent Swedish architecture is that it is likeable and human, whether its expression be grave and stately, or whimsical and frankly caviare to the palate. The second impression is that the designs are full of reminiscences and redolent of traditions, but yet seem to be curiously impregnated with a national flavour, some pervading sensibility of handling which gives them a kinship of feeling, however distantly related they may be to each other in stylistic expression. And the third impression is of originality, conscious or natural, sophisticated or naïve, but never vulgar, and even scarcely ever suggesting commonness of thought. There is in addition, one feels, a deliberate avoidance of the obvious, disquieting when it results in patent effort, but delightful when it appears, as so often it does, as the natural expression of a thought and taste instinctively discriminating and repellent of the commonplace in design.

Naturally enough, to the popular as to the technical mind in this country, it is the image of the Stockholm Town Hall which dominates the new Swedish architecture. This building has been too well described and portrayed to be reviewed



Ground Floor Plan.

First Floor Plan

4. A HOUSE AT DJURSHOLM.

Designed by Ture Ryberg.

afresh. But apart from its so evident beauty, it is especially interesting at this period of flux and heart searching as indicating the attractive possibilities of fresh avenues of free architectural design, design which is unridden by styles, and which is dependent on fine effect of composition. In this building seem to me to lie the aspirations of the genuine Gothic Revivalists, freed from the limitations of the Revival, and now embodying with them in one united effort all that is best in the tenets of the rival classic school. I believe that some of our younger Swedish colleagues feel that this building is mediæval and romantic; but to me the Town Hall appears the most modern building of the exhibition. Instead of revealing the conscious and sometimes mincing eclecticism of some of the more recent designs on the exhibition walls, it seemed to gather together all the human qualities of architectural traditions into one big harmonious family, and unite them into a repose which almost reaches inevitability. Not quite—because the Town Hall is too human to be perfect.

Of the work of the younger Swedish architects as a whole it is difficult to speak with competence. Their designs seem to show a very evident joy in design, a delicate feeling for proportion and materials, and a restrained and sometimes mannered playfulness. But there are present tendencies towards stylization which are curiously reminiscent of some rather piquant architectural periods. The influence of Italian, flavoured with a dash of Empire—and there are designs for concert halls and libraries which remind one of the classic period of 1800 in Russia; interesting and capable as it undoubtedly is, especially in point of distinction, the danger signal of mannerism is already beginning to rise.

5. A PRIVATE HOUSE FOR P. GEBER, Esq.

Designed by Ragnar Östberg.

This photo shows a small work by the architect of the Famous Stadshus, Stockholm.

6. THE NEW CONCERT HALL, STOCKHOLM.

Designed by Ivar Tengbom.

Mr. Ahlberg, whose Parish Building is shown in the exhibition, has achieved an expression so simple and sincere as to be beyond reproach; and Mr. Ryberg, who I understand designed for himself the house illustrated in Fig. 4, has drawn a plan of clean and airy simplicity, modern and fresh. The drawings of these two architects, like so many by Swedish hands, are at once clear, and honest, and delicate. But they tend to show, perhaps to our eyes only, too little of material, texture and modelling.

It is interesting to see how a man like Östberg, capable of the achievement of the Town Hall, is equally able to cope with a simpler problem. His house for P. Geber (Fig. 5) is aristocratic in its simplicity. Admirable fenestration, the extra touch of expression lent by its six long windows, and the handling of the terrace add to its general distinction of handling a subdued note of charm.

In modern church architecture the Swedish do not outdistance men like Gilbert Scott; but here again they stretch out sensitive feelers in the direction of freshness in design, freshness of the spirit and imagination. Ivar Tengbom's Högalid Church at Stockholm (Figs. 8 and 10) is both spiritual and lovable, surely essential qualities in a religious building, but absent in too many of ours. On a more humble scale Carl Bergsten has achieved the same effect. His plastered exterior, the enveloping sweep of his roof with its simple village flèche are as satisfactory as is the interior with its wood ceiled trusses (Figs. 7 and 9). This building has a naïve, one might say almost a peasant character, with a little touch of a church from a children's fairy tale. Lars Wahlman's church of the Engelbrekt Parish (Figs. 1 and 2) is more material and insistent. It has an original plan, with transepts containing pews canted so as to face the altar, and its massing is vigorous and impressive. But there is here a flavour in detail of Austrian "art nouveau" which is too full to please, in spite of the bold originality of the interior with its parabolic arches dominating the conception of the nave. Interesting is the attention to texture and detail, as witness the pattern worked on the surface of the stone columns, hinting at decorative possibilities not often explored.

Schools and technical colleges in Sweden seem to be designed so as to produce some pleasure for the pupils within their walls. Professor Lallerstedt has not only shown a fine architectural power in handling spaces, massing, and levels, but has endowed his Academy of Engineering and

7. A CHURCH AT ENSKEDE.
Designed by Carl Bergsten.

8. A CHURCH AT STOCKHOLM.
Designed by Ivar Tengbom.



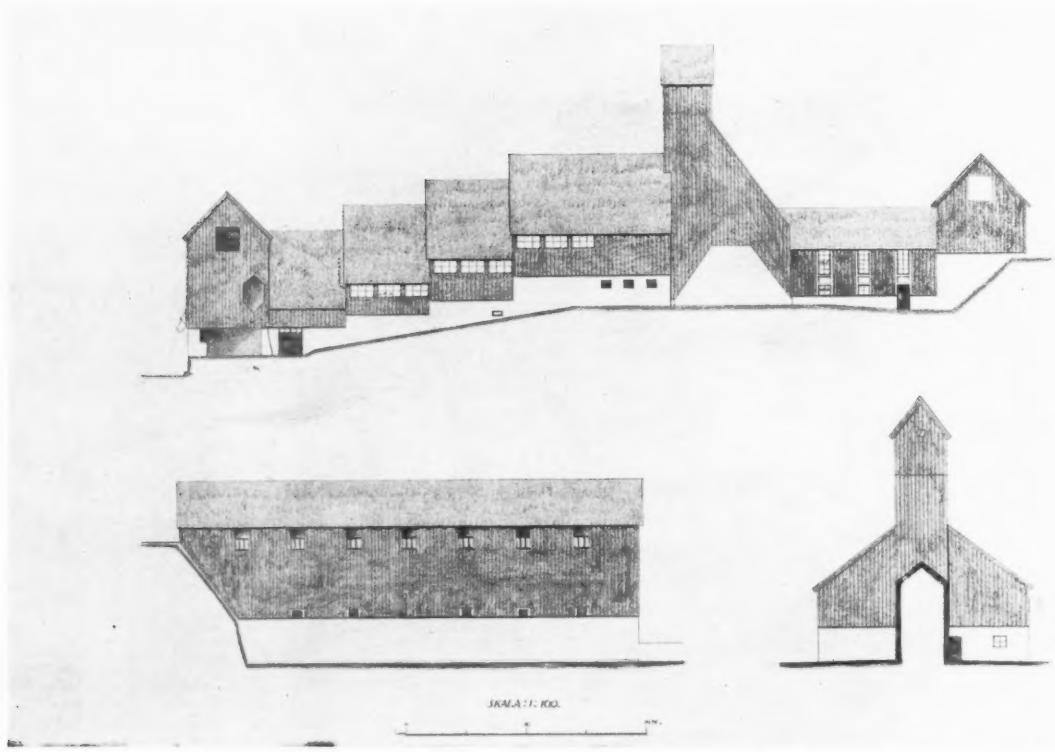
9. THE INTERIOR OF THE CHURCH AT ENSKEDE.
Designed by Carl Bergsten.

10. THE INTERIOR OF THE CHURCH AT STOCKHOLM.

Designed by Ivar Tengbom.

The exterior is illustrated on the opposite page. This church is now one of the landmarks of Stockholm.

11. A WATER-POWER STATION.
Designed by Osvald Almqvist.

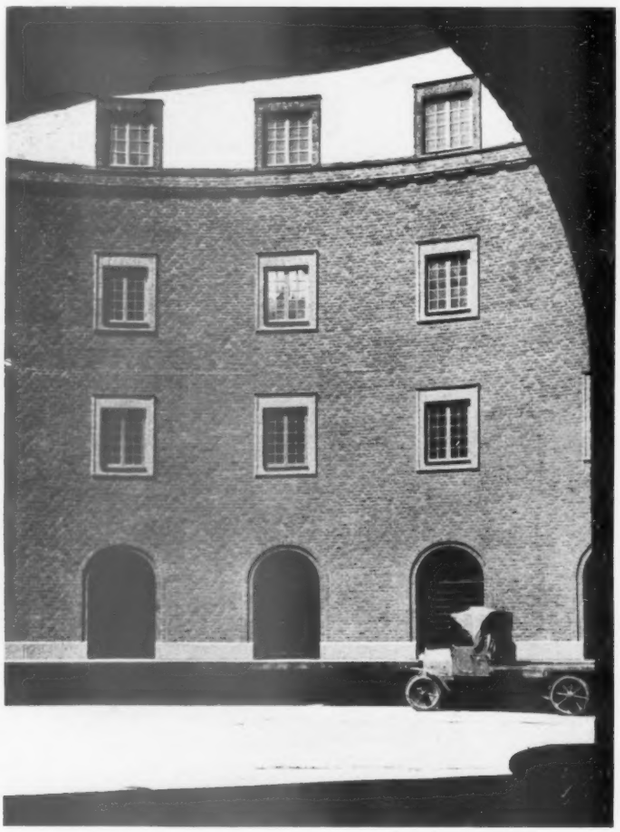



12. FACTORIES AND OFFICE BUILDINGS FOR THE MINE COMPANY, LANGBAN.
Designed by Melchior Wernstedt and Tage William-Olsson.

13. THE ACADEMY OF ENGINEERING AND ARCHITECTURE, STOCKHOLM.

Designed by Erik Lallerstedt.

THE MAIN ENTRANCE.



14. WINE STORAGE BUILDING AT STOCKHOLM.

Designed by C. Johansson.

THE INTERIOR OF THE COURTYARD.

Architecture at Stockholm with detail both grave and gay, and always interesting. Compare the entrance archway (Fig. 13) with the average Neo-grec portal complete with mechanical detail and brackets "all as per Erectheion or equal." The Chalmers Institute is a curious and not unpleasing example of classical romanticism. It might perhaps have stepped out of the book of designs of an Italian Marot, and the part which is apparently at present to be erected (Fig. 3) has a plan more mediæval than Roman. The fenestration appears slight, but the architectural treatment is evidence of distinguished scholarship.

There are at least two men in Sweden, William-Olsson and Melchior Wernstedt, respectively engineer and architect, who hold the pleasant theory that a beautiful object is also likely to be the most satisfactory in practical use. So they have planned a mining village, complete with pit-head machinery and buildings, which is just as practical as possible, and is also a design in architecture. The drawings for the buildings of the Mine Company, Langban (Fig. 12), are as delightful as the entirely structural conception. Here we have *not* got an engineer's design with architectural embellishments.

In domestic architecture the Swedish must go their way as we go ours. They seem to display in their best houses the same qualities of simplicity, sympathetic handling of materials, and quiet homeliness that we find in the best English work. The expression only is different, as is natural. We find perhaps a shade more research in detail, and in their fenestration more conscious design, the use of long, high windows, and windows oblong in a carefully studied proportion.

I have left to the last any mention of the buildings of the Gothenburg Exhibition, already so fully illustrated in THE ARCHITECTURAL REVIEW of December, 1923.

Whatever may be one's feelings regarding the proper character for buildings of this type, there is no doubt that a co-ordinating idea in the general conception of an exhibition is indispensable. In Arvid Bjerke's work as in that of the architects who collaborated with him, this quality is self-evident. Equally evident is the impression that these buildings are exhibition buildings and exhibition buildings only, designed with resource, imagination, and a charm which has been equalled perhaps only in some of the best buildings at San Diego. If the architect is to be a friend of the public, in a great public festival, it will surely profit him to study this Gothenburg achievement.

Swedish architecture came to London gladly, and has departed amid universal regrets. But it has left behind it some seeds which will find a favourable soil. We have learned much. But if we pay the compliment of the sincerest form of flattery, it must be a restrained one, rather towards the spirit than to the letter of those who have loaned to us the produce of their talent.

HOWARD ROBERTSON.

# Uppingham.

## The work of Ernest Newton, R.A., and Sons.

THE architectural development of our public schools is one of the most interesting forms of expression in these post-war days. Not only have their war memorials provided unusual opportunity, but the fact that many schools have increased their numbers, and that many clamour for entry for whom there is no room, has necessitated much enlargement.

The importance of good school building is obvious. That the rising generation should be brought up in fine and inspiring surroundings should go without saying.

If it is important that schools with so fine an architectural tradition as Winchester or Eton should live up to this tradition, it is equally important that those schools where buildings were the production of a rather hard and soulless Gothic revival should mend their ways and start a new standard in the important developments of the present day.

THE SOUTH FRONT OF THE HALL.

Uppingham, founded in 1584 by Robert Johnson (?), possesses two small but charming old buildings of the early seventeenth century, that now house the library and the art school. They are typical examples of the Stamford district, with Collyweston slates, stone walls, and mullioned windows.

But the buildings that were built during the historic rule of Thring, in the third quarter of the nineteenth century, are by Street, and can hardly claim to be in the English or local tradition. There is in them a harsh Franco-Italian flavour that ill accords with their purpose. They are full of the ferocity of the propagandist. Sir Thomas Jackson's work in the school house, gateway, and laboratories, and the gymnasium building by Willink and Thicknesse, were a forward step in pleasant English design.

Still, although the school was so flourishing, until very recently visitors to this typical country town, with its long High Street running along the ridge and its charming little church, would say: "But where are the school buildings?"

A round dozen of boarding-houses are hidden away among belts of trees, and except for the few class-rooms that were centrally placed, the great bulk of the school work was done in the various houses.

But since the war the whole aspect of the school has been changed by a great wave of building activity, almost comparable with some great monastic effort of the Middle Ages. What was so recently a medley of buildings has become an impressive unity in the hands of Ernest Newton, R.A., and Sons.

Ernest Newton was an old Uppinghamian, and it was a fitting thing that it fell to his lot to design the memorial buildings. The first of these was the shrine, that was added to the chapel, and contains the 450 names of the fallen.* Photographs can give no adequate idea of the charm of colour and delicacy of detail of this exquisite piece of work. On the chapel wall near by a tablet engraved as follows perpetuates his memory:—

1870–1872.
ERNEST NEWTON, C.B.E.,
ROYAL ACADEMICIAN,
PAST PRESIDENT OF THE
ROYAL INSTITUTE OF
BRITISH ARCHITECTS.
DIED JANUARY 25, 1922.
AMONG HIS LAST WORKS
WAS THE MEMORIAL SHRINE.

After the provision of educational facilities for the sons of the fallen, and the building of the shrine, the residue of the war memorial funds was devoted to the building of the hall, which is the dominating building of the school. Together with the new class-rooms that adjoin it, it gives a definite form to the quadrangle, and has also imposing frontages to the High Street and School Lane.

It was begun in March 1922, and closely resembles in its general lines the careful sketch design left by the late Mr. Ernest Newton. His are the great bay, and the fenestration and buttresses, the turrets and the southern front. To his son, Mr. W. G. Newton, falls the credit of bringing this large work to a successful conclusion in January 1924. The detail is full of interest and a fine robustness within and without, and, externally, one may mention in particular the charming arrangement of the sunk flagged broadwalk leading to the great bay in the quadrangle lawn, the base, the exit doors, the elimination of a roof lantern, the form of the lead cupolas to the turrets and reduction in size of the south windows, that adds to the dignity of the entrance front; and within the roof and panelling and platform.

In form the hall has a bold simplicity, its great rectangle being emphasized by four octagonal turrets at the angles. The roof runs uncompromisingly through from gable end to gable end, each of which is terminated with a charming finial. For the rest it is a fine study in masonry fenestration and buttress pilasters emphasizing the roofing bays.

The stone for the walling is Edith Weston, rough courses, and the dressings are of Weldon stone. It is all beautifully warm in colour, almost golden in tone when the sun shines, and the irregular sizes of the rubble courses, the bond stones irregularly placed, and the considerable portion of the stone dust that has been incorporated in the surface mortar, which looks as though it had been put on with a fat thumb, without being conspicuous or indeed noticeable have imparted a fine texture and interest to the general masonry surfaces, in contrast with the finely run lines of the base, entablatures, mullions, transoms, and pilaster buttresses.

* Described and illustrated in THE ARCHITECTURAL REVIEW of March, 1922.

THE HALL, LOOKING UP SCHOOL LANE.

THE NEW BUILDINGS FLANKING THE HIGH STREET.

The beginning of School Lane can be seen turning out of the High Street in the right hand illustration, and the two elevations shown adjoin. That on the left is the East front, and that on the right the North.

AN ENTRANCE DOOR TO THE HALL.

THE ENTRANCE LOBBY.

THE HALL FROM THE SUNK BROADWALK.

To Mr. Morriss, the foreman, credit should be given for the variety and interest of this masonry. The hall imparts a quiet and satisfying serenity from every point; you can view it from the High Street end, looking up the sharp perspective of School Lane, with the fine vertical emphasis of the great fluted pilaster buttresses 34 ft. to the cornice line, or get the full value of the entrance elevation granted by its turrets, with the three deep-set arches of the entrance doors, and the gallery window set in an enviable area of plain wall, that gives so much distinction to this façade. Or, again, you may see the long frontage to the quad, rising with a majestic and rhythmic articulation across the vivid green of the lawn, or you can enjoy the great bay alone, with its 26 ft. by 16 ft. of glass, framed between buildings on either side, and approached by the flags of the sunk broadwalk, with its border of lavender and monthly roses.

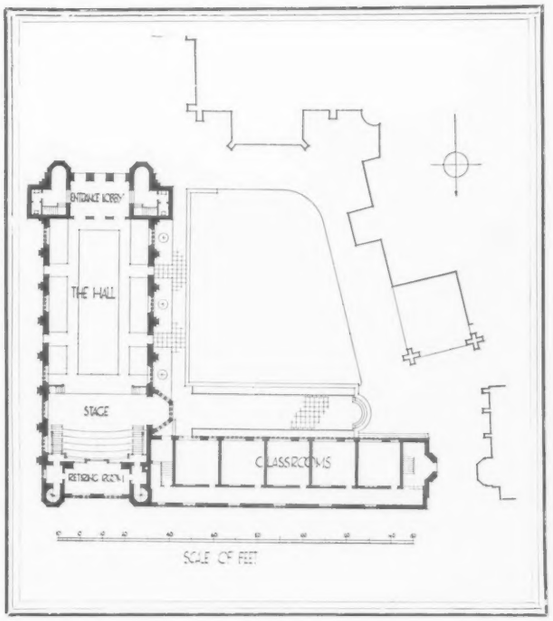
The main central portion of the long elevations are frank and distinct echoes of Kirby Hall that lies ruinous in its snug valley some ten miles away. It is interesting to note how much greater is the effect of scale of the modern building, although the windows generally are almost identical in size. This is largely due to the greater surface of plain wall below, and the introduction of the great bay and the gallery staircase bays. The modernist may say: "But why have an echo of Kirby Hall, or an echo of anything at all?"

Why drench the place with "associated overtones"? One wonders if such a critic is a public school man. Is not the whole spirit of a school built up of associations and traditions? Kirby was begun by John Thorp in 1570, and Uppingham was begun a few miles across the undulating Rutland pasture land in 1584, and the tradition is a local one, born in a similar epoch, and built of the same material. Looking at the results, who could suggest a more logical or fitting treatment for the purpose?

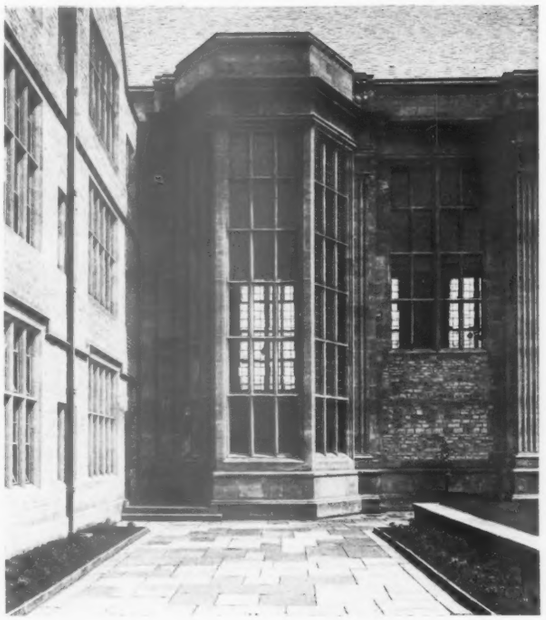
In criticizing the hall within, it must be remembered that it awaits the streaks of colour that fine curtains will give to its generous windows that catch the morning and the evening sun, and the completion of the panelling which will carry through on the lines that already are in position at the gallery end, as the side window cills are 12 ft. from the floor. The detail at this end is full of interest. Over the central door there is a clock of a bright blue-green colour, that only strikes once in the twenty-four hours, at 7.30, the hour of morning prayers, when the præpostors close the doors against all late comers. It is flanked by two well-carved fauns, and similar figures are to go over the side doors. The Ionic capitals are finely modelled and cut, and the simple and strong balusters above echo those of the platform end. The door handles are of ebony, and names of benefactors are carved and gilded on the panelling.

Viewing the hall from the gallery or platform, a sense of impatient anticipation is felt for the completion of the seating as it will eventually appear. It is the privilege of certain boys to give an oak bench on leaving. Two boys give one, and their initials and dates are carved and gilded in little roundels at either end. These seats are very simple, with ingenious slots to take a straw hat underneath the seat. Meanwhile the old benches and chairs give that patchy effect which result from woods of conflicting colour.

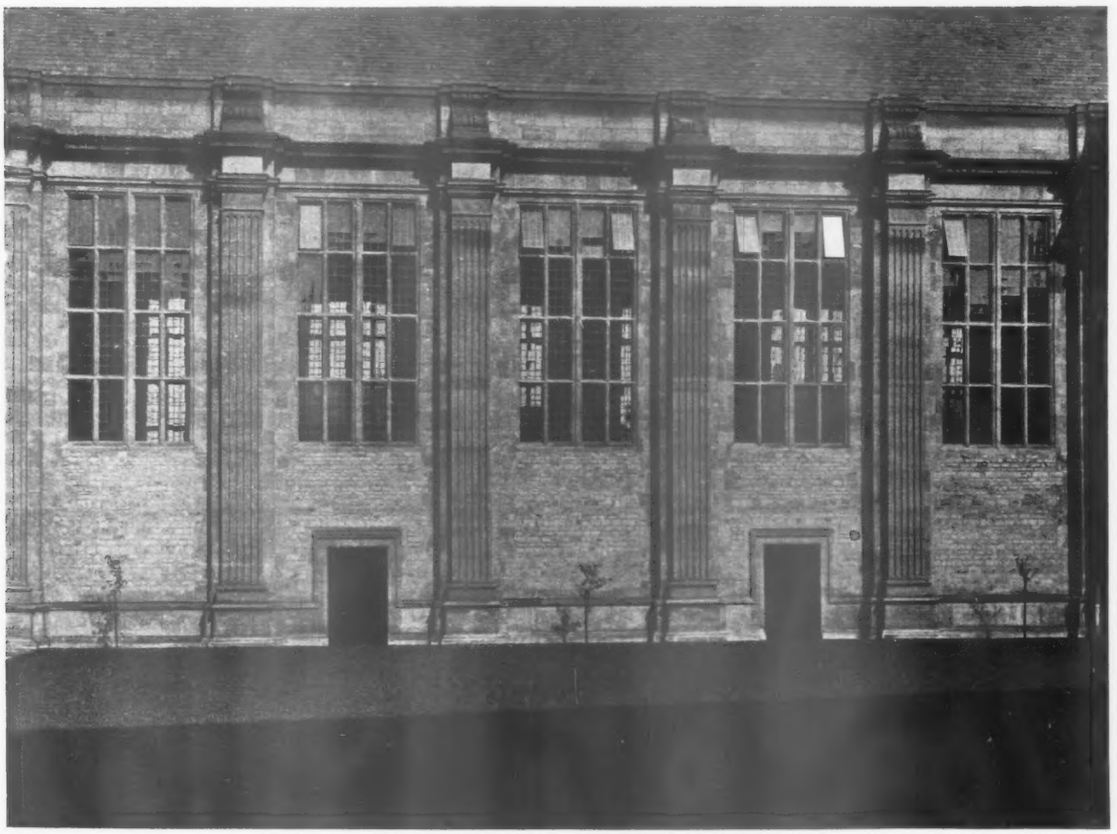
The platform has been carefully considered. It is raised 3 ft. 9 in. above the general floor level, and is approached by steps at either end, an excellent arrangement for prize giving, and by two doors and flights of steps from retiring




A PLAN OF HALL AND CLASSROOMS.



THE GREAT BAY.



THE WEST FLANK OF THE HALL.

THE CLASSROOMS FROM THE QUADRANGLE.

THE INTERIOR OF A CLASSROOM.

rooms at the back. It seats 150, and is arranged for choir and orchestra. During normal use the headmaster's canopied seat stands in the centre, and for musical performances its place is taken by the conductor's dais.

The balustrade to the back stairs, the standard lamp, and the panelling all furnish this end, which is splendidly lit by the great bay and its 26 ft. height of glass that runs from the platform floor to the spring of the roof. At the end a great semicircular headed arch is some day to house the organ, a difficult design problem, the successful solution of which will give a noble termination to a very monumental interior.

After all, the roofing in of a space is the basis of most architectural problems; and here is a vast space to seat some 900 or 1,000 souls, 44 ft. 6 in. span, and 128 ft. from end to end, with massive walls and buttresses of stone. It was no easy problem to cover it in.

It is an open timbered roof, of Oregon pine off the saw, with mighty principals, king-posts upon queen-posts, and curved braces, spaced at 16 ft. centres. A special feature was made of the iron strappings and bolts, which are of unusual size and importance. This ironwork is painted a silvery grey, the nuts and slashed ornament being gilded. It is all logical and convincing, but a shade patchy in colour; as Oregon pine is apt to be until it weathers to the pleasant tanning that the sun gave to the main timbers before they were covered in.

The last bay over the platform is barrel vaulted to the shapes of the braces. For the rest the electric lighting is well arranged in simple pendants, the ventilation is natural, the top lights of the windows opening outwards, the heating is by radiators, which are to be screened by trellis in the panelling, and the floor is of wood block. Ingress and egress is well considered. The general entrance is through the three doors leading to a vestibule beneath the gallery, with stairs up right and left, and three doors leading from vestibule to hall, each surmounted by a charming owl or humming bird motif in blue and gold. The exit doors lead two to the right to School Lane and two to the left to the quadrangle, and the black-coated assembly with its black and white straw hats melts almost imperceptibly away.

It is good that the school should possess this really dignified and inspiring meeting-place for great corporate occasions. It is fitting to think that generation after generation will sit beneath its mighty roof and see the sun gleaming through its lofty windows, and all unconsciously absorb its uplifting and refining influence.

The new class-rooms that lie along the High Street adjacent to the hall are happier on their High Street side and end elevation than on the elevation to the quadrangle. It is unfortunate that there had to be a third story of equal importance, as the repetition of the large windows on the second floor gives a rather crowded effect. In all collegiate work the most enjoyable is that which keeps to two main stories.

HUBERT WORTHINGTON.

A DETAIL ON THE STAGE.

Plate III. July 1924.

THE INTERIOR OF THE HALL.

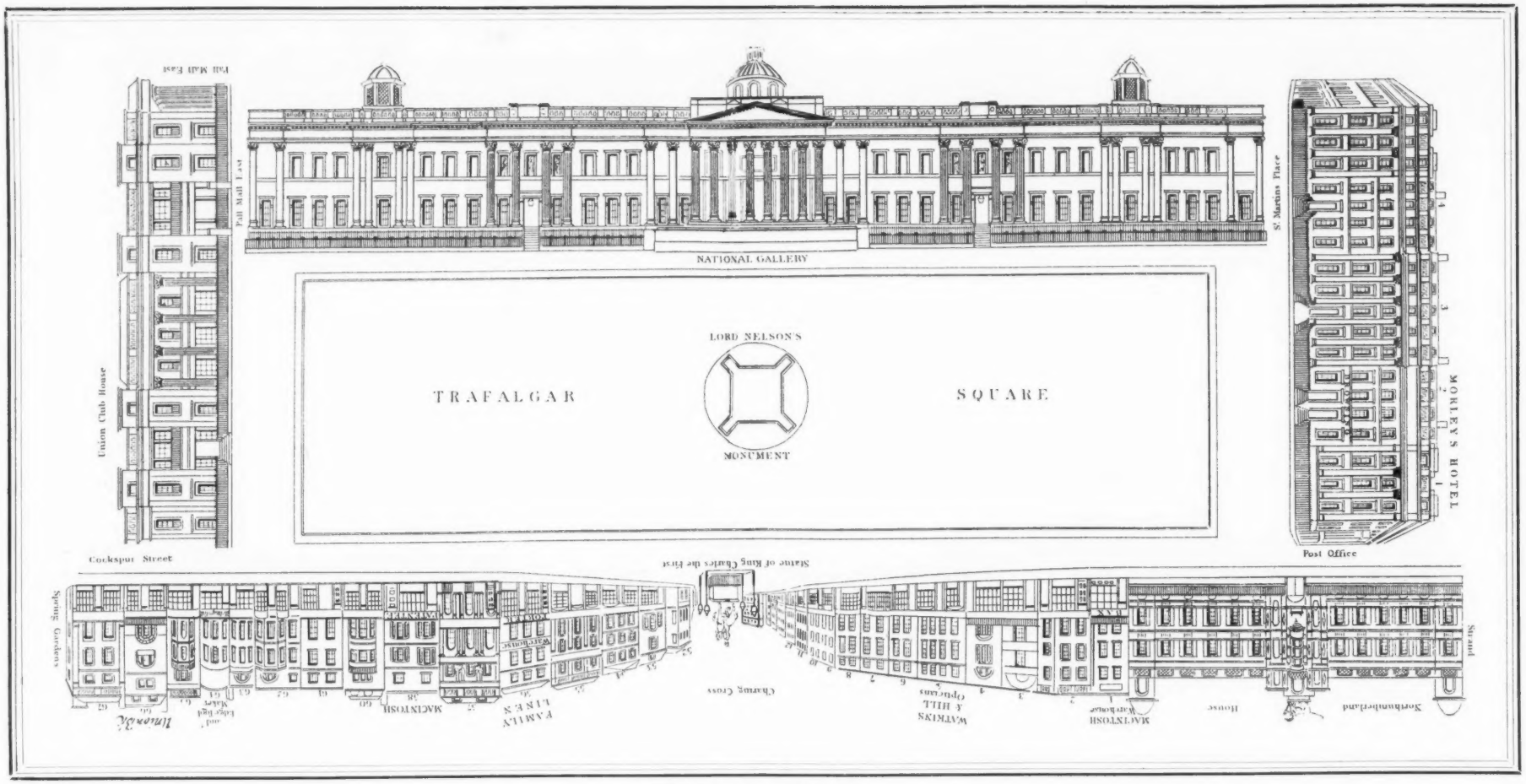
Ernest Newton, R.A., and Sons, Architects.

The hall holds about a thousand people, and is entered at the south end under the gallery, while the north end contains the stage, which is raised 3 ft. 9 in. above the floor level. It seats 150 and is arranged for choir and orchestra. The great archway at the back is intended eventually to house the organ. The hall is covered by an open timber roof of Oregon pine.

THE ROOF OF THE HALL.

THE GALLERY.

The clock above the central door is of a bright blue-green, and strikes only once a day, at 7.30, the hour of morning prayers, when the præpostors close the doors against late comers.




## TRAFALGAR SQUARE.

(No. 76 in Tallis's "London Street Views.")

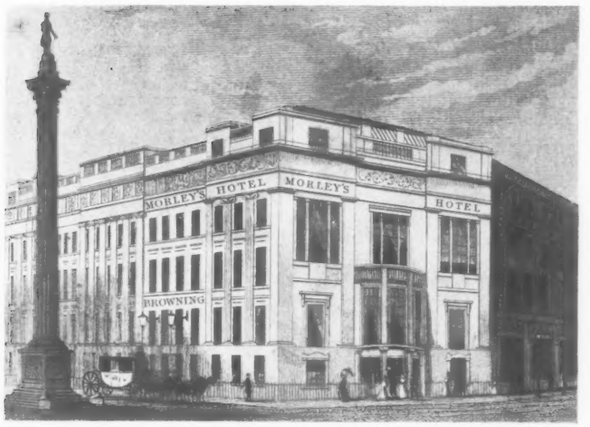
"Trafalgar Square," says Tallis, "is a large quadrangle, surrounded by the National Gallery, the College of Physicians, the Union Club House, Morley's Hotel, and Charing Cross. In the centre of this square a monument is about to be raised, to the memory of Lord Nelson. The erection of this memorial has been entrusted to Mr. Railton. We have chosen for one of our vignettes in this number Morley's Hotel, which makes a striking appearance, and is one of the most extensive and commodious hotels in the kingdom.

"This spot in the reign of Edward I was a little hamlet, on the country road from London to Westminster. Here stood an ancient hermitage, with a chapel, dedicated to St. Catherine; near this building stood a beautiful cross, formerly of wood, and afterwards of stone, which may be seen in the old map of London, by Aggas. This cross was erected by Edward I, in honour of its being the last resting place of his beloved queen's body, on its way to the Abbey for interment. From this circumstance the spot was denominated 'Charing Cross,' but the structure was destroyed during the Reformation, and the spot where it stood is occupied by an equestrian statue, in brass, of Charles I, cast in the year 1633, by Le Sœur, for the great Earl of Arundel. It was not placed in its present situation till the decline of the reign of Charles II. The pedestal is the work of Grinling Gibbons. The parliament had ordered it to be sold and broke to pieces, but 'John River,' says Pennant, 'the brazier who purchased it, having more taste or more loyalty than his masters, buried it unmutilated, and shewed to them some broken pieces of brass, in token of his obedience.' That historian further quotes M. D'Archenholte's diverting anecdote of this brazier: 'he cast a great number of handles of knives and forks in brass, which he sold as made of the broken statue. They were bought with great eagerness by the loyalists, from affection to their monarch; by the rebels as a mark of triumph over the murdered sovereign.' Charles is represented in armour with his hair uncovered, he faces Whitehall, as if in triumph. This monarch's memory, as well as his life, was destined to be connected with tragedies; on the very spot where the statue is erected, a number of regicides were executed with tortures. Harrison, Scrope, Colonel Jones, Hugh Peters, and others of those extraordinary men died here, and the quiet in which they met their end, had such an effect on the public, that the king was advised not to have any more such executions near the court; the scaffold was accordingly moved to Tyburn.

"The celebrated Ben Jonson is supposed to have been born in Hartshorn Place, Charing Cross; he is known to have lived here when quite a little child, when his mother married a bricklayer for her second husband. He was first educated in a private school, in St. Martin's Court, and afterwards at Westminster School."

# Tallis's *London Street Views.*

## VI—Trafalgar Square.




MORLEY'S HOTEL AND THE NELSON COLUMN.

ALTHOUGH as a rule Tallis confined his attentions to those streets in which shops predominated, we have here an exception, for notwithstanding that the south side of Trafalgar Square was, and is, composed of business establishments, its chief feature in those days was the Northumberland House of many historic memories, while on the east was Morley's Hotel and some two or three private houses; its north was (as it is) occupied by the National Gallery; and its west by the Union Club (now no more) and the College of Physicians. One likes to think that it was the chance of perpetuating the splendid home of the Percies, and what was then the recently erected National Gallery (although a more miserable architectural failure never occupied so important a position), as well as the fact that Trafalgar Square may well be regarded as the heart of the Empire, that induced Tallis to depart from his otherwise invariable rule. He may have read that Johnson once remarked that the full tide of human existence is at Charing Cross, even if he had never heard that Sir Robert Peel once asserted that from the steps of the National Gallery the finest view in Europe could be obtained.

At this moment, when the great Empire Exhibition is drawing to London all the ends of the world, it is, I think, appropriate that this special view of what I have called the Empire's heart should be given in these pages. There is another cogent reason for the selection, for not only has this site undergone many changes since Tallis's day, but it is now experiencing more, and although its alignment is practically the same as it was when Trafalgar Square was first formed in 1829 (it was completed in 1841), the destruction of Northumberland House (a crime, if ever there was one), the formation of the eponymous avenue, the opening up of the Mall, the departure of the Union Club (whose old home will soon follow), and Morley's Hotel, have drastically changed the appearance of the area's surroundings.

As usual, in these notes, I will say something about the buildings Tallis shows us, for there is no space in which to speak of their forerunners. In the first place then, the whole north side is occupied by the National Gallery, with its "pepper-pots," its diminutive cupola, and all the decorations which went to the completion of the "Wilkins' Greek job," as it was called at the time of its erection.

On the east side of the square, is seen Morley's Hotel, then kept by one Browning, and to the north of it two houses, No. 3 being occupied by a Mr. Willoughby at this time, no name being given to the other in Tallis's Directory. The third structure has its entrance in Duncannon Street.

Coming to the south is Northumberland House. I am proud to be able to say I can remember it, with its famous lion, whose tail was supposed to wag (if you looked at it long enough), but so young was I that I believed this implicitly. It is now at Lyon, and I have frequently seen it there; but always in a quiescent state! Northumberland House was begun by Lord Northampton in James I's reign, and was then called by his name. Jansen and Chrismas are credited with its design, although there are those who hold that the Earl was his own architect. Later it passed into the hands of the Earl of Suffolk, and then became Suffolk House. When his sister married the Earl of Northumberland, he made it over to her, and so, for a third time, it changed its name. It was the home of the Percies until it was destroyed in 1874, and the Grand Hotel, erected six years later, stands on its site. With it was destroyed the splendid ballroom added by Robert Adam in 1774, and the memory of Goldsmith, who used to visit Dr. Percy when he had rooms in the glorious old mansion.

The present Northumberland Avenue runs on the west of the house, or roughly where we see Nos. 1–4 Charing Cross. Tallis (or rather Bigot, who did the drawings for these elevations) has taken an artist's licence with the famous statue of Charles I (by Le Sœur and erected here practically on the site of Queen Eleanor's Cross, in 1674), for it faces and has always faced, down Whitehall, and not looking west, as it is here shown to be doing. The appearance of the houses towards Cockspur Street are practically all changed to-day, and changes have taken place in the square itself. The Nelson Column was projected when the place was laid out, but was not completed till 1849; although the statue of the great sea-lord was set up six years earlier. The lions came from Sir Edwin Landseer's hands in 1867.

E. BERESFORD CHANCELLOR.


58 COCKSPUR STREET.

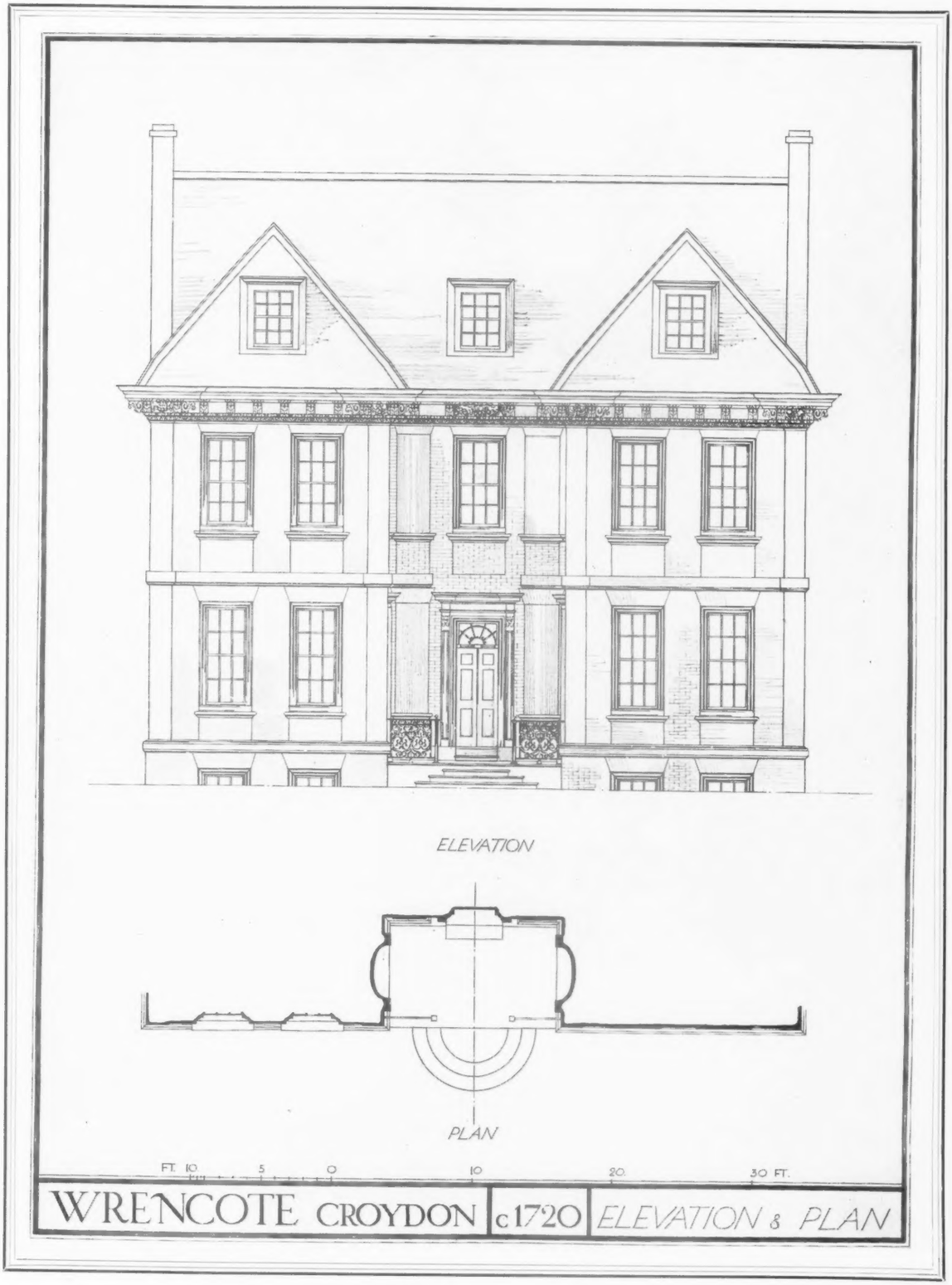
# *Selected Examples of Architecture.*

*IN CONTINUATION OF*
*"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."*

## Wrencote, Croydon, Surrey.


WRENCOTE, CROYDON.

Attributed to Sir Christopher Wren.



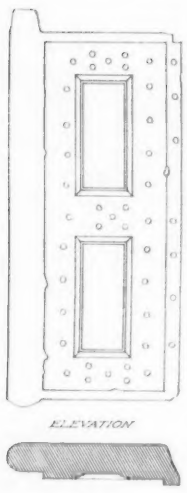

WRENCOTE, CROYDON.

From a measured drawing by Christopher J. Woodbridge.

# Correspondence.

## Imitations.

*To the Editor of* THE ARCHITECTURAL REVIEW.




SIR,—I have long been interested in the history of the imitation, in stone, of constructions of wood. In 1890 I made the accompanying drawing of the stone door of Gebel Hauran, which was then in the Egyptian Gallery of the British Museum. Excepting in thickness of material it is curiously like a wooden door made at the present time. To use present-day phraseology, the door is a 6 in. two-panelled ovolo-moulded, 2 ft. 0 in. by 5 ft. 6 in. door, with 6 in. styles, and rails studded with imitation nailheads 1 in. in diameter. The hanging style has rounded horns, top and bottom, which have been much worn by revolving in the stone door-frame.

I copy, as follows, from "Early Travels in Palestine" (published by Bohn in 1858), an extract from page 447–8 of "A Journey from Aleppo to Jerusalem in 1697," by Henry Maundell :—

"The most surprising thing belonging to these subterraneous chambers was their doors, of which there is only one that remains hanging. It consisted of a plank of stone of about 6 in. in thickness, and in its other dimensions equalling the size of an ordinary door, or somewhat less. It was carved in such a manner as to resemble a piece of wainscot. The stone of which it was made was visibly of the same kind with the whole rock, and it turned upon two hinges in the nature of axles. These hinges were of the same entire piece of stone with the door, and were contained in two holes of the immovable rock, one at top the other at bottom."

Yours faithfully,
CHARLES F. MOXON.

Hove, Sussex.

## Wren and Tom Tower.

*To the Editor of* THE ARCHITECTURAL REVIEW.

SIR,—I am grateful for the flattering review by Mr. Edward Warren on my small contribution to Wreniana, published in your May issue. May I make one comment ? Mr. Warren states that Tom Tower was dubbed "the meat safe" some fifty years ago. This is not the case, and nothing, I think, would have horrified Dodgson (Lewis Carrol) more than applying to Tom Tower the name which he gave to a wooden box erected by the late Sir Gilbert Scott, where Bodley's Tower now stands, when the bells had to be removed from the Cathedral Tower. Not only did Dodgson christen the ugly box "the meat safe," but he justified it in a pamphlet which begins with a paragraph as below :—

"*On the etymological significance of the new belfry, Christ Church.* The word 'belfry' is derived from the French *bel*—beautiful, becoming, meet; and from the German *frei*—free, unfettered, secure, safe. Thus the word is strictly equivalent to "meat safe," to which the new belfry bears a resemblance so perfect as almost to amount to coincidence.

"*On the style of the new belfry, Christ Church.* The style is that which is usually known as 'early debased'; very early, and remarkably debased."

The box is still there, inside Bodley's Tower.

I am indebted for the above quotation to the Bishop of Ripon.

Yours faithfully,
W. D. CARÖE

3 Great College Street,
Westminster, S.W.1.

## Tallis's *London Street Views*.

*To the Editor of* THE ARCHITECTURAL REVIEW.

SIR,—I take the occasion of your republication of Tallis's view of Piccadilly to enquire whether any reader of THE ARCHITECTURAL REVIEW can give any information as to the authorship of the design of Nos. 181–184 shown by Tallis. I have always thought this elevation one of the best in the street, and I trust that it may be long before it is improved away. The detail of the finely proportioned lower stories is coarse and grotesque enough, but the whole design seems to me exceptionally well balanced and pleasing.

Yours faithfully,
H. S. GOODHART-RENDEL.

Travellers' Club, Pall Mall, S.W.1.

## Harrington House.

*To the Editor of* THE ARCHITECTURAL REVIEW.

SIR,—An announcement has appeared that the premises of Cox's Bank are for sale. One knows, therefore, what fate is likely—if not certain—to overtake this fine example of the early eighteenth century.

"The Burlington Magazine"—before the war—and "The Westminster Gazette" have published letters of mine on the subject, but the house was then only vaguely threatened. Now the danger is imminent. The roof was made a mess of during the war, but could easily be "put back."

Yours faithfully,
JULIAN SAMPSON.

5 Gray's Inn Square, W.C.1.

## Lorado Taft's Fountain of Time.

*To the Editor of* THE ARCHITECTURAL REVIEW.

SIR,—Mr. Taft's Fountain of Time on the Midway, which was illustrated in a recent issue of THE ARCHITECTURAL REVIEW, is one of the most praised, laughed at, damned and glorified objects in Chicago. Therefore it is one of the most famous. It has been my fortune to live near it for two years, and to observe it with interest, curiosity, admiration and dislike combined for those two years. It is best after a snow storm. Soft layers of snow accent structural lines which seem lost in the details of the mass in better weather. Again, the light colour harmonizes with the surrounding white, so that the rather jagged outline is less conspicuous, and the whole has a less abrupt relation to the landscape than when it is surrounded by delicate verdure. The near-by rectangular buildings are uncongenial in design, and entirely dwarfed. Certain individual figures have undeniable beauty, but as a whole the Fountain of Time fails for two main reasons beside its lack of relation to its surroundings. First is its scale, which is largely responsible for that lack of relationship, and for its lack of unity of impression. The design does not organise the figures into one whole; we must see a little, then a little more, and with each little more we lose the last little. The second reason is that the conception is fundamentally impossible to stone. The idea is to express by figures in a wave the changefulness of human existence. Now a wave is an excellent figure to express change, as change is of its very essence. No particle of water is ever, for any conceivable succession of time, twice in the same relation to any other particle of water. But the essence of stone is solidity, unchangeableness, the Egyptians said, eternity. The two are not compatible. Poetry, yes, but not monumental sculpture.

I am, yours very truly,
C. LEWIS GROSVENOR.

Chicago, Ill.

# Recent Books.

## Everyday Architecture.

**Everyday Architecture.** By MANNING ROBERTSON, A.R.I.B.A. London: T. Fisher Unwin. 8s. 6d.

This is a useful little book to give to your clients. It gently explains the smaller things that we should like them all to know and appreciate, how much of architecture is simplicity and straightforwardness and sweet materials and good proportions; and how simple these ideas are to grasp, how hard these results are to obtain. A chapter or two is devoted to emphasizing the change in housing ideals which the last dozen years have witnessed. The house plan has broadened, the roads have widened. The benefit of this, from the point of view of sun and health and amenity, is very great. This is at least one of the virtues of the great, though ill-fated, housing campaign of four years ago. Perhaps it was not so ill-fated after all, and when we have forgotten the disappointments, and the rancour and cupidity which sprang up like weeds and choked it, we shall remember it for its emphasis up and down the land on those cardinal matters, wide houses and wide roads. The encouragement given everywhere to the small pair-cottage unit was more unfortunate. These schemes of low houses in wide spacing should essentially be laid out, whatever shape of row or crescent or quadrangle they assume, in long continuous lines of roof, as are all the charming villages of England or France. The backside of a pair-cottage with its flutter of washing is an outrage. All the schemes here illustrated are thus built in long units, and are all the better for it. Some of the later chapters seem a little supererogatory. The illustrations are mostly good, some admirable.

W. G. N.

## Abraham Swan.

**Some Eighteenth-Century Designs and Details of Interior Decoration, Selected from the Books of Abraham Swan.** By ARTHUR STRATTON. London: John Tiranti & Co. Folio. 20s.

Time was when the presses of most architects held a collection of original works dealing with eighteenth-century architecture; the demand in recent years has exceeded the supply, and now it is rare to find bibliomania among the younger generation. Failing the original a good reprint is the next best thing, and Mr. Stratton deserves the thanks of collectors for his carefully compiled volume taken from the works of Abraham Swan.

Little is known of the private life or executed works of Swan, who, judging from the date of his published works, flourished between the years 1745 and 1768, and possibly had an office "near 'The George' in Portland Street, Cavendish Square." Mr. Stratton thinks the room, till recently to be seen in the Geffreye Museum, panelled in deal, shows undoubted evidence of Swan's manner, and that other houses in the City, as well as in such a remote country as Northamptonshire, reflect the illustrations which Swan engraved to attract clients.

The parlour at Bushmead Priory, in Bedfordshire, might well have been designed by this minor architect. Swan, it is evident, acted the useful part of architectural adviser and decorator to the less wealthy of the citizens of London and to the squirearchy of Hogarth's time, who could not afford the services of Gibbs, Ware, James or Ripley. Mr. Stratton states in his foreword that Swan says: "I observe the designs which have been published by others have, for the most part, been grand and pompous." It is therefore clear that Swan had in view the embellishment of the smaller kind of house, particularly rooms such as those illustrated on Plates 1, 2, 3, 4, 5.

To most people all eighteenth-century architecture and decoration look alike; few realize that fashion then, as now, had its moods, and that with each decade taste changed very considerably. Such publications as Swan's had their reflection in the joinery of the Colonial period.

The most exact information regarding social conditions as well as the furnishing of rooms during the first half of the eighteenth century can be obtained from Hogarth's paintings in the Soane Museum, or from a few of the English pictures in the National Gallery. It is not likely that architects will return to the models of this particular period for literal transcription, or that the exemplars will be studiously repeated; neither is it desirable; but it is equally true that old houses are eagerly sought by the public, and that architects are called upon to alter the internal arrangements. In fact, reparations and remodellings form part of everyday practice. Mr. Stratton evidently had this point in view when he essayed the present reprint. Swan's plates were prepared with infinite care, especially those dealing with mouldings and staircases; one gathers from a study of these exemplars that the old architects realized their work to be vital and spared no pains to secure legitimate construction. In spite of fashion or convention certain features have become standardized; this is essentially the case with regard to mouldings. There will always exist a desire on the part of the public for panelled rooms, and it is best that architects should be well versed in the subject.

Architectural decoration is many-sided; essentially is this the case when the national style is considered. If books are published on late eighteenth-century work, why not on the earlier phases which have qualities of merit? Mr. Stratton's foreword has been written from an unbiased standpoint, it is authoritative and comprehensive, and will do much to educate opinion to appreciate the beauty of the joinery of Hanoverian times. Swan was something more than a decorator, he was a journeyman builder of the first rank. It is likewise clear from a study of contemporary paintings that very little furniture was needed in a panelled room, and that with the exception of mansions carpets were rarely used. Interiors began to be "completely furnished" in the early nineteenth century. Modern taste calls for a revision of ideas, especially for internal embellishment, but contact with the best qualities of old work, and the avoidance of plagiarism, is equally essential. The book is excellently produced, it is moderate in price, and if it is used on the lines indicated, and not as a crib, it will serve a useful purpose.

A. E. RICHARDSON.

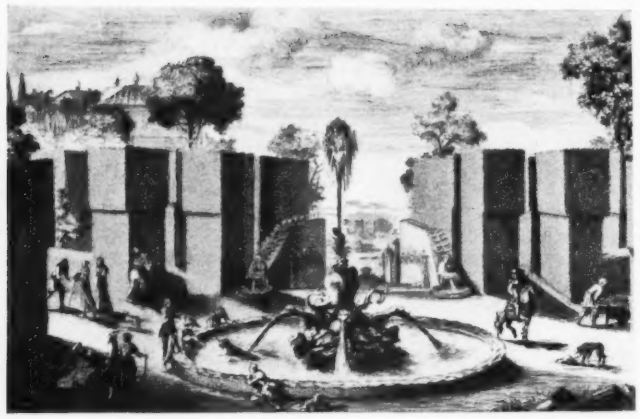
## The Italian Garden.

**Il Giardino Italiano.** By Prof. L. DAMI. Florence: Bestetti and Tumminelli.

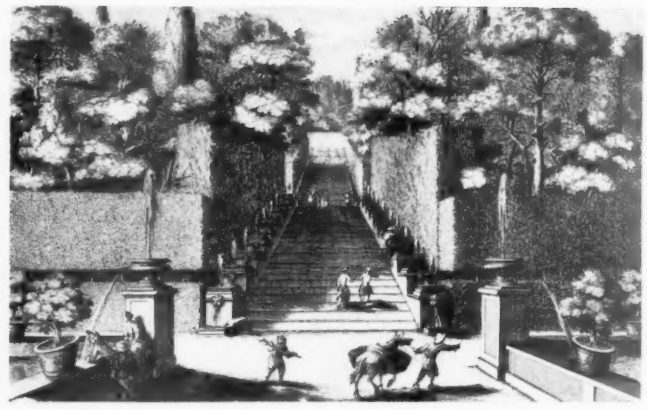
Though the Italian garden has been for some time a favourite subject of study both with Italian and with English writers, we venture to say that very few, if any, have succeeded in giving so comprehensive a view of its origin, its connection with Italian history, and its slow evolution through the centuries, as Prof. L. Dami has done in his "Il Giardino Italiano," published by Bestetti and Tumminelli (Florence). The book contains 354 zinc plates, reproducing the most characteristic features of the Italian garden (several of them taken from old engravings), and 500 bibliographical notes, besides an index of names, localities, and objects, which will be found extremely useful for reference.

We will confine ourselves to a brief survey of its contents. The author begins by describing the enclosed court of the thirteenth-century castle, its only claim to the name of garden consisting in the grass covering the ground, and in the slender pillar, raised in the centre, from which water trickles into a circular basin, the earliest embryo of future fountains.

Prof. Dami is one of the few students of the subject who knows how to look beyond the seventeenth and eighteenth century garden, which, to many, has represented the only kind worth mentioning. As far as regards Italy there is no doubt as to the great influence exerted, also in that particular branch, by the Renaissance, when everything pertaining to the pre-mediæval civilization was eagerly seized upon and assimilated by our young artists. The architects of the time learnt from the writings of Pliny the Younger the minutest details concerning the pleasure



FROM "IL GIARDINO ITALIANO."



FROM "IL GIARDINO ITALIANO."

grounds of the old Roman villas, how to apply topiary work to evergreens; how to use water as an element of beauty, by means of fountains, jets, etc.; from the Latin writers, too, they learnt the lovely effect of white statues against a dark background. The excavations, then pursued with fervour, yielded admirable material for decorative purposes. But the essential principle, handed down from the same source, was the architectural character of the classical Italian garden. The most important progress in the laying-out of large gardens took place in Rome, about 1550; typical among others the Villa D'Este in Tivoli, its chief feature being the fountains and water theatres (Teatri d'acqua), which afforded fine opportunities for the display of the architect's skill.

Such was the consideration in which these achievements were held that Popes came with their court from Rome to assist at the inauguration of a fountain in some villa, which was often built for some relative of theirs. Villa D'Este, for instance, belonged to Cardinal Ippolito D'Este, and Pope Gregorius XIII came to the inauguration of the famous Viale delle Cannelle.

Besides Rome, admirable examples of classical gardens can be found in Tuscany and Venetia.

Some pages of Prof. Dami's book are devoted to the influence exerted abroad by the Italian garden architecture, and to the changes effected on it, when some of its own characteristics were re-imported after having been modified by foreign ideas; in France they were adapted to the peculiarities of the land. Flat expanses forbid certain effects which can be obtained from a hilly ground, and the picturesque variety of views is replaced by the straight avenue of Versailles. The French love of order and clearness asserted itself, sometimes threatening to fall into dry formalism.

The architectural character of the Italian garden offers a striking contrast to the English one, in that the former seems to show no sympathy with Nature, in its genuine simplicity.

The ground, the trees, the stones, even to the water, were used by the architect as rough materials for the execution of his plan. He applied to the garden the same rules which he followed in planning the house (the same architect usually laid out the design for both). He took special care to produce a gradual transition from the one to the other; and to this end light porticoes projected from the main building so that this should, as it were, slowly merge into the garden by way of paved terraces, balustrades, and wide marble steps leading down to it.

Flowers, in the classical Italian garden, have always filled a secondary place, as of small significance in the large plan of its architectural lines. An interesting chapter is devoted to the fountains and jets of water, which were made to follow the oddest whims of the owner. The most common were light jets, suddenly springing out of the path and enclosing the visitor within an iridescent wall. At Villa Lante, near Rome, an artificial rainbow was obtained, while by a hidden mechanism, put in motion by water, a weird music issued from invisible pipes, and statues slowly turned on their pedestals.

Prof. Dami's book sums up in its pages two qualities which are rarely met together: a sound, historical, and artistic knowledge with a charming way of imparting it to the reader.

We feel sure it will be appreciated by all those among English readers, and they are a good number, who are interested in Italy, in her old gardens, and in their history through the times.

LISA SCOPOLI.

FROM "IL GIARDINO ITALIANO."

FROM "IL GIARDINO ITALIANO."

# Exhibitions.

THE FRANK BRANGWYN EXHIBITION.—The exhibition of the work of Mr. Frank Brangwyn, now being held in galleries at 184 Queen's Gate, is very varied, that is to say it is executed in a great variety of mediums, for as to the work itself the more it differs the more it remains the same.

If one is a lover of this artist's work this exhibition will very likely be full of thrills; personally I did not get any thrills because his art does not now move me. Most of his paintings are done with a nervous force, which either irresistibly carries them forward to completion or it does not; there are no half-way measures. The free and dashing style of his work precludes any thoughtful ideas being woven into it, in spite, in some cases, of the elaborately prepared cartoons; it mainly consists of records of visual observations of ordinary models, caricatured and contorted into hastily generalized types, which serve to rather tritely suggest the mental characteristics he wishes them to express. Mr. Brangwyn's drawing has become mannered, and everywhere in his work unsubtle characterization is apparent; most of the hands of his men are gnarled and knotted, and appear designed to express varying degrees of cupidity, and no matter to whom they belong have the character of those engaged in extreme manual labour. His nudes are very often flabby, and realistically depict in an uncomfortable manner persons somewhat out of condition, and, generally speaking, his figure work shows him to have but a poor opinion of his kind; the glittering surface of a piece of copper will very often interest him much more.

In his own class Mr. Brangwyn stands alone; he is a giant among those who vainly seek to emulate him. Everything he does is on a grand scale; a copper pot, a few vegetables and some fruit will give him sufficient material for a canvas six feet square. Someone once, in speaking of a particular kind of music, called it "ear tickling," and there is an equivalent to this in painting, which we might call "eye tickling."

In my opinion Mr. Brangwyn's best work here is the large "The Slave Market" (178), which is very decorative, and carried out in a light scheme of bright and iridescent colour, with two or three spots of black touched in where it will have the most value. This is really a decoration, and not just an enlarged easel picture. The little painting "Bananas and Plums" (36) is a very telling arrangement, the disposition of the weight of light and shade being balanced exactly, giving it a sense of completeness and finality.

In looking round this exhibition, comprising so many rooms full of work, one is impressed by the concentrated energy Mr. Brangwyn has shown to his own concept of art, and one can but pay tribute to his whole-hearted devotion to his work. Opinions may differ as to its place in the world of art, but there can be no two opinions as to the splendid and vital enthusiasm he has felt in the use of the materials of his profession, and his pleasure in setting down in paint the surfaces of vegetables and fruit and pots and pans and old clothes and men. How he has found time to do it all is a marvel to the plodder; as someone in the exhibition remarked: "after all there are only twenty-four hours in the day!"

In rooms upstairs are shown some of the inlaid wood panels carried out by Mr. A. J. Rowley from designs by Frank Brangwyn and others; the "others" predominating.

Most of the designs are by Mr. W. A. Chase, who has become expert in this particular type of work, and is quick to make use of the accidental grains of the various kinds of wood in furthering the interests of the design, thus gaining a variety of surface which is very necessary if the results are not to be flat and monotonous. Some of his still-life designs and arrangements of flowers prove very attractive in this method: "Fruit" (41), "A Yellow Basket of Flowers" (6), and the screen "Flora" (86) are the best. The small portraits rendered in wood are not convincing, for a simple outline, if it is to be expressive, requires so much to be put into it, and no matter how good the original may be, the intervening mechanism of reproduction cannot translate it; for results are

(*Continued on p.* xlviii.)

only successful when decided masses are contrasted; for this reason, too, Mr. Liven's landscapes—probably charming things in themselves—are in wood, of the wood woody.

ROYAL INSTITUTE GALLERIES.—Mr. R. Gwelo Goodman's paintings have convinced me of the charms of South Africa. The exhibition of his ten years' work in that country shows it to have had a stimulating effect upon him; and the enthusiasm he so very apparently has for South Africa, and which appears so very markedly in his paintings, is communicated to the spectator. They are clear renderings of very blue skies and white houses and brilliant sunshine, and plenty of colour—so different from the atmosphere and climate of England. One experiences a joyous feeling of fresh air when going round this exhibition. Not that one is deceived into believing that these pictures are great art, for one is conscious of a certain photographic quality about them, and a recourse to various clever tricks which this artist uses to obtain his effects; and that he is inclined to be a little too sure of himself and of the ends he has in view. But even this is attractive after so much of the experimental work one sees in London, and to find at least one man who is convinced as to the direction in which he wishes to travel is a relief.

Mr. Goodman gives us many pleasant glimpses of warm sunlight playing upon lawns viewed through windows and doors opening out of dignified rooms, of a Peter de Hoogh-like quality. Many of the houses depicted are of the type made familiar to us by the pictures we have seen of the residence of the late Cecil Rhodes.

To those of us who have never been to South Africa, Mr. Gwelo Goodman's paintings have shown it to be a country full of charming possibilities, and many who see this exhibition, if I am not greatly mistaken, will be stimulated to pay it a visit.

INDEPENDENT GALLERY.—The exhibition of the works of Mr. Keith Baynes shows him to be labouring under a rather dreary formula supposed to have been invented by poor old Cézanne, who has been made responsible for a great deal of abortive work which has been turned out by some of the younger generation of painters. Against the barrier of some esoteric knowledge which these artists claim to possess, the criticism of the normal person who requires things to be done in a straightforward manner is met by calling an arm a cylinder, and a head a sphere!

Mr. Baynes would be well advised to take his painting "Still-life, Cast and Jar" (2) as a basis from which his art might develop; he cannot go far wrong if he sticks as closely as he has done in this case to the objects he has painted; if he does the same with whatever it is he selects to paint, freedom will come quite naturally later on, and he will acquire it as a right, and will not need to take it by force; if he tries to do this he will have to retrace his steps sooner or later.

GOUPIL GALLERY.—The summer exhibition held in this gallery is one of modern British art, together with a group of oil paintings by J. S. Sargent, R.A., lent by Sir Philip Sassoon. Mr. Sargent's paintings do not wear very well, neither from the point of view of artistic interest nor from the physical, or should one say chemical? Undoubtedly the chief charm of this artist's work has always been the handling and quality of his *paint*—without this, his pattern-making talent or sense of composition has never been strong enough to stand alone, and thus when the beautiful freshness of the paint begins to disappear, as it has in many cases, there remains very little to admire. In some of the paintings shown here, owing to the poor protective quality of the medium he has employed, they have become very discoloured, and the burnt sienna has worked its way to the surface and thus influenced every other colour with which it has been mixed. But perhaps this weakness belongs only to a period in Mr. Sargent's work, for a change of method is apparent in other paintings of his, which are now higher in key and more solidly painted. To a certain extent this can be seen in his "Cathedral of Arras, August, 1918" (32).

Among other interesting paintings shown is one by Sir. D. Y. Cameron, "The Hills of Provence" (37), which is very rich in colour and skilfully designed. Mr. John Nash has a view from a window which is very pleasant, and Mr. Henry Lamb shows a soundly-painted head of a girl, and Mr. William Nicolson exhibits examples of his well-known still-life paintings, for which he has a so well-deserved reputation.

RAYMOND MCINTYRE.

## Liverpool Cathedral.

The consecration of Liverpool's great Cathedral, the foundation stone of which was laid twenty years ago, is to take place on July 19, in the presence of the King and Queen. The event will be of national importance, for there has been no English Cathedral consecrated since 1225, when Henry III was present at the consecration of Salisbury Cathedral. The two cathedrals of St. Paul's and Truro were built after Salisbury, but neither were consecrated, the former because it was built on the consecrated site of old St. Paul's, and the latter because it incorporated part of the old parish church of Truro.

The August issue of THE ARCHITECTURAL REVIEW will contain a fully illustrated description of the Cathedral.

## An International Town Planning Conference.

The International Garden Cities and Town-Planning Federation are holding an international town-planning conference at Amsterdam from July 2 to July 9. The chief topics for discussion will be "Regional Planning in Relation to Large Cities," and "Parks, Park Systems, and Recreation."

## New Extension of Newbridge College.

The rapid development of the Dominican College at Newbridge, County Kildare, has led to the adoption of a scheme for the extension of the present building.

Mr. T. J. Cullen, M.R.I.A.I., of Dublin, prepared the plan of the building. It partly occupies the site of the original small building of 1852. It is in the Collegiate Gothic style, in three stories, providing accommodation for almost 100 boys. The present student roll contains 104 names. A special feature of the design is the provision of an elaborate bathing annexe. When completed by Messrs. Mackay and Sons, of Dublin, the contractors, the new buildings will give the students of the College one of the most up-to-date boarding schools in the country.

## Old Time Dolls' Houses.

At the Bethnal Green Museum may now be seen five dolls' houses illustrating the domestic life of the eighteenth and nineteenth centuries, which afford interesting comparisons with the royal palaces of the twentieth century. The dolls' houses depicting interiors of the middle of the eighteenth century are specially interesting. They are replete with hand-painted miniatures and models of the period furniture. The Queen, who takes a deep interest in the collection, has furnished one of the dolls' houses and supplied a delightful replica of an Early Victorian room.

## Westminster Bank, Limited.

Provisional arrangements have been made for the absorption of Guernsey Commercial Banking Co., Ltd., by Westminster Bank, Ltd., as from January 1 last, subject to Treasury sanction and to the consent of the Guernsey Bank shareholders in general meeting.

The arrangement between the two banks contemplates that the shareholders in Guernsey Commercial Banking Co., Ltd., will receive in exchange for their 8,000 shares of £25 each (£5 paid up) 48,000 £1 fully-paid shares of Westminster Bank, Ltd. (being at the rate of six Westminster Bank shares for each Guernsey Bank share, with half-year's dividend to June 30, payable August 1 next), and, in addition, £160,000 (nominal) inscribed 5 per cent. war loan stock 1929/47 (which is equivalent to £20 stock for each share held), carrying the half-year's interest due June 1.

The present members of the board of the Guernsey Bank will, after the amalgamation, act as the local board of the Westminster Bank, which will also continue to have the services of the present manager, sub-manager, and the staff.

The Westminster Bank has been the London agent of the Guernsey Bank, and the arrangement, therefore, makes permanent a connection which has long existed.



# TRADE AND CRAFT.

## The British Empire Exhibition.

### Some Further Notes on Exhibits.

In the centre of the Palace of Industry, there is to be an exhibit, organized by the British Gas Industry, which will bring home the absurdity of making smoke and demonstrate the only really scientific and economic way of bringing about its abolition.

Diagrams, charts, and pictures are being arranged to show the three chief ways in which smoke is allowed to attack our persons and our purses, our health and our wealth.

The British Empire Gas Exhibit is to show how the gas industry is dealing with the smoke menace by treating the coal and resolving it at gasworks into efficient smokeless fuels to take the place of coal, and into valuable chemicals to take the place of smoke.

These by-products recovered at the gas-works will be displayed in bottles at the Gas Exhibit—an amazing array of drugs, dyes, high explosives, fertilizers, and all kinds of chemicals.

Messrs. Gent & Co., Ltd., are exhibiting all classes of clocks suitable for estate, institution, scattered works, factories, warehouses, small offices, and residences, also tower clocks fixed in turrets, all working on the same time circuit, and controlled by one transmitter or master clock. There are also other classes of clocks in hermetic cast-iron cases, suitable for workshops, steamships, and for fixing in the open. Incidentally, the two and a half miles of circuit on which the clocks at Wembley operate illustrates the various classes of wiring manufactured by Messrs. Gent.

The exhibit of Robert Adams is situated in the Palace of Industry, and is representative of an extensive range of interior fittings for buildings in various metals and finishes. The exhibits comprise Victor door springs with silent check action for double action or single action doors, including Crown and London Victor standard types; the Sceptre and Gem Victor shallow box types (the latter are used for buildings with shallow floors and also for ships). In addition to these fluid check spring hinges, the exhibit shows types with pneumatic check action both for fitting to the floor and at the head. The shallow type Victor spring hinges are used in many of the most important positions in the exhibition buildings, as are also Robert Adams Victor panic bolts.

There are also shown fanlight openers, lantern light, skylight, and louvre gearing of various types suitable for practically all requirements, and including types of the screwed rod and regulator gearing which, as is well known, is the invention and patent of Mr. Robert Adams; the Victor "X.IT" panic-egress bolts, with or without vertical shoots—one of these is a new self-locking type and has excited a good deal of interest; high-class locks and latches mortise rim and sash locks, etc., high class door handles and furniture of all kinds, in bronze, brass, B.M.A. antique copper, also specimens in glass and wood, etc., art black lock furniture (iron), china and glass door furniture, hand-painted and plain.

Special patterns of high-class casement bolts, stays and fasteners; postal door furniture; door bolts; art black Gothic bolts and furniture; hinges; an example of a section of bronze balustrade as made and supplied by Robert Adams for the new Public Offices at Dublin (architects: Sir Aston Webb and Sir Thomas Deane); reversible window fittings for enabling the outside of windows to be cleaned with safety; examples of patent sash fasteners; weather and water bars; door buffers and stops, and metal casements for housing schemes, etc.

The exhibit of the Associated Portland Cement Manufacturers, Ltd., British Portland Cement Manufacturers, Ltd., Wouldham Cement Co., Ltd., Martin, Earle & Co., Ltd., and the Cement Marketing Co., Ltd., in the main avenue of the Palace of Industry, is the only one representative of the British Portland Cement industry at the exhibition. The building itself is finished in concrete, suitably treated, and the two columns at the entrance are also of concrete with a scrubbed granite aggregate surface.

Mainly the exhibit consists of a large working model of a cement works, a testing counter, specimens of casks, drums and sacks in which cement deliveries are usually made, and a complete range of the companies' products—cement, lime, whiting, etc.

The working model is electrically driven and is excellently arranged to illustrate every stage of the process of manufacture.

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On the testing counter are carried out all the mechanical tests of the British Standard Specification, and in addition to the usual machines for breaking briquettes there is a hydraulic machine for crushing cubes. This section of the exhibit will undoubtedly receive the close attention of cement users, who may see just how such tests should be carried out.

Some large aerial and other photographs decorating the stand speak of the size and importance of the companies' works and activities. One point of attraction is an illuminated stained glass globe some 4 ft. in diameter suspended in a central position in the stand. Above and below are bronze tablets with suitable inscriptions. One of these arrests attention in recalling the fact that English cement was the first made, in 1824, and is, therefore, now entering upon the centenary of its history.

In conjunction with this stand one should visit the building of the Concrete Utilities Bureau, situated in the horticultural section, where some interesting work in concrete can be seen, such as a concrete road, examples of concrete building systems, uses of concrete on the railway, in agriculture and by public authorities, for ornamental products and many other purposes.

## English Stained Glass in America.

The following is an extract from the American Press report on the unveiling of some important stained glass windows installed in St. Mark's Church, New Britain :—

"On Easter morning attendants at St. Mark's Church will view for the first time the completed rose window which has been in process of installation during the past week. This beautiful example of the glass-painter's art is unique in its design, there being none like it in this country, and experts have pronounced it one of the finest specimens of the glazier's art in America.

"The window is the work of Messrs. Wm. Morris & Co., London, England. The same company is also responsible for the noble chancel window and the Lauder's window, soon to be installed.

"These windows make a collection second to none in New England, and of which St. Mark's Church and the City of New Britain may well be proud."

In view of this it might be of interest to overseas visitors to the British Empire Exhibition that the original designs of these windows can be viewed in London, at the studios of Messrs. Wm. Morris & Co., whilst at the same time the opportunity occurs to see the craftsmen actually engaged on similar work now in progress.

## Women and Houses.

At a time when the building of houses by tens of thousands is again one of the main topics of public interest, it is to be hoped that the woman's side of the housing question will not be overlooked. It is she who has to run the house, and the reduction of her labours should be the architect's and builder's aim.

The servantless housewife, or the maid in the one-maid house, is too often compelled to spend much of her day in needless drudgery, of which the antiquated coal range is not the least important cause. But alas ! it is still being put into some of the new houses—and that despite the fact that almost every woman with power to choose insists on a gas cooker, as Mrs. C. S. Peel, O.B.E., late of the Ministry of Food, discovered, when she collected letters from working women giving their views as to the first *necessities* of any comfortable house.

We commend to our readers (especially women, architects, builders, and housing authorities) issue No. 120 of "A Thousand and One Uses for Gas." This contains numerous practical suggestions for the equipment of domestic kitchens, and some particularly interesting illustrations of kitchens in artisans' dwellings, and in medium and large-sized houses. This publication can be obtained on application to the secretary, the British Commercial Gas Association, 30 Grosvenor Gardens, S.W.1.

## Alundum Slip Proof Products.

Messrs. Charles Churchill & Co., Ltd., Leonard Street, Finsbury, have published an illustrated booklet which describes and illustrates the uses and advantages of "Alundum" slip-proof products, comprising safety tiles, mats, and safe walking surfaces for stairs, corridors, stations, trams, ships, offices, theatres, stores, trains, buses, schools, hotels, cinemas, etc., etc.

## Modern Furniture.

Messrs. Stark Brothers, Ltd., of Church Street, Kensington, have recently issued a new catalogue of modern furniture. Here is an array of beds, dressing-tables, and stools, washstands, chests of drawers, wardrobes, dressing and table mirrors, chairs, tables, sideboards, settees, writing tables, dressers, fireside furniture, wastepaper baskets, tray bookstands, electric light standards, music bookcases, garden furniture, etc., which illustrate simple work of strong design and craftsmanship which Messrs. Stark Brothers claim is worthy of the large country house as well as the less commodious modern flat. Messrs. Stark are demonstrating the honest craftsman's ability to make the furniture of the twentieth century as memorable and beautiful as any that shall speak to the future of the ideals of the past.

## The Largest Sign in the World.

What is believed to be the largest illuminated advertisement in the world has been erected by the British Thomson-Houston Co., Ltd., at one of the several works of Messrs. Herbert Morris, Ltd., Loughborough. The sign is 512 ft. long and 40 ft. high, and consists of lettering painted on the side of a corrugated iron factory building. Twenty-six B.T.H. floodlight projectors are used to light the sign. These projectors are arranged in a single line 224 ft. away from the sign and parallel to it, the distance between the two end projectors being 728 ft. The projectors are mounted on tripods placed in an open field, and the current is supplied from mains carried on wooden posts.

Of course, the B.T.H. floodlight projectors used in this installation are thoroughly waterproof, and are, in fact, intended for outdoor use. Each projector is fitted with a 500-watt Mazda projector type gas-filled lamp. The reflector is a plain mirror of parabolic form, and the lens is of clear glass.

This installation is an excellent example of the possibilities of floodlighting as an aid to publicity. Of course, illuminated signs have always been regarded as a good form of advertisement. Until recently, however, an illuminated sign always meant a sign which was illuminated by means of lamps fixed on the sign itself.

## Heating and Sewage Disposal.

We have received from Messrs. Jones and Attwood, Ltd., hydraulic engineers, of Stourbridge, an illustrated brochure entitled "The Purification of Sewage from Country Houses," the object of which is to indicate how the biological treatment of sewage has been adapted to country houses, and how it can also be applied to isolated buildings, hospitals, sanatoria, golf clubs, etc. Messrs. Jones and Attwood, Ltd., are also specialists in heating and hot water supply systems, and have been very successful with their new cast-iron boiler, called the "Domestikatum," for which there is a large demand.

## New Types of Lavatories.

The advantages of lavatories made in vitreous china are described in a catalogue published by Messrs. Shanks & Co., Ltd., Barrhead, Scotland. The lavatories illustrated are new in design and embody certain novelties in the arrangement of fittings.

Messrs. Shanks state that the important sanitary advantages of these lavatories, combined with the fact that they are made of the strongest and most durable ware in the world, should recommend their use for all purposes.

## Electric Daylight.

For the purpose of obtaining daylight effects in the new aquariums under the Mappin Terraces at the Zoological Gardens, Siemens' daylight electric lamps have been installed.

Each of its ninety-five show-tanks is a beautiful picture, entirely due to the effective lighting, and the varied and picturesque backgrounds modelled by Miss Joan Proctor, F.Z.S. The tanks on the inner side of the gallery are illuminated with Siemens' gas-filled daylight lamps, the glass bulbs of which are selectively tinted so that the light closely approximates daylight. This is so effectual that plants and fish flourish as well in it as in natural daylight.

## A New Rubber Flooring.

We have received from Messrs. Bath Artcraft, Ltd., of Bath, a copy of their pamphlet describing "Velvuto" rubber carpet, a new rubber flooring which they have brought out. It is claimed that the flexibility of this material renders it more easy to lay than linoleum, and that it is equally adaptable to wood, concrete, brick, or other types of floor. The material is not affected by heat from radiators, stoves, etc., and on account of its non-conducting qualities, is warm in winter and cool in summer. It is also claimed to be particularly suitable for use in hotels, cinemas, theatres, billiard saloons, banks, and public institutions on account of its easy cleaning properties, silence, extreme durability, warmth, etc.

## The Bio-Chemical School, Cambridge.

The general contractors for this building were Messrs. William Saint, Ltd., Cambridge; the sub-contractors being as follows: Lawfords (asphalt); Lawrence (Bricks); Geo. Haughton (stone); Dawnay (roof trusses); Roberts Adlard (roofings); Hollis Bros. (flooring); J. Whitehead & Son (mosaic, marble, and stonework); Higgins and Griffiths (electric bells and wiring); De Jong & Co. (plaster work); William Smith (art metal work); James Gibbons (door furniture); Mumford, Bailey and Preston (heating and ventilating).

## A Severe Test.

At Olympia in the afternoon of 26 April—the closing day of the Building Trades Exhibition—an interested crowd, which included a number of trade paper representatives, witnessed the breaking of a waterproofed cement cylinder which had been under a water pressure of 300 lb. per square inch for the whole fourteen days of the exhibition.

The cylinder was formed with two parts of standard sand and one part of Portland cement, to which 5 per cent. by weight of "Pudlo" brand waterproofer had been added. The wall of the cylinder, 1 in. thick, had not been penetrated by the water, even under this enormous pressure.

## A House at Sandgate.

The general contractors were Messrs. Baker & Co., of Folkestone; and the sub-contractors were as follows: Martin van Straaten (wall tiles); Messrs. Evans, of Red Lion Square (heating, plumbing, and sanitary work); Carter & Co., Poole, Dorset (terrazzo and compo flooring); Gilbert, of Folkestone (electric wiring); John Nash & Co. (doors of walnut inlay and marqueterie); Burke & Co. (marble work); W. Wells, Junr., Merstham (shrubs and trees).

MASONIC MEMORIAL COMPETITION.—The United Grand Lodge of England invite Architects to submit designs for rebuilding Freemasons' Hall in Great Queen Street, Kingsway, London. The Competition to be conducted in two stages. A First or Sketch Competition, and a Second, or Final Competition. Not fewer than six designs will be selected from those submitted in the First Competition, the authors of which will be invited to submit detailed plans in the Second or Final Competition. Each of the Architects submitting a design in the Final Competition will receive an honorarium of £500. The Assessors are: Sir Edwin Lutyens, R.A., F.R.I.B.A.; Mr. Walter Cave, F.R.I.B.A.; Mr. A. Burnett Brown (Grand Superintendent of Works), F.S.Arc., F.S.I. On receipt of one guinea, which will be returned on receipt of a *bona-fide* design, or if the conditions are returned within four weeks of the date for submitting designs, competitors will receive conditions of the Competition, which have the approval of the R.I.B.A., together with block plan of site. Applications must be received on or before Saturday, 23rd August, 1924 addressed to:—The Grand Secretary, Freemasons' Hall, Great Queen Street, London, W.C. 2, and should be marked "M.M.M. Competition."

ARCHITECTURAL COMPETITION: THE HIGH SCHOOL OF GLASGOW WAR MEMORIAL.—Competitive designs are invited for a Memorial Club House and Pavilion to be erected on the ground of the Glasgow High School Club at Anniesland, Glasgow.

The competition is confined to former pupils of the High School of Glasgow and will be conducted under the R.I.B.A. Regulations for architectural competitions.

MR. JOHN KEPPIE, F.R.I.B.A., Glasgow has consented to act as Assessor.

Particulars of the competition, with instructions to competitors and a plan of the site, may be obtained on application to the undersigned.

HUGH R. BUCHANAN,
Hon. Secretary,
Glasgow High School War Memorial Committee.

172 St. Vincent Street,
Glasgow.