

SEP 18 1924

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



From Tallis's *London Street Views*.

Two Shillings & Sixpence Net.

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

Vol. LVI

September 1924

No. 334

Haywards Lights AND BUILDING SPECIALITIES



At Beaver Street, E.C.
Pavement Lights and Stallboards.



"Reform" Patent Puttyless Glazing
for Roofs, Skylights, &c.



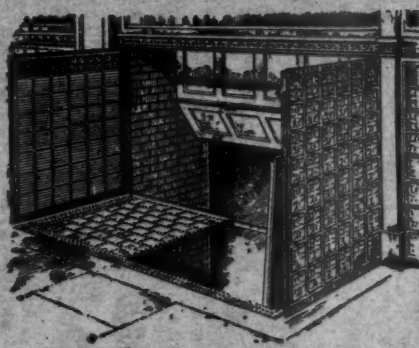
Steel Collapsible Gates,
Screens, Enclosures, &c.

Haywards are the oldest
and best known Experts
in Daylight Lighting.
They specialise in all
forms of Glazings.



23 MEDALS AWARDED

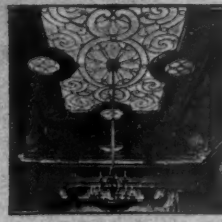
HAVE DAYLIGHT AND CLEAN BRIGHT PLACES



Haywards Outward-Opening Stallboard Doors and
Pavement Flaps with Gutter Frame.



Admiralty Stores, S.W.
Pavement Lights in Light Well.



Hotel Cecil, London.
Ornamental Ceiling Light in Palm Court



Iron Staircases, Balconies, &c.

Use HAYWARDS Building Specialities

Pavement Lights.
Iron Staircases.
Heating and Ventilating.
Steel Casements & Sashes.

Collapsible Gates.
Puttyless Roof Glazings.
Skylights & Lanterns.
Lead Lights & "Copperlites."

WRITE FOR CATALOGUES.

Haywards Steel Casements



Fixed Frames and
plain lead glazing.
Diamond and Square
Panels.

Casements and Fan-
lights, opening in.
Glazed with "Prior"
Glass.

Pivoted to open part
in and out.
With "Prior" Glazing
and Ornaments.

Hung to open out, and
with heavy glazing.
Plain and Ornate
Glass.



HAYWARDS STEEL CASEMENTS AND
ORNAMENTAL LEADED GLAZING FOR
HOUSES, COTTAGES, &c.

HAYWARDS LTD

Contractors to the Admiralty, War Office,
H.M. Office of Works, &c.

UNION STREET
BOROUGH, LONDON, S.E.1

— Telephone: HOP 3642 (3 lines) —

Branches at
BIRMINGHAM
MANCHESTER
GLASGOW
PLYMOUTH, &c.

Architectural
Library



Plate I.

September 1924.

THE DOUBLE HERBACEOUS BORDER, EYFORD PARK, GLOUCESTER.

Designed by E. Guy Dawber.

Bases of Criticism: VI.—Paint and Stucco.

FROM remotest antiquity to just the other day mankind seems always to have agreed about one thing. Through all the differences of form which the succeeding civilizations of Egypt and Babylon, Persia and Greece, Rome and Mediævalism have left behind for us, there is one common attribute. They were none of them content to leave their work without a finishing surface of paint or wax, or stucco or gold, something other than what we have been accustomed to call the honest face of the material. The sculptures and carved detail of the Parthenon, the statues about the Acropolis, glowed in colour under the blazing sun. We know by implication from Thucydides that the brick walls of Plataea were covered with stucco or colour-wash. Marbling and veneering were known to the Middle Ages no less than to the Augustan. The broad west front of Notre Dame, now so frowning and black, shone with colour and gold, "like a great ivory."*

Up to Shakespeare's day, no doubt, the churches throughout the land were like peacocks, inside and out. Even now, after the suns and rains and frosts and whitewash, and the scraping of ten generations, even now in remote corners and stored fragments, about old screens and tombs, is a gleam here and there of red and gold, and blue and green, the last pale rays lingering to our own time of a vanished day.

All these are commonplaces of the archæological nursery; yet it is hard not so much to know as to realize that all the world was so decked out. Our ancestors at the Renaissance, searching among ancient things, found only the blanched bones of the past, and made of their nakedness a principle, when it was only an accident of time and decay. If their first eagerness had led them to rifle the Valley of the Kings instead of the weather-beaten ruins of old Rome, we should, perhaps, not have been so content to build nakedly ever since.

This is not to say that painting and gilding and surfacing of all kinds are right. But they have a respectable antiquity. The cry of "honesty," which is nudity, was one of the loudest among architectural critics not so long ago; though even Ruskin concedes, with a somewhat suspect warmth of partisanship, indeed, the marble surfacings of Venice. But it is a cry which would have been meaningless, in the sense used by the critics, to the mediæval builders, whose work they so highly esteemed. We must be clear that it is a claim to superiority, if it is superiority, which can only be made at the expense of all our ancestors from the time of Tubal-Cain to the Renaissance. And if we insist on building our churches with the mortar and the stones displayed to view inside and out, and if we think well to clean down old churches and make them all naked within, all this must be because we like it thus; not because we are trying to get near to what the honest builder of the Middle Ages would have wished to do. It is often said of the new Regent Street, which is so rapidly changing the face of London's great bazaar, that however much we may regret the proportions and delicacy and interest of the old buildings now pulled down, at least the modern work has this outstanding merit. It is in Portland stone and not in stuccoed brick. Yet it is open to ques-

tion whether this is an undeniable advantage either from the point of view of the citizen or of the building owner. Unless we can abolish coal smoke, stone is unsuitable for London. Our children, if not ourselves, will see Regent Street become as gloomy as Victoria Street. For a dirty city, painted stucco is one of the only suitable materials, capable of renewing its youth every few years under the brush. The disadvantages of it to the leaseholder who has to pay for the painting are financial, not architectural at all. And from the building owner's point of view it seems inequitable that he should be called upon to build for eternity what he will have to pull down in a century. The milky charm of painted stucco, smiling at the sun and radiant after showers, is a quality our town will be the poorer for lacking. And the solemn and pretentious monotony of South Kensington, where it is the architecture and not the surfacing of the buildings that is at fault, should not blind us to the charm of this material where sweetly used, as in some quarters of Brighton or St. John's Wood.

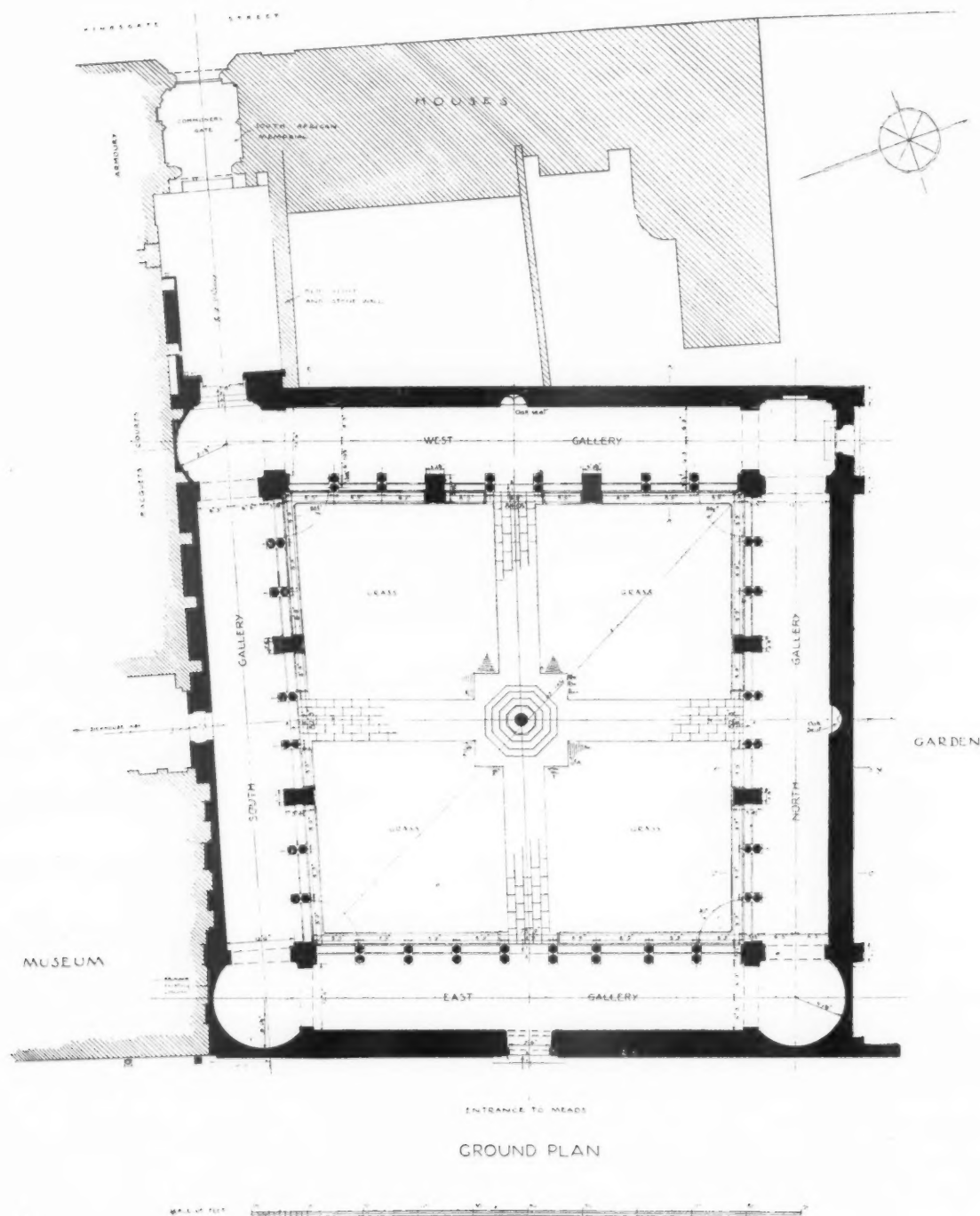
Paint and stucco then, when we have cleared our minds of confused thinking, are not dishonourable. Rather they have a long and distinguished ancestry. They are instruments of design to-day which it would be wanton to throw away. But the old confusion will persist unless we are very clear about the matter ourselves, the old confusion that if we use stucco it is an admission that we are hiding something which we are ashamed of under it, or that if we use painting and gold on stone or oak we are committing an outrage by hiding the naked beauty of a fine material. Rather, if our decoration is fine, all the finer and more durable should be the material on which we put it, as a painter paints on vellum and not on tissue paper. And if we use stucco where its use is just, it will be because we are in love with its jocund simplicity, its laughing welcome of gleam and shadow, its waterproof efficiency, and not because we want to hide something. All the same, we cannot shut our eyes to the known past, or choose what portions of it we will acknowledge. We shall never in our day cover our buildings with colour inside and out, a rainbow building wants a rainbow crowd. We have learnt to appreciate and enjoy the tint and texture of quiet materials; and brick and tile, stone and slate from many quarters are at our disposition. For us the eighteenth century learnt to build and roof her elegant rosy houses, though Wren writes that no man in his day could make a decent tile. We have been taught how to use comelily all the stone and the brick of this rich little land, except the pink granite of Aberdeen, which, as yet, no man has mastered. And if to this rich inheritance we, too, clearing our minds of the old confused cries of bigoted preachers, can add a little here and there of the courage of colour, the charm of delicate surfacing, the directness of aim which is only possible to those who have not to rebut in anticipation a score of ill-founded criticisms, then we, too, may come to be numbered in the host where Anthemius and Robert Luzarches, Wren and Peruzzi are captains, and John Ruskin is quartermaster's clerk, and keeps the roll.

W. G. N.

* See Lethaby, "Mediæval Art," p. 232.

The War Memorial Cloisters, Winchester College.

Designed by Herbert Baker, A.R.A.



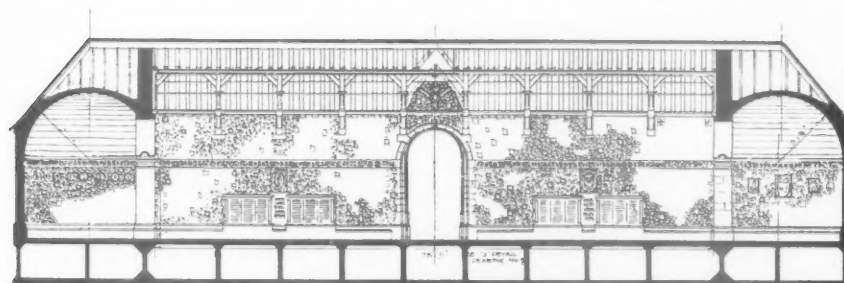
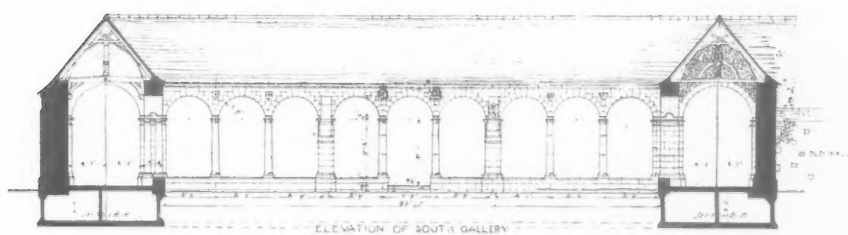
A GROUND PLAN OF THE CLOISTERS.



THE ENTRANCE FROM THE SOUTH AFRICAN
WAR MEMORIAL.



THE ENTRANCE FROM MEADS.



SECTION THROUGH GALLERY

AN ELEVATION, IN SECTIONS, OF THE CLOISTERS.



LOOKING NORTH-EAST.

A view of the Cloisters with the Tower of the School Chapel in the background.



A GENERAL VIEW OF THE WAR MEMORIAL CLOISTERS, WINCHESTER.



ON THE CLOISTER WALL.

A detail of the great inscription and one of the name tablets with battle names and the allied arms of Greece and Portugal.



A CORNER WITH ARMS OF INDIAN PROVINCES.



A VIEW DOWN THE NORTH GALLERY.



1. MILLSTONE GARDEN, APETHORPE.
Designed by Sir Reginald Blomfield, R.A.

Garden Design:

VI.—Of Flower Beds.



2. FLOWER BEDS ON A RAISED BRICK WALL.

By H. M. Fletcher.

SIR Francis Bacon in his delightful essay "Of Gardens" writes: "I doe hold it, in the Royall Ordering of Gardens, there ought to be Gardens, for all the Moneths in the Yeare: In which, severally, Things of Beautie, may be then in Season." He then recites his list of trees and flowers to attain this, and in the Edition of A.D. 1625 he concludes his catalogue by stating: "Thus, if you will, you may have the Golden Age againe, and a Spring all the Yeare long." "And because the Breath of Flowers is farre sweeter in the Aire, (where it comes and goes like the Warbling of Musick) then in the hand, therefore nothing is more fit for the delight then to know, what be the Flowers, and Plants that doe best perfume the Aire."

The essay, of scarce two thousand words, covers the whole art of garden design, with many delightful hints as to lay-out and planting, and although many of the features he recommends are those of the Tudor and Elizabethan Garden, much of the advice is as good to-day as when it was written; moreover, had it not been ignored by the gardeners of the seventeenth century, there might have been none of that wanton destruction of the old formal gardens which—under the guise of landscape gardening—wrecked many a fine garden in the following century, and led to the loss of all good taste in the gardening of four-fifths of the nineteenth century.

Bacon divides his garden into three parts: "A Greene in the Entrance; A Heath or Desart in the Going forth; And the Maine Garden in the midst; Besides Alleys both sides" and remarks that "nothing is more Pleasant to the Eye, then Greene Grasse kept finely shorne."

His lawn, flower or water garden, with a wild garden beyond it and shady alleys or walks at the sides, to frame the garden picture and secure cool retreats from the heat of the day, provide the soundest of lay-outs, and his scorn of "Knots or Figures with Divers Coloured earths that they may be under the windows of the House—"they be but

Toyes"—and dislike of "Images Cut out in Juniper, or other Garden Stuffe—"They be for children"—shows a keen sense of fitness in the planting details.

While many gardens to-day are well laid out, it is just in those details of planting that so many gardens fail. This, no doubt, is partly due to lack of knowledge of plants, where the garden has been designed by the architect, or of sense of form and colour where the planting has been entrusted to the ordinary nursery gardener, but this is gradually being remedied by the evolution of a new type of professional—both here and in America—the garden architect.

The set formality of the old formal garden has disappeared with the wild license of the landscape gardening, while with the immensely widened field of choice in trees, flowers and shrubs, the tendency to crowd too many details into the flower garden is one of the most dangerous pitfalls to be avoided in modern gardening.

There are many ways of arranging flower beds to obtain



3. A TREATMENT OF FLOWERS AGAINST A HOUSE.

At the House of Robert Atkinson, Esq.



4. THE SUNK GARDEN AT MOOR CLOSE.
By Oliver Hill.



5. THE TREATMENT OF THE GLADE, MOOR CLOSE.

By Oliver Hill.

beautiful effects, and, while most of the old methods of designing the beds have recently been tried again, there is still a wide field for experiment and discovery.

The illustrations in this article—from the works of living architects—show what can be done by judicious planning and planting of flower beds to suit various conditions, and range from the severely formal to the naturalistic.

Sir Reginald Blomfield's Millstone Garden at Apethorpe (Fig. 1) provides a telling argument for extreme simplicity in lay-out. The great paved walk, delightfully floored with rough random patterned paving, having old millstones set in it at intervals to add interest and increase the apparent length, is flanked by square flower beds alternating with narrow oblongs. The beds are surrounded with bold cut box edgings, which form a restful foil to the blaze of colour provided by the "Gilly-Flowers of all Varieties," standard Roses and other flowers, the colour of these being further set off by the backing of yew hedge bounding the grass walks carried round the outer edge of the beds, while, in the background, the rounded forms of the cut yews contrast with the feathery outlines of those allowed to grow freely, and the great lime tree on the right side of the picture has a Cedar of Lebanon to back it, and frames the low pitched roofs and stone stacks of the buildings. The whole makes a memorable picture of a typical English garden at its best: so that one hesitates to express a regret that there is no wall fountain, niche with a lead figure,

little summer house, or covered garden seat to form a more interesting end to the vista along the main centre walk.

Of an entirely different type is the arrangement of the beautiful sunk garden at Moor Close (Fig. 4), part of a fine scheme laid out by Mr. Oliver Hill.

The jolly little statuette—on its well-designed pedestal, with an effective octagonal stone kerb and border enclosing a touch of brilliant colour provided by the flowers—forms an interesting centre: the lavender, planted in severely formal beds, softens the lines of these beds by pushing forward over the edges, and the flowers and grey foliage make a restful colour scheme with the turf of the walks, an effect heightened by the deep box edging of the borders, echoing the lines of the charming Italian type stone balustrade, which—while enclosing this part of the garden—gives a glimpse of other beauties to be explored in the grounds beyond. The clipped yew standards in the borders and free growing weeping birch standards of the subsidiary centres, pleasantly break the formal lines of the balustrade, while the varying forms of the stone steps add interest to the picture.

The broad grass walk, flanked by flowering shrubs, impels one to wander up it to the shaded seat, which forms the focal point of the vista, in order to judge whether the opposite view—looking back at the sunk garden—is as lovely.



6. A WOOD GARDEN AT BROADWAY HILL.

By E. Guy Dawber.

The trees in this garden are most effectively contrasted in form and colour: the foliage of the aspens backing the evergreen shrubs and trees, the columnar cypresses standing like sentinels along the grass walk, and the Douglas firs and yews pleasantly balancing the deciduous forest trees in the background.

Both of these gardens, while at the height of their glory in the summer, would look attractive the year round, all the main planting features being carried out in evergreen materials, while the changing of the colours of the deciduous trees through the seasons would provide a constant interest, which the varying lights of morning, noon, and eve would enhance.

A contrasting scheme is provided by Mr. Oliver Hill's treatment of the glade and vista over the surrounding country, shown in Fig. 5. Here the garden has been arranged to avoid a harsh division between the formally laid-out portion of the gardens surrounding the house and the landscape beyond. Along the centre of the shallow valley the lawn is carried through into the middle distance without a break, save for the low border which—when matured—will hide the iron fence shutting out the meadow below, the eye being invited to admire the distant view framed by the elm and beech trees, while on each side groups of shrubs and flowers have been planted in balanced beds, the outlines of which will disappear, leaving bold bays of colour projecting into the lawn, giving scale and perspective, and forming an interesting foreground and middle-distance to the picture.

Yet another treatment is shown in two views of the garden laid out by Mr. Guy Dawber on Broadway Hill (Figs. 6 and 7), where the hillside has been planted with Spanish broom, giant moonflowers, iris, verbascums, Michaelmas daisies, cistus, and other herbaceous plants, which form a delightful foreground to the wide landscape, the conifers of the protecting tree belts heightening the colour effects by their dark green foliage, their trunks making a pleasing pattern and deepening the mystery of the woodland recesses. It is a pity that the client appears to have insisted on smooth stone paths, as rough split stone paving would have been more in character with the semi-wild effect produced by the planting. Doubtless the dead trees cutting the line of the tennis lawn will



7. A HILLSIDE GARDEN AT BROADWAY HILL.

By E. Guy Dawber.

be used as a support to a *Clematis montana* or a climbing rose, which will soon clothe the naked limbs and greatly add to the beauty of this part of the garden during the summer months.

The illustration of the Alpine garden at Moor Close afford a complete contrast in arrangement (Fig. 9). Here, the architect has revived the mediæval method of raising the beds above the paths, which—formed of crazy pattern stone paving—give many a cranny in which to insert rock-loving plants, here skilfully grown to soften the hard lines of the dwarf walls, no obstruction being allowed in the centre of the paths to vex the visitor who wishes to examine the beauties of the masses of bloom overflowing the stone-bordered beds.

No doubt this garden is a joy in spring, but Alpine and rock gardening is apt to be uninteresting for several months of the year; although the Irish yews, sundial, and the pleasant shapes of the beds give interest in the winter, such a garden would hardly justify itself unless it were—as in this case—but an incident in a much larger scheme, with many another pleasant walk elsewhere, when this garden is waiting for spring to re-dress it once again in blossoming sheets of flowers which the many varieties of aubretia, arabis, sedum, saxifrage, and the rarer Alpines provide.

Another drawback to a rock or Alpine garden is the amount of labour required to renew the plants, even a small garden requiring practically the whole attention of one of the gardeners to properly weed, stock, and maintain it; constant renewals being required if it is to be kept in first-class order.

The treatment shown is greatly to be preferred to that of the famous rock garden at St. John's College, Oxford; there, though many of the plants may be great rarities, no correspondingly beautiful effect is obtained, owing to the poor arrangement of the rockwork. The rock garden at Kew is little better, and the reason is not far to seek, as, in the endeavour to provide many small crannies and pockets for the plants, the scale of the work has been diminished and all chances of a broad effect lost. A fine example of the naturalistically-treated rock garden may be seen at Wisley in the gardens of the Royal Horticultural Society.



8. A TERRACE BORDERED BY FLOWERS.

By Oliver Hill.



9. AN ALPINE GARDEN.

By Oliver Hill.

The fourth example of Mr. Hill's work shows the details of a well-designed flight of steps, with a circular landing, brick piers, and tubs containing young Irish yews, and is included to illustrate how effective a narrow border of tall growing flowers can be when cresting a retaining wall and acting as a guard to what would otherwise be a rather dangerous drop to the lower level (Fig. 8). Veronicas, azaleas, or the New Zealand star flowers would probably do better than such a flower as the dahlia, which would be apt to be spoilt by any early autumn storm, the brittle stems being broken by the wind.

Robert Atkinson's House at Carshalton shows a good treatment of a garden for a small house, the wide-jointed, flagged paving making a suitable material for the paths (Fig. 3). Where there is more room, these could be replaced by wider grass walks, although it would be advisable to retain some of the stone paths even in this case, so as to make the owner of the garden and his guests independent of the vagaries of English weather in walking round it.

The view of the garden to a house at Cambridge, designed by Mr. H. M. Fletcher, shows another treatment of flower beds in the smaller garden (Fig. 2). The narrow border next the house softens the hard junction between the walls and grass lawn. One feels that a prettier effect would be obtained by arranging similar beds at the base of the dwarf brick retaining wall.

The various types of flower beds described are merely a selection of the infinite variety which it is possible to introduce, and the architect with his experience of form and mass should be able to introduce new kinds of treatment of his own, which will impress his personality upon the work, and make each garden have an interest all its own.

Sunken beds might be tried as a variation, also beds formed on the principle of the Elizabethan Mount, but over-ferreting of all kinds should be avoided. As Bacon says:—"For the Ordering of the Ground, I leave it to Variety of Device: Advising nevertheless, that whatsoever forme you cast it into, first it be not too Busie, or full of Work." A few well-shaped beds of simple pattern, repeated, will be far more satisfying to the eye than a congerie of elaborate shapes, especially if filled with a few varieties of flowers of harmonious or finely contrasted tints and outlines. A carefully worked out scheme of colour is of more value than all the rarities from China, if those rarities merely succeed in making the garden look like an outdoor botanical museum.

Often where a bed has to be formed surrounded by

gravelled walks the treatment of the edging presents a difficulty. Box edging is possibly the most satisfactory of all edgings, as it looks more interesting in the winter months than other methods. Dwarf Munstead lavender also looks well, and, if cut back immediately after flowering, it can be made as trim and close-grown as box, while the silver grey foliage affords a pleasant variation. Stone slates on edge, flat stone edging with broken lines in the beds forming pockets for alpine dwarf plants, roughly-tooled moulded stone edging, and thick sanded-faced tiles are other forms of edging which look well in their proper place; the latter are better as a bordering to brick paths; or the bricks, slightly raised above the paths, can be laid side by side on end, as, if the bordering does not run deep enough into the soil of the beds, it will be disturbed and its lines spoilt in trenching and manuring the beds.

Of flower borderings, the catmint, clove pink, forget-me-not, candy tuft, house leek and London pride are the most usual, but a little study and determination to get something different would no doubt result in all sorts of new bordering plants being discovered as available for producing excellent effects. If the paths are wide there is a positive advantage in the bordering sprawling over the paths, thus breaking the hard lines and angles of the junction between path and flower bed.

Herbaceous borders have scarcely been touched on, as they are so well known that most people have marked preference, and the choice of plants will depend upon soil and climate.

Double-faced borders are always difficult to manage, and it is usual to plant a yew hedge or to build a wall as a backing, as free growing trees or shrubs cannot be kept under control and gradually ruin the border. Where this runs east and west, rambler roses or other climbers on poles and ropes or arches, or arched yew or trellis work, is almost a necessity to provide the sunlight required to induce a good display. Where the borders are both wide and long, bushes or clumps of higher-growing varieties, equally spaced, will greatly increase the effect. (Frontispiece.)

As soon as the flower beds become established, the owner will be able to take pride in his garden, and wait with patience for the slower-growing shrubs and trees to reach maturity, and with the coming of the flowers the work of the garden designer should reach fruition in the flower garden, although the full effect of the whole of his efforts may be a generation later in realization where extensive tree planting has entered into the complete scheme.

GILBERT H. JENKINS.

Modern Swiss Architecture.

Recent Developments in Zürich.

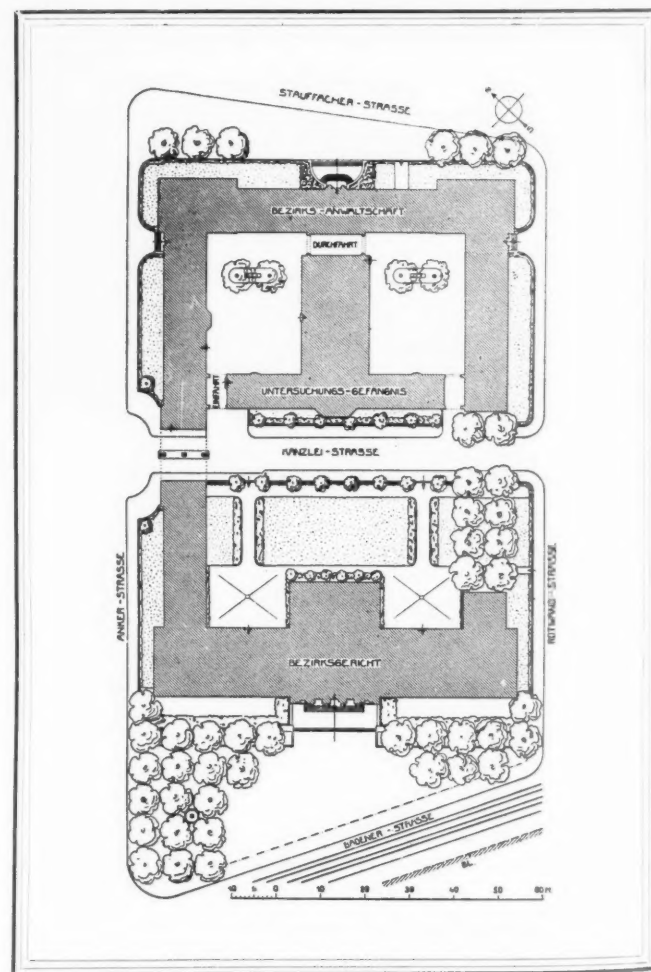


1. A SHOP WINDOW IN ZÜRICH.

WHAT is modern? This very subtle question has doubtless as many replies as there are opinions, according to tastes, feelings, effects in individuals, countries, races. I will here try to explain frankly my own opinion. In the first place we have to admit the entire change of mental as well as material conditions. The social problem, for instance, has appeared and has given quite a new aspect to the town. It is to the credit of England that she first satisfied the demand for better housing conditions in the great cities, so that the town became divided into city, industrial part, and suburb. From such influences, æsthetic and practical, modern town planning arose, as it exists in modern garden cities.

Concentration in business affairs has also led to the erection of skyscrapers, forming the street walls of the modern business city. The street becomes more and more the artery of the enormously increased traffic, and less and less

the approach to a symmetrical palace or a monumental scene. The Place has to be a junction for several principal streets, enabling the traffic to alter driving direction. Therefore it is not wise to draw its lines in a formal scheme. Of course there always exist ornamental lay-outs in connection with parks and planted boulevards, which give opportunity for a little rest from the hasty business world. But the stream of main roads leads forward without obstacle, framed on the left and right by buildings of modern type, warehouses, offices, hotels, banks. Such streets have no longer the right of a romantic aspect, in decorative bay windows,



2. A PLAN OF THE LAW COURTS, ZÜRICH.



3. THE ART GALLERY, ZÜRICH.

Designed by Professor Karl Moser.

gables, and ornaments. They must express the modern city in a bright, continuous unity, which suggests the single building for the sake of a uniform street. But is it necessary to have an old or new style for a warehouse or bank? Yes; but this is not so difficult as it sounds. As soon, for instance, as a warehouse shows in full significance its entire purpose in its disposition and structure, according to its material, reinforced with the imagination of the architect, it has become modern. But it is a misplaced expression in the modern building to show its constructive iron framework dressed in the formalities of supporting and supported elements which belong to the stone construction of columns, pillars, and cornices. And why should we also hide the beautiful dynamic forms of reinforced concrete which has innumerable possibilities in its construction? Its material allows any kind of form or curve, like a liquid metal. We must feel that architecture with such material is cast like a piece of sculpture, and we must not diminish its expression by scratching its surface in any imitation of stone-blocks, or by overloading it with a confiction of styles. As regards the iron structure, let us also acknowledge its static power within its tight framework. The Eiffel Tower, by its nature as a utilitarian structure, is artistically as valuable as a modern crane engine. Starting from the purest purpose block, as, for instance, a factory, to the most complicated organism, as a theatre, they are all subject to the law of purpose.

In Switzerland ideas have always been executed in a very healthy, never exaggerated, manner. We owe this sound development to the influence of surrounding countries. Fine examples of Italian, French, German, and Austrian

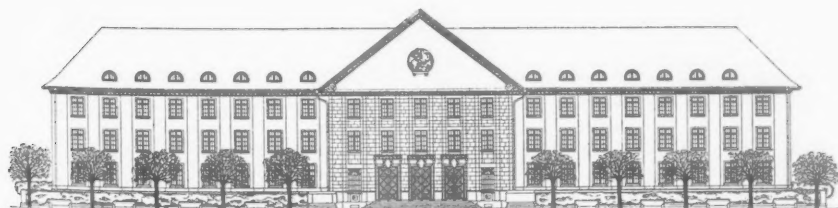
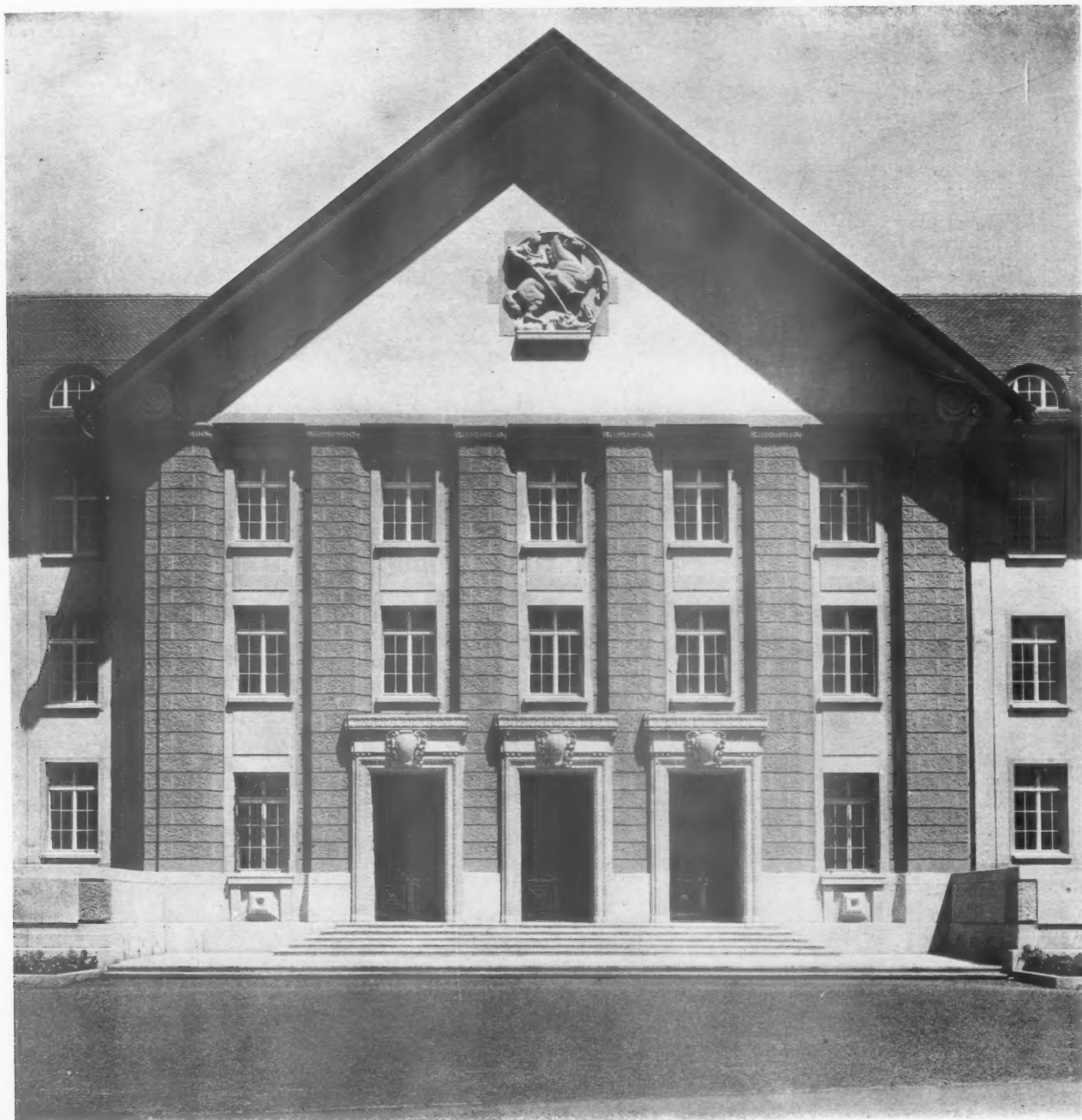
architecture are much in evidence over the whole land. Zürich, as the largest and most industrious seat, shows somewhat of a wealthy "bourgeois" character in its old-style architecture as well as in a good amount of modern art. Because the facing brick has never been locally approved most houses show an application in rough-cast, or are carried out in noble stonework. Recently artificial stone has been used. It tries to imitate all tints and lively colours of natural stonework, and not without success, if carefully blocked up. Most of Zürich's prominent buildings of educational character are situated on the slope of the so-called "Zürichberg," and are likewise interesting on their town-planning side.

One of the most striking features is the picture gallery, the "Kunsthhaus." It was erected before the war, but gives a good impression of what we feel to be "modern." It reveals its entire disregard of classical form, although the ornamental character of a past Greek temple ideal remains. Its principal part is a rigid cube, only interrupted by necessary window-breaks. The walls are therefore plain, of massive monumentality. As a contrast remark the side wing, no more a closed wall, but dissolved in a rhythmical movement of the wall itself. That is perhaps the reason that this building is called modern. All the rest is ornamentation, added with a fine sense of proportion.

Another type is shown in the Zürich law courts. If we call this building perhaps less modern, it is in consequence of the roofing, which is peculiar to the country. But what a difference between an old-fashioned, gloomy example, and these bright windowed walls; though they do not miss their official dignity, which is represented by



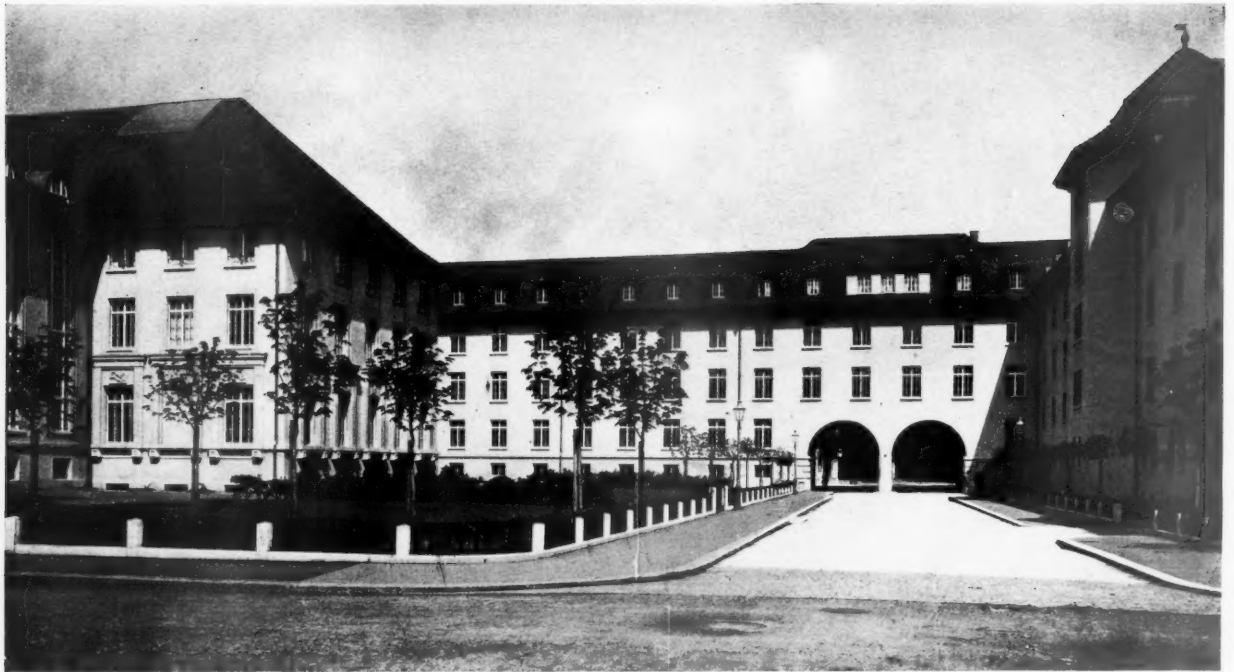
4. THE ENTRANCE DOORS TO THE LAW COURTS, ZÜRICH.



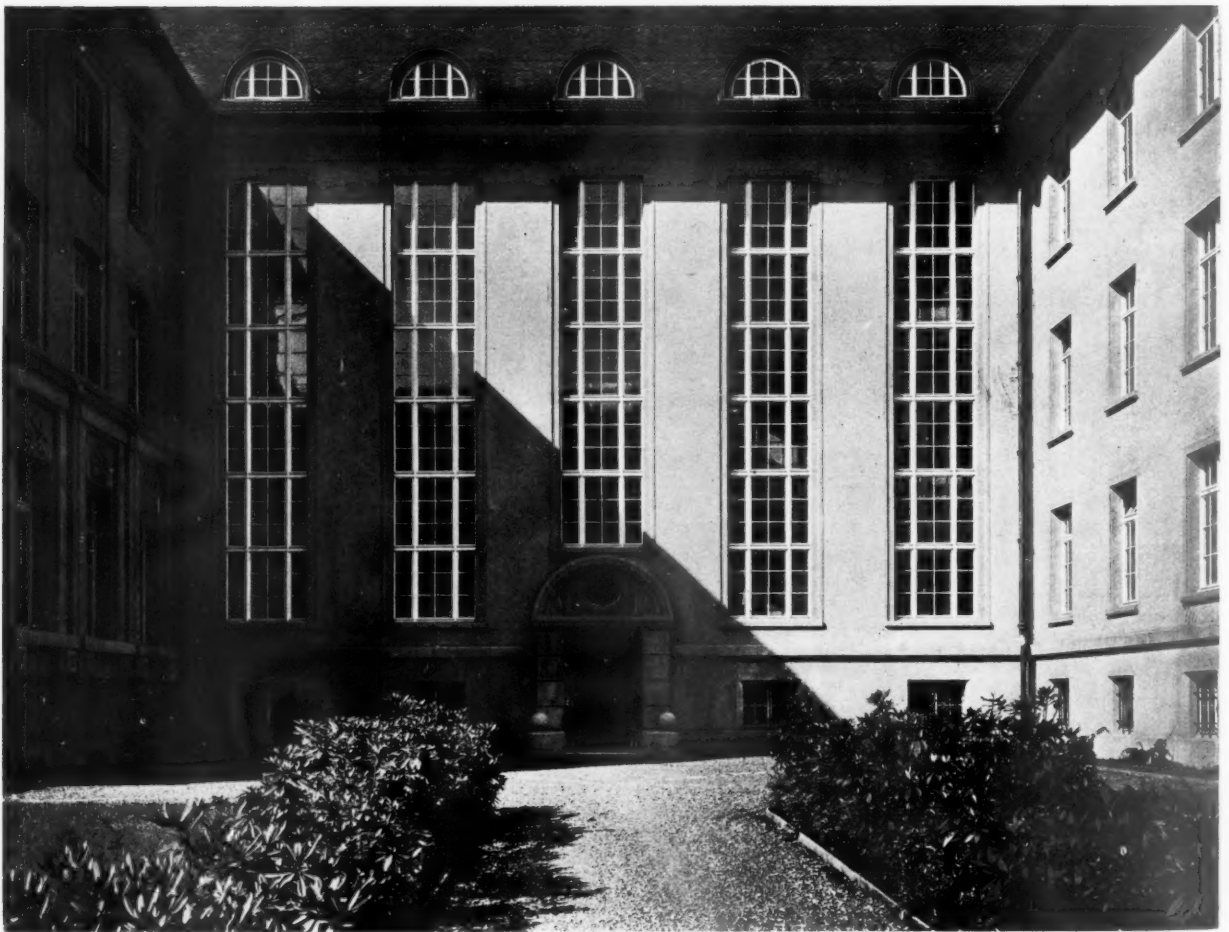
5. THE LAW COURTS, ZÜRICH.

Designed by Ofleghardt and Haefeli.

A view of the Entrance, and a line drawing of the main elevation.



6. THE LAW COURTS, ZÜRICH: A VIEW THROUGH THE ENTRANCE DRIVE.



7. THE LAW COURTS, ZÜRICH: THE STAIRCASE FRONT.



8. THE LAW COURTS: A NEAR VIEW OF THE ENTRANCE ARCHWAY.

a huge gable above the main porch. A remarkable, very healthy simplicity in the windows contrasts with ornamental work, where prominent halls or entrances have been placed.

One of the most discussed buildings in Zürich is the bank. The bank has become an institution of our modern business life. On account of the wealth which is confided to its care, it is always distinguished as a very proud building in the city. The new Zürich Bank has overcome this conventional solution by showing quite truly the organization of such a modern bank building. Although the usual formality has been abandoned, the whole block expresses a great energy nevertheless. The exterior of this compact cube means an uncomplicated planning in its interior. It is composed of the main floor with high-light openings, as the official part for the public, and of three office flats in three

rows of absolutely regular windows, allowing any placing of the partition walls in the office rooms. An entire elimination of light and shaded effects gives to the elevation something smooth, closed. All window-jambs are reduced to a minimum by placing the panes near to the exterior face. But if we approach we suddenly become aware how beautifully the whole building has been trimmed with an artistic relief work treated in a most attractive stone masonry over pillars and mouldings.

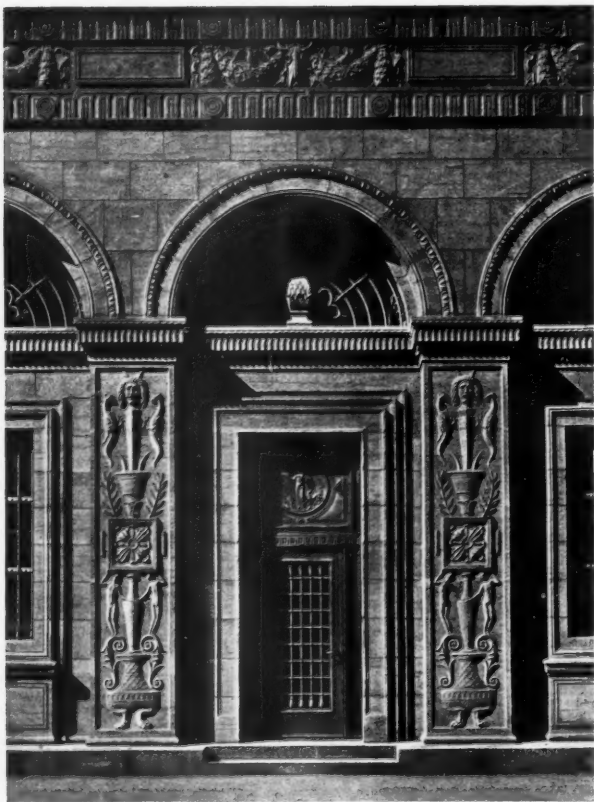
In this wonderfully designed pillar ornament on the National Bank we find plants, animals, and human beings co-ordinated in marvellous design. But whatever the sculptor has done he has always been conscious that he had to subordinate his work to the architecture. And that is the fundamental thought for every artistic purpose, in the erection of a building.

WILLI WOHLGENANT.

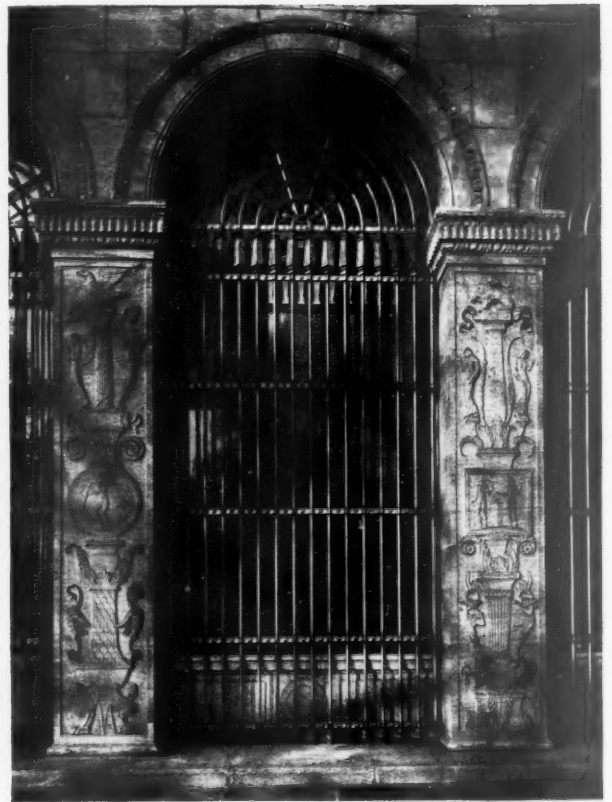




THE NATIONAL BANK, ZÜRICH.



A DOORWAY IN THE BANK.



A DETAIL OF THE GRILLE.

MODERN SWISS ARCHITECTURE.

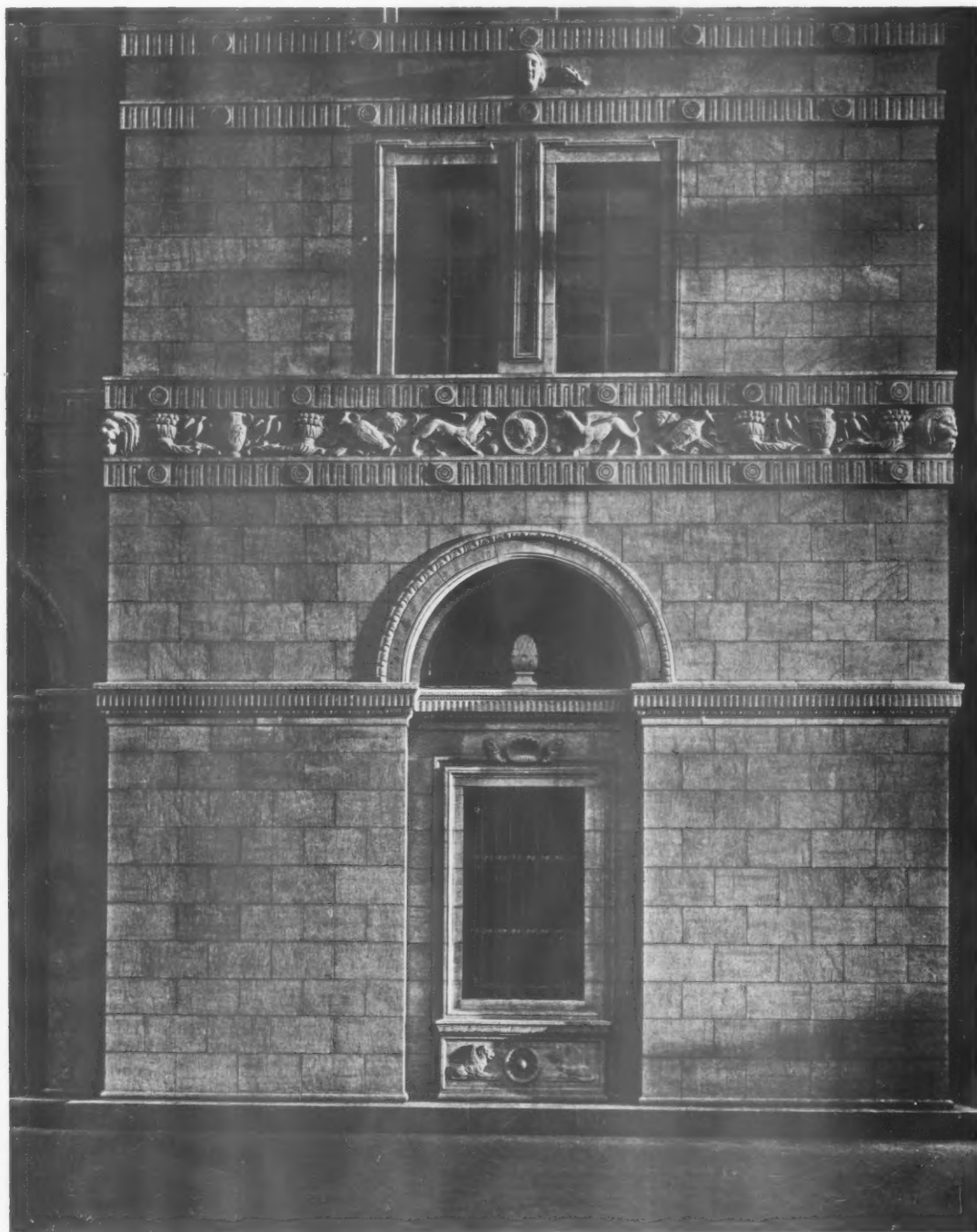


Plate II.

September 1924.

THE NATIONAL BANK, ZÜRICH.

Designed by the Brothers Ofister.

Switzerland is more or less in the centre of Europe, and the modern work in Zürich has been influenced by all the countries that surround it, principally, perhaps, by Germany. But modern Swiss architecture is nevertheless intensely national. The National Bank is one of the biggest modern buildings in Zürich. A corner treatment is illustrated above.

Architectural
Library



A VIEW OF THE LAKE FRONT.



A DETAIL OF THE LAKE FRONT OF THE NATIONAL BANK, ZÜRICH.

The Advertiser and the City.

A SHORT time ago "Punch" illustrated a pathetic episode in the career of a rising architect who, having freely burnt the midnight oil in devising a striking façade for a commercial client, found it speedily converted into a mere scribbling block for notifying the said client's business in gigantic lettering. There is a spice of humour in this, but it happens in actuality so frequently, and with an emphasis so incapable of exaggeration, that the joke has lost its savour, and it is not alone the designer, but also all who have an attachment to beauty who are the sufferers. It is useless for us to wring our hands and exclaim with Hamlet: "The time is out of joint." Rather let us review clearly and steadily the conditions of the age in which we live and see how far demands with which we may not personally sympathize are nevertheless justifiable, and how far we can go towards meeting them without disloyalty to our fundamental views.

It will lead us nowhere to assume an attitude of intransigence towards the advertiser, and to condemn him and all his works. His activities are demanded, he has, from the psychological standpoint, a genuine science of his own, and he is not always entirely without an appreciation of artistic effect. Possibly there may be something to be done with him. Let us hope so, for he is obviously too firmly entrenched to be dislodged.

Now, the position of the artist face to face with the advertiser is a simple one. The theory of the latter aims at making the strongest impression practicable with the means at his disposal, with the sole reservation that he may not go beyond the point acceptable to the public he seeks. The only criticism likely to move him is one suggesting that he is restricting his clientele by some crudity or blatancy without an equivalent compensation in vigour of attack. The route the advertiser elects, depends, of course, on the public he wishes to reach, but we can, without undue optimism, accept the proposition that there is a large and increasing proportion of the public to whom the advertisement with distinction and charm will make as effective an appeal as one which sacrifices this to the attempt to shout down its surroundings. If this be the case there is little excuse for the architect and his fellow artists who appear to have hitherto deliberately ignored the ad-



DIGNIFIED ADVERTISEMENT: FLOOD-LIGHTING AT NIGHT.

vertisement in their schemes for buildings and other civic decorations. It must be admitted that there are just a few exceptions to this, among the more notable being "La Samaritaine," in Paris, where the design for the façade devotes a large portion of its surface to inscriptions without sacrificing consistency or grace. But these exceptions are rare, and as a consequence buildings pass from the architect's hands only to meet with the fate already mentioned.

In designing future structures the remedy is obvious, and the architect should ascertain the maximum that is likely to be desired in advertisement and should frame his design accordingly. If his art has vitality he should be able to adapt it to these conditions, disconcerting as they may at first appear. As regards existing buildings there is less hope of a satisfactory solution, but something might be done by collaboration between the advertising entrepreneur and a broad-minded architect or decorator.

The assumption that there is antagonism between effective display and artistic presentation may be challenged, and the too frequent attempts to outvie preceding ones in size and insistence often defeat their own ends. The science of expression has its place in the arts, and thus it is truly a form of art to attain to the maximum of effect with economy in the employment of space, colour, and contrast.

The hoarding with its posters often illustrates this. It is by no means the rule that the largest poster with the most glaring colours makes the more definite impression. The one that does, generally possesses some quality of art that enables it to fix its purport on the mind owing to superiority in the art of expression. Of course, at present, owing to the rudimentary stage at which we find the art of the advertisement, such notable examples are in a minority, but there are clear indications of progressive effort and encouragement of this would surely be a much wiser course than the attitude of repression taken up by those who are antagonized by the crudity and vulgarity of many advertising schemes.

The recent Bill passed by the House of Lords in the interests of beauty, goes too far in the direction of suppressing operations that, properly directed, might contribute new and decorative effects. Even in regard to the glaring, illuminated signs that are rapidly making our city streets a nightmare, it is



LIVE IN THE LAND OF SUN
SHINE AT THE END OF THE
UNDERGROUND

A POSTER BY
HERRICK.

possible to conceive a revolution in method that would transmute the present chaos into artistic unity. Some already approximate to the method of the firework display, which is, in intention, an imaginative effort designed to give gratification to the eye; and though such displays usually fall no less short of their aim, those of the Italian artists have reached a point which lift them within the circle of the arts. In like manner, by considered co-operation, the artificial lighting of our streets and buildings might be such as would fill them with delight, and even the dreaded inscriptions of the advertiser might be made contributory to the mass effects.

Hitherto, the problem of the city has been approached in far too timorous and faltering a spirit. We can recognize the grace of the mediæval conception and the dignity of that of the Renaissance, and we lovingly preserve all that we can of their vanished charm. Nuremburg and Oxford could ill be spared, and who would part with Bath or Bloomsbury, but these cannot be taken as models for our own day without affectation. The spirit that so expressed itself has gone, and it is not for us either to deplore or rejoice that this is the case, but to set to work to interpret and translate into material form by such gifts of logic and imagination as we



A POSTER BY AUSTEN COOPER.



A POSTER BY E. McKNIGHT KAUFFER.

possess, the needs and aspirations of the age we live in. The task would be easier but for our heritage of cities whose history is written in their streets and buildings, and whose traditions claim our loyalty.

The task of linking old and new without discord is an almost impossible one, and must probably be to some extent abandoned, leaving the matter to the rectifying touch of time and event. Fear of these discordances must not be allowed to impel us to an endeavour to follow slavishly past traditions and thus stultify legitimate developments. The accusation that our towns are dull and depressing is partially due to the acceptance of traditional forms incapable of adaptation to modern desires. Even our schemes of transport and communication are to some extent makeshifts, employing obsolete plant and arrangements, while most of our buildings are frankly designed on a basis lacking in validity in regard to their inception as a natural outcome of the demands of purpose, or of economic propriety.

A new canon of beauty cannot be invented in a day, but we do not help ourselves toward gaining one by disregarding modifications in social life and aspirations, and by refusing to adapt our modes of expression to these, which should be the radical factors in determining the form our designs should take.

H. V. LANCHESTER.

Three Small Modern Churches.

Designed by H. B. Creswell and A. J. Kropholler.

IT is a mere matter of observation that marble and costly tiles are much more commonly used to glorify a lavatory than to enrich a church; and that a member of a diocesan council who accepts rich tessellated paving and solid slabs of Rouge Garonne as a proper tribute to decency in the washing of hands, rebels at the unreasoned extravagance of using any such costly materials as a tribute of devotion in the worship of God. This is as it should be. A great civilization which showers honours on anyone who, on a big enough scale, makes beer with glucose, produces cakes of scented soap scented on the outside by dipping, supplies custard powder manufactured of ochred starch flavoured to taste with extractives of coal tar, or who in other ample ways help to build up the Wealth of the Empire, will be far too wise to squander on the steps of its altars the dotting attention and rich perfections it lavishes on the steps of its underground conveniences. A great civilization, too, capable of giving us Wembley, knows better than to spend money on churches, for churches promote the sale of nothing. Costly materials, lavishly carved and enriched, will achieve great things in the disposal of special lines of cheap fountain pens or tins of curried rabbit, but are not justified in a church, for they have no appreciable effect in stimulating the offertory.

This principle is so well established that the chief problem which usually confronts an architect who is called upon to design a church is to choose the most economical construction and the cheapest materials that can be made to serve. A solution of this problem is supplied by modern engineer-

ing science and trade enterprise, which offer, in unlimited quantities and at the lowest cost, the worst tiles, the worst bricks, the worst joinery, and the worst of everything the world produces, or ever will produce until engineers invent machinery to make the things at higher speed. The architect who accepts this solution can further lighten his labours by throwing open his door to the stained-glass manufacturer's tout, who is already sitting on his roof like a vulture at the house of death, and may choose a design for the east window while the canvasser licks his thumb to turn the next page in his book of patterns. He may also tick off pulpit, font, lectern and so on, in the catalogue of the church furnisher, and thus save himself much trouble and possibly, in the result, satisfy the incumbent and the diocesan council, who may feel that the best use has been made of the small funds available, and who are too familiar with spurious makeshifts to be shocked by them, for it is true that churches are built of materials in the production of which the hand of man has been chiefly concerned in stoking boilers, and in which sham manufactured "craft work" flaunts its mercetricious degradation. If a building is intended to be a mere shelter over the heads of worshippers, by all means let it so be, and no great shame to it; but if it aspires to be a church, it must, however rich and ornate, fail ignobly if it smugly offers up to the glory of God the thing that would lower the dignity of a suburban emporium. Such a church commemorates the destruction of more souls than it can ever aspire to succour; souls destroyed in attending the opening of a steam valve to work at the pace set by a machine that

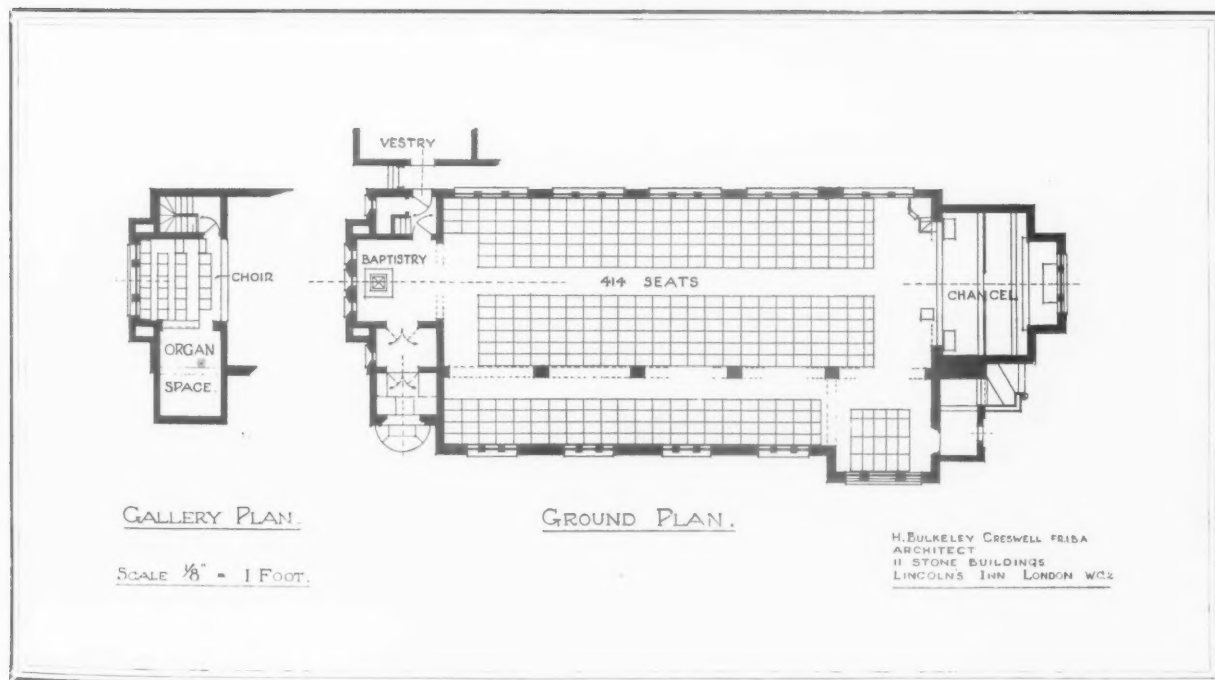


ST. PHILIP'S CHURCH, RUGBY.
Designed by H. B. Creswell.



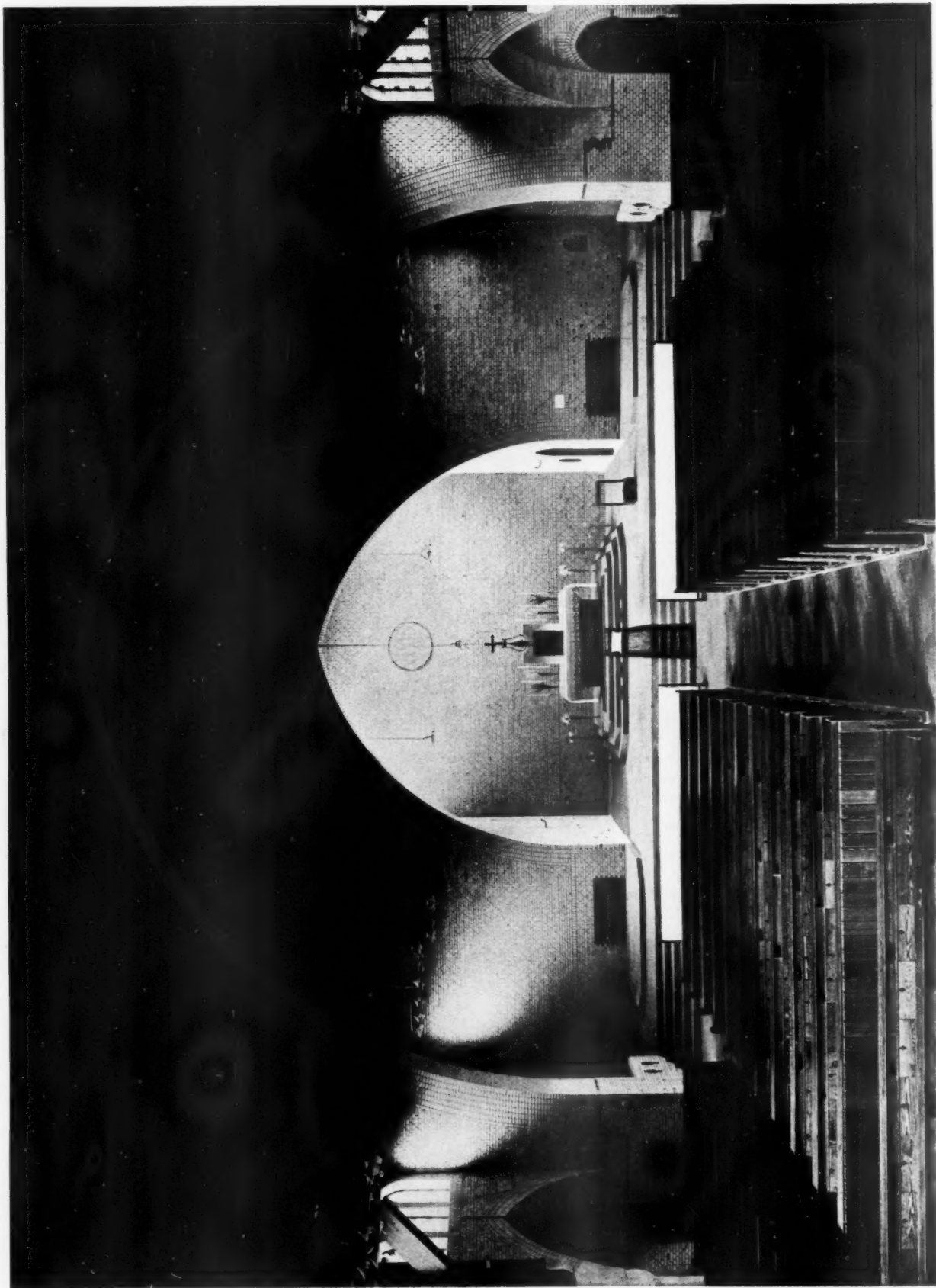
Photo by the British Thomson-Houston Co.

THE NAVE, ST. PHILIP'S CHURCH.



THE PLAN OF ST. PHILIP'S CHURCH, RUGBY.

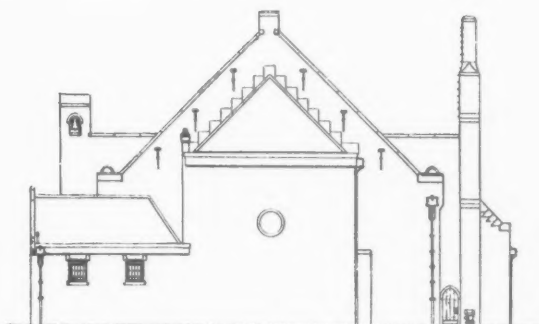
Designed by H. B. Creswell.



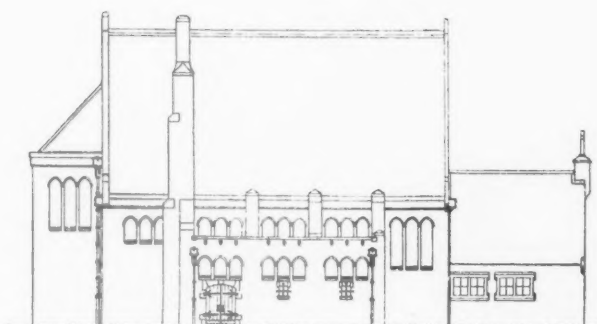
THE INTERIOR OF A ROMAN CATHOLIC CHURCH AT BEVERWIJK, HOLLAND.

Designed by A. J. Kropholler.

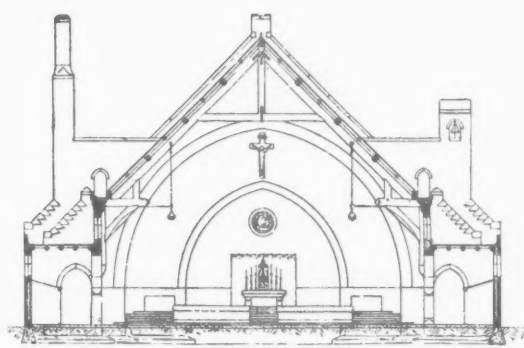
Altars are yet to be built on either side of the main altar. Drawings and plans of this church are illustrated on the opposite page.



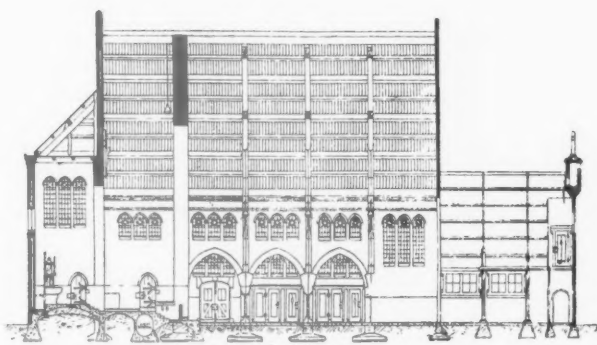
ACHTERGEVEL



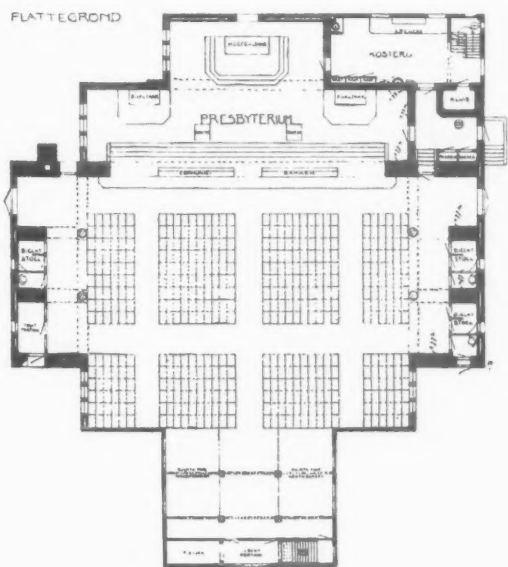
ZIJGEVEL.



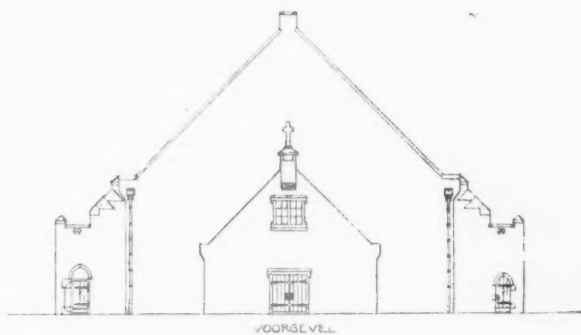
BREEDTE DOORSNED.



LENGTE DOORSNED.



PLATTEGROND



VOORGEVEL.

A ROMAN CATHOLIC CHURCH AT BEVERWIJK, HOLLAND.

Designed by A. J. Kropholler.

A photograph of the interior of this church is illustrated on the opposite page. The exterior is not yet complete.

serves another machine; souls destroyed in the shrieking, shoddy incompetence of joinery works; souls destroyed in the "organized efficiency" boasted by those who grow rich by commercial exploitation of craftsmen. The work of the mediæval builder is supreme, because it exhibits, under the highest of all incentives, the delight and exaltation of man in making beautifully, with his hands, the thing he understands how beautifully to make. This passion is instinctive in mankind—to create beautiful things; to be satisfied only when the thing created is, in the eyes of the maker, beautiful. A common chimney-pot, a wooden clog, a forged nail, all have beauty and content the souls of those who make them. If it is denied that this instinctive craving is related to the highest aspirations of man, we may well ask what else is? Who has not been moved by the handiwork of savages, and felt the mysterious divine union of spirit bridging the abyss between ignorance and relative culture? The honest work of men's hands and the instinct to build beautifully—not the substituted work of dolt machinery and the instinct to make profit—is for this reason not merely proper to, but so much the very essence of a church, that the intrusion of other work and an alien spirit is a profanity. It is surely a profanity to regard some churches as sacred at all. In what does their sanctity lie? It is mere hocus-pocus to pretend

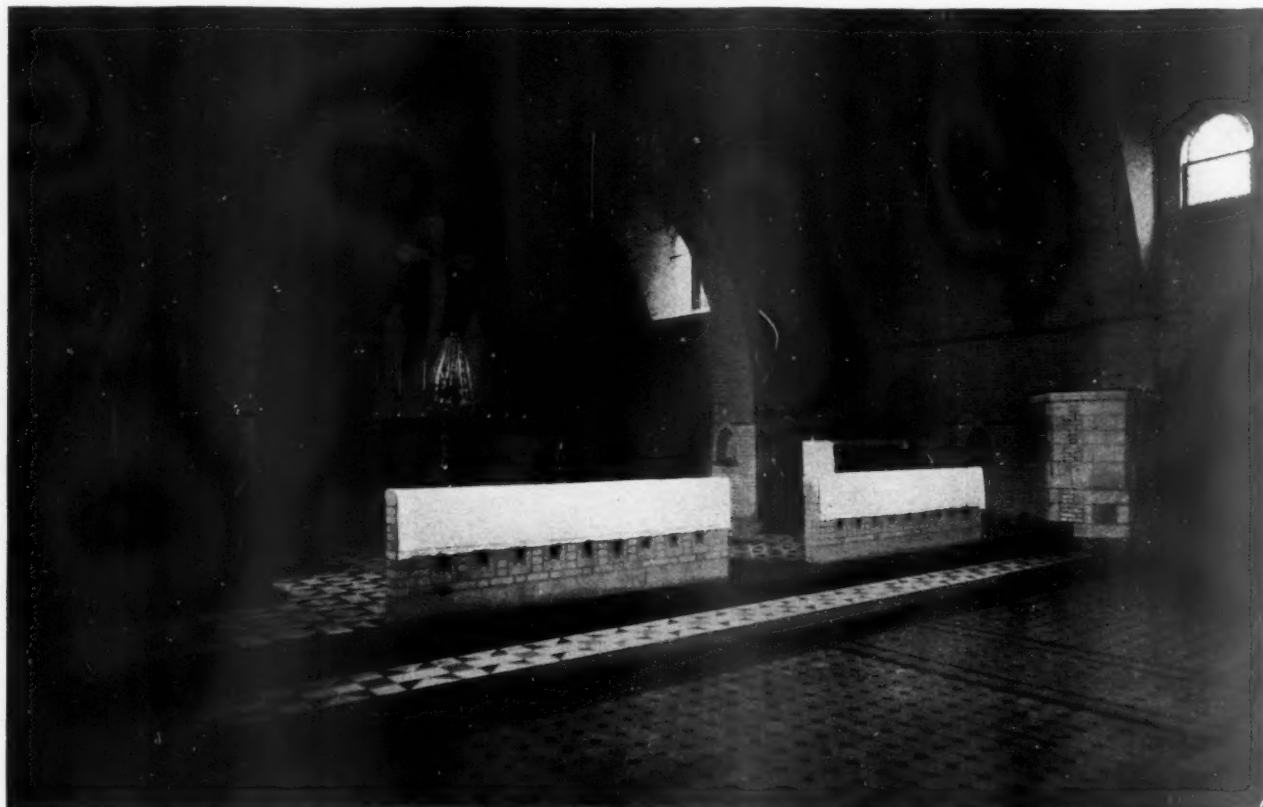


A CHURCH AT BORNERBROEK, HOLLAND.

to venerate as sacred a building the purpose of which was never respected in the building.

This preamble by the author of the first design illustrated in these pages may seem extremely arrogant. If so, that is his misfortune, for he has nothing to say about the church except that it did not cost much, and was honestly built. It seats four hundred at a cost, in 1913, of four pounds twelve shillings and sixpence a sitting (omitting campanile, transept entrance, and furnishings), and was built of hand-made bricks and tiles, stone (real), plaster, and hand-worked oak, and the various details and furnishings were designed by the architect, and carving executed in the material by individual craftsmen. The font is of Forest of Dean stone. The low cost is in great part due to the roof, in which principals are eliminated by an arrangement of scissor-trussed rafters which form the framing supporting the plastered barrel.

The two other churches illustrated are from the hands of a Dutch architect, but they are similar to the English church, in that they are economical and small, but at the same time "hand-made" rather than "machine-made." They bear the mark of the craftsman. The openness of the plan is also a noticeable feature, for an uninterrupted view of the three altars may be obtained by the whole congregation.



THE INTERIOR OF A CHURCH AT BORNERBROEK.

Designed by A. J. Kropholler.

The Head Offices of the Westminster Bank, London.

Designed by Mewès and Davis.

DIFFICULTY was experienced in planning the required accommodation on this site owing to the congested nature of surrounding property and the requirements of ancient lights. Underpinning to considerable depths was necessary, the old Walbrook being encountered in excavating for foundations. Consideration also had to be given to temporary and ultimately permanent communication with the future Head Office building fronting on Lothbury. Angel Court being a narrow thoroughfare, interest is concentrated on the ground floor, where the large windows, which provide maximum light, are separated by narrow piers treated with Ionic pilasters. The fenestration of the upper floors was considered with a view to giving good light to all the rooms consistent with good proportion. The entire façade is in Portland stone.

A feature is made of the wrought-iron gates to main entrance, arranged to slide owing to the restricted space available. The entrance lobby is in San Stephano marble.

A heated vestibule with double doors is provided to exclude the possibility of draughts. The radiator grilles are unusual, having closely spaced turnings set in San Stephano marble casings. The staff entrance door is of Italian design in oak.

The decoration to the Banking Hall is reminiscent of Italian Renaissance with Ionic columns and coved ceiling. The wall surfaces are of plain polished plaster, relieved by small V jointing, decoration being confined to doors which have richly carved architraves and pediments in San Stephano marble. The counters are fitted with bronze grilles and all internal woodwork is fully polished Burma Padauk of rich colour.

The mezzanine floor introduced to provide extra accommodation forms part of the decorative scheme and is supported by grouped pilasters in San Stephano marble, the entablature at the floor level being surmounted by a wrought-iron balustrade. The public space is paved diagonally in black and white marble tiles.

The main staircase giving access to the upper floor galleries is designed to harmonize with the general treatment at each floor. The stringer is painted dull finish putty colour, with oak brackets and treads. The wrought-iron balustrade is of Adam design with bronze handrail.

The first floor gallery gives access to the board room, chairman's room, the principal officers' rooms, and their



THE FRONT TO ANGEL COURT.

secretaries; and the treatment is a modern adaptation of the Georgian period.

In the board room a painted panel scheme of typical Georgian detail has been adopted with enriched plaster panels and cornice and plain ceiling. The chimney-piece is of Pavonazza marble bolection moulded, with burnished steel dog grate.

The two pairs of double doors connecting with gallery and the door to the chairman's room are in carved mahogany with figured panels. The architraves and pediments, in pine, are specially carved and waxed finished.

The adjoining chairman's room is of the same period with an old carved stone chimney-piece. The door surrounds again are in pine, waxed finished. An Adam scheme has been adopted for the decoration of the galleries serving the first and second floors, having enriched panels of classical detail.

On the second floor are situated the chief general manager's room and committee room, which are again Adam in treatment, the chief general manager's luncheon room and the principal officers' luncheon room being Georgian.

The colour throughout is warm putty; all enrichments are slightly scumbled. In some cases the architraves and pediments to the carved mahogany doors are of waxed pine. The chimney-pieces are either fine old examples or reproductions of classic models in various marbles.

The third floor gallery differs from the others, being roofed by a plain cross vault treatment springing from Ionic pilasters. The directors' luncheon room and adjoining smoking room occupy this floor. For the smoking room a grouped pilaster treatment has been arranged; the walls are plain, surmounted by a rich entablature and decorated ceiling, all of Georgian detail.

The stone antique chimney-piece, which was selected for this room, is of contemporary date and beautifully carved.

The double doors connecting with the luncheon room are in mahogany, faced on the reverse side with richly-carved and figured walnut panels.

The directors' luncheon room is also Georgian, having plain walls with rich dado and cornice surmounted by coved and enriched plaster ceiling. The chimney-piece is in statuary and jasper marble.

Furnishing includes electrically heated service tables designed in contemporary style. The hearths to fireplaces throughout are of marble.



THE STAIRCASE.



A GALLERY.



THE DIRECTORS' SMOKING ROOM.

The chimney-piece is in carved stone, the doors are of figured mahogany, the ceiling is white, and the walls, up to and including the cornice, are a warm, putty colour.

THE WESTMINSTER BANK, ANGEL COURT, LONDON.



Plate III.

September 1924.

THE MAIN ENTRANCE.

Mewès and Davis, Architects.

*The Gates are of wrought iron, and owing to restrictions of space are made to slide.
The Façade is in Portland stone.*

Architectural
Library



THE CHAIRMAN'S ROOM.



THE DEPUTY CHAIRMAN'S ROOM.



THE CHIEF GENERAL MANAGER'S LUNCHEON ROOM.

Exhibitions.

NATIONAL GALLERY, MILLBANK.—In case there may be some who fail to recognize this gallery under the above name, it may be as well to state that it is commonly known as the Tate Gallery.

In order to increase the interest in the foreign art which is at present scattered about in various places in this gallery, and will shortly find a home in the new gallery now being built, the Trustees have accepted the loan of Mr. William Burrell's collection, which has been on loan at the National Gallery, Edinburgh, for some years. The Trustees are to be congratulated upon their enterprise in seizing this opportunity of showing to the public such an interesting collection of pictures; those interested in foreign art should not lose the chance of seeing it, particularly those in sympathy with French painting of different periods will find much to rejoice over.

A good deal of intelligent discrimination has been shown in the assembling of this collection, and Mr. Burrell evidently knew what he was about when he formed it.

One of the most important paintings in the show is the portrait "Duranty" (26), by Degas. This is a fairly large canvas, depicting M. Duranty sitting among his books, which at a first glance has the appearance of a pastel drawing, but upon closer examination is seen to be done in oils, but it is painted somewhat drily and in broken colour, a method rather unusual with Degas. There are also five other works by this artist of varying interest.

There is a painting by Anton Mauve, "Scheveningen" (83), which is remarkable for the beautiful and severe drawing of some horses.

There are a number of works by Matthew Maris, but they are, practically without exception, misty and sentimental projections of more or less imagined things, which the artist has not succeeded in conveying to the spectator. Perhaps he was more of a poet than a painter, for he was evidently under the impression that he was putting into paint, states of mind not translatable into this medium, but which might conceivably have been made clear by words, though even this is doubtful.

The works of James Maris are more objective, and therefore much more robust; though, judged by the examples here, his outlook was rather a gloomy one.

"La Raie" (60) is a group by Chardin, consisting of a fish, a cat, and other things. It shows an extraordinary knowledge of the psychology of the cat; the tentative manner in which this animal is carefully investigating before arriving at a decision as to the advisability of seizing some oysters, is shown in the way all its senses are on the alert for immediate retreat in case of detection.

There are other works by this artist, various still-life subjects, all done in the manner for which he is famed, that is to say they are solidly executed with a pervading quality of paint consistently maintained throughout every part.

"Le Conventionel" (59), by Couture, is a very good example of this artist's work which should be noted, because it is seldom that one has the opportunity of seeing it in London, though when examining the processes through which modern art has been evolved, he is seen to have been an important factor.

There are also on exhibition works by Corot, Vollon, Manet, Fantin-Latour, and a somewhat monumental work called "Les Bon Samaritains" (55) by Daumier, and a breezy sea-piece by Boudin (49).

Some very neatly executed works by Joseph Crawhall, the Scots artist, are also shown, which give a very good idea of his characteristic methods.

Merely a perusal of the foregoing list of names will give the reader a very good idea of the scope of the collection, and the direction in which the collector's taste ran.

THE LEICESTER GALLERIES.—Perhaps too much has already been written about Gauguin; so let us approach this exhibition of his works as though he were fresh to us, and we had not heard of him before.

Stripped of the glamour and romance that so many writers have attached to Gauguin; take away all the stories of stress and hardship and toil and suffering with which he has been associated, does his work still stand—is it pictorially interesting

quite apart from the man who produced it? Yes! undoubtedly some of it is.

There is no question that Gauguin had perceived some individual aspect of art which he felt impelled to express. But all the same, a good many of his paintings are derivative; even in this exhibition one can trace various influences—Renoir, Degas, and Cézanne are easily detected. But latterly he had become, either from instinct or design, almost Chinese in his sense of decoration. Even the shapes of the shadows, particularly in "Te fare maorie" (62), are suggestive of Chinese dragons.

Undoubtedly Gauguin had a convinced sense of what he had to do; always subordinating his visual experiences to a dominant inner conviction that would not be denied. Sometimes the weight of a shadow is made heavy and black, thus enabling him to keep everything within a certain compass; even his high-lights are retained within a reserved limit. Because of this there is a sustained feeling of latent power behind some of his paintings, and his rendering of light is nearly always relative rather than actual.

The painting of three figures sitting under a tree (58), which is evidently an early production, already has the sleek appearance of an old master, and "Manao tupapú" (47), the back view of a reclining figure, is almost academic in its careful and studied observation.

The portrait of the artist (looking, by the way, very like R. L. Stevenson) has a very living quality of movement, especially in the nervous and hurried way in which the hand is scraping the chin.

The picture painted in Tahiti, which has been added since the exhibition opened, is very Japanese in effect. It consists of two figures with a dog moving along underneath some trees and has the sea for a background. It is full of expressive but subdued colour, and is one of the happiest paintings in the show. The noise of the wind in the trees and of the surf as it breaks upon the shore can almost be heard.



A WAR MEMORIAL AT MERCHANT TAYLORS' SCHOOL, CROSBY.

Designed by Lionel B. Budden.

Erected in the large hall of the school in memory of the old boys who fell in the War. The memorial, designed by Lionel B. Budden and executed by H. Tyson Smith, sculptor, is of brass supported on a sill and brackets of black Belgian marble, with a background of green Westmorland stone. The overall dimensions are approximately 9 ft. by 9 ft.

"Nevermore" (52) is very certain in its outline and form, and the upright lines at the back of the stretched-out figure gives stability, and keeps the composition well within the definition of the frame.

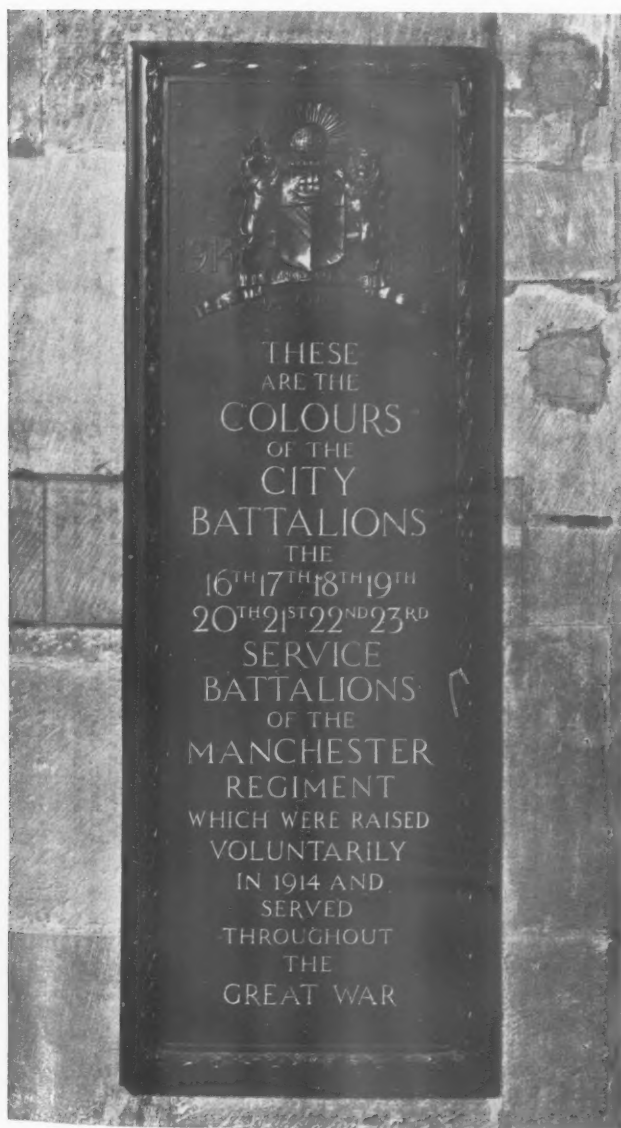
Gauguin was often very happily inspired when he introduced little sudden spots of light into his pictures, sometimes on a nude leg, sometimes underneath a chin or on a cheek, which gave interest and vitality and prevented monotony—though in some cases this was not always successfully avoided.

Generally speaking, this exhibition will enhance the reputation of Gauguin in this country, and will place him on a more normal plane of achievement, and lift him out of the position of a freak, where many persons have perhaps unconsciously placed him owing to the extravagant writing they have absorbed about him. This exhibition has put Gauguin within possible reach of the appreciation of the ordinary man, who is now enabled to see that he also can understand him.

RAYMOND MCINTYRE.

The Colours in Manchester Cathedral.

With a Tablet designed by Hubert Worthington.



THE COLOURS OF THE CITY BATTALIONS OF THE MANCHESTER REGIMENT

have recently been hung in Manchester Cathedral with a tablet commemorating the 16th, 17th, 18th, 19th, 20th, 21st, 22nd, and 23rd Service Battalions which were raised voluntarily in 1914 and served throughout the Great War.



PARLIAMENT STREET.

(No. 73 in Talbot's "London Street Views.")

In the drawing above Nos. 32 and 33 Parliament Street stand on the ground that is now enclosed by the railings of the Houses of Parliament. Facing them is Parliament Square, while that portion of Great George Street, to which No. 33 acts as a corner block, runs down to Westminster Bridge, which can be seen in the distance. In the right-hand bottom corner of the drawing stands Richmond Terrace. According to Talbot's letterpress, Parliament Street was "a broad, handsome thoroughfare, composed of gentlemen's residences and retail shops, extending from Whitehall to Palace Yard." In those times what was called broad would hardly bear that acceptance now; and those who remember that portion of old Parliament Street from Charles Street to Great George Street will smile at the term here used, although it was not inaccurate as applied to that northern portion of the thoroughfare from Downing Street to Charles Street. In those days two blocks of houses, divided transversely by that portion of Charles Street no longer existing, the larger of which abutted on what is now Parliament Square, stood in the centre of the present wide roadway, and behind them, running north and south, or parallel with Parliament Street, was King Street, originally the main thoroughfare here. These blocks were demolished some years ago, in order that Parliament Street should have an equal width with Whitehall, and it is the front of these old houses that may be seen in Talbot's view, as marked No. 1 to No. 32; the opposite side from the corner of Richmond Terrace, although practically wholly rebuilt, possessing nearly the same alignment as heretofore. Most people know the appearance of Parliament Street to-day. The whole of its west side is now occupied by the great blocks of Government buildings extending from the Colonial Office at the corner of Downing Street to the Ministry of Health (late the Local Government Board) at the corner of Great George Street; while the entrance to new Scotland Yard by Derby Street, as well as the erection of all sorts of more or less recent structures, has wholly altered the character of the east side of the thoroughfare.

Tallis's *London Street Views*.

VIII—Parliament Street.



WESTMINSTER ABBEY.

CHANGED as most of the streets delineated by Tallis have become, in the course of the eighty odd years since he produced his elevations, most of them are still in existence; but there is one which may in a sense be said to have disappeared, although one side of it, wholly rebuilt and altered as it is, does remain, as does the old name of the departed thoroughfare. I refer to Parliament Street, of which Tallis's view is here given. Before saying anything about it, I should like to draw attention to the vignette of Westminster Abbey which accompanies the elevation, because it is a particularly beautiful little picture—the most beautiful, indeed, of all those with which Tallis illustrated his more formal reproductions of the London Streets. It is, besides, worth examining, for two things: one, because it shows the purlieus of the Abbey and St. Margaret's as they were in those days, when railings enclosed the approach to it; and, two, because the artist, Bigot, who drew the picture, has, by increased shading, clearly indicated the extent to which Hawksmoor, working on Wren's designs, added to the west towers of the building.

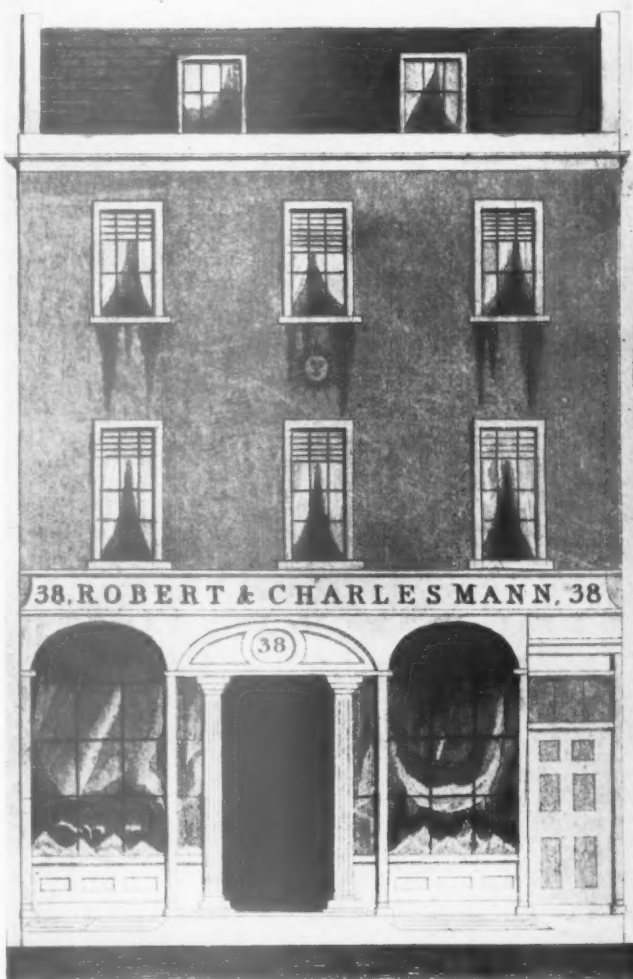
From an architectural point of view the Parliament Street delineated by Tallis is curiously unimpressive; indeed, along the whole of the west side, with the exception of No. 2, and Nos. 9, 10, and 11, which seem to be relics of an earlier type of building, there is a monotonous uniformity about the frontages. In those days there was a fair sprinkling of private or semi-private residents here, among them being three or four doctors. No. 8 was then the office of the well-known firm of Messrs. Cluttons; No. 11, the headquarters of that long-since defunct publication, "The Mirror of Parliament"; Messrs. Trollope occupied then No. 15, at the south corner of what was called Upper Charles Street; and here and there some interesting old shop fronts still survived as may be seen at Nos. 15, 29, 32.

At the last named we come to Great George Street, of which we see the whole northern side. This vista is interesting, as these Georgian houses (the thoroughfare was formed in 1750 as an approach from St. James's Park to Westminster Bridge, which was first opened in that year) have given place to the extension of the Government offices; we can also see Parliament Square, denuded of the houses which used to congregate here (and of which very beautiful and valuable pictures by Capon have recently been published by the London Topographical Society), but not yet converted into the formal statue-studded space it now is.

Returning to the north-east end of Parliament Street, we find Richmond Terrace, with the large corner house facing us, and beyond, a low building and a stable entrance connected with it. At No. 55 Parliament Street, one, Witherby, law-stationer, had his shop, and beyond Cannon Row, at No. 53, was Messrs. Bigg and Son, booksellers. By the way, Cannon, or, as it was sometimes called, Channel Row, is mentioned by Stow, who records the residence in it of many illustrious people, the Duchess of Somerset and the Earls of Derby and Lincoln, as well as the

Canons of Westminster, whence its title. It was from Derby House in it, where, by the by, John Pym died, that the neighbouring Derby Street, shown by Tallis, between Nos. 48 and 46 Parliament Street, took its name. At the end of it we can dimly see the buildings on whose site new Scotland Yard now stands. The remaining houses and shops between this and what Tallis calls Great George Street, now represented by Bridge Street, do not call for any special comment, but a magnifying glass will enable the reader to discern the stone pillars and lamps of Labeyles bridge at the end of the latter thoroughfare. The two remaining houses, Nos. 32 and 33 Parliament Street, have long since disappeared through the reconstruction of this part. They formed the end of a block of houses which extended along Bridge Street in front of what is now New Palace Yard, their back portions being incorporated in this space when Barry erected the Houses of Parliament, the railings of whose yard practically run, from west to east, through their centres. Few parts of London have been more changed in appearance and alignment than this southern portion of Parliament Street, and Tallis's view of it has, therefore, a special interest and value.

E. BERESFORD CHANCELLOR.



38 PARLIAMENT STREET.

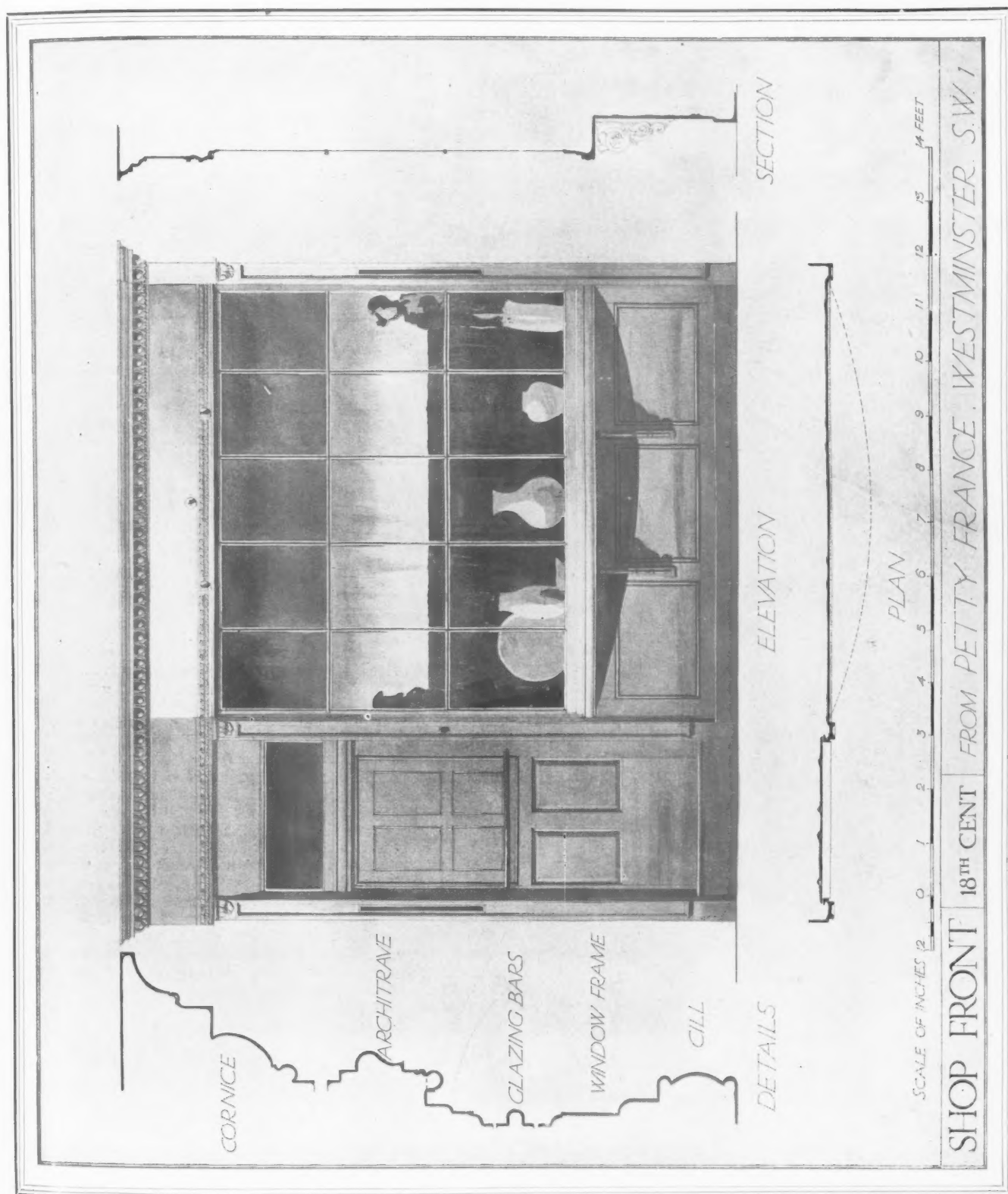
Selected Examples of Architecture.

IN CONTINUATION OF
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

An Eighteenth-Century Shop Front from Petty France,
Westminster, London.



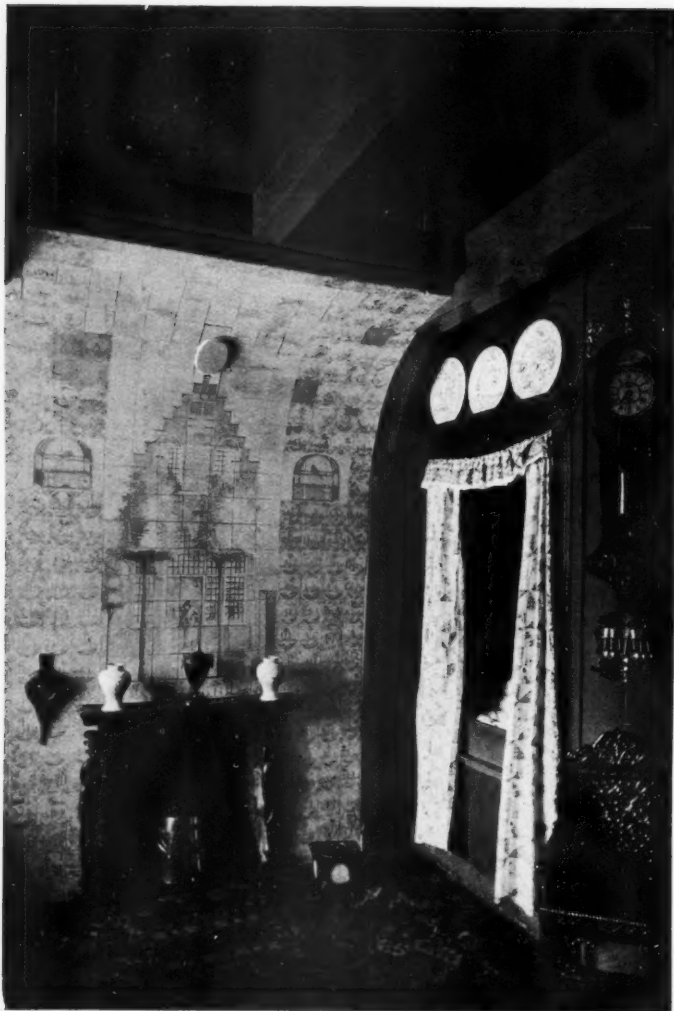
AN EIGHTEENTH-CENTURY SHOP FRONT FROM PETTY FRANCE.
Recently acquired and now in the possession of the Victoria and Albert Museum, South Kensington.



AN EIGHTEENTH-CENTURY SHOP FRONT FROM PETTY FRANCE.
Measured and Drawn by Christopher J. Woodbridge.

Recent Books.

A Book on Dutch Houses.



A HOUSE AT EDAM.

A built-in bed and a tiled wall.

(From "*Old Domestic Architecture of Holland*.")

Old Domestic Architecture of Holland. Edited by F. R. YERBURY. Being a series of photographs by the Editor, with Introductory notes by DR. IR. D. F. SLOTHOUWER and Measured Drawings by E. R. JARRETT, A.R.I.B.A. London: The Architectural Press, 27-29 Tottenham Street, Westminster. Price 25s. net.

One has several firm impressions left on the mind after turning over the pages of Mr. F. R. Yerbury's latest production, "*Old Domestic Architecture of Holland*." First and foremost you look for and miss any photographs of the Hague or Rotterdam, showing famous examples, such as the Mamitzhuis or any of the well-known houses of the rich, and you are rather sorry about this. Then it gradually dawns on you that Mr. Yerbury doesn't really approve of the rich, but is far more interested in the humble, and

since he shows you endless interesting photographs of very little-known and humble places, such as Enkhuizen (which never could have amounted to a row of beans as the saying goes), you gradually come into sympathy with his mood and end by being delighted with him. If you are an architect and not a layman you unconsciously, or perhaps quite consciously, begin to mark certain pages with a view to, shall we say, "adaptation" for future use? For example, could one find a much more successful solution of a corner where light is wanted on both sides of the angle than that which is to be seen in the "Vijzelgracht" in Amsterdam? But one must not particularize too soon, but rather return to first impressions. What a comfortable and sensible people these bygone Dutchmen were, you think, above all, how absurdly English, and consequently, praiseworthy most of their buildings are! The present generation of Hollanders has developed an alarming tendency to revolutionary tenets on what good architecture really is. It must express itself statically or dynamically, or some such nerve-racking gibberish must be observed—their forefathers had no such frivolous ideas about important things. To them the notion of a house was very much the same thing as it is to the cultivated Englishman of to-day. It had to have windows that could open and shut and let in large quantities of light, and, Ye Gods! one has only to look at Mr. Jarrett's measured drawings at the end of this book to realize the astounding relation of window to wall. The old doggerel, "Hardwicke Hall more glass than wall," might be written of any of the houses in the towns and villages Mr. Yerbury has illustrated.

Another impression is the staggering modernity of much of his work, modernity, that is to say, in an English and not a Dutch sense. Plate 20 of Begijnenhof, Amsterdam, for instance, might be an illustration of some of Mr. Antis Green's lesser architecture. Plate 37, "At Staphorst," and plate 31, "Amsterdam Leidsche-gracht," do not convey the impression of ancient buildings of Holland, but modern buildings of England. If any Dutchman should chance to read this review he will probably laugh and say: "What cheek these English have! They crib our buildings, and then say how like they are to theirs!" It is perfectly true, of course, but it does not alter the fact that to English eyes certain forms of ancient Dutch architecture do look absurdly new. One of the loveliest examples that however does not look in the least modern is the Heerengracht at Amsterdam, with its singularly beautiful central feature of door and super-imposed window treated as one unit. Here is a fine model of what a stately town-house should be. The Stavoren Gate at Enkhuizen (p. 122), of which, by the way, Mr. Yerbury has made a magnificent photograph, also comes in this category. There is a wonderful sense of mastery over the ever-threatening waters in this noble piece of design. One must clearly withdraw one's earlier remark about Enkhuizen. The end of the book is given over rather meagrely to a few views of typical Dutch interiors. Dr. Slothouwer, who has written a most informing little monograph at the beginning of this book, explains that most of these are taken in museums, where they have been transplanted bodily or even built-up. They lose terribly in interest by not being able to show their colour. The built-in bed at Edam, with the adjacent spread of tiles round the fireplace, illustrated on this page, gives the lie direct to the notion that the seventeenth-century Dutch must have lived the most hygienic of lives in houses where windows were so large and so frequent. At the end of the book will be found a very careful set of measured drawings by Mr. Jarrett, which make an exceedingly useful, if sober, companion to Mr. Yerbury's rather romantically inclined photographs. Altogether a very charming effort, this last publication of the Architectural Press, useful alike to architect and layman.

DARCY BRADDELL.



A HOUSE IN AMSTERDAM.

(From "Old Domestic Architecture of Holland.")

Hawksmoor, Fisher von Erlach and McKim.

Masters of Architecture. Under the General Editorship of STANLEY C. RAMSEY. London: Ernest Benn, Ltd., 1924.

Three further volumes of this series have now been published; the previous monographs treated of Inigo Jones, Vanbrugh and Chambers. The general Editor is Mr. Ramsey and the illustrations are from photographs by Mr. Yerbury.

Mr. Goodhart-Rendel writes of Hawksmoor. We expect pleasure and profit from anything from his pen. He writes with ease and with a knowledge of obscure architectural history that is most intriguing. In this little monograph on Nicholas Hawksmoor he begins by trouncing Ferguson for inaccuracy in allotting honours to Wren that belong to Hawksmoor and with saddling the latter with mistakes of the former. Incidentally he pays well-deserved tribute to Mr. Gotch for the patient and accurate researches that have brought to light the facts regarding Inigo Jones's accomplished work. These little biographies are of service in arranging discussion upon the authorship of well-known buildings and of the methods adopted at the time of carrying them out. Mr. Goodhart-Rendel gives several instances of the design being the work of one man and the execution that of another, each being described at one time or another as the architect.

The illustrations are only from those buildings of Hawksmoor's that he is known to have designed and carried out himself. He was responsible for building from many designs made by Wren and by Vanbrugh, but how much share, if any, he had in the designs has yet to be cleared up. The author is of the opinion that future investigation will establish Hawksmoor as one of the greatest

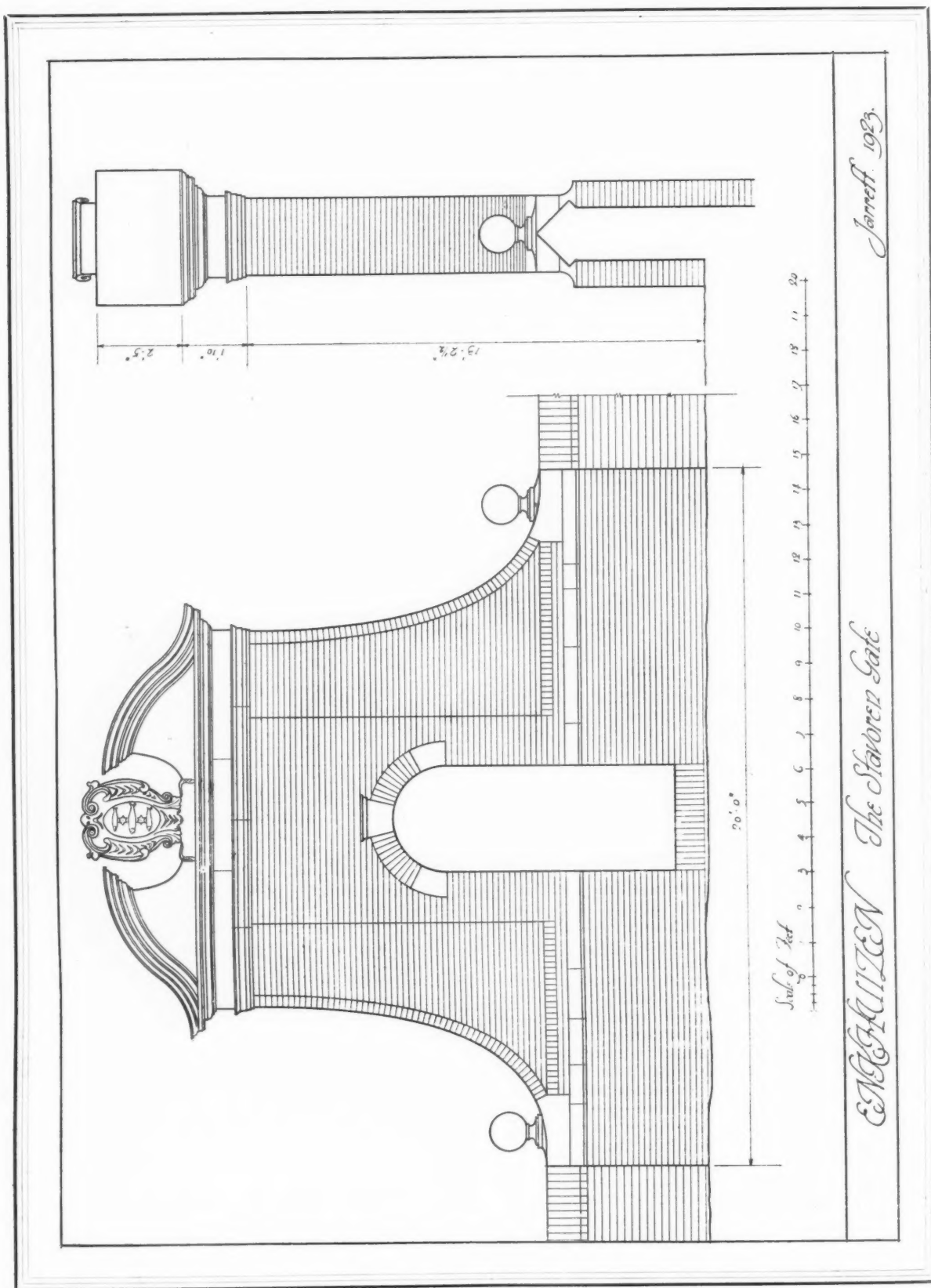
masters of modern architecture. It is notable that his association with Vanbrugh were the occasions of Vanbrugh's most successful works at Castle Howard and Blenheim; whilst pointing this out Mr. Goodhart-Rendel adds that "Vanbrugh had in him the makings of an architect as great as the greatest of ancient Rome"; further he says of their collaboration, "all that can be said with certainty is that Hawksmoor could do without Vanbrugh a great deal more than Vanbrugh could do without Hawksmoor"—a reflection that suggests the pity of present-day complexities that make collaboration between architects to-day generally so unsuccessful or impossible.

The writer's analysis of modern architecture is as we should expect, sensitive and acute, and should enlighten both architects and the general reader on the position to-day. His estimate of Hawksmoor's qualities and the evidences for his beliefs are convincing. He has done honour to a great man and a great architect in a singularly graceful way.

Mr. H. V. Lanchester writes with sympathy and understanding of Fisher von Erlach, the Viennese contemporary of Sir Christopher Wren. He refers to the differences in the development of the two men, the one born and bred in an atmosphere of artistic interests, with the achievements of the Italian Renaissance close at hand, the other arriving at his art comparatively late in life by way of a close application to scientific study.

Mr. Lanchester gets down to architectonics in estimating the place of von Erlach, below the superficial flamboyance of the Baroque which offends our taste and is alien to our national temperament to the underlying qualities that often entitle it to admiration and respect.

He dwells on von Erlach's capacity for fusing all the arts in



THE STAVOREN GATE, ENKHUIZEN.

(A Measured Drawing by E. R. Jarrett from "Old Domestic Architecture of Holland.")



A HOUSE IN AMSTERDAM.

(From "Old Domestic Architecture of Holland.")

the manner common to all great periods of achievement. He invites us to notice his extraordinary imaginative ability and shows him as one of the central figures in Europe carrying on the seventeenth-century Italian tradition. He gives interesting particulars of his training and methods; von Erlach spent five years in Rome and in Northern Italy making studies and working out designs of his own based upon existing buildings, work that was subsequently published in Leipzig and reprinted in this country.

The amount of work actually produced from his designs is really amazing, much of it original and highly accomplished. Holy Trinity Church, Salzburg, the Palm House, Schwarzenburgh Palace, the Schonborn Palace, Karlskirche, are all notable contributions to the architecture of his time.

Professor Reilly, in writing of the work of McKim, Mead and White, has a task after his own heart. He has studied American architecture on the spot and knows of what he writes. In no country has there been so abundant opportunities in so short a space of time. An eager people, delighting in the culture and art of the old world, with the means to gratify their aspirations and house worthily their acquired treasures and their great undertakings, has found within its own borders the genius in art and in science to do what was wanted.

The improvement in the quality and in the general standard of architecture in recent years is remarkable, and none can claim to have done so much nor to have exercised so beneficial an influence in the right direction as the firm known as McKim, Mead & White. The training and early days of the members



A HOUSE AT STAPHORST.

(From "*Old Domestic Architecture of Holland.*")

of the firm are interestingly told, and it is notable that such a man as McKim was, in the early years of practice, deeply attached to the picturesque or romantic school of that time. Stanford White, a man of personality as dissimilar from McKim as could well be, wandered more deeply in the enchanted garden of the precious and the picturesque. McKim, a man of exceptional character and ability, lay the course and eventually steered the firm to the clear waters and bracing atmosphere of classic tradition. The writer shows that the greater the problem they were called upon to attack the simpler and more monumental was the result: the firm came to stand for the sane solution of the problem. Professor Reilly says that "for American architecture McKim, Mead and White may be said to have done a similar work to that which Henry James did for American literature. As he, so they too interpreted the old world to the new in such a way that the new was able to enter for the first time into its full inheritance. . . . In doing this work they are not mere copyists of the old, as thoughtless persons have suggested." It is notable that much of their work may be found in the pages of Letarouilly—we are rightly suspicious of copying to this extent—but on the other hand it is doubtful whether men who have not been trained in the grammar of architecture

as are the younger men of to-day can ever hope to win back to grace and freedom except by some such temporary sample of the more personal note. Had McKim lived longer than he did, it would have been interesting to see the later developments of his genius based upon this vigorous discipline. With all McKim's deep admiration for Italian work, its massive grandeur and fine detail, he did not neglect colonial *motifs*, enlarging and reinforcing them from the knowledge obtained in Italy into a style suited to large or small buildings in the town as well as in the country. The partners' personal methods of work and its evolution into the group system, the organization of a great practice with the universal note that it achieved, are well set out. American architects are more fortunate than their English brethren in the number and in the size of the works entrusted to them; they have half a dozen big buildings to work on simultaneously to our one, and can profit immediately by the lessons of experience, while we have time to forget the lessons we have learned between one big undertaking and another.

Professor Reilly's summary of the firm's achievement and its place in architectural history is worthy of the subject and will be appreciated on both sides of the Atlantic.

W. CURTIS GREEN.



MASTERPIECES IN MARBLE



Port of London Authority New Building.

Sir T. Edwin Cooper, F.R.I.B.A., *Architect.*

J. WHITEHEAD & SONS LTD. (*Founded 1821*)

MARBLE EXPERTS

IMPERIAL WORKS, KENNINGTON OVAL, LONDON, S.E. 11

Telephone : HOP 1603.

Telegrams : "SCULPTORS, LAMB, LONDON."

THE ARCHITECTURAL REVIEW.

CORRESPONDENCE.

Centenary of University College, London.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—The hundredth anniversary of the foundation of University College, London, will be celebrated in 1926. Materials (records, reminiscences, pictures, photographs, etc.) are being collected with a view to the production of a History of the College as a part of the Centenary Celebrations. The volume will include a chapter on the School of Architecture. Members and friends of the College are invited to send such materials as they can contribute, to my care, for the use of the historian, who will shortly be appointed. All documents will be carefully marked with the owners' names and will, in due course, be returned unless the owners desire to present them for the College archives.

Communications and parcels (marked "Centenary") should be sent to me at the College. I shall be obliged if you will publish this letter in your columns.

Yours faithfully,

(Sgd.) GREGORY FOSTER,

Fellow and Provost.

University College, London.

The Print Society.

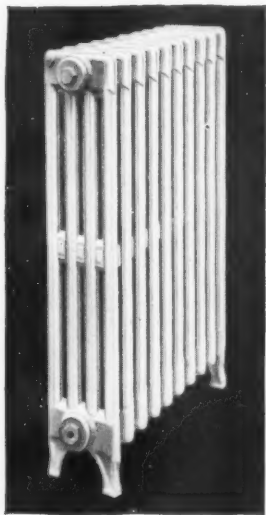
To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—For many years the principle accepted by artists has been that the public is expected to come to them. Most art societies, especially the older ones, are little more than exhibiting societies; they cover the walls of a gallery with pictures for a few weeks every year, but few make any definite attempt to sell the pictures. To me this has always seemed the wrong principle; the day when pictures sold themselves (if it ever existed) is gone. More aggressive methods must be used—an art society, like a theatre, to be effectual must be partly commercial. In 1919 I persuaded six other artists to join me in putting into practice the reverse principle—not to expect the

public to come to art exhibitions, but to take art exhibitions to the public in their own homes. We formed ourselves into The Print Society, and I am now sending you a copy of a prospectus which tells you a little of the work we have been able to do since our formation five years ago. Our work so far may be divided under three heads: (1) Public Exhibitions, (2) Circulating Portfolios, (3) Publications. Probably few art societies can say they have organized an average of twenty public exhibitions of their members' work every year of their existence. We can make this claim, and in addition have arranged for lectures to be given in connection with them. We have also arranged exhibitions of prints at many public schools and schools of art, believing it to be well worth while to attempt to arouse interest amongst the younger generation, though it may be years before any material benefits accrue to artists. We hope this year to do the same at the Universities. Our portfolios are constantly circulating between 8,000-9,000 prints amongst collectors and prospective collectors in all parts of the world. This never ceasing exhibition is the main work of the Society. We have published two books of interest to print makers and collectors and have a third in preparation, our aim being to issue one a year and help to train the public in discrimination, judgment and appreciation.

The Print Society is controlled and run entirely by artists and operated from Woodgreen Common, a little hamlet of scarcely 200 inhabitants, in the north-west of the New Forest. It is a case of decentralization, showing that an international exhibiting organization can be run from a remote headquarters. But shortly we hope to have our own gallery in London, if only to enable us to return the compliment to the many foreign and colonial art societies who have arranged for exhibitions of our members' works in their native cities. What we are slowly working for is to organize a series of really representative international graphic art exhibitions (not confined to our members) and to exhibit them in London, Paris, Berlin, Vienna, Amsterdam, Copenhagen, Christiania, Stockholm, Brussels, Madrid, Lisbon, Florence, Melbourne, Auckland, Cape Town, Tokio, Calcutta, Buenos Ayres, Rio de Janeiro, Washington, Chicago, Los Angeles, and New York, under the auspices of art societies

(Continued on p. xlv.)



The Superiority of IDEAL CLASSIC RADIATORS

Made from special grades of iron analysed daily, the sections are tested individually and again when assembled to 100 lbs. hydraulic pressure.

Tapered screw nipple construction: Ensures strength and prevents leaky joints.

Small water capacity: Reduces contents of system by one-half and gives rapid circulation and heating.

Compactness: Saves one-third floor space.

Easily cleaned: All surfaces accessible for cleaning.

Appearance: Neat and unobtrusive—for all buildings.

Write for Lists.

"Ideal Classic Radiators for Every Installation"

IDEAL & IDEAL
RADIATORS BOILERS

For Heating and Hot Water Supply.

NATIONAL RADIATOR COMPANY
LIMITED.

Offices, Showrooms & Works: HULL, Yorks.
Telephone—Central 4220. Telegrams—"Radiators, Hull."

London Showrooms: 439 & 441 Oxford St., W.1
Telephone—Mayfair 4360 (5 lines). Telegrams—"Idealrad, London."

Impressive Buildings

Industrial concerns are to an ever-increasing extent appreciating the advantages accruing from well-designed business premises.

A handsome and dignified structure bears the impress of business progress, solidity, enterprise, and integrity.

The conception of the Architect is naturally the most important factor, but the interpretation of the conception by the Contractor entrusted with the work is a matter that is recognised to-day as coming next in importance.

Workmanship, craftsmanship, speed of execution, and a high reputation for specific performance mean more than a low competitive estimate.

HIGGS & HILL, Ltd.

BUILDING CONTRACTORS

Crown Works, South Lambeth Rd., S.W.8

Telephone: Brixton 2340

City Office: 14 Godliman Street, St. Paul's
Churchyard, E.C.4. Telephone: Central 2311

THE ARCHITECTURAL REVIEW.

in these cities with whom already we have built up friendly relations. Or perhaps better still, to arrange for each of these foreign graphic art societies to send an exhibition of its members' work to be shown in our London Gallery and then to arrange an itinerary for it—a world tour. In a word we hope the Print Society may become a clearing house. Just as now individual artists send us their work which we arrange to exhibit in various places, so we hope eventually to build up an organization to which societies of artists will send combined exhibits which we will arrange to exhibit throughout the world. Art is international, and nothing is more stimulating to artists than opportunities to study the work of foreign contemporaries. We believe, too, work of this kind does really help to establish sympathy and understanding between nations.

Artists are not easy people to "organize"—perhaps "bring together" is a better expression. They are individualists of necessity. Trade unionism is not to be desired, nor is it practicable, amongst artists, but they are beginning to realize the mutual advantages of co-operation. Its possibilities seem unbounded.

Yours faithfully,
HESKETH HUBBARD,
Founder and Secretary.

University of Manchester School of Architecture.

Result of Summer Examination.

B.A. (Honours Architecture) Final: Kathleen O. Brayshaw; Part I: W. H. McNichol, Elden Alexander. Intermediate R.I.B.A. Exemption: Kathleen O. Brayshaw, Frank Whiteley; Final R.I.B.A. Exemption: Elsie Rogers, W. A. Norbury, P. Fairhurst, R. J. Willis, W. Owen.

The following Travelling Scholarships have been awarded. Manchester Institute of Builders Travelling Scholarship £70: Elsie Rogers; £60: R. J. Willis; £50: Kathleen O. Brayshaw; R.I.B.A. Travelling Scholarship £50: G. H. Gately; The Heywood Prize £10: W. H. McNichol.

Information Bureaux and Special Libraries.

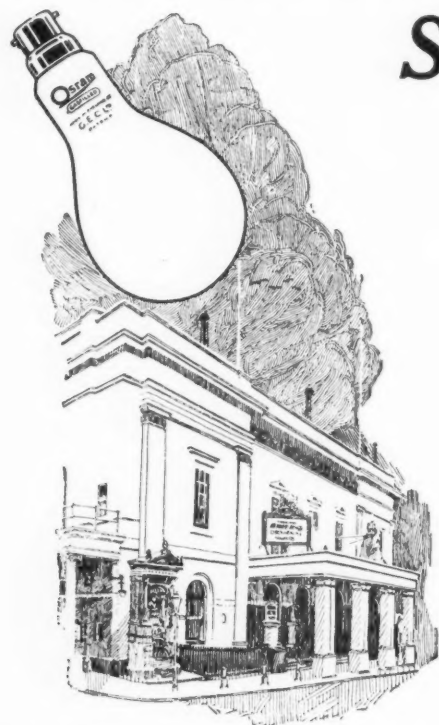
A conference will be held at High Leigh, Hoddesdon, Herts., during the week-end September 5th-8th, to which are invited all men and women who need to utilize information systematically, or who are interested in the conduct or operation of information bureaux, intelligence services, and special libraries. The programme will include papers and discussions on the functions, future developments, and the methods and equipment of intelligence bureaux, and on their relations with other institutions, including national and public libraries. It is hoped to obtain representatives of such varied fields of activity as government and municipal departments, technical and research institutions, industrial concerns, financial houses, insurance offices, newspapers, and civic and social organizations, all of which have a common interest in the collection, treatment, and dissemination of information relevant to their particular activities.

Further information may be obtained from Mr. A. F. Ridley, Athenæum Chambers, 71 Temple Row, Birmingham.

Two New Buildings.

Two buildings of capital importance are nearing completion in the City of London. One is Adelaide House, at the northern end of London Bridge, opposite Fishmongers' Hall, designed by Sir John Burnet, A.R.A., and the other is Britannic House, Finsbury Circus, designed by Sir Edwin Lutyens, R.A., for the Anglo-Persian Oil Company. The former is an office block, and the latter out-palaces most of the royal residences in Europe. The two buildings indicate in a striking way the divergence of artistic aims between these two great architects, and present an interesting study for the lay public and critics.

Mr. Lishman, who has recently retired from the post of consulting architect to the Government of the United Provinces, India, which he has held since 1912, has now resumed practice at 8 Gray's Inn Square, W.C.1.



Shadows eliminated.

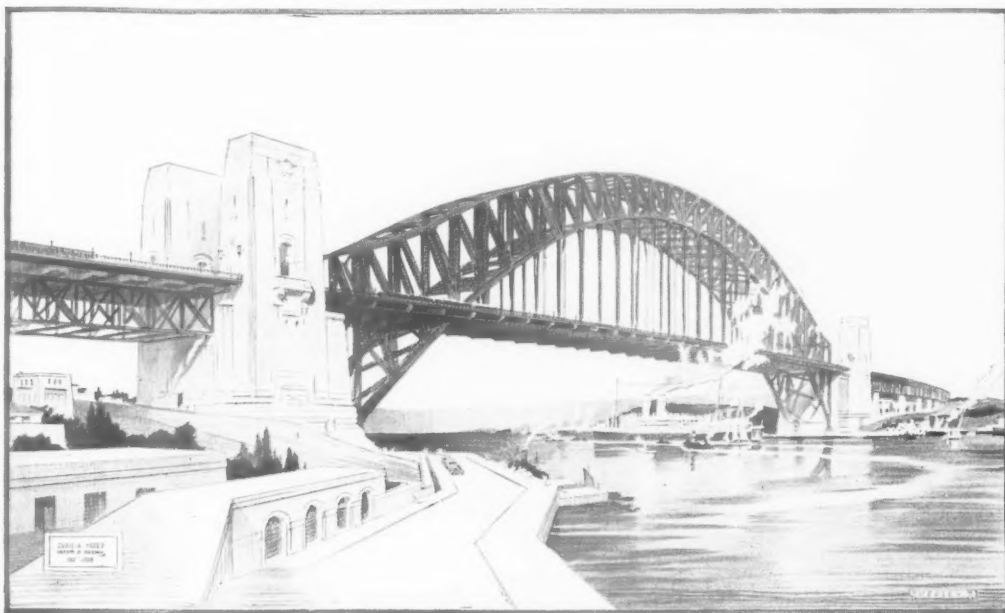
Many beautiful architectural designs have, in the past, suffered from the use of incorrect artificial lighting, heavy shadows entirely destroying the contours and effects desired.

WHITE
Osram
G.E.C.
GASFILLED LAMPS

By reason of the special "spraying" process to which they are subjected, emit a soft diffused light without "glare," or "dazzle," and are eminently suitable for all interior illumination schemes.

OBTAINABLE FROM ALL LEADING ELECTRICAL CONTRACTORS, STORES, AND IRONMONGERS.

Advt. of The General Electric Co, Ltd., Magnet House, Kingsway, W.C. 2.



The Original of this picture is on the Company's Stand at the British Empire Exhibition.

THE Sydney Harbour Bridge will be the largest single arch bridge in the world. The clear span is 1,650 ft., the total length of arch and approach spans 3,770 ft. and the headroom above high water 170 ft.

This contract was placed with Dorman, Long & Co., Ltd. by the Government of New South Wales in March, 1924.

The general design and specification were drawn up by Mr. J. J. C. Bradfield, M.E., M.Inst. C.E., the Chief Engineer appointed by the New South Wales Government for the purpose. The detailed design and erection scheme were prepared by Mr. Ralph Freeman, M.Inst. C.E., M. Am. Soc. C.E., of Sir Douglas Fox and Partners, and Mr. G. C. Imbault. The design for the abutment towers is the work of Sir John Burnet and Partners.

Fabrication of the steelwork will be carried out at new shops which are being specially erected and equipped close to the site of the bridge.



British Empire
Exhibition, Palace
of Engineering,
Stand No. 43
designed by Sir
Edwin Lutyens,
R.A.

DORMAN LONG
and Company Limited.
MIDDLESBROUGH

LONDON:- 4 CENTRAL BUILDINGS WESTMINSTER SW1

THE ARCHITECTURAL REVIEW.

Holloway Brothers.

Ancient and Modern Building. By SYDNEY J. HOLLOWAY. London: Holloway Brothers (London), Ltd., 157 Grosvenor Road, S.W.1.

Mr. Sydney J. Holloway, the author of this attractive volume, is a member of a family who, in the comparatively short space of forty-two years, has built up the famous firm of Holloway Brothers. These contractors certainly possess a remarkable record, and even if this volume were merely a pictorial and literary epitome of the firm's work since 1882—and it is more than that—it would intrigue all who are interested in a great achievement.

In the course of his narrative Mr. Holloway traces the evolution of building from earliest times, with special reference to those glorious old-timbered houses which are still comparatively numerous in various parts of the country. A good deal of space is devoted to Old Newgate and its successor, the "New" Old Bailey, which latter building his firm built at the beginning of the present century. The author gives a concise history of the various sessions houses which have from time to time occupied the famous corner site where the Central Criminal Court now stands, whilst the reproduction of several rare prints showing these various "Old Newgates" adds to the value of this part of the volume.

The book is well produced, and contains a very pleasant frontispiece by Donald Maxwell, entitled "A London Landscape." We are glad to read in the chapter on the history of the firm what people are all too ready to forget—that "in common with all large business houses it (the firm) arose with small beginnings on the firm foundation laid down by the sincere work, capacity, and enterprise of the founders."

Cologne Cathedral.

The beautiful Cathedral of Cologne, the greatest example of Gothic architecture in Germany, is falling into decay as no funds are available for its proper maintenance. The cornerstone was laid in 1248, and the work of building was not completed until 1880.

Victoria and Albert Museum.

Recent Acquisitions in the Department of Woodwork.

The Victoria and Albert Museum has been so fortunate as to acquire two important pieces of English furniture from the collection of the late Colonel H. H. Mulliner, generously given by Mrs. Mulliner in his memory. The first consists of a small commode of serpentine shape, enclosed with folding doors, veneered with satinwood and rosewood, and decorated with festoons and trophies of musical instruments inlaid in other woods. The angles are fitted with finely modelled mounts of gilt metal. This type of furniture was made by Chippendale and other English cabinet-makers about the year 1770, and follows to a certain extent the French style of Louis XV, with which it may not unjustly be compared for excellence of workmanship.

The second object from the Mulliner Collection is a small dressing-table from the same period, also veneered with panels of satinwood and inlaid with classical vases, festoons, foliage, etc., in woods of various colours. The table is of ingenious construction. The drawer in front, containing a mirror and two receptacles for toilet articles, can only be partially pulled out until it is released by sliding back the top of the table. The lids of the drawers are inlaid with heads of a man and woman in Eastern costume. The feet are mounted in brass, chased and gilt.

These objects are at present temporarily exhibited in the West Hall of the Museum.

In the same court has now been placed on exhibition a typical shop-front from No. 32 Petty France, Westminster, a locality which is familiar for having been for eight years the dwelling place of Milton. This was handed over to the Museum by the War Office at the time of the recent demolition of houses in this street. It is of pinewood, and the bow window is supported on iron brackets and surmounted with a cornice, enriched with finely modelled egg-and-tongue and leaf ornament. The period to which it belongs is that of the second half of the eighteenth century and it represents a class of domestic architecture which is now fast disappearing.

THE . . . DELTA METAL CO., LTD.

Delta Works,

EAST GREENWICH, LONDON, S.E. 10

(and at BIRMINGHAM).

Over 30 years' world-wide reputation as
Specialists in High-Class Constructional Bronzes.

Sole Manufacturers of

"DELTA" BRAND

(Registered Trade Mark).

**BRONZE, BRASS, YELLOW METAL,
WHITE METAL, COPPER,**
and other non-ferrous metals and alloys.

"DELTA" EXTRUDED SECTIONS for Casements, Sash and Water Bars, Stays, Mouldings, Door Plates, Stairtreads and Nosings, &c.

"DELTA" SILVER BRONZE for ornamental work.

"DELTA" BRONZE No. IV. The most durable malleable Bronze. Can be cast, forged, stamped, pressed, etc. Stronger than steel, tough as wrought iron, highest resistance to corrosion. Specially adapted for art metal work.

Prices and other particulars on application.

Telegrams: "DELTA, EASTGREN, LONDON."

Telephone: GREENWICH 123 (3 lines).

On the Lists of Contractors to the Admiralty, Air Ministry, War Office, Ministry of Munitions, India Office, Post Office, Crown Agents for the Colonies, etc.



MARBLE WORK AND CARVING

FARMER & BRINDLEY LTD.

63 WESTMINSTER BRIDGE ROAD
LONDON, S.E. 1

WESTMINSTER BANK Ltd. ANGEL COURT

The whole of the General Construction of the above, which, when completed, is destined to be one of London's finest buildings, was carried out by

RICE & SON of LONDON AND MARGATE

Architects are invited to send their enquiries and to consult us with regard to their Building projects. We can be of assistance in many directions.

*Electrical Branch :
Foote Milne & Company,
43 Bedford Row,
London, W.C.*



Architects : Messrs. MEWES & DAVIS, F.F.R.I.B.A.

THE ARCHITECTURAL REVIEW.

University of London School of Architecture.

The following awards have been made at University College :—

Faculty of Arts (Bartlett School of Architecture).

Lever Prizes in Architecture: First Prize, (equal) Leonora F. M. Payne, C. H. Short; Architects' Journal Essay Prize: J. N. Summerson; Herbert Batsford Prize: P. A. Wailes; Donaldson Silver Medal: J. R. Alabaster; Ronald Jones Prizes: (Mediaeval Architecture) J. N. Summerson, (Renaissance Architecture) H. Kendall; Ronald Jones Travelling Studentship: C. H. Short.

Certificates in Architecture, under the new regulations (three years' course) have been obtained by: Penelope G. Carmichael, J. F. L. De Silva, Sylvia C. Gray, R. G. Grice, H. T. B. Griggs, H. A. Johnson, G. F. Kelly, J. T. Lloyd, D. M. Micklethwaite, Z. Panitch, Leonora F. M. Payne, Elizabeth C. C. Philip, S. D. Wheeler.

In the Department of Town-planning:
Lever Prizes in Town-planning: First Prize, H. W. J. Heck, Second Prize, L. M. Austin.

Certificates in Town-planning have been obtained by: L. M. Austin, J. P. Blake, H. W. J. Heck.

The Durability of Wooden Houses.

During the debate on the Housing Bill in the House of Lords recently, Lord Haldane announced that the Government would accept a motion by Lord Middleton calling for an immediate inquiry as to the possibility of building houses of other materials than brick. "It is to be hoped," says "The Times," "that more will result from this promise than has resulted from certain other promises made by members of the Government since their advent to office. A communication from a Vancouver correspondent serves to prove that the erection of wooden

houses would help largely to solve the housing problem in Great Britain. He points out that houses of this type withstand the extremes of heat and cold experienced in Canada; proof of their durability is afforded by the fact that wooden houses dating from before the Great Fire still survive in London. Facing Christ Church, Blackfriars Road, stand five houses built throughout of wood in 1636; they are all in good condition and inhabited by tenants of the comfortable artisan class. A newsagent carries on business in the wooden structure at Peckham where William Penn and his fellow Quakers used to meet in the days of Charles II; while Sydenham contains a number of wooden houses at least 200 years old, including one inhabited for a long period by the late Sir George Grove."

The British Pavilion, Paris, 1925.

It is announced that the competition for the British Pavilion to be erected at the Paris Exhibition of Modern Decorative and Industrial Art has been won by Messrs. Easton and Robertson. The design is intended to be carried out in plaster. The Pavilion is to be placed overlooking the Seine near the Pont Alexandre III. Messrs. Easton and Robertson's design has been accepted by the Board of Trade in the terms of the following letter:—

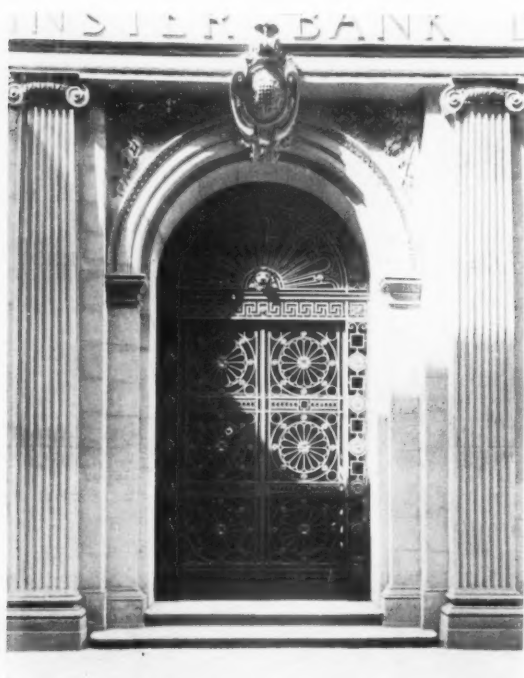
12th August, 1924.

SIR,—I have to inform you that plans have been received from a number of architects who accepted invitations to take part in a limited competition for the design of a British Pavilion to be erected at the Paris Exhibition of Modern Decorative and Industrial Art.

The plans have been considered by an Assessor nominated by the President of the Royal Institute of British Architects, and by the Fine Art Commission. Their recommendation that the work should be entrusted to Messrs. Easton & Robertson has been accepted.

Yours faithfully,
(Sgd.) C. STIRLING,
for the Comptroller-General.

WESTMINSTER BANK, LTD., ANGEL COURT, LONDON, E.C.



THE PRINCIPAL ENTRANCE.

THE WHOLE OF THE
STONE CARVING
AT
THE WESTMINSTER BANK, LTD.
ANGEL COURT
WAS CARRIED OUT BY
Messrs. W. AUMONIER & SON
UNDER THE DIRECTION OF
THE ARCHITECTS
Messrs. MEWÈS & DAVIS.

W. AUMONIER & SON, CARVERS
84 CHARLOTTE STREET, FITZROY SQUARE, LONDON, W.1

THE ARCHITECTS' CRAFTSMEN OF PROVED RELIABILITY



BUILDERS & DECORATORS

WE invite enquiries
from architects
in connection
with modern colour
schemes and period
decoration.



MAYFAIR
3973-4

KINGSTON
3000 (six lines)

STUDY DESIGNED ON MODERN LINES,
ON VIEW AT "THE GAZEWAY," SURBITON.

An appointment to view the modern schemes of decorations of unusual interest at "The Gazeaway," Surbiton, will be appreciated.

GAZES
10 CONDUIT ST., LONDON, W.1
AND AT KINGSTON-ON-THAMES.

W. H. Gaze & Sons, Ltd.

THE ARCHITECTURAL REVIEW.

Books of the Month.

- WILLIAM STRAHAN AND HIS LEDGERS. A Paper by R. A. AUSTEN-LEIGH, M.A. The London School of Printing and Allied Trades.
- THE PAGEANT OF EMPIRE. By SIR CHARLES OMAN, K.B.E., M.P. London: The Fleetway Press. Price 2s. 6d. net.
- LONDON: HER TRAFFIC, HER IMPROVEMENT AND CHARING CROSS BRIDGE. London: John Murray. Price 1s. net.
- NATIONAL HOUSING. By MAJOR HARRY BARNES. London: Ernest Benn, Ltd. Price 2s. 6d. net.
- CATALOGUE OF PASTORAL STAVES. London: Victoria and Albert Museum. Price 1s. 6d. net.
- ERICH MENDELSON, STRUCTURE AND SKETCHES. London: Ernest Benn, Ltd.
- NIEW-NEDERLAND-SCHE BOUWKUNST. Amsterdam: Uitgevers-Maatschappij Kosmos.
- THE ARCHITECT'S LAW MANUAL. By CLINTON H. BLAKE. New York: The Pencil Points Press, Inc. Price \$5.
- NEW RAMBLES IN OLD LONDON. London: The Homeland Association, Ltd. Price 3s. 6d. net.
- RULES FOR DRAWING. By JAMES GIBBS, with an introduction by CHRISTIAN BARMAN. Price 10s. 6d. net.
- A BOOK OF DESIGN. By SENIOR STUDENTS OF THE A.A. SCHOOL. London: Ernest Benn, Ltd. Price 21s. net.
- TIMBER AND TIMBER PRODUCTS. Edited by S. J. DULY, M.A. London: Ernest Benn, Ltd. Price 21s. net.
- THE PAGEANT OF EMPIRE (SOUVENIR VOLUME). London: The Fleetway Press. Price 21s. net.

TRADE AND CRAFT.

Westminster Bank, Ltd.

The counter and desk fittings for the Westminster Bank are to be of Padauk, the well-known Indian hardwood. The hardwood joinery on the ground floor, which consists of doors with richly-carved and moulded panels, is carried out in the same material. Messrs. Samuel Elliott and Sons, of Reading, hold the contract to make, fix, and polish the counter and desk fittings, and also for the hardwood joinery.

The furniture in the directors' smoking room comprises some well-upholstered sofas and easy chairs covered in brown morocco of a pleasing shade, mahogany writing and newspaper tables with elegant cabriole legs terminating with ball and claw feet, and single chairs with pierced backs, an interesting adaptation from one of the beautiful antiques in Messrs. Howard and Sons' collection at 26 Berners Street, who were entrusted with the furnishing of these dignified rooms.

In the chairman's room also, the early Chippendale feeling prevails, a style most suitable for mahogany; the circular table shows this to advantage. It is by the co-operation of the designer and craftsman, and both under personal supervision, that Howard and Sons have attained that "something" which is missed by mass production.

Messrs. Howard and Sons also supplied the Indian hardwood from which the counter desk fittings and hardwood joinery are being manufactured by Messrs. Samuel Elliott and Sons, of Reading.

The general contractors were Messrs. Rice and Son, and sub-contracts were carried out by the following firms: Seyssel and Metallic Lava Asphalte Co. (roofings and asphalt-lining work); Plowman & Co. (bricks); F. J. Barnes, Ltd., Portland (stone); W. Aumonier and Son (carved stonework); Rice and Son (ferro-concrete construction, plumbing and sanitary work, lead down pipes and R.W. heads (special make), stone flooring, oak stair-treads); Redpath, Brown & Co., Ltd. (steel construction girders); Diespeker & Co., Ltd. (fireproof floors); J. A. King & Co. (fireproof partitions); Art Pavements and Decorations, Ltd. (Biancola partitions, wall, ceiling, and floor tiles); Williams, of Rotherhithe (slates); The Luxfer Co. (casements and fittings, and patent glazing and fittings); Bratt Colbran & Co., "Magic Coal Electric" (fires, grates); Doulton & Co. (sanitary ware and fittings); Stanhope Flooring Co. (wood block and parquet flooring); F. Geere Howard, Ltd. (electric wiring); G. Jackson and Sons (fibrous or modelled plaster work and special woodwork, panelling, carving, and marble chimney-pieces); J. W. Singer and Sons, London and Frome (lay lights and art metal work, also sliding entrance gates, etc.); Higgins and Griffiths, Ltd., and Tredegars, Ltd. (electric light fixtures);

(Continued on p. liv.)

CHARLES SMITH, SONS & CO. LTD.

LOCKSMITHS & ARCHITECTURAL METAL WORKERS

BIRMINGHAM:

Deritend Bridge Works

Telephone: 655 MIDLAND
Telegrams: ADMIRABLE, BIRMINGHAM

ESTABLISHED 1704

LONDON:

101 Hatton Garden, E.C. 1

Telephone: HOLBORN 2796
(Mr. P. A. STEWART)



GLASGOW:

153 St. Vincent Street

Telephone: CENTRAL 1400
(Mr. C. D. STEWART)

Reproduction of old example of Elizabethan hand-wrought blued steel Rim Latch with pierced and chased brass face plate and tail piece, fitted with ribbed furniture as made for Hewell Grange, Worcestershire, for the Rt. Hon. The Earl of Plymouth, under the architects, Messrs. Bodley and Garner.

LANCASHIRE & YORKSHIRE:

4 Maxwell Place

WEST DERBY, LIVERPOOL
(Mr. A. READ)

By Royal
HIS MAJESTY GEORGE IV
HIS MAJESTY WILLIAM IV
HER MAJESTY VICTORIA



Warrant to
HIS MAJESTY EDWARD VII
HIS MAJESTY GEORGE V

JACKSONS' ARCHITECTURAL DECORATIONS



Entrance Doorway to Directors' Luncheon Room.

WESTMINSTER BANK LTD.

Mewès & Davis, Architects.

*The whole of the Plaster and Decorative Woodwork at the New Premises
of the Westminster Bank Ltd., Angel Court, have been carried out by us.*

G. JACKSON & SONS, Ltd. 49 RATHBONE PLACE LONDON, W.1
Telegrams: "Actiniform, Westcent, London." Telephone: Museum 3835

THE ARCHITECTURAL REVIEW.

N. F. Ramsay (London), Ltd. (door furniture); J. Whitehead and Sons, Ltd. (marble-work and floors); Waygood-Otis, Ltd., and Butters Bros. (lifts and cranes); Richard Crittall and Co., and Benham and Sons (heating and hot-water service, ventilating, vacuum cleaning, and kitchen equipment); Foot, Milne & Co. (bells and telephones); Samuel Elliott and Sons, of Reading (counter desk fittings and hardwood joinery); Hobbs, Hart & Co., Ltd. (strong-room doors, safes, etc.); Birch and Gaydon, Ltd., and Synchronome Clock Co. (clocks); Howard and Sons (furnishing of council chambers, board room, and directors' rooms); J. Hill & Co. (nickel cloak-room fixtures and door furniture); Robert Adams ("Victor" floor springs for doors).

Liverpool Cathedral.

Messrs. John Hunter & Co., electric light and power engineers, of Rodney Street, Liverpool, request us to state that they were responsible for the complete lighting and power installation at Liverpool Cathedral, and that the British Thomson-Houston Company, and Messrs. F. and C. Osler, Ltd. were sub-contractors to them.

The arrangements for heating Liverpool Cathedral being on an entirely new system, require special reference. Very early in the history of the building of the Cathedral the question of heating was carefully considered, in order to avoid subsequent disfigurement of the structure. It was decided to adopt a combined system of warm air and hot water, with an accelerated circulation, similar to the heating systems in Westminster Abbey and St. Paul's Cathedral. The Lady Chapel, vestries, ambulatory, and Chapter House are heated by hot water only, the radiators being designed to harmonize with the building.

In 1920 the engineers, Messrs. G. N. Haden & Sons, Ltd., of Trowbridge, having developed and patented a system of heating by means of a warm floor, submitted an alternative scheme for the main building, which was adopted by the committee after very careful consideration. The method of heating a building by warming the floor was used by the Romans, as

may be seen in the baths at Bath, and in the Baths of Caracalla at Rome, where the hot gases and products of combustion from a fire outside the room passed under the floor on their way to the chimney. In the Cathedral the warmed air is circulated through ducts in the floor by an electrically-driven centrifugal fan, the floor of the Cathedral thus becoming an immense radiator. The heat is evenly distributed, and down draughts are prevented, because the heating surface is the whole floor area of the choir, aisles, and transepts, the heating chamber being situated under the centre of the Cathedral, with an approach from the roadway, near the south transept, for fuel. On account of the height of the Cathedral and the elevation of the site, the pressure on the water mains is not sufficient for hydrant service, and a powerful electrically-driven pump has been installed.

The Roof of the Queen's Dolls' House.

The roof of the Queen's Dolls' House is covered with slates from the famous Old Delabole Slate Quarries at Delabole, Cornwall. There are close on 4,000 tiny slates, of beautiful shades of brown and green, each one having to be specially made, and being no thicker than a playing card. They are in random sizes, the largest being $2\frac{3}{4}$ in. long, and the smallest about the size of a postage stamp, and are laid in diminishing courses, each slate being secured with two tiny brass "nails," about nine-sixteenths of an inch long. The roof is hipped at each end, the slates at the hips being close mitred. The work occupied over twelve months. It is interesting also to note that the Old Delabole Slate Quarries have been in continuous working for over three hundred and seventy years.

An Automatic Telephone System.

Messrs. Siemens Brothers & Co., Ltd., have sent us a copy of their automatic telephone dial folder, describing and illustrating the advantages of their automatic telephone system, which provides a means of establishing immediate connection between all its users without the intervention of an operator.

ESTABLISHED 1816

G. N. HADEN & SONS ^{LTD.}

LINCOLN HOUSE **60 KINGSWAY, W.C.2**



LADY CHAPEL - - - - - LIVERPOOL CATHEDRAL
Architect: SIR G. GILBERT SCOTT, R.A., F.R.I.B.A.

HEATING, VENTILATING, & ELECTRICAL ENGINEERS

Phone: HOLBORN 2219.
HOLBORN 1358

Telegraph: WARMTH, WEST CENT, LONDON

Head Office & Works: TROWBRIDGE.

Branches at
MANCHESTER, BIRMINGHAM, GLASGOW, DUBLIN,
NEWCASTLE-ON-TYNE, BRISTOL, CARDIFF,
BOURNEMOUTH, BRUSSELS.

LIVERPOOL CATHEDRAL IS WARMED BY
HADEN'S PATENT FLOOR HEATING SYSTEM.

This system is eminently suitable for halls, churches, and other buildings of an open nature, and has the great advantage that the architectural appearance is not interfered with in the slightest degree.

Booklet and Litho. gratis on application.



The London County Hall.

Architect : Ralph Knott, Esq., F.R.I.B.A.

The Educational Committee Room in the
LONDON COUNTY HALL
for which Electric Light Fittings were
:: designed and made by ::

FARADAY & SON, LTD.

SPECIALISTS IN ELECTRIC LIGHT FIXTURES

146-150 WARDOUR STREET, LONDON, W.

THE ARCHITECTURAL REVIEW.

The Advantages and Future of Concrete.

The Concrete Utilities Bureau have published a booklet setting forth the possibilities of concrete. This material, it states, was used extensively in the construction of the British Empire Exhibition. There are many illustrations, practical and artistic, and several eminent architectural authorities have contributed their views on the subject, amongst whom is the Secretary of the Society for the Protection of Ancient Buildings. Mr. A. R. Powys justifies his argument that the ancients used the then most modern material available and that is the reason why the same should be done to-day instead of imitating the past. "I welcome concrete as a building material of the first importance," he says. "Very few architects have had the courage, or have even been allowed by their clients, to use ferro-concrete for more than hidden structural purposes, and it is this hampering limitation which has prevented the public from knowing the material as one whose nature makes it possible to create a school of architecture new, fresh, vigorous, beautiful, and essentially of the present day." One thing he does not mention is that, so everlastingly imperishably hard is concrete, it will never need a society to protect it when it grows old.

Concrete, it would seem, has a vast future, not only for practical purposes, but for the expression of sculpture, decoration of the outside of buildings, reliefs, figures, etc.

A Working Lift at Wembley.

The Palace of Engineering at Wembley houses many absorbingly interesting services to architects and builders, but Messrs. Etchells, Congdon, and Muir claim to have on their stand the only example of a working lift of every-day design at a practicable cost.

The "Regardless-of-cost" lift can be done well by almost any maker, but it needs great skill, long experience, and careful organization to produce lifts which work well all day, every day, year in and year out, at a commercial price. A lift of this type can scarcely fail to do well; its controller, working gear, guides,

car, and motor are built to last; their design and components have gained the verdict of experience, and satisfied users all over the world are agreed that they could not have done better than install them.

The principles and ethics governing the construction of E.C.M. passenger lifts seem equally prominent in their goods and service lifts. The stand houses the more important parts of the latter types, and they are at the disposal of all who care to investigate E.C.M. claims to the mechanical superiority of their products. A most interesting device is the E.C.M. controller, whose dependability is known wherever lift practice is followed.

This controller is entirely automatic and foolproof, and it is said that a person without any mechanical knowledge cannot misuse it. Unlike many lift controllers it has not a single unnecessary screw or contact, and it expresses efficiency in the lowest terms of simplicity.

From the buyer's standpoint no part of an electric lift is of greater importance than the controller.

The new catalogue issued by Etchells, Congdon, and Muir presents in an intelligible and helpful manner the whole business of lift practice. It is gladly sent to bona-fide enquirers on request.

The Birmingham Guild, Ltd.

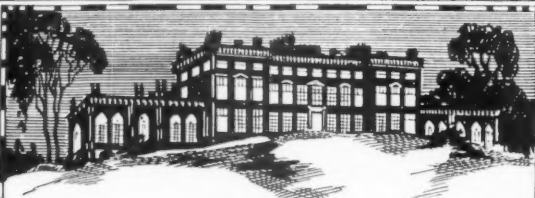
Sir Edward Anson, Bt., has joined the Board of the Birmingham Guild, Ltd. In conjunction with Mr. C. A. Ll. Roberts, he will direct the business of the Company in London at 28 Berners Street, W.1.

Concrete Developments—the Silicate of Soda Process.

The British Empire Exhibition at Wembley is significant from many points of view, and not the least interesting of these is the indication of the great progress that is being made with the use of concrete in purely constructional work.

Whilst opinion is divided as to whether concrete has "arrived" from an architectural point of view, there is no question of its utility and value for roads, floors, foundations, and general

(Continued on p. lviii.)



*Country House
Lighting & Heating*

WE are specialists in the design and erection of complete installations for electric lighting, heating and power purposes. We have contracted for these plants throughout the country and have been remarkably successful in giving complete satisfaction to our numerous clients.

We stake our reputation on our work continuing to give satisfaction after completion, and make it our business to see that it does so.

We invite your enquiries and will be pleased to furnish estimates for the erection of plants in any part of the country.

H. J. CASH & Co. Ltd.
CAXTON HOUSE
WESTMINSTER S.W.1

Telephones - - - Victoria 4490 and 4491



ANTIQUE MARBLE MANTELPieces

C. PRATT & SONS
BROMPTON ROAD, S.W.3



Lavatory,
Messrs. Peter Robinson, Ltd.

Joint Architects : Messrs. T. P. and E. S.
Clarkson, and H. Austen Hall, Esq.

THE comfort and convenience of customers of stores and shops are now receiving increased attention. Rest rooms, writing and reading rooms, lavatory accommodation and hairdressing saloons, are regular features of the modern store. By the adoption of Vitrolite for Wall Linings, Partitions, Shelves, etc., they will remain scrupulously clean and sanitary with a minimum of care on the part of an attendant. Vitrolite is harder than marble and has a highly polished surface which is unstainable. It is made in large panels, snow white and jet black, a skilful combination of which will give a strikingly artistic effect and provide a permanent wall lining.

Vitrolite is made in sheets up to 120 ins. by 40 ins., $\frac{1}{4}$ in., $\frac{5}{16}$ in., $\frac{7}{16}$ in., $\frac{3}{4}$ in., and 1 in. thick. It can be cut, bent to avoid sharp angles, drilled to take fittings, and its edges bevelled and polished. It is fixed with Mastic to any ordinary cement screeded backing.

The first expense of installation is the only expense. No maintenance is necessary and Vitrolite can be kept clean easily and quickly with a damp cloth. If desired Vitrolite can be etched with a design in any colour to harmonize with a particular scheme of decoration.

Vitrolite is ideally suitable for Wall Linings, Ceilings, Partitions, Counters, Shelves, Table Tops, Splash Backs, etc., in Hospitals, Lavatories, Bathrooms, Hairdressing Saloons, Larders, Dairies, and Fish, Game and Poultry Shops, etc.

VITROLITE CONSTRUCTION CO. (Europe), Ltd.

1 Victoria Street, Westminster, London, S.W.1.

Telephone—Victoria 9777.

THE ARCHITECTURAL REVIEW.

engineering structures, such as coal bunkers for example. Its obvious advantages in this direction have been still further increased by the development of the silicate of soda treatment of which a very interesting account was given by Mr. L. A. Munro in a paper read before the International Cement Congress recently held in London. Silicate of soda is manufactured by fusing together a good grade of sand with soda ash, the resulting glass-like product generally being dissolved in water under special conditions and sold in the form of an almost colourless solution, which is further diluted with water and sprayed over the concrete surface when an intensely hard and dense outer layer is formed which gives a greatly increased resistance to abrasion and general wear and tear, one important result of which is the elimination of dusting, whilst the permeability by water and by oil is very much reduced. In the first place during the setting of cement free hydrated lime is formed by the action of water in decomposing poly-calcium silicates. This lime then reacts with the dilute solution of silicate of soda which penetrates the pores always present in the best concrete, and precipitates calcium silicates, thus filling up these pores and at the same time there is a separation of colloidal silica (SiO_2) from the sodium silicate solution, the net result being the dense outer layer already mentioned which extends downwards for about half an inch.

The treatment of a number of valuable applications of the silicate of soda process were discussed, including the protection of concrete sea walls, the addition of a small amount of the material to the gauging water, the manufacture of acid proof cements, and the internal lining of concrete chimneys for protection against the acid gases and other products of combustion. Incidentally the concrete chimney, which is little used in Great Britain, is an example where from an architectural point of view concrete may be superior to brick or stone and, of course, much better than steel.

Finally there is given a description of the interesting motor-driven abrasion machine designed by Messrs. Brunner Mond's research staff for concrete testing, and constructed in their own mechanics' shops. This machine is in operation at the firm's stand in the Chemical Section in the Palace of Industry at

the British Empire Exhibition, Wembley, the principle consisting essentially in the use of two hardened pieces of steel that are moved backwards and forwards over the surface of the block of sand-cement to be tested. At the same time sand is fed down the centre of the two pieces of steel in such a way that it is distributed evenly between the steel and the sand-cement block, being continuously blown away by compressed air. By this means the very pronounced hardening effect of silicate of soda is demonstrated in a striking manner as the blocks have been treated on one half only, and on exposure to the machine the untreated half is rapidly worn away after a few minutes, whilst the other portion is almost unaffected.

UNIVERSITY OF LONDON, UNIVERSITY COLLEGE.

BARTLETT SCHOOL OF ARCHITECTURE.

Professor: A. E. RICHARDSON, F.R.I.B.A.

Reader and Tutor: ARTHUR STRATTON, F.R.I.B.A., F.S.A., and a staff of Assistants.

DAY COURSES.

- | | |
|---|-----------------------------|
| I. The Degree Course of the University. | III. The Diploma Course. |
| II. The Certificate Course. | IV. Advanced Design Course. |

ATELIER.

The new building for the Atelier (Advanced Architectural Design) in Malet Street is now in full use.

EVENING COURSES.

Evening Courses in the Design and Construction of Modern Buildings are conducted by Professor Richardson, with the assistance of Mr. W. R. Jaggard, F.R.I.B.A., for those engaged in Architects' Offices during the day.

The School is open every evening during the term (except Saturday) from 6 to 9.

ENTRANCE EXHIBITION.

An Entrance Exhibition, of the value of £40, tenable in the Bartlett School of Architecture for five years, subject to satisfactory progress, may be awarded in September. Candidates must have passed the London Matriculation or some other examination accepted in its stead. Application must be received not later than September 15th.

DEPARTMENT OF TOWN PLANNING

(under the direction of Professor S. D. ADSHEAD, M.A., F.R.I.B.A.).

Students can work in the day or in the evening, or partly in both.

A Diploma in Town Planning and Civil Architecture or in Town Planning and Civil Engineering is granted by the University, and a Certificate in Town Planning is granted by University College.

THE SESSION 1924-25 OPENS ON MONDAY, SEPTEMBER 29th.

For prospectus, giving further information, apply to:—

WALTER W. SETON, Secretary,
University College, London (Gower Street, W.C.1.)

ASSISTANT ARCHITECT required by the Chinese Maritime Customs Service for duty in the Works Department in China for a period of three years with possible permanency. Good salary. Free passage. Candidates must be unmarried, aged 26-30; must have passed examination for Associate Membership of the R.I.B.A., and possess a good knowledge of reinforced concrete. Apply to The Secretary, Office of Chinese Maritime Customs, 26 Old Queen Street, Westminster, S.W.1.



Visit our Showrooms.

THE increasing demand for Cut Crystal Glass and Art Metal Electric Light Fittings has led us to make an even more comprehensive display than hitherto. The above illustration shows a corner of one of our showrooms and gives a slight impression of how these fittings are very attractively displayed.

The daintiness, originality, and great variety of designs exhibited are at once apparent to visitors.

A wide range of exclusive designs in Mosaic, Cut Crystal and Self-coloured and Decorated Bowls, many in most original colourings, can also be seen.

specialise in Reproductions of Period Styles.

Manufacturers, Importers, and Exporters:

RICHSON & CO. LTD.,
113 OXFORD STREET, LONDON, W.1.

TELEPHONE: REGENT 506 (2 LINES).

THE "DEVON" FIRE

PLACED FIRST IN OFFICIAL TESTS



Sole Manufacturers:

CANDY & CO., LTD.

London Showrooms: 87 Newman St., Oxford St., W.1.
Works: Heathfield Station, Newton Abbot, S. Devon.