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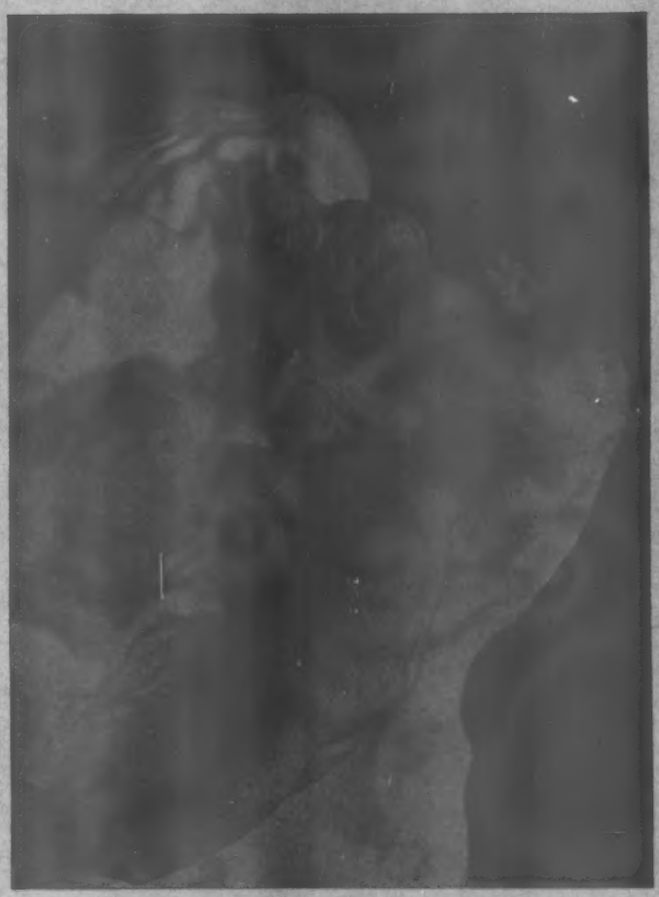

A Study for the Grave-Monument to Nietzsche.
By Gustinus Ambrosi.

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THE PAVED TERRACE GARDEN AT CHERKLEY COURT. DESIGNED BY ROBERT ATKINSON.

From a Drawing by Robert Atkinson.

A Plan of this Terrace will be found on page 167.

Bases of Criticism: VIII.—Golden Treasuries.

THERE is a widespread belief that old men are all wrong. Youth, the victim of the war which the old made but did not have to fight, takes this perhaps unconscious form of revenge. If experience failed so badly, let inexperience have a chance. "Maxima debetur puero reverentia." In our own art this prejudice is apt to take the form of looking askance at all precedent. A new epoch of industrialism, steel and concrete, is at hand. New methods are wanted; new minds. Let us have done with old things. "There is one occupation, and one only, that is architecture, where reigns idleness of mind, where we look backwards instead of forward," writes M. Corbusier-Saugnier.* An American architect again, in a paper read at the annual convention at Washington,* attacks the architecture of his own country as wholesale plagiarism, and says that if he had his way he would forbid the use of books and photographs to any architect—after, however, ten years' study of precedent and tradition in school and office. But the French architect will have no traffic with tradition. All we have to do is to state the problem rightly. The problem of a dwelling, for example, is a problem of shelter against heat, cold, rain, thieves, and inquisitive people—a receptacle of light and sun—compartments for cooking, for work, for intimate life. Out of this will eventually grow a solution, clean and neat, and efficient and modern.

But the problem has not been adequately stated. There is something left out. It is difficult to express, but it is essential. It is that which makes a dwelling into a home. The problem is to provide something more than an efficient "tool" for the production of family life. That something more can only be seized by the subtle mind of the artist. He only can give it life. Our French author, as a matter of fact, equally feels that the solution of his problem as stated above will not satisfy. His house may be convenient and efficient. So far only building skill is at work. "But suddenly my heart is gripped, I experience joy; I feel what were the intentions in raising the walls—sweet, forceful, charming, and dignified." Mind is speaking to mind; but it is by means of something over and above the building skill which has solved the material problems of convenience and shelter.

Let us consider a little more closely the process of solving an architectural problem. There is first of all a period of cool analysis. All the factors, material, and spiritual, are embraced, sorted, emphasized or subordinated. And so the first idea shapes itself—on a bony structure of plan. By now, if the analysis has been sound, the problem has in essence been solved. But all the work is still to do. Just as a poet's new-born idea is in his mind as sounds or as sights, and must be reduced to words, so the architect has to find his words, his shapes of stone and brick. Now these words, these shapes, must either be unlike or like what has been seen before. Hitherto man has worked with shapes which others had used before him, and has slowly tried to refine and improve upon them—the builders of the Parthenon making more delicate the temple shapes of Magna Græcia; the Normans catching faint far-away echoes of Rome; the mediæval builders twisting Oriental forms into their engineering masterpieces. It will be a bold step for us in our generation to decide that what is past is no concern of ours—to make ourselves by a definite act of will, as it were, primitive men, and start on our adventures as babes without a mother-tongue. And we may be sure we shall borrow from somewhere, consciously or not; remembering the story of the king who, desiring to find out what was the original language of mankind, took two new-born babies from their parents and had them suckled by goats, until they were of an age when speech might be expected; then they were brought before the king, and all men attended to see what would come of the experiment. But all the little ones could do was to bleat.

We may be sure that a mind ignorant of or blind to all that has been done before will be thin and starved. Both artist and poet must have access to the rich treasuries of other men's achievements in order to give warmth and life to the shapings of their first idea. It is not to copy that the poet will read Homer and Keats and Chaucer, not so that he may use their words and ideas, but to enrich his own mind by absorption and comparison, by thinking about what they thought and how they said it. So must it be with the architect. He, too, will need his treasury of the works of other men, a treasury which he can only make his own by intimate analysis and hard study, always first seeing the problem before examining the solution. And all this he will do, not in order that he may copy what others have done, but that he may have a full mind. For it is only a full mind that can produce new things. And if his library is in his head rather than on his shelves, so much the better; for the brain is quicker than the hands. But not many can attain this. Certainly the school system, which educates by a series of "unseen" problems, will help in this. But it carries with it the danger that the mind has to be prepared for so many problems and to solve them so quickly that it is encouraged to lay in a stock of ready-for-service solutions; as a man I knew passed with honour an examination in Virgil, not by reading the poet, but by learning a vocabulary of his words. The speedy solution is not always the right one, though speed may be necessary in the school system. We want to train not the cocksure man with quick, clever, metallic mind, but rather develop humbleness and meditation and a wonder about things, with humour.

Do what we will, we are heirs. Rich with the golden treasury of the past, we can attack new difficulties, difficulties not of construction or planning, but of language, of that mysterious tongue by which man speaks to man through his dumb work. Always we speak in symbols, and can only add new ones gradually, or they will have no significance.

W. G. N.

* Quoted in the Architectural Association Journal for September.

Garden Design:

VII.—Walls, Paths, and Steps.

THE building of a new house in the country must be somewhat of an adventure, both for the owner and his architect. Where perfect sympathy and understanding is established, it can easily be a series of joyous ventures. Each succeeding month bringing in its train new problems in the detailed working out of the scheme for the new homestead and in the provision of such a setting for it as will enhance the pleasure of living in it, when the day comes for the builder and his craftsmen to give up possession of the premises to the owner.

The garden designer meanwhile will have settled the lay-out of the gardens, levelled, trenched, and drained the grounds, hurried on the planting of the trees and shrubs, formed and populated the flower-beds, turfed and seeded the the lawns, and made every endeavour to get the garden somewhat established by the time the building is finished.

WORCESTER COLLEGE, OXFORD.
A simple treatment of ashlar steps at the end of a grass bank.

The completion of paths and steps, the building of summer-houses, pergolas, walls (other than retaining walls), and the provision of seats, sundials, statues, and other garden ornaments are finishing touches which are wisely left until the more urgent work has been completed, as these are works which—when there is so much to do—may well be left to the last.

Although last, these items are by no means the least in their influence on the whole effect judged as a series of pictures. Too much care cannot be taken over them, as the beauty of many a garden has been marred by unwise decisions on these details, and the fine effect of the skilled planting scheme spoilt by ugly asphalt paths, or by the use of materials for the steps and walls which clash with the general colour-scheme, or by having the paths paved or gravelled in such a manner as to make a tour of the garden a perpetual source of discomfort to the pedestrian.

In good Queen Victoria's days no one worried about such matters, but the craze for good texture in all the materials, and the realization that everything should contribute and nothing detract from the general colour-scheme, has resulted in a multiplicity of materials being available for these works, and as we live in an age which is always in a hurry to see the results of its labours, old materials are often preferred to new.

An earlier article pointed out the advantages—nay, the necessity—of making the general scheme of the garden harmonize with and form a perfect setting to the house, and in no detail of the work is this more necessary than in the paths, steps, and walls.

A great deal may be learned, as to the use of the right materials, from the works of the great gardeners of the sixteenth and seventeenth centuries, and from the small gardens of the old farms and cottages, scattered in such profusion throughout the country-side.

An examination of these shows that, despite the wide variations in the class of materials employed in the work—granite in Cornwall, slate in north-west Wales and England, freestone in Somerset and the Midlands, sandstone in Yorkshire, bricks in the south-east counties and East Anglia—all have one thing in common, viz., the use of materials available in the district. For this reason the old work never forms a jarring note in the landscape, and must also have been relatively cheaper to carry out than the work done now, owing to our modern custom of transporting materials from remote parts of the country.

The inclement summer, while giving us fresh green lawns and grass walks, the condition of which are the envy and despair of all foreign visitors, impresses upon the garden designer the necessity of providing paths which will enable the owner to return dry-shod from a walk round his garden. For this reason all the main paths must of necessity be gravelled or paved, even though there be grass walks for fair weather.

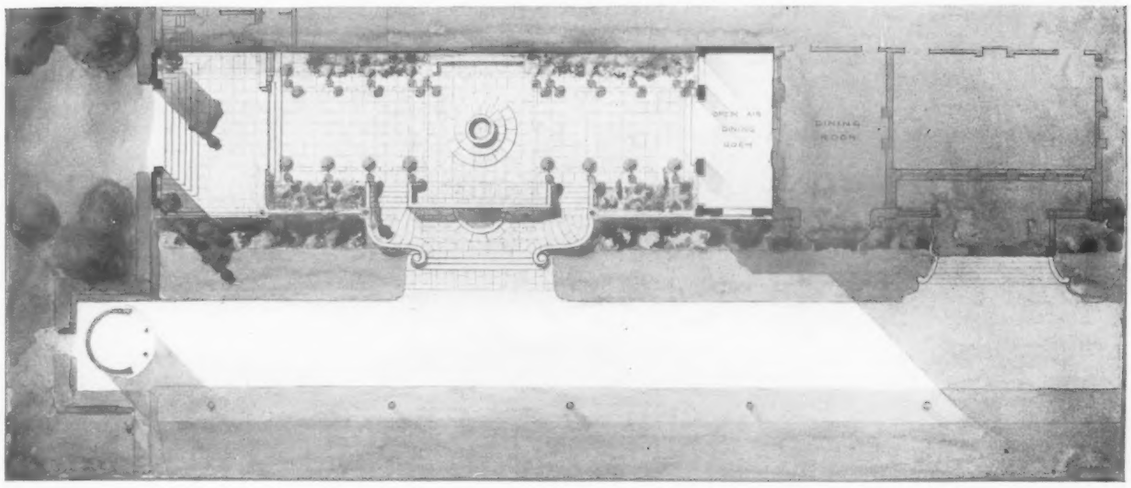
The grass walk is, possibly, the most delightful of all walks in the garden, setting off the flower-beds in a way that no other can equal. It must be of ample width, three yards being a good minimum, or unsightly tracks will be worn in it.

Where the smaller hard-paved paths cross the grass walk, and it is desired to avoid an absolute break in its length, the Japanese method of placing stepping-stones, flush with the grass, will overcome the difficulty.

Grass paths are also the best setting for the formal beds of a small sunk garden, unless the beds are to be outlined by formally-clipped box or other edgings, when stone- or brick-paved paths seem equally good; for very narrow paths in such a garden, where the box has made sturdy growth, good gravel is not to be despised.

Generally speaking, stone-paved walks are to be preferred to gravel paths for all gardens which are not on the grand scale, as they help to impart a peaceful old-world effect which seems the final seal of perfection in a garden—an effect rarely obtained in this restless age, but apparently achieved without effort in the older formal gardens of England, which still survive, and which are veritable "haunts of ancient peace."

Old York side-walk paving is now so eagerly sought after, for garden path-making, that its price is almost more than new, and the good old days of twenty years ago—when it could be bought for a song—seem gone for ever. As used in the street-paving, the stones were large, and were laid with straight cross joints, the lines of the longitudinal joints being broken, giving a bonded effect. For a garden path the stones are better if cut into smaller rectangles, and laid in random squares with wide joints. The small pieces, placed to break all long joint lines, may be made up of two or more fragments from the cutting-up of the large slabs, and if a few of these are broken in cutting, such accidents will enhance rather than mar the effect. After the stones are



A PLAN OF THE PAVED TERRACE GARDEN AT CHERKLEY COURT.

Designed by Robert Atkinson. *See* Plate I.

laid (two inches of ashes are the best bed for them) garden mould may be swept over them to fill the interstices of the jointing, and encourage the growth of mosses and dwarf plants, such as the smallest varieties of thyme or the violet cress. Some gardeners, with misguided zeal, leave out the smaller stones, and, in the holes thus formed, insert rock plants, huge house leeks, and stone crops, with the result that to walk along the path, without spoiling the plants, is such trouble that people take to the grass edges, where there are any, and the latter are then ruined by tracks being formed in them.

Gravel or brick paths are usually barrelled in cross section, and the edges sunk a few inches below the level of the grass edging, but where stone paving with wide jointing has been used, a broader and, therefore, a more restful effect might be obtained by keeping the surface of the stones level with the grass borders when mown, in the same manner as the Japanese stepping-stones placed in the lawn.

Occasionally small bricks are intermixed with the stones and, where the house is brick and stone, there is something to be said of the mixture. Stones of different colours—rose and grey, grey and yellow, yellow and blue, are used either in patterns, as when the old yellow granite cobbles are mixed with grey York-stone slabs, or in broken random pieces, such as can be obtained from the same quarry at Hornton, near Banbury, but something better than ordinary labour will then be required for the laying.

For formal terraces, with balustrades and rubbed freestone ashlar walls, forming the base to a classic-style mansion, Portland stone or Purbeck rubbed on face will be better than York, and may be laid in squares or patterns without detriment to the effect.

Where the house itself is of freestone with stone-slated roof, as may be seen in the Cotswolds, the garden walls would be built of coursed or uncoursed rubble, either in lime mortar, or laid dry, and the paths carried out in Portland or Purbeck, split instead of tooled, and laid at random with irregular-shaped edges, the stones being left more or less as they come from the quarry.

For a time the fussy meaningless "crazy pattern" imitation of such a path had a great vogue among people without taste, stones being purposely smashed up into medium-sized or small triangles or pentagons, and laid as though thrown into the path by a drunkard. Garden labour has to be employed for such feats, as no self-respecting mason would take on such a travesty of rough random paving. Like many novelties it amused for a time, but people soon grew very tired of living with it.

Of course, the newly-quarried paving, despite it being rough on face, requires a year or so to tone down and give its real permanent effect, but if the building is new, it will not matter, as the whole will grow more beautiful every year as the weather tones the work naturally. The local stone used on the house will be the best material to be used for such paths, provided it will stand the test of a hard winter without splitting or peeling under the action of the frost. The power of splitting it to a fairly true face and an average standard thickness are the other essentials in using such stone, and the rougher the walling in the house the more rustic the paths should be.

For cottages, and small houses with tiled roofs, brick paths are very effective up to four or five feet wide, and all sorts of larks may be played with the pattern in laying them. In Holland, whole streets and quays are often paved with bricks; in fact, it is the standard material in most of the towns. The bricks are small in size, and are laid on edge in sand; there is thus a sense of scale, entirely lacking in many a gardener's brick paths formed of 9 in. by $4\frac{1}{2}$ in. bricks laid on the flat, while the broken colour and admirable shape and surface texture of the Dutch hand-made bricks is often entirely lacking in some of the recent examples. Needless to say, pressed bricks and blue Staffordshire bricks should be avoided.

If the house is tiled a considerable number of tiles will be broken in transit to the site, and during the work; if collected, the pieces may make a jolly centre panel in the forecourt, or even be used as lacing courses in building the garden boundary wall, and thus form the basis of effects novel to the general public. To build the whole wall of them—or even the piers—is an extravagant affectation, and the effect obtained is not commensurate with the tedious labour in erecting.

Many other materials are successfully used in forming garden paths and walls in various districts.

A WALLED GARDEN AT LITTLE RIDGE, WILTS, SHOWING A PATH OF OLD PIT PAVING STONES.
Designed by Blow and Billerey.

In Cornwall, slates from an outcrop on the site, cut into narrow strips and set on edge in squares, with the joints laid in alternating directions, give a local flavour to the work, the walls being built of thick slabs, laid as coursed rubble-work, with astonishing interludes every few feet, where the slates are upended, the long coursing joints being vertical. Flat slabs, 3 in. or so in thickness, roughly dressed on the edges, form a satisfactory coping, and the blues, silver greens, and greys of the materials give a special character to the landscape.

In Devonshire—the county of deep lanes and of high hedges clothed in primroses, violets, ground ivy, and ferns—many a seaside village garden has paths of oval pebbles in assorted sizes, laid in patterns, with diagonal bands of larger pebbles, gathered on the beach, the squares thus formed being filled in lines running the length of the path, the side triangles running crosswise, bands of the larger pebbles—four or five rows in width—forming the side borders, which are dished as gutters.

Where Dartmoor rears its granite tors in the centre of the county, the hedges give place to walls built of the granite boulders which lie scattered over the heather and gorse-clad hillsides. These walls weather a delightful cold silver-grey, and attract pale-green and rusty-gold lichens which dapple the exposed faces, while in the crannies (the walls are built dry) pennypies, polypodies, mother-of-millions, harts-tongues, and other delightful rock-loving flowers and ferns, combine to make the walls a veritable rock garden.

In the villages nestling under the skirts of the Berkshire downs very different walls are built. The great downs sweep away towards Wiltshire and the west with scarce a wall or hedge to interrupt their rounded contours and, as they are all chalk, there was neither stone nor brick ready to hand when the gardens came to be enclosed, so rough stakes were planted in the ground, and around them a cob-wall—more mud than lime—was erected and roughly plastered on face. The cob was finished about 6 ft. from the ground, and capped with delightful thatch, this being laid on horizontal sticks tied to cross-pieces secured to the stakes which project—wigwam fashion—from the top of the cob. Unfortunately, the thatching has to be kept in good condition, or the wet gets down into the wall and bursts it. Consequently, many a wall of this kind has, of late years, disappeared. Most of these walls form the enclosures to the gardens of half-timbered and thatched cottages, over which roses and honeysuckle climb, making these villages a dream of loveliness. Such an one is East Hendred, one of the most perfect and unspoilt specimens of an old English village in the country, lying buried in its woods and orchards, six miles south-west of Didcot, a green oasis in a golden landscape of rolling wheat fields.

Farther east in the same county, as in Kent and East Anglia, the fields yield a plentiful crop of flints, and the clay in the valleys has been used for making bricks and tiles. So one sees tiled houses, with the walls built of knapped or rounded flints, with long and short-blocked, red-brick quoins and dressings to the door and window-openings, and plinths and lacing courses of the same materials, the garden walls similarly constructed with half-round or splayed brick copings, sometimes having a double-coursed tile creasing.

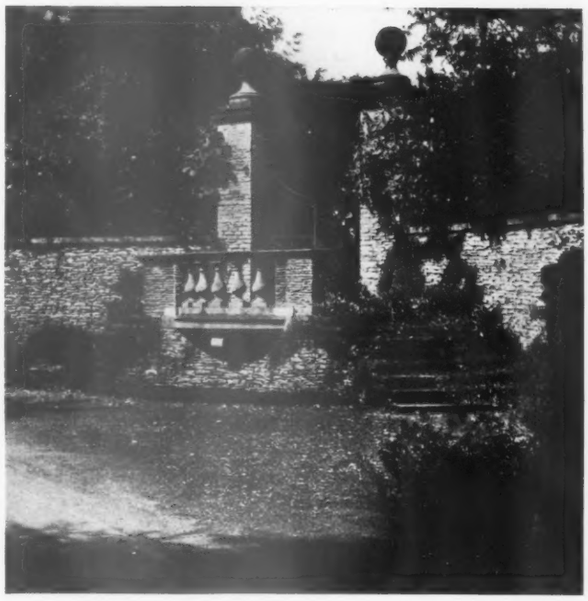
Here and there one sees garden walls built, chequer fashion, of stones and flints, but in the southern counties and East

Anglia red brick walls were the commonest, and, when they were built of the old-fashioned hand-made narrow bricks with wide joints, it is difficult to decide whether they are not the best of all garden walls, though they could be hopelessly out of place in such a county as Gloucester.

A deal of ingenuity has been occasionally exercised in endeavouring to save material in building brick walls, and some of the old gardening books show several clever methods of achieving this. As one rarely sees them in actual existence, it is possible that they proved to be too cleverly designed, and fell down soon after they were erected. At Lymington, in Hampshire, however, there is a $4\frac{1}{2}$ in. red-brick boundary wall which is built serpentine on plan, and looks as sound as when it was erected many years ago, although acting as a retaining wall for two or three feet of earth, the garden standing above the level of the road.

Many mixtures of materials have been used in some of the modern gardens for terraces and paths—stone with panels of tiles made specially two inches wide for setting on edge, with wide joints set in mortar, knapped flints in stone panels, the old fan-shaped cobbles radiating from a circular well head standing on a stone step—and other conceits, some of them rather overdone. The opportunity for such variations from the ordinary are endless, and where a courtyard or a loggia or pergola has to be paved, a pretty fancy in the paving adds to the interest of the work, but, after all, a garden should be a garden, and the architect sometimes turns it into open courtyards, walled in and paved with stone slabs, statues, and fountains, and other architectural details, which are delightful, but give the impression that the garden must be somewhere else, farther away from the house.

STEPS AT EWELME DOWN, OXON.
Designed by Walter Cave.



A TREATMENT OF RUBBLE WALLS AND STEPS, EYFORD PARK, GLOUCESTER.
Designed by E. Guy Dawber.

Garden walls may be made of rubbed ashlar, if it is understood that this will form a quiet background for lovely climbers and ramblers, which need the shelter of an enclosed garden to encourage them to display beautiful but tender foliage and blossoms, but as a general rule, such walls merely succeed in looking a needless extravagance, and the rubble or brick wall—built dry or with rough wide joints in mortar—is most often the most satisfactory, even though it is to be capped with balustrades, piers with vases, or statues, and is to form part of a large scheme.

It is possible, even, in a garden on a hillside, to avoid the use of steps, by laying out the paths so that they either wind or zig-zag up the slopes at such a gradient (not more than one in eight) that steps will not be required.

At Nîmes, in Provence (illustrated in the June article), the gardens are formal, and run up the hillside above the main terrace level in a series of double zig-zags forming diamonds on plan with their long axes running across the hill, these forming the lines of the upper terraces, which are terminated by the junctions of the double ramps of the path.

At Torquay, where many of the public gardens are treated as semi-wild rock and woodland gardens, the paths meander up and down over the face of the hills with sheltered corners placed here and there for seats, and, where the gradients are too steep, steps are formed with boarded or rubble risers, and treads gravelled to match the paths.

The gravel—made of machine-crushed limestone chips—makes a good surface when thoroughly rolled and trodden in, but compares unfavourably with Croydon or Mitcham gravel with its tawny colour, which gradually bleaches to a pale buff, but these latter gravels are finer than anything of the kind found elsewhere in England, as the small quantity of clay intermixed by nature with the sand and flints, makes them bind to as hard and true a surface as the best macadam road, though the use of motor-cars, with their rubber tyres, will pull up the surface of any gravel drive during frosty weather, this difficulty having caused the replacement of

THE TERRACE STEPS AT BINFIELD.
Designed by Oliver Hill.

RUBBLE WALLS AND STEPS AT NETHER SWELL.
Designed by E. Guy Dawber.

gravel for drives by elvaine, granite or hard limestone, rolled by a steam-roller to so compact a surface that it will stand well, and not suffer from any traffic short of the heaviest type of engine or motor-lorry. The colour of these drives may be improved by a sprinkling of fine sand, renewed from time to time.

The architectural treatment of garden walls is too large a subject to come within the scope of this article, and, apart from its dependence on the style of the house or other building, for which the gardens provide the setting, it is usually influenced by the treatment of the summer houses, pergolas, loggias, gateways, arches, and doorways, which are bound to affect the manner in which the garden walls are based, built, and coped. The subject will, therefore, again come up for review when these features are being dealt with.

There is, however, one architectural feature which is commonly used in all gardens—steps—and, as the steps should be formed when the paths are being made, their treatment may be profitably discussed and illustrated in this article.

As with paths, the treatment of steps in a garden may be varied *ad infinitum*, but should be in close harmony with the paths they connect.

The flights leading down from the main terrace will be wide and possess wing walls in brick or stone, designed to accord with the façades of the house. Where this is ashlar the steps should be formed of tooled York, Purbeck, or Portland, and in recent gardens they have been playfully treated—broken in the centre by a small fountain and pool, worked half-concave between the terrace wall piers and half-convex, the circle, square, or octagon thus formed as a half-landing giving a chance for a quaint conceit in paving. At the bottom further variations from the straight flight are carried out, the spaces between these bottom steps

A BRICK AND STONE TREATMENT OF THE MIDDLE TERRACE, MOOR CLOSE.
Designed by Oliver Hill.

A GRASS WALK AT MOOR CLOSE.
Designed by Oliver Hill.

being treated as a bed for good topiary specimens, or as a platform for tubs with bay trees for the winter, and gaily flowering plants, such as hydrangeas or ivy-leaved geraniums, in the summer.

Where the walls are rubble a rougher finish to the steps will be more in character, the treads being formed of slabs of stone or slate, and the risers being made of the same rubble as the walls.

Where the paving is built rambling, self-faced rubble steps will be more in character with similar risers. York stone and some of the other English building stones cleave readily and serve the purpose.

Sometimes the steps wander down the wild garden, or a turfed bank. In this case they will be wide and shallow, formed of the path material with rubble risers, and a good effect may be produced in a hilly garden by laying out the sloping paths with 3 in. or 4 in. steps at irregular intervals. These steps must slightly slope to prevent puddles forming in them.

At Ipswich, in the Christchurch Park, the risers are of Scotch fir with the bark showing, held in position by small branches driven into the ground as stout pegs, while the treads are covered over their whole area with short sections of the tree with the grain showing as circles and forming a sort of cobweb pattern.

All garden steps should be shallower and wider than similar steps in the house, and, except where the house is very formal in style, should be made of stones left with their quarry faces; no chisel being used in trimming the faces unless brick paths are the order of the day, when the steps should be brick, an admixture of brick and stone not being a success.

The future critic, when he comes to write a history of gardening under His Majesty George V, will remark that in straining after the picturesque, our present work somemes betrays a sense of strain entirely absent in the best of the gardens of long ago.

GILBERT H. JENKINS.

A Suggested Thames Embankment.

Colonel Trench's Plan of 1824.

THE great achievement of Sir Joseph Bazalgette in constructing the present Victoria Embankment, an undertaking completed in 1870, at a cost of a little over one and a half millions, has somewhat obscured the claims of earlier pioneers in the same direction. For instance, when Wren drew up his plan for the rebuilding of London an embankment formed an integral part of his scheme, although that "quay," as he called it, was to have extended only from Blackfriars to the Tower, which was but natural when one remembers that at that period, and for long after, the gardens of the great private palaces in the Strand and at Westminster extended to the water's edge, and no roadway was easily possible along this portion of the Thames.

For upwards of a hundred and fifty years after this nothing appears to have been done, or even to have been suggested, towards forming a roadway by the river; and it was not till 1824 that Colonel Trench prepared his plan (which was published in the following year) towards this desirable end. However, notwithstanding the support of many in high official positions, Trench's scheme was ignored, as certain portions of it deserved, I think, to be, although the general idea was obviously a sound one. A like fate befell the plan which, just twenty years later, John Martin, the painter, conceived for a railway along both banks of the river, together with an open walk from Hungerford Bridge to the Tower, and from Vauxhall to Deptford. The latter portion of this design might have been all very well; in fact, it anticipated to some extent that present crying want—an embankment on the south side of the Thames, without which London will always be a lop-sided city. But the idea of a railway along those gracious and lovely curves is a thought too horrific for contemplation, and had anyone doubted Martin's lack of the true artistic sense, after contemplating his Biblical pictures, he would be fully persuaded of it after examining his embankment project.

It thus remained for a more enlightened period and the conjunction of favourable circumstances and a supremely capable engineer, to produce the embankment which, in spite of what it destroyed, in spite even of its stultification of Chambers's masterpiece, yet remains, perhaps, the finest improvement yet conceived for London.

I want here to say something about Trench's plan, because it is an extremely interesting one in many ways, in spite of several obvious shortcomings and a floridness of treatment which will not appeal to modern ideas, and because it is well for us to remember anyone who in his day took thought for the improvement of the city, even if his suggestions were not destined to be carried out.

By the aid of the series of lithographed views which Colonel Trench published, we can follow his scheme in its entirety, and those which I am enabled to reproduce will indicate the more original portions of his suggested improvement. These views, nine in number, were published, together with a plan of the river and a descriptive account, under the title of "A Lithographic Sketch of the North Bank of the Thames, from Westminster Bridge to London Bridge, showing the proposed quay, and some other improvements suggested by Lieut.-Colonel Trench, to which are annexed a survey of that part of the river, and a prospectus of the proposed plan," published by Hurst and Robinson, 90 Cheapside, and 8 Pall Mall, London, January 1825. (By the way, the prospectus is dated the 3rd of February of that year.)

Unlike Bazalgette's embankment, the quay suggested by Colonel Trench begins at Craven Street, at the point where this thoroughfare now converges with Northumberland Avenue. The reason, no doubt, why the scheme did not embrace a more westerly portion of the river front was because then a number of private mansions—Montague House, Lord Cassilis's residence, that of Lady Exeter, Whitehall Gardens (called on Trench's views New Houses), Pembroke House, the garden of Lord Liverpool's house (where the Embankment Gardens now are), etc., occupied ground immediately abutting on the Thames. As will be seen by the illustration here given (Fig. 1), a roadway on arches was projected high above the water-level. This was to have been continued as far as Waterloo Bridge, and its form was to have been homogeneous with the basement (as it may be called) of Somerset House, along the top of which the roadway would have run, being linked up with a similar building construction as far as Arundel Street. The drawing given precludes the necessity of my being more descriptively precise, as the reader will see at a glance the nature of Trench's project, and will also see that by it the beauty of Chambers's structure was to have been left unspoilt, a circumstance which in Bazalgette's otherwise far preferable scheme was not the case.

The reader will also observe that by an alternative suggestion (Fig. 2), a much more ambitious scheme was adumbrated, viz., a vast classic façade, supported by pillars, and having a central feature, with pediment immediately below Adelphi Terrace. Fountains and other decorative adjuncts were to enrich this façade at intervals, and in the less ambitious scheme an equestrian statue of George IV was to have been placed. St. Martin's Church would have been opened to the river by a wide thoroughfare, where the rather derelict Hungerford Market was then and Charing Cross Railway Station, with its offensively hideous bridge, is now. The roadway was to have been 80 ft. wide, and at a height of 25 ft. from the ordinary water-level.

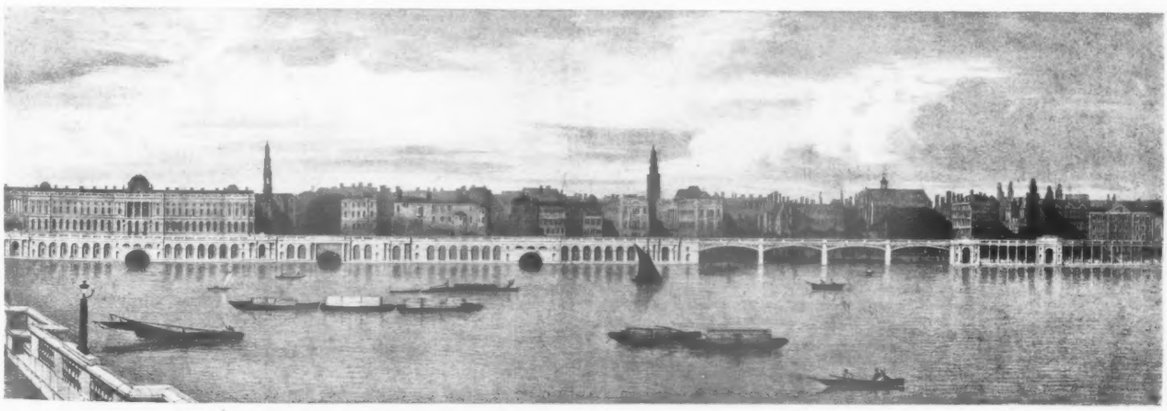
The second division of the scheme, was, as I have said, similar, as far as Arundel Street, to the less ambitious of the two first-division projects. From Arundel Street, however, in order to allow of a free and uninterrupted waterway to some riparian owners, which Colonel Trench recognized as

1. COLONEL TRENCH'S PLAN FOR A THAMES EMBANKMENT, PUBLISHED IN 1825.

This design was, of course, conceived long before an embankment existed, as it was not until 1870 that Bazalgette's Victoria Embankment was completed. In general design Trench's plan simply consisted in a continuation of the arcaded plinth of Somerset House, a corner of which can be seen on the extreme right of Waterloo Bridge. The church on the left is St. Martin's in the Fields, and in the centre lies the Adelphi.

2. A SECOND SUGGESTION BY TRENCH FOR THE SAME STRETCH OF RIVER.

Here he has added a long Classic façade with a pedimented central feature which acts as a base to Adelphi Terrace. The skyline of London at that date showed St. Martin's Church, the Adelphi, the lantern of St. Paul's, Covent Garden, Covent Garden Theatre (above the second nearest lamp-post on Waterloo Bridge), Lancaster Gate (above the building to the left of the bridge), Drury Lane Theatre (above the building to the right of the bridge), and the corner of Somerset House.



3. A VIEW FROM SOMERSET HOUSE TO THE TEMPLE

Here it can be seen that Trench's plan was simply a continuation of Chambers's design for Somerset House, as far as Arundel Street, where he replaced the arcade by cast-iron arches in order to allow a waterway to certain riparian owners. At the Temple Gardens he shows an open colonnade. The church steeple on the left is called in Trench's drawing "New Church, Strand," and is really St. Mary le Strand, while that on the right is the steeple of St. Clement Danes.

4. A DESIGN BY TRENCH FOR A RIVER APPROACH TO ST. PAUL'S.

Trench's plans for an embankment also included a great river stairway approach to St. Paul's. This can be seen in the above drawing. From left to right the church steeples belong to St. Martin, Ludgate Hill, St. Andrew's-by-the-Wardrobe, and St. Benet's Church, under the Cathedral.

being of paramount importance, light cast-iron arches of great span, varying according to circumstances, were suggested; while in front of the Temple Gardens it was considered desirable (I use the words of the prospectus) "to build a solid basis rising about 1 ft. above high-water mark, and upon that to raise four rows of columns on which the quay of communication would be supported," thus affording from the Temple Gardens "a beautiful view of the river, seen through a colonnade of great splendour and beauty."

The remaining portion of the design, as far as Blackfriars Bridge, continued the bridges and arched façade of the earlier portion.

The scheme was an elaborate and showy one; but it presented certain obvious drawbacks. At the same time it was calculated to interfere with private property as little as possible, which, as Trench expressly states, was a point kept in view; it did not obviate the abutment of the Temple Gardens immediately on to the river; and it preserved in its beautiful entirety the whole façade of Somerset House.

When the south bank comes to be reconstructed and made worthy of London, as it must one of these days be made, this system of a roadway carried over bridges, so as not materially to affect adversely some of the wharves which are not derelict, as many of them appear to be, might, I think, well be considered; and if it is, Colonel Trench, although he never saw his original scheme carried out, will not have lived wholly in vain.

Although it has nothing in common with the proposed embankment, another improvement suggested by Trench is interesting. This was nothing less than a wide thoroughfare leading from the south door of St. Paul's Cathedral to the river, flanked by buildings of classic design, supported by pillars, and giving on to a double flight of wide steps to the Thames. A portion of the section of the elevations (Plate 4) is here given in order to show how great an improvement this would have been.

According to the prospectus, the estimated cost of Trench's scheme was £638,491; and a return of over £20,000 per annum was calculated from the rents of wharves, tolls, etc. "It is obvious," proceeds the prospectus, "that this sum would not give an adequate interest on the estimated expense, but a great portion of the expense included in that estimate arises upon those parts of the work which are calculated only for decoration and public ornament, and are not in any degree necessary for the mere purposes of useful and profitable communication." They did not think of making every public improvement a paying proposition in those days!

That the scheme secured great and influential support is proved by the many illustrious names which appear on the Committee of Management, printed at the end of the prospectus. These include the Dukes of Wellington, Rutland, and Devonshire; Lords Londonderry, Rosslyn, Palmerston, and Bexley; the Chancellor of the Exchequer; Sir James Graham; the Attorney- and Solicitor-General; and a number of members of Parliament, among whom were the Hon. G. Agar Ellis, Alexander Baring, S. R. Lushington, and Alderman Wood. It will thus be seen that at least in his own day Colonel Trench could count on valuable support, even if his elaborate scheme never materialized.

E. Beresford Chancellor.

The War Memorial Chapel, Mount St. Mary's College, Chesterfield.

Designed by A. Gilbert Scott.

THIS chapel should be seen, as photographs do not show the atmosphere and subtle colour effects which give the interior so much of its attraction. This interior was an essay in creating an atmosphere; the sources of light were hidden, and the whole colour-scheme was in soft browns and gold. The illustrations, however, emphasize the contrasts too much, because, in photography, brown photographs dark. Brown Hornton stone was used throughout the interior, and the panelling is in Indian greywood, which matches the stone almost exactly. The benches are of teak, and are entirely the work of one man, being made by Mr. Tom Rushton, the college carpenter, without any assistance whatever. The decorative frieze was gilt solid, with the ground darkened a deep brown, and the figures, etc., picked out in parchment white and gold. The colouring of the dome frieze is reversed, the ground being a toned white, with brown and gold cherubs.

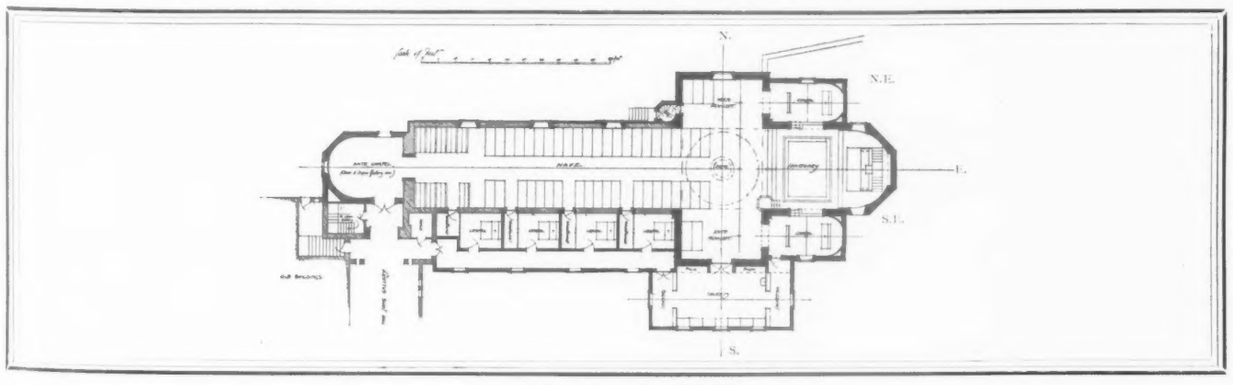
THE SANCTUARY.

The chapel floor is in chocolate and drab "ruboleum," the sanctuary being paved in black and Mereuil marble. The altar is of Mereuil and black marble, with a roundel of Egyptian porphyry, and a delicate bronze tabernacle, with cloth-of-gold curtains; the candelabra and vases are of darkened silver, the electric light pendants being also silver-plated. The reredos is in various shades of brown and red marbles, from Mereuil and Siena to Rosso Antico and Quartzite, and picked out in gilt. The vertical dark panels are in this Quartzite, which is of a very deep red colour and exceedingly hard, and as far as can be traced these were cut from the actual blocks used for Napoleon's tomb at Les Invalides. The tympanum panel is of Rosso Antico, picked so as to be without any markings: this matches the Quartzite exactly, though not sufficient of either was available in England to do the whole series of panels.

The nave was formed out of an existing two-story wing, of "workhouse" appearance, but with very sound walls and roof. A new reinforced concrete floor was put in, and the roofing slates replaced by Italian tiles. Thus the width and height of the chapel throughout were fixed and gave the key to the design. This increased the difficulties very much, as may be imagined. The interior width was 21 ft. 3 in., and the height to the tie-beams 33 ft. The total interior length of the chapel, to the west wall (omitting the ante-chapel, which is not yet built), is 140 ft., and the ante-chapel will add another 25 ft. to this length, making a very long-proportioned interior. The ante-chapel will have the choir and organ-gallery over, with a rich little gilt Italian organ-case. Fourteen "Stations of the Cross," in richly gilt Italian frames, with terra-cotta and gilt panels, are now being made, and will be hung on the nave and transept walls.

The double domes and lantern are interesting examples of reinforced concrete work. This method of construction certainly simplifies the problem which faced the Renaissance dome builders.

The exterior is faced with small grey bricks, with Portland stone dressings and special Italian tiled roofs, the dome being covered in copper. Old Dutch glass was used throughout the chapel. The exterior is at present incomplete, as the side chapels, sacristies, and ante-chapel are yet to be built.



A PLAN OF THE CHAPEL.

The hatched portions show the original building, and the blacked-in portions indicate the new work, but the whole building has been entirely re-designed. The chapel faces exactly east and west.

A VIEW FROM THE NORTH-EAST.

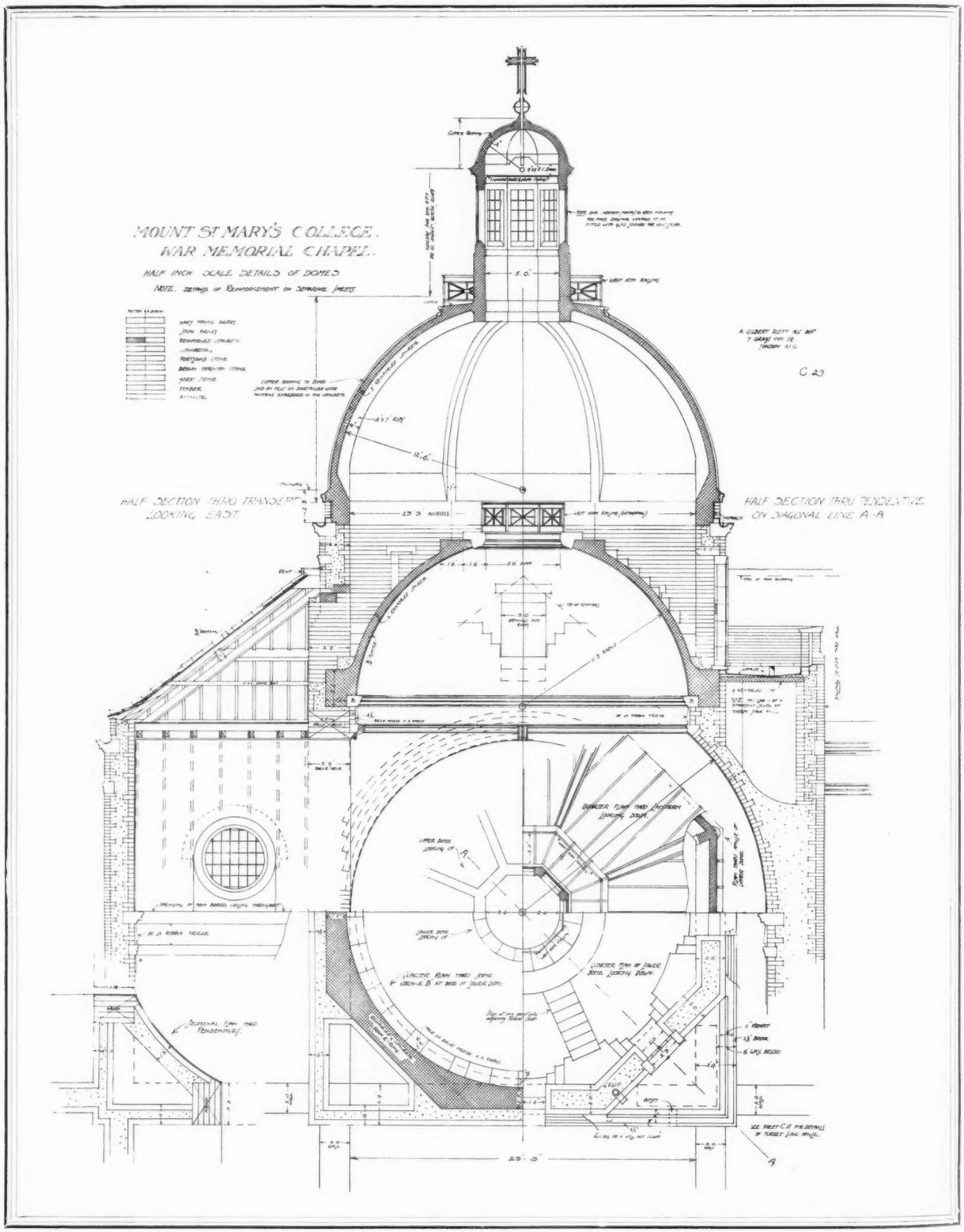
A VIEW FROM THE SOUTH-WEST.

MOUNT ST. MARY'S COLLEGE CHAPEL: FROM THE SOUTH-EAST.

Showing the east end, which is not yet completed. Reference to the plan will show that chapels have still to be built on either side of the sanctuary.

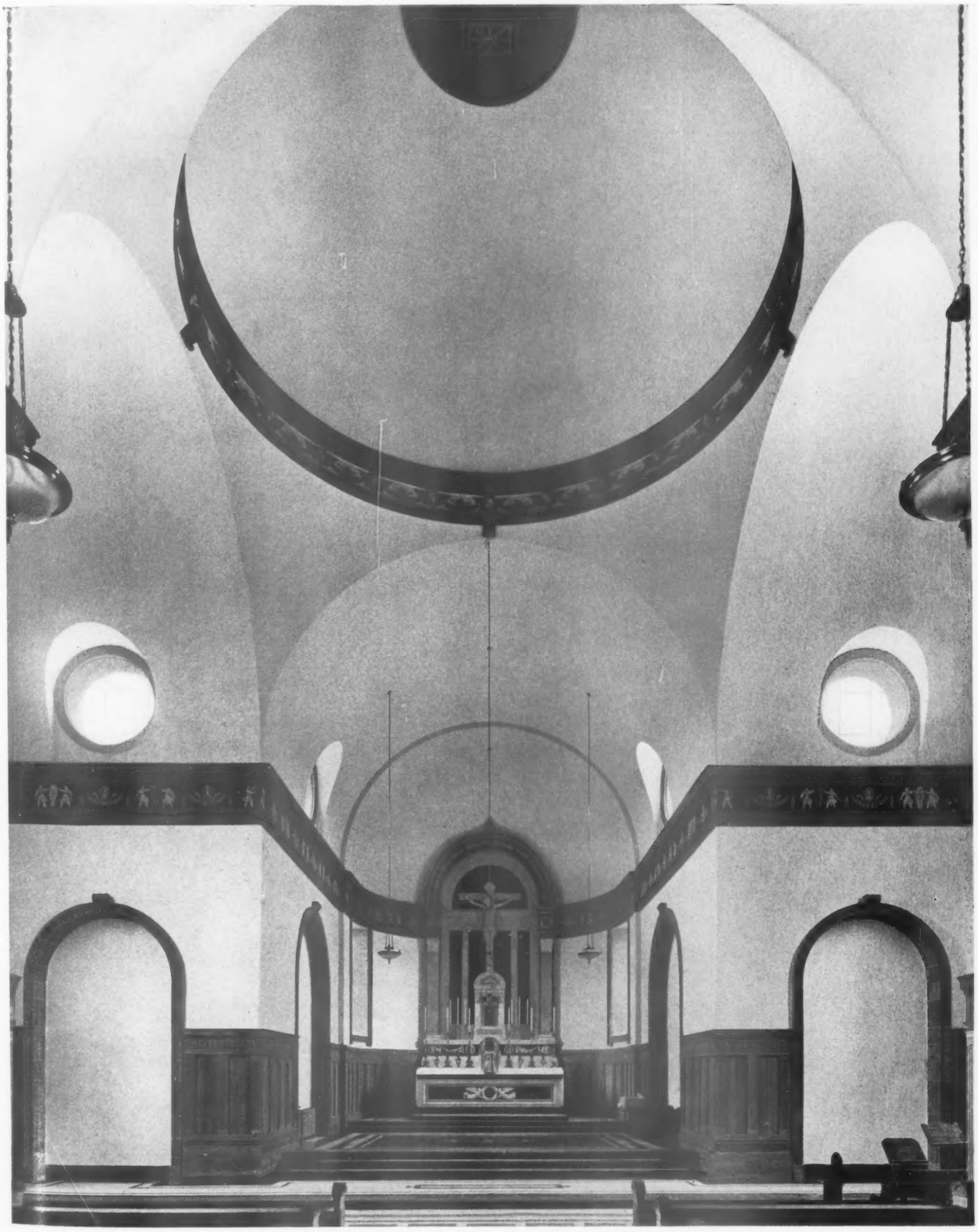
THE DOME OF THE CHAPEL.

There are two domes, the inner one, lying below the door in the drum, illustrated above. The outer dome is surmounted by a lantern built of reinforced concrete.



A WORKING DRAWING OF THE DOME.

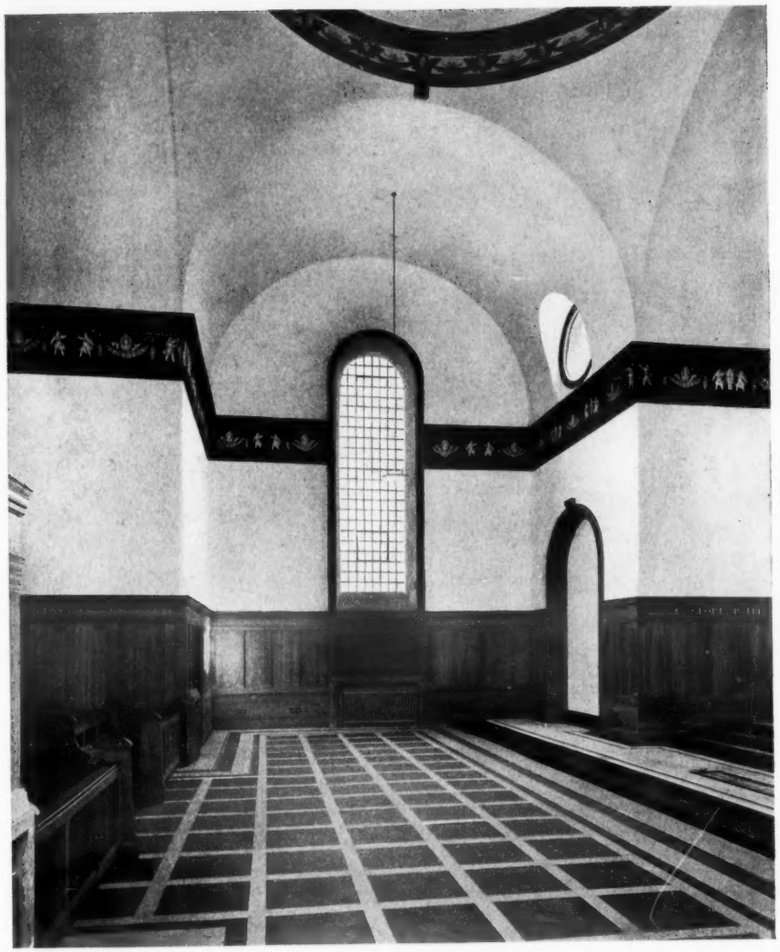
From the floor to the top of the lantern the chapel is 70 ft. high. The lantern and the inner dome are built of reinforced concrete, the inner dome being a pure hemisphere. An eye in the inner dome ventilates the church by allowing the hot air to rise to the lantern where it escapes through glass louvres.



A GENERAL VIEW OF THE CHANCEL.

The walls are distempered cream and the panelling is in Indian greywood. The nave and dome friezes are both modelled in fibrous plaster, and coloured in brown, terra-cotta colour, parchment white, and gold. From the crossing the lantern surmounting the upper dome can be seen through the eye in the inner dome.

THE NAVE.



THE NORTH TRANSEPT.

The walls of the nave are distempered cream, the panelling in Indian greywood is a light grey and brown, and the stonework round the windows is the same colour. The panelling is left untouched straight from the plane, and the floor is in chocolate and drab. The archway in the transept will eventually lead into one of the side chapels, but is now walled up. Round the entire nave and transepts fourteen Stations of the Cross are to be hung between the windows in solid gilt frames which are exact replicas of an old Italian frame recently acquired by the architect.

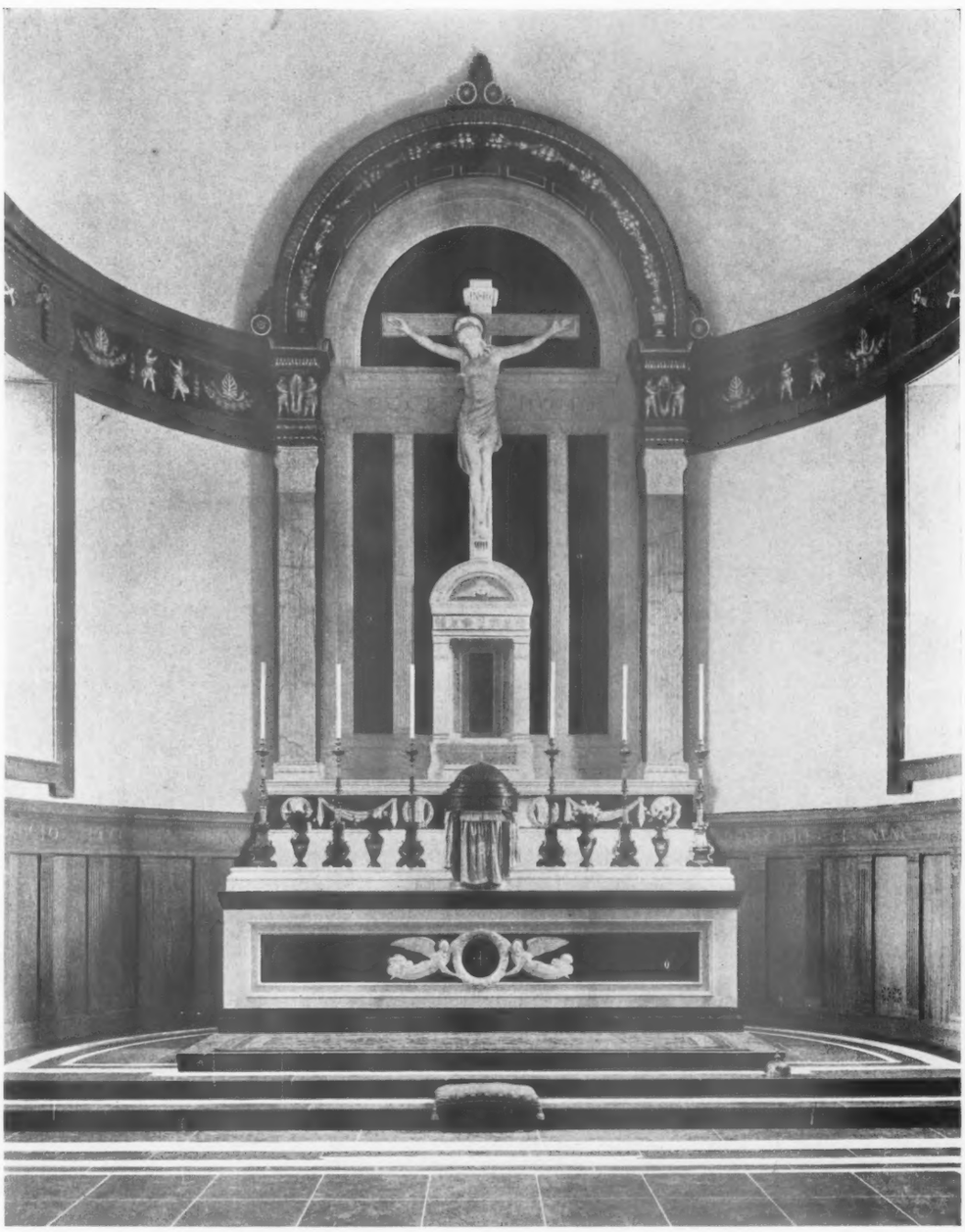
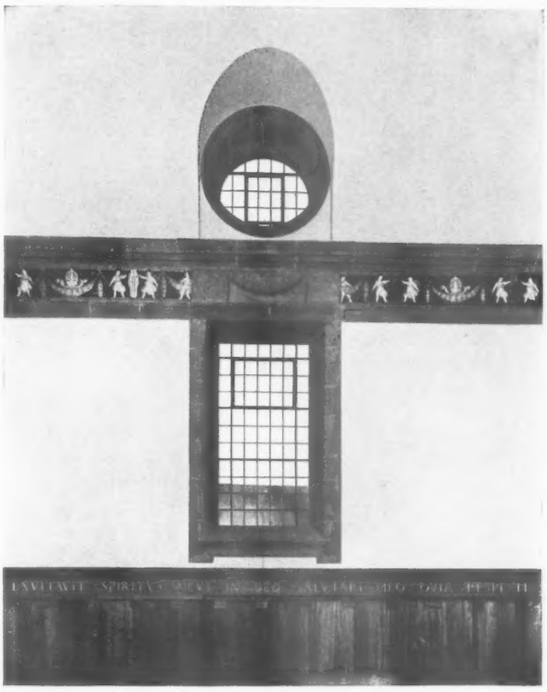


Plate II. November 1924.

THE REREDOS.

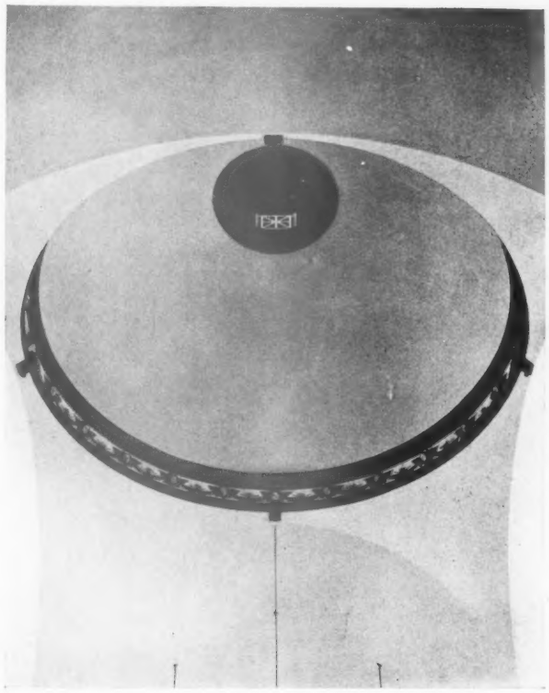
A. Gilbert Scott, Architect.

The Reredos is composed of various marbles. The hood is of brown stone with decorations picked out in gilt, the pilasters are of Siena marble, and the space within is of Mereuil with deep red marble panels. The altar itself is in black and white marble, with a centre wreath of porphyry held by angels. The figure of Christ on the Cross is in two pieces only, the upper portion, which includes the whole Cross and figure as far as the waist, having been cut out of a five-ton block of Mereuil.



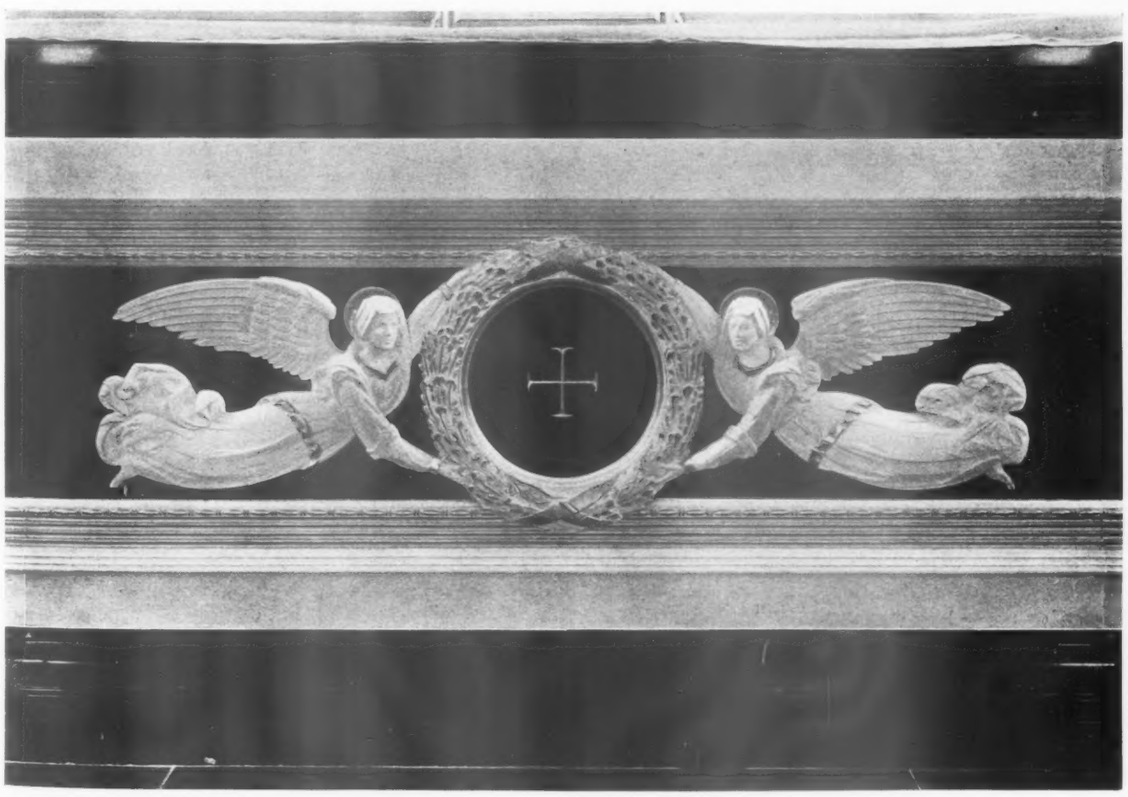
A NAVE WINDOW.

The glass in the chapel is taken from some old Dutch greenhouses.



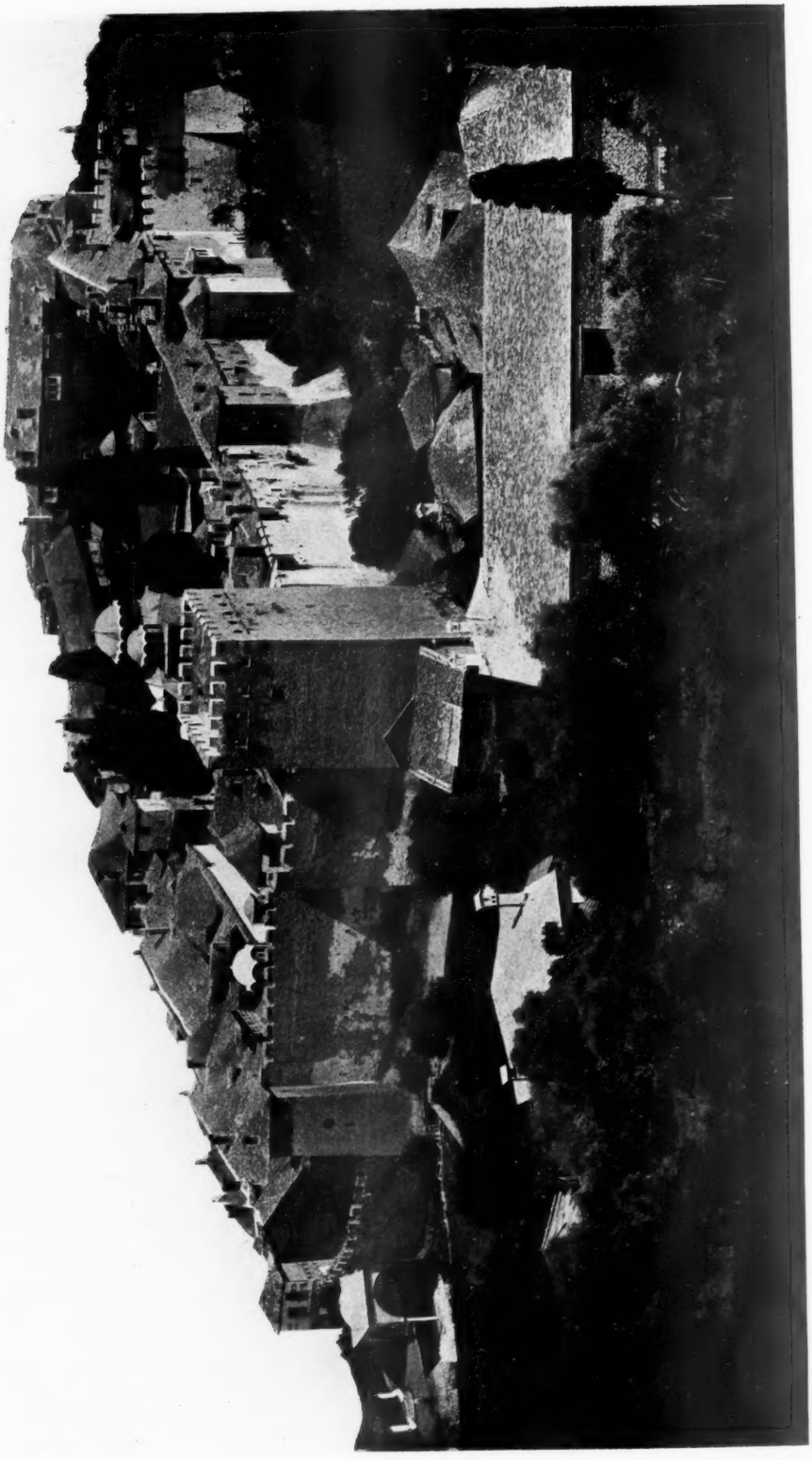
A VIEW OF THE DOME.

The inside of the outer dome is distempered brown. This can be seen through the eye in the inner dome.



A DETAIL OF THE ALTAR

The altar is in black Belgian fossil and Mereuil marble. The angels are in Mereuil and the wreath is porphyry.



1. MOUNT ATHOS AND ITS MONASTERIES. THE LAVRA OF SAINT ATHANASIUS. A GENERAL VIEW.

Mount Athos and its Monasteries.

"Even to-day Mount Athos seems like a citadel at war with all about it, rugged and sheer in its island exclusiveness, forbidding approach."
BEDE JARRETT, O.P.—"The Religious Life."

MOUNT ATHOS is the easternmost of the three long, narrow, and approximately parallel peninsulas which project from the coast of Macedonia into the Ægean Sea, recalling on the map the three prongs of a trident pointing to the south-east. It takes its name from its terminal peak, which rises 6,250 ft. above the sea-level and, visible from the plains of Troy on the east and from Mount Olympus on the west, dominates the whole of the Northern Ægean.

A renowned centre of Eastern monasticism, Mount Athos has been known for centuries throughout the orthodox Christian world as the Hagion Oros, the Holy Mountain.

The oldest and most celebrated of the Athonite monasteries, the Lavra, was founded about 963, at the desire of the Emperor Nicephorus Phocas, by a hermit of the name of Athanasius, to whom the Emperor had long been bound by ties of close friendship. (Fig. 1.) Thanks to imperial patronage the monastery prospered and its fame gradually spread over the whole of the Christian East. As time went on other monasteries sprang up, and the monastic community became more and more heterogeneous as regards the nationalities represented. The eleventh century was marked by the commencement of that influx of Slavs which so greatly affected the future destinies of the Holy Mountain. Of the Slavonic nations, the first to come were apparently the Bulgarians. Almost simultaneously with them came the Russians, and towards the end of the century the Serbs.

2. A SKETCH MAP OF MOUNT ATHOS.

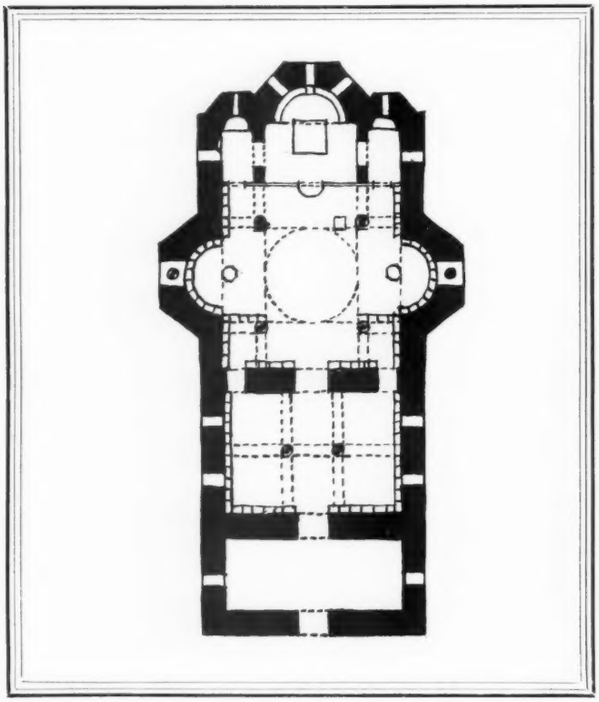
As these nationalities established themselves on the mountain each founded its own monasteries, where the monks conducted the services in the same language as in their native country. In this pious work they had the active and zealous support of their respective sovereigns. Thus, Emperors of Byzantium and Trapezunt, Kings of Serbia, Tsars of Bulgaria, Hospodars of Moldavia and Valachia, and afterwards Grand-dukes and Tsars of Moscow, vied one with another in showering their favours on the monasteries of Mount Athos. To this day the monastic archives jealously guard golden-sealed charters bearing testimony to the munificence of their royal patrons, and to the important privileges which have from time to time been granted them.

External political events have affected Mount Athos comparatively little. Its history is concerned almost exclusively

3. A PARTY OF TRAVELLERS ON MOUNT ATHOS.

4. A TYPICAL "SKETÉ."

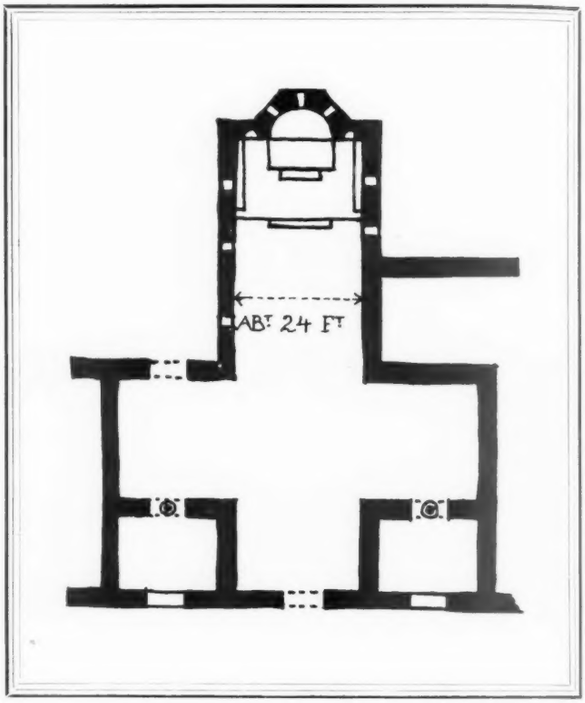
In the background is the aqueduct of the Monastery of Jviron. To the Russian monk on the left of the picture, Father Nahum, the author is indebted for the photographs illustrating this article.



5 A TYPICAL PLAN OF A "KATHOLIKON" (PRINCIPAL CHURCH OF A MONASTERY).

Diameter of dome from 15 to 20 feet.

(*After H. Brockhaus, "Die Kunst in den Athos-Klöstern," Leipzig*, 1894.)



6. A TYPICAL PLAN OF A "TRAPEZA" (REFECTORY).

Timber roofed. Span about 24 feet.

(*After H. Brockhaus, "Die Kunst in den Athos-Klöstern," Leipzig*, 1894.)

with internal questions. During the period of chaos and anarchy which followed the sacking of Constantinople by the Crusaders in 1204 the Mountain shared the fate of other regions of the Empire, and fell a prey to Western adventurers. In the fourteenth century it formed part of the dominions of Stephen Dushan, the greatest of the kings of Serbia, who conquered the whole of Macedonia. The Serbian kingdom was destroyed, however, by the Turks, when they overran the Balkan peninsula. In 1430, twenty-three years before the fall of Constantinople, the Moslem invaders captured Thessalonica, and the seizure of this city decided the fate of Mount Athos. Very wisely, the monks sent a deputation to Sultan Amurat, and voluntarily made their submission, only requesting that they might be permitted to retain the autonomy they had enjoyed under the Greek Emperors. Amurat received them graciously and granted their request. To the credit of the Turks, it must be said that the promise given by Amurat was kept not only by him, but also by his successors.

Throughout the whole period of Turkish domination, which ceased only with the landing on the peninsula of a Greek naval detachment during the war of the Balkan League with Turkey in 1912, Mount Athos enjoyed complete freedom as regards its internal affairs. It has a legislative assembly, the Protaton, which meets at Karyes, the only spot on the peninsula at all resembling a village or little township. This body consists of representatives (*antiprosopoi*) of the twenty Athonite monasteries properly so-called, each monastery sending one representative. The executive power is vested in a council of four *epistatæ*, who are changed every year. In this quaint monastic republic they form something like a cabinet of ministers.

Seventeen of the monasteries belong to the Greeks, one (Russikon or St. Panteleimon) to the Russians, one (Chilandari) to the Serbians, and one (Zographou) to the Bulgarians.

Amongst these twenty monasteries is divided the whole territory of the Holy Mountain, and a new monastic establishment can only be founded on land rented from one or other of the existing monasteries. In this position are the twelve so-called *sketæ* and several hundred *kellia* dispersed over the whole mountain.

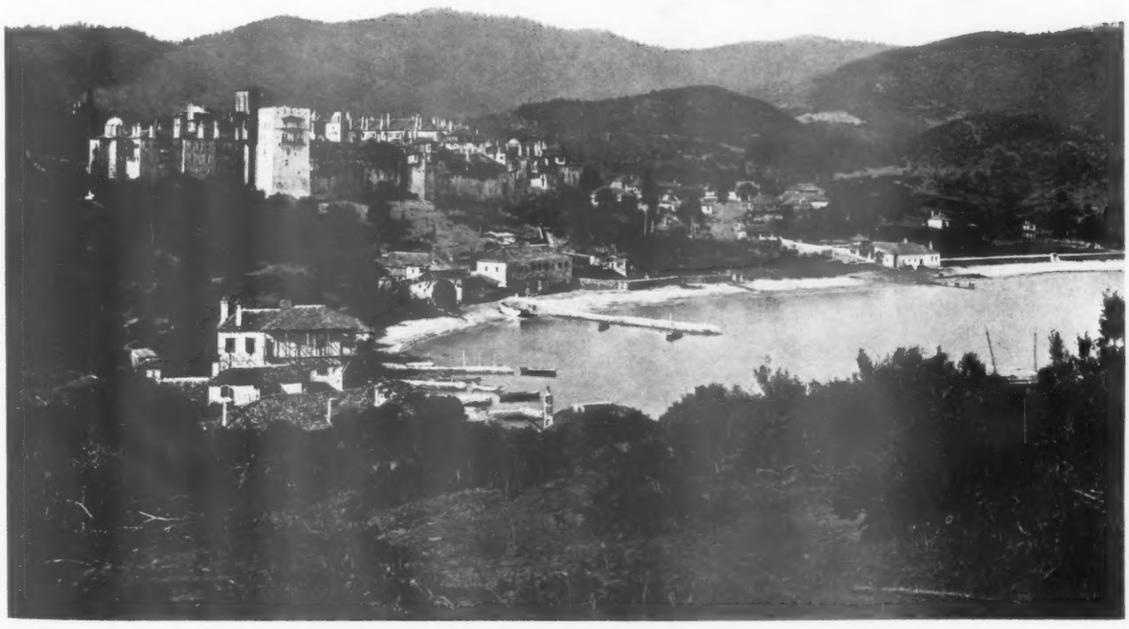
The entire monastic population of the mountain is estimated at about 8,000. The secular population is numerically insignificant. The inhabitants are all males, for the early legislators decreed that no female, not even of the lower animals, was to be allowed access to the Holy Mountain, and this law is strictly observed to the present day.

II.—THE LAVRA OF ST. ATHANASIUS.

The Athonite monasteries have so much in common one with another that there is no need to describe each separately. The Lavra of St. Athanasius evidently served as a model for all the rest. (Fig. 1.)

Its external aspect is that of a mediæval castle. And it is not without reason that the monasteries of Mount Athos are veritable fortresses: their architecture reflects their history. The Byzantine Empire was by no means always powerful enough to protect them from the assaults of Latins,

7. THE MONASTERY OF XENOPHONTOS.
The battlemented walls of this monastery are well preserved.



8. VATOPEDI. A GENERAL VIEW.
A typical Athonite monastery.

9. THE MONASTERY OF DIONYSIOU.

Saracens, and pirates of various nationalities, for all of whom the wealthy monasteries of the Holy Mountain were a tempting prize. Many a time were the monks obliged to rely on their own resources and to defend themselves as best they could, without any hope of assistance from outside, against an adversary vastly superior in numbers.

The buildings of the Lavra enclose a court into which most of the windows open. Their lofty outer walls, crowned with battlemented parapets, are strengthened at intervals by square tower-like projections. Besides these, there is always one main tower—the *pyrgos* "par excellence." The finest example of such a *pyrgos* is the one at the Serbian monastery of Chilandari, which has a projecting upper story carried on stone corbels.

Isolated in the centre of the court, in the shadow of some magnificent cypresses, stands the venerable cathedral, a domed building painted red. Opposite it, nearer the gates, and also completely detached, is the trapeza or refectory, a low structure in the shape of a cross, with a western apse. (Fig. 6.) The entrances to the two buildings face each other. Between them is the *phialé*, or basin for holy water, hewn out of a great block of marble and surmounted by a domical canopy carried on eight marble columns. (Fig. 10.) Behind the cathedral is a smaller church. The buildings surrounding the court contain the monks' cells, the library, kitchens, store-rooms, etc.

About all these structures there is an air of hoary antiquity. As a learned French writer* aptly remarks, a trip to Mount

* Charles Diehl, "En Méditerranée: Promenades d'histoire et d'art."—Paris, 1909.

10. A "PHIALÉ" AT ZOGRAPHOU.

11. THE MONASTERY OF SIMOPETRA.

Athos is a "journey into the past," and one is forcibly reminded of his words when visiting this, the mother-abbey of the Holy Mountain. So permeated is it with the spirit of the past that one's imagination carries one back many centuries, to the age of the Comneni and the Palæologi. Not only the buildings, but everything else suggests and keeps up the illusion. The connection with the past is close and unbroken. Without having visited Mount Athos, without having breathed the atmosphere of antiquity which it exhales, it is difficult to form an adequate idea of Byzantium and its unique, many-sided civilization. As the writer above alluded to observes, the Holy Mountain and Constantinople mutually complement each other. If in the city on the Golden Horn magnificent examples of ecclesiastical, palatial, and military architecture speak to us of the external power and splendour of the Byzantine Empire, one must not forget that besides the Byzantium of which these buildings are the artistic expression there existed another: a Byzantium full of mysticism and mystery, which shunned the world and sought salvation in prayer and in mortification of the flesh.

And on the rocks of Mount Athos this other Byzantium reared a stronghold which has proved impregnable. The crescent has long since supplanted the cross on the churches of Constantinople, the palaces and castles of the Imperial city lie in ruins. Proud, warlike, luxury-loving Byzantium has long ceased to exist and can be resuscitated only mentally. But monastic Byzantium is alive to this day, in spite of the fall of the Empire and disasters of every kind.

Its living image rises before us in the monasteries of Mount Athos, which thus serve as a link between our own time and the romantic and attractive, though little-known, Greek world of the middle ages.

III—THE TYPICAL ATHONITE CHURCH.

Despite wide differences of date (the oldest were founded in the end of the tenth century, while the most recent were built under the Turkish domination) the Athonite churches are all very similar, which makes the determination of the date of each particular church no easy matter. The scale is small, the materials usually poor. The *katholikon* of Chilandari has the finest exterior of any church on the Mountain, its façades being carried out in stone alternating with courses of brick. It even has details executed in marble, and white marble parapet-slabs, carved with crosses and interlacing ornaments, are built into the lower part of the walls.

The normal plan is shown in Fig. 5. The entrance is always from its west, side doors being unknown. The church proper is invariably preceded by a narthex. Frequently there are two nartheces; in that case the inner one is usually more spacious than the "exonarthex," and in some examples its vaults are supported by two or four columns. The plan of the church proper, if we disregard projections, is a Greek cross inscribed within a square measuring from 30 ft. to 40 ft. each way. A dome, 15 ft. to 20 ft. in diameter, raised on a lofty drum pierced with windows and resting on four isolated marble columns, covers the central space. As is customary in churches built for the Greek rite, a sanctuary raised two or three steps and consisting of three parallel apses opening into the body of the church, adjoins the latter on the east, extending the full length of the east wall.

Thus far, except for the more than usual development of the nartheces, the plan of the church differs little from the usual Byzantine type evolved during the "second golden age," the type which can be found wherever Byzantine influence prevailed, from Russia in the north-east to Sicily in the west. But a peculiarity of the Athonite churches is the two lateral apse-like projections on the transverse axis of the building, north and south. By forming semi-circular terminations to the transeptal arms of the cross, similar to the apse on the east containing the altar, they give the plan the shape of a cross of which three arms are rounded. This arrangement reminds one of the trefoil plan of some very early churches in Egypt, the cradle of Christian monasticism. The trefoil can, of course, be found in other places as well, but the originality of the Athonite builders shows itself in the manner in which they combined it with the Greek cross, thus creating a new type of plan.

The transeptal apses are used for the accommodation of the monastic choir. It must be borne in mind that these churches are not meant to accommodate a lay congregation : they are typical monastic churches, exclusively serving the needs of the monks. Their furniture, fittings, and interior decoration are interesting and characteristic. There are, of course, no pews or seats of any kind, but all along the base of the walls runs an unbroken range of carved wooden *stasidia* some 5 ft. or 6 ft. in height. They resemble choir-stalls, with the difference that the occupant, instead of sitting, stands with his elbows resting on corbels.

The sanctuary is, as usual in the East, shut off from the body of the church by the *eikonostasis*, or screen, bearing holy images. This is generally richly carved, painted, and gilded. From the dome, the vaults, and the arches are suspended large and small chandeliers (*polykandyla*), lamps, and crosses.

Oriental influence manifests itself in the coloured and glazed tiles with which are faced the walls of the choir-apses up to about half their height. The floor of the church is often paved with a mosaic of many-coloured marbles, Vatopedi affording a good example.

The polychromy of the decoration finds its highest expression in the mural paintings. The walls, arches, and vaults are covered with frescoes, of which the subjects are distributed according to a definite symbolical scheme, forming a complete cycle.

The frescoes of Mount Athos have been studied and described by archæologists and historians of various nationalities, no small share of the work having been done by Russians. Unfortunately, the most ancient examples have almost all perished, either as a result of the demolition of the buildings they adorned, or because they were completely repainted in later times. Apparently very few of the existing frescoes go farther back than the sixteenth century, which was the most brilliant period of Athonite art. Almost all have suffered from restoration.

Mural mosaics, unlike frescoes, are rare on Mount Athos. In fact, the only building that possesses any is the *katholikon* (principal church) of Vatopedi. The scarcity of mosaics and their relative inferiority are probably due to the fact that the great artistic movement in the Athonite monasteries which marks the last phase in the evolution of Byzantine art took place at a time when considerations of economy caused the impoverished Christian East to prefer fresco to mosaic. Costly minor arts such as jewellery and ivory-carving, in which the Byzantines had at one time excelled, were abandoned for the same reason.

IV.—THE MONASTERIES OF THE WEST COAST.

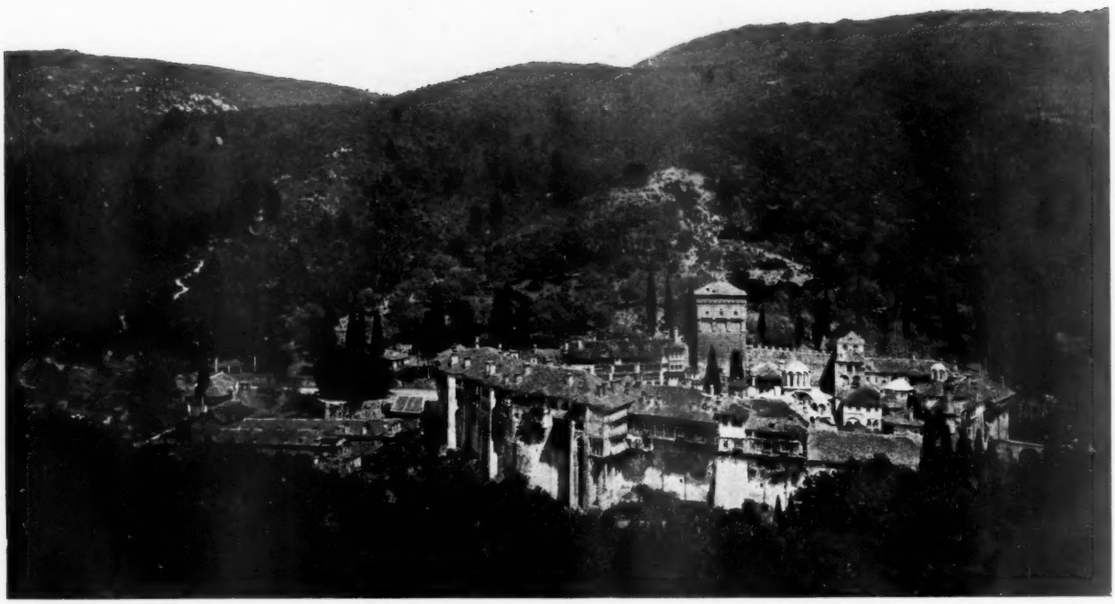
There being no roads on the Holy Mountain, all travelling has to be done on muleback, over very rough and stony bridle-paths. A trip along the coast of the peninsula in a boat is a pleasant change from such weary rides. The scenery is especially fine on the west coast. As we slowly make our way in a north-westerly direction, a succession of striking views unfold themselves before us, one by one. The monasteries nearest to the southern extremity of the peninsula—St. Paul, Dionysiou, Gregoriou, Simopetra—are built on lofty cliffs rising straight up from the sea and, with their crenelated walls and battlemented parapets, resemble castles of romance. The sites they occupy being too cramped to allow of their expanding horizontally, they have made up for this deficiency by growing in height. The proportions of the churches have the same character of verticality : the *katholika* of Simopetra and Dionysiou are pillar-like in form. (Figs. 9, 11, 15.)

In these desolate regions, so difficult of access, amongst the rugged, storm-beaten cliffs which mark the extremity of the peninsula, one can here and there distinguish solitary cells perched high above the level of the sea. These are the abodes of hermits. One can only reach them in a basket, which the occupant of the cell lets down by a rope from the rocks. The life he leads hardly differs from that of his early Christian predecessors in the deserts of Egypt. The craving

12. THE MONASTERY OF MOUNT SAINT GEORGE, NEAR ZOGRAPHOU.

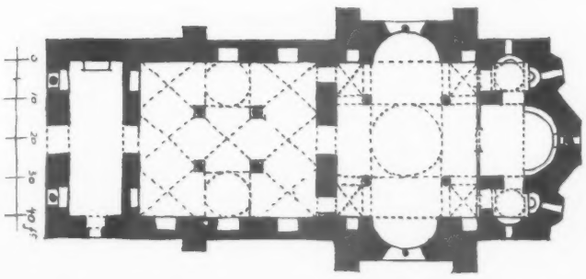
13. THE COURT OF THE SERBIAN MONASTERY OF CHILANDARI.

Showing lateral façade of the churches.



14. THE MONASTERY OF CHILANDARI. A GENERAL VIEW.

15. THE MONASTERY OF ST. PAUL. A GENERAL VIEW.



16. PLAN OF THE "KATHOLIKON" OF DOCHIARIOU.

(After H. Brockhaus, "Die Kunst in den Athos-Klöstern.")

for fierce asceticism is not yet extinct in the East, and the eremitical life satisfies this craving better than the cenobitic.

Farther north the coast is not quite so stern and rugged. In that part are situated, at the water's edge, the picturesque monasteries of Xenophontos (Fig. 7) and Dochiariou, with well-preserved battlemented walls.

The *katholikon* of Dochiariou deserves special mention. It is a fine example of Athonite art of the last and most brilliant period, namely, that of the sixteenth-century Byzantine Renaissance. (Fig. 17.)

The plan shows no essential departure from the traditional type, but the execution is exceptionally bold and skilful. The proportions are unusually lofty, and the interior has an air of lightness and elegance rarely found in Byzantine buildings. The inner narthex is larger in area than the church itself and has two domes. There are also two small eastern domes, so that altogether four subsidiary domes are grouped around the principal one. The fresco decoration of the interior, both in the church proper and in the narthex, is very typical and complete, and has been comparatively little injured by restoration.

Between these two groups of monasteries lies the great Russian monastery of St. Panteleimon, generally called Russikon. Recent events have seriously impaired the material prosperity of this enormous establishment. Nevertheless now, as before, it generously and willingly extends its hospitality to all comers, irrespective of creed, nationality, social rank, or financial position. Before the war it used to be an impressive sight to see the monastery feeding thousands of pilgrims on their way to or from the Holy Land. One was carried back in imagination to the early days of Christianity in the East when the Church frequently accorded protection and assistance to vast crowds of refugees.

A mention of St. Panteleimon, which has a special character due to the energy and initiative displayed by the Russian monks, forms a fitting close to this short account of the monasteries of the Holy Mountain.

R. Boker.

17. THE "KATHOLIKON" OF THE MONASTERY OF DOCHIARIOU. A VIEW FROM THE SOUTH-EAST.

Banque Belge Pour L'Etranger,

Bishopsgate, London.

Designed by Sir Edwin Cooper.

A DETAIL OF THE CLOCK OVER THE ENTRANCE.

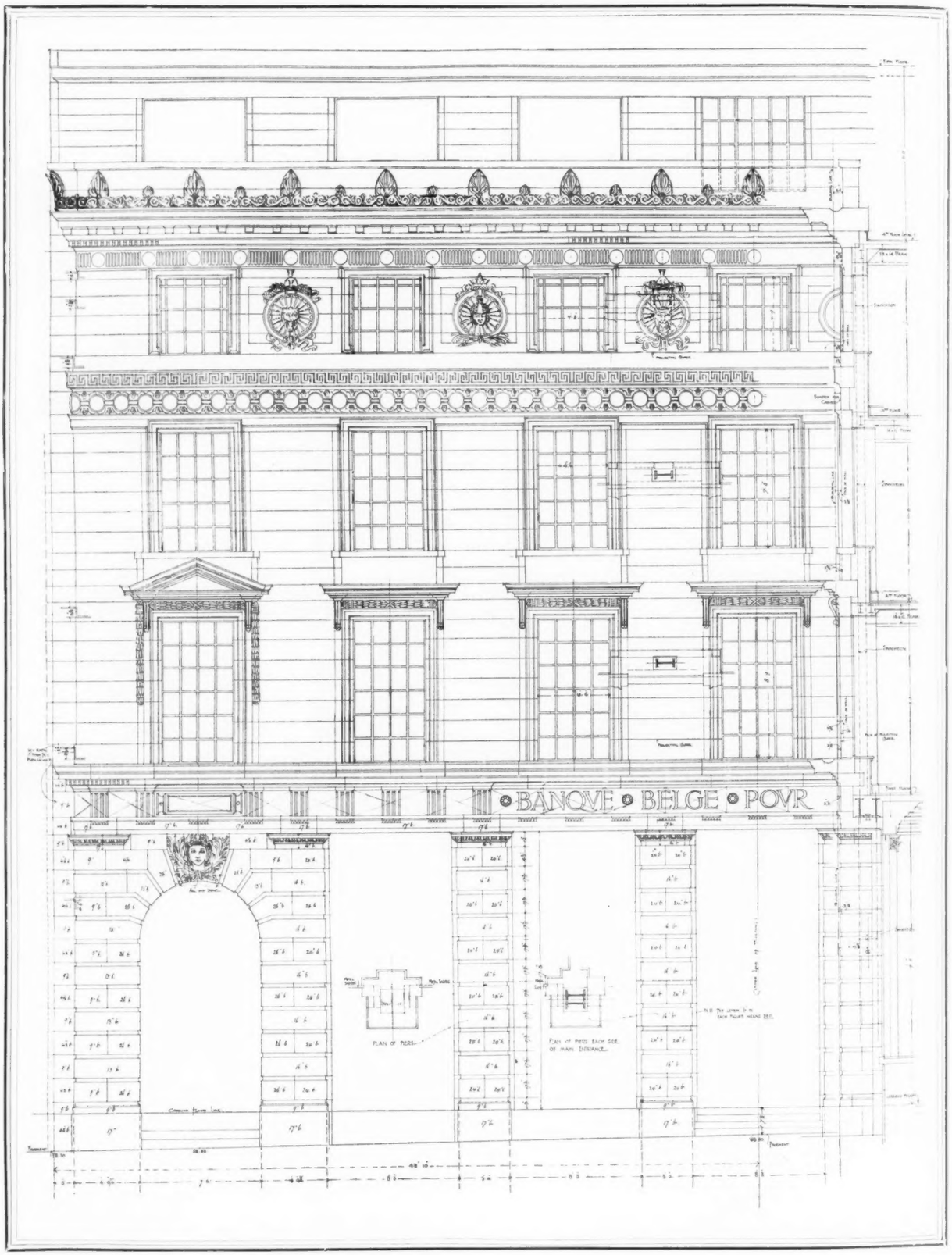
GROUND FLOOR PLAN

BANQUE BELGE: A GROUND-FLOOR PLAN.

THE ENTRANCE, FROM THE BANKING HALL.

THE BANKING HALL, FROM THE ENTRANCE.

A GENERAL VIEW OF THE BANKING HALL.



BANQUE BELGE: A WORKING DRAWING.

Plate III. November 1924.

THE FRONT.

Sir Edwin Cooper, Architect.

This building stands in Bishopsgate. It is faced in Portland stone, and consists of a banking hall on the ground floor with the usual offices over.

Old Wallpapers in a Sixteenth-century House.

A SIXTEENTH-CENTURY WALLPAPER.

Printed in printer's ink on small sheets of paper. About 1550. This paper was found behind the lining of a door surround.

IN restoring old houses that have been altered by intervening generations one almost always finds interesting small details that are quite worth keeping, though not useful to incorporate in the restoration—little bits of moulding, bits of glass, wallpapers, etc.

Lately, in restoring an old sixteenth-century house, I found several interesting old wallpapers under layers of later decorations, the earliest being mid-sixteenth century, and others of the eighteenth century.

The early paper is very interesting and rare. It was found round the jambs of a doorway when the lining was removed. It is black and white—black ink printing on a white ground. The pattern is of strap work, forming squares, ovals, and octagons, with a filling of alternating designs, including a coat of arms, vase of flowers, and similar devices.

Another paper found was behind a wall facing; it had been erected about 1790, and in some places the fresh coat of plaster had actually been put on to the paper. It easily peeled off. This paper was grey, with a floral pattern in black and white, dating probably from about 1720. The lengths of paper are formed of small sheets pasted together into strips before the pattern or the ground colour was applied.

Yet another room, a small lobby, was found to be papered—behind some oak panelling fixed up there about 1800—with imitation quilted silk in grey, white, and black, with a

ANOTHER SECTION OF THE SIXTEENTH-CENTURY PAPER.

This piece completes the design on the strip illustrated above, but is photographed to a larger scale. The design is printed in black ink on a white ground. A similar paper is to be found in the Victoria and Albert Museum.

A STAR PATTERN.

The design is printed in bright green on a buff ground.

AN INDIA PATTERN.

Printed in brown and light blue on a cream ground. Early nineteenth century.

border of flower scrolls in green, grey, black, and white. The effect when new must have been charming, and the simple means by which the quilting effect was gained is most interesting.

Another paper was of the striped variety, dating apparently from about 1820. This was under some layers of other papers—six layers. The colouring was red—brick red, green, and yellow.

Of course, one always finds the papers that represent blocks of stone or granite, but here I found a delightful example in grey and green. The green was a most beautiful tone, tinted with blue.

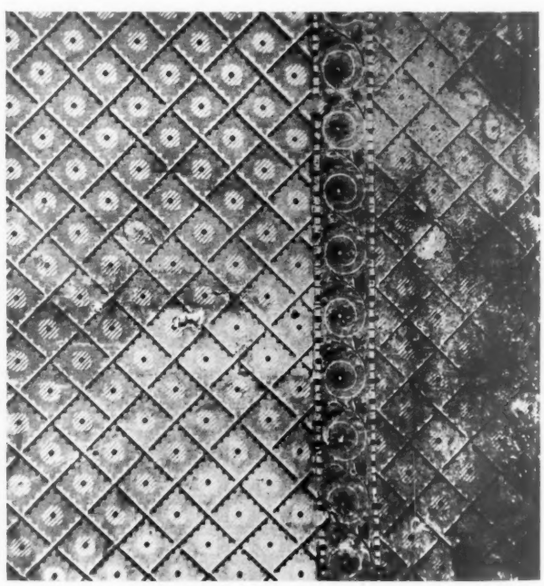
Care must be taken in removing these old papers. They are very brittle and will not stand water, as they are so perished. If other papers have been pasted in front they can generally be removed with care, as the paste has lost its power. The drawback is usually that the colour is apt to have stuck on to the succeeding layer. However, parts are sure to be intact, and the rest can be restored quite easily. For the same reason the bottom paper will fall away from the plaster of the wall, and can generally be got off in largish sheets. These should be kept flat and not rolled, as their brittleness demands careful treatment. It is almost impossible to remove an old paper that is pasted on to wood. It is better to photograph it, or, better still, to trace it and colour the tracing to match.

Apart from the personal interest of finding these evidences of past generations in one's house, they are a great insight into the taste of past generations and into the colouring of their rooms, a feature which is little realized by the people of to-day who create what they imagine are Tudor, Jacobean, and Georgian rooms, but which are really faded reconstructions. The originals in many cases must have been hideous when new, but in their faded condition they are very beautiful, though not the most truthful representations of real taste of the period.

BASIL IONIDES.

A FLORAL PATTERN.

Printed in black and white on a grey ground. This paper was first pasted together in small rolls, and then the ground was coloured and the printing done. About 1720.



A QUILTED-SILK PATTERN.

Printed in black and white on a grey ground to represent quilting. The border has touches of emerald green. This paper was found behind oak panelling. About 1770.

Exhibitions.

THE LEICESTER GALLERIES.—The exhibition of works by Mr. Eric Kennington, the late Mr. T. Austen Brown, and Mr. Lucien Pissarro offered interesting contrasts. The first of these artists, with his guarded and reserved outlook and intellectual approach to nature; Mr. Austen Brown, free and open-handed in his treatment of her, frankly recording his enthusiastic impressions; and Mr. Lucien Pissarro putting on every little spot of colour with affectionate reverence.

We will have a look at their works in the order in which they appear.

Mr. Eric Kennington has compacted his art into such close dimensions that its painfully held particles seem ready to burst with explosive intensity.

Whatever he introduces into his pictures appears to be made of some hard substance; one has the feeling that if they were rapped they would give out a harsh, metallic ring.

Mr. Kennington is too intense; he, like Rose Dartle, "takes everything to a grindstone and sharpens it." He is too serious; he should cultivate a sense of humour, which would help him to relax somewhat that rigid and tightly-clenched feeling which so frequently appears in his work.

Behind everything he does is a sense of concentrated energy; every line is pared down to the last possible economy of statement. Not much that is human or kind is permitted to intrude into this coldly correct world depicted by Mr. Kennington.

All this artist's work seems preparatory; it appears to be leading to the accomplishment of something. When this "something" appears, let us hope that it will be worthy of the sincere spade-work that has prepared the way.

Mr. Austen Brown was in all respects a *painter;* but his pleasure in handling the material was always instinctively controlled by a sure sense of design. This is just where he differed from a great many otherwise talented persons, who, in the excitement of using their material, added to the great anxiety on their part that they might lose some fleeting effect if they did not hurry, leads them to produce hasty records of emotional experiences, which, looked at later in cold blood, are often seen to be but disappointing affairs hardly worth preserving. If this type of artist decides to go slow, he is very conscious that he is not really expressing himself, because he has become too formal in his work, and the freedom which he has decided is his greatest asset, has been lost, and he feels like chucking the whole business in despair.

But Mr. Austen Brown combined these two qualities; he painted freely, and his ingrained sense of design looked after the other side of the business; he was, therefore, able to paint with thorough enjoyment.

This artist's outlook was distinctly Scottish, with that dash of the continental which so many of the best Scots painters have assimilated.

It is obvious that France appealed to him very much, and that this country was, in fact, his spiritual home. But he sometimes had in his work that rather gloomy quality with which the Glasgow school is associated. But Mr. Austen Brown, evidently from his sympathy with the French point of view, and from the general feeling of the country, had acquired a stronger and brighter sense of colour, though his paintings are nearly always scaled in a much lower key than the French; very often there is a touch of the Dutch in them, say of Israels. When he has attempted work in a much higher key, he does not seem quite so much himself.

This exhibition was very interesting to those not very familiar with this artist's work, who were unaware of the fact that he was so considerable.

It is a pleasure to enter the room where Mr. Lucien Pissarro's works are hung. There are no dark or unexplored places in his paintings; all are happily carried out, there are no gloomy reservations behind them. They therefore give a sensation of cleanliness and fresh air, having in them nothing whatever that is morbid.

All Mr. Pissarro's paintings are carefully, though not painfully, designed; they are probably very like the places; for he does not assume an attitude towards Nature when he confronts her; he simply sets down his appreciation of her in a scale of colours which he has made his own and understands how to use.

So much of the modern work repulses; one shivers at the barrenness of some of the landscapes one sees that are entirely the product of the intellect. But Mr. Pissarro's work is from the heart, and a landscape by him one can in fancy roam in with pleasure.

There is a melodious quality in the art of Mr. Pissarro; especially is this so in the small water-colour and chalk drawings, some of which are only about six inches by five. These show how unnecessary a large size really is, and, in the hands of a master, how much a few inches can convey.

THE BEAUX ART GALLERY.—The exhibition of "cabinet" pictures was not a very startling affair. Certainly the idea is a good one; that is, to encourage the production of small pictures, in view of the small compartments most of us now occupy.

The day of the large "academy" picture is, let us hope, doomed; paintings of large proportions should now be in the form of definite decorations on or for walls. The time is long overdue for architects and artists to combine. Let the artist adjust himself to the requirements of the architect, and likewise let the architect appreciate the uses of the artist. At present these two branches are working quite apart.

I think that the small easel picture will always have its place; but it must *decorate* the place in which it is put; it must pull its surroundings together and harmonize them; it must form a link with other articles of furniture. I see no reason why pictures should not be supplied to harmonize with the general requirements of a room; nor why they should not be produced with this object in view. All of which may be mere commonplaces; but the thing that is required is to *do* them, "not dream them all day long."

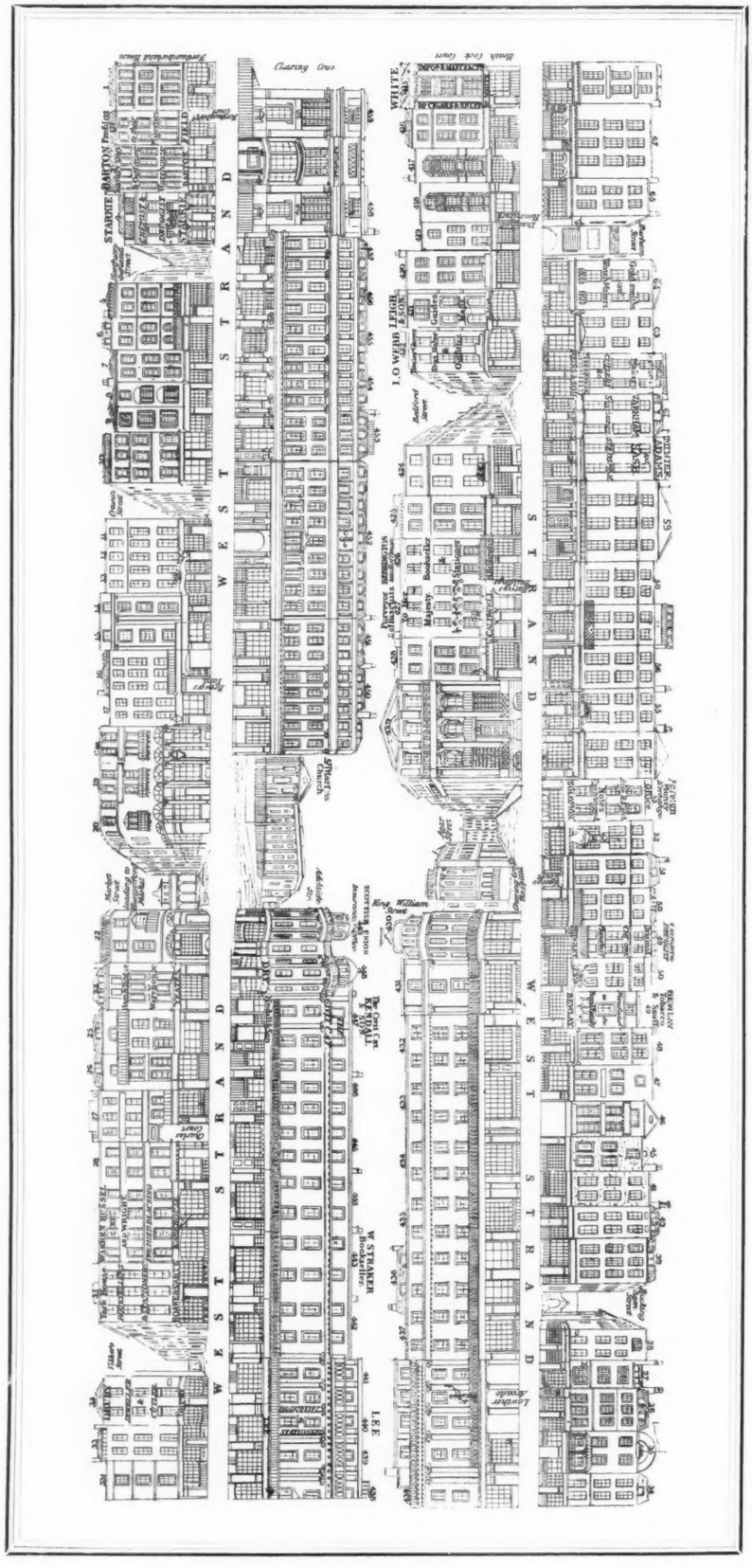
I saw very little in this exhibition which came anywhere near this ideal; in fact, with the exception of a small thing by Keith Henderson, there was nothing that would enhance the decorative importance of a room.

THE ARLINGTON GALLERY.—The exhibition of the works of the late Miss Henrietta Irvine showed that she was a painter who had studied a good deal abroad. Those of her paintings which were inspired by various French scenes are her best works. In some cases her handling was a little too loose and indefinite, but where she has depicted scenes which contained within themselves the germs of decoration, such as some French canals, her work had much more meaning in it.

THE THREE SHIELDS GALLERY.—In this pleasant little gallery with the romantic name, situated in Holland Street, Kensington, there was recently held an exhibition of jewellery, silverwork, and shagreen, by Mr. J. Paul Cooper.

Anyone who is doing work of this nature, showing sound and patient craftsmanship, is worthy of special encouragement. Mr. Cooper's work has in it that personal touch which is such a pleasure to behold after the usual machine-like quality of much that is done at the present time; and this little exhibition was a good offset to the usual trite manufactures of the jewellers' shops.

RAYMOND MCINTYRE.



THE STRAND

(No. 13 in "Tallis's London Street Views." Published about 1838.)

"The Strand in 1353 was an open highway," says Tallis, "with only a few stately palaces, with their gardens towards the Thames; in that year Edward III. by a tax on wool, caused the road to be repaired from Temple Bar to the Wool Staple, near Westminster Abbey, ordering that the owners of houses should repair as much as lay before their doors. In 1533 a street was formed, but it was then, and many succeeding years, only a double line of houses with gardens. Northumberland House was built on the site of the Hospital of St. Mary, by Henry Howard, Earl of Northampton; it was then denominated Northampton House. At his death he left it to his kinsman, the Earl of Suffolk; by the marriage of Algernon Percy, Earl of Northumberland, with Elizabeth, daughter of Theophilus, Earl of Suffolk, it passed into that family, and has ever since been called Northumberland House. This mansion is the only one remaining of all the noble structures which bordered it on the riverside. The architect was Bernard Janson; the mansion formerly consisted of three sides of a quadrangle, and the principal apartments were in the upper story, next the Strand, but the noise and bustle of so great a thoroughfare being unpleasant to the owner, a fourth side was erected under the direction of Inigo Jones, which, commanding a view over a spacious garden and the Thames to the Surrey hills, unites the advantages of a mansion situated in the midst of a large and populous city with the retirement of a country seat. It was here that the Earl of Northumberland received General Monk, and held a conference with him and several leading persons of the day; at this meeting the restoration of King Charles II was for the first time proposed in direct terms, as a measure absolutely necessary for the peace of the nation."

Tallis's *London Street Views.*

X.—The Strand.

TRAFALGAR SQUARE.

The original inscription to this engraving reads "Trafalgar Square (Intended Site of the Nelson Monument)." The site can be seen fenced in in the foreground. Behind, from left to right, lie the National Gallery, St. Martin's Church, Morley's Hotel, Starkie's shop, and Northumberland House. The Strand runs up between Morley's Hotel and Northumberland House.

TALLIS'S elevations of the Strand extend to three sections and a portion of a fourth, where the thoroughfare joins Fleet Street. The present instalment (No. 13 of the Street Views) comprises, as we see, that portion known as West Strand, from Charing Cross to Agar Street, and part of the Strand proper, from the latter thoroughfare to three houses beyond what was formerly Durham Street.

Beginning with No. 1, which in those days immediately adjoined Northumberland House, on the south side, where the Grand Hotel stands to-day, we pass Northumberland Street (originally Hartshorne Lane, in which Ben Jonson once lived), where a famous attempt at robbery and murder was made about the middle of last century, and Craven Street, notable for the residence there of Franklin. The houses here are of the usual old fashioned sort, although Nos. 18, 19, and 20 exhibit an interesting variety of shop architecture, and No. 12 was then the Craven Hotel. Market Street, between Nos. 20 and 22, led to Hungerford Market, which took its name from the Hungerford family, who had a mansion here in the days of Charles II. The market was built in 1680, reconstructed in 1831–3, and finally removed to make way for Charing Cross Station (whose yard occupies the site of a number of adjacent houses shown by Tallis) in 1860. Barry's great structure (with its forecourt) swept away, indeed, not only a few houses on the west of Market Street, but the whole of the block between the latter thoroughfare and Villiers Street, and thus obliterated the two little by-ways here shown: Brewers Court and Charles Court, as well as One Tun Passage, which ran between Nos. 23 and 25, and which led to a tavern bearing that sign. No. 35, where a flag may be observed, was the Lowther Bazaar. Between Buckingham Street, notable for the York water gate at its southern end, and for the residence in it at various times of Pepys and Peter the Great, Rousseau, and Etty and Clarkson Stanfield; and Durham Street leading to the Adelphi Dark Arches, and to so many Dickensian memories, we shall observe a number of frontages which have a certain character of their own, all of which have long since disappeared, although little George Court, that quaint be-stepped passage, remains to remind us of an earlier day.

With the demolition of the premises once occupied by Coutts's Bank, and the erection of the new Tivoli, with the consequent setting back of the new buildings, now in course of erection, the whole character of this part of the Strand has changed. The façade, with pediment, here shown, of No. 59, will, however, serve to remind the reader of the famous Bank, which had, long before, absorbed the buildings on each side of it.

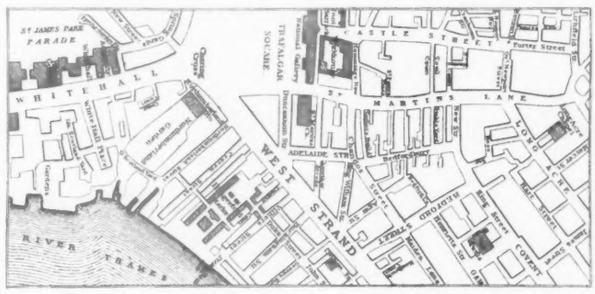
Passing over at this point to the opposite side of the thoroughfare, and returning westward, we shall at once observe a quite different character in the vast majority of the shop-fronts, although as far as the corner of Agar Street, Nos. 415 to 428 still preserved their old features when Tallis made his survey, and two of them exhibited quaint little projecting windows. At No. 421, Leigh and Son, well-known for their "Pictures" of London, had their shop. Tallis calls Bedford Street "a handsome street." We should hardly think so now, but it is historic as having been formed on the site of Bedford House, the ancient mansion of the Russells, whose grounds occupied all this area as far as Southampton Street.

No. 429, then occupied by the Westminster Life and British Fire Office, begins what were then the new buildings in the Strand, and which extended as far as Charing Cross. They date from the earlier part of the nineteenth century, and are reminiscent of the well-known work of Nash and Soane, and were probably erected about the time the Lowther Arcade (which was designed by Witherden Young in 1830–2) was constructed, as they form a homogeneous design, having that and Nos. 438 to 441 as a kind of central feature. The arcade has now gone, its site being occupied by Messrs. Coutts's new premises. It derived its name from Lord Lowther, who was Chief Commissioner of Woods and Forests when the general reconstruction of this part of the Strand took place in 1829–32.

The semicircular buildings, No. 430, at the corner of Agar Street, and No. 449, at the corner of Adelaide Street (named after Queen Adelaide, the wife of William IV), rounded off this particular scheme, and, in spite of much subsequent alteration, they still remain to remind us of what was done here nearly a hundred years ago.

Beyond Adelaide Street, we see at No. 452, the Golden Cross Hotel, with its sign in the centre of the third-floor windows, and its large entrance for coaches beneath. It was designed in 1832 by Sir William Tite. The original tavern was, of course, farther west, practically on the site of the Nelson Column, and was a sham Gothic building. That was the Golden Cross of Mr. Pickwick. Lastly we come to what was till the other day Morley's Hotel, with its quite impressive façade and the large bay window of its coffee-room on the first floor, and are once more at Trafalgar Square, opposite No. 1 Strand, next to which the splendid Northumberland House stood till just half a century ago, when, in spite of its many memories and its architectural importance, it was ruthlessly swept away for a street which might easily have been formed without disturbing this beautiful relic of Jacobean times.

E. BERESFORD CHANCELLOR.



WEST STRAND AND ITS NEIGHBOURHOOD.

This plan is interesting in that it shows not only Northumberland House and its garden, but the original lay-out at Spring Gardens, and St. Martin's Lane before Charing Cross Road was formed. A portion of the Thames can also be seen devoid of the Embankment.

Correspondence.

BOUGHTON ALUPH CHURCH.

Boughton Aluph Church.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—During the summer I visited Boughton Aluph, near Canterbury, and having a couple of hours to spare took some measurements of this interesting church. On the south side there is a small projection which looks like a diminutive porch, but there is a large Tudor fireplace inside. My drawing and the photo will explain. I have never before heard of anything like this in a church. Can any of your readers tell me of a similar instance and its object? The "Pilgrims' Way" passes about half a mile to the north of the church. Is it likely there is any connection? The arch between porch and church has been blocked up, obviously, in recent years. There is an exceedingly fine set of pre-Reformation bells in the tower, and some very charming seating in the north transept. The western wall of the church slopes on plan, making the north-west arch smaller than the remainder.

I am, Sir,

JOHN H. TYARS.

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

The Architects' Benevolent Society's Insurance Scheme.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—May I trespass on your columns for a little space in which to call the attention of your readers to a very simple way in which they can help the Architects' Benevolent Society.

If in the next insurance they effect—be it on their life, their house, its contents, or any other thing that is theirs—they will ask their insurance company to put it through the agency of the Architects' Benevolent Society, the commission will be given to the Society as a subscription in their name.

Architects are not usually agents for insurance companies, and therefore these agency commissions, which in the aggregate must amount to a very large sum per annum, are dissipated as far as the profession is concerned. The aim of the benevolent society is to collect them and expend them for the good of the profession.

This is one of those simple proposals which, like "Daylight Saving," are so obvious that one wonders why no one thought of it before. The medical profession thought of this one some years ago, and are now, I understand, making a large income for medical charities out of it.

We architects can now do the same without even trouble for ourselves, and with great benefit to our benevolent society.

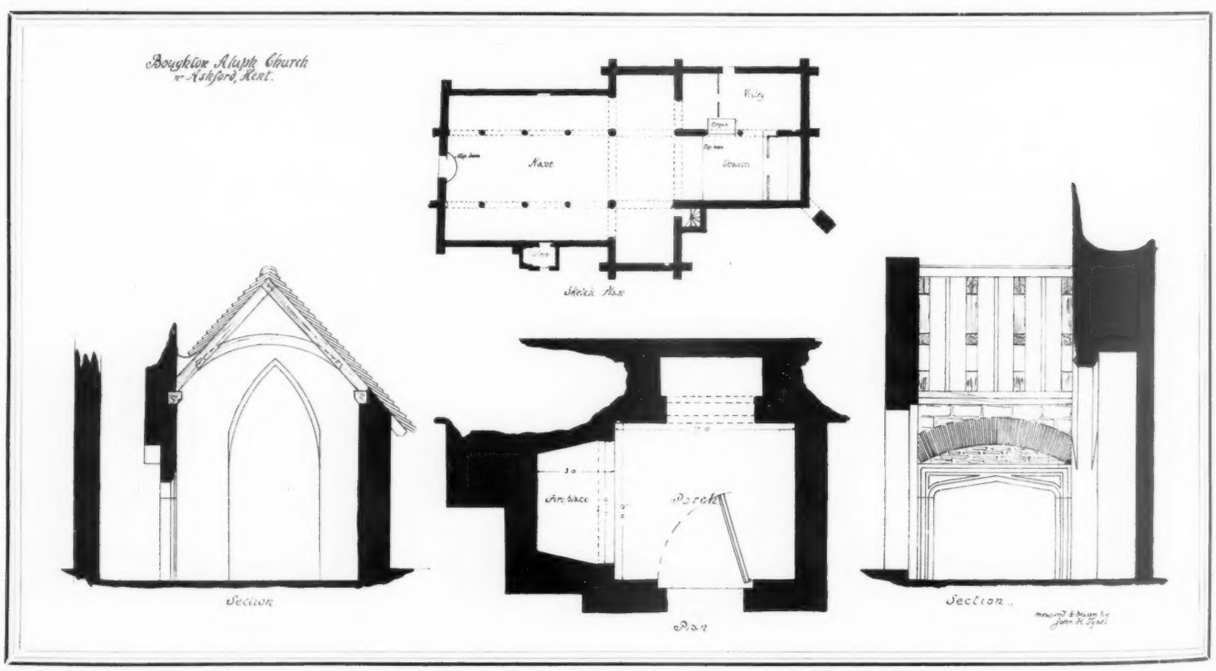
I am, yours faithfully,

MAURICE E. WEBB,

Chairman, A.B.S. Insurance Sub-committee.

19 Queen Anne's Gate, Westminster,

London, S.W.1.



BOUGHTON ALUPH CHURCH, KENT.

A drawing of the Tudor fireplace found in a side porch of the church, a plan and section of which is shown. In the photograph above, the porch can be seen between the two main windows of the nave. It does not admit into the church as the opening is walled up.

Recent Books.

Christ and Art.

"The Necessity of Art." London: Student Christian Movement. 7s. 6d. net.

Here is a book which gives evidence of the changing state of the world. It speaks of the new cycle which is dawning upon mankind. It is a collection of seven essays, published by the London Student Christian Movement, and includes contributions by the late A. Clutton Brock, Messrs. Percy Dearmer, Middleton Murry, Duncan Jones, A. W. Pollard, and Malcolm Spencer.

The message of these essays is that there can be no art without religion. Most of us will agree about this, so long as we are not asked to discuss what religion is. It is upon this point that humanity has never been able to agree. It cannot agree now, and so what "art" means in practice is doing the best we can and trusting to "luck" and mammon to see us through. Religion we suspect ought to be some common factor believed in by all mankind. From the moment that the Christian ceases to make a distinction between the Master Jesus and Christ, he ceases to be a Christian. That is to say, that as soon as the Christian descends from the universal to the particular, he is no true disciple of his Master, for He spoke of all mankind as His brothers and sisters. If that is true, then the Buddha was His Brother, and from the moment that we take up the theme or hint at the idea of the Christian Religion as being the only mirror of Truth, we cease to be Christians. One is reminded of the story of the Indian Colonel and his family, who woke up one Christmas morning to find that their bungalow had been decorated with flowers by their Buddhist servants; these Buddhists knew that they themselves were followers of the Master Jesus's Brother and that both Buddhists and the followers of the Good Shepherd were all Christians, since both the Buddha and Jesus were vehicles of the same Light. If we could only get this into our heads all would be well and there would be a reasonable chance of mankind becoming one brotherhood—children of the same Father and expressing the Truth in the work of their hands, which is Art and Beauty. But this seems to be too simple a solution of the problem.

Is it not wise and great and loving and simple and in accordance with true spiritual philosophy to say that Jesus, the five Buddhas, yes and even, though perhaps in a slightly less degree, Lao-Tze, are our elder brothers or perfected men reflecting the same Truth or Soul of the World? Pilate said: "Quid est veritas?" Jesus answered: "Est vir qui adest." The Buddha said: "Hold fast to the Truth as your Lamp. Betake yourself to no other refuge but the Truth." Again the Master Jesus said: "The Truth shall set you free." Lao-Tze said: "He that humbles himself shall be preserved entire. He that bends shall be made straight." This is practically word for word what the Master Jesus said. If we have any logic in us we are bound to admit that in so far as these three teachers reflected the same Truths, that they must have received those Truths from the same source, viz., by contact with the Christ or Anima Mundi. In fact, these Blessed Three had reached that stage in evolution when they themselves had become the Truth, which is another way of saying that Truth is Religion and Religion is Truth; and that art is the expression of this Truth in a more or less degree of perfection according to the stage of the artist's evolution.

Again, a close inspection of what all authentic Teachers have said boils down to the same eternal cry of "Man, know Thyself." The underlying suggestion being that when the individual man does know Himself he knows the whole kosmos, and, "It is finished." In other words, he attains to that state known as "The Crest Jewel of Meditation in Faith," or The Christ or the Greek third Logos.

It is interesting to notice that in the Musée Rodin is a statue of the Buddha. Rodin being obviously a spiritual philosopher of a high order probably considered it to be a far greater work of art than anything he could ever hope to achieve, and, indeed, this bronze statue gives us that impression. Why so? Let us attempt to say why. The Buddha or the Wisdom is seated upon a lotus flower, emblem of manifested nature or "the world." The flower is reversed at the base, indicating involution, and the upper part upon which the figure is seated opens upwards, indicating evolution. His seat is firm, and the spine and neck straight. Upon his head is the sevenfold crown with its "Crest Jewel." But what art is this? Is it not the very highest form of art to symbolize Eternal Truth? Does this figure not tell us the same old story: "Since I am seated on the world I have overcome the world. The eye in my forehead is the Spiritual Eye which opens the door to Kingly Science, and the jewel at the crest of my crown is the Khristos, the Christ—the Kingly Wisdom." Does not the statue say as we look at its majestic serenity: "Come unto Me all ye that are weary and heavy laden, and I will give you Rest"?

This is the Eternal Voice speaking through art. It is this symbolism which gives every beholder, be he even the most ignorant, a strange thrill—reminder that he himself was, is, and always will be, in reality, a Spiritual Being.

Now take a walk down Fleet Street and look at the steeple of St. Bride's. Are not those forms the same that are on the Buddha's head and as the sevenfold cadences in our "Revelation of St. John the Divine"? And from this we may suspect that Christopher Wren was a greater philosopher than we give him credit for, and that it will be an evil day for London when his spires are pulled down and sold for gold.

But to return to the essays. The idea behind them is excellent, and the motive behind them beyond praise. Inspired by devotion, as they obviously are, they will help us to realize that the coming generation is sincere. It wants sincerity; it wants truth; it wants beauty. It is, in short, knocking at the door, and those who knock in sincerity and truth do not knock in vain. In being ardent followers of the Master of Galilee let us remember in our hearts His Spiritual Brothers and pay honour and reverence to all those who, in realizing their true Divine Nature, sacrificed everything that we might do the same.

Printing.

The London School of Printing and Kindred Trades Year-Book, Session 1923-24. Quarto. Illustrations in colour and black and white. Published at 61 Stamford Street, Blackfriars, S.E. 1.

The students of this school have produced another praiseworthy record of the progress of their studies, and are to be congratulated on the excellence of their work. The composition and printing of the Year-book are alike good, and display a commendable catholicity of taste.

We are told in a foreword that the first demand of the students is for them to produce work under conditions similar to those obtaining in a modern printing-office, but that whilst the instruction given is on a sound commercial basis, the students are encouraged to produce work of as high a standard as possible in order to embrace artistic and high-class printing.

The special supplements of display composition and colour, half-tone and line-printing, show good promise. The coloured reproduction of Sassoferrato's well-known picture of "The Madonna in Prayer" is an excellent example of the comparatively new photo-litho-offset colour process, and shows something of the subtlety and delicacy of colour-values which it is possible to obtain with this process. As an example of students' work in the difficult field of colour-printing, this reproduction is astonishingly good.

The series of craft lectures, arranged by the Stationers' Company and Printing Industry Technical Board, and delivered at Stationers' Hall, London, which complete the volume, are a valuable asset, not only for the guidance and instruction of students, but also for the benefit of all who are interested in the trades with which they deal. The subjects discussed include photo-mechanical type-setting, printers and their metals, the evolution of lithography, printing in foreign lands, and aspects of modern book-selling.

The Year-book should find a place in every printer's library, and can be studied with profit, for as Mr. George W. Jones writes in his criticism as a printer-craftsman, on the work of the school, it is more acceptable than a good deal of the work that may be termed representative of most London printing offices.

A. E. Doyle.

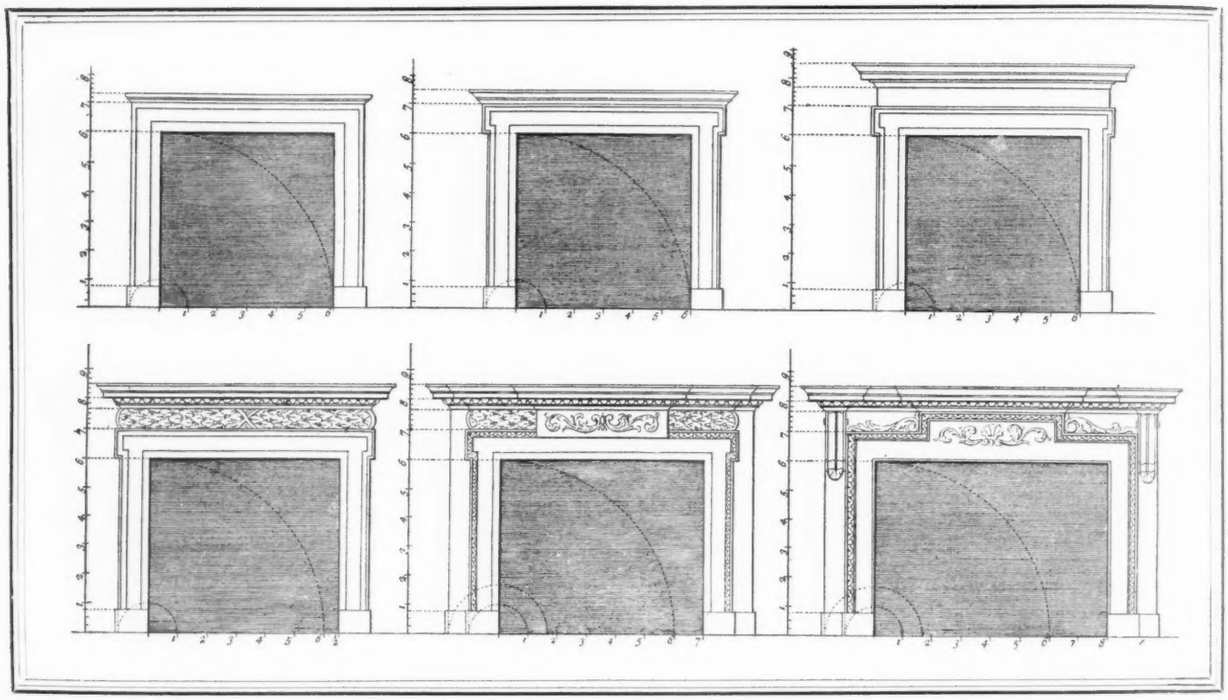


PLATE XLIX.—"SIX DIFFERENT CHIMNEY-PIECES."

(From "Rules for Drawing the Several Parts of Architecture," 1732.")

By James Gibbs.

Rules for Drawing the Several Parts of Architecture.

The Rules for Drawing the Several Parts of Architecture. By JAMES GIBBS. The First Edition reduced, with an Introduction by CHRISTIAN BARMAN. London: Hodder and Stoughton. Price 10s. 6d. net.

This reduced facsimile, prepared by Mr. Christian Barman, with the co-operation of the Society of Architects, gives Gibbs's famous "Rules" once more to a world which is disposed to think that it does not want them. To those who scoff at the module and its implications Mr. Barman's admirable preface may be recommended, for in a few words he has managed to explain where the Greek spirit differs from the modern, and thus why and where we misunderstand Greek art.

Gibbs's drawings are preceded by his notes on the plates, of which three are illustrated here. The notes for these run as follows :—

Six Different Chimney-pieces.

PLATE XLIX.

CHimney-pieces are larger or fmaller, according to the bignefs of Rooms for which they are defigned. I have on this Plate given fix Draughts, which are fo marked that the proportion of their breadth to their height may be readily feen. The three uppermoft are fquare, and their Architraves are $\frac{1}{8}$ of their Openings; in thofe below, being larger, the Openings vary, which the divifions plainly fhew. The upright Scales fhew the proportions of their height, and of their Architraves, Frizes and Cornices.

Three other Chimney-pieces with Frames for Pictures or Pannels over them.

PLATE L.

THESE three Chimney-pieces have Frames over them adorned with Pediments; they have the fame proportions as to their Openings, as thofe in the former Plate, but thefe are more ornamental. As to the proportion of their parts, obferve the Scale to each of them.

Three more Chimney-pieces.

PLATE LI.

THESE have broken Pediments over them. There may be drawn a great variety of them, and all good in their kind, if the Draughtfman have a good taſte. Their Scales, as in the former, fhew the proportion of their parts. I have given feveral more Defigns of Chimneys in my Book of DESIGNS and ORNAMENST.

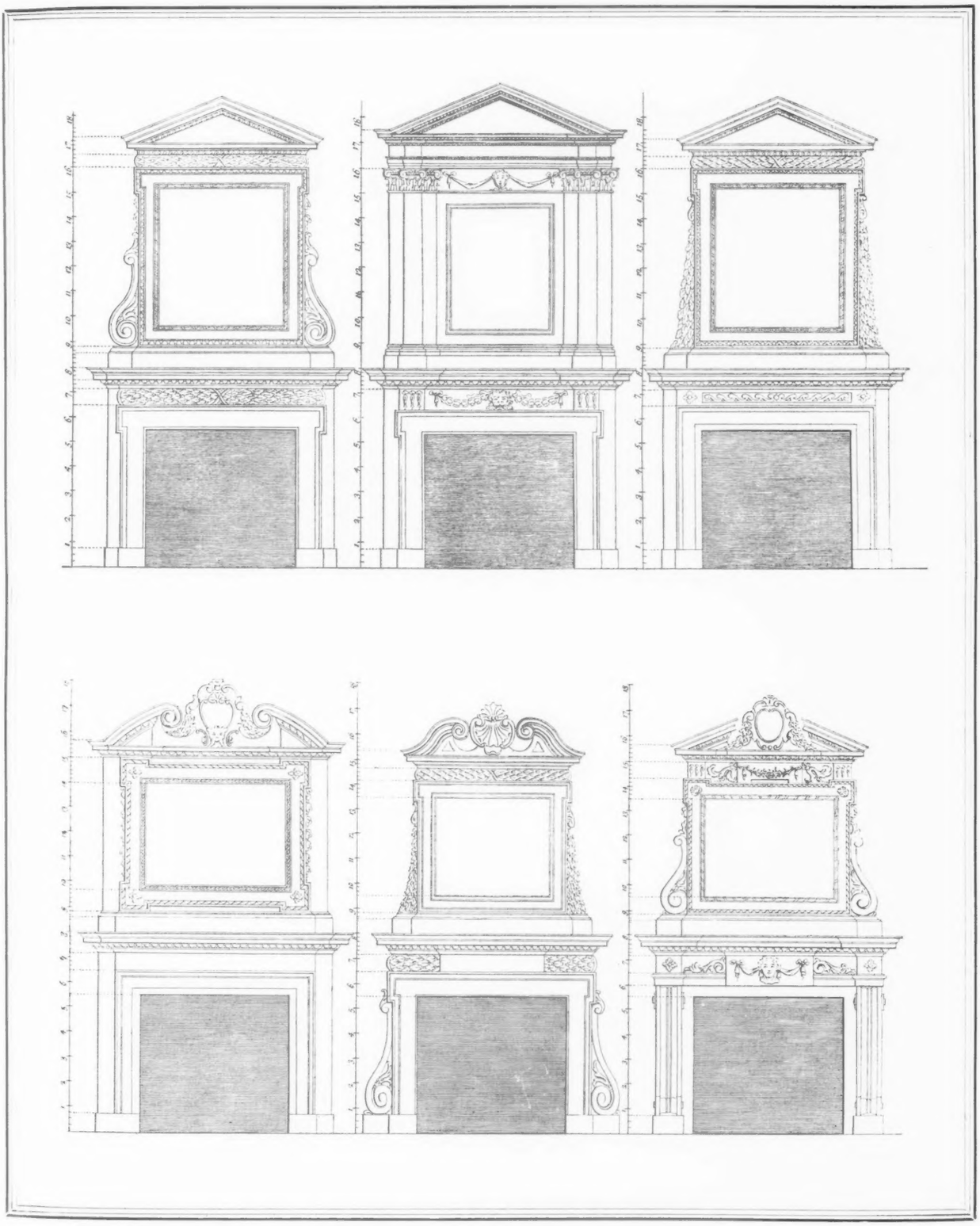
Garden Construction, Garden Development, and Garden Improvement.

Garden Development. By T. G. W. HENSLOW, M.A., F.R.H.S.

Mr. Henslow here gives us the second of a series of three books, the first being "Garden Construction," while the third, which is still to follow, is to be entitled "Garden Improvement."

The appearance of these comprehensive books, and their success, is one more proof, if such were needed, that the English are of all people the greatest garden-lovers who have, it seems, room on their shelves for any number more works on the subject of their beloved hobby, though the amount of literature already published concerning gardens and gardening is very large.

In the eighteen chapters of the volume under notice almost every branch of gardening, useful and ornamental, is dealt with, but the chapters on "The House in Relation to its Garden," "The Formal Garden," and "Garden Ornamentation," are naturally the ones of especial interest from an architectural point of view. The alliance of architecture with gardening is, of course, not a modern thing. Pompeii shows charming examples of town-garden planning. Renaissance Italy has many splendid domains, where, as at Versailles, or Chatsworth, the scale is quite out of proportion to the human insect's capacity for covering the ground unaided by mechanical transport. Fortunately to-day few people in any rank of life have the means or the wish to imitate these architectural exuberances, which were, no doubt, to some extent responsible for the reaction from formal gardening that set in during the nineteenth century, and which led to the less desirable exuberances of so-called "landscape gardening"—to the shrubberies where Miss Austen's characters were wont to repair in all weathers for private conversation, and to the absurdities of Payne Knight, "a picturesque landscape gardener of the first celebrity," satirized by Peacock. This gentleman is described as touching Nature with the "Finger of Taste," and transforming a "base, common, popular scene such as you may see anywhere" into a place "corrected, trimmed, polished, decorated, adorned . . . with here a Portugal laurel, there a juniper; here a laurestinus, there a spruce fir; here a



PLATES L AND LI.—"SIX CHIMNEY-PIECES WITH FRAMES FOR PICTURES OR PANELS OVER THEM."

(From "Rules for Drawing the Several Parts of Architecture, 1732.")

By James Gibbs.

A MARBLE PROMETHEUS GROUP.

By Gustinus Ambrosi.

larch, there a lilac," while "here sweeps a plantation, there winds a gravel walk, here are parts of the old wood left in majestic circular clumps disposed at equal distances with wonderful symmetry."

The sad remains of this kind of laying out and planting may still be seen in many old gardens, but to-day there is no excuse for the garden-lover going off the rails either in the direction of excess of formality or its opposite. Twentieth-century architects have realized the great importance of the "setting" of even the humblest building, and have shown in their practice that, as Mr. Henslow points out, the garden stands in relation to the house as the frame to the picture. Thus their immensely improved taste and knowledge have furnished countless examples of beautiful garden planning, some of it on quite a small scale, and some even in such unlikely spaces as the backyards or areas of town dwellings.

What, however, architects do not always realize is that their most charming plans may be spoilt by wrong planting, just as wrong furnishing may ruin the effect of their rooms. The ideal garden-architect would be a combination of a practical horticulturist with an all-round first-class artist-builder. As this paragon has not arisen, wisdom-seeking garden-lovers must in the meanwhile rely for help on the finely illustrated gardening books "of which there is no end," and of the experts who write them.

JULIE C. CHANCE.

The Painters of Holland and Scandinavia.

Gegenwantskunst: Scandinavia and Holland. By FRITZ KARPFEN. Vienna: Verlag-Literaria. 8vo, pp. 61 + coloured frontispiece + 36 illustrations.

This book consists of short notes and a shorter introduction on the significant painters of Scandinavia and Holland. Most of the modern developments are to be seen in actual practice or by reflection in the clichés here presented, which, however, include the masters as well as the disciples. There are five of Van Gogh's, one of Van Douzen's and two by Edoard Munch. The book is the second volume in the series by which Fritz Karpfen hopes to produce a brief survey of painting and drawing in Europe; a very useful and desirable object, well attained so far as this issue is concerned.

An Austrian Sculptor.

Gustinus Ambrosi. Edited by FRITZ KARPFEN. With 78 illustrations. Vienna: Thyrsos-Verlag. 8vo, pp. 80. 7s. 6d.

This is the kind of book never seen in England, for it is entirely personal and unashamed; completely revelational. But then, there is no personality of the kind here revealed among the English-speaking artists. There is no great sculptor who is deaf from childhood who yet speaks with the voice of inspiration and who writes poetry, including a volume of "Sonnets to God": that is Ambrosi. In this book he reveals himself in letters and poems, but, above all, by the illustrations of his sculpture. Fritz Karpfen, the well-known Viennese author and critic, expounds him feelingly, but the numerous pictures of his plastic work and the admirably arranged chronology of it, speak even more strikingly.

Born in 1893, educated at the Vienna Academy, he began to exhibit when he was but fifteen years old. He is a remarkable example of precocity among sculptors, for in 1908 he showed no less than eleven of his works. He worked and exhibited all through the war, and by the year 1921 had made 250 works of importance in marble, bronze, and plaster. Many of them were subjects from the Bible and classical mythology, all with new intellectual presentations, many more were portrait busts of some of the most eminent men of the time—Meunier and Strindberg among them. Ambrosi is a modeller with an intense power of character analysis, and his busts are full of evidences of this. He is also a draughtsman of great power.

KINETON PARKES.

A STUDY FOR THE GRAVE-MONUMENT TO NIETZSCHE.

By Gustinus Ambrosi.

Banque Belge, London, E.C. *Sir Edwin Cooper, F.R.I.B.A., Architect.*

Books of the Month.

MEDIÆVAL GARDENS (two volumes). By SIR FRANK CRISP. London: John Lane, The Bodley Head, Ltd. Price £6 6s. od. net.

ENGLISH DECORATION AND FURNITURE OF THE EARLY RENAISSANCE, 1500–1650. By M. JOURDAIN. London: B. T. Batsford, Ltd. Price £3 net.

HISTORY OF ARCHITECTURE. By SIR BANISTER FLETCHER. London: B. T. Batsford, Ltd. Price 42s. net.

TELEPHOTOGRAPHY. By CYRIL F. LAN-DAVIS, F.R.P.S. London: George Routledge and Sons, Ltd. Price 3s. 6d. net.

ART AND RELIGION. By PERCY DEARMER, D.D. London: Student Christian Movement. Price 3s. 6d. net.

NARCISSUS—AN ANATOMY OF CLOTHES. By GERALD HEARD. London: Kegan, Paul, Trench, Trubner & Co., Ltd. Price 2s. 6d. net.

THE AUTOBIOGRAPHY OF AN IDEA. By LOUIS H. SULLIVAN. New York: Press of the American Institute of Architects, Inc. Price 3 dollars.

The late Mr. T. E. Collcutt, PP.R.I.B.A.

We regret to record the death of Mr. T. E. Collcutt, PP.R.I.B.A. the well-known architect, at the age of eighty-four. Mr. Collcutt was president of the Royal Institute of British Architects for the period 1906–08, and had been awarded, in 1902, the Royal gold medal for architecture. Perhaps the best remembered of his works is the Imperial Institute, South Kensington, built in 1887. He also designed the Savoy Hotel extension, King's Hall, Holborn Restaurant, the building at Southwark for "Oxo," Ltd., the interior decorations for s.s. "Narkunda," and many other important public buildings and residences throughout the country. Mr. Collcutt was a devotee to the use of terra-cotta, which he used mostly as a dressing, usually in conjunction with brick, for his buildings. The Palace Theatre, Shaftesbury Avenue, and the City Bank on Ludgate Hill are examples of this treatment.

His public appearances of recent years have been few, although as recently as 1921 he read a paper before the R.I.B.A., entitled "Architectural Education." We are sure that his loss will be deeply regretted.

Drawings and Design.

The Elimination of Elaborate Drawings.

Writing on the subject of dispensing with elaborate drawings for present-day architectural design, "The Architects' Journal" says :—

"Modern architectural design has been often criticized for its complete subjection to the drawing-board, and few will deny the general justice of the criticism. Much modern street architecture bears on its face visible evidence of its origin. Features that look well in true elevation lose their significance when regarded from the pavement of a narrow street. How often we see hood moulds to windows hiding the detail of entablatures; projecting cornices partially obscuring the view of balustrades above. Fore-shortening is only one of the difficulties that beset the modern architect who must needs set down his thoughts on paper; there are many others that need not now be detailed. The point that we come to is: Is it possible to dispense with drawings in modern architectural design? Is it possible to do the designing, so to speak, on the job? Under the complicated conditions of modern building, the answer, generally speaking, must be—No. Yet we hear of architects who are dispensing with drawings wherever they possibly can. One distinguished architect will never provide a drawing for carved detail if he can avoid it; he sketches his design on the rough wood or the boasted stone, and gives personal directions to the craftsman, much in the mediæval way. The possibilities in this respect are obviously limited, yet the fact that drawings are being dispensed with at all is surely a sign of the times. Even where they are essential, drawings are becoming simpler. The useful word 'repeat' is much more frequently found upon them than it used to be. In some kinds of work, indeed, architectural design is becoming in a measure standardized. In the case of his very charming domestic work at Welwyn, Mr. Louis de Soissons has evolved some excellent standard types of windows and doorways that are capable of being used in a great variety of effective combinations. As a result there is no longer any need for elaborate drawings; a simple outline elevation with the types of windows and doorways indicated meets every requirement."

The President's Badge of the York and East Yorkshire Architectural Society.

On this page we illustrate the new presidential badge of office of the York and East Yorkshire Architectural Society. The pendant is executed in silver-gilt with an azure enamelled, convex section, oval ground, upon which are depicted the coats-of-arms of the important centres within the area of the York and East Yorkshire Architectural Society, viz., York in the centre, Hull on the left, Beverley on the right, and Scarborough below. The coat-of-arms of York consists of the Cross of St. George, on which are five lions, the insignia presented by William I to the five brave burgesses of York who defended the city; the Cap of Maintenance conferred by Richard II when bestowing the title of Lord Mayor of York on William de Selby in 1389; the Sword of State presented by the Emperor Sigismund, Richard's father, and the city mace. The coat-of-arms of Hull owes its origin to the Merchant Adventurers, who, likening themselves to the Three Merchant Kings of the East who presented themselves with offerings at Bethlehem, assumed the Three Crowns as a device for their seal, and this was subsequently adopted by the town. The coat-of-arms of Beverley has three azure-coloured wavy bars and a beaver with its head turned biting off its fur. The coat-of-arms of Scarborough shows a ship, watch-tower, and a star. Above, the keys of St. Peter complete the series. The devices are supported by the title of the Society in gold letters on a raised ground, and capped by the White Rose of York. The pendant measures 2½ in. by 3½ in., and was executed by Messrs. Fattorini and Sons, Ltd., of Bradford. The Society was founded in 1882, and has a total membership of sixty-nine. The president is Mr. Stephen Wilkinson, A.F.C., F.R.I.B.A., and the hon. sec. Mr. J. E. Reid, Licentiate R.I.B.A.

THE PRESIDENT'S BADGE.

Mediæval Town Planning.

The lectures on historical town planning at Birmingham University by Mr. William Haywood, F.R.I.B.A., have been abridged this session to make room for additional lectures on the sociological and architectural aspects of the subject. This modification may be regretted at a time when public interest in ancient town planning is being rapidly extended by the publicity given in the Press to many new discoveries; but there can be no doubt that the practical value of the course as a whole will be enlarged by the new programme.

In his first lecture Mr. Haywood said that a brief consideration of town building during the period 2500 B.C. to the fall of Rome showed that where towns were contemporary with the early and unaided struggles for the security of their inhabitants, no ordered planning was to be expected, and as a matter of fact the street plan of such towns was usually as casual as that of a nineteenth-century industrial city which had been neglected for struggles of another kind. Hundreds of towns, however, were built during this period to a regular plan (always some variation of the grid-iron pattern), and these are either military settlements or cities built by vigorous and mature communities which had reason to abandon their original settlements.

The first notions of formal town planning appeared to have originated in the East. (Hippodamus, an Ionian of the fifth century B.C., was the first professional town planner known to us.) Many towns were fully planned and built in Asia Minor after the Alexandrian wars, and there were building by-laws of that period which anticipated the very latest modern practice. There was a law, for instance, which banished obnoxious trades beyond the city walls; another for fixing the widths of new roads and charging road maintenance upon adjoining owners, and so on.

The Eastern origin of town planning was supplemented by evidence of formal town structure found in the North Italian Terramara, i.e., fortified settlements of supposed lake-dwellers, dating back to 1400–800 B.C. Those settlements were as precise in plan as a Roman military camp, and by tradition or discovery may have influenced Roman methods. From about 200 B.C. onwards, Rome founded some hundreds of colonial cities in which streets and buildings were planned as a whole. Turin, built by Augustus about 28 B.C., was one of many Italian cities in which a Roman street plan was still retained as an essential part of the modern town. Timgad, Ostia, and Pompeii were examples of Roman planned cities in which the actual roads and materials of the period had been preserved without intermediate use.

The City of Rome grew slowly and irregularly, and was always badly planned, despite costly efforts to replace its central congestion by a wonderful series of fora. The licence of irregular growth was first checked by Augustus, who limited the height of buildings to not more than 70 ft. Trajan reduced this to 60 ft., and Nero not only fixed the height of future building at not more than twice the road width, but required new streets to be wider, and compelled private owners to build more substantially.

Labour and Materials for House Building.

In pursuance of undertakings given when the Housing (Financial Provisions) Act of 1924 was before the House of Commons, the Minister of Health has taken steps to appoint committees of the building industry and of the manufacturers and suppliers of building materials to advise and assist him in carrying out the scheme embodied in the Act, particularly as regards the development and co-ordination of the supply of labour and materials for house building.

The Building Industry Committee has been constituted as follows:—Representatives nominated by employers in the building industry—Messrs. A. Andrews, J. H. Barker, J. Carse, J. Clark, J. P. Cox, C. E. France, A. J. Forsdike, J. C. Gilchrist, F. G. Hodges, H. T. Holloway, E. W. King, H. Matthews, A. Melville, Wm. H. Nicholls, H. R. Selley, J. Somerville, E. J. Strange, and A. G. White. Representatives nominated by operatives—Messrs. T. Barron, G. Haines, H. M'Pherson, D. Merson, S. Sigsworth, G. Waddell, W. Turner, S. Taylor, A. G. Cameron, G. Hicks, W. Coles, R. Wilson, J. F. Armour, W. Cross, and R. Coppock.

It is contemplated that representatives of the manufacturers and suppliers of building materials shall be added to the above committee. A separate committee representative of the manufacturers and suppliers of building materials is in process of formation, and provision will be made for co-ordinating the committees by means of a small joint committee.

The Protection of Ancient Buildings.

The Forty-seventh Annual Report of the Society.

To the forty-seventh annual report of the Society for the Protection of Ancient Buildings, Mr. R. Minton Taylor contributes an interesting article in which he reviews the present position of the society, after forty-seven years of existence. Dealing with the achievements of the society he says that the State authorities are now fully alive to the need for proper care of the historic buildings in their charge, and in addition, as empowered by the Ancient Monuments Act, are taking into their custody further buildings which otherwise would have perished; they are, moreover, engaged upon an exhaustive record of everything noteworthy up to the year 1702. The church, too, is putting her house in order, and as a first step has set up Diocesan Advisory Boards as well as a Central Committee. Another cause for satisfaction is that the architectural profession, which in bygone years was apt to regard the society askance, is now increasingly in sympathy not only with its aims, but also with its methods; its co-operation recently has greatly strengthened the society's hands. No less heartening is the attitude of the Press, which by advocating the society's cause has rendered invaluable service. And behind all this there is the driving power of a public awakened—though not yet fully—to a realization of its heritage of beauty and history enshrined in its ancient buildings, and becoming more and more jealous for their conservation. Notwithstanding all that has been and is being done the fact remains that, for every building which the society's efforts have kept alive, many have perished. Most, as might be expected, are of the humbler sort, though not because of that any the less beautiful or interesting; nevertheless there are among them a number which may fairly claim to be historic. Consider, for instance, the destruction of the Old Court House at Barking, and of the Star Inn at Bury St. Edmunds; remember, too, the efforts which were made to do away with the Whitgift Hospital at Croydon; and who shall say what notable building may not next be assailed? The fate of the City churches still hangs in the balance. There is no need to multiply examples. The society, whose name is held in respect by the great public authorities both at home and abroad, as well as by its kindred societies, is even now by no means familiar to the great mass of the body public; many have never even heard of it. Least of all, perhaps, is it known to those who in recent years have come to positions of influence, and who if they only knew what the society is doing would doubtless be ready to help it. Unless the interest of this greater public can be aroused and its sympathies enlisted, all the society can hope for is that by advice and protest it may continue to alleviate the evil against which it is striving. In short, the work which lies before the society is altogether beyond its present capacity; and, if the wastage of ancient buildings is to be stemmed, a considerable increase in members and funds must immediately be obtained. For, were these forthcoming, the society would be enabled not only to embark upon a more vigorous policy, but also to reach a much wider public than it can hope to do at present.

Belfast Cathedral.

The front of Belfast Cathedral is, after long delay, about to be completed. Sir Charles Nicholson, who acts as consulting architect for the cathedrals of Lincoln, Wells, and Winchester, has prepared plans which have been adopted. The work is expected to be completed within a period of from two to three years.

The late Mr. Augustus Spencer.

We regret to record the death, at Silsden, near Keighley, of Mr. Augustus Spencer, who was for twenty years principal of the Royal College of Art, South Kensington. He was a half-timer in a mill, but gained scholarships at the Keighley School of Art and then at South Kensington. After holding in succession the headmasterships of the Coalbrookdale and Leicester Art Schools, he was appointed to the Royal College in 1900, and retired in 1920. He was sixty-four years of age.

Victoria and Albert Museum.

A further series of concerts are being given under the auspices of the League of Arts in the museum lecture theatre on Saturdays, during the period October 4 to December 20. The concerts begin at 3 p.m., and last about an hour. Admission is free, but programmes are on sale at the entrance to the theatre, and the League hope that the public will purchase them, in order that some part at least of the expenses incurred may be defrayed.

An Eminent Authority on Ironwork.

It is interesting to note that Mr. J. Starkie Gardner, the eminent authority on ironwork, attained his eightieth birthday on October 14 last. He is enjoying excellent health, and at the present time is busily engaged in the preparation of a lecture on "Decorative Ironwork," which the London County Council have asked him to deliver.

Victory Scholarship, 1924.

We learn that the jury on the Victory Scholarship have reported that Mr. C. H. Short, a University College student, is the successful competitor. He wins the sum of £100 and a Gold Medal. His drawing is entitled A Design for the main Group of buildings for a Public School, and was selected from thirty-eight entries in the preliminary competition.

Wolseley House and Workshops.

"The Westminster Gazette" is helping considerably in the task of directing public interest to the appreciation of good architecture by their series of articles which appear from time to time. The subject of a recent article was Wolseley House and Workshops designed by Mr. Curtis Green, A.R.A. It was an extremely difficult matter to devise a building that would incorporate beauty and utility, but this has been achieved, however, and as the article shows, though a building be destined for a factory it need not lack beauty of design.

Chesterfield's Twisted Spire.

More than £3,000 has been spent on the restoration of the twisted spire of Chesterfield parish church. A gift of £200 has just been made to the Fund, and it is hoped that the spire, which is 8 ft. out of the perpendicular, will now be saved for another hundred years.

The late Mr. Albert James MacDonald.

We regret to record the death by drowning of Mr. Albert James MacDonald, editor of "The Architectural Forum," at Wareham, Massachusetts. Born in Brookfield, Massachusetts, in 1889, he spent his early life in the neighbourhood of Boston. He was educated in the public schools and later studied architecture at the Massachusetts Institute of Technology, beginning his career in the office of Aymar Embury II of New York. In 1911 Mr. MacDonald became assistant editor of "The Architectural Review," then published in Boston. Two years later he became associated with the late Arthur D. Rogers in editing "The Brickbuilder," which in 1917 became "The Architectural Forum," and upon Mr. Rogers's death in 1919 he became editor.

The Birmingham Civic Society.

We have received a copy of the Birmingham Civic Society's report for 1923–24. During last year the society collaborated with the City Parks Department in various important schemes, and in the course of the present year considerable progress has been made with these works. Perhaps the most interesting of the park schemes is that of the restoration of Aston Park, now called Aston Hall. Aston Park existed in 1758, and to preserve the historical character of the grounds the restoration design has been based upon the manner of garden design then in vogue.

The society has several worthy aims, among them the stimulation of historical interest in the city and to preserve all buildings and monuments of historical worth, to work for a more beautiful city, by co-operation with the efforts of existing societies to carry out these aims.

TRADE AND CRAFT.

Banque Belge pour l'Étranger, Bishopsgate.

The general contractors were John Mowlem & Co., Ltd., and the sub-contractors were: J. A. Lawford & Co. (asphalt-lining work); Leeds Fireclay Co., Ltd. (bricks); J. Whitehead and Sons, Ltd. (mosaic flooring, decoration, and marble work); Dorman, Long & Co., Ltd. (steel work); Cope & Co., Martin Van Straaten & Co., and Roberts, Adlard & Co. (tiles); James Gibbons, Ltd. (casements and fittings and door furniture); W. H. Heywood & Co., and the Luxfer Co. (patent glazings and fittings); G. Matthews, Ltd. (stoves, grates, mantels); Matthew Hall & Co. (plumbing and sanitary work); A. Emanuel and Sons, Ltd. (sanitary ware and fittings); Hollis Bros. & Co., Ltd. (flooring—wood block, parquet); Higgins and Griffiths, Ltd. (electric wiring and bells); F. de Jong & Co., Ltd. (plaster work); William Smith (stained and leaded lights, art metal work, and gates, railings, etc.); Waygood Otis, Ltd. (lifts and cranes); Mumford, Bailey and Preston (heating and ventilating apparatus and well-sinking); Hobbs, Hart & Co., Ltd. (strong room doors, safes, etc.); J. W. Gray and Sons (lightning conductors); the Magneto Time Co., Ltd. (clocks); John P. White and Sons, Ltd. (furnishing).

"Magnet" Electric Cooking Equipment at the Bucks County Mental Hospital.

The General Electric Co., Ltd., has received an order for an electrical cooking equipment for the Bucks County Mental Hospital at Stone, near Aylesbury. The apparatus will cater for about 1,000 persons, and will comprise a "Magnet" four-oven range, stock pots, egg boiler, boiling table, fish range, grill, baking ovens, and hot-cupboards. The only non-electrical items are the existing steamers, boilers for tea, vegetables and soup, which will be steam-heated.

Mount St. Mary's College, Chesterfield.

The general contractors were George Longden and Son, Ltd., and the sub-contractors were: J. C. Edwards (bricks); J. F. Booth and Son (internal stone); Trussed Concrete Steel Co., Ltd. (ferro-concrete construction—dome); Ames and Finnis (tiles and roofing); Wm. Ewart and Son (copper roofing to dome and lightning conductors); Henry Hope and Sons, Ltd. (casements and casement fittings and patent glazing and fittings); Korkoid and Ruboleum Tile Co., Ltd. ("Ruboleum" flooring); Marsh Bros. (electric wiring); Messrs. Geo. Longden and Son, Ltd. (special woodwork—panelling, carving, chimneypieces, etc.); Watts & Co., Ltd. (art metal work—bronze tabernacle—and electric light fixtures); James Gibbons, Ltd. (electric bell plates, etc.); Farmer and Brindley (marble work—reredos); John Stubbs and Sons (marble sanctuary floor); Mr. G. Tosi (plaster work, gilt frames for "Stations of the Cross," and gilding to reredos).

Craftwork: Miss F. Burlison, modelling of frieze and "Stations of the Cross."

Parwinac Rustless Finish.

Architects specify door and window fittings to accord with period designs, but brass is too costly a material to use as a standard metal to carry out these fittings. Consequently manufacturers, in order to meet the demand for something more economical, have been forced to use iron, which, while proving satisfactory when coated with art black, is prone to rust. Galvanized fittings, while fulfilling the purpose, do not add to the æsthetic appearance, and a rustless finish, containing chemicals which enable the makers to guarantee any fittings thus coated to be permanently rustproof, has been put on the market. In appearance, while it is found impossible to give the "art black" finish, the "Parwinac" is said to be less obtrusive than japanning and borders upon "Eggshell" black. It has a smooth surface, which is easily cleaned and polished. It can be applied to interior and exterior fittings. The extra cost involved in using this finish on casement fastenings and stays is very small. "Parwinac" rustless finish can be obtained only from the manufacturers, Messrs. Parker, Winder and Achurch, Ltd., Birmingham.

Old-Time Lamps.

Mr. Paul Faraday, of Messrs. Faraday and Son, Ltd., has published a booklet entitled "Notes on Old Lamps." This booklet sets forth in a most fascinating manner the evolution of the lamp from 600 B.C., although, as the author points out, torches, cressets, and oil were used long before that date.

Reading this book one is able to trace through the ages the development of metalwork as applied to the design of lamps—Etruscan creativeness, Grecian refinement, Byzantine symbolism, and so forth—right up to the many-branched chandelier used so universally from the fourteenth to the eighteenth centuries. Even to-day, when the use of electric light is so widespread, chandeliers are in existence in some country churches. Others may be found in some of London's City churches.

The book is doubly interesting by reason of the sketches which accompany the letterpress. Here may be seen reproductions of various candelabrum, lamps, and lanterns, including forms of oil lamps with which London was entirely lit until 1800. Entrance gates complete with lamp supports can still be seen in London, and, more frequently, at the approach to country manor houses, and the like.

The Asbestos Industry.

Messrs. Bell's United Asbestos Company are issuing an interesting little booklet which contains an article reprinted from "The India-Rubber Journal." This article deals with the development of the asbestos industry from the year 1871, when it was first introduced to the engineering trade, to the present year. Previous to 1871 asbestos was used in two or three different ways, in the form of a soft white fibre used for mixing with fireclay for gas-fires, in paint, and for rope packing. By this time its qualities were realized, and more than one company was formed for its development. At the present time Messrs. Bell's United Asbestos Company occupy a premier position in the industry, and specially supply actual users direct, including railway, steamship and other companies, besides general consumers.

An Autumn Catalogue.

We have received from Messrs. Hampton's, Ltd., a copy of their new catalogue for the autumn season. This book contains reproductions of typical examples of furniture, carpets, curtain and window draperies, etc., produced by the firm, some of which are beautifully illustrated in colour.

A Well-known Electrical Company's Works.

Messrs. Siemens Brothers & Co., Ltd., have published an illustrated brochure of their works at Woolwich, which cover an area of 27 acres and give employment to some 6,000 persons. This company was established in 1858, and to-day represents one of the largest electrical undertakings of its kind. The firm enjoys a world-wide reputation for the quality of its products.

We understand that Messrs. Siemens and English Electric Lamp Co., Ltd., have had their tender for 12 months' supply of Siemens vacuum type electric lamps accepted by H.M. Office of Works.

Houses of Steel.

An Interesting Feature of Modern Building.

One of the interesting features of modern building is the change that is taking place in the materials used. Perhaps the most remarkable instance is the steel cottage. Here, one would think, is the very latest phase of the building industry, and yet we find the same idea has been developed by the firm of Mellowes & Co., Ltd., of Sheffield and London, for more than forty years. As is well known, they have specialized in the substitution of steel for wood since the days when the firm was founded.

Their lead-covered steel glazing bars, and fine detail and finish of their steel casements and sashes, have gained such a world-wide reputation that "Mellowes or other approved" is a familiar phrase in important specifications.

The Formation of Roads.—Granite Setts.

The use of granite setts has been the subject of much controversy, but it has to be admitted that the conditions of present-day traffic in many provincial cities constitute in themselves the most powerful advocate for the continuance of the sett-making industry. The central argument advanced by the opponents to the use of granite setts in our city streets has been the necessity for dispelling, as far as is humanly possible under existing conditions, the very disturbing noises which are the general accompaniment to their use, and it is therefore only natural that quarry owners have endeavoured in every possible way to minimize this deterrent to the use of their productions.

Messrs. Brookes, Ltd., of Halifax, believe they have solved the problem by the introduction of their "Magna" pavings, which are really specially dressed granite setts and cubes, the use of which will, they maintain, provide a dustless, attractive, non-slippery, and durable paving, while obviating the irritating factor of noise. The "Magna" granite seems adapted by nature for this immediate purpose, the cleavage being almost perfect, but in addition each sett is specially prepared by dressing the top perfectly level, finely jointing the sides, and evenly bedding the bottom, so as accurately to gauge the height. The result which is obtained assures a true and even surface whereby the noise of the traffic is reduced to a minimum, and owing to the closeness of the joints the paving presents a superior finish which considerably facilitates operations and reduces the cost of materials and labour in bedding, grouting, and scavenging.

"Magna" granite is obtainable in two varieties—the blue, which is a very fine grained granite particularly adapted for fine dressing and for bridge setts; and the grey, which is recommended for use on gradients.

A Coincidence.

Messrs. Castles' Shipbreaking Co., Ltd., who supplied the whole of the ship timber used in Messrs. Liberty's Tudor house inform us that the old ship "Impregnable," from which most of the half-timbers came, was exactly the same length as the Tudor house, viz., 262 ft. 3 in., and that the depth from keel to gunwale corresponded with the height of the building.

Concrete Piling.

Every permanent structure requires a sure foundation, and whenever the support below a depth of 5 ft. to 10 ft. is known to be of insufficient bearing value to support the weight of the superstructure, without risk of local or partial settlement, some system of piling must be employed to produce a thoroughly reliable foundation.

We have received from The British Steel Piling Co., Ltd., a pamphlet describing their Zenith "Vibro" Concrete Piling System. By this system it is claimed to be an easy matter to sink piles to any depth up to 75 ft. in any soil. Actually the nature of the ground is immaterial, as concrete piles made in the "Vibro" way can be formed in either wet or dry soil. The method is a simple one, and consists briefly of punching a hole 16 in. in diameter in the ground to the required depth by means of a hollow steel tube, and then chuting a fairly dry mixture of concrete aggregate down the tube. The tube is withdrawn 1½ in. at a time, and has an up and down ramming movement imparted to it. The end of the tube tamps the concrete firmly into the hole. In this way a monolithic column of great solidity and strength is formed. Thus the pile is keyed to the adjacent soil, and from the mode of construction is bound to be sound throughout its length and free from voids.

The principal merits of the "Vibro" system appear to be its economy, its rapidity (a 40 ft. pile can be completed in an hour), and the solidity and uniformity of the piles produced. These are cast *in situ*, and are firmly keyed into the ground throughout their length. Every pile is a perfect column of compressed, solid concrete, and has a great strength and bearing capacity. All guesswork is eliminated: the piles are cast in the ground the required depth, and fit the holes they occupy perfectly.

V & D Refractory Bricks.

Signor Guiseppe Verocchi, of Milan, has produced what must surely be an innovation in trade catalogues. He has issued a book which comprises a series of pictures, contributed by well-known artists, which illustrate the principal qualities of a fire-brick—their origin, how they are made, their shapes and sizes, their main application in various industries.