

APR 23 1925

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



Abbeville.

From a Drawing by Henry Edridge, A.R.A.

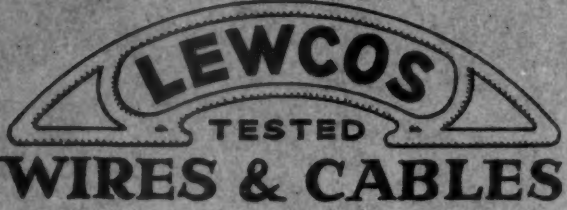
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No. 341



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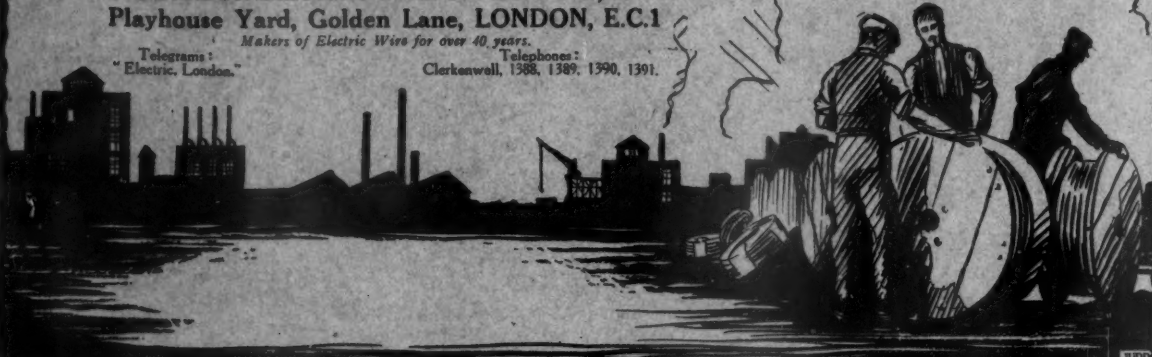
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BALCONY GRILLE IN BRONZE AND IRON.

ARCHITECTURAL METAL WORK IN BRONZE AND BRASS

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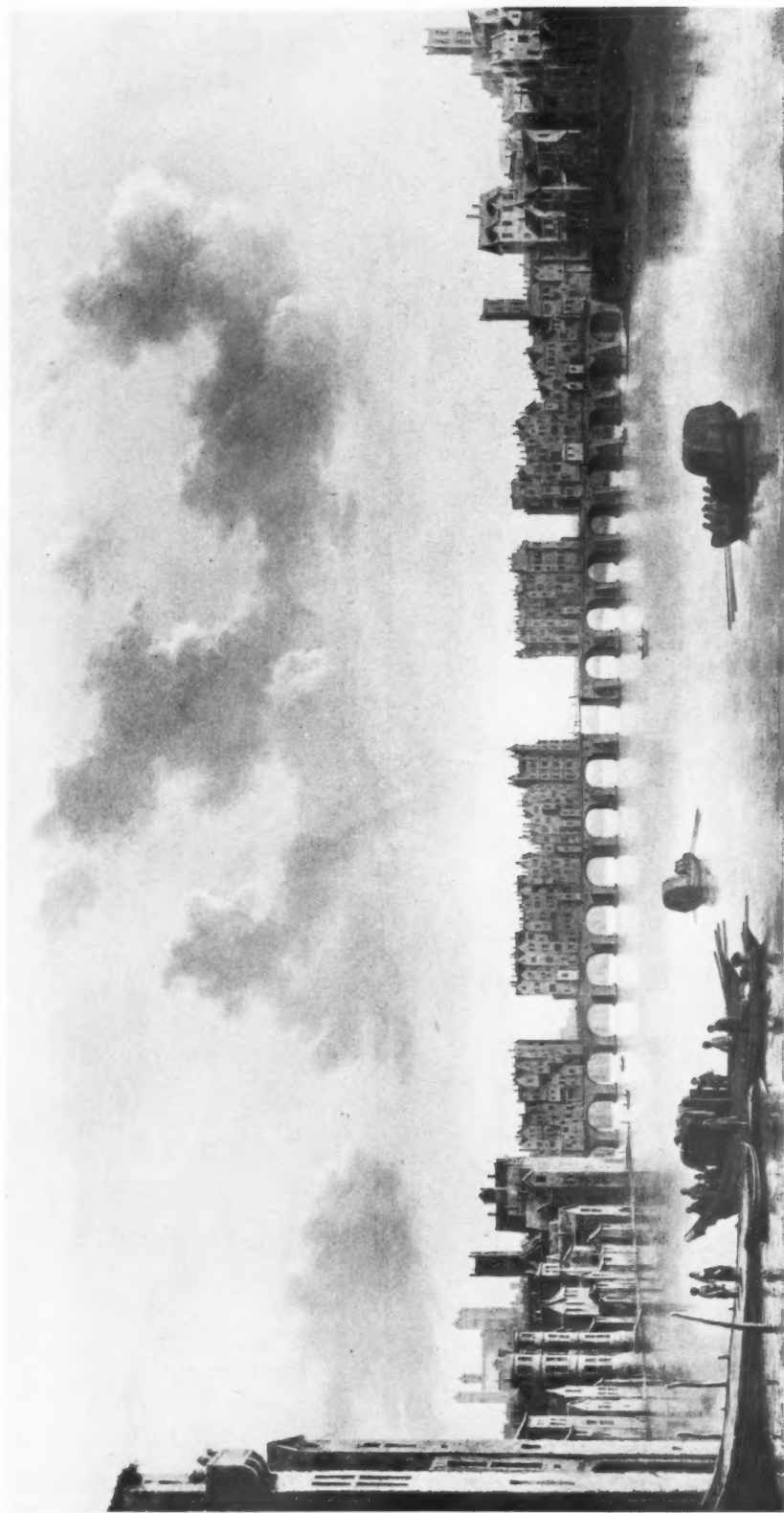
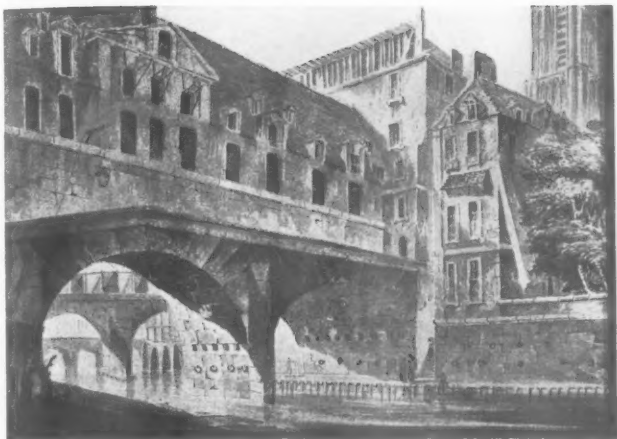


Plate I.

OLD LONDON BRIDGE.
Painted in 1650 by Claude de Jongh.

April 1925.

Old Bridges.



From an official photo of the water-colour drawings in the Victoria and Albert Museum.

1.—THE PONT DE L'HÔTEL DIEU, PARIS.

From a drawing by J. C. Nattes.

A GREAT many visitors to Wembley were delighted with the structure called Old London Bridge. It is a bridge of no great dimensions, and is in no sense a replica of the real Old London Bridge, but it is picturesque by reason of its steep approaches, its gateways, and the row of low, quaint shops which border it on either side. A bridge is always interesting, perhaps because it subconsciously affects the observer with a sense of difficulty overcome; but a bridge with buildings on it is fascinating. Bridges of this kind were once comparatively numerous. The most famous was probably Old London Bridge, which was built in 1176-1209. About a third of the houses on it were destroyed by fire in February 1633. Many of them were inhabited by haberdashers, hosiers, glovers, and woollendrapers. The view shown in Plate 1 was painted in 1650 by the Dutchman Claude de Jongh. The houses were taken down about 1758, and the present bridge was constructed in 1825-31. Paris used to have several bridges with houses upon them. Peter Munday relates in his travels that on 5 September 1620, "Mr. Davis, Mr. Wilson and my selfe went to see the Cittie; and first wee sawe one of the Bridges over which we passed, not knoweing then but it was a streete, having shoppes and dwellings on either side from end to end, lyeing with the rest of the Cittie." This bridge was, perhaps, the Pont Notre Dame, which bore sixty-eight houses of equal dimensions, or the Pont Saint Michel, which was reconstructed in the sixteenth century with two rows of houses of even height. Another old Paris bridge, the Pont de l'Hôtel Dieu, near Notre Dame, is shown in Fig. 1. The drawing was made by John Claude Nattes (b. 1765?, d. 1822), probably when he was executing the views for his "Versailles, Paris et St. Denis," an album of aquatints which appeared early in the nineteenth century. This work contains two prints showing the same bridge from other points of view. The Pont de l'Hôtel Dieu was constructed in 1634, and supported the Salle de Saint Côme, which was attached to the great hospital called the Hôtel Dieu. The bridge did not accommodate vehicular traffic, but outside the building, behind the parapet which forms an angle, there was a

passerelle or footpath open to pedestrians on payment of a *liard*. The Salle de Saint Côme was removed in 1835; the old bridge itself disappeared in the course of the alterations which made Paris the city we know to-day, and was replaced by the present Pont de l'Hôtel Dieu, a little further down stream. Through the arch are seen two other bridges. The nearer one is the Pont Saint Charles, which was removed in 1855. The further one is the Petit Pont, which had houses and shops on both sides till they were destroyed by fire on 27 April, 1718. The piles which supported the buildings were set alight by a boatload of hay, and the fire is said to have been started by a superstitious woman who hoped to find the body of her drowned son by setting afloat a bowl containing a lighted candle. The great Hôtel Dieu was demolished in 1878. It is stated to have accommodated as many as eight thousand persons at a time, and it is alleged that five or six patients were sometimes obliged to occupy the same bed, with the result that a mortality of twenty-five per cent. was not unknown. The view of the Pont de l'Hôtel Dieu shows on the right the south tower of Notre Dame.

Several other French towns had bridges with buildings on them. A small specimen of the kind near the church of Saint Wulfran at Abbeville is shown in the drawing attributed to Henry Edridge, A.R.A. (b. 1769, d. 1821), repro-



From an official photo of the water-colour drawings in the Victoria and Albert Museum.

2.—ABBEVILLE.

From a drawing by Henry Edridge, A.R.A. (1769-1821).



3.—THE PONTE]VECCHIO AT FLORENCE.

From a drawing by W. Holman Hunt.



4.—THE]OLD BRIDGE OVER THE SAÔNE AT LYONS.

From a drawing by J. D. Harding (1797-1863).

From the Dublin National Museum.

duced in Fig. 2. The view was probably taken in 1819. A picturesque example at Lyons is depicted in a beautiful drawing (Fig. 4) by James Duffield Harding (b. 1797, d. 1863), preserved in the National Museum at Dublin. It shows the Pont de Saône at Lyons, which was also called the Pont de Pierre after two wooden bridges had been constructed near it in the seventeenth century. About 1750 the name was changed to Pont du Change. The bridge was demolished during the modernization of Lyons in the nineteenth century, and was replaced about 1843-7 by a new bridge, which was at first called the Pont de Nemours, but is now known as the Pont du Change. The arch under the houses was known as the Arche des Merveilles or the Arche Merveilleuse; it survived until 27 August, 1847; a treacherous pool near it was called the Mort-qui-trompe. The projecting house on the left of the group was built by one Gérard Désargues, about the middle of the seventeenth century.

The Ponte Vecchio at Florence is the most celebrated bridge of the kind still remaining in Italy. There was a bridge on the site, it is said, in Roman times. Subsequent structures followed each other till 1333, when a flood destroyed the then existing bridge. It was finally rebuilt by Taddeo Gaddi, who completed it in 1345. The Ponte Vecchio is here shown (Fig. 3) in a drawing by Holman Hunt at the Victoria and Albert Museum.

Among English examples, the best known at the present day is probably the Pulteney Bridge at Bath, which was constructed about 1770 from the designs of Robert Adam. Elvet Bridge, Durham, and the High Bridge, Lincoln, are much older. The latter (Fig. 5), of which the earliest part dates from the twelfth century, bears on one side a row of half-timbered houses erected about 1540, and now much restored. The drawing here reproduced shows the backs of the houses on the bridge. It was made by the great water-colour painter, Peter de Wint (b. 1784, d. 1849), who was a frequent visitor to Lincoln. He owed his connection with the county to his friendship with William Hilton, R.A. (b. 1786, d. 1839), a Lincoln man, whose sister he married. The famous Ouse Bridge at York is here illustrated (Fig. 6) in a drawing at the British Museum, made in 1703 by Francis Place (b. 1647, d. 1728). It was formerly constructed of timber. In 1154,



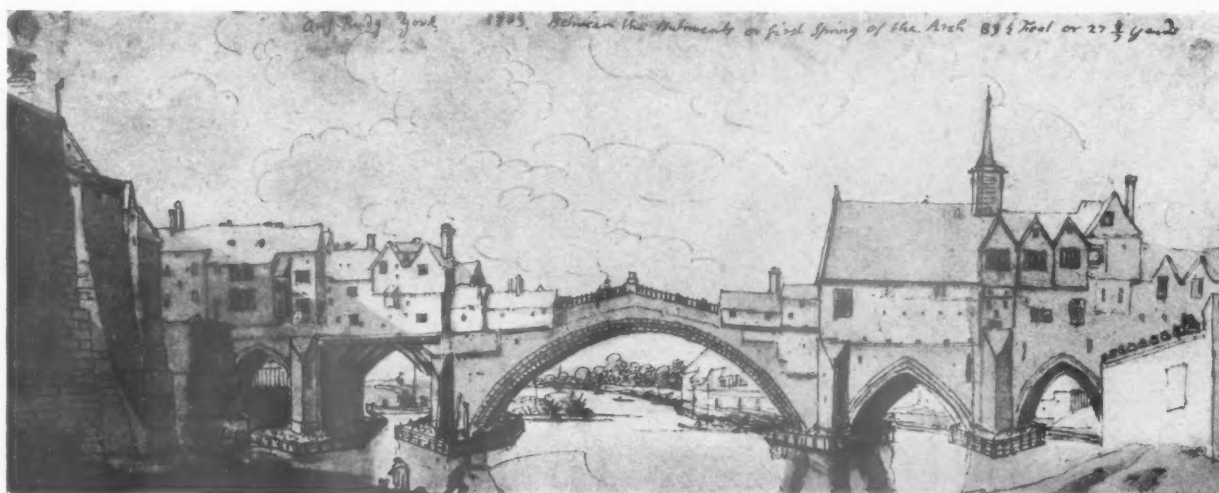
From an official photo of the water-colour drawings in the Victoria and Albert Museum.

5.—THE HIGH BRIDGE, LINCOLN.

From a drawing by Peter de Wint (1784-1849).

when Archbishop William entered York, the weight of the crowd which followed him caused the bridge to collapse. Hearing the screams of the people, the archbishop, who had safely reached the further bank, turned round and prayed, and all those who had fallen into the river were saved! The timber bridge was replaced about 1235 by a stone one, on which was a chapel dedicated to St. William, the afore-said archbishop. Near the chapel were the Sheriff's Court, the Exchequer Court, the Kidcote, the Debtors' Prison, the Maison Dieu or Hospital, the Tolbooth, the Council Chamber, the Muniment Room, etc. In 1564 the two central arches of the bridge, and twelve houses which stood upon them, were destroyed by a flood, due to a sudden thaw after frost and snow. The gap thus created was spanned by a single arch, measuring some 81 ft., or, according to the inscription on Place's drawing, 83½ ft., in width. It was one of the largest arches in Europe. The old Ouse Bridge was demolished early in the nineteenth century, and was replaced by the present structure.

BASIL S. LONG.



6.—THE OLD OUSE BRIDGE, YORK.

From a drawing by Francis Place, made in 1703.

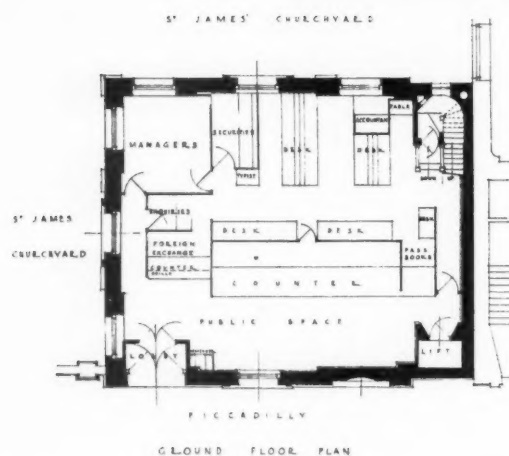
By courtesy of the Walpole Society.

The Midland Bank, Piccadilly, London.

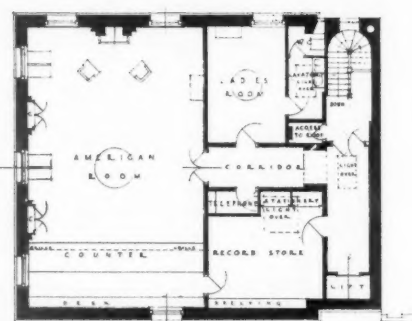
With Elevations by Sir Edwin Lutyens, R.A.
Whinney, Son & Austen Hall, Architects.



THE PICCADILLY FRONT.



GROUND FLOOR PLAN



FIRST FLOOR PLAN

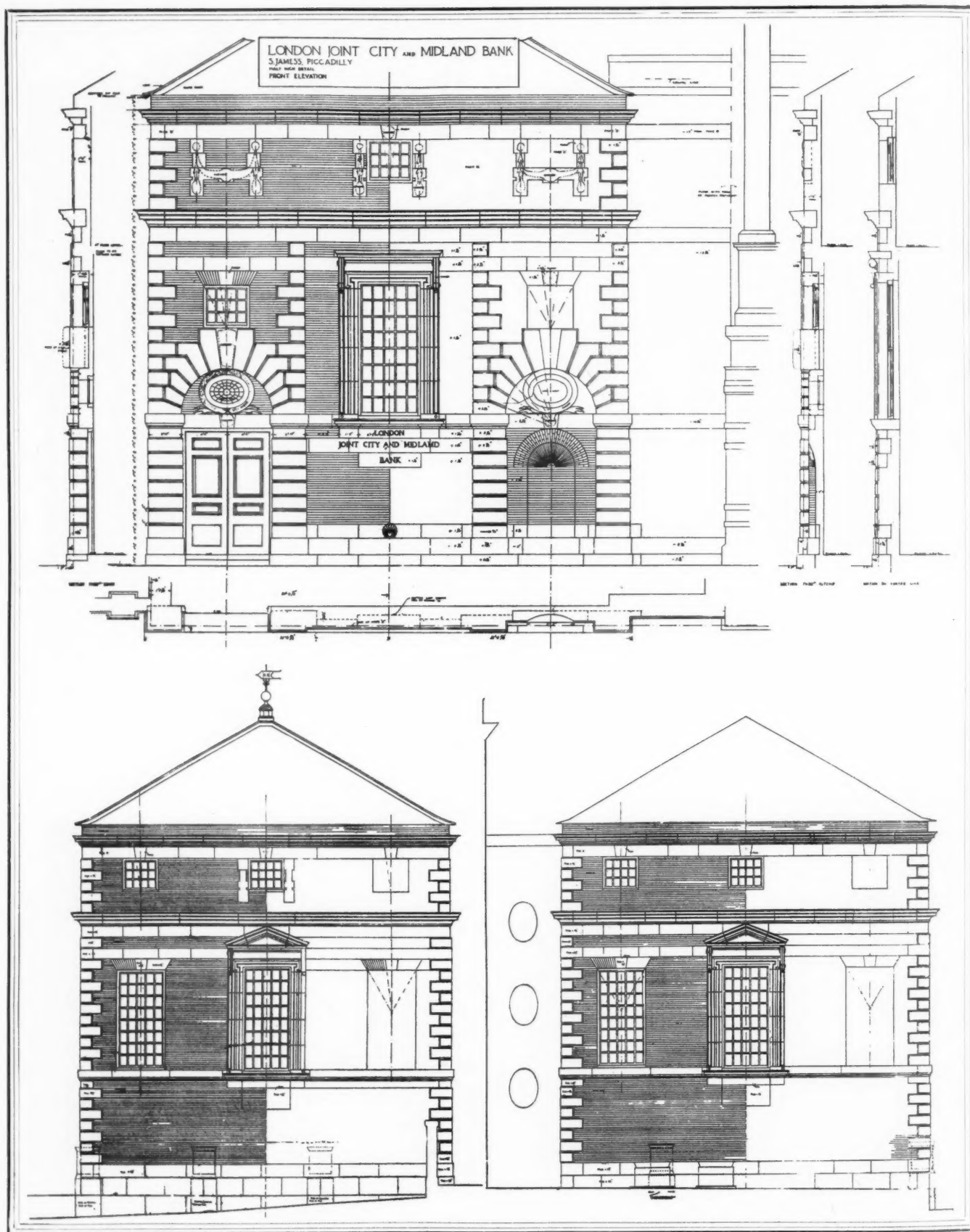


The New Midland Bank stands on the site of the old St. James's Vestry Hall, adjoining St. James's Church, Piccadilly, the churchyard of which can be seen in the illustration above. The front faces north. The building is carried out in Portland stone, with red brick facing. The basement is devoted to strong rooms, the ground floor to the Banking Hall, and the first floor to writing rooms for the bank's clients, particularly those from overseas. Sir Edwin Lutyens was the architect for the exterior, and Whinney, Son & Austen Hall for the interior.



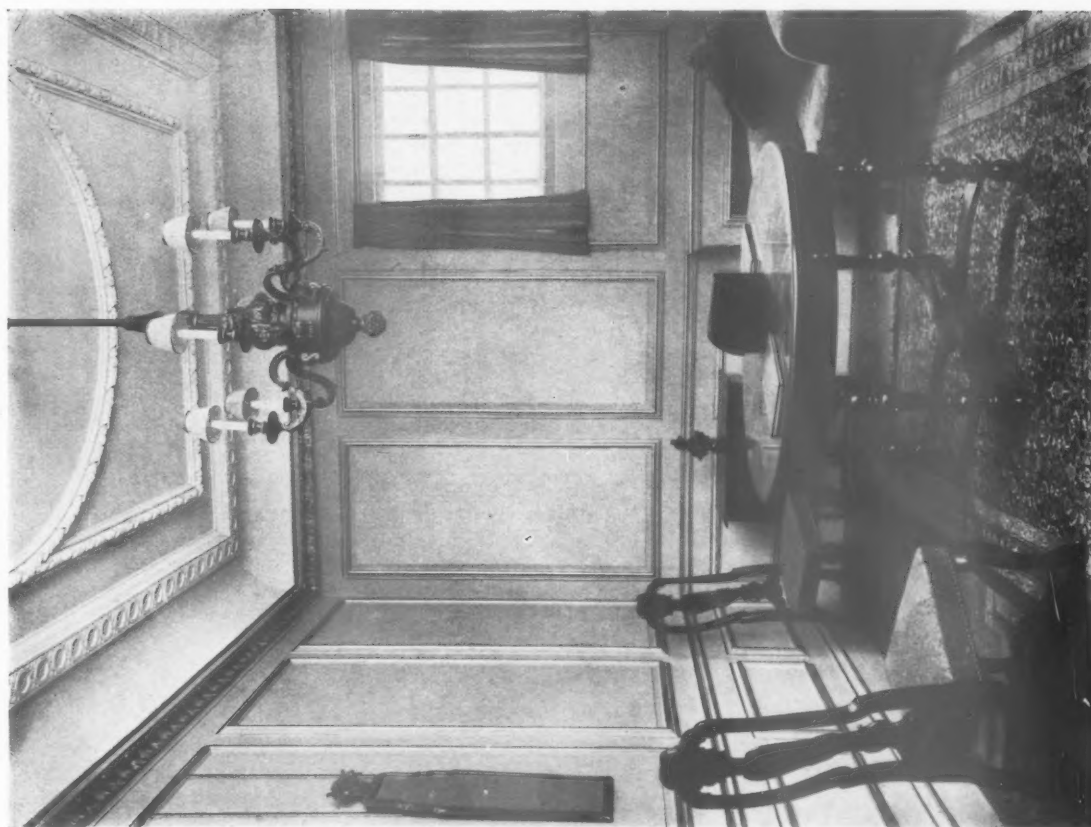
THE BACK OR SOUTH SIDE OF THE BANK FROM ST. JAMES'S CHURCHYARD.

A view towards Piccadilly. The exterior and the ceiling of the Banking Hall are the work of Sir Edwin Lutyens. The bank is designed to sympathize with the character of St. James's Church, by Wren, which stands next door to it.



WORKING DRAWINGS OF THE EXTERIOR OF THE BANK.

By Sir Edwin Lutyens, R.A.



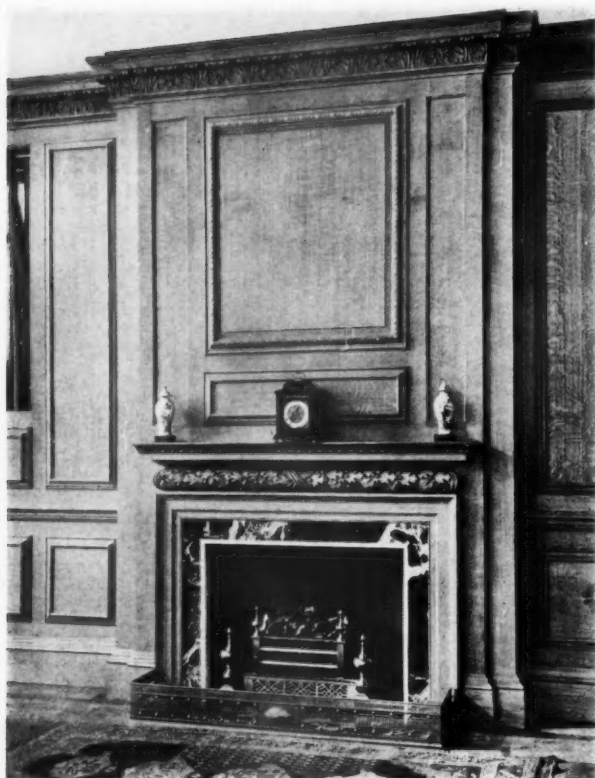
THE LADIES' ROOM.

The Ladies' Room is paneled in plaster and painted a dull green, with the mouldings picked out in gold. The furniture, designed by Whinney, Son & Austen Hall, is of walnut, and the candelabra walnut and gilt.

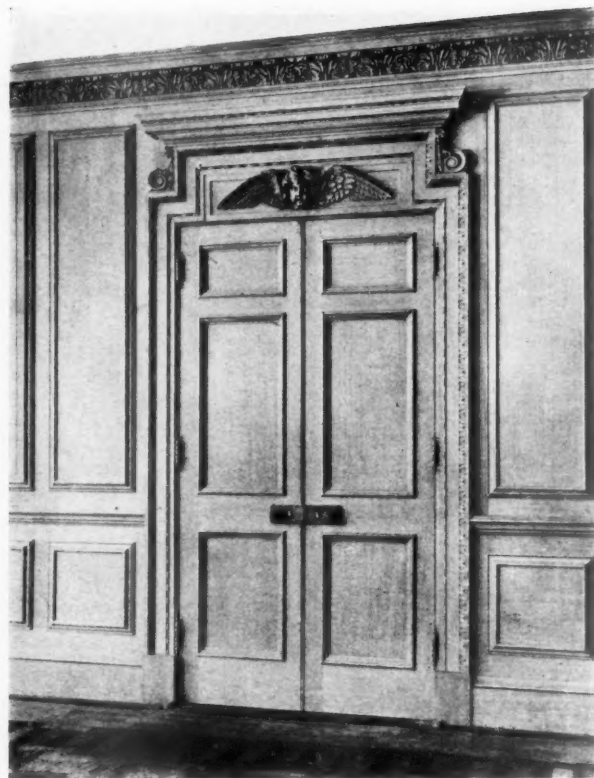


THE BANKING HALL.

Save for the ceiling of the Banking Hall, the interiors are designed by Whinney, Son & Austen Hall. The panelling and fittings are of walnut, the public space of marble, the ceiling and walls a cream colour, and the electroliers of bronze.



THE FIREPLACE IN THE AMERICAN ROOM.

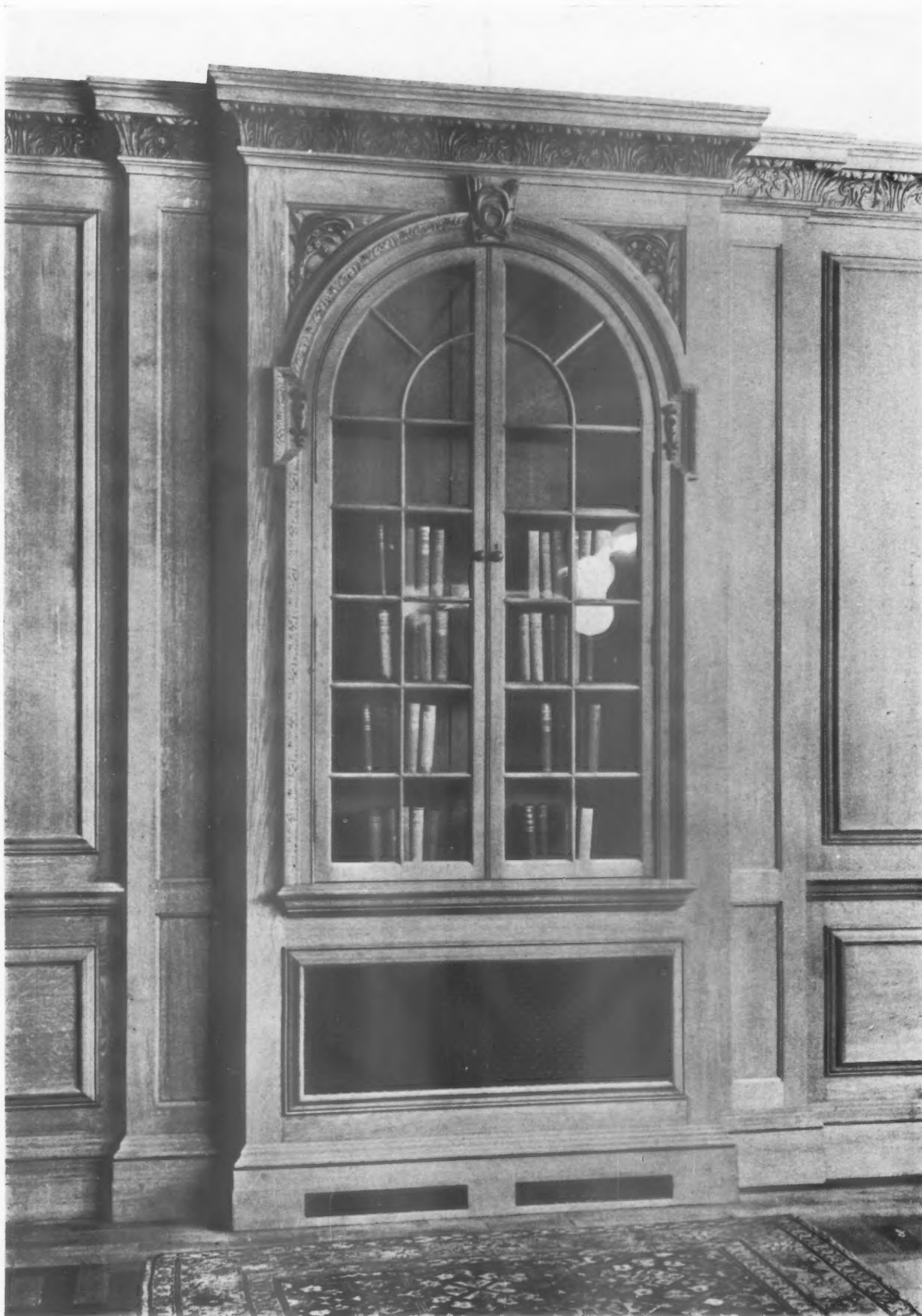


THE DOORWAY OF THE SAME ROOM.



THE AMERICAN ROOM.

This room, on the first floor, is provided for American clients as a sort of haven of refuge in the middle of Piccadilly.



A DETAIL OF THE BOOKCASE IN THE AMERICAN ROOM.

The wood is grey oak. The whole of the first floor, except the Ladies' Room, is carried out in the same manner.

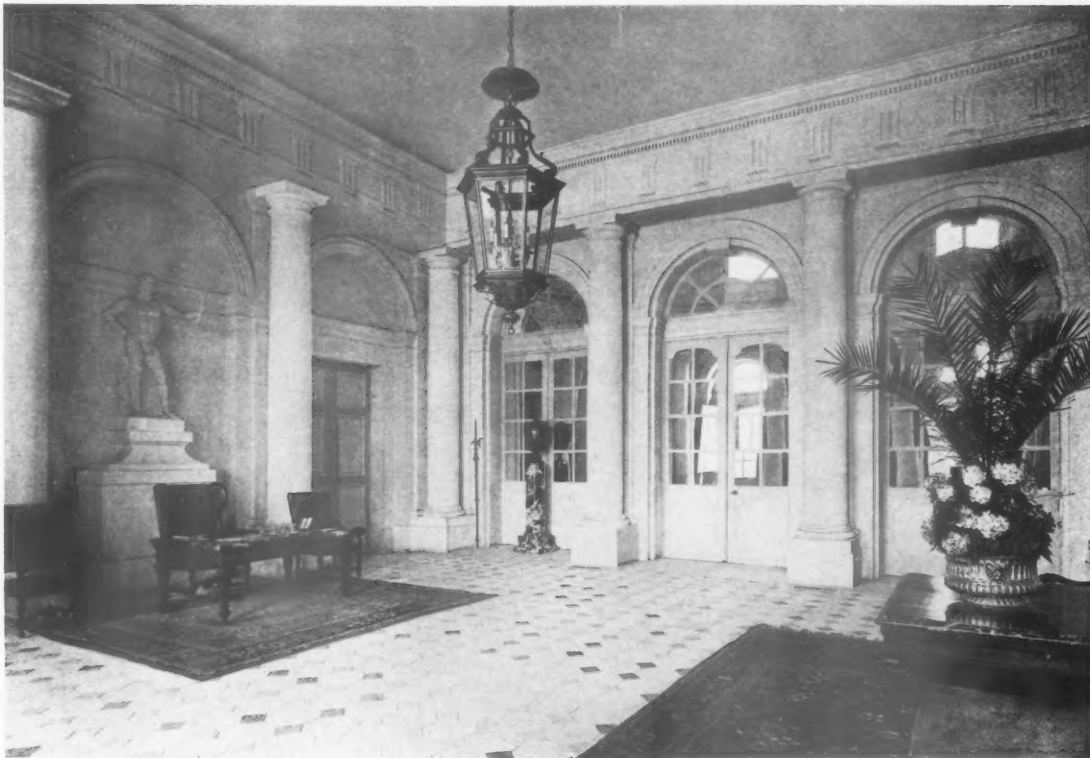


THE GREAT HALL, VAUX-LE-VICOMTE.

The heart of the Château. Designed by Louis le Vau for Nicholas Fouquet.

Vaux-le-Vicomte

Concluded from THE ARCHITECTURAL REVIEW, March 1925, page 118.



THE ENTRANCE HALL.

THE splendours of the exterior of Vaux are so overwhelming as to leave one fully prepared for anything that may follow in the interior of the château. One enters and thinks: "This cannot continue for ever, there must surely soon be something that isn't vast, or stupendously rich," but no! it just goes on in one ordered procession of room after room, chamber out-vying ante-chamber and each more stupefyingly magnificent than the last. The entrance hall, like that of all French houses, town or country, is of stone; a Roman Doric entablature supported by full columns which separate arched openings on all four sides, being its sole adornment. From this vestibule and with no sight of a staircase, one passes straight into the great hall. This is the oval room already referred to. It is the very heart of the château, and is the "clou" of the whole plan. It was considered by Le Veau important enough to make the sacrifice of a great staircase worth while, for this latter is entirely lacking, two quite secondary ones symmetrically placed on either side of the vestibule, taking its place.

Beginning with a very simple flat treatment of cornice and pilasters, lightly executed, the wall surface of this vast apartment becomes much more elaborate as it rises. Caryatid figures are superimposed above the pilasters and a tremendous riot of carved trophies make a rather too ornate band of decoration immediately under the main cornice from which springs the dome. This last is plastered and painted in a life-like representation of a blue sky. The dome rises to such a height and is seen from such a distance

below that the illusion of looking up into a real sky is remarkable. The room is so big that although the walls are entirely constructed of stone there is almost no sense of being enclosed by them. A series of magnificent busts of the Cæsars, mostly in porphyry on pedestals of coloured marble, is the only other decoration to the room with the exception of its singularly beautiful black and white marble floor, marked in the centre with an ornamental compass-point. All the glass in the great doors are mirrors, which sparkle and flash back a hundred reflections of this staggering chamber. It is of interest to note that there is no fireplace, and one can only conclude that the same method of heating by braziers as was adopted in the Galerie des Glaces at Versailles was also employed here.

Besides the great hall there are in all six rooms on this side of the château which look out on to the gardens. Four of these are very large, two—those at the ends of the elevation—quite small. Of the four large rooms the pair to the right of the great hall are, to give them their old names, the Salle d'Hercule and the Salle des Muses, the former acting as ante-chamber to the latter. The pair to the left are the ante-chamber to the King's bedroom, and the King's bedroom itself. Le Brun is responsible for the decoration of all these rooms. They are far too ornate and involved to make any detailed description possible.

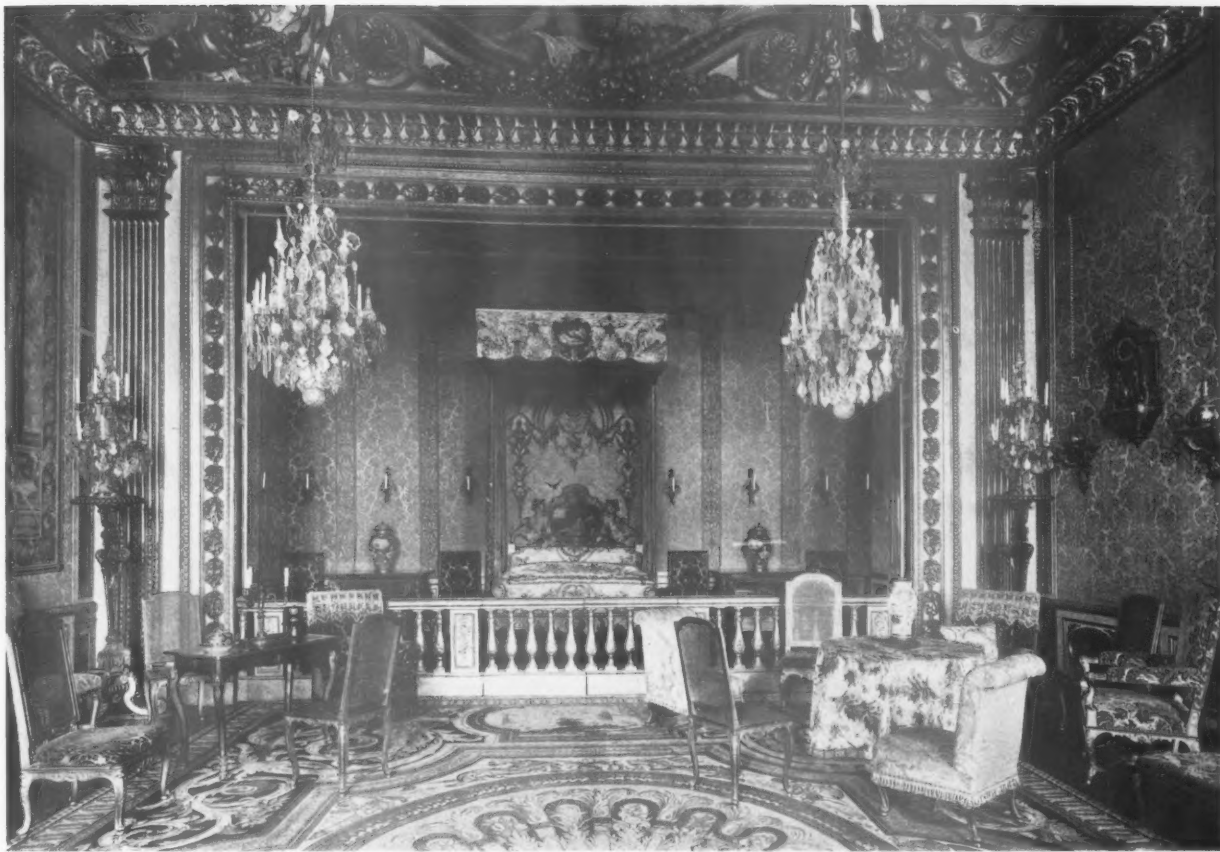
When Fouquet determined to build Vaux he did not follow the course a man of his riches would have taken to-day in the same circumstances, by buying somebody else's old furniture, tapestries, panelling, and suchlike possessions.



THE CEILING OF THE ANTE-CHAMBER TO THE KING'S BEDROOM.



LE BRUN'S CEILING IN THE KING'S BEDROOM.



IN THE KING'S BEDROOM—THE RUELLE.

He had all these things made for him instead, and not only made for him, but made on the spot. Le Brun began for Fouquet at Maincy a factory where he designed and supervised the weaving of enormous tapestries, the painting of ceilings, the elaborate wood carvings, the even more elaborate plaster work, the casting of lead urns, even the sculpture of the groups in bronze and marble which decorate the gardens. The whole of Vaux was built, decorated, and furnished in little more than three years. Fouquet did not enjoy Vaux for long, as he was arrested almost immediately after its completion, and Le Brun took his workmen, at the King's command, to Versailles, where he founded the famous Gobelin factory one year after, in 1662.

Like Andre Le Nôtre he, too, may be said to have used Vaux as an elaborate sketch model for the interior of the Palace of Versailles. There are unfortunately none of the tapestries he made still to be seen on the walls of these rooms, but the ceilings and the *boiseries* are all there perfectly preserved.

The two rooms to the left of the hall, the King's bedroom and its ante-chamber are, I think, more noteworthy than the corresponding pair on the other side. The ante-chamber, which is now the library of the château, has a really superb ceiling decorated mostly in royal blue and gold. The design is simple and for this period remarkably restrained. The centre is a flat painted panel by Girardin, depicting an eagle bearing an arrow in its claws and sailing proudly through a cloudy blue sky. The bird itself is painted with tremendous gusto and knowledge.

The walls which are now almost entirely covered with bookcases, were in Fouquet's time hung with tapestries.

The only one to be seen in the room now is above the fireplace; it is a gorgeous heraldic panel, designed by Le Brun and made in the Gobelin factory and so presumably not for Vaux. It was bought a comparatively short while ago and put in its present position, where it fits perfectly. The adjoining room, the King's bedchamber, is the finest in the château. The bed is, as one would expect, in a *ruelle* behind a gilded balustrade. The opening to the ruelle is simply and most beautifully treated both in its proportion and decoration. The bed itself, which is a very fine one, is not, however, original, but of the period of the French Regency. The ceiling is overpoweringly royal and not really satisfactory in spite of its fine "Triumph of Truth," by Le Brun. The stuc figures are graceful in themselves but make too theatrical an effect to be successful as good design. They suspend from their hands garlands of flowers, which hang right out in the clear. Being made of plaster they give a nasty feeling of being liable to fall off and drop on one's head.

Louis XIV, as a matter of history, never actually slept in this room, but it was no doubt intended as a royal bedchamber by Fouquet when he built it.

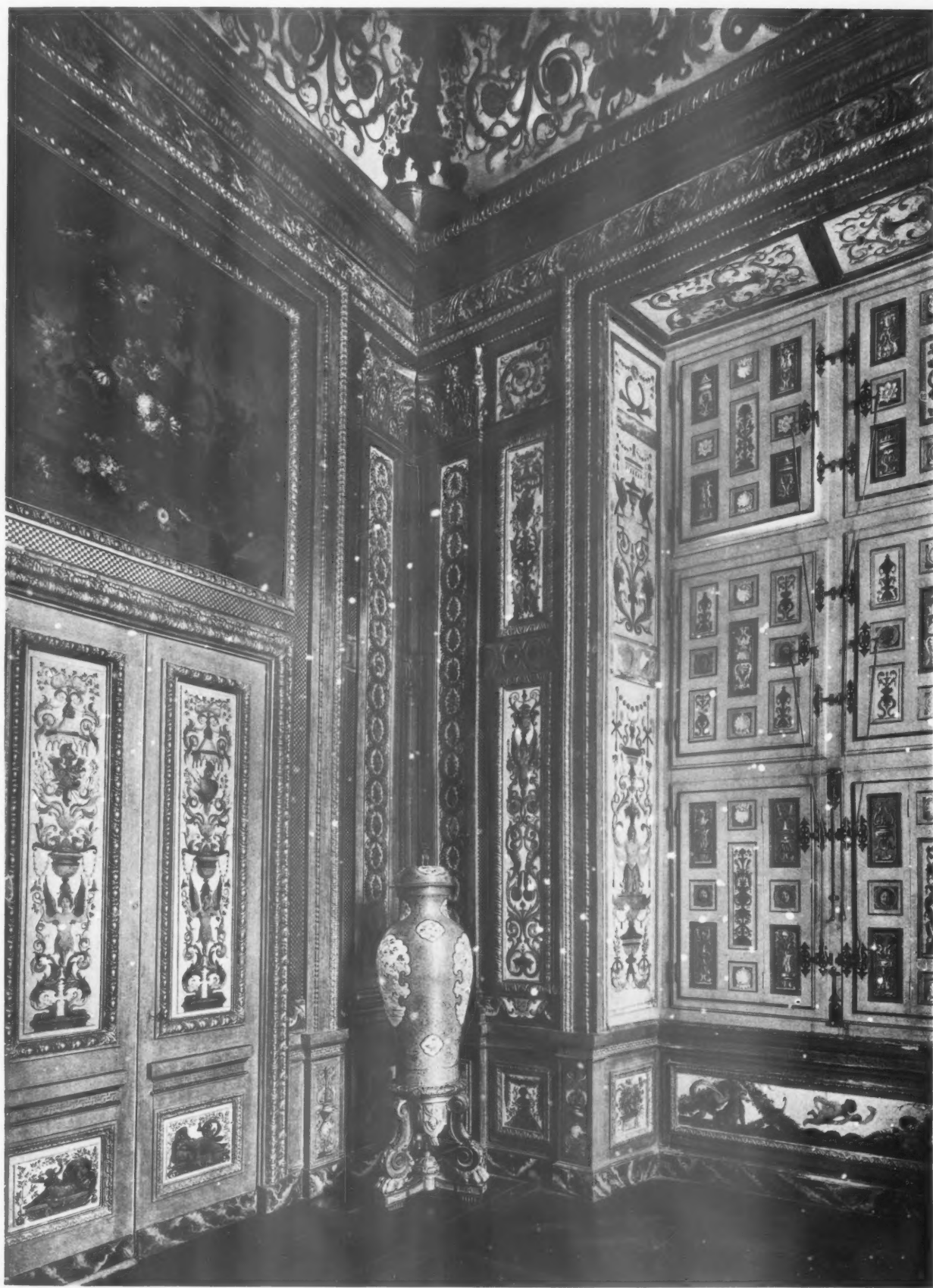
The two rooms to the right, though very resplendent, are not, to my mind, so interesting from the point of view of fine decoration as the pair just described. One of them, however, the Salle des Muses, has a unique distinction, in that it was in this room Molière's "Ecole des Femmes" was first played, with Henrietta Maria, Queen of England, among the audience.

Although he never used the bedchamber destined for him Louis did pay two visits to Vaux while it was in course of construction, and he was present at the fête Fouquet gave on August 17, 1661.



IN THE DINING-ROOM.

The ceiling is of wooden beams.



IN THE BOUDOIR OF THE MARÉCHALE.

Showing the treatment of the window shutters.

This historic party was the financier's undoing. Mazarin had died during the same year, and Fouquet made the colossal blunder of under-estimating the character of the young King. Naturally the vast works at Vaux had not been carried out without creating some considerable gossip, and Fouquet's enemies had not scrupled to suggest to the King a situation parallel to that which had incited Elizabeth into remarking to Burleigh when the chancellor was showing Her Majesty his newly-built house: "What with your taste, my lord, and *my money*, you have made yourself a fine house here."

Fouquet, however, thought he could brave it out with the King, and snap his fingers at the malicious Colbert, so he invited the former to his house. The results were dire in the extreme. Louis was furious at the insolent ostentation of his host, and one is not altogether surprised at this when one reads the details of what took place: A tour of the house and gardens with the fountains playing; a ballet and a play by Molière in an extemporized, but none the less magnificent, open-air theatre—décor by Le Brun—supper for 6,000 covers by Le Vatel, Fouquet's famous chef. The evening winds up with fireworks "the like of which had never been seen before." The cost was supposed to have exceeded 120,000 livres.

Poor Fouquet! It was the end of him. He was arrested one month afterwards. His trial lasted three years; in spite of an admirable defence, and the warmest support by family and friends, he was condemned to banishment. The King, who thought the sentence much too light (when one reads that the prisoner had not thought it necessary to keep his private accounts separate from those of the royal coffers, one is rather on the side of the King), commuted the punishment into lifelong detention in the fortress of Pignerol, where, after fourteen years' imprisonment, the unhappy *surintendant* died on March 23, 1680.

Vaux was confiscated, but some years later on, after his condemnation, Fouquet's wife, Marie Madeleine de Castille, who belonged to one of the wealthiest financial families of France, bought it back for a million and a quarter of francs. In 1705 her son sold the whole estate to the great Maréchal de Villars, who lived many years in Vaux, and left his mark on it. All of Le Brun's original tapestries were replaced by huge battle paintings, depicting the old soldiers' glorious



IN THE ANTE-CHAMBER TO THE KING'S BEDROOM.

victories. These pictures are still to be seen on the walls of Vaux, notably in the present dining-room. This room is remarkable, too, for another reason quite apart from its pictures; it has a typical Louis XIII beamed ceiling. When one realizes that Le Veau did his utmost all over the rest of the château not to introduce any architectural features common to the time, one wonders how it was that so mediæval a relic as a wooden beamed ceiling should ever have been allowed.

While on the subject of this room it is interesting to note that, although the kitchens are immediately below—for the château has all its offices on a lower ground floor—it was not the original dining-room; that is on the other side of the entrance hall. Why so hideously inconvenient an arrangement should ever have been permitted is but on a par with the many extraordinary anomalies of that curious age of splendour and squalor, of luxury and extreme discomfort.

Villars bequeathed his name in addition to the exquisite little room at the extreme end of the château's garden front, the Boudoir de la Maréchale as it is called. Quite small, but very lofty, it is one blaze of coloured decoration, the window shutters being as elaborately painted as the rest of the room. On one of the walls is a charming painting of the Maréchale herself, which is reputed to be an early Boucher.

It is, however, as I have already said, quite hopeless to attempt to describe in detail the endless rooms, great or small, of the château. The result would read like an auction-room catalogue. I can but finish by telling the rest of the story of Vaux. In 1764 it passed into the hands of the Choiseul-Praslin family, where it remained till 1875. It was then bought by M. Sommier, the present owner's late father. He found the château and gardens in a terrible state after nearly a century of neglect. With great care, and little by little, the work of restoration was carried out until finally it was complete, even the *grands eaux* were put back into working order.

All lovers of noble architecture owe a deep debt to M. Sommier and to his son; in these difficult times it is no small burden for a private gentleman to carry on his own shoulders the upkeep of so great a monument to French Art as is this superb masterpiece of Vaux.

DARCY BRADDELL.

Original Drawings by Robert Adam.

(Hitherto unpublished.)

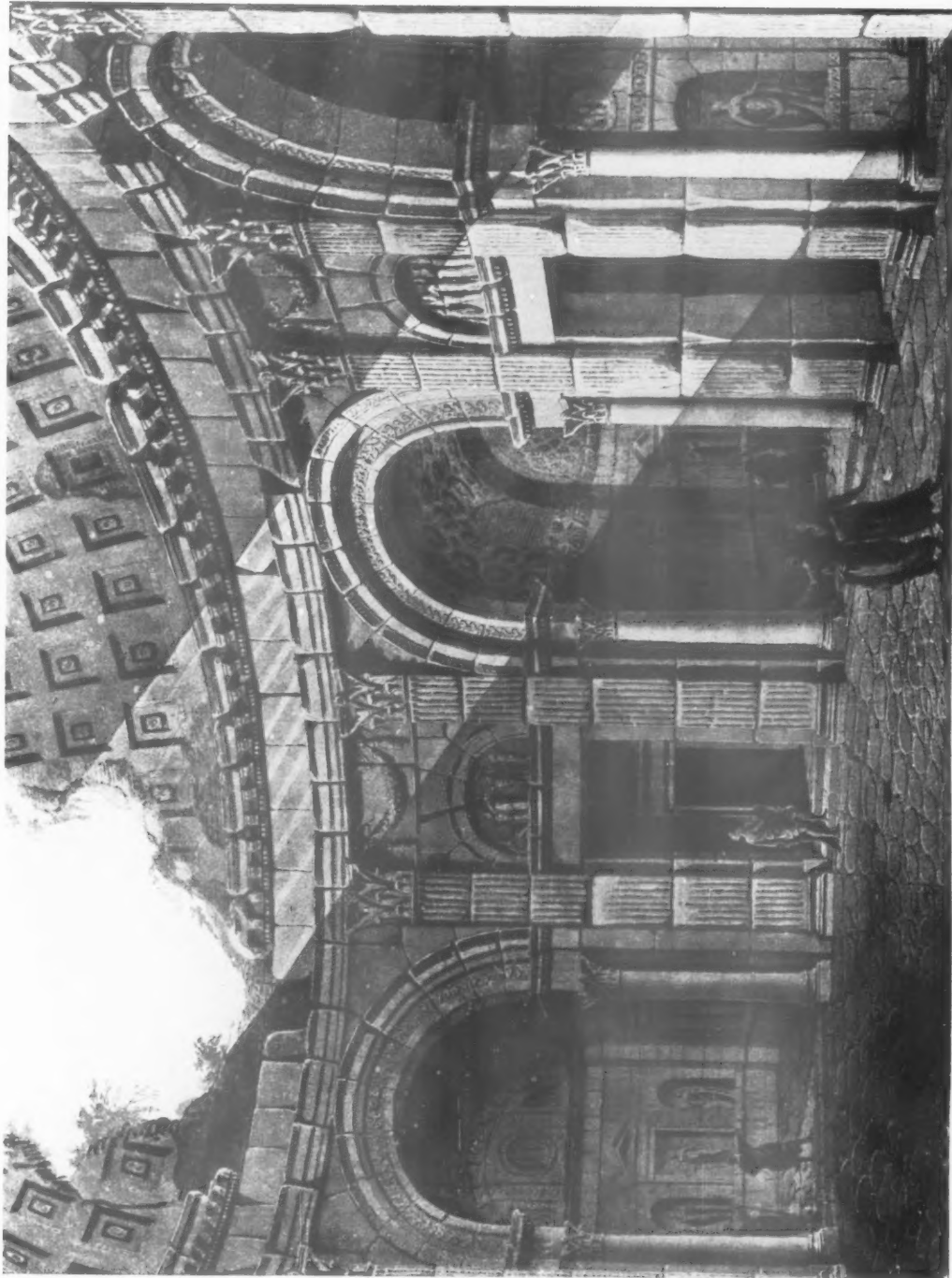


Plate II.

XIII.—CLASSICAL COMPOSITION—1782.

April 1925.

Architectural
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Original Drawings by Robert Adam.

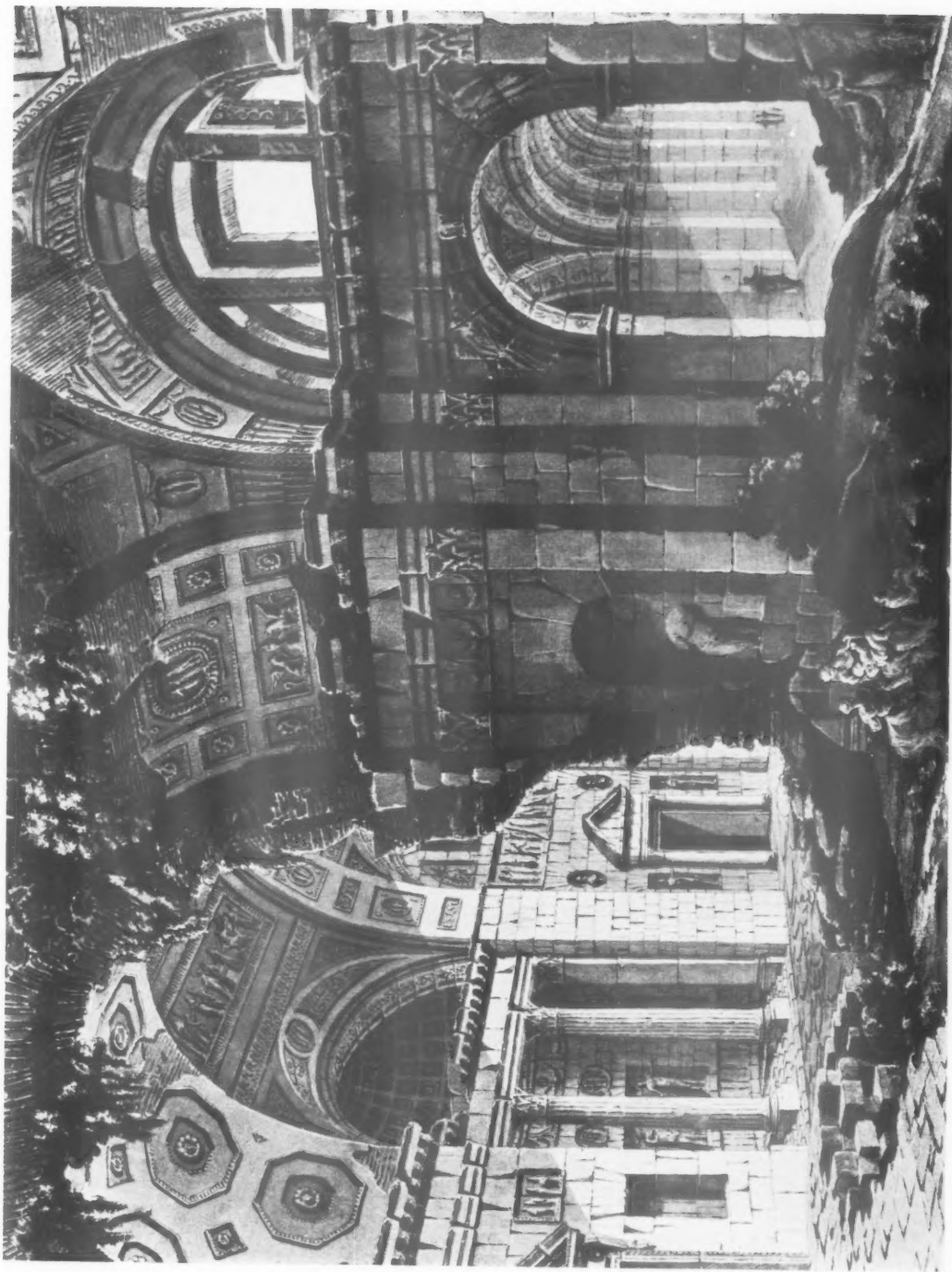


Plate III.

XIV.—CLASSICAL COMPOSITION—1782.

April 1925.

Architectural
Library

Original Drawings by Robert Adam.



Plate IV.

XV.—CLASSICAL, COMPOSITION—1782.

April 1925.

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Bolesworth Castle and its Renaissance.

The Seat of Major Barbour.

Altered by Clough Williams-Ellis.



THE STAIR FOOT.

THERE are many castles in the British Isles such as Bolesworth—or such as it was before its recent alterations—castles, that is, of the early and mid-nineteenth century, decorously feudal and conscientiously battlemented—but there can be few of its kind that enjoy so grand a site or such a spacious prospect.

On the great ridge of red sandstone overlooking the Chester Plain "the Castle Style" must have seemed entirely appropriate to the Early Victorian romanticists, and, indeed, the castle of Peckforton on its neighbouring eminence—conceived rather less naively—is one of the best justifications of the fashion in the whole country.

The trouble with these "Gentlemen's Castles" is, of course, the great difficulty of reconciling an adequately feudal and forbidding exterior with a reasonably light, convenient, and generally acceptable inner house.

In the earlier Strawberry Hill days the "Castle and Cathedral style" was little more than a quite flimsy fancy dress donned light-heartedly and often with considerable jauntiness over the work-a-day dress of the period—symmetrical and nicely-balanced façades with their ranged sash windows, frank tiled roofs and tall chimneys, all showing

through the engaging make-believe without causing the least embarrassment.

At a later date solemnity and pedantry inevitably overtook the architects of these fortified seats for the landed gentry, who, in some cases, succeeded so well in their mediæval imitations—usually at enormous cost—that the strain of inhabiting the dark, cold, echoing, and tortuous "successes" of the period soon became patent to men of good sense, and the usual reaction set in.

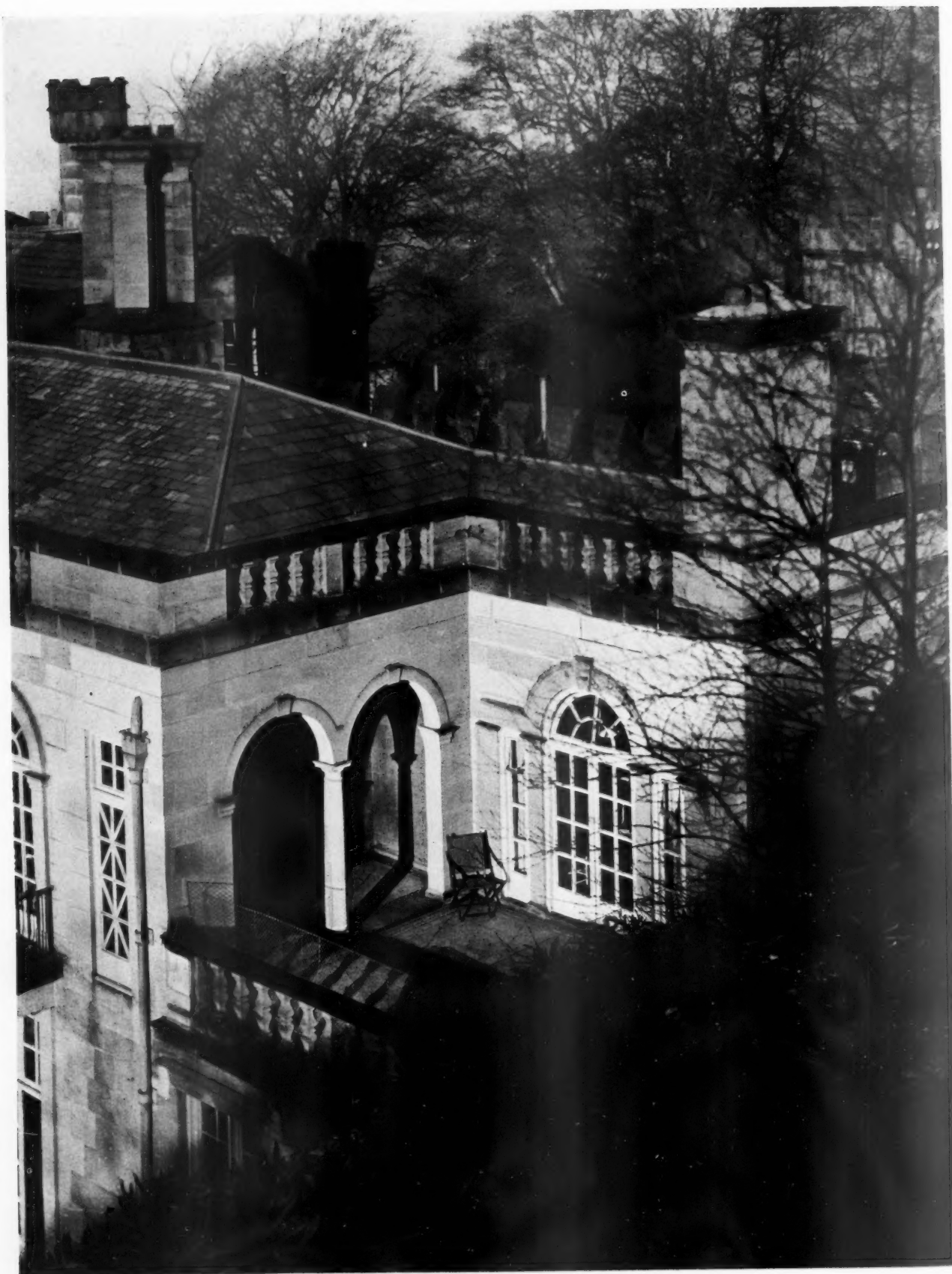
Bolesworth came into being in between these two periods—it had attempted to combine picturesqueness with a rather limping symmetry and a not too preposterous interior economy, with a mildly ferocious front of towers, turrets, battlements, and buttresses. Though certainly plucky, the attempt was not markedly successful.

So when in 1920 Major Barbour called in Mr. Clough Williams-Ellis to straighten things out, it was not very difficult for him to suggest improvements both inside and out. The real difficulty was to know where to stop. In close collaboration with Major and Mrs. Barbour, however, a generally acceptable reconstruction scheme was soon



THE STAIR HEAD.

The balusters survive from the original house.



THE NURSERY LOGGIA.



THE APPROACH AND NURSERY WING.

threshed out and, with certain modifications of detail from time to time, ultimately realized.

Broadly speaking, the chief items on the agenda were these:—

1. To make the entrance on the east side instead of the south—thus securing the privacy of the view and garden side, and improving and shortening internal communications.

2. To make one really good central saloon or hall in place of the old sequence of cloister porch, inner and outer halls.

3. To change about the old suite of reception rooms and adapt them to their new functions.

4. To amplify and improve the servants' and service accommodation.

5. To provide a new nursery suite on the first floor—complete and self-contained—with night and day rooms, lift, covered and open loggias, larder, nursemaid's and toilet rooms, etc.

6. To provide a similarly self-contained "business wing" with its own entry.

7. To recondition and reorganize the house throughout—taking such reasonable opportunities as might occur for giving a free Georgian flavour to the building in place of its Gothic aspirations.

8. So to equip the house with central heating, electric light and power, hot water supplies, telephones, etc., etc., as to make it as efficient, convenient, and labour-saving as possible.

9. To let in more daylight—particularly sunlight.

10. To simplify the roof and other exterior "features" so as to reduce future maintenance to a minimum.

11. To re-cast the undulating and rather meandering garden and to give the house a more formal frame and a succession of bold terraces in place of the grass slope to the west.

The realization of the garden scheme is as yet incomplete.

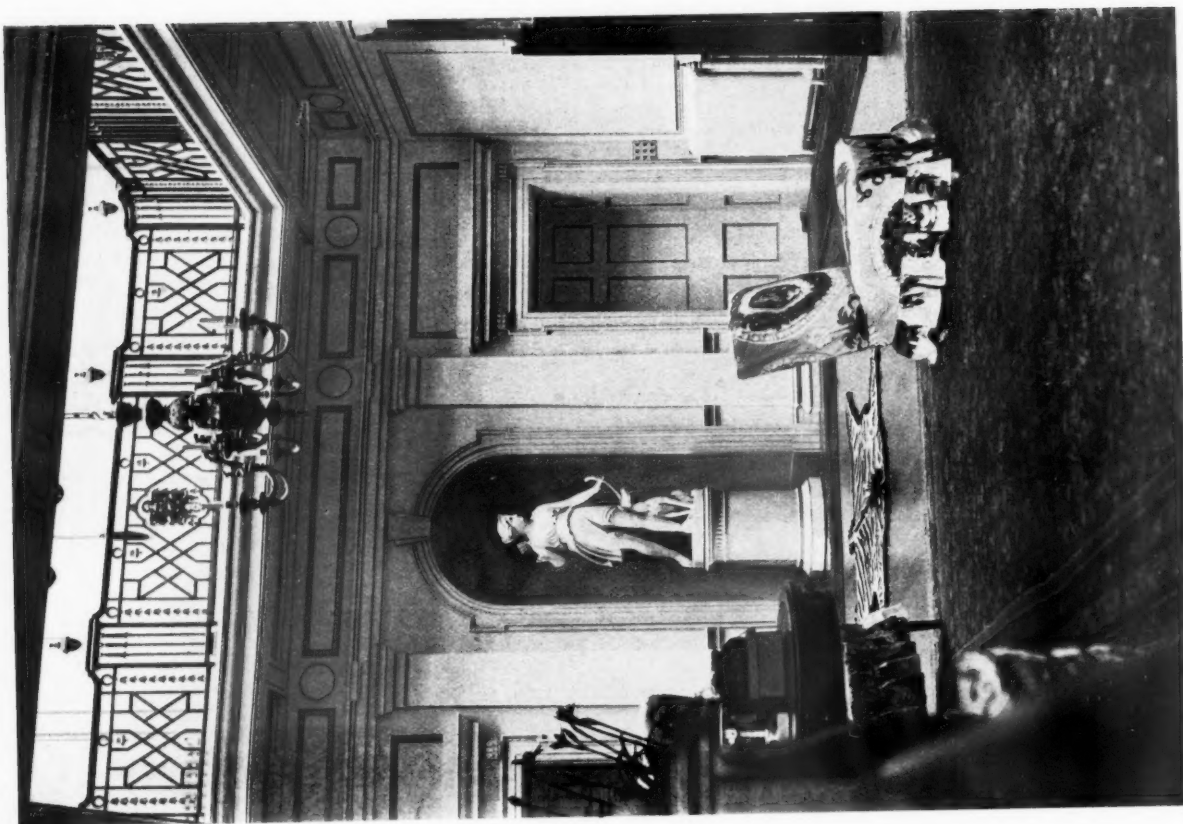
The photographs show sufficiently well in what manner the interior has been remodelled and the character of the work that has replaced the plaster Gothic glories, now departed.

The dining-room (late library) having been first shorn of its "ecclesiastical" bookcases and ribbed and bossed ceiling, is now panelled in green and gold, having a semi-domed bay with cornice lighting at its western end.

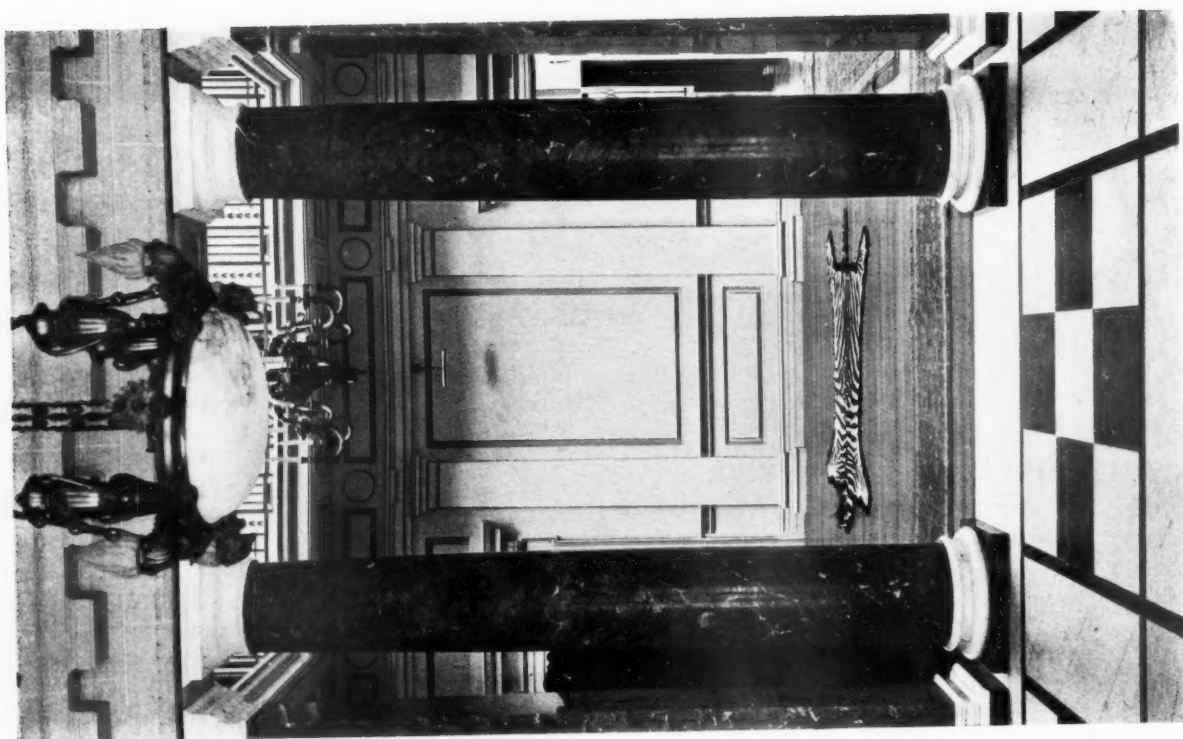
The saloon is in putty colour and white. The statue at the gallery end has effective concealed lighting, and the polished oak floor has adjustable mechanism that permits of its being rigid or being given the exact amount of spring desired for dancing.

The entrance hall has a black and white marble floor, Sienna scagliola columns, and stucco walls and cornice—the four doors therefrom are of dark, feather-figured mahogany, with cast and chased bronze mounts.

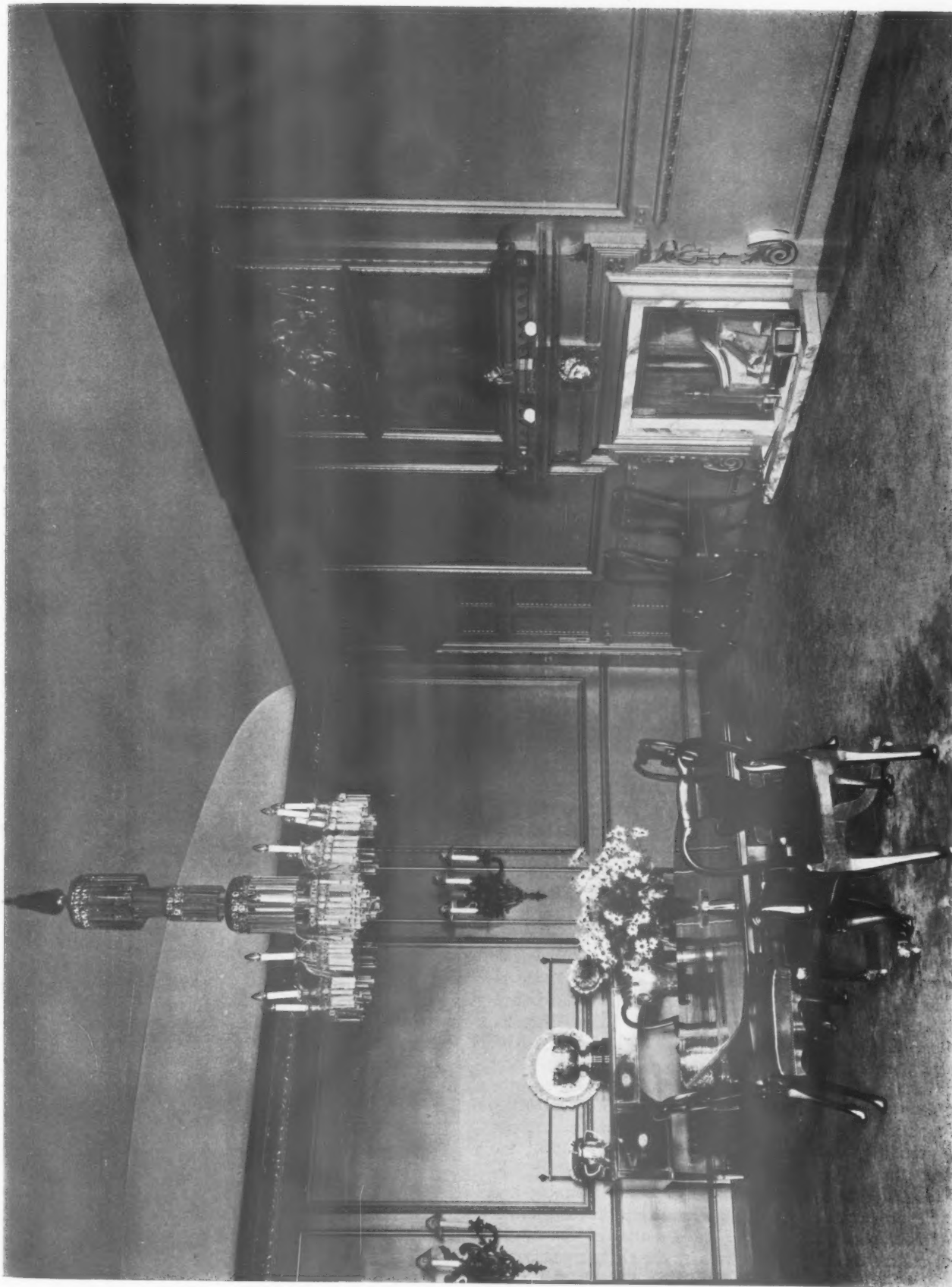
The chinoiserie railing round the high end of the hall is entirely of cast iron, the heraldic reliefs and vases being picked out in colour.



THE GALLERY END OF THE MAIN HALL.



FROM OUTER TO INNER HALL.



THE GREEN AND GOLD DINING-ROOM.

Garden Design :

IX.—Garden Houses.



1.—A SUMMER HOUSE AT EYFORD PARK.
By E. Guy Dwyer.

MR. H. H. THOMAS—in his ambitious and profusely illustrated work, "The Complete Gardener"—remarks that "there is something wanting in a garden view which is of flower beds, trees, and shrubs alone. There is always the savour of a public park about it, a lack of homeliness, a sense of void. The impression is difficult to define, but there it is."

This tribute to the value of architecture in a garden is all the more valuable as it seems to be wrung unwillingly from an author who can find no place in his index for any reference to balustrades, pavilions, pergolas, sculpture, seats, steps, summer-houses, or garden ornaments of any kind. In all ages and in all countries, where gardening has flourished, the work of the builder or artist has been valued as a foil to the gardener's trees, shrubs, and flowers. Even in the degenerate days, when landscape gardening held sway, elaborate instructions were given for the construction of the various kinds of "edifices" required in a complete garden. Loudon—in the index of his "Encyclopædia of Gardening"—divides these into five classes, which cover an amusingly diverse catalogue of erections, ranging from antiquities to alcoves, beehives to bark huts, caverns to Chinese cottages, eye-traps to exposed seats, footplanks to fountains, vegetable sculptures to sepulchral structures, and wells to weathervanes. It is small wonder that the volume runs to twelve hundred pages of small print.

With the return of gardening to rational planning and design, garden architecture has resumed its proper position as a contrasting accessory to the beauties of the effects produced on the trees and flowers by the changing seasons.

Of all such accessories the garden house is the most important. It goes by many names—covered seat, gazebo, pavilion, summer-house, tea-house, or what you will—but is really an attempt to combine the useful with the decorative,

and its origin is lost in the mists of time. The records of the earliest gardens in England tell of a bower in a labyrinth, and charming garden houses or pavilions still remain in many an old Elizabethan garden, the pair at Montacute being, possibly, the best-known examples. Such garden houses, ancient and modern, may be found in all materials, ranging from cut stone to cob and thatch. They are put to many uses, both decorative and practical. On the one hand, you find them closing in the ends of a formal terrace, used in pairs to frame a view, or singly to terminate a vista; to form a focal point to accentuate some delightful piece of planting, or placed in a wood to suggest a quiet retreat from the worries of everyday affairs or even the frets of servant troubles in the house near by, while others, built in a commanding position, terminate a pilgrimage and provide a sheltered seat from which an extended prospect may be enjoyed. On the other hand, they are useful for all manner of purposes, from studio to storerooms, tea-rooms to tool-houses, or where—as is sometimes the case—they stand on a high terrace, they can be made to serve a double purpose, the lower story being utilitarian and the upper forming a sun-trap, where the visitor may find refuge from the keen winds of spring or damp mists of the autumn, and yet may enjoy the garden spread out below him.



2.—A TERRACE PAVILION AT EWELME DOWN, OXON.
By Walter Cave.

GARDEN DESIGN.



Plate V.

A GARDEN HOUSE, EYFORD PARK, GLOUCESTER.
By E. Guy Dawber.

April 1925.

Architectural
Library



4—A TREATMENT IN BRICK AND TILES
AT SUTTON PLACE.



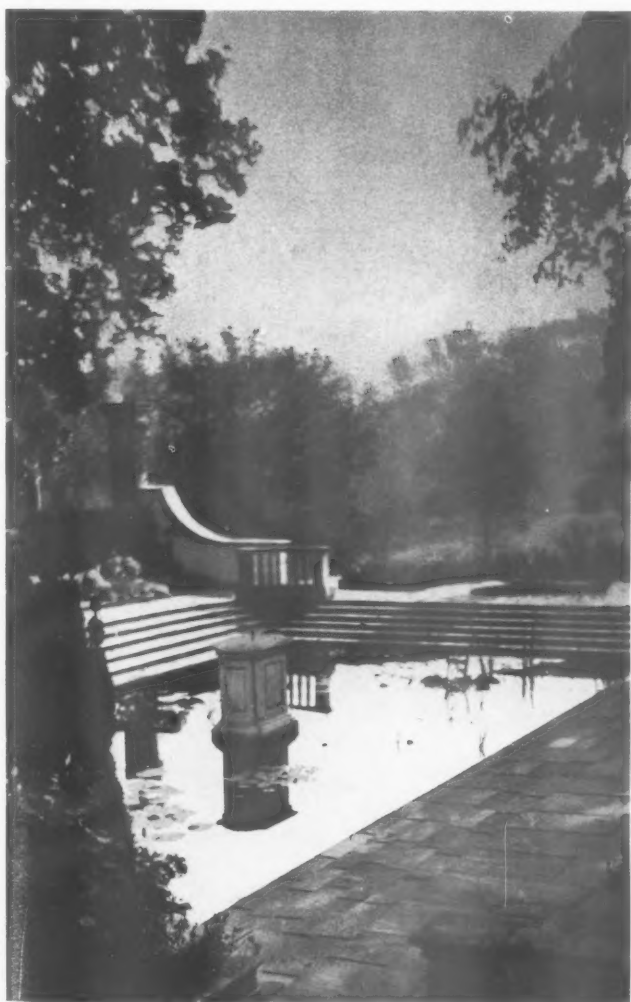
3—A PAVILION AT LUTON HOO.
By Romaine-Walker and Jenkins.



5.—A TERRACE AND GAZEBOES AT MOOR CLOSE.

By Oliver Hill.

The terrace pavilion at Earlme Down, Oxon. (Fig. 2), by Walter Cave, is a good example of this class of garden house, the battered rubble walls and conical roof forming a fine termination to the high terrace wall. Of somewhat similar type is the open summer-house at Eyford Park (Fig. 1), by Guy Dawber, with its curved rubble wing walls and stone-slatted roof, but it is used for a very different purpose, as it forms a most satisfactory focal point at the end of a grass walk running between wide herbaceous borders, and enlivens what would otherwise be a dull view into a plantation. The other example from the same place makes a delightful composition with the house and the double terraces which form its base (Plate V). The gradation between the dry-built walls of the terraces and the worked stone of the balustrades and the pavilion front is skilfully arranged. Here, again, one can realize the great value of such a piece of garden architecture in the general scheme; as by no other means—short of cutting down the old trees and starting again—could interest be given to the terrace ends, and no planting, however skilfully it was done, could give such a sense of scale to the house itself. Unfortunately, the latter has been allowed to be smothered by ivy, the greatest of all enemies to a fine building. Owing to its slow and insidious growth, it is often



6.—AT MOOR CLOSE.

A view across the lily pond from the terrace illustrated on the opposite page.

VOL. LVII—O



7.—A TREATMENT AT CHALFONT.

By Forbes and Tate.

allowed gradually to blot out all the beautiful features of a building, while its roots enter the joints between the stones of the walls and the slates or tiles of the roof, and, if not checked, will bring the whole structure to ruin. Of all parasites in an English garden ivy is the worst, and its only proper use is to clothe the ground under those trees which kill out any of the more beautiful of the creeping plants which love a shady place to grow in. Even then care should be taken to prevent it climbing the trunks and sucking the life out of the tree which gives it shelter.

The banquet house at Plâs Brondanw, Merioneth (Fig. 8), by Clough Williams-Ellis—with its random rubble walls and rough-axed arches—forms an admirable foil to the variegated foliage of the trees and shrubs which surround it, and provides an ideal retreat.

The little shed or tool-house at Sutton Place shows a good treatment in brick and tiles and, with the pergola and stone flagging, forms a picture in itself. (Fig. 4.)

Messrs. Forbes and Tate's house at Chalfont, with trellised rough-cast walls and thatched roof—though not strictly a garden house—is a useful example of a suitable treatment of the less formal kind. (Fig. 7.)

A garden pavilion is not only of value when seen from the outside, but provides a most effective frame for the house and garden when the spectator is seated within it. This is clearly illustrated by the view of Little Ridge, Tisbury, where the arched opening—through which the house is seen—serves to enhance the picturesqueness of the typically Cotswold gabled house, and must also intensify the impression upon the observer of the colour scheme in the garden foreground (Fig. 10). The pair of gazeboes at Binfield forms the centre of a delightful piece of garden design by Oliver Hill, which is full of quaint conceits, full advantage having been taken of the various changes in level provided by the site (Fig. 5). Diversity of colour effect has been aimed at by the use of stones, blue pebbles, and red tiles in the paving, while a good sundial forms a note of interest in the foreground of one of the views (Fig. 9); with its flowing lines and elaborate carving it makes a striking contrast to the severely square treatment of the buildings, which might have been even more effective without their curiously shaped tiled roofs. That interesting pictures can



8.—THE BANQUET HOUSE, PLÂS BRONDANW, MERIONETH.

By Clough Williams-Ellis.



9.—THE BLUE PEBBLE COURT, MOOR CLOSE.

By Oliver Hill.



10.—A GARDEN HOUSE AS AN EFFECTIVE FRAME FOR A VIEW AT LITTLE RIDGE, TISBURY.

By Blow and Billerey.

be obtained from these pavilions may be judged by the view illustrated, showing the outlook across the lily pond.

Here the work is carried out in brick, with stone dressings, balustrades, and pavings.

A final example from the gardens at Luton Hoo (Fig. 3) shows one of the pair of pavilions which terminate the south terrace garden, laid out to provide a formal setting to the late eighteenth-century mansion, and carried out in dressed Portland stone to accord with its style. The garden is in three levels, following the natural slope of the ground. The upper terrace, with its balustrades, piers, and vases, form a vantage point from which the flower garden immediately below it can be viewed, this being a blaze of colour from spring to late autumn. The lowest level is treated with box-edged beds and topiary specimens, which contrast with the two temples and the circular stone-rimmed basin in the centre, a yew hedge 7 ft. high framing the sides and shutting in the garden at the bottom from the dell in the park, although the view is lengthened on the centre line by a pair of stone piers and a wrought-iron gate.

The whole series of illustrations indicate the infinite variety which may be obtained by the use of various materials and degrees of finish in the workmanship, and it is scarcely necessary to point out that the choice of these will depend upon the locality and the style of the house for

which the garden should form a fitting frame and setting. Happily the day has gone by when an architect would willingly consent to erect a red-brick house on the Cotswolds, and a wiser discrimination in the choice and texture of the materials in which to clothe his designs has resulted in a general raising of the standard of those works which may fairly rank as architecture throughout the country, with the result that English domestic architecture and gardening has attained a position second to none in foreign estimation. Provided our architects are content to carry on and develop this tradition, there seems no reason, judging by foreign attempts to rival us in this field, why this position should not be maintained for many a year to come, as this is one of the fields where steel construction, ferro-concrete, and other much-advertised "aids" to architecture are unlikely to be adopted as a means of construction, to the detriment of the work produced to conform with the new conditions which it is imagined such materials demand. Architectural history shows that years of experiment are necessary to perfect facility in handling a new method of construction, and, fortunately, there are factories and commercial buildings upon which these experiments may be conducted, leaving the countryside—with the thousands of country houses and gardens which help to make its charm—unspoilt.

GILBERT H. JENKINS.



THE TEMPLE OF HUMANITY, LIVERPOOL.

Under the name of the Temple appear the words, "Love for Basis, Order for Principle, Progress for Aim." The figure in the niche was carved by Arthur G. Walker.

A Study in Functional Expression.

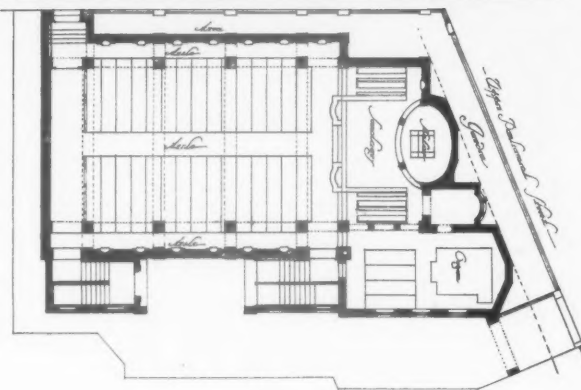
The Temple of Humanity, Liverpool.

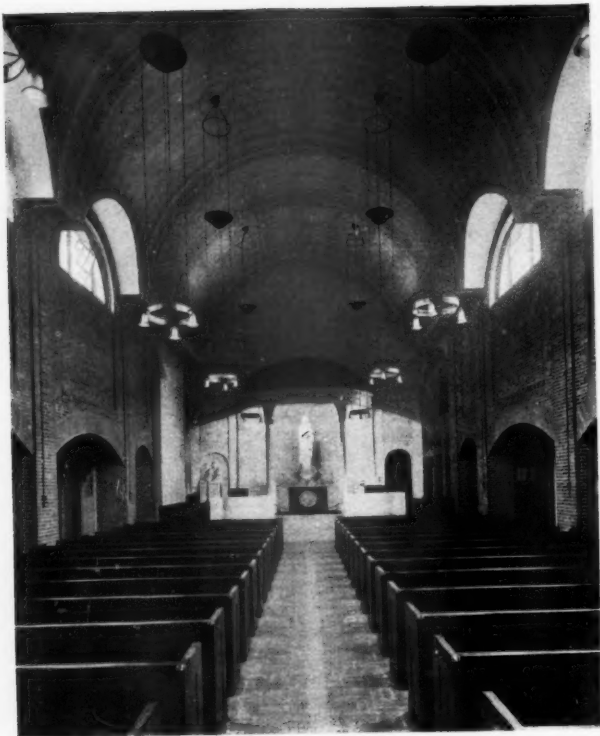
Designed by W. H. Ansell.



A DETAIL OF THE BRICKWORK OF THE FRONT.

This church, designed as the headquarters of the Positivist Community in Liverpool, is influenced in its plan by the ritual of the Religion of Humanity as practised by the followers of the founder of the faith, Auguste Comte. The exterior merely expresses the plan as simply as possible; and the constructional factors are arranged to produce their own effect with no conscious "period" mouldings or enrichments of any kind. Both the exterior and the interior are faced with narrow 2-inch bricks, and the arches are of tiles.

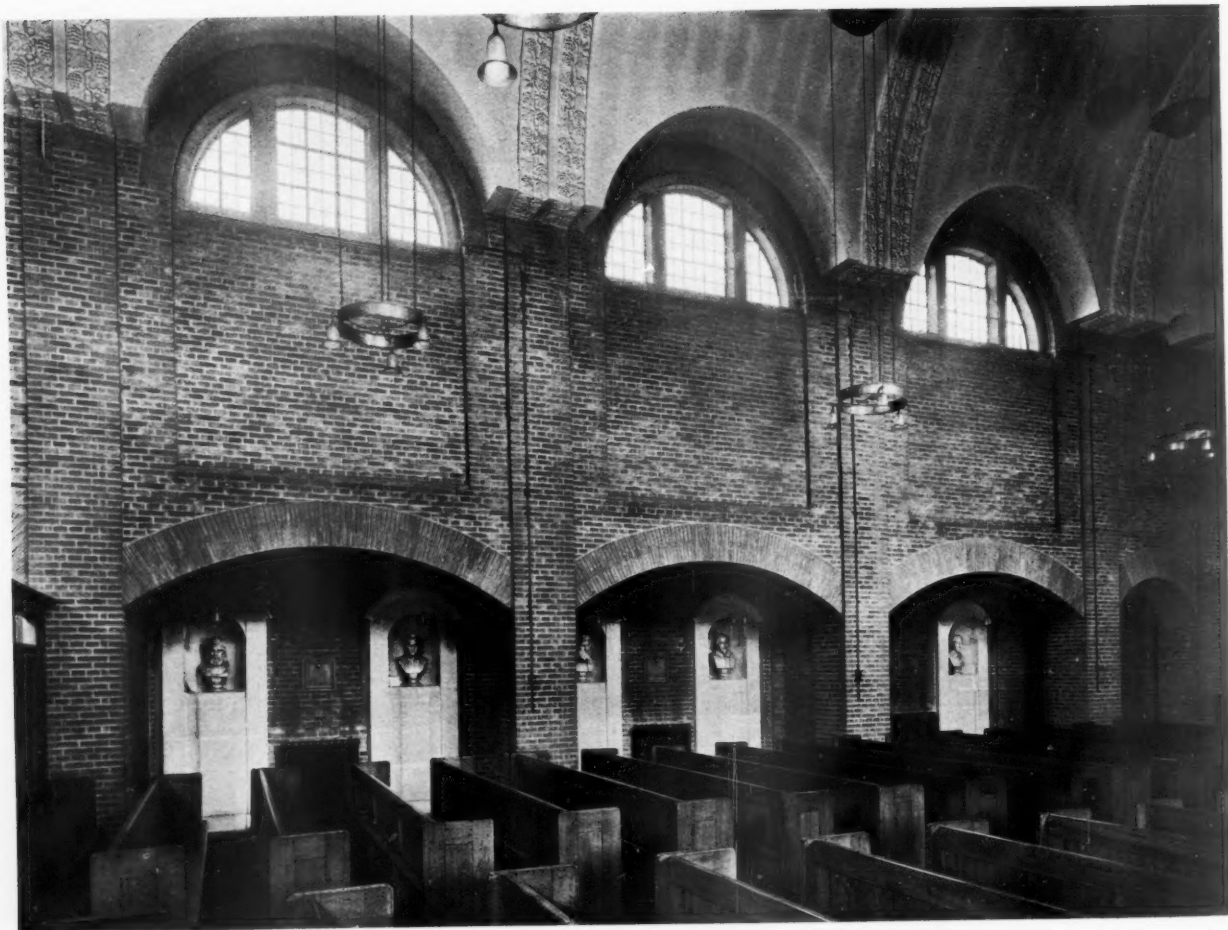




LOOKING EAST.



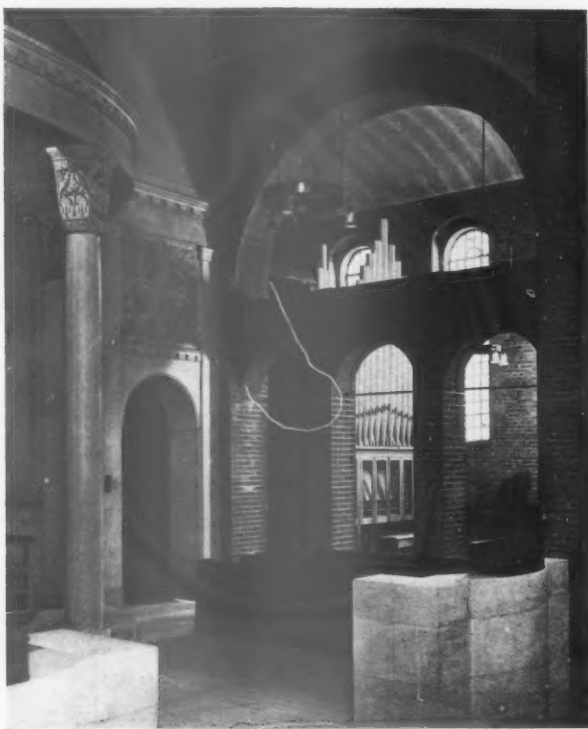
LOOKING WEST.



A DETAIL OF THE SIDE OF THE NAVE.



THE BALDACCHINO.



THE ORGAN.



A DETAIL OF THE BALDACCHINO.

Correspondence.

John Webb and the Court Theatre of Charles II.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Mr. Grant Keith's article is of great interest in the light it throws on the early history of the theatre in England, and incidentally in touching upon the drawings of Inigo Jones and Webb.

Mr. Keith has studied these sufficiently to be able to distinguish between the work of the two men—a condition essential to forming an opinion upon the authorship of any particular drawing. To those who are familiar with the various drawings, it is obvious that Mr. Keith's illustration No. 9, "A Design for Remodelling the Cockpit, Whitehall," is, as he says, the work of Webb. There is as much difference between the two hand-writings as between the styles of drawing; Webb's is the neater and more formal, and his spelling adheres more closely to conventions than that of Jones.

Yours faithfully,
J. A. GOTCH.

The Æsthetics of Architecture.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—It is obviously impossible to correct, within the limits of a letter, the inexact impression of my thesis that Mr. Charles Marriott has necessarily received from the slight hint of it that appeared in these pages. Such a task would be almost equivalent to re-writing "Relation in Art." I can only make a few remarks about his very flattering letter.

Mr. Marriott writes that when we speak of the formal sense we must take susceptibility to the relation of form to substance into account, and that, granting the substance of the English mind, Englishmen possess this susceptibility to a high degree. This is so, given the meaning that Mr. Marriott attributes to the word "form," which is not at all the meaning that I have attempted to define for it in "Relation in Art," notably in the chapter on "Form in Drawing." Mr. Marriott uses the scholastics' general distinction of "form" from "substance." My use of the word "la forme" is much more special and restricted.

The adjective crystalline is enlightening in one way, in another it is misleading, for Frenchmen often praise the flexibility of their institutions.

I must also point out that I do not use the words "symmetry" and "balance" in the opposed senses accorded to them by Mr. Marriott. This does not, however, prevent me from agreeing with the thought that he expresses by means of this postulated difference, which difference must not, however, be read into the language of my book.

Surely I am not supposed to advocate the introduction of foreign formulæ, foreign shapes into England? But I should be acting in opposition to my own hypothesis—that the art of a country is a manifestation of its national personality! Also, how could I have written what I have concerning the influence of landscape on architectural style? However, all national arts have submitted to foreign modifications. The essential is that the modified result should be homogeneous and expressive of the revised national personality; for art must not be divorced from other mental activities.

The thorny question of comparative æsthetic excellence I have discussed in many places in the book, most fully on pages 110 et seq.

I am sorry that I have led Mr. Marriott to think that I "divide the arts according to the mentalities engaged in them." Mr. Marriott writes: "Both types of mentality can find expression in any art." I write: "Any branch of art may be used to express any form of mentality."

I do not see why Mr. Marriott concludes from my words that the English should be better musicians than poets, and better sculptors than architects. Perhaps the misunderstanding arises

in this way: I take the existing manifestations of an art, examine them, attempt to co-ordinate them with contingent mind forms. I seem to have given Mr. Marriott the impression that I take a cut-and-dried formula of a national mind form, and declare that from this mind form will come such and such an art to the exclusion of such and such another. A very Germanically professorial position—certainly not mine. Assuredly Phidias cut rather good sculpture, and Æschylus wrote literature that has been esteemed not bad.

In only one place do I not apprehend Mr. Marriott: A perfect English architecture; one which shall inherently express the fact of its having grown; or, one which shall express the sense of organic growth. I bear away no clear idea. Again doubtless the fault of necessarily parsimonious expression.

On page 100 of "Relation in Art" I write: "Rameau, in a remarkably beautiful fragment, has striven to reproduce the sentiment of this frieze (the Parthenon) in his own medium of music, which really develops in time. It is here, indeed, that one may find a point of contact between music and sculpture. The sharp clarity of Rameau's composition, free from all softening transitions or see-saw regularities of rhythm, renders singularly well the precision of the sculptured forms, their individual, separate placing."

The "mathematical conditioning of music," whether greater or not than that of other arts, is matter for a long essay. I fear there is confusion to be straightened out.

Save in the matter of the rigidity of French ideals, and in the use of such terms as "form" and "symmetry," Mr. Marriott and I agree. *Allons!* we may yet be the best of friends.

VERNON BLAKE.

Les Baux, Bouches-du-Rhône, France.

POSTSCRIPT: I am mortified to find that several errors have remained uncorrected in my two articles. Save in the case of "casual," instead of "causal" factors," on page 78, they do not affect the sense. My only excuse is the difficult circumstances attendant on my correction of the proofs. I must, however, call attention to one grave oversight. On page 31, the words: "one its own . . . of the family," have been retained from a former draft. They make nonsense, now that alterations have been made in the sentence. They are replaced in the book by "St. Pierre at Caen, by Hector Sohier, shows the suppleness of French ingenuity in passing from Gothic to Renaissance data without showing shock or discrepancy."

V. B.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Let me say at once that the conclusion of Mr. Vernon Blake's essay on "The Æsthetics of Architecture" more than fulfils the promise of its interest and importance. As I expected, Mr. Blake meets the point I raised about the relation of form to the substance of mind. His insistence on relativity as the principle to be looked for in the examination of works of art seems to me extremely valuable—particularly at the present day, when the tendency is to make direct aims of what were really consequences of a great number of factors each one relative to the others. To put it paradoxically, the most truly "traditional" way of doing a thing is often to do it quite differently, because many of the factors have changed. To give an instance to the contrary, the least Greek thing that was ever done in London was the wearing of Greek costume by a band of enthusiasts in our cold and muddy streets. No doubt for the purposes of this essay it was enough to state the principle, but I could wish that Mr. Blake had found time to discuss in detail some of the factors in the chain of consequences resulting in architectural styles. Form, though closely related to the substance of mind, is not—in the plastic and graphic arts—a direct expression of mind, but rather a "graph" of all the relations—that kind of mind grappling with that particular problem with that particular kind of material in that particular climate for that particular purpose. I have expressed it clumsily, but you will, no doubt, see what I mean.

Yours, etc.,

CHARLES MARRIOTT.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Mr. Vernon Blake, in the highly interesting articles which he has contributed to THE ARCHITECTURAL REVIEW, has raised once more the eternal question of the subjective and objective standard in architecture. As an advocate of the objective standard of criticism, I read with special pleasure his assertion of the necessity to give prime importance to "the relations between the different component parts" of a work of art. If, therefore, I may find myself in disagreement with some of Mr. Blake's conclusions and am inclined to ask questions with regard to some of his statements, which at the moment appear rather vague, it is not because I am out of sympathy with his main contention, that by studying relation in art we shall ultimately get to the very roots of æsthetic theory.

The first thing that strikes me is that Mr. Vernon Blake dangles before our eyes this most attractive plaything, the objective criterion in architecture, and then he drops it and seems even to run away from it. He begins by professing what we might almost describe as an excessive enthusiasm for this criterion, for he goes so far as to say, that he has "been led to attach the greatest importance to the relation between things, even to the point of losing sight of the absolute existence of the things themselves, to the point of retaining the sole relation as the ultimate transcendental truth." In this relation between things, then, is the idea, the very spirit itself, that in the truest sense may be said to reside in the object or work of art wherein the relation is manifested. Study the thing, interpret the relation between its parts, and its quality as a work of art is made clear to us. Now, relation belongs to logic and intellect. It is in the first instance created by intellect and it is apprehended by intellect. We may say, "No intellect, no relation," and furthermore, "No relation, no art." From these two premises we correctly derive the conclusion, "No intellect, no art." This dogma is held by every believer in the objective standard. I must confess myself to hold it. And the dogma has corollaries intimately bound up with it. One corollary is that, where these relations are insufficiently established, this is a sign of a lack of intellect on the part of the designer. Mr. Vernon Blake, however, in company with the vast majority of those who write upon æsthetic matters, describes this lack of intellect as "emotion." In doing so he pays an unmerited compliment to the very artists whom he really wishes to disparage. The opposite of intellect is not emotion, but the lack of intellect—that is to say, stupidity. As a matter of fact, it is generally found that a great intellect is united with profound emotions, while a stupid person is more often unemotional. Intellect breeds emotion. It breeds courage and anger, and it also breeds adoration.

Mr. Blake divides works of art into two groups: the subjective or emotional group on the one hand, and the objective and rational group on the other. It seems very like the old division of Romantic and Classic, and his elaboration of the argument shows that he is contrasting what he calls the "picturesque" schools of architecture with the formal. But we are not really dealing with a distinction between intellect and emotion. The design of a building and its execution are among the most deliberate actions of which human beings are capable. If the building has faults, then its authors have committed them with their eyes wide open, and their failure is nothing more than a failure to perform the intellectual act which would result in the establishment of the "relations" between the several parts of the building. It was Mr. Marsh Phillips who first popularized the idea that styles of architecture may be divided into "intellectual" and "emotional." To him Greek and Roman art were "intellectual," but in Mediæval times, the intellect was switched off and emotion and intuition came into play. If the Greeks placed a row of columns on one side of a temple, and a balancing row on the other side, that is something hard and rational; but if the Gothic builders design a perfectly symmetrical cathedral, flanked internally with rows of arches of identical and repetitive shape, that was quite delightfully emotional! The truth would appear to be that the Mediæval builders were trying to make their architecture as formal as they knew how.

By Mr. Charles Marriott's suggested division of forms into "the crystalline, associated with static conditions and resulting in symmetry and the organic, associated with life and growth and resulting in balance," architectural styles are again separated into two main groups which, though the nomenclature has altered, roughly correspond with "Classic" and "Romantic." But is this contrast between the organic and the symmetrical really legitimate? Symmetry is not the only element of course, but it is an *essential* element in organic forms of the highest order. Are not the faces of all animals symmetrical, and are not even their limbs, although these constantly assume unsymmetrical postures, also made in a symmetrical pattern? Where the subject of a work of art demands symmetry, then formal symmetry is its *organic* expression; but otherwise symmetry is a grievous error, and even if it be described as "crystalline," it can scarcely be art. For *all* art must be organic, as the objective relationships between the parts of a work of art must have their origin in the same kind of intellectuality which has moulded the shapes of animals and plants.

To this organic art the English people has made a mighty contribution, and I am at a loss to discover how it comes about that Mr. Vernon Blake, who professes so much admiration for the formal quality in architecture, should belittle the achievements of his own countrymen, even to the extent of quoting with approval J. R. Lowell's assertion, that "the Anglo-Saxon has made the best working institutions and the ugliest monuments among the children of men." The architecture of the eighteenth century and early nineteenth century in England was unique and splendid, and it may well be argued that no other country has ever produced a nobler style, expressive of so much beauty.

I am, etc.,

A. TRYSTAN EDWARDS.

Mr. Cescinsky on "English Decoration."

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—I see that Mr. Cescinsky, in his appreciative review of Miss Jourdain's "English Decoration and Furniture of the Early Renaissance," states quite categorically that the work at Boston House, Brentford, is a "pure copy," but I shall be glad to know on what grounds he bases his opinion, which I do not consider is justified. The work bears the date 1623 in one of the panels, and the ceiling of the drawing-room shows a number of *cracks* which ramify over much of its surface and across the plaster ribs. This shows that the ceiling was executed in *solid plaster* of contemporary date. A Victorian reconstruction, even if reproduced so accurately and effectively, would most probably have been carried out in "fibrous plaster" by one particular firm only, and such a ceiling could not have cracked in the manner which has occurred. Presumably Mr. Cescinsky was the author of the review of Miss Jourdain's book in "The Observer," in which he argues that because there are Victorian door-heads and other features, the ceiling must be a reconstruction.

I do not consider that Mr. Cescinsky's contention that these door-heads are an integral portion of the room is at all necessary. The door-heads could well have been added at Victorian times without the ceiling being touched, and all that happened to the ceiling was the stencilling of an unpleasant painted border, which was very properly omitted in Miss Jourdain's reproduction.

There was no "demolition" of Lyme by Leoni in 1726, as is abundantly proved by the features of the house and by the evidence of records and early pictures, etc., of the house illustrated in Lady Newton's "House of Lyme." There are still considerable survivals of the late sixteenth and early seventeenth century within the house, and the fine armorial upper stage of the chimneypiece illustrated in Miss Jourdain's "Early Renaissance Furniture and Decoration" are undoubtedly original. The drawing-room was described by Richard Pococke in the eighteenth century as "a good room, but not grand enough for the house," a reference which excludes a Victorian *postiche*.

Yours faithfully,

GEORGE BANKART.

Selected Examples of Architecture.

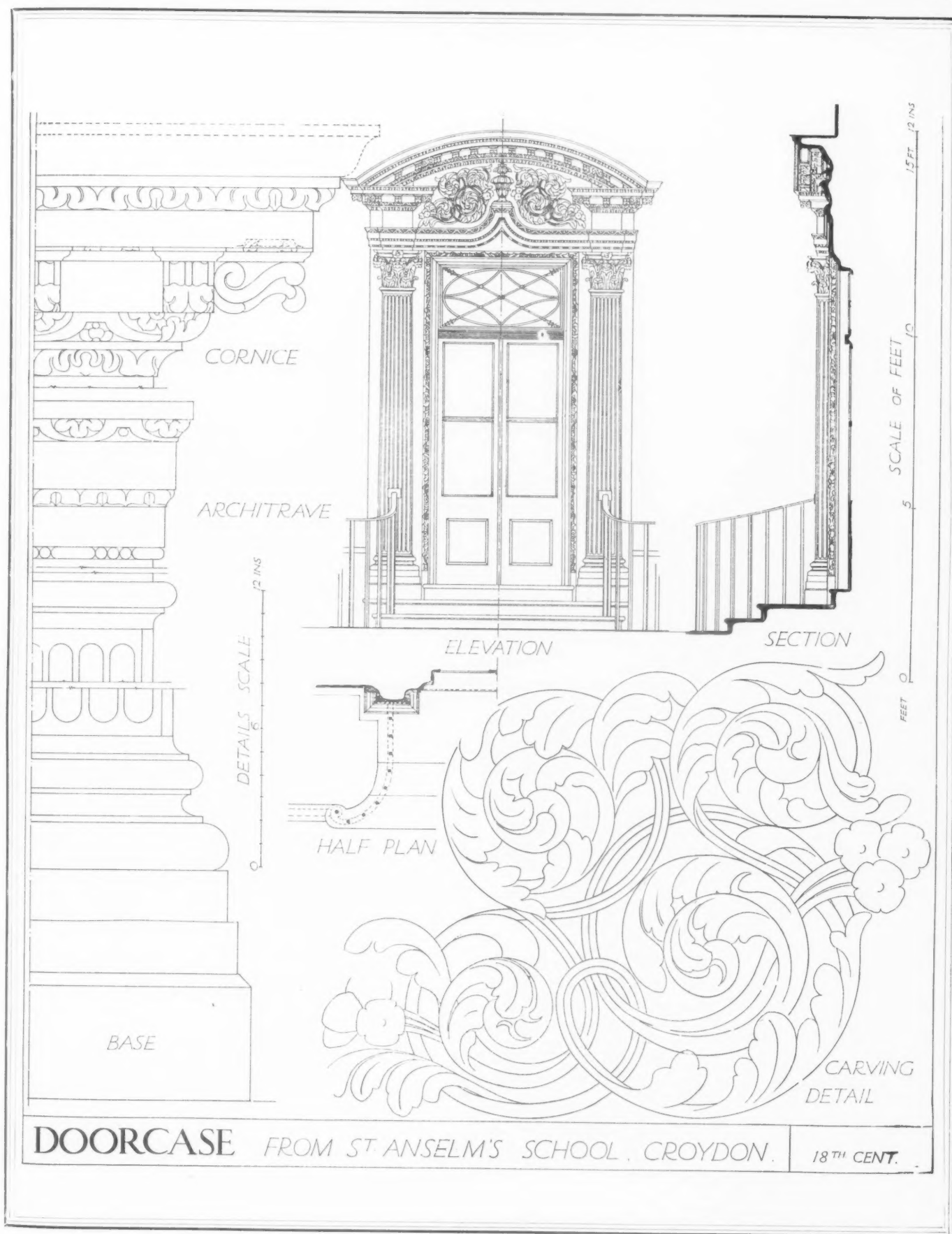
IN CONTINUATION OF
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

The Front Door,
St. Anselm's Preparatory School, Croydon.

MEASURED AND DRAWN BY CHRISTOPHER J. WOODBRIDGE.



THE FRONT DOOR OF ST. ANSELM'S SCHOOL.



THE FRONT DOOR OF ST. ANSELM'S SCHOOL.

Tallis's *London Street Views.*

XV—Bond Street.



THE EGYPTIAN HALL, AND PART OF PICCADILLY.

OLD BOND STREET, as it is now called to differentiate it from its continuation, from Burlington Gardens northwards, was formed in 1686, and takes its name from Sir Thomas Bond, who, having bought Clarendon House, on part of whose site the street runs, demolished that fine mansion, and formed the thoroughfare as well as Albemarle Street, etc. Bond Street is now a street of shops, as it was in Tallis's day; in fact, it is probably the most famous thoroughfare of commerce in the world, and in London the most fashionable. For many a long year it has been not merely a trading centre, but a lounge; and if to-day much of its past glory has departed with the coming of motor 'buses and the irruption of once unaccustomed habitués, it still retains something of that atmosphere which St. James's Street alone now wholly possesses. At one time illustrious people lived in Bond Street, the Duke of St. Albans, Lady Macclesfield, Laurence Sterne, Lavinia Fenton, Richard West, and Sir Thomas Lawrence among them; while Boswell once lodged here, and here gave a dinner at which Johnson and Reynolds and Garrick were present, and Goldsmith appeared in that famous "bloom-coloured coat" which had been made for him by Filby.

A glance at Tallis's elevation, with the knowledge we have of the Bond Street of to-day, will be sufficient to show us what changes have taken place in the alignment of the street, and what altered façades are now to be seen there. Starting from the Piccadilly end, at No. 1 (at the lower left-hand corner of the plate), there is little to interest us until we reach No. 10, where a large doorway gave access to the Western Exchange, whose interior is known from Ackermann's coloured print. A little further on is No. 15, the shop of Hookham, the bookseller, mentioned by Mrs. Hannah More, and by Colman in his "Broad Grins," the friend of Shelley, and Peacocke, whose first works he published; two doors away (at No. 13) Ozias Humphreys, the miniature painter, once lived. At No. 24 is the shop, now wholly reconstructed, of Messrs. Atkinson, the perfumers, who still remain there, and at the other corner of Burlington Gardens, that of Truefitt's, which is equally perennial. It is at this point we enter New Bond Street, continuing at the top left-hand corner of the plate. Except that nothing of the old architectural features remains, there is little to note till we reach No. 16 (now No. 15), where we find Long's Hotel, which was enlarged and rebuilt in 1888, and where Scott met Byron for the last time in 1815. On the other side of Clifford Street, at No. 18, was Stevens's Hotel, another resort of Byron's, which is, however, now no more. The curious low façade and open court of No. 20 is worth observing—this was then Redmayne's shop; while Cooper's, the once fashionable umbrella-maker, was at No. 22; next door, No. 23, being, in Tallis's day, occupied by Dr. Culverwell's bathing establishment. On the other side of Conduit Street appears, on the front of No. 24, the well-known name of Cadbury, with Adam Thomson, the watch-maker, next door.

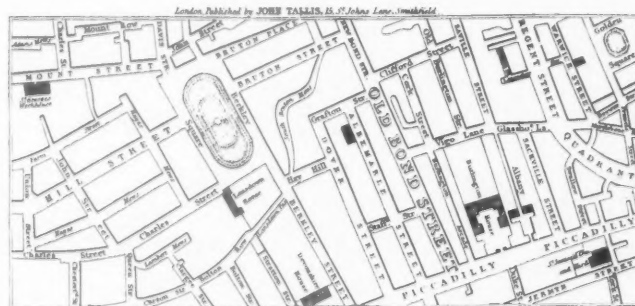
Reversing the plan and proceeding back on the opposite side of the street, we begin at No. 149, where Lambe had his mineral-water warehouse; a number of shops occupied by jewellers, milliners, perfumers, etc., bring us to No. 160, then the headquarters of the Royal Naval Club, two doors from No. 158, with its curious brick pilastered front. The little court between Nos. 161 and 163 should be noticed, as it represents No. 162, the premises of Bertram, the wine merchant. Still more curious is No. 168, which looks like a modified Egyptian Hall, and was then a private residence, the only one in the street, belonging to T. Barnett, Esq. The large premises adjoining were the Clarendon Hotel, a notable place in its day, for it was long one of the chief hotels in London, a great resort for dining clubs, and whose annals would make interesting reading. In course of time there were difficulties concerning a renewal of the lease, and in 1874 it was pulled down and shops erected on its site.

With the little low building just opposite Burlington Street we again reach Old Bond Street, at No. 25 of which was Call, Martin & Co.'s bank, and two doors off, at No. 27, the library of Messrs. Eber & Co. Eber was father-in-law of Harrison Ainsworth, the novelist, and here the latter succeeded him, trading under the name of Mathews. He soon tired of the business, however, and it was again taken over by J. Eber & Co. At No. 33, at the corner of Stafford Street, was the quite famous theatrical agency, book-selling establishment, etc., of John Mitchell, who did so much for dramatic art in the forties of the last century, and who died in 1874. Messrs. Ashton and Mitchell carried on the business.

At the opposite corner was Bloor's, the china manufacturers, and next door, at Nos. 36 and 35, Watson, Wood and Bell's carpet and rug emporium; the whole of this block forming a solid range of buildings, rising well above those more old-fashioned frontages, from Nos. 36 to 46, which end at Piccadilly with the shop of Simpson, bread and biscuit baker, now represented by the well-known Stewarts. Among these little houses is one of supreme interest, viz., No. 41, for here, on March 18, 1768, died Laurence Sterne. In those days it was occupied by a wig-maker, and Sterne during his last visits to London was accustomed to hire rooms on the first floor. Of all the many people he must have known, none was with him at the end, and he expired in the presence of a hired nurse and a footman who had been sent to inquire after his health.

In the following section the remainder of Bond Street will be found, extending to Oxford Street, and thus completing this famous and attractive thoroughfare.

E. BERESFORD CHANCELLOR.



PLAN OF BOND STREET AND ITS NEIGHBOURHOOD.

Recent Books.

St. Paul's and the Science of Conservation



Dislocation of masonry at St. Paul's Cathedral. Right-hand side is dragged down by the weight of the dome. Compare condition of masonry with the statement in the Commission's Final Report.

From "The Preservation of St. Paul's Cathedral and other Famous Buildings."

The Preservation of St. Paul's Cathedral and other Famous Buildings.
A Textbook on the New Science of Conservation, including an analysis of movements in Historical Structures prior to their fall. By William Harvey. London: The Architectural Press. Price 10s. 6d. net.

In that remarkable Romanes lecture delivered by Professor John Burnett at Oxford two years ago, we were reminded that the great advance in expert knowledge carries with it a greater proportionate ignorance on the part of the general public than has formerly obtained. And this is due not alone to the fact that the specialist is solitary in the equipment which enables him to travel along his chosen line of research, and so easily to outdistance his contemporaries. For if that were all, we could still congratulate ourselves on the actual advance in knowledge, even though we reached the professor's suggested state of society, where no one knew anything which anyone else knew. Unfortunately, the intellectual solitude of the specialist often prevents the world from benefiting from his discoveries just when they might be useful, and it also not infrequently defeats the consummation of his work by depriving him of the knowledge of other departments of research which are necessary to complete his own. Moreover, there is the great danger that the public, being quite unable to understand or appraise the expert's credentials, is inclined to place a complete confidence in his pronouncements. This blind trust amounts to a surrender of the function

of judgment which, when the experts differ, and even give each other the lie (as in the case of the measures necessary to preserve St. Paul's Cathedral or Waterloo Bridge), leaves the average man in a state of complete mystification.

This is not an exaggerated phrase to use concerning the attitude of the lay Press at the present day, and it is therefore all to the good when one of the principal critics of the Commission of Experts, which is advising the Dean and Chapter of St. Paul's, comes forward with a reasoned case, in the book under review, putting forward arguments which may be seized without difficulty by people with no technical training.

Mr. William Harvey's name is well known to architects; he has considerable achievement already to his credit, and has proved his title to be heard in a controversy to which he has already made a notable contribution. The suggestions which he has made elsewhere are now reprinted in handy form, with clear and ample illustrations in the text; but the work before us is much more than a reasoned criticism of the Commission's findings, and is of an importance greater even than the careful analysis which it includes of the problem of St. Paul's. The purpose of Mr. Harvey's book is to prove that the conservation of ancient buildings is, or should be, a science of its own. There may be differences of opinion as to how far it is wise or expedient to preserve historical buildings, but there are few who would deny the necessity in respect, at least, of our cathedrals or great



Cracks in the counterforts or buttresses of the drum due to the settlement. These have been filled in. Many years ago it was found that the dome had sunk and was severed from the surrounding mass.

From "The Preservation of St. Paul's Cathedral and other Famous Buildings."



The fractured frieze of one of the piers.

From "The Preservation of St. Paul's Cathedral and other Famous Buildings."

churches. These buildings are to architecture what great books are to literature. The classics of literature are accessible to all, for the purpose of maintaining a standard of scholarship and good taste. If the great examples of building are to perish, the general public will certainly not consult the pictorial records of these masterpieces, and their force as an example and model will be gone for ever. Their preservation is therefore a public duty, and Mr. Harvey's thesis is that such conservation requires special training and, moreover, a special attitude of mind. The "conservator" relies, of course, on the known principles of construction, and on the properties of materials which have been revealed by all our modern scientific tests. But he has to begin at the reverse end of the usual problem. The conservator is a physician who is called in to arrest a malady which threatens to be fatal; he deals with a building where one or more of the normal conditions of equilibrium have been destroyed by time or injury. He has to diagnose troubles, the roots of which lie deeply hidden within the fabric, and he has to save his patient's life at all costs.

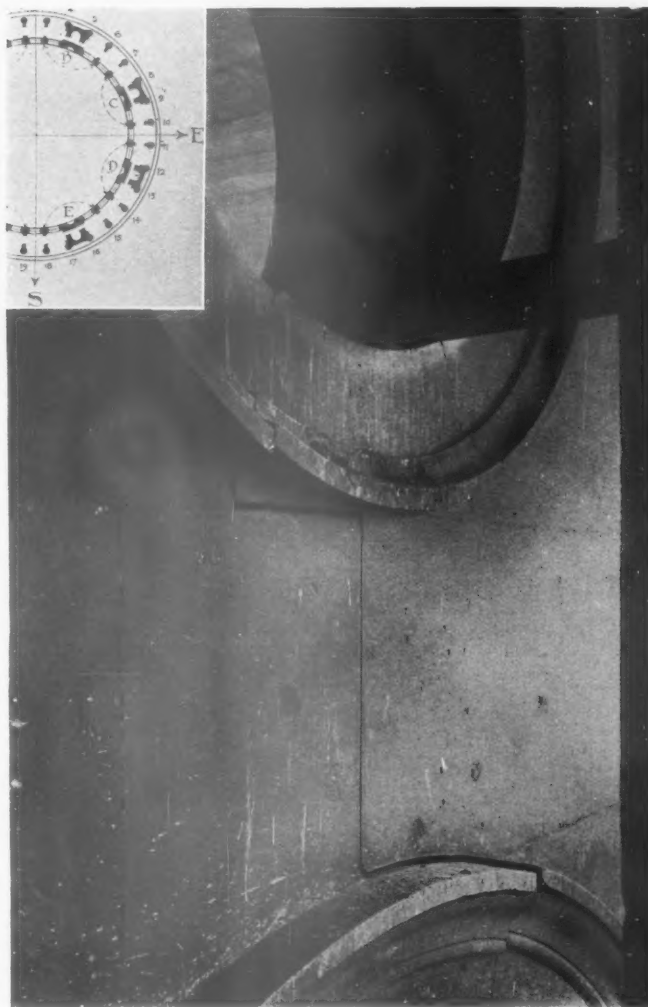
If the ordinary practice of architecture and engineering provided the necessary training for this work it is obvious we should not be confronted with the marked differences of opinion which our experts show to-day. That this training alone does not meet the case is due to several causes. In the first place, a series of facts and experiences have to be observed, felt, and correlated, which are entirely different from those met with in new construction. Moreover, owing in large measure to our perfected modern methods, construction to-day is becoming stereotyped, and we have not the wholesome schooling which a period of less knowledge and greater experiment gave to its practitioners. Even in Wren's time, as Mr. Harvey points out, the great schools of masons had declined, and theory was taking the place of everyday experience. The natural course for the modern constructor to

take in the case of a failing building is to pull it down and to rebuild. But the conservator rules this out from the beginning. And not only will he not pull down, but he does not wish to remove the old construction, although it be faulty, and above all, he sets himself to preserve all details of the old craftsmanship *in situ*. He has, therefore, to study the disruptive forces with meticulous care, and neutralize them by such special devices as shall fulfil his primary condition of preservation, and not confuse the historic message which the building has to give.

Knowing his subject as he does, and knowing also that the remedies in each case can be developed only by close and patient study, Mr. Harvey entertains a justifiable doubt concerning the possibility of obtaining unanimity from a mixed Commission of Experts. Conservation, in critical and important cases, should be the responsibility of one directing mind, and that mind should belong to a man equipped with the necessary confidence and will-power to see his task through. Vacillation and weak counsels should have no place where one must pit oneself against disintegrating forces of such magnitude, and indeed they will not be tolerated by the public, if people make up their mind that our ancient buildings are worth preserving.

In England, where the principles of veneration and conservation are largely ingrain, we have the best chance of developing a sound procedure for this important work, and we have many earnest workers in the field. Mr. Harvey's book should bring the subject on to a higher level and lead to a juster appreciation of all that it involves.

WALTER H. GODFREY.



Unequal loading and settlement open joints in buttresses of peristyle around drum. These cracks are attributed to "cumulative temperature stresses" by the Commission.

From "The Preservation of St. Paul's Cathedral and other Famous Buildings."

British Mezzotints.

British Mezzotints. Being a Lecture delivered to the Print Collectors' Club on November 7, 1924, by Sir FRANK SHORT, R.A., P.R.E., R.I. (Publication No. 4 of the Print Collectors' Club.) Illustrated, 5½ in. × 9½ in. Price 6s.

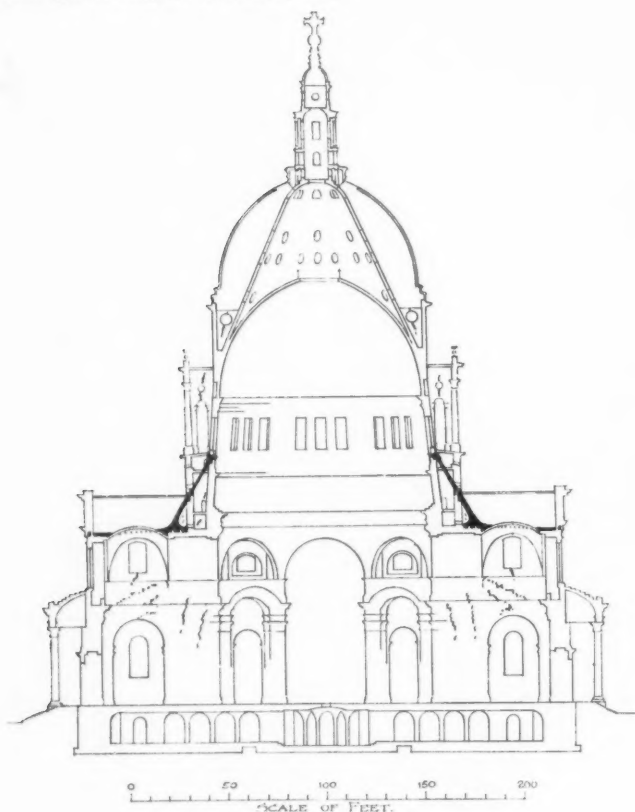
England has been called, not altogether without warrant, the home of mezzotint. There is, indeed, a legend, wholly baseless, that this art was invented by Sir Christopher Wren. In Hooke's "Micrographia," of 1667, it is gratuitously stated that Wren "was the first inventor of the art of gravings in mezzotinto; which was afterwards prosecuted and improved by His Royal Highness Prince Rupert, in a method somewhat different, upon the suggestion, as it is said, of the learned and ingenious John Evelyn, Esq." Mr. Stanley Austin, in his "History of Engraving," has shown that Hooke was quite wrong. There is simply no evidence that Wren ever scraped a plate; and it was certainly not Evelyn who introduced the process to Prince Rupert; it was the Prince who made the demonstration, as Evelyn records in his "Sculptura" (1662). The invention of the process is claimed for Ludwig von Siegen, of Cassel; this



WESTMINSTER ABBEY.

An interior view showing the structural deflections in the central piers of the tower. Glance along page from bottom to top to see bends in piers.

From "The Preservation of St. Paul's Cathedral and other Famous Buildings."



ST. PAUL'S CATHEDRAL.

Cross-section showing positions of principal defects and suggested cone to diffuse the weight of the drum over the tops of piers now being crushed by eccentric loading on one inner corner of each. The cone, or some such device, would be required to hold the upper portion of the building steady during the execution of principal repairs below—the re-coring of the piers with reinforced concrete.

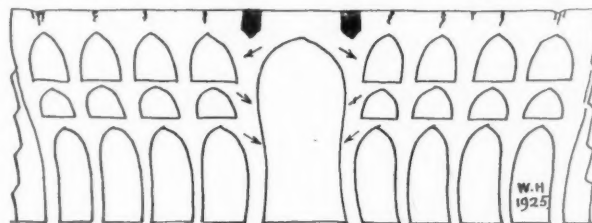
From "The Preservation of St. Paul's Cathedral and other Famous Buildings."

attribution having been confirmed by Léon de Laborde in 1839. Sir Frank Short's neat little quarto volume now under notice originated in a lecture he delivered to the Print Collectors' Club last year. From this little book it is quite clear that although England was certainly not the cradle of mezzotint, the new-born art found there the fostering care of a congenial home; and the French have called the method *la manière anglaise*. Sir Frank tells us that the first dated British mezzotint is a portrait, dated 1669, of King Charles II. It was engraved by William Sherwin, who died about 1714. Abraham Bloteling, the Dutchman, pursued the art very successfully in England from 1673 till 1676. Between the latter date and 1800 the art of mezzotint reached its zenith; the greatest names of that splendid period being Valentine Green and John Raphael Smith.

Mezzotint is the opposite of intaglio. Our author explains: "In drypoint or mezzotint the indentation of the tool raises up a corresponding ridge of metal above the original surface of the plate. This raised metal is called 'burr,' and it is this burr, more than the incised part of the plate, which produces in printing the peculiar quality of velvety black characteristic of mezzotint and drypoint." This groundwork is formed on the plate with a roulette, rocker, or other sharp tool. The design having been laid on, burrs are scraped away to form the lights; the work being finished with a burnisher.

A useful list of the most distinguished practitioners of the art is given in the booklet, as well as a series of collotype reproductions of notable mezzotints.

J. F. McRAE.



Exaggerated sketch showing a Gothic arcaded building in decay. An arcaded building bends in every part before absolutely falling to the ground. The curves occur in response to the adaptation of the material to its conditions of shaping and loading, but have been mistaken for purposeful artistic refinements by some observers.

From "The Preservation of St. Paul's Cathedral and other Famous Buildings."