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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



The first stage of a Design for a Building in Observance
of the New York Zoning Laws.

By Hugh Ferriss.

Two Shillings & Sixpence Net.

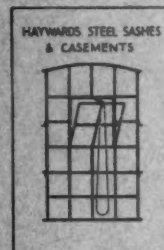
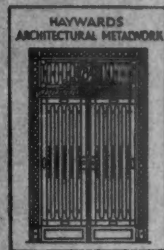
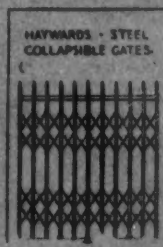
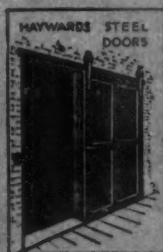
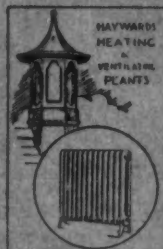
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Plate I.

November 1925.

THE SOUTH FRONT, KEDLESTON.

Robert Adam, Architect.

The Reconstruction of Kedleston:

By the late Marquess Curzon, Hon. F.R.I.B.A., and A. S. G. Butler.



THE NORTH FRONT.

THIS has a certain interest, firstly, because it was the last work of the kind which Lord Curzon undertook after completing the restoration of Bodiam and Tattershall for the nation; secondly, because, I suppose, Kedleston ranks with the very great buildings of any kind in this country; and, thirdly, because it was an attempt not only to make the house safe for future generations, but—more important—to make it at all habitable for a modern nobleman. It is tragic to recall that, after working at this for eighteen months almost without a break (and, of course, simultaneously with all his other activities), Lord Curzon's sudden death prevented him seeing the complete achievement of his object. I should like to record here that, in my opinion at least, he *was* an architect, to be ranked in our history with Lord Burlington and others, not merely an interested student nor a great patron, but as much a practitioner as many of us. Always right in matters of taste, and very learned and nearly always right in practical affairs, he was more of a colleague than a client. We became, as he said, a firm. Hence the quite serious sub-heading to these notes.

There are, of course, plenty of photographs of Kedleston in well-known books, and the details of the staterooms are already famous, so I am confining myself here to a comparison of the arrangements made for the first Lord Scarsdale to live in it with those made for his successor to-day.

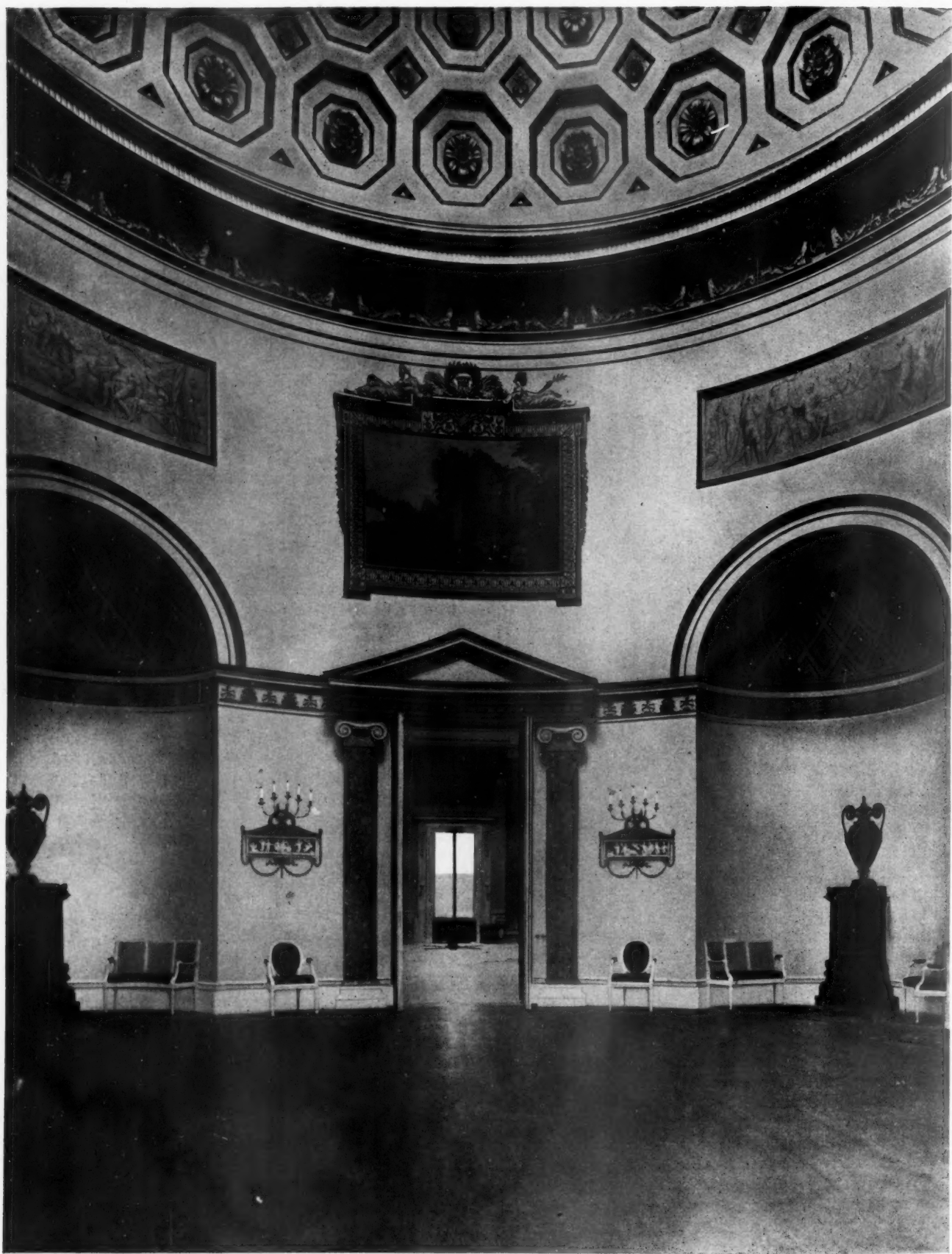
In the first place, I do not think the great inconvenience of the beautiful plan should be ascribed wholly to Robert Adam. Both Brettingham and Paine had already worked on the house and fixed its main lines, which it seems Adam adjusted and altered considerably before finishing the whole of it.* For, on analysis, this palace really consists of a great Roman monument of two vast rooms, one round and the other rectangular; one 60 ft. high and the other 40 ft.; and both raised above the ground on dark, crypt-like halls only

about 9 ft. from floor to ceiling. Then at each side of this conception there is a group of staterooms averaging 25 ft. high, with low apartments beneath, and one or two bedrooms above; and these are only accessible to each other by the quite dark passage behind the cove of the hall ceiling. Moreover, there are appended to these two groups of rooms, adhering to the central monument, two other quite separate houses at some distance to the east and west, and only reached in any comfort through the curved corridors on the first-floor level. For the ground floor connection was through open arcades, and the piercing cold was not diminished by the thin glass and plaster screens reducing the corridors to narrow passages. Hence it will be admitted that Kedleston was not a good house to live in at the present time, when the consideration of servants and labour-saving arrangements are the first essentials, especially as there were, after all, very few bedrooms in proportion to the bulk of the house in which to put those who came to enjoy its splendour. It was, indeed, a courageous undertaking if it did not contain, as Lord Curzon often said, an element of folly.

The first item in the reconstruction was, therefore, an effort to make the house workable with a modern staff of servants. With this object, the cellar under the west wing was converted into a heating chamber, and central heating installed through most of the house. Owing to the great horizontal distances this has to be partly accelerated by pumping. Next, thirteen bathrooms were inserted, served by two major and two minor hot-water systems, and five groups of cold water cisterns in the roofs, carrying 3,000 gallons, softened from 23 degrees of hardness on the way from the reservoir. None of the four and a half miles of piping (nor the sixteen miles of electric wiring) had to appear in any room, and the work of putting it all in without damage to the decorations or the alteration of the appearance of any wall was one of some difficulty.*

* I have had constant access to his working drawings of all kinds. They are all made in minutely thin ink lines on thick rough paper, and sometimes very faintly coloured.

* There was a little heating by Adam in the eighteenth century: for instance, the store opposite the business room had some sort of stove, which sent hot air through a shaft into the monumental iron "radiators" he fixed in the exedrae of the saloon.



THE DOMED SALOON.



THE MARBLE HALL.

The curved corridors on the ground floor were then widened, and windows fixed in the arches of the arcades. This, we thought, helped the appearance of the house as well. That to the east wing then became a comfortable mode of access for visitors in that wing, as well as an extra gallery for objects of art; and that to the west wing is invaluable for putting things like visitors' luggage and supplies coming to or going from the house. Simultaneously, the plate-room was built, and the corridor behind it made lighter and less tortuous. Then the kitchen was fitted with two large Carron ranges, burning coal, and one complete electric equipment; the stillroom was constructed with the sitting-room for maids adjoining, and the housekeeper's suite was arranged beyond the bridge across the kitchen. It will be noticed that the kitchen is some way from the service stairs to the dining-room, and a great distance from the breakfast-room. A trolley with warmed trays was contemplated to overcome this difficulty—to run through the ground floor with a station, so to speak, at the pantry.

The low triangular block behind the west corridor was rebuilt as shown, and the rooms for visitors' ladies' maids provided above the drawing-room. A lift was put in this east-central part of the house to obviate the exhausting climb up the narrow staircase. Finally, a complex system of electric bells, bell telephones, and cross exchange systems was carried out to reduce the long walks formerly necessary by footmen and maids in answer to a summons.

The second item in the reconstruction was the making much more use of the ground floor. With modern electric

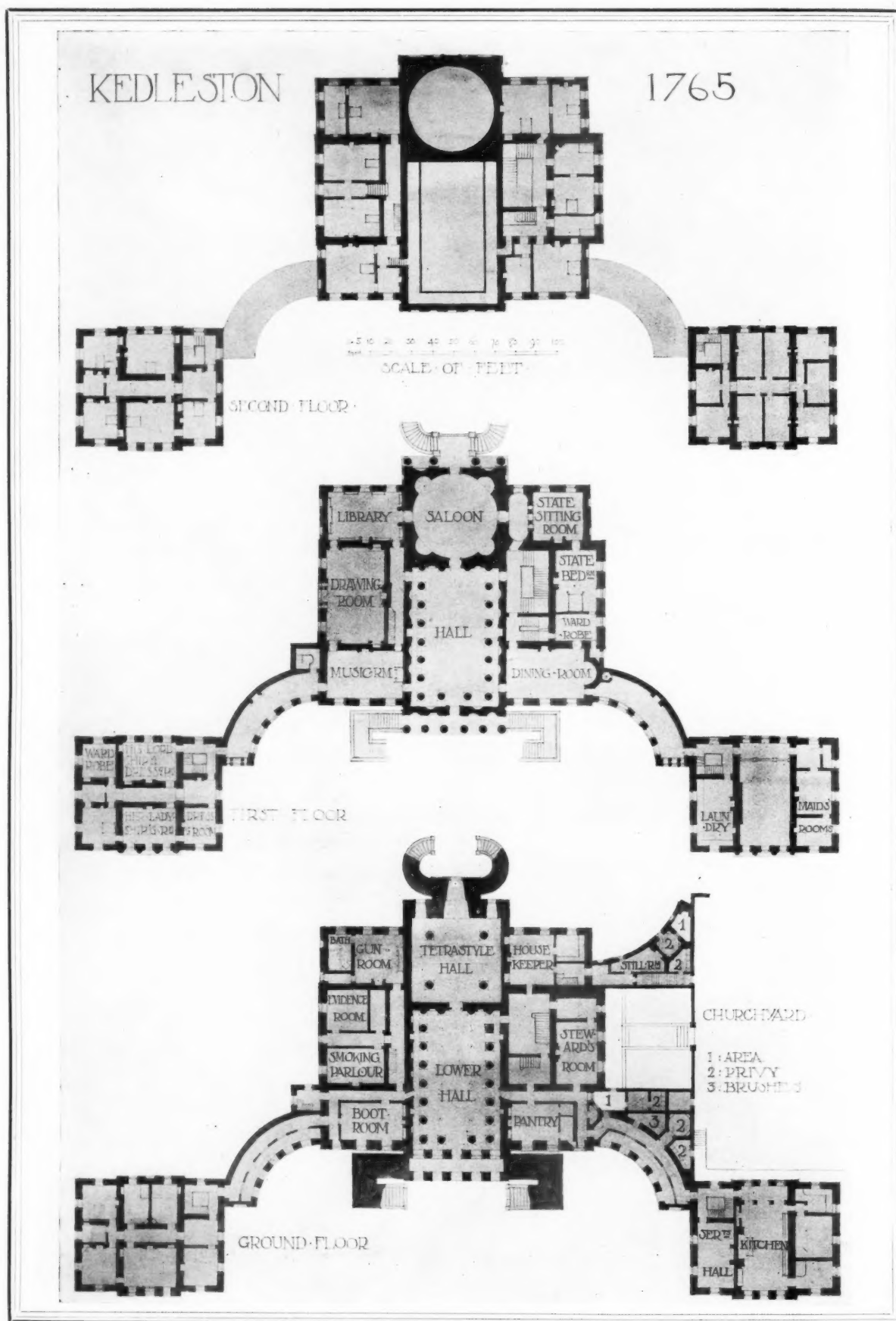
light, splaying some windows, and new floors, this was feasible. It will be seen how two museums for Lord Curzon's collection, and a smoking and billiard-room were created, together with the necessary rooms in the rebuilt south-west wing.* In a similar way the great stable buildings beyond the west wing of the house, and not shown here, are converted into a modern laundry, with living and bedrooms for maids, similar rooms for the coachman and grooms, others for married chauffeurs, visiting chauffeurs, grooms, valets, and chefs, together with a club-room for all servants. There is also the beef distribution room and shops for the resident plumber and joiner. Beyond all these are the modern stables and garages. The whole of a present-day feudal system is thus provided for.

Items in the actual restoration of the fabric of the house were the extra columns in Cæsar's Hall to support the drooping marble floor above, and the painting of the two wings originally finished in Roman cement, with walpamur to look like stone. This was done with great success and apparent durability.† It was Lord Curzon's wish to complete gradually the full restoration of every room, and much was done in replacing old silk and in the difficult recolouring of ceilings. He left the drawing-room, for instance, a quite perfect work of art.

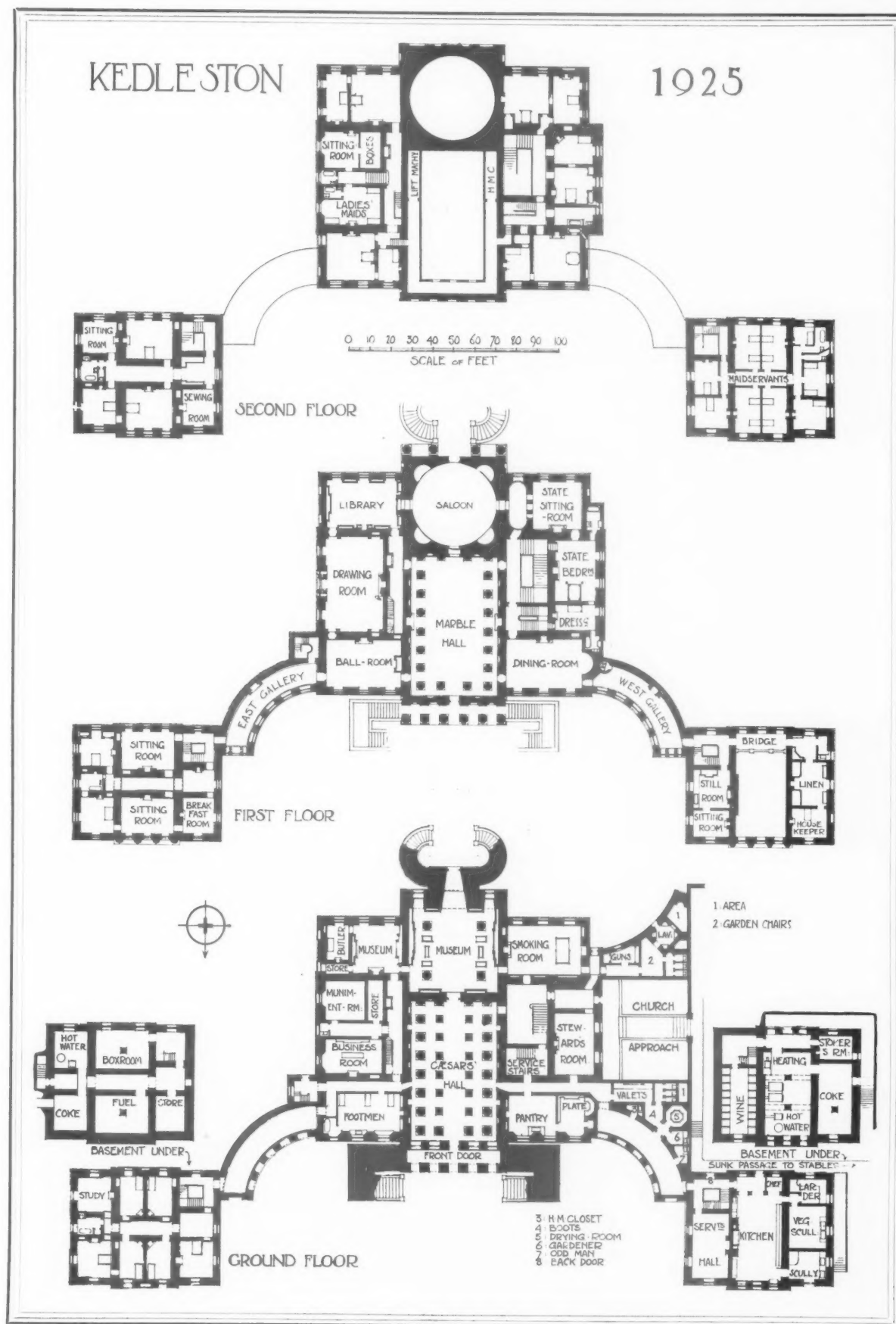
A. S. G. BUTLER.

* I found the drains devised by Adam under these parts in good order. They consisted of very well-built brick culverts, oval in section, and about 4 ft. high. They were flushed occasionally after heavy rain by the surplus water from the garden running through them to the lake in the park.

† By Mr. Lancashire of Messrs. Ward & Co., Derby.



KEDLESTON: 1765.



KEDLESTON : 1925.

Hugh Ferris

And the Zoning Laws of New York.

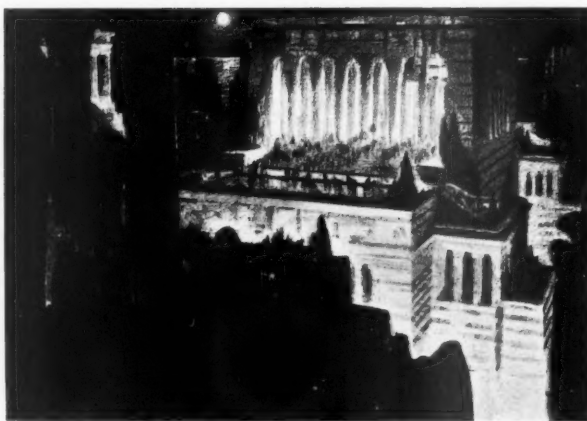
WHILE Hugh Ferris explained to me the new zoning law and its effects on architecture in New York, an expression of Rodin's kept ringing in my mind, so pertinent was it to the moment. The expression was "profile." When Rodin wanted to anathematize the flat façades of modern buildings and the insipidity of academic art, he would say of either and both: "It has no profile."

Now, smart commercial men were quick to realize that a house without "profile" needs no architect to design it; they were well content that the engineer should supersede the architect, filling two offices at one and the same time. But now of a sudden, certain purely practical measures, namely, the new zoning laws in New York, have brought the architect not only back into his own, but into a prominence he had not occupied since the days of the Renaissance in his association with the corporation of activities which make the trade of building.

Readers of THE ARCHITECTURAL REVIEW are doubtless well acquainted with the laws which have produced in New York a revolution in building methods. I will, therefore, merely outline their general provisions.

Street congestion is the most difficult and imminent problem in the administration of New York. The main purpose of the new zoning law was to find a remedy for it. It was realized that relief was only possible by preventing the concentration of unlimited numbers of people in limited areas, yet the narrow shape of the peninsular city had also to be borne in mind. So it was resolved to put a restriction on the accommodation of houses without restricting their height. The measures adopted consisted in regulating the depth of a building according to the width of the street, and the step-back idea ensued. The regulations vary from one part of the town to another. Thus, in some the first step-back must occur after a height has been reached two and a half times the width of the street; in others only twice, and so on, while a tower is authorized to finish off this effect, providing it cover no more than one-fourth of the area.

These restrictions were at first, of course, resented as an invasion of individual rights, but common sense soon prevailed, and it was recognized how imperative these reforms were not only for the relief of traffic, not only for the sake of the appearance of the city, but also because the unbroken lines of square, box-like skyscrapers would eventually have



A DEVELOPMENT: UPPER TERRACES
UNDER THE ZONING LAW.

deprived the citizens of daylight and required devices for an artificial air-supply.

The strange part of the business is that these laws, which had no concern whatever with æsthetic considerations, have had a tremendous æsthetic reaction, and for their complete and successful application the co-operation of the artist-architect is now more necessary than that of the engineer-architect, for on his imaginativeness hinges henceforth not only the aspect, but the health, the comfort, the prosperity, indeed, the very life of the city. Landowners

and speculators, business men and builders, engineers and plumbers, left to themselves, were leading New York straight to perdition, for they were on the point of stifling it, blinding it, and paralysing it.

This instance afforded by the zoning laws is so striking, and such a complete victory for art, such a complete routing of those who denied it, that all artists share in the triumph, although it has occurred without their taking the slightest part in the battle.

For it has been entirely won for them. How exactly it came about, who was the originator of the strategy which leaves the whole field in their hands, it is difficult to discover. It suffices that some far-seeing persons felt it their duty to warn the legislature of the city, whose endorsement was necessary for the application of the proposed reforms, that New York was rapidly becoming a built-over rock, and its citizens troglodytes, fated to communicate through tunnels. Before the enactment of these laws a step-back house was built in Paris. I have no evidence that this house suggested itself to those who thought of the step-back plan for New York—the French house was not, I think, built in obedience to any rules, but only as a technical and æsthetic experiment—and in any case the genealogy of the movement is a detail. What is important is that henceforth the builder becomes once more subservient to the designer. For the design of a building with "profile" is too hard a nut for builder or engineer to crack unaided. On the cube house the artist's services had come to be considered next to superfluous, even a hindrance. But he is now indispensable.

Hugh Ferris is a particular and, perhaps, the best instance of the new type of American "artist-architect" that has appeared to meet the demand. Perched on the eighteenth of an eighteen-story house in Park Avenue, exclusively reserved to the use of architects, and providing them with, besides display-rooms, offices, and studios, their own barber's shop,

HUGH FERRIS.



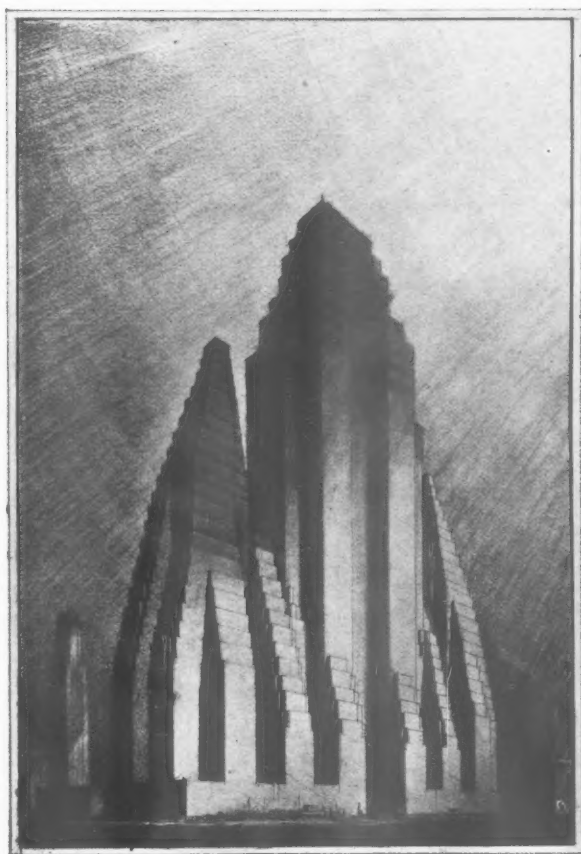
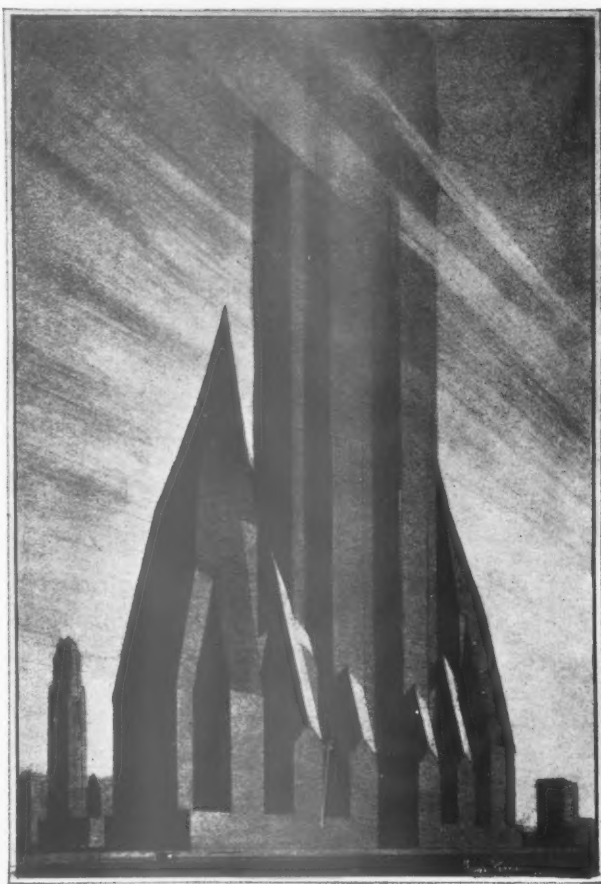
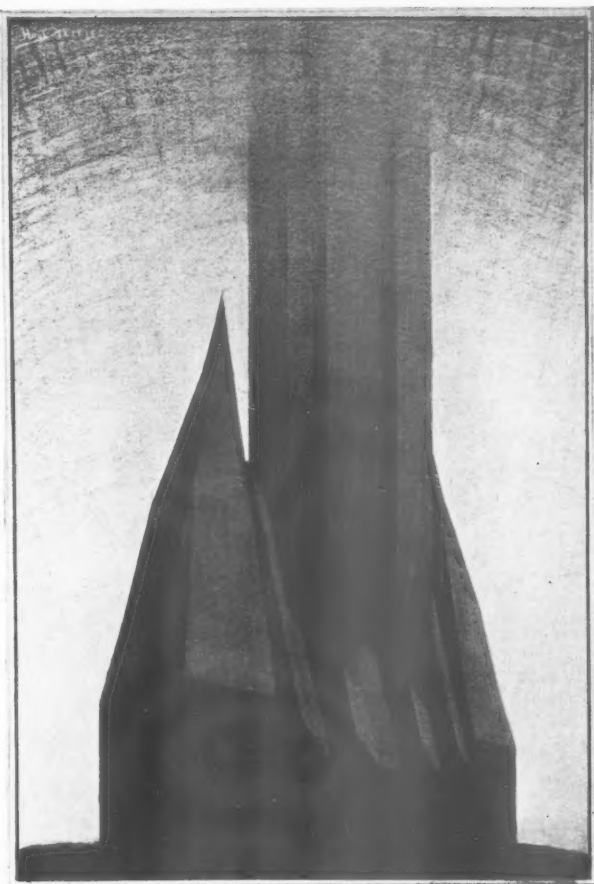
Plate II.

November 1925.

A DESIGN IN CONCRETE.

Designed and drawn by Hugh Ferriss.

Showing the influence of the New York Zoning Laws on architectural design. This illustration is reproduced by courtesy of the Lehigh Cement Company.



FOUR DESIGNS FOR A BUILDING IN OBSERVANCE OF THE ZONING LAWS.
By Hugh Ferriss.



A DESIGN FOR THE BROADWAY TABERNACLE.

Donn Barber, Architect. From a drawing by Hugh Ferriss.

cigar-stores, blue print department, public notary, and public stenographer, Hugh Ferriss, like a modern Piranesi, draws pictures of the city of his imaginings. His tower dominates the greater part of the heart of New York, which spreads out before his eyes its errors and oddities, its realizations and its potentialities. The builder, the engineer, who find the new law a hard nut rely upon him to help them crack it.

The evolution of one of his conceptions is shown on page 175 in a series of four pictures. No. 1 is his suggestion, a basic outline deprived of all detail to be made practicable by the architect-engineer. It strictly observes the stipulations of the zoning laws, and takes the fullest possible advantage of them by securing as much volume as possible within its limitations. The building has been moulded in his mind as the sculptor moulds his lump of clay, and as the sculptor must keep his design within the scope of the piece of marble

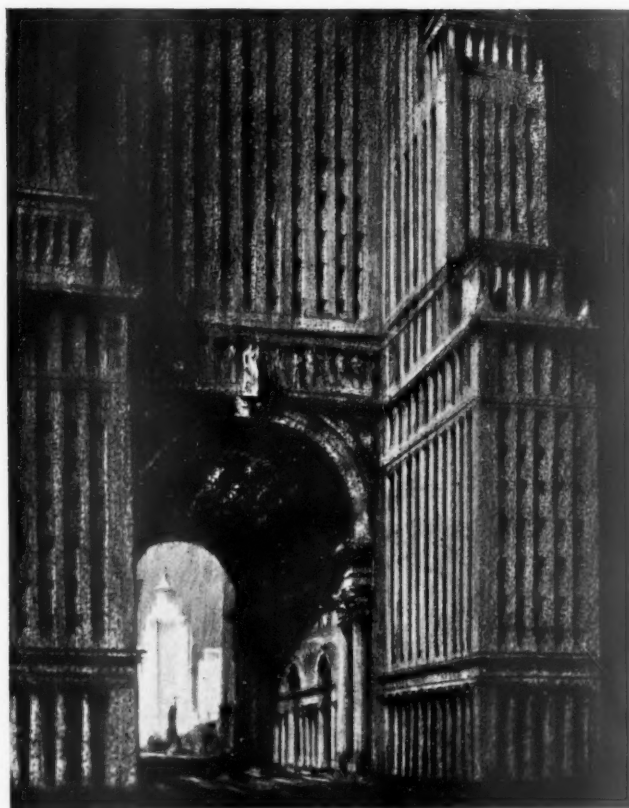
or wood at his disposal, so the architect is bound in by his area. In No. 1 the structure is too massive. The dwellings would lack light and air. Parts have, therefore, to be lifted out to provide these. Design No. 2 results. Yet the building awaits division into stories, and No. 3 comes into being. Still it is impracticable for a steel construction, and now the building must be made to fit that medium. Many superfluities are eliminated, and we have No. 4.

Although a poet of design, Hugh Ferriss is, of course, a trained architect, but, in accordance with the specialization prevalent, is enabled to devote all his powers to planning on paper.

His treatment of architecture is pictorial if you consider him as an architect; architectural if you consider him as a painter. Ferriss draws his buildings in the spirit of a portrait painter. They are individuals to him.

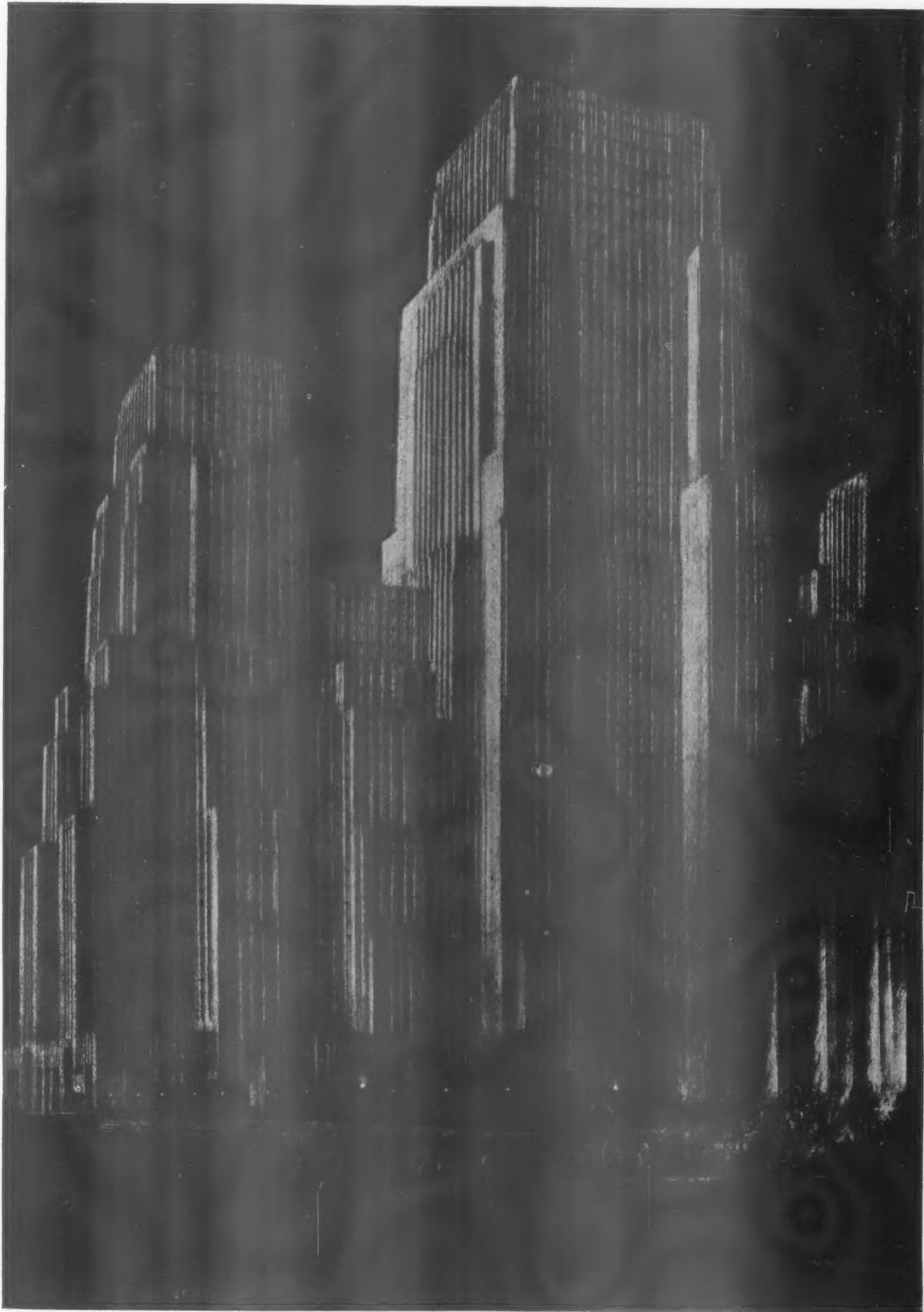
Indeed, not only in spirit does he recall the monumental Piranesi, but the very nature of his subject-matter must bring the Italian to mind. For, after all, was not ancient Italy the architectural forerunner of modern America? What more like the palatial strongholds, the grand manner in building characteristic of Rome or Florence, than the huge stern and protective fortresses called apartment-houses along Park Avenue, Riverside Drive, Central Park, and Fifth? What more Roman in name and in fact than the Concourse? And endless Broadway—is it not simply another Appian Way?

MURIEL CIOLKOWSKA.



THE BASE OF A ZONED BUILDING.

From a design by Hugh Ferriss.

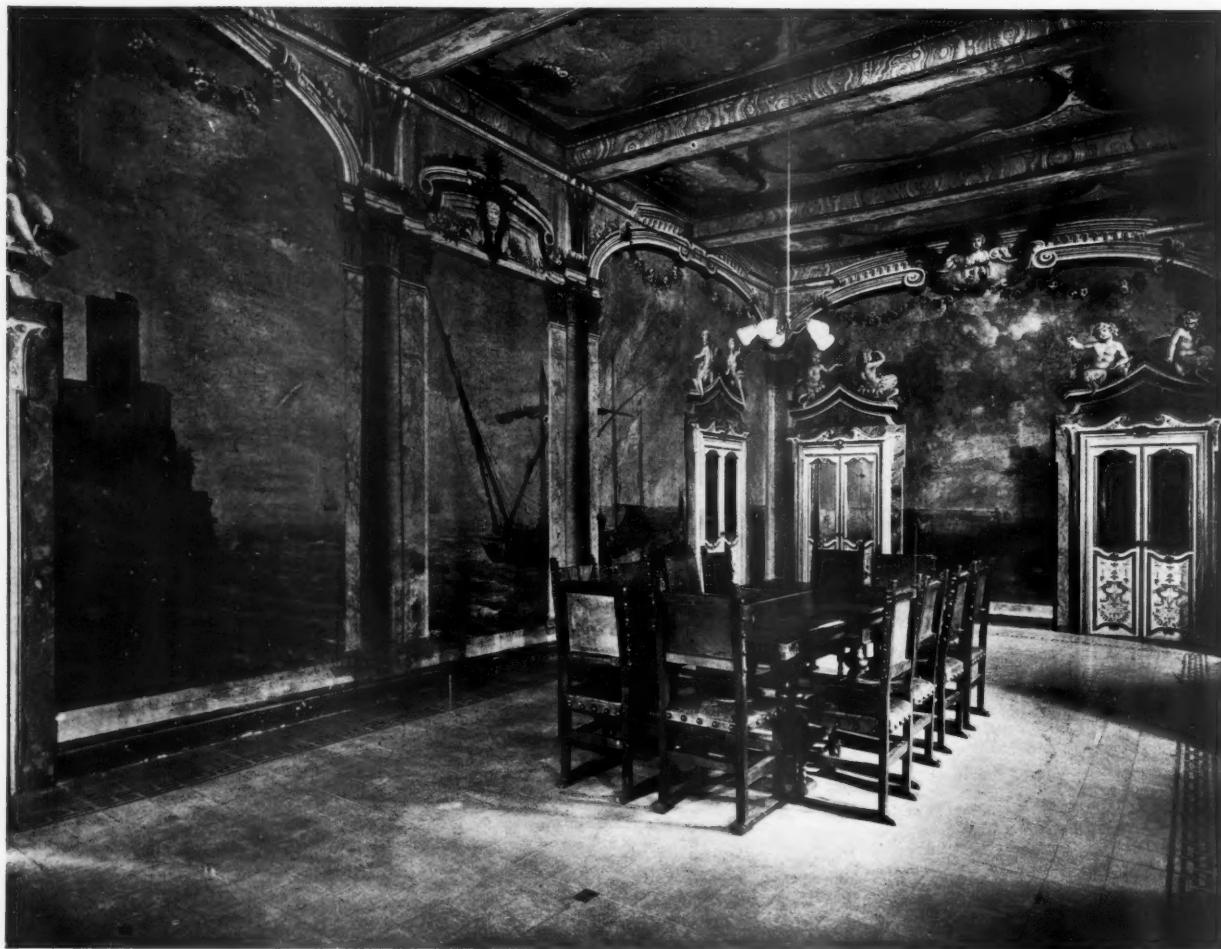


A CITY BLOCK.

Designed and drawn by Hugh Ferriss.

The Italian Foreign Office.

The Chigi Palace, Rome.



THE SEA ROOM.

THE Chigi Palace was built in 1562, for the nephews of the famous Agostino Chigi, by Giacomo della Porta, a pupil of Vignola, on the site of the church of St. Paolo Decollato. It was later finished by Carlo Maderna, who designed the splendid staircase.

The palace is a very good example of the more austere architecture of the Roman Renaissance, but it is partly spoilt by the addition of a fourth floor. When Fabio Chigi, in 1655, became Pope Alexander VII, he added greatly to the magnificence of the palace. Old guide-books on Rome describe not only the building, but the Greek marbles, the drawings by Bernini, the pictures by Titian, and many other valuable works of art that it contained. It was the home, also, of the famous Chigi library, with the bookshelves designed by Bernini, rich in manuscripts and drawings, now the property of the Vatican.

Later on the palace became the seat of the Austrian Embassy, but when, after the war, it was taken by the Italian Government, the decision was made to use it as the Foreign Office instead of the Consulta Palace.

When Mussolini came into power he asked Signor Roberto Papini, on whose taste he could rely, to arrange the rooms in keeping with the beauty of the palace.

Mussolini chose for himself a vast room whose windows look on to Piazza Colonna.

The walls of this room are hung with tapestries, and in the niches above the four high doors are placed busts of Marcus Aurelius, Augustus, Vespasian, and Trajan, whilst on a large table in the middle of the room is a bronze copy of the Victory of Brescia. One of the most delightful objects in these charmingly decorated rooms is an ancient model, once belonging to the Chigi, of a Venetian galley. Many of the walls are covered with damask hung under a painted frieze, but a few of the rooms are frescoed, such as the beautiful room called the Sea Room, where the walls are entirely covered with frescoes of the sea and ships. As this room is now used for committee meetings its delightful and breezy freshness must greatly help in the discussions on affairs of State.

One room, too precious for official use, is kept carefully locked. It is a perfect example of eighteenth-century Italian decoration, as delicate in execution as French work of that time. It is decorated with looking-glasses framed with gilt stucco flowers, and with painted figures on the walls and ceilings. It is called the Princess' Room, after the last Chigi princess, who was able to use it as her own.

YOI MARAINI.

THE ITALIAN FOREIGN OFFICE.



Plate III.

November 1925.

THE PRINCESS' ROOM.

A small gilt Drawing-room decorated with mirrors, gilt stuccos, and exquisite eighteenth-century figures and paintings.
By the order of Mussolini this room is kept locked, as he considers it too precious to use.



SENATORS' WAITING-ROOM.



THE SALON OF THE GALLEY.

So called after the sixteenth-century model of a Venetian Galley placed on the table in the middle of the room.



SIGNOR MUSSOLINI'S ROOM.



THE ITALIAN FOREIGN OFFICE: THE ROOM OF THE HEAD OF THE CABINET.

Modern Decorative Art—II.

This is the second of two articles on Modern French Decoration at the Exposition Internationale des Arts Décoratifs et Industriels Modernes at Paris.

UNQUESTION-ABLY every Englishman who visits the pavilions and stands of the modern French *ensembliers* will ask himself whether he would care to live among such impeccable surroundings from which cosiness is markedly absent. Would he delight in dining amid the blue and steel of Dufrené, or within the crystal-clear symphony in white and silver, cream tint, and transparent glass which Lalique arranges delicately before him? But little doubt that our Englishman, mindful of fireside joys, of capacious easy chairs, will, perhaps, admire, then turn aside and leave such artificialities to the exhibition and to France. To some extent, too, the average Frenchman may feel that there is a trifle of overstriving towards perfection of arrangement, of formal expression; but he will certainly be less hostile to this manifestation than would be the Anglo-Saxon, worshipper of the "home," that thing so very different from the *foyer familial*. A certain precision, a certain rigidity of demeanour is natural to the French, and deprived of it they feel almost uncomfortable. I have often heard blamed as fatiguing and *étouffant* that tendency which English people have of rather overcrowding with odds and ends, of multiplying angles, changes of direction, and detail in general. Truly one can scarcely imagine one of these French *intérieurs* transported bodily across the Channel and established definitely on this side of the water. French and English are essentially dissimilar in taste and ideal, a single solution of the problem of interior decoration cannot serve for both. Is this to say that nothing may be learnt from the French section of the 1925 exhibition? I think not.* In the first place the whole of the modern movement had its origin in England, in the æsthetic crusade of William Morris. This fact is thoroughly realized in France, and great astonishment was more than once expressed to me in the exhibition that England, considered as the source of the modern school of decoration, had so very little—and nothing new—to put forward. Evidently Ruhlmann can scarcely be called in to

* See Sir Lawrence Weaver's letter to the "Times," reprinted on p. xlvii.



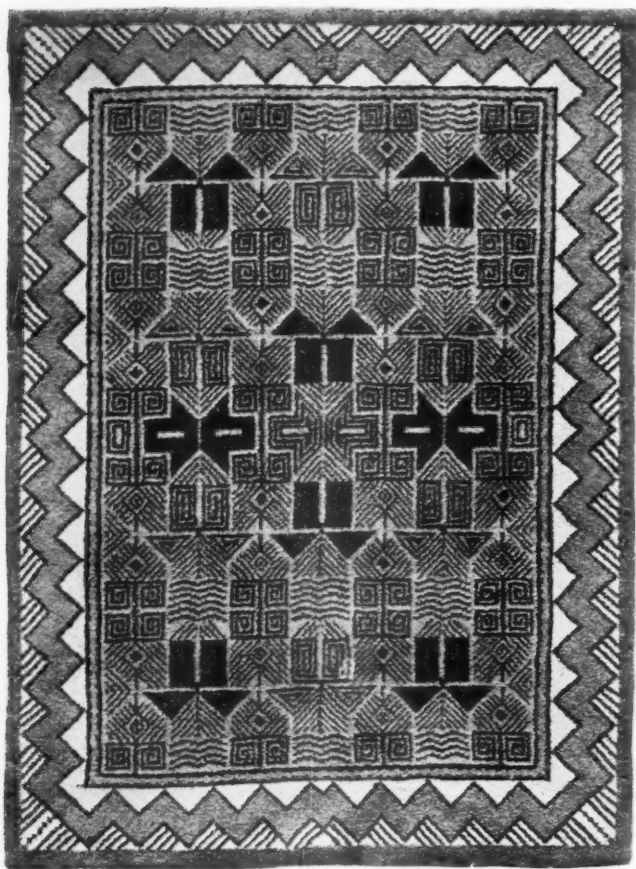
1. A BATHROOM BY PORTENEUVE.

The forged iron gate is by Brandt. The bath and walls are of the faintest cream marble, finely veined with black. The chair, executed by the Maison Max, is fur-covered and designed by Ruhlmann.

of furnishing is not fitted to the two types of building. Much might be learnt from modern French "geometrical" design in rendering—shall we say?—the halls and offices of an Adelaide House more agreeable to the senses than the simply utilitarian furniture, which is now looked on as all sufficient for such use. Why should all forms of beauty be exorcised from places where men pass at least half their waking hours? The newer developments of art are based on the mechanical inventions of recent years; why should not the new æsthetic find an application among some of the factors which are the cause of its existence?

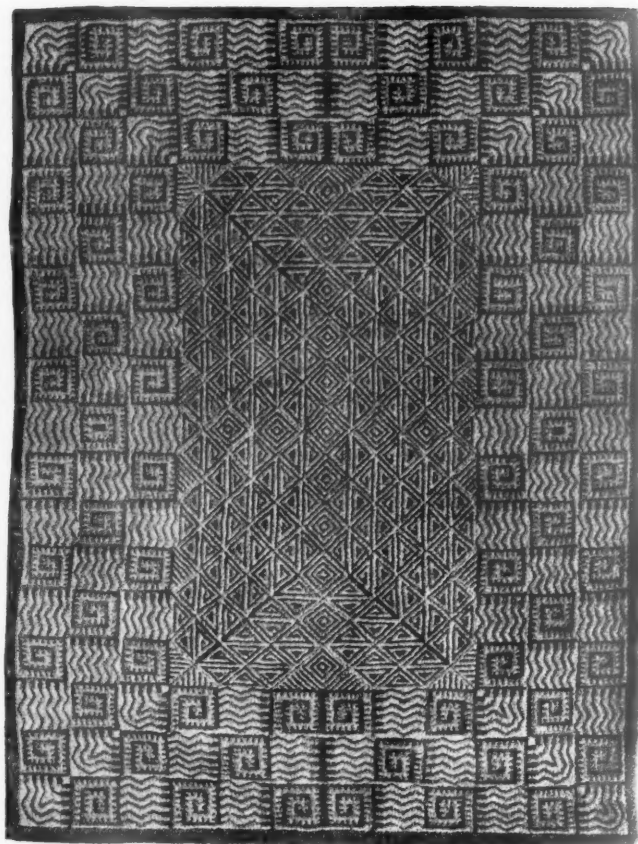
Many exhibits in the French portions of the exhibition reveal a British origin. The kitchen furniture, the cheaper forms of chair, of bed, of table, such as Les Grands Magazins du Printemps put on the market, hardly differ from what we may buy in London. Bathrooms, unknown in France as lately as the end of last century, now threaten to become almost as ubiquitous as they are in England. Those shown in the exhibition are nearly always of the luxurious type, the bath flush with the floor level and furnished with marble steps

decorate the modern semi-rustic cottage, with its leaded lights and low ceilings: he who thrusts upon us the soaring windows of the Hôtel du Collectionneur or of the Pavillon Primavera. None the less one may ask at times whether the cosy picturesque may not be a little overdone, and whether just a touch of more modern simplicity may not usefully exert some influence. Then again, modern architecture in England is developing, is bound to develop, on two very different lines, precisely on account of the English love of comfortable picturesque. In his home the Englishman allows free rein to his desires in this direction, but public life of all kinds tends farther and farther away from this ideal. Efficient lighting, lifts, central heating, reinforced concrete, all the factors of modern hurry and labour-saving appliances, are frankly hostile to the cottage fireside of the home to which the Englishman retires when his hours of public life are for the moment over. Evidently the same class of decoration,



2. A CARPET BY DA SILVA BRUHNS.

In harmony with the geometric needs and reserved tints of most modern furnishing.



3. A CARPET BY DA SILVA BRUHNS.

Monsieur da Silva Bruhns aims at sacrifice in his carpets which, in the simplicity of Jules Leleu's rooms, should not attract undue attention.

by which the bather may descend into the water. A typical example by Porteneuve is shown in Fig. 1. At the end farthest removed from the bath itself, the rich accent of a huge skin is outspread over the almost colourless marble, delicately veined with black. While the seating, too, of the lounge chair designed by Ruhlmann, is unexpectedly in fur. Edgar Brandt once more forges the arabesques of a *grille*, while Joseph Bernard models the mask from which the bath water spouts. Again, why should we not utilize designs by artists for the everyday fittings of the house? Why should the right and only thing be to buy at an ironmonger's our door-knockers, our door-handles, our anonymous and ugly bath-taps?

By good fortune THE ARCHITECTURAL REVIEW is now able to reproduce photographs of the Ruhlmann and the Süe and Mare pavilions, though the greater part of that most interesting portion of the exhibition—the Ambassade—still remains hedged about with photographic difficulties.

The Ambassade Française is, in reality, a reunion of the French decorators now in the forefront of the modern movement. For this reason it is perhaps the most interesting part of the exhibition. It is the intention of the Society to publish a series of reproductions of the general aspect of the various rooms, consequently the Society reserves the reproduction rights, except in the case of separate objects, for its own publication. This is regrettable as much beautiful and suggestive work is brought together here in a comparatively restrained compass. Many of the more striking

exhibits I have already described, though at the time of writing much remained to be completed, and the rooms were not then open to the public. Since then I have seen the remarkable piano by Ruhlmann. For once a grand piano becomes a beautiful object. Instead of the unmechanical and classic lyre supporting the pedals, Ruhlmann, breaking entirely away from tradition, has suspended them from a stayed stirrup of silvered steel which swings a graceful arabesque of gleaming metal through the air. Stout spindle legs, far more graceful, to my idea, than those of the piano reproduced in Figs. 13 & 14, rise up and embrace the body of the instrument, giving great and adequate sense of support. The dark woodwork of the case is wrought over with lozenges of finest lines of inlaid ivory, and the workmanship is above all blame—irreproachable.

It is impossible even to mention the objects that arrested my attention; shall I say that Pierre Montagnac has a table and seats in the Salon de Reception, as well as his imposing and complete hall in the gallery of the Ensembles de Mobiliers, that Jules Leleu has an inlaid buffet in the hall by Roux-Spitz (Fig. 5), that the sculptor François Pompon shows his great white bear in one of the vestibules, that René Joubert and Philippe Petit (D.I.M.) have collaborated in the private dining-room? The unusual smoking-room of Dunand I have already described. I shrink from the task of telling of this Renaissance of artistic effort on homogeneous lines that, during the last few years, has made such a magnificent forward spring. Great, in so short a time,



Plate IV.

November 1925.

A DINING-ROOM.

Designed by René Lalique.

The table is of cream-coloured wood. The floor is treated with transparent glass inlays in the shape of daisies. The glass, transparent or frosted, gives a complex note of form amidst the prevailing simplicity of line.



4. A DINING-ROOM BY RENÉ LALIQUE.

A delicate study in silver, cream-coloured wood, white marble, and glass.



5. THE VESTIBULE OF THE AMBASSADE FRANÇAISE. DESIGNED BY MICHEL ROUX-SPITZ.

The decoration is in marble of a golden brown tint.

has grown the list of capable executants in modern decorative art.

In the July number I placed Ruhlmann at one pole of the modern tendency and Süe and Mare at the other. Unfortunately, satisfactory photographs of the exhibits of neither firm had then been taken. The reproductions included of Ruhlmann's work were from preliminary drawings, while, worse still, in the case of Süe and Mare, none could be given at all. In the photograph on the opposite page of the rotunda of the Musée d'art Contemporain—as is styled the Süe and Mare pavilion (Fig. 18, July A.R.)—it is interesting to observe the modernization of eighteenth-century French ideals; the more florid and flexible line is in marked contrast with the sterner shapes of Ruhlmann's art. Monsieur Süe, painter of pictures, would have us live in more suave surroundings, his trend is towards the natural rather than towards the more mechanically governed curve, and he has known how to gather about him artists of similar tendency; the photograph shows how excellently the splendid carpet by Lauer fits in with the remainder of the decoration. Carpet designing is an ungrateful art. Discretion should be its motto, for the carpet should not attract the eye towards the floor, should not rival the other decorative elements of the room. In this the carpets of Da Silva are particularly successful; I would call attention to them because precisely

by their very quality they are likely to escape notice (Figs. 2 & 3). We may find them in many different parts of the exhibition, notably with the furniture of Jules Leleu, in the Ensembles de Mobiliers, Classe 7, Esplanade des Invalides. But his work is more in harmony with the Ruhlmann tendency than with the Süe and Mare that recently occupied our attention. Which of these rival tendencies will take the final lead? Each represents a side of French spirit. Will they amalgamate to a homogeneous whole, partaking of the qualities of each? We must wait till time shall show; any forecast can but be of the nature of an opinion, and as such liable to be biased by individual preferences or dislikes. At any rate, both groups are even now producing some very exquisite work.

The pavilion of René Lalique was unfinished when I last wrote. Now it contains an immaculate dining-room in cream-coloured wood, most delicately designed (Plate IV & Fig. 4). Simply constructed white marble dressers are at each extremity of the room. Silver, cream and white work together to a fragile scheme of simple elegance, with which it is difficult to find fault, unless a shade of discontent be expressed concerning the geometric window decorations. The entrance to this pavilion, of clear and translucent things, is paved with cubes of cream-coloured earthenware bearing inlays of silvered glass in the shape of asymmetric marguerite



6. SÛE ET MARE (*COMPAGNIE DES ARTS FRANÇAIS*).

A view of the central rotunda. The carpet is by Lauer, and the chandelier by Mme. Bellot. The whole gives a sensation of dull gold, green, and brown. On the walls figure canvases by L. A. Moreau, Jean Marchand, and J. L. Boussingault. The piano (designed by Sûe) is by Pleyel. The music-stool is by Sûe et Mare.



7. A COIFFEUSE BY PHILIPPE PETIT.

(Edited by D.I.M.)

petals; each tessera side measures about 3 in. The pavement is peculiarly rich in effect, as the cubical form of the blocks—evident at the edges of the steps, and divined elsewhere from solidity of pose—does away with all possible thinness associated with tiling. Scattered from place to place in the sparsely furnished pavilion are examples of René Lalique's crystaline, or frosted, sculpture in glass.

But what a great volume would be needed to treat even in a summary fashion this immense bringing together of the decorative effort of the major part of the globe. We are at the entrance of a new epoch in art as in other manifestations of human activity. Some objects in this considerable exhibition are almost above criticism, yet among the crowd of others it is easy to pass them over. I have several times heard disappointment expressed concerning the exhibits. The worst of the business is that the most obvious part of the show is the least successful; the successes must be sought. "We have seen all that in the Salon d'Automne already," was one objection made to me. Of course we have! Can we expect a new and completed æsthetic to spring up annually, to change as feverishly as fashions in woman's dress? On the contrary, that a given line of development is followed year after year, and year after year only shows slight perfectionings of detail, constitutes precisely the assurance that the movement is valid and durable. It has always taken many years—if not many centuries—

to elaborate a school of æsthetic. How slight, after all, are the differences between the styles Louis XIV and Louis XVI, and yet what interval of time divided them! Nineteen hundred and ten is about the limiting date for the history of the present tendency. Fifteen years is not long to accord to the development of a style. In visiting the exhibition of 1925 we must bear these and many other things in mind; we must not let ourselves be adversely influenced by the necessary crowd of mediocrities, of second-rate imitators, but we must patiently search out from the confusion the genuine innovators and study their last efforts towards perfection. I have tried, as far as I have been able, to indicate some of them in these two imperfect articles.

VERNON BLAKE.

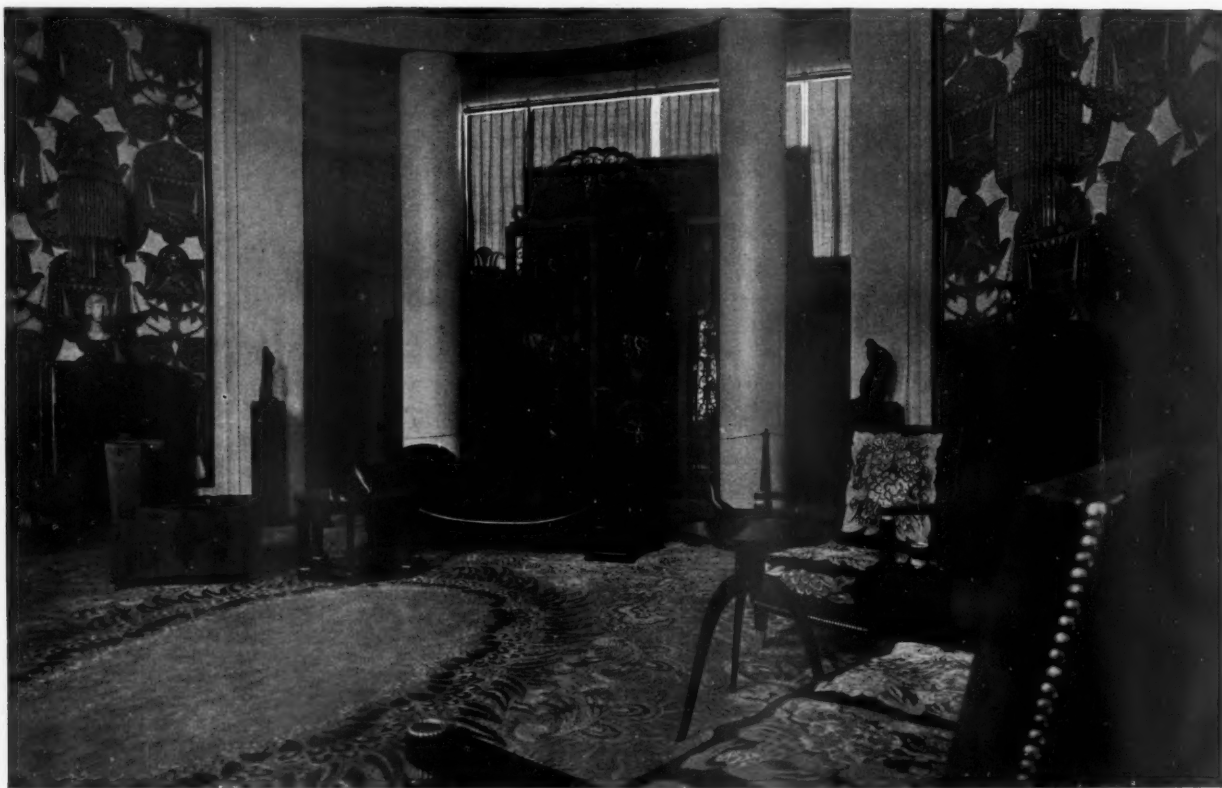
8. BOUDOIR OF THE HÔTEL DU COLLECTIONNEUR.
BY E. J. RUHLMANN AND BOURQUIN.

Faintest salmon-white with black design and pale gold. But a translucent emerald curtain drawn across the window throws all to unexpected harmonies of green. The firescreen is by Reboussin, the carved wood by Hairon, the carpet by Gaudissart. Chair and bureau are by Ruhlmann.



9. THE DINING-ROOM OF THE HÔTEL DU COLLECTIONNEUR.

Composed by E. J. Ruhlmann and Porteneuve. Léon Voguet is responsible for the tapestry panel, and Jean Puiforcat for the centrepiece on the table. The carpet is by Gaudissart. The materials and workmanship, as usual, are perfect.



10. THE GREAT CENTRAL ROTUNDA OF THE HÔTEL DU COLLECTIONNEUR.
The general design of Gaudissart's carpet is visible. In the centre is the wrought-iron gate by Edgar Brandt.



11. A ROOM BY RUHLMANN.
An ensemble in a restrained colour-scheme where grey and black and ivory tints play the greater rôle.



12. THE CENTRAL ROTUNDA OF THE HÔTEL DU COLLECTIONNEUR: SHOWING THE GREAT CHANDELIER.

A reduction of Pompon's bear is on the foreground table. The decoration on the couch is in inlaid ivory. The design on the wall-hangings is by Stephany. The amazing dome, by Rigal, of enormous figures in orange-brown and violet, is just invisible.



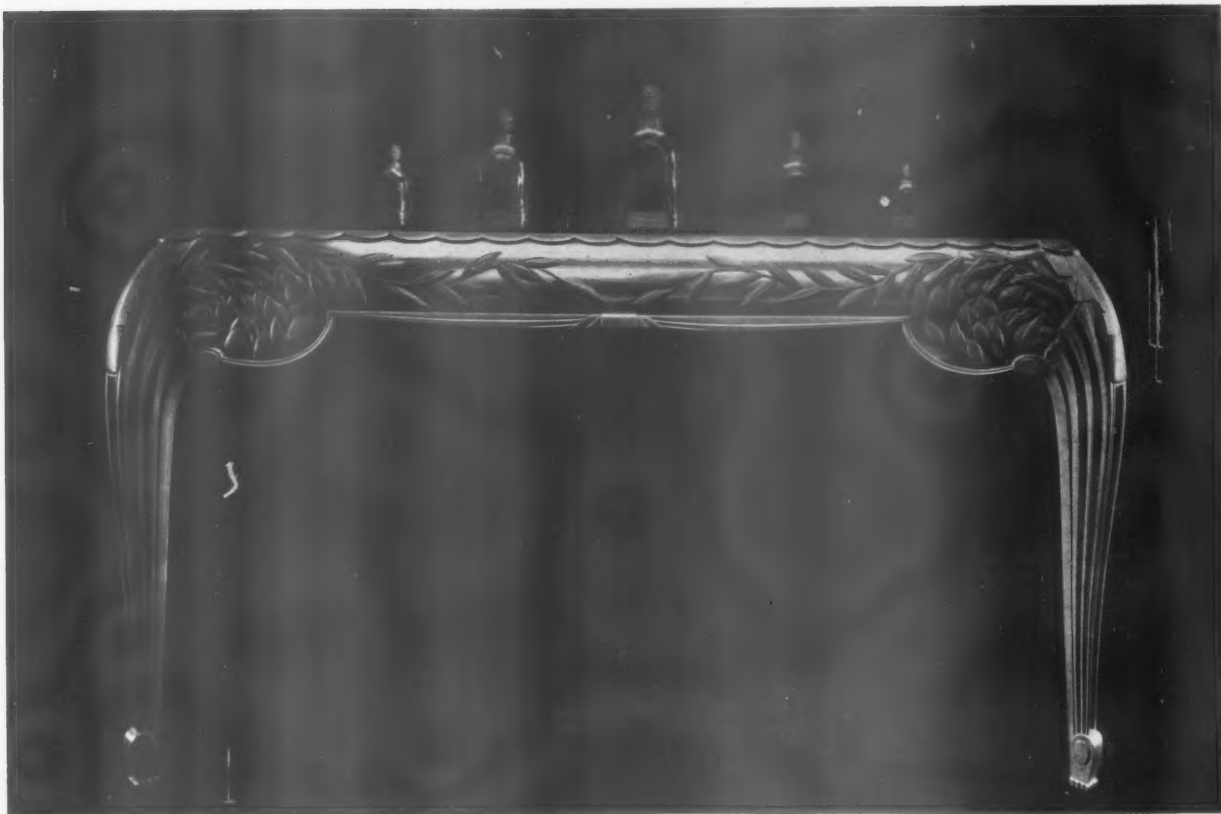
13. THE GRAND PIANO OF THE SALON DU HÔTEL DU COLLECTIONNEUR.

The brown, relieved by ivory, falls into unison with the blue and purple of carpet, wallpaper, and hangings. Monsieur Ruhlmann has replaced the unmechanical pedal lyre by a decorative arrangement in silvered steel, at once harmonious in form and completely resistant to the stresses. This is not the piano in the *Ambassade*, which is described in the text, but the instruments are similar.

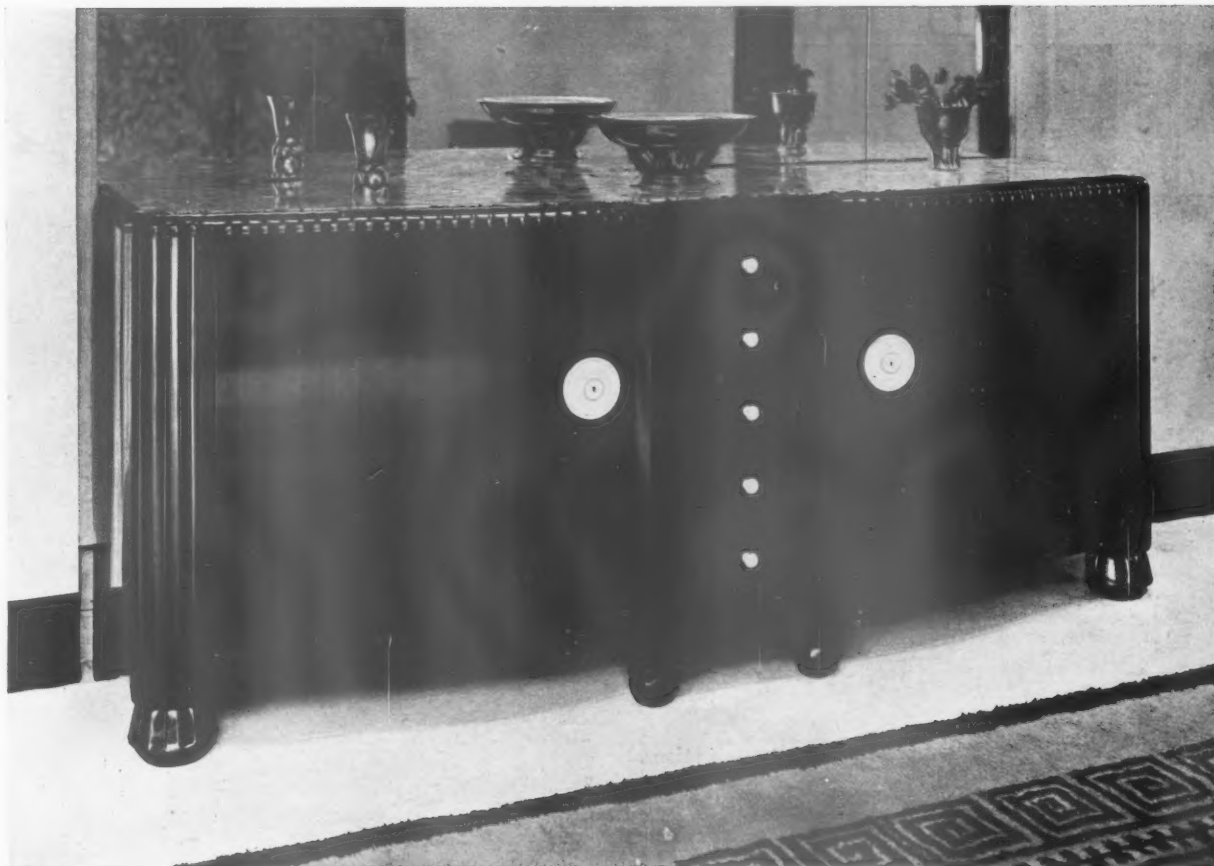


14. THE GRAND PIANO (GAVEAU: DESIGNED BY RUHLMANN).

Note the reserve of just the one touch of complete decoration in the cupid's bow of the pedal support.



15. A TABLE BY SÜE ET MARE.



16. IN A DINING-ROOM BY JULES LELEU AND DA SILVA BRUHNS.
A buffet in darkest brown with ivory appliques. The carpet border, by Da Silva Bruhns, is black and grey.

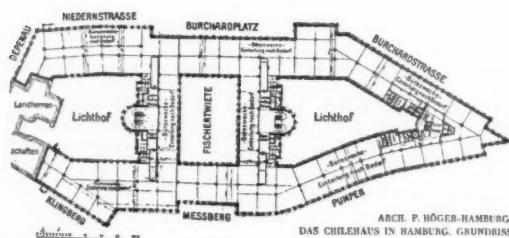
Chile House, Hamburg.

Designed by F. Höger.

CHILE HOUSE is the latest addition to Hamburg, the largest of its modern buildings, and the most worthy of notice. It stands near the well-known Ballin house in the so-called Sanierungsgebiet.

In 1921 the town of Hamburg began to sell by auction plots of old and insanitary areas for rebuilding purposes. The two necessary plots of ground for this enormous building were bought by Henry Sloman, who entrusted its planning to the well-known Hamburg architect, F. Höger.

Chile House is entirely constructed of ferro-concrete. Its twelve stories rise above the regulation height, so that the stories of the upper part had to be progressively recessed. To these stories the architect has added balconies, which give a special note of originality to the building. Here, as at the wireless station in Nauen,* surface effects have been obtained by purposely choosing the lowest grade of bricks, which vary in colour, from the deepest blue to the lightest rose. Here also the great expense of specially-made bricks for ornamentation has been avoided by simply laying



them in a pattern; the result is most successful. Looking towards the S-shaped curve of the building in the early afternoon the lights on the protruding bricks, contrasted against the background in the shade, gives an enchanting effect. The view of the sharp angle is most impressive, especially of the

cornice, which at this point projects several yards.

The interior of Chile House is as impressive as the exterior. Each of the twelve stories is undivided by interior walling, and the renting of space is by the square yard, so that the walls can be arranged according to the special needs of each of the tenants. There is accommodation for 4,500 office workers.

F. Höger was one of the first architects who re-introduced brickbuilding in North Germany by erecting a number of very fine buildings in Hamburg. In this connection the architect, F. Schumacher, who furthered this idea of Höger's, should also be mentioned. As a result, Hamburg is in that respect a good deal in advance of other German towns, and Mr. Höger is to be congratulated on his successful addition to its list of fine buildings.

* Illustrated in THE ARCHITECTURAL REVIEW, October 1925.



A DOORWAY.



A DOORWAY.



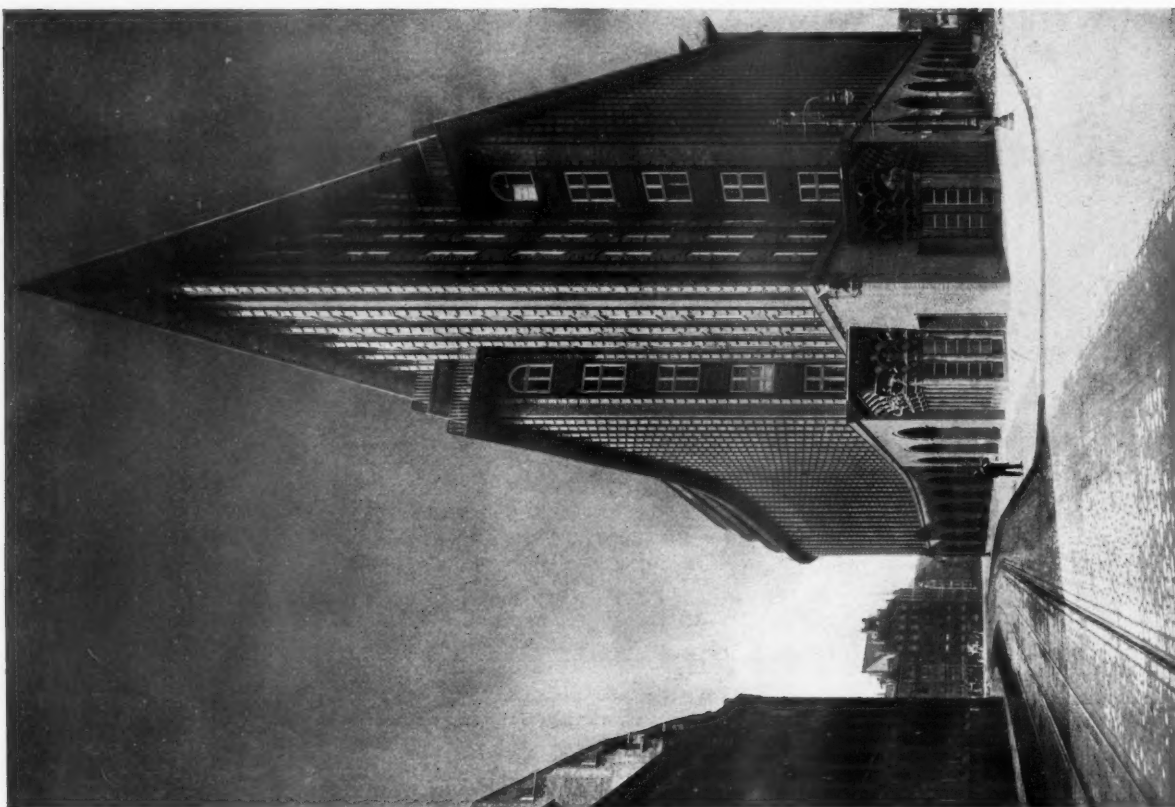
THE FRONT OF THE BUILDING.

The building rises above the regulation height, so that the upper stories have had to be stepped back. To these the architect has added a series of balconies, which give the design its character.

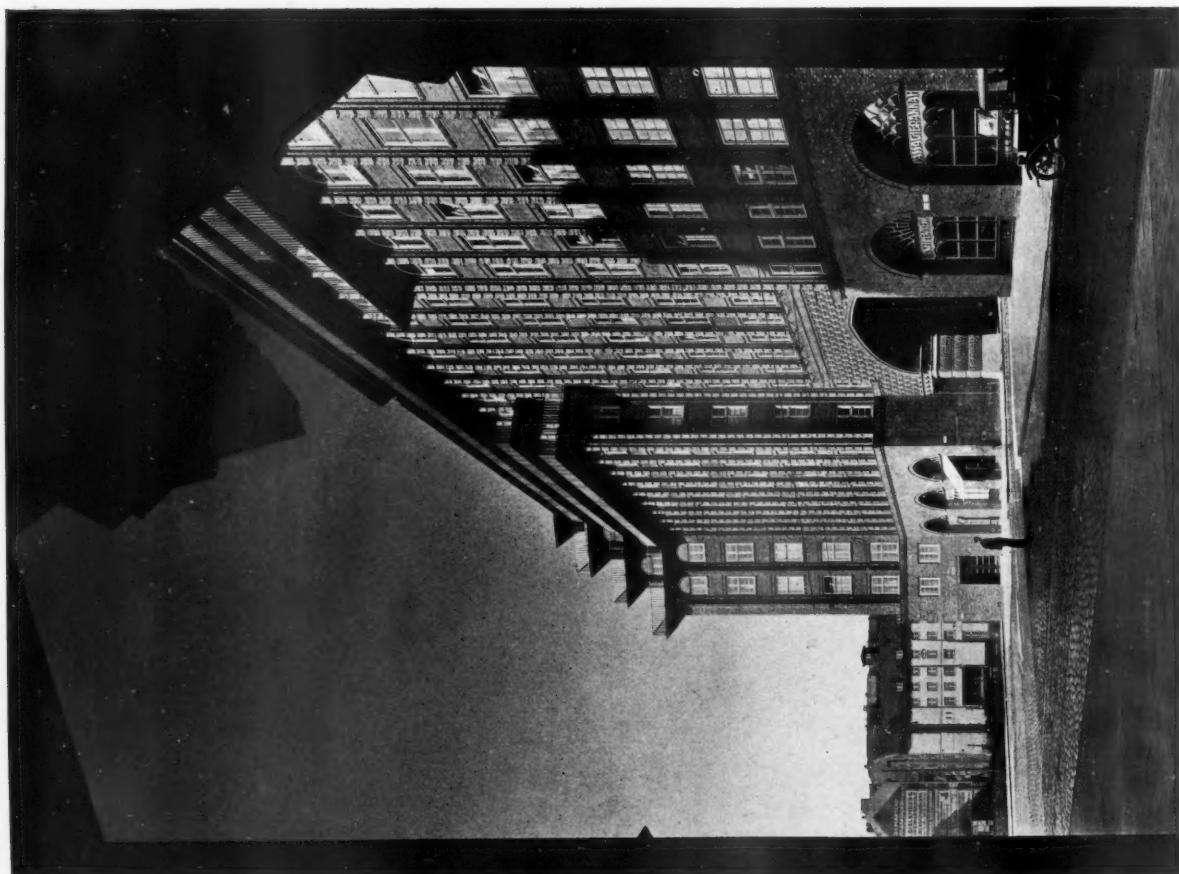


WITHIN THE COURTYARD.

The ornamentation has been obtained entirely by laying ordinary bricks in patterns. No other material is used.



CHILE HOUSE, HAMBURG: THE ANGLE AT A STREET JUNCTION.

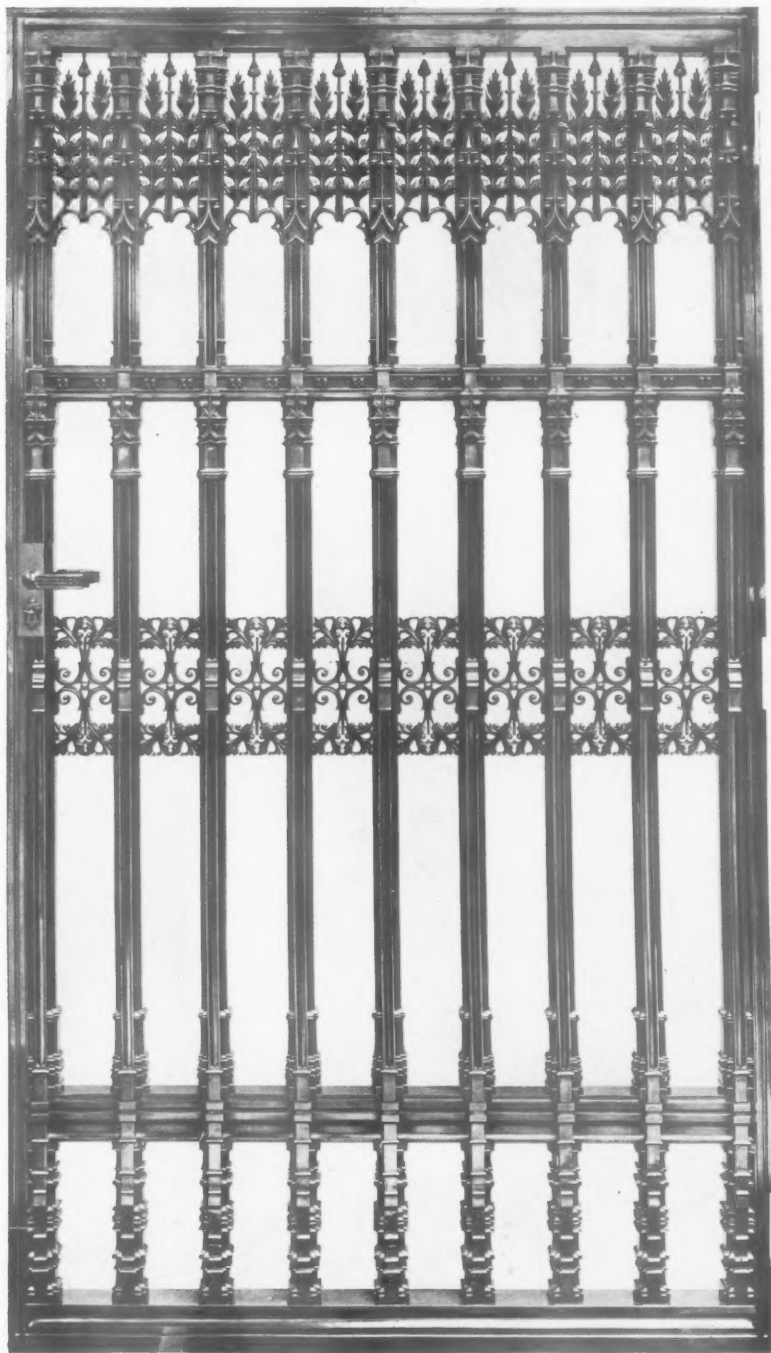


CHILE HOUSE, HAMBURG: THE FRONT.

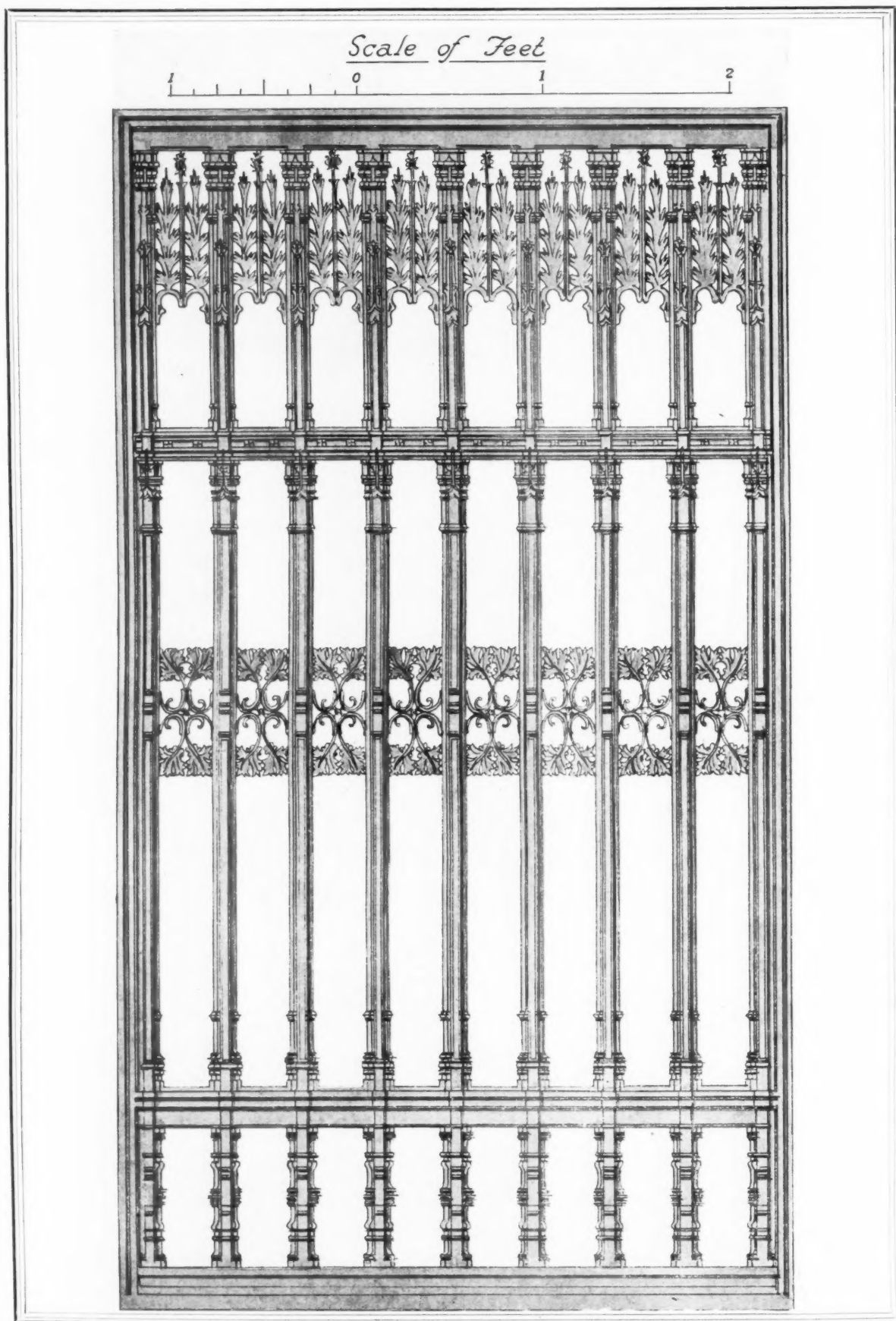
Modern Details.

A Bronze Gate between the Choir and Aisle, Liverpool Cathedral.

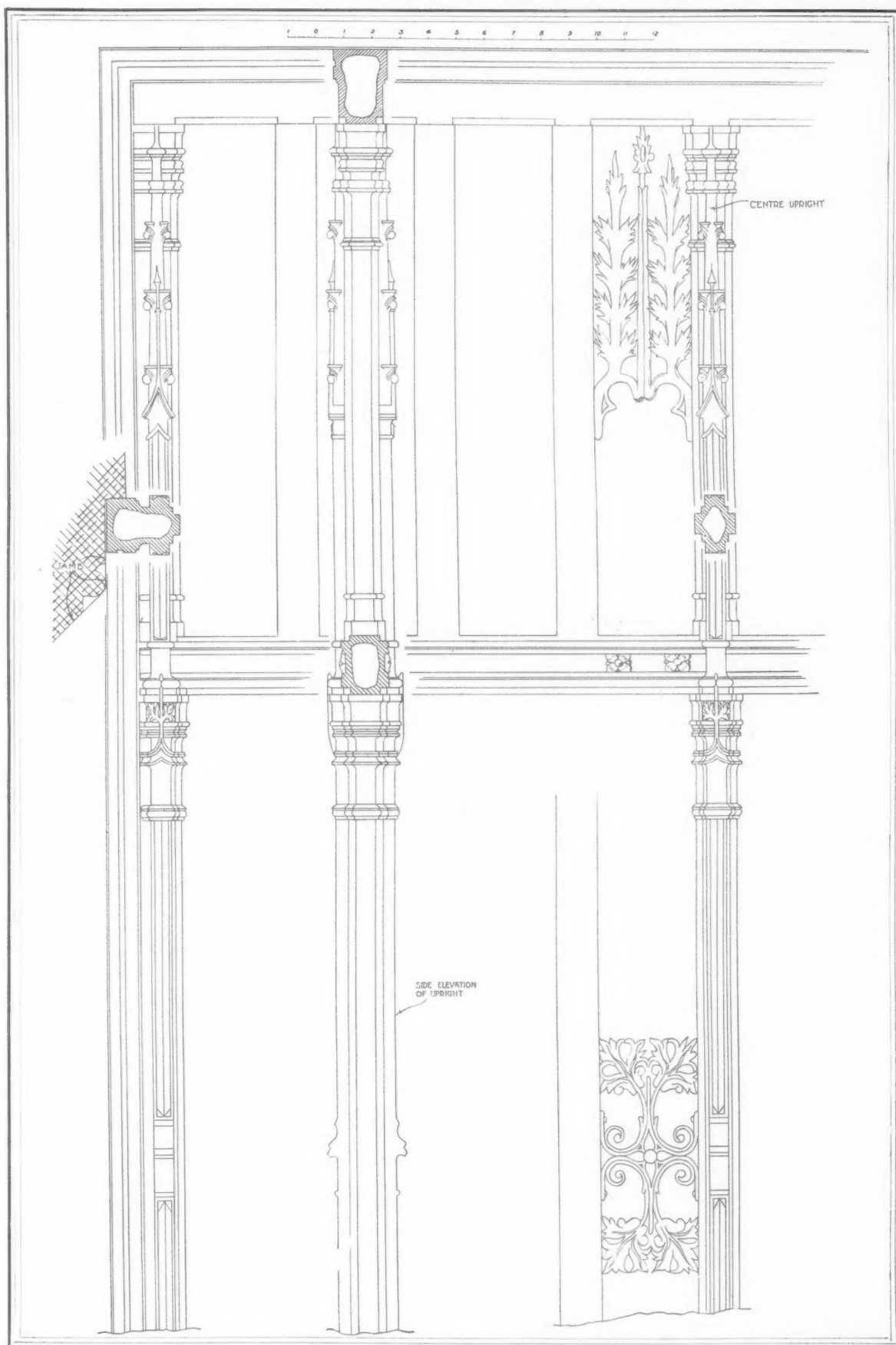
Designed by Sir Giles Gilbert Scott, R.A.



THE GATE.



LIVERPOOL CATHEDRAL: THE BRONZE GATE BETWEEN CHOIR AND AISLE.
Designed by Sir Giles Gilbert Scott, R.A.



LIVERPOOL CATHEDRAL: A DETAIL OF THE GATE.
Designed by Sir Giles Gilbert Scott, R.A.

The Liberal Jewish Synagogue, St. John's Wood Road, London.

Designed by Messrs. Joseph.



The building is made of 2-in. multi-coloured bricks, having a fine Ionic colonnade of Portland stone (the gift of Mr. Bernhard Baron) to St. John's Wood Road. This colonnade gives access to a large vestibule, from which the synagogue is approached by three sets of doors. The main synagogue is planned as an irregular octagon, with side aisles, the main floor sloping and the aisles in tiers. On the upper floor there are three galleries, one at the rear and one on either side of the aisles. Thus the principle underlying the design is maintained: that the synagogue should be comfortable for a small number of worshippers, yet capable of holding a larger number when necessary; the intention being to screen off the aisles and galleries at a later date when funds are available.

THE LIBERAL JEWISH SYNAGOGUE, LONDON.

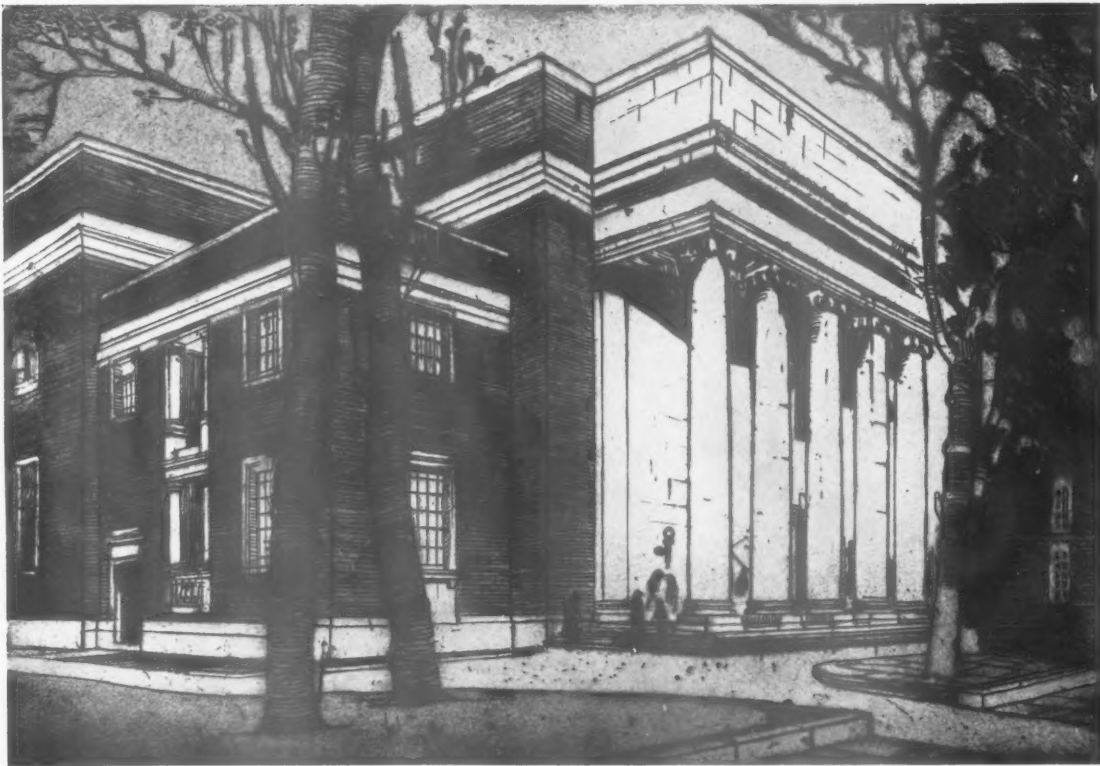


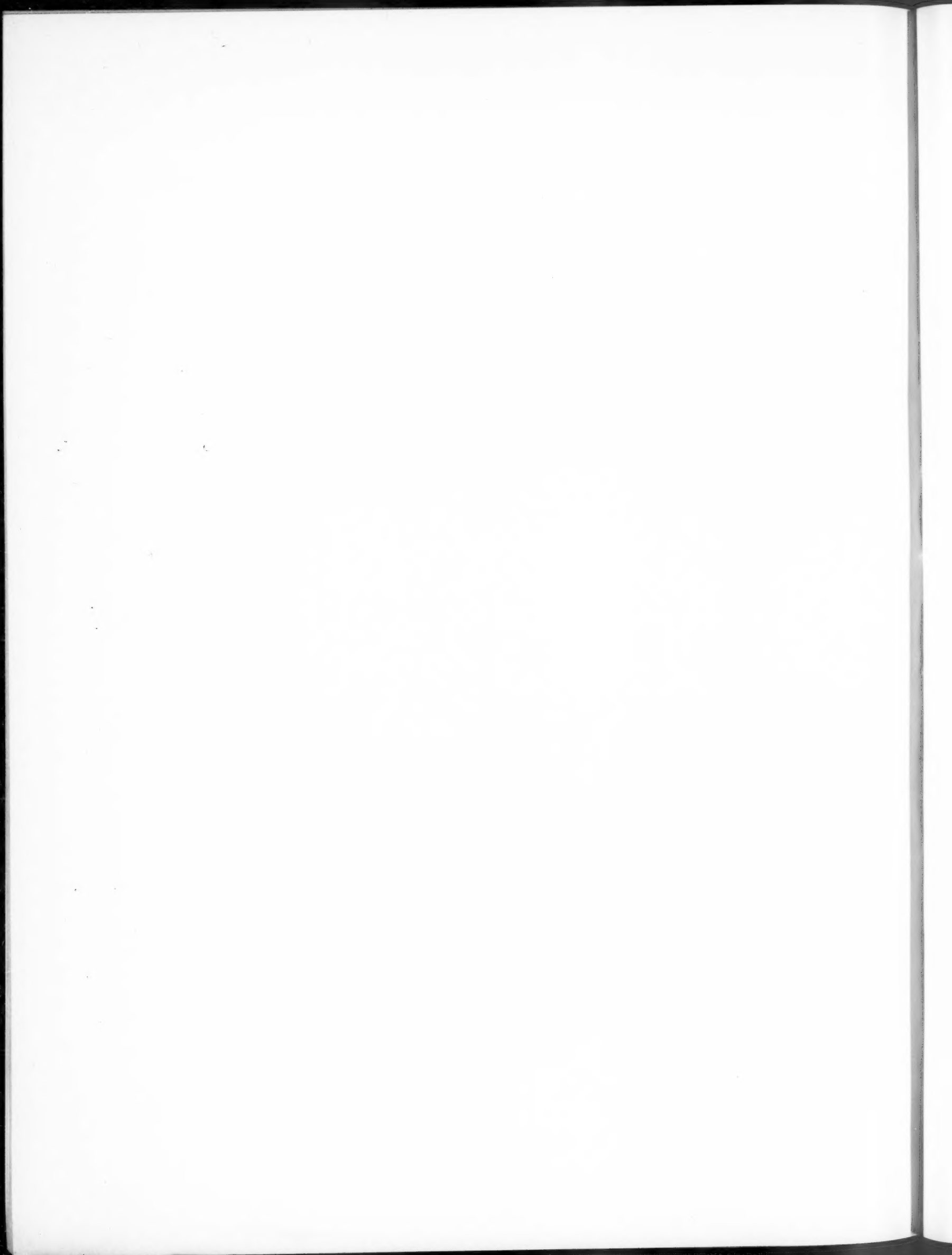
Plate V.

November 1925.

THE FRONT.

From an etching by C. H. Roberts.

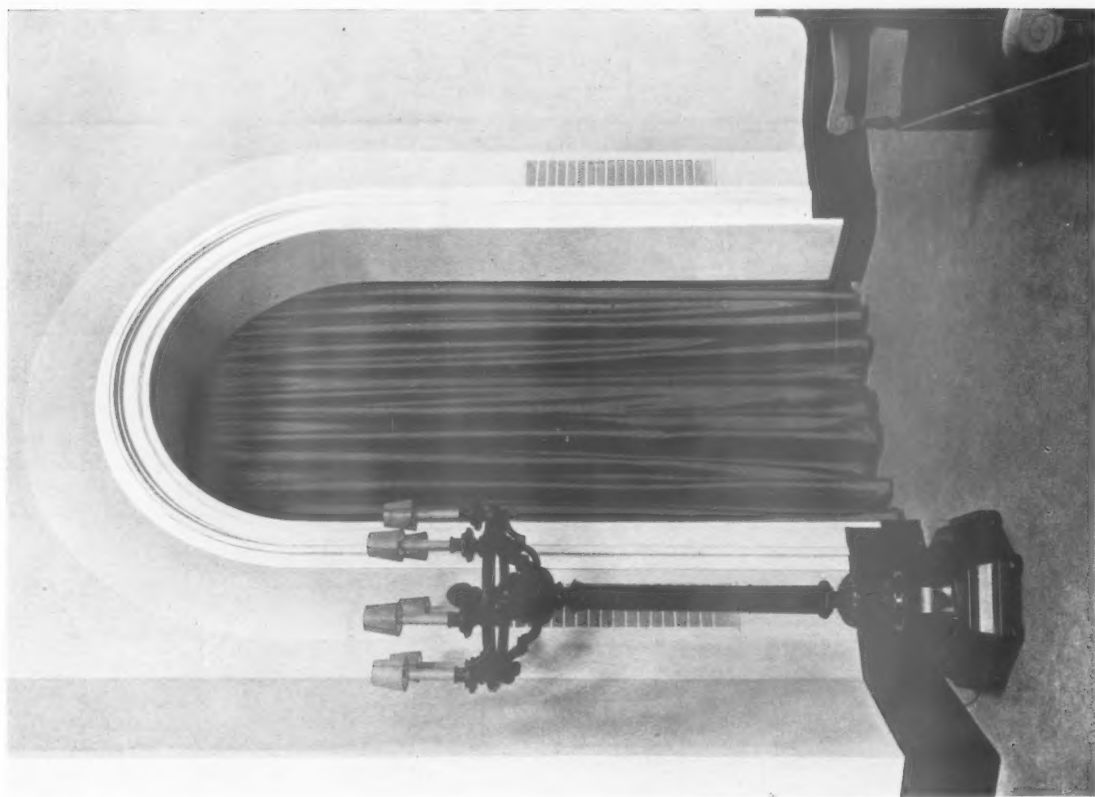
The building contains, besides the main synagogue, a little synagogue arranged for private worship, small weddings or Jarzeits; a small assembly hall seating about 500 for lectures and social functions, which is provided with appropriate dressing-rooms, reception rooms, and kitchen; eight class-rooms; a council chamber; an office for the minister and office staff; and residential accommodation for the beadle.



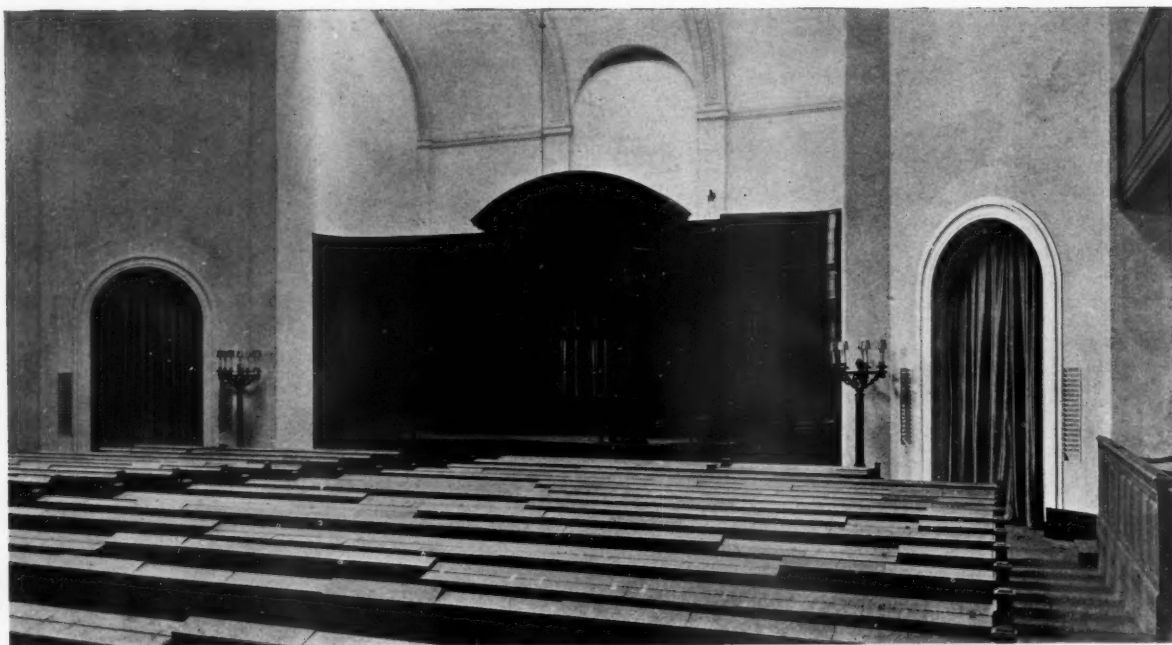


THE ALMEMAR AND ARK.

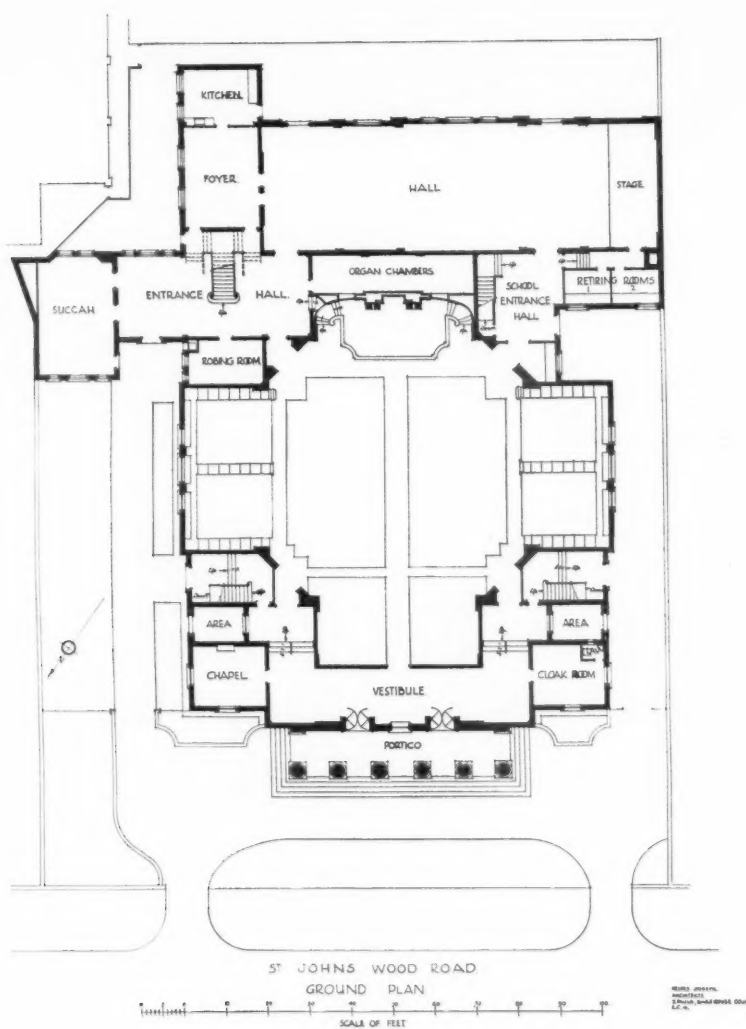
The Almemar and reading desk are placed at the end of the building, the organ being behind the Ark, and the choir gallery above it. The Almemar is composed of a Corinthian colonnade and a bronze and walnut screen the centre portion of which forms the Ark, enclosed by sliding doors also in bronze. The candelabra in the right-hand illustration is of waxed walnut. Behind it, on either side of the opening, can be seen warm air inlet gratings.



AN EXIT FROM THE SYNAGOGUE.



LOOKING TOWARDS THE READING DESK AND ALMEMAR.



A PLAN OF THE SYNAGOGUE.



THE INTERIOR.

The design is very simple, the walls being of rough plaster rising to a height of about 60 ft., and supporting a flat saucer dome. The seats are of oak bleached with lime, but all other woodwork in the building is of waxed walnut. The main body of the synagogue is illuminated at night by one chandelier, 7 ft. in diameter, which throws its light on to the dome. Subsidiary parchment coloured lights are provided in the side aisles. The acoustics, in reference to which Mr. Hope Bagenal was consulted in the early stages of the work, are almost perfect.

Selected Examples of Architecture.

IN CONTINUATION OF "THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

The Front Door, No. 2 Swan Walk, Chelsea.

MEASURED AND DRAWN BY CHRISTOPHER J. WOODBRIDGE.



THE FRONT DOOR AND DOORCASE.

In carved oak.



THE FRONT DOOR AND DOORCASE, NO. 2 SWAN WALK, CHELSEA, LONDON.

Measured and drawn by Christopher J. Woodbridge.

Tallis's *London Street Views.*

XXII—High Holborn and Broad Street.



NO. 39 BROAD STREET.

IN Tallis's day the junction of Oxford Street with Holborn was formed by the two thoroughfares which deviated to the south in a semi-circle—High Street, the westerly one, and Broad Street to the east. Both of them still remain; but they no longer form the main road east and west, for during the 1840's they were superseded by New Oxford Street which, from a vehicular traffic point of view, may be regarded as one of London's real improvements. The section of Tallis here reproduced is thus an interesting one, for although it shows us the two streets as they were, it was under more dignified conditions than is their case to-day, when relatively little traffic passes through them as compared with the volume that rolls to and fro in the thoroughfare which has long since driven them out of fashion.

If we begin at the top left-hand corner we shall be at the spot where Broad Street joins High Street, and at the west corner of Plumtree Court can observe that the old George IV Tavern once stood there. The alley has no history; but Tallis spells it correctly, and not as it is found on many maps, viz. Plumbtree Court. In those days Broad Street was full of taverns and coffee-houses, and we come to the "King's Head" at No. 15, a coffee-house kept by one Honey next door (No. 16), and at No. 12 the "George and Crown," under whose premises runs Vine Court, leading to Thorny Street, subsequently re-christened Grape Street.

What is interesting in this section is the variety of the old shop-fronts, most of which have a pronounced eighteenth-century character, although the upper portions of the houses have been in many instances modernized. A particularly noticeable one is that at No. 1 Broad Street, then the shop of Meabry and Son, grocers. It stands at the west corner of Museum Street, which is so called, of course, from the British Museum, but which before that place was instituted was known under three names, indicating different sections of it: that from Broad Street to Brewer Street being called Bow Street, and the rest of it Peter Street, in which Tom Dibdin was born, and Queen Street, where Vertue, the engraver, was living in 1712.

The remainder of this side of the main thoroughfare formed the westerly end of High Holborn, not included in the present Holborn, but branching away from it and forming the beginning

of the semi-circle of which Broad Street represents the lower portion. At No. 164 was a tavern called the "Two Brewers"; but what was the nature of Ferguson's grand exhibition which will be seen at No. 167 I am unable to say.

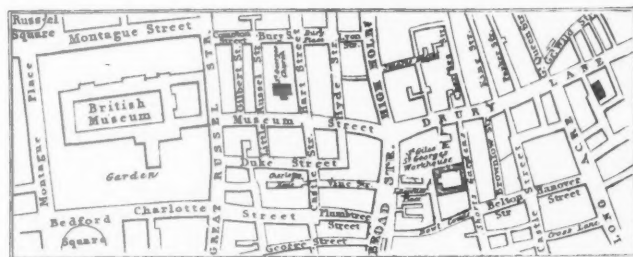
On the opposite (south) side of the street, beginning at the west end, we find at No. 39, Grimstone, the tobacconist and eye-snuff manufacturer, a bird's-eye view of whose premises is shown in the vignette, which is otherwise valuable as indicating the block of buildings impinging on the highway at this point, just beyond Bowl Yard. This yard is mentioned in the will of one Thomas Blithe, dated 1661, and led by way of Bolton Street to the work-house of the combined parishes of St. Giles and St. George, Bloomsbury. Tallis tells us that at the back of Grimstone's premises was an old wall with three arches, this evidently being the entrance into the Great Garden and Bowl Yard. By the way, the Grimstones were an ancient St. Giles's family, and Tallis also remarks that "we find from research this Mr. W. Grimstone to be a *relic* of Sir Harbottle Grimstone." One wonders how the worthy snuff-maker liked this description when he read it? Farther along, at No. 44, was another tavern, "The Rose and Crown," and still farther, "The Spread Eagle" at No. 53, and "The Brown Bear" at No. 63.

In the meanwhile we have passed Lascelles Place, between Nos. 48 and 49, which probably perpetuates the name of a former ground-landlord, belonging to this well-known family; while No. 54 has the appearance of being the only private house in the thoroughfare.

A little farther east we come to the entrance of Drury Lane (at the bottom left-hand corner of the elevations). Drury Lane is so full of interest that lack of space prevents me from doing the barest justice to it here. Tallis calls it "a long and narrow street, but a great thoroughfare and a street of good business." Drury House, from which it took its name, became better known later as Craven House, the mansion of Lord Craven, who lent it to the Queen of Bohemia, whose name was afterwards perpetuated by a tavern bearing it. The tradition is that Craven was secretly married to the "Queen of Tears," as she was called.

Beyond Drury Lane the shops do not call for any special notice; but one may observe the curious trade sign of Messrs. Harrison, the ironmongers, at No. 174, which is entitled "The Original Little Dust Pan," and the long balcony which runs in front of the first-floor rooms of Nos. 177, 178, and 179, the first of which houses is seen to be occupied by Herring, who here sold his lamps, an advertisement of which duly appears in the letter-press. Nor should the shop-front of Messrs. Marshall and Sons, at No. 186, be overlooked, since it is another of those charming reminders of what were features of the street even so late as the Early Victorian era.

E. BERESFORD CHANCELLOR.



A PLAN OF BROAD STREET AND HIGH HOLBORN.

Exhibitions.

The Leicester Galleries—The St. George's Gallery—The Independent Gallery.

THE LEICESTER GALLERIES.—An exhibition of what are called "Portrait Interiors," by Sir John Lavery, was held in these galleries.

These paintings seem to be rather of a bygone period. Sir John cannot be judged by modern standards, as he has no leaning in this direction, though he is tolerant and large-minded towards those who have: he seems only to see things in their tonal relationships; when there is a strong emphasis he will put it down, but it is doubtful if he ever consciously or deliberately creates this emphasis. He takes things as they are, and if he finds them happily related so much the better.

In looking at Sir John's work one must see it *whole*: it will not bear very close analysis; especially is this so with his drawing, which is rather more general than particular. He is essentially an *impressionist*, but not in the way the Frenchmen were. He does not, presumably, theorize over light: his light sensations are not worked out, but he has a sort of recipe which serves him sufficiently well to give the effect of light. But light does not penetrate into all the corners as it does in the works of the French impressionists. His illusions of light are obtained more from the play of light and shade than from colour, but too much brown (by which suaveness is too easily obtained) creeps into his work.

Sir John Lavery takes pleasure in and is happy recording surfaces that glitter; in his own method he has obtained mastery over his material, which he nearly always handles with unflagging enthusiasm and enjoyment.

There was also on exhibition in these galleries, paintings of native life in South Africa by Mr. A. Neville Lewis.

This artist really does seem to tell us something about the country and its people: the atmosphere and the colour appear to be represented with accuracy.

Where Mr. Lewis has kept to the Slade School teaching he has been most successful: where he has departed in any way from the rigid formula for drawing taught there he is not so good.

His small figure-paintings and paintings of girls' heads are the best, and some of these are very good indeed. The "Zulu Girl" (39) is a portrait of a beautiful woman, judged even from a European standard.

Mr. Lewis is not afraid to be hard and definite in his statements, as the bronze-like "An East Coast Boy" (48) and "A Zulu Woman" (40) will show.

Mr. Lewis is at his best when doing things on a small scale; his larger works are repulsive with their over-emphasis of unpleasing details.

THE ST. GEORGE'S GALLERY.—The exhibition of contemporary English water-colours was in some ways intended to show the traditional descent of the English water-colours of to-day. It is possible that when the director of this gallery started to arrange this show he found that things were not so traditional as he had at first thought.

In some cases tradition can be traced; perhaps a little in Mr. Ethelbert White, whose work sometimes has traces of the influence of Cotman: the development (if any) is in Mr. White's discernment of wriggly forms where Cotman only saw plain shapes, which he simplified when he set them down.

Mr. Rushbury carries out the tradition, perhaps, better than anyone. The firm manner in which he makes his drawings and then disposes of the light and dark portions in a way most suitable to the balance of his compositions is quite in the traditional manner.

Mr. Ginner's work, excellent as it is in its own way, somehow always suggests mechanical processes.

The influence of Mr. Ginner on the work of Mr. Ratcliffe is

very apparent, but his water-colours suggest some of Mr. Ginner's which have gained a certain amount of freedom, and are enjoying themselves as a consequence.

Mr. Albert Rutherston's "Mountains at Granada" (19) and "Study, West Bay" (20) are cleanly and neatly done, and are decorative with their selected colour-schemes.

Mr. McBey's work is freer in treatment than the foregoing artists. I am inclined to think that he has not put in enough penwork: too much has been left for the washes, which, in such a combination, should only have been used to suggest colour.

There is simplicity and disarming charm in the two works by Mr. Leon Underwood, which show more French than English influence.

Mr. Schwabe is, in a way, traditional, and so is Sir Charles Holmes.

Others who have sent interesting works are Mr. Muirhead Bone, Miss Clare Leighton, and Miss Rowley Smart.

Well, and at what conclusions can we arrive? Either that tradition has been a means of sustaining and supporting water-colourists, or that it has taken fifty years or more to break from tradition. Perhaps the answer is that those whose natural bent has been intellectual and rather cold-blooded, and who regard meticulous craftsmanship before everything else, have followed tradition: they have no desire to be loosed because they are happy in their bondage. Those who are Celtic and more quickly responsive to impressions lean more towards the French in their sympathies and aims.

THE INDEPENDENT GALLERY.—There were shown here embroideries from designs by Mrs. Venessa Bell, Mr. Roger Fry, Mr. Duncan Grant, and Mr. Wyndham Tryon.

Our grandparents, or great-grandparents, did work something like this, only its charm was unconscious: they were not aware that they were doing anything so very wonderful. In this age artists have become so dreadfully self-conscious.

I liked Mr. Tryon's work best, because I like his water-colours, and his panels for rooms are just the same, only carried out in the more intense and vivid medium of wool: the added deliberateness necessary when another person carries out the work is rather a gain than otherwise. There is one thing in favour of wool, and that is that colours are kept distinct and clean, and definite pronouncements are made that cannot be shirked; therefore, in this matter, I am for wool.

The chief purpose of a chair is that it shall be used to sit upon, therefore Mr. Tryon's design for a chair, being a painting in wool, as it were, would be obscured if used for this purpose, and for this reason is unsuitable; and, besides, one does not either desire or expect a chair to declare its presence with such vehemence.

The two chair seats designed by Mrs. Venessa Bell are good, but the formality of the design should have been maintained throughout: the casual sprays on the outside edges disagree with the interior design. Mrs. Bell's music-stool is one of the best things exhibited, definite in design and positive in colour.

Mr. Roger Fry's designs are rather sober in colour. The formality of the design for a "Prie dieu" chair is much more in keeping with the subject than Mr. Grant's design for a similar chair, for though good in design and attractive in colour, it is not in sympathy with the sedateness of the chair.

Mr. Grant's carpet is much too realistic in design. It would be most tantalizing to have to keep moving the chairs and tables and sofas off it so as to be able to trace the design to its final conclusion, and put our minds at rest as to whether the lion did actually catch the bird it is so busily chasing. It would serve a better purpose as a wall hanging.

RAYMOND MCINTYRE.

Recent Books.

The Danger to St. Paul's.

The Danger to St. Paul's. By CHRISTIAN BARMAN. Jonathan Cape. 4s. 6d. net.

Mr. Barman's study of the problem presented by the precarious condition of St. Paul's Cathedral is both timely and welcome. His criticism (scathing in places) of official palliatives and *apologias* is only the natural corollary of his case for other measures to save a great national monument and to prevent the catastrophe of the loss of Wren's masterpiece. His book is in no sense a mere tilting against authority—a favourite sport in all ages—nor would he, we imagine, wish to embarrass the man at the wheel, if it were not that the issue is a momentous one, and its importance compels an architect to open his lips, when, on many grounds, he would fain be silent.

Unfortunately, official susceptibility to criticism, however honest, is a fact with which we have to reckon. Here and there the weakness of the position taken up by the authorities tempts Mr. Barman to a little over-display of dexterity with the foils. He would not, perhaps, be human if he did not make use of the opportunities offered him, and we can forgive the satire of the title "Good tidings" which he gives to his chapter on that last "re-assuring" report of the 1921 Commission that has undoubtedly disturbed a great part of professional opinion. The pity of it is, however, that when a body of experts appears to lay itself open to the charge of diluting unpalatable truth, minimizing danger, and affecting a doubtful composure—in short, of subordinating facts to policy, a situation arises which is not favourable to that unimpassioned public discussion that seems most needed at the present moment.

Mr. Barman is at pains to give a carefully reasoned analysis of the problem as he sees it. He deals with Wren's difficulties in building on an old site and over treacherous subsoil; he examines the defects which arose from these conditions during the building of the cathedral and subsequently. He then considers the merits and demerits of Wren's provision for the support of the dome, and gives his opinion that the abutments of the diagonal arches connecting the eight piers are insufficient for their purpose. The transmission of the weight of the dome on to the piers is also explained and shown in diagrams, and Mr. Barman gives his reasons for considering the construction ineffective.

From the main problem he turns to the existing site and the changes that have taken place—the results of various perforations of the soil for public works, such as sewers and railways, and he gives historical data regarding the successive problems that have confronted the Dean and Chapter. An account of the Commissioners appointed to assist the authorities brings the author at length to the present time, and he is enabled to review the position afresh in all its aspects, and to test the opinions and recommendations of the last report by means of the principles that he has enunciated. Mr. Barman condemns without hesitation the present system of grouting, and quotes the statement of Sir Francis Fox that grouting cannot be made effective unless (a) the structure is first adequately supported by shores and centering; and (b) the core is well washed to remove dust and rubbish. The Commission has found that it is not feasible to carry out either of these preliminaries, and on Sir Francis Fox's authority Mr. Barman considers the present measures as fraught with grave danger.

Holding this view the author has felt it necessary to inform the public in order to create public opinion; yet this is a matter that cannot be settled by the battledore and shuttlecock of public opinion alone. It is a problem for the expert, and the responsibility which rests on the cathedral authorities and on the public is to see that the right experts are put in charge. The spearhead of the criticism which this book contains is to be found in the last pages, where the author reiterates the plea which has already been very ably advanced by Mr. William Harvey. It is the plea that the rescue of those of our great buildings that show signs of some fatal malady, some defect which (whether implicit in its

original construction or the result of unforeseen conditions) endangers its continued existence, should be placed in the hands of men specially qualified for the work, and not committed to men eminent in quite other spheres. The experience of new construction possessed by the architect does not help us here, still less does that of the engineer. The latter possesses no qualifications for differentiating the degrees of æsthetic or historic value attaching to the parts of the threatened building, and his training for economic utilitarian structures, although it may stimulate his invention, is apt to prove a dangerous bias in dealing with these momentous and delicate issues. The average architect is, on the other hand, no fitting physician for an ailing building. He may reverence its beauty and its associations, but this will not give him knowledge, and may even blind him to the needful remedies. These problems which are already increasing at an alarming rate require new measures and new men. Mr. Barman suggests an Ecclesiastical Preservation Office, having in mind, no doubt, the great success which has attended the Department of Ancient Monuments of H.M. Office of Works. Here we have already at work a school of intelligent conservation, which indeed gives us our main hope in these days of anxiety. Men whose duty it is to study buildings in all states of decay, gather a special experience and become familiar with conditions which to others may seem too perilous and even irremediable. Sentimental attachment to old buildings has grown greatly in recent years; it is the duty of the age to see that this sentiment finds practical expression in an effective conservation of all that is worth preserving. And for this work a doctor fully qualified is worth more than a score of physical instructors.

WALTER H. GODFREY.

The Architecture of Humanism.

The Architecture of Humanism. By GEOFFREY SCOTT. London: Constable & Co., Ltd. 1914. Second edition. Pp. 205 and xii. Price 12s. 6d.

If the war had not broken out a few months after Mr. Scott's book first appeared there is no doubt that by now not a second but a fourth or fifth edition would have been demanded. The fact that in spite of that overwhelming and obliterating interruption a second edition should already have been required is proof enough of the unusual value, the permanent quality, of what Mr. Scott has written. A lesser work on such a subject as architectural theory could not have survived the circumstances that attended so closely upon its birth. But the intrinsic importance of the book ensured that it would survive, and it is no conventional over-statement to say that it is now as sure of a lasting reputation as anything in the literature of English architectural philosophy.

The changes made in this second edition are inconsiderable. An epilogue has been added; some ten pages, including the title, of the original chapter on "Art and Thought" have been omitted; and the position and sequence of certain paragraphs have been altered. These modifications in no way affect the argument of the book, which, for the rest, remains, as it could well afford to do, in the language and form of the first edition.

When "The Architecture of Humanism" was first published most of the reviews which dealt with it agreed in expressing admiration for the masterly analysis it presented of the ideas that dominated architectural doctrine from the beginning of the Romantic Movement up to the close of the nineteenth century. Where there was disagreement amongst the critics it was chiefly about the positive psychological theory relating to architecture which Mr. Scott erected on the ground he so marvellously cleared. An interval of eleven years gives perspective to the judgments then passed; we see the issues more objectively, or seem to do; and we might expect the views then held to be revised, perhaps even in important directions. But on the whole it is probably true to say that the current critical estimate of Mr. Scott's book substantially confirms the impression made at

the outset. The claims of empathy and of physical memory as applied to architecture are still disputed; on the other hand, except amongst a generation too old to change, the author's treatment of the architectural gospels of the Victorian Age is recognized as conclusive. Admiration for that portion of the work has tended only to increase.

For a single book to have exposed beyond question the fundamental fallacies—romantic, mechanical, ethical, and biological—that obscured the general understanding of architecture during the nineteenth century is sufficiently remarkable. It has, however, done more than that. It has restored to educated taste the appreciation of a vital phase of the art. We have only to open a typical English history of architecture written during the last hundred years to see how the Baroque style was regarded, how little its aims were comprehended, how wholly its virtues were unrealized. To critics it was the common symbol of decadence and emptiness; and their insensibility to its resources and powers was, as a rule, shared by architects whose outlook was largely influenced by literary opinion. To-day many people who care for architecture are able to perceive the real qualities of the Baroque style, and can respond to the appeal of buildings conceived in it. The style has even acquired a positive vogue amongst those whose enthusiasms are dictated by fashion. Both the serious and ephemeral aspects of this more liberal attitude may be traced in the main to Mr. Scott's work, in which the style that culminated in Borromini is expounded not as an incidental piece of special pleading, but as embodying and illustrating basic principles of design.

Architects must particularly regret that the author has of late abandoned architectural theory for the study of eighteenth-century biography, however great is the undoubted gain to that field of literature. So many writers of the first rank have made biography their province. Architecture has enjoyed the service of only too few; the defection of Mr. Scott is in consequence a loss all the greater. We can only hope that he may soon return to the subject which needs him most.

LIONEL B. BUDDEN.

The Topiarist at Home.

Garden Craftsmanship in Yew and Box. By NATHANIEL LLOYD, O.B.E. Ernest Benn. 15s.

There is no knowing where Mr. Nathaniel Lloyd, with his camera and his grip on all manner of technique, will not break out into a book. It seems only a few days ago that I saw an advance copy of his massive "History of English Brickwork," after which he might reasonably have sat back for a little. But no: here is a delightfully practical book on how to be a craftsman in yew and box, so practical that every man may now be his own topiarist, instead of relying on Dutch ready-mades. As Mr. Lloyd notes, the art of topiary is jealously guarded by the professional grower. Henceforward the needful equipment will be this book, the simple instruments and methods which its photographs display, a large year-to-year patience, and that trick of handling living things which one has or has not, as Providence may have directed. Mr. Lloyd has wisely eschewed the illustration of familiar historic monuments of clipped yew, such as the Twelve Apostles at Cleve Prior Manor, the great circle at Rockingham Castle, and the huge enclosure at Crathes. Brick-wall is among his larger examples, but if I remember rightly some of it is of comparatively recent date, even if the fine cones are of considerable age. Hatfield and Earls Hall are among the big schemes he illustrates. He evidently wants to encourage the neophyte to tackle the task without the depressing fear that none, until his grandson, will enjoy the result, and he is urgent in proclaiming the rapidity of the growth of yew. Some comparative photographs are very convincing in this regard, and the pictures of his own work at Great Dixter show the skill with which he has followed his own prescriptions. It is satisfactory to find warnings against too elaborate fancies. I confess Mr. Lloyd shows a few which may be simple, but do not strike

me as admirable. A pair of large yew coffee-pots sound a rather carnal note in the garden, though the form is admittedly only a mild development of the plain cone with button above.

Not the least interesting illustrations are those which show how a mature natural-grown yew may be cut back rigorously and developed, after ten years' wizardry, into a formal shape. Peacocks are not so troublesome as might be supposed: three or four years' discipline with stout fencing wire does wonders, and Mr. Lloyd justly observes that the more wooden-looking the better they are.

I venture on two suggestions for the second edition. The topiary work at Owlpen shows a dignified scheme for quite small gardens, and would be a good addition to the fifty-four plates Mr. Lloyd has given us, and I ask humbly for wisdom about holly hedges, which have a great protective as well as decorative value. Very knowing gardeners give curiously disparate advice as to when and how they should be trimmed, and it is clearly Mr. Lloyd's bounden duty to settle the matter, once and for all.

LAWRENCE WEAVER.

Prelude to Architecture.

Prelude to Architecture. By W. G. NEWTON. London: The Architectural Press. Price 3s. 6d. net.

Readers of this journal know very well the charm of their Editor's writing, his acuteness of statement, his wit and his delicate irony. If they were not interested in architecture they might still be interested in such prose as his. Being, however, from the nature of their case admirers of fine and expressive form, or they would not be buyers of THE ARCHITECTURAL REVIEW, they must of necessity be doubly interested in all Mr. Newton writes about architecture. They will welcome therefore, as will all intelligent folk who come across it, this graceful little book of his essays. His writings are like his gospel—the true best of style—if he would admit, which is very doubtful, that he had anything so commonplace as a gospel to preach. His attitude to his art, whether in writing about it or in practising it, might be described as a catholic conservatism; yet even that would be hardly fair. His last essay, the music makers, shows that it is no dead past that he is reverencing but a past pregnant with a still finer future. Yet he is not among our adventurous younger men ready at any time and anywhere to take a leap into the unknown, kicking over in the process the work of centuries. This makes him a safe guide as well as a safe editor.

His object in the delightful series of short essays which make up this little book is to clear the ground, both for the architect and for the layman, of certain lumber which has accumulated on the site—a lumber which makes good building difficult for both. Those who are immersed in practical affairs, who are building all day and every day, as well as those who are mere spectators and appreciators, are alike liable to take certain phrases and catchwords for complete statements of the truth. Ruskin provided many of these hasty but dangerous generalizations. Such things are the lumber Mr. Newton removes not less skilfully because his tools are more like the surgeon's scalpel than the steam-navvy. He does not attempt to provide a complete aesthetic theory but rather to make a healthy clearance where architecture can again flourish in the fresh air of heaven. In doing this, however, he helps us all, architect and layman alike. One can imagine as this little book becomes more known that every young architect will give a copy of it to his first client. It would be a very wise investment. Each would understand and respect the other very much the better after the reading of it. It would establish the sympathy without which no art, least of all architecture, can flourish. Even if it serves this purpose it will have done well; but one hopes that it will reach a larger public still and do something to bring back again a more discriminating yet kindly attitude to the most misunderstood but most necessary of the arts.

C. H. REILLY.