THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

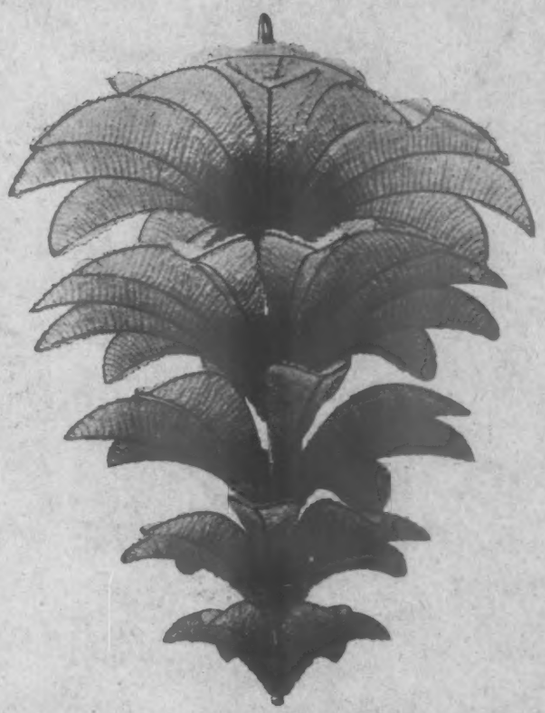

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Plate I. May 1926.

THE CHAPEL BY THE LAKE.

THE NEW SUPPLEMENT ON CRAFTSMANSHIP.

The present number (May) contains the first issue of the New Supplement devoted to "CRAFTSMANSHIP," which will in future appear regularly every month as a feature of *The Architectural Review.*

The double number published last month (April) was devoted to a general survey of Modern British Craftsmanship, and its reception has clearly demonstrated the intense interest in this subject. The Editor has therefore arranged to devote a Special Supplement of the *Review* to the study and illustration of Modern Craftsmanship, so that the ordinary contents of the paper may not be affected.

The main objects of the Supplement are to foster the reviving spirit of true craftsmanship, and to illustrate choice examples of the work of modern craftsmen.

As craftsmanship is a subject which demands continuous special attention, and requires that some one person should be personally carrying on the essential visitations to buildings, factories, workshops, studios, etc., the Editor has placed the conduct of this Supplement in the hands of Mr. H. de C. Hastings.

The New Supplement will be found at the end of the present issue.

Art and Puritanism.

By C. Campbell Crowther.

MR. DURRANT does an evil thing for the arts. At a recent exhibition by some of our younger aspirants, I was not half-way through when an anxious secretary beguiled me to a table littered with green slips and left me there. I am afraid I didn't read; I saw him safely round a corner and went my way, in all uncharitableness to the critics and Mr. Durrant.

I am blaming nobody. The critics and Mr. Durrant are entitled to turn their honest pence as they will. What grieves me is that the present age pays them to do it such disservice. When art is reduced so completely to the mercy of the critics one may well ask if it is art at all.

What is so disquieting about the matter is the want of faith which it reveals. The critic is to art what the theologian is to religion ; they follow each in the wake of great spiritual movements as expositors to the receptive masses. For that very reason, criticism is static rather than dynamic, grounded in the past rather than the present. Woe betide the creative few when they bring their wares to the critic to market. It is a confession that a sign is wanting, that the faith to move mountains is not. The true evangelist heeds not the theologians; enough for him the gospel that is within him, though the theologians burn his body alive.

Reference to the pundits hampers much of our nascent art. Publicity is cheap, and it is far easier for the critic to rush into print than it is for the criticized to live him down. That is why the burden of tradition lies so heavily upon the arts. It is not easy to create when thousands gain a livelihood by destroying one's creations. And that is the test of faith.

Yet it is not in the pictorial arts that one can judge best the faith of an age. There is something claustral in painting; it is in the world but not of it; the painter has no basis for a compromise with actualities; his work is a supererogatory excellence that bears no relation to the problem of living. As a monk realizes his faith in prayer, so the painter projects his spirit into colours; to neither, if they be true men, does the world matter. That is why Rembrandt died poor.

It is otherwise with architecture. Alone of all the arts it is grounded in utility; alone it has no existence apart from economic demand. For that very reason it is easy for the architect to sink into the artistic abyss. His faith must be strong if it is to triumph over the utilitarian minimum of four walls and a roof. Great building in any age is a certain symptom of spiritual vitality; painting is only for the few, but a building is a sign for all men. Its greatness or meanness is not merely that of its designer; it is also a part of those who sank good money in it as a place for human concourse.

But spiritual vitality is marvellously intolerant. It is born of the urgency of new things to say, and the exhilaration of new-found ideals is a terrible breaker of images. Bred of dissatisfaction with what is, your idealist is contemptuous of all that ever was. Like the Puritans of old, he has no use for history. He will build anew from the foundations in glorious defiance of the critics. It is this rejection of criticism, this impulse to transcend the calamity of experience, that distinguishes Puritan from Pagan. Your Pagan is a pragmatist at heart; master of all the methods that ever were, he is too well pleased with this best of all possible worlds to face the law of change. Parasitically he feeds on past inspirations, reads into them a logic that is the least conscious attribute of creative energy, and weaves of it a principle of sufficient reason which is nothing but an apology for his own materialism. He is the stuff of which critics are made.

It was ever thus. Somewhere in the dim past a generation arose out of the desert and swept away the huts of Nile mud in an attempt to scale the heavens. Somewhere, too, the Pagan suggested what a waste of effort it was, and they gave up Pyramid-building to settle into a groove of convention that scarcely wavers from the twelfth dynasty to the Ptolemies. Their very temples are symbolic of the Pagan; the sloping walls of Philæ, their ascent cut short by frowning cornices, confess to a middle-age content with half-measures. Or consider the youth of Greece. Between Pæstum and the Parthenon lies a century of wrestling with human limitations, of seeking to defy the laws of optics with an illusion of plastic perfection. Yet again the Pagan stalked in the midst, proposing a line of least resistance, and Corinthian frippery was the result. In an evil hour, Rome took Greece of the decadence to her bosom, and defiled her own genius in concrete through listening to the learned ones. We owe Vitruvius much, but his very survival is a tragedy of moribund ideals. An age of creative vigour would have heeded little his canons of past excellences. Lucky indeed was it that a race arose out of the forests, imbued, like the Egyptians from the desert, with the inexorable vastnesses of untamed Nature. Dogmatism on the origin of Gothic is perilous, but in tracing the path of the Goth from its

Caucasian origin, Professor Strzygowski does but emphasize the tradition of timber-building that travelled across the forests from China to Scandinavia, and finally subdued the less pliable materials of the South. Again it breathes the spirit of youthful intolerance; a striving away from the static despair of decadent imperialism is the hall-mark of all Gothic building. It sometimes over-reached itself, as youth will, but there is more consolation in the story of Beauvais than in all the timid correctitude of the basilica.

With the passing of Gothic came the Humanists. Pagans all of them, for Humanist is but Old Pagan writ large. Consider the multitude of their names—Bramante, Palladio, Vignola, and a hundred others, beside whom a few shadowy figures are all that we can place in commemoration of the Middle Ages. Symptom indeed of spiritual decay; the faith of the Gothic builders engulfed their humanity in superhuman ideals; to the Humanists there was no superhuman. It was as critics, not as inspired artists, that the great ones of the Renaissance approached their work. The ink spilt over the plan of St. Peter's, the long succession of after-thoughts of pedants bent on demonstrating their own little angles of approach to the classic, are all indicative. We blame Maderna, but it was the fault of his age. There was no time-spirit capable of lifting him on to a high place and showing him the true relation between the drawing-board and reality.

Not even the fervours of historical Puritanism could oust the Pagan. The Puritans began well; it was a sound instinct that made them literal iconoclasts, however much we deplore their indiscrimination. But they were too few; they fell nto the nets of casuistry spread for them by the Pagans. Having destroyed they were caught by the time-spirit, and the creative afflatus was dissipated in controversy. When Calvin burnt Servetus Puritanism was doomed.

The Pagans have ruled us ever since with their logic of past things. The tragedy of Ruskinism needs no emphasis. It was a triumph of criticism, but enough to make the builders of Old Venice weep. We speak of the nineteenth century as an age of "uplift," but in reality nothing was so spiritually static as the cynical complacency that conceived the spire of Rouen.

Perhaps nothing illustrates the Pagan attitude quite so vividly as its treatment of openings. The relation of doors, and even more that of windows, to the whole is a good index as to whether wood or trees came first in the architect's vision. Anyone can design a three-dimensional mass and pierce holes in it at regular intervals. But, to adapt the phraseology of Mr. Trystan Edwards, it needs a stylist, and not a mere grammarian, to construct a nicely-balanced period. That is the weakness of all the adapters of the last four centuries. They were too pedagogic; they spent their energies in parsing each element of their sentences rather than in analysing their functional relation to the whole. That is why so many Renaissance buildings are unconvincing despite their grandiloquence. There seems no æsthetic reason why the Palazzo Farnese should not have been two stories high, and its flanks shortened by a bay. Almost any part of it could be isolated from the whole as a separate architectural entity. Each window is a perfect study in classical criticism, but the impression of the whole is that of a mere background for a precise scholasticism.

The matter of openings is vital in this era of the colossal. It is the reason for the derision which greeted the first sky-scrapers. The problem of conjugating a frontage, whose characteristic was that of a rectangular sieve, demanded a wholly different approach from that of the revivalists, whether Gothic or Renaissance. And it is here that the voice of Puritanism is heard again. Nothing could be more in tune with the spirit of great building than the determination of America to begin at the beginning. Realizing that the punctuation of each opening was a hopeless task where its proportion to the whole was infinitesimal, they raised their first monuments of steel in all the frankness of the primitives; having achieved a primary impression of stark mass, the question of plastic was made a matter of experiment, until, instead of structural features, lines have become the grammatical elements of their phrasing. One cannot consider the elevation of the projected Paramount Theatre in New York without being struck by its emphasis of line as the basis of form. One may quarrel with the inflection of its stages in relation to one another, but the homogeneity of the tower-motive which they subserve is perfect. Openings have shrunk so far into æsthetic irrelevance that one is reminded of a *ziggurat* of old Babylon rather than of a modern commercial building. If ever the fantasies of Mr. Hugh Ferriss become fact, detail will have faded altogether into a concept of mass and line.

It is the only way to face the modern problem. That we of the Old World are facing it is proved by most of our post-war buildings. But the traditions of revivalism and criticism are long in dying. We have all the contempt of age for youth, and though we are beginning to doubt our Pagan gods, we are not yet attuned to the Puritanism from overseas. We have been so absorbed in our work of collation and criticism that it has taken us most of a century to realize that steel will not be collated nor concrete criticized in terms of stone. When Paxton showed the way in the Crystal Palace, the Pagans admitted its excellence as a *tour de force*, but that it pointed to an architectural idiom was never even broached. And yet to-day it is still memorable as a truthful product of an age of untruth. Only the pressure of ground-rents has reconciled us to the forgotten cult of the colossal, with its functional negation of our revivalist pedantries. Even so, Pagan-like, we admit it only as a concession to economic necessity; that we should accept its implication of a new æsthetic standpoint is still repugnant. That is why the atmosphere of "period" still lingers about our boldest efforts, and why our ideas of plastic expression are still barren. The lateral elevations of Bush House have rejected masonic detail as irrelevant to steel, without realizing the necessity of surface-relief. We have tasted of Puritanism, but we cannot as yet digest it.

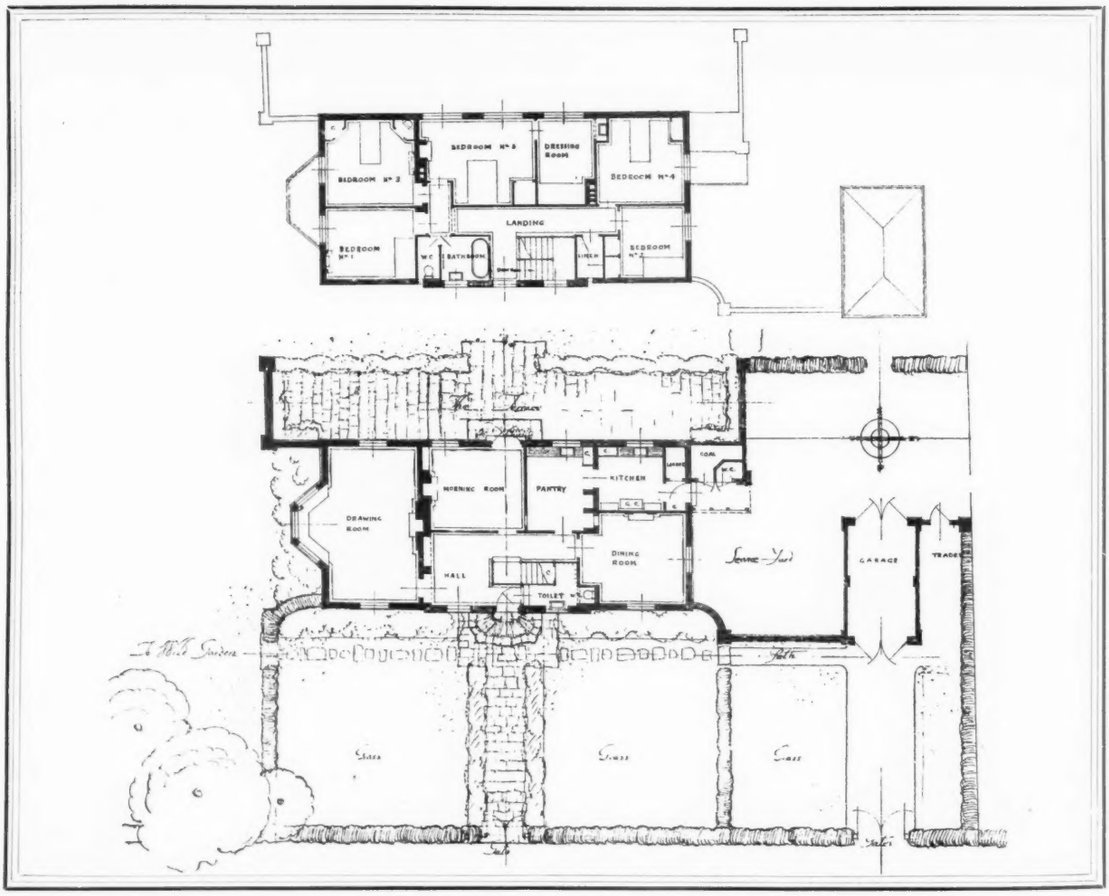
But there was never a Pagan phase yet that did not succumb to the primitive vitality of youth. As Greek and Goth breathed new life into the inertia of Egypt and Rome, so America, with her naïve intolerance of subtleties, is slowly converting a world of casuistry to her doctrine of dynamism. We writhe at its crudities, but all our critical railings do not hinder the vital spark from illumining the sterility of our efforts to live in the past. The primeval cult of the superhuman has come to life without its religious implications, but it is none the less a symbol of faith—the faith of a new civilization in the urgent necessity of mastering human circumstances. Let Mr. Durrant beware; the coming age will need no press-cuttings.

A House at Bickley, Kent.

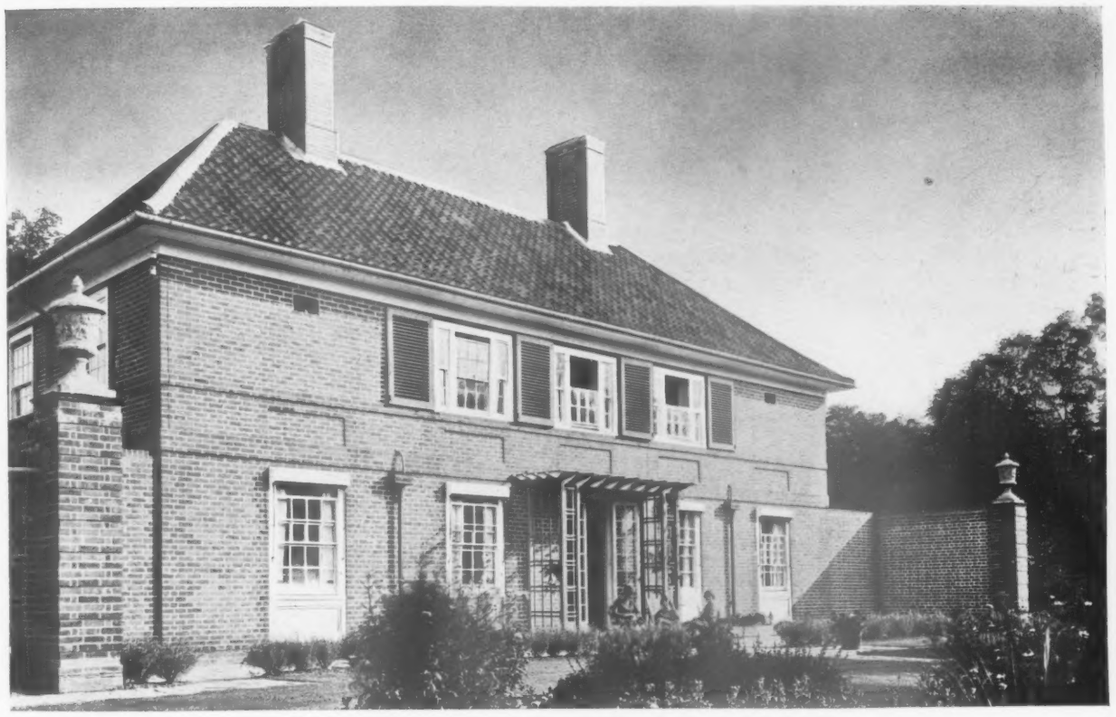
Designed by P. D. Hepworth.

THE ENTRANCE DOORWAY.

FROM THE ROAD.



PLANS OF THE HOUSE AND GROUNDS.



A GARDEN VIEW.

THE FRONT.

The Kensington Cinema, London.

By P. D. Hepworth.

Designed by Granger and Leathart.

OF the making of cinemas there appears to be no end, but their apparent redundancy offers at least one consolation: a steady and rapid advance in design. The latest recruit, the new cinema in Kensington, is certainly one of the most imposing as well as the largest. As one comes upon it unexpectedly for the first time, strolling along the High Street, one cannot repress an involuntary halt. The brick shops suddenly fall away and there, isolated, and well back of a broad expanse of pavement, stands the great block of the façade, solid and arresting as the front of an Egyptian temple. This appearance of strength and massiveness appears to have been deliberately accentuated by every possible means, from the predominance of horizontal lines throughout, to the spreading granite podium, which carries the enormous block frame enclosing the entrance doors and upper restaurants. This treatment of the entrance appears to be eminently logical. It prepares the mind for the great void behind, and gives the eye an external echo of the proscenium arch within; it also allows tenuity of supports within its frame; permits comfortably the unbroken stretch of doors to the foyer, and abundant lighting to the upper restaurants, which usually fall naturally into place overhead. At night, too, the effect of the great illuminated square is most arresting. Better far than any blazon of signs, it proclaims itself a place of entertainment, and having attracted the client's attention, it gives him a glimpse of internal warmth and colour and invites him inside. The original screen walls, planned to carry all notices and leave the façade free from puff and poster, have been omitted, but one notices with pleasure that the owner has relaid in geometrical form the great pavement in front. What little colour there is externally is concentrated round the entrance; and thence through the rich, though quiet, atrium to the gay auditorium there is a continual crescendo of colour until the proscenium is reached. Two facts make the building rather unusual. By an enlightened building owner (*o si sic omnes*), the architects were allowed to design every detail, from carpets and furniture down to door fitments, which gives a pervading freshness and harmony throughout. Also, though this was their first building of the class, they made no attempt to study other previous examples, but tackled the problem directly upon its architectural merits. Given a fine island site, they have produced a plan of admirable simplicity. The main circulation is direct, across the atrium to the auditorium, broken into two streams by the pay-boxes. Thence they sweep round to unite again at the hall doors, passing *en route* an attractive sweet-stall, which offers temptation to the weak. The gallery and tea lounges above are reached by two great double staircases right and left of the atrium. These also are marble lined, and surprise one by their spacious and open character. The auditorium, like the rest, is impressive and spacious, but gay with colour. The general scheme is amber to red, softened by tones of warm grey, the tints being mixed to hold their right values under the prevailing orange-toned lighting. It is curious to see the hall by day and notice the change in values suffered by these colours when one side is lit by sunshine and the other by its amber-red pendants. There is one broad-curved gallery across its full breadth, and the usual struggle between raking lines of this and the decorative forms of the full wall has been very well composed. The construction is interesting. The inner and outer shells are carried by a system of combined truss and stanchion which extends right down the outer walls, and only obtains solid bearing below floor level. The building is thus surrounded by a deep air-pocket, and to this may be ascribed its excellent acoustic properties.

A CARVED MASK IN ARTIFICIAL STONE.

In some ways the modern auditorium seems to have been helped by its very restrictions. The authorities' dislike of private boxes, and their (unconscious) discouragement of side galleries by visual angle rules, have removed two great causes of complex and restless design. At the present time—one neglects exceptions—one is inclined to think that the architect fulfils his charge to the public better than either the average film producer or musical director. *Parturiunt montes*—often the Frame is better than the Picture. Let us wish the controlling minds not only more confidence in the public—which in a press-ridden age largely accepts what it is given—but more in themselves and their own good taste.

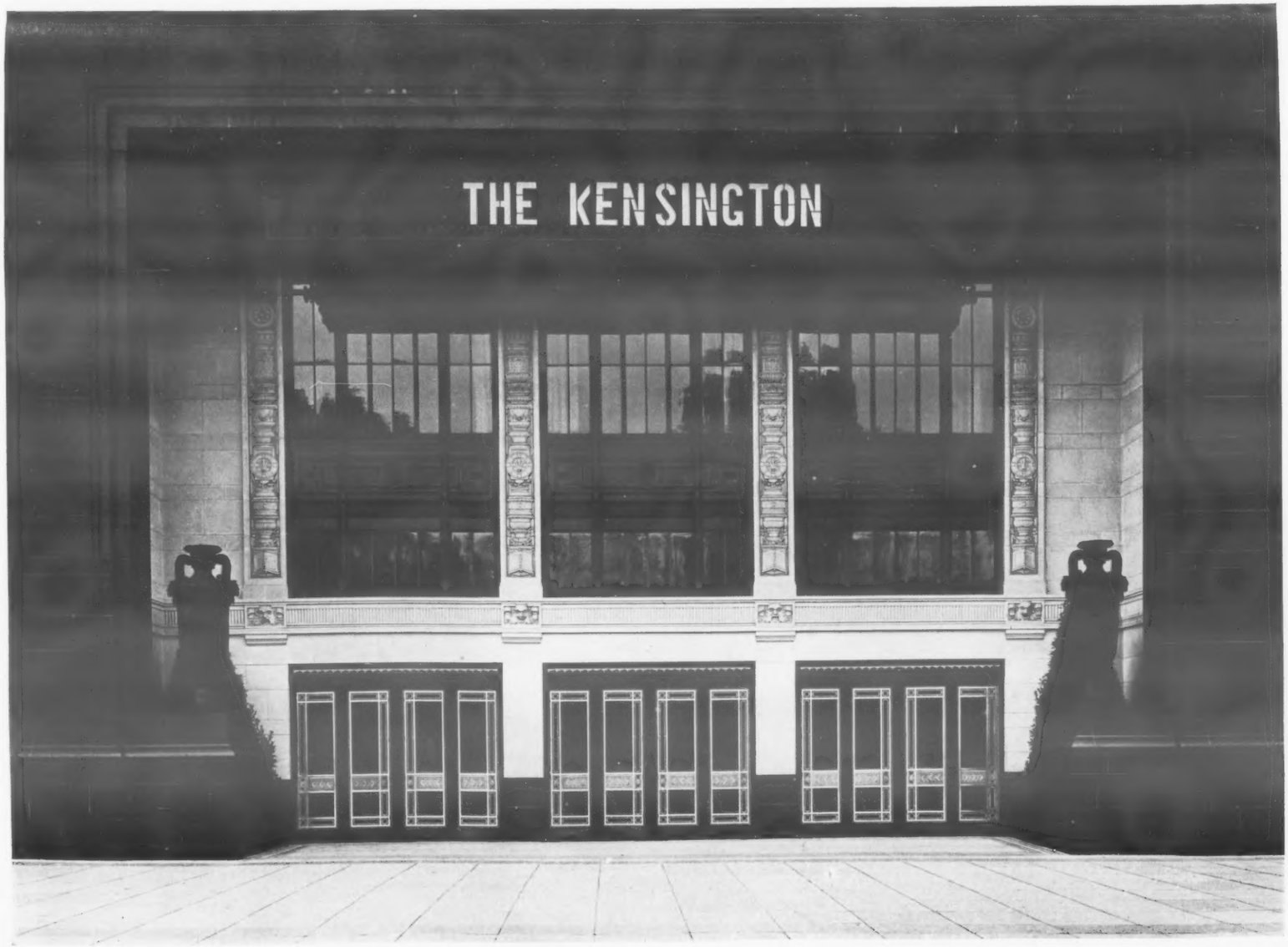
A CARVED MASK IN ARTIFICIAL STONE.

Plate II. May 1926.

THE FAÇADE TO KENSINGTON ROAD.

Granger and Leathart, AA.R.I.B.A., Architects.

The banners are black, green, and orange; the banners masts and brackets are in bronze, finished antique green.

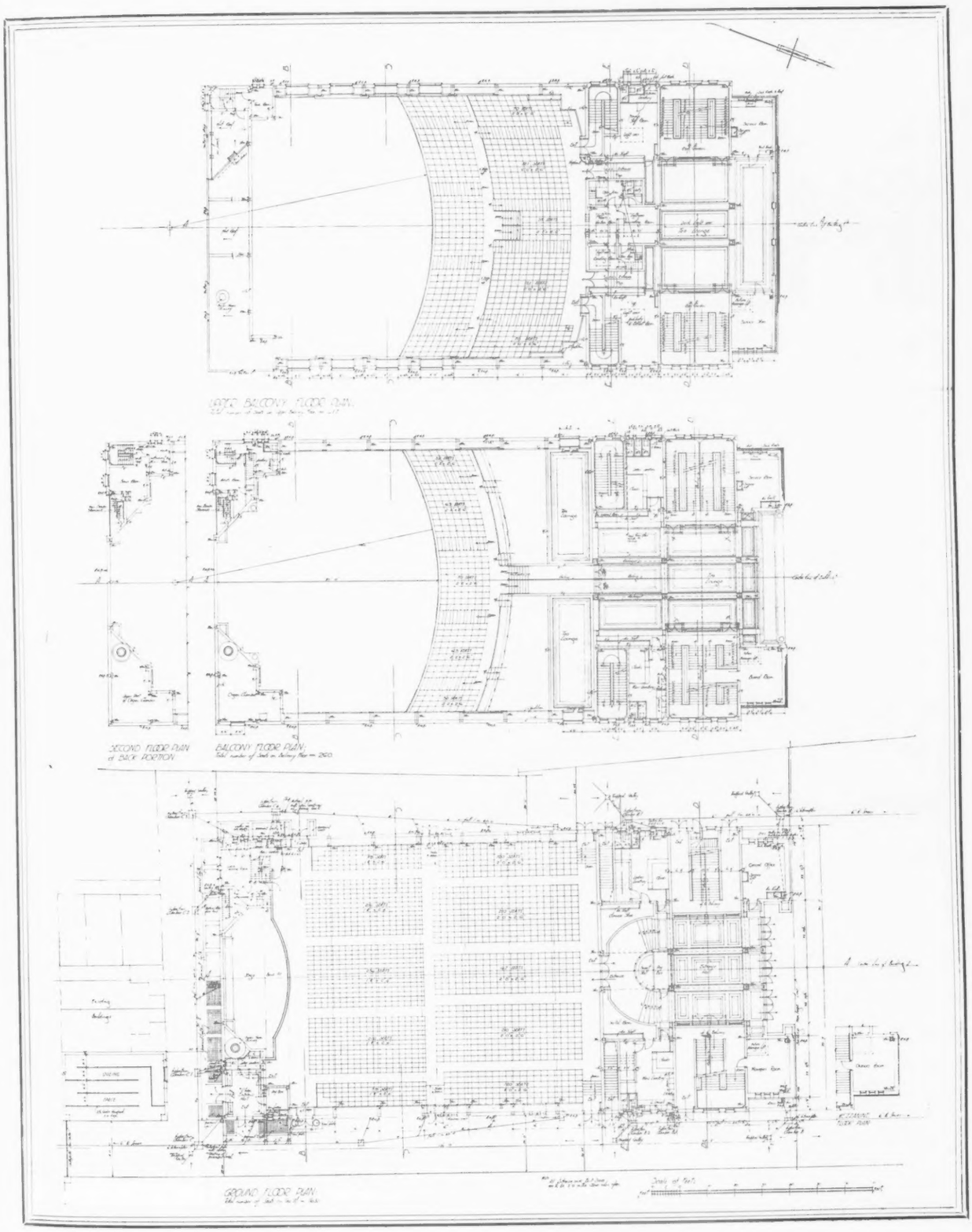


THE RECESSED CENTRAL PORTION OF THE ENTRANCE FAÇADE.

The surrounding frame is in grey Aberdeen granite, with black granite plinth. The entrance doors are 9 ft. high, and the bronze urns are 7 ft. 6 in. high by 2 ft. 6 in. diameter. The hanging bronze box-sign beneath the soffit of the granite opening was not included in the architects' design.

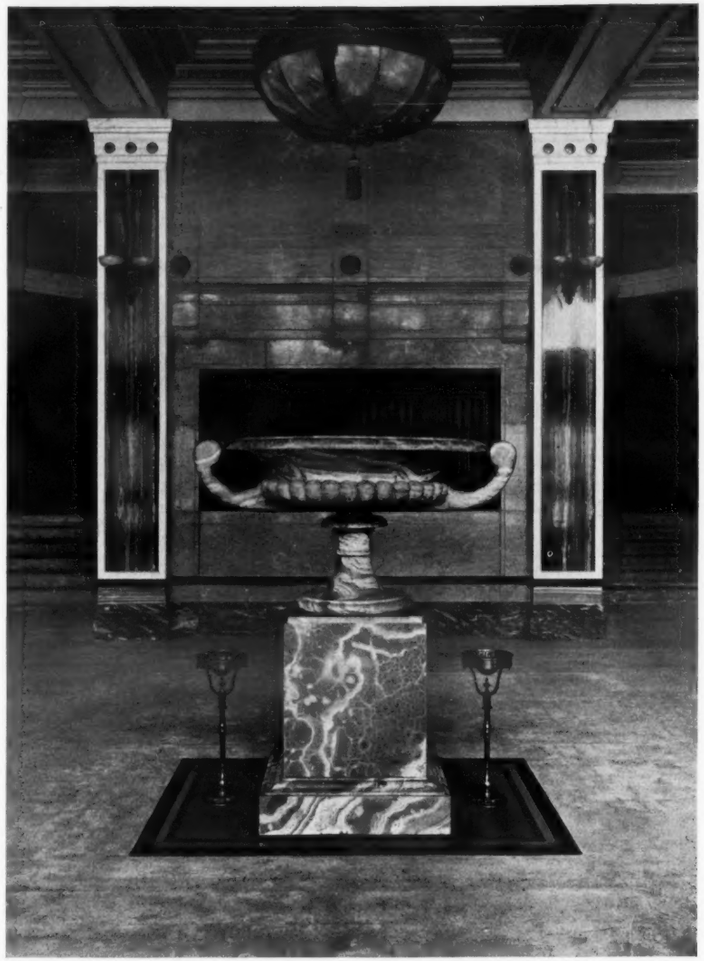
DETAIL OF THE RECESSED PORTION OF THE ENTRANCE FRONT.

The urns are in bronze. The doors are black and silver-gilt, with aluminium grilles. The pilasters are in blue and white faience. The paving, black and white marble mosaic. The fascia grilles are in cast iron, coloured antique green bronze.



PLANS OF THE GROUND AND UPPER FLOORS.

THE ENTRANCE HALL, LOOKING TOWARDS THE PAY-BOX.
The pay-box grille is in bronze, antique green finish.



THE ENTRANCE HALL, LOOKING TOWARDS THE EAST STAIRCASE.

The onyx urn from Devonshire House has been lent to the proprietor, and forms no part of the architects' scheme of decoration for the hall. The marble wall linings are Lunel Rubane to the general wall faces, Cippolino and Second Statuary to the pilasters and piers, and Brêche Sanguine and Black Belgian to the plinths. The plaster ceiling is coloured old ivory to the beams and cornices, with jade green ceiling panels.

THE ENTRANCE HALL, LOOKING TOWARDS THE ENTRANCE DOORS.

The marble wall linings are Lunel Rubane to the general wall faces, Cippolino and Second Statuary to the pilasters and piers, and Brêche Sanguine and Black Belgian to the plinths. The plaster ceiling is coloured old ivory to the beams and cornices, with jade green ceiling panels. The woodwork is in black and gold.

THE WEST STAIRCASE FROM GROUND-FLOOR LEVEL.

The central balustrade rail, in bronze, divides the staircase into two separate means of access to the upper floors. The solid balustrades and dadoes are marble lined in Lunel Rubane, with Second Statuary capping, and Cippolino and Black Belgian skirting. The walls above the dado and the stair soffits are coloured old ivory, wiped off the panel moulds and cornices. The ceilings are in jade green, ivory, and gold. The stairs are pre-cast concrete, with terrazzo finish in red and white.

THE WEST STAIRCASE FROM FIRST-FLOOR LEVEL

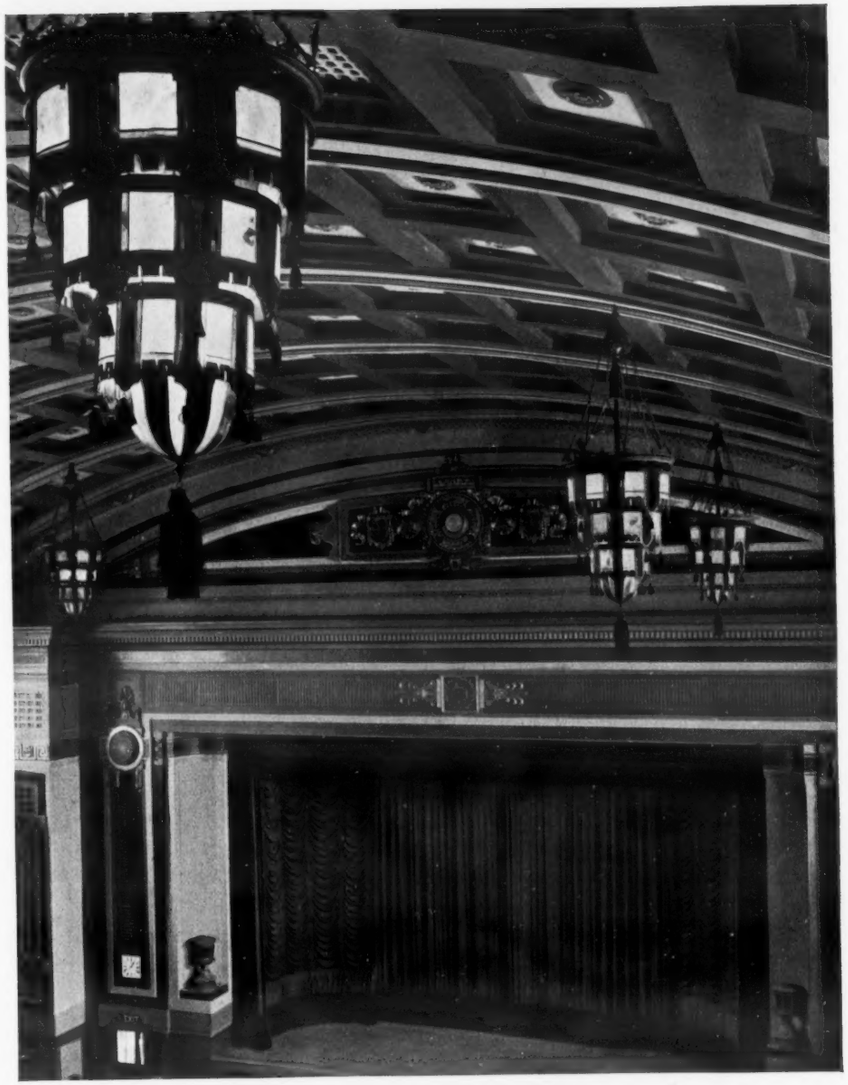
THE WEST STAIRCASE. DETAIL OF THE MARBLE RAMPS.

THE UPPER BALCONY TEA LOUNGE.

The colour scheme is in warm grey, silver, and emerald green, with black and silver skirtings and door architraves. The ceiling is in lemon yellow, grey, and orange. The carpet is in lacquer red, with grey and black borders.

THE AUDITORIUM. DETAIL OF COVED CEILING AT THE BACK OF THE BALCONY.

The seats are upholstered in royal purple, with grey wood frames and arms. The carpet to the whole of the auditorium is in deep orange colour.



LOOKING TOWARDS THE PROSCENIUM OPENING.

The colour scheme is in predominating warm amber, orange, and lacquer red, relieved by French grey panel surrounds and cofferings to the coved ceiling. The enrichments are in strong greens, blues, reds, and yellows, with gilding sparingly applied to give point to the modelling.

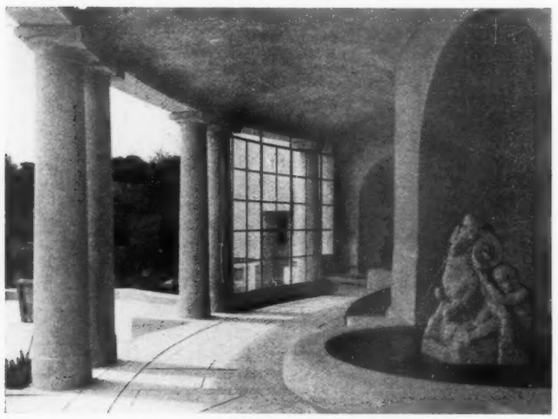
THE AUDITORIUM. PROSCENIUM FRONT FROM THE BALCONY.

The screen-curtains and lambrequin are shown in the photograph. The former are in royal purple with gold *appliqué* and tasseled fringe. The latter is in gold with a black *appliqué*, the pattern of which is similar to the stone enrichment to the frieze of the main cornice of the façade. The hanging lanterns are 20 feet deep over all, with dyed vellum panels in amber, red, and mauve, fixed to a bronze frame. The suspension cords and tassels are in veridian green and black.

The Making of Gardens.

An Exhibition at the R.I.B.A. Galleries.

By Clough Williams-Ellis.



THE SUN SHELTER IN THE WINTERSTOKE GARDEN, RAMSGATE.
Sir John Burnet and Partners, Architects.

SOMEWHERE in the 'eighties there were already advanced people who had begun to doubt whether cartwheels of calceolarias were all that was needed to make a flower-garden.

That doubt, we consider, was well founded, but, unfortunately for garden development, it was discovered about the same time that all that was needed for salvation was an herbaceous border—the more rampaging the better.

And that heresy might still have held a respectable following had it not been for the most fortunate conjunction and co-operation of Miss Jekyll, the gardener, and Sir Edwin Lutyens, the architect, who may well be counted the parents of the English pleasure-garden as understood by the enlightened modern.

Possibly it is not fair to infer from what is, after all, an architect's exhibition that all the more ambitious modern garden lay-outs make such wise and effective use of architectural embellishments as is the case in the schemes here shown—in fact, one is distressingly aware that this is not so.

Every garden of any pretension, however, must now have steps and pavements, walls, gateways, and lead figures; but though these things properly disposed and justly proportioned may be enchanting, many a simple-minded, straightforward old garden has been ruined and made ridiculous by being unskilfully peppered with such "features." The lead ornaments are usually no more than base spelter metal copies of dropsical German originals, and the stonework mere cement of a colour and texture warranted to remind one for all time of the Euston Road.

The desire for architectural embellishment is entirely laudable; the pity is that the garden enthusiasts should dissipate their good intentions so ludicrously for the lack of a little instructed direction.

It is to be hoped that all garden-makers, present or prospective, will visit the exhibition, not merely for delight, but to mark by what broad principles and by what subtleties the truly successful garden design is informed. They will certainly be impressed by the economy of means employed to obtain effects of real dignity and interest, effects for ever unattainable by the mere multiplying of unrelated "features."

What, for instance, could be more serenely stately than the vista at the Collegio Rosa? Yet all this noble loveliness is but the result of the happy disposing of a few tons of brickwork and stucco and the right placing of a few trees.

The display of photographs of old French and Italian gardens, indeed, cannot fail to excite and charm, though such stupendous achievements as the hanging gardens of Caprarola may chill and oppress one a little by reason of their titanic scale and their apparently contemptuous disregard of ordinary human values. In their present decay, however, the gardens of Caprarola seem to have made terms with weak and fallible humanity, and are not as challenging and awful as they must have been in their first rather crude prosperity.

The late Mr. Paul Waterhouse very pleasantly reminds us of Italy in a particularly attractive example of a combined garden room, loggia, and terminal bridge at the end of an ornamental canal. Those who know the engaging little chapels that adorn the Sacro-Monte at Varallo will recognize its affinity.

To Mr. Waterhouse also is due a scheme for a group of romantic buildings on what appears to be an ornamental lake, reached by a bridge of medieval design, that would make a delightful picture, such as our eighteenth-century forbears would have entirely approved. That such an ambitious and elaborate group of buildings should have performed no useful function beyond sheltering a boat and a seat or two would have troubled them not at all. They had the sound instinct that it was at least as admirable to commission an architect to compose a picture in actual stones and growing trees as to commission a painter to create it on canvas.

Mr. Inigo Thomas shows a series of ingenious and ambitious garden lay-outs. Detailed garden plans are liable to give an impression of over-intricacy and spottiness; but Mr. Thomas's bold and exceedingly attractive studies in oil show how thoroughly he appreciates the importance of light and shade and the grouping and planning of the larger masses.

Plate III. May 1926.

A SKETCH FORECAST OF A PORTION OF THE LAY-OUT SCHEME FOR DRAKELOWE, DERBYSHIRE.

Designed by F. Inigo Thomas.

THE GARDEN HOUSE AT MELCHET COURT.
Designed by Darcy Braddell and Humphry Deane.

THE BATHING POOL AND LOGGIA, DOWNSHIRE HOUSE.
Designed by Oswald P. Milne.

THE BATHING POOL AND LOGGIA, DOWNSHIRE HOUSE.
Designed by Oswald P. Milne.

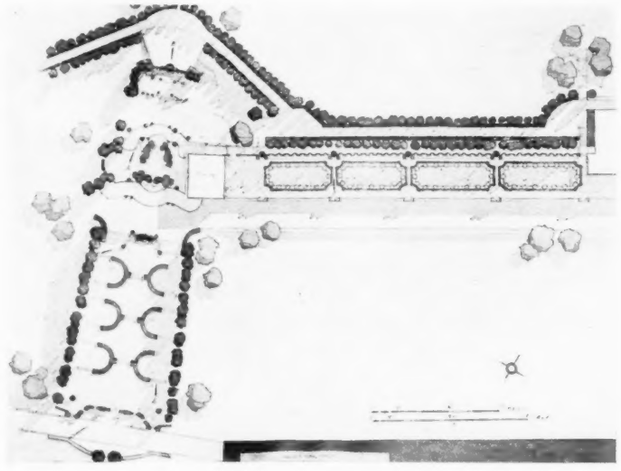
An engaging variation on the belvedere theme has been contrived by Messrs. Falconer, Baker, and Campbell, in which the design has been cleverly adapted to be entirely at home in its presumably Cotswold setting.

Mr. Robert Atkinson, with his "Gardens at Cherkley," Leatherhead, seems to indicate the use of coloured stucco, of which England and English architects have been so strangely shy. Certainly, if the actuality at all approximates to the very intriguing coloured sketch, the experiment should be encouraging to its further use elsewhere.

The photograph of "Blue Pebble Court," at Binfield, shows what dignity resides in symmetry—where each "grotto has a brother and half the *parterre* just reflects the other," as Pope mockingly remarked of the courtly gardens of his day—or something to the same effect. Certainly Pope must be counted one of the great garden wreckers, though the excessive and stilted artificiality of contemporary garden makers certainly gave him some excuse for his jibes.

Incidentally, the Binfield garden illustrates the lively interest that a pattern of rococo curves—so well beloved and well understood by Mr. Oliver Hill—can impart to a composition if used with judgment and discretion. The garden would seem to be the right place in which to juggle with rococo pleasantries.

In its radiant simplicity the Memorial at Thame, in Oxfordshire, is a distinguished example of what public spirit and sympathetic designing can do in the way of embellishing an open urban space.* The somewhat isolated and, therefore, still charming little town of Thame may well congratulate both itself and Professor Hubert Worthington on the beauty that has been added to it.



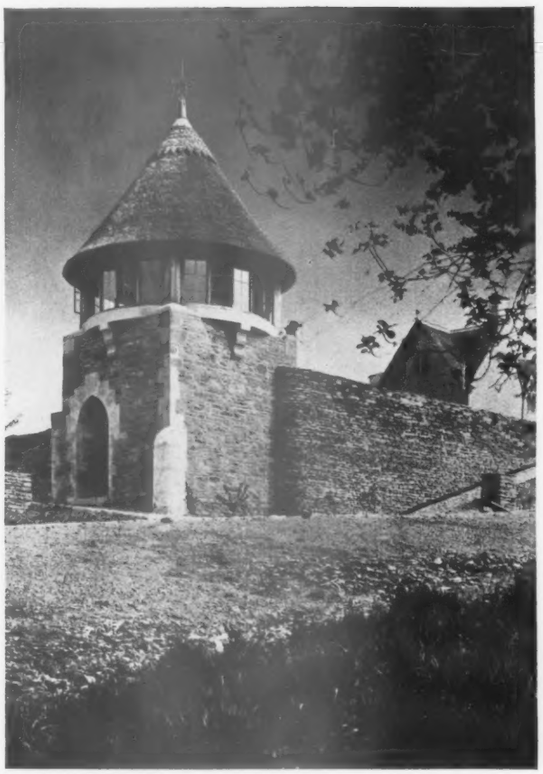
COLLEGIO ROSA, SPELLO.
Surveyed and drawn by J. C. Shepherd and G. A. Jellicoe.

Another example of enlightened urban enterprise, and notable for its clear-cut monumental simplicity, is the Sun Shelter in the Winterstoke Garden at Ramsgate, a solid piece of work very characteristic of Sir John Burnet and Partners.

A large number of photographs illustrate the distinguished work of Sir Edwin Lutyens and Mr. Guy Dawber, but they are for the most part well enough known to need no reproduction or comment here.

* See pp. 234–236.

THE GARDEN HOUSE, MOUNT MELVILLE, ST. ANDREW'S, FIFE.
Designed by Paul Waterhouse.



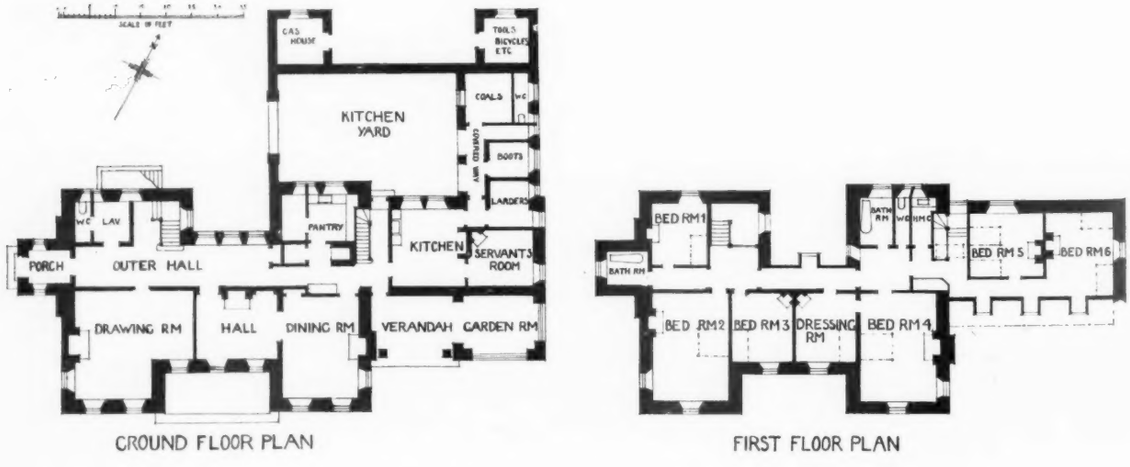
THE GARDEN HOUSE, GREAT RISSINGTON MANOR, GLOUCESTERSHIRE.
Designed by Falconer, Baker, and Campbell.

BLUE PEBBLE COURT, BINFIELD.
Designed by Oliver Hill.

Two Houses.

Designed by Oswald P. Milne.

A HOUSE AT RHOWMAR, NORTH WALES.



PLANS OF THE HOUSE AT RHOWMAR.

QUIETWAYS, BRASTED CHART, KENT.
The Front Entrance.

A HOUSE AT RHOWMAR, NORTH WALES.
On the Terrace.

QUIETWAYS, BRASTED CHART, KENT.
The Loggia.

QUIETWAYS, BRASTED CHART, KENT.
The East or Garden Side.

GROUND AND FIRST FLOOR PLANS OF QUIETWAYS.

Domestic Ironwork.*

Door Furniture—II.

By Nathaniel Lloyd, O.B.E., F.S.A.

THE early type of door handle, in the shape of a "ring"—elliptic, circular, pear or shield shaped—persisted for many centuries. Such rings, when large and heavy, also served as knockers, a square-headed nail being provided to take the blow. These ring handles were furnished with rose plates, of circular, square, or lozenge shape. The well-formed ring in Fig. 1 has an unpierced rose, while Fig. 3 is a good example of piercing, the quatrefoils and key-holes being formed by means of punches, as is the ornamentation of the ring itself. This is probably of early-sixteenth-century date. Another form of handle is the swing-bar handle (Fig. 2), which serves only to pull the door when closing it. The example illustrated has a large shield-shaped back-plate on which the initials B.P.D. are raised, probably early-seventeenth-century make. Others of this type have elaborately pierced back-plates. Figs. 5 and 7 show a handle of the Norfolk type of latch from different angles, giving a clear idea of its substance. The thumb-piece is missing. In this handle the bow is thin on side elevation, the section being an elongated semi-ellipse. The spade-shaped end-plates are beaten out very thin and impart singular distinction. Other end-plates are found of shield, heart, and lozenge shapes. The drawer handle (Fig. 4) is from an early-eighteenth-century dresser. The rose-plate is very thin—about one-hundredth of an inch thick. The strap passing round the ring and through the rose is clenched inside the drawer.

1. A RING-HANDLE AND PLAIN ROSE-PLATE.

Allusion has been made to handles serving also as knockers. Of knockers proper, three types in iron are conspicuous. That in Fig. 9 is heavy, and has lugs, which are only sufficiently long to pass through the eyes from which it depends. The stem is well formed, and the weight of material is in the right place. This is a sixteenth-century example. Perhaps the most favoured knocker design was the spur pattern of which many sixteenth-century and seventeenth-century specimens exist. Some were very simple, as that in Fig. 9; others show considerable ingenuity on the designer's part, as that in Fig. 10, which is fixed on a door, dated 1642, but may well have been forged in the preceding century. The eighteenth-century knocker (Fig. 11) is a favourite form, and is of really sound, practical design. Following this came familiar patterns of eighteenth-century knockers in brass.

2. SWINGING BAR HANDLE AND SHIELD-SHAPED PLATE.

On the other side of the door we have latches, guides, and catches. Fig. 12 shows the complete equipment (modern work). The iron strap, which passes round all ring handles through the door, is seen clinched through the square hole at the end of the latch, which is raised by it. The four latches in Fig. 13 are fine specimens of the old smiths' craft, and illustrate how boss, chamfer, circle, and line were used in infinite variety. It should be remembered that the men from whose forges these came had a limited assortment of tools, and that, although files were invented before the Norman invasion, they were not used in making such latches, for which hammer, chisels, and punches sufficed. With these the latch was forged, bosses raised, one end beaten out thin, the point left thick and heavy, so as easily to drop into the catch. Chamfers were hammered, the stops formed with chisel, which also cut the incised lines, while the circles and diaper work were produced by punches. These smiths turned out the best work in their power with few and rude tools. The modern workman copies them; but, by trying to do work roughly with his wealth of superior tools, fails to catch either the same spirit or quality of work. Yet the old smiths could not procure rods or bars of iron of every required dimension. They had to work up their objects from a rough lump of metal.

The latch guide in Fig. 6 is a vigorous piece of workmanship in stouter stuff than generally used for these. The spike of a catch such as those in Fig. 14 is intended to be driven into a doorpost, until the foot of the stay is up to the face of the wood, when a nail is driven in through the hole at the foot of the stay, which has been beaten out to oval or shield shape (see Fig. 12). Although outside the field of door furniture, the lock-plate on a seventeenth-century oak box, perhaps, may be included. The hasp is broken, but the outlines of the plate itself and of the swinging escutcheon cover are delightful specimens of ironcraft.

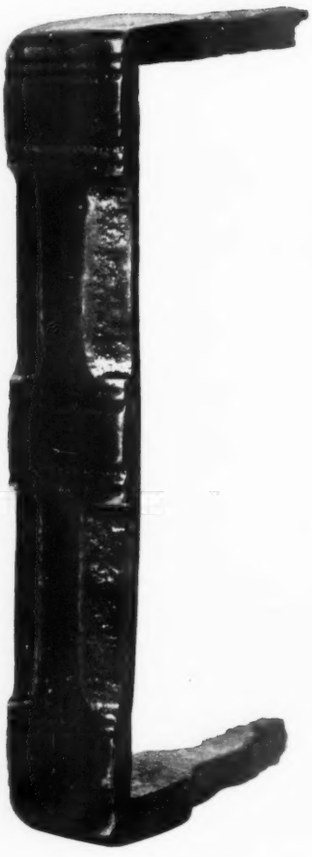
The craft of the smith is not quite dead. Men remain in country districts who are skilled and capable of doing excellent work under proficient guidance. Many, alas! are old men and, unfortunately, the work of the village smith is diminishing with the passing of horse traction, so that there is little inducement for young men to learn the trade. Wider appreciation of good smithing would increase demand and provide lucrative work, but it may come too late.

* Mr. Nathaniel Lloyd's previous articles appeared in the issues of THE ARCHITECTURAL REVIEW for August and December 1925, and March 1926. These articles related to FIREBACKS, ANDIRONS, and DOOR FURNITURE respectively.

3. A DECORATED RING HANDLE AND PIERCED ROSE PLATE.

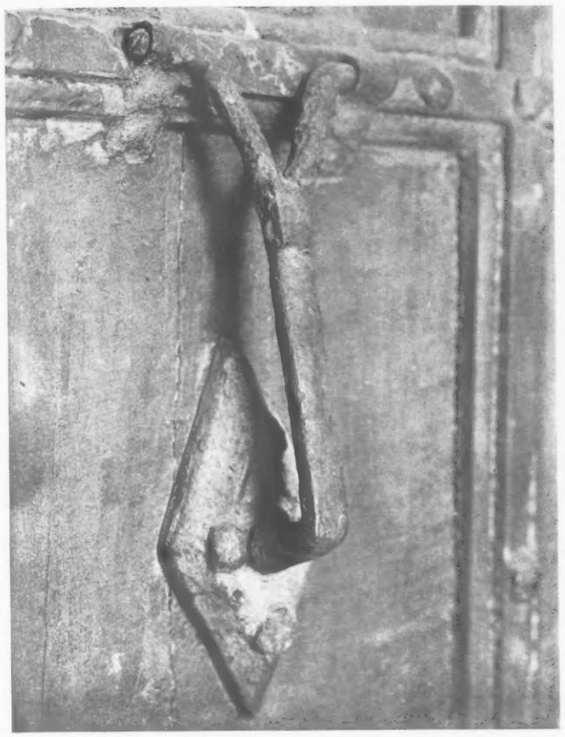
4. A DRESSER DRAWER HANDLE AND ROSE PLATE.

5. NORFOLK LATCH HANDLE. AN ANGLE VIEW.

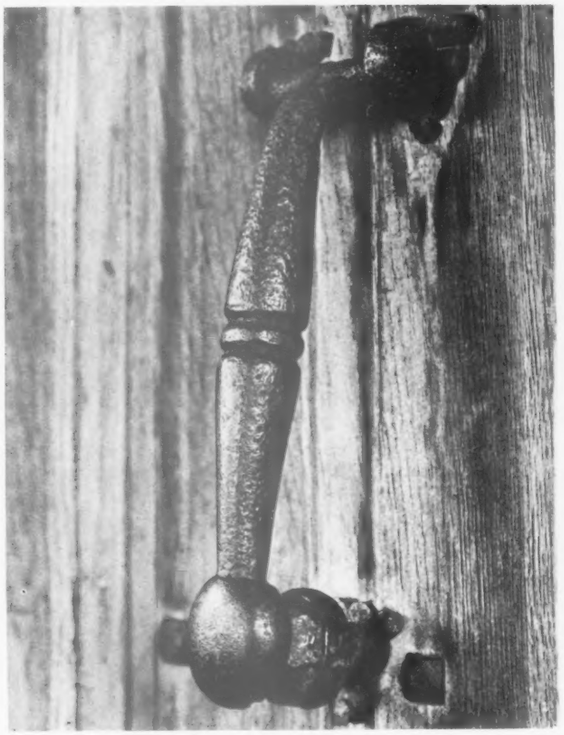


6. A LATCH GUIDE.

7. NORFOLK LATCH HANDLE FRONT VIEW.



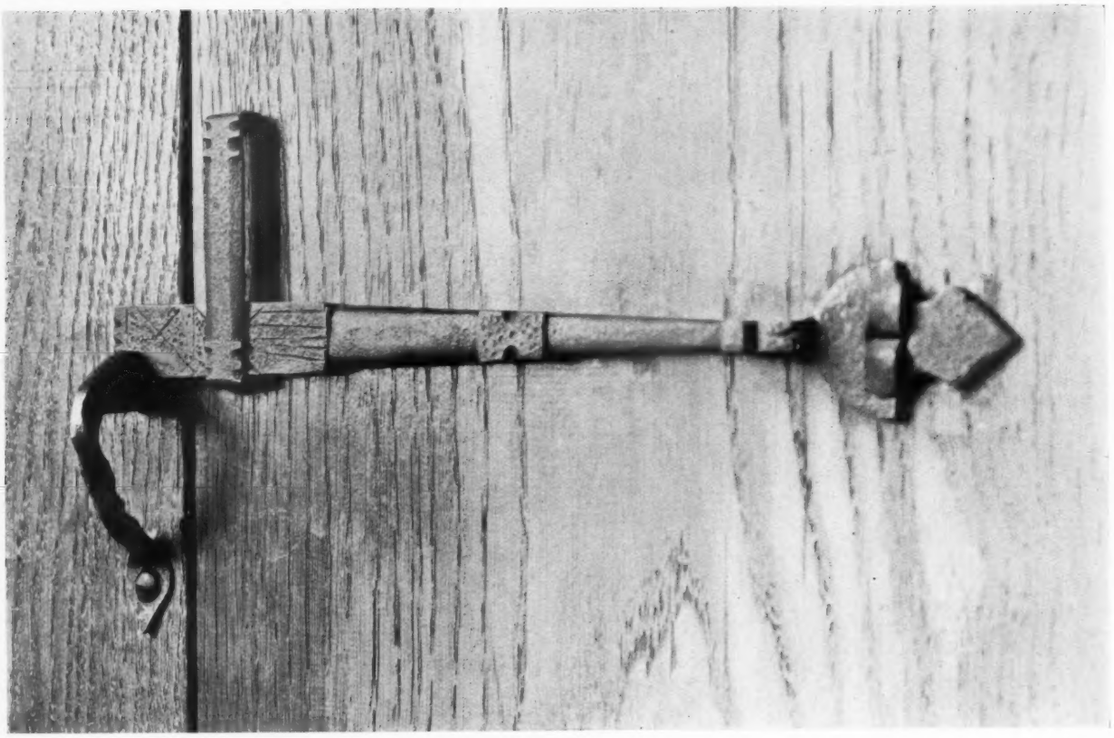
8. A SPUR KNOCKER OF SIMPLE TYPE.



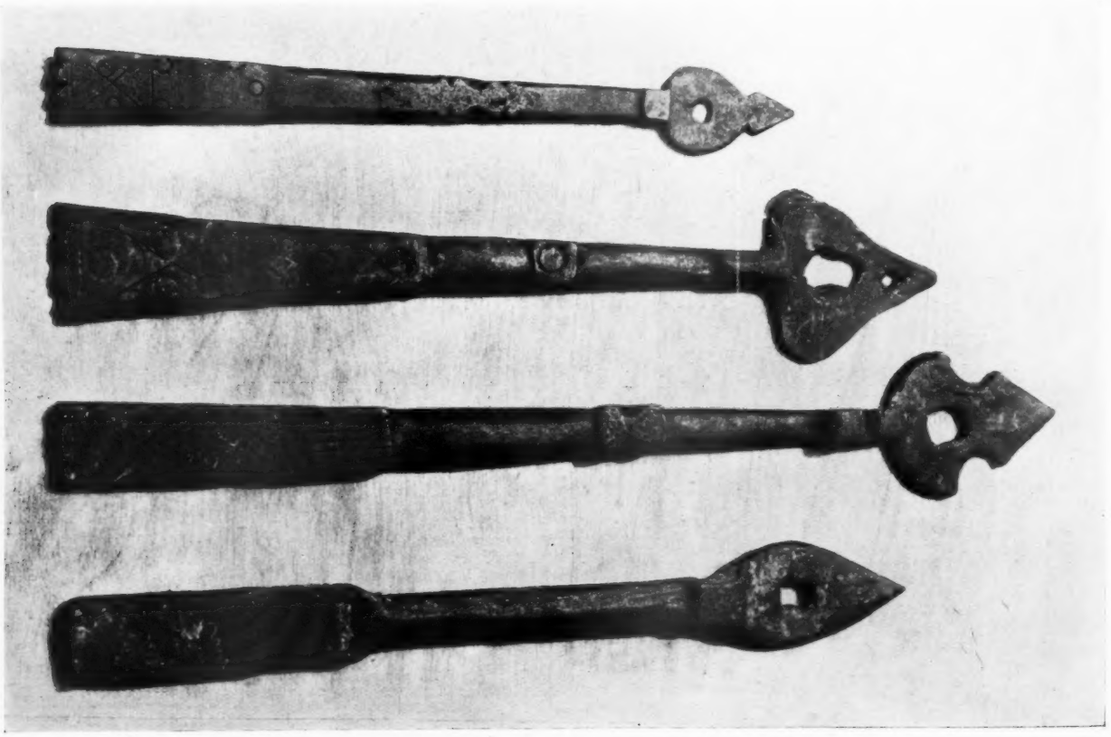
9. A HEAVY TYPE OF KNOCKER.

10. A SPUR KNOCKER.

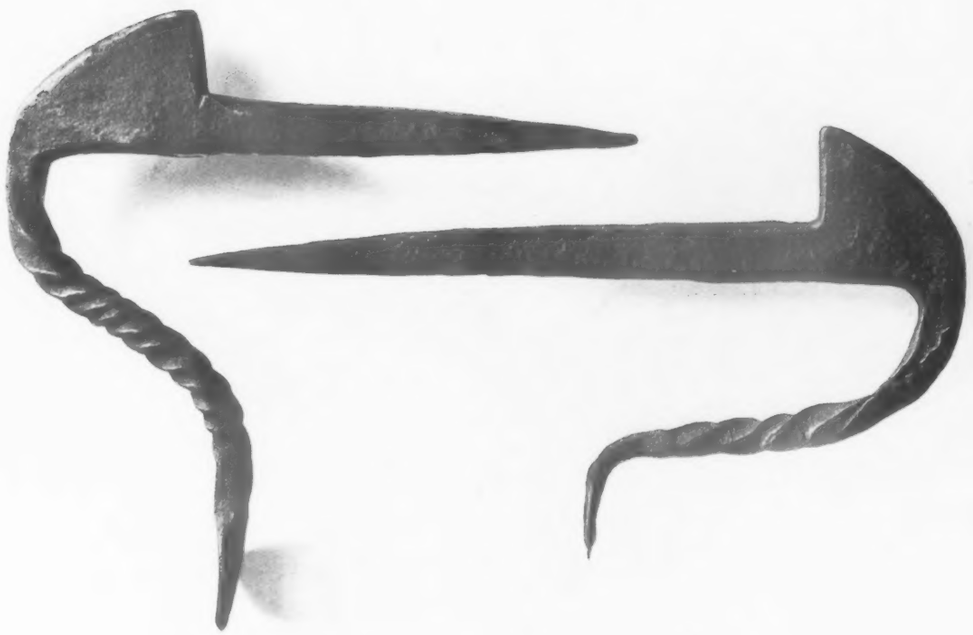
11. AN EIGHTEENTH-CENTURY LION MASK KNOCKER.



12. A LATCH CATCH AND GUIDE.



13. DOOR LATCHES ORNAMENTED WITH CHISEL AND PUNCH WORK.



14. LATCH CATCHES.

15. A BOX LOCK PLATE.

The Pearce Memorial Garden and Fountain, Thame, Oxon.

Designed by Professor J. Hubert Worthington in Conjunction with Cheadle and Harding.

The Memorial Garden and Fountain at Thame were designed by the desire of Mr. Ernest Pearce in memory of his father, Philip Henry Pearce, and his mother. The garden is situated along the High Street, amidst picturesque surroundings, with a fine background of trees.

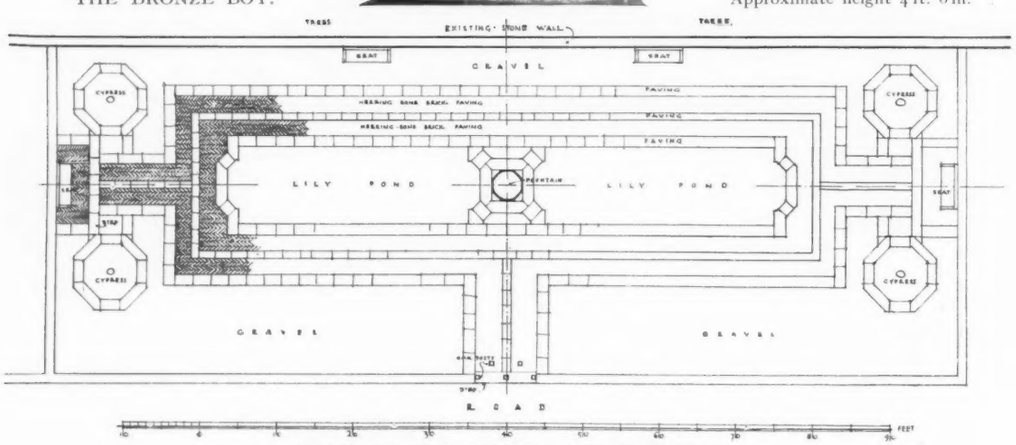
The principal feature of the memorial is the central fountain of Portland stone surmounted by the bronze figure of a boy with a fish in his arms, and standing on a tortoise. On either side of the fountain are lily ponds with paved walks. A low wall of stone, with oak posts to the central entrance, separates the memorial from the roadway.

The Royal College of Art was responsible for the architecture and sculpture. The Professor of Architecture, Professor J. Hubert Worthington, designed the fountain pedestal, basin, and lay-out for the garden. A competition was held among the sculpture students at the college for the design of the central figure and accessory carvings, the late Professor F. Derwent Wood, R.A., and Professor Worthington acting as assessors. The competition was won by Mr. H. J. Dow, a student in his second year at the Royal College of Art, who modelled the figure, chased up the bronze casting of the boy, carved the frieze of water birds and creatures, and the incised inscription *in situ*. The flutings and architectural enrichments were carved by Mr. Dow at the mason's yard.

Mr. H. J. Harding, a member of the staff of the architecture school at the Royal College of Art, supervised the execution of the work.

DETAIL OF THE BRONZE BOY.

H. J. Dow, Sculptor.
Approximate height 4 ft. 6 in.



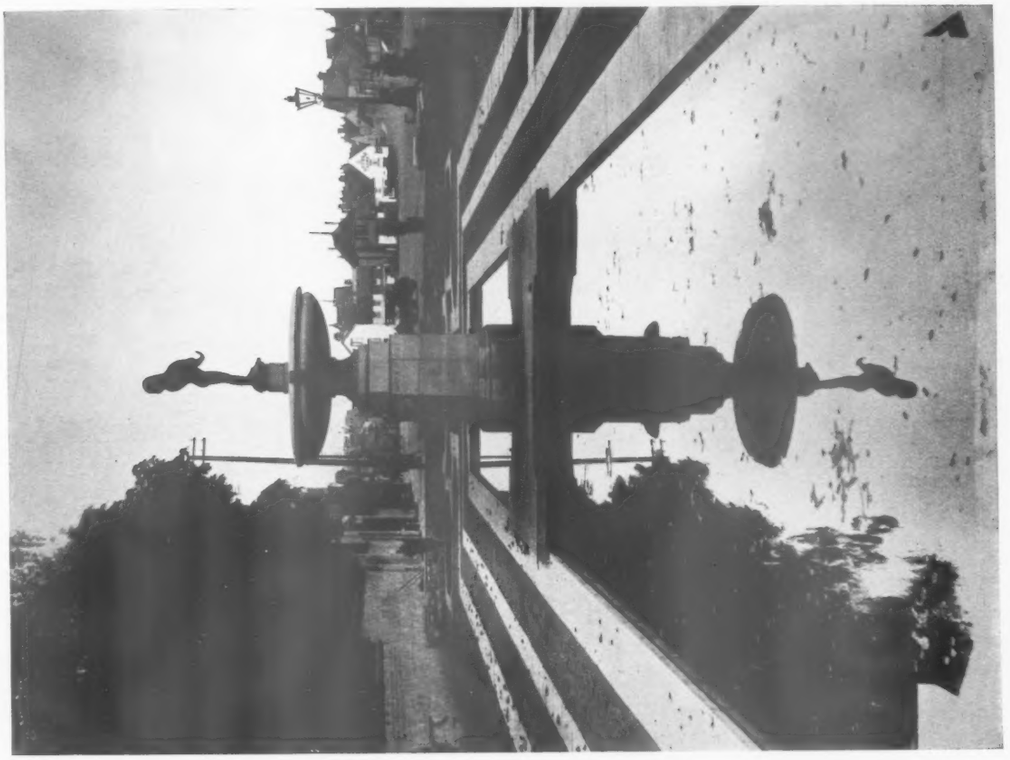
PLAN OF THE GARDEN AND FOUNTAIN.

THE PEARCE MEMORIAL GARDEN AND FOUNTAIN.

Plate IV. May 1926.

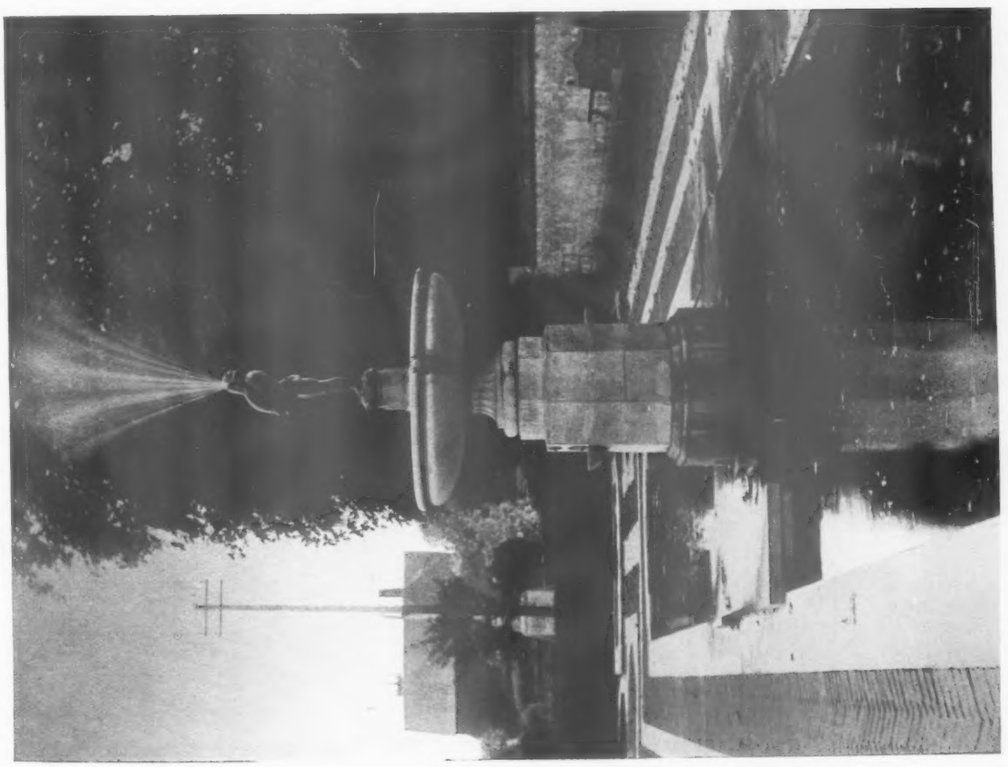
FACING THE HIGH STREET.

Showing the drinking fountain and dog-lap; fishes have a refuge beneath the central platform. The incised inscription runs round the upper octagonal course. A frieze of water-birds and creatures in low relief is carved below.



LOOKING TOWARDS THE TOWN.

Sentinel trees will grow at the end of the paved walks on either side.



LOOKING FROM THE TOWN.

The boy with the fish standing on a tortoise is bronze. The fountain basin is a fine monolith of Portland stone. The fish-heads on either side are bronze.

FROM THE HIGH STREET, SHOWING THE LILY PONDS AND FOUNTAIN.
The garden is divided from the High Street by a low stone wall with oak posts at the central entrance.

Selected Examples.

IN CONTINUATION OF "THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

A Survey of Seventeenth- and Eighteenth-Century English Domestic Architecture.

The Deaf and Dumb Asylum, Lower Clapton Road, London.

BY TUNSTALL SMALL AND CHRISTOPHER WOODBRIDGE.

THE GATES.

THIS excellent example of a brick house is now used as a deaf-and-dumb asylum, and shows many admirable qualities and marks, the work of a conscientious architect of the period.

The quite symmetrical treatment of the front is full of interest, and viewed from the road, with the gate piers and ironwork in the foreground, the effect is pleasing in the extreme.

The basement story is in this example entirely of brick, and well marked by a set-off to form a base for the upper stories.

The cut brick label mouldings returned on themselves over the first floor windows are exceptionally good, and the gauged brick panels below the windows give a vertical effect.

The central features, including the dormer above the wooden entrance door, which is fine in proportion and workmanship, are carefully marked out and elaborated without in any way competing with the door case.

Even the white dies to the parapet—which are uncommon—are ornamented in the centre to assist in emphasizing this central effect. Also the breaking out of the brick cornice.

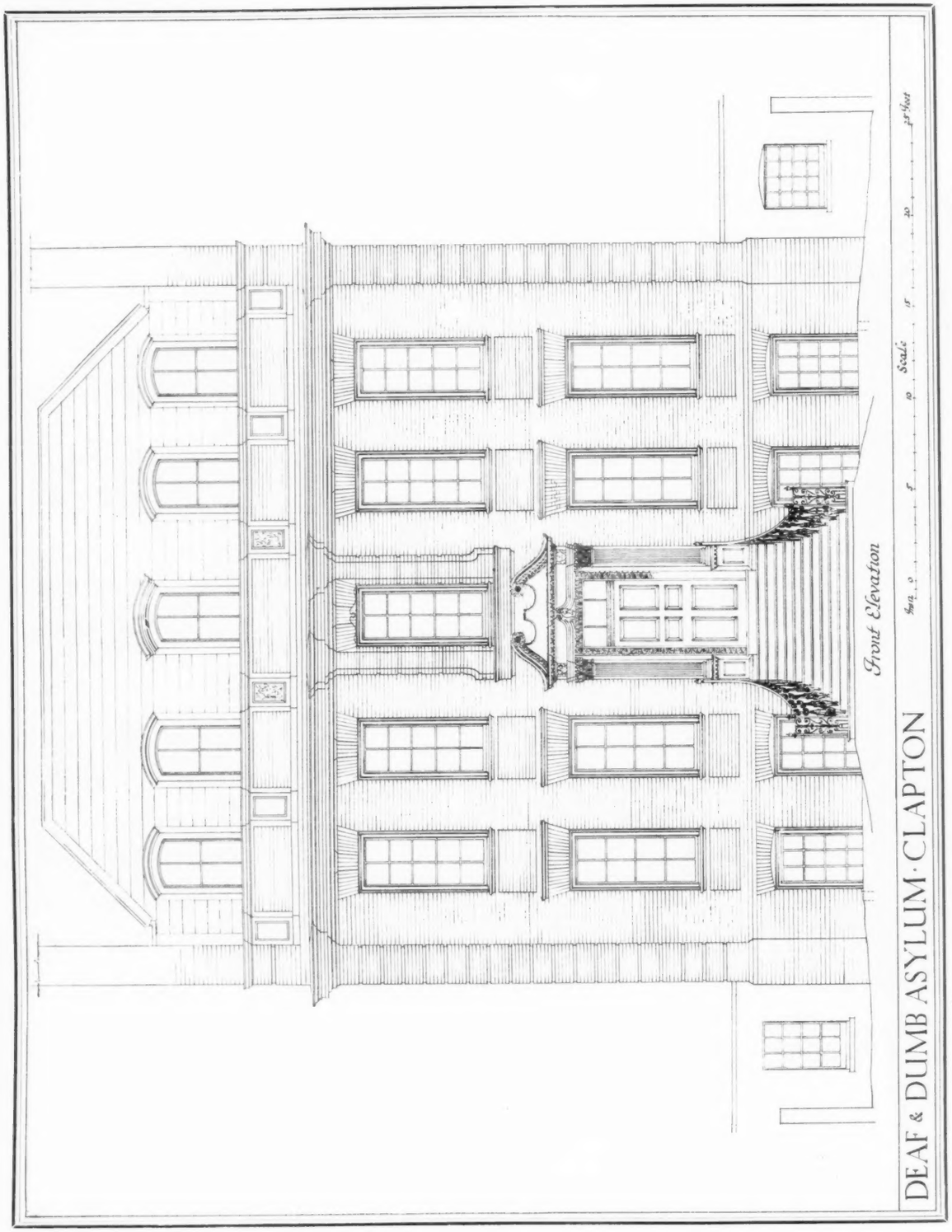
The mouldings throughout are refined, and the carved architrave to the door is particularly good.

The dove, as an emblem of Peace, is comfortably perched on the door lintel, and also occurs on the top of the wrought-iron entrance gates.

The approach from the road is through a very fine wrought-iron entrance gate of the period, and has brick piers with stone caps and vases of fruit; these are flanked on each side by brick walls with stone capping, the wall at the far ends of the forecourt being ramped to receive fine lamp brackets.

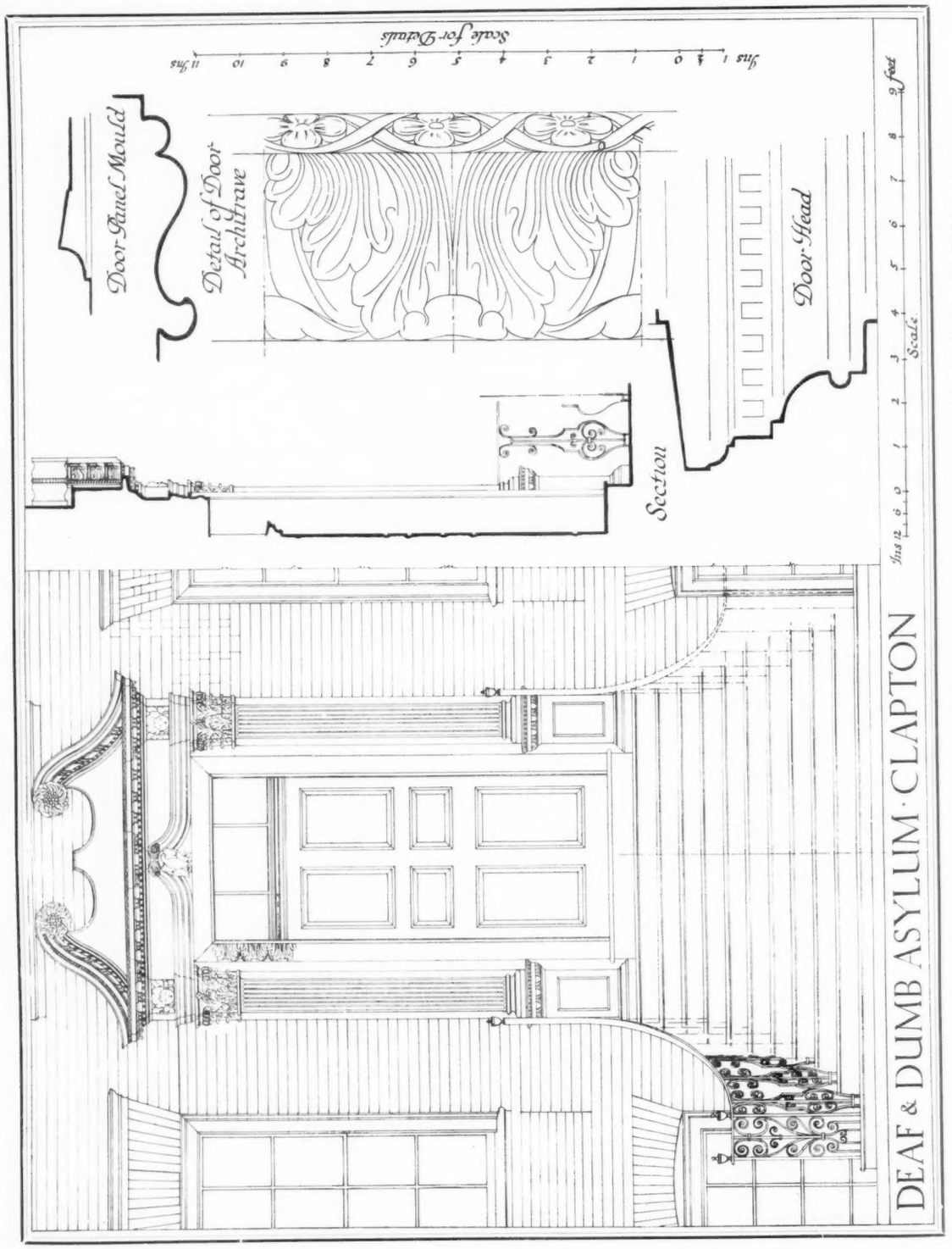
From the gate to the stone steps the forecourt is paved in alternate layers of light and dark stone.

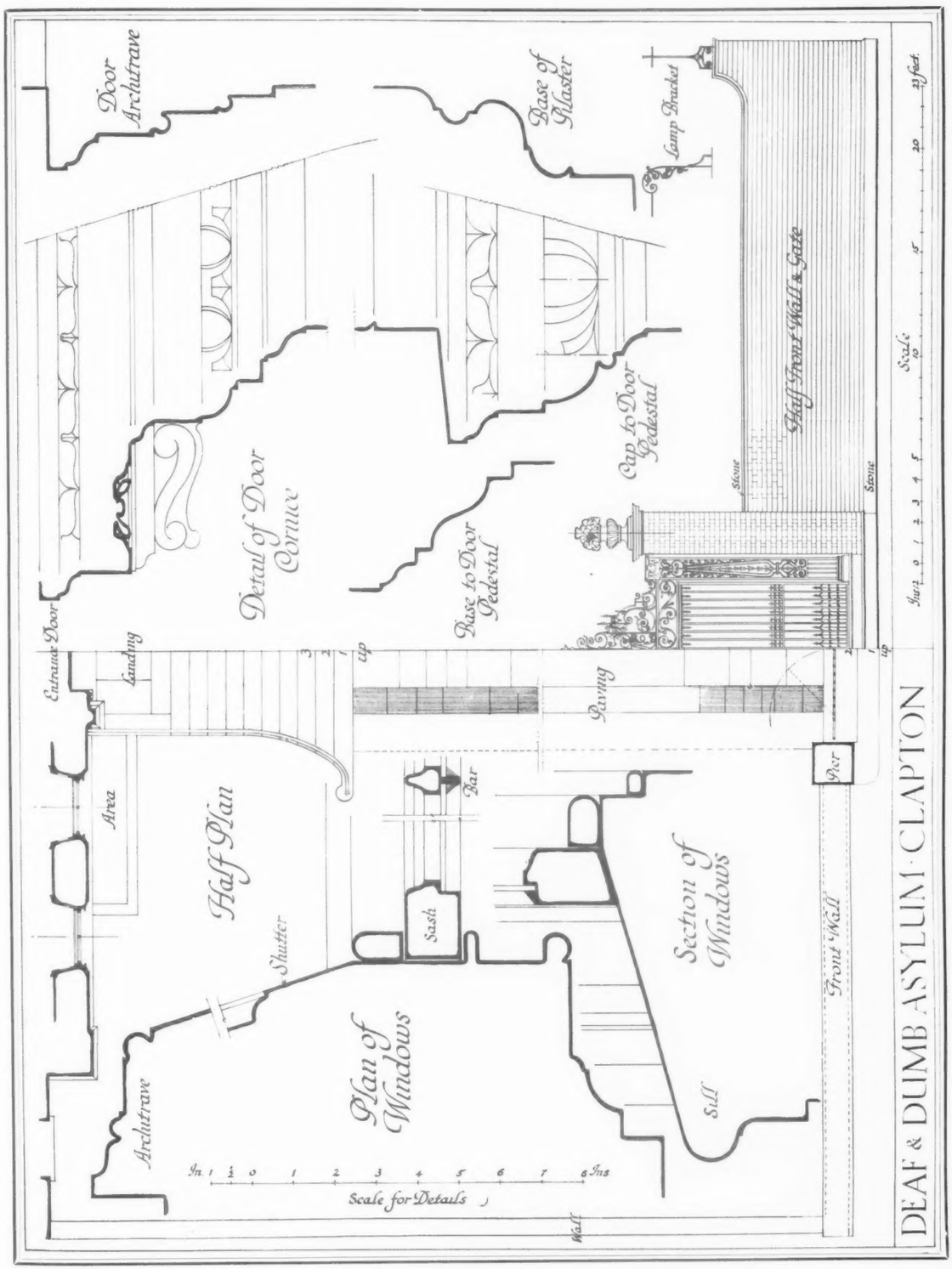
The flight of steps spreading at the base adds greatly to the dignity and importance of the entrance, and has well-designed iron balusters—well adapted in form for their purpose.



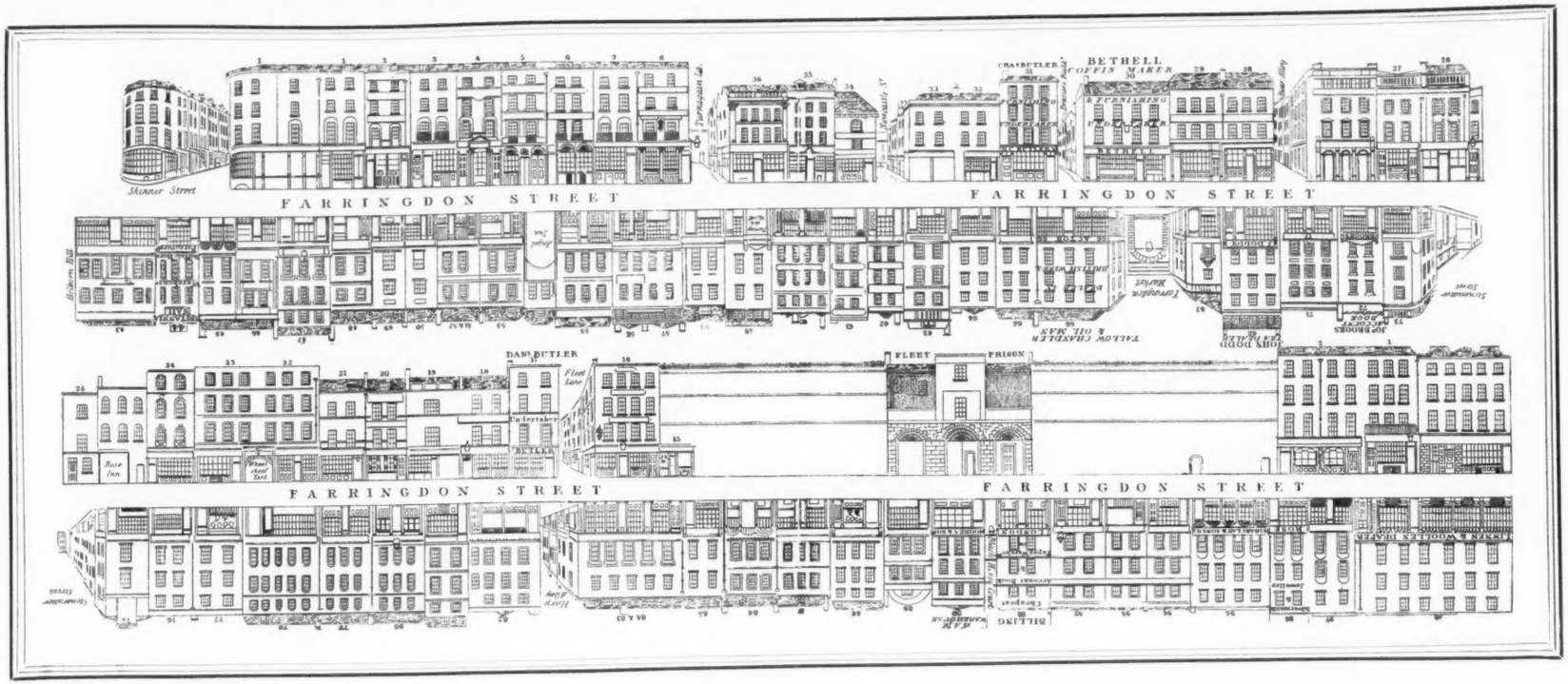
A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.

THE FRONT.


Scale for Details
Ins 1 2 3 4 5 6 7 8 9 10 11 Ins
Door-Panel Mould
Detail of Door-Architrave
Door-Head
Section
Ins 12 6 0 1 2 3 4 5 6 7 8 9 Feet Scale
DEAF & DUMB ASYLUM · CLAPTON



A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.



FARRINGDON STREET.

No. 18 in Tallis's "London Street Views." Published about 1839.

Speaking of Farringdon Street, Tallis says "it is a broad handsome street, chiefly composed of retail shops; along the centre of which were ranged shambles for the sale of meat, vegetables, fish and other articles, since these have been removed a commodious market has been erected on the western side. This market was and is still denominated Fleet-market, from the Fleet River, which at one time flowed where the street now stands. In the year 1307, it was of depth and width sufficient, we are informed by the historian Stow, 'that twelve ship's navies at once with merchandize were wont to come up to the bridge of the Fleete.' The tide flowed as high as Holborn Bridge, where the water was five feet deep at the lowest tide; . . . after the great fire it was by order of the mayor and court of aldermen, cleansed, enlarged, and made navigable, the sides built of stone and brick, with warehouses on each side, which ran under the street and were designed to be used for laying in coals and other commodities. . . . During the performance of this work, at the depth of fifteen feet were found several Roman coins in silver, copper, brass and other metals but none of gold. There were also found a number of Saxon antiquities, spurs, weapons, keys, seals, &c. After so much money had been spent upon this canal, it was not found to answer its intention, and consequently was neglected till it became a nuisance to the city, 1739, it was arched over and covered with the Fleet-market. . . ."

"Skinner Street is a handsome street of elegant shops, situated on an ascent; that part of Farringdon street which connects this street with Holborn-hill, was formerly one of the bridges over the river Wells or Fleet."

"Turnagain Lane is a very narrow street composed of small shops, it is called in ancient records *Windagainlane*, and was so denominated on account of its circuitous way to Turnmill Brook and back again, without any passage over. . . ."

"Farringdon market—This is one of the great improvements of the city, instead of being crowded in the centre of the street, now called Farringdon street, a fine open place has been constructed. The principal entrance to this market is from Farringdon street, up a flight of stone steps which conducts to the vegetable market. There is an opening under a gateway from Farringdon street to the butcher's shambles. . . ."

"The Fleet Prison occupies great part of the eastern side of Farringdon street. This was a prison in the reign of Richard I., and is a general place of safety for debtors and such as are in contempt of the courts of Chancery. Common Pleas, and Exchequer. . . . Till comparatively lately the disgraceful practice of performing marriages in the Fleet prison was carried on, the clergyman stood at the door of the goal, and literally invited people to go in and be married. . . . The parties thus united usually retired to a neighbouring gin shop to treat the parson, and there the register of the marriage was kept. . . . The neighbourhood at length complained and the abuse was put an end to by the marriage act to which it gave rise."

Tallis's *London Street Views.*

XXVII—Farringdon Street.

BRITANNIA NAIL WAREHOUSE.

ALTHOUGH Farringdon Street still exists it is in such an altogether different form from the thoroughfare as portrayed by Tallis, that there is hardly one of his "views" which shows alterations so drastic as does the present one. In the first place, the Fleet Prison, which occupied so large a space in the street, disappeared since so many years ago that when we read of it our minds automatically revert to the eighteenth century, and we are only reminded that the prison had its important place in the earlier years of the nineteenth by reading of the doings of Mr. Pickwick in its purlieus. Again, the formation of the Holborn Viaduct changed the appearance of the street at its north end so drastically that we have difficulty in visualizing the present wide thoroughfare which carries Holborn into Newgate Street in the narrow Skinner Street indicated on the elevation; while one may search long enough for the relatively old houses here depicted in the Farringdon Street of to-day. Some of the old by-ways, like Turnagain Lane and Fleet Lane, are still there, but they are there "with a difference," and are shorn of their ancient proportions, and have long since lost what picturesque features they once possessed.

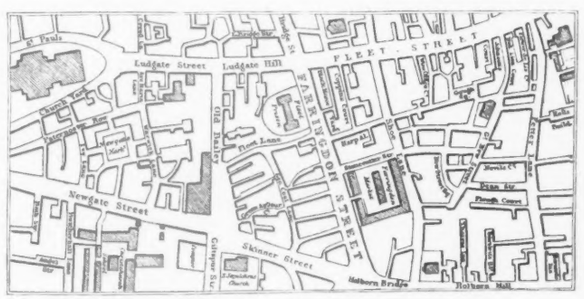
The history of Farringdon Street is too long a one to be attempted here, for it would mean a consideration of the Fleet River that once ran down it to the Thames, from its source among the hills of Hampstead and Highgate; it would mean, too, a history of the prison which, once destroyed by fire (1666), and again by riot (1780), was rebuilt, and remained as we see it here till 1844, when the Corporation purchased it and pulled it down two years later.

One is therefore confined to saying something in illustration of the thoroughfare as we here have it depicted; and to do this it is convenient to begin at the Skinner Street already referred to (on the top left-hand corner of the elevation), merely remarking that the once notorious Snow Hill, up and down which horses painfully toiled or slid before the coming of the Viaduct, was immediately on the left of the shop shown as then occupied by Bowtell, the bootmaker. Indeed, before 1802, when Skinner Street was formed (it was so called from an alderman of that name), Snow Hill spread over all the site of this thoroughfare. It was in Skinner Street, by the way, that William Godwin had his bookshop, but the railway swept it out of existence, as the Viaduct did the rest of Skinner Street. Turnagain Lane is old enough to find itself mentioned by Stow, and its name is enshrined in an old proverb. Between it and Newcastle Street will be observed a group of interesting old houses (Nos. 36–34), in the last of which were Powell's wine vaults. Braziers' Buildings, a little farther on, no doubt took their name from the presence here of members of that trade, just as did Butchers' Row in the Strand. It led, as did Bear Alley, into Sea Coal Lane. A little farther on we find the "Rose Inn," with its large yard entrance, at No. 25. Indeed, Farringdon Street was well supplied with such places of entertainment; we have already passed two of them, the Hope Coffee House at No. 32 and the City Coffee and Chop House at No. 29, and probably the "Wheatsheaf," whose yard is indicated between Nos. 23 and 22, was yet another. Fleet Lane was one of the boundaries of what were known as the Liberties, or Rules of the Fleet Prison; the north side of Ludgate Hill, the Old Bailey, and that part of Farringdon Street where the Fleet Market spread itself along the thoroughfare, being the other limitations. We get from Tallis an excellent idea of the outside appearance of the prison itself, with its triple entrances, although the little hole in the wall through which alms were begged from passers-by, on behalf of the prisoners, is not indicated. We all know what the appearance of the street at this point is now, with the tall building of the College of Preceptors rising on the spot where Mr. Pickwick had his "photograph taken," and so many other notable people were incarcerated, according to the good old law which ruled that if a man owed money, shutting him up was the best means of enabling him to earn any wherewith to pay his creditors.

Crossing the street at the point where one Turner, a *cheap* undertaker, as he calls himself, had his shop, we begin to retrace our steps from the then quite imposing premises of Hebblewhite, the *Linnen* [*sic*] Draper, at No. 96. Passing Black Horse Court we observe the curiously rounded roof of No. 89, the shop of a candle-maker, with a butcher's next door, and so reach Harp Alley, which ran into Shoe Lane, where Kerbye once sold the hooks recommended by Izaak Walton, who, if anyone, ought to have known about such things. Farther on, at No. 76, were the Farringdon Dining Rooms, and Stonecutter Street, which then led to Farringdon Market, a place which Tallis calls one of the great improvements of the City, because it was really the Fleet Market moved to a more convenient spot; at this time it had only been in existence here for some twelve years, and its more imposing entrance is shown between Nos. 66 and 67. Yet another way to it was under No. 59, as can be seen, this being the special entrance to the meat section of the market. At No. 56 a Mr. Hiley kept the Eagle Coffee House, and next door was the high arched opening into the Angel Inn (which, curiously enough, Tallis does not include in his Directory).

The remainder of the shops do not call for special notice, except that their frontages exhibit those old-world characteristics, with their, in some cases, interesting shop fronts, and in nearly all the old tiled roofs, which gave so much of the London depicted by Tallis an air of antiquity and a picturesqueness hard to find in our grandiosely rebuilt City. To-day it is with memory alone that one can associate the interest of Farringdon Street, which wanders away north to the bookstall-lined thoroughfare where bargains have been obtained, although, alas! not by

E. BERESFORD CHANCELLOR.



A PLAN SHOWING FARRINGDON STREET.

Exhibitions.

THE ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The summer exhibition, which is the 186th of the Society, was held in the gallery, 5A Pall Mall East, and was quite good along its own very conservative lines. It still remains almost uninvaded by modern ideas in art, and as this may be one of its fondly cherished claims to distinction, we will not quarrel with it on that account.

Having noticed in other exhibitions that the close proximity of a work, say, by Matisse, to old-fashioned works has a devastating effect on the latter, making them look like dirty pieces of linoleum, the introduction of a decided note of modernity into this show might cause its disintegration as it is now constituted.

But in spite of the general attitude of this society there are a few works exhibited which may prove to be the thin end of the wedge which will cause the acceptance of fresher views on art and the gradual enlightenment of the members.

Mr. Charles Gere's works are among the most interesting shown. There is a quiet maturity of thought in his pictures; his understanding of what he wants to do has enabled him to eliminate all grossness and retain a sort of primitive beauty which has a clean spiritual quality.

Sir C. J. Holmes—whose work I have on former occasions praised in these columns—is disappointing; he appears to have got into a groove; his works have become rather aridly intellectual and mannered; they are now too easily recognizable at a distance by their gloomy melodramatic skies and windy trees and stagnant ponds, and a positive colour thrust rather violently in upon a general scheme in monochrome.

Sir Charles seems to start his work in a chosen formula, which as it progresses he appears to lose; he becomes confused and undecided and, apparently forgetting his original intention, adds irrelevant colour.

As a good illustration, imagine a picture by, say, Carrière, painted practically in dilutions of raw umber and white, suddenly having thrust upon it a full brush of prussian blue or any other positive colour; or the same effect could be produced by sharply striking a drum in the middle of a tone poem by Debussy.

As Sir C. J. Holmes is not in any sense a colourist, he had much better stick to his formula, which enables him to do justice to his characteristic talents, which are a definite and strong sense of shapes and contours, and an assured knowledge of composition.

Mr. Henry Payne is a very sincere and sensitive water-colourist: his "Harvest Moon" (90) is a very charming little work, done in the English traditional manner.

Mr. Clausen, with his experienced hand, is able to inform us of a great deal with a few simple washes. He is alert to most of what goes on in the world of art, and is not afraid to play about with new methods. His "Autumn Sunset" (79) is quite a Van Gogh-like attempt to render the direct rays of the sun.

Mr. Francis Dodd shows some very good work; his "Gloucester Gate" (131) is full of feeling, and shows that he is sensitive to the effects of light and atmosphere to transform and make interesting scenes which would otherwise be commonplace.

There is vigour in the works of Mr. Walter Bayes, but his colour-effects are rather monotonous, as well as being harsh and repellent.

Among the other artists exhibiting are Mr. Cayley Robinson, whose work is always of a competent and restful character, and Mr. Arthur Rackham, the sameness of whose illustrative drawings has now become extreme.

It is my ambition at some time to deal in these columns with works by entirely unknown artists. But it is often surprisingly hard to find works really worth commenting upon which are not by men more or less well known. But I will try to do this; perhaps the forthcoming exhibition at the Royal Academy will give me the opportunity.

THE WHITECHAPEL ART GALLERY.—The exhibition of modern Swedish art held here was at least not dull; it was to a certain extent controversial—and has not Mr. Shaw laid it down that unless a thing be of a controversial nature it is of no interest whatever?

The general impression one has is of haste and uncertainty, of sloppiness in technique, and of structural weaknesses in forms. Very much of the work is entirely imitative; in many cases it is derived from Matisse, but not, one feels, with an understanding of what are Matisse's aims, but impulsive and chaotic covering of canvases; not like Matisse, who in a few strokes could give the essence of something he had clearly perceived, and behind which was the force of the idea thus perceived.

From the twenty-three short biographical notes of these artists printed at the beginning of the catalogue one finds that twelve have studied at the Matisse Academy in Paris; so evidently it is *Matisse* that the bulk of the younger painters pin their faith to.

Mrs. Sigrid Hjerten-Grünewald, who is one of the most Matissey artists exhibiting, may be selected as an average example. My first impression of one of her pictures was this: I was conscious that there were some steamers in it, and they seemed to be in violent motion, the sky and everything surrounding them appeared to be in a state of hysterical movement, and I thought: "Ah! this is obviously two boats colliding in a hurricane, and is probably called 'A Collision.'" Upon referring to its number in the catalogue for confirmation of my impression, I found it was called "A Crane"! So I looked again and saw, projected across the front of the picture, and against the other part which I had first noticed, and which constituted the background, a shape indicated by some black lines, which I saw was the projecting arm of a crane; so it was the *crane* which was in a state of expressionistic agitation—the ships were peacefully at rest alongside the wharf!

Among others who have been influenced, but not submerged, by Matisse, was Mr. Birger Simmonson, whose painting, "Miss Ekman" (31), is simple and open and broad in treatment, and the light and shade have been well managed, breaking up the surface into interesting patterns; his "Two Artists" (51), treated in the same manner, is also interesting.

Mr. Kurt Jungstedt's "Portrait of the Artist's Wife" (159) is easily and simply brushed in, and shows his assimilation of various French styles, which he is able to give out in a distinctly individual manner.

"Two Northland Girls" (155), a painting of two girls' heads on one canvas, by Mr. Leander Engström, is carried out in a blonde scheme of colour: the masses of hair being simply defined as puffy shapes, and although the structures of the faces have been well observed and respected, they have been reduced to the very simplest forms.

The work of Mr. Einar Jolin is decorative, and the childishly primitive technique with which his "Stockholm—Midsummer" (80) is painted is amusing and suitable to the subject. His "Venice" (142) is good, too, but there are at least three pictures in it, and the same can be said of his "Funeral in Florence" (143). But this young artist is one of the most promising of the exhibitors.

Mr. Isaac Grunewald's portraits are inclined to be rather flabby in drawing and construction, but his "Nude" (158) is very ably painted.

The painters who seem to be more distinctly Swedish affect a certain definite trend in their choice of colour; they appear to lean towards schemes in green, black, and red—and their handling of paint has an aggressive and rather brutal touch, especially in the portraits of men—unless it is that in Sweden there are many potential Mussolinis.

The work of Mr. Acke Sjöstrand is at present a little uncontrolled and impatient, and his fondness for oil-paint is rather an obsession with him. His "Dutch Woman" (97) is perhaps his best; he has clearly observed and delineated the character of this Rembrandtesque old woman.

In conclusion I think I cannot do better than quote a remark Matisse once addressed to one of his students: "You are not committing suicide if you lean more on Nature and strive for an exact reproduction. You must first subject yourself to Nature, recapture it, then motivate it and perhaps even heighten its beauty. But you must be able to walk well on the ground before you get on the tight-rope!"

RAYMOND MCINTYRE.

The
Architectural Review
Supplement

Craftsmanship

Views and Reviews

A London Diary

MAY
1926

English Furniture.

Furniture for the Modern Living Room.

I.—Cabinets with Glazed Doors.

By John C. Rogers.

SINCE the seventeenth century, when cabinets with glazed doors were introduced in this country, they have occupied a position in the front rank of decorative furniture; always imposing a severe test on the craftsman's skill, they bear witness to the fine traditions of English cabinet-making, and the numerous types produced during the eighteenth century provide very valuable material for modern students and designers.

Since economy is now the order of the day in all kinds of work, cabinet designs handled in a quiet and reserved manner have special importance, inasmuch as such pieces, often intended purely for display of bric-à-brac, etc., are hardly utilitarian furniture, so that the desire of the designer to "break out" with embellishments in carving, inlay, and painting is quite understandable and quite readily excused. But to cut out the trimmings and yet achieve success demands considerable skill born of much practical experience and academic study. Probably because we have in mind the delightful simplicity of old English country-made pieces, we naturally think of oak as the right material for plain, direct modern work. Amongst present-day craftsmen none expresses the relation of material to design with more sincerity than Gordon Russell, whose corner cabinet or cupboard (Fig. 4) is about as direct an example as one can imagine, but it is, nevertheless, full of interest from all points of view. Octagonal posts or stiles, with a varying light at each face and angle, provide the dominant vertical lines; this section is ideal for the framing which meets at angles of 90 deg. and 135 deg.

1. A WIRELESS CABINET MADE FOR H.M. THE KING.

Designer: AMBROSE HEAL. *Craftsmen:* HEAL'S

Observe the edges of the carcase rails and the lower door frames; they have the flat splay so typical of Mr. Russell's work, which he uses in preference to mouldings, and allows it to die out by an easy curve just short of the shoulder of the tenon.

The glazed door, being the centre of attraction, is enhanced and its central pane emphasized by the delicate inlay of ebony and yew that borders five panels producing a cross form, and the crown glass also is a most valuable point, with its beautiful reflections. The old English pin hinges are used to hang the doors; it is good to see them coming into use again.

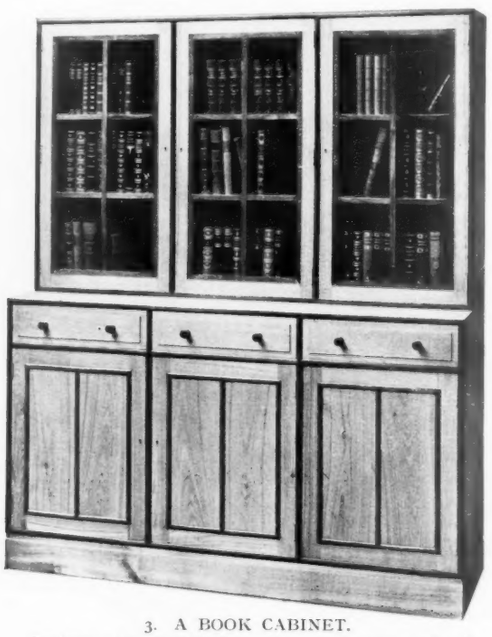
In Fig. 3 is seen a very valuable example to the student and, in fact, to all who essay furniture design; mouldings in the ordinary sense are again absent, again there is no cornice—in fact, it is merely a composition in rectangles and flat surfaces. But those two vital factors, mass and proportion, have received the most careful consideration at the hands of its designer, Mr. Ambrose Heal, and by their precise adjustment he has produced a cabinet of considerable merit.

The contrasting tones of English cherry and walnut for the edging are very valuable to a design in which proportions are studiously marked off, but the value of the dividing strip on the lower door panels is, I feel, open to question; it certainly continues the line of the vertical glazing bar, but is it necessary to the composition?

A china-cabinet of very pleasing form upon an open stand (Fig. 2) revives an early treatment in the fenestration; designing in walnut, Mr. Heal has employed a late-seventeenth-century method of using a half-round glazing bar standing above the

2. A CHINA CABINET.

Designer: AMBROSE HEAL. *Craftsmen.* HEAL'S.



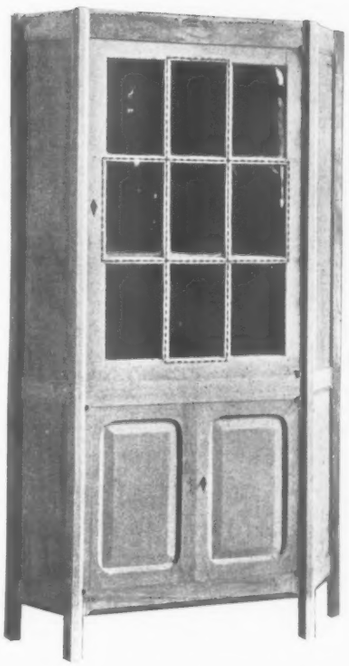
3. A BOOK CABINET.

Designer: AMBROSE HEAL. *Craftsmen* · HEAL'S.

surface of the cross-banded door frame. It is a most interesting idea, generally carried out in cross-grain walnut backed on to oak in the original old work, to which there are practical objections; in modern work, therefore, the whole bar is run out of the solid. The glass pane is the unit in this design, the centre pair of doors being proportioned by it, and dominating the composition; their importance is enhanced by the recessed wings and the stepped top line, but the altered proportion of the top side panes is a little harmful to the rhythm. The square-legged stand, with trestle feet, is most successful.

As an amusing variant of the purely rectangular design, Fig. 1 is an excellent example, especially as it is the work of the same designer as Figs. 2 and 3, viz. Ambrose Heal. The particular interest of this piece is the bar work of the doors, which is carried out in ebony within a mahogany frame. It is a striking and successful treatment, calling for the highest standard of workmanship and finish. The slender legs are saved from an effect of weakness by the tray let in flush with the stretcher frame. Being a wireless cabinet no glazing was required; pleated silk behind the bars allows sound to pass. Inlay, quartering, and stringing lines all have a part in the decoration of this fine piece.

We will pass on from this group of Heal designs to a cabinet by Bath Artcraft, Ltd. (Fig. 6), which expresses in excellent manner the relation between material and design, and in that respect is comparable with Fig. 4, but in this case the designer has preferred to rely to some extent upon the traditions of eighteenth-century mahogany furniture; this is seen in the use of the key pattern, the bar work, and the treatment of the lower stiles and rails, which also are suggestive of some Regency work. The cabinet is designed with a splayed front, and the proportions are very good, but the designer found a stiff problem in the fenestration. The marginal and diagonal bars of the door are very pleasing, with the oval rosette very happily placed; the splayed lights, however, seem unfinished by comparison, and I feel that while they certainly are too narrow for the diagonal bars, the vertical margin bars should have been included, but it is one of those points requiring trial and experiment, and no doubt the designer put it through the test.



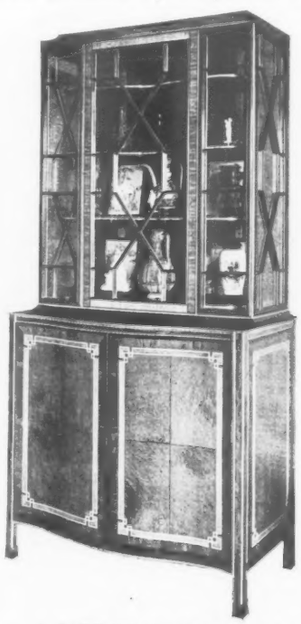
4. A CORNER CUPBOARD IN OAK.
Designer · GORDON RUSSELL.
Craftsman: C. BEADLE.

I will conclude this article by illustrating two fine examples of costly cabinet-making designed by J. H. Sellers, and exemplifying the most skilful use of various exotic woods laid in veneer, with marquetry and inlay. Fig. 5 is yet another piece which testifies to the designer's intimate knowledge of eighteenth-century methods and styles, yet it is altogether fresh; one feels that Robert Adam might have designed something like this had he been less a slave of the antique, had he cut out his swags and pateræ, and made more use of geometry.

The glazing bars of the upper part, while arranged in a well-known pattern, are new in section, and the door, with its cross-banded satinwood frame, is particularly happy; the receding curve of the top is a good point, but might have been steepened somewhat to compensate for foreshortening. The lower part has a serpentine front, faced with a pair of doors having cross-banded borders and panels quartered by a fine ebony line; the inlaid surrounds have clever and interesting corner patterns, the whole panel being repeated at the sides.

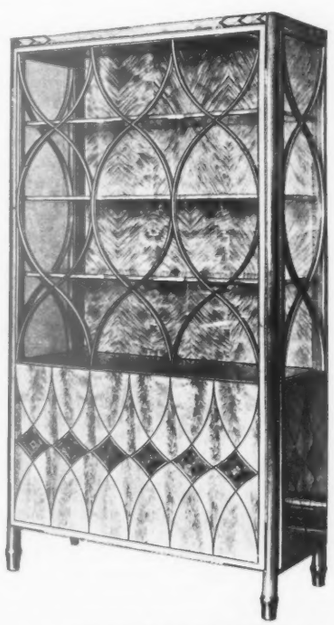
In contrast to this cabinet, but still essentially geometric, Fig. 7 illustrates a remarkable curvilinear design. It will be seen that the interlacing wave line forms a pattern unit which develops from the solid parquetry base panel and sets the form and proportions of the glazing. Such a piece as this is proof of the superb quality of modern British cabinet work, its execution is faultless, and no doubt it will be handed down to become in the future a rare antique piece of early twentieth-century craftsmanship.

Next month I will illustrate and describe other types of cabinet work, including a remarkably fine collection of miniature pieces having colour decoration.



5. A CABINET IN MARQUETRY AND INLAY.
Designer and Craftsman. J. H. SELLERS.

6. A CABINET IN MAHOGANY WOOD.
Designer: C. A. RICHTER. *Craftsmen*: BATH ARTCRAFT.



7. A CABINET ILLUSTRATING REMARKABLE CURVILINEAR DESIGN.
Designer and Craftsman: J. H. SELLERS.

The Modern Movement in Continental Decoration.

I.—*The Evolution of the Ensemblier.*

By Silhouette.

[*We publish this series in accordance with our policy to review the architectural activities of the world. It may not be out of place, however, to formulate the attitude of* THE ARCHITECTURAL REVIEW *towards the designs which are illustrated in this and any succeeding articles on the subject of Modern Decorative Art.*

In our opinion the work here shown is not necessarily sympathetic to the English temperament, and it is far from our hope that we should be thought to be advocating any slavish imitation of contemporary French or Continental ideas, which are themselves avowedly experimental. Such a course would be not only subversive of the cause of English art, but also of the spirit of the Modern Movement.

At the same time, we would commend to our readers the attitude that has evoked this work—that provocative and challenging attitude towards problems which is the marrow of the modern spirit: a highly-stimulating phenomenon. And lest any should think that England has no part in such a company, let them remember that the father of the whole Modern Movement—avowed by the French designers themselves—was William Morris.

As to the ensemblier, *a study of his methods will repay those who believe that in a reconciliation between art and industry, and in a revival of the spirit of craftsmanship, lie the main hopes for the future of art. The French have tackled the problem while we talked about it, and the* ensemblier (*a new word for a new person*) *is the outcome of their first step towards its solution. Who the* ensemblier *is, and how he works, may be found in the following article.*—The Editor.]

IN THE ARCHITECTURAL REVIEW of July, 1925, a thoughtful study of the Exposition Internationale des Arts Décoratifs et Industriels Modernes, held in Paris that year, contains the following words: "and the ten pylons at the *Concorde* entrance stand like a sign from God, portentous of the future."

Less than a year has passed, and already the signs are taking a definite form.

Those who were fortunate enough to have visited the Paris exhibition will not need a reminder that it was frankly modern. The very spirit of untrammelled fancy seduced, taunted, and often shocked the senses. Paris in 1925 focused a movement that for many years and in many lands had sought tangible expression and an outlet for its energies.

The story is summed up in bald English by the words *modern movement*. Like all good stories, the tale has its humour, its pathos, its absurdities, and its heroics. But its plot is simple. It tells of hands stretched out by craftsman to manufacturer, by industry to art.

A MODERN FRENCH ENSEMBLE.
Designers: The carpet by CLAUDE LÉVY, the sculpture by JOSEPH BERNARD, the ensemble by A. LEVARD.
Craftsmen: THE ATELIER PRIMAVERA.

England, alas! is last of all to realize the true relation between art and industry. Money-sense, modes of manufacture, ingrained conservatism, all tend to strangle the artist. Yet it is to the artist the world owes her pleasures—owes all, and often pays nothing. Why should the skill that gives grace to stone, form to wood, and colour to fabric not be employed in their making? Cannot the manufacturer make beautiful things instead of plain ones? Should not every article of humble utility be also a thing of beauty, beautified alike by fitness for purpose and by intrinsic grace of form? Should one be instantly put under lock and key for maintaining that beauty and profits are not irreconcilable?

In England, for various reasons, the problem is as yet almost unsolved, but in France it has been definitely attacked with a great measure of success.

Let us see how the French have tackled it in the field of decoration.

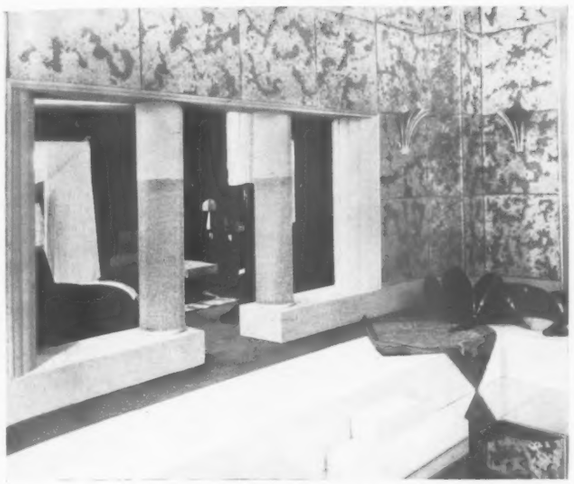
Suppose for a moment that you are a Parisian and wish to have your house decorated. There are four people you can go to. You can go to an architect; to a commercial firm of decorators; to an individual artist; or to an *ensemblier*. Any of the first three courses you can follow in England. The fourth, however, is an entirely French product. And it is the *ensemblier* who to-day is influencing so profoundly French industry and French thought. The vitality of the modern movement in decoration—one might almost say its existence—is due to the *ensemblier*, or at any rate to the spirit in which he works. On him, therefore, our inquiry must concentrate.

Paris, unlike London, has never been entirely bereft of artist-decorators, who, either alone or in conjunction with an architect, have decorated the rooms of fashionable people. About fifteen years ago the French realized that it was a mistake to entrust to one man the decoration of a whole room. The result was too personal, too aggressive. Following this realization, two or more artists began to work in definite collaboration. Groups were formed, naturally composed of those with tastes of a similar kind, and out of those groups grew the firms which are known as *ensembliers*—a word coined to express the idea that each member of the group is working to achieve a final *ensemble*.

To-day the *ensemblier* may be a registered company or merely a master-artist; he may exist as a firm which includes his collaborators as principals, or as a firm which calls in outside collaborators as occasion demands. But in every case collaboration between several men exists, and each artist attaches his name to his part of the work.

Ruhlmann started as a house decorator and furniture-maker in 1912, with a partner. Now he is a registered company. Ruhlmann himself designs the furniture, Laurent, his partner, the decorative scheme; and collaborators are called in as they are required—Bernard, perhaps, for a statue, Patout as architect, Gaudissart for a carpet. While Ruhlmann himself is a "firm," his collaborators may retain their professional status.

The methods of the *ensembliers* vary according to the nature of the propositions they tackle. Usually the *ensemblier* himself or one of his principals drafts out the scheme as a whole and then entrusts the details to the appropriate collaborators, who, when their thoughts have been translated on to paper, and the scheme is taking tangible shape, meet to consider the final arrangement. Some firms employ their artists and pay them an annual salary; others pay a royalty, particularly when a number of articles will



2. A MODERN ENSEMBLE.

The entrance to a boudoir designed by Guillemard. The walls are faced in red and gold, with white marble surrounds.

Craftsmen. THE ATELIER PRIMAVERA.

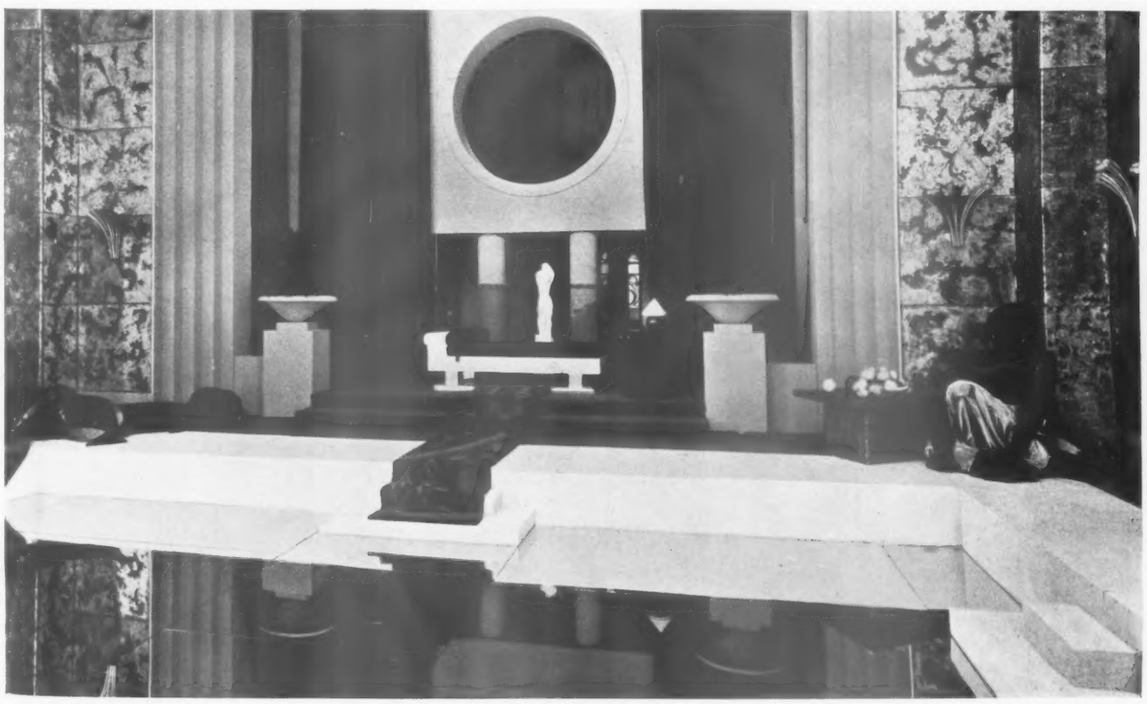
3. A MODERN ENSEMBLE.

Another boudoir entrance on the opposite side of the piscina, by Soguot. The gilded statue is by de Chassaing.

Craftsmen: THE ATELIER PRIMAVERA.

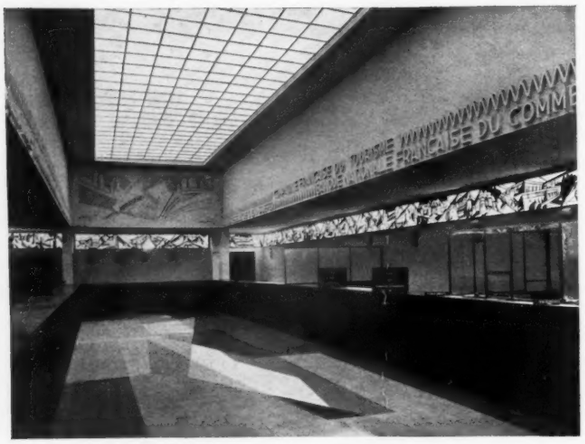
be made from the same design; others buy the design outright for cash.

To any thoughtful person the strength of the position of the *ensembliers* must be immediately clear. Here are groups of first-rate artists working as commercial firms and producing first-class work. Their competition with commercial firms proper must thus be keen and successful. What does the commercial firm do about it? To his everlasting credit, the French business-man has perceived the enormous advantages inherent in the *ensemblier* system. Far from trying to injure the *ensemblier* proper he has backed him up and—commercially speaking—taken the wind out of his sails by copying his methods. Take for example the decoration department of the Grand Magasin au Printemps, known as the Atelier Primavera. To-day it is nothing more nor less than a firm of *ensembliers*. It pays salaries to its regular staff of designers, and the work is put out under the names of the artists responsible. If the help of outside collaborators is needed they are called in as consultants. There is no



4. A MODERN ENSEMBLE.

A great piscina, the basin of which is filled not with water but with glass. Designed by A. LEVARD and carried out by the Atelier Primavera, the decorating department of the great Paris firm, the Grand Magasin au Printemps. In this case the firm itself is the client, but far from giving the scheme to anonymous designers on the staff, the firm, following the example of the *ensembliers*, obtains as collaborators well-known artists, whose names are then given as designers. Thus the statue is by JOSEPH BERNARD, the piscina by A. LEVARD, the carpet by CLAUDE LÉVY, the boudoirs opening out of the piscina by GUILLEMARD and SOGUOT. It will be obvious at once that this method substitutes for the atmosphere of trade an atmosphere of artistic endeavour, which is an immense commercial asset to the firm involved—an example of the reconciliation possible between art and trade.



5. THE HALL OF A TOURIST AGENCY.
An essay in concrete. The way in which colour and life are obtained by the subtly unsymmetrical floor patterns is most ingenious.
Architect: ROB MALLET-STEVENS.

6. A STUDY IN THE HOME OF M. GARDINER.
THE COLOUR SCHEME: *Walls*, stippled white; *floor*, emerald green; *upholstery*, green; *furniture*, walnut.
Architect: ROB MALLET-STEVENS.

anonymity. The artist gets the credit for his work. The bad old anonymous commercial system is finally discredited.

Let us now turn for a few moments to some of the schemes produced by the different types of French decorators, taking first the *ensemblier*. Fig. 8 shows a recent creation by Ruhlmann of Paris. Solid comfort is well exemplified here; the deep, low divan fashioned from Macassar, or red ebony, the walls covered with a damask-patterned paper in grey on a lighter grey, and the timbered ceiling painted grey between the timbers, combine in a harmony of low key.

A touch of height and dignity imparted by the standard lamp with its coloured shade is the natural complement of the quiet but simple marble fireplace surround. Comfort again predominates in the modern version of the fireside settle, with its adjacent table of solid construction, the whole relieved by the printed silk velour coverings of the chairs.

The scheme is completed by the all-over pile carpet of a soft fawn colour enlivened by floor cushions of rich but subdued colouring.

The bedroom, Fig. 9, is another example by the Ruhlmann group. The walls are papered in blue relieved with a gold pattern, the furniture is of red ebony inlaid with ivory and colours. The bed is set against a wall-hanging of blue satin suspended by loops from gilded pegs in the simple coved-cornered ceiling.

7. THE OFFICE OF THE DIRECTOR OF THE MAISON HOUBIGANT.
Carried out in walnut, richness being imparted by the use of burr walnut veneering.
Designer and Craftsman: DOMINIQUE.

The combination of black silk sheets and pillow-slips with the magnificent fur coverlet on the bed is masterly and effective.

In subsequent articles some further examples will be given of the work of the *ensembliers*. It is surely in this direction that the solution of the problem can be found in England: a happy combination of capable artists working in harmony, under the controlling genius and inspiration of a dominating personality.

Figs. 1 to 4 illustrate the work of the Atelier Primavera, the modern furnishing and decorative section of the Grand Magasin au Printemps.

The piscina, Figs. 1 to 4, is from designs by A. Levard, the carpet by Claude Lévy, and the white marble statue (Fig. 1) by Joseph Bernard.

The table is in red and gold lacquer, the walls faced in red and gold are relieved by the simple white marble surroundings.

In Fig. 3 can be seen the opening, supported by columns, which gives access to a boudoir designed by L. Soguot; a central feature is the gilded statue by de Chassaing, while, at the left, the black ebony figure of a Nubian slave serves as a fitting contrast to the impressive richness of the composition.

On the opposite side is another boudoir designed by

8. A DRAWING ROOM BY A FIRM OF *ENSEMBLIERS*.
COLOUR SCHEME: *The wallpaper*, grey; *the timbered ceiling*, grey; *the carpet*, a soft fawn; *the furniture*, red ebony.
Craftsman: RUHLMANN.

9. A BEDROOM BY A FIRM OF *ENSEMBLIERS*.
COLOUR SCHEME: *The wallpaper*, blue relieved with gold; *the wall-hanging behind the bed*, blue satin; *sheets and pillow-slips*, black silk; *coverlet*, fur; *bed and furniture*, red ebony inlaid with ivory.
Craftsman: RUHLMANN.

Guillemard, flanked by black and gold silk cushions. The *ensemble* has architectural merit, rich but subdued colouring, a quality attained solely by the proper use of rich materials, and is entirely devoid of any theatrical flavour, despite the somewhat barbaric conception.

Two examples are given of work by individual craftsmen. Fig. 7 is the bureau or office of the director of the Maison Houbigant, executed entirely by Dominique. The scheme as a whole is carried out in walnut, richness in the panelling being imparted by the use of burr walnut veneering.

The library (Fig. 10), by Pierre Chareau, is a characteristic example of this great craftsman's work. Chareau has the soul of an artist, coupled with the manipulative dexterity of the skilled craftsman. For him, constructional work has no secrets, and his creations carry the distinguishing features of a wise and logical use of the proper material in its appropriate setting.

Here again walnut is the favoured wood, but here no concessions are made to gain richness of effect from the surface texture: line, form, and balance are predominant.

10. A LIBRARY BY A CRAFTSMAN.
COLOUR SCHEME: *Woodwork and furniture*, walnut.
Designer and Craftsman: PIERRE CHAREAU.

The novel telephone table with its segmental movable leaves, each self-supported, is interesting, while the robust chairs with their deep upholstery and comfortably-inclined backs invite prolonged study of the adjacent books.

Finally, we come to the architect. In France, though the architect still works to a great extent on his own, the tendency is for him to collaborate with an *ensemblier*. Fig. 5 shows the hall of a tourist agency designed throughout by Rob Mallet-Stevens. The treatment is spacious and dignified, while the novel and interesting tiled floor in interlaced colours suggests the play of sunlight.

Another example (Fig. 6) by the same architect-designer shows a workroom or bureau in the home of M. Gardiner of Paris.

In such fashion are the French grappling with the problems of art and industry. England may solve them in like manner, or find a fresh solution, but solve them she must, or for ever lose her proper place in the future development of industrial art.

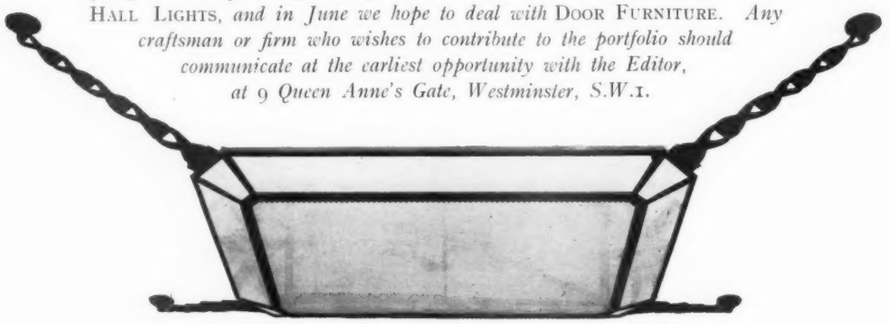
At present the obvious solution seems to be the *ensemblier*, either in the guise of a number of artists setting up as a firm, or as a firm employing a number of artists.

A Craftsman's Portfolio.

Being pages devoted to the Illustration of Fine Craftsmanship.

I.—Hall Lights.

At the present time, when a great many people are making a praiseworthy attempt to improve the way things are made, both their design and workmanship, we believe it will be of value to put on record choice works by modern designers and craftsmen. It is therefore proposed to hold in these pages month by month what may be called an exhibition of good craftsmanship, with the dual purpose of encouraging excellence in design and work, and of giving some practical appreciation to those men—whether individual artists or firms—who are to-day, in the midst of many difficulties, upholding the highest standards. The current portfolio is devoted to HALL LIGHTS, *and in June we hope to deal with* DOOR FURNITURE. *Any craftsman or firm who wishes to contribute to the portfolio should communicate at the earliest opportunity with the Editor, at 9 Queen Anne's Gate, Westminster, S.W.1.*



A tray-fitting in wrought iron with opalescent glass. This type of fitting is very useful in a hall with a low ceiling where a considerable amount of light is required, as the four points of suspension are spread out so that the tray itself should be only 9 in. or 10 in. from the ceiling.

Designers and Craftsmen : BAGUÈS.

A lantern with framework and supporting scroll of cast-brass, and clear sheet-glass panes.

Designer : HAROLD FARADAY.
Craftsmen : OSLER AND FARADAY.

A lamp with pinewood and lead heads.

Designers : ERNEST NEWTON, R.A., & SONS.
Craftsman : ESMOND BURTON.

A hall lantern in forged iron.

Designer and Craftsman : E. J. PARLANTI.

A lantern in brass to hold imitation candles.
Designer: S. W. Hamlyn.
Craftsmen: Louis Dernier and Hamlyn.

A ship's lantern, in metal and glass, suitable for a hall.
Designer and Craftsman: Cecil Ern.

A Chinese hall lantern in bronze and coloured silk.
Designer and Craftsman: J. M. Pirie.

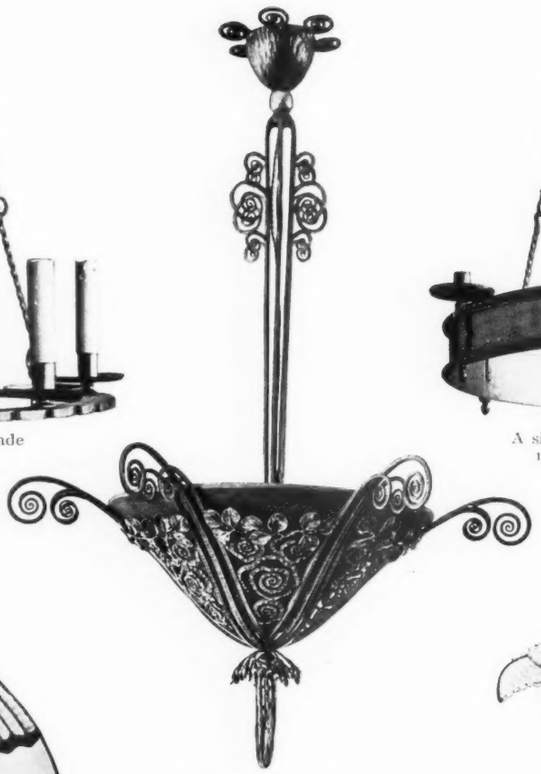
A clock lantern.
Designer: C. S. Jones.
Craftsmen: Galsworthy's.

A hall lantern in polished or oxydized brass.
Designer and Craftsman: Duncan Watson.

A hall lantern of beaten sheet-iron with applied twisted wire mouldings. The supporting uprights are of thicker sheet-iron with tooled mouldings and clear glass cylinders.
Designer: Harold Faraday.
Craftsmen: Osler and Faraday.

A six-light centre pendant made in armour bright iron.

Designer and Craftsman : CECIL ERN.

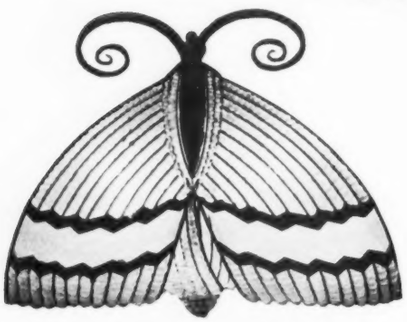


A wrought-iron ceiling lamp with a Daum glass bowl.

Designer and Craftsman : EDGAR BRANDT.

A six-light candle centre pendant made in armour bright iron.

Designer and Craftsman : CECIL ERN.



A fitting in wrough tiron and crystals with a sheet of coloured opalescent glass between the two bands on the wings of the butterfly. The rest of the butterfly is made of polished metal. This fitting fixes direct on to a ceiling or wall.

Designers and Craftsmen : BAGUÈS.

A crystal lantern made with separate petals. The petals receive direct light although the lamps cannot be seen.

Designers and Craftsmen : BAGUÈS.

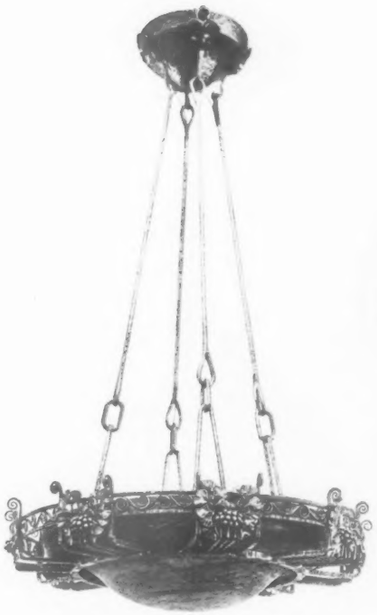
Left.—A ceiling lamp in wrought iron with lights in Daum glass.

Designer and Craftsman : EDGAR BRANDT.

Right.—A wall lantern in forged and beaten iron.

Designer and Craftsman : E. J. PARLANTI.

A wrought-iron pendant with two Daum lights.
Designer and Craftsman : EDGAR BRANDT.



A wrought-iron ceiling lamp with a Daum glass bowl.
Designer and Craftsman : EDGAR BRANDT.

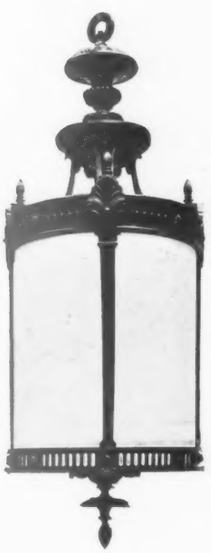
A Chinese ceiling lamp in wrought iron and cathedrale glass.
Designer and Craftsman : EDGAR BRANDT.

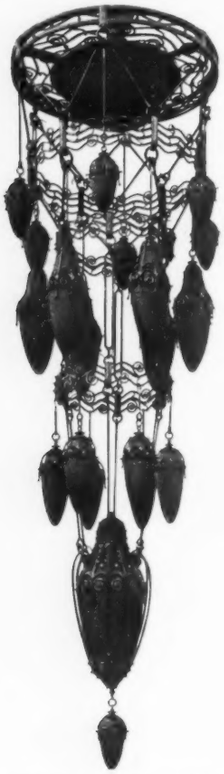
A ceiling fitting designed for a yacht but suitable for a hall with a low ceiling.
Designer : C. S. JONES
Craftsmen : GALSWORTHY'S.

A ceiling lamp in wrought iron with a Daum glass bowl.
Designer and Craftsman : EDGAR BRANDT.

Left.—A lantern carried out in wrought iron and opalescent glass. The metalwork is painted in three colours, and on each panel of white glass a design is also painted.
Designers and Craftsmen : BAGUÈS.

Right.—A lantern in bronze, and opaque glass.
Designer and Craftsman : H. H. MARTYN.



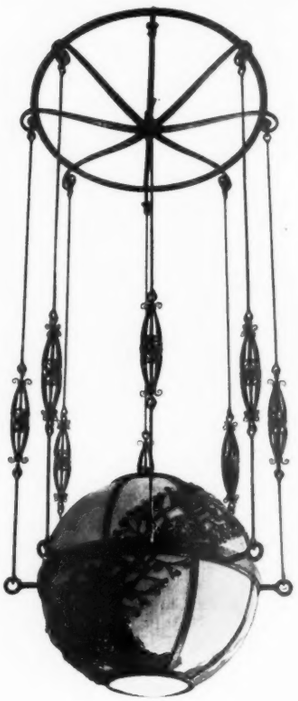


A ceiling lamp in wrought iron. Lights and bowl in Daum glass.

Designer and Craftsman : EDGAR BRANDT.

A lantern made of baroque crystals, with a frame of silvered wire. The centre portion of each petal is a polished metal plate. The plates are illuminated by lamps, a space being allowed between each of the petals to let the light pass downwards.

Designers and Craftsmen : BAGUÈS.

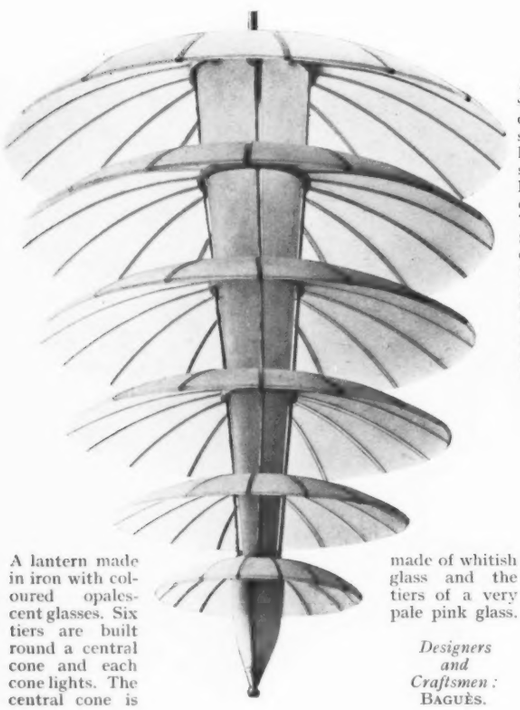


A wrought-iron ceiling lamp.

Designer and Craftsman : EDGAR BRANDT.

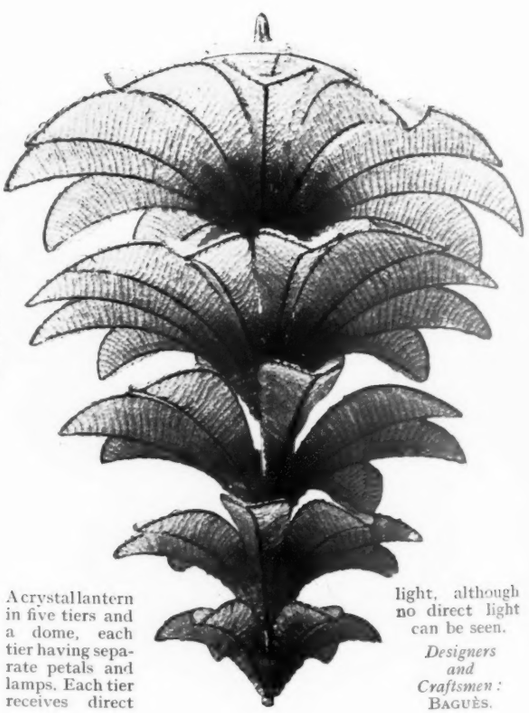
A hall fitting, consisting of a three-tier dish, the tassel in sheet-iron with silver-leaf finish. There are small lights in the two lower tiers and larger ones in the upper tier. The tendrils of this fitting are baroque crystals in a metal frame. The centre part of each panel is a sheet of metal silvered. The tendrils receive direct light although the light from the fitting is indirect.

Designers and Craftsmen : BAGUÈS.



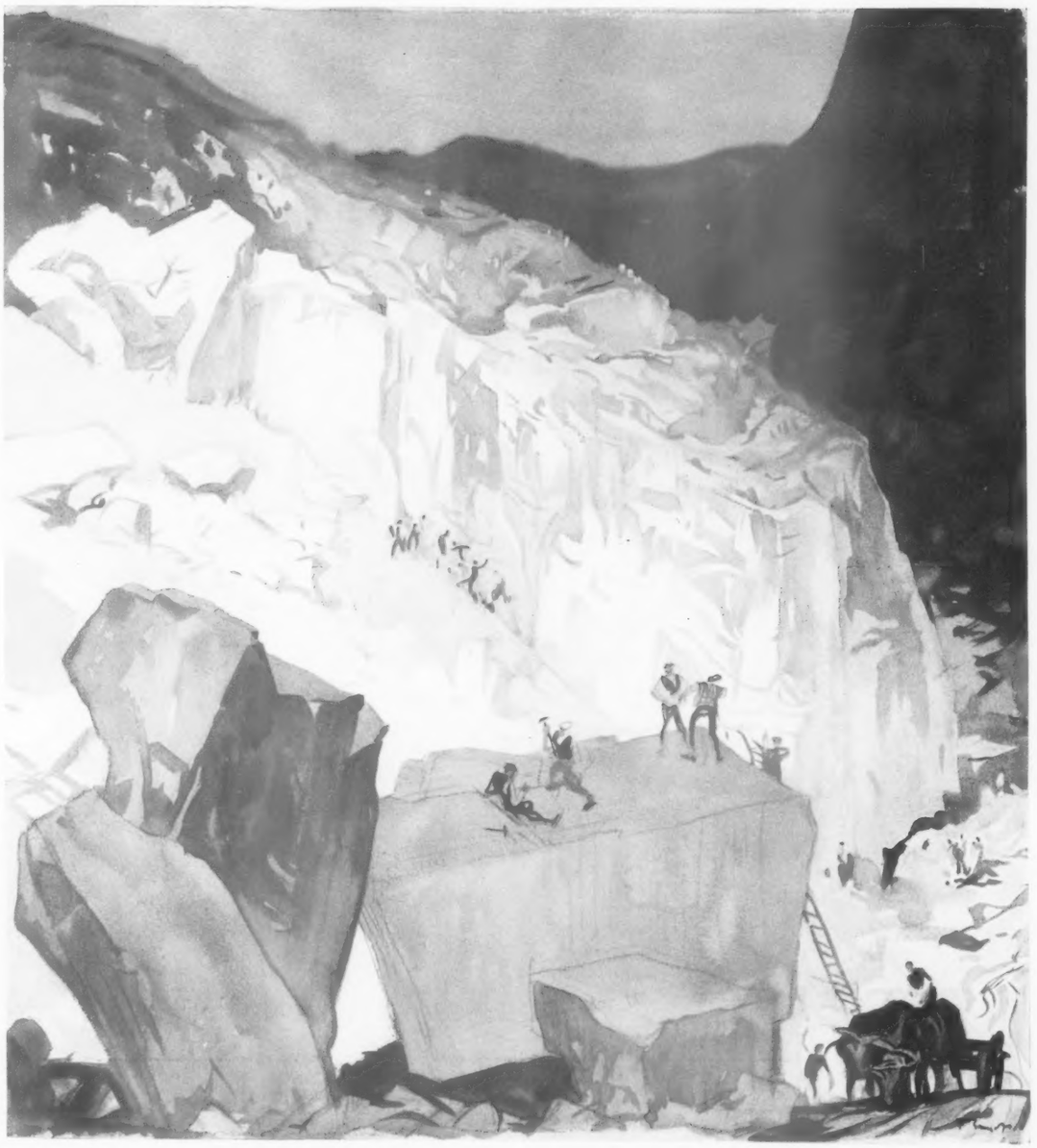
A lantern made in iron with coloured opalescent glasses. Six tiers are built round a central cone and each cone lights. The central cone is made of whitish glass and the tiers of a very pale pink glass.

Designers and Craftsmen : BAGUÈS.



A crystal lantern in five tiers and a dome, each tier having separate petals and lamps. Each tier receives direct light, although no direct light can be seen.

Designers and Craftsmen : BAGUÈS.



Marble

An impression by Frank Brangwyn, R.A.

Recent Books.

English Gardens.

English Gardens. By H. Avray Tipping, M.A., F.S.A. London: Country Life, Ltd. Price £3 3s. net.

For many years a continual stream of interesting books dealing with divers aspects of gardening has poured forth from the "Country Life" offices. In most cases, the smaller volumes have dealt with one particular section of a garden-lover's interests; in the larger works, the gardens have been merely incidental to a description of the series of country houses.

The new volume by Mr. Avray Tipping thus goes far to fill a gap in this illustrated literature dealing with the English country house, which needed filling, if only to show the reasons why our country houses were considered pre-eminent, and attracted visitors and students from all over the world until the Great War came to destroy the arts of peace.

The earlier folio volumes of the country house series suffer from being too evidently reprints of isolated articles published in a periodical. Mr. Tipping, in the present volume, has endeavoured to remedy this defect by writing a well-illustrated historical sketch of English gardening. In this introduction he gives a broad-minded review of the garden's gradual development from the monk's herb garden, through the various enclosed gardens of the Middle Ages, the grandiose lay-outs of the latter half of the seventeenth century, the gradual over-elaboration and eccentricities of the formalism which led to this type of gardening being laughed at and superseded by the eighteenth-century landscape gardeners, the rise of the romantic school, the resulting blight which fell on English gardening in the first half of the nineteenth century, the revival of the architect's interest in garden design, the battle between the formal gardeners and landscapists, to the final amalgamation of the two styles, which led to the English garden of pleasure again taking the lead over that of all other nations.

This short historical account of English gardening is backed by quotations from contemporary authorities, and is so interesting, it seems a pity the author did not still further expand it. As written, there is evidence of severe compression having been used, to prevent the introduction (with its sixty-four special illustrations) running to more than the sixty-one pages devoted to it.

As a result, this introduction only skims the bibliography of the subject, and chiefly concerns itself with the principles of design, any but the scantiest details of the planting being perforce omitted.

When a second edition is published, it is to be hoped that a much more detailed account will be added of the factors which led to the development of the various types of modern gardens, and of the great increase of the number of hardy trees, flowering shrubs and plants, which form so marked a feature of the English garden of recent years.

The main bulk of the volume (361 pages, including 521 illustrations) is devoted to the detailed description of fifty-two of the best-known gardens, "as they are in our own times."

A chapter—profusely illustrated—is given to each garden, and the sequence is alphabetical, beginning with Abbotswood, Ayscoughfee Hall, and Bodnant, and ending with Warley Place, Westbury Court and Wootton Lodge.

This arrangement may have advantages in easy reference without using the index, but results in the text suffering from a lack of historical sequence, as Abbotswood is Lutyens designed, Ayscoughfee Hall late seventeenth-century, and Bodnant is a famous example of the latest development of English gardening at its best.

It would be a gain if historical sequence were substituted for alphabetical, the main design of the garden or its principal features being used in fixing its position in the book.

The architect will also regret the dearth of plans from which this volume suffers, in common with others of the series. He will also be amused at the number of instances in which the owner's name is given as having designed the garden, despite the fact that terraces, steps, retaining walls, pavings, planning of beds, vistas, and the whole lay-out betray the highly skilled, technical hand guiding the amateur. This is an omission which should be remedied, as it seriously detracts from the value of the volume as a record of English gardens as they existed in the first quarter of the twentieth century.

After all, these are merely surface blemishes on a fine performance, which every garden lover will study with delight.

The photographic illustrations are magnificent, enabling the reader to obtain a clear idea, both of the general lay-out and of the details of the architecture and the planting.

The book will form a valuable work of reference for anyone who desires to study English gardening at its best.

Gilbert Jenkins.

An Australian Painter.

The Art of George W. Lambert, A.R.A. Sydney: Art in Australia, Ltd. London: British Australasian Book Department, Australia House, Strand. 4to, pp. viii + 40. Frontispiece and plates, 93. Price £3 3s. net.

This handsome volume is a great credit to Australian publishing, printing and colour and general pictorial reproductive work. It is even a greater credit to Australian art. George Lambert is not a born Australian and neither was Charles Conder: both showed a considerable cosmopolitanism, for, while Conder was born in London, he lived long in India when his Australian life supervened only to give way to a sojourn in Paris and another in London. Lambert was born in St. Petersburg, lived in England and Australia, when the urge to art came upon him; studied in Paris, and then lived in Chelsea until the war caused him to go to Wales as a woodman and to Palestine as an official artist. Then he returned to Australia, and there he remains for the present, triumphant as is his usual custom, broad-mannered, witty, a liver on his nerves, frail though big of body, and a gallant horseman.

Certainly these two fine artists have raised Australian painting to a height which few young schools ever attain from the beginning; Lambert is maintaining that height and adding to it. He has distinguished confrères, mostly Australian-born who equal him, but they have not, up to the present, had the advantage of such a presentation to the world as is given to Lambert in this fine book.

In turning over its illustrations in colours and in black and white the first impression is the grand manner of the artist's work. He conceives flamboyantly; his pictures reproduce his personality. It is a useful thing for an artist and his work to so coincide. Conceived and realized in this fashion, they take on the air of the Old Masters. Lambert learnt style from his great forerunners; technique he learnt in Paris and perfected for himself. Both in style and in technique his pictures take on a certain fine decorative value. Those belonging to his earlier Chelsea period are one and all great decorations: "The Sonnet," "The Mother," and "The Shop," the latter, with one of his several self-portraits. His portraits have style, too, particularly his own portraits. An early one in the manner of Hals is memorable; the frontispiece to this book, in colour, represents him in his latest new dressing-gown, and it is admirably self-assertive as was acknowledged on all hands when the original was seen at the Royal Academy last year. His landscapes, mostly done in Palestine, reveal him once more as a master; they are true and vivid; the Australian ones, mostly done since his return, are compelling in their air of fidelity to colour and atmosphere as they are authentic in spirit.

What that spirit is, the several contributors to the literary contents of this volume set themselves to discover, and George Pitt-Rivers succeeds in giving a faithful psychological study of what is undoubtedly an unusually interesting personality. The others furnish details of this artist's not uneventful life.

Kineton Parkes.

Good Practice in Construction.

Good Practice in Construction. Part II. By PHILIP G. KNOBLOCH. 52 plates, 12 inches × 9 inches. New York: Pencil Points Press, Inc. Price $4.00.

This work is both valuable and interesting—the first as embodying special knowledge touching a diversity of details not in the common run of work, and the second from displaying American practice in many things which are done differently in this country, and incidentally showing that the American architect is willing to place the results of his thought and experience at the service of his fellows.

Such modern and special items as radiator enclosures, toilet stalls, typical school classrooms, stage details, folding partitions and store fronts, are shown in fully annotated drawings which are beyond criticism for draughtsmanship and fullness, while more ordinary subjects exhibit the many points in which current American practice diverges from ours. The most striking general characteristic from this standpoint is the marked preference shown for built-up joinery composed of many small components—one hazards the guess that this practice is in the direct line of Georgian tradition. A very sensible method of laying ordinary joisted floors which seems invariable in America and might with advantage be used here is the double-boarded floor—a rough sub-floor being laid as soon as the joists are fixed, serving as a working platform during the construction of the building, to be covered before completion by a wrought super-floor, which may be in hardwood.

Two amusing plates give details of a log cabin, a form of structure (about the only one) which no one yet seems to have suggested as a solution of the housing problem.

The details throughout the book seem very workable, but not cheap to execute—probably a matter of less importance in America than here. The design of the work illustrated is usually businesslike and convincing, though little enthusiasm will be felt on this side for the plates illustrating a leaded glass window in a stone wall and three examples of half-timber work—all commonplace to banality.

EDWIN GUNN.

The Society of Mural Decorators.

Papers of the Society of Mural Decorators and Painters in Tempera. Second Volume, 1907–1924. Edited by JOHN D. BATTEN.

The work of the Society of Mural Decorators should be of particular interest to architects.

Apart from its exhibitions, which have been held among other places in the Galleries of the R.I.B.A., the Society has always been active in the consideration of the various processes of painting, and of the pigments and methods most suitable in the English climate to mural decoration. The volume before us contains numerous papers on such questions read at various meetings between 1907 and 1924.

There are interesting records of ancient work examined in particular reference to the processes used, notably those of Mr. Theodore Fyfe and Mr. Noel Heaton on the mural paintings of Knossos, those of Mr. E. W. Tristram and Mr. J. D. Crace on English and medieval wall-painting in general, and the late Mrs. Herringham's account of the frescoes in the Ajanta Caves. There are notes on varnish resins by Mr. Suter, a recipe for gilding and a practical examination of the virtues of long-slaked lime for plastering by Mr. John D. Batten, an illuminating paper on mediums and pigments by Mr. Tudor Hart, and a most valuable and original contribution by Miss Lanchester on Le Bègue's recipe for a water-wax medium, which the writer believes to have been the method used by the Van Eycks.

Recent work is illustrated in Mrs. Sargant Florence's series of frescoes at Oakham School, which form a notable achievement in pure fresco and deserve to be more widely known. Mrs. Sargant Florence does good service by describing her methods in detail. One of her works in tempera is among the decorative panels in the Chelsea Town Hall, and a special encaustic treatment of the painting for protecting the surface against the variable atmosphere of a public hall, suggested by Mr. Noel Heaton, forms the subject of another paper.

Altogether the Society and its editor are to be congratulated on a most valuable publication, which is fortunately available, at least to a limited extent, for purchase by non-members.

A. M. HIND.

The Smaller English House.

The Smaller English House of the Later Renaissance, 1660-1830. By A. E. RICHARDSON, F.S.A., F.R.I.B.A., and H. D. EBERLEIN, B.A. London: B. T. Batsford, Ltd. Price 25s. net.

The period covered by this capital book, 1660–1830, saw some of the most attractive work that the smaller houses of England produced. This is not to belittle the work of the preceding century, for, despite all changes of fashion, all fleeting preferences—now for this phase of style, now for that—deep down in the heart of cultured English people, the mullioned manor house stands as the type of the smaller English house. It suggests romance, it witnesses to antiquity, it seems to recall a state of society simpler and serener than that which distracts the world of to-day. There is a captivating artlessness about it, as though it had grown up of its own accord, and had assimilated itself without effort to its surroundings. It has, moreover, a practical advantage in that it can be altered or enlarged to meet changing requirements far more easily than the symmetrical houses that form the basis of Messrs. Richardson and Eberlein's book. Symmetry is the outstanding quality of all the examples they illustrate; it is emphasized by a conspicuous centre-line in almost all the sketches which accompany the text. The consequence of this symmetry is that if an enlargement has to be undertaken, it has to be made at each end in order to preserve the balance, or else by a subordinate annexe with a corridor of communication to the main block.

The story of domestic architecture is taken up at the point when study of the art by accomplished artists rendered adherence to tradition no longer imperative. Inigo Jones devoted himself in his mature years to propagating the gospel of Italian architecture. Perhaps the suggestion of propaganda (as now understood) is a little too emphatic, but, at any rate, Jones forsook the methods of his youth in favour of those he had learnt in Italy, and his pupil, John Webb, might hardly have been aware that stone mullioned windows and steep or curved gable-ends had ever been in common use. But the reputations of Jones, Webb, Wren, Vanbrugh, and all the other architects whose names are well-known, were founded on work of greater importance than small houses. These unpretending buildings were generally designed by local craftsmen, whom it took many years to imbue with the true classic spirit. It was not until the eighteenth century was well under way that the unlearned builder finally abandoned stone mullions for sash windows, and irregular disposition for symmetry; and to this change of outlook he was largely helped by the books which were being published.

But there were many houses of medium size, neither mansions nor cottages, but suitable for the ever-increasing middle class, which must have been designed by trained architects, and of such houses there is a wealth of illustration in Messrs. Richardson and Eberlein's book. The authors present an interesting panorama of changing treatment, from the rich and satisfying examples of the period between Charles II and George I, down to the almost meagre productions of the reign of George IV. It cannot be denied that during this hundred years the interest of domestic architecture declined, and houses became so plain that the discovery of the names of their architects—rendered possible through the erudition of the authors—will hardly rescue them from oblivion.

But in spite of the general lessening of interest, there were certain novelties of treatment introduced, such as trellis-work, among others, well worthy of observation, and full justice is done to them in the pages of this book. It is undoubtedly a book that was wanted, for the later phases of style prior to the Gothic revival, have never been so fully displayed. The illustrations are profuse, as might be expected in a book published by Batsfords, and the text is stimulating, showing as it does, that the authors have a wide acquaintance with their subject and with the work of the men who either designed or influenced the design of the buildings which they record with so much sympathy and knowledge.

J. ALFRED GOTCH.