

JUL 20 1926

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



"A dozen or more tall shops having about them a rather puzzled air."

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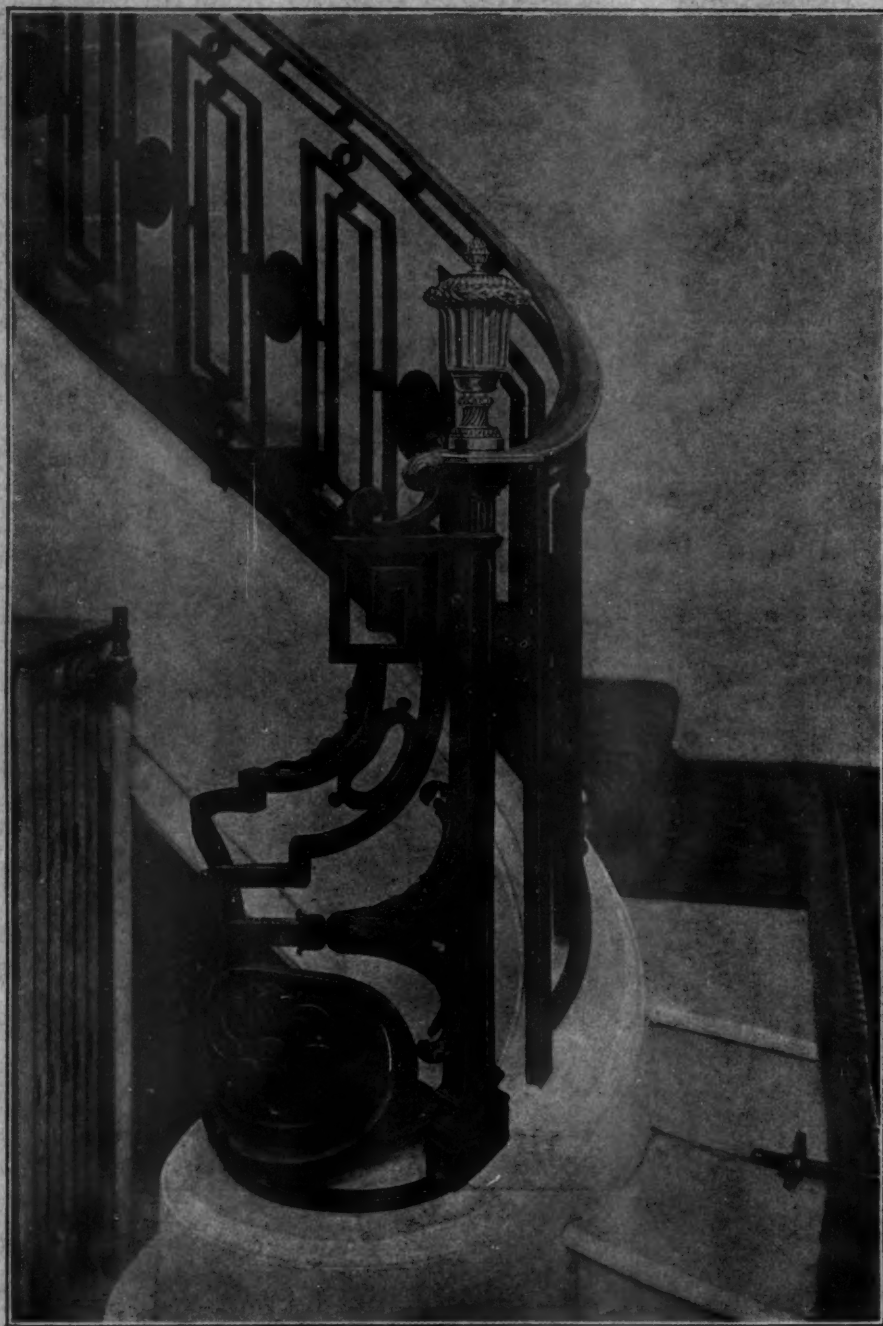
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Vol. LX

July 1926

No. 356

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Plate I.

July 1926.

THE CHURCH TOWER, BRAUNTON, NORTH DEVON.

From a drawing by Randolph Schwabe.

Letters of an Eighteenth-Century Architect—II.*

Sir Thomas Robinson, Bart., to Ralph, 2nd Earl Verney.

Edited by Margaret M. Lady Verney & Patrick Abercrombie.

Chelsea

Tuesday 9th Aug 1768

My dear Lord,

This morning I rec^d the enclosed from Mr Rose, which I thought it right you should see—your L^{dp} will find the Roof has already sunk 3 Inches before anything is done towards a Cove, I refer you to the enclos'd drawing of the Roof & my observations on that Subject, by which it will appear that so far from weakening the Roof by the proposed Cove, it will be strengthened Thereby.

I will speak out, I am afraid Mr Lightfoot finds some defect in his Roof, & is willing to lay the Blame, where it does not belong, I shall know more when I receive an Answer from Mr Clegg to whom I have wrote this Night, & sent him a copy of the enclosed & the remarks thereon, as sent to your L^{dp}. Mr Rose complains little or nothing is done, since his last visit, relative to the Staircase, nay observes that there is *no Carpenters* & but few Joyners at Claydon, I must enquire where the fault lays, but sure I am, the work can't be finished within the proposed Time, by this Method of Proceeding—I beg your Lordship's acknowledgement of the Rec^d of This & desire to be believ'd my Lord—

Y^r most oblig'd & most Faithful Serv^t

THO. ROBINSON.

P.C. Mr Lightfoot is to write to y^r L^{dp} on this subject. I shall be glad to be inform'd, his observations thereon.

The enclosure from Jas. Rose to Sir Thos Robinson Bart at Chelsea.
Monday Aug. 8. 1768.

Sir,

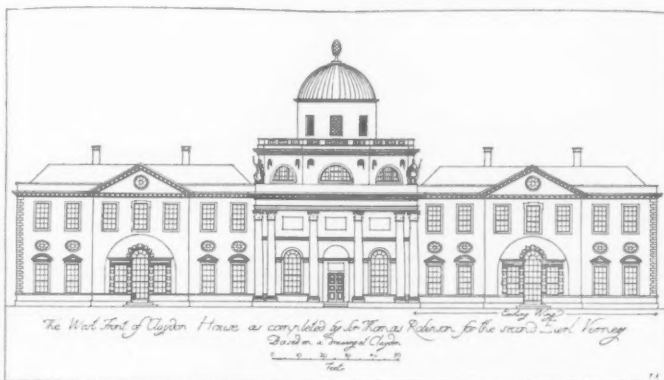
Last night I returned from Claydon where, I plainly see the greater part of my men will very soon be at a stand, & must come away if you cut away the Rafters of the great room to make way for the intended Cove, both Lightfoot & Clegg very seriously declare they are of opinion it will *endanger* the building, & that it will fall in; Mr. Lightfoot will (I suppose today) acquaint his Lordship of his sentiments on this head—there are already evident marks of the Walls having given way since the Roof was put on—the Staircase Skylight is now under a repair and the Flowers etc want placing in the Cove, which flowers are yet to make, so that my men *cannot begin* there; not indeed is anything done to forward that Staircase since I last saw it—if this is the case, I hope *I shall not be blamed* for delays; in short there are *no Carpenters & very few Joiners*.

I am Sir y^r obliged Serv^t
JAMES ROSE.

The Ballroom,† which must have been at least 40 ft. high, was ceiled with a cove, which is the cause of controversy in this letter; on one hand, it was asserted that the cove had weakened the roof (by precluding tie-beams), thus tending to thrust apart the walls; Sir Thomas is equally confident that the cove, acting as a series of brackets to the collars, is a source of support. One would imagine that the design for this cove would resemble the flat treatment adopted

* The first letters of this series were published in the June issue of THE ARCHITECTURAL REVIEW.

† Bernasconi refers to the Claydon Ballroom as "the Egyptian Hall."



SIR THOMAS ROBINSON'S DESIGN FOR CLAYDON HOUSE.

by Adam at Kedleston, with large ovals and bands corresponding with the columns instead of the applied octagonal bosses used in the cove of the Saloon at Claydon.‡

Chelsea

20th Aug^t 1768

My dear Lord,

It gives me the greatest pleasure to find by your L^{dp}'s Letter, that the Waters have so far done their Duty that y^r L^{dp} is returning to Biddlesdon & thence to Claydon to which place I direct this letter—& Indeed to speak the truth, it is high time y^r L^{dp} should be

there for the works in that place I venture to assert as they now go on will not be completed these ten years. Your Lordship is neither truly inform'd, of the N^o of hands really employ'd in those buildings, nor could I till Mr Clegg's first visit to Town get the Reall dementions of the Rooms etc & Nature of the Works already built, which was necessary for me to know before I could compleat my designs.

Mr Rose's account of the N^o of hands is contradicted & y^r Lordship is told there are 20 *Carpenters* & Joyners, I don't doubt so many may be employ'd & paid by y^r Ldp, but are so *many* employ'd on the building. I will believe Mr Rose's account he is an honest man, & an able man, & can have no Interest to deceive; he is most desirous to get forward with the work & Joyns with me in thinking Mr Lightfoot is not capable of carrying on the work—when I have made some remarks y^r L^{dp} will also think so. I will confine myself to what is proper to put on paper, I will speak out more fully when I come down to y^r L^{dp}. Y^r L^{dp} will perceive by the sketch of the Cove of the Ball Room which I enclose that there is no intention to cutting away the Rafter, or Indeed, as Mr. Lightfoot inform'd y^r L^{dp}, any other Timber that can contribute to the strength of the Roof, which he must more particularly know, if he has the least knowledge of what constitutes strength, or had honesty enough to speak the truth to y^r L^{dp}, for if he had either he must said "that the back wall" and indeed the Front was not of sufficient Thickness (part of the front wall being only 3' 1" thick) for so great a length & built out of a perpendicular & the putting on such weight of Tiles before it was properly secured by Iron Cramps. This he should have said was the true cause of the present dangerous Situation of the Back Wall being as I am told sunk ab^t 7 inches—for it is impossible that the Wall can be anyways injured or weakened by either the Windows lately made, or the Four Niches intended to be made, & I here venture to assert my design of the Cove will strengthen the Roof.

Mr Rose & Mr Clegg will tell y^r L^{dp} the same but the true cause is the badness of the Bricks & the Ignorance or Carelessness of the Bricklayers in carrying up the work out of a perpendicular & the lateral Pressure & extension of the Roof.

These are the evils which visibly appeared in the work, before the Windows were Broak through, & if I am truly Inform'd, the Wall has not given way a sixteenth of an Inch since they began to cut the windows, yet Mr Lightfoot disingenuously endeavours to lay the blame of the sinking of the Roof to what I am doing.

As he has taken this part thus unjustly to throw blame on one, I will more fully speak out & tell y^r L^{dp}. I don't see you have the least use for him in finishing the Two Rooms (or indeed any other)

‡ Paine's original design for the Kedleston Hall showed these radiating bosses.

Mr. Lightfoot's Unpopularity Grows.

The "Dangerous Situation" of the Back Wall.

Not the Least Use for Mr. Lightfoot.

The Walls in Danger.

Delays.

he stands only in those Rooms as a *Middle Man*, Clegg is able and sober. I can let him know the materials wanting of all sorts. Mr Webb y^r L^{dp}'s Steward can direct where the Timber is to be cut or bought, as also the other Materials, & Mr Clegg can follow his directions in this & mine in Executing the Plans.

Castle Howard. This way I proceeded with Lord Carlisle for 12 years. The work at Castle Howard went on without a single blunder & with the greatest success, & there being no Middle Man sav'd a Great Deal of Money. Mr Rose will convince y^r L^{dp} of the truth of what I say.

The Roof of the Hall. The weight of the stucco for the Roof of the Hall will be about Ten Tons, I would save that wt by *Leading* the flatt of the said Roof and take off the Tiles, by which you will lighten the Roof, more than the weight of the Stucco, it will take abt 5 Ton of Lead at about 17l each Ton, out of which the value of the Tiles must be deducted, in Short every measure must be thought on to save the Roof from bulging the Walls.

This is a more serious affair than y^r L^{dp} imagines. Turning a piece of Riga Firr to cross the Hall at abt 35 ft. long, Clegg tells me you have no Oak in your woods can bear that Scantling, and I am totally against using Ships Timber there, it cannot be done with safety. It is impossible to get your Capitals etc.—of the Front up this year, Mr L. can't possibly Scheme a measure to work the inner part of the Joint Capitals when up, no man can be properly placed for that work & besides doing the others when up, would be a double expense. I should advise workmen might be employ'd this winter to carve them & get them up early in the Spring, getting at the same time the entablature & the rest of the Stone work ready by which means little time will be lost.

The Roof I have sent y^r L^{dp} of the Hall & Belvedere is so strong & so well-connected that I propose the Walls of the Belvedere to be ashler on the outside of 4 Inch thick—Mr Clegg will shew y^r L^{dp} my proposed manner of doing it which will make it of a piece with the Front of the Building & look extremely well.

The immediate Finishing of the Cove of the gallery is absolutely necessary that Mr Rose may get on with the Stucco work, I hope this will be seriously attended to—you want at least 1000 Boards for Scaffolding, when they have finished their Duty in this work, they will be usefull in many others. The Poles in the present Scaffolding are highly Impropper, & it is the most dangerous & expensive Scaffolding I ever saw. Mr Rose tells me he will not venture himself or men thereon.

I hope y^r L^{dp} will get a good stock of Bricks beforehand, as also Lime, as you well know the old Proverb—*Store is no Sore*.

To conclude, if y^r L^{dp} will entrust me with that confidence the late L^d Carlisle did and let Mr Clegg be the person to give me a regular Acc^t of the Progre^s of the Works, & his wants, he shall have my Ans^r without loss of Time & even by the Return of Post, if there be not Plans & Designs to draw, which letters I have desired might all ways be shewn to y^r L^{dp} & to Mr Webb, by that means you will have little or no trouble in carrying on the work, no alteration between Mr L & me or Mr Clegg etc. & by buying Materials at the best hand, & sending them immediately to Claydon, & measured in the presence of y^r Steward, by this means having no Middle Man you will save more money than you can well imagine. Buying large blocks of Marble in London, or large Parcels of Mahogany at a supposed cheap price, being the Buyer, the Measurer and the worker, & not sending the whole to

The advantages of dispensing with Mr. Lightfoot.



ELEVATION OF THE S.W. FRONT OF CLAYDON HOUSE. Showing Sir Thomas Robinson's remodelling of the old front of the Jacobean House to form a servants' wing. On the left are seen the rotunda (destroyed) and the large scale windows of the west front (still in existence). The right portion of the front has been pulled down (the pseudo-Gothic pavilion remaining), and the central part entirely remodelled in Victorian times.

the Place where it is wanted, before tis worked, has been but too much the subject of Publick conversation. I would put an end to all this in future, by trusting to Mr Clegg, as before mention'd, he has been twice with me he understands my designs and is capable & willing to follow instructions & as farr as I can Judge is sober & honest—

I told y^r L^{dp} I would speak out, the Zeall I have in carrying on the work, the desire I have to get it finished against Lady Day 1770, & the Personal Attatchment, I have to y^r Lordship Induces me—not to keep from you, what I think will be to your interest & entertainment.

Your L^{dp} will see I have added a Room on the back of the Ball Room, opposite to the Central window, proposing to have a fine door there, the same size & dementions of the entrance door. The building this room will be a means to strengthen the back Front. There will also be a conveniency for Ladies—a drawing room & what will be very usefull a Staircase by which means the Servants need not come through the Hall. If a measure of this sort should be attended to when I come down, y^r L^{dp} & my Lady being joyn'd with me in thought our Idea it may be improv'd & amended. I send this only as a Sketch—if anything should be agreed on to be done on this head, the work might be done This Winter. Y^r L^{dp} will see by this Design, there will be 4 Statues on each side the Ball Room & 2 at each end in all 12. Your L^{dp} will have time to think & determine on those various proposals, against my coming down. My letter is already so Voluminous, that all acts of the K. of Denmark & whatever else is call'd News must be referr'd to my next.

Hoping y^r L^{dp} will acknowledge the receipt of this, with my most respectful Complym^{ts} to the Countess, concludes me to your L^{dp}—an obliged & most obedient humble Servant.

THO. ROBINSON.

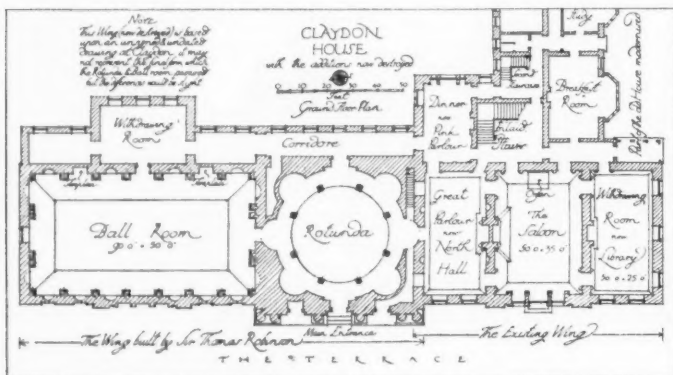
P.S. Should any Plann take place with regard to Mr Clegg he must not work, but be on the Spot from 5 in the Morn to 8 at night & act what is here call'd Labourer in Trust & Clerk of the Work & a most important charge it is & extremely Laborious & without a Person of this sort, no great work was ever carri'd on or even can be carri'd on with Propriety & Safety.

Mr L. comes seldom, is totally ignorant of carrying on work, or designing with propriety as far as I can see—and this is the universal voice of those who know him, or have heard of him, to say less, would be sinking what your L^{dp} ought to know, he knows there should allways be on the spot, a person to direct the Execution of the Plan given & be answerable the whole should be done Strictly conformable thereto.

Memorandum.

I was this morning at the K. of Denmark's Levee. Doc. Macdonald brought L^d Cunningham attended by 4 or 5 other governors of the Lying in Hospital with a Memorial to be deliver'd to his Maj^{ty}—to make his Maj^{ty} a Governor etc. etc. etc. Many of the Ministers & people of the Greatest distinction was there—a universal Clamour arose, on the design gaining vent & it was not presented—the Author D^r M treated very roughly & sent out of the Rooms as I was told.

The King of Denmark's Levee.



THE PLAN MADE BY SIR THOMAS ROBINSON.

The King of Denmark was Christian VII, brother-in-law of George III; he was making a tour of Europe; the Court did not make him welcome, though £3,000 was spent in furnishing rooms for him in St. James's. Walpole describes him as "the puppet of the day"; "as diminutive as if he came out of a Kernel in a Fairy Tale." "He is not twenty, and calls himself Altesse, but acts King exceedingly, and struts in the circle like a cock-sparrow—dignified, with prominent eyes and condescending enough to mark that it is condescension." He must have suited Sir Thomas Robinson exactly.

Most probably Lightfoot *was*, as Sir Thomas says, only a middleman who got hold of designs from different cabinet-makers or their books and pieced them together, as appears in the north hall or great parlour, of which the chimney-piece, overmantel, and breast are an incongruous concoction. Lightfoot, then, bought the materials, had some of them worked at his place in London, and engaged the workpeople for the job. Sir Thomas is very clear that he does not want to have any hand in this part of the work; he has found Mr. Clegg, the clerk of works, and Mr. Rose a first-rate "plasterer," but he does not intend to be involved in any financial operations. Ranelagh was doubtless enough for him on this score. He complains that "Lightfoot comes seldom, is totally ignorant of carrying on work, or designing with propriety so far as I can see," and he elsewhere blames him for the faulty building which caused the sinking and bulging of the back wall of the ballroom; for his scaffolding, which is "highly improper"; and for withholding necessary information for him (Sir Thomas) to complete his drawings, etc.



SIR THOMAS ROBINSON'S STAIRCASE.

The handrail is of wrought iron (faintly gilt) and the stairs are richly inlaid.

A 2

Sir Thomas's plan for building operations, which he had adopted successfully for Lord Carlisle at Castle Howard, was one of simple, direct labour with his competent clerk of works, Mr. Clegg, working under the general direction of his lordship's steward, Mr. Webb. The workmen must have had houses found for them by the Earl, as we see from Bernasconi's humorous complaint about the disrepair of his half-timber cottage; Sir Thomas is anxious about two of Mr. Rose's best men, who have had orders to quit their houses just when he wanted all hands to finish the work.

Chelsea 27 August 1768

My dear Lord,

I am greatly disappointed not having an answer to my long and well meant letter of 20th inst—every day convinces me of the rectitude and expediency of the measures proposed by me in that letter, in order to expedite the finishing y^r noble works att Claydon—M^r Rose was with me yesterday and gave me the enclosed from his Foreman, y^r L^{dp} will perceive he has sent away for one of his men and is afraid he must lessen the N^o further, if he is impeded in proceeding with the staircase—M^r Clegg seems to say, as farr as I understand the letter of M^r Rose foreman, that he is to do nothing to the Staircase for the present, till M^r L. gives him the necessary instructions & designs for the Staircase. As I have mention'd M^r L—I here declare I have no Personal objection or dislike to him, nor do I intend to recommend any one do y^r carvings or other work att Claydon, nor do I intend to recommend any workmen or Tradesmen whatever, y^r L^{dp} & y^r Steward most undoubtedly will, and ought to order what you please on that head—what I said in my former, with regard to him, I now repeat, with stronger reasons than I had before—viz. that he is not capable of carrying on y^r works att Claydon, wch I have designed, he living in London, & only occasionally writing to Mr. Clegg, on the other hand I assert trusting solely to M^r Clegg to execute my designs, will expedite the work, & buying y^r materials in the manner I recommended etc. will save more money than you can conceive. I will dwell no longer on this subject—att the same time declaring my abilities be they what they may shall att all events be exerted in carrying on and dispatching the works att Claydon. As a proof I have thought a great deal of the sinking of the roof, *it is a most serious affair*—on this head I make two proposals—

—To finish the roof over the flat, in the manner of the design I now send y^r L^{dp} enclosed, & slate it with Westmoreland Slate, which is not only a beautiful covering—but it is not a heavy covering) and will hide its being very much seen, I should propose a Balustrade as markt on the design.— The next thing I propose is, that some of the Master Joiners & Carpenters & Bricklayers of known Ability, would examine the work as it now stands, both with regard to the work & the walls, & set their name to the report—& this to be done before any weight be added to it—& further that ye addition proposed by me in the enclosed design, may be examin'd by whoever y^r L^{dp} thinks capable etc. etc. by my design you will have no inward Gutters, & the additional work will assist in bearing up what is already done.

I must observe M^r Clegg does not appear to speak out on this head perhaps he has had a great hand in this roof—in short both the roof & the side walls should be well examin'd, before anything further be done. . . .

Sir R^d Glynn being gone to France, we have elected y^r L^{dp} a manager in his room, I have sent you a copy of the Minute, & shall take it as a particular obligation if y^r L^{dp} will favourably accept of this our endeavour, of shewing how happy the Proprietors of Ranelagh are—that y^r L^{dp} is among.

Att a meeting of the Managers of Ranelagh
att Ranelagh House—26th August 1768

Sir Rich^d Glynn being gone last Sunday 21st instant to France the Managers present have elected the Earl of Verney a Manager during his absence in Persuance of the printed Rules & Orders in such case, made & Provided—

Thos. Robinson
Tomkyn Dew.

(To be continued.)

The sinking of the roof.

Ranelagh.

Little Shops of Paris.

By Darcy Braddell.



THE INTERIOR OF D'ORSAY'S SCENT SHOP.

Designed by Süe et Mare.

THE idle wanderer among the streets of Paris cannot but be tickled at the elegance of the little shops whose sole purpose in life is to pander to the tastes of that most capricious, exacting and elusive creature, the lady of fashion. At first glance they can be and are frequently dismissed by shallow-minded persons as being of no more account for serious attention than the hats, shoes, scent bottles, jewels and such-like works of the flesh and the devil which adorn their discreetly bedecked windows.

This is, however, a mistaken and shortsighted view. For, apart from their obvious and rather vulgar desire to be nothing if not "chic," there is an underlying sense of beauty, of fitness, and, above all, a very high standard of quality that redeems all these little shops from triviality.

The French have always been noted for a very clear-headed and logical people, and they apply their theories of life quite consistently. Whether it be the Suez Canal or a pair of evening shoes that has to be cut, the problem is given precisely the same degree of serious thought. When, for example, a scent shop in, say, the Rue Royale, is projected, nothing but the material that is best suited to express in

its every detail the elegance of scent will be considered good enough, and none but the most skilled workers will be employed to use such material to its best purpose.

The curiously amateurish attitude that is so prevalent in England—the point of view, for example, that argues that because it does not itself notice details or the lack of them therefore it will be safe to assume nobody else does—is never met with in these instances in Paris; a typical case in point being the shop that has spent a very large sum of money on decorating its interior in one of the traditional elegant styles of the late eighteenth century, but at the same time thinks nothing at all about having a cast-iron umbrella stand in a prominent position by its entrance doors, fixed in to the middle of a fluted pilaster for instance. Another and equally common example to be found in this country, this time of wholesale confusion of thought rather than mere slackness, is the view that Queen Anne panelling with Grinling Gibbons carving is a suitable *milieu* for the sale of—shall we say?—motor cars. The Paris shopkeeper is imbued with no such foolish notions, as a glance at any one of the photographs published in this article will show. There is every sort and kind of decoration used, from the traditional

LITTLE SHOPS OF PARIS.

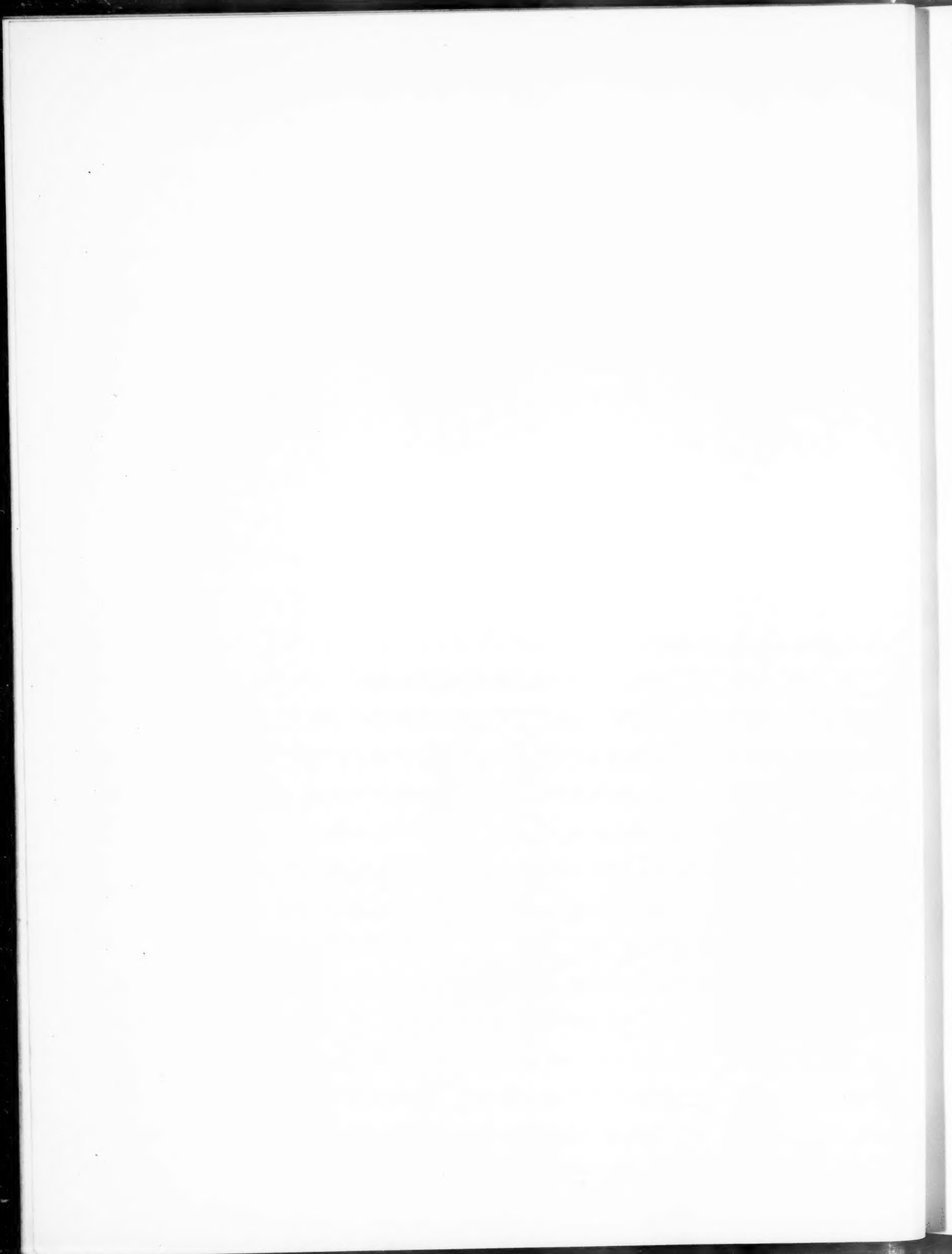


Plate II.

July 1926.

D'ORSAY'S SCENT SHOP IN THE RUE DE LA PAIX.

Designed by Süe et Mare.





VIVAUDOU'S IN THE RUE ROYALE.

The façade is of white and grey marble.



The interior.

Louis XVI of Oriza-Legrand to the completely modern D'Orsay, but—and here lies the great difference between Paris and London—it is always apropos and it is always complete to its last detail.

As far as the external appearance of these little shops is concerned, there is not one but has some very distinctive characteristic of its own, so that its image can clearly be carried away in the mind. This obviously is a highly desirable quality from the shopkeeper's point of view. The practice is to take no notice at all of the style of the building that is above or on either side but to consider the shop-front in relation to its surrounding, as a picture frame may be considered in relation to the wall it hangs against.

The shop-front, however, has to fulfil more than the duties of a picture frame, for besides being becoming to its contents it must attract of itself at long range, e.g. from the other side of the street. This attraction of the passer-by is effected in many ways. To take two methods for example. Messrs. Süe et Mare, in their design for D'Orsay's shop in the Rue de la Paix, have succeeded by being frankly sumptuous. Large plain surfaces of richly veined marble of a golden yellow hue are enhanced by the skilful use of

boldly designed and heavily gilt carving. At Vivaudou's in the Rue Royale (also a scent shop) we see the opposite method in use, for where D'Orsay attracts by an Oriental sense of sunshine and splendour, this shop does so by being strikingly cold and extremely elegant. The

front is of lightly veined white marble on a base of dove grey. What ornament there is consists of sprays of roses delicately carved in a purely naturalistic manner. There is no "architecture" about the design at all, but it is full of style in spite of that.

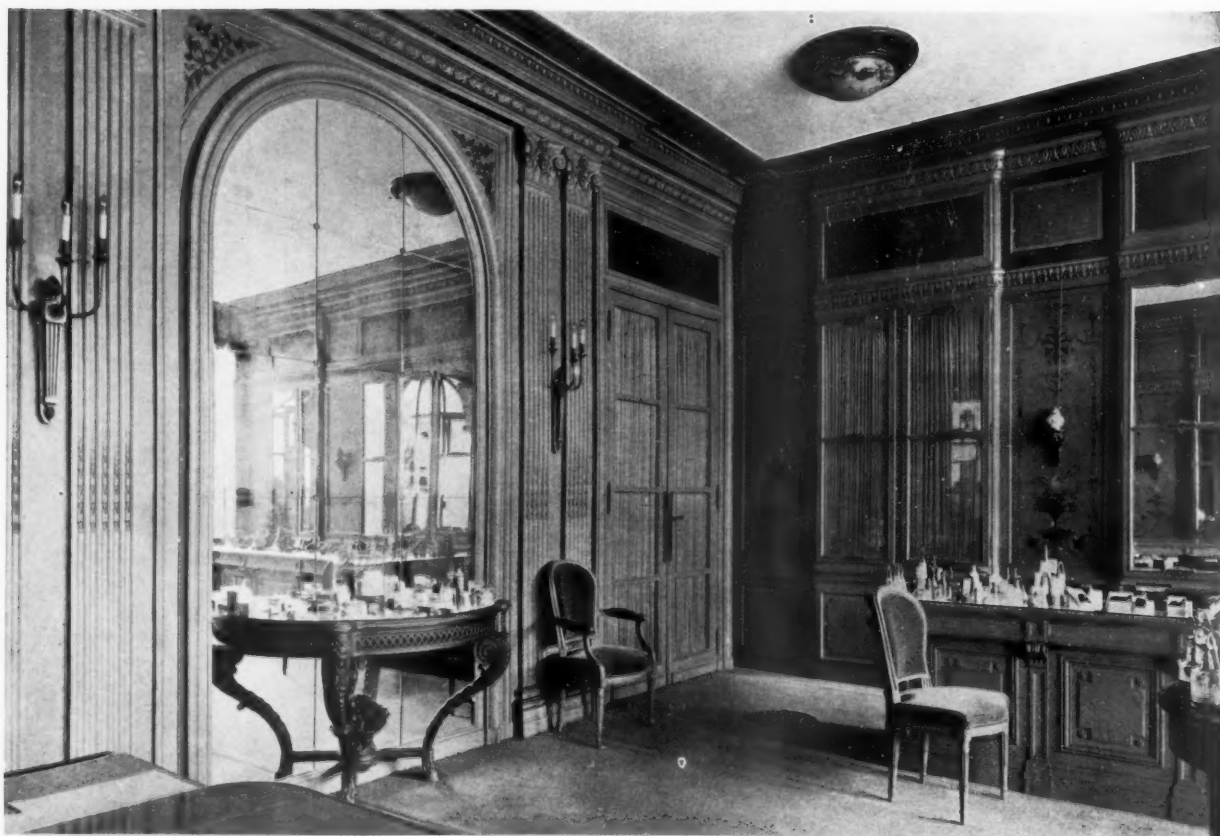
As this shop is an admirable instance of that completeness of detail which is so common to all this class in Paris, and so woefully lacking in London, it is worth close examination. Gazing at its windows one observes but a small collection of enchanting little objects, exquisite little fripperies, chosen with discretion from the store within. They are arranged in *vitrines* of steel and glass which stand against a background of grey silk curtains. The fascinated spectator is now drawn within. He finds himself in what is really a very narrow and quite small interior, but owing to a wall at one end being a mirror, an illusion of space is thus artfully created. Exactly the same feeling of coldness and elegance which



A DETAIL OF THE IRONWORK IN ORIZA-LEGRAND'S SHOP.



ORIZA-LEGRAND IN THE GRANDS BOULEVARDS.



ORIZA-LEGRAND. THE INTERIOR.



A VITRINE AT GABILLA'S.



A VITRINE AT VIVAUDOU'S.



GABILLA'S SCENT SHOP IN THE RUE FAUBOURG ST. HONORÉ.



PERUCIA. A SHOE SHOP IN THE RUE ST. HONORÉ.

struck him in the street will again strike him now that he is inside. The floor is of white marble inlaid with panels of gold mosaic, the walls are stuccoed to imitate ashlar masonry, but not in too convincing a manner. A floral frieze band lightly touched with gold and helped by a skirting of grey marble just prevents the wall surfaces from being too aloof. A plain cove takes the place of cornice and holds concealed lighting. It is broken in places by sprays of roses handled in just the same manner as those on the outside. The furniture, which consists only of *vitrines* (either built in flush with the walls or as separate cases) and a few stools, is all made of wrought iron, left bright steel in finish. As examples of modern ironwork and as showing how a craftsman has worked his material so as best to suit the purpose for which it is intended, these are as successful as anything to be seen of their kind in Paris, and nothing the writer knows of is to be compared with them in London.

So much, then, for this charming little shop. It is by no means unique in its completeness, for if you visit the establishments of D'Orsay, or of Gabilla in the Rue Faubourg St. Honoré, or of Oriza-Legrand in the Grands Boulevards (to mention the first names that come to mind) you will find that, although none of them is in the least alike in style, all of them are cordially agreed on one salient point, and that is that if a thing is worth doing at all it is worth doing well. These shops will have nothing to do with "stock" of any description. No object, be it footstool, lamp, door handle, umbrella stand, sofa, what you will, is considered too

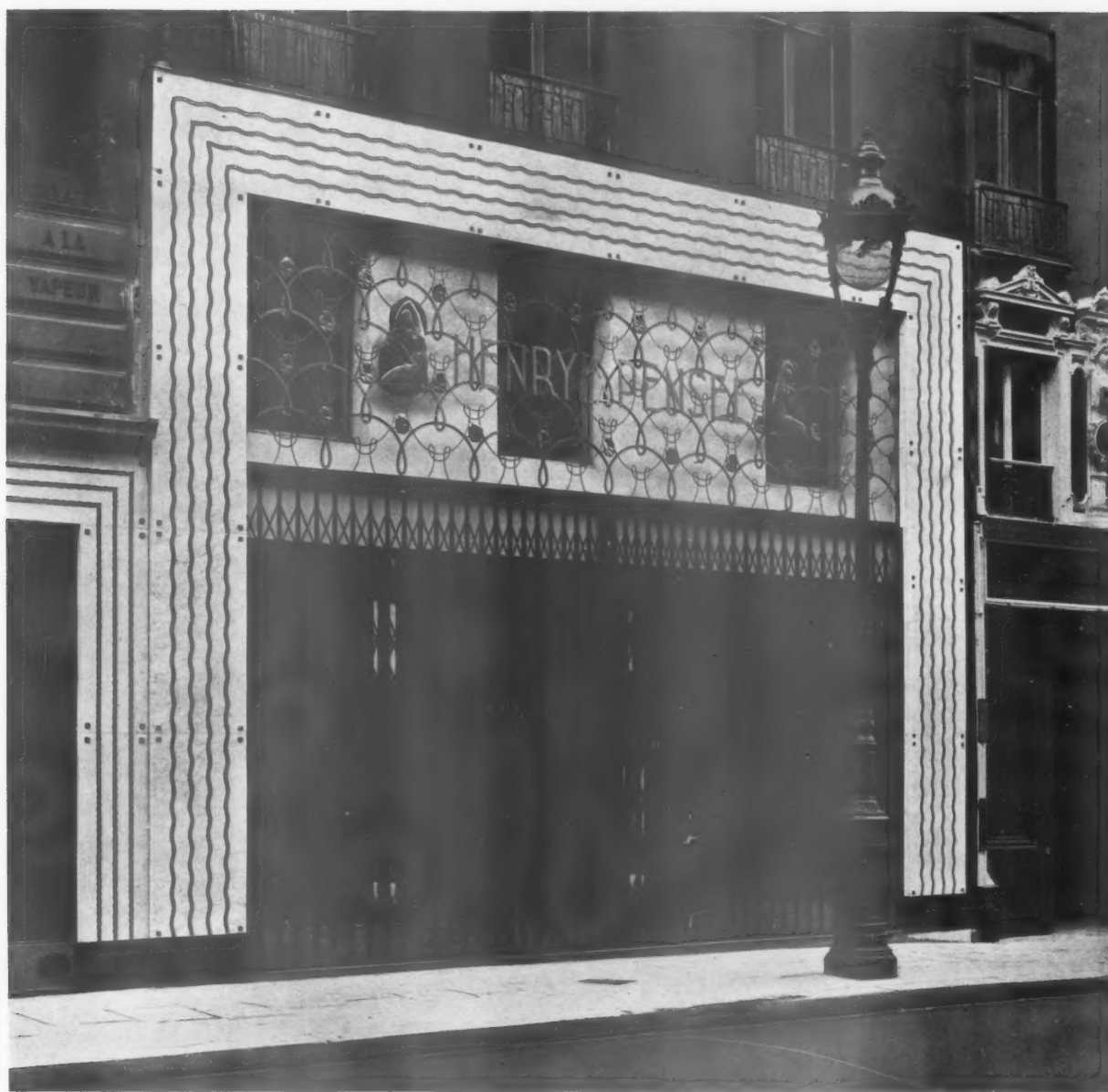
unimportant to matter. They are all properly designed and made to fill their own particular niche in the scheme of the *tout ensemble* aimed at.

Look for a moment at the illustrations of the interior of Gabilla's shop. They have chosen to be Pompeian or, shall we say, Parisian-Pompeian. Unlike Vivaudou, they do not approve of a marble floor but they realize they must have something to look like one; a carpet is made for them. It does not attempt to copy real marble of course, it merely hints and suggests. They determine to light from hanging lamps. Do they try and get something in stock near enough? They do not, they commission bronze and alabaster fittings to be designed for them and for them alone. The *vitrines*, the tripod table, the lamp stands are all made of green bronze; so, too, is the honeysuckle ornament used in these. It is not stock compo. painted over almost good enough, it is the real thing *quite* good enough. Again, turn to the illustrations of the interior of D'Orsay's. Messrs. Süe et Mare have been allowed to complete down to its last minute detail the good work they began outside. Here we see dove-grey marble walls, a strong pink ceiling powdered with gilded flowers, all the flowers scents are supposed to put you in mind of. The carpet was designed for the room, the furniture although a trifle uncouth is just as well made as it possibly can be and is of African ebony.

Oriza is traditional Louis XVI, in soft powdery blue with painted decoration of the period, beautifully carried out.



COLETTE ET SUZY. A LINGERIE SHOP.



HENRY À LA PENSÉE.

The architrave is in marble and gold mosaic. The iron grille is gilded.

Here it is more than likely a few pieces of furniture were bought and not purposely made. There is no particular advantage gained in this case in doing otherwise. But you will see no cast-iron umbrella stands, no sudden intrusion of common cane-seated chairs. It is in fact complete.

So far, only scent shops have been discussed, but the same can be said of the others. There is the smart little shoe shop, Perugia, with its simple front of the popular, golden-yellow marble; there is the lingerie shop of Colette et Suzy, notable for the two amusing panels which only Paris could have produced; there is Henry à la Pensée with its delightful gilded wrought-iron grille; there are scores more springing up daily that I wish there was space to illustrate.

The recent exhibition did much to bring to the fore the genius of M. Brandt. He has been used extensively by these little shops, who owe much to him. But to their credit, be it said, they did not have to wait for the exhibition to discover that they had a really great artist in ironwork in their midst.

One cannot help wondering why the shopkeepers of fashionable Paris should have this sense of quality, this desire to do everything from the point of view of an artist, and why those of London should lack it. It is clearly not a question of money. Perhaps it can be explained by the writer's experiences in gathering the data for this article.

On explaining his errand, and when it was discovered that "Monsieur" did not wish to expend a halfpenny on scent, or shoes, or whatever it might be, but was merely a foreign architect interested only on the setting and not the goods themselves, he was everywhere received by the assistants with the utmost courtesy, shown with the greatest pride everything he wanted to see, given every facility to photograph, and in fact had his mission to write about these things looked upon as the most natural proceeding in the world. They all, from M. le directeur down to the least important m'selle, looked upon their shop as a thing of beauty and not merely a place to work in.

A Frieze Decoration

At the Army and Navy Stores, London.

Designed and Executed by Professor Gerald Moira.

Sir Aston Webb, R.A., and Son, Architects.

It will be remembered that Sir Aston Webb and Son recently remodelled the Army and Navy Stores. The frieze decoration over the panelling in the main hall completes the internal rearrangements in the old main building in Victoria Street, and is emblematic of the all-embracing nature of the supplies and services of the Society.

Opposite the entrance, on the south wall, the artist symbolizes the evolution of dress from the thirteenth and fourteenth centuries to the present day, and also depicts house decoration and furnishing. On the east, or left-hand wall, the subject is travel and sport. Here again we see the old and new—an aeroplane, a steamship, a train,



A PORTION OF THE FRIEZE
"TRAVEL AND SPORT."

a motor-car, and, in the centre, a caravan; and many types of landscape, from the snow-capped mountains of far countries to the peaceful meadows of home. In addition, sport is represented in all its forms from ski-ing to golf and shooting, and country-house lawn tennis. On the west, or right-hand wall, the fruits of the earth have their place

—maidens treading out grapes in a sunlit vineyard, Eastern plantations, and English farm scenes. The scheme is completed by a glimpse of the Society's buildings at Calcutta and Bombay, and specimens of Indian architecture—the Taj Mahal at Agra and the Queen Victoria Memorial at Calcutta.



A PORTION OF THE FRIEZE

"THE FRUITS OF THE EARTH."



"TRAVEL AND SPORT."

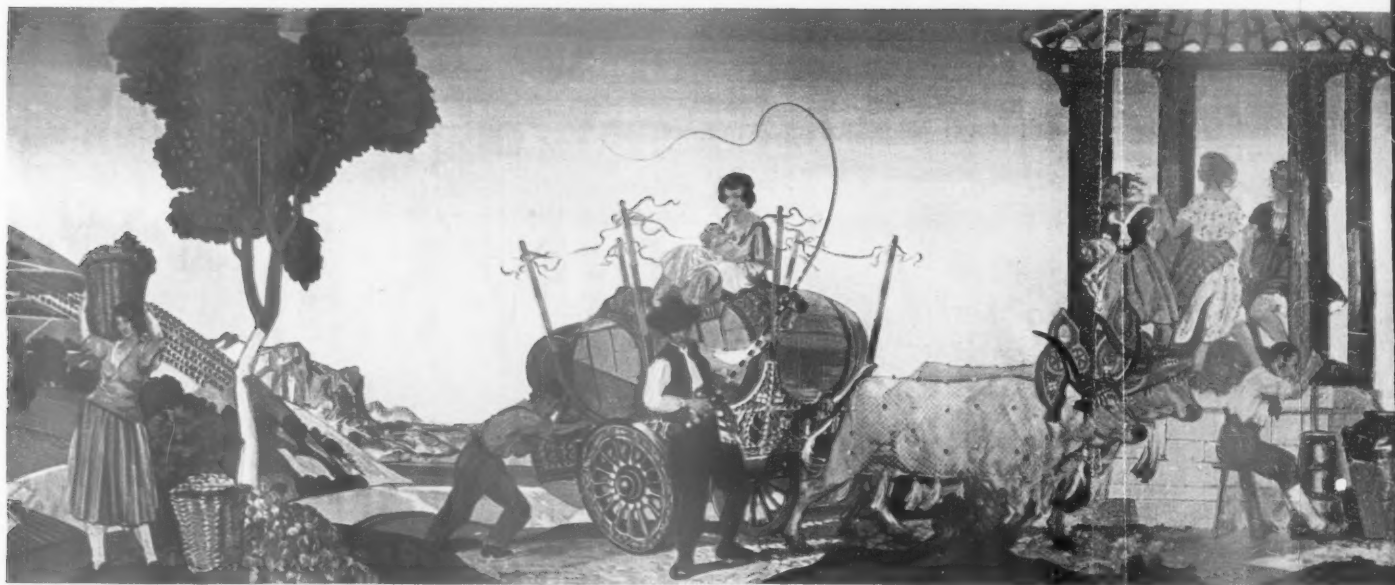
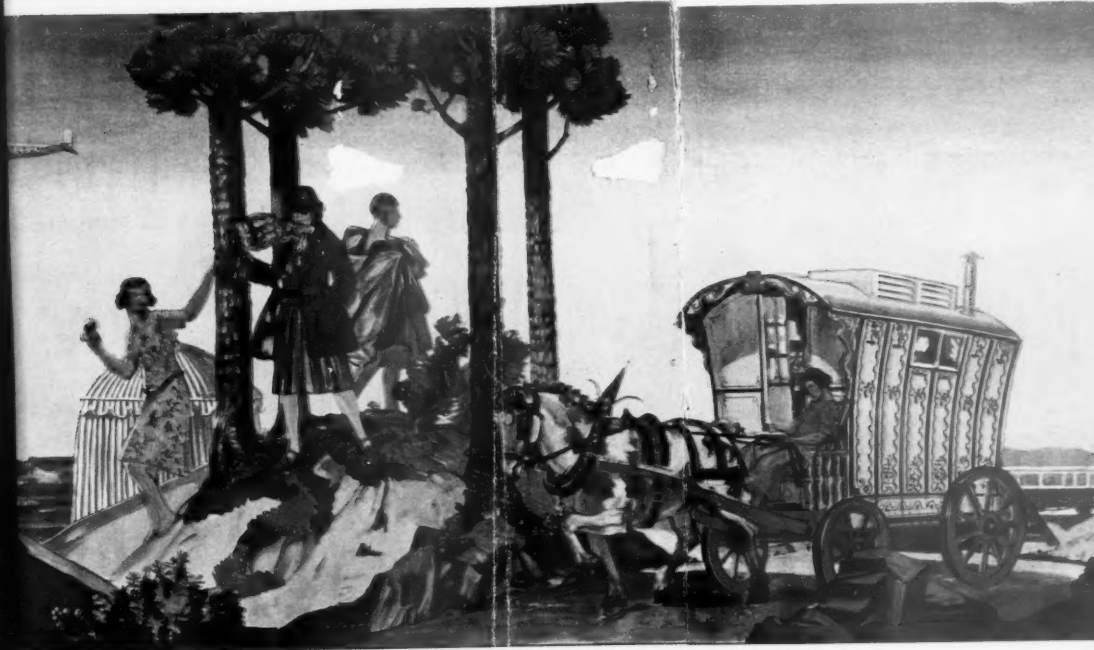


Plate III.

"THE FRUITS OF THE EARTH."

Designed and executed by Professor G.
Sir Aston Webb, R.A., and Son, Architects.

A FRIEZE DECORATION AT THE ARMY AND NAVY STORES, LONDON.



"TRAVEL AND SPORT."



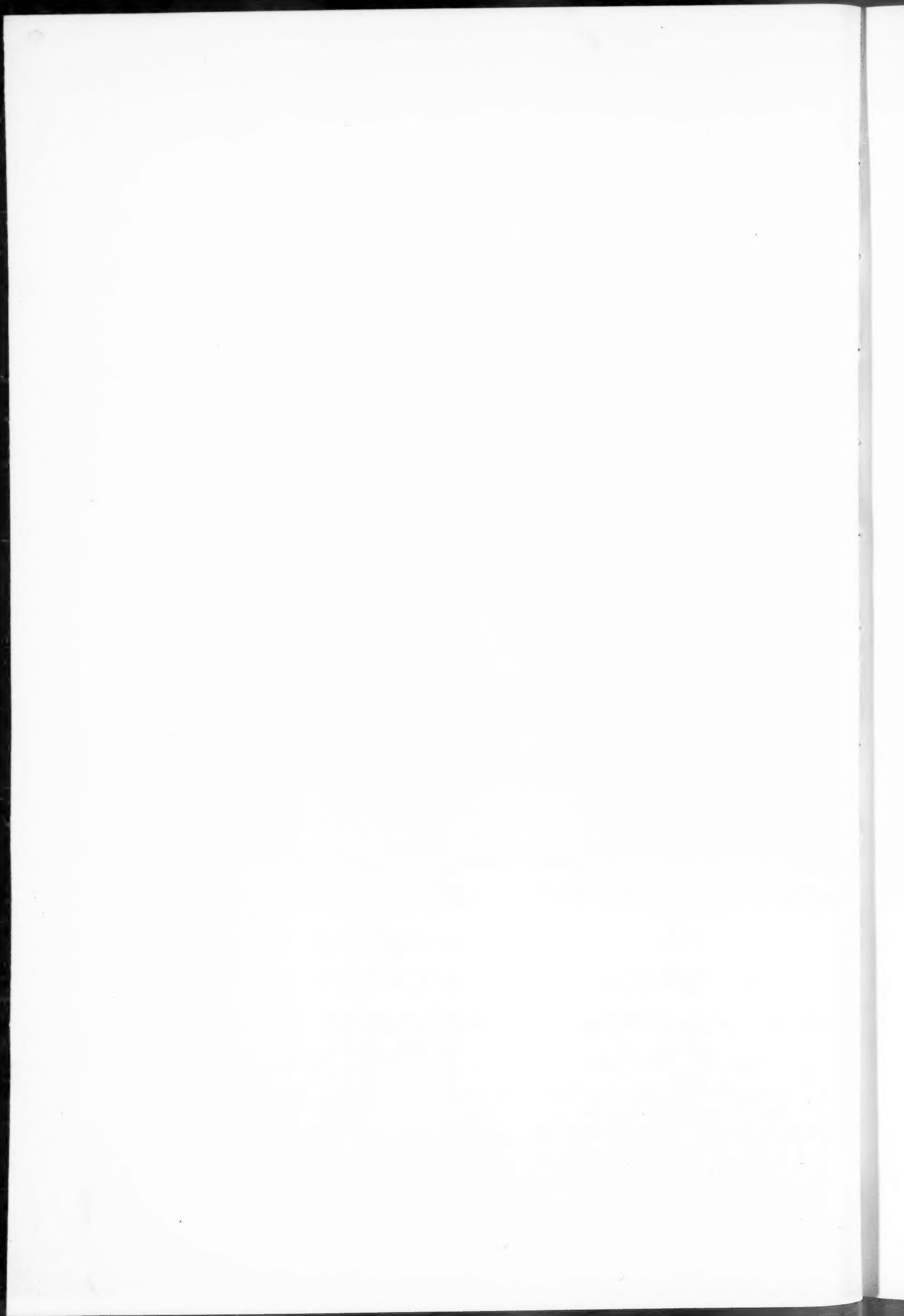
"THE FRUITS OF THE EARTH."

Designed and executed by Professor Gerald Moira.
Sir Aston Webb, R.A., and Son, Architects.

NDON.



July 1926.



A FRIEZE DECORATION AT THE ARMY AND NAVY STORES, LONDON.



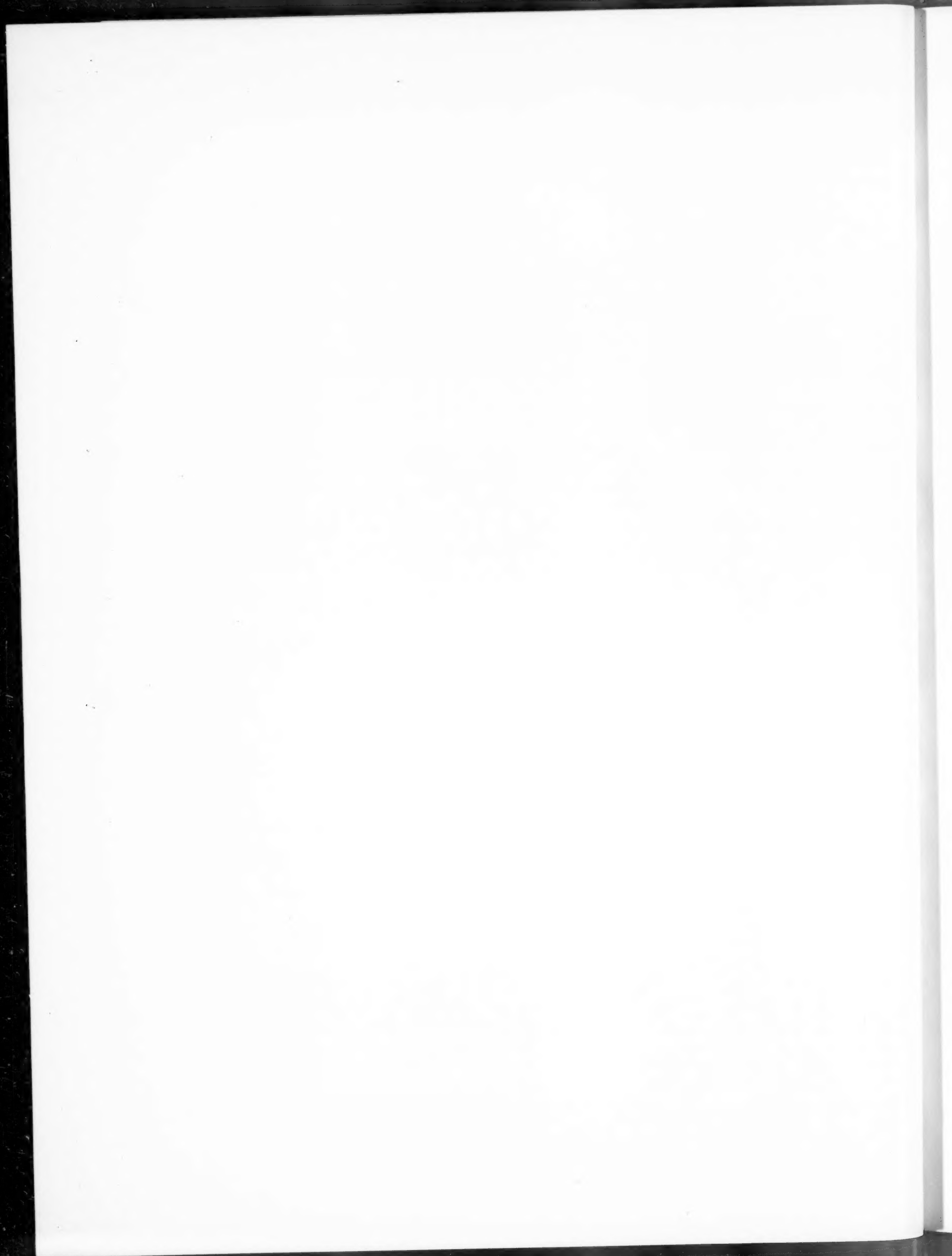
Plate IV.

July 1920.

"THE EVOLUTION OF DRESS."

Designed and executed by Professor Gerald Moira.

Sir Aston Webb, R.A., and Son, Architects.



Hanover Square, London.

By E. Beresford Chancellor.

HANOVER SQUARE has for many years ceased to be a residential quarter. Commercialism, which has tentatively invaded some of the other great London squares, has here triumphed completely, and the result is that this "quadrate," to use the word once in fashion, which has numbered so many illustrious people (including at least one Royal one) among its residents, is now practically wholly given over to shops and other business concerns, and were it not for the Oriental Club in one corner, and a huge block of flats close by, would be entirely commercial. In many others of the squares some evidences of this change of fashion may be discovered; some, like Soho and Golden Squares, have of course long since taken on business activity; private inhabitants have been largely banished from others; but in none of the more westerly ones has the change been so pronounced as in Hanover Square.

It has resulted that there has been so much rebuilding here as largely to alter the original appearance of this little piece of London. Indeed, there are very few of the original houses left, and it is because one of these survivors is on the eve of being demolished that I want to say something about the square in general and this structure (No. 22) in particular.

Hanover Square was formed somewhere between 1716, in which year Pennant speaks of it as then being unbuilt, and 1720, when it is shown on various plans of London; the year 1718 being probably that in which it was actually begun. It is interesting to find that that very critical person, James Ralph, who seldom has a good word to say about any of the London architecture of his day, is not only lenient to the new buildings, but, for him, enthusiastic. "The west side of Hanover Square," he writes, "is uniform, argues a very tolerable taste in the architect, and deserves a good deal of approbation." When first developed the ground here sold at half-a-crown a foot, as Malcolm tells us, but it is evident that the new quarter rapidly rose in favour, for very soon this modest price advanced to fifteen shillings. When completed and added to by the vista of George Street (formed in 1719), the whole effect of the new square must have been very imposing, and contemporary writers wax eloquent over it, Ralph himself asserting that the view down George Street from the upper side of the square was "the most entertaining in the whole city." Wordsworth, it will be remembered, also once remarked that he considered the view from Harewood Place one of the finest in Old London.



22 HANOVER SQUARE, LONDON.
Once the residence of the Duchess
of Brunswick.

library over whose dispersal Dr. Dibdin grew lyrical. When the Duke removed to St. James's Square, his old residence was purchased (1795) by the Earl of Harewood, and it remained in the possession of the Lascelles family till 1894, in which year it was bought by the Royal Agricultural Society; that body eventually disposed of it, however, when it was pulled down and replaced by the present huge block of flats.

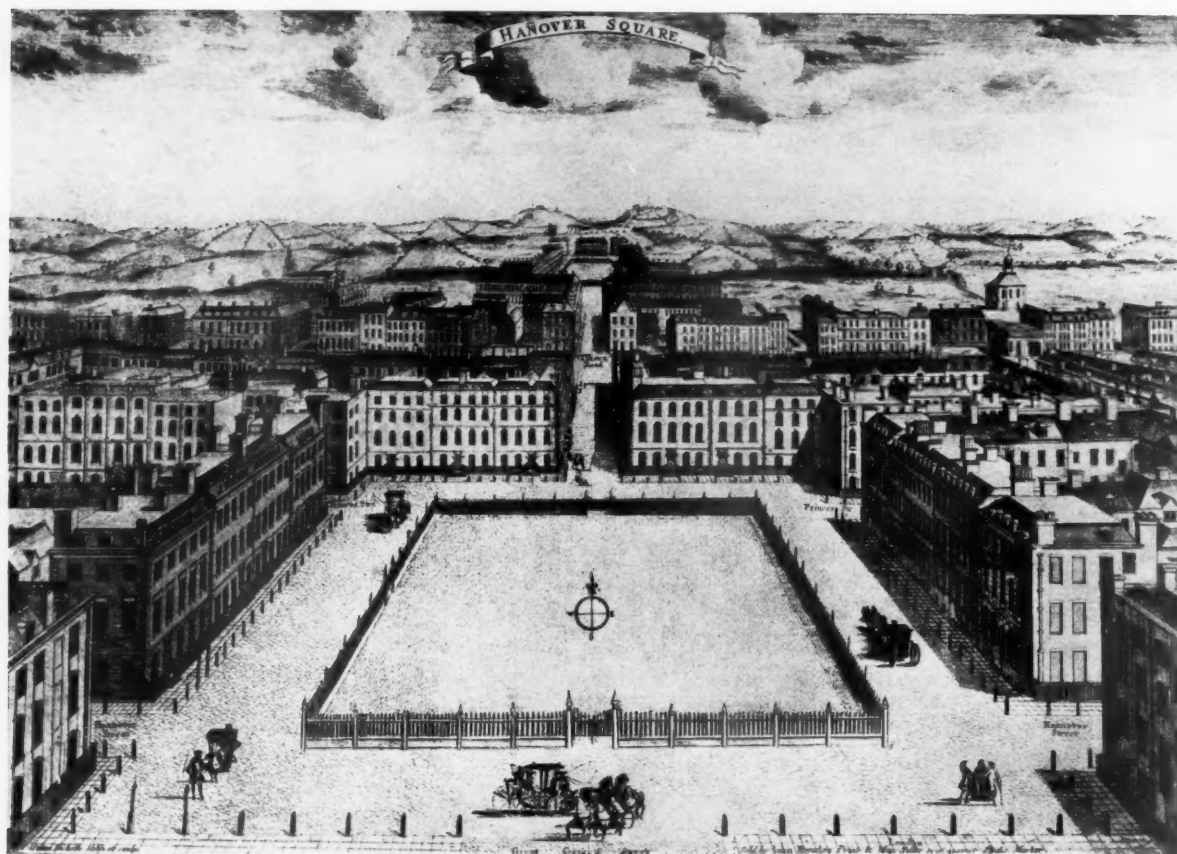
Among earlier residents in the square, recorded in the Rate Books for 1725, and so forth, were such distinguished people as the Dukes of Montrose and Bolton; Lords Hillsborough, Falkland, Carpenter, Dunmore, Londonderry, and Coventry; the Dashwood family and Sir Theodore Jansen; while succeeding years saw others as eminently aristocratic residing here. In fact, the square became ultra fashionable, and the ghosts of half the peerage must haunt it.

To-day, one of its few remaining original houses is doomed to destruction, as I have said. This is No. 22, at the corner of Hanover Street (it can be seen in Sutton Nicholls's view taken when the square was just completed, in 1720), which Lambert affirmed was "the best piece of brick work in the metropolis." This house, then numbered 21, became at the end of the eighteenth century the residence of Lord Palmerston, the father of the Prime Minister of that name. Here social and political assemblies were held, almost rivaling those of the later Lord Palmerston at Cambridge House, Piccadilly; and here, it is interesting to remember, the principle for obviating smoking chimneys, invented by Count Rumford, was first applied.

At a later time No. 22 had a Royal inhabitant, for hither came to reside as a tenant of Lord Palmerston, Augusta,

It was originally intended to call it Oxford Square, but the advent of the new dynasty, as well as an access of loyalty, due to the movements of the Old Pretender (Prince James Edward) over the border, were responsible for a change of title. Hughson, the London historian, affects to find Hanoverian influence in the architecture of the houses, but they exhibited nothing more marked in this direction than any others erected at this period in London, which were of the Georgian type, a modification or amplification, which you will, of the then recent Queen Anne convention.

The most notable mansion in the square, which by our time had undergone many outward changes due to variation in architectural taste, was No. 13, formerly No. 12, well known as Harewood House, which was built by the Adams for the Duke of Roxburghe. Here that bibliomaniacal nobleman assembled his remarkable



HANOVER SQUARE IN 1720, LOOKING NORTH.
From a print by Sutton Nicholls, dated 1720.



HANOVER SQUARE TO-DAY, LOOKING NORTH.
The photograph is taken from the same point of view as the print, and shows far better than words can describe how commercialism has degraded London.

Duchess of Brunswick, the daughter of Frederick, Prince of Wales, and therefore sister of George III, whose husband was killed at the battle of Jena and whose son fell at Quatre Bras. Lady Jerningham records visiting the Duchess here in 1811; "she has a corner house in Hanover Square belonging to Lord Palmerston," that lady writes; "the outward appearance is not considerable, but within it is large, and it has a good garden. The Duchess was alone in her grand apartment, two very fine rooms, one looking to the square and the other to the garden." If Croker is right (and he was, as we know on Macaulay's showing, very often wrong) in stating that the Duchess died in Spring Garden (in 1813), she must have left Hanover Square before that date, although it is generally spoken of as her last London residence.

Other notable inhabitants of the square at a later time are indicated by a reference to it in the memoirs of the Duchesse de Dino, who writes, in 1834, "I live in a London house celebrated for the great robbery suffered by the old Marchioness of Salisbury, who is its owner, and for a ghost which appeared to Lord Grey and his daughter during their tenancy," and, the Duchesse adds, "the house has a very bad reputation." This refers to the time when "strange doings" took place in Lord Hillsborough's day, when a private society met here of which Lady Mary Wortley Montagu gives a curious account in a letter, a copy of which Horace Walpole once possessed. The house was formerly numbered 19, was known as Downshire House, and stood at one corner of Hanover Street. It was rented in 1826



THE DOORWAY OF 23 HANOVER SQUARE.

With the original ironwork.

VOL. LX—B



23 HANOVER SQUARE.

Characteristic details are shown between the windows.

by the second Lord Salisbury, when the robbery referred to took place, and in 1735 was occupied by Talleyrand.

It is here only possible to give a few of the names of notable past residents in Hanover Square. For instance, there was Lord Rodney, at No. 10, a house in which another great seaman, Lord Anson, had lived thirty odd years before, as well as "Single Speech" Hamilton, and later, Percival Pott, the celebrated surgeon, and Sir James Clark, the well-known physician, and which later became the Brunswick Hotel. Then there was Lord Cobham, Pope's friend, who lived at No. 20, and John Cam Hobhouse, the friend of Byron, at No. 2; while the Dashwood family house has long since been absorbed in the Oriental Club which Wyatt rebuilt in 1827; and that once popular musical haunt, the Hanover Square Rooms, which occupied the site of the concert and ball rooms erected by Sir John Gallini at the end of the eighteenth century. The statue of Pitt in the central garden was the work of Chantrey, and cost £7,000; it was unveiled on August 17, 1831, and had Sydney Smith's proposed caustic inscription been substituted for the simple words "William Pitt," which it bears on its base, even the impressive "pilot" might have turned in his grave.

So many changes have come over Hanover Square that the pulling down of a house or two here might not seem of great moment, but when the architectural character of that building is considered, and the notable memories connected with it are recalled, one cannot but feel regret at the loss of yet another of the landmarks which seem in these days to be falling about us like the proverbial autumn leaves.

Three Recent City Buildings.

Hambros Bank, Bishopsgate, London.

Designed by Niven & Wigglesworth.

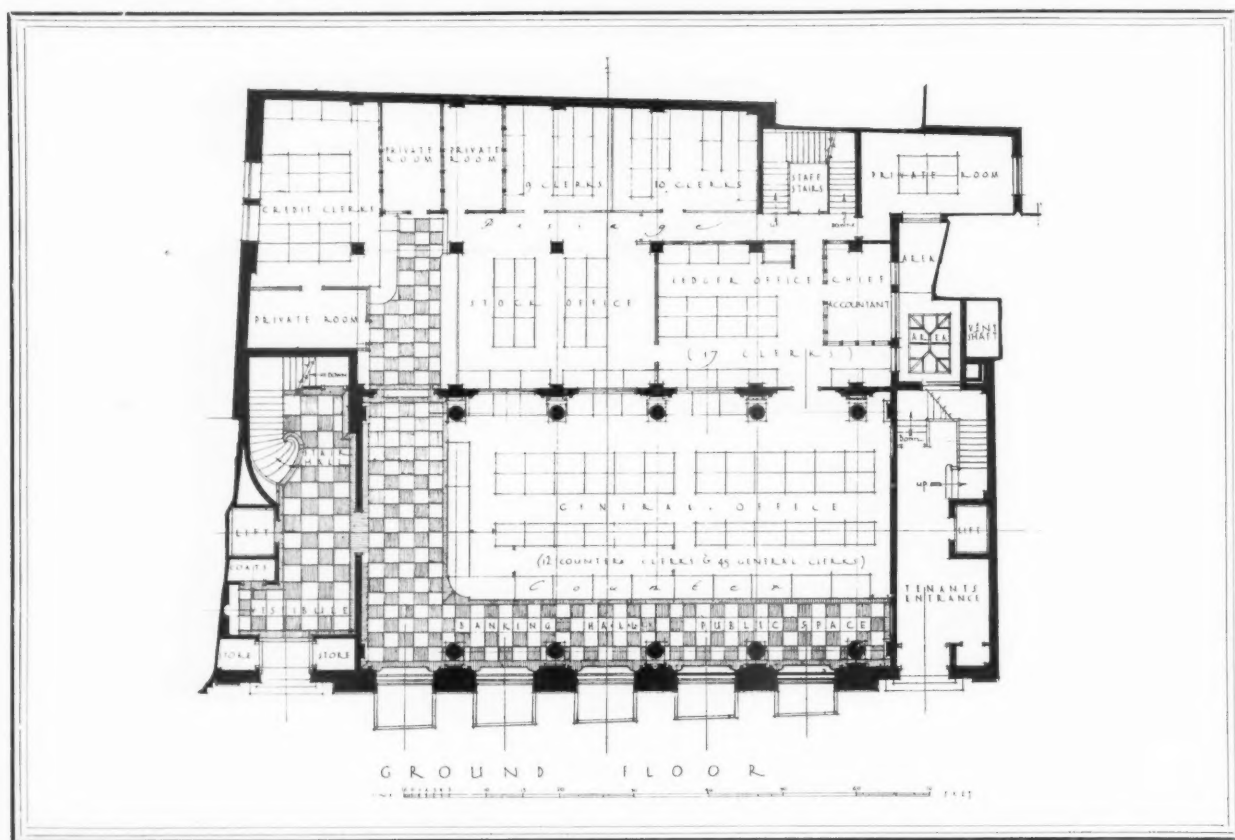
The exterior walls of the ground floor and the six great pilasters have been built of stone, but above the ground floor the walls are entirely of brick. Reticence has been observed in the use of ornament to the façade, and is confined to the carving of the keystones to the openings on the ground floor and to the capitals of the pilasters. An interior feature of particular interest is the banking hall on the ground floor, to which access is gained through a marble-lined vestibule. The dimensions of the hall are approximately eighty feet by



forty feet, the height to the ceiling being eighteen feet. On the first floor are the Board Room, Directors' Rooms, and other offices. The building is provided with dining-rooms for the staff, managers and directors, kitchens, and the most modern systems of heating and ventilation. The bank is fitted throughout with synchronized clocks and inter-communication telephones, as well as a service of electrically operated lifts which connect all the floors. The consulting engineer for the constructional work of the building was Mr. B. L. Hurst.

HAMBROS BANK, LONDON.

THE ENTRANCE DOORWAY.



PLAN OF THE GROUND FLOOR.

HAMBROS BANK, BISHOPSGATE, LONDON.

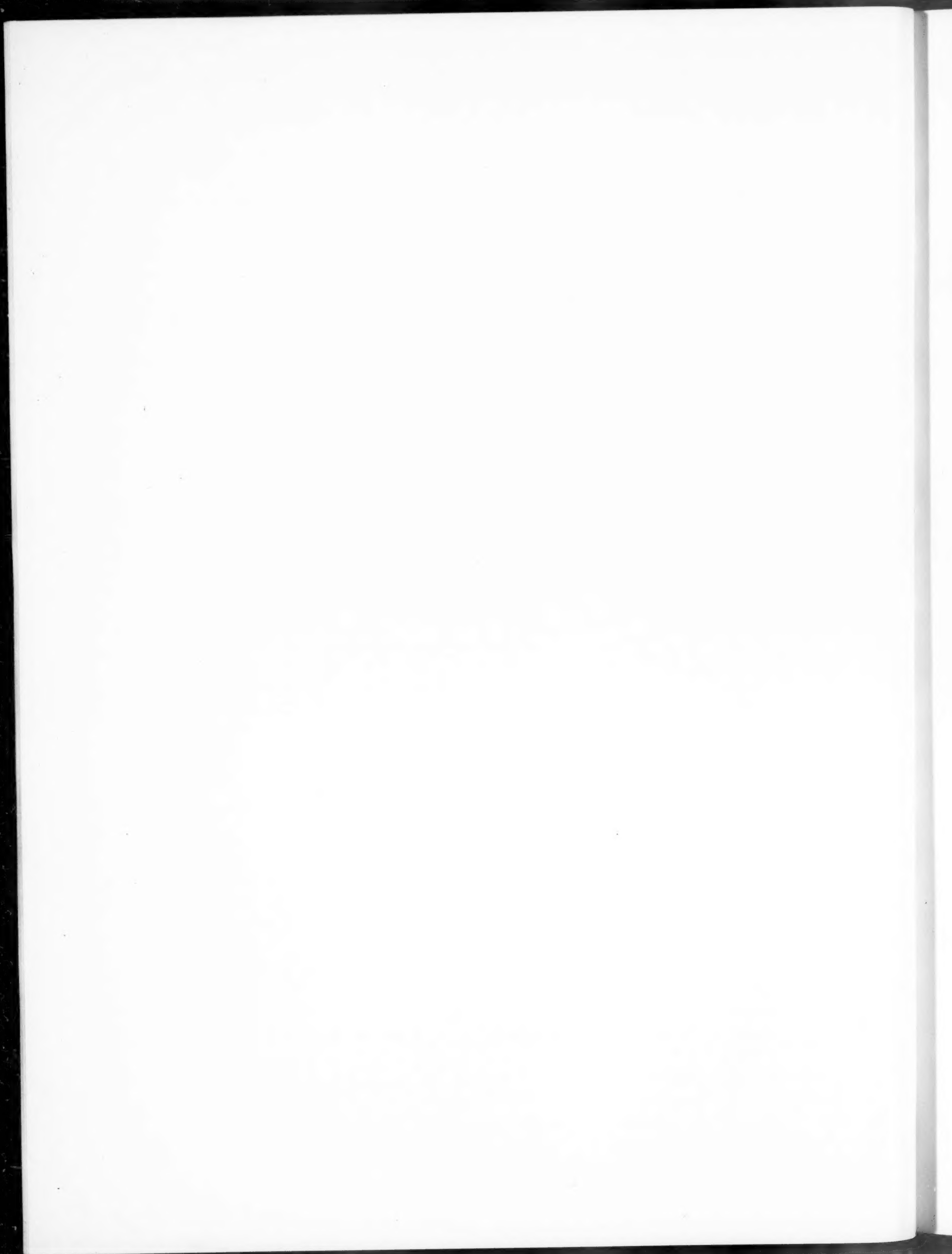


Plate V.

July 1926.

THE MAIN FAÇADE.

D. B. Niven and H. H. Wigglesworth, FF.R.I.B.A., Architects.

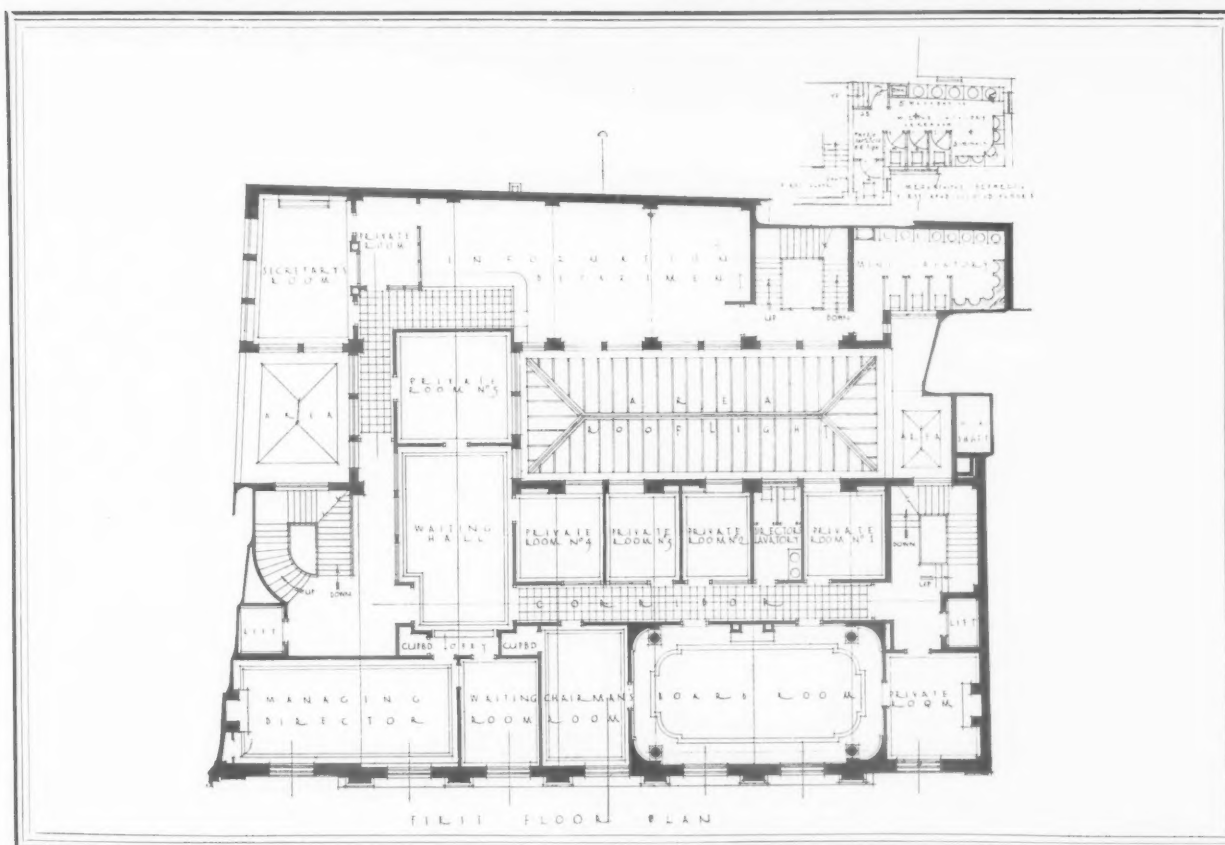




THE ENTRANCE HALL.



THE STAIRCASE LEADING TO THE FIRST FLOOR.



THE FIRST-FLOOR PLAN.



THE DOORWAY TO THE BANKING HALL.
The banking hall is divided
The panels being of large size and of finely figured wood. The banking hall is divided
the inner part of the wall, the recesses between the columns being furnished with
tables with open carved fronts and pierced tops for the radiators within.



THE BANKING HALL.

The walls are lined with panelling in mahogany up to the deeply-coffered plaster ceiling, the panels being of large size and of finely figured wood. The banking hall is divided
the inner part of the wall, the recesses between the columns being furnished with
tables with open carved fronts and pierced tops for the radiators within.



THE BOARD ROOM.



A DOORWAY TO A DIRECTOR'S ROOM.

Leith House, Gresham Street, London.

Designed by Richardson & Gill.

The site upon which Leith House has been built is that of the Coaching Inn, known as "The Swan with the Two Necks," at one time the headquarters of Chaplin and Horne.

Leith House has a frontage line which is in accordance with the requirements of the City of London authorities. As originally designed the building was intended to continue at the same height along Wood Street, but was curtailed owing to the claims of owners of property opposite.

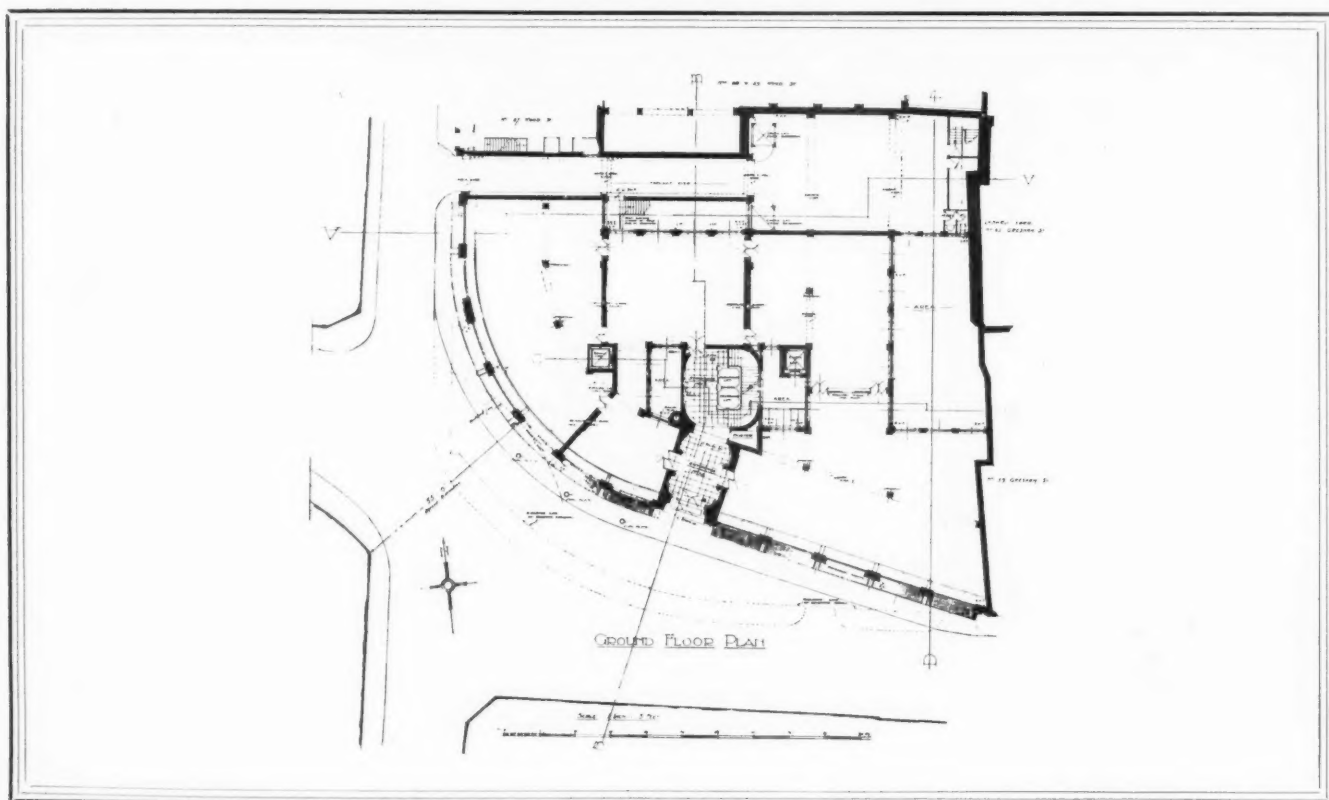


The conditions demanded an economical building with adequate lighting from the main front. At the back of the building is an alley with a loading-dock and goods lifts serving each floor.

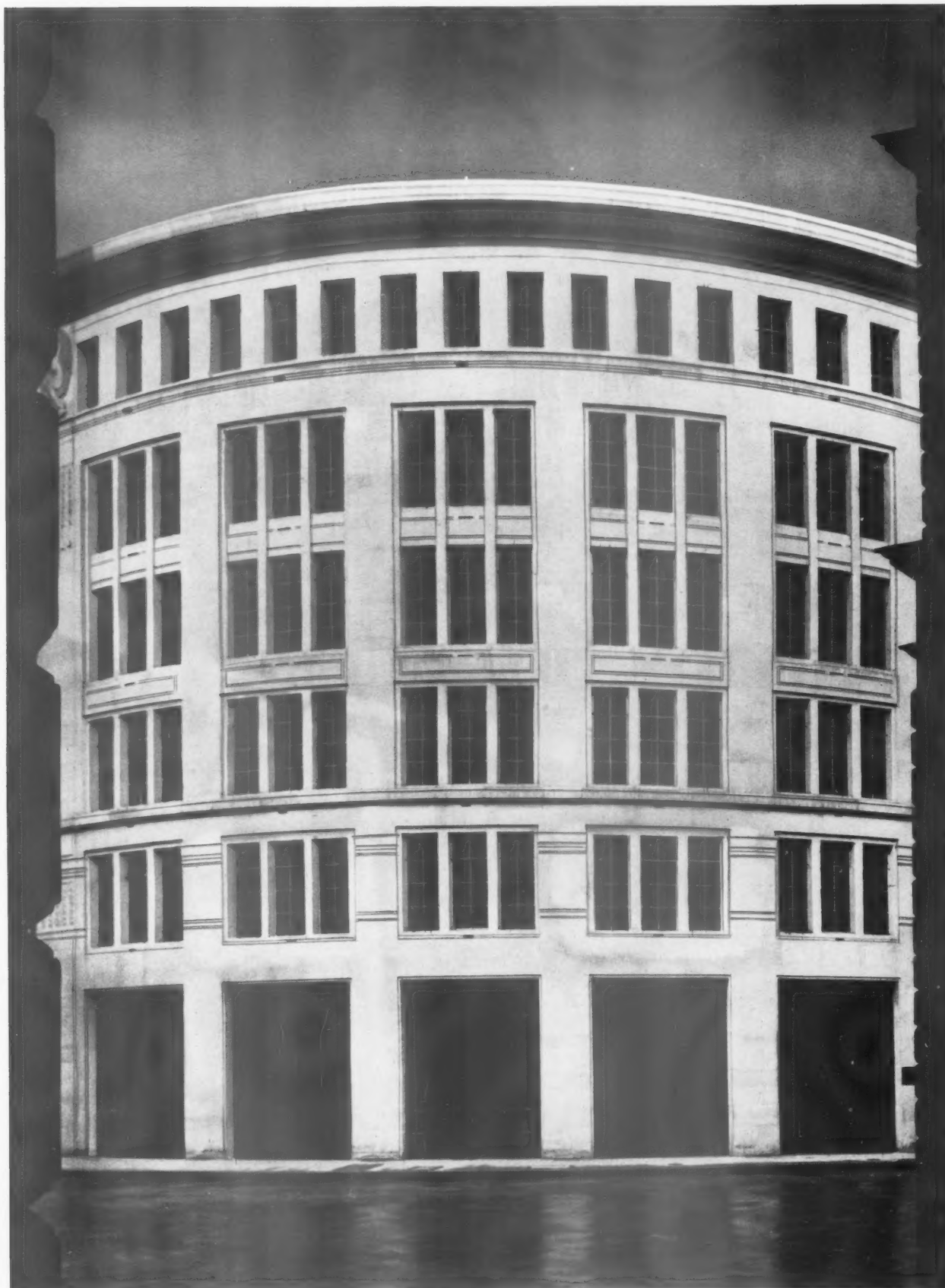
Intended for the combined purposes of a warehouse, showrooms, and offices, the building has been planned to be let in stages. One of the conditions of the scheme was the provision of space at the ground-floor level for bank premises and showrooms.

LEITH HOUSE,
LONDON.

LOOKING TOWARDS
WOOD STREET.



THE GROUND-FLOOR PLAN.



THE MAIN FRONT.

The Portland stone facing follows the lines of the steel-framed construction within and is frankly a veneer. The cornice of reinforced concrete is constructed as part of the roof. This system obviated the usually inadequate method of holding down heavy stone blocks.

The Morgan-Grenfell Bank, Great Winchester Street, London.

Designed by Mewes & Davis.

The problem of reconstruction which confronted the architects was one of considerable difficulty, namely a reconstruction of the building without any modification of the main lines of the external walls. The special character of the bank required a treatment depending on the qualities of good proportion and sobriety rather than any display of architectural ornament or decoration.

In plan the whole of the front of the site is occupied by the banking hall. The interior of



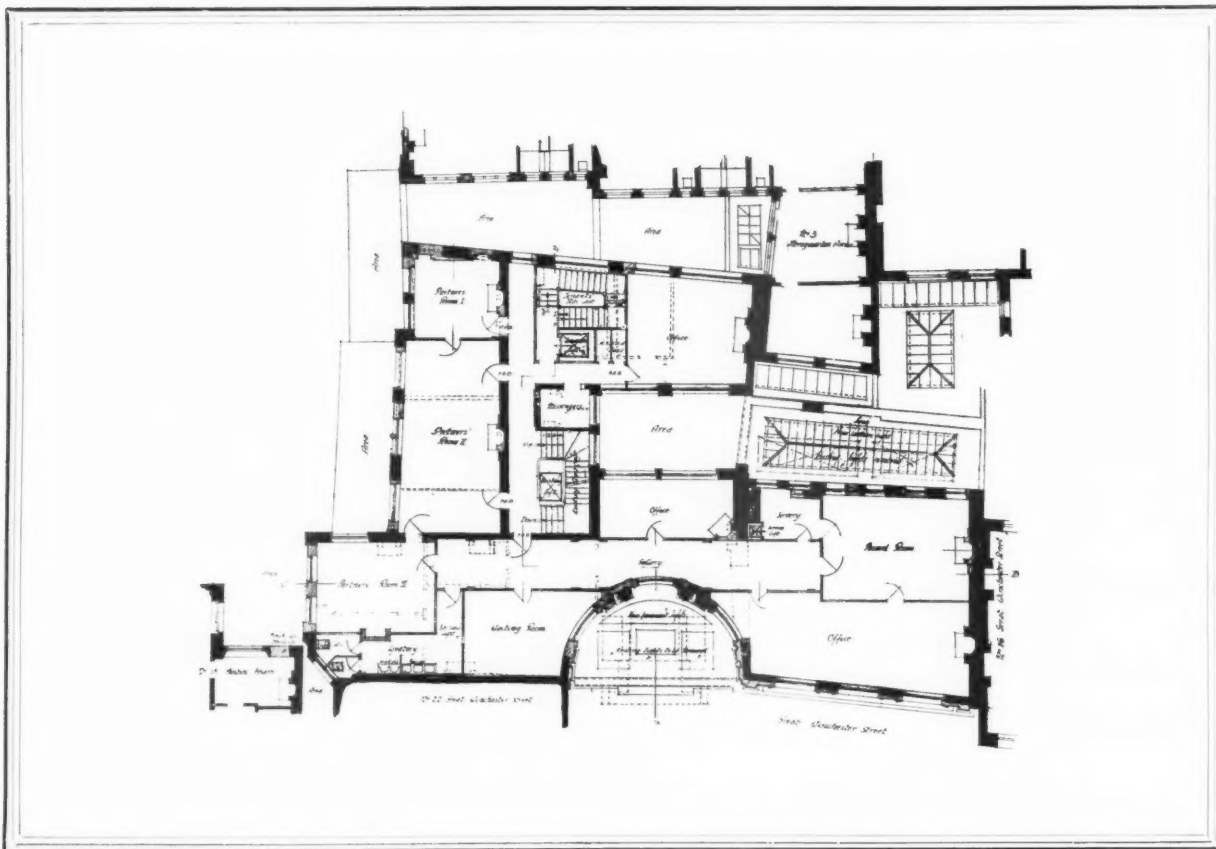
the banking hall, the floor of which has been lowered some 2 ft. 6 in., is faced with polished Roman marble, and a pleasing unity of tone is achieved by the counter fronts and flooring being of the same material, while fittings and partition doors are in dark bronze.

On the first floor there is a gallery from which open the board room, waiting room, and the suite of private rooms designed for the partners.

The upper floors are devoted to office accommodation.

THE MORGAN-GRENFELL BANK.

THE ENTRANCE DOORWAY.



THE FIRST-FLOOR PLAN.

THE MORGAN-GRENFELL BANK, LONDON.

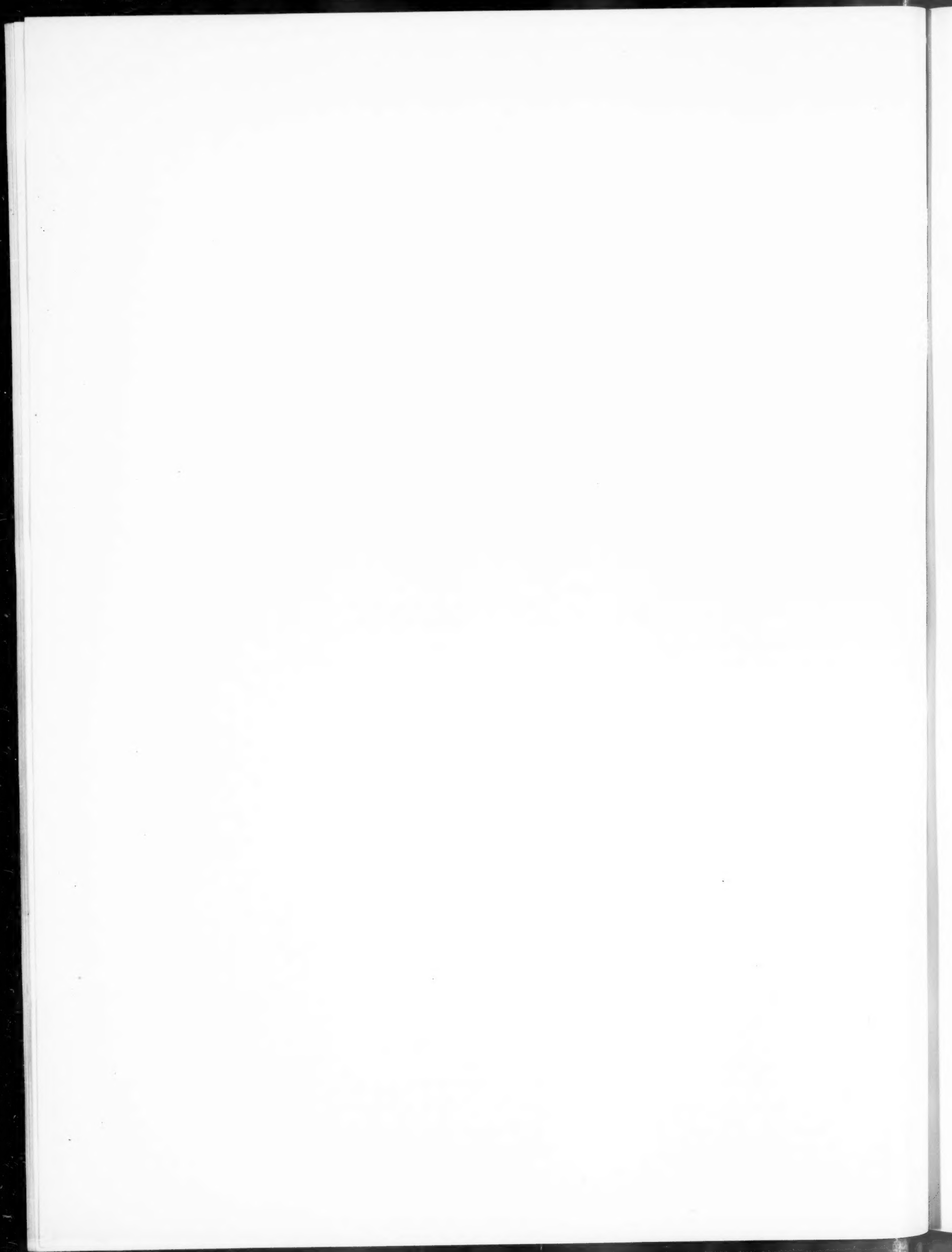


Plate VI.

July 1920.

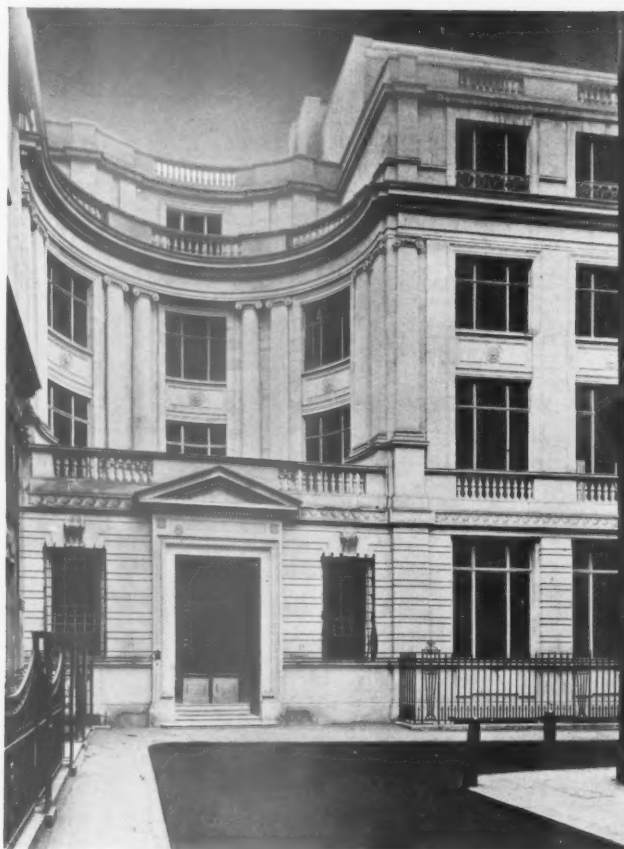
THE ENTRANCE FRONT.

Mewes & Davis, Architects.

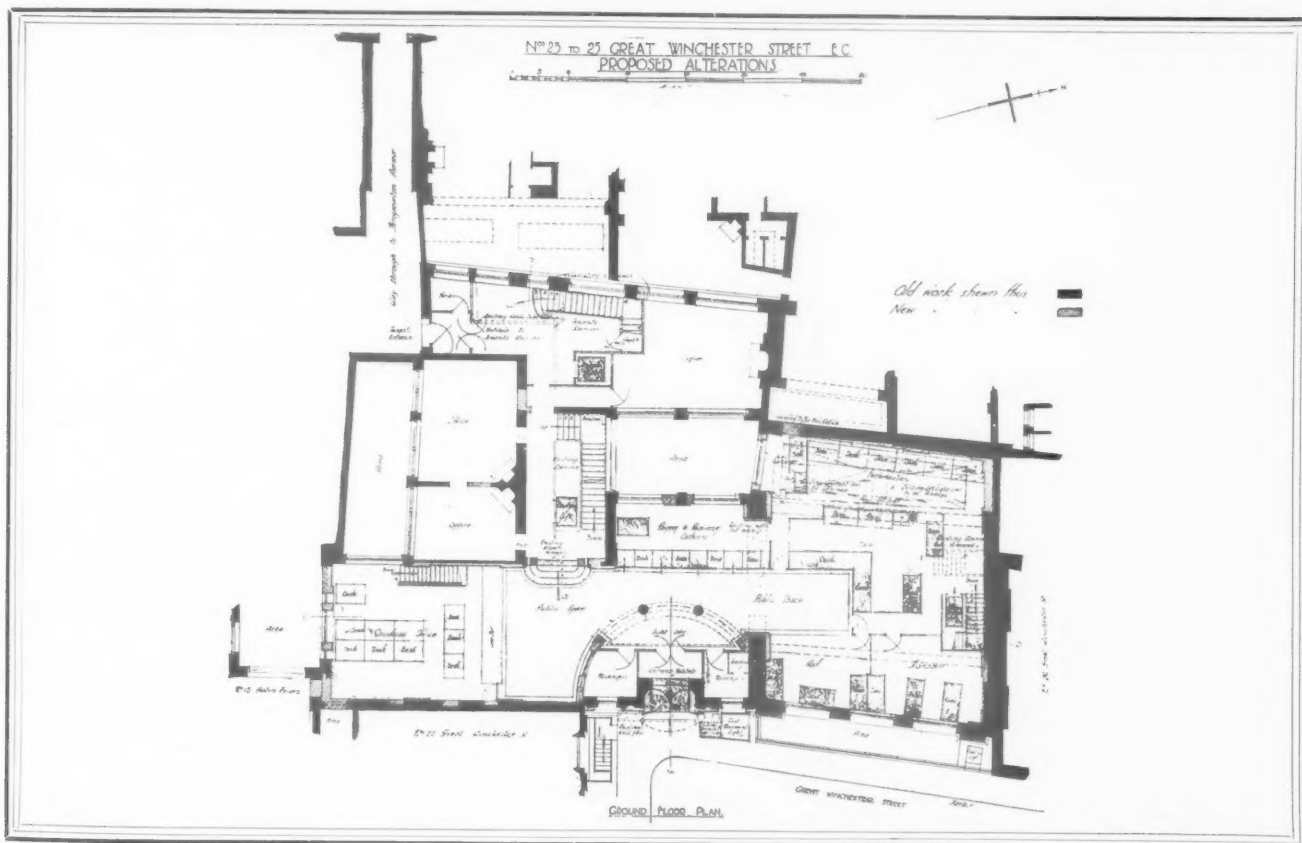




BEFORE RECONSTRUCTION.



AFTER RECONSTRUCTION.



THE GROUND-FLOOR PLAN.



THE PARTNERS' ROOM NO. 3.
The doors, architraves, etc., from Old Devonshire House have been incorporated in the architectural treatment of the rooms, which are panelled throughout in figured Italian walnut.



THE PARTNERS' ROOM NO. 1.
The doors, architraves, etc., from Old Devonshire House have been incorporated in the architectural treatment of the rooms, which are panelled throughout in figured Italian walnut.



THE PARTNERS' ROOM NO. 2, ON THE FIRST FLOOR.

Small Downs House, Sandwich Bay.

The Present Summer Residence of H.R.H. the Prince of Wales.

Designed by G. H. Biddulph-Pinchard.

Small Downs House, which His Royal Highness the Prince of Wales is using during the present year as a summer residence, was designed and completed in 1914 for Mrs. Leverton Harris, to whom it still belongs. Situated close to the sea shore, from which it is separated only by a private road, it was difficult to form suitable gardens to the house, but Mr. and Mrs. Leverton Harris have succeeded in producing a charming small garden full of plants which they have found will grow luxuriously at Sandwich.

In so small a house the planning would at first appear to be rather extravagant, but great importance was attached to the separation of the servants and culinary departments as much as possible from the living rooms. It will be seen that the whole of the accommodation for the servants is contained in one wing which is separated by a

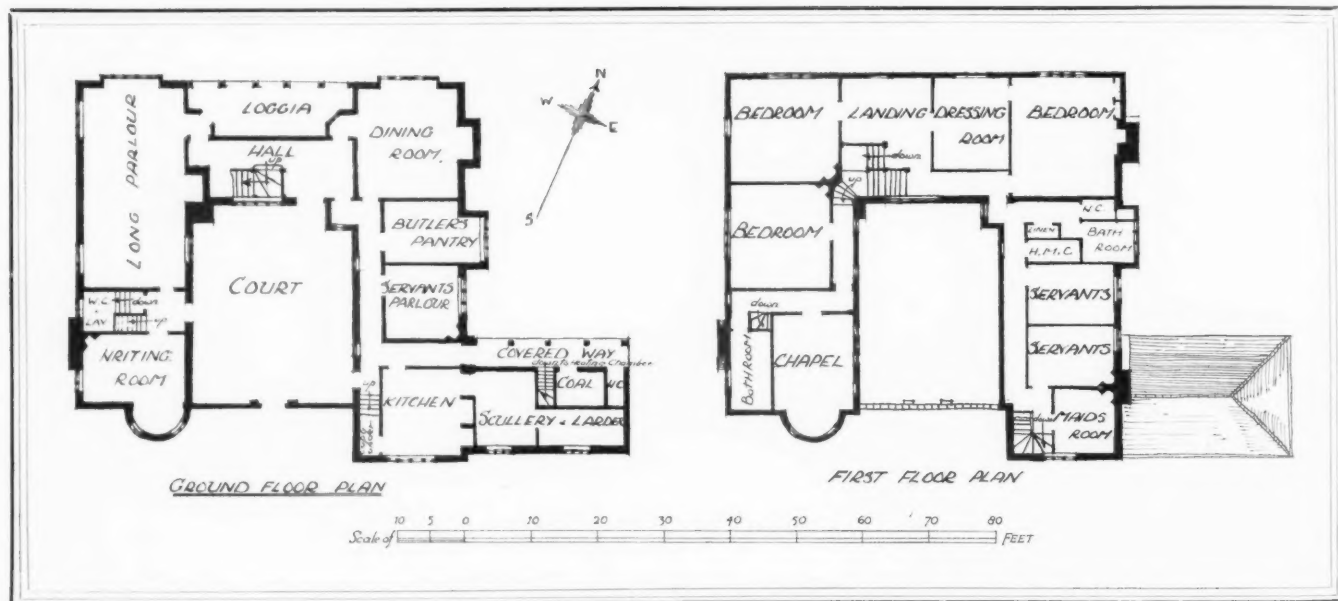


courtyard from the rest of the house, and can only be reached from the living rooms by one door. Incidentally, in the exposed position which the house occupies at Sandwich, the courtyard forms a sheltered uncovered space into which all the principal entrances open.

The materials used are old; a great deal of the oak is ships' timber, but all of it is English. The bricks, however, are old seventeenth-century Flemish bricks, and were obtained from an old house in Dover which was being pulled down just about the time Small Downs was erected. These bricks vary from 1½ in. to 2 in. thick and are a very beautiful purplish grey colour. The glass in the principal rooms is genuine old Dutch or Flemish glass slightly golden in tint, and the effect of this glass internally is that it gives a soft glow over the house.

THE ENTRANCE HALL AND

THE MAIN STAIRCASE.



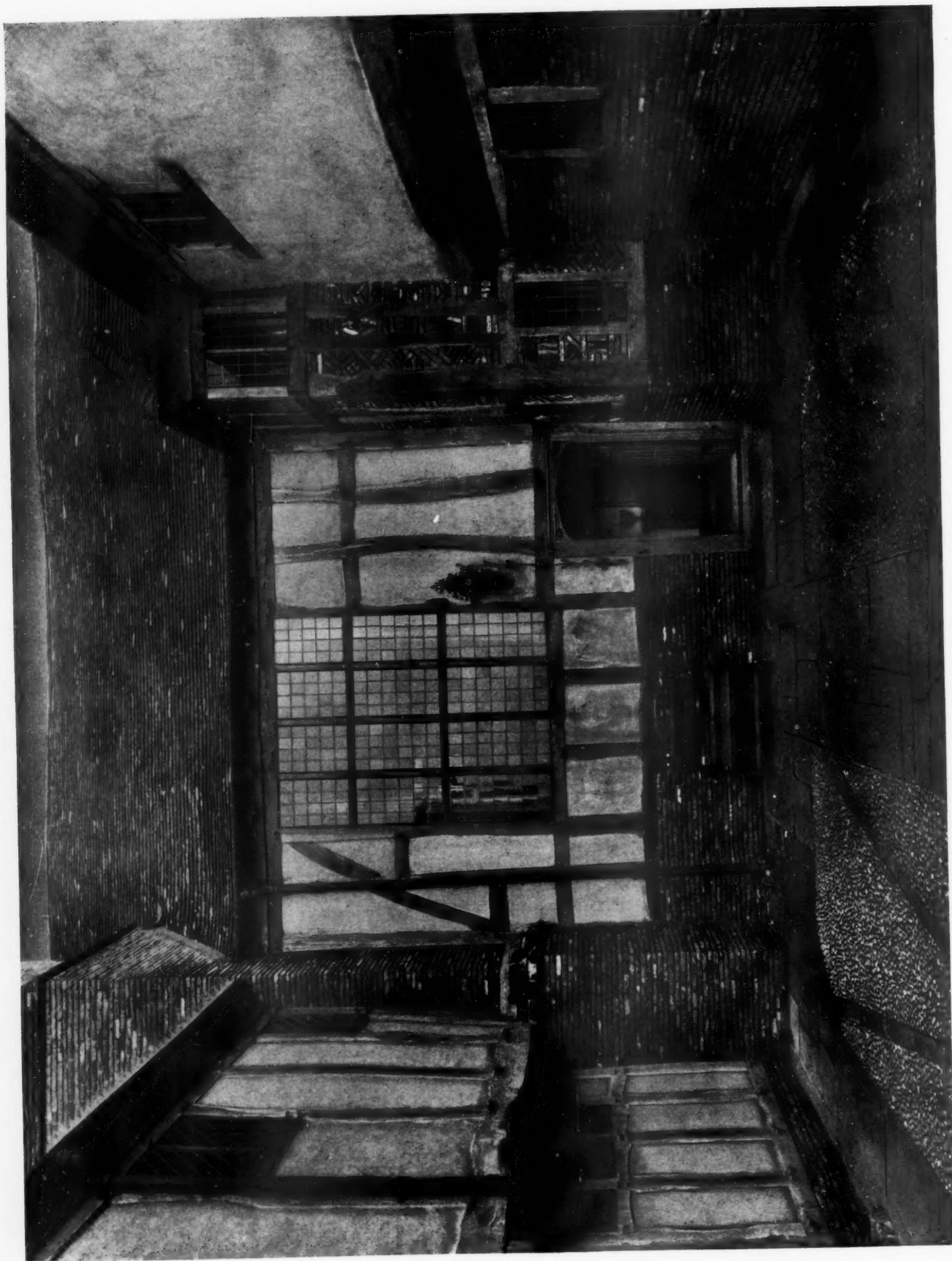
THE GROUND AND FIRST-FLOOR PLANS.



THE SOUTH-WEST SIDE OF THE HOUSE.



THE NORTH FRONT.



THE COURTYARD.

The paving is composed of old flagging and pebbles from the beach.



THE LONG PARLOUR.

The oak panelling is partly new and partly old.



LUDGATE HILL.

No. 6 in Tallis's "London Street Views." Published about 1839.

"Ludgate Street," Tallis says, "is a continuation of Ludgate Hill from the Old Bailey to St. Paul's Church-yard, and is composed of elegant shops. Near the spot now occupied by the city, was appropriated to a prison. . . . A curious story is told of one of the prisoners, afterwards Sir Stephen Forster, who was a great benefactor to the place. This gentleman was standing begging at the gate, when a rich widow, passing by, asked him what sum would procure his discharge, and upon his answering twenty pounds (at that time a considerable sum) she generously advanced the money. His liberty being obtained, his benefactress took him into her service, where his industry and application, together with his agreeable manners, so won her affections, that she became his wife. Great success in business afterwards attended him; he became Lord Mayor of London, and obtained the honor of knighthood. Sir Stephen in the midst of his prosperity did not forget the place of his confinement, but, together with his benevolent lady, formed a plan for enlarging the prison. Having several houses of their own near the gate they caused them to be pulled down, and erected in their stead a strong square building, containing the porch, the paper-house, the watch-hall, the upper and lower lumberies, the cellar, the long ward, in the last of which were the following inscriptions:

This chapel was erected for the divine worship and service of God, by the right honorable Sir Stephen Forster, knight, some time Lord Mayor of this honorable city, and by dame Agnes, his wife, for the use and Godly exercise of the prisoners, in this prison of Ludgate, anno 1454

Devout souls that pass this way,
For Stephen Forster, late mayor,
And Dame Agnes his spouse to God consecrate,
That of pity this house made for Londoners in Ludgate
So that for lodging, and water, prisoners here nought pay,
As their keepers shall all answer at dreadful Doomsday.

These venerable founders not only settled a salary for a chaplain of this prison, but ordered that all the rooms in these additional buildings should be for ever free to all unfortunate citizens, and that they on providing their own bedding should pay nothing on their discharge for lodging, or

chamber rent; but the keepers had, long before the removal of the prison to Whitecross-street, taken rent for the rooms for the sole use of the poor, contrary to the express order of the generous donor. Ludgate was by some supposed to derive its name from King Lud, but the greater probability is that it is the same word as flud, or floodgate, meaning the gate on the fleet, or flood, the F. being dropped, as in *lee*, for *free* &c. The prison stood on the south side of the street, and extended back till it almost joined a portion of Old London Wall, which ran nearly parallel to Ludgate Hill. About the year 1794, this wall is described as being eight feet and a half thick, bits of it still remain in the neighbourhood. . . . Ludgate was taken down about the year 1760."

"The old church of St. Martin's, Ludgate, was built about the year 1437, when Sir John Michell, fishmonger, Lord Mayor, and the commonalty, granted to Mr. Down, then rector, a parcel of ground containing twenty-eight by twenty-four feet, to build their steeple on. This building had its calamitous share in the unfortunate conflagration of 1666. The present edifice has a handsome steeple, consisting of a tower, cupola, and spire of the Tuscan order. The roof is cambered, the walls and pillars are of stone, of the Composite order, the interior is well paved, and wainscotted with oak."

"Ludgate Hill is a broad street of handsome houses, appropriated to shops. Situated on this hill is the celebrated inn, called the Belle Sauvage, and various conjectures have arisen concerning the derivation of its name. Stow tells us it received its denomination from one Isabella Savage, who gave the house to the Company of Cutlers. The painter gave it another origin, by painting a bell with a savage man standing by it, but the generally credited idea is that its real derivation is from La Belle Sauvage, a beautiful woman described in an old French romance, as being found in the wilderness in a savage state. The following advertisement, taken from the "London Gazette" for Feb. 1076, proves the inn to be very ancient: "An ancient inn called Belle Sauvage Inn, situate on Ludgate-hill, London, consisting of about forty rooms, with good cellars, stabling for a hundred horses, and other good accommodations, is to be let at a yearly rent, or the lease sold with or without the goods in the house; or inquire at the said Inn, or of Mr. Francis Griffith, a scrivener in Newgate-street, near Newgate, and you may be fully informed."

"Ludgate-hill formerly went by the name of Bowyer-row, no doubt from its being occupied by persons engaged in the manufacture of bows."

Tallis's *London Street Views*.

XXIX—Ludgate Hill.



THE WEST VIEW OF ST. PAUL'S CATHEDRAL.

TO-DAY we call the whole thoroughfare from Ludgate Circus to St. Paul's Churchyard by the name of Ludgate Hill, but in Tallis's time this title was only borne by that portion which reached eastwards as far as the Old Bailey, the rest being known as Ludgate Street. We begin the elevations at the top left-hand corner, otherwise at No. 48, then the shop of Flint the hosier. The premises succeeding are all shops, nor do their architectural features call for special comment, until we reach No. 37, La Belle Sauvage Hotel and Coaching Tavern, with the entrance to its yard beneath the house. The origin of this sign once puzzled antiquaries, and various solutions, more or less ingenious, were hazarded concerning it. The fact, however, seemed to be that the inn was originally known as the Bell, but in the fifteenth century was kept by one Savage, and was thus known as Savage's Bell, and this is probably the likeliest solution of the enigma. Certain it is that it was called the Bell Savage in the sixteenth century, for Lambarde thus designates it. About this time its yard was much used for dramatic performances before regular theatres came into existence; and other shows as well as a fencing school occupied it; while at a later period people could obtain lodgings in the yard (as apart from those in the inn, apparently), and the most notable to do so was Grinling Gibbons, and at a later period the quack doctor, Rock.

Two doors off, under No. 35, ran the little Naked Boy Court, of which no history has survived, although as there was once the sign of the Naked Boy and Woolpack, in Tooley Street, this alley probably took its name from a similar one. A little farther on we see Horse Shoe Court, under No. 33, and next door (No. 32) was the original shop of the well-known jewellers and goldsmiths, Messrs. Rundell and Bridge. The Old Bailey, although a street, connotes chiefly the Court House, now rebuilt on grandiose lines, with Newgate Prison close by. Continuing up Ludgate Hill, which at this point merges into Ludgate Street, we come to No. 24, the once well-known London Coffee House, kept at this time by Lovegrove, but later by the father of John Leech; with St. Martin's, Ludgate, next door. The numbering is now different, the first house after the church being No. 41 Ludgate Street. Between Nos. 36 and 35 is Stationers' Court, "a square-paned court, inhabited by booksellers," Tallis calls it.

Tallis does not mark No. 31 on his elevation, but in the Directory it is given as the Sun Tavern, so that the extra door under No. 32 no doubt gave access to the inn which was apparently up a yard. Two doors off we come to Ave Maria Lane, "so called," says Stow, "of text-writers and bead makers, then dwelling there,"

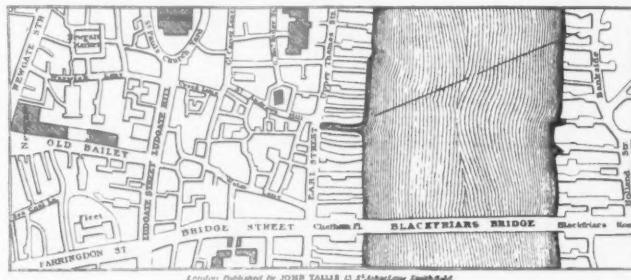
and in the early eighteenth century containing the Black Boy Coffee House, "where book auctions were chiefly held." No. 26 at its south-east corner was, in Tallis's day, and no doubt much earlier, the King's Head Tavern.

Reversing the elevations we can begin at the west end of Ludgate Hill, on the south side of which is No. 1, then occupied by the Albion Insurance Office. No. 8, marked by Tallis as "empty," has a curious and interesting frontage which in its celestial characteristics reminds us of the influence such things had exerted when introduced into this country by Chambers on his return from China. Under No. 12 ran the tiny Dolphin Court, the shop being that of Bishop, the umbrella maker, with Hilditch and Co., the well-known silk manufacturers, at No. 13 next door. The large establishment called Gloucester House, embracing Nos. 15-17, was that of Harvey and Son, linendrapers, the forerunners, I imagine, of the well-known existing Knightsbridge firm. St. Martin's Court, which runs between Nos. 18 and 19, calls for no remark, as it appears to have no special history, and simply took its name from the church which stands nearly opposite. No. 22 is, as we see, the shop of Morris and Co., which had been established by Dalmahoy, in 1742; a surgeon named Ponten occupied the upper part in Tallis's day.

Continuing at No. 23 on the top (or, as reversed, the bottom) row of elevations, then as now the establishment of Messrs. Pearce, lamp manufacturers and china merchants, we find the next-door premises numbered 1 Ludgate Street. They were then in the occupation of Messrs. Peeke, and went by the name of Ludgate Cloth Hall. Under the adjoining shop ran Pilgrim Street. This little winding thoroughfare follows the line of old London Wall, and leads to Broadway, Blackfriars. Its name is a relatively modern one, even Dodsley, in 1761, making no mention of it, although attempts have been made to derive it from the fact that pilgrims by river to St. Paul's and Blackfriars used to land close by. A little way farther up the street we see the fine double-fronted shop, embracing Nos. 9 and 10, of the once well-known Everington and Graham, importers of India shawls, and a few doors off is Creed Lane "principally composed of warehouses," as Tallis tells us, in whose neighbourhood various Roman antiquities have been unearthed in the past. It was so called, according to Stow, for the first time in Elizabeth's reign, because it was the rendezvous of text-writers "who wrote and sold all sorts of books then in use, namely, A.B.C., with the Paternoster, Ave, Creed, Graces, &c." Earlier, it had been known as Spurriers' Row, being once the special haunt of spurriers, or spur makers. "Athenian" Stuart was born in this lane, in 1713.

At the time Tallis produced his elevations, Ludgate Street, although containing the shops of many other tradesmen, was rather a special place for silk merchants, and in addition to those I have noted there was Wynn Ellis at Nos. 15-16, Richard Willey at No. 19, and Thorn at No. 23 opposite, while at No. 22, also on the north side (I omitted to mention the fact, as we passed that way), was the once-famous publishing house of Charles Knight and Co., whose "History of London," *inter multa alia*, was issued from here in 1841.

E. BERESFORD CHANCELLOR.



A PLAN OF LUDGATE HILL AND ITS NEIGHBOURHOOD.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

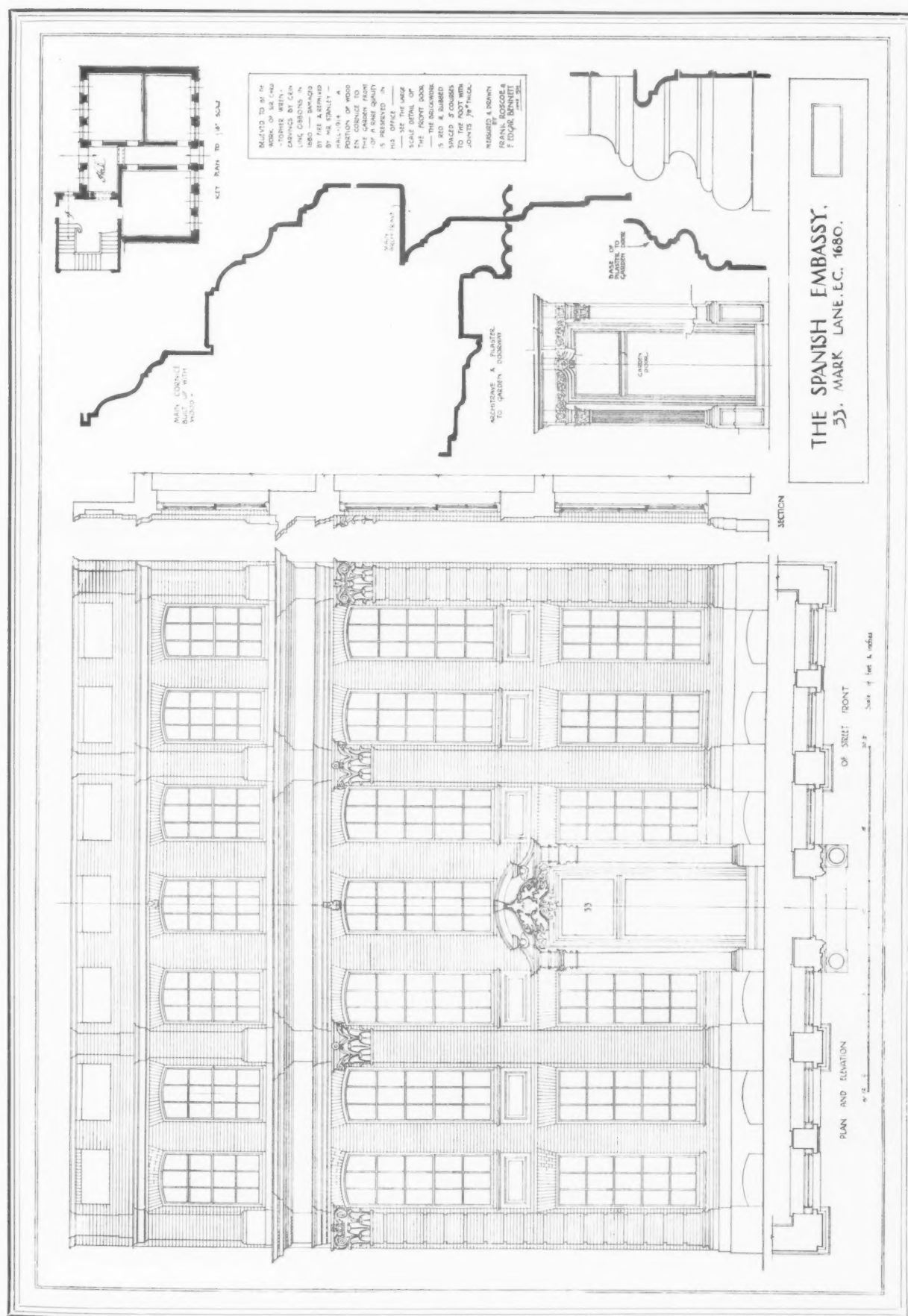
The Spanish Embassy, 1680,
33 Mark Lane, London.

Measured and Drawn by F. E. Bennett and F. Roscoe.



THE ENTRANCE DOORWAY.

A measured drawing of this doorway appeared in THE ARCHITECTURAL REVIEW for August, 1925, and the whole front is now reproduced. The building stands in so narrow a lane, however, that it is impossible to obtain a photograph of more than the doorway.



A MEASURED DRAWING BY F. E. BENNETT AND F. ROSCOE.

Exhibitions.

THE CHENIL GALLERIES.—An exhibition of works by Mr. Augustus E. John was held here during the months of May and June. The oil-paintings did not reach the high altitude this artist is occasionally capable of, but some quite interesting examples of his work were shown.

To those interested in modern movements in art—where all forms are carefully sifted through a fine net of careful analysis—Mr. John's methods may appear rather slapdash; but one must become reconciled to this, and be content to look for those qualities in which he excels.

Mr. John nearly always gets vitality into his portraits, and an impression of movement obtained by the seizure of some attitude, no matter how awkward it may be (for he does not wait for the first shyness of his sitter to wear off before starting), accepting it as characteristic. He thus obtains a phase of the character, but not a well-rounded portrait generalizing a sitter's average habit of mind. So, for Mr. Dash to be successfully painted by Mr. John would require some half-dozen portraits: "Mr. Dash smiling"; "Mr. Dash angry," and so on; and perhaps Mr. John may oft-times be the only person privileged to see a side of a person's personality which may never be revealed again.

No consistent intention was observable throughout Mr. John's painting of portraits. Sometimes the treatment was in just the ordinary average way anyone would paint them; at other times the heads were elongated and compressed into narrow shapes after the manner of El Greco, who, by the way, has had a pronounced influence on the formation of Mr. John's later style.

One of the best portraits was "Mr. Sean O'Casey," the nervous attitude and screwed-up eyes giving an impression of him wriggling uneasily under Mr. John's scrutiny.

In this particular exhibition the portraits of men were more successful than those of the women: the lips of the latter often looking as if plastered with raspberry jam: but this is probably due to a fault of the age and not to Mr. John.

His most interesting works are his small panels, landscapes in which he introduces figures loosely outlined in pencil, and filled in with flat surfaces of paint. Some of these little paintings are charming as decorations so long as they are not carried too far; a slight step towards elaboration, and they are ruined. Where they are frankly line and colour they are convincing in their appeal, but in any attempt to naturalize them this quality of appeal is lost.

In certain kinds of line drawings based upon some of the early Italians Mr. John is, perhaps, without equal in England; this refers particularly to some of his pencil drawings.

One feels that his compositions in line and wash, considering their assumption of actuality, are not supported by any connections with contemporary life, being composed of ragged and miserable and sometimes squalid groups of homeless and uncivilized people. Mr. John's drawings are preferable where they outline the gestures of an individual or a number of individuals assembled together in an ordinary, everyday manner, say at a dinner-table, or having a discussion.

There were also shown some paintings and drawings by this artist's sister, Miss Gwen John, who, we understand, lives in Paris.

Her oil-paintings are delicate in feeling and show an instinct for form, but are inclined to be rather monotonous, being mostly in a short scale of colour in a high key. Some of her loosely executed water-colours are distinctly individual, and indicate a perception and appreciation of character.

THE REDFERN GALLERY.—The exhibition of paintings, drawings, and etchings by Orovida was small; a show such as this really does not require many works. Artists are inclined to think that they must have a great many pictures in a show; the result is often the introduction of "duds" to make up the number.

But this exhibition was easy to look at and assimilate.

Orovida is at her best in small works, in which the mechanism of their production least obtrudes; therefore it is in her drawings that we find the real charm of her work.

She understands animals, and instinctively anticipates their movements which she binds within a compact outline.

Artists themselves often do not know what their strong points are, and are liable to undervalue that which comes most easily to them; but it is for this very reason that it gives us most pleasure. Work they laboriously produce, and think most conscientiously done because it has given them so much trouble, they fancy must be better on that account; but because it is not the spontaneous outcome of their own particular talent or genius, it is often without interest.

This is by way of a prelude to the statement that Orovida's large screens are not very stimulating productions, and express nothing of the freedom and joy of her small drawings.

Her etchings are sometimes too patchy; they have in them too many spots of equal value, and often the printing is enshrouded in a grey half-tone which deprives them of vitality.

But Orovida is very talented, and draughtsmanship comes naturally to her.

THE BEAUX ARTS GALLERY.—Miss Cumbræ Stewart's pastels are photographic; she renders fairly well the anatomical facts of nude figures, and she is evidently very appreciative of the effects of light upon flesh, but she practically does the same kind of thing in all her pictures, so that, after seeing one of them one has, roughly speaking, seen the lot; she is too easily fascinated by the mere surface of things.

She does not pay much attention to composition, and seems, in fact, hardly aware of any such necessity; the result is that hands and feet are liable to be cut off anywhere, and various loose ends left helplessly floating about.

Miss Stewart seems to forget that making resemblances of things is not art. An artist, if one at all, uses the forms of Nature to further artistic aims, but she appears to think it is the other way round: that forms use the artist to have themselves recorded.

Her landscapes are better in some respects; there is more character in them, for the temptation to be attracted merely by beautiful surfaces is less, and she is not afraid to leave little characteristic touches; she does not smooth them down with her fingers as she does in her studies of the nude.

Miss Cumbræ Stewart is a very clever manipulator of the medium of pastel, and it will be interesting to see how she develops: if she were a little more rugged in her treatment her work would be immensely more interesting.

Mr. Arthur H. Jenkin's landscapes shown at the same gallery are pleasant little views, but are rather insipid. Some of his Italian landscapes are, perhaps, his best; his English ones are rather ordinary, and his choice of position from which to do them appears to have been somewhat haphazard.

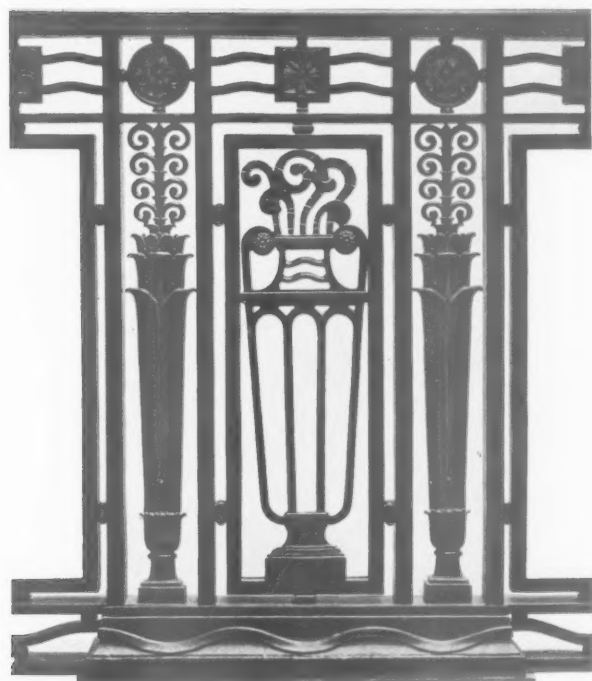
ST. GEORGE'S GALLERY.—Mr. Také Sato's exhibition of works, which he has sent from Japan, show him to be capable of creating pictures of a much more interesting character than those he produced in England; in his native atmosphere he has evidently found himself.

Whistler, as a European, learned simplification from the Japanese, and the ability to insist upon a predominating pattern. So Mr. Také Sato has learned from his stay in Europe how to give body and substance to the flat spaces and surfaces of traditional Japanese methods which he already knew so well how to use.

This exhibition is well worth seeing, for it is a convincing exposition of the practicability of Eastern and Western art combining, each giving something to the other, while still retaining its own individual characteristics.

RAYMOND MCINTYRE.

Craftsmanship
Views and Reviews
A London Diary

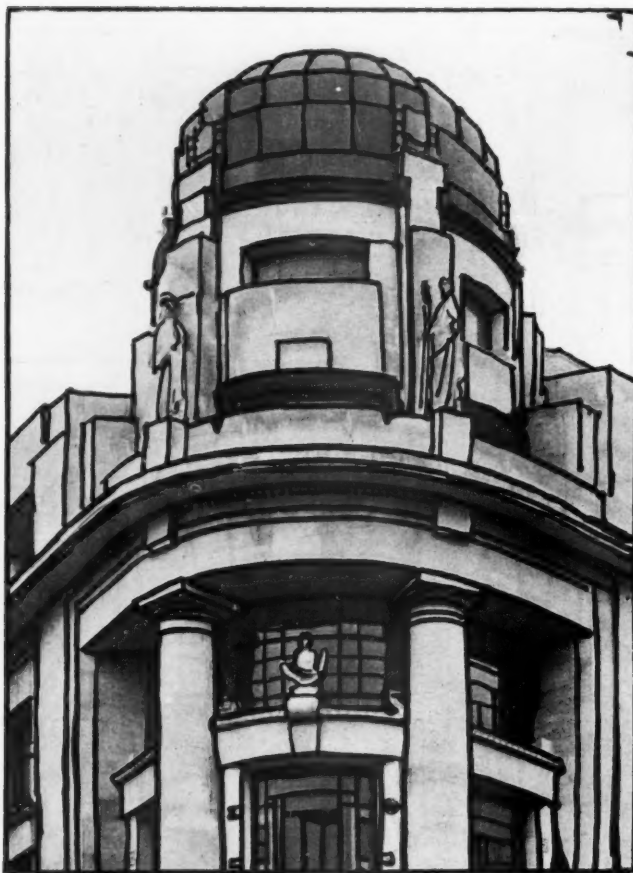


The
Architectural Review
Supplement
JULY
1926

What the Building Said.

II—Overheard in Regent Street.

By A. Trystan Edwards.



Vigo House.

The Young Lady.

IN response to the suggestion made to me by the little Regency shop, Carrington's, opposite Vigo House, that I should proceed farther down the street because "something remarkably funny was going on there," I paid another visit to Regent Street and found to my grief that my little adviser, so gifted with a sense of humour, was already defunct. The building had been razed to the ground.

"Peep bo, peep bo, peep bo," said the sculptural young lady sitting athwart the transom of the great window over the corner entrance to Vigo House. "Push me backwards if you can."

"Indeed," I replied, "I have no intention of attempting anything of the sort, it would be most indecorous." "But how unkind of you," cried the sculptural lady. "I am simply asking to be pushed backwards because, as you see, I am most insecurely perched here in a ridiculous position. I am united to a keystone indeed, but to nothing else whatsoever. Behind me is a dark glazed window that affords me no support at all. It is simply cruelty to keep me sitting here when I know that in my present position I am like one of those dummy figures in a cock-shy, which are only put up in order to be knocked over. So the sooner you push me off my perch the better, for this suspense is terrible."

"I sympathize with you most deeply," I said. "I think that you have been very badly treated," but I walked away as quickly as I could, for nobody likes to spend time with a person who has a grievance, especially such a legitimate grievance as that.

My attention was next directed to Messrs. Robinson and Cleaver's wonderful emporium. The peculiarity of this building seemed to be that not only did it quarrel with its neighbours but its individual parts were engaged in an internecine feud. "Ah, ha!" said the basement storey, "just look at me and

admire my beautiful chocolate-coloured polished marble. You nasty stone façade above are not fit to keep company with me, and, of course, my dissociation from the likes of you is shown by the fact that my windows are of a totally different scale."

"And I am very glad they are, too," said the façade above, "for I can assure you that I am a cut above you in every way. You see that I am raised above the street, as it were, on stilts, but you merely belong to the common thoroughfare." At this point I was moved to put a question to Robinson and Cleaver's, and I addressed it as follows:

"I observe that your lower portion consists of two storeys equal in height, which together constitute a basement, while the main portion of the façade above also comprises two storeys, having an area of wallage about equal to what lies below them. Now which of you two is the dominating member of the composition?" This question elicited from the two contending parties a simultaneous yell. "It is I!" shouted the stone façade that looked down upon the street so disdainfully. "It is me!" screamed the chocolate-coloured basement, rather less grammatically, and back and fore, again and again, the challenge was thrown.

"Now, please," said the building on its right, addressing me in plaintive tones, "why on earth did you stir up this turmoil, as if we did not have enough of these family quarrels without a stranger intervening? For Heaven's sake leave them alone; don't look at them or speak to them, it only makes matters worse." I took my rebuke with meekness and passed on.

I next came to a stretch of Regent Street containing a dozen or more tall shops having about them a rather puzzled air. To my surprise they all began to speak at once.

"Why am I here?" "What on earth do I mean?" "Which is my main cornice?" "Have I any cornice?" "Where does my basement begin?" "Have I a basement?" "What have we done, that we are not allowed one minute's repose?" "Why are we



Robinson and Cleaver's.



The Domed Shop.

Liberty's, facing Regent Street.



Dickins and Jones.

Liberty's in Great Marlborough Street.

crowded together so that none of us has room to breathe?" were but a few of the questions hurled at my head. "I am extremely sorry," I said, "but I have enough difficulties and worries of my own without having to solve *your* problems."

After the spectacle of these poor agitated souls, it was a great joy to encounter the new Liberty's, facing Regent Street. That building at least knew what it wanted. It wanted to take a bite out of the street and it took one, and a jolly good bite, too! Its concave crescent façade looked really quite distinguished, and I stepped up to it to congratulate it upon its fine appearance. "How generous of you," I said, "to have sacrificed so much valuable floor space on your upper storeys, in order to provide for our delectation this magnificent curve. I can see that no base commercial spirit animates you, but you are just out to give us as much pleasure and entertainment as you can. And as for your sculpture, I cannot find words to express my admiration of it."

"Yes, I knew it would please you," said the new Liberty's, grinning all over. "My motto is 'Nothing but the best and plenty of it.' You see that if the present members of the grand sculptural group which extends for the whole length of my colonnade should fail in their glorious purpose, there are some more peeping over the parapet ready to take their place in the first line of defence. It is quite a new idea. This kind of thing has never been done before."

"And I hope it will never be done again," said Fuller's shop next to it, intervening. I thought, with quite inexcusable rudeness. "I wish that the silly figures peeping over your parapet would fall down and break their necks. I wish your beastly waxworks parade would melt on top of your beastly columns. I wish your columns, which have no visible means of support, as far as I can judge, would crash down upon your ground floor, and above all I wish that your crude angular corner which cuts into me like a knife could be removed. After all, I am a perfectly

inoffensive individual. Was it necessary for my opulent neighbour to treat me in this manner?"

"But really," I said to Fuller's, "I do think you are a little unreasonable. You expect too much. One would imagine from your talk that we all lived in the good old times of a hundred years ago when it was customary for buildings to be neighbourly and to pay a courteous regard for each other's feelings. Nowadays, all the buildings act as they please. Isn't that so?" I continued, addressing myself to the domed shop on the left a little farther down the street.

"Quite right, gov'nor," it replied. "We just takes what we likes, and in a manner of speaking, we does what we likes. Some wants columns, some wants gables. I wanted a dome and I 'ad a dome."

"I suppose you wouldn't mind at all," I said, "if some of your neighbours accused you of being presumptuous because you have this big dome and they have to be content with fairly flat roofs?"

"Presumptuous? Na-a-a-o-ow."

The answer was conclusive, so there was nothing more to be said.

I was proceeding towards Oxford Circus when I happened to turn my eyes in the direction of Great Marlborough Street. "Lord, love-a-duck!" I said, "what have we here? These are pastoral beauties indeed, but where are the cows and the sheep? Where are the dairy-maids? Where is my dear Hodge? So this is the new Liberty's, about which everybody is talking. What a funny little rural oasis in our metropolis!" I laughed. The stone Liberty building on the Regent Street frontage laughed, Dickins and Jones's shop at the corner of Argyll Street laughed, and the little stucco building opposite, occupied by the Five Arts Society, laughed. I looked at the new Tudor edifice, and saw that it was puckering up its brows and trying to be very, very serious. In the end, however, it gave up the pretence, and lifted up its voice in peals of merriment.

(To be continued.)



"A dozen or more tall shops having about them a rather puzzled air."

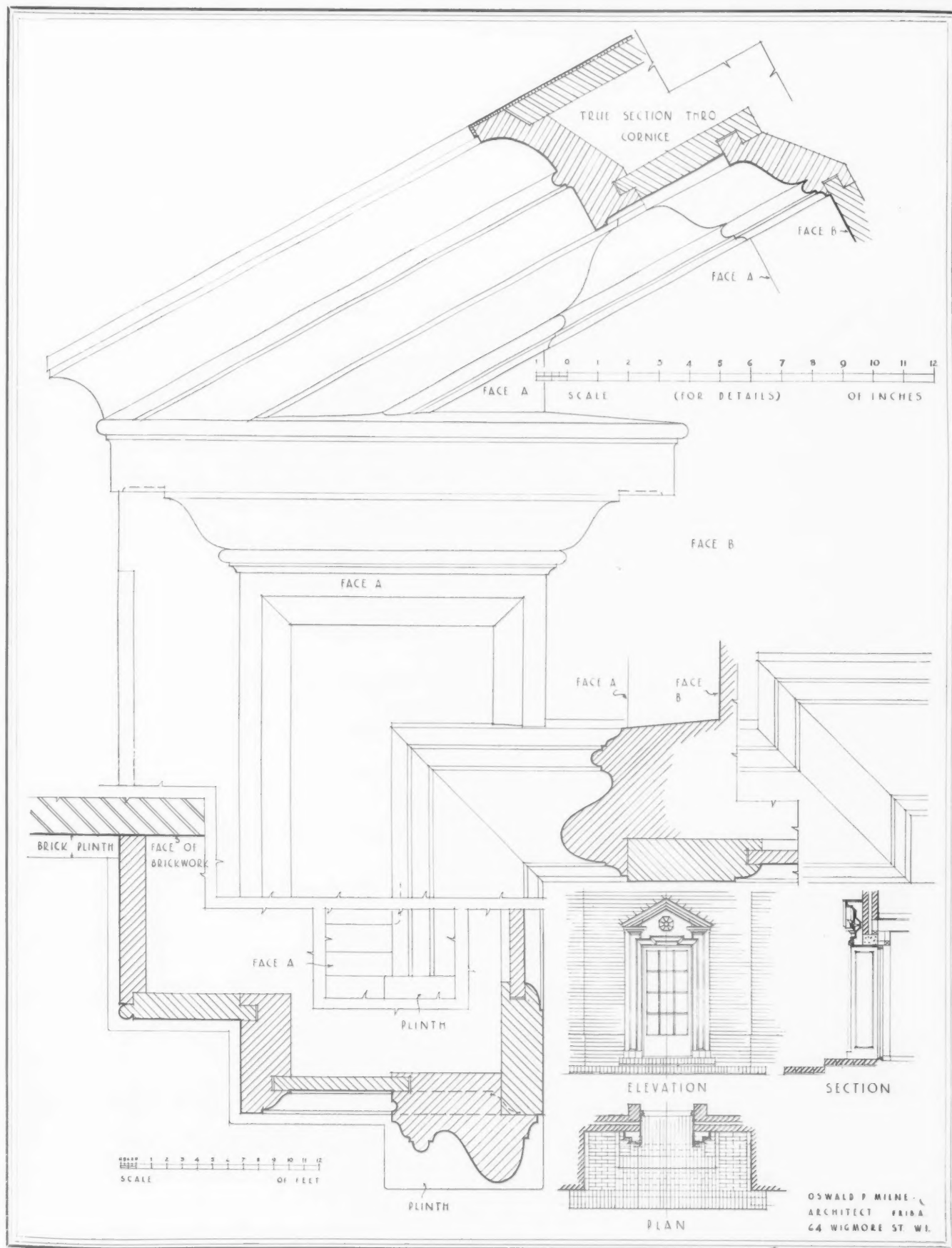
Modern Details.

The Entrance Doorway, "Quietways," Brasted Chart, Kent.

From a Design by Oswald P. Milne.



THE DOORWAY.



A WORKING DRAWING.
By Oswald P. Milne.

English Furniture.

III—Modern Writing and Book Tables.

By John C. Rogers.

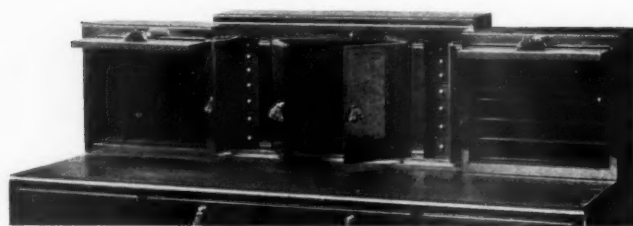
DURING the eighteenth century a marked increase took place in varieties of tables; since that time still further needs have arisen and designers have produced an almost endless range of types and styles. In dealing with tables of to-day some general classification is necessary, according to their intended purpose, and having in mind the article in last month's issue, which included a collection of cabinets with drawers, it seems appropriate first to discuss writing-tables, etc., which also may be classed as drawer furniture. An important example, designed by Mr. Edward Maufe, and made by Heal's, is shown in Fig. 1. It is of pedestal type, with central kneehole, and above the table top is a shallow range of pigeon-holes, drawers, etc., leaving ample space for writing-pad and the usual impedimenta.

The most striking features of this excellent piece are its simple, dignified form and well-proportioned masses, combined with just the right furniture "feeling," which, as all designers know only too well, is terribly elusive.

The drawer spacing of the pedestals is very uncommon and looks well, while another unusual feature is the tassel pulls, graduated in size; on the plain ebony surface they give a note of richness and interest. The top figure shows the superstructure with doors open; those on either side of the taller centre lift up and slide back over varying groups of pigeon-holes. The narrow doors set between the reeded pilasters enclose tiers of small drawers.

There is an entire absence of projecting mouldings, and those employed are very small and reserved to the arrises and drawer edges. The base board, cut away for the feet, is a wise provision, preventing strain when the table is moved about the floor. The faceted ball feet are excellent, and obviate the ponderous effect which a plinth often conveys.

Bearing similar characteristics, yet differing in treatment, is the very pleasing walnut



THE TOP OPENED.



1. AN EBONY WRITING-TABLE.

Designer: EDWARD MAUFE.
Craftsmen: HEAL'S.

writing-table shown in Fig. 2. The body has rounded arrises and angles, and the drawer-fronts are lip-moulded and just clip the joint line; loop handles of good form swing from circular rose-plates.

The plain top is filled with one large panel of leather, probably the most serviceable and suitable material for the purpose. The kneehole is framed with a narrow strip which tapers to the foot at the sides; this gives a sense of support and a pleasing outline to the aperture; the strip centres in a carved drop, the same motif appearing at the terminals below. The bun feet are of good form, but are set too far in; this point may be appreciated by comparison with Fig. 1. It is, nevertheless, a delightful example of modern cabinet work, designed and made by Stark Brothers.

Not the least interesting and important part of modern furniture design is the craftsman's individuality expressed in form and material. His work is not controlled, as it was when the "period" styles were current, by fashion that kept all designers to one style or manner of treatment for a number of years; he is entirely unfettered,

and his inventive skill enjoys full scope.

The writing-table just described is a modern interpretation of eighteenth-century traditions. It could hold its own in association with original work of that time.



2. A WALNUT WRITING-TABLE.

Designer: J. D. W. STARK.
Craftsmen: STARK BROTHERS.

In contrast to this, the piece shown in Fig. 6 could hardly differ more thoroughly in all essentials. Yet it, too, is made of walnut. Gordon Russell, in this example, gives his usual direct expression to the constructional element, and, as we have seen in previous illustrations, one of his favourite motifs is the octagonal supports. In this case he has decorated them with ebony diamonds inlaid. He has boldly disregarded balance in the pedestals, the right side having a cupboard and one drawer over, while on the left there are four drawers; the ebony handle-strips are a little harsh in treatment, and certainly emphasize the unbalance. Drawer fronts



3. AN OAK BOOK-TABLE.

Designer : AMBROSE HEAL.
Craftsmen : HEAL'S.



4. A WEATHERED OAK BOOK-TABLE.

Designer : AMBROSE HEAL.
Craftsmen : HEAL'S.



5. A WALNUT BOOK-TABLE.

Designer : AMBROSE HEAL.
Craftsmen : HEAL'S.

and cupboard panel have flat splay borders, all being cut from beautifully figured wood. The carcass, where solid, is panelled, the stiles and rails having the usual chamfers which die out and meet at a point at the panel corners. The top is plain boarded with splayed edge to the frame, which works in finely with the reduced tops of the legs.

Fig. 7 shows a direct and simple design on rather traditional lines, in which very carefully chosen walnut veneers provide a richly decorative surface. In this example the top is made to overhang with edge sunk between two beads; the surface has a mitred border, and is divided into three compartments regulated by the leg spacing; that in the centre has a fine quartered panel. The square legs are slightly raised in the centre of each face and have small moulded blocks with ebony ball feet. The drawers graduate in depth, are simply lip-moulded, and have ebony-faced walnut pulls.

Before I pass on to tables with open framing, I must illustrate three book-tables designed by Ambrose Heal. The type is the utilization of the small occasional table to contain books by fitting shelves and divisions between the supports. Figs. 3 and 4 show two good-looking and very practical designs carried out in quartered oak, having Heal's "weathered" finish. No. 3 has four shelf faces set square beneath the circular top, the edge of which is carved with a sort of primitive wheat-ear; each

opposite set of shelves is a pair as regards depth, one pair (that seen on right) being very deep, while the pair at right angles (on left) has shallow shelves; by this means all available space is utilized. Fig. 4, also in weathered oak, is planned as an irregular octagon, the broad sides or faces providing the book space. The upper shelf is here arranged with shallow and deep shelves alternately as before, but the bottom is left as one large, open shelf for big volumes. It is a very good and useful model.

A clever design is shown in Fig. 5. There is rather less accommodation for books, but, by adopting the cross plan for the support framing, four gaps are provided at which a person can sit comfortably with many books within easy reach on either hand. The piece is in walnut, with circular top veneered in quarters and cross banded border; the edge is faced with a sunk ebony strip, and an ebony band runs round the base just above the moulded and octagonal ball feet.

The preceding articles in this series, which dealt with Cabinets, were published in the May and June issues respectively of THE ARCHITECTURAL REVIEW. An illustrated introduction to the subject of Modern English Furniture appeared in the May issue.



6. A WALNUT WRITING-TABLE.

Designer : S. GORDON RUSSELL.
Craftsmen : C. TURNER.



7. A WALNUT WRITING-TABLE.

Designer : S. GORDON RUSSELL.
Craftsmen : C. TURNER.

The Modern Movement in Continental Decoration.

III.—The Staircase.

By Silhouette.

MOST architects will no doubt agree that every staircase presents problems peculiarly its own, and that it is often difficult to achieve a satisfactory result.

From the purely architectural point of view, the staircase is often the only part of a building, except the exterior, which could be termed self-decorative, in the sense that it is necessarily an exposition of the architect's ability, and intractable to subsequent embellishment. The decorator can do little or nothing to alter or amend the designer's work; whatever the original defects, they must remain; the staircase is as unalterable as the fabric itself. The importance of the subject therefore demands that it shall have adequate consideration. All too often in the smaller varieties of domestic property the staircase is little more than a glorified ladder erected in a dark hole, ascent a matter of perilous uncertainty, and descent calculated to inspire tremors in the stoutest heart!

Modern thought requires that a staircase design should convey a sense of ascent from solid earth to ethereal regions above. Motion ought to be suggested, since the staircase is essentially a vehicle for passage. But it must be a passage that is inviting, easy, desirable. Except in youth one does not desire to sit upon the stairs; if on account of fatigue it is necessary to do so, the stairs are self-condemned!

Again, it must be borne in mind that the stairs form a connecting link between diverse types of decoration, often leaving lofty lower floors, treated in perhaps a massive heavy manner, for the lighter and more reposeful treatment of the rooms above. The lower stages therefore may rightly be more broad and massive in treatment, indicative of stability, gradually developing a lighter vein as they ascend; yet the whole must retain a unity of conception. Essentially the form will suggest an angular structure, although possibly disguised in graceful curves.

Staircases in important buildings beget still other qualities when well conceived, and attain a definite social value. For the



1. A STAIRCASE HALL.

An interesting staircase treatment which is perhaps more successful in idea than in execution. The stairs are divided by a wall pierced with panels of wrought-iron work, and ironwork is again used in the doorway light and the radiator grille.

Architect: M. BOILLE. The carpets and hangings, M. TOURNEL; the decorative woodwork, Mlle. RICHON.

English eyes, yet nevertheless it is well worthy of study. The *ensemble* is actually the result of collaboration between artist, craftsman, and architect. The plans were evolved by the

architect, M. Boille of Tours, a professor of the Ecole des Beaux Arts, the carpets and hangings by M. Tournel, and the decorative woodwork by Mlle. Richon of Paris.

Compare this staircase with one of exactly the same disposition but without the flanking or division wall pierced with an arched opening across the landing. There would have been the inevitable mediocrity of the exposed soffit, and the impossibility of its adequate treatment without a discordant break in the elegant simplicity of line that distinguishes the present example.

Such a scheme makes possible the delightful ceiling with an opening in the centre and a decorative glazed top-light above. Other interesting touches are the pierced panels above the first flight of stairs, filled in with a graceful example of modern wrought ironwork. Unity of treatment is continued by the provision of a wrought-iron grille above the doorway on the left, the aperture closed with a velour curtain lightly patterned in ochre on a dull-blue ground.

The space below the first landing is devoted to a hot water radiator, a strategic position—as the heat diffuses through the building. The opening is embel-



2. A STAIRCASE

in which the character and texture of beaten iron have been highly emphasized.

Designer and Craftsman: EDGAR BRANDT.



3. AT THE FOOT OF THE STAIRS.
The newel and balusters, of Rio rosewood, are fat and simple, with delicate flutings that give the necessary relief.
Designers and Craftsmen : RUHLMANN AND LAURENT.



4. A STAIRCASE IN A LIBRARY.
The staircase leads to bookshelves and provides space underneath for invisible cupboards.
Designers and Craftsmen : RUHLMANN AND LAURENT.



5. A GRAND STAIRCASE.
An interesting example of an historical motif modernized. The enormous newel post has a richly-carved finial, the window has a slight black marble sill. The space under the stairs is furnished as a lounge.
Designers and Craftsmen : RUHLMANN AND LAURENT.



6. A GRAND STAIRCASE.
The whole of the woodwork is dark oak wax polished, the walls are of stone. An idea of the size of this staircase may be gained by comparison with the furniture in the opposite illustration.
Designers and Craftsmen : RUHLMANN AND LAURENT.



7. THE STAIRCASE IN THE NANCY THEATRE.

The balustrade was required to harmonize with the railings in the Place Stanislas, made by Jean Lamour in the eighteenth century, and is thus entirely traditional. It is, however, an example of superb modern craftsmanship, and makes an apt comparison with Fig. 8.

Designer and Craftsman : EDGAR BRANDT.



8. AT PAUL POIRET'S SHOWROOMS IN PARIS.

A staircase in which the balustrade is based on the same motif as that in Fig. 7. These two staircases, so alike in form, so dissimilar in effect, provide an extremely fit illustration of the leagues which divide and the links which unite French art of the past and the present. The walls are bare concrete.

Designer and Craftsman : EDGAR BRANDT.

lished with a removable wrought-iron screen having a similar motif to that of the pierced panels.

An interesting piece of modern staircase work by Ruhlmann and Laurent, of Paris, is shown in Figs. 3 and 4, and is constructed in a library in a private house. The stairs give access to a little gallery equipped with bookshelves and cases, the space beneath being devoted partly to the inevitable hot water radiator, but chiefly to cupboards with flush doors completely covered with a patterned wall-paper. The stairs are disposed diagonally, and thus cut across the corner and provide space for a simple corner cupboard in the angle. The revealed woodwork is Rio rosewood dull polished and carved, which imparts a dignified richness to an essentially simple composition.

Two views of a noble staircase given in Figs. 5 and 6 illustrate another example of work by the same talented designers. Although this design is based on historic forms, it is nevertheless quite modern in feeling.

Some idea of the scale can be gleaned by comparison with the furniture in the foreground and the seats under the first landing. The whole of the woodwork is carried out in dark oak wax polished. The carved newel post is an outstanding feature and by its mass and placing gives a much needed balance to the design.

Other features of note are the gracefully proportioned window with a simply defined sill faced with black marble, the wonderful

electrolier, and the elegant furniture, set against a background of cool stone.

The chaste staircase shown in Fig. 7 strikes a different key. These stairs are in the Nancy Municipal Theatre, and it was required that the balustrade should harmonize with the famous railings in the Place Stanislas, which by many are considered the most perfect work of Jean Lamour. They were constructed in the eighteenth century when the art of the iron worker was at its zenith.

The balustrade in the Nancy Theatre is the work of the master ironworker Edgar Brandt, and, it must be admitted, his work compares with its prototype for craftsmanship as well as design.

Fig. 8, the grand staircase in the showrooms of the famous Paul Poiret of Paris, is of exceptional interest because it illustrates a modified or modernized edition of the Nancy stairs. The motif is the same, and the work is again by Brandt, but here the craftsman has set himself to simplify the statement. What could be more elegantly simple and effective than this example? Utterly plain, depending for its beauty on line, it attains its object with the ease which inevitably betokens the accomplished artist. And does it not compel one upwards! These two stairways summarize the spirit of two ages: on the left the "chair," the coach, the bow, the skirted silken coat; on the right, the speed-model, the nod, the waistless frock.

✓ A Craftsman's Portfolio.

Being Pages devoted to the Illustration of Fine Craftsmanship.

III.—Balconies and Balustrades in Metal.

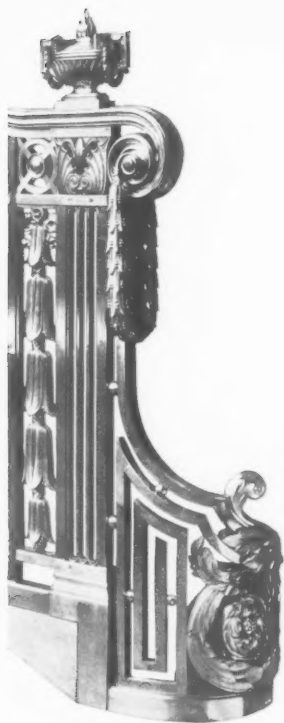
This is the third of the Craftsman's Portfolios, of which the first and second dealt with Hall Lights and Door Furniture. The objects of this series are to give some practical stimulus to modern craftsmanship, to do what is possible to bring craftsman and architect into closer touch, and to make a record of good modern designs.



The family arms on the balustrade of the staircase at Claydon House. This is not a modern example, but the work of Sir Thomas Robinson, the author of the Letters to Earl Verney, published in an earlier part of this issue. The staircase was designed before 1760, and as an example of superb craftsmanship is perhaps not out of place here.

Architect : SIR THOMAS ROBINSON.

Any architect, craftsman, or firm, who would like to contribute to this portfolio, should communicate with The Supplement Editor, 9 Queen Anne's Gate, Westminster, S.W.1. It is hoped to deal with fires and fire-screens in the next portfolio. All contributions should be in the Editor's hands by the end of the first week in July.



A newel in bronze for the Midland Adelphi Hotel, Liverpool.

*Architect : R. FRANK ATKINSON.
Craftsmen : SINGER'S OF FROME.*



A wrought-iron panel.

*Designer : J. M. PIRIE.
Craftsman : PIRIE & CO.*



A newel in wrought-iron and bronze.

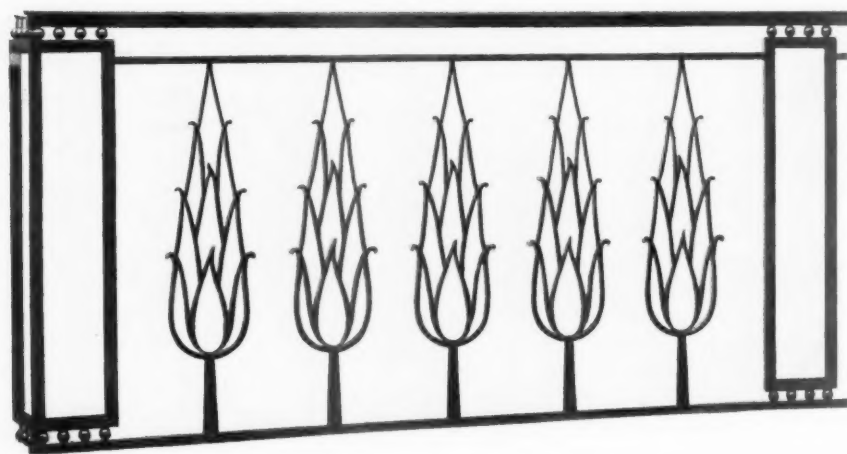
*Designer and Craftsman :
EDGAR BRANDT.*

A wrought-iron newel in the s.s. "Orvieto."

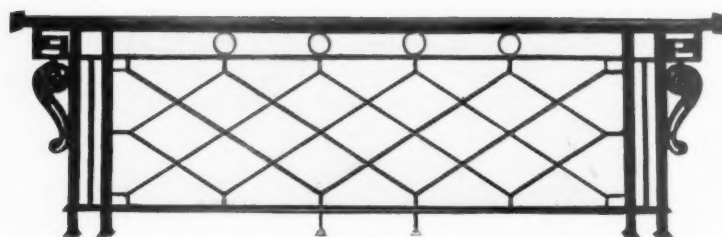
Architect :
A. N. PRENTICE.
Craftsmen :
[H. H. MARTYN.



A balustrade and newel in wrought iron.
(See p. 42.)
Designer and Craftsman :
EDGAR BRANDT.

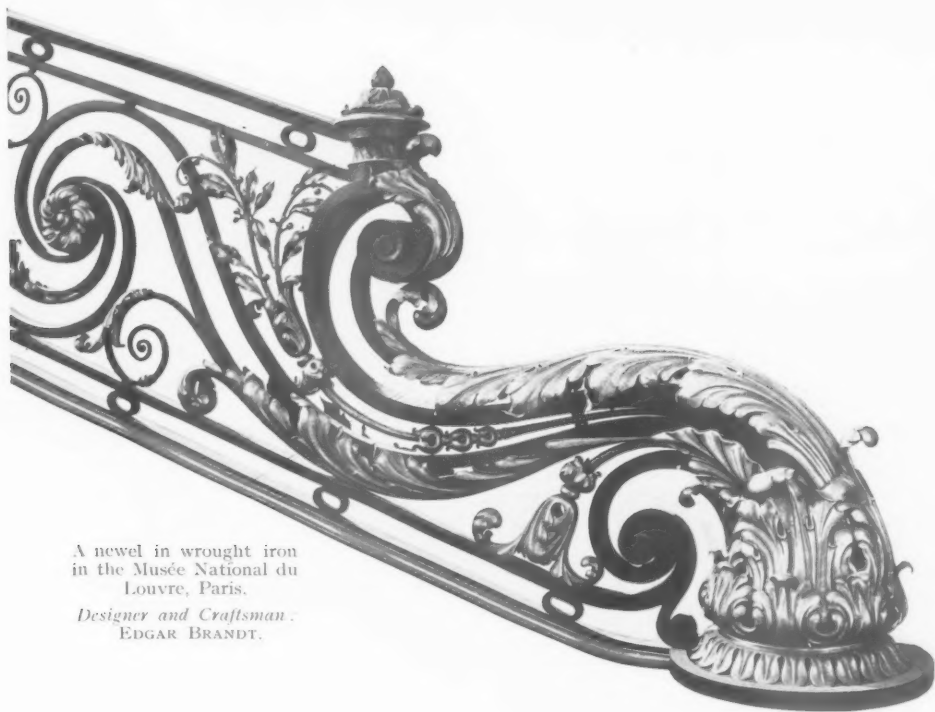


A design for a balcony railing, a balustrade or a grille.
Designers and Craftsmen : BAGUES.



A bronze balcony in the Port of London Authority building.

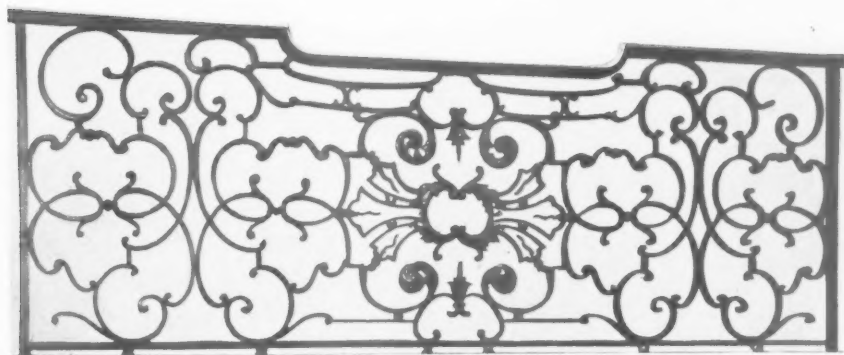
Architect : SIR EDWIN COOPER.
Craftsman : WILLIAM SMITH.



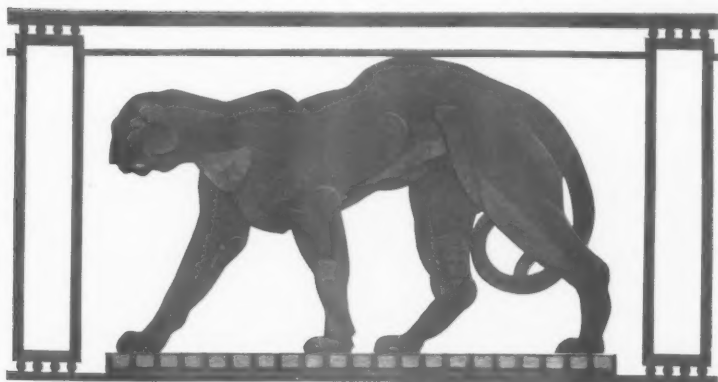
A newel in wrought iron
in the Musée National du
Louvre, Paris.
Designer and Craftsman :
EDGAR BRANDT.

The newel of the staircase
at 36 Smith Square,
London.

Architect :
SIR EDWIN LUTYENS, R.A.

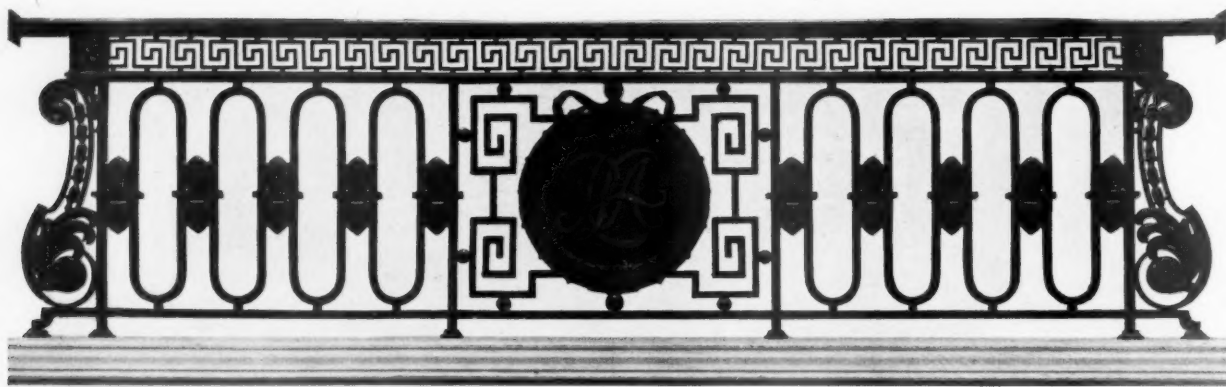


A panel in the staircase balustrade at 36 Smith Square, London.
Architect : SIR EDWIN LUTYENS, R.A.



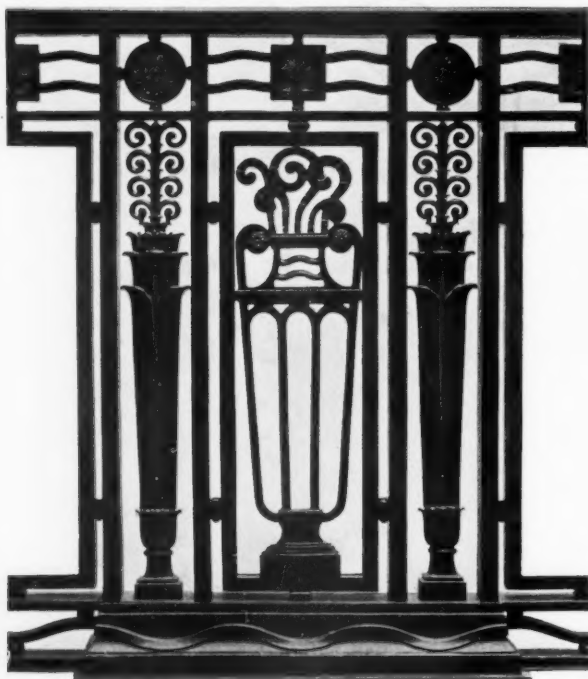
A centre motif, taking the form of a panther, in wrought iron. The animal is not cut out of sheet metal, but is forged from thick plates, the plates being superimposed.
Designers and Craftsmen : BAGUES.





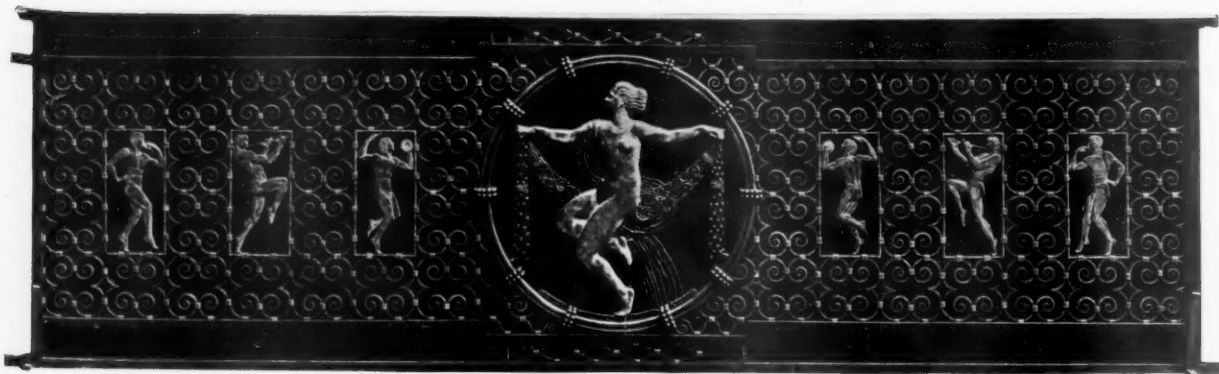
A wrought-iron balustrade on the main staircase of the Port of London Authority building. The centre plaque is of cast iron, but the scrolls at either end are of wrought iron.

Architect : SIR EDWIN COOPER. *Craftsman* : WILLIAM SMITH.



Two panels in wrought iron at Barkers' new premises in Kensington.

Architects : SIR REGINALD BLOMFIELD, R.A., AND H. L. CABOUCHE, O.B.E.
Designer : C. A. L. ROBERTS. *Craftsmen* : THE BIRMINGHAM GUILD.



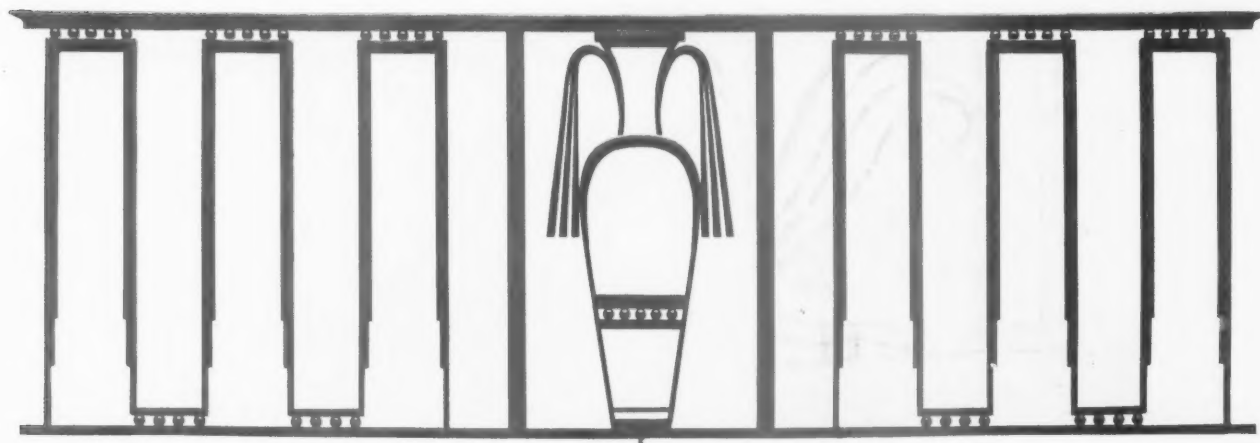
"Dance": A wrought-iron balustrade with bronze figures.

Designer and Craftsman : EDGAR BRANDT.



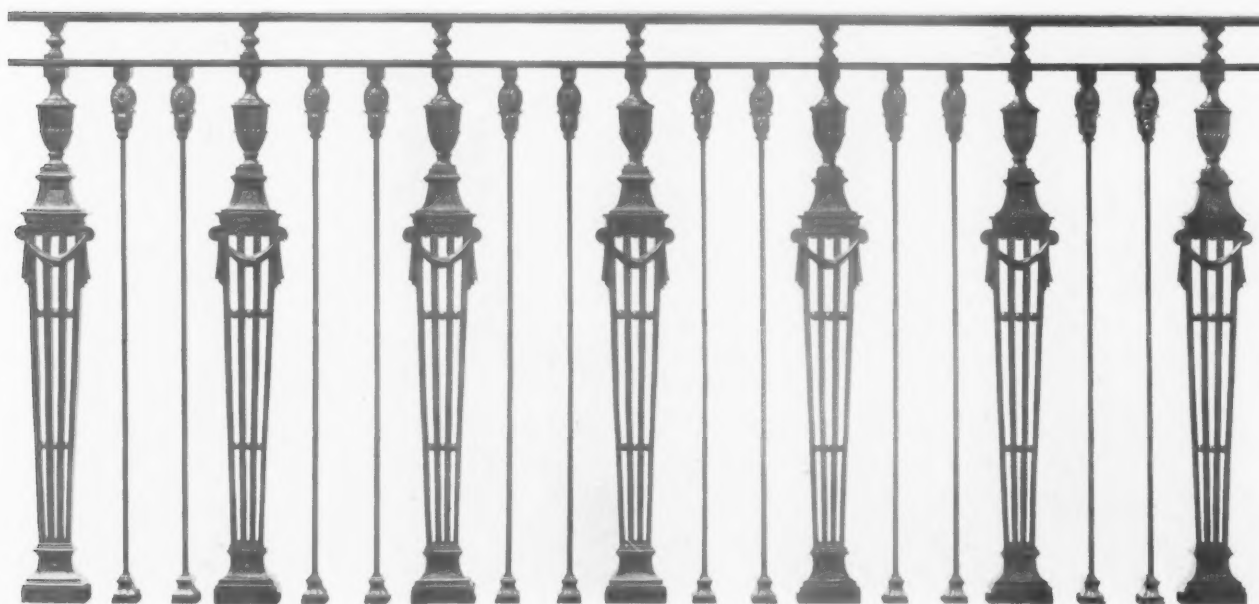
A design for a window grille or balcony railing, or centre motif on a long balustrade.

Designers and Craftsmen : BAGUES.



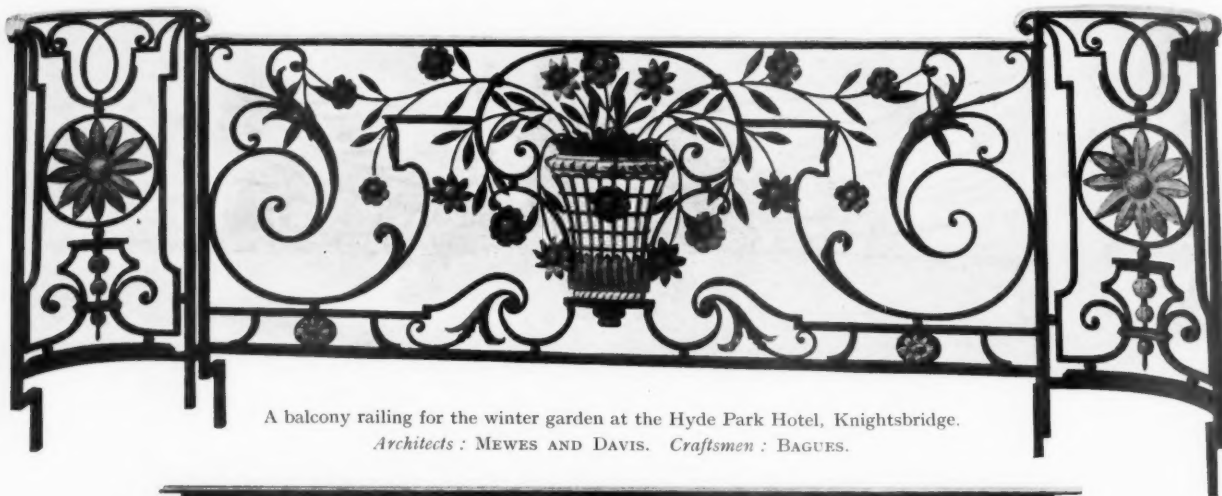
A design for a balcony railing, a balustrade, or a grille.

Designers and Craftsmen : BAGUES.

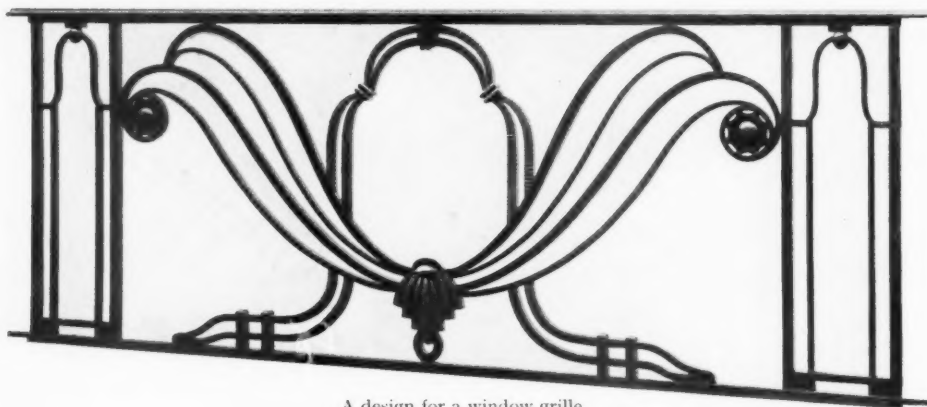


Staircase balustrading in wrought and cast iron with a bronze handrail, for the Westminster Bank in Angel Court, London.

Architects : MEWES AND DAVIS. Craftsmen : BAGUES.



A balcony railing for the winter garden at the Hyde Park Hotel, Knightsbridge.
Architects : MEWES AND DAVIS. Craftsmen : BAGUES.



A design for a window grille.
Designers and Craftsmen : BAGUES.



A wrought-iron balustrade in s.s. "Empress of Russia."
Architect : G. A. CRAWLEY. Craftsmen : H. H. MARTYN.

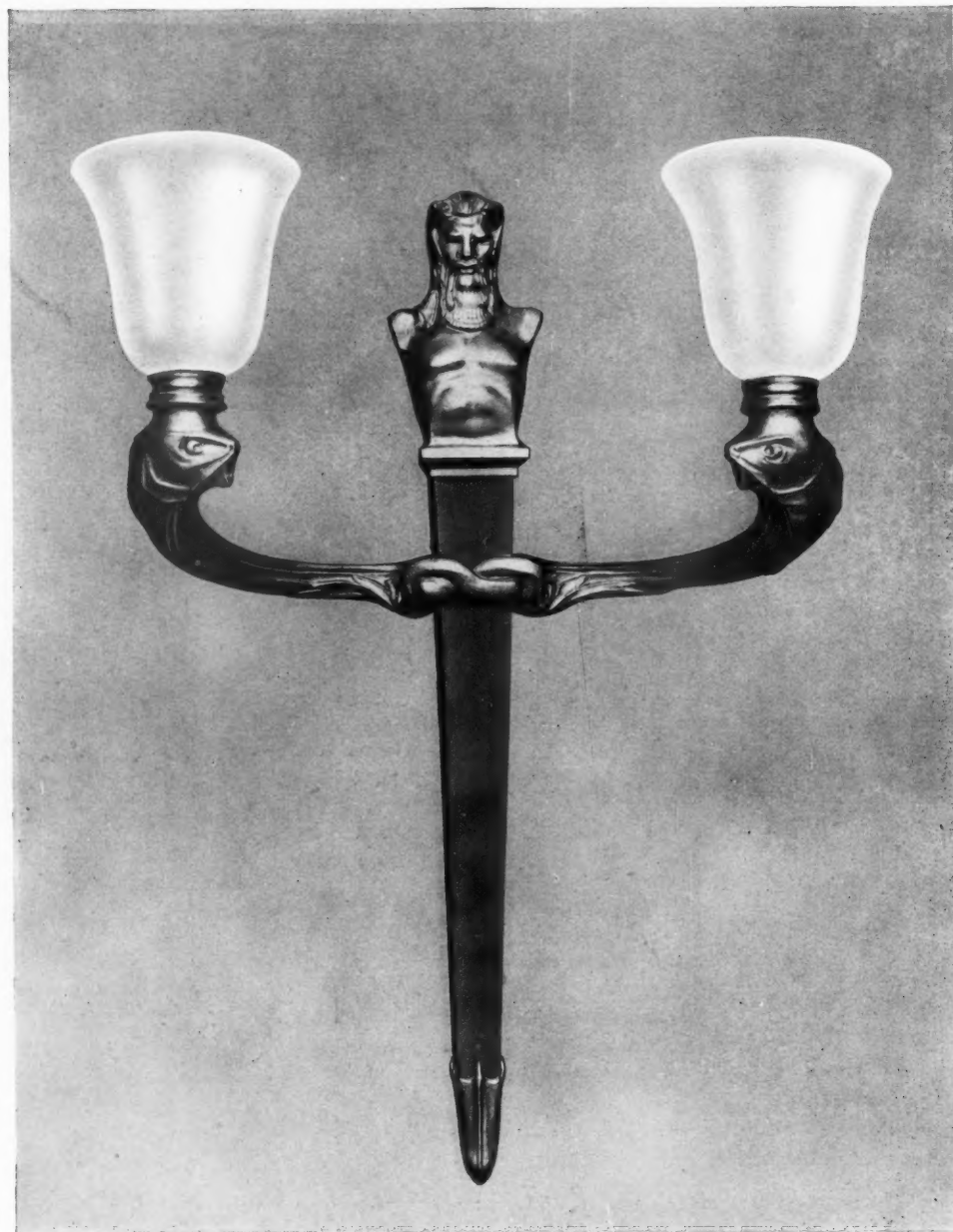


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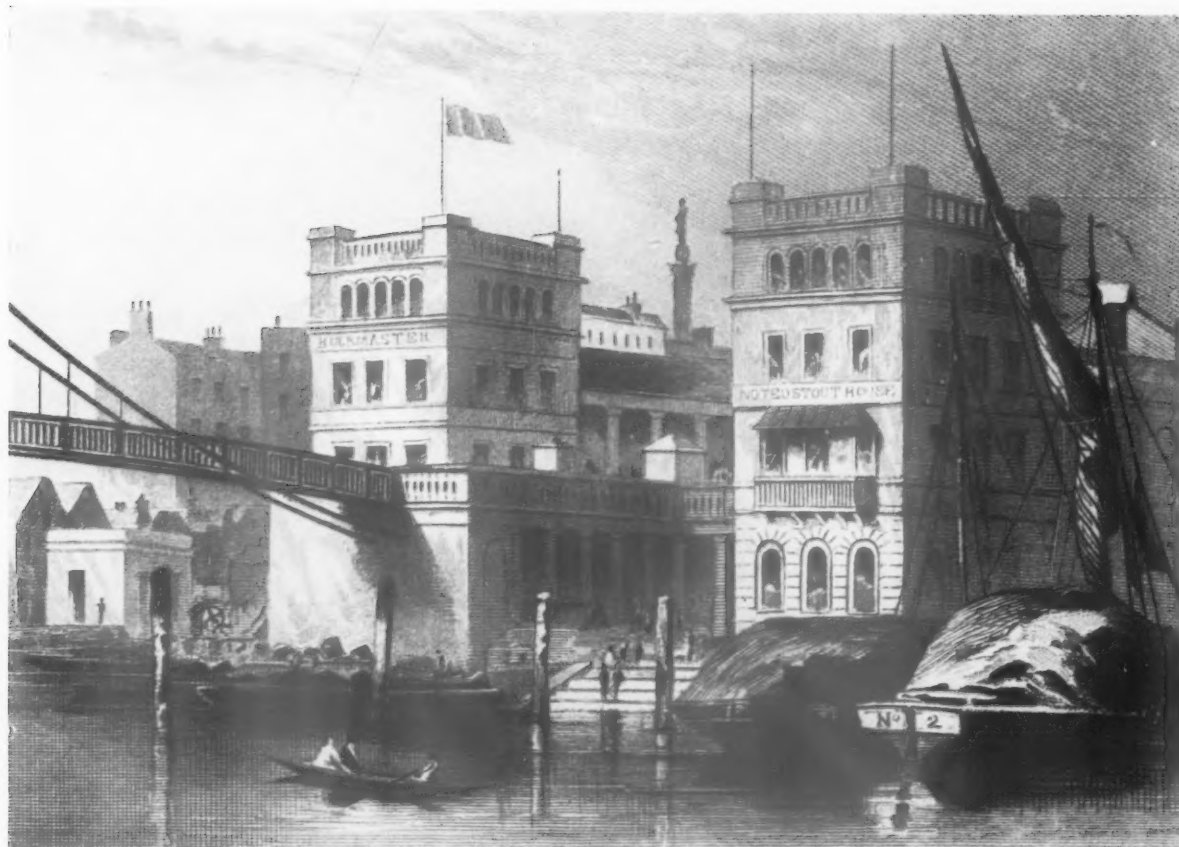


SHOWROOMS:

London	-	-	-	145 Charing Cross Road, W.C.2	Edinburgh	-	-	-	-	127 George Street
Birmingham	-	-	-	Daimler House, 33/4 Paradise Street	Leeds	-	-	-	-	9 East Parade
Bristol	-	-	-	43 Park Street	Manchester	-	-	-	-	14 Long Millgate
Cardiff	-	-	-	Metro-Vick House, Custom House Street	Newcastle-upon-Tyne	-	-	-	-	7 Saville Row
Sheffield	-	-	-	-	Howard Gallery, Chapel Walk					

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Recent Books.



THE BUILDINGS OF HUNGERFORD MARKET.

From an old print.

Charing Cross Railway Station occupies its site. Hungerford Market was originally erected in 1680, but rebuilt, as seen here, in 1831-1833. The Suspension Bridge was constructed by Brunel, and opened in 1845.

From "The West End of Yesterday and To-day."

London in the Nineteenth Century.

The West End of Yesterday and To-day. By E. BERESFORD CHANCELLOR, M.A., F.S.A. London: The Architectural Press. Price £2 2s. net.

Mr. Beresford Chancellor pursues the theme of London with a lover's ardour. His new book on "The West End" shows no abatement of that enthusiasm which is the best passport to the gratitude of his readers. We can felicitate him on the choice of a subject which can never become stale, a subject, too, that he can never hope to exhaust, however swiftly his pen may try to overtake the crowded events and scenes of London life.

The "West End of Yesterday and To-day" is a pleasantly illustrated quarto, devoted in the main to the nineteenth century. It is not an altogether pleasant reminder that we have already reached the second quarter of the twentieth and must reconcile ourselves to the fact that the nineteenth century is now a part of history. Scenes once familiar enough to some of us are brought back to the memory. Change, that beneficent and yet malevolent tyrant, robs us in its more sinister mood of places we have loved, and paths regrettably forsaken. How altered is the thoroughfare from Temple Bar to Westminster, and the picturesque borderland between the Strand and the river! The Temple indeed remains, though the Embankment of Bazalgette has utterly transformed the waterside. Temple Bar went

before 1880; the Royal Courts of Justice usurped a large part of old Fleet Street; Wych Street and Holywell Street—happy haunts of the book-collector—perished later; and Kingsway and Aldwych effaced the past in their turn. It is a wonder that St. Clement Danes and St. Mary-le-Strand have been spared. The latter looks now on an entirely new community of buildings. Save for Chambers's front to Somerset House, whose predecessor once threatened the earlier church, the Strand surely can no longer know itself; its ancient shop fronts (too few have been recorded) have gone; it no longer remembers its Hungerford Market, nor even its Lowther Arcade. Trafalgar Square—the greatest innovation of West Central London—and the sentence which banished Northumberland House to form the present hotel-lined avenue, have removed an important part of seventeenth-century-London, and cast it in oblivion. Yet this represents only one move in the eternal kaleidoscope. The Elizabethan plan, published last year by the London Topographical Society, shows the whole area enclosed by St. Martin's Lane, Pall Mall, St. James's Street, and Oxford Street as fields, with gates and stiles. In ten generations it clothes itself with buildings and re-attires itself again. The Stuart Banqueting House and many of the buildings of the Georges still linger in Whitehall, but how different it is to the badly paved street before it had forgotten its old function as a way across the Courtyard of the Royal Palace, guarded by the King's and the Holbein Gateway. And how



THE GLOUCESTER COFFEE-HOUSE, PICCADILLY, WITH THE WEST COUNTRY MAIL COACHES STARTING.

From the painting by J. Pollard, engraved by C. Rosenberg, 1828.

The coffee-house stood on the site now occupied by the Berkeley Hotel, which was formerly known as the St. James's Hotel.

From "The West End of Yesterday and To-day."

short a time it seems since King Street formed its narrow southern termination—yet it is a quarter of a century—and we are forced to realize the rebuilding of the Houses of Parliament and the opening of Westminster Bridge date back already over two generations. Parliament Square occupies the site of a picturesque congeries of busy streets, and Victoria Street has played havoc with the old topography of the neighbourhood of Tothill Fields.

The story of nineteenth-century building and rebuilding is graphically penned by Mr. Beresford Chancellor, and the larger operations of that activity in planning the great areas of Mayfair and Belgravia and the neighbourhood of the splendid parks and squares give a wide subject for descriptive reminiscence. London may count itself fortunate that, in the earlier days of its expansion westward, these enterprises were in the hands of men who valued dignity, who understood the essential requirements of town planning, and who were wise enough to see that business interest and architectural propriety are not by any means conflicting principles. To this we owe the fact that London can show as fine a series of noble open spaces as any city in the world. We are learning anew something of this mystery, but we still lack the largeness of view and the enterprise of a hundred years ago. The sequel to an industrial epoch seems to be the robbing of art of its very foundations, and there is the inevitable reaction of this loss upon what we are pleased to call utility. Enterprises which have scorned the guidance of the artist find that their results are wanting in the practical virtues that are implicit only in considered design, and in due time, being proved useless and lacking even the apology of beauty, they are destined to be swept away without a sigh of regret.

Mr. Chancellor is well fitted to talk to us of the public squares, the club houses, the haunts and abode of fashion, the parks and pleasantries, and the river-life of London. He traverses its thoroughfares, he searches its nooks and alleys, and shows the

transformations that indeed change the face of things, but that leave the heart of the Londoner much the same. From the great store of prints he has selected a representative series of views of the West End, which show the life of the times better than any description, and he adds photographs of some of the modern scenes which contrast effectively and sometimes pathetically with their predecessors. Incidentally these views form an object lesson in the shortcomings of photography, for in their mechanical reproduction the buildings and the streets refuse to appear in that lively verisimilitude which the draughtsman captures by a conscious mastery of purpose. We cannot be too grateful for all that the old topographical artists have left for our instruction and delectation.

WALTER H. GODFREY.

Modern Dutch Architecture.

Dutch Architecture of the Twentieth Century. Edited by J. P. MIERAS and F. R. YERBURY. Ernest Benn, Ltd. 32s. 6d. net.

In no European country has there developed since the war a more finished expression of modern architecture of the advanced school than in Holland, where can be witnessed the results of a conscious attempt to break with past traditions of architectural form, though not with traditions in the national materials of building.

In his short introduction to "Dutch Architecture of the Twentieth Century," Mr. Mieras gives a clear summary of the influences which have brought about the modern movement, for which the way was paved by the ideas underlying the work of Dr. P. J. Cuypers, and later by an architectural event of great importance, the building of the new Bourse in Amsterdam to the design of Dr. H. P. Berlage. Mr. Mieras makes clear two essential factors which are responsible for the direction and strength of the modern

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AIR VIEW OF R.M.S. ORPHANAGE, "BEARWOOD."



A BIRD'S-EYE VIEW FROM WESTMINSTER ABBEY OF THE PROCESSION OF HER MAJESTY RETURNING FROM OPENING PARLIAMENT, IN FEBRUARY, 1852.

From a contemporary woodcut.

The old Parliament buildings are in the foreground, and beyond the Clock Tower in process of construction.

From "The West End of Yesterday and To-day."

Dutch movement. The first is the successful effort made by Cuypers to banish the nineteenth-century custom of hiding brickwork behind a plaster facing, and the resulting revival of the Dutch building tradition; and the second is the purification of architectonic forms and the application of a geometrical basis in design as exemplified in the Bourse, a building which combined a rational expression with improved modern methods in construction, and which, as Mr. Mieras says, possessed a cosmopolitan expression in character without losing its "national nature." No doubt Cuypers cleared the way for Berlage, and most certainly the greatness of Berlage, or perhaps one should say of the principles for which he stood, is responsible for the most important characteristic of the work of the younger men, namely, the fine sense of form and composition.

Second only to the influence of Berlage is that of the architect de Bazel, who died in 1923, and whose splendid building in Amsterdam for the Netherlands Trading Company shows evidence of a steady development right up to his later years. The majority of de Bazel's buildings denote, in common with those of Berlage, a thorough design technique and a fine sense of reticence; but with the great exception of the Netherlands building they are somewhat arid and unemotional. It is, perhaps, this fact which is responsible for a reaction which set in after 1910, seven years after the completion of the Bourse, and which bore fruit in the extraordinary and florid "Shipping House" in Amsterdam, the work of Van der Mey and his young collaborators, Kramer and de Klerk.

No doubt it was during their work on this building that Kramer and de Klerk "sowed their oats" and learned the value of restraint on imaginations fertile almost to excess. For certain it is that their work, the most interesting among that of the younger school, has acquired a sureness of touch which certainly sometimes

smacks of virtuosity, but also a far greater refinement of expression than is evidenced in the "Shipping House."

Of the new work in Holland that of the Rotterdam architect J. J. P. Oud stands midway between the joyous and often wayward expression of de Klerk, and the rather stark rigidity of W. M. Dudok, whose school and baths at Hilversum are already so familiar in this country. The work of Oud is at once sincere and human, with just sufficient fancy and charm to appeal to those who enjoy an occasional twinkle. His workmen's dwellings in Rotterdam are an extraordinarily satisfactory solution of a difficult problem.

The illustrations which the authors have given are most certainly well selected, and while they are not all of equal interest, they are fairly representative, and nothing is shown which is merely of sensational and not architectural interest. There is a sobriety in the selection which will appeal to the numerous architects who have visited Holland, and the justification of which is clear from an examination this year of the latest buildings in Amsterdam, which shows an increasing reliance on the higher architectural qualities without loss of that national picturesqueness which manages to creep into even the larger compositions.

There is little that is subversive to the highest principles and much that is of real constructive value in this Dutch work; and for this reason, apart from its attractive qualities as a publication, this product of the collaboration of Mr. Mieras and Mr. Verbury, both admirably qualified in their subject, forms an important addition to a modern bibliography which can never be too extensive. For even modern work is soon replaced, and it is gratifying to have a record of such works as the piquant little shop in the Kalverstraat, now destroyed, and the temporary exhibition architecture of J. F. Staal and H. T. Wydereld.

HOWARD ROBERTSON, F.R.I.B.A., S.A.D.G.

A LONDON DIARY

Unless otherwise stated, admission is free to all public lectures and addresses given in this diary.

THURSDAY	JULY 1	LIFE AND ARTS OF THE MIDDLE AGES	12 noon	BRITISH MUSEUM TOURS.
		ARTS AND CUSTOMS OF ANCIENT EGYPT	12 noon	"
		A SELECTED SUBJECT	3 p.m.	"
		MONUMENTS OF EGYPT—III	3 p.m.	"
		EARLY COSTUMES	12 noon	VICTORIA AND ALBERT MUSEUM TOURS.
		COSTUMES OF EIGHTEENTH CENTURY	3 p.m.	"
		COSTUMES OF NINETEENTH CENTURY	7 p.m.	"
		WATER-COLOURS	7 p.m.	"
		SOME ITALIAN MASTERPIECES	11 a.m.	NATIONAL GALLERY
		Admission 6d.	12 noon	"
		MODERN BRITISH AND FRENCH ART AND OIL, PAINTINGS AND WATER-COLOURS, BY SIDNEY STARR. Open during July. Entrance fee 1s. 2d., including tax.	10-5.30 p.m.	"
		OILS, WATER-COLOURS, DRAWINGS, ETC., OF CONTEMPORARY ARTISTS	Sats. 10-1 p.m. S.W. REDFERN GALLERY, 27 OLD BOND STREET, W.	"
FRIDAY	JULY 2	FRENCH PAINTING	3 p.m.	WALLACE COLLECTION
		ILLUMINATED MSS.	12 noon	BRITISH MUSEUM TOURS
		HISTORICAL AND LITERARY MSS.	12 noon	"
		ORIGINS OF WRITING AND MATERIALS	3 p.m.	"
		ANGLO-SAXON PERIOD—II	3 p.m.	"
		GENERAL TOUR	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		GOthic WOODWORK	12 noon	"
		JAPANESE PRINTS	3 p.m.	"
		EARLY ITALIAN PAINTING	11 a.m.	NATIONAL GALLERY
		Admission 6d.	12 noon	"
SATURDAY	JULY 3	FRENCH FURNITURE—I.	3 p.m.	WALLACE COLLECTION
		HITTITE AND HEBREW COLLECTIONS, ETC.	12 noon	BRITISH MUSEUM TOURS
		LIFE AND ARTS OF THE MIDDLE AGES	12 noon	"
		GENERAL TOUR	3 p.m.	"
		A SECTIONAL TOUR	3 p.m.	"
		CHINESE PORCELAIN—I	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		CHINESE PORCELAIN—II	3 p.m.	"
		INDIAN SECTION: WOODWORK	3 p.m.	"
		CHINESE PAINTINGS	7 p.m.	"
		HISTORY OF THE COLLECTION	3 p.m.	WALLACE COLLECTION
		EXHIBITION OF COMPETITION DRAWINGS FOR NEW HEAD OFFICE BUILDINGS FOR BANK OF LIVERPOOL AND MARTINS, LTD. Closing day.	Open from 10-5 p.m. R.I.B.A., 9 CONDUIT STREET, W.	"
		BRITISH LANDSCAPE PAINTING	11 a.m.	NATIONAL GALLERY
MONDAY	JULY 5	RECORDS OF BABYLON AND ASSYRIA—I	12 noon	BRITISH MUSEUM TOURS
		ARTS AND CUSTOMS OF ANCIENT EGYPT—I	12 noon	"
		MONUMENTS OF EGYPT—I	3 p.m.	"
		MONUMENTS OF ASSYRIA—I	3 p.m.	"
		CARPETS	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		WOODWORK OF SEVENTEENTH CENTURY	12 noon	"
		TAPESTRIES	3 p.m.	"
		FRENCH WOODWORK	3 p.m.	"
		METHODS OF PAINTING	11 a.m.	NATIONAL GALLERY
		ITALIAN RENAISSANCE BRONZES	12 noon	"
TUESDAY	JULY 6	EXAMINATION FOR R.I.B.A. DIPLOMA IN TOWN PLANNING	3 p.m.	WALLACE COLLECTION
		ARTS AND CUSTOMS OF ANCIENT EGYPT—I	12 noon	BRITISH MUSEUM TOURS
		MONUMENTS OF EGYPT—I	12 noon	"
		MONUMENTS OF ASSYRIA—I	3 p.m.	"
		ARTS AND CUSTOMS OF ANCIENT EGYPT—II	3 p.m.	"
		ARCHITECTURE—I	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		ARCHITECTURE—II	3 p.m.	"
		SPANISH PAINTING	11 a.m.	NATIONAL GALLERY
WEDNESDAY	JULY 7	TITIAN AND VELAZQUEZ. Admission 6d.	12 noon	WALLACE COLLECTION
		EARLY AGE OF ITALY	12 noon	BRITISH MUSEUM TOURS
		EARLY GREECE	12 noon	"
		A SELECTED SUBJECT	3 p.m.	"
		LIFE AND ARTS OF THE DARK RACES—I	3 p.m.	"
		ENGLISH MEDIEVAL SCULPTURE	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		BAVEUX TAPESTRY—I	3 p.m.	"
		INDIAN SECTION: SCULPTURE	3 p.m.	"
		PORTRAITURE	11 a.m.	NATIONAL GALLERY
		FINAL AND SPECIAL EXAMINATIONS QUALIFYING FOR CANDIDATURE AS ASSOCIATE R.I.B.A.	12 noon	"
THURSDAY	JULY 8	ORIGINS OF EUROPEAN ARCHITECTURE—I	12 noon	BRITISH MUSEUM TOURS
		EARLY AGE OF ITALY	12 noon	"
		EARLY BRITAIN—I	3 p.m.	"
		A SELECTED SUBJECT	3 p.m.	"
		EARLY RENAISSANCE SCULPTURE	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		DONATELLO	3 p.m.	"
		MICHELANGELO	7 p.m.	"
		JAPANESE PRINTS	7 p.m.	"
		EARLY VENETIAN AND ITALIAN PAINTING	11 a.m.	NATIONAL GALLERY
		Admission 6d.	12 noon	"
FRIDAY	JULY 9	FRENCH PAINTING—II. Admission 6d.	3 p.m.	WALLACE COLLECTION
		EARLY GREECE	12 noon	BRITISH MUSEUM TOURS
		HOW THE BIBLE CAME DOWN TO US	12 noon	"
		GREEK AND ROMAN LIFE—I	3 p.m.	"
		GREEK SCULPTURE (before 450 B.C.)	3 p.m.	"
		IVORIES	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		WOODWORK OF EIGHTEENTH CENTURY	12 noon	"
		ENGLISH PRIMITIVES	3 p.m.	"
		FLEMISH PAINTING	11 a.m.	NATIONAL GALLERY
		Admission 6d.	12 noon	"
SATURDAY	JULY 10	FRENCH FURNITURE—II. Admission 6d.	3 p.m.	WALLACE COLLECTION
		GREEK AND ROMAN STATUETTES AND GEMS	12 noon	BRITISH MUSEUM TOURS
		GREEK AND ROMAN LIFE—I	12 noon	"
		A SECTIONAL TOUR	3 p.m.	"
		GENERAL TOUR	3 p.m.	"
		ENGLISH PLATE	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		CONTINENTAL PLATE	3 p.m.	"
		INDIAN SECTION: ARCHITECTURE	3 p.m.	"
		ECCLESIASTICAL METALWORK	7 p.m.	"
		RODIN	7 p.m.	"
		BRITISH EIGHTEENTH CENTURY PAINTING	11 a.m.	NATIONAL GALLERY
		SELECTED PICTURES	12 noon	WALLACE COLLECTION
MONDAY	JULY 12	EARLY BRITAIN—II	12 noon	BRITISH MUSEUM TOURS
		EARLY CHRISTIAN PERIOD	12 noon	"
		GREEK SCULPTURE—I	3 p.m.	"
		MONUMENTS OF EGYPT—II	3 p.m.	"
		GOLDWORK AND JEWELLERY	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		ORIENTAL RUGS	12 noon	"
		PRECIOUS STONES	3 p.m.	"
		WOODWORK OF EIGHTEENTH CENTURY	3 p.m.	"
		SOME MASTERPIECES	11 a.m.	NATIONAL GALLERY
		ITALIAN RENAISSANCE POTTERY	12 noon	"
			3 p.m.	WALLACE COLLECTION